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chaparral

REG PACK



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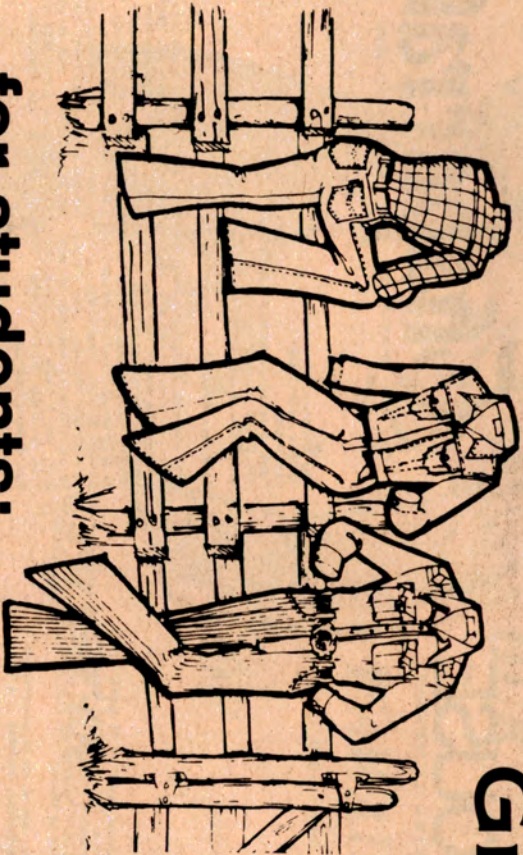
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TERROR FOR THE MASSES

The terrorist wave of 1975 showed no sign of abating as fringe groups from the left right and middle welcomed the New Year with a bang.

In London, police arrested fifteen midget IRA terrorists disguised as children after finding them singing "London Bridge is falling down" while planting an estimated six tons of gelignite on the famous structure.

In Vail, Colorado, members of the Alpine Liberation Peoples Army (ALPO) attacked President Gerald Ford with a ski lift which Secret Service agents alertly wrestled to the ground. In South Bend, Indiana, Notre Dame football coach, Dan Devine, was narrowly missed by submachinegun fire from protestant extremists after announcing that the "Irish will go for the bomb more next year."

Using miniature transistorized weapons to slip past security guards, a group of Japanese terrorists led by Ikeo "the Geisha" Ikanamoto assassinated leaders of a rival

political party.

In Bonn, a judge ordered the seventh new trial for West German terrorists as female members of the so-called baader-Meinhof gang continued to ridicule him by appearing topless in court.

Although terrorists have promised "to bring the revolution to the American Bicentennial this year" in the words of Rashad "the CPA" Amin-Gazi, incidents of terrorism have been much more frequent outside of this country. Algerian air traffic controllers blame the popularity of the politics of terror for the recent mid-air collision over Tasngiers between a KLM 727 carrying nine Dutch civil servants and thirty-eight South Molluccan militants, and an Air India DC-9 carrying three ministers from the OHEC (Organization of Hunger Exporting Countries) meeting in New Dehli, and five Pakistani gunmen.

Arafreight also told of a recent foul up when the Molluccans kidnapped three members of the Japanese Red Army, mistaking them for rich

tourists and inadvertently saving hundreds of Israelis from a planned Tel Aviv massacre.

PLO minister of transportation Yusir Arafreight blames many of the terrorists

continued on page 7

terrorist ticklers



IRA TERRORISTS RESPOND TO RISING POSTAL TARIFFS BY REPLACING LETTER BOMBS WITH TELEPHONE BOMBS.

What's the difference between an Irish Republican and a pile of hamburger?

Shrapnel.

Why are the Phalangists being run out of Beirut?

They throw grenades at the Moslems and the Moslems pull the pins out and throw them back.

What's green on the outside and red and white on the inside?

A Dutch commuter train.

What's the most dangerous job in Belfast?

Working in the dead letter office.

Who is more gentle, the Arabs or the Jews?

What's the shortest book in the world?

The Beirut telephone book.

How many Lebanese does it take to screw in a light bulb?

Four, one to hold the bulb, two to turn the ladder, and one to shoot the other three.

What's the most dangerous job in Lebanon?

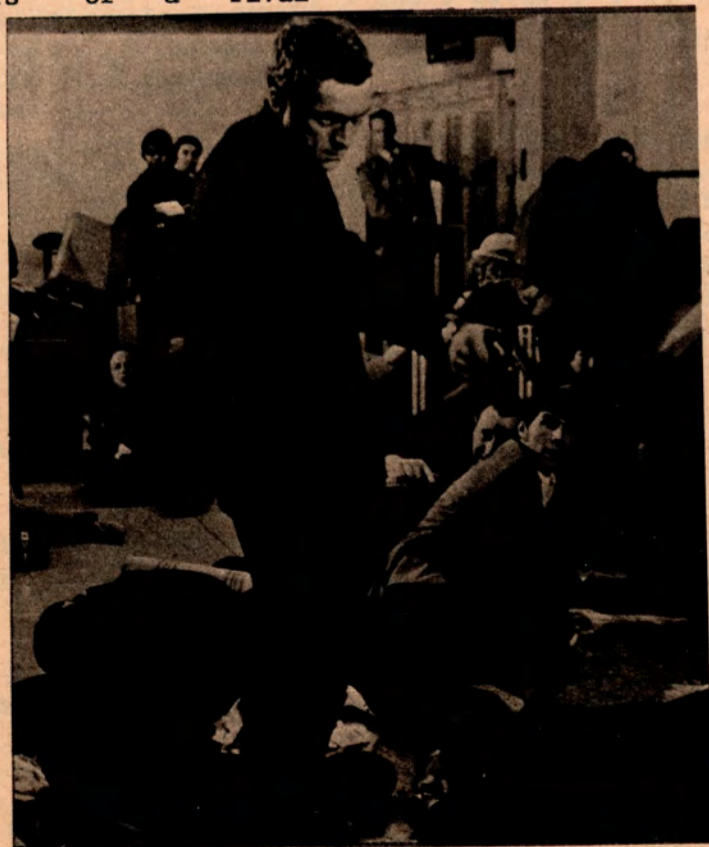
Selling Bibles door to door.

What's the slowest-growing organization in Beirut?

Jews for Jesus.

What's the surest bet in Northern Ireland?

Life insurance.



The Stanford Chaparral

Stanford Chaparral founded
5 October 1899
by Bristow Adams

Owned and Published by the Chaparral Chapter of
Hammer & Coffin National Humor Society
Founded at Stanford University 17 April 1965

Field Marshal Mike Dornheim	Chancellor of the Exchequer Jeff Stoler
Ex Officio God Walt Kloefkorn	Executive Clown Al X
Gods and Studs Barry Parr Rob Doctors Roy Skogstrom Gary DeFilippo Rick Morrow Ted Gioia Jon Barth Brett Fromson Pete Wirth Mark Metzler Heidi Schellman Bruce Leiserowitz	That Sucks Jim Sarina
	Advertising Gods Pat Hall Arnie Williams Ted Senger
	Staff Car Le Genuine

ESTABLISHED 1899 ORGANIZED 1906

BETTER TO HAVE LIVED AND LAUGHED THAN NEVER TO HAVE LIVED AT ALL.

REFLECTIONS



HOW THAT

it's January we say, welcome back twerps. School again. You have no doubt made some New Year's resolutions by now. You've promised yourself that this quarter is going to be different. No doubt deep down in your inner conscience you know that it won't. It'll be another quarter of forbidding yourself to read good books because they aren't assigned, passing up parties to pretend you're studying, and stifling your creativity because it isn't going to get you a grade. Don't feel bad. You're a realist. You understand that life is pain, and that nothing good ever happens. You and a small handful of your fellow realists are the only ones with the presence of mind to understand how rotten things really are. Those others, the ones who seem to be beautiful, rich and in control and having fun; they're all wrong. Unlike everyone else you come from a good family and know the difference between right and wrong. You, personally, are going to heaven. You must be, why else would you be leading such a miserable life. There are those who are happy-go-lucky, who seem to have everything you wish you had; but does that mean they're right and good?

Hey, remember the sixties movement? What the hell was that about, anyway? How come Stanford went to the Rose Bowl the same year all those hippies were smoking dope? So what if a lot of great music came out of that period, did it make anybody any money? Err, well OK, it did, but where are those people now? I mean let's face it, intelligence is a

CONTINUED ->

Letters

Sir:

I wouldn't mind if my daughter, Susan, had an affair, as long as it was discreet and in good taste, of course.

Betty Ford

Sir:

I wouldn't mind if my daughter had an affair with a Democrat, as long as it was discreet and in good taste, of course.

Nancy Reagan

Sir:

Well, I wouldn't mind if my daughter had an affair with a black.

Betty Ford

Sir:

I wouldn't mind if my daughter had an affair with a black Democrat.

Nancy Reagan

Sir:

You know I was going to run for president this year but everyone tells me that I would be crazy to, so I guess I won't.

