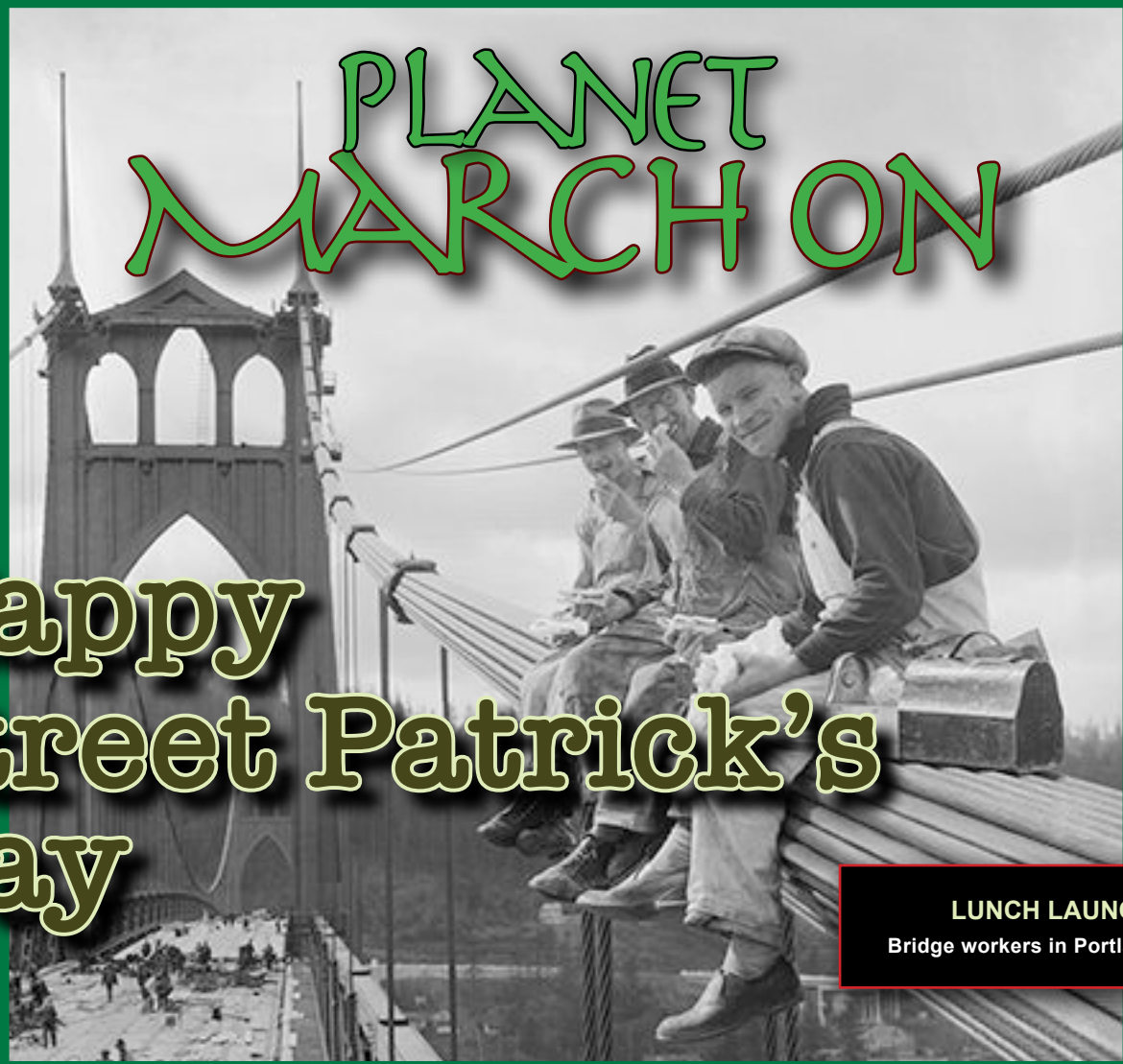


"War does not determine who is right, only who is left." ~ Bertrand Russell



Happy Street Patrick's Day

LUNCH LAUNCH
Bridge workers in Portland, 1931

An Englishman, an Irishman, and a Scotsman all take a food break while working high up on a new bridge. The Englishman opens his lunchbox and complains, "I tell ya, lads, it's the same damned thins every day! I swear, if I get one more fish paste sandwich, I'm going to jump off this bridge."

