

reflection and flash it at the audience — dazzling! Elsewhere in the set was a excellent rendering of "House on the Hill" K.C. pouring his heart and soul into it. Also an incredible song "Good Boys" in which at intervals K.C. would stop suddenly, let fly with a long raspberry — blowout, type noise and say in a sinister accusing tone "Lick-Spittle" — after a pause he would continue playing. Toward the end of the song he stopped suddenly, as usual, "You know what's coming up nect don't you?" he asked the audience with an evil grin on his face. He waited in silence for about ½min., grinning, then blew-out, screamed "Lick Spittle" and started playing again. What a rare old time watching the bloody maniac on stage playing up to a crowd that didn't believe what was happening. They were stunned! But there were a number of others like myself in the audience who were loving it all, every second was a revelation.

Another K.C. trick was to blow a short, sharp raspberry into the microphone, cock his head in a manner suggesting that he was deep in thought and listen intently while his sound engineer would put echo on it and the raspberry would echo into the distance. At one stage K.C. proceeded to do this once ... Then he did it again...Then again...Then again. At the end of it all he looked up with the most ingenuous of smiles and asked innocently "Is this really entertainment?" May sound stupid in relating but on the night-magnificent. Between songs his little chats with the audience were excellent, K.C. is very intelligent (a great deal more so than Country Joe) and in his chats took the piss out of a number of subjects, not the least of which were Country Joe, the "ROCK AN ROLL" syndrome and he really tipped the bucket on "Blankety Blanks" (he saw it at the hotel on T.V.), and he did it all in a most charming and erudite fashion. K.C. alternates between painfully clear insights and

erratically assembled by a miniscule crew. About now I started to realize that other corners had been cut besides not bringing "Bleeding Hearts". All of the amps still had tags on them, and were obviously just hired in Brisbane. The electric piano being used belonged to David Bentley. The setting up was in a shambles, and didn't have the least air of professionalism.

was fat or not. His exceptional lyrics were complemented

by his exceptional use of talking/vocal effects in the middle of songs, use of tapes for back-up, and his unorthodox guitar playing. Quite superb all round.

Some of the Triple-Z team were similarly impressed

with this Kevin Coyne ladd, and decided to trek to Lismore to see his next show. Michael "Rodriguez/

Coyne" Finucan was the main motivator that got the team down to N.S.W., and the heart of Country Joe

territory. Amongst the din of the droves of children and

dogs that accompany the counter culture at all times. Kevin apparently did an interesting but subdued set, and left an astounded crowd who weren't impressed enough to demand an encore. Not so Funucan who began a

one-man crusade, screaming "Kevin come back! don't leave us! Country Joe is awful! come back!" this was

despite the lights and the internal music being faded up.

Kevin couldn't resist and Michael got his encore. The best part of the tale is that intrepid reporter Funucan.

went backstage to interview Kevin Coyne, and while

there found that Country Joe and Co. had been in the audience and were convinced that the loundmouth was a Coyne plant, and "didn't have an Australian accent".

Meanwhile back at Mayne Hall. . During the long

second interval. Country Joe's gear was slowly and

They don't make 'em more ocker than Finucan.

After quite a while, Country Joe and the band got rolling, and my worst expectations were realized. Thanks to Mayne Hall acoustics, and EDA Sound Hire, the sound was atrocious for most of their songs. This was aggravated by the band being totally uncoordinated, both musically and mentally. The band's roadie did all in his power to upstage the band, being on stage for most of the show looking busy, bringing the boys a towel, and listening to the foldback speakers, but not doing anything to improve the lousy sound, especially the almost total lack of keyboards through the P.A. Meanwhile Country Joe alternated between total

boredom at having to be ther and total anger with the band over the sloppy music they were turning out. The songs were, as mentioned earlier, issue orientated. "Sexist Pigs" was dedicated to "All the Radical Feminists in the audience", with about as much sincerity as I would have expected from Tem Jones. Apart from the obivous irony of an all male rock band doing this song. Country Joe pointed out his deep understanding of the issues involved by also singing a cute little ditty entitled "Who's Gonna Cook Your Eggs and Bacon, When Your Old and Grey?". "The Fixing to Die Rag" brought a flutter of the heart to old anti-vietmaners like myself, but had the in introductory "F¶I¶S¶H" or "F¶U¶C¶K" chant replaced with a more recent COUNTRY JOE CONTD P.15 horribly piercing yet outrageously funny comments. At the Lismore concert he was in a small degree of pain and the concert had little of the flash and humour, of the Brisbane concert related above because as he told me, he "wanted to make the comcert as painful as he felt and thus his material was done well but without the humour all reality without relief. From an entertainmemt view the Brisbane concert was the better but from a K.C. watcher's point of view both were rewarding. (Kevin varies his act at will, depending on his moods - he's not tied down to the same set each night). Both concerts encored on K.C.'s optimistic song (Yes K.C. believes there is still hope for the world) and with the tape backing him, sung in a very Joe Cocker-ish style a song about "if you give some lovin' -you get some back".