Thomas Eagleton

Sir:

I wouldn't mind if my daughter had an affair with a black homosexual.

Betty Ford

Sir:

Oh yeah! I wouldn't mind if my daughter had an affair with a black, socialist homosexual who is into bondage and discipline, as long as it was discreet, in good taste and had some socially redeeming value.

Nancy Reagan

Sir:

"And college men from LSU Went in dumb, come out dumb too."

Randy Newman
"Good Old Boys"

Sir:

OK, OK. I wouldn't mind if my daughter had an affair with two black homosexuals into B & D, and three spics who pick their noses and are into S & M. And what's more I'd want it to be spread all over the papers and be in the worst possible taste.

Betty Ford

Sir:

I am not dum. We won the Super Bowl last year and I was quarterback. Just remember, there are a lot of people who are dummer than I am.

Terry Bradshaw
Quarterback,
Pittsburg Steelers

Sir:

You know, I didn't really used to believe that stuff that Vince Lombardi was always saying about winning being a matter of life and death but I do now. Honestly, I really

do.

Fran Tarkenton

Sir:

I am not dumb and I haven't played too many football games without a helmet. At least I can spell; not like some dumshit quarterback from LSU who I won't mention. Besides, I'm the president.

Gerald Ford
President, USA

Sir:

I'm not dead ten years and you guys are already distorting the record of my achievements in office. It wasn't 1600, it was more like 2500 and that didn't include Jackie.

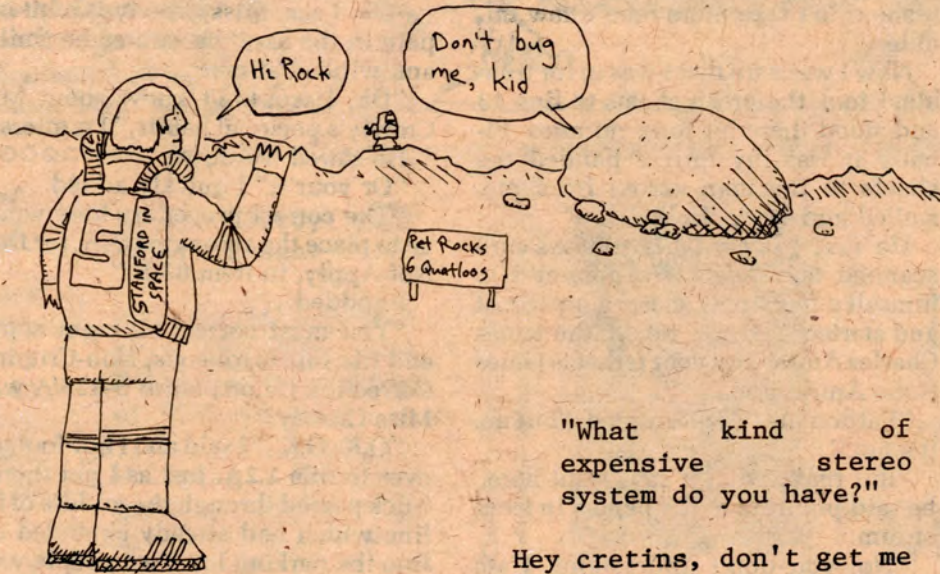
John Kennedy
"The New Frontier"

continued on p. 10

trap, and those of us who are stuck with it have the responsibility of using it in the most obscure unsatisfying and uninteresting ways. If only you weren't so smart! Then you could do something with your life, "make it" the way the average American does, just being a part of a community trying to make life good for himself. Gosh, if you weren't so damn intelligent you'd probably have a car by now. And you probably would have had a lover years ago. But fortunately, you are one of a lucky few with a bright future instead. Someday you'll be making big bucks for sitting around and being smart and intelligent. And all you have to do to become one of those lucky few who give away most of their income in taxes is to stay in school now and beat your brains out and thank God you're not a homo, even though you've never had the opportunity to prove you are a hetero. All you have to do for the honor of associating with those billionaires who make you feel like an ant under a shoe is to keep on paying \$4200 a year for the honor of working 14 hours a day while your less fortunate peers are slaving away eight hours a day as plumbers and carpenters for a meager \$25,000 a year. Those poor suckers have to lounge around for hours

watching T.V. which exposes them to dangerous radiation, not to mention commercial advertisements urging them to eat, drink and be merry, all three of which are no doubt detrimental to their health.

All right reader, bite off. We've had it with you. You are the dullest



thing on Earth, but you expect the CHAPARRAL to make you laugh? Forget it. We'd rather make our livings pulling teeth. We've tried everything. You, the average Stanford student are the most dull, boring and unamused person on Earth. Pretty soon the Space Shuttle will make it possible for over-read, half-dead pseudo-humans like you to traverse outer space; and then, you know what, you'll be the dullest things in the whole damn universe. Picture the average Stanford student

trying to strike up a conversation with a lunar rock:

"What's your name?"

"What's your major?"

"What were your SAT scores?"

"Where do you live?"

"What kind of expensive stereo system do you have?"

Hey cretins, don't get me wrong. If you want to waste your lives away pretending that you are studying and pretending that you are learning, that's all right with us. The CHAPARRAL, despite its long standing tradition of picking on

cripples, has no intention of putting down the 5000 neuro-palegics enrolled in undergraduate studies here. It's not your fault. Maybe your underwear is too tight. In any case we just want you to know our New Year's resolutions:

1) To take courses that challenge our intellect, and to fail to respond to that challenge,

2) To attend at least 20% of our classes (a substantial increase),

3) To attend all the parties around, especially the ones we aren't invited to,

4) To never burn a joint tomorrow that we could burn today, and finally

5) To set an example for the Stanford community, to be leaders in decadence, sloth, ill manners, poor hygiene, crudeness, obscenities, tastelessness and hostile, anti-social behavior. ☹

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ON THE DOLE

"Uh, hello Miss Crowley. I'd like to apply for benefits."

She looked at me and smiled. "Certainly," she said. "Fill out this questionnaire. You'll note that there are eight copies: one white sheet, two green sheets, two pink sheets and three yellow sheets. Please sign each one individually and when you're done return the white sheet to me and I'll give you further instructions."

After filling out the 123 item list I returned it to Miss Crowley at desk 17-A32/X. She quickly looked it over pausing at item 83-B.

"Mr. Aniras, you have left item 83-B blank. What is your father's middle name?"

"Well, you see, my father doesn't have a middle name," I explained. "So I just left it blank to indicate that."

"I'm sorry but you must fill out the form completely. To not do so is a federal crime punishable by not more than 5 years in jail and/or a fine of not more than 5000 dollars."

"But my father doesn't have a middle name. I can't put down what doesn't exist."

"I'm sorry Mr. Aniras, but rules are rules"

"O.K.,O.K. I'll put none down. Is that all right?"

She looked up at me with an icy glance. "Mr. Aniras, it is of no concern to me what your father calls himself."

"No, you don't understand. None is not my fathers' name. I'm just putting that down."

"I don't care what you put down or why as long as you put something down in every required space."

"O.K. What should I do now?" I asked as I handed her the white sheet.

She smiled at me, took the white sheet and said, "Bring the green sheets to line 13, the pink sheets to line 1.2A and the yellow sheets to desk 22-J10/S. It shouldn't take more than a few minutes."

Now I was sure that I was in for trouble. I took the green sheets to line 13 and stood there for forty minutes. Finally it was my turn. I handed the sheets to the man across from me, smiled and said, "Hello."

He just lowered his glasses and scanned my sheets. He hmmm'd to himself a few times, cleared his throat and started talking. "So, you're James Charles Aniras and your father is James None Aniras and . . ."

"Pardon me," I interrupted, "but no, it's not."

"But that's what it says right here," he said pointing to the papers in front of him.

"No, you don't understand. I am James Aniras but my fathers name is not James None Aniras."

"But that's what it says here," he said waving the green sheet in my face.

"Yeah, but see I was sort of forced into putting that down. You see . . ."

"Mr. Aniras," he said cutting me off, "are you trying to tell me that you were coerced when filling out this form. Don't you realize that you have signed

a statement which specifically states that you were not coerced. You know that there is a 5 year . . ."

"Yeah, I know about the 5 yr./\$5000 warranty. What I meant is that Miss Crowley at 17-A32/X insisted that I fill in item 83-B even though my father doesn't have a middle name. So I put 'none' down."

"Oh. I see. Miss Crowley is a bit of a pain in the ass," he said as he smiled and winked at me.

"Uh, I wouldn't know about Miss Crowley's personal habits," I muttered. He stared me down.

"Or your's," I quickly added.

"The correct procedure here would be to place the acronym DNA, for Does Not Apply, in item 83-B."

I nodded.

"You must correct all eight copies and file this Erroneous, Non-Criminal Correction (Short) Form B-326/A with Miss Crowley."

"O.K.,O.K.," I said and I hot-footed it over to line 1.2A. Just as I got there a truck passed through the middle of the line which had already extended out into the parking lot. Two people were injured and therefore had to fill out an Injury While Waiting In Line Form H-327/H. However the accident allowed me to cut into the line and therefore reduce my waiting time to an hour and a half.

