

The Last Gasps of Indian Summer



**Edward
Drebinski**



**THE LAST GASPS OF
INDIAN SUMMER**

Edward Drobinski

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Table of Contents

<u>001 - Alpha – Omega A/K/A Prologue - Epilogue</u>	<u>1</u>
<u>002 - Hair – Berkely, California</u>	<u>8</u>
<u>003 - Two Lane Blacktop - Fort Lee, New Jersey</u>	<u>34</u>
<u>004 - La Dolce Vita - Rome, Italy</u>	<u>69</u>
<u>005 - Zabriskie Point - Los Angeles, California</u>	<u>82</u>
<u>006 - Blow Up – Warhol - London, England, UK</u>	<u>96</u>
<u>007 - Monterey Pop – Monterey, California</u>	<u>121</u>
<u>008 - The Velveteen Rabbit – Geneva, Switzerland</u>	<u>123</u>
<u>009 - The Catcher in the Rye – Pencey, Pennsylvania</u>	<u>132</u>
<u>010 - Yellow Submarine – Jupiter, Florida</u>	<u>140</u>
<u>011 - Alice in Acidland – Oxford, England, UK</u>	<u>145</u>
<u>012 - Charlotte’s Web – Skowhegan, Maine</u>	<u>153</u>
<u>013 - Daisies – Prague, Czechoslovakia</u>	<u>158</u>
<u>014 - Heaven’s Gate - Newport, Rhode Island</u>	<u>164</u>
<u>015 - A Hard Day’s Night – Castle Combe, England, UK</u>	<u>170</u>

<u>016 - Reefer Madness - Bayonne, New Jersey</u>	
<u>175</u>	
<u>017 - Brother Sun, Sister Moon – Berea, Kentucky</u>	
<u>182</u>	
<u>018 - Alice’s Restaurant – Great Barrington, Massachusetts</u>	
<u>.. 188</u>	
<u>019 - The Dreamers – Paris, France</u>	<u>209</u>
<u>020 - The Strawberry Statement - Blairsville, Georgia</u>	
<u>213</u>	
<u>021 - Woodstock - Bethel, New York</u>	<u>221</u>
<u>022 - Camelot – Camelot, England, UK</u>	<u>232</u>
<u>023 - Psych-Out – San Francisco, California</u>	<u>240</u>
<u>024 - The Love Bug – Plymouth, New Hampshire</u>	
<u>247</u>	
<u>025 - Help – Saint Ives, England, UK</u>	<u>254</u>
<u>026 - My Fair Lady – Whatley Manor, England, UK</u>	
<u>258</u>	
<u>027 - Seven Beauties - Naples, Italy</u>	<u>267</u>
<u>028 - Five Easy Pieces - Amarillo, Texas</u>	<u>272</u>
<u>029 - Across the Universe – Liverpool, England, UK</u>	
<u>277</u>	
<u>030 - M*A*S*H* - Seoul, South Korea</u>	<u>285</u>
<u>031 - Wall Street - Zurich, Switzerland</u>	<u>292</u>

<u>032 - Humboldt County – Kimmswick, Missouri</u>	
<u>300</u>	
<u>033 - Hare Rama, Hare Krishna – Montreal, Canada</u>	
<u>309</u>	
<u>034 - Wild in the Streets - Portland, Oregon</u>	<u>313</u>
<u>035 - El Dorado – El Dorado, Brazil</u>	<u>319</u>
<u>036 - The French Connection - Canal Zone, Panama</u>	
<u>325</u>	
<u>037 - The Love-Ins – Tiburon, California</u>	<u>332</u>
<u>038 - Easy Rider - Black Hills, South Dakota</u>	<u>336</u>
<u>039 - The Sound of Music –Salzburg, Austria</u>	<u>345</u>
<u>040 - 2001; A Space Odyssey – Houston, Texas</u>	
<u>354</u>	
<u>041 - The Acid Eaters – Arcata, California</u>	<u>358</u>
<u>042 - A Clockwork Orange – Surrey, England, UK</u>	
<u>366</u>	
<u>043 - The Passenger – Moundou, Chad</u>	<u>371</u>
<u>044 - One Flew Over the Cuckoo’s Nest – Burlington,</u>	
<u>Vermont .</u>	<u>378</u>
<u>045 - Breakfast at Tiffany’s – Manhattan, NYC, NY</u>	
<u>383</u>	
<u>046 - Band of Outsiders - Joinville, France</u>	<u>387</u>
<u>047 - Fellini’s Casanova – Stromboli, Sicily, Italy</u>	<u>394</u>

<u>048 - The Wicker Man – Pagosa Sprigs, Colorado</u>	
<u>399</u>	
<u>049 - Willy Wonka – Somerville, New Jersey</u>	<u>405</u>
<u>050 - Breathless - Espelette, France</u>	<u>411</u>
<u>051 - The Day of the Dolphin – Boca Raton, Florida</u>	
<u>415</u>	
<u>052 - Smiley Face – Venice Beach, California</u>	<u>422</u>
<u>053 - The Night Porter – Berlin, Germany</u>	<u>429</u>
<u>054 - Barefoot in the Park – New Hope, Pennsylvania</u>	
<u>432</u>	
<u>055 - Sixties News</u>	<u>439</u>
<u>056 - The Bear that Wasn't – Erie, Pennsylvania</u>	<u>446</u>
<u>057 - Patton – Green Bay, Wisconsin</u>	<u>451</u>
<u>058 - Planet of the Apes – Federal Way, Washington</u>	
<u>459</u>	
<u>059 - Doctor Strangelove – Washington, DC</u>	<u>467</u>
<u>060 - El Topo – San Paolo, Brazil</u>	<u>476</u>
<u>061 - Frosty the Snowman – Artondale, Washington</u>	
<u>482</u>	
<u>062 - Date Bait – Brooklyn, NY</u>	<u>489</u>
<u>063 - One Hundred and One Dalmatians – Hutchinson,</u>	
<u>Minnesota</u>	<u>493</u>

<u>064 - Atlantic City – Atlantic City, New Jersey</u>	<u>499</u>
<u>065 - The Electric Horseman – Sunrise Manor, Nevada</u>	<u>506</u>
<u>066 - American Graffiti – Buck Creek, Indiana</u>	<u>508</u>
<u>067 - When You Comin' Back, Red Ryder? - Galisteo, New Mexico</u>	<u>516</u>
<u>068 - Cool Hand Luke – Thibodaux, Louisiana</u>	<u>523</u>
<u>069 - Hallucination Generation – Barcelona, Spain</u>	<u>527</u>
<u>070 - One Million Years B.C. – Stevens Point, Wisconsin</u>	<u>530</u>
<u>071 - One Eyed Jacks – Sonora, Mexico</u>	<u>534</u>
<u>072 - Magical Mystery Tour – Windsor, England, UK</u>	<u>539</u>
<u>073 - Eight Miles High – Berlin, Germany</u>	<u>543</u>
<u>074 - Barbarella – Tulsa, Oklahoma</u>	<u>546</u>
<u>075 - The Umbrellas of Cherbourg – Cherbourg, France</u>	<u>553</u>
<u>076 - Red Beard – Nagasaki, Japan</u>	<u>558</u>
<u>077 - Satyricon – Ciampino, Italy</u>	<u>565</u>
<u>078 - Fruit of Paradise – Jindrichuv Hradec, Czechoslovakia</u>	<u>572</u>
<u>079 - Old Yeller – Wichita, Kansas</u>	<u>580</u>

<u>080 - Candy – Onancock, Virginia</u>	<u>585</u>
<u>081 - Solaris – Volgograd, USSR</u>	<u>593</u>
<u>082 - Hud – Claude, Texas</u>	<u>599</u>
<u>083 - The Natural – Bertrand, Nebraska</u>	<u>605</u>
<u>084 - The Smut Peddler – Yonkers, New York</u>	<u>613</u>
<u>085 - The Hospital – Butte, Montana</u>	<u>617</u>
<u>086 - Fritz the Cat – Ashtabula, Ohio</u>	<u>621</u>
<u>087 - Love Story – Bennington, Vermont</u>	<u>627</u>
<u>088 - Little Murders – Vineyard, Utah</u>	<u>631</u>
<u>089 - Bleak House – Chesney Wold, England, UK</u>	<u>636</u>
<u>090 - Chimes at Midnight – Stratford-upon-Avon, UK</u>	<u>644</u>
<u>091 - Annie Hall – Newfield, New York</u>	<u>653</u>
<u>092 - The Holy Mountain – Oaxaca, Mexico</u>	<u>658</u>
<u>093 - Wonderwall – Port Clyde, Maine</u>	<u>664</u>
<u>094 - Almost Famous - San Diego, California</u>	<u>668</u>
<u>095 - Zachariah – Sturgis, South Dakota</u>	<u>673</u>
<u>096 - Dirty Harry – Petaluma, California</u>	<u>678</u>
<u>097 - Valley of the Dolls – Bell Buckle, Tennessee</u>	<u>684</u>

098 - Two for the Road – Romney Marsh, Kent, England, UK
.... 692

099 - Alphaville – Moab, Utah 698

100 - Butch Cassidy – Hole in the Wall, Wyoming
701

101 - Damn Yankees – Stone Ridge, Virginia 706

102 - The Glass Menagerie – St. Louis, Missouri 712

103 - Death Wish – Bronx, New York City, New York
716

104 - Mister Magoo's Christmas Carol – Aurora, New York
.... 722

105 - Genevieve Goes Underground – Terre Haute, Indiana
.... 727

106 - Taxi Driver – Manhasset, Long Island, New York
745

107 - The Happening – Miami, Florida 750

108 - Goldfinger – Miami Beach, Florida 754

109 - Slaughterhouse Five – Dearborn, Michigan
759

110 - The Sting – Tulsa, Oklahoma 764

111 - Not Fade Away – Mendham, New Jersey
771

112 - Where the Buffalo Roam – Durango, Colorado
776

<u>113 - Fantastic Planet - Les Baux de Provence, France</u>	
<u>781</u>	
<u>114 - A Fistful of Dollars – Lawrence, Kansas</u>	<u>785</u>
<u>115 - Performance – Leeds, England, UK</u>	<u>790</u>
<u>116 - Once Upon a Time in America – Chicago, Illinois</u>	
<u>795</u>	
<u>117 - The Harder They Come – Trenchtown, Kingston, Jamaica ..</u>	<u>802</u>
<u>118 - Darling – Henley on Thames, England, UK</u>	
<u>809</u>	
<u>119 - Joe - Clark, New Jersey</u>	<u>815</u>
<u>120 - The Carabiniers – Arromanches-les-Bains, France</u>	
<u>821</u>	
<u>121 - Maryjane – Tahlequah, Oklahoma</u>	<u>826</u>
<u>122 - Medium Cool – Minneapolis, Minnesota</u>	
<u>830</u>	
<u>123 - The Good, the Bad, and the Ugly – Taos, New Mexico</u>	<u>834</u>
<u>124 - Jules and Jim – Lienz, Austria</u>	<u>840</u>
<u>125 - The Born Losers – Boise, Idaho</u>	<u>844</u>
<u>126 - Wild Strawberries – Stockholm, Sweden</u>	
<u>850</u>	
<u>127 - Contempt – Greenwich, Connecticut</u>	<u>855</u>

<u>128 - Billy Jack – Santa Fe, New Mexico</u>	<u>860</u>
<u>129 - The Hustler – Spring Valley, Nevada</u>	<u>864</u>
<u>130 - Pierrot the Fool – Saint Emilion, France</u>	<u>870</u>
<u>131 - The Appaloosa – Ojo Prieto, Mexico</u>	<u>875</u>
<u>132 - Electra Glide in Blue – Bisbee, Arizona</u>	<u>879</u>
<u>133 - The Big Cube – Palm Springs, California</u>	<u>883</u>
<u>134 - Catch-22 – Pianosa, Italy</u>	<u>888</u>
<u>135 - Seventies News</u>	<u>894</u>
<u>136 - Escalation – Pensacola, Florida</u>	<u>901</u>
<u>137 - Rebel Without a Cause – Avalon, California</u>	<u>905</u>
<u>138 - Doctor No – Kingston, Jamaica</u>	<u>911</u>
<u>139 - Alice Doesn't Live Here Anymore – Tucson, Arizona</u>	<u>916</u>
<u>140 - Georgy Girl – Great Missenden, England, UK</u>	<u>920</u>
<u>141 - The Trial of Billy Jack – Bosque Farms, New Mexico</u>	<u>932</u>
<u>142 - Eight and One-Half – Venice, Italy</u>	<u>937</u>
<u>143 - Mirror - Zavrathye, Russia, USSR</u>	<u>940</u>
<u>144 - Our Idiot Brother – Redding, Connecticut</u>	<u>946</u>

<u>145 - The Magician – Copenhagen, Sweden</u>	<u>952</u>
<u>146 - Zardoz – Corinth, Mississippi</u>	<u>959</u>
<u>147 - Giant – Austin, Texas</u>	<u>964</u>
<u>148 - Carnival of Souls – Salt Lake City, Utah</u>	<u>973</u>
<u>149 - Ocean's Eleven – Lake Tahoe, Nevada</u>	<u>980</u>
<u>150 - The Party – Hollywood, California</u>	<u>985</u>
<u>151 - Bad Pizza – Pittsburgh, Pennsylvania</u>	<u>991</u>
<u>152 - Fear and Loathing in Las Vegas – Las Vegas, Nevada ...</u>	<u>1002</u>
<u>153 - Butterflies are Free – Bolina, California</u>	<u>1010</u>
<u>154 - Lady and the Tramp – Opelika, Alabama</u>	<u>1016</u>
<u>155 - Lost in America – Morro Bay, California</u>	<u>1022</u>
<u>156 - Dazed and Confused – Austin, Texas</u>	<u>1027</u>
<u>157 - Faster, Pussycat ... – Grand Junction, Colorado</u>	<u>1034</u>
<u>158 - The Manchurian Candidate – Langfang, China</u>	<u>1038</u>
<u>159 - The Big Chill – Beaufort, South Carolina</u>	<u>1043</u>
<u>160 - Shampoo – Beverly Hills, California</u>	<u>1049</u>
<u>161 - South Pacific – Maui, Hawaii</u>	<u>1056</u>

<u>162 - The Valley – Bismarck, North Dakota</u>	<u>1061</u>
<u>163 - The Magic Garden ... – Topanga Canyon, California</u>	<u>1065</u>
<u>164 - The Deer Hunter – Bethlehem, Pennsylvania</u>	<u>1070</u>
<u>165 - The Silence – Timoka, Austria</u>	<u>1077</u>
<u>166 - Mickey Mouse in Vietnam – Hunts Point, Georgia</u>	<u>1083</u>
<u>167 - My Dinner with Andre – Phoenicia, New York</u>	<u>1089</u>
<u>168 - I Love You, Alice B Toklas – Vancouver, Washington ...</u>	<u>1093</u>
<u>169 - Nashville – Nashville, Tennessee</u>	<u>1099</u>
<u>170 - Radical Chic – White Plains, New York</u>	<u>1113</u>
<u>171 - William Wilson – Vienna, Austria</u>	<u>1118</u>
<u>172 - Saturday Night ... – Nottingham, England, UK</u>	<u>1120</u>
<u>173 - Apocalypse Now – Dubuque, Iowa</u>	<u>1126</u>
<u>174 - Metzengerstein – Glethoorn, Netherlands</u>	<u>1133</u>
<u>175 - Choose Me – Boston, Massachusetts</u>	<u>1137</u>
<u>176 - Trouble in Mind – Seattle, Washington</u>	<u>1142</u>
<u>177 - Diner – Baltimore, Maryland</u>	<u>1156</u>

<u>178 - A Thousand Clowns – Cleveland, Ohio</u>	<u>1163</u>
<u>179 - Wild Angels – Mecca, California</u>	<u>1170</u>
<u>180 - Wanderlust – Cumming, Georgia</u>	<u>1179</u>
<u>181 - If – Tintagel, England, UK</u>	<u>1184</u>
<u>182 - The Trip - Burbank, California</u>	<u>1188</u>
<u>183 - Knife in the Water – Krakow, Poland</u>	<u>1192</u>
<u>184 - Once Upon a Time in Hollywood – Hollywood, California</u>	<u>1195</u>
<u>185 - The Devils – Loudun, France</u>	<u>1201</u>
<u>186 - The Misfits – Evanston, Wyoming</u>	<u>1208</u>
<u>187 - The Searchers – Abilene, Texas</u>	<u>1215</u>
<u>188 - Movie - Movie - Corrales, New Mexico</u>	<u>1220</u>
<u>189 - Doctor Zhivago – Phoenix, Arizona</u>	<u>1229</u>
<u>190 - More – Cologne, West Germany</u>	<u>1237</u>
<u>191 - Aguirre, the Wrath of God – Rioja, Peru</u>	<u>1241</u>
<u>192 - Rollerball – Saint Louis, Missouri</u>	<u>1252</u>
<u>193 - Network - Great Neck, LI, New York</u>	<u>1260</u>
<u>194 - Burn – Queimada, Nicaragua</u>	<u>1287</u>
<u>195 - The Way We Were – Bar Harbor, Maine</u>	<u>1291</u>

<u>196 - Seven Samurai – Tokyo, Japan</u>	<u>1295</u>
<u>197 - A Travelling Companion - Flagstaff, Arizona</u>	<u>1303</u>
<u>198 - The Master and Margarita - Moscow, Russia, USSR</u>	<u>1362</u>
<u>199 - Inherent Vice - Fargo, North Dakota</u>	<u>1372</u>
<u>200 - Bad Times at the El Royale – Crystal Peak, Nevada</u>	<u>1398</u>
<u>201 - Escape from New York – Cazenovia, New York</u>	<u>1404</u>
<u>202 - Go Ask Alice – Waldport, Oregon</u>	<u>1413</u>
<u>203 - The Palace – Gstaad, Switzerland</u>	<u>1420</u>
<u>204 - Cinema Paradiso – Giancaldo, Sicily, Italy</u>	<u>1433</u>
<u>205 - Genevieve – Santa Fe, New Mexico</u>	<u>1439</u>
<u>206 - Ciao Manhattan – Santa Barbara, California</u>	<u>1450</u>
<u>207 - The Tree - Northumberland, England, UK</u>	<u>1461</u>

The Last Gasps of Indian Summer Page 1

001 - Alpha – Omega A/K/A Prologue - Epilogue

Goodbye Joe

Laura Nyro

We were lost in the fair on the highland, Goodbye, Joe (Goodbye, Joe)

With the sky and the deer on the highland, Goodbye, Joe (du-du-du)

Time is full of changes, and now you've got to go Don't forget that we loved on the highland, Goodbye, Joe (Goodbye, Joe)

Yes, I understand, I'm trying not to cry But if I do, it's only 'cause I'll miss you One last time, let me kiss you

I remember when you came-a calling,

Goodbye, Joe (Goodbye, Joe)

Like a sunrise that rose without warning, Goodbye, Joe (du-du-du)

Time is full of changes, and now you've got to go And we walked on a Manhattan morning,

Goodbye Joe (Goodbye, Joe)

Yes, I understand, I'm trying not to cry

The Last Gasps of Indian Summer Page 2

But if I do, it's only 'cause I'll miss you One last time, let me kiss you, let me kiss you

Goodbye, Joe. Goodbye, Joe

Let me kiss you, goodbye, Joe (du-du-du) Time is full of changes, Joe, and now you've got to go Don't forget that we loved on the highland Goodbye, Joe (Goodbye, Joe)

Goodbye, Joe (Goodbye, Joe)

Goodbye, Joe (Goodbye, Joe)

Goodbye, Joe (Goodbye, Joe)

Goodbye, Joe (Goodbye, Joe)

Written by Laura Nyro .



Laura Nyro

The Last Gasps of Indian Summer

Page 3

Up On the Roof

Carole King

Up on the roof

Up on the roof

When this old world starts getting me down And people are just too much for me to face

The Last Gasps of Indian Summer Page 4

Up on the roof

I climb way up to the top of the stairs And all my cares just drift right into space

Up on the roof

On the roof, it's peaceful as can be

And there the world below can't bother me Let me tell you now, when I come home feelin' tired and beat I go up where the air is fresh and sweet Up on the roof

I get away from the hustling crowds

And all that rat race noise down on the street Up on the roof

On the roof's the only place I know

Where you just have to wish to make it so And it's where I go

Up on the roof

When the world below

Up on the roof

Gets too hard to bear

Up on the roof

The Last Gasps of Indian Summer Page 5

It's my secret place

Up on the roof

*At night the stars put on a show for free And, darling, you can share
it all with me I keep a-telling you*

Right smack dab in the middle of town

I found a paradise that's trouble-proof Up on the roof

*So if this world starts getting you down There's room enough for two
up on the roof Up on the roof*

Up on the roof

Up on the roof

Everything is alright now

Up on the roof

Up on the roof

Up on the roof

Yeah, yeah,

Up on the roof

Written by Carole King and Gerry Goffin.

Something

The Last Gasps of Indian Summer Page 6

The Beatles

Something in the way she moves

*Attracts me like no other lover
Something in the way she woos me
I don't want to leave her now
You know I believe and how
Somewhere in her smile, she knows
That I don't need no other lover
Something in her style that shows me
I don't want to leave her now
You know I believe and how
You're asking me will my love grow
I don't know, I don't know
You stick around now it may show
I don't know, I don't know
Something in the way she knows
And all I have to do is think of her
Something in the things she shows me
I don't want to leave her now
You know I believe and how*

The Last Gasps of Indian Summer Page 7

Written by George Harrison.

The Last Gasps of Indian Summer Page 8

002 - Hair – Berkely, California

Hair

Act I

Claude sits center stage as the "tribe" mingles with the audience. Tribe members Sheila, a New York University student who is a determined political activist, and Berger, an irreverent free spirit, cut a lock of Claude's hair and burn it in a receptacle. After the tribe converges in slow motion toward the stage, through the audience, they begin their celebration as children of the Age of Aquarius ("Aquarius").

Aquarius

When the moon is in the Seventh House

And Jupiter aligns with Mars

Then peace will guide the planets

And love will steer the stars

This is the dawning of the age of Aquarius The age of Aquarius

Aquarius!

Aquarius!

The Last Gasps of Indian Summer Page 9

Harmony and understanding

Sympathy and trust abounding

No more falsehoods or derisions

Golden living dreams of visions

Mystic crystal revelation

And the mind's true liberation

Aquarius!

Aquarius!

When the moon is in the Seventh House

And Jupiter aligns with Mars

Then peace will guide the planets

And love will steer the stars

This is the dawning of the age of Aquarius The age of Aquarius

Aquarius!

Aquarius!

Berger removes his trousers to reveal a loincloth. Interacting with the audience, he introduces himself as a "psychedelic teddy bear" and reveals that he is "looking for my Donna" ("Donna").

The tribe recites a list of pharmaceuticals, legal and illegal ("Hashish"). Woof, a gentle soul, extols several sexual

The Last Gasps of Indian Summer Page 10

practices ("Sodomy") and says; "I grow things." He loves plants, his family and the audience, telling the audience, "We are all one." Hud, a militant, is carried in upside down on a pole. He declares himself

"President of the United States of Love." In a fake English accent, Claude says that he is "the most beautiful beast in the forest" from "Manchester, England."

Manchester, England

[CLAUDE]

Manchester England England

Across the Atlantic Sea

And I'm a genius genius

I believe in God

And I believe that God

Believes in Claude

That's me

That's me

Claude Hooper Bukowski

He finds that it's groovy

To hide in a movie

Pretends he's Fellini

And Antonioni

And also his countryman Roman Polanski

All rolled into one

One Claude Hooper Bukowski

Now that I've dropped out

Why is life dreary dreary?

Answer my weary query

Woah, Timothy Leary dearie

[CLAUDE & TRIBE]

Oh, Manchester England England

Across the Atlantic Sea

And I'm a genius genius

[CLAUDE]

I believe in God

[TRIBE]

He believes in God

[CLAUDE & TRIBE]

And I believe that God

Believes in Claude

[CLAUDE]

That's me

The Last Gasps of Indian Summer Page 12

[TRIBE]

That's he

[CLAUDE]

That's me

[TRIBE]

That's he

[CLAUDE]

That's me

[TRIBE]

That's he

[CLAUDE]

Uh huh huh

A tribe member reminds him that he's really from Flushing, New York ("Manchester England reprise"). Hud, Woof and Berger declare what color they are, while Claude says that he's

"invisible." The tribe recites a list of things they lack ("Ain't Got No"). Four tribe members recite street signs in symbolic sequence ("Dead End").

The Last Gasps of Indian Summer Page 13

Sheila is carried onstage ("I Believe in Love") and leads the tribe in a protest chant. Jeanie, an eccentric young woman, appears wearing a gas mask, satirizing pollution ("Air"). She is pregnant and in love with Claude. Although she wishes it was Claude's baby, she was "knocked up by some crazy speed freak."

The tribe link together LBJ (President Lyndon B. Johnson), FBI (the Federal Bureau of Investigation), CIA (the Central Intelligence Agency) and LSD ("Initials"). Six members of the tribe appear dressed as Claude's parents, berating him for his various transgressions. He does not have a job, and he collects

"mountains of paper" clippings and notes. They say that they will not give him any more money, and "the army'll make a man out of you," presenting him with his draft notice. In defiance, Claude leads the tribe in celebrating their vitality ("I Got Life").

After handing out imaginary pills to the tribe members, saying the pills are for high profile people such as Richard Nixon, the Pope, and "Alabama Wallace," Berger relates how he was expelled from high school. Three tribe members dress up as principals in Hitler mustaches and swastika arm bands, mocking the American education system. Berger and the tribe defy them, singing "Going Down." Claude returns from his draft board physical, which he passed. He pretends to burn his Vietnam War draft card, which

The Last Gasps of Indian Summer Page 14

Berger reveals as a library card. Claude agonizes about what to do about being drafted.

Two tribe members dressed as tourists come down the aisle to ask the tribe why they have such long hair. In answer, Claude and Berger lead the tribe in explaining the significance of their locks ("Hair").

Hair

She asks me why

I'm just a hairy guy

I'm hairy noon and night

Hell that's a fright

I'm hairy high and low

Don't ask me why

Don't know

It's not for lack of bread

Like the Grateful Dead

Darling

Gimme head with hair

Long beautiful hair

Shining, gleaming,

Streaming, flaxen, waxen

The Last Gasps of Indian Summer Page 15

Give me down to there hair

Shoulder length or longer

Here baby, there mama

Everywhere daddy daddy

Hair, hair, hair, hair, hair, hair, hair Flow it, show it

Long as God can grow it

My hair

Let it fly in the breeze

And get caught in the trees

Give a home to the fleas in my hair

A home for fleas

A hive for bees

A nest for birds

There ain't no words

For the beauty, the splendor, the wonder Of my ...

Hair, hair, hair, hair, hair, hair, hair Flow it, show it

Long as God can grow it

My hair

The Last Gasps of Indian Summer Page 16

I want it long, straight, curly, fuzzy

Snaggy, shaggy, ratty, matty

Oily, greasy, fleecy

Shining, gleaming, streaming

Flaxen, waxen

Knotted, polka-dotted

Twisted, beaded, braided

Powdered, flowered, and confettied

Bangled, tangled, spangled, and spaghettied!

Oh say can you see

My eyes if you can

Then my hair's too short

Down to here

Down to there

I want hair

Down to where

It stops by itself

They'll be ga ga at the go go

When they see me in my toga

My toga made of blond

Brilliantined

Biblical hair

The Last Gasps of Indian Summer Page 17

My hair like Jesus wore it

Hallelujah I adore it

Hallelujah Mary loved her son

Why don't my mother love me?

Hair, hair, hair, hair, hair, hair, hair Flow it, show it

Long as God can grow it

My hair, hair, hair, hair, hair, hair, hair Flow it, show it

Long as God can grow it

My hair, hair, hair, hair, hair, hair, hair Flow it, show it

Long as God can grow it

My hair

Hair, hair, hair, hair, hair, hair, hair The woman states that kids should "be free, no guilt" and should

"do whatever you want, just so long as you don't hurt anyone."

She observes that long hair is natural, like the "elegant plumage" of male birds ("My Conviction"). She opens her coat to

The Last Gasps of Indian Summer Page 18

reveal that she's a man in drag. As the couple leaves, the tribe calls her Margaret Mead.

Sheila gives Berger a yellow shirt. He goofs around and ends up tearing it in two. Sheila voices her distress that Berger seems to care more about the "bleeding crowd" than about her ("Easy to Be Hard").

Easy to Be Hard

How can people be so heartless

How can people be so cruel

Easy to be hard

Easy to be cold

How can people have no feelings

How can they ignore their friends

Easy to be proud

Easy to say no

And especially people

Who care about strangers

Who care about evil

And social injustice

Do you only

Care about the bleeding crowd?

The Last Gasps of Indian Summer Page 19

How about a needing friend?

I need a friend

How can people be so heartless

You know I'm hung up on you

Easy to give in

Easy to help out

And especially people

Who care about strangers

Who say they care about social injustice Do you only

Care about the bleeding crowd

How about a needing friend?

I need a friend

How can people have no feelings

How can they ignore their friends

Easy to be hard

Easy to be cold

Easy to be proud

Easy to say no

Jeanie summarizes everyone's romantic entanglements: "I'm hung up on Claude, Sheila's hung up on Berger, Berger is hung up

The Last Gasps of Indian Summer Page 20

everywhere. Claude is hung up on a cross over Sheila and Berger." Berger, Woof and another tribe member pay satiric tribute to the American flag as they fold it ("Don't Put it Down"). The tribe runs out to the audience, inviting them to a Be-In. After young and innocent Crissy describes "Frank Mills,"

a boy she's looking for, the tribe participates in the "Be-In".

The men of the tribe burn their draft cards. Claude puts his card in the fire, then changes his mind and pulls it out. He asks; "where is the something, where is the someone, that tells me why I live and die?" ("Where Do I Go").

Where Do I Go?

Where do I go?

Follow the river

Where do I go? Follow the gulls

Where is the something? Where is the someone That tells me why I live and die?

Where do I go? Follow the children

Where do I go? Follow their smiles

Is there an answer in their sweet faces That tells me why I live and die?

Follow the wind song, follow the thunder

The Last Gasps of Indian Summer Page 21

Follow the neon in young lovers' eyes

Down to the gutter, up to the glitter

Into the city where the truth lies

Where do I go? Follow my heartbeat

Where do I go? Follow my hand

Where do they lead me?

And will I ever discover why I live and die?

Follow the wind song, follow the thunder Follow the neon in young lovers' eyes

Down to the gutter, up to the glitter

Into the city where the truth lies

Where do I go? Follow my heartbeat

Where do I go? Follow my hand

Where do they lead me?

And will I ever discover why I live and die?

I live and die

Why do I live, why do I die?

Where do I go?

Tell my why, tell me where?

Tell my why, tell me where?

Tell me why?

The Last Gasps of Indian Summer Page 22

The tribe emerges naked, intoning "beads, flowers, freedom, happiness."

Act II

Four tribe members have the "Electric Blues." After a black out, the tribe enters worshipping in an attempt to summon Claude ("Oh Great God of Power"). Claude returns from the induction center, and tribe members act out an imagined conversation from Claude's draft interview, with Hud saying "the draft is white people making war on the yellow people." Claude gives Woof a Mick Jagger poster, and Woof is excited about the gift, as he has said he's hung up on Jagger.

Berger gives a joint to Claude that is laced with a hallucinogen. Claude starts to trip as the tribe acts out his visions ("Walking in Space").

Walking in Space

Doors locked (doors locked)

Blinds pulled (blinds pulled)

Lights low (lights low)

Flames high (flames high)

The Last Gasps of Indian Summer Page 23

My body (my body)

My body

My body (my body)

My body

My body

Is walking in space

My soul is in orbit

With God face to face

Floating, flipping

Flying, tripping

Tripping from Pottsville to Mainline

Tripping from Mainline to Moonville

(Tripping from Pottsville to Starlight

Tripping from Starlight to Moonville)

On a rocket to

The Fourth Dimension

Total self awareness

The intention

The Last Gasps of Indian Summer Page 24

My mind is as clear as country air

I feel my flesh, all colors mesh

Red black

Blue brown

Yellow crimson

Green orange

Purple pink

Violet white

White white

White white

White white

All the clouds are cumulous

Walking in space

Oh my God your skin is soft

I love your face

How dare they try to end this beauty?

How dare they try to end this beauty?

To keep us under foot

They bury us in soot

Pretending it's a chore

To ship us off to war

The Last Gasps of Indian Summer Page 25

In this dive

We rediscover sensation

In this dive

We rediscover sensation

Walking in space

We find the purpose of peace

The beauty of life

You can no longer hide

Our eyes are open

Our eyes are open

Our eyes are open

Our eyes are open

Wide wide wide!

He hallucinates that he is skydiving from a plane into the jungles of Vietnam. Berger appears as General George Washington and is told to retreat because of an Indian attack. The Indians shoot all of Washington's men. General Ulysses S. Grant appears and begins a roll call; Abraham Lincoln, John Wilkes Booth, Calvin Coolidge, Clark Gable, Scarlett O'Hara, Aretha Franklin, Colonel George Custer. Claude Bukowski is called in the roll call, but Clark Gable says "he couldn't make it." They all dance

The Last Gasps of Indian Summer Page 26

a minuet until three shamans kill them; all except for Abraham Lincoln who says, "I'm one of you." Lincoln, after the three sing his praises, recites an alternate version of the Gettysburg Address ("Abie Baby"). Booth shoots Lincoln, but Lincoln says to him; "Shit! I'm not dyin' for no gun man."

As the visions continue, four Buddhist monks enter. One monk pours a can of gasoline over another monk, who is set afire, reminiscent of the self-immolation of Thích Quảng Đức, and runs off screaming. Three Catholic nuns strangle the three remaining Buddhist monks. Three astronauts shoot the nuns with ray guns.

Three Chinese people stab the astronauts with knives. Three Native Americans kill the Chinese with bows and tomahawks. Three green berets kill the Native Americans with machine guns and then kill each other. A Sergeant and two parents appear holding up a suit on a hanger. The parents talk to the suit as if it is their son and they are very proud of him. The bodies rise and play like children. The play escalates to violence until they are all dead again. They rise again and comment about the casualties in Vietnam; "It's a dirty little war" ("Three-Five-Zero-Zero"). At the end of the trip sequence, two tribe

members sing, over the dead bodies, a Shakespeare speech about the nobility of Man ("What A Piece of Work Is Man"), set to music.

The Last Gasps of Indian Summer Page 27

After the trip, Claude says "I can't take this moment to moment living on the streets. ... I know what I want to be ...

invisible." As they "look at the Moon," Sheila and the others enjoy a light moment ("Good Morning Starshine").

Good Morning Starshine

*Good morning star shine, the earth says hello You twinkle above us,
we twinkle below*

*Good morning star shine, you lead us along My love and me as we
sing our*

Early morning singin' song

Gliddy glub gloopy nibby nabby noopy

La la la, lo lo

Sabba sibbi sabba nooby aba naba

Lee lee, lo lo

Tooby ooby wala

Nooby aba naba

Early morning singin' song

*Good morning star shine, the earth says hello You twinkle above us,
we twinkle below*

*Good morning star shine, you lead us along My love and me as we
sing our*

The Last Gasps of Indian Summer Page 28

Early morning singin' song

Gliddy glub gloopy nibby nabby noopy

La la la, lo lo

Sabba sibbi sabba nooby aba naba

Lee lee, lo lo

Tooby ooby wala

Nooby aba naba

Early morning singin' song

Singin' a song, hummin' a song

Singin' a song

Lovin' a song, laughin' a song

Singing a song

Sing the song

Song the sing

Song, song, song sing

Sing, sing, sing song

Song, song, song sing

Sing, sing, sing song

The tribe pays tribute to an old mattress ("The Bed"). Claude is left alone with his doubts. He leaves as the tribe enters

The Last Gasps of Indian Summer Page 29

wrapped in blankets in the midst of a snow storm. They start a protest chant and then wonder where Claude has gone. Berger calls out "Claude! Claude!" Claude enters dressed in a military uniform, his hair short, but they do not see him because he is an invisible spirit. Claude says, "like it or not, they got me."

Claude and everyone sing "Flesh Failures".

The Flesh Failures

*We starve, look at one another, short of breath Walking proudly in
our winter coats*

Wearing smells from laboratories

*Facing a dying nation of moving paper fantasy Listening for the new
told lies*

With supreme visions of lonely tunes

*Somewhere, inside something there is a rush of Greatness, who
knows what stands in front of Our lives, I fashion my future on films
in space*

Silence tells me secretly

Everything

Everything

Manchester, England, England

The Last Gasps of Indian Summer Page 30

Manchester, England, England

Across the Atlantic Sea

And I'm a genius, genius

I believe in God

*And I believe that God believes in Claude That's me, that's me,
that's me*

*We starve, look at one another, short of breath Walking proudly in
our winter coats*

Wearing smells from laboratories

*Facing a dying nation of moving paper fantasy Listening for the new
told lies*

With supreme visions of lonely tunes

*Singing our space songs on a spider web sitar Life is around you and
in you*

Answer for Timothy Leary, dearie

Let the sunshine, let the sunshine in

The sunshine in

Let the sunshine, let the sunshine in

The sunshine in

Let the sunshine, let the sunshine in

The sunshine in

Let the sunshine, let the sunshine in

The Last Gasps of Indian Summer Page 31

The sunshine in

Let the sunshine, let the sunshine in

The sunshine in

The tribe moves in front of Claude as Sheila and Dionne take up the lyric. The whole tribe launches into "Let the Sun Shine In", and as they exit, they reveal Claude lying down center stage on a black cloth. During the curtain call, the tribe reprises "Let the Sun Shine In" and brings audience members up on stage to dance.

Good Morning Starshine

*Good morning star shine, the earth says hello You twinkle above us,
we twinkle below*

*Good morning star shine, you lead us along My love and me as we
sing our*

Early morning singin' song

Gliddy glub gloopy nibby nabby noopy

La la la, lo lo

Sabba sibbi sabba nooby aba naba

Lee lee, lo lo

Tooby ooby wala

Nooby aba naba

The Last Gasps of Indian Summer Page 32

Early morning singin' song

*Good morning star shine, the earth says hello You twinkle above us,
we twinkle below*

*Good morning star shine, you lead us along My love and me as we
sing our*

Early morning singin' song

Gliddy glub gloopy nibby nabby noopy

La la la, lo lo

Sabba sibbi sabba nooby aba naba

Lee lee, lo lo

Tooby ooby wala

Nooby aba naba

Early morning singin' song

Singin' a song, hummin' a song

Singin' a song

Lovin' a song, laughin' a song

Singing a song

Sing the song

Song the sing

Song, song, song sing

Sing, sing, sing song

The Last Gasps of Indian Summer Page 33

Song, song, song sing

Sing, sing, sing song

"Hair: The American Tribal Love-Rock Musical" is a rock musical with a book and **lyrics by Gerome Ragni and James Rado** and music by Galt MacDermot. The work reflects the creators' observations of the hippie counterculture and sexual revolution of the late 1960s, and several of its songs became anthems of the anti-Vietnam War peace movement. The musical's profanity, its depiction of the use of illegal drugs, its treatment of sexuality, its irreverence for the American flag, and its nude scene caused much comment and controversy. The work broke new ground in musical theatre by defining the genre of "rock musical", and inviting the audience onstage for a "Be-In"

finale.

The Last Gasps of Indian Summer Page 34

003 - Two Lane Blacktop - Fort Lee, New Jersey A

conversation which took place in front of "The Last Hudson City Lights" movie theater was overheard.

He said; "Fort Lee High School is the druggiest high school in America."

She said; "You're bragging."

He said; "No, it's true. One hundred percent participation."

Can't top that."

She said; "So, you're going to get me high before the movie?"

He said; "Con su permiso."

She said; "Right here?"

He said; "Sure. The last thing the authorities in this crime free, affluent, suburban community want to advertise is that there are drugs in their town. It's totally safe."

She said; "Insidious. Hehehe."

He said; "Cool. Hehehe."

She said; "Permiso concedido."

He said; "Puff puff."

The Last Gasps of Indian Summer Page 35

She said; "Puff puff."

Time Has Come Today

The Soft White Underbelly

Time has come today

Young hearts can go their way

Can't put it off another day

I don't care what others say

They say we don't listen anyway

Time has come today

Hey

Oh

The rules have changed today. Hey.

I have no place to stay. Hey.

I'm thinking about the subway. Hey.

The love has flown away. Hey.

My tears have come and gone. Hey.

Oh my Lord, I have to roam. Hey.

I have no home. Hey.

I have no home. Hey.

Now the time has come. Time.

There's no place to run. Time.

The Last Gasps of Indian Summer Page 36

I might get burned up by the sun. Time.

But I had my fun. Time.

I've been loved and put aside. Time.

I've been crushed by the tumbling tide. Time.

And my soul has been psychedelized. Time.

Time.

Now the time has come. Time.

There are things to realize. Time.

Time has come today. Time.

Time has come today. Time.

Time.

Time.

Oh, oh

Now the time has come. Time.

There is no place to run. Time.

But I had my fun. Time.

I've been loved and put aside. Time.

I've been crushed by the tumbling tide. Time.

And my soul has been psychedelized. Time.

Time, yeah

Written by Joseph Doobie and Mark Doobie.

The Last Gasps of Indian Summer Page 37

He said; "I think that I came in the middle last time. Not much was happening, and it proceeded to mellow out from there."

She said; "Sounds good for grass. You've seen this before?"

He said; "More or less. I didn't want to repeat a first date disaster. I took a girl to a Warhol film in Manhattan. I didn't know anything more about it than it would be arty and cutting edge. But it was just

faggy and full of nudity, as if the Greeks and Romans didn't cover that. Disaster."

She said; "Puff puff."

He said; "Yes, ma'am. Maybe a little acid, too. Quarter tab?"

She said; "Half for now. Art film?"

"Minimally in its Gaddisian attributes. Don't hold that against it."

She smiled and they went in.



The Last Gasps of Indian Summer

Page 38

Two Lane Blacktop – The Graduate (more or less) A/K/A Indian Summer

Sky blue screen.

Voiceover:

An Indian summer is a period of unseasonably warm, dry weather that sometimes occurs in autumn in temperate regions of the northern hemisphere. Several sources describe a “true” Indian



The Last Gasps of Indian Summer

Page 39

summer as not occurring until after the first frost, or more specifically the first "killing" frost. Having said that;

Two White street racing financial partners, each thin with messy shoulder length hair, Dewey Driver and Theo Mechanic, live off the road in secluded parks, in their highly modified, primer gray, 1955 Chevrolet 440, four door sedan, drag machine, and drift from town to town making their

income by challenging overconfident, suburbanized, local residents to impromptu drag races.

As they drove east on Route 66 from Needles, California, they

“picked up” Clara Girl, a female hitchhiker who has “It,” in Flagstaff, Arizona, when she picked them up by parking herself in their car while they were inside a diner. Dewey Driver developed an obvious crush on Clara Girl. He announced that he

The Last Gasps of Indian Summer Page 40

wants all of them to go out drinking and parked the car in the lot of a bar and grill just off the highway. Clara and Theo disapprovingly mumbled something like “juice head,” both apparently exclusively favoring the mind drugs; grass and acid; which attitude Theo had thought up until now that Dewey shared.

Dewey went in for a few shots of courage thinking and hoping the others would follow; at the very least Clara. But instead Clara slept with Theo Mechanic in the back seat of the Chevy.

Ol' 55

Eagles

Well, my time went so quickly

I went lickety-splitly

Out to my Ol' 55

As I pulled away slowly

Feelin' so holy

God knows I was feelin' alive

And now the sun's comin' up

I'm ridin' with Lady Luck

Freeway cars and trucks

Stars beginning to fade

The Last Gasps of Indian Summer Page 41

And I lead the parade

Just a-wishin' I'd stayed a little longer

Lord, don't you know the feelin's gettin' stronger

Six in the morning

Gave me no warnin'

I had to be on my way

Now the cars are all passin' me

Trucks are all flashin' me

I'm headed home from your place

And now the sun's comin' up

I'm ridin' with Lady Luck

Freeway cars and trucks

Stars beginning to fade

And I lead the parade

Just a-wishin' I'd stayed a little longer

Lord, don't you know, the feelin's gettin' stronger

Well, my time went so quickly

I went lickety-splitly

Out to my Ol' 55

As I pulled away slowly

The Last Gasps of Indian Summer Page 42

Feelin' so holy

God knows I was feelin' alive

And now the sun's comin' up

Yes it is.

I'm ridin' with Lady Luck

Freeway cars and trucks

Freeway cars and trucks

Ridin' with Lady Luck

Freeway cars and trucks

Ridin' with Lady Luck

Freeway cars and trucks

Ridin' with Lady Luck

Written by Tom Waits.

Flashback; Number One of Three - Dewey Driver was back in high school. He was a laconic, shy, libidinous basketball star distracted by obligations and current events, the misadventures of his "hippy," volatile best friend Fedorko, a potential pro career about which he had mixed feelings, the most significantly the draft with which he wanted no part, campus unrest, and a turbulent affair with Anne, who was the wife of Murray, a professor and friend. She showed casual disregard for her tight skirt's placement while having been "heartfully" teary while

The Last Gasps of Indian Summer Page 43

claiming to have been trapped into a loveless marriage when she first invited him over, saying that the request came from his friend Murray, who actually was off on one of his fishing trips.

Dewey forgot about his draft fears for too short a time.

Mrs. Robinson

Simon & Garfunkel

De, de, de-de, de-de, de-de, de-de, de, de-de Do, do, do-do, do-do, do-do, do

De-de, de-de, de, de, de-de, de, de, de-de, de And here's to you, Mrs. Robinson

Jesus loves you more than you will know Woah, woah, woah

God bless you, please, Mrs. Robinson

Heaven holds a place for those who pray Hey, hey, hey, hey, hey, hey

*We'd like to know a little bit about you for our files We'd like to help
you learn to help yourself Look around you, all you see are
sympathetic eyes Stroll around the grounds until you feel at home
And here's to you, Mrs. Robinson*

Jesus loves you more than you will know Woah, woah, woah

The Last Gasps of Indian Summer Page 44

God bless you, please, Mrs. Robinson

*Heaven holds a place for those who pray Hey, hey, hey, hey, hey,
hey*

*Hide it in a hiding place where no one ever goes Put it in your pantry
with your cupcakes It's a little secret, just the Robinson's affair Most
of all, you've got to hide it from the kids Coo-coo ca-choo, Mrs.
Robinson*

Jesus loves you more than you will know Woah, woah, woah

God bless you, please, Mrs. Robinson

*Heaven holds a place for those who pray Hey, hey, hey, hey, hey,
hey*

*Sitting on a sofa on a Sunday afternoon Going to the candidates'
debate*

Laugh about it, shout about it

When you've got to choose

Every way you look at it, you lose

Where have you gone, Joe DiMaggio?

A nation turns its lonely eyes to you

Wooh, wooh, wooh

What's that you say, Mrs. Robinson?

Jolting Joe has left and gone away

The Last Gasps of Indian Summer Page 45

Hey, hey, hey, hey, hey, hey

Written by Paul Simon.

When Dewey came back to the parked 440, Clara was still in the back seat, but Theo was occupying the driver's seat. He insisted upon driving because of Dewey's "condition," to which Dewey quickly acquiesced.

Subsequently, whenever together all three act as if nothing had happened and Dewey kept his suspicions to himself, as though they sat apart, Theo in the front passenger seat and Clara in back, they seemed just too smiley toward each other. In the unprotected bosque of Corrales, New Mexico they began to encounter another serial car driver, Batty Boy, and on the highways, in his garishly lavender, 1962 cloned Jeep Wrangler.

Though initially seeing each other as rebellious familiars, an atmosphere of hostility slowly developed between the two parties. As Batty was not an overt street racer and seemed to know little about cars, and was thereby unchallenging, a cross country race to Washington, DC is suggested. Dewey Driver proposes that the prize should be "pinks," or legal ownership of the loser's car. Along the way, Batty picked up various hitchhikers, including a memorable Warhol refugee named Holly.

When Batty's inexperience became pathetically apparent, he,

The Last Gasps of Indian Summer Page 46

Dewey Driver and Theo Mechanic agreed to call off the race and they formed an uneasy alliance. Dewey Driver even drove with him for a while when Batty got all sorts of fagged out.

Needing a money infusion, Dewey Driver, Theo Mechanic, and Batty Boy competed at a race track in Memphis. Their purported main competition was a local loudmouth with a stripped down, deep purple, two door Thunderbird without an engine hood to muffle the cacophony. The sneering bald headed driver was referred to as Isaac Hotbutter according to the oversized nametag in the center of the imitation gold chain which hung from his neck. He said to anyone within earshot; "Fuck all this bullshit. I be about money. That's all." While Dewey and Theo finish their race in front, having gotten way ahead of Isaac's heavy T-Bird right off the line and increasing their lead over Isaac as the race progressed, Theo saying; "So much for money worship," Clara Girl hopped into Batty Boy's Jeep clone and they left together.

Lucy in the Sky with Diamonds

The Beatles

Picture yourself in a boat on a river

With tangerine trees and marmalade skies

Somebody calls you, you answer quite slowly

The Last Gasps of Indian Summer Page 47

A girl with kaleidoscope eyes

Cellophane flowers of yellow and green

Towering over your head

Look for the girl with the sun in her eyes

And she's gone

Lucy in the sky with diamonds

Lucy in the sky with diamonds

Lucy in the sky with diamonds

Ahh

Follow her down to a bridge by a fountain

Where rocking horse people eat marshmallow pies

Everyone smiles as you drift past the flowers

That grow so incredibly high

Newspaper taxis appear on the shore

Waiting to take you away

Climb in the back with your head in the clouds

And you're gone

Lucy in the sky with diamonds

Lucy in the sky with diamonds

Lucy in the sky with diamonds

The Last Gasps of Indian Summer Page 48

Ahh

Picture yourself on a train in a station

With plasticine porters with looking glass ties

Suddenly, someone is there at the turnstile

The girl with kaleidoscope eyes

Lucy in the sky with diamonds

Lucy in the sky with diamonds

Lucy in the sky with diamonds

Ahh

Lucy in the sky with diamonds

Lucy in the sky with diamonds

Lucy in the sky with diamonds

Ahh

Lucy in the sky with diamonds

Lucy in the sky with diamonds

Lucy in the sky with diamonds

Ahh

Written by Paul McCartney and John Lennon.

The Last Gasps of Indian Summer Page 49

Dewey Driver pursued them to a diner located on US-66, the "Tail of the Dragon," where Clara Girl had just rejected Batty Boy's idea to visit Chicago. Dewey Driver proposed going to Columbus, Ohio, to get parts, but Clara Girl rejected him too. Instead, she left with a stranger on a loud vintage Harley motorcycle, sporting Hell's Angel tags on his light blue denim jacket, and abandoned her few belongings in the parking lot. Dewey and Theo split from Batty and kept on heading east, determined to finish seeing everything.

Flashback; Number Two of Three - Dewey's basketball coach always paid special attention to him, ostensibly given his natural abilities. Coach Stokely was one of those annoying, tinkering types everyone wishes they had never met, who had apparently never heard the phrase; "If it ain't broke don't fix it," and is thereby perennially relegated to screwing up high school kids, kept away from collegians and pros. Being cultural opposites, Stokely is unsure how to get Dewey to focus and fulfill his financial potential; Stokely's that is, as being the popularly perceived pilot of preeminence. Stupidly and self-serving Stokely could never understand Dewey's friendship with non-athletic Fedorko. Dewey's attitude, and his coach's frustration with that, is exemplified through one meeting before an important late season game wherein the coach instructed Dewey to

The Last Gasps of Indian Summer Page 50

"Play it open and straight out there tonight, like you mean it.

I don't want any fooling around at all." To his coach's exasperation, Dewey replied with a shrug and a deadpan "Why not?" not combative, but more reflective of an attitude of it doesn't matter to me. Little to win, but nothing to lose.

Fedorko, an engaging kid, but also an ill-mannered, borderline psychotic, was far more troubled and committed to rebellion than Dewey. He abused all sorts of drugs, disrupted a basketball game

with a guerrilla theatre stunt, went crazy during an induction physical, ransacked his room, espoused anti-establishment views about everything, and drifted aimlessly.

At the draft "physical" freak out, Sergeant Goldwater classified Fedorko 1-A, and said; "You're not getting a Section Eight that easy."

During a confrontation in a grocery store, Anne informed Dewey that she was pregnant, implied that he was not the father, and told him their affair was over. Dewey lied and replied that he had "the clap," which infuriated Anne. She warned him that if he followed her, she would call the police.

In New Jersey's Old Bridge Township "Browntown Speedway Park,"

Dewey and Theo used most of their Memphis "prize" money for the entrance fee to the main event. The car, surprisingly to them,

The Last Gasps of Indian Summer Page 51

balked so badly at the starting line, that it would have made Isaac's purple Thunderbird look fast. They found that it had been cleverly sabotaged. Theo apologized, for all the good that did, for not having made a last minute check before the race.

They were post-race joined by an uninvited swarthy sweating man in a dark pin-striped suit, who said; "You boys got the stuff, but you need a 'manager' to look out for you." When Theo found that the idle had been "adjusted" downward, they strongly suspected that this was the work of NJ's notorious organized crime racket, and didn't want to play that game. Theo readjusted the idle and with just enough money for gas and food they drove back west, seeing the width of the US once again.

Later, Batty picked up two hitching soldiers and for some reason told them that he won his car by beating two men driving a custom built 1955 Chevrolet 440 in a cross country race. They didn't believe him, but said nothing derogatory in need of a ride back to their base.

Flashback; Number Three of Three - That night, Dewey led his team to a huge victory. The fans, all sixty-three of them counting the cheerleaders and pep squad, stormed the court, and triumphantly carried Dewey off, which he found more embarrassing than laudatory. At the same time, Fedorko, who was fully aware of Dewey and Anne's relationship or lack thereof, broke into

The Last Gasps of Indian Summer Page 52

Anne's house while she was bathing and physically assaulted her.

She fended off his attack, eventually running outdoors with Fedorko in pursuit just as Dewey drove up. Fedorko, having heard of Dewey's trysts with Anne, screamed at Dewey that Anne was just a slut and preferred anyone over Murray, then ran off when Murray arrived home, hearing what he had said. Dewey confronted Murray, telling him Anne should be with him. A shaken Anne asserted her independence, saying "I'm not going with anybody, anywhere." Murray chased him outside and unable to catch him yelled a warning to Fedorko; "I'll kill you", then escorted Anne, who had followed, back into their house.

The next morning Fedorko, completely naked, ran into the high school biology lab and freed the snakes, an iguana, mice, and other vermin. Eventually campus police and white coated attendants arrived with a straitjacket. Fedorko rebuffed them, insisting he was both "right and sane." They cloaked him in a blanket and led him into a padded van. Dewey, seeing this, jumped onto the back of the moving van, demanding that they open it. As the van pulled away,

picking up speed, he jumped off, yelling to Fedorko that his mother had called.

On a chilly October morning, on a tiny, unoccupied, private airstrip in Gallup, New Mexico, once upon a time, Dewey Driver and Theo Mechanic raced for chump change against an over-loaded

The Last Gasps of Indian Summer Page 53

Chevrolet El Camino driven by a single feathered Lakota, who looked more suited to being on a horse or the local casino bar.

The race and film ended abruptly, while seemingly still in progress, with Dewey and Theo surprised to be only ahead by a 440 engine's length.

Blue sky screen.

Exit music.

Fixing a Hole

The Beatles

I'm fixing a hole where the rain gets in

And stops my mind from wandering

Where it will go

I'm filling the cracks that ran though the door

And kept my mind from wandering

Where it will go

And it really doesn't matter if I'm wrong I'm right

Where I belong, I'm right

Where I belong

See the people standing there

Who disagree and never win

And wonder why they don't get in my door

The Last Gasps of Indian Summer Page 54

I'm painting the room in a colorful way

And when my mind is wandering

There I will go

Ooh-ooh-ooh, ah ohh

Hey! Hey!

Hey

Hey

And it really doesn't matter if I'm wrong I'm right

Where I belong, I'm right

Where I belong

Silly people run around

They worry me and never ask me

Why they don't get past my door

I'm taking the time for a number of things

That weren't important yesterday

And I still go

Ooh-ooh, oh ah ohh

I'm fixing a hole where the rain gets in

And stops my mind from wandering

Where it will go

Where it will go

I'm fixing a hole where the rain gets in

The Last Gasps of Indian Summer Page 55

And stops my mind from wandering

Where it will go

Written by Paul McCartney and John Lennon.

Monterey

The Animals

The people came and listened

Some of them came and played

Others gave flowers away

Religion was being born

Down in Monterrey

Young gods smiled upon the crowd

Their music being born of love

Children danced night and day

Religion was being born

Down in Monterrey

Monterrey babe

The Byrds and the Airplane

Did fly

Oh, Ravi Shankar's

Music made me cry

The Last Gasps of Indian Summer Page 56

The Who exploded

Into fired light (yeah)

Hugh Masekela's music

Was black as night

The Grateful Dead

Blew everybody's mind

Jimi Hendrix, baby

Believe me

Set the world on fire, yeah!

His majesty

Prince Jones smiled as he

Moved through the crowd

Ten thousand electric guitars

Were groovin' real loud, yeah

If you wanna find the truth in life

Don't pass music by

And you know

I would not lie

No, I would not lie

I would not lie

I would not lie

I would not lie

Monterrey

The Last Gasps of Indian Summer Page 57

Alright!

Three days of understanding

Of moving with one another

Even the cops grooved with us

Do you believe me?

Yeah!

Down in Monterrey

Down in Monterrey, yeah

Down in Monterrey

Down in Monterrey, yeah

I think that maybe I'm dreamin'!

Monterrey!

Monterrey-yeah!

Down in Monterrey

Did you hear what I said?

Down in Monterrey

That some music

Monterrey

I said

Monterrey, Monterrey, Monterrey

Yeah-yeah, hey-hey-hey

A-ay, a-ay, a-ay-a-ay



The Last Gasps of Indian Summer

Page 58

**Written by Eric Victor Burdon, Victor Briggs, John Weider,
Daniel McCulloch, and Barrie Jenkins.**

Blank screen.

The End

It was dusk when they exited.

She said; "So funny."

He said; "At the same time, so bitter."

She said; "So ingenious."

He said; "So culturally literate."

The Last Gasps of Indian Summer Page 59

She said; "Especially on rock music."

He said; "So politically astute."

She said; "So Swiftian/Sorrentinoesque/Flann O'Brieny."

He said; "So lovelorn."

She said; "So raunchy and gruesome."

He said; "So outraged at the scene."

She said; "So surprising an ending."

He said; "So many off the wall metaphors."

She said; "So many show stopping arias."

He said; "So satisfying a view."

She said; "So reaffirming."

He said; "Only this director could pull off a study in despair in the form of an American gazetteer."

Fort Lee is a borough at the eastern border of affluent Bergen County, situated along the Hudson River atop The Palisades.

Virtually one hundred percent White, the only known black residents are purported to be Cab Calloway and Minnie the

The Last Gasps of Indian Summer Page 60

Moocher. Brick houses predominate as do Italians wishing to be bullet proof.

The George Washington Bridge crossed the Hudson River from Fort Lee to the Washington Heights neighborhood of Upper Manhattan in

New York City; all its wickedness just a short car or bus ride away.

Fort Lee is not bogged down in stupid pretensions about being

"new." It also values the past, not only in the proliferation of thriving antique stores, but also in the new Barrymore Film Center in Fort Lee, finally scheduled to be opening October 21

after two years of delays. It is a lot of things.

It's a museum. It's a 267 seat repertory film theater. It's a reception space. It's a tribute to Fort Lee's role, 120 years ago, as the birthplace of the movie industry. It's also a monument; the greatest since Joyce Kilmer, to a tree.

The branching, forking family tree of America's greatest acting dynasty, the Barrymores, takes up an entire wall of the museum area. They, too, have roots in Fort Lee. "When you look at that family tree, you realize how far back they go," said Mayor Joseph P. Licata, who spearheaded the project along with some very knowledgeable film people. "What made the Barrymores so amazing is that they were a theatrical family that made the jump

The Last Gasps of Indian Summer Page 61

to film," said Nelson Pagano, Executive Director of the new facility.

You probably know Drew; star of "E.T. the Extra-Terrestrial" and

"Ever After." Also maybe her grand-uncle, Lionel; who torments Jimmy Stewart every Christmas as mean Mr. Potter in "It's a Wonderful Life." But bigger than either, in their day, were John Barrymore, "The Great Profile," the definitive Hamlet of his generation, and Ethel Barrymore, namesake of a theater on West 47th Street. They, and many other Barrymores, are celebrated in the exhibit "The Barrymores: The Royal Family of Fort Lee," at the museum space. There are a lot of them.

And they are genetically unmistakable. "I had two guys delivering some equipment to the film center a few weeks ago,"

Pagano said. "I brought them around to a portrait of Ethel, and one guy said, 'Well, that's Drew Barrymore right there.' And I said, no, that's Ethel Barrymore — circa 1912.' They were stunned."

The center opens to the public the weekend of October 23 with a Barrymore six pack. On Friday, October 23, you can see John in

"Twentieth Century" – 1934, and "Counsellor at Law" – 1933. On Saturday there's "Don Juan" – 1926, "A Free Soul" – 1931; starring John's brother Lionel, and "Dr. Jekyll and Mr. Hyde" –

The Last Gasps of Indian Summer Page 62

1920. And to top it off on Sunday, we bring you the incomparable

"Grand Hotel" - 1932, with both John and Lionel Barrymore; very briefly described as "Doctor Otternschlag, a disfigured veteran of World War I and a permanent resident of the Grand Hotel in Berlin, observes 'People coming, going. Nothing ever happens;'

after which a great deal transpires."

These films will be shown in the center's state of the art auditorium; whose scalloped, Deco-ish ceiling, designed by architect Daria Pizzetta, is a nod to both Radio City Music Hall and the retro-futurist designs of William Cameron Menzies, the visionary behind the 1936 sci-fi classic "Things to Come." This is a theater for movie people, by movie people.

"We wanted something that had the feel of the future, with a tip of the hat to the past," Pagano said.

An orchestra pit, perhaps the first designed for a movie theater since the 1920s, can accommodate up to twenty musicians for revivals of

silent films. The 20 by 40-foot screen will dominate a stage big enough to mount a live show. There is a three keyboard organ. Accompanist John Baratta will be doing the honors at the October 22 screening of "Dr. Jekyll and Mr. Hyde."

"In the silent days, they used to have a full orchestra on weekends, and they'd use the organ during the week," Pagano

The Last Gasps of Indian Summer Page 63

said. "The organ was the voice of silent films. Then, once we got into the sound era, the organ still brought live sound for overtures and intermissions."

The talkie transition began in 1926; and naturally, a Barrymore was at the center of that, too. "Don Juan," starring John at his most lovably roguish, was the first feature with prerecorded

"Vitaphone" sound. It paved the way, a year later, for 1927's

"The Jazz Singer," the film that really lit the fire.

In sum, the Barrymores are key to film, just as film is key to Fort Lee. John, Ethel and Lionel all made films here in the early days. Between 1910 and 1918, Fort Lee was the center of the world's film production. At least seventeen big studios were cranking out movies in this Hollywood on the Hudson, including some whose names we still know; Universal, Fox, and Paramount; originally Artcraft. By the 1920s, they'd all packed up and moved to California. "This was at one point in time the motion picture capital of the world," Pagano said. "It was the first studio town."

The Barrymore Center is about that history, too. A second floor gallery features plaques honoring some of the pioneers who did their early work here. Stars like Mary Pickford, Theda Bara, Lon Chaney and Pearl White, whose movie serial "cliffhangers" were

The Last Gasps of Indian Summer Page 64

actually filmed on the Palisades cliffs. Producers like William Fox, Sam Goldwyn and Universal's Carl Laemmle.

But the Barrymore, its creators emphasize, will be about Fort Lee's present and future, as much as its past.

The full schedule for the coming months is still under construction, but among other highlights is a Judy Garland centennial festival including "The Wizard of Oz" and "Meet Me in St. Louis" - November 25, a big-screen revival of "Lawrence of Arabia" - November 19, and a showing of Disney's 1959 "Sleeping Beauty" - November 5. Also, on December 17, there will be a holiday screening of "It's a Wonderful Life." "People remember Lionel Barrymore because of 'It's a Wonderful Life,'" Pagano said. "So all this ties together very neatly."

Much as the Barrymore is a salute to Fort Lee, to the movies and to the Barrymores, it's also a monument to some other, very persistent people, living and dead. Movie lovers who believed in it and spent years, even decades, laying the groundwork. It was Joseph P. Licata, the mayor, who proposed a major movie theater for the city's burgeoning downtown. But it was a cadre of Fort Lee historians and film lovers who convinced him just what kind of theater it should be.

The Last Gasps of Indian Summer Page 65

"I never get into these things unless I know I have the people who are committed and passionate about them," Licata said. "And with this theater, we have some incredibly passionate people."

Pagano is one of them. Pagano has spent a lifetime in the movie exhibition business, as past owner-operator of the Galaxy in Guttenberg, the Cedar Lane Cinemas in Teaneck, and the Lafayette Theatre in Suffern, N.Y.

Another is Richard Koszarski, the film scholar whose "Fort Lee, the Film Town" and "Hollywood on the Hudson" are definitive studies. Critic Theodore Huff, town historian Sylvia Abbott and film buff Lou Azzollini, all deceased, deserve a nod, as does director Thomas Hanlon, whose 1964 documentary short "Before Hollywood, There was Fort Lee" started it all.

"The Barrymore Film Center is the fruit of all those years of effort by so many people," Koszarski said.

Above all there is Tom Meyers, Executive Director of the Fort Lee Film Society, a lifetime resident who had made it his 30-year mission to wake the world from its amnesia about Fort Lee's movie past. "We built consensus in the town, awareness," Meyers said.

All his life, he'd been hearing hints of the town's past glories. Both his grandparents had worked for the industry. "My

The Last Gasps of Indian Summer Page 66

grandmother Carrie Viola told me that as a child in Fort Lee, they let the kids out of school early so they could be extras in films," he said. "They paid a dollar a day and free lunch."

When Meyers grew up here, the few remaining studio buildings were derelict hulks. Few people in town had any idea what they'd been. Few movie histories mentioned Fort Lee. He helped get the corner of Linwood Avenue and Main Street renamed Theda Bara Way, after the famous "vamp" who lured men to their doom at Fox Studios. The corner of Washington Avenue and Fifth Street was rechristened Carl Laemmle Way.

But Meyers also suffered defeats. All his horses and men couldn't prevent the area's first studio, Champion, founded in 1910, from being razed. And one of his most heartbreaking setbacks was when the Borough Council voted 4-2 to demolish the Barrymore House. "We had a big public meeting," said Meyers, who was then on the

council. "We had over 100 people in T-shirts saying 'Save the Barrymore House' to no avail." This was a ramshackle Victorian on Hammett Avenue in the Coytesville section, Meyers' own neighborhood, where actor Maurice Barrymore raised his three famous children, Ethel, Lionel and John. With all that history, it still came down

The Last Gasps of Indian Summer Page 67

"The mayor at the time, who I won't name, told me publicly,

'Someday there will be a building worthy of the Barrymore name in this town, so don't worry,'" Meyers said. "And he was right."

The 21,500 square foot Barrymore Film Center is, arguably, a more fitting shrine to the acting dynasty. Particularly through April, when the Barrymore exhibit will acquaint visitors with Barrymores galore.

It's a line that stretches back to actor John Drew, from the 1840s, and encompasses such ancillary characters as Bramwell Fletcher, who played the archaeologist who went mad when he saw Boris Karloff lurch out of his sarcophagus in 1933's "The Mummy", comedian Tom Green, briefly married to "E.T.'s" Drew, and Dolores Costello, wife of John and grandmother of Drew, the beautiful, fragile mother of 1942's "The Magnificent Ambersons."

Some of the best material relates to John Barrymore, famous in his day not only as the world's greatest actor and most handsome man, but also the world's greatest womanizer and lush. His affairs with Evelyn Nesbit and Mary Astor, and his drunken escapades, on and off stage, were legendary.

Barrymore's chair, dagger and prompt book from "Hamlet," and his suit of armor from "Richard III," among other items on display testify to his acting prowess.

The Last Gasps of Indian Summer Page 68

And the other stuff? Ask anyone in Fort Lee. "These stories were handed down from generation to generation," Meyers said. "We knew an old lady in the neighborhood who dated John Barrymore when he was there. Her father took a shotgun and went to see Maurice Barrymore and said, 'Keep him away from my daughter.'"



The Last Gasps of Indian Summer

Page 69

004 - La Dolce Vita - Rome, Italy

La Dolce Vita (more or less)

A US Army helicopter transported a rope dangling statue of Pope Paul VI – Giovanni Batista Enrico Antonio Maria Montini, over an ancient Roman aqueduct outside Rome while a second helicopter followed close behind.

Marcello Rubini's Italian news helicopter, followed it into the city. The news helicopter's pilot, Alfredo Gianini, was momentarily sidetracked by a group of bikini clad women sunbathing on the rooftop of a high rise apartment building.

Hovering above, Alfredo and Marcello used hand gestures in an attempt to elicit phone numbers from them but failed in the attempt. The women unanimously disliked anyone associated with Paul VI, and saw the following Italian helicopter as part of

The Last Gasps of Indian Summer Page 70

Paul VI's entourage, he the hated first of the ecumenical popes and the even more hated last of the anti-birth-control pontiffs.

The ladies unanimously gave them the arm salute, placing their left hands on their right elbow, and raising their right hand in a fist. Marcello shrugged while he and the pilot continued following the statue to Saint Peter's Square.

That evening Marcello met Valentina for the first time entirely by chance in the exclusive nightclub, Lumen Bar – Centro Storico. A beautiful and wealthy heiress, Valentina was tired of Rome, citing; "It's long been over," to anyone within earshot, while Marcello found that it suited him. They wound up making triangular love in the bedroom of another smashed, female Roman critic whom they had given a ride home in Valentina's Cadillac.

The following morning Marcello returned to his apartment to find that his fiancée, Annabelle, had overdosed on barbiturates. On the way driving her to the hospital, he declared his everlasting love to her deaf ears and again as she lay in a semi-conscious state in the emergency room. While he waited frantically for her recovery, however, he tried to make a phone call to Valentina, who did not pick up.

That day, he went on assignment for the arrival of Sylvia Garbo, a famous Swedish-American actress, at Ciampino airport where she

The Last Gasps of Indian Summer Page 71

is met by a horde of news reporters. When she sees the frothing, camera laden horde, she derisively muttered to no one in particular; "Time for the obligatories again."

During Sylvia's brief press conference, Marcello called home to ensure Annabelle has taken her medication. He had to reassure her that he was not alone with Sylvia. After the film star confidently replies to five stupid journalists' questions, her current boyfriend, local Roman actor, Roberto Rossellini entered the hotel room late and drunk. Marcello casually recommended to Sylvia's producer that she be taken on a tour of St Peter's.

Inside St Peter's dome, a news reporter complains that Sylvia is "an elevator" because none of them can match her energetic climb up the numerous flights of stairs. Inspired, Marcello maneuvers forward to be alone with her when they finally reach the balcony overlooking St. Peter's Square.

That evening, the infatuated Marcello danced with Sylvia in the Baths of Caracalla. Sylvia's natural sensuality triggered raucous partying while Roberto, her bored and drunken fiancé, draws caricatures and reads a newspaper. His humiliating remark to her caused Sylvia to leave the group, eagerly followed by Marcello and his paparazzi colleagues. Finding themselves alone,



The Last Gasps of Indian Summer

Page 72

Marcello and Sylvia spent the rest of the evening in the alleys of Rome, where they waded into the Trevi Fountain.

Like a magic spell that had suddenly been broken, dawn arrived at the very moment Sylvia playfully "anointed" Marcello's head with fountain water. They drove back to Sylvia's hotel to find an enraged Roberto waiting for her in his car. Roberto slapped Sylvia, ordered her to go to bed, and then assaulted Marcello, who took it in stride.