Well many people at the concert were mystified by Kevin Coyne. For those who were prepared to accept what he was doing - and you had to be willing to meet Kevin halfway, you had to be a little more open than normally expected, - it was great. Possibly the show of '77 -certainly in the top 3 acts I've seen in Brisbane. K.C. used swear words in his act, a fact which shocked the 60's left-overs who came for peace, clean-living and KEVIN COYNE. CONT D P12.



THE REAL PROPERTY AND A DECEMPTION OF THE PROPERTY AND A DECEMPTIANT A DECEMPTION OF THE PROPERTY A	
	BACH Chorale: Jesu, Joy of Man's Desiring. Choir of King's College Cambridge. EM1, SOELP-10296. (H.M.V.) 3/20
	HANDEL Largo. Michael Collins and the Cathedral Strings. Colombia, SCXO-3411. 3/10
	MOZART Symphony No. 40 in G Minor (ist. movement) English Chamber Orchestra. EMI, SOELP-10296. (H.M.V.) 7/-
	PUCCINI Nessun Dorma from "Turandot"- Act 3. Donald Smith. EMI (H.M.V.) SOELP-10295
	2/45 PUCCINI La Boheme from Act 1 & Act 3. Renata Tebaldi, Carlo Bergonzi with Ettore Bastianini. Decca, SPA 105. 7/20
	ROSSINI Il Barbiere Di Siviglia, Act 1. Ettore Bastianini. Decca. SPA 105. 4/45
WOLFGANG KREUZER	PUCCINI Farewell Sweet Home from "Madame Butterfly". Richard Tucker. K-Tel, NA 468. 2/-
SUNDAY 3RD APRIL, Early Music of Italy, France and Belgium. Bird-Call	BELLINI La Sonnambula - Act 1 & Act 2. Fernando Corena, Joan
Virelais. (1300-1500th Century) Studio Der Fruhen Musik. Telefunken, SAWT 9466-B. 8/15 Early Music of Italy, France and Belgium. Parisian Theatre Songs, (1500th Century) Studio Der Fuhen Musik. Telefunken, SAWT 9466-B. 6/20	Sitherland Decca, SPA 105. 5/50
Early Music of Italy, France and Belgium. Italian Music (around 1550th Centry) Studio Der Fuhen Musik. Telefunken, SAWT 9466-B 4/05	4/45 DONIZETTI Lucia Di Lammermoor, Act 2 - Chi Mi Frena. Renato Civili Bohert Marrill, Jaco Sutheland, C.
RESPIGHI Ancient Airs and Dances for Lute. (16th Ventury) Rome Symphony Orchestra, Cond. Franco Ferrara. Everest,	Cioni, Robert Merrill, Joan Sutherland, Cesare Seipe, Kenneth MacDonald, Ana Raquel Satre, Decca, SPA 105 3/30
SDBR 3185. 35/57	O. Solo Mio. Benjamino Gigli. K-Tel, NA <sup>2</sup> 468. 1/50
"Capriccio Italian Tchaikovsky" (excerpt) Stellar Caprice. London Philharmonic Orchestra, Cond. Vernon Handley. Stereo Gold Award, G.A. 61. 6/30	MASCAGNI Cavalleria Rusticana. Elena Souliotis, Mario Del Monaco. Decca, SPA 105. 4/10
LISZT Hungarian Rhapsody No. 1 and No. 3. Orchestra of the Vienna State Opera. Cond. Hans Swarowsky. Concert Hall AM -2189, 12/-	STRAUSS "Wwe Uns Getraut" (German). Charles Kullmann with Erna Berger. K-Tel. NA 468. 3-
BEETHOVEN Fur Elise. Albert Landa, EMI, SOELP -10295 (HMV). 3/-	LEONCAVALLO I Pagliacci - Vesti La Giubba, Act 1. Mario Del Monaco. Decca, SPA 105. 240
BACH Sheep May Safely Graze. The Halle Orchestra EMI, SOELP -10295 (H.M.V.) 6/15	PUCCINI Nessun Dorma from "Turandot". Barry Crocker live at Sydney Opera House. RCA M7 Festival AMPAL, SMX 44979. 3/05
HANDEL Pastoral Symphony ("Messiah") Academy of St. Martin-In-The-Fields. EM1, SOELP -10296. (H.M.V.) 3/30	BIZET In the depths of the Temple from "The Pearl Fishers" Jussi Bjoerling and Robert Merrili, K-Tel, NA 468. 4/30