When I got to the head of the line I handed my papers to the woman in front of me and I smiled.

"Hello, Mr. Aniras," she said to me cheerfully as she looked over my pink sheets.

"Well everything seems to be in order except for item 118-G.," she continued. "It states that you attended Stanford University. Anyone who has attended an institution of higher learning must fill out Education Form M-814/Y."

"O.K. I'll fill it out. May I have one?"

"I'm sorry but I can't give you one. You'll have to step over to line 1.2B,"

she said.

"Higher education, shit," I thought as I waited a short twenty minutes in 1.2B.

When I finally reached the head of line 1.2B I saw that the person behind the counter was the exact same woman that was at 1.2A previously.

"Well, hello again Mr. Aniras," she said just as cheerfully as before. "What can I do for you?"

I restrained myself from any typical Stanford male attempts at humor (or scoring) and replied., "You know what I want, an Education Form M-814/Y. Why couldn't you have just handed it to me when I was at line 1.2A?"

"I couldn't because when I'm at line 1.2A I am Debra Miller; Personal Executive Eligibility Person, class GS-1516/B whereas at line 1.2B I am class GS-6521/H. At line 1.2A I am not allowed to handle any forms over J."

"You're putting me on," I said incredulously. "Why is it that . . ."

"Oh no," I thought. "I don't want to know." I had just begun to appreciate Sargeant Schultz' philosophy.

"Never mind," I said. "Just give me a form M-814/Y please."

She handed me the form.

"No, there must be some mistake. I just wanted one form," I said as I handed the fifty page book back to her.

"That is one form," she said with a smile.

"Oh," I replied, "By the way can you tell me from what program I will receive my benefits and who is in charge of it?"

"That would be in the U.S. Government Uniform List of Regulations, Policies and Managers, 1967 edition."

"May I look at it, please."

"I'm sorry, but it is not authorized for general distribution."

"Hmmm. Then why don't you look it up and then tell me what it says," I suggested.

"Well I can't do that. As a class H

CONTINUED ~

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continued

PEEP I'm not authorized to consult the U.S. GULRPM. HOWEVER, ANY PEEP's in classes A-F would be authorized. I could page one for you."

"Miss Miller, aren't you a class B PEEP?"

"Why yes! Thank you for reminding me, Mr. Aniras. 'Paging Miss Miller, Miss Miller. Please come to line 1.2B.'"

"Why did you have to page yourself?" I asked.

But Miss Miller had already left and hadn't heard me. She returned in a few minutes.

I looked her over closely. "Am I talking to Miss Miller class GS-1516/B or Miss Miller, class GS-6521/H?"

She looked away thoughtfully for a few seconds and replied, "I'm not sure. But I could find out. It's in the U.S. GULRPM, 1967 ed." she answered.

A troubled look crossed her face then. She said, "But I can't find out in my present state. Because if I'm a class B PEEP I can look it up but if I'm a class H PEEP than I'm not authorized. There's a \$500 fine for looking up material in a nonauthorized condition."

"So what you mean is that as long as you're unclassified you're not authorized to look it up and as long as you're not authorized to look it up you can't be classified."

"Exactly," she replied with a big grin.

"Well why don't you ask someone else what class you are?"

"What? And look like a dummy. No way. But you could. Why don't you ask someone which Miss Miller I am. Please?" she added with a wink.

Being a sucker for a nice face and an even nicer body I agreed.

"How do I get myself into these things," I thought as I looked around for a suitable questionee.

Eventually I collared a middle-aged man in a grey suit, a white shirt and a black tie. Anybody who dressed like that had to work here.

"Sir? Sir. Who is that?" I asked pointing to Miss Miller.

"That is Miss Miller," he replied.

"Uh? Which Miss Miller, class B or H?"

"What are you talking about?"

"You know. What class."

He just stared at me and then made a break for the door. I considered tackling him but decided against it.

"He said you're class H," I lied. "Just forget about the question. I'll just leave these pink sheets here and be on my way."

"Have a nice day," Miss Miller called out after me.

Now I went by desk 22-J10/S with my remaining yellow sheets.

This time I just shovelled the sheets across to the woman opposite me without looking at her or saying any-

thing. I had learned that here people should behave like children, i.e. they should be seen and not heard. I tried to merge into the woodwork as the woman looked over my forms.

Finally she spoke. "Well Mr. Aniras, your father sure has an interesting middle name, DNA. That's Russian, isn't it?"

"Why yes, it is. It was given to him because in 1821 on the day before he was born the Cossacks raided the village in which he was born."

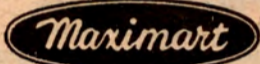
She looked at me with a look of total amazement and disbelief.

"Mr. Aniras, you have your father's birthdate listed as 1903, not 1821."

"Oh, I'm sorry. Let me change it. There, that's right now."

"Much better," she said.

As she looked over the rest of the form I hurriedly filled out my Erroneous, 'Non-Criminal Correction (Short) Form B-326/A. I got into a three point stance and charged at desk 17-A32/X. With a flying, bling-side tackle I smashed into Miss Crowley. Before she could recover I quickly stapled my E,N-CC(S)F B-326/A to her forehead and fled out the door. ☛



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HAPPY BIRTHDAY

KATHRYN

Stanford Film Society

Tues., Jan. 6 AN AMERICAN IN PARIS (1951) An American painter living in Paris is desired by a millionairess but prefers a pretty girl, who is, however, the fiancée of his French friend. Gene Kelly and Leslie Caron are magnificent in the starring roles. The final musical sequence is unparalleled as an example of film choreography. Directed by Vincente Minnelli; screenplay by Alan Jay Lerner. Music by George Gershwin. (116 minutes)

Fri., Jan. 9 A DAY IN THE COUNTRY (1936) In the mid-19th century, Monsieur Dufour, a Parisian ironmonger, takes his wife, his daughter, and her fiancé for a Sunday excursion into the country. In a restaurant by the river, they meet two men who take the mother and daughter in a boat up the river. One of the boatmen falls in love with the daughter, but their love has no future. Directed by Jean Renoir; from the story by Guy de Maupassant. With Sylvia Bataille and Georges Darnoux. (40 minutes)

BIRTH OF A NATION (1915) D.W. Griffith's classic film contains sequences of great beauty. The high point of the film is the Battle of Petersburg. The burning of Atlanta with lines of refugees on the roads intercut with scenes of violent fighting is superbly handled and concludes with a "field covered with dead on which night falls." It also ends with a magnificently climatic scene, whose crosscutting has become classic. Screenplay by Griffith based on "The Clansman" by Thomas Dixon, Jr. Assistant Director: Raoul Walsh. With Mae Marsh and Lillian Gish. (195 minutes)

Fri., Jan. 16 GOLD RUSH (1925) "One of Chaplin's most complete works, the one that shows most clearly the tragic greatness of Charlie, but also one of the most difficult and least accessible because of the finesse of its psychology. The characters have richness, scope, and real meaning." Pierre Leprohon. Directed and screenplay by Sir Charles Chaplin. With Mack Swain and Tom Murray. (72 minutes)

A DAY AT THE RACES (1937) One of the three greatest Marx Brothers films. Groucho, as a horse doctor accidentally in charge of a sanitarium for rich hypochondriacs, gets involved with a demented dog from the race tracks (Harpo and Chico) and the race is on! Groucho has called his part as Dr. Hackenbush in this film his favorite role. Directed by Sam Wood. With Allan Jones, Maureen O'Sullivan and Margaret Dumont. (109 minutes)

Fri., Jan. 23 ALEXANDER NEVSKY (1938) In 1242, in the region of Russia menaced by Mongolian raids, Prince Alexander Nevsky learns in Novgorod that the Teutonic Knights are invading Russia. Although the Teutonic Knights win several victories and take Pskov? they are finally defeated in the great Battle of the Ice and the victorious people march into the liberated city of Pskov. "Patriotism is my theme," wrote Director S.M. Eisenstein. Screenplay by Eisenstein and Pyotr Pavlenko. (112 minutes)

LITTLE CEASAR (1930) This violent and callous film is, with SCARFACE, one of the best American gangster films of the Thirties and made Edward G. Robinson's reputation as a "hard-boiled" actor. His last line, "Mother of God, is this the end of Rico," is famous. "In this Gangster film, the audience sees the tough, fighting world where the question of right is thrust aside for the question of might." Lewis Jacobs. Directed by Mervin LeRoy. With Douglas Fairbanks, Jr. and Glenda Farrell. (77 minutes)

Fri., Jan. 30 ANNA CHRISTIE (1930) Adapted from Eugene O'Neill's play? this movie includes Greta Bargo in her first talkie. Also included in the cast are Marie Dressler, George Marion, and Charles Bickford. Directed by Clarence Brown. (80 minutes)

SHANGHAI EXPRESS (1932) The Marlene Dietrich melodrama concerning an express train's cross-country journey. Clive Brook plays the role of Dietrich's ex-lover, now captain. The best episode in the film is the opening in Peking station with the bustle of the crowds and the various passengers preparing for their departure. Directed by Josef von Sternberg; screenplay by von Sternberg and Jules Furthman. (84 minutes)

Fri., Feb. 6 NORTH BY NORTHWEST (1959) Its fantastic chase across America, its deft wit, and its spirited style make this one of Hitchcock's best films. Best known sequences: the hero lured to a remote Indiana prairie and attacked by a biplane "cropdusting where there ain't no crops"; the climax on Mount Rushmore with the chase and fight on the gigantic sculptured faces of American presidents. Directed by Alfred Hitchcock; screenplay by Ernest Lehman. With Cary Grant, Eva Marie Saint, James Mason, Martin Landau, and Leo G. Carroll. (136 minutes)

THE BIG SLEEP (1946) Author Raymond Chandler's novel is superbly brought to the screen by the incomparable Howard Hawks. Humphrey Bogart's presence is an essential asset to the film, as is that of Lauren Bacall. A dark, sensual film, full of oppressive atmosphere. "One of the best films of the Forties." G.G. Gulli.