The Scotsman opens his lunch box and says, "If I get one more boring peanut butter and jam sandwich, by all that's holy, I'll join ya!"

The Irishman then unwraps his lunch and yells, disgusted, "If I get one more egg sandwich, in the name of Saint Patrick, I will jump off this cursed bridge with the both of ye!"

The next day, all three get the same lunch, and true to their vows, all three jump off the bridge, and **SPLASH!** fall to their death, one following the other.

At the inquest later, the Englishman's wife wails, "If only I'd known he didn't like fish paste, I would've given him roast beef!" The Scotsman's wife cries, "If only I'd known he didn't want PB and jam. I thought he was thrifty!" And finally, the Irishman's wife wipes away her tears and says, "I don't understand it. He made his own sandwiches."

"Everybody thinks it's going to be different for them. The dinosaurs thought so, too." ~ Kathryn Davis

Speaking of streets

Planeteer **Richard Fish** writes:

WASHINGTON, D.C., WAS DESIGNED AS OUR National Capitol by a Frenchman who knew exactly what he was doing. His name was **L'Enfant**, which in English is "the infant" – and that was superbly appropriate, because infants are the only ones who see the world as it is. As **Mark Twain** once remarked, "We learn to swear before we can talk."

NO DIRECTION HOME
DC Planner Pierre L'Enfant

L'Enfant began by laying out a grid of streets – North, South, East and West – square and perfectly logical, because he believed that good government can only come from logical thinking. But he overlaid on this grid a series of circular roads because he suspected that in trying to make decisions, and persuade others to agree, government officials would find themselves going round and round.

And then he added roads radiating out from each circle to all points of the compass, because he realized the

inhabitants of this city would be shooting off their mouths in all directions.

Since then, others have polished and perfected his design, designating various streets as "one way" in different directions, putting

up concrete barriers to block roads in key places, and installing a subway system.

The result is the ideal city for American government because no matter where you want to go, you can't get there from here.... unless, of course, you go underground.

*"Starting where you are, use what you have,
and do what you can." ~ Arthur Ashe*

What's the catch?

IT WAS A "MOIST DAY" IN DUBLIN, THE RAIN WAS pouring down outside O'Connor's Irish Pub, and standing in front of a big puddle was an old Irishman, drenched, holding a stick, with a piece of string dangling into the dirty water.

A passerby stopped in curiosity and asked him, "What'ya tink you're doing?"

"Fishing," replied the old man. And then, feeling sorry for him, the gent says, "Look, old fella, come in out of the

