

Heloise Hints

THE GIRLS

By Folger

Boiled Nylons Match

By Heloise Cruse

Dear Heloise: I have BOILED in vinegar, POACHED with salt and SIMMERED in ammonia all my odd stockings, but can't come up with the recipe you gave us a couple of years ago for changing all of them to one color.

Will you please repeat the directions before all these extra stockings completely take over my household? As it is, they are already demanding twice-a-day feedings.

Mary Graffagnini

Use an enamel pan which contains a quart of water and four tablespoons of table salt. Let the water come to a boil, then put in your dry nylons. Boil one minute. Turn off the heat and let the water cool with the stockings still in the pot.

After the water is completely cooled, remove and rinse as usual. The stockings should be practically the same color.

Some nylon dyes in stockings differ, but it works on most stockings. (One can also use all-purpose dye.) Heloise.

Dear Heloise: This is for anyone who wears dentures or partial plates. When you are out and feel that your teeth need a quick clean-up, always carry along a small piece of nylon net in your purse, and you can use it on your plate in any restroom.

A Reader

Dear Heloise: This isn't meant to be funny, but I think it is so worthwhile that I just had to share it: Don't ever throw away your old falsies!

They are simply wonderful to use when skiing—just attach them to the inside of your ankles. You'll be glad you did. Ski Pole

Dear Heloise: Contractors should furnish a "blueprint" of the toilet outline with every new house they construct. It should go along with the keys to the house.

June Simmons

It would be a simple matter for them to set the toilet on a piece of heavy paper and trace around it before placing it in the floor.

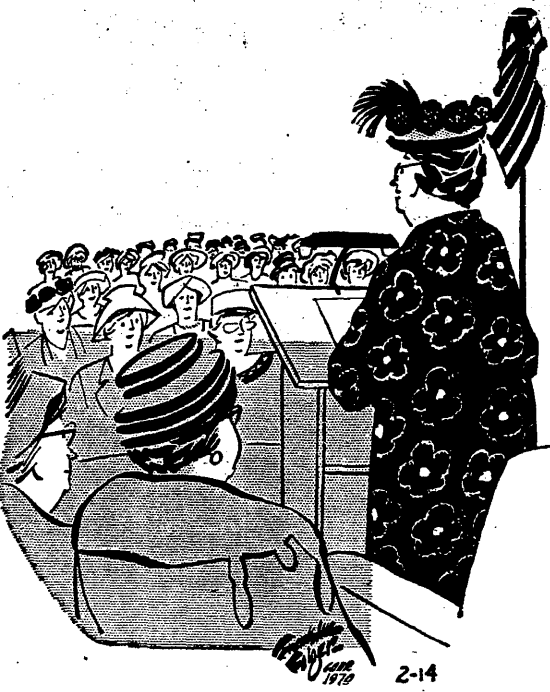
Then when one wants to re-tile, re-carpet, etc., simply get out the pattern and the job is simple.

June Simmons

Dear Heloise: How was your Valentine party at college, dear? I had a nice Valentine coffee break.

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"Since our program today is of a very controversial nature, we've decided to eliminate it as it simply does not go with all the new Valentine hats and dresses!"



Dear Abby

Cheap Band Is Held Dear

By Abigail Van Buren

Dear Abby: We have been married 26 years and my wife is one of the finest persons alive, bar none.

However, when we were married, I was a private in the Army, making only \$21 a month, and all I could afford to buy her was a dinky, cheap wedding band which I have been ashamed of all these years.

Whenever I mention buying her a better one, she says it isn't proper, and she likes this one.

Proper or not, I am going to buy her another one. I can more than afford it now. What do you suggest? I will abide by your decision.

Sitting Pretty in Tucson

Dear Abby: Lucky you. "A virtuous woman—her price is above rubies." (Proverbs 12:4). But for all her sentimentality, she shouldn't deny you the pleasure of adorning her.

Suggest that she take her original wedding band to a reputable, creative jeweler and ask him to design a lovely new elaborate ring, using the "cheap, dinky" band as the central theme.

If she still says no, buy her a lovely diamond ring to wear alongside it.

Dear Abby: In this cowboy region, there appears to be a mistaken belief that the only "doctors" are the medical men. Would you be so kind as to correct this erroneous idea?