Fri., Feb. 13 MY DARLING CLEMENTINE (1946) Wyatt Earp (Henry Fonda) becomes Marshal of Tombstone in order to avenge the murder of his youngest brother. He is helped by Clementine (Cathy Downs), Doc Holliday (Victor Mature) and Chihuahua (Linda Darnell) and finally kills Old Man Clanton (Walter Brennan) and his sons in the famous gunfight at the O.K. Corral. Directed by John Ford; screenplay by Samuel G. Engel and Winston Miller. With Tim Holt and Ward Bond. (97 minutes)

HIGH NOON (1952) Sheriff Kane (Gary Cooper) is deserted by the townspeople and even his own wife (Grace Kelly) and has to stand alone against a bandit and his three accomplices. The suspense in this film gradually builds as one-by-one he is befriended. Director Fred Zinnemann's numerous shots of the ticking clock approaching twelve is reknown. Screenplay by Carl Foreman based on "The Tin Star" by John W. Cunningham. With Lon Chaney, Jr., Otto Kruger and Lloyd Bridges. (95 minutes)

Fri., Feb. 20 GRAND ILLUSION (1937) The story of three French prisoners of war is poignantly shown in Jean Renoir's film. Although it won an award at the Venice Film Festival, the film was banned in Germany and Italy. It was a great success elsewhere, and won an Academy Award. It was voted one of the best 12 films of all time at Brussels in 1957. Screenplay by Jean Renoir and Charles Spaak. With Jean Gabin and Erich von Stroheim. (117 minutes)

VIRGIN SPRING (1960) The *Virgin Spring* grimly depicts a father's ruthless vengeance for the rape and murder of his virgin daughter. Bergman fills our eyes with highly contrasting black and white to evoke an imaginative medieval world, suggesting the battle of Christianity and paganism. For a man of Bergman's sophistication, the austere simplicity of this film is a rare achievement. "Masterful... flawless..." *Saturday Review* With Max von Sydow and Gunnel Lindblom. (88 minutes)

Fri., Feb. 27 BICYCLE THIEF (1949) This is the most important film of the immediate postwar period; its extension of the traditional concepts of plot and dramatic structure exerted considerable influence on the development of the cinema. The story deals with an unemployed man in Rome who finds a job as a bill poster, but his bicycle is stolen. With his little boy he searches in vain for the robber. Directed by Vittorio de Sica; screenplay by Cesare Zavattini. With Lamberto Maggiorani and Lianella Carnel. (90 minutes)

LA DOLCE VITA (1961) *La Dolce Vita* is an episodic portrait of Rome - a corrupt, dark, glamorous and ugly place - seen through the eyes of Marcello (Marcello Mastroianni), a cynical journalist. Like Dante's "Inferno," it takes us on a journey into the depths of hell. As Fellini put the film, "This town is not Rome, it is my Rome... a creation of my own imagination." Directed by Federico Fellini; screenplay by Fellini, Ennio Flaiano, Tullio Pinelli and Brunello Rondi. With Yvonne Furneaux and Anita Ekberg. (180 minutes)

CONTINUED ON PAGE THIRTEEN

<p>SUNDAY FLICKS presents.</p>	<p>funny lady STREISAND & CAAN How Lucky Can You Get? FEBRUARY 8 7:00, 9:30</p>
<p>STANLEY KUBRICK'S LOCK-SWAG ORANGE JANUARY 4 7:00, 9:30</p>	<p>King of Hearts Short: The Concert FEBRUARY 15 7:00, 9:00</p>
<p>JANUARY 11 7:00, 9:00 Short: Pink Panther MEL BROOKS' BLAZING SADDLES</p>	<p>THE THREE MUSKETEERS FEBRUARY 22 7:00, 9:00</p>
<p>JANUARY 18 7:00, 9:30 AGATHA CHRISTIE'S "MURDER ON THE ORIENT EXPRESS"</p>	<p>FEBRUARY 29 4:30, 8:30 "GONE WITH THE WIND" CLARK GABLE VIVIAN LEIGH LESLIE HOWARD OLIVIA de HAVILLAND</p>
<p>JANUARY 25 7:00, 9:00 Short: Roadrunner MONTY PYTHON AND THE HOLY GRAIL</p>	<p>MARCH 7 7:00, 9:15 Dustin Hoffman "Lenny"</p>
<p>FEBRUARY 1 7:00, 9:30 ROGER CORMAN Presents FELLINI'S AMARCORD</p>	<p>MARCH 14 7:00, 9:00 JACK LEMMON WALTER MATTHAU ★ IN A BILLY WILDER FILM ★ THE FRONT PAGE</p>

continued from page 1

overcrowding problems on inexperienced groups like the South Molluccans.

"They're so impatient," he told CHAPARRAL reporter Al X in a secret interview last week, "They're always cutting in the holding patterns, and they never file a flight plan."

Poor lines of communication are hampering the Revolution according to may experienced terrorists. One group of Iranians used almost half of their most recent ransom on expenses for a planned raid on the JOPEL headquarters in Vienna, only to find the building already held by the "Carlos" group. They ended up seizing a nearby service station attendant instead, holding him for a ransom of four cups of coffee (three black, one with cream and sugar), some apfelstrudel, and two bus tickets to Graz.

Older terrorists also deplored the recent shooting of Richard Helms, a CIA operative in Greece. "We had the territories very nicely divided before these punks came in," Luigi, 'The Black Hand' Toscgrotti of the Corsican Nationalist front, told reporter X. "Now, it's only a matter of time before there'll be a gang war."

continued from page 1

What's the most popular book in Angola?

The Afrikaans-Chinese dictionary.

What's the second shortest book in the world?

The book of native Angolan war heroes.

How do you separate the men from the boys in Lebanon?

With a submachinegun.

How do they blow out the candles on an Irish birthday cake?

With ten pounds of gelignite.

What's the most dangerous job in England?

Editing the Guinness Book of World Records.

How do you tell the bride at a Lebanese wedding?

She's the one who throws the hand grenades at the reception.

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ASSU Special Events

Winter Quarter Calendar

ASSU Special Events

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

January

4
Back to homework
Back to Books
Back to teacher's dirty looks
7:00 + 9:30 SUNDAY FLICKS - CLOCK
WORK ORANGE 75¢ MEM AUD

11
2:30 Sandra Sunderlund,
Organ Music by Mendelson,
Mem Chu
6:30 Sunday supper, I-Center,
\$1.50
7:00 + 9:00 SUNDAY FLICKS
BLAZING SADDLES 75¢ MEM AUD

18
3:00 Carol Terry; Organ Music
by Baroque Composers,
Dink., \$1.00
6:30 Sunday Supper, I Center,
\$1.50
7:00 + 9:30 SUNDAY FLICKS - MURDER
ON THE ORIENT EXPRESS - 75¢
MEM AUD

25
1:00 Concert; Francesco Trio,
Dink., \$1.00
7:00 + 9:00 SUNDAY FLICKS - MONTY
PYTHON AND THE HOLY GRAIL -

February

1
TMU Exhibit; Oils by Ann
Rinehart
8:00 Concert, Jim Besser, TMU
Sunday Supper, I Center
7:00 + 9:30 SUNDAY FLICKS -
ARMACORD - 75¢ MEM AUD

5
Registration begins
Exhibit TMU; Photographs of
Ireland by Jack Blackman

12
8:00 First of Series, Lecture -
Prospects for Survival, TMU

19
LAST CHANCE to get tuition
refund for dropped courses/
units
FIRST CHANCE, free money,
ASSU Fee Assessment Re-
fund, ASSU office
8:00 Survival Lecture, TMU

26
8:00 Survival lecture series,
TMU large lounge
FEE ASSESSMENT REFUND,
ASSU OFFICE,