Marcello was surprised to meet Mel Rosenstein, his distinguished intellectual friend, inside a church. Rosenstein showed off his ancient book of Sanskrit grammar. The two went up to the empty balcony to play the organ, and offered up a McCoy Tyner type

The Last Gasps of Indian Summer Page 73

jazz piece for the aggravated, watching priest with altar boys in tow, who was shining whatever was sitting on the altar, before segueing

into a slightly more acceptable Bach "Goldberg Variation."

Late afternoon of the following day, Marcello, his photographer friend Paparazzo, and recovering Annabelle drive to the outskirts of Rome to cover the story of the purported sighting of the Madonna by two children. Although the Catholic Church was officially skeptical, or perhaps because of, a huge crowd of devotees and reporters gathered at the site.

That night, the sighting was broadcast over Italian radio and television. Annabelle prayed to the Virgin Mary to be given sole possession of Marcello's heart. Blindly following the two children from corner to corner in a downpour, the crowd tore a small tree apart for its branches and leaves were said to have hidden the Madonna. The gathering didn't end until dawn with the crowd mourning a sick child, a pilgrim brought by his mother to be healed, but trampled to death in the melee.

One evening, Marcello and Annabelle attended a gathering at Rosenstein's luxurious home, where they were introduced to a group of intellectuals who recited poetry, strummed their guitars, offered philosophical ideas, and listened to sounds of

The Last Gasps of Indian Summer Page 74

nature recorded on tape. The British poet Iris Tree, whose poetry Marcello had read and admired, recommended that Marcello avoid the "prisons" of commitment. "Stay free, available, like me. Never get married. Never choose. Even in love, it's better to be chosen." Annabelle appeared to be enchanted with Rosenstein's home and children, and told Marcello that one day he will have a home like Rosenstein's, but he turned away from her moodily.

Outside on the terrace, Marcello confesses to Rosensteiner his admiration for all he stands for, but Rosenstein was nonplussed, admitting that he was torn between the security that a materialistic life affords and his longing for a more spiritual albeit insecure way of

life. Rosenstein philosophized about the need for love in the world and feared what his children may grow up to face one day.

Magical Mystery Tour

The Beatles

Roll up, roll up for the magical mystery tour!

Step right this way!

Roll up, roll up for the mystery tour

Roll up, roll up for the mystery tour

The Last Gasps of Indian Summer Page 75

Roll up (And that's an invitation)

Roll up for the mystery tour

Roll up (To make a reservation)

Roll up for the mystery tour

The magical mystery tour is waiting to take you away Waiting to take you away

Roll up, roll up for the mystery tour

Roll up, roll up for the mystery tour

Roll up (We've got everything you need) Roll up for the mystery tour

Roll up (Satisfaction guaranteed)

Roll up for the mystery tour

The magical mystery tour is hoping to take you away Hoping to take you away

A mystery trip

Ah, the magical mystery tour

Roll up, roll up for the mystery tour

Roll up (And that's an invitation)

Roll up for the mystery tour

Roll up (To make a reservation)

Roll up for the mystery tour

The magical mystery tour is coming to take you away Coming to take you away

The Last Gasps of Indian Summer Page 76

The magical mystery tour is dying to take you away Dying to take you away, take you today

Written by Paul McCartney and John Lennon .

Another day Marcello spent the afternoon working on his as yet untitled novel about something to be determined at a seaside restaurant. He met Paola, a young waitress from Perugia, who was playing Perez Prado's cha-cha "Patricia" on the jukebox and then hummed its tune. He asked her if she has a boyfriend, to which she just smiles, and then describes her as an angel in Umbrian paintings.

That night Marcello met his father, who was unannounced visiting Rome on the Via Veneto, and wanted to keep it that way, though was now stuck. With Paparazzo, they went to the "Cha-Cha" Club, where Marcello introduced his father to Fanny, a beautiful dancer

and one of his past girlfriends. He had promised to get her picture in the paper but failed to do it. Fanny took a liking to his father.

Marcello told Paparazzo that as a child he had never seen much of his father, who would spend weeks away from home. Fanny invited Marcello's father back to her flat, and two other dancers invited the two younger men to go with them.

Marcello left the others when they got to the dancers'

neighborhood. Fanny came out of her house, upset that Marcello's

The Last Gasps of Indian Summer Page 77

father had become ill. Marcello's father had suffered what seemed to be a mild heart attack. Marcello wanted him to stay with him in Rome so they can get to know each other, but his father, weakened, wanted to go home and got in a taxi to catch the first train to Cesena. He left Marcello forlorn, on the street, watching the taxi leave.

The following evening Marcello, Nico, and other friends met on the Via Veneto and were driven to a castle owned by aristocrats at Bassano di Sutri, outside Rome. There was already a party long in progress, and the party goers were bleary eyed and intoxicated. By chance, Marcello met Valentina again. The two of them explored a suite of ruins annexed to the castle. Valentina seated Marcello in a vast room and then closeted herself in another room connected by an echo chamber. As a disembodied voice, Valentina asked him to marry her. Marcello professed his love for her, but avoided directly answering her proposal.

Another man came along and kissed and embraced Valentina, who lost interest in Marcello. He rejoined the group in the main house, and eventually spent the night with Lady Jane, a British artist and heiress. Burnt out and bleary eyed, the rest of the group returned at dawn to the main section of the castle, to be met by the matriarch

of the castle, who was on her way to mass, accompanied by priests in a procession.

The Last Gasps of Indian Summer Page 78

Jump cut. Marcello and Annabelle were alone in his sports car on an isolated road. Annabelle started an argument by professing her love and tried to get out of the car. Marcello pleaded with her not to get out. Annabelle said that Marcello will never find another woman who loves him the way she does. Marcello became enraged, and told her that he cannot live with her smothering, maternal love. He now wanted her to get out of the car, but she refused. With a bite from her and a slap from him, he threw her out of the car and drove off, leaving her alone on a deserted road at night. Hours later, Annabelle heard his car returning as she picked flowers by the roadside. She got into the car with neither of them saying a word.

Marcello and Annabelle were asleep in bed, tenderly intertwined.

Marcello received a phone call. He rushed to the Rosenstein apartment and learned that Rosenstein had killed his two children and himself. After waiting with the police for Rosenstein's wife to return home, he met her outside to break the terrible news while the paparazzi swarmed around her snapping pictures.

An unspecified amount of time later, an older Marcello, now with gray in his hair, and a group of partygoers broke into a Fregene beach house owned by Riccardo, a friend of Marcello's. Many of the men there were garishly homosexual, one wearing the same

The Last Gasps of Indian Summer Page 79

sarcastically effeminate attire "he" had donned for an appearance on a cheap talk show the previous night. Marcello was mocked for abandoning journalism to become a crass publicity agent. To celebrate her recent divorce from Riccardo, Nadia performed a striptease to Perez Prado's cha-cha "Patricia."

Riccardo showed up at the house and told the partiers to leave.

The drunken Marcello attempted to provoke the other partygoers into an orgy. However, their inebriation caused the party to descend into mayhem, with Marcello riding a young woman crawling on her hands and knees and throwing pillow feathers around the room. The party proceeds to the beach at dawn where they find a modern day Leviathan, a bloated, sea ray like creature, caught in the fishermen's nets. In his stupor, Marcello comments on how its eyes stare even in death.

Paola, the adolescent waitress from the seaside restaurant in Fregene, called to Marcello from across an estuary, but the words they exchanged were lost on the wind and drowned out by the crashing waves. He signaled his inability to understand what she was saying or interpret her gestures. He shrugged and returned to the partygoers. One of the women joined him and they hold hands as they walk away from the beach. In a long final close up, Paola waved to Marcello and then stands watching him with an enigmatic smile.

The Last Gasps of Indian Summer Page 80

Everybody's Talkin'

Harry Nilsson

Everybody's talkin' at me

I don't hear a word they're sayin'

Only the echoes of my mind

People stoppin', starin'

I can't see their faces

Only the shadows of their eyes

I'm goin' where the sun keeps shinin'

Through the pourin' rain

*Goin' where the weather suits my clothes Bankin' off of the
northeast winds*

Sailin' on a summer breeze

And skippin' over the ocean like a stone Wah, wah, wah-wah-wah

Wah-wah, wah-wah, wah-wah-wah

Wahhh

I'm goin' where the sun keeps shinin'

Through the pourin' rain

*Goin' where the weather suits my clothes Bankin' off of the
northeast winds*

The Last Gasps of Indian Summer Page 81

Sailin' on a summer breeze

And skippin' over the ocean like a stone

Everybody's talkin' at me

Can't hear a word they're sayin'

Only the echoes of my mind

I won't let you leave my love behind

No, I won't let you leave

Wah, wah, ah

I won't let you leave my love behind

Written by Fred Neil.

The Last Gasps of Indian Summer Page 82

005 - Zabriskie Point - Los Angeles, California Zabriskie Point – Toby Dammit

In an unlit first floor room at the Kent State University campus in Kent, Ohio, at dusk, many White students and two black non-students discussed an impending student strike. The opening issue was one; to protest the war in Vietnam and militarism in general. The non-students with 'fros reaching for the sky dominated the conversation, cutting off others, in order to instill their "relevant" knowledge of the ghetto and its dynamics, and how that should be on the striking agenda.

Mark Daley, a White freshman, who hailed from various towns in California, stormed out of the meeting after saying he is

"willing to die for the cause, but not of boredom," which drew seemingly unanimous criticism from the young White "radicals"

present. Calls of "racist" and "Yu doan be down wid da bruthas"

followed him as he moved through the crowd.

For What It's Worth

Buffalo Springfield

There's something happening here

But what it is ain't exactly clear

There's a man with a gun over there

The Last Gasps of Indian Summer Page 83

Telling me I got to beware

I think it's time we stop

Children, what's that sound?

Everybody look, what's going down?

There's battle lines being drawn

Nobody's right if everybody's wrong

Young people speaking their minds

Getting so much resistance from behind

It's time we stop

Hey, what's that sound?

Everybody look, what's going down?

*What a field day for the heat (Ooh ooh ooh) A thousand people in
the street (Ooh ooh ooh) Singing songs and they carrying signs
(Ooh ooh ooh) Mostly say, "Hooray for our side" (Ooh ooh ooh) It's
time we stop*

Hey, what's that sound?

Everybody look, what's going down?

Paranoia strikes deep

Into your life it will creep

It starts when you're always afraid

Step out of line, the men come and take you away

The Last Gasps of Indian Summer Page 84

We better stop

Hey, what's that sound?

Everybody look, what's going down?

You better stop

Hey, what's that sound?

Everybody look, what's going down?

You better stop

Now, what's that sound?

Everybody look, what's going down?

You better stop

Children, what's that sound?

Everybody look, what's going down?

Written by Stephen Stills.

Mark flashed into a sunshine inspired daydream. He suddenly was a former Shakespearean actor named Tobias Dart and he was losing his acting career to alcoholism. He agreed to work on a crappy, extremely bourgeois film, to be shot in Rome, for which he will be given a brand new Ferrari as a bonus incentive. Dart began to have unexpected visions of a macabre girl with a white ball.

While at a film award ceremony, at which he was a guest, he got drunk and appeared to be slowly losing his mind. A stunning woman comforted him, saying she will always be at his side if he

The Last Gasps of Indian Summer Page 85

chooses. Dart was forced to make a speech, then left and took delivery of his promised Ferrari.

Following a mass arrest at the un-focused campus protest, Mark visited a police station in hopes of bailing out his roommate, Gandolf, from jail. He is told to wait, but after doing so for thirty minutes, he goes to the unprotected lock up area, and asks further about bail for his roommate. Mark is rebuffed and threatened with arrest by the cops, who fortunately for him, have given virtually all of their priorities to the task of filling out the paperwork for all their arrests.

He called out to the arrested students and faculty that they will soon "fly away like an eagle," and as a consequence for being upbeat is arrested. While being booked, he gave his name as Karl Marx, which a disinterested duty officer typed as "Carl Marx," ostensibly unaware of the absurdity or apathetic toward offbeat attempts at humor. After he is released from jail, Mark and another college friend named Bert, travel a bit in an old woodie and buy firearms from a Cleveland gun shop, saying they need them for "self-defense" to "protect our women," which actually isn't a lie, but more importantly serves as a valid reason for the arms clerk to issue Mark a gun.

The Last Gasps of Indian Summer Page 86

Simultaneously and 2,344 miles away, primarily through US Route 1, in a downtown Los Angeles office building, successful real estate executive Lee Speyer reviewed a proposed television commercial for Sunny Dunes, a new resort-like real estate development in the desert near as yet unspoiled Zabriskie Point.

Instead of actors or models, the slickly produced commercial featured casually dressed, smiling mannequins. In the next scene Speyer talked with his business associate about the greater Los Angeles area's very rapid growth as the two drove through crowded streets.

Mark went to a bloody campus confrontation between students and police. Some students were tear gassed and at least one was shot. As Mark reached for the gun carried in his boot, a Los Angeles policeman was seen being fatally shot, although it was unclear by whom, as shots were heard coming from many directions.

Pushin' Too Hard

The Seeds

You're pushin' too hard, pushin' on me

You're pushin' too hard, what you want me to be You're pushin' too hard about the things you say You're pushin' too hard every night and day

The Last Gasps of Indian Summer Page 87

You're pushin' too hard

Pushin' too hard on me (too hard)

Well all I want is to just be free

Live my life the way I want to be

All I want is to just have fun

Live my life like it's just begun

But you're pushin' too hard

Pushin' too hard on me (too hard)

*Well, better listen girl to what I'm tellin' you You better listen girl, or
we are through You better stop all your foolin' around Stop your
runnin' all over town*

Because you're pushin' too hard

Pushin' too hard on me (too hard)

*Well I know there's a lot of fish in the sea I know some would stay
by me*

So if you don't think I'm going to try

You better ask yourself the reason why

Because you're pushin' too hard

Pushin' too hard on me (too hard)

Pushin' too hard, pushin' too hard

The Last Gasps of Indian Summer Page 88

Pushin' too hard, pushin' too hard on me (hard)

Written by Sky Saxon .

Mark fled the campus and drove to suburban Hawthorne, California; a place he knew having lived there during grammar school, where, after failing in his attempt to buy a sandwich on credit from a local blue collar delicatessen, he walked to Hawthorne Municipal Airport, stole a small Cessna 210 aircraft and flew into the desert.

Mark's serial flashback continued. He and his Ferrari raced around the city, where he saw what appeared to him to be fake people in the streets. Lost outside of Rome, Dart ran into numerous dead end

streets, having to four point, commencing with a reverse to get out, and he eventually crashed into a work zone and came to a stop before the site of a collapsed bridge. Across the ravine, he saw a vision of the little girl with a ball, whom he had earlier identified, in a TV interview, as his idea of the devil. He got into his car and sped toward the void. The Ferrari disappeared, and we then saw a view of roadway with a thick wire across it, dripping with blood. Dart had been decapitated. The girl from his vision picked up his severed head and the sun rises once more.

The Last Gasps of Indian Summer Page 89

Meanwhile, Daria West, a sweet, pot smoking, post-teenybopper of decent inclinations, was working the cash register at a bakery, where a young male customer asked her if she dug working. Daria replied; "I don't like dig the boring job, but I like dig the bread. Dig?"

She was driving across the desert towards Phoenix in a 1950s era Buick automobile to meet Clu, her boss, who may or may not also be her lover. Along the way Daria was searching for a man who worked with emotionally disturbed children from Los Angeles, keeping them away from the chaotic city. She found the young boys near a roadhouse in the Mojave desert, but they teased, taunted, and grabbed at her, boldly asking for "a piece of ass,"

to which she asks in reply; "Are you sure you'd know what to do with it?"

Daria flees in her car. While filling its radiator with water, she was spied from the air by Mark, who buzzed her car and then flew only fifteen feet over her as she lay face down in the sand. He threw a T-shirt with the Doors on it out of the window of the aircraft for her to pick up. Daria goes from upset to curious and smiling upon seeing it.

Riders On the Storm

The Doors

The Last Gasps of Indian Summer Page 90

Riders on the storm

Riders on the storm

Into this house we're born

Into this world we're thrown

Like a dog without a bone

An actor out on loan

Riders on the storm

There's a killer on the road

His brain is squirming like a toad

Take a long holiday

Let your children play

If you give this man a ride

Sweet memory will die

Killer on the road, yeah

Girl, you gotta love your man

Girl, you gotta love your man

Take him by the hand

Make him understand

The world on you depends

Our life will never end

Gotta love your man, yeah

The Last Gasps of Indian Summer Page 91

Riders on the storm

Riders on the storm

Into this house we're born

Into this world we're thrown

Like a dog without a bone

An actor out on loan

Riders on the storm

Riders on the storm

Riders on the storm

Riders on the storm

Riders on the storm

Written by Jim Morrison, John Paul Densmore, Robert A Krieger, and Raymond D Manzarek.

They later met at the desert shack of an old man, where Mark asked her for a lift so he can buy gasoline for the aircraft.

The two then wander to Zabriskie Point, where they made love. As they begin, they see other unidentified young naked people playing sexually on the ground, their wild games sending up thick clouds of white dust from the desert floor.



The Last Gasps of Indian Summer

Page 92

Later, a California highway patrolman suspiciously questioned Daria. Hidden behind a portable toilet meant for tourists, Mark took aim at the policeman, but Daria stood between the two of them to block this, apparently having saved the policeman's life before he drove away. Daria asked Mark if he was the one who killed the cop in Los Angeles. He stated that he wanted to, but someone else had shot the officer first and that he never got off a shot.

Returning to the stolen aircraft, they painted it with politically charged slogans and psychedelic colors. Daria pleaded with Mark to travel with her and leave the aircraft, but Mark was intent on returning and taking the risks that it involved. He flew back to Los Angeles and landed the plane at the airport in Hawthorne. The police, along with some radio and television reporters, were waiting for him, and patrol cars

The Last Gasps of Indian Summer Page 93

chased the aircraft down the runway. Instead of stopping, Mark tried to turn the taxiing aircraft around across the grass and was shot dead by one of the policemen.

Daria learned about Mark's death on her car radio. She drove to Clu's lavish desert home, "a desert Berchtesgaden," set high on a rock outcropping near Phoenix, Arizona, where she saw three affluent looking women sunning themselves and chatting by the swimming pool. She grieved for Mark by drenching herself in the house's architectural waterfall. Clu was deeply immersed in a business meeting having to do with the complex and financially risky Sunny Dunes development. Taking a break, he spotted Daria in the house and happily greeted her. She went downstairs alone and found the guest room that has been set aside for her, but after briefly opening the door, she shut it again.

Seeing a young Native American housekeeper in the hallway, Daria left silently. She drove off, but stopped to get out of the car and look back at the house, her own imagination seeing it repeatedly blown apart in billows of orange flame and household items.

Boom.

Boom.

Boom.

The Last Gasps of Indian Summer Page 94

Boom.

Coming into Los Angeles

Arlo Guthrie

Coming in from London from over the pole Flying in a big airliner

*Chicken flying everywhere around the plane Could we ever feel
much finer*

Coming into Los Angeles

Bringing in a couple of keys

Don't touch my bags if you please

Mister customs man, yeah

There's a guy with a ticket to Mexico

No, he couldn't look much stranger

*Walking in the hall with his things and all Smiling, said he was the
Lone Ranger*

Coming into Los Angeles

Bringing in a couple of keys

Don't touch my bags if you please

Mister customs man

Hip woman walking on the moving floor

The Last Gasps of Indian Summer Page 95

Tripping on the escalator

*There's a man in the line and she's blowing his mind Thinking that
he's already made her*

Coming into Los Angeles

Bringing in a couple of keys

Don't touch my bags if you please

Mister customs man

Coming in from London from over the pole Flying in a big airliner

*Chicken flying everywhere around the plane Could we ever feel
much finer*

Coming into Los Angeles

Bringing in a couple of keys

Don't touch my bags if you please

Mister customs man, yeah, all right

Written by Arlo Guthrie.

The Last Gasps of Indian Summer Page 96

006 - Blow Up – Warhol - London, England, UK

Andy - Blow Up

After having been put off for the photo shoot by “art dealer”

Ginsburg upon his arrival in London, Ginsburg calling him a vampire, Andy Deff strolled around Wandsworth for a while in the English drizzle to get his bearings. Andy decided to stay for a while anyway, and he didn't have much in his pockets, and he wanted something that was both near Ginsburg's employer, McConnell's Pawn Shop, which was at the intersection of Baker and Camden Streets, where they met the Thames, and didn't charge much; a flophouse. They being easily detectable from a distance, Andy found a suitable cheap flophouse on Baker Street named THE

PARK ROYAL H T L, easily walkable to the pawnshop.

The missing "O" and "E" in Hotel, the Brit flag at the entry, the Union Jack, and the bricked over windows at the side were dead giveaways, matter of factly and warmly saying; "Welcome, loser." Since Andy had not anticipated staying in London, and had consequently not brought a change of duds he figured that he would take a day or two to fit in with the rest of the H T L

clientele and take some snaps with his overused and tired Kodak.

These kinds of facilities were typically aimed at local residents with low or minimal incomes and other bums who rent

The Last Gasps of Indian Summer Page 97

small, furnished single rooms with a bed, chair, and sometimes a small desk. No phone, no cooking, no visitors were the best attractions. Single room occupancy (SRO) units were rented out as a permanent residence and/or primary residence to individuals, within a multi-tenant building where tenants shared a kitchen and toilet in the hall. If a resident didn't quickly shit or get off the pot they were courting trouble. SRO units ranged from 80 to 140 sq. ft. In some instances, luxury units may have a small sink, but if you had known what prior tenants had done to it, you wouldn't want to use it. Flophouses have at least two core concepts; they are possible to rent for cash nightly and they are also cheap enough that poor people can rent them on a monthly basis. This brought a democratic, egalitarian diversity to the community, most suitable for the point of view of Andy's intended photos.

He saw empty street parking spaces on the bricked-over-windows side, and ambled to the entryway, accosted only by one disheveled, speeded up hobo who had a fascination for his middle aged countenance and wig. For a moment Andy thought that he should have given more consideration to his possible surroundings and taken more money with him, but in his haste he had neglected to contemplate the systemic possibilities, but it

The Last Gasps of Indian Summer Page 98

was Ginsburg's fault, if in fact he was responsible for his own actions. Ginsburg was certain that he wasn't.

The white wig hadn't even been recently washed or combed. But maybe that was precisely the speed freak hobo's fascination.

Some of the hobos who have nothing are somehow more tuned into the care and market value of things than those who have them.

They obsess on them, like a left out Marxist dud in Cuba. Andy flipped him a dime he couldn't currently afford and he seemed happy as he kept staring at the shine it made when angled toward the sky. Andy was glad this Roosevelt shiny image took his attention away from his wig, which was soon to be left unprotected on a sleazy, London, side street.

Making a left at the Union Jack, Andy had to step over a few sleeping hobos of no particularly obvious persuasion on his way to the front door. No problem; he might have crunched a finger or two, but he was glad they were there rather than inside, as he didn't trip and this would make trailing him one step more difficult. Andy opened the door and viewed the lobby.

No working girls were in sight inside. There also weren't any chairs encouraging one to sit. The hanging buck head and the exposed fuse box were of particular interest; they suggestive of the modernistic penchant for some sort of supposed functionality

The Last Gasps of Indian Summer Page 99

as opposed to the rigors of debatable aesthetics. The overall effect was a naturalness which largely arose from Andy's inability to discern the original paint color, it having faded and chipped into a spotty gray which was easy on the eye. The ambience was perfected through the sweet music in the air.

A World Without Love

Peter and Gordon

Please, lock me away

And don't allow the day

Here inside where I hide

With my loneliness

I don't care what they say, I won't stay In a world without love

Birds sing out of tune

And rain clouds hide the moon

I'm okay, here I'll stay

With my loneliness

I don't care what they say, I won't stay In a world without love

So, I wait and in a while

I will see my true love smile

The Last Gasps of Indian Summer Page 100

She may come, I know not when

When she does, I'll know

So baby, until then

Lock me away

And don't allow the day

Here inside where I hide

With my loneliness

I don't care what they say, I won't stay In a world without love

So, I wait and in a while

I will see my true love smile

She may come, I know not when

When she does, I'll know

So, baby, until then

Lock me away

And don't allow the day

Here inside where I hide

With my loneliness

I don't care what they say, I won't stay In a world without love

I don't care what they say, I won't stay

The Last Gasps of Indian Summer Page 101

In a world without love

Written by Paul McCartney and John Lennon.

Andy was sold, but knew that it was best to appear otherwise in business situations. Later concessions, whether or not predisposed, are often worth some bread. And if not, no loss. No matter, the music on the hotel lobby radio took over, obliterating any inferiority.

To his right was an occupied desk. Much like a bank or post office, the lower wood paneling was covered by an upper level insert of a bullet-proof glass with a small cutout for the passing of bread and the sounds of perfunctory "conversations."

For some strange reason unbeknownst to him, it was not difficult for Andy to refrain from taking out his concealed carry gun and yelling; "Your money or your life," or some other narrative capable of compelling the now scared occupants of the room to volunteer their valuables. He supposed that he might have lost his sense of humor or that it could have been the beat surroundings, but more strongly suspected that it was the Peter and Gordon music which was playing on the unseen radio.

Andy stood next to the bullet-proof partition, while the rotund, seated clerk ignored him. He looked at the room rates posted on

The Last Gasps of Indian Summer Page 102

the wall behind him and though thinking them a bit high decided on a five day stay. Curiously there were no differentiations stated regarding room size and "amenities," the only specification the intended length of stay. He rapped on the glass with a-rat-a-tat-tat of his knuckles to get the clerk's attention. The clerk looked at him and said a friendly; "What can I do for you?" while his dead eyes conveyed more of a "fuck off" greeting.

Andy said; "I'm considering a room."

"Aha. Please spare me the surprises. The old ticker isn't what it used to be."

"Rates seem a bit steep."

"Oh! Another palpitation. Allow me to catch my breath.

Hokey dokey. No undesirables to share a hall bathroom with. The hobos remain outside. Don't come cheap. You know what I mean."

His bored monotone suggested that he might have had this conversation once or twice before. The hotel detective sitting at the rear, cradling a semi-automatic gun shot Andy the hi-okay sign, which he returned.

"Okay, put me down for five days." He passed a double sawbuck through the slot. The clerk slid back some change and a key to room #318.

The Last Gasps of Indian Summer Page 103

Andy walked to the elevator and the clerk called out; "Stairs work; elevator don't."

Andy labored as he went severely uphill, like the loosely guarded entryways to the hills of Chelsea, to the third floor and went down the narrow corridor to #318. No one else was there and no sounds emanated from the apartments, not even a radio.

When he opened the door his first reaction was that it was better than he had expected. It wasn't a big concern as his stay would be short and temporary. The once whitewashed walls were now comfortably complemented by the un-distilled remains of telltale gasper roll-your-own smoke.

He dropped on the bed facing the window, took out his portable ashtray, popped the top, and lit a filter free, irregular looking Lucky, adding to the ambience present while being scrutinized by the bird figurine on the makeshift shelf, certain of not having entered the kingdom of paranoia yet. He had to admit, at least to himself, that he didn't know how the nosy bird was feeling.

Andy's plan was obvious, perhaps too much so; to hole up here when light and prowls on foot under the cover of darkness, trying to

get a candid shot of Ginsburg. Unlike country areas like Chelsea, big congested cities like London have creeps lurking in

The Last Gasps of Indian Summer Page 104

the darkness all the time. However he'd be obscured in the company of other undesirables. He hadn't previously realized that big cities were good for something, other than a reason for staying while complaining.

But, right now, first he had to find some food. He hadn't eaten since two hours before the flight. As he trudged back down the hotel stairs, he wondered how Holly might have reacted to his sneaky plans. He decided that he'd retain a degree of concealed truth, and never tell the "truth" freak about it.

Andy felt a need to get settled and proceeded to do so after having been directed to the nearest eatery by the hotel clerk, who for some reason volunteered to tell him that his name was Farley Granger. He was probably high on something speedy and talky. He was likely a doppelganger, though that revelation merely reinforced the notion that appearances are regularly deceiving. He said; "Watch yourself. I was once taken off out there by some hobo."

"Farley" probably got a cut to send Andy to "Benny's Eats," less than half a block away. But, what's one to do? The inside dope always costs ya.

Back, Andy and his meatball hero and beer settled into bed. He leaned back against the wall and pillow behind his headboardless



The Last Gasps of Indian Summer

Page 105

rented bed, ate, drank, and looked out the window on the unnamed side street where heaps were parked. The windows on the street the two levels beneath him were bricked over, but up here on "the top of the world" three, he still had glass and a frame.

He was glad as coming from a small, rural town he was interested in seeing what actually went on in the big city, without necessarily having to participate.

The activities of the Hobo Gang seemed to dominate the street area nearest him. The scent of juju was in the air, and he wondered how many were contagious lungers.

The hobos strutted through the rubble as if they were the exalted princes of it, no doubt telling stories of personal greatness, until the booze and speed started to wear off, bringing on that warm and fuzzy feeling featuring one of the

The Last Gasps of Indian Summer Page 106

myriad of fantasies of an unruffled and popular perception of pleasure at which point they would find a spot in which to curl up and hurl up in the "privacy" supplied by numbers.

The big bouncer at the "Avalon Ballroom," a dance joint made his living because of the existence of these people. He had tired slits for eyes which saw everything they needed to see, under a cocked trilby which he wore at a haphazard and varying rakish angles, even while indoors. Having been born muscular and not averse to using the occasional firearm, he had a rather easy time of keeping the hobos at bay for the benefit of the

"grateful" dancers, so that the dead hoofers with painfully full dance cards, who weren't exactly cookin' with helium could use their wiles to try to exploit the crippled losers who were in turn trying to exploit them.

Andy watched some of them "digging the jive" through the picture window the "Avalon Ballroom" had in front. He didn't make note of any ducky shin crackers. It seemed strange that all eye contact was avoided. He guessed that the grounds and surroundings were more interesting. It did have a lot going for it as thanks to the big bouncer, it was at least devoid of the presence of any unpleasant Hobo Gang dinges. Still, something seemed to be missing which the coin of the realm dimes were not providing.

The Last Gasps of Indian Summer Page 107

He alternated dozing with watching the street theater as he snapped with a telescopic lens, the former an unintentional reaction to the degree of sophistication which London city life had alone added to the decaying banalities of a stolen farmland; which now rather than growing crops grew weary.

For the first time Andy noticed that the makeshift shelf to his right had a book flat on it, and he figured that he'd give it a scan and try not to get any meatball sauce on it. It was named

"Side Street" and was by Malcom St. Claire. Since no one had bothered to steal the short book, ostensibly thinking it not worth the effort, he wasn't expecting much and consequently couldn't be disappointed. It seemed impossible for it to be less interesting than what he saw out his window.

It turned out to be a quick, simple read about a guy, down on his luck, who gets into a whole heap of trouble by trying to make things financially better for his wife, by breaking the law. The theme was strangely familiar to him though he couldn't quite place it. Ulysses? Odin? He made a mental note, writing it on the ice, that he'd someday have to re-check the classical details.

Joe Norson lived with his wife and her parents in New York City.

It wasn't very pleasant as he had just lost his gas station job

The Last Gasps of Indian Summer Page 108

and found some work which didn't pay very well. He had become a part-time mail carrier, and was given the routes with the loose and aggressive dogs. Because he wanted the best for his pregnant wife Ellen (nee Frigg), Joe did his best to dodge salivating teeth, until he utilized his job acquired experience expertise and came up with a plan to steal what he thought was \$200 from a police informant's office on his route. Afterward, at his periodic bar haunt, Joe accidentally discovered that he'd actually stolen \$5,000 from Victor Backett, a corrupt, politically and mob contacted attorney, though it was just the general conversation of the day, and he did not implicate himself. It was said that Backett had framed wealthy broker/patsy Emil Lorrison in a sex scandal, then extorted the cabbage from him with the help of Lucille "Lucky" Colner and ex-con, ding dong and maniacally vicious goon, and accomplice

Georgie Garsell. Georgie was delighted to have been instructed by Backett to find the lettuce and to torture before rubbing out whoever had it.

Upon learning this through his former partners and bar mates, Joe began to panic. "I'm in the deep end." He attempted to explain his newfound wealth to his wife Ellen as being the result of a lucrative out of town job. He then disguised the bread in a package which he stupidly left with his hangout

The Last Gasps of Indian Summer Page 109

bartender, who he trusted for no good reason; Nick Drumman.

Perhaps the "trust" was actually generated through being mentally unstable, one step away from desperation. Concurrently, Lucille's body was found in the East River, strangled. Captain Walter Anderson of the New York Police Department investigated the murder. Both Lorrison and Backett were interviewed, their names having been found in Lucille's "love diary."

After the birth of his child, Joe decided to try to return his ill-gotten gain, but Backett suspected a trap and refused the offer. At that point, Joe inspected the package he had recovered from Drumman to find that the money was gone. Meanwhile, Backett sent Garsell and a taxi driver to grab Joe and recover the cash.

Joe was able to escape after he convinced Garsell that Drumman had the bread and had gone into hiding after substituting a nightgown in the package. Unlike naïve Joe, Garsell knew that Drumman had always been an opportunistic thief.

Now, intending to "safely" take back the dough, Joe looked for Drumman, but Garsell found the bartender first, strangled him, and recovered the bread. Joe confessed the original theft to Ellen, who urged him to turn himself in. But Joe found himself to be a suspect in Drumman's murder. He tried to track down the holder of the

lettuce, Garsell, to clear himself; while Captain Anderson methodically pursued both he and Garsell as suspects;

The Last Gasps of Indian Summer Page 110

Garsell for Lucille's murder and Joe for Drumman's. Joe located Garsell's girlfriend, singer and floozy, Harriet Sireenity, who seduced him. But, nothing other than her racket on her mind, she found it "wise" to betray Joe to Garsell.

Garsell planned to murder Joe and strangled Harriet to eliminate her as a witness. Captain Anderson was hot on their heels and a chase ensued through the early morning streets of run down Ninth Avenue, New York. Joe was stalking Garsell, while Garsell was stalking him, and Anderson was stalking both of them. Sensing the claustrophobic pressure, and looking to cut a deal, Garsell's partner, the taxi driver, tried to surrender to the police, though he had unexpected difficulty in doing so, the result of trying to turn himself in to a cop on the pad. So, through a corrupt cop, Garsell was told of the taxi driver's infidelity, rounded up Joe, and drilled the taxi driver, filling him with daylight, and intended to frame Joe. He forced Joe to drive, but this decision did not prove wise, as Joe deliberately crashed the taxi in an attempt to end the nightmare. Garsell climbed out of the wreckage and was killed in an exchange of gunfire with the police. Ellen arrived at the scene, and found Joe seriously but not mortally injured. She embraced him before the police loaded him into the long meat wagon.

The Last Gasps of Indian Summer Page 111

The book, which seemed to have all of its pages, ended there, but Andy would have found it more interesting if the writer had not chosen so abrupt an ending. He guessed that rather than intending a feature, Malcom St. Claire wanted to do a "B" book.

I know that Victor Backett, the corrupt, politically and mob contacted attorney would never be caught; and that framed wealthy

broker/patsy Emil Lorrison would continue to be blackmailed. But, I'd have liked to know what happened to Joe and Ellen. He put the book back on the shelf and double-checked.

It was the only one in the room, so he returned to his window view of the side street.

The pedestrians walked toward a disturbed and scruffy hobo man who appeared to be attracting them like a magnet by holding a camera to his puss and pointing it at them like a revealed conceal carry gun. Everyone wanted to be a star, with no conception of what being one entailed. The crowded sidewalk of the neglected side street included many young dinge boys dressed in rags they, judged by their propensities to uniformly strut like chickens about to be beheaded, apparently thought to be the height of fashion. Well-dressed women into slumming sat in rickshaws, while very poor thin women walked alongside. All looked uncomfortably into what they thought was a camera, the un-counted composing facial contortions which were designed to

The Last Gasps of Indian Summer Page 112

show that they didn't care, while subliminally advertising that they did. Andy's vertical pan showed poorer women swathed in rags, some having just been physically ejected from the Avalon Ballroom. A gray bearded old man carrying a bundle passed the camera and smiled at it, finding something unmentioned to be funny. The song-like sound of an unseen distant tram car bearing a large Star of David rang through the busy street. The woman lying on the sidewalk was ignored by the pedestrians passing by.

Shot through and through, the street vendor of thrice warmed pretzels and his cart gathered steam and kept moving on.

Being further down the side street from his new favorite takeout joint, "Benny's Eats," Andy found that it wasn't easy to see well, but

it looked like there was a flurry of activity in front of "Rochester's Magnificent Shoe Shine and Repair Emporium."

"Yassuh, Missah Binny, it be a can-do yard fo' the feets." It must have been a good business, as one hobo could easily detect another's standing by the quality of their shoes and heels. You could get that taken care of while being directed to the juju man.

The fog which was blown in by the zephyr over the Thames made Andy's view murky and imprecise. It more importantly told him that it was time to go out and prowls under the eyes of the street gaslights.

The Last Gasps of Indian Summer Page 113

At the most bottom of lines Andy could hardly contain the joy he received from getting many slice of life shots at the Avalon Ballroom and Rochester's Magnificent Shoe Shine and Repair Emporium. IT was well worth his risk of encountering crazed hoboes.

After spending the night at a flop house, where he had taken pictures for a book of art photographs, photographer David Bailey was late for a photo shoot with model Twiggy at his studio, which in turn made him late for a shoot with other models later in the morning. When the second contingent commenced with their griping, he grew bored and walked off, leaving the models and production staff in the lurch. As he departed the studio, two teenaged girls who are aspiring models asked to speak to him, but David drove off to visit at an antique shop, ignoring them.

Wandering into Maryon Park, David took some photographs of two lovers. The woman, Jane, takes note and was furious at being photographed and pursued David who ran back toward his car. Jane caught up with him before he could pull his 1967 Austin Healy convertible out of a tight parking space and demanded his film.

She ultimately unsuccessfully tried to snatch his camera.



The Last Gasps of Indian Summer

Page 114

He blocked her with one hand and started photographing her with the other. She then ran away through a meadow. David then met his agent Alan for lunch, and noticed that a man was following him and looking into his car.

Back at his studio, Jane arrived, asking desperately for the film. She and David had a ditsy conversation and flirt, but he deliberately handed her a different film roll. She, in turn, wrote down a false telephone number and gave it to him.

David, curious, makes multiple zooms of the black and white film of Jane and her lover. They reveal Jane worriedly looking at a third person lurking in the trees with a pistol. David excitedly called Alan, claiming his impromptu photo session may have saved a man's life. Alan played along, though he really thinks it to be of minimal market value, and wasn't interested.

The Last Gasps of Indian Summer Page 115

David was disturbed by a knock on the door, and it was the two persistent young girls again, with whom he proceeded to have had a romp in his studio and then fell asleep. Upon awakening, he found they hope he will photograph them, but he thinks there may be more to the photographs in the park. He told them to leave, saying, "Tomorrow! Tomorrow!"

Further examination of a blurred figure under a bush made David suspect that the man in the park may have been murdered after all, during the time Thomas was arguing with the woman around the bend.

As evening fell, the photographer went back to the park and found the body of the man, but he had not brought his camera and was scared off by the sound of a twig breaking, as if it was being stepped on. Thomas returned to find his studio ransacked.

All the negatives and prints are gone except for one very grainy blow-up of what is possibly the body, which he had in his dark room.

Rather than making a useless police report, David drove into town, and he thought that he saw the woman Jane. He followed her into a club where the Yardbirds, featuring both Jimmy Page and Jeff Beck on guitar, Keith Relf on vocals, Chris Dreya on bass, and Jim McCarty on drums, were seen performing the song "Stroll

The Last Gasps of Indian Summer Page 116

On." David is not asked for an admission fee and walks in undisturbed to see a handful of the crowd dance slowly, while the majority remained seated and silent, staring at the group as if delightfully and/or disinterestedly stoned. He does not see Jane.

Stroll On

The Yardbirds

*Strollin' on,
'Cos it's all gone,
The reason why.
You made me cry,
By tellin' me,
You didn't see.
The future bore,
Our love no more.
If you want to know,
I love you so,
And I don't want to let you go.
I'm strollin' on,
Gonna make you see.
I'm strollin' on,
You'll find you really love me.*

The Last Gasps of Indian Summer Page 117

*I'm strollin' on,
Be your turn to cry.
I'm strollin' on,
You wish you'd never lied.*

You're going to change your mind,

But you ain't gonna find,

Any more of my kind.

I'm strollin' on,

'Cos it's all gone,

The reason why.

You made me cry,

By tellin' me,

You didn't see.

The future bore,

Our lovin' no more.

If you want to know,

I love you so,

I don't want to let you go.

I'm strollin' on,

Gonna make you see.

I'm strollin' on,

You'll find you really love me.

I'm strollin' on,

The Last Gasps of Indian Summer Page 118

Be your turn to cry.

I'm strollin' on,

You wish you'd never lied.

You're going to change your mind,

But you ain't gonna find,

Any more of my kind.

Written by Jimmy Page, Jim McCarty, Jeff Beck, Keith Relf, and Chris Dreja.

During "Stroll On" there was an intermittent buzz in Beck's guitar amplifier, which he first "fixes" by turning some nobs, and then by smacking his guitar into it. When all his attempts at correction prove futile, Beck is angered so much, he smashes his guitar on stage, then throws its neck into the crowd; Page ostensibly picking up Beck's guitar portions, while none of the audience seems to react in any way. However, Beck's guitar neck caused an audience riot; as they came to life in pursuit of the suddenly "valuable" item. The photographer David was able to grab the neck and ran out of the club before anyone could snatch it from him. He continued running and then he had second thoughts about it; threw it on the pavement, and walked away. A passer-by picks up the neck and throws it back down, not realizing it is from Beck's guitar, as if that mattered. Other club patrons who followed after David also see the discarded

The Last Gasps of Indian Summer Page 119

neck, but don't even stoop to touch it; silently shrugging, their interest completely gone, as is shown in their faces, now faintly illuminated in the hip, mod, clothing boutiques of Carnaby Street, all

of which were closed. David never located the elusive woman Jane, perhaps having lost all interest in her.

At a drug drenched party in a house on the Thames near central London, David found Twiggy, who had told him that she was going to Paris. When David confronted, she said that she was in Paris right now. David asked Alan to come to the park as a witness, but cannot convince him of what has happened; he thinks because Alan is very stoned, while Alan also secretly does not care in the least. Instead, David joined the drug party, nodded out, and woke up in the house at sunrise. He returned to the park alone, only to find that the body was gone.

Befuddled, David watched a mime troupe perform a tennis match and is drawn to it. After a bit, he picks up the imaginary ball and throws it back to two players. As he watches the mimes, the sound of the ball being played was heard and David's image faded away, leaving only the grass.



The Last Gasps of Indian Summer

Page 120

The Last Gasps of Indian Summer Page 121

007 - Monterey Pop – Monterey, California Monterey Pop

Monterey Pop is a 1968 American concert film by D. A. Pennebaker that documents the Monterey International Pop Festival of 1967.

Among Pennebaker's several camera operators were fellow documentarians Richard Leacock and Albert Maysles. The painter Brice Marden has an "assistant camera" credit. Titles for the film were by the illustrator Tomi Ungerer. Featured performers include Big Brother and the Holding Company with Janis Joplin, Jefferson Airplane, Ravi Shankar, the Mamas & the Papas, the Who and the Jimi Hendrix Experience, whose namesake set his guitar on fire, broke it on the stage, then threw the neck of his guitar in the crowd at the end of "Wild Thing".

In 2018, the film was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant".

Performers and Songs

Songs featured in the film, in order of appearance: Scott McKenzie – "San Francisco (Be Sure to Wear Flowers in Your Hair)"

The Last Gasps of Indian Summer Page 122

The Mamas and the Papas – "Creeque Alley"* and "California Dreamin'"

Canned Heat – "Rollin' and Tumblin'"

Simon and Garfunkel – "The 59th Street Bridge Song (Feelin' Groovy)"

Jefferson Airplane – "High Flying Bird" and "Today"

Big Brother and the Holding Company with Janis Joplin – "Ball and Chain"

Eric Burdon and the Animals – "Paint It Black"

The Who – "My Generation"

Country Joe and the Fish – "Section 43"

The Jimi Hendrix Experience – "Wild Thing"

The Mamas and the Papas – "Got a Feelin'"

Ravi Shankar – "Dhun" ("Dadra and Fast Teental")

The Last Gasps of Indian Summer Page 123

008 - The Velveteen Rabbit – Geneva, Switzerland

"The Velveteen Rabbit," or "How Toys Become Real" is a British children's book written by Margery Williams, also known as Margery Williams Bianco, and illustrated by William Nicholson.

It chronicles the story of a stuffed rabbit's desire to become real through the love of his owner. The story was first published in Harper's Bazaar in 1921 featuring illustrations from Williams' daughter Pamela Bianco. It was published as a book in 1922 and has been republished many times since.

"The Velveteen Rabbit" was Williams' first children's book. It has been awarded the IRA/CBC Children's Choice award. Based on a 2007 online poll, the National Education Association voted the book #28 on the "Teachers' Top 100 Books for Children."

The Velveteen Rabbit



The Last Gasps of Indian Summer

Page 124

A stuffed rabbit sewn from velveteen is given as a Christmas present to a small boy. The boy plays with his other new presents and forgets the velveteen rabbit for a time. These presents are modern and mechanical, and they snub the old fashioned velveteen rabbit. The wisest and oldest toy in the nursery, the Skin Horse, which was owned by the boy's uncle, tells the rabbit about toys being made real by the love of children; "Real isn't how you are made. ... It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but really loves you, then you become

The Last Gasps of Indian Summer Page 125

real." The rabbit is awed by this idea, but his chances of achieving this wish are slight.

Stoned Soul Picnic

Laura Nyro

Can you surry?

Can you picnic?

Can you surry?

Can you picnic?

C'mon, c'mon and

Surry down to a stoned soul picnic

Surry down to a stoned soul picnic

There'll be lots of time and wine

Red yellow honey

Sassafras and moonshine

Red yellow honey

Sassafras and moonshine

Stoned Soul

Stoned Soul

C'mon, c'mon and

Surry down to a stoned soul picnic

Surry down to a stoned soul picnic

The Last Gasps of Indian Summer Page 126

Rain and sun come in akin

And from the sky

Come the Lord and the lightnin'

And from the sky

Come the Lord and the lightnin'

Stoned Soul

Stoned Soul

Surry on surry

Surry, surry, surry, surry

There'll be trains of blossoms

There'll be trains of music

There'll be music

There'll be trains of trust

Trains of golden dust

Come along a surry oh

Sweet trains of thought

Surry on down

Can you surry?

Can you surry?

Surry down to a stoned soul picnic

Surry down to a stoned soul picnic

There'll be lots of time and wine

Red yellow honey

The Last Gasps of Indian Summer Page 127

Sassafras and moonshine

Red yellow honey

Sassafras and moonshine

Moonshine

Stoned Soul yeah

Surry on surry

Surry

Surry

Surry

Written by Laura Nyro.

One night, the boy's nanny gives the rabbit to the boy to sleep with, in place of a lost toy. The rabbit becomes the boy's favorite toy, enjoying picnics with him in the spring, and the boy regards the rabbit as real. Time passes and the rabbit becomes older and shabbier but remains happy. It meets some real rabbits in the summer, and they learn that the velveteen rabbit cannot hop as they do, and they say that he is not a real rabbit.

One day, the boy comes down with scarlet fever, and the rabbit sits with him as he recovers. When he's well, the doctor orders that the boy should be taken to the seaside and that his room

The Last Gasps of Indian Summer Page 128

should be disinfected; all his books and toys burnt, including the velveteen rabbit. The rabbit is bundled into a sack and left out in the garden overnight, where he reflects sadly on his life with his boy. The toy rabbit cries, a real tear drops onto the ground, and a marvelous flower appears. A fairy steps out of the flower and comforts the velveteen rabbit, introducing herself as the Nursery Magic Fairy. She says that, because he has become real to the boy who truly loves him, she will take him away with her and "turn him into real" to everyone.

The fairy takes the rabbit to the forest, where she meets the other rabbits and kisses the velveteen rabbit. The velveteen rabbit changes into a real rabbit and joins the other rabbits in the forest. The next spring the rabbit returns to look at the boy, and the boy sees a resemblance to his old velveteen rabbit and enjoys seeing the rabbit out in the wild.

Cyprus Avenue

Van Morrison

And I'm caught one more time

Up on Cyprus Avenue

And I'm caught one more time

Up on Cyprus Avenue

And I'm conquered in a car seat

The Last Gasps of Indian Summer Page 129

Not a thing that I can do

I may go crazy

Before that mansion on the hill

I may go crazy

Before that mansion on the hill

But my heart keeps beating faster

And my feet can't keep still

And all the little girls rhyme something On the way back home from school

And all the little girls rhyme something On the way back home from school

And the leaves fall one by one by one by one Call the autumn time a fool

Yeah baby my tongue gets tied

Every every every time I try to speak

My tongue gets tied

Every time I try to speak

And my inside shakes just like a leaf on a tree I think I'll go on by the river

with my cherry cherry wine

I believe I'll go walking by the railroad

The Last Gasps of Indian Summer Page 130

with my cherry cherry wine

If I pass the rumbling station

where the lonesome engine drivers pine

And wait a minute, yonder comes my lady Rainbow ribbons in her hair

Yonder comes my lady

Rainbow ribbons in her hair

Six white horses and a carriage

She's returning from the fair

Baby, baby, baby

And if I'm caught one more time

Up on Cyprus Avenue

And if I'm caught one more time

Up on Cyprus Avenue

And I'm conquered in a car seat

And I'm looking straight at you

Way up on, way up on, way up on ...

The avenue of trees

Keep walking down

In the wind and the rain, darling

You keep walking down

The Last Gasps of Indian Summer Page 131

when the sun shone through the trees

Nobody, no, no, no, nobody stops me

from loving you baby

So young and bold, fourteen years old

Baby, baby, baby ...

Ooooh-ee

Written by Van Morrison.

The Last Gasps of Indian Summer Page 132

009 - The Catcher in the Rye – Pencey, Pennsylvania The Catcher in the Rye

Holden Caulfield recalls the events of a weekend, Saturday afternoon to Monday afternoon, shortly before the previous year's Christmas, beginning at Pencey Preparatory Academy, a boarding school in Pennsylvania. Holden has just been expelled from Pencey because he had failed all of his classes except English. After causing the fencing team to forfeit a fencing match in New York because he accidentally lost the team's equipment on the subway, he says goodbye to his history teacher, Mr. Spencer. He offers Holden advice and embarrasses him by criticizing his history exam.

Later, Holden agrees to write an English composition for his roommate, Ward Stradlater, who is leaving for a date. Holden is distressed to learn that Stradlater's date is Jane Gallagher, with whom Holden was infatuated. That night, Holden decides to go to a Cary Grant comedy with Mal Brossard and dorm neighbor Robert Ackley. Since Ackley and Mal have already seen the film, they eat food, play pinball, and return to Pencey. When Stradlater returns hours later, he fails to appreciate the deeply personal composition

Holden wrote for him about the baseball glove of Holden's late brother Allie who died from

The Last Gasps of Indian Summer Page 133

leukemia years earlier and refuses to say whether he had sex with Jane. Enraged, Holden punches him, and Stradlater easily wins the fight. When Holden continues insulting him, Stradlater leaves him lying on the floor with a bloody nose. Fed up with the "phonies" at Pencey Prep, Holden decides to catch a train to New York. Holden intends to stay away from his home until Wednesday, when his parents will have received notification of his expulsion. Aboard the train, Holden meets the mother of a wealthy Pencey student, Ernest Morrow, and makes up nice but false stories about her son.

Look What They've Done to My Song

Melanie

Look what they've done to my song, ma

Look at what they've done to my song, ma It was the only thing I could do half right And it's turning out all wrong, ma, look What they've done to my song

Look what they've done to my song, ma

Look what they've done to my song, ma

It was the only thing I could do half right Turning out all wrong, ma

Look what they've done to my song

The Last Gasps of Indian Summer Page 134

Look what they've done to my brain, ma

Look at what they've done to my brain

Well, they picked it like a chicken bone And I think that I'm half insane, ma

Look what they've done to my song

Oh, I wish that I could find a good book to live in Oh, I wish that I could find a good book Well, if I could find a real good book

I'd never have to come out and look at

What they've done to my song

Ils ont changé ma chanson, ma

Ils ont changé ma chanson, ma

C'est la seule chose que je peux faire

Et ce n'est pas bon, ma

Ils ont changé ma chanson

But maybe, it'll all be all right, ma

Maybe, it'll all be okay

Well, if the people are buying tears

Then I'm gonna be a rich girl some day, ma Look what they've done to my song

The Last Gasps of Indian Summer Page 135

Look what they've done to my song, ma-ma-ma Look, look what they've done to my song You know, they tied it up in a plastic bag And then turned it upside down, oh ma-ma Look at what they've done

*Want to look at what they've done, oh ma-ma Look what they've
done to my song*

Written by Melanie Safka .

In a taxi cab, Holden asks the driver whether the ducks in the Central Park lagoon migrate during winter, a subject he brings up often, but the man barely responds. Holden checks into the Edmont Hotel and spends an evening dancing with three tourists at the hotel lounge. Holden eventually gets bored of them.

Following an unpromising visit to a nightclub, Holden becomes preoccupied with his internal angst and agrees to have a prostitute named Sunny visit his room. His attitude toward the girl changes when she enters the room and takes off her clothes.

Holden, who is a virgin, says he only wants to talk, which annoys her and causes her to leave. Even though he maintains that he paid her the right amount for her time, she returns with her pimp Maurice and demands more money. Holden insults Maurice,

The Last Gasps of Indian Summer Page 136

Sunny takes money from Holden's wallet, and Maurice snaps his fingers on Holden's groin and punches him in the stomach.

Afterward, Holden imagines that he has been shot by Maurice and pictures murdering him with an automatic pistol.

The next morning, Holden, becoming increasingly depressed and needing personal connection, calls Sally Hayes, a familiar date.

Although Holden claims that she is "the queen of all phonies,"

they agree to meet that afternoon to attend a play at the Biltmore Theater. Holden shops for a special record, "Little Shirley Beans," for his 10 year old sister Phoebe. He spots a boy singing a song which lifts his mood. After the play, Holden and Sally go ice skating at Rockefeller Center, where Holden begins ranting against society and frightens Sally. He invites Sally to run away with him that night to

live in the wilderness of New England, but she declines. The conversation turns sour, and the two angrily part ways.

Holden decides to meet his old classmate, Carl Luce, for drinks at the Wicker Bar. Holden annoys Carl, whom Holden suspects of being gay, by insistently questioning him about his sex life.

Luce says Holden should go see a psychiatrist, to understand himself better. After Luce leaves, Holden gets drunk, awkwardly flirts with several adults, and calls an icy Sally. Exhausted and out of money, Holden wanders over to Central Park to

The Last Gasps of Indian Summer Page 137

investigate the ducks, accidentally breaking Phoebe's record on the way. Nostalgic, he heads home to see Phoebe. He sneaks into his parents' apartment while they are out and wakes her up.

Despite being happy to see Holden, Phoebe quickly infers that he has been expelled and chastises him for his aimlessness and his apparent disdain for everything. When asked if he cares about anything, Holden shares a selfless fantasy he has been thinking about, based on a mishearing of Robert Burns's "Comin' Through the Rye," in which he imagines himself as making a job of saving children running through a field of rye by catching them before they fell off a nearby cliff. Phoebe points out that the actual poem says, "when a body meet a body, comin' through the rye."

Holden breaks down in tears, and his sister tries to console him.

When his parents return home, Holden slips out and visits his former and much admired English teacher, Mr. Antolini, who expresses concern that Holden is headed for "a terrible fall."

Mr. Antolini advises him to begin applying himself and provides Holden with a place to sleep. Holden is upset when he wakes up to find Mr. Antolini patting his head, which he interprets as a sexual

advance. He leaves and spends the rest of the night in a waiting room at Grand Central Terminal, sinking further into

The Last Gasps of Indian Summer Page 138

despair and expressing regret over leaving Mr. Antolini. He spends most of the morning wandering Fifth Avenue.

Losing hope of finding belonging or companionship in the city, Holden decides to head out West and live a reclusive lifestyle as a deaf-mute gas station attendant living in a log cabin. He decides to see Phoebe at lunchtime to explain his plan and say goodbye. While visiting her school, Holden sees graffiti containing a curse word and becomes distressed by the thought of children learning the word's meaning and tarnishing their innocence. When he meets Phoebe at the Metropolitan Museum of Art, she arrives with a suitcase and asks to go with him, even though she was looking forward to acting as Benedict Arnold in a play that Friday. Holden refuses to let her come with him, which upsets Phoebe. He tries to cheer her up by allowing her to skip school and taking her to the Central Park Zoo, but she remains angry. They eventually reach the zoo's carousel, where Phoebe reconciles with Holden after he buys her a ticket. Holden is filled with happiness and joy at the sight of Phoebe riding the carousel.

Smoke Gets In Your Eyes

[Roxy Music](#)

They ask me how I knew

My true love was true

I, of course, replied

The Last Gasps of Indian Summer Page 139

"Something here inside cannot be denied"

They said, "Someday you'll find,

all who love are blind

When your heart's on fire

You must realize, smoke gets in your eyes"

So I chaffed them and I gaily laughed

To think they could doubt my love

Yet, today my love has flown away

I am without my love

*Now, laughing friends deride tears I cannot hide So I smile and say,
"When a lovely flame dies Smoke gets in your eyes"*

Written by Jerome Kern and Otto Harbach.

Holden alludes to encountering his parents that night and

"getting sick," mentioning that he will be attending another school in September. Holden then does not want to tell anything more because talking about them has made him miss his former classmates.

The Last Gasps of Indian Summer Page 140

010 - Yellow Submarine – Jupiter, Florida Yellow Submarine

Pepperland is a cheerful, music loving paradise under the sea, home to Sergeant Pepper's Lonely Hearts Club Band. The titular Yellow Submarine rests on an Aztec-like pyramid on a hill. At the edge of the land is a range of high blue mountains.

Yellow Submarine

The Beatles

In the town where I was born

Lived a man who sailed to sea

And he told us of his life

In the land of submarines

So we sailed onto the sun

'Til we found the sea of green

And we lived beneath the waves

In our yellow submarine

We all live in a yellow submarine

Yellow submarine, yellow submarine

We all live in a yellow submarine

Yellow submarine, yellow submarine

The Last Gasps of Indian Summer Page 141

And our friends are all aboard

Many more of them live next door

And the band begins to play

We all live in a yellow submarine

Yellow submarine, yellow submarine

We all live in a yellow submarine
Yellow submarine, yellow submarine
Full speed ahead Mr. Boatswain,
full speed ahead!
Full speed ahead it is, Sgt.
Cut the cable! Drop the cable!
Aye, Sir, aye!
Captain, captain!
As we live a life of ease
A life of ease
Every one of us has all we need
Every one of us has all we need
Sky of blue and sea of green
Sky of blue, sea of green)
In our yellow submarine
In our yellow submarine

The Last Gasps of Indian Summer Page 142

We all live in a yellow submarine
Yellow submarine, yellow submarine
We all live in a yellow submarine

A yellow submarine, yellow submarine

We all live in a yellow submarine

Yellow submarine, yellow submarine

We all live in a yellow submarine

Yellow submarine, yellow submarine

Written by Paul McCartney and John Lennon .

The land falls under a surprise attack from the music hating Blue Meanies, who live beyond the mountains. The attack starts with a music proof glass globe that imprisons the band. The Blue Meanies fire projectiles and drop apples, a reference to the Beatles' then new company Apple Corps, that render Pepperland's residents immobile as statues, and drain the entire countryside of color.

In the last minutes before his capture, Pepperland's elderly Lord High Mayor sends Old Fred to get help. The Apple Bonkers

"bonk" the Mayor with several large apples as Fred takes off in the Yellow Submarine. He travels to Liverpool, where he follows a depressed Ringo to "The Pier," a building on the top of a hill, and persuades him to return to Pepperland with him. Ringo

The Last Gasps of Indian Summer Page 143

collects his mates John, George, and Paul. The four decide to help Old Fred, and journey with him back to Pepperland in the submarine. In the Sea of Nothing, they meet Jeremy Hillary Boob Ph.D., a short and studious creature. As they prepare to leave, Ringo feels sorry for the lonely Boob, and invites him to join them aboard the submarine. They arrive at the Foothills of the Headlands, where they are accidentally separated from the submarine and Old Fred.

They then find themselves in the Sea of Holes, where Ringo picks up a hole and puts it in his pocket.

Jeremy is kidnapped by a Blue Meanie, and the group finds their way to Pepperland.

Reuniting with Old Fred and reviving the apple bonked Lord Mayor, they look upon Pepperland's now miserable, grey landscape. The Beatles dress up as Sergeant Pepper's Lonely Hearts Club Band and steal some instruments. The four rally the land to rebellion. The Chief Blue Meanie retaliates by sending out the Dreadful Flying Glove, which John defeats. Pepperland is restored to color as its residents revive and flowers re-bloom.

Ringo uses the hole in his pocket to release the Lonely Hearts Club Band, and they join the Beatles in combating the Meanies'

multi-headed dog ("Hey Bulldog"). Ringo then rescues Jeremy, who performs some "transformation magic" on the Chief Blue Meanie, causing the Meanie to bloom roses and sadly concede defeat. John

The Last Gasps of Indian Summer Page 144

extends an offer of friendship, and the Chief Blue Meanie has a change of heart and accepts.

The real Beatles then appear, and playfully show off souvenirs.

George has the submarine's motor, Paul has "a little 'love',"

and Ringo has "half a hole" in his pocket, having apparently given the other half to Jeremy. Ringo points out John looking through a telescope, which prompts Paul to ask what he sees.

John replies that "newer and bluer Meanies have been sighted within the vicinity of this theatre" and claims "there is only one way to go out Singing!" There is a short reprise of

"All Together Now," which ends with translations of the song's title in various languages appearing in sequence on the screen.



The Curious Tale of Psychedelic Alice: *Alice in Acidland* (1969) and *Curious Alice* (1971)

The Last Gasps of Indian Summer

Page 145

011 - Alice in Acidland – Oxford, England, UK

Alice in Acidland

The reason why a socially awkward, conservative Anglican Deacon and Oxford mathematician became a leading pop cultural icon in the swinging sixties is one of the most curious stories surrounding "Alice in Wonderland." Lewis Carroll may have had little in common with

the radical “turn on, tune in, drop out, make your own religion” battle cry of former Harvard professor Timothy Leary; the self-professed sixties guru who advocated the use of LSD as a means for self-development, yet the two are

The Last Gasps of Indian Summer Page 146

inextricably linked by their connection to the drug. There has been much speculation surrounding Carroll’s personal use of hallucinogens while writing his wild stories. Expanding the consciousness through mind-altering substances wasn’t out of keeping with Carroll’s generation: think Thomas de Quincey’s

“Confessions of an English Opium Eater” (1821) or Jean Lorrain’s

“Nightmares of an Ether Drinker” (1895). But, despite much searching and digging through Carroll scholarship, no definitive proof has ever been found. All that is left is just that: speculation.

Foreign Window

Van Morrison

I saw you from a foreign window

Bearing down the sufferin' road

You were carryin' your burden

To the palace of the lord

To the palace of the lord

I spied you from a foreign window

When the lilacs were in bloom

*And the sun shone through your window pane To the place you kept
your books*

You were reading on your sofa

The Last Gasps of Indian Summer Page 147

You were singin' every prayer

That the masters had instilled in you

Since lord byron loved despair

In the palace of the lord

And if you get it right this time

You don't have to come back again

And if you get it right this time

There's no need to explain

This time

I saw you from a foreign window

Bearing down the sufferin' road

You were carryin' your burden

You were singing about Rimbaud

I was going down to Geneva

When the kingdom had been found

I was giving you protection

*From the loneliness of the crowd
In the palace of the lord
They were giving you religion
Breaking bread and drinking wine
And you laid out on the green hills
Just like when you were a child*

The Last Gasps of Indian Summer Page 148

*I saw you from a foreign window
You were trying to find your way back home You were carrying your
defects
Sleeping on a pallet on the floor
In the palace of the lord
In the palace of the lord
In the palace of the lord*

Written by Van Morrison.

The reason for the hippies' obsession with Carroll can be more easily linked to the popularity of Jefferson Airplane's "White Rabbit," which inspired much pop culture in that period. As Scott F Parker states; "Many of us also associate drugs, especially hallucinogenic drugs, with Alice. Indeed, Alice's journey can be read as an allegory for an intense drug experience. Rephrasing the plot only slightly, Alice gets lost and tries to find her way back to normal reality. Within the story are specific allusions; the caterpillar smokes a hookah, Alice drinks mysterious liquids and eats mushrooms, Alice's interpretations of

time and space are altered, and the impossible is everyday. The association with Alice is so established that Alice is now a slang term for LSD.

The Last Gasps of Indian Summer Page 149

Regardless of whether or not Carroll would have advocated the use of drugs, the impact of "Alice in Wonderland" on sixties'

culture is undeniable. From Jonathan Miller's trippy hippie 1966

television adaptation for the BBC to the influence of the book on John Lennon and Paul McCartney's lyrics for "Lucy in the Sky with Diamonds," the initials LSD being a less than veiled reference to the drug itself, alongside inspired artwork from the likes of John Wesley's *Falling Alice* (1963), the gouache paintings Salvador Dali did for a book published by Maecenas Press–Random House in 1969 and Ralph Steadman's 1972 drawings, Alice was reinvented as a sixties and early seventies pop cultural icon.

But where the story becomes curiouser and curiouser is its connection to two anti-drug films; "Alice in Acidland" - John Donne, 1969 and "Curious Alice" - 1971. The underlying narrative in both films becomes the perfect metaphor for the dangers of experimentation with sex and drugs. This said, "Alice in Acidland's" status as an anti-drug film is a dubious one. If you take into account the director Donn Greer's, credited as John Donne, other films – with titles like "The Bride and the Beasts"

- 1969 and "Bad, Bad, Gang!" – 1972, it becomes clear, even before viewing, that the film falls into the category of late sixties sexploitation and exploitation films which traded in

The Last Gasps of Indian Summer Page 150

sensational themes and used a moralizing voiceover to justify what is essentially an hour of softcore sex. In "Alice in Acidland," Greer

narrates the nightmare of his own Alice as she falls into a rabbit hole of pool parties; smoking weed, dropping acid and engaging in lesbian sex before losing her mind forever.

Alice, played by Sheri Jackson, sets out on her journey of sexual liberation, disregarding the danger signs and talk of a former friend's suicide while on LSD.

While the overall success of the film is debatable, Greer did manage to ride the coat tails of a number of subgenres popular in low budget cinema at the time, namely hippie films like Roger Corman's "The Trip" - 1967 and exploitation films masquerading as anti-drug statements such as "Hallucination Generation" -

Edward Mann, 1966. In this way, it shares an affiliation with other unashamedly gleeful shlock like "The Acid Eaters" - Byron Mabe, 1968, and José Mojica Marins's "Awakening of the Beast" -

1970. "Alice in Acidland" is no less lurid, given that ninety-nine per cent of the running time is made up of naked couples making out and plenty of close-ups of women's breasts. The psychedelic element doesn't really kick in until the last seven minutes, where Greer doles out a trippy montage of naked women dancing around under various lighting effects, before ending on

The Last Gasps of Indian Summer Page 151

a close-up of Alice in a straightjacket and the declaration that this is "no fairytale, she has become a mental vegetable."

Of far less seedy origins is "Curious Alice" - 1971, a film made by the National Institute of Mental Health to apparently warn eight to ten year olds about the perils of drugs. The film was distributed to school children across America with a useful coloring book and comprehension test that gave kids the opportunity to answer multiple choice questions like, "The Cheshire Cat was (a) scary, (b) Alice's friend, (c) took drugs too, (d) gave Alice bad advice". Also

included were a crossword, which offered children further opportunity to test their newly acquired knowledge of heroin, LSD and speed, and class games to show off their skills. Regardless of the intent, the alluring cut and paste montage animation; which wouldn't look out of place in an early Walerian Borowczyk film, is likely to have proven exciting to children at the time. In fact, many people who grew up remembering the film have since gone on to form a cult following around the curious picture.

According to "The National Archives Unwritten Record Blog:" "In the 1972 publication, Drug Abuse Films, the National Coordinating Council on Drug Education (NCCDE) criticized

'Curious Alice' for being confusing and potentially counterproductive to drug abuse education. The review panel

The Last Gasps of Indian Summer Page 152

classified 'Curious Alice as' 'restricted,' writing that young viewers 'may be intrigued by the fantasy world of drugs' and that it should only be presented with a 'very skilled facilitator' in order to 'probe for the drug attitudes' of an elementary school class."

In the brief running time, Alice's resolve is tested first by her parent's booze and drug cabinets as she falls down the proverbial rabbit hole, and then later by her encounters with a strung out bunch of drug addled Wonderland creatures. The film has the March Hare pumped full of amphetamines, the Mad Hatter quaffing sugar cubes laced with acid, the Doormouse comatose on barbiturates and the Caterpillar puffing down on a weed filled pipe.

In retrospect, it is easy to see why Carroll's original text became so relevant to sixties' drug culture, especially when Alice is so exquisitely rendered as "Curious Alice," or as sexually liberated as Acidland's leading lady. Alice was changed forever and her psychedelic alter ego was born. But, as she said in the book, "It's no

use going back to yesterday, because I was a different person then.”
If she wasn’t before, then the sixties certainly saw to it that she was.

The Last Gasps of Indian Summer Page 153

012 - Charlotte’s Web – Skowhegan, Maine Charlotte’s Web

During springtime on a farm in Somerset County, Maine, young Fern Arable discovers her father John about to kill the runt of a litter of newborn pigs. She successfully begs her father to spare the piglet's life. Fern names him Wilbur and nurtures him lovingly. The next morning, Fern sneaks Wilbur into her school desk and when the teacher overhears Wilbur, she asks Fern what is in her desk. Fern lies to her that nothing is in her desk and the teacher angrily forces her to open it revealing Wilbur in the desk, who then causes commotion by loudly squealing. The teacher then sends them both to the principal's office.

Puff, the Magic Dragon

Peter, Paul and Mary

*Puff, the magic dragon lived by the sea
And frolicked in the autumn
mist*

in a land called Honah Lee

*Little Jackie Paper loved that rascal Puff
And brought him strings,
and sealing wax, and other fancy stuff*

The Last Gasps of Indian Summer Page 154

*Oh, Puff, the magic dragon lived by the sea
And frolicked in the
autumn mist,*

in a land called Honah Lee

Puff, the magic dragon, lived by the sea And frolicked in the autumn mist,

in a land called Honah Lee

Together they would travel

on a boat with billowed sail

Jackie kept a lookout perched

on Puff's gigantic tail

Noble kings and princes would bow

whenever they came

Pirate ships would lower their flags

when Puff roared out his name

Oh, Puff, the magic dragon lived by the sea And frolicked in the autumn mist,

in a land called Honah Lee

Puff, the magic dragon, lived by the sea And frolicked in the autumn mist,

in a land called Honah Lee

A dragon lives forever,

but not so little boys

The Last Gasps of Indian Summer Page 155

Painted wings and giant's rings

make way for other toys

One gray night it happened,

Jackie Paper came no more

And Puff, that mighty dragon,

he ceased his fearless roar

His head was bent in sorrow,

green scales fell like rain

Puff no longer went to play

along the cherry lane

Without his lifelong friend,

Puff could not be brave

So Puff, that mighty dragon,

sadly slipped into his cave

*Oh, Puff, the magic dragon lived by the sea And frolicked in the
autumn mist,*

in a land called Honah Lee

*Puff, the magic dragon, lived by the sea And frolicked in the autumn
mist,*

in a land called Honah Lee

Written by Leonard Lipton and Peter Yarrow.