LEHAR The Merry Widow Act 1 (Concl.) Act 2 (Part 1.) Hilde Gueden. Per Grunden, Emmy Loose, Waldemar Kmentt, Kurt Equiluz, Peter Klein with the Vienna State Opera Chorus and Orchestra — Cond. by Robert Stolz. (Sung in German) Decca, ADDA-114, 24/

GILBERT AND SULLIVAN Highlights from "Trial by Jury". Tenor A. Lewis, Baritone G. Baker, Bass O. Brannigan, Baritone J. Cameron, Sop. E. Morrison and the Pro Arte Orchestra and the Clynde Bourne Festival Chorus cond. by Sir Malcolm Sargent. His Master's Voice SOELP-10054. EMI 10/20

LEHAR "Vilia" (Merry Widow Ballet) The Adelaide Symphony Orchestra and the Adelaide Singers, Cond. by John Lanchbery, EMI, (H.M.V.) SOELP-10295. 3/-

VERDI La Traviata - Prelude Act 1. Carlo Bergonzi, Joan Lorin Maazel and Deutsche Opera Sutherland, Orchestra, Berlin. Decca, SPA 105. 6/55

VERDI La Donna E Mobile - Rigoletto - Act 3. Tenor Nicolai Gedda. EMI. (H.M.V.) SOELP 10296. 2/15

VERDI Otella - from Act 1. & Act 4 Mario Del Monaco, Renata Tebaldi, with Luisa Ribacci. Decca, SPA 105. 7/30.



S 00 3 1 8 it you have a friend. about 4772 you have no triends the riendships



MENDELSOHN Overture - Calm Sea and properous voyage. New

- Philarmonia Orchestra, Ricardo Ruti cond. BEETHOVEN Symphony No 7 in a major. Vienna Philarmonic Orchestra, Carlos Kleiber, Cond. POULENC
- Sonata for Horn, Trombrone and trumpet. Alan Civil, etc. BACH Symphonias, Concentus Rusicus, Rikolsaus Harnon-
- court, cond. MIASKOWSKY 'CELLO Concerto. Rstislav Rostropovich cello Philharmonia Orch., Sargent (cond.
- DVORAK Cello Concerto (Rehearsal of First Movement). Rstislav Rostropovich, cello, Czech Philharmonic Orch, Vaclav Talich, cond
- FRENCH OPERA ARIAS from Cendrillon (Massenet) and La Perichole, Frederica von Stade. Soprano London Philhar5monic Orch, John Pritchard, cond. MOZART
- Quintet in G minor. Heifetz, Piatogorsky, Baker Primrose, Rajewski. BERLIOZ La Marseillaise, Orchestra de Paris, Jacquillat cond. 17th APRIL

AUS Insurance



Heinrich Schutz Choir of Heilbrown and Pforzheim Chamber Orchestra conducted by Fritz Werner. WRC S/T4062 LUDWIG W BEETHOVEN - Symphony No. 9

"Choral" Otto Klempever conducting Philharmonia Orchestra and Chorus soloist Aase Nordmo – Lovberg, Christa Ludwig, Waldemar Kmeutt, Hans Hotter. Columbia SAXO2276/7.

songs from Easter Uprising T.B.A. Tribute to John McCormack arias & Songs T.B.A.