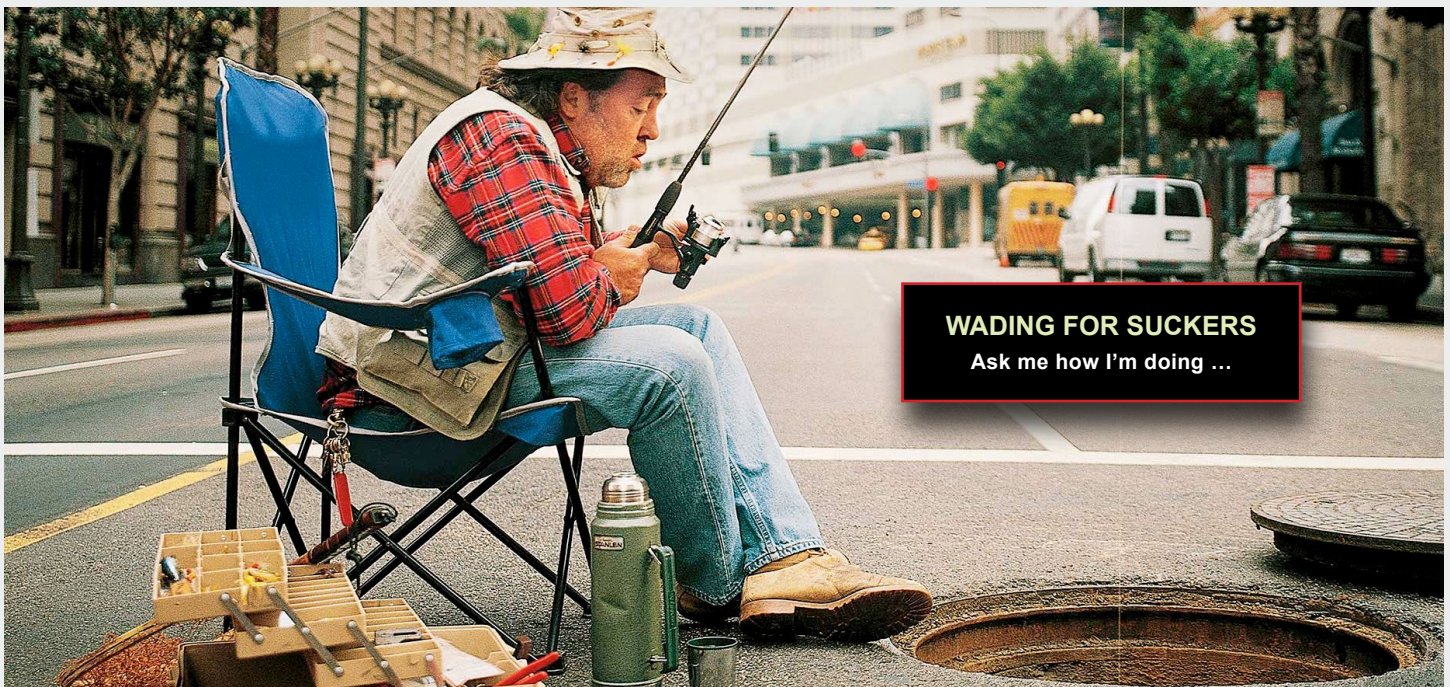
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Speak English, Troop!

We'll begin with a box, and the plural is boxes,
But the plural of ox becomes oxen, not oxes.
One fowl is a goose, but two are called geese,
Yet the plural of moose should never be meese.
You may find a lone mouse or a nest full of mice,
Yet the plural of house is houses, not hice.
If the plural of man is always called men,
Why shouldn't the plural of pan be called pen?
If I speak of my foot and show you my feet,
And I give you a boot, would a pair be called beet?
If one is a tooth and a whole set are teeth,
Why shouldn't the plural of booth be called beeth?
Then one may be that, and three would be those,
Yet hat in the plural would never be hose,
And the plural of cat is cats, not cose.
We speak of a brother and also of brethren,
But though we say mother, we never say methren.
Then the masculine pronouns are he, his and him,
But the plural is not the, this, or thim!

*"I hate being bipolar. It's great! "
~ Phil's Phunny Phacts*



feckin' rain and have a drink with me, will ya?" And in they go. In the warm ambiance of the pub, as they sip their whiskies and stout, the gentleman, a bit in his cups, inquires, somewhat snidely:

"So how many have you caught today?"

"You're the eighth," replied the old man. "So far..."

"Pennsylvania has places named Intercourse, Mars, Blue Ball, Chinchilla, Jersey Shore, and Moon."

~ Phil's Phunny Phacts

escaped after six years to become an apostle, combining Druidic pagan with the Holy sacrament.

Around the 9th or 10th Century, the celebration of his life began in Ireland, but for many years, they were primarily religious – in fact, you may be surprised to learn that up until the 1970s, Irish laws mandated that pubs be closed on the saint's feast day. The first St. Patrick's Day parade took place in America in 1601 in what is now St. Augustine, Florida; and about a century later, in 1772, homesick Irish soldiers marched in New York City and the tradition spread from there. And the annual dyeing of the Chicago River began in

1962 after city workers used a green vegetable dye to trace sewage and realized it would make a great way to celebrate St. Patrick's Day.

And why do people drink on St. Patrick's Day? Originally Christians began to honor the anniversary of his death with a special day's celebration, where forbidden alcoholic restrictions were temporarily lifted, as were many a glass.