2
Groundhog Day, be nice to
hashers
Last Day to file advanced
degree applications

6
7:30 Film: An American in
Paris, Cubberley, \$1.00

13
Last day for filing fellowship
and Graduate Scholarship
Applications
8:00 Alumni Assoc. Course
"Challenge to America"
(6 dates), Bishop \$15 for
all 6, \$3 each

20
Fee Assessment Refund, ASSU
office
8:00 Joyce Johnson, Music for
Baroque trumpet, Dink.,
\$1.00
8:00 Challenge to America
(see last week)

27
Fee Assessment Refund, money
just for signing your name,
ASSU office
8:00 Herbert Nanney, Univer-
sity Organist, Mem Chu
8:00 Challenge to America;
Gerald Ford

3
8:00 Challenge to America,
\$3.00, Bishop
10:00 Study Break, Branner
Lounge, Palo Alto and Uni-
versity police teach a drug
identification course. Free
to all freshmen

7
12:15 Noon Concert, TMU
11:45 Midnight Concert, Mem
Chu

14
Noon Concert, TMU
Petrochemical Engineering kits
go on sale at the bookstore

21
Fee Assessment Refund, ASSU
offices
Noon Concert, TMU
7:30 & 9:30 French Film
Series "Casque D'Or," \$1.00
Bishop
8:00 Basketball, vs. UC-Davis,
Maples
8:00 Organ Music, Mem Chu

28
Fee Assessment Refud, ASSU
office
Last Noon Concert, TMU
7:30 & 9:30 French Film,
"Claire's Knee," \$1.00
Bishop

4
7:30 & 9:30 French Film
"Retour D'Aftique," \$1.00
Bishop

8
7:30 Sex roles film series, Wo-
man Under the Influence,
Bishop FREE
8:00 TMU Lecture series
10:00 Study Break, I Center,
Refreshments and fire.

15
7:30 Sex roles, Growing Up
Female, Roble, FREE
8:00 TMU lecture
10:00 Study Break, I Center

22
7:30 Film "Men's Lives,"
Roble, FREE
8:00 TMU lecture series
10:00 Study Break, I Center

29
7:30 Film "A Portrait of the
Woman," Roble, FREE
8:00 TMU lecture series
10:00 Study Break, I Center

5
7:30 Film "Childcare," Roble,
FREE
10:00 Study Break, I Center

9
7:30 Film "A Day in the
Country," Cubberley, \$1.00
7:30 Folk Dancing, Roble Gym,
50 cents
8:00 Basketball, Washington
State, Maples
4:30 Happy Hour, I Center

16
4:30 Happy Hour, I Center
7:30 Chaplin's "Gold Rush,"
Cubberley, \$1.00
8:00 Concert, American music
for flute and paino, AA,
\$1.00
10:30 Folk Dancing, Roble
Gym, \$2.00
8:00 HARLEM GLOBETROTTERS
BENEFIT, ASSU SPECIAL
EVENTS, MAPLES, \$3/\$2
STUDENTS

23
4:30 Happy Hour, I Center
7:30 Folk Dancing, Roble
Gym, 50 cents
7:30 Film "Alexander Nevsky,"
Cubberley, \$1.00
8:00 Classical guitar, Charles
Ferguson, AA, \$1.00
8:00 Concert, Young Artists,
Series, TMU

30
4:30 Happy Hour, I Center
7:30 Films "Anna Christie,"
"Shanghai Express," Cub-
berley, \$1.00
7:30 Folk Dancing, Roble
Gym, 50 cents
8:00 Christian Science Lecture,
TMU

6
4:30 Happy Hour, I Center
7:30 "North by Northeast,"
"The Big Sleep," Cubberley,
\$1.00
7:30 Folk Dancing, Roble
Gym, 50 cents

10
8:00 Recital, Michael Moore,
TMU
8:00 Concert "A Musical
Banquet of the 16th and 17th
Centuries," AA
8:00 Basketball, Washington,
Maples
7:30 & 10:00 THE TUBES, ASSU
SPECIAL EVENTS, MEM AUD,
\$6/\$5 STUDENTS

17
8:00 Concert, Gloria Cheng,
piano, TMU

24
8:00 Recital, Joel Tepper, TMU
10:00 Basketball, Cal, Maples

31
2:30 Lecture "History of
Portholes and How to De-
tect Fakes," History De-
partment room 151
8:00 Recital, John Zorn,
Emmanuel Vackis, TMU

7
8:00 Recital, Margaret
Fabrizio, AA, \$1.00

7:00 + 9:30 - SUNDAY FLICKS - FUNNY
LADY - 75¢ - MEM AUD.

7:30 Folk Dancing, Roble,
50 cents
Basketball, Oregon State,
Maples

15	16	17	18	19	20	21
Just Sunday Supper 8:00 JANICE IAN, ASSU SPECIAL EVENTS, MAPLES 7:00 + 9:00 SUNDAY FLICKS - KING OF HEARTS - 75¢ - MEM AUD	Washington's Birthday Nothing ever happens on Mon- days around here	8:00 Stanford Jazz Band, Dink. 8:00 Last "Challenge to Ameri- ca" lecture, Bishop, \$3.00	7:30 & 9:30 French Film "Zero de Conduite," "Un Chien Andalou," \$1.00 Bishop 8:00 Organ music, Walter Hellet, Mem Chu 8:00 TMU Film, "America DelSur," large lounge, \$1.00	7:30 Film "Women in Prison," Branner, FREE 10:00 Study Break, I Center	Last Day for Adding courses or units; declaring pass/fail 4:30 Happy Hour, I Center 7:30 Folk Dancing, Roble Gym, 50 cents 7:30 "Grand Illusion," "Vir- gin Spring," Cubberley, \$1.00	8:00 Recital, Elizabeth, Margaret Fabrizio, music of Couperin, Bach, AA
22	23	24	25	26	27	28
Supper at the I Center, \$1.50 7:00 + 9:00 SUNDAY FLICKS - THE THREE MUSKETEERS - 75¢ - MEM AUD	Last Day to file Entrance Medi- cal Record	8:00 Concert: Baroque Cham- ber Music, Dink. Start of Spring Pre-Reg	7:30 & 9:30 French Film "Les Liasons Dangereuses," \$1.00, Bishop	7:30 Film "Abortion," Roble, FREE 10:00 Study Break, I Center Only 318 more days until Les- lie's birthday!	7:30 Folk Dancing, Roble Gym, 50 cents 7:30 "Bicycle Thief," "La Dolce Vita," Cubberley, \$1.00 8:00 Concert, Hiroko Yajima, TMU 8:00 Basketball, USC, Maples 8:00 Concert, Francesco Trio, Dink., \$1.00	8:00 Concert, Stanford Wind Ensemble, Dink. 8:00 Basketball, UCLA, Maples
29	March					
3:00 Concert, University Chorus, Chamber Orchestra, Dink., FREE 4:30 + 8:30 SUNDAY FLICKS - GONE WITH THE WIND - 75¢ - MEM AUD	1 TMU Exhibit: Photographs of China	2 Only 320 more days until Les- lie's birthday	3 7:30 & 9:30 Last French Film, "Compartiments Tuers," \$1.00, Bishop	4 7:30 Films and toucy-feely questions, Toyon, FREE 10:00 Study Break, I Center	5 4:30 Happy Hour, I Center 7:30 Folk Dancing, Roble Gym, 50 cents 7:30 "Jules and Jim," "Blow Up," Cubberley, \$1.00 8:00 Concert, Stanford Symphony Orchestra, Beethoven and friends, Dink., \$1	6 My birthday 9:00 Founder's Day Ball, Sheraton Palace Hotel \$12.50 8:00 Dance Demonstration, TMU 8:00 Dance, Dink.
7	8	9	10	11	12	13
Founder's Day 2:30 Organ and Choral Music in honor of Founder's Day, Mem Chu 6:30 Supper at I Center 8:00 Choreographed Vomiting in honor of Founder's Day, Mem Chu 7:00 + 9:15 SUNDAY FLICKS - LENNY - 75¢ - MEM AUD	Fill Lake Lag Day, bring your own hose	8:00 Concert: Ensemble for New Music, Dink.	8:00 Concert: Barbara Ayer and Yale Group, TMU	7:30 Film "The Emerging Wo- man," Arroyo, FREE 8:00 Concert: Richard Fields, TMU	Last Day for filing A.M., M.S., and Engineering Theses and Ph.D. dissertations 4:30 Happy Hour, I Center 7:30 Folk Dancing, Roble Gym, 50 cents Orgy, room 104 Twain, RSVP 326-5917	The fit's gonna hit the shan in a couple of days.
14	15	16	17	18	19	20
6:30 The Last Supper, I Center, \$1.50 (bring blood) 7:00 + 9:00 SUNDAY FLICKS - THE FRONT PAGE - 75¢ - MEM AUD	Take a Prof to Lunch Week Final exams	C.S. 105 Final Program due Hammer and Coffin, Hammer and Coffin Nothing will Soften The Hammer and Coffin.	12:30 Fifth Annual Waldo Fargworth Memorial Lec- ture, Psych Dept Rm 651	On the fourth day of finals, my true love gave to me. . .	Boy, did you ever blow it! Better take a leave of absence.	Lecture and film, "Take the Money and Run," featured speakers Woody Allen and Nguyen Van Thieu.