The Last Gasps of Indian Summer Page 156

When Wilbur has matured, Fern is regretfully forced to take him to her uncle Homer Zuckerman's barnyard. Mrs. Arable feels slightly concerned for Fern's behavior and one night, prevails upon Fern to stay home, do her homework and go straight to bed without visiting Wilbur. During this time, Wilbur feels abandoned and is left yearning for companionship, but is refused by the other barn animals; a comedic, mischievous, rebellious, misunderstood, and "potentially dangerous" rat named Templeton; a serious and steadfast sheep named Samuel; a fun loving and kindly goose couple named Gussy and Golly; two beautiful and laid back cow sisters named Bitsy and Betsy; and a cowardly and humorous horse named Ike, until he is befriended by Charlotte A.

Cavatica, a beautiful barn spider who lives in the space above Wilbur's sty in the Zuckermans' barn.

When the other animals reveal to Wilbur that he will be prepared for dinner by Christmas, Charlotte promises to hatch a plan guaranteed to save Wilbur's life. With the help of Templeton, Charlotte convinces the Zuckerman family that Wilbur is actually quite special by spelling out descriptions of him in her web such as "Some pig," "Terrific," "Radiant," and "Humble" in the opening to the barn for the Zuckermans to see. These descriptions are even posted in newspapers that the whole town read, and they came out to see Wilbur.

The Last Gasps of Indian Summer Page 157

Eventually, the Arables, Zuckermans, Wilbur, Charlotte and Templeton go to a fair where Wilbur is entered in a contest.

While there, Charlotte produces an egg sac containing her unborn offspring while Wilbur, despite winning no prizes, is later celebrated by the fair's staff and visitors, making him too prestigious to justify killing him. Exhausted from laying eggs, Charlotte cannot return home because she is dying. Wilbur sadly bids farewell to her as she

remains at the fair and dies shortly after his departure, but he manages to take her egg sac home with the help of Templeton.

Wilbur then lives to witness his first Christmas and by the next spring, hundreds of Charlotte's offspring emerge; most of the young spiders soon leave, but three named Joy, Aranea and Nellie stay and become Wilbur's friends.

The Last Gasps of Indian Summer Page 158

013 - Daisies – Prague, Czechoslovakia

Daisies

The title sequence intersperses shots of a spinning flywheel with shots of airplanes strafing and bombing the ground.

The first scene shows Marie I and Marie II sitting in bathing suits. Creaking sounds accompany their movements and their conversation is robotic. They decide that, since the whole world is spoiled, they will be spoiled as well.

The Maries dance in front of a tree that has many different types of fruit on it. Marie II eats a peach from the tree and the Maries appear in their apartment.

Journey to the Center of the Mind

The Amboy Dukes

Leave your cares behind

Come with us and find

The pleasures of a journey

To the center of the mind

Come along if you care

Come along if you dare

Take a ride

To the land inside of your mind

The Last Gasps of Indian Summer Page 159

Beyond the seas of thought

Beyond the realm of what

Across the streams of hopes and dreams

Where things are really not

Come along if you care

Come along if you dare

Take a ride

To the land inside of your mind

But please realize

You'll probably be surprised

For it's the land unknown to man

Where fantasy is fact

So if you can, please understand

You might not come back

Come along if you care

Come along if you dare

Take a ride to the land

Inside and you'll see

How happy life could be

If all of mankind

Would take the time

To journey to the center of the mind

The Last Gasps of Indian Summer Page 160

Would take the time

To journey to the center of the mind

Center of the mind

Written by Ted Nugent and Steven O Farmer.

Marie I goes on a date with an older man. Marie II shows up, saying she is Marie I's sister, and eats a lot of food while mocking the date and interfering with his amorous intentions.

She asks when the man's train is leaving, and the trio go to the train station. Marie I gets on the train with the man before sneaking off and going home with Marie II.

The Maries go to a Prague nightclub where they upstage a 1920s-style dancing couple's floor show and annoy the patrons with their drunken antics.

Marie II attempts suicide by filling their apartment with gas, but fails because she left the window open. Marie I chastises her for wasting

gas.

The Maries flirt with another man to get him to pay for their meal before seeing him off on his train. They cry when he leaves, but then break into laughter.

The Last Gasps of Indian Summer Page 161

Marie II goes to the apartment of a man who collects butterflies. He repeatedly declares his love to her, but she just asks if there is any food around. The Maries rob a friendly female bathroom attendant.

Back at their apartment, they cut up various phallic foods while the butterfly collector declares his love for Marie II over the telephone.

When the Maries try to send off a much older man on a train, he gets off, so they board the moving train and end up leaving him at the station.

The Maries look at all of the names and phone numbers written on the walls of their apartment and try to pick a man to call. A man knocks on the door for Marie II, but Marie I teases her and she does not let him in. At a pool, each Marie tells the other that she does not like her anymore.

At their apartment, the Maries soak in a bathtub full of milk with an egg, and philosophize about life and death, existence and non-existence.

In the country, a farmer fails to notice the Maries. When a group of workers riding by on bicycles ignore them, Marie II begins to wonder if they have disappeared. They decide they must exist when they pass a mess they made with stolen ears of corn.

The Last Gasps of Indian Summer Page 162

Back in their apartment, they cut each other apart with scissors.

The Maries sneak into the basement of a building. They take a mechanical dumbwaiter up several floors and find a feast that is all laid out, though no one is around. They eat the food, make a mess, and destroy the room. They swing from a chandelier, which falls from the ceiling, and are dropped into open water. They call out to a nearby boat for help, and unseen sailors reach out large logs for the Maries to grab onto. They are repeatedly lifted and dunked back in the water before they lose their grip.

They say they do not want to be spoiled anymore.

The final scene shows the Maries returning to the dining room.

They sweep off the soiled tablecloth, set the table with shards of plates and broken glasses, and pour the food back onto platters, while whispering about being good and hardworking so everything will be wonderful and they will be happy. When they finish, they lie on the table and say they are happy. Marie II asks Marie I to repeat this, and Marie I asks if they are pretending. Marie II says they are not. The chandelier falls on them and the film cuts to war footage, over which appears a statement dedicating the film "to those who get upset only over a stomped upon bed of lettuce."

The Last Gasps of Indian Summer Page 163

The Last Gasps of Indian Summer Page 164

014 - Heaven's Gate - Newport, Rhode Island Heaven's Gate

In 1870, two young men, Jim Averill and Billy Irvine graduate from Harvard College. The Reverend Doctor speaks to the graduates on the association of "the cultivated mind with the uncultivated" and the importance of education. Irvine, the class orator, follows this with his opposing, irreverent views. A celebration is then held, after which the male students serenade the women present, including Averill's girlfriend.

***San Francisco (Be Sure to Wear Flowers in
Your Hair)***

Scott McKenzie

If you're going to San Francisco

*Be sure to wear some flowers in your hair If you're going to San
Francisco*

You're gonna meet some gentle people there

For those who come to San Francisco

Summertime will be a love-in there

In the streets of San Francisco

Gentle people with flowers in their hair

The Last Gasps of Indian Summer Page 165

All across the nation, such a strange vibration People in motion

*There's a whole generation with a new explanation People in motion,
people in motion*

For those who come to San Francisco

*Be sure to wear some flowers in their hair If you come to San
Francisco*

Summertime will be a love-in there

If you come to San Francisco

Summertime will be a loving day

Written by Gus Kahn, Walter Jurmann, and Bronislaw Kaper.

Twenty years later, Averill is passing through the booming town of Casper, Wyoming, on his way north to Johnson County, where he is now a marshal. Poor European immigrants new to the region are in conflict with wealthy, established cattle barons organized as the Wyoming Stock Growers Association; the newcomers sometimes steal their cattle for food. Nate Champion; a friend of Averill and an enforcer for the stockmen, kills a settler for suspected rustling and dissuades another from stealing a cow.

The Last Gasps of Indian Summer Page 166

At a board meeting, the head of the Association, Frank Canton, tells members, including a drunk Irvine, of plans to kill 125

named settlers, as thieves and anarchists, with the help of the cruel Major Wolcott. Irvine leaves the meeting, encounters Averill, and tells him of the Association's plans. As Averill leaves, he exchanges bitter words with Canton. Canton and Averill quarrel and Canton is knocked to the floor. That night, Canton recruits men to kill the named settlers.

Ella Watson, a Johnson County bordello madam from Quebec, who accepts stolen cattle as payment for use of her prostitutes, is infatuated with both Averill and Champion. Averill and Watson skate in a crowd, then dance alone, in an enormous roller skating rink called "Heaven's Gate," which has been built by local entrepreneur John L. Bridges. Averill receives a copy of the Association's death list from Minardi, a baseball playing US

Army captain, and later reads the names aloud to the settlers, who are thrown into terrified turmoil. Cully, a station master and friend of Averill's, sees the train with Canton's posse heading north and rides off to warn the settlers but is murdered en route. Later, a group of men come to Watson's bordello and rape her. Averill shoots and kills all but one of them.

Champion, realizing that his landowner bosses seek to eliminate

The Last Gasps of Indian Summer Page 167

Watson, goes to Canton's camp and shoots Morrison, the remaining rapist, then refuses to participate in the slaughter.

Canton, Wolcott and their men encounter one of Champion's friends leaving a cabin with Champion and his friend Nick Ray inside, and a gunfight ensues. Attempting to save Champion, Watson arrives in her wagon and shoots one of the hired guns before escaping on horseback. Nick is killed before Canton's men push a burning cart towards the cabin, setting it on fire.

Champion writes a last letter to Ella. Champion emerges from the burning cabin shooting at Canton's men but is killed by a hail of bullets. Watson warns the settlers of Canton's approach at another chaotic gathering at "Heaven's Gate." The coward mayor of the county, Charlie Lezak, proposes to deliver the people on the list peacefully, while the young pharmacist Mr. Eggleston claims that the only way to survive is to brace the weapons and fight the enemy army. The agitated settlers approve Eggleston's idea, and they rush to battle with Bridges and Ella leading them. With the hired invaders now surrounded, both sides suffer casualties; including a drunken, poetic Irvine, as Canton leaves to bring help. Watson and Averill return to Champion's charred and smoking cabin, and discover his corpse, along with a handwritten letter documenting his last minutes alive.

The Last Gasps of Indian Summer Page 168

The next day, Averill reluctantly joins the immigrant settlers, with their cobbled together siege machines and explosive charges, in an attack against Wolcott's men and their makeshift fortifications. The battle is fiercer and more desperate.

Despite the heavy losses that the immigrants suffer, including Eggleston himself, they manage to inflict a huge number of casualties on the mercenaries' army. Wolcott himself, while trying to escape, is killed by Averill, who hits him with an explosive charge. Before the settlers manage to wipe out the enemies, the US Army shows up with Canton and Minardi, thus stopping the battle. The mercenaries are put under arrest, though Averill is aware that this is just a facade to save them and make them avoid a criminal charge. Later, at Watson's cabin, Bridges, Watson, and Averill prepare to leave for good, but they are ambushed by Canton and two others. Averill and Bridges shoot and kill Canton and one of his men but both Bridges and Watson are killed. A grief stricken Averill holds Watson's body in his arms.

In 1903, about a decade later, a well-dressed, beardless, but older looking Averill walks the deck of his yacht off Newport, Rhode Island. He goes below, where an attractive middle aged woman is sleeping in a luxurious boudoir. The woman, Averill's old Harvard girlfriend, perhaps now his wife, awakens and asks

The Last Gasps of Indian Summer Page 169

him for a cigarette. Silently he complies, lighting the cigarette and returning to the deck.

The Last Gasps of Indian Summer Page 170

015 - A Hard Day's Night – Castle Combe, England, UK

A Hard Day's Night

The Beatles evade a horde of fans while boarding a train for London to film a televised concert. En route, they meet Paul McCartney's trouble making grandfather for the first time. The band play cards and entertain some schoolgirls before arriving at the London station, where they are quickly driven to a hotel and begin to feel confined. Their manager Norm tasks them with answering all their fan mail,

but they sneak out to party, only to be caught by Norm and taken back. They then find out that Paul's grandfather went to a gambling club using an invitation sent to Ringo, and they bring him back to the hotel.

The next day, the Beatles arrive at a TV studio for a performance. After the initial rehearsal, the producer assumes bad faith in them due to something Paul's grandfather said.

After a mundane press conference, they leave through a fire escape and cavort in a field until forced off by the owner. Back in the studio, they are separated when a woman named Millie recognizes John Lennon but cannot recall who he is. George Harrison is lured into a trendmonger's office to audition for an advertisement with a popular model. The band returns to rehearse

The Last Gasps of Indian Summer Page 171

a second song and, after a quick trip to makeup, smoothly go through a third and earn a break.

A Hard Day's Night

The Beatles

It's been a hard day's night

And I've been working like a dog

It's been a hard day's night

I should be sleeping like a log

But when I get home to you

I find the things that you do

Will make me feel alright

*You know I work all day
To get you money, to buy you things
And it's worth it just to hear you say
You're gonna give me everything
So why on earth should I moan
'Cause when I get you alone
You know I feel OK
When I'm home
Everything seems to be right*

The Last Gasps of Indian Summer Page 172

*When I'm home
Feeling you holding me tight
Tight, yeah
It's been a hard day's night
And I've been working like a dog
It's been a hard day's night
I should be sleeping like a log
But when I get home to you
I find the things that you do
Will make me feel alright, owwww!*

So why on earth should I moan

'Cause when I get you alone

You know I feel OK

When I'm home

Everything seems to be right

When I'm home

Feeling you holding me tight

Tight, yeah

Mmm, it's been a hard day's night

And I've been working like a dog

It's been a hard day's night

The Last Gasps of Indian Summer Page 173

I should be sleeping like a log

But when I get home to you

I find the things that you do

Will make me feel alright

You know I feel alright

You know I feel alright

Written by Paul McCartney and John Lennon.

An hour before the final run through, Ringo Starr is forced to chaperone Paul's grandfather and takes him to the canteen for tea while he reads a book. The grandfather manipulates Ringo into going outside to experience life rather than reading books, passing a surprised John and Paul on the way out. Ringo tries to have a quiet drink in a pub, takes pictures, walks alongside the river and rides a bicycle along a railway station platform.

After nearly injuring a parrot and accidentally causing a woman to fall into a newly dug hole, Ringo is apprehended by a policeman as a troublemaker, and shortly after he is joined by Paul's grandfather who had been attempting to sell Beatles photos with forged signatures. The grandfather runs back to the studio and tells the others about Ringo. Norm sends John, Paul and George to retrieve him. While doing so, the boys wind up in

The Last Gasps of Indian Summer Page 174

a Keystone Cops style foot chase before arriving back at the studio, with Ringo, with only minutes to spare before airtime.

The televised concert goes on as planned, with Paul's grandfather making an unplanned appearance during the finale, after which the Beatles are whisked away to another performance via helicopter, once again joined by Paul's grandfather, with Paul tossing his grandfather's remaining forged photographs out of the helicopter as it takes off.

The Last Gasps of Indian Summer Page 175

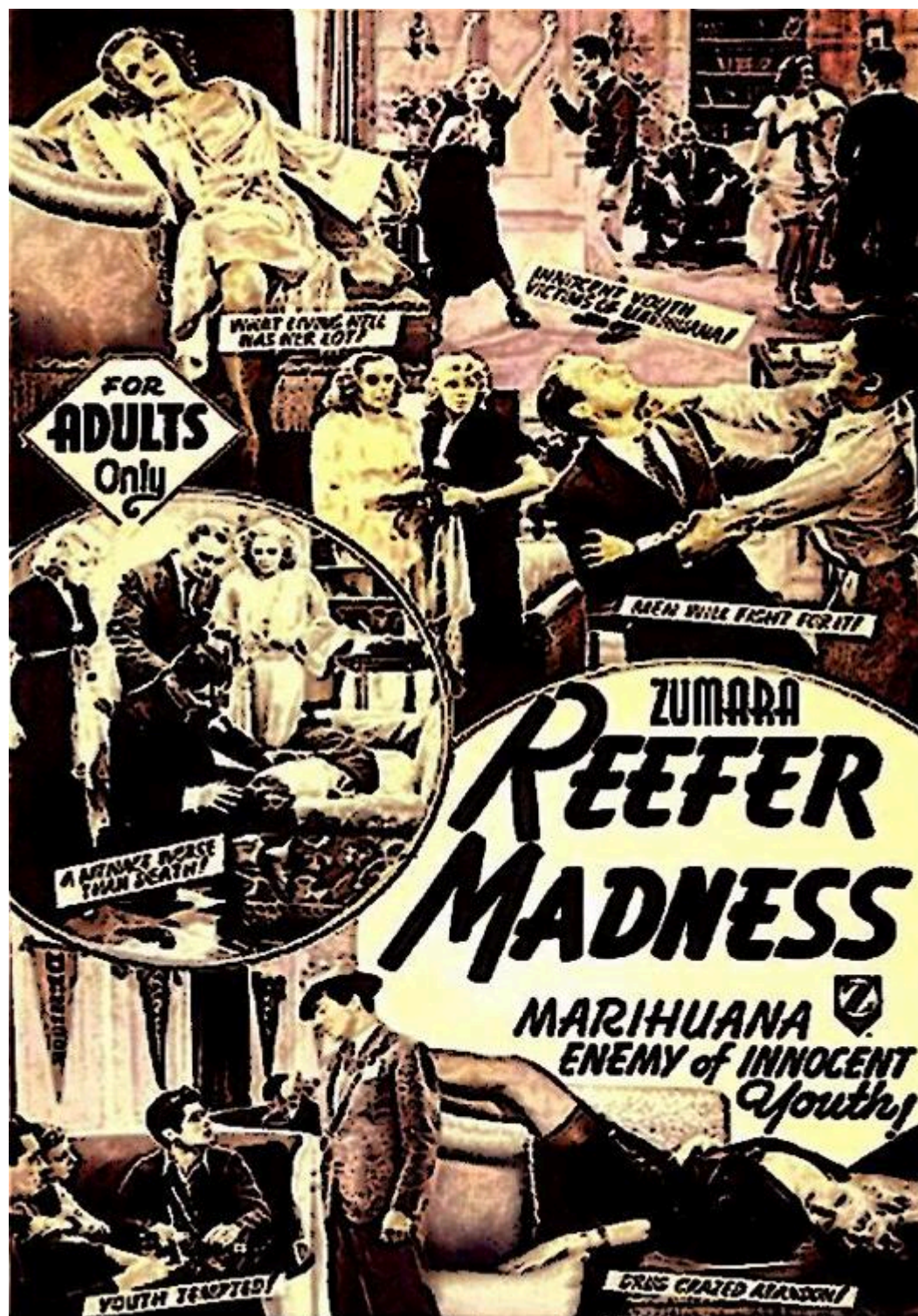
016 - Reefer Madness - Bayonne, New Jersey The teens in Bayonne had a favorite short which was regularly played along with a WWII era newsreel between the matinee A and B features at the Lyceum Theater on Thirty-third Street and Broadway. The old rediscovered film's showing actually began as a midnight movie frequented by young adults, but few teens, as they were usually

required to be in bed by that time. The Lyceum owners decided to expand the horizons of the younger set.

Reefer Madness

A very serious voice over said; "In the interest of community awareness, we, your elected government, have taken the trouble and expense to bring you this true story, as a public service.

We are certain that after viewing it, you will do the right thing."



The Last Gasps of Indian Summer

Page 176

The Last Gasps of Indian Summer Page 177

Mae Coleman and Jack Perry were an unmarried couple who lived together. In the jargon of their times, the 1930's, they lived in sin, and maybe worse, they sold marijuana. The unscrupulous Jack sells the drug to teenagers over Mae's objections. She'd rather stick to an adult clientele. Ralph Wiley, a sociopathic college dropout turned dealer, and siren Blanche helped Jack recruit new customers. Ralph and Jack lured high school student Bill Harper and college student Jimmy Lane to Mae and Jack's apartment. Jimmy took Bill to a party where Jack ran out of reefer, and Jimmy, who had a car, drove him to pick up more.

When they got to Jack's boss' "headquarters," Jimmy asked for a cigarette as Jack got out and he gave him a joint. By the time Jack returned, Jimmy was unknowingly high. He drove away recklessly and hit a pedestrian, fleeing the scene. A few days later, Jack told Jimmy that the man died of his injuries and agreed to keep Jimmy's name out of the case if Jimmy will agree to "forget he was ever in Mae's apartment." As the police did not have enough specific details to track Jimmy down, he indeed escaped punishment.

Ralph was arrested for Jack's murder.

Bill, whose once pristine record at school has rapidly declined, has a fling with Blanche while high. Mary, Jimmy's sister and Bill's girlfriend, goes to Mae's apartment looking for Jimmy and

The Last Gasps of Indian Summer Page 178

accepts a joint from Ralph, thinking it's a regular cigarette.

When she refuses Ralph's advances, he tries to rape her. Bill comes out of the bedroom and, still high, hallucinates that Mary is willingly offering herself to Ralph and attacks the latter.

As the two are fighting, Jack knocks Bill unconscious with the butt of his gun, which inadvertently fires, killing Mary. Jack puts the gun in Bill's hand, framing him for Mary's death by claiming he blacked out. The dealers lie low for a while in Blanche's apartment while Bill's trial takes place. Over the objections of a skeptical juror, Bill is found guilty.

By now Ralph is paranoid from both marijuana and his guilty conscience. Blanche is also high. At one memorable point she plays the piano more and more rapidly as Ralph eggs her on. The boss tells Jack to shoot Ralph to prevent him from confessing, but when Jack arrives, Ralph immediately recognizes the threat and beats him to death with a stick as Blanche laughs uncontrollably in terror. The police arrest Ralph, Mae, and Blanche. Mae's confession leads to the boss and other gang members also being arrested. Blanche explains that Bill was innocent and agrees to serve as a material witness for the case against Ralph, but instead, she jumps out of a window and falls to her death, traumatized by her own adultery and its role in Mary's death. Bill's conviction is overturned, and Ralph, now

The Last Gasps of Indian Summer Page 179

nearly catatonic, is sent to an asylum for the criminally insane for the rest of his natural life.

The film's story is told in bracketing sequences, at a lecture given at a PTA meeting by high school principal Doctor Alfred Carroll. At the film's end, he tells the parents he has been told that events similar to those he has described are likely to happen again, then points to random parents in the audience and warns that "the next tragedy may be that of your daughter ... or your son ... or yours or yours ..." before pointing straight at the camera and saying emphatically, " ... OR YOURS!" as the words "TELL YOUR CHILDREN" appear on the screen.

Incense and Peppermints

Strawberry Alarm Clock

*Good sense, innocence, crippin' mankind Dead kings, many things I
can't define*

*Occasions, persuasions clutter your mind Incense and peppermints,
the color of time Who cares what games we choose*

Little to win, but nothing to lose

*Incense and peppermints, meaningless nouns Turn on, tune in, turn
your eyes around*

The Last Gasps of Indian Summer Page 180

*Look at yourself, look at yourself, yeah, girl Look at yourself, look at
yourself, yeah, girl, yeah, yeah*

To divide the cockeyed world in two

*Throw your pride to one side, it's the least you can do Beatniks and
politics, nothin' is new*

*A yardstick for lunatics, one point of view Who cares what games we
choose*

Little to win, but nothing to lose

*Good sense, innocence, crippin' mankind Dead kings, many things I
can't define*

*Occasions, persuasions clutter your mind Incense and peppermints,
the color of time Who cares what games we choose*

Little to win, but nothing to lose

Incense, peppermints

Incense, peppermints

Written by Timothy P. Gilbert and John Daniels Carter.

Something

The Beatles

Something in the way she moves

The Last Gasps of Indian Summer Page 181

Attracts me like no other lover

Something in the way she woos me

I don't want to leave her now

You know I believe and how

Somewhere in her smile, she knows

That I don't need no other lover

Something in her style that shows me

I don't want to leave her now

You know I believe and how

You're asking me will my love grow

I don't know, I don't know

You stick around now it may show

I don't know, I don't know

Something in the way she knows

And all I have to do is think of her

Something in the things she shows me

I don't want to leave her now

You know I believe and how

Written by George Harrison.

The Last Gasps of Indian Summer Page 182

017 - Brother Sun, Sister Moon – Berea, Kentucky Brother Sun, Sister Moon

Francesco, spoiled son of wealthy textile merchant Pietro Bernardone, returns from fighting in the war between Assisi and Perugia. Illness has forced him to leave the war. Francesco is tormented by visions of his past when he was a boisterous, arrogant youth. During a long recovery, he finds God in poverty, chastity and obedience, experiencing a physical and spiritual renewal.

Francesco recovers. However, to his parents' consternation, he spends most of his time surrounded by nature, flowers, trees, animals and poetry as he becomes reluctant to resume his previous lifestyle. Pietro's obsession with gold now fills Francesco with revulsion, creating an open confrontation between them.

Sunny Skies

James Taylor

Sunny Skies sleeps in the morning

He doesn't know when to rise

He closes his weary eyes upon the day

Look at him yawning

The Last Gasps of Indian Summer Page 183

Throwing his morning hours away

He knows how to ease down slow

Everything is fine in the end

And you will be pleased to know

That Sunny Skies hasn't a friend

Sunny Skies weeps in the evening

It doesn't much matter why

I guess he just has to cry from time to time Everyone's leaving

Sunny Skies has to stay behind

Still he knows how to ease down slow, no Everything is fine in the end

And you will be pleased to know

That Sunny Skies hasn't a friend

Sunny Skies sleeps in the morning

He doesn't know when to rise

He closes his weary eyes upon the day

Look at him yawning

Throwing his morning hours away

Looking at the snow and trees

The Last Gasps of Indian Summer Page 184

that grow outside my window

*Thinking 'bout the things that pass me by Wondering if where I've
been*

is worth the things I've been through

Ending on a friend named Sunny Skies

Written by James Taylor.

One day Francesco wanders into the basement and feels the heat and humidity of the dye vats, seeing the workers with their families laboring in the heat without rest. Rejecting his father's offer to let him take over the business, he instead pulls the laborers out of the building to enjoy the daylight.

Then he throws the textiles stored by his father out of the window to the poor gathered below. Francesco invites his father to join in. Pietro beats Francesco, drags him to the bishop's palace and humiliates his son. Lovingly, Francesco renounces all worldly possessions and his middle class family including the name "Bernardone," removes his clothing and leaves Assisi, naked and free from his past, to live in the beauties of nature as an ascetic and to enjoy a simple life as a man of God.

Francesco goes to the ruins of the chapel of San Damiano, where he hears God's voice asking him to "restore my church."

Believing that God means San Damiano, Francesco begins to beg

The Last Gasps of Indian Summer Page 185

for rocks to rebuild the church. Much to the dismay of his family, some of Francesco's friends join him. He gradually gains a following from the sons of the wealthy, who begin to minister among the poor.

The bishop refuses to stop Francesco, since he is rebuilding a church and performing the works of mercy Christ demands of His followers. Francesco's friend Bernardo joins him after returning from the Fourth Crusade.

Clare, a young woman also from a wealthy family, serves and cares for lepers living near the town. She joins the brothers.

Meanwhile, in Assisi, the nobility and wealthy merchants protest against Francesco and his group, worried about them corrupting the town's youth. They command Francesco's friend Paolo to stop the so called "minor brothers."

One day the rebuilt church is set on fire, and one of Francesco's followers is killed. Francesco blames himself, but cannot understand what he has done wrong. He decides to walk to Rome and to seek answers from Pope Innocent III.

In Rome, Francesco is stunned by the wealth and power of the papal court. In front of the Pope, Francesco breaks from reciting Paolo's carefully prepared script and calmly protests against pomp and worldliness, reciting some of Jesus' words from

The Last Gasps of Indian Summer Page 186

the Sermon on the Mount to show that Christ's teachings are totally opposite to Rome's obsession with wealth. The cardinals, bishops and abbots of the papal court feel insulted. Francesco and his friends are expelled. Accepting his admiration for Francesco, Paolo decides to join them. Francesco tries to protect Paolo, saying that he is not one of them, but his friend insists on joining the friars, convincing Francesco of the sincerity of his conversion. They are put out with the others.

Pope Innocent, seemingly waking from a dream, orders Francesco and his friends to be brought back. The Pope addresses Francesco; "In our obsession with original sin we have forgotten original innocence." In language from one of the Psalms, Innocent prays that Francesco's order may "flourish like the palm."

Then to everyone's astonishment, Pope Innocent kneels, kisses Francesco's feet and blesses him and his companions. One of the final lines places the sincerity of the Pope's response in question when a cardinal, observing what the Pope has done, comments to a bishop; "Don't be alarmed, His Holiness knows what he is doing. This is the man who will speak to the poor, and bring them back to us."

The Last Gasps of Indian Summer Page 187

The film finishes with Francesco walking alone into the countryside to the sound of the title song "Brother Sun and Sister Moon."

The Last Gasps of Indian Summer Page 188

018 - Alice's Restaurant – Great Barrington, Massachusetts

Alice's Restaurant

In 1965, bohemian musician Arlo Guthrie has attempted to avoid the draft by attending college in Montana. His long hair and unorthodox approach to study gets him in trouble with local police as well as residents, so he quits school and hitchhikes back East. He first visits his ailing father Woody Guthrie in a New York City hospital, then performs music at various local venues.

Arlo ultimately returns to his friends Ray and Alice Brock at their home, a deconsecrated church in Great Barrington, Massachusetts, where they welcome friends and like-minded bohemian types to "crash." Among these are Arlo's school friend Roger and artist Shelly, an ex-heroin addict who is in a motorcycle racing club. Alice is

starting up a restaurant in nearby Stockbridge. Arlo composes a jingle for the business, which is then advertised on a radio station, bringing in the first wave of customers. Frustrated with Ray's lackadaisical attitude, Alice has an affair with Shelly and leaves for New York to visit Arlo and Roger, who are paying Woody another

The Last Gasps of Indian Summer Page 189

visit. Ray comes to take her home, saying he has invited "a few" friends for Thanksgiving.

Alice's Restaurant Massacre

Arlo Guthrie

This song is called Alice's Restaurant

It's about Alice

And a restaurant

But Alice's Restaurant is not the name of the restaurant That's just the name of the song

And that's why I call the song Alice's Restaurant

You can get anything you want at Alice's Restaurant You can get anything you want at Alice's Restaurant Walk right in it's around the back

Just a half a mile from the railroad track And you can get anything you want at Alice's Restaurant

Now it all started two Thanksgivings ago Was on two years ago on Thanksgiving

*When my friend and I went up to visit Alice at the restaurant But,
Alice doesn't live in the restaurant She lives in the church nearby the
restaurant in the bell tower With her husband Ray, and Fasha the
dog*

The Last Gasps of Indian Summer Page 190

And livin' in the bell tower like that they got a lot of room downstairs

Where the pews used to be, and

Havin' all that room

*Seein' as how they took out all the pews They decided that they
didn't have to take out their garbage For a long time*

*We got up there we found all the garbage in there And we decided
it'd be a friendly gesture For us to take the garbage down to the city
dump So we took the half a ton of garbage*

*Put it in the back of a red VW microbus Took shovels and rakes, and
implements of destruction And headed on toward the city dump*

Well we got there

*And there's a big sign, and a chain across the dump Saying, "Closed
on Thanksgiving"*

And we had never heard of a dump

Closed on Thanksgiving before

And with tears in our eyes

We drove off into the sunset

Looking for another place to put the garbage We didn't find one

'Til we came to a side road

And off the side of the side road

Was another fifteen-foot cliff

The Last Gasps of Indian Summer Page 191

And at the bottom of the cliff was another pile of garbage And we decided that one big pile is better than two little piles And rather than bring that one up we decided to throw ours down

That's what we did and

Drove back to the church

Had a Thanksgiving dinner that couldn't be beat Went to sleep and didn't get up until the next morning When we got a phone call from officer Obie He said, "Kid

We found your name on an envelope

At the bottom of a half a ton of garbage and Just wanted to know if you had any information about it"

And I said, "Yes sir, Officer Obie I cannot tell a lie

I put that envelope under that garbage"

After speaking to Obie for about 45 minutes on the telephone We finally arrived at the truth of the matter, and said That we had to go down and pick up the garbage and Also had to go down and speak to him at the Police officer's station

So we got in the red VW microbus

With the shovels and rakes, and implements of destruction And headed on toward the police officer's station

The Last Gasps of Indian Summer Page 192

Now friends

There was only one or two things that Obie coulda done At the police station

And the first was that he coulda give us a medal For being so brave and honest on the telephone Which wasn't very likely, and we didn't expect it And the other thing was that he coulda bawled us out And told us never to be seen driving garbage around the vicinity again

Which is what we expected

But when we got to the police officer's station There was a third possibility that we hadn't even counted upon And we was both immediately arrested

Handcuffed

And I said, "Obie I don't think

I can pick up the garbage with these handcuffs on"

He said, "Shut up kid

Get in the back of the patrol car"

And that's what we did

Sat in the back of the patrol car

And drove to the quote, scene of the crime, unquote

*I wanna tell you about the town of Stockbridge, Massachusetts
Where this happened here*

They got three stop signs

Two police officers and one police car

The Last Gasps of Indian Summer Page 193

But when we got to the scene of the crime There was five police officers and three police cars Being the biggest crime of the last fifty years And everybody wanted to get in the newspaper story about it And they was using up all kinds of cop equipment That they had hanging around the police officer's station They was taking plaster tire tracks, foot prints Dog smellin' prints

And they took 27 eight by ten color glossy photographs With circles and arrows and a paragraph on the back of each one Explaining what each one was to be used as evidence against us Took pictures of the approach, the getaway The northwest corner, the southwest corner And that's not to mention the aerial photography After the ordeal we went back to the jail Obie said he was going to put us in the cell Said, "Kid I'm going to put you in the cell I want your wallet and your belt"

And I said, "Obie

I can understand you wanting my wallet

So I don't have any money to spend in the cell But what do you want my belt for?"

And he said, "Kid, we don't want any hangings"

I said, "Obie, did you think I was going to hang myself for littering?"

The Last Gasps of Indian Summer Page 194

Obie said he was making sure, and friends Obie was

'Cause he took out the toilet seat

*So I couldn't hit myself over the head and drown And he took out
the toilet paper*

So I couldn't bend the bars, roll out

*The roll the toilet paper out the window Slide down the roll and have
an escape*

Obie was making sure

*And it was about four or five hours later that Alice Remember Alice?
It's a song about Alice Alice came by, and with a few nasty words To
Obie on the side, bailed us out of jail*

And we went back to the church

*Had another Thanksgiving dinner that couldn't be beat And didn't
get up until the next morning When we all had to go to court*

We walked in, sat down

Obie came in

*With the 27 eight by ten color glossy pictures With the circles and
arrows*

And a paragraph on the back of each one Sat down

Man came in, said, "All rise"

We all stood up

The Last Gasps of Indian Summer Page 195

And Obie stood up

*With the 27 eight by ten color glossy pictures And the judge walked
in*

Sat down with a seeing eye dog

And he sat down, we sat down

Obie looked at the seeing-eye dog

And then at the 27 eight by ten color glossy pictures With the circles and arrows

And a paragraph on the back of each one And looked at the seeing-eye dog

And then at 27 eight by ten color glossy pictures With the circles and arrows

And a paragraph on the back of each one, and began to cry

'Cause Obie came to the realization

That it was a typical case of American blind justice And there wasn't nothing he could do about it And the judge wasn't going to look at

The 27 eight by ten color glossy pictures With the circles and arrows

And a paragraph on the back of each one Explaining what each one was

To be used as evidence against us

And we was fined 50 dollars

And had to pick up the garbage in the snow

The Last Gasps of Indian Summer Page 196

But, that's not what I came to tell you about Came to talk about the draft

They got a buildin' down New York City

It's called Whitehall Street

Where you walk in

*You get injected, inspected, detected, infected, neglected, and
selected*

*I went down to get my physical examination one day And I walked,
in I sat down*

Got good and drunk the night before

So I looked and felt my best

When I went in that mornin'

'Cause I wanted to look like the all American kid From New York City

*Man, I wanted, I wanted to feel like the allI wanted to be the all-
American kid from New York And I walked in, sat down*

I was hung down, brung down, hung up

*And all kindsa mean, nasty, ugly things And I walked in and sat
down*

And they gave me a piece of paper

Said, "Kid see the psychiatrist, room 604"

And, and I went up there, I said "Shrink I wanna kill

I mean, I wanna, I wanna kill

Kill

The Last Gasps of Indian Summer Page 197

I wanna, I wanna see

*I wanna see blood and gore and guts, and veins in my teeth Eat
dead, burnt bodies*

I mean kill

Kill, kill, kill!"

And I started jumpin' up and down yelling, "Kill, kill!"

*And he started jumpin' up and down with me And we was both
jumpin' up and down*

Yelling, "Kill, kill!"

*And the sergeant came over, pinned a medal on me Sent me down
the hall, said, "You're our boy"*

Didn't feel too good about it

Proceeded on down the hall

*Getting' more injections, inspections, detections, neglections And all
kinds of stuff that they was doin' to me At the thing there*

*And I was there for two hours, three hours, four hours I was there
for a long time*

*Going through all kinds of mean nasty ugly things And I was just
having a tough time there And they was inspecting, injecting every
single part of me And they was leaving no part untouched*

Proceeded through and I

When I finally came to the see the very last man

The Last Gasps of Indian Summer Page 198

I walked in

*Walked in, sat down after a whole big thing there And I walked up,
and said, "What do you want?"*

*He said, "Kid we only got one question Have you ever been
arrested?"*

And I proceeded to tell him the story of Alice's Restaurant Massacre

*With full orchestration and five-part harmony And stuff like that and
all the phenome...*

"Stop it right there"

And said "Kid, did you ever go to court?"

*And I proceeded to tell him the story of The 27 eight by ten color
glossy pictures With the circles and arrows*

And a paragraph on the back of each one And, "Stop it right there"

And said "Kid

*I want you to go over and sit down on that bench That says 'Group
W'*

Now kid!"

*And I, I walked over to the, to the bench there And there is, there is
Group W's where they*

The Last Gasps of Indian Summer Page 199

Where they put you

If you may not be moral enough to

To join the army

*After committing your special crime, and There was all kinds of
mean nasty, ugly lookin' people On the bench there*

Mother rapers

Father stabbers

Father rapers!

Father rapers

Sittin' right there on the bench next to me!

And, one-

*They was mean and nasty and ugly and horrible Crime-type guys
just sitting there on the bench And the meanest ugliest nastiest one*

The meanest father raper of them all

Was coming over to me

And he was mean 'n' ugly 'n' nasty 'n' horrible And all kind of things

And he sat down next to me and said

"Kid, whad'ya get?"

I said, "I didn't get nothing

I had to pay 50 dollars, and pick up the garbage"

He said, "What were you arrested for, kid?"

And I said, "Litterin'"

The Last Gasps of Indian Summer Page 200

And they all moved away from me on the bench there And the hairy eyeball, and all kinds of mean nasty things

'Til I said, "And creatin' a nuisance"

And they all came back, shook my hand

And we had a great time on the bench

Talkin' about crime, mother stabbing, father raping All kinds of groovy things that we was talking about On the bench

And everything was fine

We was smoking cigarettes and all kinds of things Until the sergeant came over

Had some paper in his hand

Held it up and said, "Kids;

This piece of paper's got 47 words, 37 sentences, 58 words we wanna know details of the crime.

Time of the crime and any other kind of thing You gotta say pertaining to and about the crime.

I want to know arresting officer's name and Any other kind of thing you gotta say."

And he talked for 45 minutes

And nobody understood a word that he said But we had fun filling out the forms

And playing with the pencils on the bench there

The Last Gasps of Indian Summer Page 201

And I filled out the massacre

With the four part harmony

And wrote it down there just like it was And everything was fine

And I put down the pencil

And I turned over the piece of paper

And, and there

There on the other side

In the middle of the other side

Away from everything else on the other side In parentheses

Capital letters

Quotated

Read the following words:

"Kid, have you rehabilitated yourself?"

I went over to the sergeant, and said

"Sergeant, you got a lot a damn gall To ask me if I've rehabilitated myself I mean I mean

I mean, I'm just, I'm sitting here on the bench I mean, I'm sitting here on the Group W bench

'Cause you wanna know if I'm moral enough To join the army, burn women, kids, houses and villages After being a litterbug

The Last Gasps of Indian Summer Page 202

He looked at me, and said, "Kid

We don't like your kind

And we're gonna send your finger prints off to Washington."

And friends, somewhere in Washington

Enshrined in some little folder

*Is a study in black and white of my finger prints And the only reason
I'm singing you this song now Is 'cause you may know somebody in
a similar situation Or you may be in a similar situation*

And if you're in a situation like that

There's only one thing you can do

Is walk in to the shrink wherever you are Just walk in, say:

"Shrink, You can get anything you want At Alice's restaurant,"

And walk out

*You know if one person, just one person does it They may think he's
really sick and they won't take him And if two people, two people do
it*

In harmony

They may think they're both faggots

And they won't take either of them

And if three people do it

The Last Gasps of Indian Summer Page 203

Three, can you imagine three people walking in?

Singin' a bar of Alice's Restaurant and walking out They may think it's an organization

And can you, can you imagine 50 people a day I said 50 people a day

Walking in, singin' a bar of Alice's Restaurant, and walking out And friends, they may think it's a movement And that's what it is

The Alice's Restaurant Anti-Massacre Movement

And all you got to do to join

Is to sing it the next time it comes around on the guitar With feelin'

So, we'll wait 'til it comes around on the guitar here And sing it when it does

Here it comes

You can get anything you want at Alice's Restaurant You can get anything you want at Alice's Restaurant Walk right in, it's around the back

Just a half a mile from the railroad track You can get anything you want at Alice's Restaurant That was horrible

If you want to end war and stuff you gotta sing loud I could put a lot ...

The Last Gasps of Indian Summer Page 204

I been singing this song now for 25 minutes I could sing it for another 25 minutes

I'm not proud

Or tired

So we'll wait 'til it comes around again and This time with four part harmony and feelin'

We're just waitin' for it to come around Is what we're doing

All right now

You can get anything you want at Alice's Restaurant Excepting Alice

You can get anything you want at Alice's Restaurant I said walk right in it's around the back Just a half a mile from the railroad track And you can get anything you want at Alice's Restaurant Da da da da da da da dum

At Alice's Restaurant

Written by Arlo Guthrie and Garry Sherman.

The events of the song begin after Thanksgiving dinner, when Arlo and Roger offer to take several months' worth of garbage from Alice and Ray's house to the town dump. After loading up a red VW microbus with the garbage, plus a number of tools, they

The Last Gasps of Indian Summer Page 205

head for the dump. Finding it closed for the holiday, they drive around and discover a pile of garbage that someone else had placed at the bottom of a short cliff. They then decide to add their trash to the accumulation.

The next morning, Arlo and Roger receive a phone call from

"Officer Obie," who asks them about the garbage. After admitting to littering, they agree to pick up the garbage and to meet him at the

police station. Loading up the microbus with their tools, they head to the police station, where they are immediately arrested. Arlo and Roger are driven to the "scene of the crime,"

where the police are collecting extensive forensic evidence amid a media circus. A few hours later, Alice bails the boys out. At the trial the next day, Officer Obie anxiously waits to show the judge his many photos of the crime, but the judge happens to be blind, using a seeing eye dog, so he simply levies a \$25 fine, orders the boys to pick up the garbage, and sets them free. They soon take the garbage to New York and place it on a barge. At the church, Arlo pursues a relationship with a beautiful Asian girl, Mari-chan.

Some days later, Arlo is called up for a physical examination related to Vietnam War draft in a surreal depiction of the bureaucracy at the New York City military induction center on Whitehall Street. He attempts to make himself unfit for military

The Last Gasps of Indian Summer Page 206

induction by acting like a homicidal maniac in front of a psychiatrist, but this gets him praise. Because of Guthrie's criminal record for littering, he is sent to wait with other convicts on the Group W bench. He is then pronounced unfit for military service when he comments on the dubiousness of considering littering to be a problem when selecting candidates for armed conflict, making the officials suspicious of "his kind" and prompting them to send his personal records to Washington, DC.

Returning to the church, Arlo finds Ray and members of the motorcycle club showing home movies of a recent race. A high Shelly enters, and Ray beats him until he reveals his stash of heroin, concealed in a mobile he has made from spare car parts.

Shelly roars off into the night on his motorcycle to his death.

Joni Mitchell's "Songs to Aging Children Come" is sung at the funeral.

Songs to Aging Children Come

Joni Mitchell

Through the windless wells of wonder

By the throbbing light machine

In a tea leaf trance or under

Orders from the King and Queen

The Last Gasps of Indian Summer Page 207

Songs to aging children come

Aging children, I am one

People hurry by so quickly

Don't they hear the melodies

In the chiming and the clicking

And the laughing harmonies?

Songs to aging children come

Aging children, I am one

Some come dark and strange like dying

Crows and ravens whistling

Lines of weeping, strings of crying

*So much said in listening
Songs to aging children come
Aging children, I am one
Does the moon play only silver
When it strums the galaxy?
Dying roses, will they will their
Perfumed rhapsodies to me?
Songs to aging children come
This is one*

Written by Joni Mitchell.

The Last Gasps of Indian Summer Page 208

The next day, Woody dies, and Arlo laments not visiting his father one last time. Ray and Alice have a hippie style wedding and celebration in the church, and a drunken Ray proposes to sell the church and start a country commune instead while blaming himself for Shelly's death. Alice and Ray see off Arlo and Mari-chan in Arlo's microbus. Ray returns inside, while Alice silently stands on the steps and looks off into the distance.

The Last Gasps of Indian Summer Page 209

019 - The Dreamers – Paris, France

The Dreamers

Matthew is an American exchange student who has come to Paris to study French. While at the Cinémathèque Française protesting the

firing of Henri Langlois, he meets the free spirited twins Théo and Isabelle. The three bond over a shared love of film. After dinner with their parents, Théo and Isabelle offer Matthew the chance to stay with them while their parents are on a trip.

Matthew accepts, considering them his first French friends.

Matthew becomes suspicious of their relationship after seeing them sleeping nude together; he soon discovers that they accept nudity and sexuality liberally. After Théo loses at a trivia game, Isabelle sentences him to masturbate to a Marlene Dietrich poster in front of them. After Matthew loses at another game, he is dared by Théo to take Isabelle's virginity in front of him.

Matthew and Isabelle then become lovers.

Summertime

Janis Joplin with Big Brother and the Holding Company

Summertime, time, time

Child, the living's easy

Fish are jumping out

The Last Gasps of Indian Summer Page 210

And the cotton, lord

Cotton's high, lord so high

Your daddy's rich

And your ma is so good-looking, baby

She's a-looking good now

Hush, baby, baby, baby, baby, baby No, no, no, no, no, no, no

Don't you cry

One of these mornings

You're gonna rise, rise up singing

You're gonna spread your wings, child

And take, take to the sky

Lord, the sky

Until that morning

Honey, n-n-nothing's going to harm ya

No, no, no no, no no, no...

Don't you cry, don't you cry, cry

Don't you cry, don't you cry, cry

Written by Leonard Cohen and Sharon Robinson.

The Last Gasps of Indian Summer Page 211

Matthew begins to accept Théo and Isabelle's sexuality and his time living with them soon becomes idyllic. The three re-enact a memorable scene from *Bande à Part* by "breaking the world record for running through the Louvre," and Matthew and Théo engage in playful arguments about Charlie Chaplin and Buster Keaton, Eric Clapton and Jimi Hendrix, as well as the subject of Maoism, which Théo fervently believes in.

During this time, Matthew begins to pursue a relationship with Isabelle, separate from Théo. Matthew and Isabelle leave the house

and go on a regular date, which she has not experienced before. Théo retaliates by inviting a companion up to his room, upsetting Isabelle. She distances herself from both Théo and Matthew, only to find them next to each other on Théo's bed when an argument between the two turns erotic. She then surprises them with a makeshift bedsheet fort and the three fall asleep in each others' arms.

The next morning, Théo and Isabelle's parents arrive home and find the sleeping trio naked in bed together. They are startled by what they find, but let them be, departing after leaving a cheque. Isabelle wakes up and discovers the cheque, realising that their parents have found them out. Wordlessly, she attaches a hose to the gas outlet and lies back down with the still-asleep Théo and Matthew, attempting to commit murder-suicide.

The Last Gasps of Indian Summer Page 212

After a few moments, however, they are awakened by a brick being hurled through the window; they discover hundreds of students rioting in the streets.

All three of them are overjoyed and proceed to join the protesters. Théo then joins a small team of protesters preparing Molotov cocktails. Matthew tries to stop Théo by kissing him and his sister, arguing against violence, but he is shunned by both Théo and Isabelle.

As Matthew walks away through the chaos, Théo takes Isabelle's hand and hurls a Molotov cocktail at a line of police. The police charge the crowd.

The Last Gasps of Indian Summer Page 213

020 - The Strawberry Statement - Blairsville, Georgia The Strawberry Statement

The film follows the radicalization of Simon, an ordinary student at a fictional urban university in San Francisco, California, which the actors refer to as "Western." Initially, Simon is indifferent to student protests going on around him.

Strawberry Fields Forever

The Beatles

Let me take you down

'Cause I'm going to Strawberry Fields

Nothing is real

And nothing to get hung about

Strawberry Fields forever

Living is easy with eyes closed

Misunderstanding all you see

It's getting hard to be someone but it all works out It doesn't matter much to me

Let me take you down

'Cause I'm going to Strawberry Fields

Nothing is real

The Last Gasps of Indian Summer Page 214

And nothing to get hung about

Strawberry Fields forever

No one I think is in my tree

I mean, it must be high or low

*That is, you can't, you know, tune in but it's all right That is, I think
it's not too bad*

Let me take you down

'Cause I'm going to Strawberry Fields

Nothing is real

And nothing to get hung about

Strawberry Fields forever

Always, no, sometimes think it's me

But you know I know when it's a dream

I think I know, I mean a ... yes

But it's all wrong

That is, I think I disagree

Let me take you down

'Cause I'm going to Strawberry Fields

Nothing is real

And nothing to get hung about

Strawberry Fields forever

The Last Gasps of Indian Summer Page 215

Strawberry Fields forever

Strawberry Fields forever

Written by Paul McCartney and John Lennon.

Accidentally walking in while his roommate is having casual sex with another student, Simon protests to the roommate their time should be devoted to study so they can get good jobs and earn money. Coming back clothed, the female student refuses setting another date with the roommate because she'll be busy protesting. She explains the university plans to construct a gymnasium in an African-American neighborhood, causing conflict with the local African-American population. She describes how students plan to occupy a university building in protest.

Simon later sees fellow student Linda and experiences love at first sight. He takes advantage of his position as photographer for the college newspaper to photograph her. Following Linda into the university building as the students are taking over, he joins the protest. Linda approaches Simon as he fools around in the bathroom, then asks him to help her rob a grocery store so the strikers can eat.

In a later student protest, Simon is arrested. He confesses to Linda he is not a radical like her, and does not want to "blow

The Last Gasps of Indian Summer Page 216

up the college building" after going all out in high school to be admitted to the college in the first place. Linda later avers she can't date someone not equally dedicated to the movement.

Nevertheless, she announces temporarily leaving college to decide for sure.

In the shower, a right wing jock; George, beats up Simon, who decides to take advantage of the situation and use his injuries from the incident to falsely claim police brutality. Gaining attention, a friend tells him "a white version of page 43" of Simon's National Geographic is in the next room. This turns out to be an attractive young woman. Seeing his injured lip, she puts his hands on her right breast and asks if it feels better now. She then takes off her sweater, telling Simon "Did you know Lenin loved women with big breasts?" After quick flashes of her breasts, Simon confirms liking them, but asks her if she saw

"The Graduate." Replying no, she takes him between some filing cabinets and takes off his belt. To her surprise, Simon does not want people to see whatever it was she planned to do with him.

Asking her if she would at least lock the door, she unconvincingly confirms she has and immediately opens some filing cabinets to conceal them from the crowd. Simon is worried, but she promises him no one will know. She then says she will give him something a "hero" like him deserves, ducks

The Last Gasps of Indian Summer Page 217

down and gives him an off screen blowjob, zooming up on Che Guevara's famous poster staring in the air in its implacable expression.

After Linda returns, she announces her decision to be with Simon. They spend the rest of that day together – and, implicitly, the night. The following day, they make out in a park when a group of African-Americans approaches them. The supposedly anti-racist white rebels fear for their lives. One African-American drops Simon's camera to the ground and stomps it, but the group then leaves. A furious Simon meets the strikers, saying those they help are no different than the cops and the establishment, questioning why they should help those who disrespect and threaten him.

Simon re-thinks his comparison, after visiting George the jock, now a leftist, in the hospital, where he is in traction with his leg in a cast after right wing jocks beat him up while cops watched. Simon goes to warn the dean's secretary to call off construction of the gymnasium or risk violence. A group of African American students then show up, proving Simon's previous generalization was wrong.

Eventually, the city police and the National Guard with bayoneted rifles arrive and crush the university building

The Last Gasps of Indian Summer Page 218

takeover using tear gas. With the strikers choking, the police and guardsmen pull haul the demonstrators from the building, beating them with batons.

With Linda being carried away kicking and screaming, Simon takes on a group of police all by himself and segments of his happier times in college flash before the viewers' eyes.

Stoney End

Laura Nyro

I was born from love

and my poor mother worked the mines

I was raised on the good book Jesus

Till I read between the lines

Now I don't believe I wanna see the morning

Going down the stoney end

I never wanted to go down the stoney end Mama, let me start all over

Cradle me, mama, cradle me again

I can still remember him

with love light in his eyes

But the light flickered out and parted

The Last Gasps of Indian Summer Page 219

As the sun began to rise

Now I don't believe I wanna see the morning

Going down the stoney end

I never wanted to go down the stoney end Mama, let me start all over

Cradle me, mama, cradle me again

Never mind the forecast

'Cause the sky has lost control

'Cause the fury and broken thunder's

Come to match my raging soul

Now I don't believe I wanna see the morning.

Going down the stoney end

I never wanted to go down the stoney end Mama, let me start all over

Cradle me, mama, cradle me

Going down the stoney end

I never wanted to go down the stoney end Mama, let me start all over

Cradle me, mama, cradle me again

Written by Laura Nyro.

The Last Gasps of Indian Summer Page 220

The Last Gasps of Indian Summer Page 221

021 - Woodstock - Bethel, New York

Saturday, August 16, 1969

White Rabbit

Jefferson Airplane

One pill makes you larger

And one pill makes you small

And the ones that mother gives you

Don't do anything at all

Go ask Alice

When she's ten feet tall

And if you go chasing rabbits

And you know you're going to fall

Tell 'em a hookah-smoking caterpillar

Has given you the call

Call Alice

When she was just small

When the men on the chessboard

Get up and tell you where to go

*And you've just had some kind of mushroom And your mind is
moving low*

Go ask Alice

The Last Gasps of Indian Summer Page 222

I think she'll know

When logic and proportion

Have fallen sloppy dead

*And the White Knight is talking backwards And the Red Queen's off
with her head*

Remember what the door mouse said

Feed your head

Feed your head

Written by Grace Wing Slick.

Country Joe and the Fish

Fish Cheer

Gimme an F ...

Gimme a U ...

Gimme a C ...

Gimme a K ...

What's that spell?

What's that spell?

What's that spell?

The Last Gasps of Indian Summer Page 223

What's that spell?

What's that spell?

Yeah, c'mon on all you big strong men

Uncle Sam needs your help again

He's got himself in a terrible jam

Way down yonder in Vietnam

So put down your books and pick up a gun We're gonna have a whole lot of fun

And it's 1, 2, 3, what're we fighting for?

Don't ask me, I don't give a damn

Next stop is Vietnam

And it's 5, 6, 7, open up the pearly gates Well there ain't no time to wonder why

Whoopee! We're all gonna die

Well c'mon generals, let's move fast

Your big chance has come at last

Gotta go out and get those Reds

The only good Commie is one who's dead

*And you know that peace can only be won When we've blown 'em
all to kingdom come*

And it's 1, 2, 3, what're we fighting for?

The Last Gasps of Indian Summer Page 224

Don't ask me, I don't give a damn

Next stop is Vietnam

*And it's 5, 6, 7, open up the pearly gates Well there ain't no time to
wonder why*

Whoopee! We're all gonna die

Well c'mon on Wall Street

Don't be slow

Why this is war a-go-go

There's plenty good money to be made

*By supplyin' the Army with the tools of the trade Just hope and pray
that if we drop the bomb They drop it on-the Vietcong*

And it's 1, 2, 3, what're we fighting for?

Don't ask me, I don't give a damn

Next stop is Vietnam

And it's 5, 6, 7, open up the pearly gates Well there ain't no time to wonder why

Whoopee! We're all gonna die

Well c'mon mothers throughout this land Pack your boys off to Vietnam

C'mon pops, don't hesitate

Send 'em off before it's too late

The Last Gasps of Indian Summer Page 225

Be the first one on your block

to have your boy come home in a box

And it's 1, 2, 3, what're we fighting for?

Don't ask me, I don't give a damn

Next stop is Vietnam

And it's 5, 6, 7, open up the pearly gates Well there ain't no time to wonder why

Whoopee! We're all gonna die

Written by Country Joe McDonald.

Theme For An Imaginary Western

Mountain

When the wagons leave the city

For the forest and further on

Painted wagons of the morning

Dusty roads where they have gone

*Sometimes travelin' through the darkness At the summer comin'
home*

Foreign faces by the wayside

Looked as if they hadn't known

The Last Gasps of Indian Summer Page 226

Oh, the sand was in their eye

And the desert that's dry

In the country town

Where the map was found

Oh, the dancing and the singing

Oh, the music when they play

Oh, the fire that they saw there

On the grave of no return

Sometimes they found it

Sometimes they kept it

Often lost it on the way

Pawnee shadow to possess him

Sometimes ride inside of day

Oh, the sand was in their eye

And the desert that's dry

In the country town

Where the map was found

Oh, the sand was in their eye

And the desert that's dry

In the country town

Where the life was found

The Last Gasps of Indian Summer Page 227

Written by Jack Bruce and Peter Constantine Brown.

For Yasgur's Farm

Mountain

Who am I but you and the sun

A sad reflection in everyone

Was it me who let you walk away?

Were you the one

Or is it we're the same

What are we in time going by

The simple story of a younger life

Happy dreams and somehow through the day We haven't come so far to lose our way

Look at me, I believe it's true

You're a part of me, I'm a part of you

Love is only what we come to know

The waking, breathing and all with you

The Last Gasps of Indian Summer Page 228

A crystal passing reflected in our eyes Eclipsing all the jealousy and lies

Look at me, can't you see it's true

You're a part of me, I'm a part of you

Quiet as the voices in a dream

Without two shadows the things I've seen Remember the evening I let you walk away Were you the one

Or is it we're the same

Look at me, I believe it's true

You're a part of me, I'm a part of you

Written by Felix Pappalardi, Gail Collins, Gary Ship, David Rea, George Gardos, and Laurence Laing.

Woodstock is a 1970 American documentary film of the watershed counterculture Woodstock Festival which took place in August 1969 near Bethel, New York.

The film was directed by Michael Wadleigh. Seven editors are credited, including Thelma Schoonmaker, Martin Scorsese, and Wadleigh. Woodstock was a great commercial and critical success.

It received the Academy Award for Best Documentary Feature.

The Last Gasps of Indian Summer Page 229

Schoonmaker was nominated for the Academy Award for Best Film Editing, a rare distinction for a documentary. Dan Wallin and L.

A. Johnson were nominated for the Academy Award for Best Sound.

The film was screened at the 1970 Cannes Film Festival, but was not entered into the main competition.

The 1970 theatrical release of the film ran 185 minutes. A director's cut spanning 224 minutes was released in 1994. Both cuts take liberties with the timeline of the festival. However, the opening and closing acts are the same in the film as they appeared on stage; Richie Havens opens the show and Jimi Hendrix closes it.

In 1996, the film was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant".

An expanded 40th Anniversary Edition of Woodstock, released on June 9, 2009, in Blu-ray and DVD formats, features additional performances not before seen in the film, and it includes lengthened versions of existing performances, such as Creedence Clearwater Revival.

Artists

Crosby, Stills and Nash - "Long Time Gone"

The Last Gasps of Indian Summer Page 230

Canned Heat - "Going Up the Country"

Crosby, Stills and Nash - "Wooden Ships"

Richie Havens - "Handsome Johnny," "Freedom" / "Sometimes I Feel Like a Motherless Child"

Canned Heat - "A Change Is Gonna Come"

Joan Baez - "Joe Hill," "Swing Low Sweet Chariot"

The Who - "We're Not Gonna Take It," "See Me, Feel Me,"

"Summertime Blues"

Joe Cocker and the Grease Band - "With a Little Help from My Friends"

Audience - "Crowd Rain Chant"

Country Joe and the Fish - "Rock and Soul Music"

Arlo Guthrie - "Coming Into Los Angeles"

Crosby, Stills and Nash - "Suite: Judy Blue Eyes"

Ten Years After - "I'm Going Home"

Jefferson Airplane - "Saturday Afternoon," "Won't You Try,"

"Uncle Sam's Blues"

John Sebastian - "Younger Generation"

The Last Gasps of Indian Summer Page 231

Country Joe McDonald - "FISH Cheer," "Feel-Like-I'm-Fixing-to-Die-Rag"

Santana - "Soul Sacrifice"

Janis Joplin - "Work Me, Lord"

Jimi Hendrix - "Voodoo Child (Slight Return)," "The Star-Spangled Banner," "Purple Haze," "Woodstock Improvisation,"

"Villanova Junction"

Crosby, Stills, Nash and Young - "Woodstock," "Find the Cost of Freedom"

Artists omitted

Sweetwater, Incredible String Band, Bert Sommer, Tim Hardin, Ravi Shankar, Melanie, Quill, Keef Hartley, Mountain, Grateful Dead.

The Last Gasps of Indian Summer Page 232

022 - Camelot – Camelot, England, UK

Camelot

As King Arthur prepares for battle against his former friend, Sir Lancelot, he reflects on the sad circumstances which have led him to this situation.

Camelot

Richard Burton

It's true!

It's true!

The Crown has made it clear

*The climate must be perfect all the year A law was made a distant
moon ago here*

July and August cannot be too hot

And there's a legal limit to the snow here In Camelot

The winter is forbidden till December

And exits March the second on the dot

By order, summer lingers through September In Camelot

Camelot

The Last Gasps of Indian Summer Page 233

Camelot

I know it sounds a bit bizarre,

But in Camelot,

Camelot

That's how conditions are

*The rain may never fall till after sundown By eight, the morning fog
must disappear In short there's simply not*

A more congenial spot

For happily-ever-aftering

Than here in Camelot

Camelot

Camelot

I know it gives a person pause

But in Camelot

Camelot

Those are the legal laws

*The snow may never slush upon the hillside
By nine PM the moonlight must appear*

In short, there's simply not

A more congenial spot

For happily-ever-aftering than here

The Last Gasps of Indian Summer Page 234

In Camelot

Written by Alan Jay Lerner and Frederick Loewe.

He recalls the night of his marriage to Guenevere. It is an arranged marriage, and he is afraid of what lies ahead ("I Wonder What the King is Doing Tonight"). Guenevere herself is worried about marrying a man she has never met and longs for the romantic life of a fought over maiden ("The Simple Joys of Maidenhood"). They converse, and as she does not know his true identity, she fantasizes about escaping with him. Arthur tells her what a wonderful place his kingdom is ("Camelot"). She finds herself drawn to him, but they are interrupted by his men and her entourage. Arthur's identity is revealed, and Guenevere gladly goes with him to be married.

Four years later, Arthur explores with Guenevere his idea for a Round Table that would seat all the noble knights of the realm, reflecting not only a type of democratic ideal, but also the political unification of England. Inspired by Arthur's ideas, the French Knight

Lancelot makes his way to England with his squire Dap, boasting of his superior virtues ("C'est Moi").

Lancelot's prowess impresses Arthur, and they become friends; however, many of the knights instantly despise Lancelot for his self-righteousness and boastfulness. Back in Camelot, Guinevere

The Last Gasps of Indian Summer Page 235

and the women frolic and gather flowers to celebrate the coming of spring ("The Lusty Month of May").

Guenevere, who initially dislikes Lancelot, incites three of the best knights to challenge him to a joust ("Then You May Take Me To The Fair"). Arthur ponders how distant Guenevere has become ("How to Handle a Woman"). Guenevere's plan goes awry as Lancelot easily defeats all three, critically wounding Sir Dinadan. A horrified Lancelot pleads for Sir Dinadan to live, and as he lays hands on him, Dinadan miraculously recovers.

Guenevere is so overwhelmed and humbled that her feelings for Lancelot begin to change. Despite his vows of celibacy, Lancelot falls in love with Guenevere.

Guinevere and Lancelot meet in secret to discuss their future.

Lancelot vows that he should leave and never come back, but finds it impossible to consider leaving Guenevere ("If Ever I Would Leave You"). Arthur decides to rise above the scandal.

Mordred, Arthur's illegitimate son, arrives at Camelot determined to bring down the fellowship of the Round Table by stirring up trouble. All this takes its toll on Arthur's disposition, and Guenevere tries to cheer him up ("What Do the Simple Folk Do?") despite her conflicted emotions.

The Last Gasps of Indian Summer Page 236

Mordred persuades Arthur to stay out hunting all night as a test, knowing that Lancelot will visit Guenevere in her bedchamber. Lancelot and Guenevere sing of their forbidden love and how wrong it has all gone ("I Loved You Once In Silence").

Mordred and several knights catch the lovers together. Lancelot escapes, but Guenevere is arrested. Thanks to Arthur's new civil court and trial by jury, she is sentenced to die by burning at the stake. Bound by his own law, Arthur cannot spare her.

Preparations are made for Guenevere's burning ("Guenevere"), but Lancelot rescues her at the last minute, much to Arthur's relief.

Guenevere

Richard Burton

Guenevere, Guenevere

Who will save Guenevere?

Oh, they found Guenevere

With her bold cavalier

And as swords rang through the hall

Lance escaped them, one and all

On a day dark and drear

Came to trial Guenevere

The Last Gasps of Indian Summer Page 237

Ruled the jury for her shame

She be sentenced to the flame

*Early dawn was the time
She would pay for her crime
Or would Lancelot reappear
Come and rescue Guenevere?
I'll wager the king himself
is hoping he will return
Why would he have chosen five AM
for the queen to burn?
When the world is black and gray,
what time would be more ideal
For Lancelot to steal Guenevere?
As the dawn filled the sky
On the day she would die
There was wonder far and near
Would the king burn Guenevere?
Then suddenly earth and sky
were dazed by a pounding roar
And suddenly through the dawn
an army began to pour*

*And lo, ahead the army,
holding aloft his spear
Came Lancelot to save his dear Guenevere
By the score fell the dead
As the sky turned to red
Countless numbers felt his spear
As he rescued Guenevere
In that dawn, in that gloom
More than love met its doom
In the dying candle's gleam
Came the sundown of a dream
Guenevere, Guenevere
In that dim, mournful year
Saw the men she held most dear
Go to war for Guenevere
Guenevere, Guenevere
Guenevere, Guenevere
Saw the men she held most dear
Go to war for Guenevere
Guenevere, Guenevere, Guenevere*

The Last Gasps of Indian Summer Page 239

Written by Alan Jay Lerner and Frederick Loewe.

On the battlefield, Arthur receives a surprise visit from Lancelot and Guenevere, at the edge of the woods, where she has taken residence at a convent. The three share an emotional farewell.

Prior to the battle, Arthur stumbles across a young boy named Tom, who espouses his commitment to Arthur's original ideal of

"Not might 'makes' right, but might 'for' right." Arthur realizes that, although most of his plans have fallen through, the ideals of Camelot live on in this simple boy. He knights Tom and gives him his orders. Run behind the lines and survive the battle, so that he can tell future generations about the legend of Camelot. Watching Tom leave, Arthur regains his hope for the future ("Camelot (reprise)").

The Last Gasps of Indian Summer Page 240

023 - Psych-Out – San Francisco, California Psych-Out

Jenny is a deaf runaway who arrives in San Francisco's Haight-Ashbury district searching for her brother Steve. She encounters Stoney and his hippie band Mumblin' Jim in a coffee shop. The boys hide her from the police and help her look for her brother.

The band is approached by a promoter who arranges for them to perform at a venue called the Ballroom.

Sunshine of Your Love

Cream

It's getting near dawn

When lights close their tired eyes

I'll soon be with you, my love

Give you my dawn surprise

I'll be with you, darling, soon

I'll be with you when the stars start falling I've been waiting so long

To be where I'm going

In the sunshine of your love

I'm with you, my love

The light's shining through on you

The Last Gasps of Indian Summer Page 241

Yes, I'm with you, my love

It's the morning and just we two

I'll stay with you, darling, now

I'll stay with you 'til my seas are dried up

I've been waiting so long

To be where I'm going

In the sunshine of your love

I'm with you, my love

The light's shining through on you

Yes, I'm with you, my love

It's the morning and just we two

I'll stay with you, darling, now

I'll stay with you 'til my seas are dried up

I've been waiting so long

I've been waiting so long

I've been waiting so long

To be where I'm going

In the sunshine of your love

Written by Eric Clapton, Jack Bruce, Asher Symon, and Peter Brown.

The Last Gasps of Indian Summer Page 242

Artist Warren, who designs the psychedelic posters advertising the band, freaks out badly in his gallery. While helping him, Jenny notices a large sculpture resembling abstract flames in a corner and recognizes it as her brother's work. The gallery owner says the artist is known as "The Seeker," an itinerant preacher. Ex-band member Dave may know The Seeker's current whereabouts. Dave's information leads the gang to a junkyard, where Jenny recognizes her brother's car. A group of thugs who frequent the junkyard accost the group and threaten to rape Jenny. Violence ensues, and the group barely escape with their lives.

In Stoney's crowded home, everyday hippie life is less than ideal. The residents are all involved in contemplation, sex, sleeping, dancing or decorating, but with little cleaning or maintenance. Jenny tries to wash the mountain of dishes in the kitchen and finds that the plumbing is broken. Frustrated, she goes for a walk. Stoney goes to find her and ends up at the art gallery, where he hears breaking

glass and slips inside. Steve, A/K/A - The Seeker, has returned to the art gallery to pick up his sculpture.

Summertime Blues

Blue Cheer

The Last Gasps of Indian Summer Page 243

Lord, I got to raise a fuss,

Lord, I got to raise a holler

About workin' all summer

just to try and earn a dollar

Well, Lord, I tried to call my baby,

I tried to get a date

Sometimes I wonder what I'm a-gonna do

Lord, there ain't no cure

for the summertime blues

Well, my mom and papa told me,

"Son, you gotta make some money"

"Well, if you wanna use the car

to go riding next Sunday"

Oh, Lord, I didn't go to work,

I told the boss I was sick,

He said doot doo, dooda doot doo
Sometimes I wonder what I'm a-gonna do
Lord, there ain't no cure for the summertime blues
I've got to take three weeks,
I've got to have a fun vacation
I've got to take my problem

The Last Gasps of Indian Summer Page 244

to the United Nations
I done told my congressman and he said quote,
"Dig this, boy. I'd like to help you son, but you're too young to vote."
Sometimes I wonder what I'm a-gonna do
Lord, there ain't no cure
for the summertime blues
I've got to take three weeks,
I've got to have a fun vacation
I've got to take my problem
to the United Nations
I done told my congressman and he said quote,
"Dig this, boy. I'd like to help you son, but you're too young to vote."
Sometimes I wonder what I'm a-gonna do

Lord, there ain't no cure

for the summertime blues

Whoa. No.

There ain't no cure

Written by Eddie Cochran and Jerry Capeheart.

The Last Gasps of Indian Summer Page 245

Steve is glad that Jenny is looking for him, but says he is on drugs and wants to be sober when they meet. He tells Stoney that Jenny's deafness is the result of trauma caused by their abusive mother.

The performance at the Ballroom is a success. The Seeker shows up, hoping to see Jenny, but the junkyard thugs chase him back to his home. At an after show party, Dave offers Jenny a glass of orange juice spiked with STP. Stoney charges in and angrily shouts at Jenny. Heartbroken, Jenny accepts Dave's glass of fruit juice and drinks nearly all of it. Jenny again explains her search for Steve, and Dave pulls a note from his pocket containing an address and the words "God is in the flame." Jenny runs out and takes a streetcar to the address, with Stoney and Dave, now tripping, close behind.