BENJAMIN BRITTEN - War Requiem Melos Ensemble & Loudon Symphony Orchestra conducted by BENJAMIN BRITTEN solists Galina Vishnevskaya, Peter Pears, Dietrich Fischer - Dieskau.



know how to react to those stimuli. But a problem like K.C. WHO WANTS TO DO MORE THAN PAY LIP SERVICE TO TRENDY ISSUES, WHO WANTS YOU TO THINK ABOUT WHAT'S HAPPENING IN SOCIETY AND MUSIC — they wouldn't have him. They just close up like a clam. They don't want to know about it

But what a treat he was for those who could handle him!! Yuk!!!!!

## STEPHEN BAGGELY APRIL 17 HENRY PURCELL (1659-1695)

(a) "Rejoice in the Lord alway" (The Beil Authen) Z. 49. Choir of the Kings College, Cambridge James Bowman (Countertenor) Migel Rogers (Tenor Max van Egmond (Bass) Leonhardt Consort Teletunken 6.41123 AS Side 1 Track 1 8.35. (b) "Thou knowest Lord" (1695) Z58C from the music

for the Funeral of Queen Mary 11. Choir of St. John's College. Cambridge. Symphonic sacrae, Jane Ryan (Viol Contonvo) George Guest (Conductor) Choir of King's Argo ZRG 724 Side 2 Track 4 2.48. (c) "Blow up the trumpet in Sion" Zio. Choir of King's College, Cambridge. Gustav Leonhardt (Organ) David

Willcocks (Conductor) Telefunken 6.41123 AS side1 Track 27.46. (d) "Fly swift, ye Lovrs" from "Orphens Britannicus" Max van Egmond (Baritone) Telefunken 6.41088 AS

side 1 track 1 & 2 7.25 (e) "The Father Brave" from "The Dukes of Gloucester's Birthday Book". Leonhardt (Director) (f) "Return, revolting Rebels" from "Orphens Britannicus". Max van Egmond (Baritone) Leonhardt Consort Gustav Leonhardt (Director) Telefunken AS

side 2 Track 3 - 1.12. (g) "Sir Walter" Catch for three voices "My Lady's coachman John" Catch for three voices. Mark Brown (Conductor) Mund.

(h) Overture in G minor Z772 Leonhardt -Consort Gustav Leonhardt (Director) Telefunken 6.41222 AW side 2, track 1, 3.30. (i) Triosonata No. vi in G. Leonhardt - Consort Gustav

Leonhardt (Director) Telefunken SAWT 9576-B side 2, track 3, 7.55. (j) Suite in D. Z667. Gustav Leonhardt (Harpsichord) Telefunken 6.41222 AW side 2, track 2, 4.30. (k) Chaconne Z730 Leonhardt — Consort Gustav

Leonhardt (Director) Telefunken 6.41123 AS side 1, Track 4, 4, 58. (L) "When the cock begins to crow" Part - song for three voices. Ensemble pro cantiones, London. Mark Brown

(Conductor) Mund. (m) Pavan in A minor Z749. Reonhardt -Consort, Telefunken 6.41222 side 1, track 5 & 6, 8.25. (n) Fantasia (Laconne): Three parts on a Ground in D. Z731. Gustav Leonhardt (Director). (o) "As Rogers last night" Catch for three voices. "He that drinks." Catch for three voices. Ensemble pro

cantiones London Mark Brown (Conductor) BASF Harmonia Mundi. 2521801-5, side 2, track 7 &8, 1.40. (p) "My heart is inditing" Z30 from music for the Coronation of James ii. James Bowman, (Countertenor) Migel van Egmont (Bass) Choir of King's College. Cambridge Leonhardt - Consort. Telefunken 6.41123 AS side 2, track 2, 7.30.

BENJAMIN BRITTEN (1913-1976) String Quartet No 2 in Major Op 36 (to commemorate the death of Henry Purcell - 1945) Allegri String Quartet Record Society (Decca Catalogue) R02441 side 2, 17.09. IGOR STRAVINSKY (1882-1971)

(a) Canticum sacrum (1955) Peter Baille (Tenor) Ladislavs Lllavsky (Baritone) ORF Choir and Orcestra of Vienna. Bruno Måderna (Conductor) (Recorded - 1973 Salzburg Festival) Telefunken 6.48066 side 2, 15.55. (b) Danses Concertantes (1942) Los Angeles Chamber Orchestra Neville Marriner (Conductor) EMI, ASD 3077, side 2, 19.25. (c) Concerto in D for Violin and Orchestra (1931)

London Symphony Orchestra Andre Prenin (Conductor) 6601 (d) "Le Sacre du printemps" (Rite of Spring) (1911) Chicago Symphony Orchestra Sir George Solt (Con-

ductor) Decca SXL 6691 58.40.