So, I hope you were wearin' of the green, and spendin' it too, because it's well known that a Leprechaun would pinch ye (or a drinking buddy) for him.

So, I hope you were wearin' of the green and spendin' it too, because 'tis well known that a Leprechaun would pinch ya if ye weren't. – *Slante'*

"Life isn't about winning, it's about learning."

~ Phil's Phunny Phacts



It isn't easy wearing green

IN FACT, ST. PAT'S FAVORITE COLOR WAS BLUE, not green, which only came into fashion when his special day was connected to the Irish independence movement.

Not even Irish himself at all, St. Patrick was born in Britain, 386 A.D. as **Maewyn Succat**, but when captured by Irish pirates as a child and brought to the Emerald Isle, he

■ **CONTINUED**

Saving the day?

THERE'S AN OLD MYTH THAT DAYLIGHT SAVINGS Time was created to give farmers extra time to work in the sun. But that's just not true.

Daylight Savings Time was actually enacted to reduce electricity usage by extending daylight hours.

The time shifts can get confusing, but one way to keep it all straight is to remember that the shifts match the seasons: clocks "spring" forward an hour in March and "fall" back by one hour in November.

For many years, the United States followed an April – October system. However, in 2007 President Bush extended Daylight Savings Time an extra four weeks, shifting us to a March – November system. But when did it all start?

The practice itself began during World War I and was used by many countries in hopes of helping to curtail artificial lighting use so that fuel could be conserved for troops, but the United States didn't standardize the practice until 1966, when the Uniform Time Act was passed.

Today, it is still up to individual states to decide whether or not they wish to take part. Currently, Hawaii and most of Arizona do not participate, but many people prefer the schedule; and in fact, in recent years, some states like Florida and California have begun to lobby for following Daylight Savings Time all year round.

What do you think? Don't keep me in the dark

"Our knowledge can only be finite, while
our ignorance must necessarily be infinite."
~ Karl Popper

Before they changed the water

"LIVE 1969-1971" IS A COLLECTION OF NEVER-before-released live performances by **The Firesign Theatre** from the period of that heavy last hurrah of the psychedelic Sixties.

After their meeting on **Radio Free Oz** on KPFK in late 1966, their first live gig as the **Bulgarian National Ensemble in Exile** at UCLA in April 1967, and a three-month run performing original radio plays every Sunday on KRLA live at the Magic Mushroom club, Firesign started seriously gigging as a Los Angeles live act in 1968, performing at a variety of local venues including Pasadena's Ice House on a bill with a young **Steve Martin**.

Firesign's first LP was an underground hit in 1968, but in 1969 with the release of their second album, **Don't Crush That Dwarf**, they rated the *Billboard* and *Cash*

Box Top 200 for the first time; and after recording their third LP in 1970 the trades had put them in the category "Basic Album Inventory," with raves in *Rolling Stone*, and cracking the Top 100 while selling out live performances on both coasts.

It's from this, the period of their steepest rise, that Firesign digs into the archive to release officially a slew of great live recordings for the first time.

Thanks to our prolific and beloved producer and archivist, **Taylor Jessen**, the album download includes a 96-page PDF with more than two dozen press clippings, vintage photos, handbills, ads, programs, weird ephemera, and the original Columbia sales convention put-on slide show, featuring 24 of my own photocollages. Get it now **HERE**.

"Everything comes to him that hustles while he waits."
~ Thomas A. Edison

The spin is spun

MY FRIEND FOR DECADES, **TIM CONSIDINE**, passed away recently at 81 in his home in Mar Vista where we celebrated many of his birthdays on January 1, but due to Covid, the last time we spent time with him and his wife, **Willie**, was at his appearance on **Rob Word's** "On Westerns" interview at the Gene Autry Theatre.

He became a television heartthrob at the age of 14 in Disney's "**Spin and Marty**" 11-minute series on "**The Mickey Mouse Club**" from 1955 to 1958 and went on to wider fame after that on "My Three Sons." Tim said, "I had retired" at 14 when cast in "Spin and Marty" because "it was never a





Tim Considine

career for me. It was just something I did for fun, and when it wasn't fun anymore, that was it. I'm out of here."