Pursued by the junkyard thugs back to his home, Steve lights a fire inside his shrine. Jenny arrives just in time to see him standing in the middle of the flames, absorbed in prayer; he sees her, but merely smiles and waves. In her grief and confusion, she runs up to the roof, hallucinating wildly, ending up at the middle of the Golden Gate Bridge with cars coming at her from both directions. She holds her hands over her ears, and Dave and Stoney find her. Dave shoves her out of the way of an oncoming car and is struck and killed. As he dies, he murmurs

The Last Gasps of Indian Summer Page 246

that he hopes this, too, will be a good trip. Sickened and angry, Jenny tries to leave, but Stoney embraces her. The film ends with the two holding each other and crying.

The Last Gasps of Indian Summer Page 247

024 - The Love Bug – Plymouth, New Hampshire The Love Bug

Race car driver Jim Douglas has been reduced to competing in demolition derby races against drivers half his age. Jim lives in an old fire house overlooking San Francisco Bay with his friend Tennessee Steinmetz, a claimant of Buddhist spiritual enlightenment. Tennessee is also an auto mechanic and sculptor who uses old car parts. At an upmarket European car showroom, Jim meets mechanic/sales assistant Carole Bennett, and the dealership's British owner, Peter Thorndyke, who abuses a white Volkswagen Beetle which had been returned to the showroom that morning. Lacking money, Jim leaves Thorndyke's showroom, but the Beetle follows him home. After a police run in on charges of grand theft, Jim agrees to lease-purchase the little car.

At first, Jim does not take kindly to the Beetle's reluctance to take the freeway and later pairing him with Carole, and suspects Thorndyke has conned him with a faulty car. However, Tennessee believes the car has a mind of its own, and befriends it, naming it "Herbie."

Dreams

Fleetwood Mac

The Last Gasps of Indian Summer Page 248

Now here you go again, you say you want your freedom Well, who am I to keep you down?

*It's only right that you should play the way you feel it But listen
carefully to the sound of your loneliness Like a heartbeat drives you
mad*

In the stillness of remembering what you had And what you lost

And what you had

And what you lost

*Oh, thunder only happens when it's raining Players only love you
when they're playing Say, women, they will come and they will go
When the rain washes you clean, you'll know You'll know*

*Now here I go again, I see the crystal visions I keep my visions to
myself*

*It's only me who wants to wrap around your dreams And have you
any dreams you'd like to sell?*

Dreams of loneliness

Like a heartbeat drives you mad

In the stillness of remembering what you had And what you lost

And what you had

The Last Gasps of Indian Summer Page 249

Oh, what you lost

Thunder only happens when it's raining

*Players only love you when they're playing Women, they will come
and they will go*

When the rain washes you clean, you'll know

*Oh, thunder only happens when it's raining
Players only love you when they're playing
Say, women, they will come and they will go
When the rain washes you clean, you'll know
You'll know*

You will know

Oh, you'll know

Written by Stephanie Nicks.

Jim prepares Herbie for racing, and to the astonishment of Thorndyke, Herbie wins his first race. Jim and Herbie then defeat Thorndyke himself in a race at Riverside Raceway, giving Jim full ownership of Herbie, and go on a winning streak, leaving Thorndyke frustrated as to how Jim and Herbie are achieving their success. Thorndyke infiltrates Tennessee's garage the night before their next race whilst Jim and Carol are on a date, and sabotages Herbie by pouring Irish coffee into the

The Last Gasps of Indian Summer Page 250

gas tank, causing Herbie to fail to finish the race the following day. A disgusted Jim, with his eyes now on the upcoming El Dorado road race, decides to switch Herbie for a brand new Lamborghini 400 GT, much to Carole, who quit her job in Thorndyke's showroom in protest, and Tennessee's anger.

Jealous and upset at Jim's treatment, Herbie damages the Lamborghini and runs away. Depressed, he allows himself to be captured by Thorndyke, only to flee when the latter orders his men to tear him apart.

Finally realizing that Herbie is alive, Jim follows Herbie as he leaves a trail of damage through the city. He finds Herbie trying to throw himself off the Golden Gate Bridge. Jim risks his life to stop Herbie, and they make amends. At the police station, Tang Wu, a Chinese-American businessman whose store had been damaged by Herbie,

offers to drop the damage charges in exchange for ownership of Herbie after revealing himself to be a racing fan. Jim and Tennessee accept Wu's offer, provided they drive Herbie in the El Dorado, Wu agreeing to sell Herbie back to Jim for a dollar should they win.

The El Dorado, a two day, out and back open road race, runs through the Sierra Nevada mountains from Yosemite Valley to Virginia City and back. On the first leg, Thorndyke and his co-driver Havershaw carry out a series of dirty tricks against

The Last Gasps of Indian Summer Page 251

Herbie. As a result of Thorndyke's shenanigans, Jim, with Carole and Tennessee as co-drivers, limps home last with Herbie missing two wheels and having to use a wagon wheel to get to the line.

During overnight repairs, Herbie refuses to restart, and Wu reveals that he also made an agreement with Thorndyke over ownership of Herbie should they lose. After Thorndyke attempts to tow Herbie away and assaults Jim, Herbie restarts, chasing a frightened Thorndyke off.

The following day, Herbie starts the second leg last, but thanks to some ingenious shortcuts, they are able to make up for lost time. Approaching the finish, Herbie succumbs to metal fatigue and breaks in two, his back half, carrying Tennessee and the engine, crossing the line just ahead of Thorndyke, while the front, carrying Jim and Carole, rolls over the line just behind, meaning Herbie takes both first and third places. As part of the agreement over Herbie, Wu takes over Thorndyke's car dealership, hires Tennessee as his assistant and demotes Thorndyke and Havershaw to the mechanics' shop. Re-welded back into shape, Herbie chauffeurs the newlywed Jim and Carole away on their honeymoon.

Luckie

Laura Nyro

The Last Gasps of Indian Summer Page 252

Yes, I'm ready, so come on, Luckie.

Well, there's an avenue of Devil

who believe in stone.

You can meet the captain

at the dead-end zone.

*What Devil doesn't know is that Devil can't stay, doesn't know he's
seen his day.*

Oh, Luckie's taking over and his clover shows.

*Devil can't get out of hand cause Luckie's taking over and what
Luckie says goes.*

Dig them potatoes if you've

*never dug your girl before, poor little Devil, He's a backseat man to
Luckie forever more.*

Yes, I'm ready, so come on, Luckie,

Luckie inside of me, inside of my mind, inside of my mind.

*Don't go falling for Naughty. Don't go falling for Naughty, he's a
dragon with his double bite.*

Sure can do his shortchanging out of sight.

An artist of a sort but a little bit short of luck, this lucky night.

Oh, Luckie's taking over and his clover shows.

*Devil can't get out of hand cause Luckie's taking over and what
Luckie says goes.*

The Last Gasps of Indian Summer Page 253

Dig them potatoes if you've

*never dug your girl before, poor little Naughty, He's a backseat man
to Luckie forever,*

a backseat man to Luckie forever more,

hey, hey, hey.

It's a real good day to go get Luckie,

go get Luckie.

I'm gonna go get Luckie,

I'm gonna go get Luckie.

I'm gonna go get, I'm gonna go get,

you gotta go, get on down and get away.

You gotta go, get on down and get away.

You gotta go, get on down and get away.

*You gotta go, get on down and get away from you, hey hey, from
you, yes,*

Yes, I'm ready,

yes, I'm ready,

ready for Luckie.

Written by Laura Nyro.

The Last Gasps of Indian Summer Page 254

025 - Help – Saint Ives, England, UK

Help

An eastern cult, something like the Thuggee cult, is about to sacrifice a woman to their goddess, Kaili. They notice that she is not wearing the sacrificial ring. Instead, Ringo Starr, drummer of the Beatles, has the ring, sent to him by the intended victim, who is a fan of the Beatles. Determined to retrieve the ring and sacrifice the girl, the chief priest, Clang, several cult members, and high priestess Ahme leave for London. After failed attempts to steal the ring without Ringo noticing, they confront him in an Indian restaurant. Ringo learns that he will be the next sacrifice if he does not give up the ring. However, the ring is stuck on his finger and he cannot take it off.

Help!

The Beatles

Help! I need somebody

Help! Not just anybody

Help! You know I need someone

Help!

The Last Gasps of Indian Summer Page 255

*When I was younger, so much younger than today I never needed
anybody's help in any way But now these days are gone and I'm not
so self assured Now I find I've changed my mind, I've opened up the
doors*

Help me if you can, I'm feeling down

And I do appreciate you being 'round

Help me get my feet back on the ground

Won't you please, please help me?

*And now my life has changed in oh so many ways My independence
seems to vanish in the haze But every now and then I feel so
insecure I know that I just need you like I've never done before*

Help me if you can, I'm feeling down

And I do appreciate you being 'round

Help me get my feet back on the ground

Won't you please, please help me?

*When I was younger, so much younger than today I never needed
anybody's help in any way But now these days are gone, I'm not so
self assured Now I find I've changed my mind, I've opened up the
doors*

The Last Gasps of Indian Summer Page 256

Help me if you can, I'm feeling down

And I do appreciate you being 'round

Help me get my feet back on the ground

Won't you please, please help me?

Help me, help me, oh

Written by Paul McCartney and John Lennon .

The Beatles are chased around London by members of the cult.

After a jeweler fails to cut the ring off, the band resorts to the bumbling efforts of Professor Foot, a mad scientist and his assistant Algernon. When his equipment has no effect on the ring, the scientist decides that he must somehow acquire it.

Ahme comes to the Beatles' rescue and tries to shrink Ringo's finger to get the ring off with ease, but the cult and the scientists ambush the band's home, causing Ahme to drop the syringe in shock, shrinking Paul instead.

The band runs to the Austrian Alps and narrowly escapes a trap there, thanks to Ahme, who is secretly aiding the Beatles. To stay safe, they ask for protection from Scotland Yard. They are hidden in Buckingham Palace, narrowly avoiding capture by the scientist. Later at a pub, Clang sets a trap for Ringo involving a trap door and a tiger.

The Last Gasps of Indian Summer Page 257

Then they flee to the Bahamas, followed by the police officers, the scientist, and the cult members. After Ringo is nearly captured, the police have the other Beatles pose as him in order to ensnare the cult members. Despite their best efforts, however, the scientist catches Ringo and hides him aboard a boat where he intends to cut off his finger to get the ring. Ahme rescues Ringo by giving the scientist a shrinking solution in exchange. The two of them dive into the ocean to escape, but Ringo cannot swim, and they are both captured by Clang and his followers.

In the end, when Ringo is about to be sacrificed on the beach, the ring suddenly comes off. He puts the ring on Clang's finger, who is then chased by his own cult as the song "Help!" plays.

The Last Gasps of Indian Summer Page 258

026 - My Fair Lady – Whatley Manor, England, UK

My Fair Lady

Act I

In Edwardian London, Eliza Doolittle is a flower girl with a thick Cockney accent. The noted phonetician Professor Henry Higgins encounters Eliza at Covent Garden and laments the vulgarity of her dialect ("Why Can't the English?"). Higgins also meets Colonel Pickering, another linguist, and invites him to stay as his houseguest. Eliza and her friends wonder what it would be like to live a comfortable life ("Wouldn't It Be Lovely?").

Eliza's father, Alfred P. Doolittle, stops by the next morning searching for money for a drink ("With a Little Bit of Luck").

Soon after, Eliza comes to Higgins's house, seeking elocution lessons so that she can get a job as an assistant in a florist's shop. Higgins wagers Pickering that, within six months, by teaching Eliza to speak properly, he will enable her to pass for a proper lady.

Eliza becomes part of Higgins's household. Though Higgins sees himself as a kindhearted man who merely cannot get along with women ("I'm an Ordinary Man"), to others he appears self-

The Last Gasps of Indian Summer Page 259

absorbed. Eliza endures Higgins's tyrannical speech tutoring.

Frustrated, she dreams of different ways to kill him ("Just You Wait"). Higgins's servants lament the stressful atmosphere ("The Servants' Chorus").

Just as Higgins is about to give up on her, Eliza suddenly recites one of her diction exercises in perfect upper class style ("The Rain in Spain"). Though Mrs Pearce, the housekeeper, insists that Eliza go to

bed, she declares she is too excited to sleep ("I Could Have Danced All Night").

For her first public tryout, Higgins takes Eliza to his mother's box at Ascot Racecourse ("Ascot Gavotte"). Though Eliza shocks everyone when she forgets herself while watching a race and reverts to foul language, she does capture the heart of Freddy Eynsford-Hill. Freddy calls on Eliza that evening, and he declares that he will wait for her in the street outside Higgins' house ("On the Street Where You Live").

On the Street Where You Live

Freddy Eynsford-Hill

*I have often walked down this street before
But the pavement always stayed beneath my feet before
All at once am I several stories high*

The Last Gasps of Indian Summer Page 260

Knowing I'm on the street where you live

Are there lilac trees in the heart of town?

Can you hear a lark in any other part of town?

Does enchantment pour out of every door?

No, it's just on the street where you live

And oh, the towering feeling

Just to know somehow you are near

The overpowering feeling

That any second you may suddenly appear

People stop and stare, they don't bother me For there's nowhere else on earth

That I would rather be

Let the time go by, I won't care if I

Can be here on the street where you live

People stop and stare, they don't bother me For there's nowhere else on earth

That I would rather be

Let the time go by, I won't care if I

Can be here on the street where you live Can be here on the street where you live Can be here on the street where you live

The Last Gasps of Indian Summer Page 261

Written by Alan Jay Lerner and Frederick Loewe.

Eliza's final test requires her to pass as a lady at the Embassy Ball. After more weeks of preparation, she is ready. ("Eliza's Entrance"). All the ladies and gentlemen at the ball admire her, and the Queen of Transylvania invites her to dance with the prince ("Embassy Waltz"). A Hungarian phonetician, Zoltan Karpathy, attempts to discover Eliza's origins. Higgins allows Karpathy to dance with Eliza.

Act II

The ball is a success; Karpathy has declared Eliza to be a Hungarian princess. Pickering and Higgins revel in their triumph ("You Did It"), failing to pay attention to Eliza. Eliza is insulted at receiving no credit for her success, packing up and leaving the Higgins house. As she leaves she finds Freddy, who begins to tell her how much he loves

her, but she tells him that she has heard enough words; if he really loves her, he should show it ("Show Me").

Eliza and Freddy return to Covent Garden but she finds she no longer feels at home there. Her father is there as well, and he tells her that he has received a surprise bequest from an American millionaire, which has raised him to middle class

The Last Gasps of Indian Summer Page 262

respectability, and now must marry his lover. Doolittle and his friends have one last spree before the wedding ("Get Me to the Church on Time").

Higgins awakens the next morning. He finds himself out of sorts without Eliza. He wonders why she left after the triumph at the ball and concludes that men, especially himself, are far superior to women ("A Hymn to Him"). Pickering notices the Professor's lack of consideration, and also leaves the Higgins house.

Higgins despondently visits his mother's house, where he finds Eliza. Eliza declares she no longer needs Higgins ("Without You"). As Higgins walks home, he realizes he's grown attached to Eliza ("I've Grown Accustomed to Her Face"). At home, he sentimentally reviews the recording he made the day Eliza first came to him for lessons, hearing his own harsh words. Eliza suddenly appears in his home. In suppressed joy at their reunion, Professor Higgins scoffs and asks, "Eliza, where the devil are my slippers?"

Characters and original Broadway cast

The original cast of the Broadway stage production: Eliza Doolittle, a young Cockney flower seller – Julie Andrews

The Last Gasps of Indian Summer Page 263

Henry Higgins, a professor of phonetics – Rex Harrison
Alfred P. Doolittle, Eliza's father, a dustman – Stanley Holloway

Colonel Hugh Pickering, Henry Higgins's friend and fellow phoneticist
– Robert Coote

Mrs. Higgins, Henry's socialite mother – Cathleen Nesbitt
Freddy Eynsford-Hill, a young socialite and Eliza's suitor –

John Michael King

Mrs. Pearce, Higgins's housekeeper – Philippa Bevans
Zoltan Karpathy, Henry Higgins's former student and rival –

Christopher Hewett

Movie Cast

Audrey Hepburn as Eliza Doolittle

Rex Harrison as Professor Henry Higgins

Stanley Holloway as Alfred P. Doolittle

Wilfrid Hyde-White as Colonel Hugh Pickering
Gladys Cooper as Mrs. Higgins

Jeremy Brett as Freddy Eynsford-Hill

The Last Gasps of Indian Summer Page 264

Theodore Bikel as Zoltan Karpathy

Mona Washbourne as Mrs. Pearce, Higgins' housekeeper
Isobel Elsom as Mrs. Eynsford-Hill

John Holland as the Butler

Musical numbers

Act I

"Overture" – The Orchestra

"Busker Sequence" – The Orchestra

"Why Can't the English?" – Professor Higgins

"Wouldn't It Be Lovely?" – Eliza and Male Quartet

"With a Little Bit of Luck" – Alfred Doolittle, Harry, Jamie and Company

"I'm an Ordinary Man" – Professor Higgins

"With a Little Bit of Luck " – Alfred Doolittle and Ensemble

"Just You Wait" – Eliza

"The Servants' Chorus (Poor Professor Higgins)" – Mrs. Pearce and Servants

The Last Gasps of Indian Summer Page 265

"The Rain in Spain" – Professor Higgins, Eliza, and Colonel Pickering

"I Could Have Danced All Night" – Eliza, Mrs. Pearce, and Servants

"Ascot Gavotte" – Ensemble

"On the Street Where You Live" – Freddy

"Eliza's Entrance/Embassy Waltz" – The Orchestra **Act II**

"You Did It" – Colonel Pickering, Professor Higgins, Mrs. Pearce, and Servants

"Just You Wait (Reprise)" – Eliza

"On the Street Where You Live (Reprise)" – Freddy

"Show Me" – Eliza with Freddy

"The Flower Market/Wouldn't It Be Lovely? (Reprise)" – Eliza and Male Quartet

"Get Me to the Church on Time" – Alfred Doolittle and Ensemble

"A Hymn to Him" – Professor Higgins and Colonel Pickering

"Without You" – Eliza and Professor Higgins

The Last Gasps of Indian Summer Page 266

"I've Grown Accustomed to Her Face" – Professor Higgins

"I Could Have Danced All Night (Reprise) / Finale" – The Orchestra

The Last Gasps of Indian Summer Page 267

027 - Seven Beauties - Naples, Italy

Seven Beauties

The picaresque story follows its protagonist, Pasqualino, a strutting, macho dandy and small time hood in Naples in Fascist and World War II era Italy.

To defend his family's honor, Pasqualino kills a pimp who had turned his sister into a prostitute. To dispose of the victim's body, he dismembers it and places the parts in suitcases. Caught by the police, he confesses to the murder, but successfully pleads insanity and is sentenced to 12 years in a psychiatric ward. Desperate to get out, he volunteers for the Italian Army.

With an Italian comrade, he eventually deserts the army, but they are captured and sent to a German concentration camp.

Pasqualino attempts to survive the camp by providing sexual favors to the female commandant. His plan succeeds, but the commandant puts Pasqualino in charge of his barracks as a kapo.

He is told he must select six men from his barracks to be killed to prevent all from being killed. Pasqualino ends up executing his former Army comrade, and is responsible for the death of another fellow prisoner, a Spanish anarchist.

The Last Gasps of Indian Summer Page 268

At the war's end, upon his return to Naples, Pasqualino discovers that his seven sisters, his fiancée, and even his mother have all survived by becoming prostitutes. Unfazed, he insists on marrying his fiancée as soon as possible, and he vows to make as many babies as possible.

A Horse With No Name

America

On the first part of the journey

I was looking at all the life

*There were plants and birds and rocks and things
There was sand and hills and rings*

*The first thing I met was a fly with a buzz
And the sky with no clouds*

*The heat was hot, and the ground was dry
But the air was full of sound*

I've been through the desert

On a horse with no name

It felt good to be out of the rain

In the desert, you can remember your name

'Cause there ain't no one for to give you no pain La, la, la, la, la, la

The Last Gasps of Indian Summer Page 269

La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

After two days in the desert sun

My skin began to turn red

After three days in the desert fun

I was looking at a river bed

And the story it told of a river that flowed Made me sad to think it was dead

You see I've been through the desert

On a horse with no name

It felt good to be out of the rain

In the desert, you can remember your name

'Cause there ain't no one for to give you no pain La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

After nine days, I let the horse run free

'Cause the desert had turned to sea

*There were plants and birds and rocks and things There was sand
and hills and rings*

The Last Gasps of Indian Summer Page 270

*The ocean is a desert with it's life underground And a perfect
disguise above*

*Under the cities lies a heart made of ground But the humans will
give no love*

You see I've been through the desert

On a horse with no name

It felt good to be out of the rain

In the desert, you can remember your name

'Cause there ain't no one for to give you no pain

La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

La, la, la, la, la, la

The Last Gasps of Indian Summer Page 271

Written by Dewey Bunnell.

The Last Gasps of Indian Summer Page 272

028 - Five Easy Pieces - Amarillo, Texas Five Easy Pieces

Bobby Dupea works in an oil field in Kern County, California. He spends most of his time with his girlfriend Rayette, a waitress who has dreams of singing country music, or with his friend, fellow oil worker Elton, with whom he bowls, gets drunk, and philanders. While Bobby acts the part of a blue collar laborer, he is secretly a former classical pianist who comes from an upper class family of musicians.

Almost Cut My Hair

Crosby, Stills, Nash and Young

I will now proceed to entangle the entire area.

Almost cut my hair

It happened just the other day

It was getting kind of long

I could have said it was in my way

But I didn't and I wonder why

I feel like letting my freak flag fly

And I feel like I owe it to someone

The Last Gasps of Indian Summer Page 273

Must be because I had the flu for Christmas And I'm not feeling up to par

It increases my paranoia

Like looking into a mirror and seeing a police car

But I'm not giving in an inch to fear

Cos I promised myself this year

I feel like I owe it to someone

When I finally get myself together

I'm gonna get down in some of that sweet summer weather I'm going to find a space inside to laugh Separate the wheat from the chaff

Cos I feel like I owe it, yeah

Said I feel like I owe it, yeah

You know I feel like I owe it yeah to someone

Written by Crosby, Stills, Nash, and Young.

When Bobby gets Rayette pregnant and Elton is arrested, Bobby quits his job and goes to Los Angeles, where his sister Partita, also a pianist, is making a recording. Partita tells him that their father, from whom Bobby is estranged, has suffered two

The Last Gasps of Indian Summer Page 274

strokes, and urges him to return to the family home in Washington.

Rayette threatens to kill herself if Bobby leaves her, so he reluctantly asks her along. Driving north, they pick up two stranded women headed for Alaska, Terry and Palm. The latter launches into a monologue about the evils of consumerism. The four are thrown out of a restaurant after Bobby gets into a sarcastic argument with an obstinate waitress who refuses to accommodate his request for toast.

Embarrassed by Rayette's lack of polish, Bobby registers her in a motel before driving alone to the family home on an island in Puget Sound. He finds Partita giving their father a haircut, and the old man seems completely oblivious to him. At dinner, Bobby meets Catherine Van Oost, a young pianist engaged to his amiable brother Carl, a violinist. Despite personality differences, Catherine and Bobby are immediately attracted to each other and later have sex in her room.

Bobby plays the piano for Partita, who gushes at how good he still is. Bobby is totally disgusted as the tune was an extremely easy one and he didn't even play that all that well.

Rayette runs out of money at the motel and comes to the Dupea estate unannounced. Her presence creates an awkward situation,

The Last Gasps of Indian Summer Page 275

but when a pompous family friend, Samia Glavia, ridicules her, Bobby comes to her defense. Storming from the room in search of Catherine, he discovers his father's male nurse giving Partita a massage. He picks a fight with the very strong nurse, who easily subdues him.

Bobby tries to persuade Catherine to go away with him, but she declines, telling him he cannot ask for love when he does not love himself, or anything at all. After trying to talk to his unresponsive father, Bobby leaves with Rayette. Shortly into the trip they stop for gas. While Rayette's view is obstructed, Bobby abandons her, hitching a ride on a truck headed north.

As You Said

Cream

Let's go down to where it's clean

To see the time that might have been.

The tides have carried off the beach.

As you said,

The sun is out of reach.

Let's go back to where it's clean

To see what year it might have been.

The Last Gasps of Indian Summer Page 276

The roads have carried off the smiles.

As you said,

To judge them at the trials.

So let's go back to now that's bad

To see the time we might have had.

The rails have carried off the trains.

As you said,

I'll never come again, again, again, again.

Written by Jack Bruce and Peter Constantine Brown.

The Last Gasps of Indian Summer Page 277

029 - Across the Universe – Liverpool, England, UK

Across the Universe

In the 1960s, Jude Feeney, a shipyard worker in Liverpool, heads to the US to find his G.I. father who conceived him during World War II, whom he has never met. He promises his girlfriend Molly he will stay in touch while he is away.

Across the Universe

The Beatles

Words are flowing out like endless rain into a paper cup

They slither wildly as they slip away

across the universe

Pools of sorrow, waves of joy

are drifting through my opened mind

Possessing and caressing me

Jai guru deva, om

Nothing's gonna change my world

Nothing's gonna change my world

Nothing's gonna change my world

Nothing's gonna change my world

Images of broken light which dance

The Last Gasps of Indian Summer Page 278

before me like a million eyes

They call me on and on

across the universe

Thoughts meander like a restless wind

inside a letterbox they

They tumble blindly as they make their way across the universe

Jai guru deva, om

Nothing's gonna change my world

Nothing's gonna change my world

Nothing's gonna change my world

Nothing's gonna change my world

*Sounds of laughter shades of life are ringing Through my open ears
inciting and inviting me Limitless undying love which shines around
me like a million suns*

It calls me on and on across the universe Jai guru deva, om

Nothing's gonna change my world

Nothing's gonna change my world

Nothing's gonna change my world

Nothing's gonna change my world

Jai guru deva

Jai guru deva

The Last Gasps of Indian Summer Page 279

Jai guru deva

Jai guru deva

Jai guru deva

Jai guru deva

Written by Paul McCartney and John Lennon.

Meanwhile, in New Jersey, Lucy Carrigan worries about her boyfriend Daniel, who is headed for service in the Vietnam War.

In Dayton, Ohio, cheerleader Prudence pines for a fellow female cheerleader and then drops out of school in shame.

Jude meets his father Wes, a janitor at Princeton University, but does not particularly bond with him. While on campus, he meets and

befriends slacker student Max, who brings him home for Thanksgiving. He introduces Jude to his family, including Lucy, his younger sister.

Max drops out of college. He and Jude move into a bohemian enclave in Greenwich Village run by a singer, Sadie. Jude becomes a freelance artist, and Max is a cab driver. Daniel is killed in Vietnam, and Lucy attends his funeral. In Detroit, a young African-American boy is killed in the 1967 riot. His adult brother Jo-Jo, a guitarist, moves to New York for a change of

The Last Gasps of Indian Summer Page 280

scenery and auditions for Sadie's band. They are soon joined by Prudence, who had hitchhiked there.

Lucy visits Max in New York before starting college, and she and Jude fall in love. Max, initially displeased upon learning they slept together, finally gives them his blessing. Later, Max is drafted into the army and sent to Vietnam, as he is no longer a college student protected from the draft. Prudence is attracted to Sadie and becomes depressed when Sadie and Jo-Jo begin a relationship.

Lucy becomes increasingly involved in the anti-war movement.

Jude remains comparatively apolitical but devoted to her. Sadie is offered a chance to go on a solo tour as a headliner, leading to a bitter breakup between her and Jo-Jo. Jude dislikes the increasing amount of time Lucy spends with the Students for a Democratic Republic, led by activist Paco, as he suspects that Paco is attempting to seduce her.

Jude storms into the SDR office, leading to an argument with Lucy and a fight with Paco, after which Jude is thrown out and she breaks up with him. Some time later, Jude follows her to an anti-war demonstration at Columbia University. When the police arrest Lucy,

Paco, and the other activists, Jude's attempts to reach her lead to his arrest as well.

The Last Gasps of Indian Summer Page 281

With Jude facing deportation, Lucy contacts his father. Wes visits him in jail but has no legal proof that Jude is his son and thus an American citizen. As a result, Jude is sent back to England. Returning to his job at the Liverpool shipyards, he runs into his former girlfriend Molly and sees that she is heavily pregnant by her current partner. She met him around the time Jude stopped writing her, when he started seeing Lucy.

Jo-Jo continues playing solo guitar in bars, while the highly successful Sadie drowns her sorrow and loneliness in alcohol on tour. Max is wounded in Vietnam and sent home. Lucy visits him in the hospital, but he is traumatized and dependent on morphine. Meanwhile, she continues her activities with the SDR

and is involved with Paco, but is uncomfortable with him leading the movement deeper into violence.

Lucy leaves Paco and the organization when she finds him making bombs, and she is surrounded by constant reminders of Jude. One of Paco's homemade bombs explodes, killing him and his confederates. Upon reading this news, Jude fears Lucy is also dead. He learns from Max over the phone that she had left the group beforehand and is alive, and he arranges to return to NYC

legally.

Get Back

The Last Gasps of Indian Summer Page 282

The Beatles

Rosetta

*Sweet Loretta Fart, she thought she was a cleaner But she was a
frying pan*

Rosetta Martin

Yeah

who's asking?

The pitcher

the picker!

Picture the fingers growing

Okay?

*Jojo was a man who thought he was a loner But he knew it couldn't
last*

Jojo left his home in Tucson, Arizona

For some California grass

Get back, get back

Get back to where you once belonged

Get back, get back

Get back to where you once belonged

Get back, Jojo

Go home

Get back, get back

The Last Gasps of Indian Summer Page 283

Back to where you once belonged

Get back, get back

Back to where you once belonged

Get back, Jo

Sweet Loretta Martin thought she was a woman But she was another man

All the girls around her say

she's got it coming

But she gets it while she can

Oh, get back, get back

Get back to where you once belonged

Get back, get back

Get back to where you once belonged

Get back, Loretta

Go home

Oh, get back, get back

Get back to where you once belonged

Get back, get back

Get back to where you once belonged

Get back

Thanks, Mo!

The Last Gasps of Indian Summer Page 284

I'd like to say thank you on behalf of the group And ourselves and I hope we passed the audition!

Written by Paul McCartney and John Lennon.

Jo-Jo and Sadie, who have reconciled, put on a rooftop concert.

Max brings Jude to the rooftop. When the police arrive to break up the concert, Jude manages to remain on the roof and begins to sing. The police allow the band to rejoin him. He notices Lucy on the opposite rooftop, standing and looking at him. Lucy and Jude gaze smilingly at each other as the performance concludes.

The Last Gasps of Indian Summer Page 285

030 - M*A*S*H* - Seoul, South Korea

Suicide Is Painless

Johnny Mandel

Through early morning fog I see

Visions of the things to be

The pains that are withheld for me

I realize and I can see

That suicide is painless

It brings on many changes

And I can take or leave it if I please

The game of life is hard to play

I'm gonna lose it anyway

The losing card I'll someday lay

So this is all I have to say

Suicide is painless

(Suicide)

It brings on many changes

(Changes)

And I can take or leave it if I please

The sword of time will pierce our skins It doesn't hurt when it begins

But as it works its way on in

The Last Gasps of Indian Summer Page 286

The pain grows stronger watch it grin,

Suicide is painless

It brings on many changes

And I can take or leave it if I please

A brave man once requested me

To answer questions that are key

Is it to be or not to be

And I replied 'Oh, why ask me?'

Suicide is painless

It brings on many changes

And I can take or leave it if I please

And you can do the same thing if you please

Written by Johnny Mandel and Michael B Altman.

M*A*S*H*

In 1951, the 4077th Mobile Army Surgical Hospital in South Korea is assigned two new surgeons; "Hawkeye" Pierce and "Duke"

Forrest, who arrive in a stolen Army Jeep. They are insubordinate, womanizing, mischievous rule-breakers, but they soon prove to be excellent combat surgeons. Other characters already stationed at the camp include the bumbling commanding officer Henry Blake, his hyper competent chief clerk Radar

The Last Gasps of Indian Summer Page 287

O'Reilly, dentist Walter "Painless Pole" Waldowski, the incompetent and pompous surgeon Frank Burns, and the contemplative Chaplain Father Mulcahy.

The main characters in the camp divide into two factions.

Irritated by Frank's religious fervor, Hawkeye and Duke get Blake to move him to another tent so newly arrived chest surgeon Trapper John McIntyre can move in. The three doctors; the

"Swampmen," after the nickname for their tent, have little respect for military protocol, having been drafted into the Army, and are prone to pranks, womanizing, and heavy drinking.

Frank is a straitlaced military officer who wants everything done efficiently and by the book, as is Margaret Houlihan, who has been assigned to the 4077th as head nurse. The two bond over their respect for regulations and start a secret romance. With help from Radar, the Swampmen sneak a microphone into a tent where the couple are having sex and broadcast their sexual comments over the

camp's PA system, embarrassing them badly and earning Houlihan the nickname "Hot Lips."

The next morning, Hawkeye goads Frank into assaulting him, resulting in the latter's removal from the camp for psychiatric evaluation. Later, when Hot Lips is showering, the Swampmen prank her by pulling the tent sides off and exposing her naked body, in order to settle a bet over whether she is a natural

The Last Gasps of Indian Summer Page 288

blonde. Furious and embarrassed, Hot Lips screams at Blake for letting his staff run wild and failing to discipline them.

Painless, described as "the best-equipped dentist in the Army"

and "the dental Don Juan of Detroit," becomes depressed over an incident of impotence and announces his intent to commit suicide, believing that he has turned homosexual. The Swampmen agree to help him carry out the deed, staging a feast to evoke Leonardo da Vinci's Last Supper, arranging for Father Mulcahy to give Painless absolution and communion, and providing him with a

"black capsule," which is actually a sleeping pill, to speed him on his way. Hawkeye persuades the gorgeous Lieutenant "Dish"

Schneider, who has remained faithful to her husband and is being transferred back to the United States for discharge, to spend the night with Painless and allay his concern about his "latent homosexuality." The next morning, Painless is his usual cheerful self, and a smiling Dish leaves camp in a helicopter to start her journey home.

Trapper and Hawkeye are sent to Japan on temporary duty to operate on a Congressman's son and, hopefully, play some golf.

When they later perform an unauthorized operation on a local infant, they face disciplinary action from the hospital commander for misusing Army resources. Trapper uses anesthetic gas to sedate the commander. Using staged photographs of him as

The Last Gasps of Indian Summer Page 289

he awakens in bed with a prostitute, they blackmail him into keeping his mouth shut.

Following their return to camp, Blake and General Hammond organize a football game between the 4077th and the 325th Evac Hospital and wager several thousand dollars on its outcome. At Hawkeye's suggestion, Blake applies to have a specific neurosurgeon; Doctor Oliver Harmon "Spearhucker" Jones, a former professional football player for the San Francisco 49ers, transferred to the 4077th as a ringer. Hawkeye also suggests that Blake bet half his money up front and keep Jones out of the first half of the game. The 325th scores repeatedly and easily, even after the 4077th drugs one of their star players to incapacitate him. Hammond confidently offers high odds, against which Blake bets the rest of his money. Jones enters the second half, which quickly devolves into a free for all, and the 4077th gets the 325th's second ringer thrown out of the game and wins with a final trick play.

Not long after the football game, Hawkeye and Duke get their discharge orders and begin their journey home; taking the same stolen Jeep in which they arrived.

Save the Country

Laura Nyro

The Last Gasps of Indian Summer Page 290

Come on, people! Come on, children!

*Come on down to the glory river
Gonna wash you up, and wash you down
Gonna lay the devil down, gonna lay that devil down
Come on, people! Come on, children!
There's a king at the glory river
And the precious king,
he loved the people to sing
Babes in the blinkin' sun sang,
"We shall overcome"
And I got fury in my soul
Fury's gonna take me to the glory goal
In my mind I can't study war no more
Save the people! Save the children!
Save the country, save the country now!
Come on, people! Come on, children!
Come on down to the glory river
Gonna wash you up and wash you down
Gonna lay the devil down, lay the devil down That devil down!*

The Last Gasps of Indian Summer Page 291

Come on people! Sons and mothers!

*Keep the dream of the two young brothers Gonna take that dream
and ride that dove We can build the dream with love, I know We
could build the dream with love*

*We could build the dream with love, I know We could build the
dream with love*

And I got fury in my soul

Fury's gonna take me to the glory goal

In my mind I can't study war no more

Save the people!

Save the children!

Save the country!

Save the country!

Save the country!

Save the country!

Now!

Written by Laura Nyro.

The Last Gasps of Indian Summer Page 292

031 - Wall Street - Zurich, Switzerland

Wall Street

In 1985, Bud Fox is a junior stockbroker at Jackson Steinem and Company in New York City. He wants to work with his hero, Gordon Gekko, a legendary Wall Street player. After calling Gekko's office 59

days in a row unsuccessfully trying to land an appointment, Bud visits Gekko on his birthday with a box of Gekko's favorite, contraband Cuban cigars. Impressed at his boldness, Gekko grants Bud an interview. Bud pitches him stocks, but Gekko is unimpressed. Desperate, Bud provides him some inside information about Bluestar Airlines, which he has learned in a casual conversation with his father, Carl, leader of the company's maintenance workers' union. Intrigued, Gekko tells Bud he will think about it. A dejected Bud returns to his office.

However, Gekko places an order for Bluestar stock and becomes one of Bud's clients.

After making a considerable amount of money from the Bluestar tip, Gekko gives Bud some capital to manage, but the other stocks Bud selects by honest research and advice from respected senior broker Lou Mannheim lose money. Gekko offers Bud another chance, and tells him to spy on British investor Sir Lawrence Wildman, adding; "You're either inside or you're out." They

The Last Gasps of Indian Summer Page 293

deduce that Wildman is making a bid for Anacott Steel. Gekko buys a large block of shares in Anacott, which Wildman is forced to buy from him at a high price, to complete the takeover.

Bud becomes wealthy, enjoying Gekko's promised perks, including a penthouse on Manhattan's East Side. He also gains a girlfriend, Gekko's art consultant and ex-mistress, Darien, an interior decorator. Bud is promoted as a result of the large commissions he is bringing in and is given an office with a view. He continues to maximize inside information and use friends as straw buyers to provide more income for himself and Gekko. Unknown to Bud, several of his trades attract the attention of the SEC.

Bud pitches a new idea to Gekko. Buy Bluestar Airlines and expand the company, with Bud as president, using savings achieved by

union concessions and the overfunded pension. Even though Bud is unable to persuade his father to support him and Gekko, he is able to get the unions to push for the deal. Soon afterward, Bud learns that Gekko plans to dissolve the company and sell off Bluestar's assets in order to access cash in the company's pension plan, leaving Carl and the entire Bluestar staff unemployed. Although this would leave Bud a very rich man, he is angered by Gekko's deceit and wracked with guilt of being an accessory to Bluestar's impending destruction, especially

The Last Gasps of Indian Summer Page 294

after his father suffers a heart attack. Bud resolves to disrupt Gekko's plans, and breaks up with Darien when she refuses to go against Gekko, her former lover.

Rocket Man (I Think It's Going to Be a Long, Long Time)

Elton John

She packed my bags last night, pre-flight Zero hour, 9 M

And I'm gonna be high as a kite by then

I miss the Earth so much, I miss my wife It's lonely out in Space

On such a timeless flight

And I think it's gonna be a long, long time

'Til touchdown brings me 'round again to find I'm not the man they think I am at home Oh, no, no, no

I'm a rocket man

Rocket man, burning out his fuse up here alone

And I think it's gonna be a long, long time

'Til touchdown brings me 'round again to find

The Last Gasps of Indian Summer Page 295

I'm not the man they think I am at home Oh, no, no, no

I'm a rocket man

Rocket man, burning out his fuse up here alone

Mars ain't the kind of place to raise your kids In fact, it's cold as hell

*And there's no one there to raise them if you did And all this science,
I don't understand It's just my job, five days a week*

A rocket man, a rocket man

And I think it's gonna be a long, long time

*'Til touchdown brings me 'round again to find I'm not the man they
think I am at home Oh, no, no, no*

I'm a rocket man

Rocket man, burning out his fuse up here alone

And I think it's gonna be a long, long time

*'Til touchdown brings me 'round again to find I'm not the man they
think I am at home Oh, no, no, no*

I'm a rocket man

Rocket man, burning out his fuse up here alone

The Last Gasps of Indian Summer Page 296

And I think it's gonna be a long, long time And I think it's gonna be a long, long time And I think it's gonna be a long, long time And I think it's gonna be a long, long time And I think it's gonna be a long, long time And I think it's gonna be a long, long time And I think it's gonna be a long, long time

Written by Elton John and Bernie Taupin.

Bud then devises a plan to leak news of Gekko's takeover to drive the price up. This forces Gekko to buy the stock at a higher price, as he tries to secure a controlling interest. Bud then convinces the unions to pull their support, ending any prospect of Gekko completing the takeover, and causing the price to plummet. This forces Gekko to offload his stock at a considerable loss. Bud and the union presidents then secretly meet with Wildman and arrange for him to buy the stock and a controlling interest in Bluestar, at a significant discount, on the condition that he saves the company. When Gekko learns on the evening news that Wildman is buying Bluestar, he realizes that Bud has engineered the entire scheme. Bud triumphantly goes

The Last Gasps of Indian Summer Page 297

back to work at Jackson Steinem the following day, only to be arrested for insider trading by the SEC, who had been tracking Bud's illicit trading.

Sometime later, Bud confronts Gekko in Central Park. Gekko punches Bud several times, berating him for his role with Bluestar, and accuses him of ingratitude for several of their illicit trades. Later, it is revealed that Bud was wearing a wire to record his encounter with Gekko for the authorities, who suggest that he may get a lighter sentence in exchange for providing evidence against Gekko. Later, Bud's parents drive him down the FDR Drive towards the New York County Courthouse, telling Bud that he "did the right thing" by

cooperating with the government and paying back his illicit earnings, and urge him to accept Wildman's offer of a job at Bluestar, once he has completed his prison sentence. After suggesting Bud "create, instead of living off the buying and selling of others," Carl drops Bud off at the courthouse, where he then ascends the steps, ready to face justice for his crimes.

Money

Pink Floyd

The Last Gasps of Indian Summer Page 298

Money

Get away

You get a good job with more pay and you're okay Money

It's a gas

*Grab that cash with both hands and make a stash New car, caviar,
four star, daydream*

Think I'll buy me a football team

Money

Get back

I'm alright, Jack, keep your hands off of my stack Money

It's a hit

*Don't give me that do goody good bullshit I'm in the high-fidelity
first-class traveling set And I think I need a Lear jet*

Money

It's a crime

Share it fairly, but don't take a slice of my pie Money

So they say

Is the root of all evil today

But if you ask for a rise

The Last Gasps of Indian Summer Page 299

It's no surprise that they're giving none away Away, away, away

Away, away, away

I was in the right

Yes, absolutely in the right

I certainly was in the right

Yeah, I was definitely in the right,

that geezer was cruisin' for a bruisin'

Yeah!

Why does anyone do anything?

I don't know, I was really drunk at the time Just telling him it was in,

he could get it in number two

He was asking

why it wasn't coming up on freight eleven And after,

*I was yelling and screaming and telling him why It wasn't coming up
on freight eleven*

Written by Roger Waters and Uni Sol.

The Last Gasps of Indian Summer Page 300

032 - Humboldt County – Kimmswick, Missouri Humboldt County

Peter Hadley is an overachieving medical student at UCLA. He is given failing grades on his final exam by his professor, who also happens to be his father. Unable to graduate, he becomes bitter and disillusioned. He then meets up with the actress who played the part of his patient in his final exam, the free spirited, part time jazz singer Bogart. The two of them go back to her apartment after a night at a jazz club and have casual sex. Afterwards she gets up to go for a drive and asks Peter if he'd like to come, to which he agrees. The two of them drive north through the night and Peter eventually dozes off. When he wakes up, he finds that Bogart has driven all the way to Humboldt County. It is here that he meets her family. Jack and Rosie took her in when her family abandoned her, and they became her surrogate parents. He also meets Max, Jack and Rosie's son and Charity, Max's daughter.

From Silver Lake

Jackson Browne

The Last Gasps of Indian Summer Page 301

Did you see our brother

He was here the other day

But he only came to say

that he was leaving

Did you see his lady

She was looking where he'd gone

But she wasn't letting on

that she was grieving

She's bound to go

Perhaps she'll find him waiting

for his boat in some city far away

She's bound to go

Lately I remember afternoons

of smoke and wine

There was nothing we could find

but peace and pleasure

And with a smile he told me

That he wanted just to be on his way

across the sea no man can measure

He won't be back,

And the sun may find him sleeping

in the dust of some ruin far away

He won't be back

*Early today as I watched
while the skyline was shaking
I heard a rumbling
Early today the mechanical city was waking And I ran out stumbling,
mumbling
Out through the laughter of children and dogs
Did you see our brother
He was here the other day
But he only came to say
that he can't breathe here
Did you see his lady
She was reaching for his hand
Just as if to tell her man
that she can't either
They're bound to go
And the sun may find me running after them, seeing something far
away
We won't be back*

The Last Gasps of Indian Summer Page 302

*.....Someone who had been away
.....Suddenly came back today*

.....And I allowed him home today into my mind
.....For a moment face to face
.....Evil packed upon the place
.....Long ago he meant to stay out there this time
.....Oh, what do you know
.....The love that I've been feeling
.....The past is healing so slow
.....By tomorrow, gone from sorrow.

Written by Jackson Browne.

After an uncomfortable night in which Peter finds out that they are all involved in growing pot, he finally manages to go to sleep. The next morning he is woken up abruptly by Max. When he gets dressed, he finds out that Bogart has left. Stranded and unwilling to call his father for help, Peter's only choice is to take the bus, which won't come for another day. With nothing else to do, Max enlists him to help with his marijuana crop, which Peter reluctantly agrees to do. After a day of working on some irrigation problems, they relax back at Jack and Rosie's house. Bob and Steve, friends of Max, arrive bloodied and dirty.

Some local hicks found their garden, roughed them up and took their plants. The next day, Peter helps Max with his plants again. He becomes so focused on the work that he misses the bus.

It is after this that he begins to bond with Max and the rest of

The Last Gasps of Indian Summer Page 303

his family. He quickly falls in love with the natural surroundings and the residents of the rural community and stops trying to leave. He begins to understand empathy and love; the thing he previously lacked, which caused him to fail his final exam in the first place. When Jack asks him what he plans to do after this, Peter is shocked to realize that he'd never considered an "after this."

His sudden fear that he would never leave is further solidified by a conversation that he has with Bob and Steve in a bar later that night. Steve explains that almost everyone who lives in Humboldt County now came from somewhere else and never left, including Rosie and Jack, who used to be a Physics professor at UCLA. He also reveals that he was in Peter's shoes a few years earlier. He was a student at Stanford and followed a girl out to Humboldt county and never left. When Peter expresses doubts that their situations were similar, Steve also mentions that the girl he followed was Bogart. When they get up to leave, Bob refuses because he notices the guys that stole their plants sitting at a table behind them. While he and Steve argue about whether or not he's actually going to confront them, Peter drunkenly walks over and starts accusing the men and admonishing them for their cowardice. He then throws his drink in one of their faces and they all run out of the bar with the hicks in pursuit. They get

The Last Gasps of Indian Summer Page 304

away and are walking through the woods, laughing about what Peter had just done when Steve says that he wants to show them something. He takes them up to an unfamiliar area of the woods where there is a massive plantation, at least fifty plants.

Steve and Bob start to steal a couple because they figured that no one would notice. At this time, Peter sees a sleeping bag on the ground just seconds before someone fires a shotgun at them.

As they run away, Peter stops and looks back at the person chasing them. It is Max. It's revealed that this is his secret garden. Max is furious with Peter for trying to steal his plants and he yells at him to leave, brandishing the shotgun.

When Peter gets back to Jack's house, Jack is in the living room waiting for him. He confronts Peter and asks him how many plants Max has. At first, Peter is hesitant to answer, so Jack takes him out on a nature walk and explains to him the dangers of having more than a few plants. He believes that by growing only twenty plants, he makes enough to get by and keeps from attracting the DEA's attention. He warns Peter against letting greed run his life, because doing so destroys the entire reason they came out to the lost coast in the first place; to find salvation. After this, he goes to Max's trailer and asks him why he didn't tell him about the other plants. Max angrily fumes that he was planning on telling Peter as they got closer to

The Last Gasps of Indian Summer Page 305

harvest time. It's at this time that a federal SUV pulls up and Peter and Max are taken into custody. Peter is interrogated about Max's purchase history which includes fertilizer and water tubing, but he says nothing and they are let go due to a lack of any solid evidence against them. Afterwards Peter starts to question why he is still there. The next day, Jack has a barbeque. He confronts Max about his secret crop. Avoiding a direct question from Jack, Max instead mocks him, saying that the presence of the Federal police is probably due to their eagerness to steal Jack's extensive research on physics. Jack angrily storms off and Rosie begins to tell Peter about Max's real father. Jack, Rosie and her then husband, Charlie were all friends when they worked as professors at UCLA and they decided to move to Humboldt County together. However, eventually Charlie, who had been a long time alcoholic and drinking buddy of Jack's, died in a car accident while on LSD.

Peter decides that he can't be a part of Max's operation any more and he tries to leave. Max gets angry and tells him that this isn't a game and he can't back out, but Peter starts walking away anyway. Max then starts to cry and tells Peter that if he doesn't pull this off, Charity will end up just like him.

While this affects Peter greatly, he continues to walk off.

Charity then finds Peter crying by a tree and asks him what's

The Last Gasps of Indian Summer Page 306

wrong. He asks her what she wants to be when she grows up and she says an astronaut. When she asks him what he wants to be, he says that he no longer knows, and she says that that's all right, which comforts Peter.

The next day, Peter's father shows up at the house, using Star-69 and MapQuest he managed to find where Peter was. After a brief visit with Jack and Rosie, where he is greatly put off to find that this is where his son has been all this time, he tells Peter that they're leaving, and Peter reluctantly goes with him despite his new found bond with Jack and Rosie. As they're driving, his father tells Peter that he decided to pass him, but this news doesn't affect Peter much. He then sees Bob and Steve speeding down the road in the opposite direction, followed by Max and then by a federal helicopter. Peter realizes that they must have found Max's secret crop and are on their way to raid it. He gets out of the car and tells his father to head for the beach, advice that Max had told him earlier, and he runs off to stop Max from trying to save his crop.

Peter's father gets to the beach, where he finds Jack along with all of the other local pot farmers. He informs him that Peter took off. Jack hadn't seen Max anywhere and he connected the dots and headed off towards Max's crop. When Peter gets there, he finds Max trying to save as many of his plants before the DEA

The Last Gasps of Indian Summer Page 307

gets there and Peter begins to help. Then the feds show up and Peter and Max narrowly manage to hide themselves. Then Jack shows up and leads them both back to the beach, where Charity happily reunites with Max. Peter says that he's sorry to Max for his loss and Max tells him not to take it so seriously. That night, Max is at the bar drowning his sorrows when his drunken behavior gets him kicked out. He is then seen driving down the highway and laughing to himself. The scene then cuts to the next day when a sheriff shows up at Jack and Rosie's and informs them that Max is dead.

They then call Peter, who is staying at a hotel with his father, and tell him. He attends the funeral and afterwards finds Jack in his study, weeping to himself. Jack is ridden with guilt.

Jack says that it was his idea to come up to Humboldt County and he blames himself for the deaths of Charlie and now Max. He breaks down saying that he has nothing left. In response, Peter tells Jack that has so much left and that he had not yet reached the event horizon, a concept of physics that Jack had described to Peter as the point of no return. The ending is left up to the viewer for interpretation. It shows Peter and his father having breakfast at a diner before heading back to Los Angeles. A bus pulls up outside and stops as one of the passengers needs to use the restroom. Peter gets up; his father apparently assuming he

The Last Gasps of Indian Summer Page 308

is going to the bathroom, and heads outside. Peter gets on the bus, which leaves when the other passenger gets back. Peter stares out at the landscape, not knowing where he's going and seemingly content with that.

The Last Gasps of Indian Summer Page 309

033 - Hare Rama, Hare Krishna – Montreal, Canada Hare Rama, Hare Krishna

In the background of the rise of the International Hare Krishna movement in the 1970s, is a Montreal based family of the Jaiswals, consisting of mom, dad, son, Prashant, and daughter, Jasbir. Due to differences, Mr. and Mrs. Jaiswal separate, leaving Jasbir with dad, and Prashant with his mom. Eventually Prashant and his mom travel to India, leaving father and daughter behind in Montreal. Mr. Jaiswal remarries, and brings his new wife to live in his home. Jasbir is told by her nanny that her mother and brother are dead. Back in India Prashant is sent to a boarding school and his father makes sure that none of Prashant's letters reach Jasbir, so that it would be easy on her part to get over the emotional trauma. Jasbir is upset with her inconsiderate step-mother and ignorant father who is deeply immersed in his business.

Within You Without You

Beatles

We were talking

about the space between us all

And the people who hide

themselves behind a wall of illusion

Never glimpse the truth,

then it's far too late, when they pass away

We were talking

The Last Gasps of Indian Summer Page 310

about the love we all could share

When we find it,

*to try our best to hold it there with our love With our love, we could
save the world, if they only knew*

*Try to realize it's all within yourself No one else can make you
change*

*And to see you're really only very small And life flows on within you
and without you*

We were talking

about the love that's gone so cold

And the people who gain the world

and lose their soul

They don't know, they can't see,

are you one of them?

When you've seen beyond yourself

then you may find

Peace of mind is waiting there

And the time will come

when you see we're all one

And life flows on

within you and without you

Written by George Harrison.

Years later, Prashant has grown up to be a pilot. He has received a letter from his dad that Jasbir, who had rebelled and left home, is now located in Kathmandu, Nepal, with a group of hippies. Prashant decides to find his sister and hopefully get her back to the family. When Prashant lands in Kathmandu he does not find Jasbir, but instead finds Janice, who is indeed his sister with a new name. Janice has no recollection of her

The Last Gasps of Indian Summer Page 311

childhood, and is always in the company of hippies spending most of her time consuming alcohol and drugs with them.

Janice lives with the hippies in the property rented out by local landlord Drona. Drona's real business is stealing ancient artifacts from Kathmandu and selling it to foreign nationals.

Michael, one of the hippies, is the one who does all the dirty work for him. Janice's boyfriend Deepak misunderstands that Prashant is trying to woo Janice, hence they exchange a few blows every time they meet. Meanwhile, Drona has an eye on Shanti, a local salesgirl working in one of the shops owned by him. Shanti has feelings for Prashant which creates one more enemy for him. Later Prashant and Shanti elope and get married.

At the same time a precious idol is stolen from local temple by Michael, which he hides in Janice's house. Prashant secretly observes all this. Drona tries to frame Shanti for theft by secretly planting another stolen artifact in her house. Later he spreads the word that since the day Prashant has arrived idols are being stolen and he is stalking local girls.

The police commissioner is a friend of Prashant's father, and has already received a letter stating the purpose of Prashant's visit to Kathmandu. He suspects that Drona is trying to frame Prashant because he has married Shanti. He gets a search warrant for the entire property of Drona and recovers a diary which has

The Last Gasps of Indian Summer Page 312

contact details of his friends abroad who help him sell the stolen artifacts. The police also recover the stolen artifact from Shanti's home, squarely blaming Prashant for it. Shanti is deeply hurt by this and looks around for Prashant. Prashant meanwhile is with Janice, trying to convince her that he is her brother, who she had been told was dead long back. Michael overhears the conversation and conspires to put the blame on the brother-sister duo. Taking advantage of the situation Drona and Michael instigate the locals against Prashant by framing him for the theft and duping Shanti under pretext of marriage. The hippies and the locals are now ready to bash Prashant the moment they come across him.

When Prashant again tries to meet Janice, the hippies give him a solid thrashing. The police commissioner intervenes and Prashant is saved. At the same time the true face of Drona is uncovered and he meets his end trying to run away from police. Janice sees that both her parents have arrived to meet her and realizes that Prashant is indeed her brother. Janice is deeply hurt that her parents had to see her in this state. She runs away from them and commits suicide. In her suicide note she tells Prashant how deeply she loved him and she never intended him to find her in this state and suicide was the only way out for her.

The Last Gasps of Indian Summer Page 313

034 - Wild in the Streets - Portland, Oregon Wild in the Streets

Popular rock singer and aspiring revolutionary Max Frost was born Max Jacob Flatow Jr. His first public act of violence was blowing up his family's new car. Frost's band, the Troopers, live together with him, their women, and others, in a sprawling Beverly Hills mansion. The band includes his 15 year old genius attorney Billy Cage on lead guitar, ex-child actor and girlfriend Sally LeRoy on keyboards, hook

handed Abraham Salteen on bass guitar and trumpet, and anthropologist Stanley X on drums. Max's band performs a song noting that 52% of the population is 25 or younger, making young people the majority in the country.

When Max is asked to sing at a televised political rally by Kennedyesque Senate candidate Johnny Fergus, who is running on a platform to lower the voting age from 21 to 18, he and the Troopers appear. But Max stuns everyone by calling instead for the voting age to become 14, then finishes the show with an improvised song, "Fourteen or Fight!", and a call for a demonstration. Max's fans and other young people, by the thousands, stir to action, and within 24 hours protests have begun in cities around the United States. Fergus's advisors want

The Last Gasps of Indian Summer Page 314

him to denounce Max, but instead he agrees to support the demonstrations, and change his campaign, if Max and his group will compromise, accept a voting age of 15 instead, abide by the law, and appeal to the demonstrators to go home peaceably. Max agrees, and the two appear together on television, and in person the next day, using the less offensive mantra "Fifteen and Ready."

Most states agree to lower the voting age within days, in the wake of the demonstrations, and Max Frost and the Troopers campaign for Johnny Fergus until the election, which he wins by a landslide. Taking his place in the Senate, Fergus wishes Frost and his people would now just go away, but instead they get involved with Washington politics. When a Congressman from Sally LeRoy's home district dies suddenly, the band enters her in the special election that follows, and Sally, the eldest of the group, and the only one of majority age to run for office, is voted into Congress by the new teen bloc.

The first bill Sally introduces is a constitutional amendment to lower the age requirements for national political office to 14, and "Fourteen or Fight!" enters a new phase. A joint session of Congress is called, and the Troopers, now joined by Fergus's son Jimmy, swing the vote their way by spiking the Washington, DC

The Last Gasps of Indian Summer Page 315

water supply with LSD, and providing all the Senators and Representatives with teenaged escorts.

As teens either take over or threaten the reins of government, the "Old Guard," those over 40, turn to Max to run for President, and assert his-their control over the changing tide.

Max again agrees, running as a Republican to his chagrin, but once in office, he turns the tide on his older supporters.

Thirty becomes a mandatory retirement age, while those over 35 are rounded up, sent to "re-education camps," and permanently dosed on LSD. Fergus unsuccessfully attempts to dissuade Max by contacting his estranged parents, then tries to assassinate him.

Failing at this, he flees Washington, DC, with his remaining family, but they are soon rounded up.

With youth now in control of the United States, politically as well as economically, similar revolutions break out in all the world's major countries. Max withdraws the military from around the world, turning them instead into de facto "age police," puts computers and prodigies in charge of the gross national product, ships surplus grain for free to Third World nations, disbands the FBI and Secret Service, and becomes the leader of "the most truly hedonistic society the world has ever known."

The Last Gasps of Indian Summer Page 316

Ultimately however, Max and his cohorts may face future intergenerational warfare from an unexpected source; pre-teen children. When a young girl finds out Max's age, which is now 24, she sneers, "That's old!" Later, after Max kills a crawdad that was a pet to several young kids, then mocks their youth and powerlessness, one of the kids resolves, "We're gonna put everybody over 10 out of business."

Dancing Queen

ABBA

Ooh

You can dance, you can jive

Having the time of your life

Ooh, see that girl, watch that scene

Digging the dancing queen

Friday night and the lights are low

Looking out for a place to go

Where they play the right music

Getting in the swing

You come to look for a king

Anybody could be that guy

Night is young and the music's high

With a bit of rock music, everything is fine You're in the mood for a dance

And when you get the chance

You are the dancing queen

Young and sweet, only seventeen

Dancing queen

Feel the beat from the tambourine, oh yeah

You can dance, you can jive

Having the time of your life

Ooh, see that girl, watch that scene

Digging the dancing queen

You're a teaser, you turn 'em on

Leave 'em burning and then you're gone

Looking out for another, anyone will do You're in the mood for a dance

And when you get the chance

You are the dancing queen

Young and sweet, only seventeen

Dancing queen

Feel the beat from the tambourine, oh yeah

The Last Gasps of Indian Summer Page 318

You can dance, you can jive

Having the time of your life

Ooh, see that girl, watch that scene

Digging the dancing queen

Digging the dancing queen

Written by Stig Anderson, Benny Andersson, and Bjoern K Ulvaeus.

The Last Gasps of Indian Summer Page 319

035 - El Dorado – El Dorado, Brazil

El Dorado

Sheriff J.P. Harrah comes into the town of El Dorado to talk to his old friend, gun for hire Cole Thornton, who has just arrived in response to a mysterious job offer from wealthy landowner Bart Jason. Harrah reveals to Thornton that Jason is actually trying to muscle the honest MacDonald family from their land.

Thornton agrees to turn down the job and rides out to Jason's ranch to tell him so.

El Dorado

Nelson Riddle

In sunshine and shadow,

from darkness till noon

Over mountains that reach

from the sky to the moon

A man with a dream

that will never let go

Keeps searching

to find El Dorado

So ride, boldly ride,

to the end of the rainbow

The Last Gasps of Indian Summer Page 320

Ride, boldly ride,

till you find El Dorado

The wind becomes bitter,

the sky turns to grey

His body grows weary,

he can't find his way

But he'll never turn back,

though he's lost in the snow

For he has to find El Dorado

So ride, boldly ride,

to the end of the rainbow

Ride, boldly ride,

till you find El Dorado
My Daddy once told me
what a man ought to be
There's much more to life
than the things we can see
And the godliest mortal
you ever will know
Is the one
with the dream of El Dorado

The Last Gasps of Indian Summer Page 321

So ride, boldly ride,
to the end of the rainbow
Ride, boldly ride,
till you find El Dorado

Written by Edgar Allan Poe.

Kevin MacDonald and his family hear about Thornton's arrival and fear the worst. The youngest son Luke is made sentry, but falls asleep at his post. As Thornton returns from his confrontation with Jason, Luke is startled awake and fires. Thornton reflexively fires back and wounds Luke in the stomach, and Luke commits suicide before Thornton can stop him, believing his wound fatal. Feeling guilty, Thornton brings the body to the farmhouse and tells Kevin what happened. The only daughter of the MacDonald clan, Joey,

rides off before she can hear the truth, and shoots Thornton on his way back to town. Thornton survives, but the bullet has lodged against his spine. Local medic Doc Miller cannot remove it, so Thornton departs after healing, despite the protests of local saloon owner Maudie, who has feelings for him. Over time, the bullet in his back presses against his spine, causing bouts of temporary paralysis in his right side.

The Last Gasps of Indian Summer Page 322

Six months later, Thornton is in a saloon out of town, having avoided El Dorado. He witnesses a naive young man, Alan Bourdillion Traherne, A/K/A "Mississippi," confronting and killing Charlie Hagin, who killed Mississippi's foster father, Johnny Diamond, two years earlier. Thornton steps in to save Mississippi from retaliation from Charlie's friends, Milt and Pedro. Their employer, famed gunslinger Nelse McLeod, is impressed, and offers Thornton a job in El Dorado, revealing that he has accepted Bart Jason's job offer and that Sheriff Harrah became a hopeless drunk after a girl ran out on him.

Thornton refuses McLeod, and he and Mississippi return to El Dorado ahead of McLeod. They meet with Maudie and Harrah's deputy, Bull, who confirm Nelse's story. After a fistfight with the drunken Harrah, Thornton agrees to use a sobering concoction made by Mississippi to bring Harrah around, with violently effective results. Harrah, ashamed to be the laughingstock that he has become, agrees to stay sober.

After three men shoot Jared MacDonald, Kevin MacDonald's son, Thornton, Bull, Mississippi and Harrah hunt the men into an old church and gun them down. One man escapes, leading them straight to Jason, whom Harrah arrests and holds for trial. Mississippi stops Joey from killing Jason on the walk back to the jail, and the two begin a relationship.

The Last Gasps of Indian Summer Page 323

Bull officially deputizes Mississippi and Thornton. They patrol the town to keep the peace, stopping an attempted attack by McLeod's gang on the jail, during which Harrah is hobbled by a bullet to the leg. Maudie brings them some supplies while they are holed up in the jail, and McLeod's men start harassing her and her patrons. Thornton and Mississippi go to rescue them, but Thornton suffers an attack of paralysis and is captured by McLeod. Harrah agrees to trade Jason for Thornton and leave town, despite Thornton's protests.

Jason and McLeod's men kidnap Saul MacDonald and demand that Kevin turn over his water rights for the return of his son.

Rightly suspecting that Jason will kill both Saul and Kevin once he has the water rights, Thornton rides a wagon up to the front door of Jason's saloon while Harrah, Bull and Mississippi sneak in the back. Once Bull gives a signal, Thornton opens fire, killing McLeod, while the rest free Saul. Joey shoots Jason, saving Thornton from being shot and making amends for her previous mistake. Doc Miller's new assistant Dr. Donovan agrees to operate on Thornton if he stays in town, and Thornton implies that he may stop wandering to stay with Maudie.

F/Y/I El Dorado is Spanish for "the golden," and is commonly associated with the legend of a gold city, kingdom, or empire purportedly located somewhere in the Americas. Originally, El

The Last Gasps of Indian Summer Page 324

Hombre Dorado, "The Golden Man," or El Rey Dorado, "The Golden King," was the term used by the Spanish in the 16th century to describe a mythical tribal chief or king of the Muisca people, an indigenous people of the Altiplano Cundiboyacense of Colombia, who as an initiation rite, covered himself with gold dust and submerged in Lake Guatavita.

A second location for El Dorado was inferred from rumors, which inspired several unsuccessful expeditions in the late 1500s in search of a city called Manoa on the shores of Lake Parime or Parima. Two of the most famous of these expeditions were led by Sir Walter Raleigh. In pursuit of the legend, Spanish conquistadores and numerous others searched what is today Colombia, Venezuela, and parts of Guyana and northern Brazil, for the city and its fabulous king. In the course of these explorations, much of northern South America, including the Amazon River, was mapped. By the beginning of the 19th century, most people dismissed the existence of the city as a myth.

The legend of the Seven Cities of Gold - Seven Cities of Cibola led to Francisco Vázquez de Coronado's expedition of 1540 across the New Mexico territory. This became mixed with the stories of El Dorado, which was sometimes said to be one of the seven cities of gold.

The Last Gasps of Indian Summer Page 325

036 - The French Connection - Canal Zone, Panama The French Connection

In Panama a police detective follows Alain Charnier, who runs a large heroin smuggling syndicate. The policeman is murdered by Charnier's hitman, Pierre Nicoli. Charnier plans to smuggle \$32

million worth of heroin into the United States by hiding it in the car of his unsuspecting friend, television personality Henri Devereaux, who is traveling to New York by ship. In New York City, detectives Jimmy "Popeye" Doyle and Buddy "Cloudy" Russo go out for drinks at the Copacabana. Popeye notices Salvatore

"Sal" Boca and his young wife, Angie, entertaining mobsters involved in narcotics. They tail the couple and establish a link between the Bocas and lawyer Joel Weinstock, a major buyer in the narcotics underworld. Popeye learns that a massive shipment of heroin will arrive within two weeks. The detectives convince their supervisor to

wiretap the Bocas' phones. Popeye and Cloudy are joined by federal agents Mulderig and Klein.

Devereaux's vehicle arrives in New York City. Boca is anxious to make the purchase while Weinstock urges patience, knowing they are being surveiled. Charnier realizes he is as well, "makes"

Popeye and escapes on a departing subway shuttle at Grand Central Station. To shake his tail, he has Boca meet him in

The Last Gasps of Indian Summer Page 326

Washington D.C., where Boca asks for a delay to avoid the police. Charnier is impatient and wants to conclude the deal quickly. On the flight back to New York City, Nicoli offers to kill Popeye, but Charnier objects, knowing that Popeye would be replaced by another policeman. Nicoli insists, however, saying they will be back in France before a replacement is assigned.

Soon after, Nicoli attempts to shoot Popeye but misses. Popeye chases Nicoli, who boards an elevated train. Popeye shouts to a policeman on the train to stop Nicoli and then commandeers a passenger car. He gives chase, accidentally crashing into several vehicles on the way.

Realizing he is being pursued, Nicoli works his way forward through the carriages, shoots the pursuing policeman who tries to intervene, and hijacks the motorman at gunpoint. He forces him to drive straight through the next station, and shoots the train conductor. The motorman passes out, and they are just about to slam into a stationary train when an emergency trackside brake engages, hurling the assassin violently to the floor. A battered Popeye arrives to see the killer descending from the platform. Nicoli sees Popeye, turns to run, but is shot dead. After a lengthy stakeout, Popeye impounds Devereaux's Lincoln. In a police garage, he and his team tear the car apart piece by piece searching for the drugs, but seemingly come up

The Last Gasps of Indian Summer Page 327

empty handed. Then Cloudy notes that the vehicle's shipping weight is 120 pounds over its listed manufacturer's weight, indicating that the contraband must still be in the car. Further search reveals heroin packages hidden inside the rocker panels.

The police reassemble and return the car to Devereaux, who delivers it to Charnier.

Charnier drives to an old factory on Wards Island to meet Weinstock and deliver the drugs. After Charnier has the rocker panel covers removed, Weinstock's chemist tests one of the bags and confirms its quality. Charnier removes the drugs and hides the money, concealing it inside the rocker panels of another car purchased at an auction of junk cars, which he will take back to France. Charnier and Sal drive off in the Lincoln, but hit a roadblock with a large contingent of police led by Popeye. The police chase the Lincoln back to the factory, where Boca is killed during a shootout while most of the other criminals surrender. Charnier escapes into a nearby warehouse with Popeye and Cloudy in pursuit. Popeye sees a shadowy figure in the distance and opens fire too late to heed a warning, killing Mulderig. Undaunted, Popeye tells Cloudy that he will get Charnier. After reloading his gun, Popeye runs into another room and a single gunshot is heard.

The Last Gasps of Indian Summer Page 328

Title cards describe the fates of various characters: Weinstock was indicted, but his case was dismissed for "lack of proper evidence"; Angie Boca received a suspended sentence for an unspecified misdemeanor; Lou Boca (Sal's brother, an accessory to the handoff) received a reduced sentence; Devereaux served four years in a federal penitentiary for conspiracy; and Charnier was never caught. Popeye and Cloudy were transferred out of the narcotics division and reassigned.

Can You Take Me Back?

The Beatles

Oh no brother, can you take me

Can you take me by the hand?

Oh brother, can you take me

Can you take me by the hand?

All you brother faith

Mmm, take me back

Can you take me, can you take me

Can you take me back?

Anybody, can you take me?

Can you take me back?

The Last Gasps of Indian Summer Page 329

Take me back to where I have come from

Oh take me back

I am happy here my honey

Can you take me back?

I ain't happy here my honey

Can you take me back?

Can you take me, can you take me

Can you take me back?

I ain't happy here honey, can you

Take me back?

Can you take me back where I came from?

Can you take me back?

Can you take me back where I came from?

Can you take me back?

Are you happy here honey, happy

Are you happy here?

I ain't happy here my honey

Can you take me back?

Can you take me back where I came from?

Can you take me back?

Can you take me back where I came from?

Can you take me back?

The Last Gasps of Indian Summer Page 330

Are you happy living here honey?