AA - Annenberg Auditorium; BIC - Bechtel International Center; Cub - Cubberley Auditorium; DA - Dinkelspiel Auditorium; FACS - Faculty-Alumni Contact Service; LT - Little Theatre; MA - Memorial Auditorium; MC - Memorial Church; TMU - Tresidder Memorial Union.

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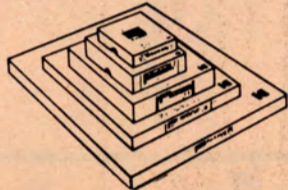
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continued from p. 2

Sir:

Why is it that in this age of sexual liberation men are still only men whereas women are persons? It would seem only to be fair to have men be men and women be women since it would certainly be odd to declare a couple man and person.

Phyllis Schafly

Sir:

That does it. I wouldn't mind if I had an affair with two blacks, four spics, five Wops, two Polacks, three Jews and four god damn, fucking Lesbos. Not only that, we'd also do it in Times Square at lunchtime. And it would be unbelievably tasteless and utterly without socially redeeming value.

Nancy Reagan

Sir:

OK, I give up Nancy. You and Ronnie are more liberal than Jerry and me. But would you really do it with the Jews?

Betty Ford

Sir:

I would just like to inform you that Maureen Reagan and I are having an affair.

Susan Ford

Sir:

Slab! Brick! You cheated!

Ludwig Wittgenstein
Cambridge, Mass.

Sir:

God damn you morons! You guys are totally incompetent. Everyone knows that Terry Bradshaw went to Louisiana Tech. not LSU. Now you can't run those letters about Ford, Bradshaw and Newman. We do have to maintain a facade of intelligence. Oh yeah, no more Jerry Ford jokes either.

Mike Dorheim
Editor, Chaparral

Sir:

A lot of people are saying that I'm only running for president because I couldn't get a job otherwise. Well, that's not true. I have an offer from the Bazooka bubble gum people to be vice president in charge of promotions. So there!

Gerald Ford
Still President, USA
(Nya, nya, Ronnie)

Sir:

I'm sick and tired of all this damn shit about Zionism. If you fucking niggers, Chinks and camel humpers can't take it you can just shove it. If not, we'll beat the shit out of you again.

Moshe Dayan

Sir:

I read your magazine to show Starkist that I have good taste.

C. Tuna
Ocean City, N.J.

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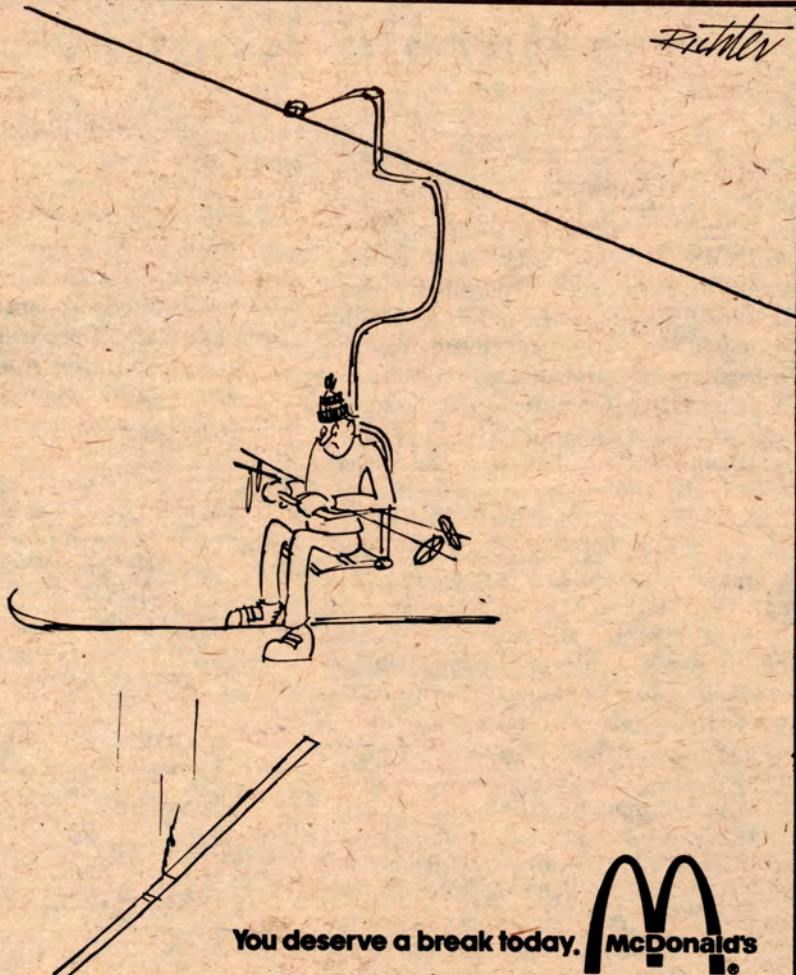
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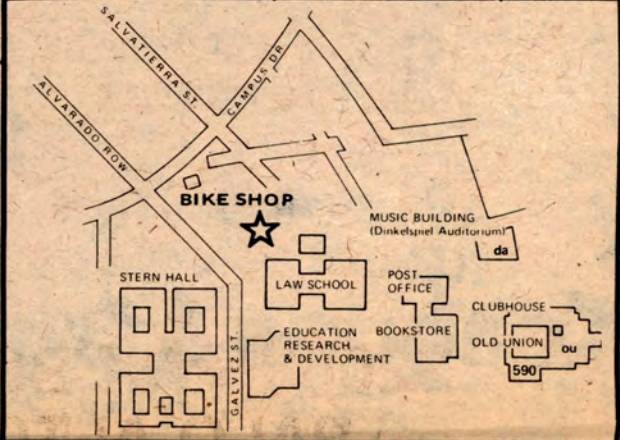
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MUSIC DEPARTMENT CONCERT SERIES

Saturday, January 10, 8 p.m., Annenberg Auditorium: SALLY SANFORD, LAURA CARROLL, and KENT UNDERWOOD. A Musical Banquet of the 16th and 17 Centuries.

Sunday, January 11, 2:30 p.m., Memorial Church: SANDRA SODERLUND, organ. Music by Mendelssohn, Vierne, Moevs, and Bielawa.

Friday, January 16, 8 p.m., Annenberg Auditorium: ALEXANDRA HAWLEY, and KENNETH ZIEGENFUSS. American Music for Flute and Piano. Griffes: Poem; La Montaine: Sonata for Flute Solo; Imbrie: Sonata for Piano Solo; Barber: Canzona; Copland: Duo for Flute and Piano. Nonreserved admission: \$2 (students \$1).

Sunday, January 18, 3 p.m., Dinkelspiel Auditorium: CAROLE TERRY, organ. Music by Sweelinck, Buxtehude, J.S. Bach, and other Baroque composers.

Tuesday, January 20, 8 p.m., Dinkelspiel Auditorium: JOYCE JOHNSON, trumpet. Music for Baroque Trumpet. J.S. Bach: Cantata No. 51, and music by other composers. Nonreserved admission: \$2 (students \$1).

Wednesday, January 21, 8 p.m., Memorial Church: DICK DAMON, organ. Music by Frescobaldi, Buxtehude, J.S. Bach, Franck, Drahts, and Langlais.

Friday, January 23, 8 p.m., Annenberg Auditorium: CHARLES FERGUSON guitar. Music by Telemann, J.S. Bach, Brindle, de Falla, Villa-Lobos, and Walton. Nonreserved admission: \$2 (students \$1).

Sunday, January 25, 3 p.m., Dinkelspiel Auditorium: THE FRANCESCO TRIO with SUSAN WILLOUGHBY, bassoon. Beethoven: Trio, Op. 1, No. 2 in G major, and Trio, Op. 70, No. 2 in E flat major; Prokofieff: Violin Sonata, Op. 94a in D major; Crawford-Seeger: Diaphonic Suite No. 2 for Bassoon and Cello. Nonreserved admission: \$2 (students \$1).

Tuesday, January 27, 8 p.m., Memorial Church: HERBERT NANNEY, University Organist. 73rd anniversary of Memorial Church.

Saturday, January 31, 8 p.m., Tresidder Union: JOHN ZORN, clarinet, and EMMANUEL MACAKIS, cello. Music by Archduke Rudolph Kodaly, Calabro, Ben-Haim, and Osborne.

Saturday, February 7, 8 p.m., Annenberg Auditorium: MARGARET FABRIZIO, harpsichord and early piano. An Evening of Battle and Fantasy. Dandrieu: The Characters of War; C.P.E. Bach: Fantasia; Steibelt: Destruction of Moscow; J.S. Bach: Chromatic Fantasy; Kuhnau: Battle of David and Goliath. Nonreserved admission: \$2 (students \$1).