Timothy Daniel Considine was born on Dec. 31, 1940, in Los Angeles. His father, **John W. Considine Jr.**, was a producer whose films included *Broadway Melody of 1936*, *Boys Town* (1938) and *Young Tom Edison* (1940). His mother, **Carmen**, was the daughter of **Alexander Pantages**, vaudeville and movie theater magnate, and his paternal grandfather, **John Considine Sr.**, was ironically Pantages's biggest rival, while his uncle, **Bob Considine**, was a columnist and author, as Tim later became.

As Timmie Considine, he made his film debut at 12 in 1953's *The Clown* (**Red Skelton**'s reworking of the 1930s drama *The Champ*, starring Wallace Beery and 9-year-old Jackie Cooper) as the son of a washed-up alcoholic comic, where he was called "properly wistful, serious and manly." He followed that with TV guest spots, from "The Ford Television Theater" to "Rin Tin Tin," and four films before Disney came along and brought him a decade of success and popularity, which included playing **Franklin D. Roosevelt**'s teenage son in the movie *Sunrise at Campobello* (1960), with **Ralph Bellamy**, and he had a memorable scene in *Patton* with **George C. Scott**, credited as "Soldier Who Gets Slapped."

Later, he made a career as a sports and automobile photographer, writer, and author, including *The Language of Sport* which I often used in my ADR looping career, and he even substituted for **William Safire**, in his "On Language" column for *The NY Times Magazine*, where he once explained how in "the first Olympic Games, in 776 B.C., a line scratched in the dirt served as the starting point" for some events, leading to the expression "start from scratch."

His first wife was **Charlotte Stewart** (whom I once dated), best known for her school teacher role in "Little House on the Prairie." He later married producer **Willett Hunt**, who worked with The Firesign Theatre in developing our screenplay for "Ulysses," and my daughter **Kristin** got to

know their son, Christopher. What a world!

As noted in *The New York Times* obit by **Anita Gates**, Tim expressed gratitude for what he saw as the undeserved richness of his career: "Thank God there's no justice in this world." **MORE ABOUT TIM.**

"Men, though they must die,
are not born in order to die, but
in order to begin something new."

~ Hannah Arendt

The Belling is run

MOR MANY YEARS, **LARRY BELLING** HELPED **Proctor and Bergman** turn out a series of syndicated radio spots, produced by **Ted Bonnitt**. During that time, we became fast friends, and **Melinda** and I, luckily, were able to visit him and his wife, the film and TV producer **Davina Belling** at their flat in London and later in Venice, California.

During his eclectic career, Larry publicised Broadway shows and films, wrote and produced award-winning radcommercials, narrated commercials and documentaries for the Discovery Channel, BBC and PBS, managed the record producers of **The Rolling Stones** and **Pink Floyd**, and handled online communications for Europe's largest computer services company.

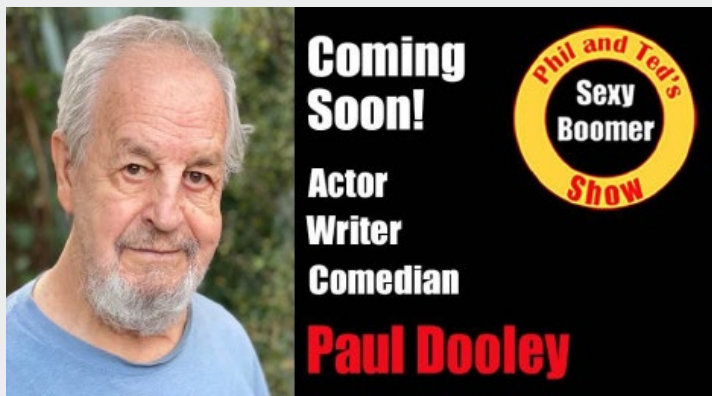
His **FIRST PLAY**, *Stroke of Luck*, had its world premiere at the Park Theatre in North London on January 29, 2014 starring **Tim Pigott-Smith**. And his next play, three one-acts collectively titled *For Art's Sake!*, will open at the Park Theatre next season. Larry's award-winning tools for writers, including the web's only slang thesaurus, can be found **HERE** and his iPad/iPhone app HistoryTools has had more than 40,000 downloads.