Honey are you happy living here?

I ain't happy living here baby

Honey can you take me back?

Can you take me back where I came from?

Can you take me back?

Can you take me back where I came from?

Brahma, can you take me back?

Can you take me back?

Mmm can you take me where I came from?

Can you take me back?

Written by Paul McCartney and John Lennon.

Sea of Joy

Blind Faith

Following the shadows of the skies

Or are they only figments of my eyes?

And I'm feeling close to when the race is run Waiting in our boats to set sail

Sea of joy

Once the door swings open into space

The Last Gasps of Indian Summer Page 331

And I'm already waiting in disguise

Is it just a thorn between my eyes?

Waiting in our boats to set sail

Sea of joy

Having trouble coming through

Through this concrete blocks my view

And it's all because of you

Oh, is it just a thorn between my eyes?

Waiting in our boats to set sail

Sea of joy

Sea of joy

Sea of joy

Sailing free

Sea of joy

Written by Stevie Winwood.

The Last Gasps of Indian Summer Page 332

037 - The Love-Ins – Tiburon, California The Love-Ins

The Love-Ins is a 1967 American counterculture era exploitation movie about LSD that was directed by Arthur Dreifuss.

The film is loosely based on the 1960s American figure Timothy Leary and represents the 1960s San Francisco scene, particularly the Haight-Ashbury district. The plot centers on a Leary-type figure becoming the head of a cult like following of hippies who all enjoy the effects of LSD. The production seems to be a typical representation of the producer Sam Katzman's work. It featured a number of different musical acts popular at the time.

The themes dealt with include drug use and martyrdom.

Legend of a Mind

The Moody Blues

Timothy Leary's dead

No, no, no, no, he's outside, looking in Timothy Leary's dead

No, no, no, no, he's outside, looking in

He'll fly his astral plane

Takes you trips around the bay

The Last Gasps of Indian Summer Page 333

Brings you back the same day

Timothy Leary

Timothy Leary

Timothy Leary's dead

No, no, no, no, he's outside, looking in Timothy Leary's dead

No, no, no, no, he's outside, looking in

He'll fly his astral plane

Takes you trips around the bay

Brings you back the same day

Timothy Leary

Timothy Leary

Along the coast you'll hear them boast

*About a light they say that shines so clear So raise your glass, we'll
drink a toast To the little man who sells you thrills along the pier
He'll take you up, he'll bring you down He'll plant your feet back
firmly on the ground He flies so high, he swoops so low*

He knows exactly which way he's gonna go

Timothy Leary

The Last Gasps of Indian Summer Page 334

Timothy Leary

*He'll take you up, he'll bring you down He'll plant your feet back on
the ground He flies so high, he swoops so low*

Timothy Leary

He'll fly his astral plane

He'll take you trips around the bay

He'll bring you back the same day

Timothy Leary

Timothy Leary

Timothy Leary

Timothy Leary

Timothy Leary

Written by R. Thomas.

Patricia Cross and her boyfriend Larry Osborne, two students in a San Francisco school, become expelled for the publication of an off campus underground paper. As a result, a philosophy professor, Dr. Jonathon Barnett, resigns his teaching position and decides to become an advocate for the counterculture youth movement and specifically the use of LSD. The hippies of the Haight-Ashbury district, including Larry and Patricia, first see

The Last Gasps of Indian Summer Page 335

him as a hero and then as something more. Dr. Barnett makes an appearance on the Joe Pyne TV show to express his support of the hippie community and the use of LSD.

One scheming young man sees the opportunity to build Dr. Barnett as the head of a cult centered on the use of LSD. He hopes to earn profit from the users and their lifestyles. Dr. Barnett's speeches are known as "happenings." At a massive LSD fueled dance, Patricia begins to have a bad trip which leads to an argument between her and Larry, ultimately splitting up the couple.

After Patricia realizes that she is pregnant, Dr. Barnett advises her to have an abortion, ultimately leading to her attempting suicide. However, Larry saves her and makes the destruction of Dr. Barnett's cult his primary objective. Larry shoots Dr. Barnett from the crowd at one of his massive speeches. As another hippie in attendance calms the audience and Elliot sees his new leader for their cult-like organization, Larry realizes that his assassination of Dr. Barnett simply made him a martyr for the hippie movement.

The Last Gasps of Indian Summer Page 336

038 - Easy Rider - Black Hills, South Dakota Easy Rider

Doc and Crazy Horse were freewheeling motorcyclists. After smuggling cocaine from Mexico to Los Angeles, they sell their haul and receive a large sum of money. With the cash stuffed into a

plastic tube hidden inside the Stars and Stripes painted fuel tank of Doc's California style chopper, they ride eastward aiming to reach New Orleans, Louisiana, in time for the Mardi Gras festival.

Born to Be Wild

Steppenwolf

Get your motor runnin'

Head out on the highway

Looking for adventure

In whatever comes our way

Yeah, darlin' gonna make it happen

Take the world in a love embrace

Fire all of your guns at once

And explode into space

The Last Gasps of Indian Summer Page 337

I like smoke and lightnin'

Heavy metal thunder

Racing with the wind

And the feeling that I'm under

Yeah, darlin' gonna make it happen

Take the world in a love embrace

Fire all of your guns at once

And explode into space

Like a true nature's child

We were born

Born to be wild

We can climb so high

I never wanna die

Born to be wild

Born to be wild

Get your motor runnin'

Head out on the highway

Looking for adventure

In whatever comes our way

Yeah, darlin' gonna make it happen

Take the world in a love embrace

Fire all of your guns at once

The Last Gasps of Indian Summer Page 338

And explode into space

Like a true nature's child

We were born

Born to be wild

We can climb so high

I never wanna die

Born to be wild

Born to be wild

Written by Mars Bonfire.

During their trip, Doc and Crazy Horse stop to repair a flat tire on Doc's bike at a farmstead in Arizona and have a meal with the farmer and his family. Later, Doc picks up a hippie hitch hiker, and he invites them to visit his commune, where they stay for the rest of the day. The notion of "free love"

appears to be practiced, with two of the women, Lisa and Sarah, seemingly sharing the affections of the hitch hiking commune member before turning their attention to Doc and Crazy Horse. As the bikers leave, the hitch hiker gives Doc some LSD for him to share with "the right people."

Later, while riding along with a parade in New Mexico, the pair are arrested for "parading without a permit" and thrown in jail.

The Last Gasps of Indian Summer Page 339

There, they befriend lawyer George Hanson, who has spent the night in jail after overindulging in alcohol. After the mention of having done work for the ACLU along with other conversation, George helps them get out of jail and decides to travel with Doc and Crazy Horse to New Orleans. As they camp that night, Doc and Crazy Horse introduce George to marijuana. As an alcoholic and a

"square," George is reluctant to try it due to his fear of becoming "hooked" and it leading to worse drugs but quickly relents.

Stopping to eat at a small town Louisiana diner, the trio attracts the attention of the locals. The girls in the restaurant think they are exciting, but the local men and a police officer make denigrating comments and taunts. Doc, Crazy Horse, and George decide to leave without any fuss. They make camp outside town. In the middle of the night, a group of locals attack the sleeping trio, beating them with clubs. Crazy Horse screams and brandishes a knife, and the attackers leave. Doc and Crazy Horse suffer minor injuries, but George has been bludgeoned to death. Doc and Crazy Horse wrap George's body in his sleeping bag, gather his belongings, and vow to return the items to his family.

They continue to New Orleans and find a brothel George had told them about earlier in the film. Taking prostitutes Karen and

The Last Gasps of Indian Summer Page 340

Mary with them, Doc and Crazy Horse wander the parade filled streets of the Mardi Gras celebration. They end up in a French Quarter cemetery, where all four ingest the LSD the hitch hiker had given to Doc.

The next morning, as they are overtaken on a two lane country road by two local black men in an older pickup truck, the passenger in the truck reaches for a shotgun, saying he will scare them. As they pass Crazy Horse, the passenger fires, and Crazy Horse has a low side crash. The truck passes Doc who has stopped, and Doc rides back to Crazy Horse, finding him lying flat on the side of the road and covered in blood. Doc tells Crazy Horse he's going to get help and covers Crazy Horse's wound with his own leather jacket. Doc then rides down the road toward the pickup as it makes a U-turn. Passing in the opposite direction, the passenger fires the shotgun again, this time through the driver's side window. Doc's rider-less motorcycle flies through the air and comes apart before landing and becoming engulfed in flames.

Death Don't Have No Mercy

Hot Tuna

*Well now death don't have no mercy
in this land*

The Last Gasps of Indian Summer Page 341

*Well now death don't have no mercy
in this land*

*He'll come to your house
and he won't stay long
Look 'round the room
one of your family will be gone
Death don't have no mercy
in this land*

*Death will leave you standin'
and cryin' in this land
Death will leave you standin'
and cryin' in this land*

*He'll come to your house
and he won't stay long
Look 'round the room*

one of your family will be gone

Death don't have no mercy

in this land

Well death don't give you time

to get ready in this land

Well death don't give you time

to get ready in this land

He'll come to your house

The Last Gasps of Indian Summer Page 342

and he won't stay long

Look 'round the room

one of your mamas will be gone

Death don't have no mercy

in this land

Well now death don't have no mercy

in this land

Well now death don't have no mercy

in this land

He'll come to your house

and he won't stay long

*Look 'round the room
one of your family will be gone
Death don't have no mercy
in this land*

Written by Gary Davis .

Poverty Train

Laura Nyro

*Last call for the poverty train
Last call for the poverty train, yeah*

The Last Gasps of Indian Summer Page 343

*It looks good and dirty
on shiny light strip
And if you don't get beat
you got yourself a trip
You can see the walls roar
see your brains on the floor
Become God, become crippled,
become funky and split
Why was I born
No, no, no, no*

No, no, no, no

No, no, no, no

Oh baby, I just saw the devil

and he's smiling at me

I heard my bones cry devil

whys it got to be

Devil played with my brother,

devil drove my mother

Now all the tears in the gutter

are floodin' the sea

Why was I born

No, no, no, no

The Last Gasps of Indian Summer Page 344

No, no, no, no

No, no, no, no

Oh baby, it looks good and dirty

them shiny lights glow

A million night tramps tricks and tracks will come and go

You're starving today

but who care anyway

Baby it feels like I'm dyin'

Now I swear there's something better than Gettin' off on sweet cocaine

It feels so good, it feels so good

Gettin' off the poverty train

Morning

Written by Laura Nyro.

The Last Gasps of Indian Summer Page 345

039 - The Sound of Music –Salzburg, Austria The Sound of Music

Act I

In Salzburg, Austria, just before World War II, nuns from Nonnberg Abbey sing the Dixit Dominus. One of the postulants, Maria Rainer, is on the nearby mountainside, regretting leaving the beautiful hills ("The Sound of Music"). She returns late to the abbey where the Mother Abbess and the other nuns have been considering what to do about the free spirited ("Maria"). Maria explains her lateness, saying she was raised on that mountain, and apologizes for singing in the garden without permission. The Mother Abbess joins her in song ("My Favorite Things").

My Favorite Things

Julie Andrews

*Raindrops on roses and whiskers on kittens
Bright copper kettles and warm woolen mittens
Brown paper packages tied up with strings
These are a few of my favorite things*

Cream colored ponies and crisp apple strudels Doorbells and sleigh bells, and schnitzel with noodles

The Last Gasps of Indian Summer Page 346

Wild geese that fly with the moon on their wings These are a few of my favorite things

Girls in white dresses with blue satin sashes Snowflakes that stay on my nose and eyelashes Silver white winters that melt into springs These are a few of my favorite things

When the dog bites

When the bee stings

When I'm feeling sad

I simply remember my favorite things

And then I don't feel so bad

Raindrops on roses and whiskers on kittens Bright copper kettles and warm woolen mittens Brown paper packages tied up with strings These are a few of my favorite things

Cream colored ponies and crisp apple strudels Doorbells and sleigh bells, and schnitzel with noodles Wild geese that fly with the moon on their wings These are a few of my favorite things

Girls in white dresses with blue satin sashes

The Last Gasps of Indian Summer Page 347

Snowflakes that stay on my nose and eyelashes Silver-white winters that melt into springs These are a few of my favorite things

When the dog bites

When the bee stings

When I'm feeling sad

I simply remember my favorite things

And then I don't feel so bad

Written by Oscar Hammerstein and Richard Rodgers.

The Mother Abbess tells her that she should spend some time outside the abbey to decide whether she is suited for the monastic life. She will act as the governess to the seven children of a widower, Austro-Hungarian Navy submarine Captain Georg von Trapp.

Maria arrives at the villa of Captain von Trapp. He explains her duties and summons the children with a boatswain's call. They march in, clad in uniforms. He teaches her their individual signals on the call, but she openly disapproves of this militaristic approach. Alone with them, she breaks through their wariness and teaches them the basics of music ("Do-Re-Mi").

The Last Gasps of Indian Summer Page 348

Rolf, a young messenger, delivers a telegram and then meets with the eldest child, Liesl, outside the villa. He claims he knows what is right for her because he is a year older than she ("Sixteen Going on Seventeen"). They kiss, and he runs off, leaving her squealing with joy. Meanwhile, the housekeeper, Frau Schmidt, gives Maria material to make new clothes, as Maria had given all her possessions to the poor. Maria sees Liesl slipping in through the window, wet from a sudden thunderstorm, but agrees to keep her secret. The other children are frightened by the storm. Maria sings "The Lonely Goatherd" to distract them.

Captain von Trapp arrives a month later from Vienna with Baroness Elsa Schrader and Max Detweiler. Elsa tells Max that something is

preventing the Captain from marrying her. He opines that only poor people have the time for great romances ("How Can Love Survive"). Rolf enters, looking for Liesl, and greets them with "Heil." The Captain orders him away, saying that he is Austrian, not German. Maria and the children leapfrog in, wearing play clothes that she made from the old drapes in her room. Infuriated, the Captain sends them off to change. She tells him that the children need him to show his love for them, and he angrily orders her back to the abbey. As she apologizes, they hear the children singing "The Sound of Music," which she had taught them, to welcome Elsa Schrader. He joins in and

The Last Gasps of Indian Summer Page 349

embraces them. Alone with Maria, he asks her to stay, thanking her for bringing music back into his house. Elsa is suspicious of her until she explains that she will be returning to the abbey in September.

The Captain gives a party to introduce Elsa, and guests argue over the Anschluss; the Nazi German annexation of Austria. Kurt asks Maria to teach him to dance the Ländler. When he fails to negotiate a complicated figure, the Captain steps in to demonstrate. He and Maria dance until they come face to face; and she breaks away, embarrassed and confused. Discussing the expected marriage between Elsa and the Captain, Brigitta tells Maria that she thinks Maria and the Captain are really in love with each other. Elsa asks the Captain to allow the children to say goodnight to the guests with a song, "So Long, Farewell."

Max is amazed at their talent and wants them for the Kaltzberg Festival, which he is organizing. The guests leave for the dining room, and Maria slips out the front door with her luggage.

At the abbey, Maria says that she is ready to take her monastic vows; but the Mother Abbess realizes that she is running away from

her feelings. She tells her to face the Captain and discover if they love each other, and tells her to search for

The Last Gasps of Indian Summer Page 350

and find the life she was meant to live ("Climb Ev'ry Mountain").

Act II

Max teaches the children how to sing on stage. When the Captain tries to lead them, they complain that he is not doing it as Maria did. He tells them that he has asked Elsa to marry him.

They try to cheer themselves up by singing "My Favorite Things"

but are unsuccessful until they hear Maria singing on her way to rejoin them. Learning of the wedding plans, she decides to stay only until the Captain can arrange for another governess. Max and Elsa argue with the Captain about the imminent Anschluss, trying to convince him that it is inevitable ("No Way to Stop It"). When he refuses to compromise on his opposition to it, Elsa breaks off the engagement. Alone, the Captain and Maria finally admit their love, desiring only to be "An Ordinary Couple." As they marry, the nuns reprise "Maria" against the wedding processional.

While Maria and the Captain are on their honeymoon, Max prepares the children to perform at the Kaltzberg Festival. Herr Zeller, the Gauleiter of the region, demands to know why they are not flying the Flag of Nazi Germany now that the Anschluss has occurred. The Captain and Maria return early from their

The Last Gasps of Indian Summer Page 351

honeymoon before the Festival. In view of the Nazi German occupation, the Captain decides the children should not sing at the event. Max argues that they would sing for Austria, but the Captain points out that it no longer exists. Maria and Liesl discuss romantic

love; Maria predicts that in a few years Liesl will be married ("Sixteen Going on Seventeen (Reprise)"). Rolf enters with a telegram that offers the Captain a commission in the German Navy, and Liesl is upset to discover that Rolf is now a committed Nazi. The Captain consults Maria and decides that they must secretly flee Austria. German Admiral von Schreiber arrives to find out why Captain von Trapp has not answered the telegram. He explains that the German Navy holds him in high regard, offers him the commission, and tells him to report immediately to Bremerhaven to assume command. Maria says that he cannot leave immediately, as they are all singing in the Festival concert; and the Admiral agrees to wait.

At the concert, after the von Trapps sing an elaborate reprise of "Do-Re-Mi", Max brings out the Captain's guitar. Captain von Trapp sings "Edelweiss," as a goodbye to his homeland, while using Austria's national flower as a symbol to declare his loyalty to the country. Max asks for an encore and announces that this is the von Trapp family's last chance to sing together, as the honor guard waits to escort the Captain to his

The Last Gasps of Indian Summer Page 352

new command. While the judges decide on the prizes, the von Trapps sing "So Long, Farewell" (reprise), leaving the stage in small groups. Max then announces the runners up, stalling as much as possible. When he announces that the first prize goes to the von Trapps and they do not appear, the Nazis start a search.

The family hides at the Abbey, and Sister Margaretta tells them that the borders have been closed. Rolf comes upon them and calls his lieutenant, but after seeing Liesl he changes his mind and tells him they aren't there. The Nazis leave, and the von Trapps flee over the Alps as the nuns reprise "Climb Ev'ry Mountain".

Musical Numbers

Act I

"Preludium" – Mother Abbess with Nuns

"The Sound of Music" – Maria

"Maria" – Sister Berthe, Sister Sophia, Sister Margaretta, and the Mother Abbess

"My Favorite Things" – Maria and the Mother Abbess

"My Favorite Things" (reprise 1) – Maria

"Do-Re-Mi" – Maria and the children

"Sixteen Going on Seventeen" – Rolf and Liesl

"The Lonely Goatherd" – Maria and the children

"The Lonely Goatherd" (reprise) – Gretl

The Last Gasps of Indian Summer Page 353

"How Can Love Survive" – Max and Elsa

"The Sound of Music" (reprise) – Maria, the Captain and the children

"Ländler" (instrumental)

"So Long, Farewell" – The children

"Morning Hymn" – Nuns

"Climb Ev'ry Mountain" – Mother Abbess Act II

"My Favorite Things" (reprise 2) – Maria and the children

"No Way to Stop It" – Elsa, Max and the Captain

"An Ordinary Couple" – Maria and the Captain †

"Gaudeamus Domino" – Nuns

"Maria" (reprise) – Nuns

"Confitemini Domino" – Nuns

"Sixteen Going on Seventeen" (reprise) – Maria and Liesl

"Do-Re-Mi" (reprise) – Maria, the Captain, and the children ‡

"Edelweiss" – The Captain

"So Long, Farewell" (reprise) – Maria, the Captain, and the children

"Finale Ultimo" (reprise of "Clim

The Last Gasps of Indian Summer Page 354

040 - 2001; A Space Odyssey – Houston, Texas 2001; A Space Odyssey

In a prehistoric grassy field, a tribe of hominids is driven away from its water hole by a rival tribe. The next day, they find an alien monolith has appeared in their midst. The tribe then learns how to use a bone as a weapon and after their first hunt, return to drive their rivals away with it.

Millions of years later, Doctor Heywood Floyd, Chairman of the United States National Council of Astronautics, travels to Clavius Base, an American lunar outpost. During a stopover at Space Station 5, he meets Russian scientists who are concerned that Clavius seems to be unresponsive. He refuses to discuss rumors of an epidemic at the base. At Clavius, Heywood addresses a meeting of personnel to whom he stresses the need for secrecy regarding their newest discovery. His mission is to investigate a recently found artifact, a monolith buried four million years earlier near the lunar crater Tycho.

As he and others examine the object and are taking photographs, it emits a high powered radio signal.

Eighteen months later, the American spacecraft Discovery One is bound for Jupiter, with mission pilots and scientists Doctor Dave Bowman and Doctor Frank Poole on board, along with three

The Last Gasps of Indian Summer Page 355

other scientists in suspended animation. Most of Discovery's operations are controlled by HAL, a HAL 9000 computer with a human-like personality. When HAL reports the imminent failure of an antenna control device, Dave retrieves it in an extra-vehicular activity (EVA) pod, but finds nothing wrong. HAL

suggests reinstalling the device and letting it fail so the problem can be verified. Mission Control advises the astronauts that results from their backup 9000 computer indicate that HAL

has made an error, but HAL blames it on human error. Concerned about HAL's behavior, Dave and Frank enter an EVA pod so they can talk in private without HAL overhearing. They agree to disconnect HAL if he is proven wrong. HAL follows their conversation by lip reading.

While Frank is outside the ship to replace the antenna unit, HAL

takes control of his pod, setting him adrift. Dave takes another pod to rescue Frank. While he is outside, HAL turns off the life support functions of the crewmen in suspended animation, killing them. When Dave returns to the ship with Frank's corpse, HAL

refuses to let him back in, stating that their plan to deactivate him jeopardizes the mission. Dave releases Frank's body and opens one of the ship's airlocks with his remote manipulators. He positions his pod carefully so that when he opens the pod's airlock, he is propelled by the escaping air

The Last Gasps of Indian Summer Page 356

across the vacuum into Discovery's airlock, despite not having a spacesuit helmet. He goes to HAL's processor core and begins disconnecting most of HAL's circuits, despite HAL's pleas not to. When he is finished, a prerecorded video by Heywood plays, revealing that the mission's actual objective is to investigate the radio signal sent from the monolith to Jupiter.

At Jupiter, Dave finds a third, much larger monolith orbiting the planet. He leaves Discovery in an EVA pod to investigate. He is pulled into a vortex of colored light and observes bizarre astronomical phenomena and strange landscapes of unusual colors as he passes by. Finally he finds himself in a large neoclassical bedroom where he sees, and then becomes, older versions of himself: first standing in the bedroom, middle aged and still in his spacesuit, then dressed in leisure attire and eating dinner, and finally as an old man lying in bed. A monolith appears at the foot of the bed, and as Dave reaches for it, he is transformed into a fetus enclosed in a transparent orb of light floating in space above the Earth.

Space Baby

The Tubes

Space baby, you got no planet

Space baby, you got no planet

The Last Gasps of Indian Summer Page 357

Got no home to give a name

No air to breathe, but just the same

I dig my atmosphere machine

Space baby, you been so far

Unknown face on an unknown star

The time is now my life's begun

I'm burnin' green like a rhomboid sun

I've never seen a flower grow

It's a mystery to me just how my being came To be and why it came here

Maybe I'm not even human but I know

There's lots of room in infinity

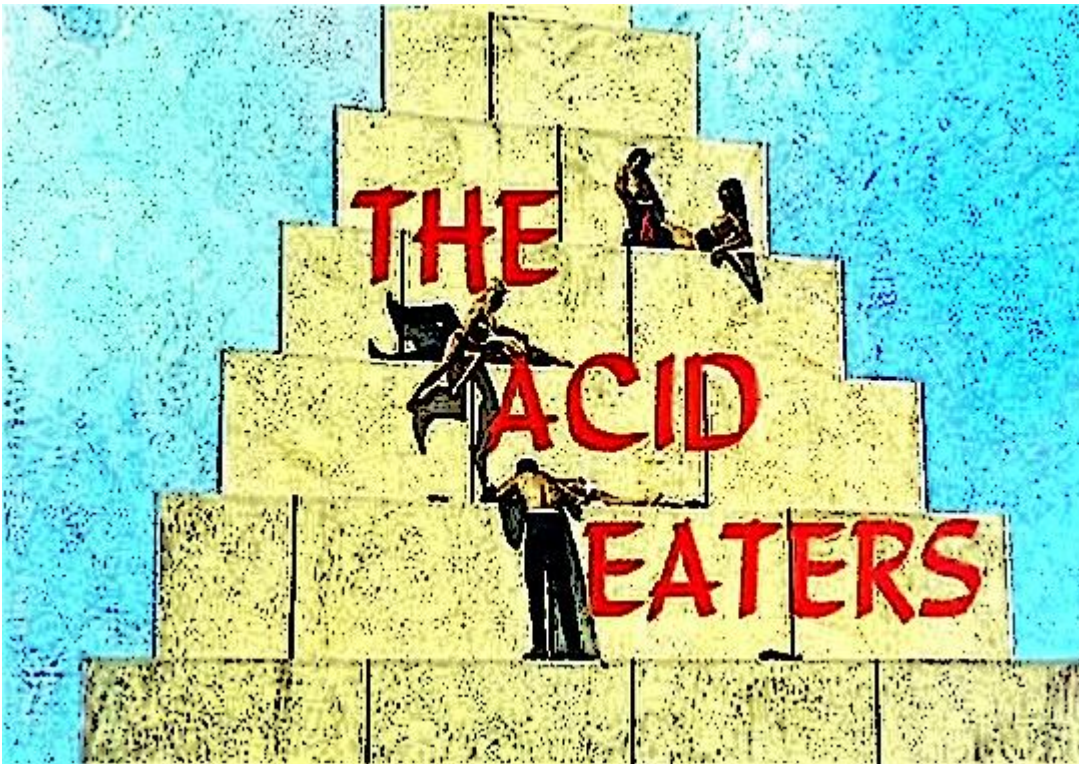
There's got to be a time and place

For me to cease this endless search

And settle down with my own race

And never, ever, ever be a Space Baby

Written by Vince Welnick, Bill Spooner, and Mike Carpenter.



The Last Gasps of Indian Summer

Page 358

041 - The Acid Eaters – Arcata, California The Acid Eaters

Middle class office workers Genna, Chickie, and Fran leave work on Friday afternoon and become weekend bikers, accompanied to a lake in the Californian countryside by Smiley, Ollie, and Artie.

They go for a topless swim, dance, party and play strip poker.

There they meet a girl called "Girl" who flirts with their men and fights with the girls.

Once It Was Alright Now (Farmer Joe)

Laura Nyro

"Farmer Joe, I'm the meanest woman you know"

The Last Gasps of Indian Summer Page 359

Woman you know", she said

Farmer Joe, I'm the meanest woman, you know Woman you know

I let you slide about an hour ago, now

*Farmer boy, get your gun, run, run, run Farmer boy, get your gun,
run,*

run, run, run, run, run

*Farmer boy, get your gun, run, run, run Farmer boy, get your gun
and run, run, run Like a son of a gun from love*

Running from the mind reader,

run baby, run

Got a date with the town shoe maker

you know, baby you know

She said, "I can't wait for your cornfields to grow, baby to grow"

Whoa, baby, whoa baby, give my bags

and let the good wind blow

*Give my bags and let the good wind blow Give my bags and let the
good wind blow I've got to see about a man I know*

Fire, flames of gold rush my mind

The Last Gasps of Indian Summer Page 360

Fire, flames of gold rush my mind

Sock it to the railroad, baby

Baby, there's a train whistle coming

Baby, there's a train whistle coming

Once it was alright, alright, baby

Once it was alright, alright, baby

Once it was alright, alright, no

Written by Laura Nyro.

She eventually falls through some quicksand and ends up in hell.

Finally, the group "freak out" on and in "the White Pyramid," a 50 foot tower of LSD.

In fantasy segments, a guy has sex with his neighbor and Pat Barrington dances topless while a guy plays the bongos.

My Generation

The Who

People try to put us d-down

Talkin' 'bout my generation

Just because we get around

Talkin' 'bout my generation

The Last Gasps of Indian Summer Page 361

Things they do look awful c-c-cold

Talkin' 'bout my generation

I hope I die before I get old

Talkin' 'bout my generation

This is my generation

This is my generation, baby

Why don't you all f-fade away

Talkin' 'bout my generation

And don't try dig what we all s-s-say

Talkin' 'bout my generation

I'm not trying to cause a big s-s-sensation Talkin' 'bout my generation

I'm just talkin' 'bout my g-g-generation Talkin' 'bout my generation

My generation

This is my generation, baby

Why don't you all f-fade away

Talkin' 'bout my generation

And don't try d-dig what we all s-s-say Talkin' 'bout my generation

I'm not trying to cause a big sensation Talkin' 'bout my generation

I'm just talkin' 'bout my g-generation

The Last Gasps of Indian Summer Page 362

Talkin' 'bout my generation

This is my generation

This is my generation, baby

My, my g-generation

My, my, my, my, my generation

People try to put us d-down

Talkin' 'bout my generation

Just because we g-g-get around

Talkin' 'bout my generation

Things they do look awful c-c-cold

Talkin' 'bout my generation

Yeah, I hope I die before I get old

Talkin' 'bout my generation

This is my generation

This is my generation, baby

My, my, my, my, my generation

Generation

Talkin' 'bout my generation

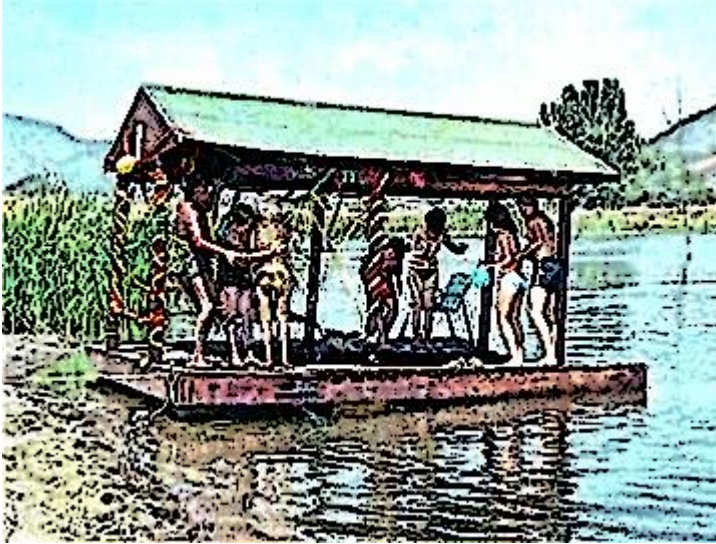
Talkin' about

Talkin' 'bout my generation

My generation

Talkin' 'bout my generation

My generation



The Last Gasps of Indian Summer

Page 363

Talkin' 'bout my generation

This is my generation, baby

Talkin' 'bout my generation

This is my generation

Talkin' 'bout my generation

Generation

Talkin' 'bout my generation

This is my generation

Talkin' 'bout my generation

This is my generation

Written by Pete Townshend.



The Last Gasps of Indian Summer

Page 364

Comic actor Buck Kartalian dominates things as Artie and also shows up with a pitchfork as the devil, who shows the others how to smoke pot and gives them huge cubes of LSD.

Filmed in "psychedelic color", *The Acid Eaters* is one of the most fascinatingly surreal cash ins on the peace and love generation made by people with obviously zero connections to the scene. It makes *Skidoo* - 1968 look like *Easy Rider* - 1969.

It's an impossibly surreal film that follows no normal laws of narrative cinema. The trips to hell are unforgettable, as is the final orgy freak out.

This film screams for a wider cult reputation than it has received.

The Last Gasps of Indian Summer Page 365

The Last Gasps of Indian Summer Page 366

042 - A Clockwork Orange – Surrey, England, UK

A Clockwork Orange

In a futuristic Britain, Alex DeLarge is the leader of a gang of

"droogs," not-too-bright Georgie, Dim and Pete. One night, after getting intoxicated on drug laden "milk-plus," they engage in an evening of "ultra-violence," which includes a fight with a rival gang. They drive to the country home of writer Frank Alexander and trick his wife into letting them inside. They beat Alexander to the point of crippling him. After making light of the Alexander's pornographic "art" decorations, Alex violently rapes Alexander's wife while singing "Singin' in the Rain." The next day, while truant from school, Alex is approached by his probation officer, PR Deltoid, who is aware of Alex's activities and cautions him.

Alex's droogs express discontent with petty crime and want more equality and high yield thefts, but Alex asserts his authority by attacking them. Later, Alex invades the home of a wealthy

"cat-lady" and bludgeons her with a phallic sculpture while his droogs remain outside. On hearing sirens, Alex tries to flee, but Dim smashes a bottle in his face, stunning Alex and leaving him to be arrested. Deltoid brings word that the woman has died

The Last Gasps of Indian Summer Page 367

of her injuries, and Alex is convicted of murder and sentenced to 14 years in prison.

Two years into the sentence, Alex eagerly takes up an offer to be a test subject for the Minister of the Interior's new Ludovico technique,

an experimental aversion therapy for rehabilitating criminals within two weeks. Alex is strapped to a chair, his eyes are clamped open, and he is injected with drugs.

He is then forced to watch films of sex and violence, some of which are accompanied by the music of his favorite composer, Ludwig van Beethoven. Alex becomes nauseated by the films and, fearing the technique will make him sick upon hearing Beethoven, begs for an end to the treatment.

Two weeks later, the Minister demonstrates Alex's rehabilitation to a gathering of officials. Alex is unable to fight back against an actor who taunts and attacks him and becomes ill upon seeing a topless woman. The prison chaplain complains that Alex has been robbed of his free will. The Minister asserts that the Ludovico technique will cut crime and alleviate crowding in prisons.

Alex is released from prison, only to find that the police have sold his possessions to provide compensation to his victims and his parents have let out his room. Alex encounters an elderly

The Last Gasps of Indian Summer Page 368

vagrant whom he attacked years earlier, and the vagrant and his friends attack him. Alex is saved by two policemen but is shocked to find they are his former droogs Dim and Georgie. They drive him to the countryside, beat him, and nearly drown him before abandoning him. Alex barely makes it to the doorstep of a nearby home before collapsing.

Alex wakes up to find himself in the home of Mr. Alexander, who is now using a wheelchair. Alexander does not recognize Alex from the previous attack, but knows of him and the Ludovico technique from the newspapers. He sees Alex as a political weapon and prepares to present him to his colleagues. While bathing, Alex breaks into "Singin' in the Rain," causing Alexander to realize that Alex was the person who assaulted his wife and him. With help from his

colleagues, Alexander drugs Alex and locks him in an upstairs bedroom. He then plays Beethoven's Ninth Symphony loudly from the floor below. Unable to withstand the sickening pain, Alex attempts suicide by jumping out of the window.

Alex survives the attempt and wakes up in hospital with multiple injuries. While being given a series of psychological tests, he finds that he no longer has aversions to violence and sex. The Minister arrives and apologizes to Alex. He informs Alex that the government has had Mr. Alexander institutionalized. He

The Last Gasps of Indian Summer Page 369

offers to take care of Alex and get him a job in return for his co-operation with his election campaign and public relations counter-offensive. As a sign of goodwill, the Minister brings in a stereo system playing Beethoven's Ninth. Alex then contemplates violence and has vivid thoughts of having sex with a woman in front of an approving crowd, thinking to himself, "I was cured, all right!"

50,000 Miles Beneath My Brain

Ten Years After

I want to know you

I want to show you

I want to grow you

Inside of me

I want to see you

I want to free you

I want to be you

Inside of me

Love me 50,000 miles beneath my brain

Love me 50,000 times and then again

Can you love me with a thousand eyes?

Can you see right through my bones?

Can you kiss me with a thousand lips?

The Last Gasps of Indian Summer Page 370

Can you melt a solid stone?

Can you hear me from a thousand miles

When you're screaming at the stars?

Can you pull me up to Jupiter

When I'm all hung up on Mars?

Burn my eyes with your flame

Let your world spin free

Let it go, baby

I'll do the same

All depends on me

Let it go

It's all the same

What with jewels that you can't see

Love me, love me, love me,

love me, love me, babe

Bring it on home to me

Written by Alvin Lee.

The Last Gasps of Indian Summer Page 371

043 - The Passenger – Moundou, Chad

The Passenger

David Locke is a disaffected television journalist in northern Chad, looking to interview rebel fighters who are involved in the ongoing civil war. Struggling to find interviewees, he is further frustrated when his Land Rover gets stuck in a sand dune after being abandoned by guides. After a long walk through the Sahara back to his hotel, an exhausted Locke discovers that a fellow guest, Robertson, an Englishman with whom he had struck up a casual friendship, died in his room overnight. Locke decides to switch identities with Robertson and reports his own death at the front desk, the plan going off without a hitch.

Locke collects Robertson's belongings, which include a pistol, an appointment book and passport. He alters the passport to carry his own photo.

Third World Man

Steely Dan

Johnny's playroom

Is a bunker filled with sand

He's become a third world man

The Last Gasps of Indian Summer Page 372

Smoky Sunday

He's been mobilized since dawn

Now he's crouching on the lawn

He's a third world man

Soon you'll throw down your disguise

We'll see behind those bright eyes

By and by when the sidewalks are safe

For the little guy

I saw the fireworks

I believed that I was dreaming

'Til the neighbors came out screaming

He's a third world man

Soon you'll throw down your disguise

We'll see behind those bright eyes

By and by when the sidewalks are safe

For the little guy

When he's crying out

I just sing that Ghana rondo

E l'era del terzo mondo

He's a third world man

He's a third world man

The Last Gasps of Indian Summer Page 373

He's a third world man

Written by Walter Becker and Donald Fagen.

In London, Locke's unfaithful wife Rachel becomes guilt ridden when she learns of her husband's "death." She approaches his friend, a BBC producer named Martin, in an attempt to track down Robertson and learn about Locke's purported last days.

Meanwhile, Locke, having flown to Munich, finds an airport locker which contains a folder with a price list and several photocopied pages illustrating armaments. Apparently acting on a whim, he follows a white horse and carriage to a wedding in a baroque chapel, where he waits at the back of the congregation.

Once the wedding has finished, two men who were observing Locke at the airport confront him and ask for "the documents." After Locke hands them the papers from the locker, they give him an envelope of money and tell him that the second half is to be paid in Barcelona. It becomes apparent that Robertson was an arms dealer for the same rebels whom Locke had been trying to contact in Chad.

In Barcelona, Locke spots Martin, who is trying to find Robertson. Locke encounters an architecture student, credited only as "The Girl," while trying to hide in a Gaudi building,

The Last Gasps of Indian Summer Page 374

Palau Güell. Later at La Pedrera, another Gaudi building, Locke asks The Girl to fetch his belongings from the hotel so that he will not be seen there by Martin, who is watching the lobby.

Martin overhears her speak when she is collecting the baggage and confronts her outside, demanding that she take him to meet Robertson. She suggests that he follow her in a taxi, but she manages to lose him. She and Locke leave Barcelona and become lovers whilst on the run. Flush with cash from the down payment on the arms he cannot deliver, Locke is nevertheless drawn to keep a meeting scheduled in Robertson's diary. His appointed contact, however, does not show up. Meanwhile, the men arranging the arms deal are abducted, interrogated and beaten by hitmen operating for the Chadian government.

Rachel receives Locke's belongings, returned from Africa. Having heard from Martin of his unsuccessful chase in Barcelona, Rachel is shocked as she opens Locke's passport to find Robertson's photo pasted inside. As she heads to Spain to find Locke, the hitmen trail her. Rachel gets help from the Spanish police in her pursuit, but Locke and The Girl continue to flee. With their getaway car damaged, Locke sends The Girl away, instructing her to meet him three days later in Tangiers. Virtually trapped, Locke checks into a hotel in the Spanish town of Osuna, where he finds that The Girl has returned and booked a double room posing

The Last Gasps of Indian Summer Page 375

as Mrs. Robertson. He again tries to persuade her to leave. She exits the hotel and dawdles around the dusty square outside, wanting to return to him. Locke stares out the window and views a montage of goings on which poetically corresponds to an abstract art film. Soon the hitmen arrive at the hotel and depart just before the police arrive with Rachel. The Girl joins the latter group, who find Locke dead in his room. Asked by the police whether they recognize him, Rachel says that she never knew him, but The Girl says, "Yes."

Get Me to the World on Time

The Electric Prunes

Here I go (higher, higher)

Here I go (higher, higher)

Here I go, go, go, go, go!

You gotta get me to the world on time

You gotta get me to the world on time

The minute you walk in the room

I break into a sweat

My hands begin to shake so bad

I can't light my cigarette

Then you start walkin' towards me

And my cool comes all undone

The Last Gasps of Indian Summer Page 376

If I could get my feet to move

I'd turn around and run

My pulse is beatin' faster

And I'm headin' for disaster

Here I go (higher, higher)

Here I go (higher, higher)

Here I go!

Get me to the world on time

You gotta get me to the world on time

One kiss from you

And my whole body starts to actin' strange You shake up all my hormones,

You put me through a change

This chemical reaction isn't easy to refine You drive me to distraction,

You disturb my peace of mind

You got me spinning like a top now

And I don't know how to stop now

Is this what loves all about

Lately I feel so without

Wild sensations

Sweet frustrations

The Last Gasps of Indian Summer Page 377

You get me goin'

And theres no slowin' me down

Here I go!

Whoa here I go, go!

Whoa, Here I go, go, go-o-o-o-o-o-o-o-o-o!

Written by Jones and Tucker.

The Last Gasps of Indian Summer Page 378

044 - One Flew Over the Cuckoo's Nest – Burlington, Vermont

One Flew Over the Cuckoo's Nest

In the autumn of 1963, Randle McMurphy is on an Oregon work farm for the statutory rape of a 15 year old girl. He pretends to be insane in order to get himself transferred to a mental institution and avoid hard labor. The ward is dominated by head nurse Mildred Ratched, a cold, passive-aggressive tyrant who intimidates her patients.

The other patients include young, anxious, stuttering Billy Bibbit; Charlie Cheswick, who is prone to temper tantrums; dim-witted, child-like Martini; the articulate, repressed homosexual Dale Harding; belligerent and profane Max Taber; epileptics Jim Sefelt and Bruce Fredrickson; quiet but violent minded Scanlon; tall, deaf-mute Native American "Chief" Bromden; and several others with chronic conditions.

Ratched sees McMurphy's lively, rebellious presence as a threat to her authority, which she responds to by confiscating and rationing the patients' cigarettes and suspending their card playing privileges. McMurphy finds himself in a battle of wills against Ratched. He steals a school bus, escaping with several

The Last Gasps of Indian Summer Page 379

patients to go fishing on the Pacific Coast and encouraging them to discover their own abilities and find self-confidence.

After an orderly tells him that his prison sentence no longer applies to him since he has been committed, McMurphy makes plans to escape with Chief. He also learns that he, Chief, and Taber are the only non-chronic patients who have been involuntarily committed.

The others have committed themselves and may leave at any time, but are too afraid to do so. After Cheswick bursts into a fit and demands his cigarettes from Ratched, McMurphy starts a fight with the orderlies and Chief intervenes to help him.

McMurphy, Chief, and Cheswick are sent to the Disturbed Ward after the fight, and Chief inadvertently reveals to McMurphy that he can speak and hear normally. He has feigned deaf-muteness to avoid engaging with anyone, remembering the way in which alcoholism destroyed his father's life. After being subjected to electroconvulsive therapy, McMurphy returns to the ward pretending to be brain damaged, but then reveals that the treatment has made him even more determined to defeat Ratched.

McMurphy and Chief make plans to escape, but decide to throw a secret Christmas party for their friends after Ratched and the orderlies leave for the night.

The Last Gasps of Indian Summer Page 380

McMurphy sneaks two prostitutes, Candy and Rose, and bottles of alcohol into the ward and bribes night orderly Turkle to allow the party. Afterward, McMurphy and Chief prepare to escape, inviting Billy to come with them. Billy refuses, but asks for a

"date" with Candy, and McMurphy arranges for him to have sex with her. McMurphy and the others get drunk, and McMurphy falls asleep instead of making his escape with Chief.

Ratched arrives in the morning to find the ward in disarray and most of the patients passed out. She discovers Billy and Candy together, and aims to embarrass Billy in front of everyone.

Billy manages to overcome his stutter and stands up to Ratched.

When she threatens to tell his mother, Billy cracks under the pressure and reverts to stuttering. Ratched has him placed in the

doctor's office. Moments later, McMurphy punches an orderly when trying to escape out of a window with the Chief, causing the other orderlies to intervene. Meanwhile, Billy commits suicide by slitting his throat with broken glass. Ratched tries to ease the situation by calling for the day's routine to continue as usual, and an enraged McMurphy strangles Ratched.

The orderlies subdue McMurphy, saving Ratched's life.

Some time later, Ratched is wearing a neck brace and speaking with a weak voice, and Harding now leads the now unsuspended card playing. McMurphy is nowhere to be found, leading to rumors

The Last Gasps of Indian Summer Page 381

that he has escaped. Later that night, Chief sees McMurphy being returned to his bed. Chief greets him, elated that McMurphy had kept his promise not to escape without him, but discovers that McMurphy has been lobotomized. After tearfully hugging McMurphy, Chief smothers him to death with a pillow. He then tears a hydrotherapy console free of its floor mountings, throws it through a window, and escapes as Taber and the other inmates awaken and cheer for him.

Psychotic Reaction

Count Five

I feel depressed, I feel so bad

'Cause you're the best girl that I've ever had I can't get your love, I can't get a fraction Oh, little girl, psychotic reaction

And it feels like this

I feel so lonely night and day

I can't get your love, I must stay away Well, I need you, girl, by my side

Oh, little girl, would you like to take a ride now?

I can't get your love, I can't get satisfaction Oh, little girl, psychotic reaction

The Last Gasps of Indian Summer Page 382

Written by John Michalski, John Byrne, Roy Chaney, Ken Ellner, and Byron Atkinson.

The Last Gasps of Indian Summer Page 383

045 - Breakfast at Tiffany's – Manhattan, NYC, NY

Breakfast at Tiffany's

Early one morning, a taxi pulls up in front of the Tiffany and Co. flagship Fifth Avenue store and from it emerges elegantly dressed Holly Golightly, carrying a paper bag containing her breakfast. After looking into the store's window displays, she strolls to her apartment and has to fend off her date from the night before.

Moon River

Audrey Hepburn

Moon River, wider than a mile

I'm crossing you in style some day

Oh, dream maker, you heart breaker

Wherever you're goin', I'm goin' your way

Two drifters, off to see the world

There's such a lot of world to see

We're after the same rainbow's end

Waitin' 'round the bend

My huckleberry friend

Moon River and me

The Last Gasps of Indian Summer Page 384

Written by Johnny Mercer and Henry Mancini.

Once inside, Holly cannot find her keys, so she buzzes her landlord, Mr. Yunioshi, to let her in. Later, she is awakened by new neighbor Paul Varjak, who rings her doorbell to get into the building. The pair chat as she dresses to leave for her weekly visit to mobster Sally Tomato, who is currently incarcerated at Sing Sing. Tomato's lawyer pays her \$100 a week to deliver "the weather report."

As she is leaving, Holly is introduced to Paul's "decorator,"

wealthy older woman Emily Eustace Failenson, whom Paul nicknames

"2E." That night, when Holly goes out onto the fire escape to elude an over eager date, she peeks into Paul's apartment and sees 2E leaving money and kissing him goodbye.

Visiting Paul afterward, she learns he is a writer who has not had anything published since a book of vignettes five years before. Holly, in turn, explains she is trying to save money to support her brother Fred after he completes his Army service.

The pair fall asleep but are awakened when Holly has a nightmare about her brother. When Paul questions her about this, Holly chides him for prying.

Holly later buys Paul a typewriter ribbon to apologize and invites him to a wild party at her apartment. There, he meets

The Last Gasps of Indian Summer Page 385

her Hollywood agent, who describes Holly's transformation from a country girl into a Manhattan socialite, along with wealthy Brazilian politician José da Silva Pereira, and Rusty Trawler, the "ninth richest man in America under 50."

Some time later, 2E enters Paul's apartment, worried about someone loitering outside the building. Paul confronts the man who explains he is Holly's husband, Doc Golightly. They married when she was 14, but she ran away, and he's come to bring her back to rural Texas. After Paul reunites Holly and Doc, she informs Paul that the marriage was annulled. At the Greyhound bus station, she tells Doc that he made a mistake in "trying to love a wild thing" and he leaves broken hearted.

After drinking at a club, Paul and Holly return to her apartment, where she drunkenly tells him that she plans to marry Trawler for his money. A few days later, Paul learns that one of his short stories will be published. On the way to tell Holly, he sees a newspaper headline stating that Trawler has married someone else.

Holly and Paul agree to spend the day together, taking turns doing things each has never done before. At Tiffany's, he has the ring from Doc Golightly's box of Cracker Jacks engraved as a present for her. After spending the night together, Paul awakens

The Last Gasps of Indian Summer Page 386

to find Holly gone. When 2E arrives, he ends their affair. She calmly accepts, having earlier concluded that he was in love with someone.

Holly now schemes to move to Brazil and marry José for his money. She receives a telegram notifying her of her brother's death in a jeep

accident, and trashes her apartment in grief.

Later she gets arrested in connection with Sally Tomato's drug ring, and spends the night in jail.

The next day, Hollywood friend O.J. Berman pays Holly's bail, and Paul picks her up from jail in a cab. He explains that José has ended their relationship due to her arrest, but Holly says she will go to Brazil anyway. Paul says he loves her, but she says she is not going to let anyone put her in a cage. He says she is just afraid, and that being in love is the only chance anybody has got for real happiness. He storms out of the cab, tossing the engraved ring into her lap. She hesitates at first, but eventually runs after him, and they embrace.

The Last Gasps of Indian Summer Page 387

046 - Band of Outsiders - Joinville, France

"Bande à Part" is a 1964 French New Wave film directed by Jean-Luc Godard. It was released as "Band of Outsiders" in North America. Its French title derives from the phrase faire bande à part, which means "to do something apart from the group." The film is about three people who commit a robbery. It received positive critical reviews, and its dance scene has been referenced several times in popular culture.

A young woman named Odile meets a man named Franz in an English language class. She has told him of a large pile of money stashed in the villa where she lives with her aunt Victoria and Mr. Stolz in Joinville, a Parisian suburb. Franz tells his friend Arthur of the money, and the two make a plan to steal it.

Franz and Arthur go to the English class, where Arthur flirts with Odile and asks her about the money. Odile goes home and finds the money in Stolz's room. She then meets Franz and Arthur, and they go to a café, order drinks, and dance in a laconic, perfuncory, bored

way. Odile tells Arthur that she loves him, and the two go back to his place and spend the night together.

Lo and Beholden

Patti Smith

The Last Gasps of Indian Summer Page 388

I was alone and content in my world

Dancing on air

You sent to me a message that said

I like your style

Will you come to the temple tonight

And dance for me there

I pledge to you all that you wish

The moon and the stars

Lo and beholden

Why don't you give it up

Lo and beholden Come on you know it's true Lo and beholden

Oh I'm beholden to you

In the palace there was wild reverie

And the look in your eyes

As I dropped veil after veil

With drunken desire

The dove calls and God notes it all

The naked truth

Here is my veil the seventh and last

It will cost you

The Last Gasps of Indian Summer Page 389

Lo and beholden

Why don't you give it up

Lo and beholden

Come on you know it's true

Lo and beholden

Oh I'm beholden to you

The royal word has passed

The prophet's head is all I ask

For beauty and the naked truth

It will cost you

Lo and beholden

Why don't you give it up

Lo and beholden

Come on you know it's true

Lo and beholden

Oh I'm beholden to you

Written by Patricia Lee Smith and Leonard J Kaye.

The next day, Arthur's uncle learns of the money and wants a cut of it. Franz, Arthur, and Odile decide to commit the robbery sooner than they planned. The three meet up and run through the Louvre in record time. That night, they go to Odile's house and

The Last Gasps of Indian Summer Page 390

find that the door to Stolz's room is locked. Arthur tells Odile to find the key. Franz and Arthur return to the house the following night, and Odile tells them that the locks have been changed. They tie and gag Victoria, before locking her in a closet. Then, they go to Stolz's room and see that the money is not there anymore. They search the house and find only a small amount of cash. When they open the closet to interrogate Victoria, she appears to be dead. Franz and Odile leave, and Arthur stays behind.

While driving away, Franz and Odile see Arthur's uncle heading to the villa, and they go back. They then see that Arthur has found the rest of the money in a doghouse. Arthur and his uncle get into a shootout and kill each other. Stolz returns to the house, and Victoria is shown to be alive. Franz and Odile drive off with the small stack of money from the robbery. They flee to South America and realize that they love each other.

"Bande à Part" was directed by Jean Luc Godard and was filmed in 25 days. Godard described it as "Alice in Wonderland meets Franz Kafka." The film is an adaptation of the 1958 novel "Fools'

Gold" by American author Dolores Hitchens.

"Bande à Part" has a 94% rating on Rotten Tomatoes based on 52

reviews, with an average rating of 7.98/10. The website's

The Last Gasps of Indian Summer Page 391

critical consensus calls the film "an oddball heist movie with a dark streak that picks apart every rule in filmmaking." Film critic Pauline Kael described *Bande à part* as "a reverie of a gangster movie" and "perhaps Godard's most delicately charming film." According to critic Ignatiy Vishnevetsky, the film's outward charm contrasts with how sad it is, saying; "'Band Of Outsiders' contains some of the medium's most sublime images of the anything goes possibility of youth, but it also captures the hopelessness and loneliness of being young with nothing to do.

Whether they're planning a crime or performing an impromptu dance routine, the trio is mostly motivated by boredom, and everything carries a tinge of personal darkness."

"*Bande à Part*" is often considered one of Godard's most accessible films. Critic Amy Taubin called it "a Godard film for people who don't much care for Godard." Its accessibility has endeared the film to a broader audience. "*Bande à Part*" was ranked No. 79 in *Empire* magazine's "The 100 Best Films of World Cinema" in 2010.

In tribute, Quentin Tarantino named his film production company

"A Band Apart." It was also Tarantino's favorite Godard film.

Memorable scenes

The Last Gasps of Indian Summer Page 392

When Franz, Arthur, and Odile are in a crowded café, Arthur and Odile decide to dance. Franz joins them as they perform a dance routine. The music is R&B or soul music composed for the film by Michel Legrand, but Anna Karina said the actors called it "the Madison dance," alluding to a novelty dance of the time. The

Madison scene influenced the dance scene with Uma Thurman and John Travolta in Tarantino's "Pulp Fiction" - 1994. It also influenced scenes in Hal Hartley's "Simple Men" - 1992 and Martin Hynes' "The Go Getter" - 2007. In Roger Michell's "Le Week End" - 2013, the principal characters see the dance scene on a TV screen in their Paris hotel room and briefly dance along with it. The final scene of the movie is a longer reenactment in a café after one of the characters plays the music on a jukebox.

In "The Gentlemen's Wager", a 2014 short film made to promote Johnnie Walker whiskey, Jude Law and a group of dancers perform the Madison dance in order to win a bet. Emma Stone, Jonah Hill, and Rome Kanda perform the dance in "Exactly Like You," the fifth episode of the 2018 Netflix series "Maniac." The entire dance scene was also used as the music video for the song "Dance with Me" by Nouvelle Vague from their album *Bande à Part* - 2006.

The group took their name from a scene in the film, where Arthur and Odile are walking on a street and pass an emporium with *Nouvelle Vague*; *New Wave* or *New Trend*, in large letters over the door.



The Last Gasps of Indian Summer

Page 393

In a later scene, Franz, Arthur, and Odile attempt to break the world record for running through the Louvre museum. The narrator informs viewers that their time was 9 minutes and 43 seconds, which broke the record set by Jimmy Johnson of San Francisco at 9 minutes and 45 seconds. The Louvre scene is referenced in Bernardo Bertolucci's 1968 based 2003 film "The Dreamers," in which its characters break the Louvre record.

The Last Gasps of Indian Summer Page 394

047 - Fellini's Casanova – Stromboli, Sicily, Italy Fellini's Casanova

Casanova visits one of Venice's islands to copulate with a fake nun for the pleasure of a rich voyeur. Casanova is frustrated that the man finds no interest in his research into alchemy and his further scheming. As he rows back to the mainland, Casanova is arrested, judged and imprisoned by the High Court over his famed debauchery.

During his time in prison, Casanova reminisces of his affairs with a dressmaker and later on with one of her junior employees, Anna Maria, who suffers from frequent fainting and requires constant bloodletting. Casanova escapes the prison through the roof and exiles himself from Venice, being taken into the Paris court of Madame d'Urfé. The Madame, an aged woman, enthralled by Casanova's apparent knowledge of alchemy, wishes to transform her soul into a man's through ritualistic intercourse with him.

Fortuitously, Casanova encounters his brother, whose girlfriend he entices away.

Casanova then moves to the court of a hunchback, Du Bois, in between taking charge of a beautiful girl, Henriette. The lovers vow fidelity to each other, but the following morning Henriette has disappeared. Du Bois informs Casanova that an emissary of a

The Last Gasps of Indian Summer Page 395

faraway court has reclaimed Henriette, and she has requested that Casanova not attempt to follow her.

While in London, Casanova is robbed by two women and he attempts suicide by drowning himself in the Thames. A vision of a giantess and two dwarves distracts him. He follows them to a frost fair, where he arm wrestles the giantess, a princess, and later pays to watch her bathe with the dwarves.

Casanova attends a deranged party at Lord Talou's palace in Rome, where he wins a bet over how many orgasms he can have in one hour. In Switzerland he falls in love with an alchemist's daughter, Isabella, who fails to keep an appointment to go to Dresden with him. Casanova instead partakes in an orgy within the hostel he's been stranded in. In Dresden, he has a brief chance encounter with his estranged mother in a theater. He then moves to a court in Württemberg, where his desire to be taken seriously as a writer/inventor is frustrated by the court's orgiastic, wild nature. It is here that he meets Rosalba, a mechanical doll with whom he shares a dance and later on has sex with.

Time goes by and an old Casanova finds himself librarian to Count Waldstein at his castle in Dux. Life at the castle is more than frustrating for Casanova, as he becomes an object of

The Last Gasps of Indian Summer Page 396

mockery and animosity. The final scene has a weary, bloodshot Casanova cringing in an armchair and recounting a recent dream.

In this dream, Casanova is back in Venice. He chases the ghosts of his past lovers, all of whom disappear. An ornate stagecoach beckons him to join its passengers. He finally meets with Rosalba, the mechanical doll, once again and they dance with each other.

Mercy On Broadway

Laura Nyro

Madison smiled

and she hung with a band of strays

The band was gone

Bringin' it on to the Broadway blaze

Once I lived under the city in my sweet July July mercy on Broadway

Don't you believe it

You better know what I say

She'll make you pay

Down the alleyway, slippin' up a sidestreet Shine everybody, shine everybody

Everybody, shine everybody

On Broadway, jive and pray

The Last Gasps of Indian Summer Page 397

There ain't no mercy now on Broadway

People and the landlords shine

Down and gay wine

In the doom swept the band away

Baby on Broadway

Is she mild like mother and child?

Does she obey?

Once I lived under the city in my sweet July July mercy on Broadway

Don't you believe it

You better know what I say

She'll make you pay

Black city fair

Ole road runner there

Shine everybody

Everybody, everybody

Shine everybody

There'll be no mercy on Broadway

Incomprehensible

Mercy on Broadway, mercy on Broadway

Hey!

Shine.

Written by Laura Nyro.

The Last Gasps of Indian Summer Page 399

048 - The Wicker Man – Pagosa Sprigs, Colorado The Wicker Man

Sergeant Neil Howie journeys by seaplane to the remote Hebridean island of Summerisle to investigate the disappearance of a young girl, Rowan Morrison, about whom he has received an anonymous letter. Howie, a devout Christian, is disturbed to find the Islanders paying homage to the pagan Celtic gods of their ancestors. They copulate openly in the fields, include children as part of the May Day celebrations, teach children of the phallic association of the maypole, and place toads in their mouths to cure sore throats. The islanders appear to be trying to thwart his investigation by claiming that Rowan never existed.

While staying at the Green Man Inn, Howie notices a series of photographs celebrating the annual harvest, each featuring a young girl as the May Queen. The photograph of the most recent celebration is missing; the landlord tells him it was broken. At the local school, Howie asks the students about Rowan, but all deny her existence. He checks the school register and finds Rowan's name. He questions the schoolteacher, who directs him to Rowan's grave.

The Last Gasps of Indian Summer Page 400

Howie meets the island's leader, Lord Summerisle, grandson of a Victorian agronomist, to get permission for an exhumation.

Summerisle explains that his grandfather developed strains of fruit trees that would prosper in Scotland's climate and encouraged the belief that the old gods would use the new strains to bring prosperity to the island among the pagan population. Due to the bountiful harvests, the island's other inhabitants gradually embraced paganism.

Stairway to Heaven

Led Zeppelin

There's a lady who's sure

All that glitters is gold

And she's buying a stairway to heaven

When she gets there she knows

If the stores are all closed

With a word she can get what she came for Ooh ooh ooh ooh ooh

And she's buying a stairway to heaven

There's a sign on the wall

But she wants to be sure

'Cause you know, sometimes words have two meanings In a tree by the brook

The Last Gasps of Indian Summer Page 401

There's a songbird who sings

Sometimes all of our thoughts are misgiven Ooh, it makes me wonder

Ooh, it makes me wonder

There's a feeling I get

When I look to the west

And my spirit is crying for leaving

*In my thoughts I have seen
Rings of smoke through the trees
And the voices of those who stand looking Ooh, it makes me wonder
Ooh, it really makes me wonder
And it's whispered that soon
If we all call the tune
Then the piper will lead us to reason
And a new day will dawn
For those who stand long
And the forests will echo with laughter Oh whoa-whoa-whoa, oh-oh
If there's a bustle in your hedgerow,
Don't be alarmed now
It's just a spring clean for the May Queen*

The Last Gasps of Indian Summer Page 402

*Yes, there are two paths you can go by, But in the long run
And there's still time
To change the road you're on
And it makes me wonder
Oh, whoa
Your head is humming and it won't go*

In case you don't know

The piper's calling you to join him

Dear lady, can you hear the wind blow?

And did you know

Your stairway lies on the whispering wind?

And as we wind on down the road

Our shadows taller than our soul

There walks a lady we all know

*Who shines white light and wants to show How everything still turns
to gold*

And if you listen very hard

The tune will come to you at last

When all are one and one is all, yeah

To be a rock and not to roll

And she's buying a stairway to heaven

The Last Gasps of Indian Summer Page 403

Written by Jimmy Page and Robert Anthony Plant.

Exhuming the grave, Howie finds that the coffin contains only the carcass of a hare. He also finds the missing harvest photograph, showing Rowan standing amidst empty boxes; the harvest had failed. His research reveals that a human sacrifice is offered to the gods in the event of crop failure. He concludes that Rowan is alive

and will soon be sacrificed to ensure a successful harvest. Seeking assistance from the mainland, Howie returns to his seaplane to discover it no longer functions and its radio is damaged; he cannot leave or call for help. Later that day during the May Day celebration, Howie subdues the innkeeper and steals his costume and mask (that of Punch, the fool) to infiltrate the parade. Rowan is eventually revealed. Howie sets her free and flees with her into a cave.

Exiting it, they are intercepted by the islanders, to whom Rowan happily returns.

Summerisle tells Howie that Rowan was never the intended sacrifice; Howie is. He fits their gods' four requirements: he came of his own free will, has "the power of a king" (by representing the law), is a virgin, and is a "fool". Howie warns Summerisle and the islanders that the crops are failing due to the unsuitability of the climate and that the villagers will

The Last Gasps of Indian Summer Page 404

turn on Summerisle and sacrifice him next summer when the next harvest fails again, but his pleas are ignored. The villagers force Howie inside a giant wicker man statue along with various animals, set it ablaze, and surround it, singing the Middle English folk song "Sumer Is Icumen In". Inside the wicker man, Howie recites Psalm 23, prays to God and curses the islanders.

Howie and the animals burn to death as the head of the wicker man collapses in flames, revealing the setting sun.

The Last Gasps of Indian Summer Page 405

049 - Willy Wonka – Somerville, New Jersey Willy Wonka and the Chocolate Factory

Charlie Bucket is a poor paperboy who often looks inside a candy shop but cannot afford to buy sweets. Going home one evening, he

passes confectioner Willy Wonka's chocolate factory, where a tinker tells him that no one ever enters or leaves the building.

Charlie's bedridden Grandpa Joe reveals that Wonka had shut down the factory because rival confectioners sent spies to steal his recipes. Production resumed three years later, but the gates remained locked, and to prevent more sabotage, the original workers were not rehired, leaving their replacements a mystery.

Sometime after, Wonka announces that he is holding a contest, and has hidden five Golden Tickets beneath the wrapping of chocolate Wonka Bars. The finders of the tickets will be able to enter and tour the factory, and will receive a lifetime supply of chocolate. The first four tickets are found by the following children: Augustus Gloop, a gluttonous German boy; Veruca Salt, the spoiled daughter of a wealthy English father; and two Americans, Violet Beauregarde, who chews gum constantly, and Mike Teevee, who is obsessed with television to the point of irritability when he's not watching it. As each winner is announced on television, a sinister-looking man appears and

The Last Gasps of Indian Summer Page 406

whispers to them. Charlie also takes advantage of his birthday, and a gift from Grandpa Joe, to open two Wonka bars, hoping to find a ticket, but he doesn't find one in either of them.

A news report reveals the fifth ticket was found by a millionaire in Paraguay, causing Charlie to lose hope. The next day, Charlie is on his way home from school when he finds money in a gutter and uses it to buy a Wonka Bar for himself and Grandpa Joe. Walking home, Charlie overhears that the millionaire forged the fifth ticket. Charlie opens his remaining Wonka Bar, discovering the final ticket. On his way, he encounters the sinister figure who spoke to the other winners.

Introducing himself as Slugworth, one of Wonka's competitors, he offers a cash reward for a sample of Wonka's latest creation: the Everlasting Gobstopper.

Arriving home with the Golden Ticket, Charlie chooses Grandpa Joe as his chaperone. Overjoyed, Grandpa Joe miraculously springs out of bed for the first time in twenty years. The next day, Wonka greets the ticket winners at the front gates of the factory and leads them inside. Each signs a discipline contract before the tour, which begins in the Chocolate Room, a whimsical indoor park with plants and flowers made of candy and a river of chocolate. The visitors meet Wonka's workforce: little people known as Oompa-Loompas.

The Last Gasps of Indian Summer Page 407

During the tour, each child's character flaws cause them to give in to temptation, resulting in their unusual elimination.

Augustus gets sucked up a pipe after falling into the chocolate river; Violet swells up becoming a giant blueberry; Veruca falls down a garbage chute; and Mike is shrunk to the size of a chocolate bar. The Oompa Loompas sing a song of morality after each disposal.

Those Were the Days

Cream

When the city of Atlantis

Stood serene above the sea

Long time before our time

When the world was free

Those were the days

Golden cymbals flying

On ocarina sounds

Before wild Medusa's serpents

Gave birth to hell

Disguised as heaven

Those were the days

Yes, they were

The Last Gasps of Indian Summer Page 408

Those were the days

Those were their ways

Miracles everywhere-where are they now?

They're gone

Those were their ways

Yes, they were

Those were their ways

Those were the days

Yes, they were

Those were the days

Tie your painted shoes and dance

Blue daylight in your hair

Overhead a noiseless eagle

Fans a flame

Wonder everywhere

Those were the days

Yes, they were

Those were the days

Those were their ways

Miracles everywhere

Where are they now?

They're gone

Those were their ways

The Last Gasps of Indian Summer Page 409

Yes, they were

Those were their ways

Those were the days

Yes, they were

Those were the days

Written by Gene Raskin.

While on tour, Charlie and Grandpa Joe enter the Fizzy Lifting Drinks room and sample the beverages against Wonka's orders. The drink makes them float up and have a near-fatal encounter with the

ceiling exhaust fan, but burping allows them to escape and descend to the ground.

At the end of the tour, Wonka assures Charlie and Grandpa Joe that the other children will be fine before he hastily retreats to his office without awarding them the promised lifetime supply of chocolate. When they follow him in to ask about this, Wonka angrily informs them that they had violated the contract when they stole the Fizzy Lifting Drinks, thereby forfeiting their prize, and then furiously demands that they leave. Stunned and infuriated, Grandpa Joe vows to give Slugworth the Everlasting Gobstopper in retaliation, but Charlie decides to return it to Wonka instead. Seeing that Charlie did not resort to revenge, Wonka joyously declares Charlie the winner, reinstates his

The Last Gasps of Indian Summer Page 410

prize, and reveals that Slugworth is his employee, Mr.

Wilkinson. The offer to buy the Gobstopper was a morality test for the kids, and only Charlie passed. The trio enters the Wonkavator, a multi-directional glass elevator that flies out of the factory. During their flight, Wonka tells Charlie that he created the contest to find someone worthy enough to inherit his factory, so he will give it to Charlie and his family upon retiring.

The Last Gasps of Indian Summer Page 411

050 - Breathless - Espelette, France

Breathless

Michel is a youthful, dangerous criminal who models himself on the film persona of Humphrey Bogart. He often looks at himself in a mirror simulating Bogart expressions. He also poses in front of a Bogart film poster for no one.

After stealing a car in Marseille, Michel shoots and kills a policeman who has followed him onto a country road. Penniless and on the run from the police, he turns to an American love interest, Patricia. She is a "radical" American student in Paris and aspiring journalist, who sells the New York Herald Tribune on the boulevards of Paris.

While driving with her in the car, Michel tells her; "Cars are made to go; not stop."

The ambivalent Patricia unwittingly hides him in her apartment as he simultaneously tries to seduce her and call in a debt from a shady pawnbroker, perhaps a police informant, who is the middleman for his stolen cars, to fund their escape to Italy.

Patricia says she is pregnant, probably with Michel's child. She learns that Michel is on the run when questioned by the police.

The Last Gasps of Indian Summer Page 412

Eventually she betrays him, but before the police arrive, she tells Michel what she has done.

He is somewhat resigned to a life in prison, and does not try to escape at first. When he decides to run, the police, one named Vital, shoot him in the street, and after running along the block, he dies "à bout de soufflé," "out of breath."

Closing dialogue

The film's final lines of dialogue cause some confusion for English speaking audiences. The original French is ambiguous; it is unclear whether Michel is condemning Patricia or condemning the world in general. It is unclear if the Police Inspector Vital is intentionally twisting Michel's meaning. It is also unclear whether Patricia is questioning Michel's scorn, questioning the meaning of a French word as elsewhere in the film, or unable to understand the concept

of what Michel is saying as it is told to her by Vital when the two catch up with the dying Michel.

Michel: "C'est vraiment dégueulasse."

Patricia: "Qu'est-ce qu'il a dit?"

Vital: "Il a dit que vous êtes vraiment `une dégueulasse."

Patricia: "Qu'est-ce que c'est `dégueulasse?"

The Last Gasps of Indian Summer Page 413

This translates as:

Michel: "It's really disgusting."

Patricia: "What did he say?"

Vital: "He said you are really disgusting."

Patricia: "What is `disgusting?"

In French, "dégueulasse" also has the connotation of

"nauseating," or making one want to throw up; in reference to a person, it can be loosely translated as a "disgusting person;"

i.e. a "louse" or "scumbag."

In the English captioning of the 2001 Fox-Lorber Region One DVD,

"dégueulasse" is translated as "scumbag." producing the following dialogue:

Michel: "It's disgusting, really."

Patricia: "What did he say?"

Vital: "He said 'You're a real scumbag.'"

Patricia: "What's a scumbag?"

The Last Gasps of Indian Summer Page 414

The 2007 Criterion Collection Region One DVD uses a less literal translation:

Michel: "Makes me want to puke."

Patricia: "What did he say?"

Vital: "He said you make him want to puke."

Patricia: "What's that mean, 'puke'?"

This translation was used in the 2010 restoration.

This inventive, cinematic, jump cutting film proved to be the breakthrough for the French New Wave.