PAGE 13



A full gange of personal and Union Building St Lucia University of Queensland Phone 371 4804 commercial insurance available





W¶H¶A¶L¶E". Seals, Uranium and Nixon also scored well - why so cynical, the concerned might ask? Because he was. Quite frankly, the only songs that I though worked at all was one of the "Paris Sessions" Album, which was very nice, and the song about baby seals, when the sound was most organised. I left at 11.30 p.m. to go to the Andy



six weeks or so, and due to Several requests, I'm going to repeat a couple of tracks during April. These are 'A Love in its entirety, and my Favourite Things', Supreme' the live version on 'Beppo' records, recorded in Sweden. During the coming weeks I'll be focusing on Billie Holiday by looking at her career in a roughly chronological order. For the rest, the music is predominantly 'modern' (ie. 'Bop' and beyond), with odd forays into gems (from the vaults, like Becket, or Fats Waller. I'd welcome any comments or requests pertaining to the music played STEWART CLEGG

Itwas March 75, and I was sitting expectantly in Festival Hall, waiting to see my first ever blues package tour. All these names, many that I had never heard of. and fewer still that I could put a musical tag to. Duster Bennet came on. One man band, with drums, gu itar, and harp. His music was uninteresting , he was white, and I'd come to see the blues. Ladies and Gentlemen, Hound Dog Taylor!". We all

4000

clapped enthusiastically, but politely — who was Hound Dog? He sat on a chair, an old looking man with black pants, olive shirt, and white socks. The socks, covering skinny ankles, bounced up and down in time with the owner's music — loud, fast boogie, a toothy grin flashed. "Let's have some fun." We did for 20 minutes he churned out boogies, backed by his drummer, and with or without his second guitarist, who was having equipment problems. The crowd loved the music, or were they just smiling at this frail old man, who seemed to be enjoying himself so much. He attacked one slow, agonizing blues, the slide ringing out true and clear, got tremendous applause, played another piece at hectic pace, and walked off. Brisbane never saw him again, but it had at least been introduced.

It turned out that we in Australia were bocky to have even seen him. He had toured Europe once, years before, and been poorly received. Austraila, where he was received so well, was he only other overseas tour. He died, 9 months later, of cancer, aged 59.

His story unfolded for me, as various obituaries and articles were published. He was amateur musician, in the sense that he always held a day job, and never supported his large family solely by his music.

He grew up in the Mississippi delta with Elmore James and Sonny Boy Williamson. He claimed to have originated the "Dust My Broom" riff (he probably did'nt) and was certainly playing it before Elmore was. In Chicaga he played everywhere His sound was supertight, and he needed excellent musicians behind him, to generate his music as a Houserocking trio. In 1960 and 62 single was released under his name, but no further recording activity took place until 1973. Through the energies of young Bruce Iglauer, owner of the Alligator label, Hound Dog, in his last 3 years did 3 LP's. and we are all indeleted to Iglauer for recording Hound Dog at all.

Hound Dog was a man of remarkable energy. At the Bondi Surf Lifesaving Club he played from 10p.m. to 2a.m., without a break. The audience was dazed, unable to dance, Mr. Taylor was still going strong. He did that for 2 nights in a row.

MICHAEL MAYER



## **RUMINATING WITH** RADIO

The Radio Times understands your plight, dear reader. As you sit through to the small hours, glued to your radio, drinking in 'stereo rock', often your thoughts turn, but for a moment, to food. Triple-Z can effect people in many ways, not the least being hunger! We would hate to see your concentration lapse because of mere mawishness. So, at great expense, the Radio Times has written to gourmets all over Brisbane. We have asked them to prepare recipes for food suitable to eat whilst listening to Triple-Z. No easy task. Many had to decline. But we will persevere and bring to you each month a brand new recipe. For our first month we bring to you a good staid recipe. Next month we'll try something a little more

exotic. BANANA CAKE 2oz. butter or margarine 3 bananas, mashed 2 eggs 3/4 cup castor sugar 11/2 cups self raising flour 1 level teaspoon bicarbonate of soda 2 tablespoons milk

1 teaspoon mixed spice Cream butter and sugar. Add eggs, then bananas. Fold in flour and salt alternately with the ,ilk mixed with soda. Fold in mixed spice. Bake in an 8 inch tin in a moderate oven for 55 to 60 minutes. Ice when cool, if

desired. Great for listening to the late night show with a glass of Triple Zed Red. (If perchance, we missed one of you gourmets, please send any Recipes to the Radio Times.)