Sunday, February 8, 3 p.m., Dinkelspiel Auditorium: SUNDAY AFTERNOON SERIES OF CHAMBER MUSIC. SUSAN FREIER, violin, ARTIS WODELHOUSE, piano, and TIM BACH, cello. Mendelssohn: Piano Trio in D minor; Beethoven: Sonata, Op. 47, No. 9 in A major, "Kreutzer"; music by Mozart.

Tuesday, February 10, 8 p.m., Dinkelspiel Auditorium: MARIE GIBSON, soprano, and NATHAN SCHWARTZ, piano. Art Songs. Nonreserved admission: \$2 (students \$1).

Tuesday, February 17, 8 p.m., Dinkelspiel Auditorium: THE STANFORD STUDIO JAZZ BAND. Patrick Spurling, conductor. Big Band Sounds: From Count Basie to Buddy Rich.

Wednesday, February 18, 8 p.m., Memorial Church: WALTER HEWLETT, organ. Music by J.S. Bach, Clerambault, Franck, and Dello Joio.

Saturday, February 21, 8 p.m., Annenberg Auditorium: ELIZABETH KEEFE and MARGARET FABRIZIO harpsichords. Music by Louis Couperin, J.S. Bach, Francois Couperin, and W.F.E. Bach.

Tuesday, February 24, 8 p.m., Dinkelspiel Auditorium: A CONCERT OF BAROQUE CHAMBER MUSIC, George Houle, director. Music by Clerambault, Marais, Vivaldi, and others.

Friday, February 27, 8 p.m., Dinkelspiel Auditorium: THE FRANCESCO TRIO, with ANNE CROWDEN,

violin, AND JOHN GRAHAM, viola. Mozart: Duo for Violin and Viola; Imbrie: Cello Sonata; Dvorak: Piano Quintet, Op. 81 in A major. Nonreserved admission: \$2 (students \$1).

Saturday, February 28, 8 p.m., Dinkelspiel Auditorium: THE STANFORD WIND ENSEMBLE, Arthur Barnes, conductor. Thomson: Metropolitan Museum Fanfare; Gould; American Salute; Copland: Lincoln Portrait; Harris-Barnes: When Johnny Comes Marching Home.

Sunday, February 29, 3 p.m., Dinkelspiel Auditorium: THE UNIVERSITY CHORUS, with THE STANFORD CHAMBER ORCHESTRA, William Ramsey, conductor. Haydn: Mass No. 7 in C major, "Paukenmesse"; Hennagin: The Family of Man (mixed media performance). Nonreserved admission: \$2 (students \$1).

Friday, March 5, 8 p.m., Dinkelspiel Auditorium: THE STANFORD SYMPHONY ORCHESTRA, with NATHAN SCHWARTZ, piano, Mark Starr, conductor. McNabb: Solstice; Beethoven: Piano Concerto No. 3 in C minor; Stravinsky: Symphony in Three Movements. Nonreserved Admission: \$2 (students \$1).

Saturday, March 6, 8 p.m., Dinkelspiel Auditorium: JACK ASHWORTH, harpsichord and continuo, with DAVID HART, flute, and ANNE WITHERELL and RONALD HARRIS-WARRICK, dancers. Music by Ledaire and Francois Couperin, and dances choreographed by Pecour.

Sunday, March 7, 2:30 p.m., Memorial Church: In Honor of Founders' Day. THE STANFORD CHORALE, William Ramsey, conductor. HERBERT NANNEY, Organist. J.S. Bach: Motet No. 5, "Komm, Jesu, Komm"; Brahms: Begrabnisgesang; Copland: In the Beginning.

Tuesday, March 9, 8 p.m., Dinkelspiel Auditorium: ALEA II the ENSEMBLE FOR NEW MUSIC, with the ST. ANN'S CHOIR. Sverdlove: Mass; Henninger: Otros Luceros; Block: Morning Sea and Wind; Crumb: Solo Cello Sonata; late piano selections by Liszt.

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Harold Kooney

By JIM WEBSTER

Harold Kooney, says my friend William, is entirely happy. William told me his story very simply. He has a beautiful wife, two handsome children, lives on a country estate (but with lots of neighbors) where he breathes clean air, and is eminently respected by everyone. Every day he climbs into his private sauna to squeeze out all the excess fat that results from his wife's fantastic cooking.

Harold Kooney had a cousin named Oliver, and Oliver was an intellectual. He loathed his cousin Harold. He insisted that Harold lived the life of a bourgeois sensualist who couldn't face up to reality and life. "In fact," he told Harold once, "Secretly, you are miserable. This life you put on for other people is a sham, but you won't admit." Harold sympathized, nodded his head up and down. "But I really am perfectly happy," he said, smiling. Oliver merely scowled. A week later he shot himself in the head.

Harold of course went to the funeral, and so did William, who was a friend of the deceased. William tells me that he had picked out Harold right away: he was the only one in the entourage who had a smile — not a very obvious smile, more like a pleasant face. William had gone closer to Harold, who was surrounded by men in black suits, to see what he was really like. On the way over his attention became distracted by a short, balding, respectable-looking fellow, obviously one of Oliver's friends, who wore a dignified face of disgust. "These things are totally tasteless," the man had said. "A crime that Oliver has to be buried in this way." He puffed thoughtfully on a pipe. "Yes, a crime," a tall, thin intellectual with a caved-in chest assented. "The relatives have obviously shown no taste whatsoever," added the one with the pipe. "Yes, no taste whatsoever," repeated the tall thin one. "You, there, excuse me," said the piped one, aren't you his cousin or something?" "Why yes, Harold Kooney's my name."

William, so he tells me, had crept closer to observe, but the piped one merely muttered something to the tall thin one, whereupon both left the spot where they were standing to find another spot on the other side of the coffin. William inched his way back over to the other side to listen in on their conversation. They were talking to a man who knew Harold — one of his neighbors, in fact. "Why does he have that

asinine smile on his face?" demanded the piped one. "Smile?" said the neighbor. "You don't know Harold, I guess. Right now is just about the saddest I've seen him in all my life." "Inhuman," piped the tall thin one. "No wonder Ollie killed himself," asserted the piped one. "With a cousin like that. . ." and he shuddered.

William stopped his story at this point. "So what finally happened to Harold Kooney?" I asked him. "Nothing," said William. "He's alive right now. You can visit him if you like. He's still happy. No question about it. And as far as I can figure out, there is no catch to his happiness. He isn't bored. He doesn't suffer from any kind of disturbance, physical or metaphysical, discrepancy, or backbite, that I can think of. He isn't even boring to other people. At least he isn't boring to me."

"If he's so great, why haven't I ever seen him or his happiness?" I asked.

William sighed, "There you go, trying to find some kind of philosophical 'but' to the situation. All you have to do is to go



see him. Here's his address," and he handed me a slip of paper with a number written on it. "It's a real address," he stressed, "he's a real person, with an honest-to-goodness real house, and he really is happy."

I went to the house, and sure enough, what William said is true. A visiting neighbor was there, too. "Isn't it truly great," he said to me, "that in this world of suffering there is at least one genuinely happy man?" I had to agree, as I stuffed delicious apple pie down my throat.

My psychiatrist finds Harold Kooney very interesting. After I told him about Harold, and was about to leave to go home, he caught my arm and smiled gleamingly. "Bring him in some day, Harold," he said to me. ☐

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moral: size isn't everything

X-mas gifts

Being both lazy and cheap, the CHAPARRAL didn't bother to get any of the following gifts in time for Christmas, but we thought we'd publish our Christmas shopping list anyway.

A 'monopoly' game for John Gurley.

"Diplomacy" for Gordon Craig.

Silly Putty for Albert Elsen.

Jane Goodall gets a part in the Dino DeLaurent's remake of KING KONG.

Wolfgang Panofsky gets a pair of slacks.

A set of new sheets for William Shockley.



I Can Give You a Conservative Student Body in Only Five Years!

CONTINUED FROM PAGE SIX

Stanford Film Society

Fri., Mar. 5 JULES AND JIM (1961) Although director Francois Truffaut evokes the romantic nostalgia before World War I, *Jules and Jim* exquisitely illuminates a modern woman. Catherine, amoral and classically beautiful, loves two fraternal friends and must have them both - even if she must die to do so. For her, not commitment is forever and only death is final. Joyously realized and vitally acted by Jeanne Moreau, Oskar Werner and Henri Serre, the film established Truffaut as the leader of French New Wave directors. (104 minutes)

BLOW-UP (1966) A fashion photographer by chance takes shots of a woman which appear, on being enlarged, to perhaps show a murder; but perhaps the murder is in his imagination. "If not the greatest, *Blow-Up* seems to me easily the most likeable of Antonioni's films." Robin Wood. Directed by Michelangelo Antonioni; screenplay by Antonioni based on a story by Julio Cortazar. With David Hemmings, Vanessa Redgrave and Sarah Miles. (111 minutes)

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California's New Sex Law

While most Stanford students were spending the wee hours of last Wednesday night whooping it up to Guy Lombardo, a new California law took affect legalizing what they would rather have been doing, as long as it was done between mutually consenting adults.

favorable" in an exhaustive survey of Bay Area voters. "This is a great step forward for the right to privacy," said one legal scholar with his mouth full. California's governor, Jerry Brown, who signed the bill into law agreed, saying, "The state should get it's fingers out of the private sectors pie. Get it? Get it?"