The Last Gasps of Indian Summer Page 415

051 - The Day of the Dolphin – Boca Raton, Florida A brilliant and driven scientist, Jake Terrell, and his wife, Maggie, along with their small team, are training dolphins to communicate with humans at their remote island research facility. They teach Alpha, "Fa", a dolphin they have raised in captivity for four years, to speak simple English. They introduce him to a female dolphin captured from the

wild, whom they name Beta, "Bea". Fa regresses to his "native language" for a while, but soon teaches Bea to understand English, too.

I Got You Babe

Sonny and Cher

They say we're young, and we don't know We won't find out until we grow

Well, I don't know if all that's true

'Cause you got me, and baby, I got you

Babe

I got you babe

I got you babe

They say our love won't pay the rent

Before it's earned, our money's all been spent I guess that's so, we don't have a plot

The Last Gasps of Indian Summer Page 416

But at least I'm sure of all the things we got Babe

I got you babe

I got you babe

I got flowers in the spring

I got you to wear my ring

And when I'm sad, you're a clown

*And if I get scared, you're always around
Don't let them say your
hair's too long*

*'Cause I don't care, with you I can't go wrong
Then put your little
hand in mine*

There ain't no hill or mountain we can't climb

Babe

I got you babe

I got you babe

I got you to hold my hand

I got you to understand

I got you to walk with me

I got you to talk with me

I got you to kiss goodnight

I got you to hold me tight

I got you, I won't let go

I got you to love me so

The Last Gasps of Indian Summer Page 417

I got you babe

I got you babe

I got you babe

I got you babe

I got you babe

I got you babe

I got you babe

I got you babe

Written by Sonny Bono.

Terrell's research is funded by the Franklin Foundation, headed by Harold DeMilo. An undercover government agent for hire, Curtis Mahoney, blackmails DeMilo into allowing him access to Terrell's facility under the guise of a freelance journalist writing about dolphin research. Although Terrell and his team attempt to stonewall Mahoney, he finds out the truth about Fa and Bea and threatens to publish his findings. To prevent this, Terrell agrees with DeMilo to reveal his progress to the Foundation board of directors, and travels to the mainland for a press conference. Once he and Maggie are there, the press conference is mysteriously cancelled, and Fa and Bea are stolen from the island.

The Last Gasps of Indian Summer Page 418

After the dolphins are kidnapped, Mahoney reveals that the Franklin Institute is planning to further train the dolphins to carry out a political assassination, using a magnetic limpet mine to kill the President of the United States. One of Terrell's team, David, is revealed to have been an undercover operative of the Institute, and is helping them train the dolphins for the suicide-assassination attempt.

Fa escapes and returns to the Terrells, and the conspirators set Bea off to explode the mine on the President's yacht. Realizing what is happening, Jake tells Fa to stop Bea. Fa intercepts Bea, and redirects

her to place the mine on the conspirators' boat, which is destroyed in the ensuing explosion, killing David and most of the board. Fa and Bea return to the Terrells, but as DeMilo approaches the island in a seaplane, Jake instructs Fa and Bea to escape and live free in the ocean, away from rotten humans. Fa is reluctant to go, having formed a bond with Jake and Maggie, saying; "Fa love Pa," but Jake gruffly orders him to leave. Eventually, both dolphins escape, leaving Jake and Maggie awaiting DeMilo and reflecting on what happened.

A Whiter Shade of Pale

Procol Harum

We skipped the light fandango

The Last Gasps of Indian Summer Page 419

Turned cartwheels 'cross the floor

I was feeling kinda seasick

But the crowd called out for more

The room was humming harder

As the ceiling flew away

When we called out for another drink

The waiter brought a tray

And so it was that later

As the miller told his tale

That her face, at first just ghostly

Turned a whiter shade of pale

*She said, "There is no reason
And the truth is plain to see"
But I wandered through my playing cards And would not let her be
One of sixteen vestal virgins
Who were leaving for the coast
And although my eyes were open
They might just as well have been closed
And so it was that later
As the miller told his tale
That her face, at first just ghostly*

The Last Gasps of Indian Summer Page 420

*Turned a whiter shade of pale
She said; "I'm home on shore leave
Though in truth we were at sea"
So I took her by the looking glass
And forced her to agree,
Saying; "You must be the mermaid
Who took Neptune for a ride."
But she smiled at me so sadly
That my anger straightaway died.*

*And so it was that later
As the miller told his tale
That her face, at first just ghostly
Turned a whiter shade of pale
If music be the food of love
Then laughter is its queen.
And likewise if behind is in front
Then dirt in truth is clean.
My mouth by then like cardboard
Seemed to slip straight through my head So we crash dived
straightway quickly
And attacked the ocean bed.*

The Last Gasps of Indian Summer Page 421

*And so it was that later
As the miller told his tale
That her face, at first just ghostly
Turned a whiter shade of pale*

Written by Gary Brooker and Keith Reid.

The Last Gasps of Indian Summer Page 422

052 - Smiley Face – Venice Beach, California Smiley Face

Jane F is an unambitious young actress who enjoys smoking marijuana and lives in an LA apartment with her nerdy, somewhat disturbing roommate Steve. One day, she discovers a plate of cupcakes left by Steve for a science fiction movie marathon, all of which she impulsively eats. She soon realizes that the cupcakes were laced with marijuana while remembering a list of things she needs to do that day, including paying the electric bill and going to an important audition.

Smile

Laura Nyro

Winter

Turn on the night

Turn on your love light

I'm a non-believer

But I believe

In your smile

Well I'm gonna talk to you baby

On brandy-wine

Mars in the stars

The Last Gasps of Indian Summer Page 423

Mars is arisin

Mars in the stars

Mars is arisin

And I feel like I'm way in a deep dream baby Feel like I'm way in a deep dream

Yes

Lovers

Light in the inn

What are they thinking?

Patterns falling

Down the sky

And the fire

And the kiss

Of the cunt tree night

Your tender strong freaky love

Strangers and mountains

And blurred in a snow flight

Mars in the stars

Mars is arisin

The world's insane

The paper's gone mad

But our love is a peace vibe

Yes

The Last Gasps of Indian Summer Page 424

Let's go down by the grapevine

Drink my daddy's wine

Get happy

Down by the grapevine

Drink my daddy's wine

Get happy

Happy

Oh sweet blindness

A little magic

A little kindness

Oh sweet blindness

All over me

Four leaves on a clover

I'm just a bit of a shade hung over

Come on baby do a slow float

You're a good lookin' riverboat

And aint that sweet eyed blindness good to me

Down by the grapevine

Drink my daddy's wine

Good mornin'

Down by the grapevine

The Last Gasps of Indian Summer Page 425

Drink my daddy's wine

Good mornin

Mornin'

Oh sweet blindness

A little magic

A little kindness

Oh sweet blindness

All over me

Please don't tell my mother

I'm a saloon and a moonshine lover

Come on baby do a slow float

You're a good lookin' riverboat

And ain't that sweet eyed blindness good to me

Don't ask me cuz I

Ain't gonna tell you what I've been drinkin'

Ain't gonna tell you what I've been drinkin'

Ain't gonna tell you what I've been drinkin'

Wine

Of wonder

Wonder

By the way

Oh sweet blindness

A little magic

The Last Gasps of Indian Summer Page 426

A little kindness

Oh sweet blindness

All over me

Don't let daddy hear it

He don't believe in the gin mill spirit Come on baby do a slow float

You a good lookin' riverboat

And ain't that sweet eyed blindness good to me Good to me

Now ain't that sweet eyed blindness good to me

Written by Laura Nyro.

Jane first decides to call her pot dealer Steve to buy more marijuana to bake more cupcakes using money left to her by her roommate to pay the electric bill, but she is short and still around \$40 in debt to him. He threatens to take her furniture, including her prized mattress, and inform her roommate about her buying marijuana with

his money if she does not pay him back by 3:00 at a hemp festival in Venice Beach.

As Jane begins making cannabis infused butter for the cupcakes, she is distracted by a call from her agent Kyle reminding her about her audition in less than an hour. Her butter burns as she

The Last Gasps of Indian Summer Page 427

destroys her phone trying to turn off the smoke alarm. With no other options, she decides to sell her cache of government strength marijuana to pay her dealer. Though late to her audition, she is still allowed to be seen by the casting director, though it goes poorly and Jane tries to sell her weed.

Grossly offended, they contact the authorities, forcing her to flush her weed down the toilet in a panic.

Without her weed and broke, Jane begins cold contacting various acquaintances for money, eventually reaching out to Brevin, a nerdy friend of her roommate's who is infatuated with her.

Though unable to pay her immediately, Brevin promises to get her the cash she needs following an important dentist appointment.

Upon leaving, Brevin finds his car was broken into and his wallet, which was left on the dashboard, stolen. The police attempt to question Jane about it but, feeling paranoid, she flees. Seeking refuge at the home of one of her old college professors, a tutor on Marxist studies, she is invited in by his mother Shirley. Confusing her for his teaching assistant, she gives Jane a folder to take to his office.

Walking to an apartment complex across the street, she discovers the folder contains a first edition copy of the "Communist Manifesto." Failing to sell it to a resident, her behavior

The Last Gasps of Indian Summer Page 428

causes him to call the police. She flees into the back of a meat truck, believing it will take her to Venice Beach. Later discovered by factory workers Mikey and Albert, they kindly give her a tour of the plant they work at.

After being kicked out by the foreman, Mikey agrees to drive her to Venice Beach after work. When a car accident causes a massive traffic jam, Jane leaves Mike's car and continues on foot. She is given a ride by a woman riding a motorcycle.

Jane is dismayed to arrive at the hemp festival just after it ended and is unable to find her dealer. Wandering the beach, she finds several ride tickets in the sand that allow her to board the Ferris wheel at the amusement park on Venice Beach Boardwalk.

While on the ride, she discovers Brevin, Shirley, her teacher, and the man from the apartment all looking for her below.

Wanting to do the right thing and return the "Communist Manifesto," she tries to get their attention, but her carriage shifts, causing her to let go of the book, which sends the pages flying. Jane is arrested and sentenced to 1500 hours of community service.

The Last Gasps of Indian Summer Page 429

053 - The Night Porter – Berlin, Germany The Night Porter

During World War II, Maximilian Theo Aldorfer, a Nazi SS officer who had posed as a doctor to take sensational photographs in concentration camps, and Lucia, a teenage girl interned in a concentration camp due to her father's Socialist political ties, had an ambiguous sadomasochistic relationship. Max tormented Lucia, but also acted as her protector.

In 1957, Lucia, now married to an American orchestra conductor, meets Max again by chance. He is now a night porter at a hotel in Vienna, and a reluctant member of a group of former SS

comrades who have been carefully covering up their pasts by destroying documents and eliminating witnesses to their wartime activities. Max has an upcoming mock trial at the hands of the group for his war crimes. The group's leader, Hans Vogler, accuses Max of wanting to live "hidden away like a church mouse." Max wishes to remain hidden, but he voices support for the group's activities. Memories of the past punctuate Max and Lucia's present with urgent frequency, suggesting that Lucia survived through her relationship with Max. In one such remembered scene, Lucia sings a Marlene Dietrich song, "Wenn ich mir was wünschen dürfte" ("If I could make a wish"), to the camp

The Last Gasps of Indian Summer Page 430

guards while wearing pieces of an SS uniform, and Max "rewards"

her with the severed head of a male inmate who had been bullying her, which is a reference to Salome.

Because she could testify against him, Lucia's existence is a threat to Max and his former comrades. He goes to see a former Nazi collaborator, Mario, who knows Lucia is still alive. Max murders him to protect his secret. After Lucia's husband leaves town on business, Max and Lucia renew their past lovemaking in Max's apartment. Max confesses to Countess Stein, another guest at his hotel, that he has found his "little girl" again. The Countess tells him that he is insane. Max replies that they are both "in the same boat." Meanwhile, Vogler has Max spied on by Adolph, a youth who works at the hotel.

Max is interviewed by the police about Mario's murder. He spends days with Lucia in his apartment, chaining her to the wall so that "they can't take her away," and sleeps little. Vogler, who wants Lucia to testify against Max in the mock trial, though he harbors more

ambiguous long term intentions toward her, visits and informs her that Max is ill. He suggests that Lucia must also be ill to allow herself to be in this position, but she sends him away, claiming to be with Max of her own free will.

The Last Gasps of Indian Summer Page 431

The former SS officers are infuriated at Max for hiding a key witness. Max refuses to go through with the trial, calling it “a farce,” and admits that he works as a night porter due to his sense of shame in daytime. He returns to Lucia, telling her that the police questioned him and others at the hotel about her disappearance, and that no suspicion fell on him. Eventually, Max quits his job, devoting all of his time to Lucia. The former SS officers cut off the couple's supply of food from a nearby grocery store. Max barricades the door to the apartment, and he and Lucia begin rationing.

Max seeks help by phoning one of his old hotel friends, who refuses, and imploring his neighbor, but she is prevented from providing aid by Adolph. Max retreats again to the apartment, where Lucia is almost unconscious from malnutrition. After one of the former SS cuts off the electricity in Max's apartment, Max and Lucia, respectively dressed in his Nazi uniform and a negligee resembling the one she had worn in the concentration camp, leave the building and drive away. They are soon followed by a car driven by Max's former colleagues. Max parks his car on a bridge, where he and Lucia walk along the sidewalk as dawn breaks. Two gunshots ring out, and the lovers fall dead.

The Last Gasps of Indian Summer Page 432

054 - Barefoot in the Park – New Hope, Pennsylvania Barefoot in the Park

Barefoot in the Park had a pre-Broadway production under the title “Nobody Loves Me” at the Bucks County Playhouse in New Hope, Pennsylvania.

The play opened on Broadway at the Biltmore Theatre on October 23, 1963, and closed on June 25, 1967, after 1,530 performances.

It was Neil Simon's longest running hit, and the tenth longest running non-musical play in Broadway history. The cast included Elizabeth Ashley (Corie), Robert Redford (Paul), Mildred Natwick (Mrs. Banks), and Kurt Kasznar (Victor Velasco); the director was Mike Nichols. Scenic design was by Oliver Smith, costumes by Donald Brooks, and lighting by Jean Rosenthal. The play was nominated for four 1964 Tony Awards, with Nichols winning the award for Best Direction of a Play.

Myrna Loy starred as Mrs. Banks opposite Joan Van Ark as Corie and Richard Benjamin as Paul in the national tour during the time the play was still on Broadway. Virginia Mayo and Margaret O'Brien co-starred in a 1968 national tour of the play.

Beginning in 1978, Dorothy Lamour spent three years playing Mrs. Banks in dinner theatres around the country.

The Last Gasps of Indian Summer Page 433

Moondance

Van Morrison

*Well, it's a marvelous night for a moondance
With the stars up above in your eyes*

A fantabulous night to make romance

'Neath the cover of October skies

*And all the leaves on the trees are falling
To the sound of the breezes that blow*

*You know I'm tryin' to please to the calling Of your heartstrings that
play soft and low You know the night's magic seems to whisper and
hush You know the soft moonlight seems to shine in your blush*

*Can I just have one more moondance
with you, my love?*

*Can I just make some more romance
with a-you, my love?*

Well, I wanna make love to you tonight

I can't wait 'til the mornin' has come

*You know, I know now the time is just right And straight into my
arms you will run*

*And when you come, my heart will be waiting To make sure that
you're never alone*

The Last Gasps of Indian Summer Page 434

*There and then all my dreams will come true, dear There and then I
will make you my own*

*And every time I touch you,
you just tremble inside*

*And I know how much you want me,
that you can't hide*

*Can I just have one more moondance
with you, my love?*

Can I just make some more romance

with a-you, my love?

*Well, it's a marvelous night for a moondance With the stars up
above in your eyes*

A fantabulous night to make romance

'Neath the cover of October skies

*And all the leaves on the trees are falling To the sound of the
breezes that blow*

*You know I'm trying to please to the calling Of your heartstrings that
play soft and low You know the night's magic seems to whisper and
hush You know the soft moonlight seems to shine in your blush*

Can I just have one more moondance

The Last Gasps of Indian Summer Page 435

with you, my love?

Can I just make some more romance

with a-you, my love?

One more moondance with you

In the moonlight

On a magic night

La, la, la, la, la, in the moonlight

On a magic night

Can't I just have one more, more

dance with you, my love?

Written by Van Morrison.

Corie and Paul Bratter are a newlywed couple. For their first home, they live in an apartment on the top floor of a brownstone in New York City. Corie is optimistic about their future together, while Paul, the more anxious and grounded half of the couple, worries about the various flaws in the apartment, such as a hole in the skylight, their leaky closet, and the lack of a bathtub. Shortly after moving in, Corie attempts to set her mother up with their eccentric neighbor Mr. Velasco. During the course of four days, the couple learns to live together while facing the usual daily ups and downs. Corie wants Paul to become more easy going; for example, to run "barefoot in the park."

The Last Gasps of Indian Summer Page 436

That's pretty much it for the lighthearted, amusing play. Then Jane Fonda plays Corie in the movie.

Corie, a free spirited young woman, and Paul Bratter, a conservative, uptight man, are a recently married couple who move into a fifth floor apartment in Greenwich Village. One of the film's running jokes alludes to the fact that everyone has to climb so many stairs to get to their apartment. Corie decorates the small, leaky space, turning it into a picturesque little home for the two. Among their many eccentric neighbors is the quirky Victor Velasco, who befriends Corie and even flirts with her. He lives in the building's attic, so he climbs through the Bratters' window to get to his apartment. He also helps Corie with her place, showing her how to work the seemingly broken heating and plumbing.

Corie sets up a dinner date with Paul, Victor, and Corie's mother, Ethel Banks, in a scheme to make her mother fall for Victor. Corie

feels that her mother is lonely and in need of love now that she lives alone. Victor takes them all to an Albanian restaurant on Staten Island, whose owner he knows.

There the group drinks, and Corie and Victor dance with a belly dancer, while Paul and Ethel watch in embarrassment. Afterward, Corie and Victor return to their building in high spirits as Paul and Ethel drag themselves along in fatigue. As Victor

The Last Gasps of Indian Summer Page 437

escorts Ethel outside, Corie and Paul begin an argument over their different personalities. Corie feels that her adventurous spirit is impeded by Paul's cautious attitude, noting that he refused to go barefoot in the park with her one evening. His excuse was that it was freezing. Corie says she will kick Paul out and get a big dog to protect her from him. Paul quips that it will finally allow her to have someone who will go barefoot in the park with her. They eventually go to sleep, Corie in their tiny bedroom and Paul on the couch under a hole in the skylight on a snowy February night.

The next day, Paul comes down with a fever, but Corie still insists she wants a divorce. The two spend an awkward time together in their apartment until Corie kicks Paul out. She then receives a call from her aunt, who says that Ethel never came home. Corie panics, and eventually learns that her mother was at Victor's apartment. While Victor was escorting her to her home in New Jersey the previous night, Ethel slipped on icy stairs and fell. Victor and some neighbors took her back to Victor's apartment, where they spent the night. Strangely, Ethel was wearing nothing but her undergarments and Victor's Japanese kimono. It turned out that Victor had Ethel's dress dry cleaned.

Meanwhile, a drunken Paul skips work and sits in Washington Square Park. Heeding her mother's advice, Corie goes out

The Last Gasps of Indian Summer Page 438

searching for Paul and finds him drunk and running barefoot through the park. The once cautious Paul is now a fun loving drunk while Corie cautiously chases after him in order to get him to sober up. Eventually, Paul says it is his apartment and he is going back home. Corie follows. Back at the apartment, Paul, still drunk, climbs onto the roof of the apartment. Scared he might fall, Corie begs him to come down while speaking to him through the hole in the skylight. He says he will only come down if she repeats after him. He wants her to admit that her husband is a crazy drunk, when a few nights before she scolded him for being so cautious and practical even when he is drunk.

Meanwhile, realizing where he is, Paul becomes scared, and almost falls off the building. Corie asks Paul to sing an Albanian folk song they had heard at the restaurant that Victor had taken them to calm himself down. While he sings, Corie climbs up to the roof to help him down. A crowd of onlookers starts to gather in the street, including Ethel and Victor. When Corie reaches Paul, they kiss and climb back down as the crowd cheers.

The Last Gasps of Indian Summer Page 439

055 - Sixties News

1960

Democrat John F. Kennedy wins the U.S. Presidential Election after defeating Republican Richard Nixon. Kennedy became the first president and was the youngest person to have been elected into the highest office at the time.

The Organization of Petroleum Exporting Countries (OPEC) is created.

The United States decides to send 3,500 U.S. troops to Vietnam after the French decide to leave.

TIROS-1, the first weather satellite, is launched by the U.S.

1961

Soviet Cosmonaut Yuri Gagarin becomes the first person in space.

One month later, Alan Shepard becomes the first American in space.

Construction on the Berlin Wall begins in an effort to separate East and West Berlin.

The Bay of Pigs invasion is an unsuccessful US backed operation to overthrow Fidel Castro in Cuba.

The Last Gasps of Indian Summer Page 440

The Peace Corps is created.

WWF (World Wide Fund for Nature) is created.

1962

The Cuban Missile Crisis has the world on the edge of another World War as the United States and USSR come close to launching nuclear attacks.

The Beatles release their first single, "Love Me Do," in the United Kingdom.

Sam Walton opens the first Wal-Mart store in Arkansas.

1963

United States President John F. Kennedy is assassinated by Lee Harvey Oswald.

The United States begins to use Zip Codes.

Yugoslavia becomes a socialist federal republic and President Josip Tito is appointed as "President for Life."

The BBC broadcasts the very first episode of the iconic television show "Doctor Who."

1964

The Last Gasps of Indian Summer Page 441

United States President Lyndon B. Johnson signs the Civil Rights Act of 1964 into law.

NASA's Mariner 4 space probe successfully approaches Mars and becomes the first spacecraft to take images of a planet from deep space.

The Beatles come to America and appear on the Ed Sullivan Show.

The world will never be the same.

The Ford Motor Company begins to produce and sell the Ford Mustang.

1965

Soviet Cosmonaut Aleksei Leonov becomes the first person to perform a space walk.

The Vietnam War escalates and opposition to it begins to mount as anti-Vietnam protests become more common.

Mary Quant designs the mini-skirt in London and it becomes a fashion craze.

1966

The first episode of the popular television show "Star Trek"

airs.

The Last Gasps of Indian Summer Page 442

The Soviet Union's Luna 9 unmanned spacecraft lands on the Moon.

Indira Gandhi becomes the Prime Minister of India.

The Canada Pension Plan is introduced in Canada.

1967

Rolling Stone publishes its first magazine issue.

The Green Bay Packers and the Kansas City Chiefs play against each other in the first Super Bowl, with the Packers winning 35

to 10.

South African doctor Christiaan Barnard completes the first heart transplant operation.

The 25th Amendment to the U.S. Constitution is ratified.

1968

Egypt's Aswan Dam is completed.

The Civil Rights Act of 1968 is signed into law by President Johnson.

Richard Nixon wins the United States presidential election.

The first manned Apollo mission, Apollo 7, is launched by NASA.

1969

The Last Gasps of Indian Summer Page 443

Neil Armstrong and Buzz Aldrin become the first men to arrive on the Moon during NASA's Apollo 11 mission.

The Woodstock music festival takes place in New York and features such acts as Janis Joplin, Jimi Hendrix, Jefferson Airplane, Mountain, and The Who.

ARPANET, the predecessor to the Internet, relays its first communications between UCLA and Stanford.

The popular children's television show "Sesame Street" debuts.

The United Kingdom abolishes the death penalty.

In the 1960s popular music began to diversify and more subgenres emerged as the world of Rock 'n' Roll became more profitable. It became easier to classify types of music in a very specific way with psychedelic, surf, folk, roots, hard rock, all becoming recognizable in their distinctiveness. Music became a huge influence on the younger generation and was used to define the lifestyles of rockers, hippies, and protesters.

The music of the time often reflected the changing social norms of the decade like the fight for the rights of women and the anti-war movement. The British Invasion also made its mark with the Beatles and the Rolling Stones as two of the most popular

The Last Gasps of Indian Summer Page 444

bands emerging from the decade, gaining worldwide notoriety and popularity that has lasted up to the present.

As Lyndon B Johnson's undeclared Vietnam war, officially a

"police action" never approved by Congress, steadily declined in popularity with the US public, the government took to issuing widely distributed, daily kill reports. Typically they'd say something like 48

Americans dead yesterday, and 54,766 Viet Cong dead. This was ostensibly done to say to the increasingly disapproving US public; "Just hold on a bit; we'll have this won and over in no time." However it backfired, as the days went on without a win, and at some point some bright person added up all those Viet Cong the government claimed to have killed, and replied; "Your daily kill reports indicate that you have wiped out the entirety of the populations of Vietnam, Laos, and Cambodia. So, who are you now fighting with?" The unanswered question was both funny and effective in promoting the righteousness of the anti-war people as well as the lying nature and tentacles of the military machine. However, it had little if any effect on Johnson, as his dead bodies and kill reports kept coming.

This was the Decade of the Smiley Face, which was found on anything and everything around the world including T Shirts. Its popularity was at its peak in the mid to late 1960's. This

The Last Gasps of Indian Summer Page 445

decade can also be summed up with a few well-chosen phrases which epitomize the decade; "The Space Race," "Cuban Missile Crisis," "Continuing Cold War," "Kennedy Assassinations,"

"Vietnam," "Riots," "Hippies and Flower Power," and "The Beatles and Rock and Roll."

This was the start of the skateboarding era which was started by some surfing enthusiasts in California who were frustrated by the weather and put roller skates on the front and back end of wooden planks.

The Last Gasps of Indian Summer Page 446

056 - The Bear that Wasn't – Erie, Pennsylvania The Bear that Wasn't

A bear settles down for his hibernation and while he sleeps, the progress of man continues. He wakes up to find himself in the middle of an industrial complex, where he gets mistaken by the foreman for a worker and thus is ordered to get to work. When the bear responds that he doesn't work there, and that he's is a bear and not a human, the foreman denounces him as merely being a "silly man who needs a shave and wears a fur coat," and takes the bear to each of his successive bosses; general manager and a trio of vice presidents, all of whom tell him their own version of the same claim, reaching all the way up to the elderly president of the factory, who concludes he cannot be a bear because "bears are only in a zoo or a circus; they're never inside a factory."

School's Out

Alice Cooper

Well, we got no choice

All the girls and boys

Makin' all that noise

'Cause they found new toys

The Last Gasps of Indian Summer Page 447

Well, we can't salute ya can't find a flag If that don't suit ya that's a drag

School's out for summer

School's out forever

School's been blown to pieces

No more pencils, no more books

No more teacher's dirty looks

Yeah!

Well, we got no class

And we got no principals

And we got no innocence

We can't even think of a word that rhymes

School's out for summer

School's out forever

My school's been blown to pieces

No more pencils, no more books

No more teacher's dirty looks

Out for summer

Out 'til fall

We might not come back at all

School's out forever

The Last Gasps of Indian Summer Page 448

School's out for summer

School's out with fever

School's out completely

**Written by Alice Cooper, Dennis Dunaway, Glen Buxton,
Neal A.**

Smith, and Michael O. Bruce.

To prove that he's not a bear, the bosses take him to a zoo, where the zoo bears themselves express the same belief on account he would be in the cage with them otherwise. With his hopes seemingly dashed, the bear concludes that he is indeed a

"silly man" and promptly buckles down to work hard at the factory, much to the satisfaction of the foreman and the other bosses, all of whom shake hands happily as the bear works.

Months later, the factory closes for the winter and the bear finds himself turned out of doors in the cold snow, wishing that he were a bear. For a while, he just sits there, unsure of what to do, due to being torn between what he has been told so far.

Finally, he discards the trappings of his human existence, seeks out a cave to hibernate, which he enters feeling comfortable and bear-like once more, because he has realized that even though the foreman, the bosses and even the zoo bears had told him he was a "silly man," that did not necessarily mean it was really

The Last Gasps of Indian Summer Page 449

true. The narrator concludes that he "wasn't a silly man, or a silly bear, either."

Though appearing as a children's film, the story is a critical satire towards aspects of society. It revolves around the concept of people believing a constantly repeated idea even though it may not be true. People have a tendency to shift their views if a concept is hammered into them over and over again, like the bear being told he is a "silly man who needs a shave and wears a fur coat." The bear eventually succumbs to this mistaken assumption, believing he is a man even

though he had previously known otherwise, just as humans shift their views on a topic because of repetitive information, or because "they all say it is true, therefore it must be." Yet, in the end, the bear, who is cold in winter, reverts to what he really is; a bear, and finds shelter in a cave. This idea covers the concept of people never changing due to outside influence. Though people may change for someone else, when placed in a difficult position, they revert to old habits, just like the bear hibernating. Whether something is fact or fiction, it is what it is and does not change, no matter how many people believe otherwise, hence that "he wasn't a silly man. And he wasn't a silly bear, either."

The Last Gasps of Indian Summer Page 450

The film also presents a visual satire of corporate culture.

Each time the bear appears before a higher ranking man in the corporation, the offices get progressively more elaborate. For example, there are progressively more phones, more waste baskets, more secretaries, all according to rank. The secretaries in particular melodically tell the bear and bosses to come in. There are also progressively more chins and less hair on each higher ranking person as the bear ascends all the way to the president's office.



The Last Gasps of Indian Summer

Page 451

057 - Patton – Green Bay, Wisconsin

Patton

General George S. Patton addresses an unseen audience of American troops, emphasizing the importance Americans place upon

victorious role models as well as his own demands that his men defeat the enemy by working and fighting as a team. "It is not the object for you poor bastards to die for your country. The object is to make the other poor bastard die for his."

In its first encounter with the German Afrika Korps at Kasserine, the II Corps is humiliatingly defeated by General Erwin Rommel, whom Patton places in high regard as a well respected rival. As a consequence, Patton is placed in command of II Corps and immediately begins instilling discipline amongst his untested troops. Alongside the poor condition of American

The Last Gasps of Indian Summer Page 452

soldiers in the II Corps, Patton also identifies the stubbornness of his British counterpart; General Bernard Montgomery constantly undermines American forces in order to monopolize the war glory. Patton's chance to prove his worth comes at the subsequent Battle of El Guettar where Patton defeats the advancing German forces.

The eventual Allied victory in North Africa prompts both Patton and Montgomery to come up with competing plans for the Sicily invasion. Patton's plan, drawn from reference to the Peloponnesian War, highlights the strategic importance of Syracuse; if it fell to an occupying force, the Italians would surely withdraw. Patton proposes that Montgomery captures Syracuse, whereas he will land near Palermo then capture Messina to cut off the withdrawal. Though the plan initially impresses General Alexander, to whom Patton and Montgomery report, General Eisenhower turns it down in favor of Montgomery's more cautious plan that the two armies land side-by-side in the south-east, essentially relegating Patton to guarding the left flank of the British advance. The invasion proceeds, though upon the liberation of Syracuse, the Italians flee to mainland Italy but leave behind a rearguard which bogs down the British and American forces. Angered by the lack of progress being made, Patton thrusts west and captures Palermo, before beating

The Last Gasps of Indian Summer Page 453

Montgomery to Messina. Patton's blunt aggression sits poorly with his subordinates Omar Bradley and Lucian Truscott. During a visit to a field hospital, Patton notices a soldier, crying out of shell shock. Surmising that the soldier isn't actually physically injured, Patton slaps the soldier and threatens to shoot him for his cowardice and demands he return to the frontline. Eisenhower demands Patton apologize to his entire command for the altercation. Though Patton obliges, he is stunned to find out that Bradley, not he, has been given command of American forces preparing for the invasion of France.

With the Invasion of Normandy due to start, Patton is placed in charge of the fictional First United States Army Group as a decoy in London, the Allied consensus believing that his presence in England will tell the Germans that he will lead the invasion of Europe. At a war drive in Knutsford, Patton openly remarks that the post-war world will be dominated by British and American influence, seen as a slight to the Soviet Union. Though Patton objects to having done anything wrong, the situation has already spiraled from his control. The decision to send him home or keep him in England rests upon General George Marshall.

Though he is not present during the D-Day landings, Patton is given command of the Third Army by General Bradley, now his superior. Under Patton's leadership, the Third Army sweeps

The Last Gasps of Indian Summer Page 454

brilliantly across France but is unexpectedly brought to a halt when the supplies are diverted to Montgomery's ambitious Operation Market Garden.

During the Battle of the Bulge Patton devises a plan to relieve the trapped 101st Airborne Division in Bastogne, which he does before smashing through the Siegfried Line and into Germany.

Germany eventually capitulates, though Patton's outspokenness lands him in trouble once again when he compares American politics to Nazism. Though he loses his command once again, Patton is kept on to see the rebuilding of Germany in the post war period. In a final scene Patton is seen walking Willie, his bull terrier. Patton's voice is heard: "For over a thousand years, Roman conquerors returning from the wars enjoyed the honor of a triumph; a tumultuous parade. In the procession came trumpeters and musicians and strange animals from the conquered territories, together with carts laden with treasure and captured armaments. The conqueror rode in a triumphal chariot, the dazed prisoners walking in chains before him. Sometimes his children, robed in white, stood with him in the chariot, or rode the trace horses. A slave stood behind the conqueror, holding a golden crown, and whispering in his ear a warning; that all glory ... is fleeting."

The Last Gasps of Indian Summer Page 455

Masters of War

Bob Dylan

Come, you masters of war

You that build the big guns

You that build the death planes

You that build all the bombs

You that hide behind walls

You that hide behind desks

I just want you to know

I can see through your masks

You that never done nothin'

But build to destroy

You play with my world

Like it's your little toy

You put a gun in my hand

And you hide from my eyes

And you turn and run farther

When the fast bullets fly

Like Judas of old

You lie and deceive

A world war can be won

You want me to believe

The Last Gasps of Indian Summer Page 456

But I see through your eyes

And I see through your brain

Like I see through the water

That runs down my drain

You fasten all the triggers

For the others to fire

Then you sit back and watch

While the death count gets higher

You hide in your mansion

While the young peoples' blood

Flows out of their bodies

And is buried in the mud

You've thrown the worst fear

That can ever be hurled

Fear to bring children

Into the world

For threatenin' my baby

Unborn and unnamed

You ain't worth the blood

That runs in your veins

How much do I know

To talk out of turn?

The Last Gasps of Indian Summer Page 457

You might say that I'm young

You might say I'm unlearned

But there's one thing I know

Though I'm younger than you

*That even Jesus would never
Forgive what you do
Let me ask you one question
Is your money that good?
Will it buy you forgiveness?
Do you think that it could?
I think you will find
When your death takes its toll
All the money you made
Will never buy back your soul
And I hope that you die
And your death will come soon
I'll follow your casket
On a pale afternoon
I'll watch while you're lowered
Down to your deathbed
And I'll stand over your grave
'Til I'm sure that you're dead*

The Last Gasps of Indian Summer Page 458

Written by Bob Dylan.

The Last Gasps of Indian Summer Page 459

058 - Planet of the Apes – Federal Way, Washington Planet of the Apes

Astronauts Taylor, Landon, and Dodge awaken from deep hibernation after a near light speed space voyage. Stewart, the lone female crew member, is dead due to a sleep chamber malfunction caused by an air leak. The state of her remains foreshadows the survivors' encounters with the apes. Their spacecraft crashes into a lake on an unknown planet. Taylor's expert estimate places them in Orion's Bellatrix System, 300

light years from their home Solar System. Before they abandon their sinking vessel, the three survivors read the ship's chronometer as November 25, 3978; two thousand and six years after their departure in 1972. However, due to time dilation, the astronauts themselves have aged slightly less than one year.

The men travel through desolate wasteland, coming across eerie scarecrow-like figures and a freshwater lake with lush vegetation. While swimming, the men's clothes are stolen and shredded by primitive mute humans. Soon after, armed gorillas raid a cornfield where the humans are gathering food. Taylor is shot in the throat as he and the others are captured. Dodge is killed and Landon is rendered unconscious in the chaos. Taylor is taken to Ape City. Two chimpanzees, animal psychologist Zira

The Last Gasps of Indian Summer Page 460

and surgeon Galen, save Taylor's life, though his throat injury renders him temporarily mute.

Taylor is placed with a captive female, whom he later names Nova. He observes an advanced society of talking apes with a strict caste system. Gorillas are the military force and laborers; orangutans oversee government and religion; and intellectual chimpanzees are

mostly scientists and doctors. The ape society is a theocracy, while the apes consider the primitive humans as vermin to be hunted and either killed outright, enslaved, or used in scientific experiments. Taylor convinces Zira and her fiancé, Cornelius, that he is as intelligent as they are; one way by making a paper airplane. Dr.

Zaius, their orangutan superior, arranges for Taylor to be castrated against Zira's protests. Taylor escapes and finds Dodge's stuffed corpse on display in a museum. He is soon recaptured, in the process revealing that he can speak, which alarms the apes.

A hearing to determine Taylor's origins is convened. Taylor mentions his two comrades, learning that Landon was lobotomized and rendered catatonic. Believing Taylor either is from an unknown human tribe beyond their borders or was the subject of a mad scientist who gave him the power of speech, Zaius privately threatens to castrate and lobotomize Taylor for refusing to

The Last Gasps of Indian Summer Page 461

reveal his origins. With help from Zira's nephew Lucius, Zira and Cornelius free Taylor and Nova and take them to the Forbidden Zone, a taboo region outside Ape City where Taylor's ship crashed. Ape law has ruled the area out of bounds for centuries. Cornelius and Zira are intent to gather proof of an earlier non-simian civilization; which Cornelius discovered a year earlier. To be cleared of heresy, Taylor focuses on proving he comes from a different planet.

When the group arrives at the cave, Cornelius is intercepted by Zaius and his soldiers. Taylor holds them off by threatening to shoot Zaius, who agrees to enter the cave to disprove their theories. Inside, Cornelius displays remnants of a technologically advanced human society pre-dating simian history. Taylor identifies artifacts such as dentures, eyeglasses, a heart valve, and, to the apes' astonishment,

a talking human doll. Zaius admits he has always known about the ancient human civilization. Taylor wants to search for answers.

Zaius warns Taylor against finding an answer which he does not like, adding that the now desolate Forbidden Zone was once a lush paradise. After Taylor and Nova are allowed to leave, Zaius has the cave sealed off to destroy the evidence, while charging Zira, Cornelius, and Lucius with heresy.

When the Music's Over

The Last Gasps of Indian Summer Page 462

The Doors

Yeah

When the music's over

When the music's over, yeah

When the music's over

Turn out the lights

Turn out the lights

Turn out the lights, yeah

When the music's over

When the music's over

When the music's over

Turn out the lights

Turn out the lights

Turn out the lights

For the music is your special friend

Dance on fire as it intends

Music is your only friend

Until the end

Until the end

Until the end

Cancel my subscription to the Resurrection

The Last Gasps of Indian Summer Page 463

*Send my credentials to the House of Detention I got some friends
inside*

The face in the mirror won't stop

The girl in the window won't drop

A feast of friends

"Alive!" she cried

Waitin' for me

Outside!

Before I sink

Into the big sleep

I want to hear

I want to hear

The scream of the butterfly

Come back, baby

Back into my arms

We're gettin' tired of hangin' around

Waitin' around with our heads to the ground I hear a very gentle sound

Very near yet very far

Very soft, yeah, very clear

Come today, come today

What have they done to the earth?

The Last Gasps of Indian Summer Page 464

What have they done to our fair sister?

Ravaged and plundered and ripped her and bit her Stuck her with knives in the side of the dawn And tied her with fences and dragged her down

I hear a very gentle sound

With your ear down to the ground

We want the world and we want it...

We want the world and we want it...

Now

Now?

Now!

Persian night, babe

See the light, babe

Save us!

Jesus!

Save us!

So when the music's over

When the music's over, yeah

When the music's over

Turn out the lights

Turn out the lights

Turn out the lights

The Last Gasps of Indian Summer Page 465

Well the music is your special friend

Dance on fire as it intends

Music is your only friend

Until the end

Until the end

Until the end!

Written by Jim Morrison, John Paul Densmore, Robert A Krieger, and Raymond D Manzarek.

Taylor and Nova follow the shoreline on horseback. Eventually, they discover the remnants of the Statue of Liberty, revealing that this supposedly alien planet is actually Earth, long after an apocalyptic nuclear war. Understanding Zaius' earlier warning while Nova looks on in shock, Taylor falls to his knees in despair, condemning humanity for destroying the world.



The Last Gasps of Indian Summer

Page 466

The Last Gasps of Indian Summer Page 467

059 - Doctor Strangelove – Washington, DC

Doctor Strangelove

United States Air Force Brigadier General Jack D. Ripper is commander of Burpelson Air Force Base, which houses the 843rd Bomb Wing, flying B-52 bombers armed with hydrogen bombs. The planes are on airborne alert two hours from their targets inside the USSR.

General Ripper orders his executive officer, Group Captain Lionel Mandrake, an exchange officer from the Royal Air Force, to put the base on alert, confiscate all privately owned radios from base personnel and issue "Wing Attack Plan R" to the patrolling bombers. All the aircraft commence attack flights on the USSR and set their radios to allow communications only through their CRM 114 discriminators, which are designed to accept only communications preceded by a secret three letter code known only to General Ripper. Happening upon a radio that had been missed earlier and hearing regular civilian broadcasting, Mandrake realizes that no attack order has been issued by the Pentagon and tries to stop Ripper, who locks them both in his office. Ripper tells Mandrake that he believes the Soviets have been fluoridating American water supplies to

The Last Gasps of Indian Summer Page 468

pollute the "precious bodily fluids" of Americans. Mandrake realizes Ripper has become insane.

99 Red Balloons

Nena

You and I in a little toy shop

*Buy a bag of balloons with the money we've got
Set them free at the break of dawn*

'Til one by one, they were gone

Back at base, sparks in the software

Flash the message "Something's out there"

Floating in the summer sky

99 red balloons go by

99 red balloons

Floating in the summer sky

Panic bells, it's red alert

*There's something here from somewhere else The war machine
springs to life*

Opens up one eager eye

Focusing it on the sky

The 99 red balloons go by

99 Decision Street

The Last Gasps of Indian Summer Page 469

99 ministers meet

To worry, worry, super scurry

Call the troops out in a hurry

This is what we've waited for

This is it boys, this is war

The President is on the line

As 99 red balloons go by

99 knights of the air

Ride super high-tech jet fighters

Everyone's a superhero

Everyone's a Captain Kirk

With orders to identify

To clarify and classify

Scrambling the summer sky

99 red balloons go by

As 99 red balloons go by

99 dreams I have had

In every one, a red balloon

It's all over, and I'm standing pretty

In this dust that was a city

If I could find a souvenir

Just to prove the world was here

And here is a red balloon

The Last Gasps of Indian Summer Page 470

I think of you, and let it go

**Written by Joern-uwe Fahrenkrog-Petersen, Carlo Karges,
and Kevin Mcalea.**

In the War Room at the Pentagon, General Buck Turgidson briefs President Merkin Muffley and other officers about how "Plan R"

enables a senior officer to launch a retaliatory nuclear attack on the Soviets if all superiors have been killed in a first strike on the United States. Trying every CRM code combination to issue a recall order would require two days, so Muffley orders the US Army to storm the base and arrest General Ripper.

Turgidson, noting the slim odds of recalling the planes in time, then proposes that Muffley not only let the attack proceed but send reinforcements.

According to an unofficial study, this would result in "modest and acceptable civilian casualties" from the "badly damaged and uncoordinated" Soviet military remaining after the initial attack. Turgidson says; "I'm not saying that we won't get our hair mussed a little," then, while standing, spreads his arms to demonstrate how "we'll fly in under the radar," he not only gleeful, but seemingly ecstatic.

The Last Gasps of Indian Summer Page 471

Muffley rejects Turgidson's recommendation and instead brings Soviet ambassador Alexei de Sadeski into the War Room to telephone Soviet Premier Dimitri Kissov on the "hotline."

Muffley warns the Premier of the impending attack and after saying that "one of our men went a little crazy" offers to reveal the targets, flight plans, and defensive systems of the bombers so that the Soviets can protect themselves.

After a heated discussion with the Premier, the ambassador informs President Muffley that the Soviet Union created a doomsday machine as a nuclear deterrent. It consists of many buried bombs jacketed with "cobalt-thorium G," which are set to detonate automatically should any nuclear attack strike the country. The resulting nuclear

fallout would then engulf the planet for 93 years, rendering the Earth's surface uninhabitable. The device cannot be deactivated, as it is programmed to explode if any such attempt is made. The President's German wheelchair using scientific advisor, former Nazi Dr. Strangelove, points out that such a doomsday machine would only be an effective deterrent if everyone knew about it.

De Sadeski replies that the Soviet Premier had planned to reveal its existence to the world the following week at the Party Congress.

The Last Gasps of Indian Summer Page 472

US Army troops arrive at Burpelson and battle with the garrison.

After General Ripper commits suicide, Mandrake identifies Ripper's CRM code from doodles on his desk blotter and relays it to the Pentagon. Using the code, Strategic Air Command successfully recalls all of the bombers except for one, commanded by Major T. J. "King" Kong, due to the radio equipment being damaged by a Soviet SAM. The Soviets hunt the bomber, but Kong flies below radar and switches targets due to dwindling fuel. As the plane approaches the new target, a Soviet ICBM

site, the crew is unable to open the damaged bomb bay doors.

Kong enters the bay and repairs the electrical wiring while straddling an H-bomb. After that the doors open, and the bomb is dropped. Kong joyously hoots and waves his cowboy hat as he rides the falling bomb to his death.

In the War Room, Dr. Strangelove recommends that the President gather several hundred thousand people to live in deep underground mines where the radiation will not penetrate. He suggests a 10:1 female to male ratio for a breeding program to repopulate the Earth once the radiation has subsided. Worried that the Soviets will do the same, Turgidson warns about a

"mineshaft gap" while de Sadeski secretly photographs the War Room. Dr. Strangelove declares he has a plan, then suddenly rises from his wheelchair and exclaims; "Mein Führer, I can

The Last Gasps of Indian Summer Page 473

walk!" The film ends with a montage of nuclear explosions, accompanied by Vera Lynn's rendition of the song "We'll Meet Again."

We'll Meet Again

Vera Lynn

We'll meet again

Don't know where, don't know when

But I know we'll meet again

Some sunny day

Keep smiling through

Just like you always do

'Til the blue skies drive the dark clouds Far away

So will you, please, say hello

To the folks that I know?

Tell them I won't be long

They'll be happy to know

That as you saw me go

I was singing this song

We'll meet again

The Last Gasps of Indian Summer Page 474

Don't know where, don't know when

But I know we'll meet again

Some sunny day

We'll meet again

Don't know where, don't know when

But I know we'll meet again

Some sunny day

Keep smiling through

Just like you always do

'Til the blue skies drive the dark clouds Far away

So will you, please, say hello

To the folks that I know?

Tell them I won't be long

They'll be happy to know

That as you saw me go

I was singing this song

We'll meet again

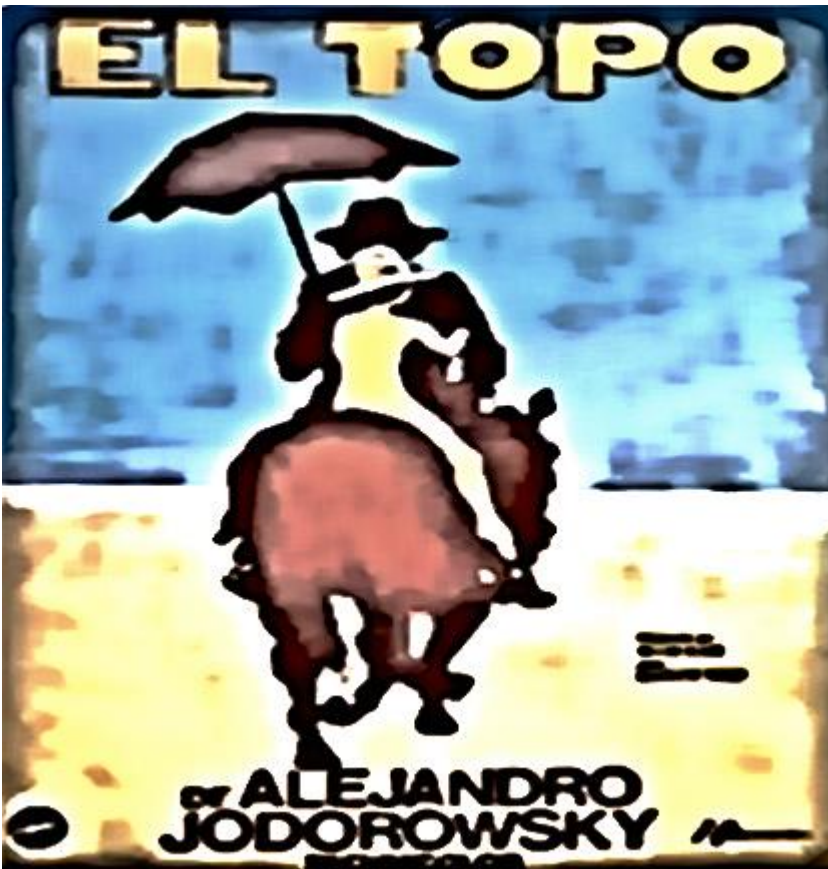
Don't know where, don't know when

But I know we'll meet again

Some sunny day

The Last Gasps of Indian Summer Page 475

Written by Hugh Charles and Parker Ross.



The Last Gasps of Indian Summer

Page 476

060 - El Topo – San Paolo, Brazil

El Topo

El Topo is traveling through a desert on horseback with his naked young son, Hijo. After they come across a town whose people, horses and livestock have been slaughtered, El Topo hunts down and kills the perpetrators and their leader, a fat balding Colonel. El Topo leaves his son to the monks of the settlement's mission and rides off with a woman whom the Colonel had kept as a slave. After turning bitter water sweet by

The Last Gasps of Indian Summer Page 477

stirring it with a branch, El Topo names the woman Marah. In need of food and water, El Topo spaces Marah's feet apart and digs up eggs from the sand beneath them, then utters a prayer before shooting a rock, which then releases water. When Marah tries these same techniques, she turns up nothing, seeming to lack El Topo's faith. After El Topo tears her clothes and apparently rapes her, Marah promptly becomes able to find eggs and water. She tells El Topo she will not return his love unless he proves himself the best gun fighter by defeating the desert's four great gun masters. Each gun master represents a particular religion or philosophy, and El Topo learns from each of them before instigating a duel. El Topo is victorious each time, not through superior skill but through trickery or luck.

After the first duel, a black clad woman who speaks with a man's voice finds the couple and guides them to the remaining gun masters. As he kills each master, El Topo has increasing doubts about his mission, but Marah persuades him to continue. After the final gun master outsmarts El Topo by killing himself before El Topo is able to kill him, El Topo becomes ridden with guilt, destroys his own gun and revisits the places where he killed the masters, finding their corpses either on fire, covered with geometrical objects, or swarming with bees. The unnamed woman confronts El Topo and shoots him several times in the manner of

The Last Gasps of Indian Summer Page 478

stigmata. Marah then rides off with the woman, while El Topo collapses and is carried away by a group of deformed people.

El Topo awakens many years later in a cave to find that the tribe of deformed outcasts have taken care of him and come to regard him as a god-like figure while he has been asleep and meditating on the gun masters' "four lessons." The outcasts dwell in a system of caves which have been blocked in. The only exit is out of their reach due to their deformities. When El Topo awakens, he is "born again" and decides to help the outcasts escape. He is able to reach the exit and, together with a dwarf girl who becomes his lover, performs for the depraved cultists of the neighboring town to raise money for dynamite to assist in digging a tunnel on one side of the mountain where the outcasts have effectively been kept imprisoned.

Hijo, now a young monk, arrives in the town to be the new priest, but is disgusted by the religion the cultists practice; notably symbolized by the frequent display of a basic line drawing of the Eye of Providence, and their violent preoccupation with guns, from their church "ritual" through to the film's bloody climax. Despite El Topo's great change in appearance, Hijo recognizes him and intends to kill him on the spot, but agrees to wait until he has succeeded in freeing the outcasts. Now wearing his father's black gunfighter clothes,

The Last Gasps of Indian Summer Page 479

Hijo grows impatient at the time the project is taking, and begins to work alongside El Topo to hasten the moment when he will kill him. At the point when Hijo is ready to give up on finishing the tunnel, El Topo breaks through into the cave. The tunnel has been completed, but Hijo finds that he cannot bring himself to kill his father.

The outcasts come streaming out, but as they enter the town they are shot down by the cultists. El Topo helplessly witnesses the community being slaughtered and is shot himself. Powering through his wounds, he massacres the town, then takes an oil lamp and

immolates himself. His lover gives birth at the same time, and she and his son make a grave for his remains. This becomes a beehive like one of the gun masters' graves.

El Topo's son rides off with his father's lover and child on horseback.

Lu

Laura Nyro

Silver was the color

Winter was a snowbell

Mother of the wind boys

Livin' off the lovewell

The Last Gasps of Indian Summer Page 480

With Lu

And everybody's callin' Luie

Luie, Luie

You got a thing about you

Keep the light goin' for Luie

And Luie keeps on pushin' through

Through

Keeps on pushin'

Amber was the color

Summer was a flame ride

Cookin' up the noon roads

Walkin' on god's good side

I was walkin' on god's good side

God's good side

Through

He keeps on pushin'

I will always be fair

Be there for Lu

Forever and ever more

The Last Gasps of Indian Summer Page 481

Everybody

Everybody everybody

Yeah! Yeah! Yeah!

And everybody's callin' Luie

Callin' Luie

Everybody's callin' Luie callin'

My man

My man Luie

Callin' Luie

My man Luie

Callin' Luie

Callin' Luie

Luie

People and the captain

Callin' my man Luie

Written by Laura Nyro.

The Last Gasps of Indian Summer Page 482

061 - Frosty the Snowman – Artondale, Washington Frosty the Snowman

In a schoolhouse on Christmas Eve in 1960, inept magician Professor Hinkle unsuccessfully performs his tricks during a Christmas party. Upon being dismissed, the children go outside to play in the snow and build a snowman they name "Frosty."

Professor Hinkle chases his rabbit Hocus Pocus, who has absconded with his hat. The hat is blown off by the wind and caught by Karen, a student who puts it on Frosty's head which brings him to life. Seeing this as a chance to become wealthy, Hinkle reclaims the hat when it gets blown off and dismisses the children's belief that Frosty came to life. Later, Hocus switches the hat with a Christmas wreath and brings it back to the children. They use the hat to revive Frosty again, and the snowman is immediately amazed by his newfound life.

Looking Into You

Jackson Browne

Well, I looked into a house

I once lived in

Around the time I first went on my own

When the roads were as many as the places

The Last Gasps of Indian Summer Page 483

I had dreamed of

And my friends and I were one

Now the distance is done

and the search has begun

I've come to see

where my beginnings have gone

Oh, the walls and the windows

were still standing

And the music

could be heard at the door

Where the people

who kindly endured my odd questions

Asked if I came very far

And when my silence replied

they took me inside

Where their children

sat playing on the floor

Well, we spoke of the changes

that would find us farther on

And it left me so warm and so high

But as I stepped back outside,

to the grey morning sun

I heard that highway whisper and sigh,

The Last Gasps of Indian Summer Page 484

"Are you ready to fly?"

*And I looked into the faces all passing by It's an ocean that will
never be filled And the house that grows older*

and finally crumbles

That even love cannot rebuild

It's a hotel at best,

you're here as a guest

You oughta make yourself at home

while you're waiting for the rest

*Well, I looked into dream of the millions That one day the search will
be through Now here I stand at the edge*

of my embattled illusions

Looking into you

*Ah, the great song traveler
passed through here
And he opened my eyes to the view
And I was among those
who called him a prophet
And I asked him what was true
Until the distance had shown*

The Last Gasps of Indian Summer Page 485

*how the road remains alone
Now I'm looking in my life
for a truth that is my own
Well, I looked into the sky for my anthem And the words and the
music came through But words and music will never touch
the beauty that I've seen
Looking into you,
and that's true*

Written by Jackson Browne.

However, the temperature begins to rise, and Frosty fears he will melt unless he can get to the North Pole. The children suggest putting him on a train to get there and they parade through town on the way to the train station, shocking several townspeople, including the traffic cop. Because they have no money for tickets, Hocus,

Frosty, and Karen secretly board a northbound freight train's refrigerator car filled with ice cream and Christmas cakes while Professor Hinkle follows them to reclaim the hat.

As the train continues northward, Karen starts to freeze, and Frosty realizes she cannot withstand the extremely cold

The Last Gasps of Indian Summer Page 486

temperatures. When the train stops to let a passenger train pass, the group disembarks in search of somewhere to warm Karen, with Hinkle following in pursuit. By nightfall, Frosty and Hocus struggle to bring an unconscious Karen through the forest. Hocus asks the forest animals to build a campfire for Karen, which they succeed in doing. Fearing that the fire will not be good enough, Frosty decides to look for Santa Claus, whom they assume can save Karen and bring him to the North Pole. While Hocus searches for Santa, Professor Hinkle arrives and puts out Karen's fire. Karen and Frosty flee and arrive at a greenhouse, which Frosty brings Karen inside to warm up, only for Hinkle to arrive and keep them inside.

When Hocus and Santa arrive the greenhouse, Frosty has already melted. Santa comforts a heartbroken Karen, explaining that Frosty is made of Christmas snow and will return every winter.

He then opens the door and the winter wind revives Frosty. As they are about to put the hat on his head, Hinkle demands his hat back. Santa intervenes and threatens to never bring him another Christmas present if he reclaims the hat. After Hinkle leaves to write his apologies, Santa brings Frosty back to life, drops Karen off at her house, and takes Frosty to the North Pole, promising that he will return every year with the magical Christmas snow.

The Last Gasps of Indian Summer Page 487

As the credits roll, Frosty leads a parade with the children, Hocus, the narrator (Jimmy Durante), the traffic cop, and the rest of the

town, including Professor Hinkle, sporting his new hat. As the parade ends, Frosty boards Santa's sleigh, and they fly off to the North Pole, with Frosty altering the song's last line, saying, "I'll be back on Christmas Day!"

Frosty the Snowman

*Frosty the snowman was a jolly happy soul
With a corncob pipe and a button nose*

And two eyes made out of coal

*Frosty the snowman is a fairy tale, they say
He was made of snow but the children know
How he came to life one day*

There must have been some magic in

That old silk hat they found

For when they placed it on his head

He began to dance around

Oh, Frosty the snowman

Was alive as he could be

And the children say

he could laugh and play

Just the same as you and me

Thumpety thump thump

Thumpety thump thump

Look at Frosty go

Thumpety thump thump

Thumpety thump thump

Over the hills of snow

Ooh Frosty the snowman

Knew the sun was hot that day

So he said, "Let's run and we'll have some fun Now before I melt away."

Down to the village

With a broomstick in his hand

The Last Gasps of Indian Summer Page 488

Running here and there all around the square Saying "catch me if you can!"

He led them down the streets of town

Right to the traffic cop

And he only paused a moment when

He heard him holler "Stop!"

Oh, Frosty the snowman

Had to hurry on his way

But he waved goodbye, saying

"Don't you cry, I'll be back again someday."

Thumpety thump thump

Thumpety thump thump

Look at Frosty go

Thumpety thump thump

Thumpety thump thump

Over the hills of snow!

Written by Steve Nelson and Jack Rollins.

The Last Gasps of Indian Summer Page 489

062 - Date Bait – Brooklyn, NY

Date Bait

Delinquent teenage drama! Two confused teenagers are in love and want to get hitched, but their uptight parents say, "no way!"

The couple finds themselves on the sleazy side of town, where they are victimized by the new bride's hoodlum ex-boyfriend and his psychotic drug addicted brother! Big trouble! The teens must also contend with other assorted criminals, including drug dealers and mobsters!

Eventually things don't quite work out, perhaps suggestive of the duo lackadaisically allowing their immediate environment to be a determinant of their fate.

Violence

Mott the Hoople

I'm a missing link, poolroom stink,

I can't talk

(Well that's too bad)

What's goin' on, somethings wrong,

I can't work

Can't go to school, the teacher's a fool, the preacher's a jerk

The Last Gasps of Indian Summer Page 490

(Well that's such a drag)

Got nothin' to do, street corner blues, and nowhere to walk

Violence, violence

It's the only thing

that'll make you see sense

Violence, violence

It's the only thing

that'll make you see sense

Gotta fight, nothings right,

niggers nowhere

(That's so sad)

Watch out for the gun,

snake on the run, hide in my hair

You keep your mouth shut, or you'll get cut, I like to scare

(Bet you're so mad)

I'm a battery louse, a superstar mouse, I don't care

Get off my back or I'll attack

And I don't owe you nothin'

(Okay)

Head for your hole, you're sick and you're old

The Last Gasps of Indian Summer Page 491

And I'm here to tell you somethin'

Violence, violence

It's the only thing

that'll make you see sense

Violence, violence

It's the only thing

that'll make you see sense

Violence, violence

It's the only thing

that'll make you see sense

Violence, violence

It's the only thing

that'll make you see sense

Violence, violence

*It's the only thing
that'll make you see sense
Violence, violence
It's the only thing
that'll make you see sense
Violence, violence
It's the only thing
that'll make you see sense
Violence, violence
It's the only thing*

The Last Gasps of Indian Summer Page 492

*that'll make you see sense
Violence, violence*

Written by Ian Hunter and Michael Geoffrey Ralphs.

The Last Gasps of Indian Summer Page 493

**063 - One Hundred and One Dalmatians – Hutchinson,
Minnesota**

One Hundred and One Dalmatians

Aspiring songwriter Roger Radcliffe lives in a bachelor flat in London with his pet Dalmatian, Pongo. Deciding both of them need a "mate," Pongo watches women and their dogs in the street.

Noticing Anita and her Dalmatian Perdita, he drags Roger to the park to arrange a meeting. Roger and Anita fall in love, and soon marry, with Pongo and Perdita attending.

The pair hires a nanny and moves to a small townhouse near Regent's Park. After Perdita becomes pregnant with a litter of 15 puppies, Anita's fur obsessed former schoolmate, Cruella de Ville, arrives and demands to know when the puppies will arrive.

Roger responds by writing a jazzy song mocking her. When the puppies are born, Cruella returns, demanding to buy them. Roger firmly denies her offer; Cruella, refusing to take no for an answer, swears revenge and storms out.

Several weeks later, Cruella hires brothers Horace and Jasper Baddun, two burglars, to steal the puppies. When Scotland Yard is unable to find the puppies, Pongo and Perdita use the

"Twilight Bark," a canine gossip line, to solicit help from the other dogs in London.

The Last Gasps of Indian Summer Page 494

Colonel, an Old English Sheepdog, along with his compatriot Sergeant Tibbs, a tabby cat, investigate the nearby "Old De Ville Place," where puppies had been heard barking two nights earlier. Tibbs learns they are going to be made into dog skin fur coats, after which Colonel sends word back to London. Pongo and Perdita leave through a back window and begin a long cross country journey, crossing an icy river and running through the snow toward Suffolk.

Meanwhile, Tibbs overhears Cruella ordering the Baddun brothers to kill the puppies that night out of fear the police will soon find them. In response, Tibbs helps the puppies escape through a hole in the wall, but the Baddun brothers notice and give chase.

Pongo and Perdita break into the house and confront the Badduns just as they are about to kill the puppies. While the adult dogs attack the two men, Colonel and Tibbs guide the puppies from the house. Following a happy reunion with their own puppies, Pongo and Perdita discover there are 84 more puppies with them.

Shocked at Cruella's plans, they decide to adopt all of them, certain that Roger and Anita would never reject them.

The Dalmatians start their homeward trek, pursued by the Baddun brothers. They take shelter from a blizzard in a dairy farm with a friendly collie and three cows, then make their way to Dinsford, where they meet a Black Labrador waiting for them in a

The Last Gasps of Indian Summer Page 495

blacksmith's shop. Cruella and the Baddun brothers arrive, prompting Pongo to have his entire family roll in a sooty fireplace to disguise themselves as other Labradors. The Labrador helps them board a moving van bound for London, but melting snow falls on Lucky and clears the soot off of him.

Enraged, Cruella pursues the van in her car and rams it to try and force it off the road, but the Badduns, who try to cut it off from above, end up colliding with her. Both vehicles crash into a ditch. Cruella yells in frustration at the pair as the van drives off.

In London, a depressed Nanny and the Radcliffes try to enjoy Christmas, and the wealth they have acquired from the song about Cruella, which has become a big radio hit. The soot covered Dalmatians suddenly flood the house. Upon removing the soot and counting the massive family of dogs, Roger chooses to use his songwriting royalties to buy a big house in the country so they can keep all 101 Dalmatians.

Bear Melt

Jefferson Airplane

There are always just a few pebbles

In the middle of a stream

When it's trying to be a flowing mother

The Last Gasps of Indian Summer Page 496

Oh she blows she blows

Nobody knows

Oh there she goes

Nobody knows

Then along comes a little tiny

Animal nipping a

Few drops out of her side

Just a few drops from her side

She can run

She could stay

But the days not right

and so she's gonna move

Let me tell you gonna move

Let me tell you how

I'm gonna move along

Out away

But ahhhh

There's a man come along with a jacket on Long gun in his hand

I said there was a man coming on

With a red jacket on

The Last Gasps of Indian Summer Page 497

And a big long gun in his hand

Got a sledge hammer

All he needs is one head

Just one sledge hammer baby and all

All them animals is dead

Yeah dead

But why not keep the little animals alive?

Why not?

I say why not?

And don't you worry 'bout being sentimental honey They're just an animal you want to keep alive Keep alive

And give it to you what I have

Give it to me

Give to you yeah

And give it to me

Oh

You know how good it feels

when somebody gives it to you

Yeah, it feels good

when somebody gives it to you.

Gives it to you right here.

The Last Gasps of Indian Summer Page 498

Tell me how it feels.

When somebody gives it to you good.

Oh you could listen

To a thousand different reasons

Why you can't go.

Written by Paul L. Kantner, Grace Wing Slick, Spencer Dryden, John William Casady, and Jorma L. Kaukonen.

The Last Gasps of Indian Summer Page 499

064 - Atlantic City – Atlantic City, New Jersey Atlantic City

Sally Matthews is a young waitress from Saskatchewan, Canada, working at an oyster bar in an Atlantic City casino. She has dreams of becoming a blackjack dealer, going through dealer training under the tutelage of Joseph. Joseph, from France, encourages her to learn French and become a dealer in Monte Carlo.

On the Boardwalk (In Atlantic City)

Dick Haymes

On the boardwalk in Atlantic City

We will walk in a dream

On the boardwalk in Atlantic City

Life will be peaches and cream

There, where the salt water air

Brings out a lady's charms

There on a rolling chair

He'll roll right into your arms

Cinderella, you will find your fella

Someone that you've waited for

The Last Gasps of Indian Summer Page 500

In romantic enchantic Atlantic City

Down on the old New Jersey shore

There, where the salt water air

Brings out a lady's charms

There on a rolling chair

He'll roll right into your arms

In romantic enchantic Atlantic City

Down on the old New Jersey shore

Goodbye little chicks

We are leaving the sticks

We are catching a train

At a quarter to six

And if anyone should drop around

One, two, three

Tell them where we can be found

On the boardwalk in Atlantic City

We will walk in a dream

On the boardwalk in Atlantic City

Life will be peaches and cream

There, where the salt water air

The Last Gasps of Indian Summer Page 501

Brings out a lady's charms

There on a rolling chair

He'll roll right into your arms

Cinderella, you will find your fella

Someone that you've waited for

In romantic enchantic Atlantic City

Down on the old New Jersey shore

Atlantic City shore

Written by Joseph Myrow and Mack Gordon.

Sally's estranged husband Dave and her pregnant sister Chrissie show up one day with the intention of selling a \$10,000 bag of cocaine he had stolen from a mob dead drop in Philadelphia.

Initially he didn't know it to be mob involved, accidentally finding it in a public phone booth, but knowing that he stepped into the middle of a drug deal. When he tries to sell it he first finds no takers being told that this is a "family town."

Sally is outraged to see him, as he had impregnated Chrissie and run off with her. Dave meets Lou, an aging former gangster who lives in Sally's apartment building and runs a small time numbers game in poor areas of the city. Lou also acts as a caretaker for Grace, a seemingly bedridden, aging beauty queen

The Last Gasps of Indian Summer Page 502

whose gangster husband he used to work under, and who constantly berates and demeans him. Dave convinces Lou to sell the cocaine for him, but as Lou sells the first batch to Alfie, who runs an illegal poker game in a hotel room, Dave is attacked and killed by the mobsters from whom he had stolen the drugs.

China Bird

Patti Smith

One fine day these words I pray

Will breathe a truth

Within yourself upon a shelf

A life anew

So many roads

It's hard to know what to do

All your dreams

All it seems

Is as you choose

For destiny my China bird

Is calling for you

The world turns

The flame burns

Bright and true

The Last Gasps of Indian Summer Page 503

Near and far

Where you are

Guiding you

China bird

The open sky

Is yearning for you

If they say it's not that way

Hold your view

Fly above and with my love

A light anew

Spread your wings

The open sky is calling for you

China bird my heart is yearning for you For you

If you fly away

I'll be waiting come what may

Hold my love a fragile ray

For you

For you

For you

For you

Written by Patti Smith and Oliver Ray.

The Last Gasps of Indian Summer Page 504

Lou is left with the remaining cocaine and continues to sell it to impress Sally, whom he has long pined for, with money. Sally and Lou make love one day, but she returns to her apartment to find it trashed. She has been tracked down by Dave's killers, who beat her to find out if she has the drugs. They leave, but Lou laments not being able to protect her. Grace also reveals that Lou was a small time crook and nowhere near as competent as he pretends.

Sally is fired from the casino when her late husband's criminal record is discovered. Lou sells most of the remainder of the cocaine, while

both Sally and the mobsters discover Lou's affiliation with Dave. The mobsters corner them one night, but are killed when Lou produces a gun and shoots them. He and Sally then steal their car and leave Atlantic City. That night, from a motel, they watch the TV news reporting on the killing. A police sketch of the suspect is shown. It looks nothing like Lou. Lou is overjoyed with relief and pride. He confesses to Sally that this was the first time he has ever killed anyone.

At the motel the next morning, Lou takes the phone to the bathroom to call Grace and brag about the killings. Sally wakes and takes half of the money with the intention of sneaking off.

Lou witnesses this, allowing her to leave and giving her the car

The Last Gasps of Indian Summer Page 505

keys so she can escape to France, rather than go to Miami with him. Lou returns to Atlantic City to be with Grace. Working together, they sell the remaining portion of the cocaine and walk off arm in arm with renewed respect for each other.

The Last Gasps of Indian Summer Page 506

065 - The Electric Horseman – Sunrise Manor, Nevada The Electric Horseman

Norman "Sonny" Steele is a former championship rodeo rider who has sold out to a business conglomerate and is now reduced to making public appearances to sell a brand of breakfast cereal.

Prior to making a Las Vegas promotional appearance to ride the \$12 million champion thoroughbred race horse who responds to the name of Rising Star, Sonny discovers to his horror that the horse has been drugged and is injured.

Identifying with the plight of the horse and disillusioned with the present state of his life, Sonny decides to abscond with Rising Star and travel cross country in order to release him in a remote canyon where herds of wild horses roam. Hallie Martin, a television reporter eager to be the first to break the Rising Star story, locates Sonny and follows him on his unusual quest through the countryside. While en route, the unlikely pair have a romance as they avoid the pursuing authorities.

Sonny releases Rising Star in the country where there are a herd of wild horses. The herd's leader stares at Rising Star, causing him to be reluctant to go. Sonny tells him; "He's big and strong, but he's never won no championships."

The Last Gasps of Indian Summer Page 507

Rising Star seems to understand and trots off toward the herd.

The Last Gasps of Indian Summer Page 508

066 - American Graffiti – Buck Creek, Indiana American Graffiti

On their last evening of summer vacation in 1962, high school graduates Curt Henderson and Steve Bolander meet two other friends, confident drag racing king John Milner and unpopular but well-meaning Terry "The Toad" Fields in the parking lot of Mel's Drive-In in Modesto, California. Steve and Curt are to travel "Back East" in the morning and start college but the latter has second thoughts about leaving. Laurie, Steve's girlfriend and Curt's sister, arrives moments later, Steve suggesting to her that they see other people while he is away at college to "strengthen" their relationship. Though not openly upset, it affects her interactions with him through the night.