A Doctor (Not M.D.)

Dear Doctor: F. S. Thomas said it best in 1887, and I quote: "Degrees are taken to be used. The degree or title becomes a part of one's name and should be used just as much, and serves just as much to identify a person as his Christian name."

In writing to a stranger, it indicates your attainments and is a better introduction to him than a whole letter of explanation.

Dear Abby: How come with all her talent, "Young at 37" didn't enter the Mrs. America contest?

I have been married for 28 years and have been on the heavy side all my life, and it is not from sitting on my fat fanny either. I have



Robert E. A. Lee

Movie Exec Boosts Aid Society Work

By Esther Brighton

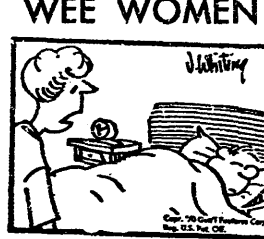
Club Editor Robert E. A. Lee, executive producer of the motion pictures, "Question 7," "A Time for Burning," "The World of Martin Luther" and "Acts," a recent film dealing with the interplay between the church and the mod-culture, will speak Monday at the Have-a-Heart dinner to be given by the Women's Auxiliary of the Lutheran Children's Aid Society in the Grand Ballroom of Hotel Sheraton-Cleveland. Proceeds will go to the society's work.

Lee has recently been named executive secretary for public relations for the Lutheran Council in the USA. He is the author of two books.

During the dinner, Jack Pollack and his Hanna Theater orchestra will furnish the music. "The Uptown Trolley" group, 15 students from Cleveland Heights High School, will entertain.

Planners of the event include Mrs. Thomas K. Disette Jr., chairman; Mrs. Robert L. McNichols, co-chairman; Mrs. Russell C. Fangmeier, Mrs. Harold A. Woehrmann, Mrs. G. Bruce Collins and Mrs. Cecil S. Bidlack, LCAS Auxiliary president.

WE E WOMEN



"With what you make it's a sin to wake you up."

Laughs Missing in 'Generation'

By EMERSON BATDORFF

It is a serious overstatement to call "Generation" a comedy. If it's a comedy, where's the fun? It is a pseudo drama that bears down heavily and stolidly on the conflict between youth and age.

On stage it was a lightweight, not always interesting but occasionally humorous bit of fluff. On the screen it has lost what laughter it had.

It may have a fair value as a medical document instructing in natural childbirth. It majors in deep breathing and minors in short quick gasps for about its last half.

'Generation'

A translation of a stage comedy to the screen which becomes less a comedy and more a polemic. A polemic and quite a few instructions on natural childbirth. Few laughs. Many snarls. Mature, 104 minutes.

Directed by George Schaefer. Screenplay by William Goodhart from his stage play. Produced by Frederick Brisson. Avo-Embassy. Jim Bolton. David Janssen. Kim Darby. Carl Reiner. Walter Owen. Pete Duel. Hey Hey. Lincoln Kilpatrick.

EVEN a radiant Kim Darby as the nine-month pregnant bride can't do much to lift the movie from its shallows. She tries valiantly, flashing smiles and turning

on what little warmth there is.

On stage we were spared the actual parturition. The movie spares us nothing. Into the home made delivery room we are ushered for a long, agonizing session of childbirth.

"Generation" was one of the early generation gap comedies. For the screen it has been updated. Whereas the father of the bride in the stage version marveled at his son-in-law's long hair and love beads, the screen version has him accept appearances calmly.

This is as it should be. Fathers-in-law have long hair too these days if they can arrange it. This kid doesn't ever wear love beads. Just a general air of shabbiness and aullen look.

The father of the bride, played with many a snarl and surl by David Janssen, battles constantly with the husband and prospective father, played in brutal, dislikeable fashion by Pete Duel.

AT ISSUE is the young couple's determination to deliver their child themselves. Home delivery, as it were, and that line is funnier than most in the play. Which only goes to show you:

What humor there is in the movie is infused by Carl Reiner as an obstetrician. He brings some lightness to proceedings, or rather, somewhat lessens the general sullenness.

Instead of being a voice of the new youth, which the

movie seems to be, it actually is the voice of the establishment because it proves youth critically irredeemably wrong and the establishment right in its goals if not in its methods. For some reason it does this in a way to alienate the establishment. Peculiar.