After 15 months of four am starts I can confidently say that I am glad to leave. Not that the time spent at Triple Zed has been wasted, or boring, or unproductive or so on and so on But comes the time there is only one thing to do and that is to leave. Especially if you are leaving to go overseas. For those heart broken and distraught the good news is that I shall be sending back useful information and comment from the wilds of South East Asia. triple Zed has be n boring, frustrating and worrying all in turn and with the current political situation ot is more worrying that at any time 1 can remember. Public broadcasting still has many battles to fight and with the inquiry into self regulation due later this year the battles will be continuing for some time. So why leave? Well the supposed reason is because I will be going Overseas. But like everyone else who has been here for some time the whole thing has become a little too much. You get tired and stale and apart from that run out of ideas As verious station co-ordinators have said from time to time Triple Zed burns out people after about twelve months. This is a good thing. A stable turnover is good for the station. As long as averyone stays for a reasonable period of time the result is constantly interesting radio. The changes of personnel has shown up in many ways over th past year and a bit. The station has become much more professional. Its acceptance by the organs of industry and politics is now assured and generally its a much better place to try to work. I think it has had some effect on the politics and lifestyle of Brisbane. Maybe I helped. After a yar of trying to do just that I'm satisifed.





MOOSE MALONE AND THE COUNTRY CAS-ANOVAS are back in Brisbane after an assult on the Australian Country Music Awards at Tamworth which saw them take off several awards including best alist and best country band nents and tour of North Queensland. As well, they received lots of attention from the record companies with R.C.A. being the front-runner at the moment. I spoke to Henry McHenry and Moose Malone about the band's progress. After a few personel changes the line-up has settled on Moose Malone (guitars, pedal steel and vocals), Henry McHenry (guitars and vocals), Ken Tuckey (guitars and vocals and winner of best instrumentalist at Tamworth), Beaver Allen (drums, vibes and vocals) and Buffalo Bruce (bass)

The Arts Council sponsored North Queensland Tour went off well with encores at all concerts and at Herberton they met old patrons of the Grizzly Bar - the Moose's Brisbane haunt. Apparently the audience mix of young escapees from the city together with North Queensalnd cowboys provided the Casanovas with first

## PAGE 17

The Mooses found some interesting radio backwaters while they were away. The North's like that. Most towns have the ABC and one commercial station. Ratings wars - They just don't have them - Therefore you get a wider range of music — who would believe the Charlie Daniels Band and the Marshall Tucker Band being played a side at a time in Mount Isa. Henry claimed the relaxed nature of their interview on Charters Towers radio was second only to that which they had come to know and love at our own glittering F.M. Station. (Well maybe he didn't quite say that but I'm sure he might have if I'd offered him slightly more money). North Queensland is a dangerous place and I'm quite impressed that they want to go back. I remember spending Saturday mornings mowing the lawn in the hen you disturb a taipan becaus ney re as deadly as the sea wasps that lurk on the reef. It rains a fair bit and so up goes the grass - we got a tractor in but it got bogged next to the water-tank but Sid Murphy went past and as he had one of the big International tractors we had it out in no time. So why do the Mooses want to head back? Appears they like playing to halls packed with enthusiastic country folk. You see not too many bands play the country circuit. Moose himself feels Sydney and Melbourne are for recording and the rest of Australia is for touring. But can you survive financaially doing this? Look at Slim Dusty they suggested - one of the richest people in the Australian music business and he hardly ever appears in the big smoke. A good point really, Slim has been selling thousands of records each year for the last 25 years and understandably he is easing off his touring schedule a little of late leaving just the What plans do the Mooses have for the near future?



delighted to see blood other than their own being spilt. JUST SOME OF THE BEST OF THE CITY RELEASES COMING TO THE SCHONELL WAIT FOR THEM - ONLY AT THE SCHONELL YOU GET REAL VALUE FOR MONEY rder dv RISTOFFERSON MARATHON NETW ORK STAR MAN" \$ LAURENCE OLIVIER ONE MOVIE \$1,50 TWO MOVIES \$2.00 3711879 + 