The new law, which makes it none of the State's damn business how "mature" persons get their jollies, in private, was designed by civil libertarians to alleviate the current logjam of sodomy cases which glut the California docket.

Stanford President Richard (I bet you thought we were going to use Dick) Lyman put the new law in a different perspective. "This means the students will have to stop complaining about rising tuition," he said, "at least the ones over eighteen." 

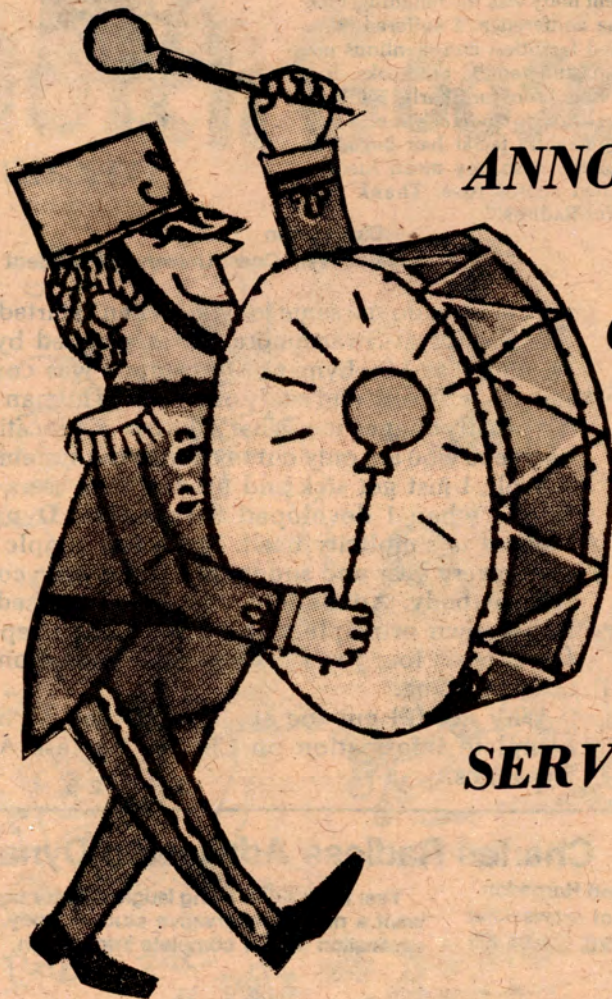
Chaparral reporters found reaction to the new law "overwhelmingly



A man walking in Belfast was stopped at gunpoint by a masked terrorist who demanded, "Are you Protestant or Catholic?"

Thinking quickly, the man replied, "I'm Jewish."

"Well," said the gunman, "I must be the luckiest Palestinian in Ireland."



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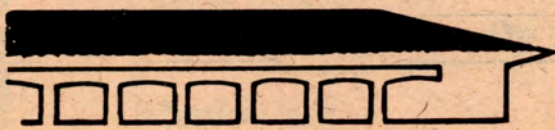
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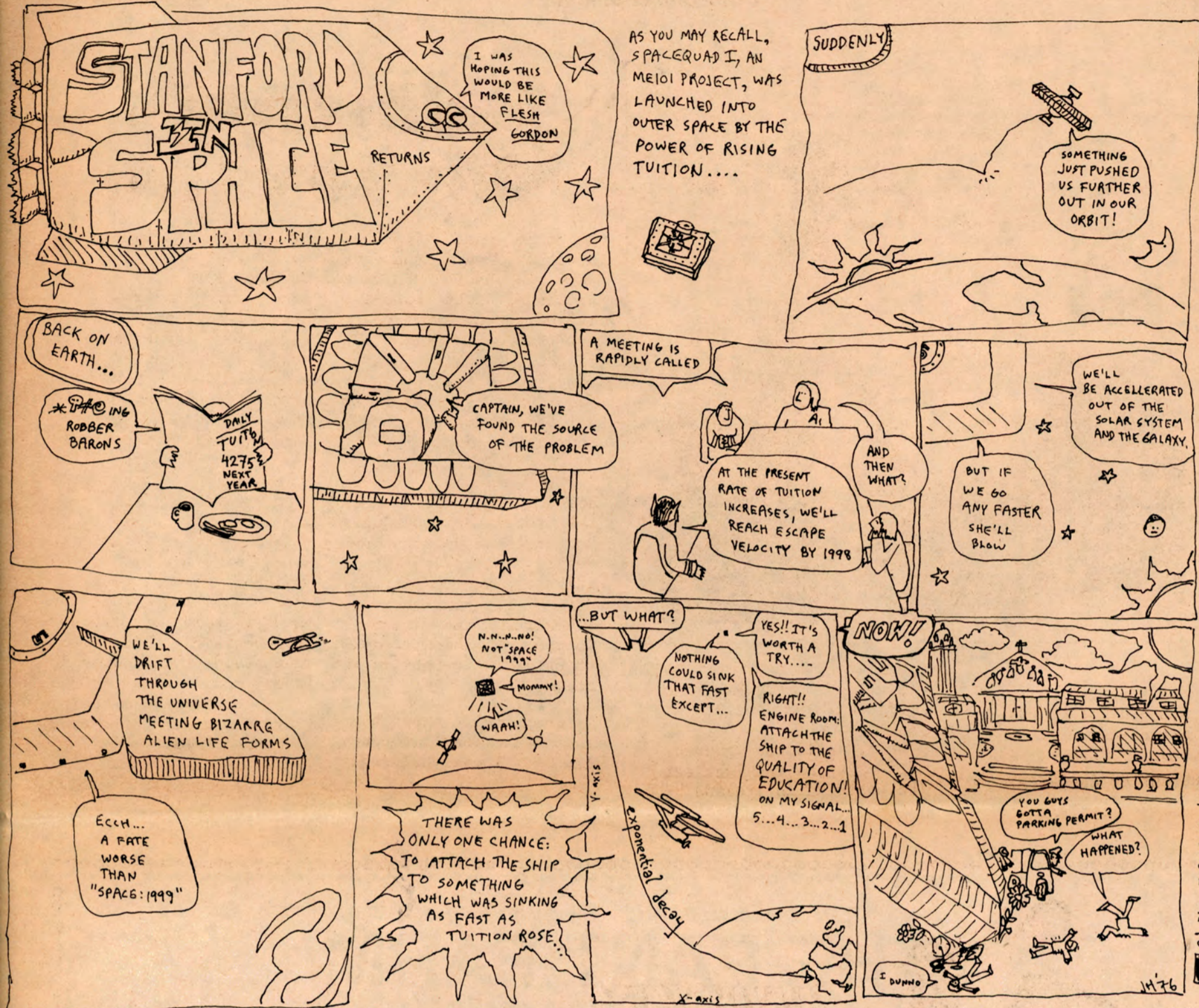
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whom it may concern;

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Sincerely
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Dear Mr. X:

Professionally, your invitation to exchange magazines is appreciated. However, your reference to PENTHOUSE as a "dirty pictures" magazine is disappointing in that you fail to distinguish PENTHOUSE from the many "skin" magazines on the market. If you want "dirty pictures" there are more than enough publications from which to choose.

No doubt your publication is a fine one, but we see no constructive purpose in a continuous exchange. Nevertheless, enclosed is a copy of PENTHOUSE for your perusal.

If you feel so inclined, please send me the latest copy of THE STANFORD CHAPARRAL.

Best regards,

Rosemary Ravinal
Rosemary Ravinal
Public Relations Manager

RR:kf
Enclosed

Dear Ms. Ravinal:

Professionally, your complimentary copy was appreciated. However, your brush off is disappointing in that you failed to see the logic of keeping us happy. My people are not about to be treated like niggers. We are the Chaparral, the single most powerful publication of Stanford University, the single most powerful educational institution in these United States, the single most powerful nation in the world. We are the future. The future is now. The Chaparral is now. My people will not put up with being put down. And we especially won't take it from a pack of small time corporate wolves like P-house International Ltd. My people are insulted and demand redress.

You call yourself a Public Relations Manager. Yet you can't even take a joke. If you were a subscriber to our humor magazine perhaps you could do a better job. You should know that I would never refer to Penthouse as a "dirty pictures" magazine except in jest. In fact, I had been reading the fine editorial copy of your magazine for years before I discovered that it also contained nude art photos. No doubt your publication is a fine one.

You say you see no constructive purpose in a continuous exchange. How about blackmail? We have a readership of 10,000; average family income-- \$32 grand. Besides, I see no constructive purpose in sex, yet I keep up a continuous exchange.

You have no choice but to sign us up for a subscription. And no brush offs this time.

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