Swinging Doors Get Rave Reception Here

By JANE SCOTT

"Where is everybody, man?" Jim Morrison of the Doors screamed at the audience three years ago at Musicarnival. There were almost 700 there.

He didn't have to ask last night at the Allen Theater. Two packed houses—2,800 each time—came to swing along with the Doors. In fact, this may have been one of the few concerts in recent years where it took almost half as long to get out as the hour feature.

Parents who may have hesitated to let their daughters see the Doors after charges of indecent exposure against Morrison in Miami, would have been pleased. Last night's act was spontaneous but controlled. The audience was warm and receptive but restrained. No one rushed the stage.

MORRISON BOUNCED on stage in black pants and black cardigan, grabbed a maracas and said, "We're gonna have a real good time."

He leaned against the mike, cupped his right hand to his ear and swung out with "Roadhouse Blues," a song from his latest Elektra album.

Then came a wild, funky "Ship of Fools," with Morrison's former college classmate Ray Manzarek a blonde blur on the organ. Morrison jumped about like a puppet, took a swig from a can and swung his maracas like a baton.

"OK, you asked for it," Morrison said after girls had shouted suggestions to him. He whipped into the exciting song, "When the Music's Over," which features such lines as "cancel my subscription to the resurrection," winding up with "we want the world and we want it now!"

BUT THE HIGHLIGHT of the first show was the million-seller "Light My Fire," with John Densmore "dynamiting" the drums and Robby Krieger strumming up a storm on the guitar. Morrison wove the old song "Fever" into the middle of it and it was wildly wonderful.

The Eli Radish, a local group with a Capitol contract, played first. Belkin Productions sponsored the show. The Doors will do another concert tomorrow night at 8.

Crowds were so thick at the end of the first show that people milled eight feet into the street.

Skilled Young Organist Opens B-W Bach Series

By WILMA SALISBURY

The first symposium-concert series of the newly established Riemenschneider Bach Institute at Baldwin-Wallace College got off to a promising beginning last night with an all-Bach organ recital by Delbert Disselhorst.

The young artist, a doctoral candidate at the University of Michigan, performed two trio sonatas, two preludes and fugues, a Schuberle chorale and "Fuga sopra il Magnificat."

To this challenging repertory he brought sure technique and a thorough knowledge of baroque style. Generally, he played with clear articulation, solid rhythm and steady tempos. His only technical problem occurred just before a few final cadences where memory failed momentarily. The organist, however, made a brilliant recovery each time. For the most part he succeeded in making difficult music sound easy.

Disselhorst's interpretations were straightforward and strong, detailed but not fussy. Throughout the program, he chose sensible registrations, favoring mixtures and mutations, avoiding extraneous changing of stops or manuals and ignoring the expression boxes altogether.

Although the organist clearly knew a lot about baroque performance practice, the organ unfortunately did not.

The four-manual Austin in the Kulas Musical Arts Building lacks transparency. Its principals are dull and tiresome, its mixtures shrill and tiresome. Though perhaps satisfactory for certain repertoire, the instrument is simply inappropriate for an all-Bach program.

Thus, if some of Bach's sequences sounded like exercises and some of his harmonic progressions sounded like mud, it was not entirely the performer's fault. Nor the composer's. The instrument, in this case, was the musical liability.

The symposium will continue today with lectures and discussions on topics of musicalological interest.

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AT YOUR NEIGHBORHOOD THEATER and DRIVE-IN

Large advertisement listing various theaters and drive-ins with their current showings, including AVON LAKE, BEACH CLIFF, BEREA, CEDAR LEE, COMMODORE, DETROIT, EMBASSY, FAIRVIEW, FALLS, FOX CEDAR CENTER, GREAT LAKES Mall, HOMESTEAD, LAKE, LASALLE, LYCEUM, MADISON, MAPLETOWN, MEDINA, MERCURY, MIDWAY CINEMA, NORTHFIELD PLAZA I, NORTHFIELD PLAZA II, PALACE, PARMA, RICHMOND, SHAKER, SHORE, STILLWELL, VARIETY, VILLAGE, VINE, YORKTOWN, and DRIVE-INS.

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