Peg

Steely Dan

I've seen your picture

Your name in lights above it

This is your big debut

It's like a dream come true

So won't you smile for the camera?

I know they're gonna love it

The Last Gasps of Indian Summer Page 509

Peg

I like your pin shot

I keep it with your letter

Done up in blueprint blue

It sure looks good on you

And when you smile for the camera

I know I'll love you better

Peg, will come back to you

Peg, will come back to you

Then the shutter falls (shutter falls)

You see it all in 3D (foreign movie)

It's your favorite foreign movie

I like your pin shot

I keep it with your letter

Done up in blueprint blue

It sure looks good on you

And when you smile for the camera

I know I'll love you better

Peg, will come back to you

Peg, will come back to you

Then the shutter falls (shutter falls)

The Last Gasps of Indian Summer Page 510

You see it all in 3D (foreign movie)

It's your favorite foreign movie

Peg, it will come back to you

Peg, will come back to you

Then the shutter falls (shutter falls)

You see it all in 3D (foreign movie)

It's your favorite foreign movie

Peg, it will come back to you

Peg, will come back to you

Then the shutter falls (shutter falls)

You see it all in 3D (foreign movie)

It's your favorite foreign movie

Peg, it will come back to you

Peg, will come back to you

Then the shutter falls (shutter falls)

You see it all in 3D (foreign movie)

It's your favorite foreign movie

Written by Walter Carl Becker and Donald Jay Fagen.

Curt, Steve and Laurie attend the high school sock hop. En route, Curt sees a beautiful blonde woman driving a white Ford Thunderbird next to them, who mouths "I love you" before turning

The Last Gasps of Indian Summer Page 511

a right. The interaction causes Curt to desperately search for her throughout the night. After leaving the hop, he is coerced into joining a group of greasers called "The Pharaohs," who force him into several tasks including stealing coins from arcade machines and hooking a chain to a police car, ripping out its back axle. During a tense ride, the Pharaoh leader tells Curt that "The Blonde" is a prostitute, which he does not believe.

Wooly Bully

Sam the Sham and the Pharaohs

Uno dos, one two tres quarto

Ay, wooly bully

Watch it now, watch it

Here he comes, here he comes

Watch it now, he get 'cha

Matty told Hatty

About a thing she saw

Had two big horns

And a wooly jaw

Wooly bully

Wooly bully

The Last Gasps of Indian Summer Page 512

Yeah drive

Wooly bully

Wooly bully

Wooly bully

Hatty told Matty

Let's don't take no chance

Let's not be L-seven

Come and learn to dance

Wooly bully

Wooly bully

Wooly bully

Wooly bully

Wooly bully

Watch it now, watch it watch it watch it Ay

Ay, drive, drive, drive

Matty told Hatty

That's the thing to do

Get you someone really

Pull the wool with you

Wooly bully

The Last Gasps of Indian Summer Page 513

Wooly bully

Wooly bully

Wooly bully

Wooly bully

Watch it now, watch it, here he comes

You got it, you got it

Written by Domingo Samudio.

With Steve allowing Terry to take care of his car while he's studying at college, Terry cruises around the strip and picks up rebellious Debbie. Now calling himself "Terry the Tiger," he attempts all night

to impress her by lying about the car being his and purchasing alcohol with no ID. While he and Debbie leave Steve's car in a rural spot in order to share a romantic interlude, thieves steal the car. Later, after the alcohol has made Terry violently sick, he sees Steve's car and attempts to steal it back. The car thieves appear and beat him up until John intervenes. Terry eventually admits to Debbie that he's been lying about the car all along and he actually drives a scooter.

She suggests it is "almost a motorcycle," and says she had fun with him, agreeing to meet up with him again.

The Last Gasps of Indian Summer Page 514

In an attempt to get cruising company for the evening, John inadvertently picks up Carol, a precocious 12 year old who manipulates him into driving her around all night. Lying to suspicious friends that she's a cousin and he's stuck with babysitting duty, they have a series of petty arguments until another car's occupants verbally harass her as she attempts to walk home alone, John then deciding to protect her. Meanwhile, skilled racer Bob Falga is searching out John to challenge him to the defining race for John's drag racing crown. During his night of goading anyone he comes across for a challenge, he picks up an emotional Laurie after the argument with Steve that was brewing all night.

After leaving the Pharaohs, Curt drives to the radio station to ask omnipotent disc jockey "Wolfman Jack" to read a message out on air for the blonde in the White Thunderbird. He encounters an employee who tells him the Wolfman does not work there and that the shows are pre-taped for replay, claiming the Wolfman "is everywhere" but promises to have the Wolfman air the request. As Curt leaves, he notices the employee talking into the microphone and realizes he is in fact the Wolfman, who reads the message for the blonde asking her to call Curt on the pay phone at Mel's Drive-In.

The Last Gasps of Indian Summer Page 515

After taking Carol home, John is found by Bob Falfa, successfully goading him into the definitive race along Paradise Road outside the city, with some spectators appearing to watch.

As Terry starts the drag race, John takes the lead but Bob's tire blows out, swerving into a ditch and rolling over before bursting into flames. Steve, aware that Laurie was Bob's passenger, rushes to the wreck as she and Bob crawl out and stagger away before the car explodes. While John helps his rival to safety, Laurie begs Steve not to leave her. He assures her that he will stay with her in Modesto.

Exhausted, Curt is awakened by the pay phone. He finally speaks to the blonde, who does not reveal her identity but hints at the possibility of meeting that night. Curt replies that he is leaving town. Later at the airfield, he says goodbye to his parents and friends before boarding the plane. After takeoff, he looks down at the ground from the window and sees the white Thunderbird driving along the road below. Curt thoughtfully gazes into the sky.

In 1964, John was killed by a drunk driver; in 1965, Terry was reported missing in action near An Lộc. Steve is an insurance agent in Modesto and Curt is a writer living in Canada.

The Last Gasps of Indian Summer Page 516

067 - When You Comin' Back, Red Ryder? - Galisteo, New Mexico

When You Comin' Back, Red Ryder?

The story starts out in a neat but rundown little diner just off the highway in the middle of nowhere, New Mexico. The protagonist, Stephen "Red" Ryder, is sitting at the counter after finishing his shift. He is smoking a cigarette and drinking coffee from a paper cup. Angel enters to start her shift. Red and Angel discuss various

subjects including Angel's bumpy relationship with her mother, Red's aspirations of getting out of town, and how they'd both like to tell off their boss, Clark. Red claims he can't leave town as of yet since his stepfather has just left his mother. Lyle, the gas station attendant across the street, enters and offers to lend Red some money so he can buy a car to leave town. Red rejects the offer, haughtily. Richard and Clarisse, a white collar couple who are clearly not from these parts, enter and take a seat at the counter. Lyle leaves to help fill their car. Richard emphasizes that Clarisse is a classical violinist and talks about subjects well out of the realm of understanding for the local folk, much to Clarisse's discomfort. Teddy, a foreboding man dressed in fatigues, and his much younger girlfriend, Cheryl, enter and tell everyone their car needs a new part. Lyle offers to take a

The Last Gasps of Indian Summer Page 517

look but Teddy insists he not look in the trunk. Teddy states they're on their way to Mexico while taking on an obvious and badly mimicked southern accent which comes and goes. He comes off as incredibly abrasive as he orders his food and makes small talk, prodding Angel, Red and Richard with increasingly uncomfortable questions, and his threats are often veiled by a joking manner. Richard, put off by Teddy, hurries Clarisse out only to return moments later because their keys are missing.

Lyle approaches Teddy and admits he saw what was in his trunk, suggesting smuggled drugs. Teddy tells him he shouldn't have done that and Lyle agrees, but suggests that if Teddy were to have taken Richard's keys it would be a bad move since no one here wants any trouble. He pushes him to just take Cheryl and leave. Instead, Richard begins accusing Teddy of stealing his keys outright which Teddy answers by pulling out a gun. Teddy demands they empty the register and tells Richard to give him Clarisse's violin as well. Richard refuses and tells Teddy he'll just have to shoot him. The stage goes black as Teddy fires.

Space Cowboy

Steve Miller Band

I told you 'bout living in the US of A

Don't you know that I'm a gangster of love?

The Last Gasps of Indian Summer Page 518

*Let me tell you people that I found a new way And I'm tired of all
this talk about love And the same old story with a new set of words
About the good and the bad and the poor And the time's keep on
changin'*

So I'm keepin' on top

Of every fat cat who walks through my door

I'm a space cowboy

Bet you weren't ready for that

I'm a space cowboy

I'm sure you know where it's at

Yeah, yeah, yeah, yeah, yeah, yeah

I was born on this rock

And I've been travelin' through space

Since the moment I first realized

*What all you fast talkin' cats would do if you could You know, I'm
ready for the final surprise There ain't no way around it*

Ain't nothing to say

*That's gonna satisfy my soul deep inside All the prayers and
surveyors*

Keep the whole place uptight

While it keeps on gettin' darker outside

The Last Gasps of Indian Summer Page 519

I'm a space cowboy

Bet you weren't ready for that

I'm a space cowboy

I'm sure you know where it's at

Yeah, yeah, yeah, yeah, yeah, yeah.

I see the showdowns, slowdowns,

lost and found, turn arounds

The boys in the military shirts

I keep my eyes on the prize,

on the long fallen skies

And I don't let my friends get hurt

All you back room schemers,

small trip dreamers

Better find something new to say

'Cause you're the same old story

It's the same old crime

And you got some heavy dues to pay

I'm a space cowboy

Bet you weren't ready for that

I'm a space cowboy

I'm sure you know where it's at

Yeah, yeah, yeah, yeah, yeah, yeah.

The Last Gasps of Indian Summer Page 520

Written by Jason Kay.

Act two begins with the diner attendees tending to Richard's flesh wound. He's only been grazed in the arm. Teddy admonishes Red and Lyle for staring at Cheryl's breasts. He gives her his keys and tells her to follow Lyle to the car with the gun and make sure he repairs the car. In the meantime, Teddy begins to question the moral fiber of everyone there. He can see Clarisse and Richard's marriage is on the rocks and asks if she's happy with her husband parading her around and demanding she perform.

Richard protests but makes no move to silence Teddy. Teddy then moves on to Angel, suggesting that her weight and lack of smarts will land her in the same spot for the rest of her life; unmarried and spending her evenings watching TV with Lyle. When Red protests, Teddy attacks his spinelessness. He pokes fun at Red for sporting 1950s greaser garb and "Born Dead" tattoo and suggests if he were a real man he would've gotten a tattoo with a girl's name on it and been out of this town a while ago. Teddy even becomes enraged at

Red's self-appointed nickname, insisting that the real Red Rider would've knocked him flat. He then begins a series of demands for the others to reenact a scene from a cowboy TV show, which gets more and more uncomfortable.

He threatens Red with violence if he doesn't pretend to ride

The Last Gasps of Indian Summer Page 521

around on a horse, "slap leather," and kiss his "best gal,"

played by Angel, on the lips. Teddy even goes so far to demonstrate what a real kiss is on Clarisse, in front of a helpless Richard. Lyle comes back with Cheryl to let Teddy know the car is fixed. When Teddy suggests Red have sex with Angel, the others protest. Instead, Teddy insists they all dance along to the jukebox, forcing them to occasionally change partners.

Teddy himself starts to dance which turns into a frenzy as he rips open Clarisse's shirt and roughly shoves her in front of the men, suggesting they ogle her like they previously did to Cheryl. Red attacks him only to be taken down immediately. Teddy tells Red to tape everyone's hand and wrists. He steals the money from Richard's wallet before he leaves, but Cheryl is now seriously hesitating to follow him out. Teddy leaves without her. A little while later, Clark, the diner owner enters, frees the others, and tells Richard to call the police while he keeps Cheryl from running. He demands to know why Red let his diner get robbed. Red finally tells him off before accepting Lyle's loan and hitching a ride with Richard and Clarisse to leave the diner, and the town, for good. Lyle asks Angel if she'll be over to watch TV tonight and she says she should stay home and make amends with her mom. The play closes with her resuming her duties behind the counter.

The Last Gasps of Indian Summer Page 522

The Last Gasps of Indian Summer Page 523

068 - Cool Hand Luke – Thibodaux, Louisiana Cool Hand Luke

In early 1950s Florida, decorated World War II veteran Lucas

"Luke" Jackson drunkenly beheads several parking meters. He is sentenced to two years on a chain gang in a prison camp run by the Captain, a stern warden, and Walking Boss Godfrey, a quiet rifleman nicknamed "the man with no eyes" because he always wears mirrored sunglasses. There, even minor violations are punished by "a night in the box," a small wooden booth in the prison yard with limited air and space.

Eight Miles High

The Byrds

*Eight miles high, and when you touch down You'll find that it's
stranger than known Signs in the street, that say where you're going
Are somewhere just being their own*

Nowhere is there warmth to be found

*Among those afraid of losing their ground Rain gray town, known for
its sound*

In places, small faces unbound

The Last Gasps of Indian Summer Page 524

Round the squares, huddled in storms

*Some laughing, some just shapeless forms Sidewalk scenes, and
black limousines*

Some living, some standing alone

Written by Gene Clark, James McGuinn, and David Van Cortland Crosby.

Luke refuses to observe the established order among the prisoners and quickly runs afoul of their leader, Dragline. When the two have a boxing match, Luke is severely outmatched but refuses to acquiesce. Eventually, Dragline stops the fight, but Luke's tenacity earns the prisoners' respect and draws the guards' attention. He later wins a poker game by bluffing with a hand worth nothing, and Dragline christens him "Cool Hand Luke."

After a visit from his sick mother, Arletta, Luke becomes more optimistic about his situation. He repeatedly shows defiance to the Captain and the guards, and his sense of humor and independence prove inspiring to the other prisoners. Luke's struggle for supremacy peaks when he leads a work crew in a seemingly impossible but successful effort to complete a road paving job in less than a day. The prisoners start to idolize him after he wins a bet that he can eat 50 hard-boiled eggs in an hour.

The Last Gasps of Indian Summer Page 525

One evening, Luke receives notice that his mother has died.

Anticipating that Luke might attempt to escape to attend the funeral, the Captain has him locked in the box. After being released, Luke becomes determined to escape. Under cover of a Fourth of July celebration, he makes his initial escape attempt.

He is recaptured by local police and returned to the chain gang.

The Captain has Luke fitted with leg irons and delivers a warning speech to the inmates. Shortly afterward, Luke escapes a second time. While free, Luke mails the prison a magazine that includes a photograph of himself with two beautiful women. He is soon recaptured, beaten, returned to the prison camp, and fitted with two sets of leg irons. The Captain warns Luke that he will be killed if he

ever attempts to escape again. Luke becomes annoyed by the other prisoners fawning over the magazine photo and says he faked it. At first, the other prisoners are angry, but when Luke returns after a long stay in the box and is punished by being forced to eat a massive serving of rice, the others help him finish it.

For his escape, the guards brutalize Luke to the point of exhaustion, particularly when he is forced to repeatedly dig and refill a grave sized hole in the prison yard. He eventually breaks down and begs for mercy, losing the respect of his fellow inmates. Luke seems to succumb to cowardice and become an errand

The Last Gasps of Indian Summer Page 526

boy for the guards, but when an opportunity presents itself, he flees again by stealing a truck, with Dragline joining him.

After abandoning the truck, the pair agree to separate. Luke enters a church and talks to God, whom he blames for sabotaging him so he cannot win in life. Police cars appear moments later, and Dragline arrives to tell him that he will not be hurt if he surrenders peacefully. Instead, Luke mockingly repeats the Captain's warning speech at the police. Godfrey shoots him in the neck. Dragline carries Luke outside and surrenders, but charges at Godfrey and strangles him until he is subdued by the guards. While Luke is loaded into the Captain's car, Dragline tearfully implores him to live. Against the local police's protests, the Captain decides to take Luke to the distant prison infirmary instead of the local hospital, ensuring Luke will not survive the trip. As the car drives away, a semi-conscious Luke weakly smiles while the tires crush Godfrey's sunglasses. After Luke's implied death, Dragline and the other prisoners fondly reminisce about him.

Some time later, the prison crew works near a rural intersection close to where Luke was shot, with Dragline now wearing leg irons and a new Walking Boss supervising.

The Last Gasps of Indian Summer Page 527

069 - Hallucination Generation – Barcelona, Spain

Hallucination Generation

"Hallucination Generation" is a 1967 film by Edward Mann.

Purportedly intended as a warning against the dangers of pill-popping Sixties hedonism along the lines of 1936's "Reefer Madness," the film's primary purpose appears to have been titillation, thus landing it in the genre of exploitation cinema.

The film is a drama set in Spain where a small group of American young adults is living. The leader of the group is a drug dealer. The others are there living carefree lives as hippies.

The leader has more nefarious aims in mind, and uses drugs to lure the others into lives of crime. Most of the film is in black and white, but there is a psychedelic sequence depicting the purported effects of the group using LSD which was filmed in color.

It is often cited as an example of counterculture cinema.

In a sub-plot line, George Montgomery is the psychedelic advisor to a circle of young expatriates living on the Isle of Ibiza.

Visitor Danny Stone, who avoids taking part in the fun until his mother cuts off his allowance, seeks help in a monastery after

The Last Gasps of Indian Summer Page 528

an LSD induced crime spree results in the murder of a Barcelona antiques dealer.

Upstairs By a Chinese Lamp

Laura Nyro

Market in the cool white mornin'

*Merchants sell while women buy
Milk, tobacco, soap and matches
Sweep the floor while the dishes dry
Spring whispered in her ear
Like soft Mediterranean wailin'
Sleepy woman by the window
Dreamin' in the morning air
Of the one who takes her sweetness
By a Chinese lamp upstairs
The steam of China tea
You could hear the woman sing
In the soft flames of spring
Spring has swept the scarlet side streets
Winds caress, undress,
invite
Upstairs by a China lamp
They softly talk in the cool spring night*

The Last Gasps of Indian Summer Page 529

Written by Laura Nyro.

The Last Gasps of Indian Summer Page 530

070 - One Million Years B.C. – Stevens Point, Wisconsin One Million Years B.C.

Men of the dark haired Rock tribe, led by chief Akhoba, who is accompanied by his rivaling sons, Tumak and Sakana, capture and kill a warthog and return to share it with the rest of the tribe. Tumak and Akhoba fight over the meat, and Akhoba banishes Tumak to the harsh desert. After surviving several encounters with various prehistoric creatures, Tumak collapses on a remote beach and is spotted by Loana and other women of the fair haired Shell tribe. Joined by some of the men from the tribe, Loana rescues Tumak from an Archelon which is driven into the sea.

Tumak is taken to the Shell tribe's village where he discovers they are more civilized and advanced than the Rock Tribe.

I'm a Believer

The Monkees

*I thought love was only true in fairy tales Meant for someone else
but not for me*

Ah, love was out to get me

That's the way it seemed

Disappointment haunted all my dreams

The Last Gasps of Indian Summer Page 531

*Then I saw her face, now I'm a believer Not a trace of doubt in my
mind*

I'm in love, I'm a believer

I couldn't leave her if I tried

*I thought love was more or less, a givin' thing Seems the more I
gave the less I got*

What's the use in tryin'?

All you get is pain

When I needed sunshine, I got rain

Ah, then I saw her face, now I'm a believer Not a trace of doubt in my mind

I'm in love, I'm a believer

I couldn't leave her if I tried, ah

Ah, love was out to get me

Now, that's the way it seemed

Disappointment haunted all my dreams

Ah, then I saw her face, now I'm a believer Not a trace of doubt in my mind

I'm in love, ah, I'm a believer

I couldn't leave her if I tried

The Last Gasps of Indian Summer Page 532

Yes, I saw her face, now I'm a believer No, not a trace of doubt in my mind

Said I'm a believer, yeah, yeah

Yeah, yeah, yeah, yeah

I'm a believer

Said I'm a believer, yeah

I'm a believer

Said I'm a believer, yeah

I'm a believer

Written by Neil Diamond.

Back at the Rock tribe, Sakana tries to seize power by killing Akhoba. Akhoba survives, but is a broken man as Sakana becomes the new leader.

With the Shell tribe, Tumak rescues a small girl from an attack by an Allosaurus, endearing him to Loana. However, Tumak is banished from the village after he fights Shell tribe member Ahot for possession of the spear Tumak used to fight the creature. Loana decides to accompany Tumak, and Ahot surrenders the spear to Tumak in a gesture of good will. Tumak, with Loana in tow, wanders back to the Rock Tribe camp, but again, there are altercations. They eventually witness an epic fight between a Triceratops and a Ceratosaurus after they encountered and are

The Last Gasps of Indian Summer Page 533

chased by one of them. The most dramatic fight is a fight between Tumak's current love interest Loana and his former lover Nupondi. Loana wins the fight but refuses to strike the killing blow, despite the encouragement from the other members of the tribe. Sakana resents Tumak's and Loana's attempts at incorporating Shell tribe ways into their culture. While the Rock tribe is swimming, a female Pteranodon attacks and snatches Loana to feed her to her offspring. However, a Rhamphorhynchus intervenes and a fight ensues. Loana is dropped into the sea and makes it to shore. At first, Tumak mistakenly believes Loana is dead, but they are soon reunited.

Sakana leads a group of like-minded fellow hunters in an armed revolt against Akhoba. Tumak, Ahot and Loana, and other members

of the Shell tribe arrive and join the fight against Sakana. In the midst of the battle, a volcano suddenly erupts. Members of both tribes are killed by either the effects of the volcano, or by their attackers. Sakana is speared to death and Akhoba is crushed by falling rock. Tumak, Loana, and the surviving members of both tribes emerge from the desolation and jointly set off to find a new home, with Tumak as the new leader.

The Last Gasps of Indian Summer Page 534

071 - One Eyed Jacks – Sonora, Mexico

One Eyed Jacks

Rio, his mentor Dad Longworth, and a third man called Doc rob a bank of two saddlebags of gold in Sonora, Mexico in 1880.

Mexican Rurales, mounted police, catch them celebrating in a cantina and kill Doc. Dad and Rio escape, but Dad leaves Rio to be taken by the Rurales. Rio is arrested and spends five hard years in a Sonora prison. He escapes and travels to Monterey, California, where Dad has become sheriff. Rio plans to kill Dad and rob the bank in Monterey with his new partners Chico Modesto, Harvey Johnson and Bob Emory.

(Don't Fear) The Reaper

Blue Öyster Cult

All our times have come

Here, but now they're gone

Seasons don't fear the reaper

Nor do the wind, the sun, or the rain

(We can be like they are)

Come on, baby

(Don't fear the reaper)

Baby, take my hand

(Don't fear the reaper)

The Last Gasps of Indian Summer Page 535

We'll be able to fly

(Don't fear the reaper)

Baby, I'm your man

La, la la, la la

La, la la, la la

Valentine is done

Here, but now they're gone

Romeo and Juliet

Are together in eternity

(Romeo and Juliet)

40,000 men and women every day

(Like Romeo and Juliet)

40,000 men and women every day

(Redefine happiness)

Another 40,000 coming every day

(We can be like they are)

Come on, baby

(Don't fear the reaper)

Baby, take my hand

(Don't fear the reaper)

We'll be able to fly

(Don't fear the reaper)

Baby, I'm your man

La, la la, la la

The Last Gasps of Indian Summer Page 536

La, la la, la la

Love of two is one

Here, but now they're gone

Came the last night of sadness

And it was clear she couldn't go on

Then the door was open,

and the wind appeared

The candles blew, and then disappeared

The curtains flew, and then he appeared (Saying, "Don't be afraid")

Come on, baby

(And she had no fear)

And she ran to him

(Then they started to fly)

They looked backward, and said goodbye

(She had become like they are)

She had taken his hand

(She had become like they are)

Come on, baby

(Don't fear the reaper)

Written by Donald Roeser.

The Last Gasps of Indian Summer Page 537

Plans are sidetracked when Rio falls in love with Dad's beautiful stepdaughter, Louisa. Rio takes advantage of a fiesta to spend the night with her on the beach. Dad tries to punish Louisa for what happened, but backs down after intervention by his wife, Maria. Instead, he traps Rio, whips him in public, and smashes his gun hand to make sure Rio will never be able to beat him in a gunfight. While recovering from his wounds, Rio struggles with his conflicting desires to love the girl and to get revenge on her stepfather. He decides to forgo vengeance, fetch Louisa, and leave town.

Emory and Johnson kill Chico and pull off the bank job without Rio's knowledge. The heist goes wrong and a young girl is killed. Dad accuses Rio of the crime. Dad has one last private talk with Rio, again attempting to absolve himself for all he has done. Rio replies; "You're a one eyed jack around here, Dad, but I've seen the other

side of your face." Rio tells him he had been imprisoned for the last five years, but Dad calls it a lie.

Louisa visits Rio in jail to tell him she is going to have his baby. He is then beaten by sadistic deputy Lon Dedrick, who desired and has been denied Louisa's affection. Maria confronts Dad and insists on being told the truth about the relationship between him and Rio, stating she knew something was wrong since the moment Rio arrived. She says she knows Dad wants to hang him

The Last Gasps of Indian Summer Page 538

purely out of guilt. Dad tells her she has no appreciation for everything he has done for her.

Louisa attempts to smuggle a Derringer to Rio, but she is discovered by Dedrick, who carries her out of the jail, leaving the gun on a table. While they are out, Rio is able to get hold of the pistol. Pointing the unloaded gun at Dedrick when he returns, Rio bluffs his way out of jail in a tense confrontation. Rio takes Dedrick's revolver, beats him unconscious, and locks him in a cell. As Rio is making his escape, he is spotted by Dad, riding into town. Under fire, in the final showdown Rio shoots Dad dead.

Rio and Louisa ride out to the dunes and say a sentimental farewell. Now a hunted man, Rio tells Louisa that he might go to Oregon, but will return for her in the spring.

The Last Gasps of Indian Summer Page 539

072 - Magical Mystery Tour – Windsor, England, UK

Magical Mystery Tour

Magical Mystery Tour

The Beatles

Roll up, roll up for the magical mystery tour!

Step right this way!

Roll up, roll up for the mystery tour

Roll up, roll up for the mystery tour

Roll up (And that's an invitation)

Roll up for the mystery tour

Roll up (To make a reservation)

Roll up for the mystery tour

The magical mystery tour is waiting to take you away Waiting to take you away

Roll up, roll up for the mystery tour

Roll up, roll up for the mystery tour

Roll up (We've got everything you need) Roll up for the mystery tour

Roll up (Satisfaction guaranteed)

Roll up for the mystery tour

The magical mystery tour is hoping to take you away Hoping to take you away

The Last Gasps of Indian Summer Page 540

A mystery trip

Ah, the magical mystery tour

Roll up, roll up for the mystery tour

Roll up (And that's an invitation)

Roll up for the mystery tour

Roll up (To make a reservation)

Roll up for the mystery tour

The magical mystery tour is coming to take you away Coming to take you away

The magical mystery tour is dying to take you away Dying to take you away, take you today

Written by Paul McCartney and John Lennon.

The situation is that of a group of people on a British mystery tour in a 1967 coach, focusing mostly on Richard B. Starkey (Ringo Starr) and his recently widowed Auntie Jessie. Other group members on the bus include the tour director, Jolly Jimmy Johnson; the tour hostess, Miss Wendy Winters; the conductor, Buster Bloodvessel; and the other Beatles; John Lennon, Paul McCartney and George Harrison.

During the course of the tour, "strange things begin to happen"

at the whim of "four or five magicians," four of whom are played

The Last Gasps of Indian Summer Page 541

by the Beatles themselves and the fifth by the band's long time road manager Mal Evans.

During the journey, Starkey and his Aunt Jessie argue continually. Aunt Jessie begins to have daydreams of falling in love with Buster Bloodvessel, who displays increasingly eccentric and disturbing behavior. The tour involves several strange activities, such as an impromptu race in which each of the passengers employs a different

mode of transportation. Some run, a few jump into cars, and a group of people pedal a long bike, while Starkey ends up beating them all with the bus. In one scene, the tour group walk through what appears to be a British Army recruitment office and are greeted by the army drill sergeant. Paul McCartney appears briefly as "Major McCartney," on whose desk rests a sign reading "I you WAS." The sergeant, shouting incomprehensibly, appears to instruct the assembled onlookers on how to attack a stuffed cow.

The tour group also crawl into a tiny tent in a field, inside which is a projection theatre. A scene in a restaurant shows a waiter, named Pirandello, played by John Lennon, continuously shoveling spaghetti onto the table in front of Aunt Jessie, while arriving guests step out from a lift and walk across the dining tables. The film continues with the tour's male passengers watching a strip show. The film ends with the Beatles

The Last Gasps of Indian Summer Page 542

dressed in white tailcoats, highlighting a glamorous old style dance crowd scene, accompanied by the song "Your Mother Should Know."

The film is interspersed with musical interludes, which include the Beatles performing "I Am the Walrus" wearing animal masks, Harrison singing "Blue Jay Way" while waiting on Blue Jay Way Road, and the Bonzo Dog Doo-Dah Band performing Vivian Stanshall and Neil Innes' "Death Cab for Cutie" sung by Stanshall.

The Last Gasps of Indian Summer Page 543

073 - Eight Miles High – Berlin, Germany Eight Miles High

Obermaier enjoyed sexual freedom at the legendary Kommune 1 in Berlin after being with the krautrock band Bröselpilze. In the Kommune, she becomes friendly with Rainer Langhans. The young woman from Munich gains employment as a model, and becomes a sex symbol and youth icon. Now a cover girl in Playboy magazine,

she meets rock stars such as Mick Jagger and Keith Richards, while Italian film producer, Carlo Ponti, offers her a ten year contract, but she declines: her freedom is more important than a contract.

Different Drum

Stone Poneys with Linda Ronstadt

You and I travel to the beat of a different drum Oh, can't you tell by the way I run?

Everytime you make eyes at me

Woah

You cry and moan and say it will work out But honey child, I've got my doubts

You can't see the forest for the trees

The Last Gasps of Indian Summer Page 544

So, don't get me wrong

It's not that I knock it

It's just that I, I'm not in the market For a boy who wants to love only me

Yes, and I ain't sayin' you ain't pretty All I'm sayin's I'm not ready

For any person, place or thing

To try and pull the reins in on me

So goodbye, I'll be leavin'

I see no sense in this cryin' and grievin'

We'll both live a lot longer

If you live without me

So, don't get me wrong

It's not that I knock it

It's just that I, I'm not in the market For a boy who wants to love only me

Yes, and I ain't sayin' you ain't pretty All I'm sayin's I'm not ready

For any person, place or thing

To try and pull the reins in on me

The Last Gasps of Indian Summer Page 545

So goodbye, I'll be leavin'

I see no sense in this cryin' and grievin'

We'll both live a lot longer

If you live without me

Written by Michael Nesmith.

During her intensive relationship with Keith Richards, she begins to recognize the dark side of the shiny glamour world she lives in; the isolation of the stars and the groupie populated milieux of anonymous hotel rooms. This is not her idea of life.

She finds new freedom in a relationship with the adventurer Dieter Bockhorn. They fall in love and go on a six year road trip around the world. Later, Bockhorn dies in a motorcycle accident in Mexico.

The Last Gasps of Indian Summer Page 546

074 - Barbarella – Tulsa, Oklahoma

Barbarella

In an unspecified future time, space adventurer Barbarella is sent by the Earth's president to retrieve Durand Durand from the Tau Ceti planetary system. Durand is the inventor of a laser powered weapon, the positronic ray, which Earth's leaders fear will cause mass destruction. Barbarella crash lands on Tau Ceti's 16th planet and is knocked unconscious by two children.

They bring her to the wreckage of a spaceship, where they bind and attack her using mechanical dolls with razor sharp teeth.

Barbarella is rescued by Mark Hand, the Catchman who patrols the ice looking for errant children. Hand tells her that Durand is in the city of Sogo and offers her a ride to her ship in his ice boat. When Barbarella offers to repay him, Hand asks her to make love to him. Barbarella is confused since Earthlings no longer have intimate physical contact. Instead, they take pills "until full rapport is achieved." Hand suggests having sex in his bed instead. Barbarella relents and enjoys it but admits that she understands why sex is considered primitive and distracting on Earth.

I Get Around

The Beach Boys

The Last Gasps of Indian Summer Page 547

I get around

Yeah

Get around round round

I get around

I get around

Get around round round

I get around

From town to town

Get around round round

I get around

I'm a real cool head

Get around round round

I get around

I'm makin' real good bread

Get around round round

I get around

I'm gettin' bugged driving up and down the Round and up and down

Same old strip

*I gotta find a new place where the kids are hip Driving up and down
the same old strip*

*My buddies and me are getting real well known Yeah, the bad guys
know us and they leave us alone*

The Last Gasps of Indian Summer Page 548

I get around

Get around round round

I get around

From town to town

Get around round round

I get around

I'm a real cool head

Get around round round

I get around

I'm makin' real good bread

Get around round round

I get around

I get around, round

Get around round round oooo

Wa wa oo

Wa wa oo

Wa wa oo

We always take my car

'Cause it's never been beat

And we've never missed yet

With the girls we meet

None of the guys go steady

'Cause it wouldn't be right

The Last Gasps of Indian Summer Page 549

To leave their best girl home

Now on a Saturday night

I get around

Get around round round

I get around

From town to town

Get around round round

I get around

I'm a real cool head

Get around round round

I get around

I'm makin' real good bread

Get around round round

I get around

I get around, round

Get around round round I get around

I get around

Round

Ah ah ah ah ah ah ah ah

Round round get around

I get around

Yeah

Get around round round I get around

The Last Gasps of Indian Summer Page 550

Get around round round I get around

Wah wa ooo

Get around round round I get around

Oooo ooo ooo

Get around round round I get around

Ahh ooo ooo

Get around round round I get around

Ahh ooo ooo

Get around round round I get around

Ahh ooo ooo

Written by Brian Wilson and Michael Love.

Barbarella leaves the planet and crashes into a labyrinth inhabited by outcasts exiled from Sogo. She is found by Pygar, a blind angel who has lost the will to fly. Pygar introduces her to Professor Ping, who

offers to repair her ship. Pygar flies Barbarella to Sogo, a den of violence and debauchery after she restores his will to fly by having sex with him. Pygar and Barbarella are captured by Sogo's Black Queen and her concierge.

The concierge describes the Mathmos; living energy in liquid form, powered by evil thoughts and used as an energy source in Sogo, which sits atop it. Pygar endures a mock crucifixion and Barbarella is placed in a cage, where hundreds of birds prepare

The Last Gasps of Indian Summer Page 551

to attack her. She is rescued by Dildano, leader of the local underground, who joins in her pursuit of Durand. Dildano gives her an invisible key to the Black Queen's chamber of dreams, where she sleeps.

After returning to Sogo, Barbarella is promptly recaptured by the concierge. He places her in the "Exsessive Machine" which induces fatal sexual pleasure. She outlasts the machine and makes it go haywire. The concierge, shocked at its destruction, reveals himself as Durand Durand. Barbarella is surprised since he is only 25 years old but has aged tremendously; a side effect of the Mathmos. Durand wants to overthrow the Black Queen and become Sogo's new leader, which requires using his positronic ray and gaining access to the Queen's chamber of dreams. Durand takes Barbarella to the chamber and locks her inside with the invisible key. She sees the Queen, who warns that if two people are in the chamber, the Mathmos will devour them. Durand seizes control of Sogo as Dildano and his rebels begin their attack on the city. The Black Queen retaliates by releasing the Mathmos to destroy Sogo. Because of Barbarella's innocence, the Mathmos form a protective bubble around her and the Black Queen and safely expels them. They find Pygar, who clutches them in his arms and flies off. When Barbarella asks Pygar why he saved a tyrant, he tells her that an angel has no memory of the past.

The Last Gasps of Indian Summer Page 552

The Last Gasps of Indian Summer Page 553

075 - The Umbrellas of Cherbourg – Cherbourg, France The Umbrellas of Cherbourg

Part One: The Departure - November 1957

Madame Émery and her beautiful 17 year old daughter Geneviève have a tiny, struggling umbrella boutique in the coastal town of Cherbourg in Normandy. Guy is a handsome young auto mechanic who lives with and cares for his sickly aunt and godmother Élise.

Though Geneviève's mother disapproves, Guy and Geneviève are deeply in love. They plan to marry and name their first child Françoise. At the same time, Madeleine, a quiet young woman who looks after Guy's aunt, is secretly in love with Guy.

Guy is drafted to serve in the Algerian War. The night before he leaves, he and Geneviève pledge their undying love and make love, presumably for the first time.

Part Two: The Absence - January–April 1958

Geneviève learns she is pregnant and writes to Guy, but his replies are sporadic. Her mother tells her to give up on Guy; he has forgotten her. Geneviève is courted by Roland Cassard, a kind, young, very wealthy Parisian jeweler; he wants to marry her despite her pregnancy. In one of the connections among Demy's trilogy of films, Roland had previously unsuccessfully

The Last Gasps of Indian Summer Page 554

wooed the title character in the earlier *Lola*. Now he relates a version of this story to Madame Émery. Madame Émery urges Geneviève to be sensible and choose a secure future with Roland.

Roland announces that he will be going to Amsterdam for three months, and will wait for Geneviève's answer until his return.

Geneviève marries Roland in a great cathedral, but she appears ambivalent about her decision.

Part Three: The Return - March 1959–December 1963

Returning injured from the war, Guy learns that Geneviève has married and left Cherbourg. He has a difficult time readjusting to civilian life. After an argument with his boss he quits his job, goes drinking in a seedy bar, and spends the night with a prostitute. When he returns to his apartment, Madeleine tells him that his aunt Élise has died.

Guy sees that Madeleine loves him, and he rebuilds his life with her help. Using the inheritance from his aunt he opens a new

"American-style" gas station. Madeleine agrees to marry him, though she wonders whether he is merely on the rebound after losing Geneviève.

Four years later, on a snowy Christmas Eve, Guy and Madeleine are in the office of their gas station with their small son François. As Madeleine and François leave to visit Santa Claus,

The Last Gasps of Indian Summer Page 555

a car pulls in. The mink clad driver is Geneviève, now wealthy and sophisticated. She has a young girl with her, their daughter Françoise.

Guy invites Geneviève into the warmth of the station's office, where they chat as a boy attends to Geneviève's car. Geneviève reveals this is her first time in Cherbourg since her marriage, and tells Guy that her mother died recently. When asked if he wants to meet his daughter, Guy declines.

Once the car is ready Geneviève and Guy finish their conversation. On her way out, Geneviève opens the door and pulls her collar tight against the cold before looking back at Guy one last time. She walks to her car and drives off. Madeleine returns with François, and Guy greets her with a kiss. As the camera pulls back, he frolics with his son in the snow, then picks him up and follows Madeleine inside as the red light of Genevieve's car flash in the foreground.

Walk Away

Joe Walsh

Takin' my time, choosin' my lines

Tryin' to decide what to do

Looks like my stop, don't wanna get off

The Last Gasps of Indian Summer Page 556

Got myself hung up on you

Seems to me

you don't wanna talk about it

Seems to me

you just turn your pretty head and walk away

Places I've known,

things that I'm growin'

Don't taste the same without you

*I got myself in the worst mess I've been And I find myself starving
without you*

Comes a day, talkin' all night

here comes the morning

Come with me, you just forget

what we said and greet the day

*I've got to cool myself down, stompin' around Thinkin' some words I
can't name ya*

Guess it's okay, got nothin' to say

Still I don't s'pose I can blame ya

Seems to me you don't wanna talk about it Seems to me

you just turn your pretty head and walk away

The Last Gasps of Indian Summer Page 557

Yeah, walk away

Walk away

Walk away

Walk away, thank you

Written by Joseph Fidler Walsh.

The Last Gasps of Indian Summer Page 558

076 - Red Beard – Nagasaki, Japan

Red Beard

The young and arrogant doctor Noboru Yasumoto, trained in a Dutch medical school in Nagasaki, aspires to the status of personal

physician of the Shogunate, a position currently held by a close relative, and expects to progress through the privileged and insulated army structure of medical education.

However, for Yasumoto's post-graduate medical training, he is assigned to a rural clinic under the guidance of Dr. Kyojō

Niide, known as Akahige ("Red Beard"). Beneath a gruff exterior, Dr. Niide is a compassionate and wise clinic director.

And It Stoned Me

Van Morrison

Half a mile from the county fair

And the rain came pouring down

Me and Billy standing there

With a silver half a crown

Hands are full of the fishing rod

And the tackle on our backs

We just stood there getting wet

With our backs against the fence

The Last Gasps of Indian Summer Page 559

Oh, the water

Oh, the water

Oh, the water

Hope it don't rain all day

And it stoned me to my soul

Stoned me just like Jelly Roll

And it stoned me

And it stoned me to my soul

Stoned me just like going home

And it stoned me

And the rain let up, and the sun came up While we were getting dry

*Almost let a pickup truck nearly pass us by So we jumped right in
and the driver grinned And he dropped us up the road*

*And we looked at the swim and we jumped right in Not to mention
fishing poles*

Oh, the water

Oh, the water

Oh, the water

Let it run all over me

The Last Gasps of Indian Summer Page 560

And it stoned me to my soul

Stoned me just like Jelly Roll

And it stoned me

And it stoned me to my soul

Stoned me just like going home

And it stoned me

On the way back home we sang a song

But our throats were getting dry

Then we saw the man from across the road With the sunshine in his eye

Well, he lived all alone in his own little home With a great big gallon jar

There were bottles too, one for me and you And he said, "Hey, there you are"

Oh, the water

Oh, the water

Oh, the water

Get it myself from the mountain stream

And it stoned me to my soul

Stoned me just like Jelly Roll

And it stoned me

And it stoned me to my soul

Stoned me just like going home

The Last Gasps of Indian Summer Page 561

And it stoned me

And it stoned me to my soul

Stoned me just like Jelly Roll

And it stoned me

And it stoned me to my soul

Stoned me just like going home

And it stoned me

Written by Van Morrison.

Yasumoto is initially livid at his posting, believing that he has little to gain from working under Dr. Niide. He assumes that Niide is only interested in seeing Yasumoto's medical notes from Nagasaki, and he rebels against the clinic director. He refuses to see patients or to wear his uniform, disdains the food and spartan environment, and enters a forbidden garden where he meets "The Mantis," a mysterious patient that only Dr. Niide can treat. Meanwhile, we learn that Yasumoto's former fiancée, Chigusa, was unfaithful to him, ending their engagement, and generating a disdain in him for romantic relationships.

As Yasumoto struggles to come to terms with his situation, the film tells the story of a few of the clinic's patients. One of them is Rokusuke, a dying man whom Dr. Niide discerns is troubled by a secret misery that is only revealed when his

The Last Gasps of Indian Summer Page 562

desperately unhappy daughter shows up. Another is Sahachi, a well-loved man of the town known for his generosity to his neighbours, who has a tragic connection to his wife's corpse which is discovered after a landslide. After committing bigamy, she had him unknowingly kill her by asking that he "Hold me closer" when they were hugging

while she surreptitiously held a knife to herself. Dr. Niide brings Yasumoto along to rescue a sick twelve-year-old girl, Otoyo, from a brothel (brutally fighting off a local gang of thugs to do so) and then assigns the girl to Yasumoto as his first patient. Through these experiences, Yasumoto begins to humble himself and open his eyes to the world around him.

When Yasumoto himself falls ill, Dr. Niide asks Otoyo to nurse him back to health, knowing that caring for Yasumoto will also be part of her own continued healing. Chigusa's younger sister, Masae, visits the clinic to check in on Yasumoto, telling him that his mother wants him to visit. Through his mother, Yasumoto learns that Chigusa now has a child with her new lover. Masae later makes a kimono for Otoyo, showing compassion that suggests she might be a good match for Yasumoto. Yasumoto's mother likes Masae and suggests marriage.

The Last Gasps of Indian Summer Page 563

Yasumoto begins to understand the magnitude of cruelty and suffering around him, as well as his power to ease that suffering, and learns to regret his vanity and selfishness.

Later, when a local boy, Chôbu, is caught stealing food from the clinic, Otoyo shows him compassion and befriends him, passing on the compassion she received from Niide and Yasumoto. When the brothel's madam comes to the clinic to claim Otoyo and take her back to the brothel, the doctors and clinic staff refuse to let Otoyo go, and chase the madam away. When Chôbu and his destitute family try to escape their misery by taking poison together, the clinic doctors work to save them.

Yasumoto is offered the position of personal physician to the Shogunate he had so coveted. He agrees to marry Masae, but at the wedding announces that he will not accept the new position, but will

stay at the clinic, turning down a comfortable and prestigious place in society to continue serving the poor alongside Dr. Niide.

Green Tambourine

The Lemon Pipers

Drop your silver in my tambourine

Help a poor man fill a pretty dream

The Last Gasps of Indian Summer Page 564

Give me pennies, I'll take anything

Now, listen while I play (play, play, play-) My green tambourine

Watch the jingle jangle start to shine

Reflections of the music that is mine

*When you toss a coin, you'll hear it sing Now, listen while I play
(play, play, play-) My green tambourine*

Drop a dime before I walk away

Any song you want, I'll gladly play

Money feeds my music machine

Now, listen while I play (play, play, play-) My green tambourine

Listen and I'll play (play, play, play-)

Written by Paul Leka and Shelly Pinz.

The Last Gasps of Indian Summer Page 565

077 - Satyricon – Ciampino, Italy

Satyricon

The film opens on a graffiti covered wall with Encolpius lamenting the loss of his lover Gitón to Ascylltus. Vowing to win him back, he learns at the Thermae that Ascylltus sold Gitón to the actor Vernacchio. At the theatre, he discovers Vernacchio and Gitón performing in a lewd play called the "Emperor's Miracle." A slave's hand is axed off and replaced with a gold one. Encolpius storms the stage and reclaims Gitón. On their return to Encolpius's home in the Insula Felicles, a Roman tenement building, they walk through the vast Roman brothel known as the Lupanare, observing numerous sensual scenes. They fall asleep after making love at Encolpius's place. Ascylltus sneaks into the room, waking Encolpius with a whiplash. Since both share the tenement room, Encolpius proposes they divide up their property and separate. Ascylltus mockingly suggests they split Gitón in half. Encolpius is driven to suicidal despair, however, when Gitón decides to leave with Ascylltus. At that moment, an earthquake destroys the tenement.

Encolpius meets the poet Eumolpus at the art museum. The elderly poet blames current corruption on the mania for money and invites his young friend to a banquet held at the villa of

The Last Gasps of Indian Summer Page 566

Trimalchio, a wealthy freeman, and his wife Fortunata.

Eumolpus's declamation of poetry is met with catcalls and thrown food. While Fortunata performs a frantic dance, the bored Trimalchio turns his attention to two very young boys.

Scandalized, Fortunata berates her husband, who attacks her then has her covered in gizzards and gravy. Fancying himself a poet, Trimalchio recites one of his finer poems whereupon Eumolpus accuses him of stealing verses from Lucretius. Enraged, Trimalchio orders the poet to be tortured by his slaves in the villa's huge kitchen furnace. The guests are then invited to visit Trimalchio's

tomb where he enacts his own death in an ostentatious ceremony. The story of the Matron of Ephesus is recounted, the first story within a story in the film. Encolpius finally leaves the villa, helping the limping, beaten Eumolpus to drink water from a pool in a tilled field. In return for his kindness, Eumolpus bequeaths the spirit of poetry to his young friend.

The next morning Encolpius, Gitón, and Ascyltus are imprisoned on the pirate ship of Lichas, a middle-aged merchant. They are part of a consignment of attractive young men being delivered for the titillation of the reclusive Roman emperor. Lichas selects Encolpius for a Greco-Roman wrestling match and quickly subdues him. Smitten by his beauty, Lichas takes Encolpius as

The Last Gasps of Indian Summer Page 567

his spouse in a wedding ceremony blessed by his wife, Tryphaena.

After a long voyage the ship arrives at the emperor's private island, only to find it overrun by soldiers in the service of a usurper. The teenage emperor kills himself, and the soldiers board the ship and behead Lichas under Tryphaena's satisfied gaze. While "new Caesar" holds a fearsome victory parade back in Rome, Encolpius and Ascyltus escape the soldiers and make their way inland. They discover an abandoned villa, whose owners have freed their slaves and committed suicide to escape the new emperor. Encolpius and Ascyltus spend the night on the property and make love with an African slave girl who has stayed behind.

Fleeing the villa when soldiers on horseback arrive in the courtyard to burn the owners' corpses, the two friends reach a desert. Ascyltus placates a nymphomaniac's demands in a covered wagon while Encolpius waits outside, listening to the woman's servant discuss a hermaphrodite demi-god reputed to possess healing powers at the Temple of Ceres. With the aid of a mercenary, they kill two men and kidnap the hermaphrodite in the hope of obtaining a ransom. Once

exposed to the desert sun, however, the hermaphrodite sickens and dies of thirst. Enraged, the mercenary tries to murder his two companions but is overpowered and killed.

The Last Gasps of Indian Summer Page 568

Captured by soldiers, Encolpius is released in a labyrinth and forced to play Theseus to a gladiator's Minotaur for the amusement of spectators at the festival of Momus, the God of Laughter. When the gladiator spares Encolpius's life because of his well-spoken words of mercy, the festival rewards the young man with Ariadne, a sensual woman with whom he must copulate as the crowd looks on. Impotent, Encolpius is publicly humiliated by Ariadne. Eumolpus offers to take him to the Garden of Delights where prostitutes are said to effect a cure for his impotence, but the treatment, gentle whipping of the buttocks, fails miserably. In the second of the stories within a story in the film, the owner of the Garden of Delights narrates the tale of Oenothea to Encolpius. For having rejected his advances and humiliating him, a sorcerer curses a beautiful young woman. She must spend her days kindling fires for the village's hearths from her genitalia. Inspired, Encolpius and Ascyltus hire a boatman to take them to Oenothea's home. Greeted by an old woman who has him drink a potion, Encolpius falls under a spell where his sexual prowess is restored to him by Oenothea in the form of an Earth Mother figure and sorceress. When Ascyltus is murdered in a field by the boatman, Encolpius decides to join Eumolpus's ship bound for North Africa. But Eumolpus has died in the meantime, leaving as his heirs all those willing to eat his corpse. Encolpius hasn't the stomach for this last and bitter

The Last Gasps of Indian Summer Page 569

mockery but is nonetheless invited by the captain to board the ship. In a voice over, Encolpius explains that he set sail with the captain and his crew. His words end in mid-sentence, as does Petronius's

book, when a distant island appears on the horizon and the film cuts abruptly to frescoes of the film's characters on a crumbling wall.

In-A-Gadda-Da-Vida

Iron Butterfly

In-a-gadda-da-vida, honey,

Don't you know that I'm loving you?

In-a-gadda-da-vida, baby,

Don't you know that I'll always be true?

Oh, won't you come with me

And take my hand?

Oh, won't you come with me

And walk this land?

Please take my hand!

Let me tell you now

In-a-gadda-da-vida, honey

Don't you know that I'm loving you?

In-a-gadda-da-vida, baby

The Last Gasps of Indian Summer Page 570

Don't you know that I'll always be true?

Oh, won't you come with me

And a-take my hand?

Oh, won't you come with me

And a-walk this land?

Please take my hand

Guitar, huh!

Come on, run, man, come on, ha!

Instrumental Break

Two, three, four, huh!

In-a-gadda-da-vida, honey

Don't you know that I'm loving you?

In-a-gadda-da-vida, baby

Don't you know that I'll always be true?

Oh, won't you come with me

And a-take my hand?

Oh, won't you come with me

And a-walk this land?

Please take my hand

The Last Gasps of Indian Summer Page 571

Huh, huh

All right, uh, hey, ha!

Written by Douglas Ingle.

The Last Gasps of Indian Summer Page 572

078 - Fruit of Paradise – Jindrichuv Hradec, Czechoslovakia

Fruit of Paradise

Fruit of Paradise is a 1970 Czechoslovak avant-garde drama film directed by Věra Chytilová. It was entered into the 1970 Cannes Film Festival. The film is an adaptation of the Adam and Eve story. This was Chytilová's last film before she was placed on an eight year ban by the Czechoslovak Government. Fellow Czech screenwriter and costume designer Ester Krumbachová collaborated with Chytilová on the screenplay, costumes, and decor.

Close to the Edge: I} The Solid Time of

Change, II} Total Mass Retain, III} I Get

Up I Get Down, IV} Seasons of Man

Yes

A seasoned witch could call you

From the depths of your disgrace

And rearrange your liver

To the solid mental grace

And achieve it all with music

That came quickly from afar

Then taste the fruit of man

The Last Gasps of Indian Summer Page 573

Recorded losing all against the hour

And assessing points to nowhere

Leading every single one

A dewdrop can exalt us

Like the music of the sun

And take away the plain

In which we move and choose

the course you're running

Down at the edge, round by the corner

Not right away, not right away

Close to the edge, down by a river

Not right away, not right away

*Crossed the line around the changes of the summer Reaching out to
call the color of the sky Passed around a moment clothed in
mornings Faster than we see*

*Getting over all the time I had to worry Leaving all the changes far
from far behind We relieve the tension only to find out The master's
name*

Down at the end, round by the corner

Close to the edge, just by a river

The Last Gasps of Indian Summer Page 574

Seasons will pass you by

I get up, I get down

Now that it's all over and done

Now that you find, now that you're whole

My eyes convinced, eclipsed

*With the younger moon attained with love It changed as almost
strained*

Amidst clear mana from above

I crucified my hate and held

The word within my hand

There's you, the time, the logic

Or the reasons we don't understand

Sad courage claimed the victims

Standing still for all to see

As armored movers took

Approached to overlook the sea

There since the cord, the license

Or the reasons we understood will be

Down at the edge, close by a river

Close to the edge, round by the corner

Close to the end, down by the corner

Down at the edge, round by the river

The Last Gasps of Indian Summer Page 575

Sudden call shouldn't take away

the startled memory

All in all, the journey takes

you all the way

As apart from any reality

that you've ever seen and known

Guessing problems

only to deceive the mention

Passing paths that climb

halfway into the void

As we cross from side to side,

we hear the total mass retain

Down at the edge, round by the corner

Close to the end, down by a river

Seasons will pass you by

I get up, I get down

In her white lace

*You could clearly see the lady sadly looking
Saying that she'd take the blame*

For the crucifixion of her own domain

I get up, I get down

The Last Gasps of Indian Summer Page 576

I get up, I get down

Two million people barely satisfy

*Two hundred women watch one woman cry, too late
The eyes of honesty can achieve*

*She would gladly say it amazement of her story
How many millions do we deceive each day?*

Asking only interest could be laid

Upon the children of her domain

I get up, I get down

I get up, I get down

*In charge of who is there in charge of me
She could clearly see the lady sadly looking
Do I look on blindly and say I see the way?*

Saying that she'd take the blame

For the crucifixion of her own domain

*The truth is written all along the page
She would gladly say it amazement of her story
How old will I be before I come of age for*

you?

Asking only interest could be laid

Upon the children of her domain

I get up, I get down

The Last Gasps of Indian Summer Page 577

I get up, I get down

I get up, I get down

I get up, I get down

I get up, I get down

The time between the notes

Relates the color to the scenes

A constant vogue of triumphs

Dislocate man, so it seems

And space between the focus

Shape ascend knowledge of love

As song and chance develop time

Lost social temperance rules above

Ah, ah

Then according to the man

Who showed his outstretched arm to space He turned around and pointed

Revealing all the human race

I shook my head and smiled a whisper

Knowing all about the place

On the hill we viewed the silence of the valley Called to witness cycles only of the past And we reach all this with movements

The Last Gasps of Indian Summer Page 578

In between the said remark

Close to the edge, down by the river

Down at the end, round by the corner

Seasons will pass you by

Now that it's all over and done

Called to the seed, right to the sun

Now that you find, now that you're whole Seasons will pass you by

I get up, I get down

I get up, I get down

I get up, I get down

I get up

Written by Jon Anderson and Steve James Howe.

Eva spends the holidays with her husband, Josef, in a luxurious mansion. Picking berries, playing with balloons and running through the woods. Robert crosses her path and drops a key.

She follows him to return the object, finding a bag in his quarters. This one contains a stamp with the number 6, which she

The Last Gasps of Indian Summer Page 579

uses on her own skin. It turns out that Robert is a serial killer and Eva is in love with him.

After chasing him, demanding that he kill her, Eva is covered in red cloths and when Robert removes these, her clothes are also red. Upon returning to "Paradise," where she lived with Josef, Eva is unable to climb over the walls, even though they are low, and tells her husband that she "she doesn't want to know the truth."

The Last Gasps of Indian Summer Page 580

079 - Old Yeller – Wichita, Kansas

Old Yeller

In the late 1860s, Jim Coates leaves his family; wife Katie, teenage son Travis, and small son Arliss, to collect cattle in Kansas. While Jim is away, Travis sets off to work in the cornfield, where he encounters a Black Mouth Cur he names "Old Yeller," as "yeller" is a dialect pronunciation of "yellow" and the dog's bark resembles a human yell. Travis unsuccessfully tries to shoo the dog away, while Arliss defends him. Yeller's habit of stealing meat from smokehouses and robbing hens' nests does not endear him to Travis, but his mother agrees with the idea of Arliss having a dog.

Later, Arliss tries to capture a black bear cub by feeding it cornbread and grabbing it. Its angry mother hears her cub wailing and attacks, but Old Yeller frightens her away, winning over the family. Travis

grows to love and respect Old Yeller, who comes to profoundly affect the boy's life.

Bud Searcy and his granddaughter Lisbeth come for supper one day, and Lisbeth takes Travis aside to tell him Old Yeller has been stealing food all over the county. After she and Bud leave, Travis scolds Old Yeller. The next day, Old Yeller proves

The Last Gasps of Indian Summer Page 581

himself as a cow dog by protecting Travis from Rose, their cow, and restraining her while Travis milks her.

One day, Old Yeller's original master, Burn Sanderson, arrives looking for his dog. Realizing that the Coates family really needs Old Yeller, he agrees to trade him to Arliss for a horny toad and a home cooked meal. Sanderson later takes Travis aside and warns him of the growing plague of hydrophobia; rabies.

One day, Travis sets out to trap a family of feral hogs. Advised by Bud Searcy, he sits in a tree, trying to rope them from above as Old Yeller corners them. However, Travis then falls into the group of hogs and is attacked by one. Old Yeller defends Travis as he crawls away with an injured leg. However, Old Yeller is severely injured by the hog and Travis hides him in a large hole. Travis' mother then retrieves Old Yeller and uses mule hair to suture his wounds. As Old Yeller recovers, Searcy again warns the Coates family of hydrophobia in the area but Katie chastises him for trying to scare Travis. Searcy leaves, and Lisbeth stays with the Coates' to help them harvest corn. Travis assures Katie that the hogs were not rabid, and both he and Old Yeller recover.

Later, the family sees their cow, Rose, stumbling and foaming at the mouth. Travis confirms that she is rabid and shoots her.

The Last Gasps of Indian Summer Page 582

While Katie and Lisbeth burn her body that night, a wolf suddenly attacks them. Katie's scream alerts Travis, who runs outside with a rifle, just in time to see Old Yeller fighting off the wolf. Travis successfully shoots the wolf, but not before it bites Old Yeller on the neck. Katie tells Travis that because no healthy wolf would attack near a burning area, the wolf was rabid. Katie then suggests shooting Old Yeller, but Travis insists that they instead pen him in the corn crib to see if he shows symptoms of the disease. After remaining quarantined, the Coates' believe that Old Yeller escaped infection. However, one night, when Travis goes to feed Old Yeller, he growls at him aggressively. Travis suspects that Old Yeller may have been infected but says nothing. Later that night, Arliss obliviously tries to open the corn crib to release Old Yeller. Katie slams the door shut as Old Yeller snarls and tries to attack. Katie then tells Travis that Old Yeller is suffering and returns Arliss to the house. Katie returns with the rifle, but Travis takes it, reluctantly shoots Old Yeller and departs.

Upset over his dog's death, Travis declines a new puppy sired by Old Yeller. Jim then returns with money and gifts for the family. Katie tells him about the dog, and Jim discusses it with Travis. Upon returning to the farmhouse, Travis observes the

The Last Gasps of Indian Summer Page 583

puppy stealing a piece of meat, a habit inherited from Old Yeller. Travis then accepts the puppy, "Young Yeller", as his new dog.

Martha My Dear

The Beatles

Martha, my dear

Though I spend my days in conversation

Please, remember me

Martha, my love

Don't forget me

Martha, my dear

Hold your head up, you silly girl

Look what you've done

*When you find yourself in the thick of it Help yourself to a bit of
what is all around you Silly girl*

Take a good look around you

Take a good look, you're bound to see

That you and me

We're meant to be for each other

Silly girl

The Last Gasps of Indian Summer Page 584

Hold your hand out, you silly girl

See what you've done

*When you find yourself in the thick of it Help yourself to a bit of
what is all around you Silly girl*

Martha, my dear

You have always been my inspiration

Please, be good to me

Martha, my love

Don't forget me

Martha, my dear

Written by Paul McCartney and John Lennon.

The Last Gasps of Indian Summer Page 585

080 - Candy – Onancock, Virginia

Candy

"Candy" is a 1968 sex farce film directed by Christian Marquand from a screenplay by Buck Henry, based on the 1958 novel of the same name by Terry Southern and Mason Hoffenberg, itself based on Voltaire's 1759 novel "Candide." The film satirizes pornographic stories through the adventures of its naive heroine, Candy, played by Ewa Aulin. It stars Charles Aznavour, Marlon Brando, Richard Burton, James Coburn, John Huston, Walter Matthau, and Ringo Starr. Popular figures such as Anita Pallenberg, Florinda Bolkan, Marilù Tolo, Nicoletta Machiavelli, Umberto Orsini, and Enrico Maria Salerno also appear in cameo roles.

High school student Candy Christian wakes up from a daydream where she seemingly descends to Earth from space, in her father's social sciences class, causing much embarrassment.

Following a poetry recital at Candy's school, eccentric Welsh poet MacPhisto offers her a ride home in his limousine. En route, MacPhisto forces himself on her but is unable to proceed after becoming too inebriated. With the help of her Mexican gardener, Emmanuel, Candy takes MacPhisto inside in order to help him out of his liquor soaked clothes. In the basement,

The Last Gasps of Indian Summer Page 586

MacPhisto drunkenly recites poetry while humping a mannequin, inciting Emmanuel to sexually assault Candy. Scandalized upon walking in on the scene, Candy's uptight father decides to send her away to live with his twin brother Jack and his wife Livia in New York City.

At the airport, the family is accosted by Emmanuel's three vengeful sisters, who accuse Candy of corrupting their brother.

During the scuffle, Candy's father is rendered unconscious due to a head injury. The Christians escape by boarding a military plane commanded by General Smight. In exchange for a blood transfusion for her father, General Smight orders Candy to undress, intending to impregnate her. Meanwhile, he accidentally pushes the button that signals his paratroopers to leap from the plane. Realizing this, General Smight jumps as well, only to slip out of his parachute harness.

Upon landing in New York, Dr. Krankheit meticulously performs surgery on Candy's father in front of an audience. When Uncle Jack attempts to seduce Candy during a post-operative cocktail party, the hospital's executive director, Dr. Dunlap, berates him for his perceived lewd behavior, causing him to faint. Dr.

Krankheit takes Candy to another room and tricks her into sex by pretending to examine her. While searching for her father, Candy wanders back into the operating room to find that Dr. Krankheit

The Last Gasps of Indian Summer Page 587

has branded all the nurses with his initials, as he prepares to do so to Livia. When he attempts to have Candy captured so that she is next, she flees the hospital.

Roaming the streets of Manhattan, Candy ends up in a Sicilian bar in Greenwich Village, where she is beset by a group of mobsters. An offbeat underground filmmaker, Jonathan J. John, then takes her

into the men's room and shoots her for a film. As the room floods due to broken pipes, two policemen arrive and assault Jonathan, whereupon a drenched Candy escapes. In Central Park, she meets a hunchback who takes her into a deserted mansion later that night. A gang of thieves walk in and proceed to ransack the place, while the hunchback rapes Candy on top of a grand piano. After arresting Candy, the two policemen maliciously plan to frisk her. However, they lose control of their squad car and crash into a club full of drag queens. As mayhem ensues, Candy escapes again.

Aqualung

Jethro Tull

Sitting on a park bench

Eyeing little girls with bad intent

Snot's running down his nose

The Last Gasps of Indian Summer Page 588

Greasy fingers, smearing shabby clothes Hey, Aqualung

Drying in the cold sun

Watching as the frilly panties run

Hey, Aqualung

Feeling like a dead duck

Spitting out pieces of his broken luck

Oh, Aqualung

Sun streaking cold

An old man wandering lonely

Taking time the only way he knows

Leg hurting bad

As he bends to pick a dog end

He goes down to the bog and warms his feet Feeling alone

The army's up the road

Salvation a la mode and a cup of tea

Aqualung, my friend

Don't you start away uneasy

You poor old sod

You see, it's only me

The Last Gasps of Indian Summer Page 589

Do you still remember

December's foggy freeze

When the ice that clings on to your beard Was screaming agony?

And you snatch your rattling last breaths With deep sea diver sounds

And the flowers bloom like madness in the spring Sun streaking cold

An old man wandering lonely

Taking time the only way he knows

Leg hurting bad

As he bends to pick a dog end

He goes down to the bog and warms his feet Feeling alone

The army's up the road

Salvation a la mode and a cup of tea

Aqualung, my friend

Don't you start away uneasy

You poor old sod

You see, it's only me

Me, oh-oh-oh

Aqualung, my friend

The Last Gasps of Indian Summer Page 590

Don't you start away uneasy

You poor old sod

You see, it's only me, yeah

Sitting on a park bench

Eying little girls with bad intent

Snot's running down his nose

Greasy fingers smearing shabby clothes

Hey, Aqualung

Drying in the cold sun

Watching as the frilly panties run

Hey, Aqualung

Feeling like a dead duck

Spitting out pieces of his broken luck

Hey, Aqualung

Woah, Aqualung

Written by Ian Anderson and Jenny Anderson.

The next morning, Candy asks for a ride in the back of a semi-trailer truck, which turns out to be the sanctum of Grindl, a sham guru. He teaches her the "seven stages of enlightenment" as

The Last Gasps of Indian Summer Page 591

a pretext to have sex with her. After several days on the road, Grindl informs Candy that a different guru will guide her through the rest of her journey. Upon arrival in California, Candy is chased through the desert by the New York police officers, but she manages to outwit them. Shortly thereafter, Candy finds her new guru to be a robed figure with a toucan on his shoulder, his face covered with white clay. She follows him into an underground Hindu temple, which then partially collapses due to a cataclysm. As the two proceed to have sex, the guru's face is washed clean and Candy is shocked to discover he is actually her brain damaged father.

As Candy wanders across a field, surrounded by flapping banners and hippies playing music, she revisits many of the characters she met throughout the film, before finally returning to outer space.

Gypsy

The Moody Blues

*The gypsy of a strange and distant time Travelling in panic, all
directions blind Aching for the warmth of a burning sun*

*Freezing in the emptiness of where he'd come from Ah, ah, ah, ah,
ah, ah, ah, ah*

The Last Gasps of Indian Summer Page 592

Ah, ah, ah, ah, ah, ah, ah, ah

Left without a hope of coming home

*Speeding through a shadow of a million years Darkness is the only
sound to reach his ears Frightening him with visions of eternity
Screaming for a future that can never be Ah, ah, ah, ah, ah, ah, ah,
ah*

Ah, ah, ah, ah, ah, ah, ah, ah

Left without a hope of coming home

*The gypsy of a strange and distant time Travelling in panic, all
directions blind Aching for the warmth of a burning sun*

*Freezing in the emptiness of where he'd come from Ah, ah, ah, ah,
ah, ah, ah, ah*

Ah, ah, ah, ah, ah, ah, ah, ah

Left without a hope of coming home

Left without a hope of coming home

Left without a hope of coming home

Written by Justin Hayward .

The Last Gasps of Indian Summer Page 593

081 - Solaris – Volgograd, USSR

Solaris

Psychologist Kris Kelvin is being sent on an interstellar journey to evaluate whether a decades old space station, positioned over the oceanic planet Solaris, should continue to be studied. He spends his last day on Earth with his elderly father and retired pilot Burton. Years earlier, Burton had been part of an exploratory team at Solaris but was recalled when he described strange happenings, including seeing a four meter tall child on the surface of the water on the planet. These were dismissed as deranged hallucinations by a panel of scientists and military, but now that the remaining crew members are making similarly strange reports, Kris' skills are needed.

Wing

Patti Smith

I was a wing in heaven blue

On the ocean

Soared in the rain

And I was free,

I needed nobody

It was beautiful

The Last Gasps of Indian Summer Page 594

It was beautiful

I was a pawn

Couldn't make a move

Couldn't go nowhere

Nowhere to go

Yet, I was free

I needed nobody

It was beautiful

It was beautiful

And if there's one thing

Could do for you

You'd be a wing

In heaven blue

I was a vision in another eye

And I saw nothing

No future at all

Yet, I was free

I needed nobody

It was beautiful

It was beautiful

And if there's one thing

The Last Gasps of Indian Summer Page 595

Could do for you

You'd be a wing

In heaven blue

And if there's one thing

Could do for you

You'd be a wing

In heaven blue

And if there's one thing

Could do for you

You'd be a wing

In heaven blue

Written by Patti Smith.

Upon his arrival at Solaris Station, a scientific research station, none of the three remaining scientists greet Kelvin, and he finds the space station in strange disarray. He soon learns that his friend among the scientists, Dr. Gibarian, has killed himself. The two surviving crewmen; Snaut and Sartorius, are erratic. Kelvin also catches fleeting glimpses of others aboard the station who were not part of the original crew. He also finds that Gibarian left him a rambling, cryptic farewell video message, warning him about the strange things happening at

The Last Gasps of Indian Summer Page 596

the station. The video also shows two appearances of a little girl who should not be aboard the station, with Gibarian asking Kelvin if he has seen her and insisting he is not insane, and should strange things happen to Kelvin, it will not be Kelvin having gone insane.

After a fitful sleep, Kelvin is shocked to find Hari, his wife who died ten years earlier, sitting in his sleeping quarters.

She is unaware of how she got there. Terrified by her presence, Kelvin launches the replica of his wife into outer space. Snaut explains that the "visitors" or "guests" began appearing after the scientists conducted radiation experiments, directing X-rays at the swirling surface of the planet in a desperate attempt to understand its nature.

That evening, Hari reappears in Kelvin's quarters. This time, he calmly accepts her and they fall asleep together in an embrace.

Hari panics when Kelvin briefly leaves her alone in the room, and injures herself attempting to escape. But before Kelvin can give first aid, her injuries spontaneously heal before his eyes.

Sartorius and Snaut explain to Kelvin that Solaris created Hari from his memories of her. The Hari present among them, though not human, thinks and feels as though she were. Sartorius theorizes that the visitors, also called "guests," are composed of "neutrino systems" rather than atoms, but that it might still

The Last Gasps of Indian Summer Page 597

be possible to destroy them through use of a device known as

"the annihilator." Later, Snaut proposes beaming Kelvin's brainwave patterns at Solaris in hopes that it will understand them and stop the disturbing apparitions.

In time, Hari becomes more human and independent and is able to exist away from Kelvin's presence without panic. She learns from Sartorius that the original Hari had committed suicide ten years earlier. Sartorius, Snaut, Kelvin and Hari gather together for a birthday party, which evolves into a philosophical argument, during which Sartorius reminds Hari that she is not real.

Distressed, Hari kills herself again by drinking liquid oxygen, only to painfully resurrect after a few minutes. On the surface of Solaris, the ocean begins to swirl faster into a funnel.

Kelvin falls ill and goes to sleep. He dreams of his mother as a young woman, washing away dirt or scabs from his arm. When he awakens, Hari is gone. Snaut reads her farewell note, in which she explains how she petitioned the two scientists to destroy her. Snaut then tells Kelvin that since they have broadcast Kelvin's brainwaves into Solaris, the visitors have stopped appearing and islands have started forming on the planet's surface. Kelvin debates whether to return to Earth or remain on the station.