His death was unexpected, but as he said, "I suspect I shall live a long life judging by the ages attained by my parents and grandparents. But if I have met an untimely end and you are reading this with tears in your eyes – stop already! I've had a fabulous life and my happiness to sadness ratio is in the hundreds to one." And I'm glad I was a part of it...

Zachariah

SEAN MCGEADY WRITES: "AS THE IDEALISTIC 1960s gave way to the cynical 1970s, US cinema began serving up increasingly nihilistic and psychologically complex stories, all with sour endings to match. *Bonnie and Clyde* (1967) and *Easy Rider* (1969) foretold the death of the hippie dream. But the western

■ CONTINUED



*Check out the latest episode of
Phil and Ted's Sexy Boomer Show.*

BELOVED ACTOR PAUL DOOLEY DRESSED up as a clown and juggled his way out of a hardscrabble rural West Virginia childhood and onto the Broadway stage opposite **Walter Matthau**, and later played "Wimpy" in **Robert Altman's** classic film, **Popeye**. On the way, he performed comedy in New York's Greenwich Village Vanguard and watched **Lenny Bruce** get his start. He sat in on several **Sid Caesar's** "Your Show of Shows" and later filmed his own memorable comedy stunts on "Candid Camera." Paul was an early member of **The Second City** group and worked with many legends from **Buster Keaton** to **Art Carney**.

While known by millions as America's most lovable screen dad, Paul was having his own real dad issues from his own father to his kids. Click **PLAY** to hear some truly amazing and funny stories!

*"How much of human life
is lost in waiting."
~ Ralph Waldo Emerson*

had it in its sights, too. Released in 1969, **Butch Cassidy and the Sundance Kid**, **The Desperados**, and **The Wild Bunch** all ended in calamity and bloodshed, all their key players slain. Many more westerns of the era had similarly shocking, symbolic conclusions. Though ostensibly designed to convey the death of the Old West, these end-of-the-line westerns also echoed the way the flower-power fantasy wilted in the wake of the Tate-LaBianca murders, the violence at the Altamont Speedway Free Festival, and the escalating tensions of the Vietnam War.

"But amid the hard-boiled westerns of that time, came a different, and softer, film. Released in 1971 and billed as "the first electric western," **Zachariah** was chiefly a musical comedy. Ostensibly set in the late-1800s, it boasted an anachronistic, diegetic soundtrack from 1960s rock acts such as **The James Gang**, **White Lightning** and **Joe McDonald**, and plays out as part dusty Woodstock concert film, part acid western à la **El Topo** (1970), and part pre-**Blazing Saddles** (1974) genre parody.

But it's in the communion between its protagonists Zachariah and Matthew that the film's most meaningful messages are found. Like **Kelly Reichardt's** recent **First Cow** (2019), and **Jane Campion's** Oscar-tipped **The Power of the Dog** (2021), **Zachariah** shot back at the genre's fatalistic masculinity by celebrating peace, pacifism and, most remarkably, intimate male friendship."

*"Those who love peace, must learn to organize as
effectively as those who love war."
~ Martin Luther King, Jr.*

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Planet Ho

Richard Fish, Taylor Jessen, Solomon Melnick, Davida Belling, Bob Bergen, Lance Rucker – and a final farewell to our friend and voice-over activist, **Mickie McGowan**. She assembled a top-notch ensemble of VO actors who worked and learned together for many years, adding voices

to a string of Disney and Pixar and anime films among others – many of which became, deservedly, Academy Award winners! Mickie was a winner, too, but her loss is a time for celebration, for she left her mark on the history of film, and the great, fun times we had together, will live in our hearts forever.

*"If you invite a bear to dance,
it's not you who decides the
dance is over. It is the bear."
~ Old Russian proverb*

"If you want a happy ending, that depends, of course, on where you stop your story." ~ Henry Jaglom

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