The Last Gasps of Indian Summer Page 598

Kelvin appears to be at the family home seen at the beginning of the film. He sinks to his knees and embraces his father. The camera slowly cranes away to reveal that they are on an island in the Solaris ocean.

The Last Gasps of Indian Summer Page 599

082 - Hud – Claude, Texas

Hud

Hud is the ambitious, self-centered son of deeply principled Texas rancher Homer Bannon. Lonnie, teenaged orphan son of Hud's elder brother Norman, looks up to both men, but is most impressed by Hud. Both young men are attracted to the Bannons'

earthy housekeeper, Alma. Although she finds Hud physically attractive, Alma keeps her distance because she has been mistreated in the past by self-centered men.

Eli's Comin'

Laura Nyro

Eli's coming, Eli's coming

*Well, you better hide your heart, your loving heart Eli's coming and
the cards say a broken heart Eli's coming, hide your heart, girl*

Eli's coming, hide your heart, girl

Girl, Eli's coming, you better hide

Girl, Eli's coming, you better hide

Girl, Eli's coming, you better hide

*Girl, Eli's coming, hide your heart, girl, hide it You better, better hide
your heart*

The Last Gasps of Indian Summer Page 600

Eli's coming, better walk, walk

But you'll never get away

*No, you'll never get away from the burning heartache I walked to
Apollo by the bay*

Everywhere I go though, Eli's coming

She walked but she never got away

Eli's coming

She walked but she never got away

Eli's coming and he's coming to get ya

She walked but, she walked but

Get down on your knees

She walked but she never got away

Eli's coming, hide it, hide it, hide it Girl, Eli's coming, you better hide

Girl, Eli's coming, you better hide

Girl, Eli's coming, you better hide

Girl, Eli's coming, hide your heart, girl, hide it

You better, better hide your heart

Eli's coming, better walk, walk

But you'll never get away

No, you'll never get away from the burning heartache

The Last Gasps of Indian Summer Page 601

I walked to Apollo by the bay

Everywhere I go though, Eli's coming

She walked but she'll never get away

Eli's coming

She walked but she'll never get away

Eli's coming and he's coming to get ya

She walked but, she walked but

Get down on your knees

She walked but she'll never get away

Get down on your knees

No, no, no, no

Lord, I said, no, no, no, no, no, no

Hide it, she can hide it, hide it

Hide it, you better hide it

Somebody hide it, you got to hide it

Oh, my, hide it

Written by Laura Nyro.

After one of their cows suddenly dies, Homer sends Lonnie to town to bring Hud to the ranch for his opinion. Lonnie finds Hud, only to have his wastrel uncle shift the blame onto him for his tryst with a married woman. Back at the ranch, Hud drives over Alma's flowers. He shoots several buzzards to scare the

The Last Gasps of Indian Summer Page 602

flock away from the dead cow, against his father's protestations that they keep the land clean and killing them is illegal. True to form, Hud claims immunity to laws that inconvenience him. Hud is annoyed by his father's decision to summon the state veterinarian, pushing for unloading the cattle to unsuspecting neighbors before the news spreads; otherwise, government agents will kill the entire herd and destroy everything they have worked for. He blames his father for not realizing that the Mexican head he recently purchased were sick before he bought them. Homer is revolted by Hud's suggestions. After a quick inspection the veterinarian immediately quarantines the ranch for a possible outbreak of foot and mouth disease. Aware that a positive test may cost him everything, Homer nevertheless complies.

One night Hud takes Lonnie out drinking, with the pair proving a successful tag team in a barroom brawl. Back at the ranch Hud regales how he and Lonnie's father did the same thing as kids, revealing in a rare unguarded moment his role in the death of his brother and his father's apathy toward him. When they enter the house, Homer confronts Hud, accusing him of trying to corrupt Lonnie. They argue, with Hud accusing Homer of hypocrisy and resentment of him for causing Norman's death. Homer replies that his disappointment in Hud began long before that, over his

The Last Gasps of Indian Summer Page 603

caring for no one and nothing but himself. Hurt and angry, Hud retorts that his Mama loved him, but she died. When Lonnie tells Homer that he was too hard on Hud and other people behave like him, Homer replies that one day Lonnie will have to decide for himself what is right and wrong.

After learning from Lonnie that Hud is trying to have him declared incompetent and seize the ranch, Homer confronts a drunken Hud. Homer asserts he will lose. He admits that he made mistakes raising Hud, and was too hard on him. When Hud accuses him of having a "shape up or ship out" policy, Homer wonders aloud how a man like Hud can be his son and storms off to his room. Hud, drunk and angry, goes to Alma's room and attempts to rape her before Lonnie comes to her aid.

When the Bannon's herd tests positive for foot and mouth disease, the veterinarian orders it to be destroyed and buried on the ranch under state supervision to keep the disease from spreading. Hud suggests selling some leases to drill for untapped oil on their land to keep the ranch profitable, but Homer refuses, stating he only has pride in what he earns through hard work with his own hands.

After the cattle have been killed, the state veterinarian and his assistant drive up to the ranch and notice that two

The Last Gasps of Indian Summer Page 604

Longhorns are still alive, a single pair of a dying breed Homer keeps for sentimental reasons. The assistant gets his rifle, with the intention of killing them. Homer stops him and tells him he will take care of it himself. The assistant curtly expresses doubts Homer will be able to go through with it. Hud soundly defends his father's word, snapping; "He just said he would."

Having had her fill of drama, Alma decides to leave the ranch.

After Lonnie drops her off at the bus stop, Hud sees her waiting. He apologizes for his drunken behavior, but not for his attraction to her, saying he would remember her as "the one who got away." Driving back to the ranch Lonnie finds his grandfather lying on the side of the road, having fallen from his horse while surveying the ranch. Hud drives up, but despite their efforts Homer dies.

Lonnie is disgusted by Hud's treatment of Homer and Alma and pulls stakes after his grandfather's funeral, uncertain if he will ever return. After Lonnie tells his uncle to put his half of their inheritance in the bank, Hud replies that Lonnie now sees him as Homer did. As Lonnie walks away, Hud, now alone, retreats into the family house.

The Last Gasps of Indian Summer Page 605

083 - The Natural – Bertrand, Nebraska

The Natural

In 1910s Nebraska, a young Roy Hobbs learns to play baseball from his father. After Hobbs Sr. suffers an early, fatal heart attack, lightning strikes the large tree next to which he died.

Hobbs makes a baseball bat from the tree's splintered wood, burning a lightning bolt and the legend "Wonderboy" into the barrel of the new bat.

Now 19 years old, Hobbs spends the night with his love, Iris, and heads to Chicago for a tryout with the Chicago Cubs, leaving her behind. While on the train, he meets legendary ballplayer

"The Whammer," based on Babe Ruth, sportswriter Max Mercy, and Harriet Bird, a mysterious woman who is following "The Whammer."

At a carnival during a stopover, Hobbs wins a bet that he can strike out "The Whammer" with just three pitches and easily does so, which is viewed by Max Mercy, who doesn't believe it possible.

Hobbs later meets Bird in Chicago, and she asks if his boast that he can be "the best there ever was," is true. Hobbs answers yes, and Harriet shoots him in the abdomen, then kills herself.

Sixteen years later, in 1939, Hobbs is signed as a rookie to the New York Knights, a struggling ball club in last place. Manager

The Last Gasps of Indian Summer Page 606

Pop Fisher is furious that Hobbs was signed without his approval, believing him too old a rookie at age 35, making him suspect of an ulterior motive by the team's owner. He refuses to play Hobbs at first, but he later relents, electing him to pinch hit, after which Hobbs literally knocks the cover off the baseball. Hobbs becomes a baseball sensation, and the Knights'

fortunes begin to turn around. Max Mercy finds Hobbs vaguely familiar but fails to place him.

Assistant manager Red Blow tells Hobbs that if Pop loses the pennant this year, his Knights ownership share will revert to the Judge, the team's shady majority owner. The Judge offers Hobbs \$5,000 to throw the season. Hobbs, unlike Bump Bailey, the team's other "star," who dies after running into the wall in pursuit of a fly ball, refuses the bribe. While watching Hobbs pitch during a practice session, Mercy suddenly remembers him and introduces Hobbs to Gus Sands, a gambler who has been placing large bets against Hobbs. He also meets Pop's beautiful niece, Memo Paris, who was Bump's girlfriend. Their budding new romance causes a distracted Hobbs' game to badly slump, all part of the Judge's new plan.

Hobbs' slump continues until during a game, he sees a woman dressed in all white, backlit by the afternoon sun when she stands up, after which he hits a home run, dramatically

The Last Gasps of Indian Summer Page 607

shattering the scoreboard clock. The woman is Iris, and they later meet at a diner. She tells Hobbs she has a teenage son whose father "lives in New York City." Their reunion restores Hobbs' hitting prowess, and the Knights surge into first place and within one win of the National League pennant. However, Memo, who has been colluding with the Judge and Sands, poisons Hobbs at a team party, causing him to collapse. He awakens in the hospital and learns that an old silver bullet, removed from his stomach, has caused him long term damage. The doctor warns him it could prove fatal if Hobbs continues playing baseball without giving the surgery time to completely heal.

With Hobbs hospitalized, the Knights lose three games in a row, setting up a one game playoff against the Pittsburgh Pirates.

The Judge comes to the hospital and offers Hobbs an even bigger bribe to throw the game, threatening to expose to the press Hobbs' involvement with Harriet Bird. Memo visits Hobbs and urges him to accept the Judge's offer and to come away with her.

Later, Iris also visits and assures Hobbs that he has always been a great ballplayer.

Still recovering, Hobbs rejects the bribe and returns to the team. Watching from the stands, Iris sends a note to Hobbs in the dugout, saying she has brought their son to the game. In the bottom half of the 9th inning, the Knights are trailing. The

The Last Gasps of Indian Summer Page 608

Pirates bring in a young, hard throwing young pitcher, who also displays lightning; and competently exploiting Hobbs' condition, throws inside pitches to harm him. Hobbs hits a foul ball that splits his lightning forged bat, "Wonderboy," in two. Batboy Bobby Savoy brings him his own bat, the "Savoy Special," which Hobbs had helped him to make. Now down to his last strike, his wound bleeding through his team jersey, Hobbs smashes the baseball high into the

upper stadium seats, shattering the game's night lights, for a home run, winning the game and the pennant. The victory secures Pop's share of the team and his long held dream of winning the pennant, while also defeating the dark forces that conspired against Hobbs. As Hobbs' baseball appears to sail beyond Knights Stadium, the location fades to Nebraska. Iris looks on, smiling, as Hobbs catches that baseball, thrown to him by their son in the very same field where Hobbs and his father once played.

Tupelo Honey

Van Morrison

You can take all the tea in China

Put it in a big brown bag for me

Sail right around all the seven oceans

Drop it straight into the deep blue sea

The Last Gasps of Indian Summer Page 609

She's as sweet as Tupelo honey

She's an angel of the first degree

*She's as sweet, she's as sweet as Tupelo honey Just like honey,
baby, from the bee*

*You can't stop us on the road to freedom You can't keep us 'cause
our eyes can see Men with insight, men in granites*

Knights in armor bent on chivalry

She's as sweet as Tupelo honey

She's an angel of the first degree

She's an angel

She's as sweet as Tupelo honey

Just like honey, baby, from the bee

*You can't stop us on our road to freedom And you can't stop us
'cause our eyes can see Men with insight, men in granite*

Knights in armor intent on chivalry

She's as sweet as Tupelo honey

She's an angel of the first degree

She's an angel

The Last Gasps of Indian Summer Page 610

She's as sweet as Tupelo honey

Just like honey, baby, from the bee

Oh, you know she's alright

Oh, she's alright with me

She's an angel

*But you know, you know, you know she's alright She's alright with
me*

She's an angel

*Yeah, you know, you know, you know, you know You know she's
alright, alright with me She's an angel*

She's alright, yes, she's alright

She's alright with me

She's an angel

She's alright, she's alright with me

She's an angel

She's alright, she's alright with me

She's an angel

And she's all, she's alright, she's alright She's alright with me

She's an angel

She's alright, she's alright,

The Last Gasps of Indian Summer Page 611

she's alright, she's alright

She's an angel

You can take all the tea in China

Put it in a big brown bag for me

Sail it right around all the seven oceans Drop it, smack dab in the middle of the deep blue sea

Because she's as sweet as Tupelo honey, yes she is

She's an angel of the first degree

She's an angel

Oh, she's as sweet as Tupelo honey

Just like honey, baby, from the bee

She's an angel

Oh, she's as sweet as Tupelo honey

She's an angel, angel of the first degree She's an angel

Oh, she's as sweet as Tupelo honey

*Just like the real thing from, from the bee You know she's alright,
oh, she's alright She's alright with me*

She's an angel

The Last Gasps of Indian Summer Page 612

She's my baby, you know, she's alright

She's an angel

She's my baby, baby, she's my baby

You know she's alright, she's my baby

She's an angel

Oh-oh, she's alright

She's an angel

She's an angel

She's an angel

She's an angel

She's an angel

Written by Gianni Mocchetti.

The Last Gasps of Indian Summer Page 613

084 - The Smut Peddler – Yonkers, New York The Smut Peddler

D. G. (DeGenerate) Rawlins, the vicious, deviant publisher of Dream Girl magazine, has an insatiable appetite for oysters, women and increasing his magazine's circulation. He spares no expense in creating his lush "nudie" features; "Girls Of Vienna"

and "Paris Mademoiselles" are among his classic issues.

Surrounded by beautiful young women, D. G. seduces one after another, though he seems to prefer to put his fleshy, peeling, syphilis, peeping face near keyholes and mash together his little doll collection.

His trusted editor, a lesbian, picks up where he leaves off, using her job to force the women into compliance. At last a Broadway columnist puts the spotlight on the perverts and brings the operations to a close.

Welcome to the Jungle

Guns N' Roses

Welcome to the jungle

We got fun and games

We got everything you want

Honey, we know the names

The Last Gasps of Indian Summer Page 614

We are the people that can find

Whatever you may need

If you got no money, honey

We got your disease

In the jungle, welcome to the jungle

Watch it bring you to your knees, knees Ooh-ah, I wanna watch you bleed

Welcome to the jungle

We take it day by day

If you want it, you're gonna bleed

But that's the price you pay

You're a very sexy girl

Who's very hard to please

You can taste the bright lights

But you won't get them for free

In the jungle, welcome to the jungle

Feel my, my, my, my serpentine

I, I wanna hear you scream

Welcome to the jungle

It's worse here everyday

The Last Gasps of Indian Summer Page 615

You learn to live like an animal

In the jungle where we play

You got a hunger for what you see

You'll take it eventually

You can have anything you want

But you better not take it from me

In the jungle, welcome to the jungle

Watch it bring you to your knees, knees Ooh-ah, I'm gonna watch you bleed

And when you're high, you never

Ever want to come down

So down, so down, so down, yeah

Aw

You know where you are?

You're in the jungle, baby

You're gonna die

In the jungle, welcome to the jungle

Watch it bring you to your knees, knees In the jungle, welcome to the jungle

Feel my, my, my, my serpentine

In the jungle, welcome to the jungle

Watch it bring you to your knees, knees In the jungle, welcome to the jungle

The Last Gasps of Indian Summer Page 616

Watch it bring to your...

It's gonna bring you down, huh

Written by Steven Adler, Izzy Stradlin, W. Axl Rose, Duff Rose Mckagan, and Saul Hudson.

The Last Gasps of Indian Summer Page 617

085 - The Hospital – Butte, Montana

The Hospital

At a Manhattan teaching hospital, the life of Dr. Bock, the Chief of Medicine, is in disarray. He has left his wife, his children don't talk to him, and his once beloved teaching hospital is falling apart.

Brown Eyed Girl

Van Morrison

Hey, where did we go?

Days when the rains came

Down in the hollow

Playin' a new game

Laughin' and a-runnin', hey, hey

Skippin' and a-jumpin'

In the misty mornin' fog with

Our, our hearts a-thumpin' and you

My brown eyed girl

You my, brown eyed girl

And whatever happened

To Tuesday and so slow

Going down the old mine with a transistor radio

The Last Gasps of Indian Summer Page 618

Standin' in the sunlight laughin'

Hidin' behind a rainbow's wall

Slippin' and a-slidin'

All along the waterfall with you

My brown eyed girl

You my, brown eyed girl

Do you remember when

We used to sing

Sha la la, la la, la la, la la, I-la te da Just like that

Sha la la, la la, la la, la la, I-la te da La te da

So hard to find my way

*Now that I'm all on my own
I saw you just the other day
My, you have grown!
Cast my memory back there Lord
Sometimes I'm overcome thinkin' 'bout
Makin' love in the green grass
Behind the stadium with you
My brown eyed girl
You my, brown eyed girl*

The Last Gasps of Indian Summer Page 619

*Do you remember when
We used to sing
Sha la la, la la, la la, la la, I-la
te da (Lyin' in the green grass)
Sha la la, la la, la la, la la, I-la
te da (Bit by, bit by, bit by, bit by, bit by, bit) Sha la la, la la, la la, la
la, I-la te da La, te da la, te da la, te da la, la la, la la Sha la, la la, la
la, la la, I-la te da*

Written by Van Morrison.

The hospital is dealing with the sudden deaths of two doctors and a nurse. These are attributed to coincidental or unavoidable failures to

provide accurate treatment.

At the same time, administrators must deal with a protest against the hospital's annexation of an adjacent and decrepit apartment building. The annexation is to be used for a drug rehabilitation center. The building's current occupants demand that the hospital find them replacement housing before the building is demolished despite the building being condemned sometime before.

The Last Gasps of Indian Summer Page 620

Dr. Bock admits to impotence and has thoughts of suicide, but falls in love with Barbara Drummond, a patient's daughter who came with her father from Mexico for his treatment. This temporarily gives Dr. Bock something to live for, after Barbara challenges and engages with him.

The deaths are discovered to have been caused by Barbara's father as retribution for the "inhumanity" of modern medical treatment. Drummond takes no personal responsibility, claiming his victims would have been saved if they had received prompt, appropriate treatment, but they did not. Dr. Bock and Barbara use a final, accidental death of a doctor at the hospital to cover Drummond's misdeeds. Barbara makes plans to fly with her father back to Mexico. Dr. Bock at first intends to go with them, but at the last minute, driven by his sense of obligation, he insists on staying behind at the hospital so that it will not descend into total chaos. An unattended corpse is found on a gurney in the hallway, waiting for treatment.

The Last Gasps of Indian Summer Page 621

086 - Fritz the Cat – Ashtabula, Ohio

Fritz the Cat

In the 1960s, at Washington Square Park in Manhattan, hippies gather to perform protest songs. Fritz, a tabby cat, and his friends

show up in an attempt to meet girls. When a trio of attractive girls walk by, Fritz and his friends exhaust themselves trying to get their attention with their music, but are annoyed to find that the girls are more interested in the crow standing nearby. The girls attempt to flirt with the crow, making unintentionally condescending remarks about crows. After the crow snidely rebukes the girls and leaves, Fritz convinces the girls that he is a suffering soul and invites them to "seek the truth."

Rhiannon

Fleetwood Mac

*Rhiannon rings like a bell through the night
And wouldn't you love to love her?*

Takes to the sky like a bird in flight

And who will be her lover?

All your life you've never seen

Woman taken by the wind

The Last Gasps of Indian Summer Page 622

Would you stay if she promised you heaven?

Will you ever win?

She is like a cat in the dark

And then she is to darkness

She rules her life like a fine skylark

And when the sky is starless

All your life you've never seen

Woman taken by the wind

Would you stay if she promised you heaven?

Will you ever win?

Will you ever win?

Rhiannon

Rhiannon

Rhiannon

Rhiannon

She rings like a bell through the night And wouldn't you love to love her?

She rules her life like a bird in flight And who will be her lover?

All your life you've never seen

Woman taken by the wind

Would you stay if she promised you heaven?

The Last Gasps of Indian Summer Page 623

Will you ever win?

Will you ever win?

Rhiannon

Rhiannon

Rhiannon

Taken by taken by the sky

Ah-ah

Taken by taken by the sky

Ah-ah

Taken by taken by the sky

Ah-ah

Dreams unwind

Love's a state of mind

Dreams unwind

Love's a state of mind

Written by Stephanie Nicks.

The group arrive at his friend's apartment, where a wild party is taking place. Since the other rooms are crowded, Fritz drags the girls into the bathroom and the four of them have an orgy in the bathtub. Meanwhile, two pig police officers arrive to raid the party. As they walk up the stairs, one of the partygoers

The Last Gasps of Indian Summer Page 624

finds Fritz and the girls in the bath tub. Several others jump in, pushing Fritz to the side, where he takes solace in marijuana. The two officers break into the apartment, but find that it is empty because everyone has moved into the bathroom.

Fritz takes refuge in the toilet when one of the pigs enters the bathroom and begins to beat up the partygoers. As the pig becomes exhausted, a stoned Fritz jumps out, grabs the pig's gun, and shoots the toilet, causing the water main to break and flooding everybody out of the apartment. The pigs chase Fritz down the street into a synagogue. Fritz manages to escape when the congregation gets up to celebrate the United States'

decision to ship more weapons to Israel.

Fritz makes it back to his dormitory, where his roommates are too busy studying to pay attention to him. He decides to ditch his bore of a life and sets all of his notes and books on fire.

The fire spreads throughout the dorm, finally setting the entire building ablaze. In a bar in Harlem, Fritz meets Duke the Crow at a pool table. After narrowly avoiding getting into a fight with the bartender, Duke invites Fritz to "bug out," and they steal a car, which Fritz drives off a bridge, leading Duke to save his life by grabbing onto a railing. The two arrive at the apartment of a drug dealer named Bertha, whose cannabis joints increase Fritz's libido. While fornicating with Bertha, he

The Last Gasps of Indian Summer Page 625

realizes that he "must tell the people about the revolution." He runs off into the city street and incites a riot, during which Duke is shot and killed by one of the pig officers.

Fritz hides in an alley, where his older fox girlfriend, Winston Schwartz, finds him and drags him on a road trip to San Francisco. When their car runs out of gas in the middle of the desert, he decides to abandon her. He later meets up with Blue, a drug addicted rabbit biker. Along with Blue's horse girlfriend, Harriet, they take a ride to an underground hideout, where two other revolutionaries; an unnamed female gecko that is only known as "the lizard leader" and John, a hooded snake, tell Fritz of their plan

to blow up a power station. When Harriet tries to get Blue to leave with her to go to a Chinese restaurant, he hits her several times and ties her down with a chain. When Fritz attempts to break it up, the leader throws a candle in his face. Blue, John, and the lizard leader then throw Harriet onto a bed to gang rape her. After setting the dynamite at the power plant, Fritz suddenly has a change of heart and unsuccessfully attempts to remove it before being caught in the explosion.

At a Los Angeles hospital, Harriet, disguised as a nun, and the girls from the New York park come to comfort him in what they believe to be his last moments. Fritz, after reciting the speech

The Last Gasps of Indian Summer Page 626

he used to pick up the girls from New York, suddenly becomes revitalized and has a foursome with the trio of girls while Harriet watches in astonishment.

The Last Gasps of Indian Summer Page 627

087 - Love Story – Bennington, Vermont

Love Story

Oliver Barrett IV, heir of an American upper class East Coast family, attends Harvard College where he plays ice hockey. He meets Jennifer "Jenny" Cavilleri, a quick witted, working class Radcliffe College student of classical music. They fall in love despite their differences. At Cornell, Oliver loses his temper during a hockey game, and Harvard loses to Cornell, 4–3. His father drives all the way to Ithaca, New York, only to see Harvard lose the game and Ivy League title. Oliver then turns down his father's offer of a ride back to Boston and help getting into Harvard Law School.

Jean

Oliver

Jean, Jean, roses are red

All the leaves have gone green

And the clouds are so low

You can touch them, and so

Come out to the meadow, Jean

Jean, Jean, you're young and alive

The Last Gasps of Indian Summer Page 628

Come out of your half-dreamed dream

*And run, if you will, to the top of the hill Open your arms, bonnie
Jean*

*Till the sheep in the valley come home my way Till the stars fall
around me and find me alone When the sun comes a-singin' I'll still
be waitin'*

For Jean, Jean, roses are red

And all of the leaves have gone green

*While the hills are ablaze with the moon's yellow haze Come into my
arms, bonnie Jean*

Jean, Jean

Jean, you're young and alive!

Come out of your half-dreamed dream

*And run, if you will to the top of the hill Come into my arms, bonnie
Jean*

Jean

La-la-la-la, etc.

Written by Rod McKuen and Robin Spielberg.

The Last Gasps of Indian Summer Page 629

Oliver is upset that he does not figure in Jenny's plans to study in Paris. She accepts his marriage proposal and he takes her to the Barrett mansion to meet his parents, who are judgmental and unimpressed. Oliver's father says he will cut him off financially if he marries Jenny, but after graduation they marry, nonetheless.

Jenny works as a teacher but without his father's financial support, the couple struggle to pay Oliver's way through Harvard Law School. Oliver graduates third in his class and takes a position at a respectable New York City law firm. They are ready to start a family but fail to conceive. After Jenny undergoes three blood tests, Oliver is told that she is terminally ill.

Oliver attempts to continue as normal without telling Jenny of her condition, but she confronts her doctor and finds out the truth. Oliver buys tickets to Paris, but she declines to go, wanting only to spend time with him. Oliver seeks money from his estranged father to pay for Jenny's cancer therapy. His father asks if he has "gotten a girl in trouble." Oliver says yes, and his father writes a check.

Jenny makes funeral arrangements with her father from her hospital bed. She tells Oliver to not blame himself, insisting that he never held her back from music and it was worth it for

The Last Gasps of Indian Summer Page 630

the love they shared. Jenny's last wish is for Oliver to embrace her tightly as she dies.

A grief stricken Oliver leaves the hospital and he sees his father outside, who has rushed to New York City from Massachusetts to offer his help after learning about Jenny's condition. Oliver tells him, "Jenny's dead," and his father says

"I'm sorry," to which Oliver responds, "Love. Love means never having to say you're sorry," something that Jenny had said to him earlier. Oliver walks alone to the open air ice rink, where Jenny had watched him skate the day she was hospitalized.



The Last Gasps of Indian Summer

Page 631

088 - Little Murders – Vineyard, Utah

Little Murders

Patsy Newquist is a 27 year old interior designer who lives in a New York City that is rife with street crime, noise, obscene phone calls, power blackouts and unsolved homicides. When she sees a

defenseless man being attacked by street thugs, she intervenes, but is surprised when the passive victim doesn't even bother to thank her. She ends up attracted to the man, Alfred Chamberlain, a photographer of excrement, but finds that he is emotionally vacant, barely able to feel pain or pleasure.

He permits muggers to beat him up until they get tired and go away.

The Sound of Silence

The Last Gasps of Indian Summer Page 632

Simon and Garfunkel

Hello darkness, my old friend

I've come to talk with you again

Because a vision softly creeping

Left its seeds while I was sleeping

And the vision that was planted in my brain Still remains

Within the sound of silence

In restless dreams I walked alone

Narrow streets of cobblestone

'Neath the halo of a street lamp

*I turned my collar to the cold and damp When my eyes were
stabbed by*

The flash of a neon light

That split the night

And touched the sound of silence

And in the naked light I saw

Ten thousand people, maybe more

People talking without speaking

People hearing without listening

People writing songs that voices never share And no one dared

The Last Gasps of Indian Summer Page 633

Disturb the sound of silence

"Fools", said I, "You do not know Silence like a cancer grows

Hear my words that I might teach you

Take my arms that I might reach you"

*But my words, like silent raindrops, fell And echoed in the wells of
silence*

And the people bowed and prayed

To the neon God they made

And the sign flashed out its warning

In the words that it was forming

And the sign said

"The words of the prophets are

Written on the subway walls

And tenement halls

And whispered in the sound of silence"

Written by Paul Simon.

Patsy is accustomed to "molding" men. Alfred is different. When she brings him home to meet her parents and brother, he is almost non-verbal, except to tell her that he doesn't care for families. He learns that Patsy had another brother who was

The Last Gasps of Indian Summer Page 634

murdered for no known reason. Patsy's eccentric family is surprised when she announces their intention to wed, then amazed when their marriage ceremony conducted by the existential Reverend Dupas turns into a free for all. Determined to discover why her new husband is the way he is, Patsy sends Alfred to Chicago to visit his parents, who he left at 17 years of age, with a questionnaire about his childhood. He records the interview with his parents, in which they deny any memory of his childhood.

Alfred ultimately agrees to try to become Patsy's kind of man, the kind willing to "fight back," professes he is able to feel emotions again, and that his first feeling is worship for Patsy.

The instant that happens, a sniper's bullet kills Patsy, again for no apparent reason. A blood splattered Alfred goes to her parents' apartment, disinterested New Yorkers in the street barely noticing his state. He descends into a silent stupor, Patsy's father even having to feed him. A ranting, disturbed police detective, Lieutenant Miles Practice, drops by, almost unable to function due to the number of unsolved murders in the city. After he leaves, Alfred goes for a walk in the park, where he starts to take photographs of a statue and some kids. He returns with a rifle, which he doesn't know how to load. Patsy's father shows him how. Then the two of them, along with Patsy's

The Last Gasps of Indian Summer Page 635

brother, take turns shooting people down on the street. Alfred chirpily says; "I think I got the stupid cop," Upon believing Alfred to have shot Lieutenant Practice, their mood brightens, and all three men giddily join Patsy's mother for dinner at the table.

The Last Gasps of Indian Summer Page 636

089 - Bleak House – Chesney Wold, England, UK

Bleak House

Jarndyce and Jarndyce is an interminable law case in the Court of Chancery, concerning two or more wills and their beneficiaries.

Sir Leicester Dedlock and his wife Honoria live on his estate at Chesney Wold. Lady Dedlock is a beneficiary under one of the wills. While listening to the reading by Mr. Tulkinghorn, the family solicitor, of an affidavit, she recognizes the handwriting on the copy. The sight affects her so much she almost faints, which Mr. Tulkinghorn notices and investigates.

He traces the copyist, a pauper known only as "Nemo," which is Latin for nobody, in London. Nemo has recently died, and the only person to identify him is a street sweeper, a poor homeless boy named Jo, who lives in a particularly grim and poverty stricken part of the city known as Tom-All-Alone's.

Uncle Remus

Frank Zappa

Whoa, are we movin' too slow?

Have you seen us

Uncle Remus?

The Last Gasps of Indian Summer Page 637

*We look pretty sharp in these clothes (yes, we do) Unless we get
sprayed with a hose*

It ain't bad in the day

If they squirt it your way

'Cept in the winter, when it's froze

An' it's hard if it hits

On your nose (on your nose)

Just keep your nose

To the grindstone, they say

Will that redeem us

Uncle Remus?

I can't wait 'til my Fro is full-grown

*I'll just throw away my doo rag at home I'll take a drive to Beverly
Hills*

Just before dawn

An' knock the little jockeys

Off the rich people's lawn

An' before they get up

I'll be gone, I'll be gone

Before they get up

I'll be knocking the jockeys off the lawn Down in the dew

The Last Gasps of Indian Summer Page 638

Written by George Duke and Frank Zappa .

Esther Summerson is raised by the harsh Miss Barbary, who tells her "Your mother, Esther, is your disgrace, and you were hers."

After Miss Barbary dies, John Jarndyce becomes Esther's guardian and assigns the Chancery lawyer "Conversation" Kenge to take charge of her future. After attending school for six years, Esther moves in with him at his home, Bleak House. Jarndyce simultaneously assumes custody of two other wards, Richard Carstone and Ada Clare, who are both his and one another's distant cousins. They are beneficiaries in one of the wills at issue in Jarndyce and Jarndyce. Their guardian is a beneficiary under another will, and the two wills conflict. Richard and Ada soon fall in love, but though Mr. Jarndyce does not oppose the match, he stipulates that Richard must first choose a profession. Richard first tries a career in medicine, and Esther meets Allan Woodcourt, a physician, at the house of Richard's tutor. When Richard mentions the prospect of gaining from the resolution of Jarndyce and Jarndyce, John Jarndyce beseeches him never to put faith in what he calls "the family curse." Richard decides to change his career to law. He later switches again and spends the remainder of his funds to buy a commission as a military officer.

The Last Gasps of Indian Summer Page 639

Lady Dedlock is also investigating the copyist, disguised as her maid, Mademoiselle Hortense. Lady Dedlock pays Jo to take her to Nemo's grave. Meanwhile, Mr. Tulkinghorn is concerned Lady Dedlock has a secret which could threaten the interests of Sir Leicester and he watches her constantly, even enlisting her maid to spy on her. He also enlists Inspector Bucket to run Jo out of town, to eliminate anything that might connect Nemo to the Dedlocks.

Esther sees Lady Dedlock at church and talks with her later at Chesney Wold. Lady Dedlock discovers that Esther is her own child, unknown to Sir Leicester. Before she married, Honoria had had a lover, Captain Hawdon (Nemo), and bore a daughter by him, who she had believed was dead. The daughter, Esther, was brought up by Honoria's sister, Miss Barbary.

Esther becomes sick, possibly with smallpox, since it severely disfigures her, from the homeless boy Jo. Lady Dedlock waits until Esther has recovered before telling her the truth. Though Esther and Lady Dedlock are happy to be reunited, Lady Dedlock tells Esther they must never acknowledge their connection again.

Upon her recovery, Esther finds that Richard, having failed at several professions, has ignored his guardian's advice and is trying to push Jarndyce and Jarndyce to conclusion in his and

The Last Gasps of Indian Summer Page 640

Ada's favor, and has fallen out with John Jarndyce. In the process, Richard loses all his money and declines in health. He and Ada have secretly married, and Ada is pregnant. Esther has her own romance when Mr. Woodcourt returns to England, having survived a shipwreck, and he continues to seek her company despite her disfigurement. However, Esther has already agreed to marry her guardian, the much older John Jarndyce.

Mademoiselle Hortense and Mr. Tulkinghorn discover the truth about Lady Dedlock's past. After a confrontation with Mr.

Tulkinghorn, Lady Dedlock flees her home, leaving a note apologizing to Sir Leicester for her conduct. Mr. Tulkinghorn dismisses Hortense, who is no longer of any use to him. Mr.

Tulkinghorn is shot through the heart, and suspicion falls on Lady Dedlock. Sir Leicester, discovering his lawyer's death and his wife's

confession and flight, suffers a catastrophic stroke, but he manages to communicate that he forgives his wife and wants her to return.

Inspector Bucket, who has previously investigated several matters related to Jarndyce and Jarndyce, accepts Sir Leicester's commission to find Lady Dedlock. At first he suspects Lady Dedlock of the murder but is able to clear her of suspicion after discovering Hortense's guilt. He requests Esther's help to find her mother. Lady Dedlock has no way to

The Last Gasps of Indian Summer Page 641

know of her husband's forgiveness or that she has been cleared of suspicion, and she wanders the country in cold weather before dying at the cemetery of her former lover, Captain Hawdon (Nemo). Esther and Inspector Bucket find her there.

Progress in Jarndyce and Jarndyce seems to take a turn for the better when a later will is found, which revokes all previous wills and leaves the bulk of the estate to Richard and Ada. John Jarndyce cancels his engagement to Esther, who becomes engaged to Mr. Woodcourt. They go to Chancery to find Richard. On their arrival, they learn that the case of Jarndyce and Jarndyce is finally over, because the costs of litigation have entirely consumed the estate. Richard collapses, and Mr. Woodcourt diagnoses him as being in the last stages of tuberculosis.

Richard apologizes to John Jarndyce and dies. John Jarndyce takes in Ada and her child, a boy whom she names Richard. Esther and Mr. Woodcourt marry and live in a Yorkshire house which Jarndyce gives to them. The couple later raise two daughters.

Lawyers, Guns and Money

Warren Zevon

I went home with the waitress,

the way I always do

How was I to know,

The Last Gasps of Indian Summer Page 642

she was with the Russians, too?

I was gambling in Havana,

I took a little risk

Send lawyers, guns and money,

dad, get me out of this, ha

I'm the innocent bystander

Somehow I got stuck

between the rock and a hard place

And I'm down on my luck,

yes I'm down on my luck

Well, I'm down on my luck

And I'm hiding in Honduras

I'm a desperate man

Send lawyers, guns, and money

The shit has hit the fan

Alright, send lawyers, guns, and money

Huh, yeah

Send lawyers, guns, and money

Uh

Send lawyers, guns, and money

Hey

The Last Gasps of Indian Summer Page 643

Send lawyers, guns, and money

Oo, yeah

Yeah

Yeah

Written by Warren Zevon.

Many of the novel's subplots focus on minor characters. One such subplot is the hard life and happy, though difficult, marriage of Caddy Jellyby and Prince Turveydrop. Another plot focuses on George Rouncewell's rediscovery of his family, and his reunion with his mother and brother.

The Last Gasps of Indian Summer Page 644

090 - Chimes at Midnight – Stratford-upon-Avon, UK

Chimes at Midnight

"Falstaff" or "Chimes at Midnight" is a 1966 period comedy-drama film directed by and starring Orson Welles. The Spanish–Swiss co-production was released in the United States as "Chimes at Midnight" and in most of Europe as "Falstaff." The film's plot centers on William Shakespeare's recurring character Sir John Falstaff and

the father–son relationship he has with Prince Hal, who must choose between loyalty to his real father, King Henry IV, and Falstaff.

Welles said that the core of the film's story was "the betrayal of friendship." It stars Welles as Falstaff, Keith Baxter as Prince Hal, John Gielgud as Henry IV, Jeanne Moreau as Doll Tearsheet and Margaret Rutherford as Mistress Quickly. The script contains text from five of Shakespeare's plays; primarily

"Henry IV, Part 1" and "Henry IV, Part 2," but also "Richard II," "Henry V," and "The Merry Wives of Windsor." Ralph Richardson's narration is taken from the works of chronicler Raphael Holinshed.

Welles had previously produced a Broadway stage adaptation of nine Shakespeare plays called "Five Kings" in 1939. In 1960, he revived this project in Ireland as "Chimes at Midnight," which

The Last Gasps of Indian Summer Page 645

was his final on stage performance. Neither of these plays was commercially successful, but Welles considered portraying Falstaff to be his life's ambition and turned the project into a film. In order to get initial financing, Welles lied to producer Emiliano Piedra about intending to make a version of "Treasure Island," and keeping the film funded during its production was a constant struggle. Welles shot "Chimes at Midnight" throughout Spain between 1964 and 1965. It premiered at the 1966 Cannes Film Festival, winning two awards there.

Initially dismissed by most film critics, "Chimes at Midnight"

is now regarded as one of Welles' highest achievements, and Welles called it his best work. Welles felt a strong connection to the character of Falstaff and called him "Shakespeare's greatest creation." Some film scholars and Welles' collaborators have made comparisons between Falstaff and Welles, while others see a resemblance between Falstaff and Welles' father. Disputes over the

ownership of "Chimes at Midnight" made it difficult to view the film legally until recently. It was released in the UK

on DVD and Blu-ray in 2015. A new restoration by Janus Films and The Criterion Collection was screened at the Film Forum in New York January 1–12, 2016. The Criterion Collection released the film on Blu-ray and DVD on August 30, 2016.

Can't Find My Way Home

The Last Gasps of Indian Summer Page 646

Blind Faith

Come down off your throne

And leave your body alone

Somebody must change

You are the reason I've been waiting so long Somebody holds the key

Well, I'm near the end

And just ain't got the time

And I'm wasted and I can't find my way home

Come down on your own

And leave your body alone

Somebody must change

You are the reason I've been waiting all these years Somebody holds the key

*Well, I'm near the end
And just ain't got the time
Oh-oh, and I'm wasted
And I can't find my way home
But I can't find my way home
But I can't find my way home*

The Last Gasps of Indian Summer Page 647

*But I can't find my way home
But I can't find my way home
Still I can't find my home
And I ain't done nothing wrong
But I can't find my way home*

Written by Steve Winwood.

Sir John Falstaff and Justice Shallow walk through the snow, then to a warm fire inside Justice Shallow's home in Gloucestershire, as the two reminisce. King Henry IV of England has succeeded Richard II, whom he has killed. Richard II's true heir, Edmund Mortimer, is a prisoner in Wales, and Mortimer's cousins the Percys, Northumberland and Worcester, and Northumberland's son Hotspur demand that Henry rescue Mortimer.

The king refuses, and thus Mortimer's cousins, the Percys, begin to plot Henry's overthrow. To wit, Northumberland, his son Henry Percy, called "Hotspur," and Worcester are demanding their family's "rightful" place.

To Henry's great dissatisfaction, his son Prince Hal spends most of his time at the Boar's Head Tavern, drinking and carousing with prostitutes, thieves and other criminals under Falstaff's patriarchal influence. Falstaff insists that he and Hal should think of themselves as gentlemen, but Hal warns Falstaff that he

The Last Gasps of Indian Summer Page 648

will one day reject both this lifestyle and Falstaff. The next morning Hal, Falstaff, Bardolph, Peto, and Poins disguise themselves in Gadshill to prepare to rob a group of traveling pilgrims. After Falstaff, Bardolph, and Peto rob the pilgrims, Hal and Poins jump out in disguises and take the stolen treasure from Falstaff as a joke.

Back at the Boar's Head Tavern, Falstaff begins to tell Hal and Poins with increasing exaggeration the story of how the money was stolen from him. Hal and Poins poke holes in Falstaff's tale until they reveal their joke to the entire group. In celebration of the newly recovered stolen treasure, Falstaff and Hal take turns impersonating Henry, with a cooking pot crown and vocal impressions. Falstaff's Henry chastises Hal for spending his time with common criminals, but names Sir John Falstaff as his one virtuous friend. Hal's Henry calls Falstaff a "misleader of youth."

Hal visits the King at the castle and Henry scolds him for his criminal and unethical lifestyle. Henry warns Hal about Hotspur's growing army and its threat to his crown. Hal passionately vows to his unimpressed father that he will defend Henry and redeem his good name. The King's army, including Falstaff, parades through the streets and goes off to war.

Before the battle, Henry meets with Worcester and offers to

The Last Gasps of Indian Summer Page 649

forgive all of Hotspur's men of treason if they surrender immediately. Hal vows to personally kill Hotspur. Worcester returns to his camp

and lies to Hotspur, telling him that Henry intends to execute all traitors.

The two armies meet in the Battle of Shrewsbury, but Falstaff hides in shrubs for most of the conflict. After a long and bloody fight, the King's men win the battle, after which Hotspur and Hal meet alone and duel. As Falstaff watches, Hal kills Hotspur. Henry sentences Worcester to death and takes his men as prisoners. Falstaff brings Hotspur's body to Henry, claiming that he killed Hotspur. Henry does not believe Falstaff, instead looking disapprovingly at Hal and the ignoble company he keeps.

"I know thee not, old man: fall to thy prayers; How ill white hairs become a fool and jester!

I have long dream'd of such a kind of man,

So surfeit-swell'd, so old and so profane;

But, being awaked, I do despise my dream."

— Henry IV, Part 2, Act V, Scene 5

The narrator explains that all of Henry IV's rebellious enemies had been killed by 1408, but that Henry's health has begun to deteriorate. At the castle, Henry becomes upset when told that Hal is once again spending time with Falstaff, and collapses.

The Last Gasps of Indian Summer Page 650

Hal visits the castle and discovers that Henry is sicker than he had realized. Hal vows to Henry to be a good and noble king.

Henry finally has faith in Hal and advises him on how to be a king. Henry dies and Hal tells his men that he is now King Henry V.

Falstaff, Shallow and Silence sit in front of a warm fire, continuing from the first scene of the film. They receive news of Henry IV's death and that Hal's coronation will be held that morning. Falstaff becomes ecstatic and goes directly to the castle, thinking that he will become a great and powerful nobleman under King Henry V. At the coronation, Falstaff cannot contain his excitement and interrupts the entire ceremony, announcing himself to Hal. Hal turns his back on Falstaff and proclaims that he is now finished with his former lifestyle. As Falstaff looks up at Hal with a mixture of pride and despair, the new king banishes Falstaff. The coronation continues into the castle as Falstaff walks away, stating that he will be sent for that evening. That night, Falstaff dies at the Boar's Head Tavern, and his friends mourn him, saying that he died of a broken heart. Hal went on to become a good and noble king.

In the Court of the Crimson King including

The Return of the Fire Witch and The Dance

of the Puppets

The Last Gasps of Indian Summer Page 651

King Crimson

The rusted chains of prison moons

Are shattered by the sun

I walk a road, horizons change,

The tournament's begun

The purple piper plays his tune,

The choir softly sings

Three lullabies in an ancient tongue

For the court of the crimson king

The keeper of the city keys

Stutters on the dreams

I wait outside the pilgrim's door

With insufficient schemes

*The black queen chants the funeral march, The cracked brass bells
will ring*

To summon back the fire witch

To the court of the crimson king

The gardener plants an evergreen

Whilst trampling on a flower

I chase the wind of a prism ship

To taste the sweet and sour

The pattern juggler lifts his hand,

The Last Gasps of Indian Summer Page 652

The orchestra begins

As slowly turns the grinding wheel

In the court of the crimson king

On soft gray mornings widows cry,

The wise men share a joke

I run to grasp divining signs

To satisfy the hoax

The yellow jester does not play,

But gently pulls the strings

And smiles as all the puppets dance

In the court of the crimson king

Written by Robert Fripp, Peter John Sinfield, Ian McDonald, Michael Rex Giles, and Greg Lake.

The Last Gasps of Indian Summer Page 653

091 - Annie Hall – Newfield, New York

Annie Hall

Comedian Alvy Singer is trying to understand why his relationship with Annie Hall ended a year ago. Growing up in Brooklyn, he vexed his mother with impossible questions about the emptiness of existence, but he was precocious about his innocent sexual curiosity, suddenly kissing a classmate at six years old and not understanding why she was not keen to reciprocate.

Picture This

Blondie

All I want is a room with a view

A sight worth seeing, a vision of you

All I want is a room with a view

Ho-ho-ho

Ho, hoo-ho, hoo-ho

I will give you my finest hour

The one I spent watching you shower

I will give you my finest hour

Ho-ho yeah

All I want is a photo in my wallet

The Last Gasps of Indian Summer Page 654

A small remembrance of something more solid All I want is a picture of you

Picture this a day in December

Picture this freezing cold weather

You got clouds on your lids, and you'd be on the skids If it weren't for your job at the garage If you could only ho, hoo-ho

Picture this, a sky full of thunder

Picture this, my telephone number

One and one is what I'm telling you

Ho yeah

All I want is 20-20 vision

A total portrait with no omissions

All I want is a vision of you

Ho-ho-ho

If you can

Picture this, a day in December

Picture this, freezing cold weather

*You got clouds on your lids, and you'd be on the skids If it weren't
for your job at the garage If you could only, ho, hoo-ho*

Picture this, a sky full of thunder

The Last Gasps of Indian Summer Page 655

Picture this, my telephone number

One and one is what I'm telling you

Get a pocket computer

Try to do what ya used to do, yeah

**Written by Deborah Harry, Christopher Stein, and James
Destri .**

Annie and Alvy, in a line for a showing of "The Sorrow and the Pity," overhear another man deriding the work of Federico Fellini and Marshall McLuhan. Alvy imagines McLuhan himself stepping in at his invitation to criticize the man's comprehension. That night, Annie shows no interest in sex with Alvy. Instead, they discuss his first wife, whose ardor gave him no pleasure. His second marriage was to a New York writer who did not like sports and was unable to reach orgasm.

With Annie, it is different. The two of them have fun cooking a meal of boiled lobster together. He teases her about the unusual men in her past. They had met playing tennis doubles with friends.

Following the game, awkward small talk leads her to offer him a ride uptown, and then a glass of wine on her balcony. There, what seemed a mild exchange of trivial personal data is revealed in "mental subtitles" as an escalating flirtation. Their first date follows Annie's singing audition

The Last Gasps of Indian Summer Page 656

for a night club ("It Had to be You"). After their lovemaking that night, Alvy is "a wreck," while Annie relaxes with a joint.

Soon, Annie admits she loves Alvy, while he buys her books on death and says that his feelings for her are more than just love. When Annie moves in with him, things become very tense.

Eventually, Alvy finds her arm in arm with one of her college professors, and the two begin to argue about whether this is the

"flexibility" they had discussed. They eventually break up, and he searches for the truth of relationships, asking strangers on the street about the nature of love, questioning his formative years, and imagining a cartoon version of himself arguing with a cartoon Annie portrayed as the Evil Queen in "Snow White."

Alvy attempts a return to dating, but the effort is marred by neurosis and an episode of bad sex that is interrupted when Annie calls in the middle of the night, insisting that he come over immediately to kill two spiders in her bathroom. A reconciliation follows, coupled with a vow to stay together, come what may. However, their separate discussions with their therapists make it evident there is an unspoken and unbridgeable divide. When Alvy accepts an offer to present an award on television, they travel to Los Angeles with Alvy's friend Rob.

However, on the return trip, they agree that their relationship is not working. After losing Annie to her record producer Tony

The Last Gasps of Indian Summer Page 657

Lacey, Alvy unsuccessfully tries rekindling the flame with a marriage proposal. Back in New York, he stages a play of their relationship, but he changes the ending. Now she accepts.

The last meeting between Annie and Alvy is a wistful coda on Manhattan's Upper West Side after they have both moved on to someone new. Alvy's voice returns with a summation; love is essential, especially if it is neurotic. Annie sings "Seems Like Old Times," and the credits roll.

The Last Gasps of Indian Summer Page 658

092 - The Holy Mountain – Oaxaca, Mexico The Holy Mountain

A man later identified as the thief, representing The Fool tarot card, lies in the desert with flies covering his face. He is befriended by a footless, handless dwarf representing the Five of Swords, and the pair travel into the city where they make money entertaining tourists. Because the thief resembles Jesus Christ in appearance, some locals; a nun and three warriors, cast an impression of his body and sell the resulting crucifixes. After a dispute with a priest, the thief eats off the face of his wax statue and sends it skyward with balloons, symbolically eating the body of Christ and offering "himself" up to Heaven. Soon after, he notices a crowd gathered around a tall tower, where a large hook with a bag of gold has been sent down in exchange for food.

You Can't Always Get What You Want

The Rolling Stones

I saw her today at the reception

A glass of wine in her hand

*I thought she would meet her connection At her feet was her
footloose man*

The Last Gasps of Indian Summer Page 659

No, you can't always get what you want

You can't always get what you want

You can't always get what you want

But if you try sometime you'll find

You get what you need

I saw her today at the reception

A glass of wine in her hand

*I knew she was gonna meet her connection At her feet was her
footloose man*

You can't always get what you want

You can't always get what you want

You can't always get what you want

*But if you try sometimes, well, you might find You get what you
need, aw yeah, baby*

And I went down to the demonstration

To get my fair share of abuse

*Singing, "We're gonna vent our frustration If we don't, we're gonna
blow a 50-amp fuse"*

Sing it to me, honey

You can't always get what you want

You can't always get what you want

You can't always get what you want

But if you try sometimes, well, you just might find

The Last Gasps of Indian Summer Page 660

You get what you need, ah baby, yeah

I went down to the Chelsea drugstore

To get your prescription filled

I was standing in line with Mr. Jimmy

And, man, did he look pretty ill

We decided that we would have a soda

My favorite flavor, cherry red

I sung my song to Mr. Jimmy, yeah

And he said one word to me, and that was "Dead"

I said to him

*You can't always get what you want, well no You can't always get
what you want, I tell you, baby You can't always get what you want,
no*

*But if you try sometimes you just might find, ooh, mmh You get
what you need, oh yes, woah*

Aw, woah!

You get what you need, yeah

Ohh, baby

Alright, yeah

I saw her today at the reception

In her glass was a bleeding man

*She was practiced at the art of deception Well, I could tell by her
blood-stained hands, sing it*

The Last Gasps of Indian Summer Page 661

*You can't always get what you want, yeah You can't always get what
you want, ooh yeah, child You can't always get what you want*

But if you try sometimes you just might find You just might find

You get what you need, ah yeah

Ah, baby, woah

*Aw, you can't always get what you want, no, no, baby You can't
always get what you want, you can't now, now You can't always get
what you want*

*But if you try sometimes you just might find You just might find
that's just*

You get what you need, oh yeah

Ah yeah, do that

Written by Mick Jagger and Keith Richards .

The thief, wishing to find the source of the gold, ascends the tower. There he finds the alchemist and his silent assistant.

After a confrontation with the alchemist, the thief defecates into a container. The excrement is transformed into gold by the alchemist, who proclaims; "You are excrement. You can change yourself into gold." The thief accepts the gold, but smashes a mirror with the gold when shown his reflection. The alchemist then takes the thief as an apprentice.

The Last Gasps of Indian Summer Page 662

The thief is introduced to seven people who will accompany him on his journey. Each is introduced as a personification of one of the planets, in particular the negative characteristics that are associated with the respective planet. They consist of a cosmetics manufacturer representing Venus, a weapons manufacturer representing Mars, a millionaire art dealer representing Jupiter, a war toy maker representing Saturn, a political financial advisor representing Uranus, a police chief representing Neptune, and an architect representing Pluto. The alchemist instructs the seven to burn their money as well as wax effigies of themselves. Together with the alchemist, the thief, and the alchemist's assistant form a group of ten.

The characters are led by the alchemist through various transformation rituals. The ten journey by boat to "Lotus Island" in order to gain the secret of immortality from nine immortal masters who live on a holy mountain. Once on Lotus Island they are sidetracked by the Pantheon Bar, a cemetery party where people have abandoned their quest for the holy Mountain and instead engage in drugs, poetry, or acts of physical prowess. Leaving the bar behind, they ascend the mountain. Each has a personal symbolic vision representing their worst fears and obsessions.

The Last Gasps of Indian Summer Page 663

Near the top, the thief is sent back to his "people" along with a young prostitute and an ape who have followed him from the city to the mountain. The rest confront the cloaked immortals, who are shown to be only faceless dummies. The alchemist then breaks the fourth wall with the command; "Zoom back, camera!"

and reveals the film apparatus; cameras, microphones, lights, and crew, just outside the frame. He instructs everyone, including the audience of the film, to leave the holy mountain;

"Goodbye to the Holy Mountain. Real life awaits us."

The Last Gasps of Indian Summer Page 664

093 - Wonderwall – Port Clyde, Maine

Wonderwall

The reclusive, eccentric scientist Oscar Collins has two next door neighbors; a pop photographer and his girlfriend/model Penny Lane. Discovering a beam of light streaming through a hole in the wall between them, Collins follows the light and spots Penny modelling for a photo shoot. He begins to make more holes and as days go by becomes a Peeping Tom as they do more photo sessions. Oscar gradually becomes infatuated with the girl, and feels a part of the couple's lives, even forsaking work to observe them. When they quarrel and the couple splits, Penny takes an overdose of pills and passes out, but Oscar comes to her rescue.

The Weight

The Band

I pulled into Nazareth,

was feelin' about half past dead

*I just need some place
where I can lay my head
"Hey, mister, can you tell me
where a man might find a bed?"*

The Last Gasps of Indian Summer Page 665

*He just grinned and shook my hand,
"No" was all he said
Take a load off Fanny
Take a load for free
Take a load off Fanny
And (and) (and) you put
the load right on me
I picked up my bag,
I went lookin' for a place to hide
When I saw Carmen and the Devil
walkin' side by side
I said, "Hey, Carmen,
come on let's go downtown"
She said, "I gotta go
but my friend can stick around"*

Take a load off Fanny

Take a load for free

Take a load off Fanny

And (and) (and) you put

the load right on me

Go down, Miss Moses,

The Last Gasps of Indian Summer Page 666

there's nothin' you can say

It's just ol' Luke and

Luke's waitin' on the Judgment Day

"Well, Luke, my friend,

what about young Anna Lee?"

He said, "Do me a favor, son,

won'tcha stay and keep Anna Lee company?"

Take a load off Fanny

Take a load for free

Take a load off Fanny

And (and) (and) you put

the load right on me

Crazy Chester followed me

*and he caught me in the fog
He said, "I will fix your rack
if you'll take Jack, my dog"
I said, "Wait a minute, Chester,
you know I'm a peaceful man"
He said, "That's okay, boy,
won't you feed him when you can"
Yeah, take a load off Fanny
Take a load for free*

The Last Gasps of Indian Summer Page 667

*Take a load off Fanny
And (and) (and) you put
the load right on me
Catch a cannon ball now
to take me down the line
My bag is sinkin' low
and I do believe it's time
To get back to Miss Fanny,
you know she's the only one
Who sent me here*

with her regards for everyone

Take a load off Fanny

Take a load for free

Take a load off Fanny

And (and) (and) you put

the load right on me

Written by Jaime Robertson.

The Last Gasps of Indian Summer Page 668

094 - Almost Famous - San Diego, California Almost Famous

In 1969 San Diego, child prodigy William Miller struggles to fit in. His life is further complicated after learning that his widowed college professor mother Elaine has falsely led him to believe he is twelve years old. William is actually eleven, having started the first grade at five years old, and skipping fifth grade. Strong willed Elaine's strict ban on rock music and her fear of pop culture have a lasting effect on her children, finally driving William's 18 year old sister Anita to move to San Francisco and become a flight attendant.

Ventura Highway

America

*Chewin' on a piece of grass, walkin' down the road Tell me, how long
you gonna stay here, Joe?*

*Some people say this town don't look good in snow You don't care, I
know*

Ventura Highway in the sunshine

Where the days are longer

The nights are stronger than moonshine

You're gonna go, I know

The Last Gasps of Indian Summer Page 669

*'Cause the free wind is blowin' through your hair And the days
surround your daylight there Seasons crying no despair*

Alligator lizards in the air, in the air

*Wishin' on a falling star, waitin' for the early train Sorry boy, but I've
been hit by a purple rain Aw, c'mon Joe, you can always change
your name Thanks a lot son, just the same*

Ventura Highway in the sunshine

Where the days are longer

The nights are stronger than moonshine

You're gonna go, I know

*'Cause the free wind is blowin' through your hair And the days
surround your daylight there Seasons crying no despair*

Alligator lizards in the air, in the air

Written by Dewey Bunnell.

The Last Gasps of Indian Summer Page 670

In 1973, William, now fifteen, influenced by Anita's secret cache of rock albums, aspires to be a rock journalist, writing freelance articles for underground papers in San Diego. Rock journalist Lester Bangs, impressed with William's writing, gives him a \$35 assignment to

review a Black Sabbath concert. William is barred from backstage until the opening band Stillwater arrives and William flatters his way in. Lead guitarist Russell Hammond takes a liking to him and his new acquaintance, veteran groupie Penny Lane, who has taken him under her wing. Despite behaving as stereotypical groupies, Penny Lane insists she and her friends are "band aids," a term she invented to describe female fans that are there more for the music than for the rock stars themselves.

Upon seeing Miller's article on Black Sabbath, Rolling Stone editor Ben Fong-Torres hires William to write an article about Stillwater and sends him on the road with the band. William interviews the other band members, but Russell repeatedly puts him off. Tensions between Russell and lead singer Jeff Bebe soon become evident; only to be further soured by the release of the band's first t-shirt, which features a full band shot with Russell in full view while the rest of the band is in the shadows. William is jokingly called "the enemy" by the band as

The Last Gasps of Indian Summer Page 671

he is a journalist, but he gradually begins to lose his objectivity as he becomes integrated into their inner circle.

The record label hires Dennis, a professional manager, to handle problems with venues and promoters. Penny has to leave before the band reaches New York, where Russell's girlfriend Leslie will join them. Penny and her three protégée band aids are gambled away to another band in a poker game. Penny acts nonchalantly but is devastated. Meanwhile, Dennis charts a small plane so the band can play more gigs.

Penny shows up uninvited at the New York restaurant where they are celebrating the news that they are to be featured on the cover of Rolling Stone. Penny is asked to leave after her attempts to get

Russell's attention are noticed. William chases her to her hotel, where he saves her from overdosing on Quaaludes.

Flying to a gig the following day, the plane encounters severe weather. Fearing the plane will crash, everyone confesses their secrets, while Jeff and Russell's long simmering conflicts erupt. William confesses his love for Penny after Jeff insults her. The plane lands safely in Tupelo, leaving everyone to ponder the changed atmosphere.

The Last Gasps of Indian Summer Page 672

William arrives at the Rolling Stone office in San Francisco but has difficulty finishing the article. Seeking help, he calls Lester Bangs who says William got caught up in being part of the band. He says his perceived friendships with them are not real and advises him to "be honest ... and unmerciful." Rolling Stone's editors rave over William's completed article, but when the magazine's fact checker calls the band, Russell lies to protect Stillwater's image, claiming most of it is false.

Rolling Stone kills the article, crushing William. Anita encounters a dejected William in the airport and offers to take him anywhere. He chooses for them to go to their home in San Diego, where their mother Elaine is glad to see them both.

Sapphire, one of the protégée "Band Aids," chastises Russell for betraying William. He then calls Penny, wanting to meet with her, but she tricks him by giving him William's address instead of her own. He arrives and finds himself face to face with William's mother who, during the tour, scolded him over the phone for his behavior. He apologizes to William and finally gives him an interview. Russell has verified the article to Rolling Stone, which runs it as a cover feature. Penny fulfills her long standing fantasy to go to Morocco while Stillwater tours again by bus.

The Last Gasps of Indian Summer Page 673

095 - Zachariah – Sturgis, South Dakota

Zachariah

After finding a mail order gun while riding in the desert, Zachariah and his best friend, Matthew the blacksmith, begin to play with it, and eventually decide to leave their small town and seek more colorful adventure as gunfighters. While following a criminal band called "The Crackers" into a saloon, Zachariah is challenged, and shoots the aggressor dead, demonstrating he has a quick talent for gunplay. He and Matthew strong arm their way into joining The Crackers, but find they are inept at pulling off successful crimes, and leave them behind.

Twenty-five or Six to Four

Chicago Transit Authority

Verse 1

Waiting for the break of day

Searching for something to say

Flashing lights against the sky

Giving up, I close my eyes

Chorus

Sitting cross legged on the floor

Twenty-five or six to four

The Last Gasps of Indian Summer Page 674

Verse 2

Staring blindly into space

Getting up to splash my face

Wanting just to stay awake

Wondering how much I can take

Chorus

Should I try to do some more?

Twenty-five or six to four

Oh yeah

Instrumental

Verse 3

Feeling like I ought to sleep

Spinning room is sinking deep

Searching for something to say

Waiting for the break of day

Chorus

Twenty-five or six to four

Twenty-five or six to four

Written by Robert Lamm.

The Last Gasps of Indian Summer Page 675

A taunting fiddler alerts Zachariah to the legendary outlaw Job Cain, and soon he and Matthew seek him out at his home saloon hoping to join with him. Job, whose gun skills are kept sharp through musical drumming, challenges the boys to fire at each other to demonstrate their talent, but Zachariah refuses, sensing that it will lead to an eventual showdown between himself and his friend. He leaves the compound to seek answers elsewhere, but Matthew stays behind to join Cain's organization.

Zachariah meets an Old Man living alone in the desert, who allows him to stay the night provided he leave his gun outside the house. He alludes to the pleasures to be found in a border town called El Camino, and Zachariah rides off for there the next day. El Camino is a virtual sin city, centered around the brothel/spa operated by Belle Starr, who insists she only sleeps with affluent gunslingers. Zachariah manages to charm her into intimacy, but ultimately chooses to leave her, finding that hedonism is not what he has been seeking either. Meanwhile, Matthew has risen into a positions of trust with Job Cain, but plots to ultimately surpass the gunslinger.

Zachariah returns to the Old Man's compound, where he learns about the beauty and stillness of the desert. The Old Man teaches him a mantra; "Hurry up and die," to stress the contrary

The Last Gasps of Indian Summer Page 676

notion of slowing down and enjoying the circle of change.

Zachariah sheds most of his gunfighter attire and becomes more spiritually minded.

Cain announces his plan to take his men and visit El Camino, asking Matthew to watch his saloon. Matthew instead trails him, and stops at the Old Man's compound, where he is reunited with Zachariah, and announces his plan to duel with Cain in El Camino. Zachariah furtively returns to practicing his shooting, anticipating his prophesied showdown with his friend. The Old Man is horrified at

the return to violence, and confronts him with his spent bullets and a dead mouse, demonstrating how even when he seems to be shooting at nothing, he is still harming the desert. He tells him he will not speak to him again. The next morning, however, after Zachariah finds an arrowhead in the area where the Old Man had been searching, he breaks his silence to tell him he is ready to die, and expires soon after.

Matthew confronts Cain in El Camino, and shoots him dead. It is hinted he too celebrates with Belle Starr. He returns to the compound, and goads Zachariah into a gunfight with him.

Zachariah tries multiple means to stall the duel, but Matthew persists. The two fight hand to hand in the dirt, and Zachariah rides off, wondering aloud how Matthew seems to have learned nothing. Matthew angrily expends all his bullets, yelling

The Last Gasps of Indian Summer Page 677

threats of death, but then begins to laugh with a sense of clarity, and rides off to reunite with his friend in the sunset.

The Last Gasps of Indian Summer Page 678

096 - Dirty Harry – Petaluma, California Dirty Harry

A psychopathic sniper, later referred to as "Scorpio," shoots a woman while she swims in a San Francisco skyscraper rooftop pool. He leaves behind a threatening letter demanding he be paid \$100,000 or he will kill more people. The note is found by SFPD

Inspector Harry Callahan, who is investigating the killing. The mayor teams up with the police to track down the killer, although to stall for time, he agrees to Scorpio's demand over Callahan's objections. During his lunch break, Harry foils a bank robbery. He shoots one robber dead, and holds another at gunpoint with his Smith and Wesson Model 29 revolver, bluffing him to surrender with an

ultimatum; "I know what you're thinking: 'Did he fire six shots or only five?' Well, to tell you the truth, in all this excitement, I've kinda lost track myself. But being this is a 44 Magnum, the most powerful handgun in the world, and would blow your head clean off, you've got to ask yourself one question: 'Do I feel lucky?' Well, do you, punk?"

***Judgement of the Moon and Stars (Ludwig's
Tune)***

Joni Mitchell

The Last Gasps of Indian Summer Page 679

No tongue in the bell

And the fishwives yell

But they might as well be mute

So you get to keep the pictures

That don't seem like much

Cold white keys under your fingers

Now you're thinking

"That's no substitute

It just don't do it

Like the song of a warm, warm body

Loving your touch"

In the court they carve your legend

With an apple in it's jaw

And the women that you wanted

They get their laughs

Long silk stockings

On the bedposts of refinement

You're too raw

They think you're too raw

It's the judgement of the moon and stars Your solitary path

Draw yourself a bath

The Last Gasps of Indian Summer Page 680

Think what you'd like to have

For supper

Or take a walk

A park

A bridge

A tree

A river

Revoked but not yet cancelled

The gift goes on

In silence

In a bell jar

Still a song...

You've got to shake your fists at lightning now You've got to roar like forest fire

You've got to spread your light like blazes All across the sky

They're going to aim the hoses on you

Show them you won't expire

Not till you burn up every passion

Not even when you die

Come on now

You've got to try

The Last Gasps of Indian Summer Page 681

If you're feeling contempt

Well then you tell it

If you're tired of the silent night

Jesus, well then you yell it

Condemned to wires and hammers

Strike every chord that you fell

That broken trees

And elephant ivories

Conceal

Written by Joni Mitchell.

The punk doesn't feel lucky, and Harry shows him that he knew he had no bullets left, by shooting blankly into his temple and laughing.

Harry is assigned a rookie partner, Chico Gonzalez, against his opposition to working with yet another inexperienced police officer. Meanwhile, Scorpio is spotted by a police helicopter near Saints Peter and Paul Church while staking for potential victims, but he escapes. Harry and Gonzalez are unsuccessful in finding him, and Harry is beaten after being mistaken for a peeping tom. After assisting in preventing a suicide, Harry and Gonzalez learn that Scorpio has murdered a 10 year old boy.

The Last Gasps of Indian Summer Page 682

Based on Scorpio's letter, the police think his next victim will be a Catholic priest, and set a trap for him.

Scorpio eventually arrives, kills a police officer in the shootout that follows, and flees. The next day, the police receive another letter in which Scorpio claims to have kidnapped a teenager named Ann Mary Deacon. He threatens to kill her if he is not given a ransom of \$200,000. Harry is assigned to deliver the money, wearing a radio earpiece so Gonzalez can secretly follow him. Scorpio instructs Harry via payphones to run around the city. They meet at the Mount Davidson cross, where Scorpio beats Harry and admits he intends to kill him and let Ann Mary die. Gonzalez intervenes and gets shot in the chest. Harry uses a concealed knife to stab Scorpio in the leg, but he escapes.

Harry learns of Scorpio's hospital visit and a doctor reveals to him that the killer lives in a room at Kezar Stadium. Harry finds him there and chases Scorpio, shooting him in the leg.

Harry tortures Scorpio into confessing where Ann Mary is being held, but the police only find her corpse. The district attorney reprimands Harry for his conduct, explaining that because Harry obtained his evidence against Scorpio; principally a rifle in Scorpio's possession, illegally, all of it is inadmissible in court and Scorpio is to be released as a free man. His shooting of Gonzalez is not mentioned. An outraged Harry continues to

The Last Gasps of Indian Summer Page 683

shadow Scorpio on his own time. Scorpio pays a man \$200 to beat him severely and frames Harry for it, forcing Harry to stop following him. Meanwhile, Gonzalez tells Harry he's not cut out for police work and plans to become a teacher instead.

Scorpio steals a pistol from a liquor store owner and hijacks a school bus. He contacts the police with another ransom demand that includes a flight out of the Santa Rosa airport. Harry waits for him, then jumps onto the roof of the bus from an overpass. Scorpio crashes the bus into a dirt mound and flees to a nearby quarry, where he takes a hostage before Harry wounds him with a fast draw. Harry aims his revolver and reprises his ultimatum about losing count of his shots. Scorpio reaches for his gun, but Harry shoots and kills him with his last bullet.

Harry removes his police badge from his wallet, throws it into the nearby water, and walks away.

The Last Gasps of Indian Summer Page 684

097 - Valley of the Dolls – Bell Buckle, Tennessee Valley of the Dolls

Recent Radcliffe graduate Anne Welles is hired as a secretary at a theatrical agency which represents Helen Lawson, a cutthroat Broadway diva. Helen fears newcomer Neely O'Hara will upstage her, so she has Anne's boss pressure Neely to quit their upcoming show. Anne sours on show business after seeing Helen's cruelty toward Neely, but her boss's business partner, Lyon Burke, dissuades her from quitting the agency.

Anne and Neely meet Jennifer North, a beautiful chorus girl with limited talent. They become fast friends, sharing the bonds of ambition and the tendency to fall in love with the wrong men.

After Lyon lands her an appearance on a telethon, Neely mounts a nightclub act. Buoyed by her overnight success, she moves to Hollywood to pursue a lucrative film career. Neely soon succumbs to alcoholism and abuse of the "dolls." She betrays her husband, Mel Anderson, by having an affair with fashion designer Ted Casablanca. After Mel leaves her, Neely divorces him and marries Ted. Neely's spiralling drug and alcohol use eventually sabotages her career and ends her second marriage.

The Night They Drove Old Dixie Down

The Last Gasps of Indian Summer Page 685

The Band

Virgil Kane is the name

And I served on the Danville train

'Till Stoneman's cavalry came

And tore up the tracks again

In the winter of '65

*We were hungry, just barely alive
By May the 10th, Richmond had fell
It's a time I remember, oh so well
The night they drove old Dixie down
And the bells were ringing
The night they drove old Dixie down
And the people were singing
They went, "Na, na, la, na, na, la"
Back with my wife in Tennessee
When one day she called to me
"Virgil, quick, come see,
There goes Robert E. Lee!"
Now, I don't mind chopping wood
And I don't care if the money's no good You take what you need*

The Last Gasps of Indian Summer Page 686

*And you leave the rest
But they should never
Have taken the very best
The night they drove old Dixie down
And the bells were ringing*

The night they drove old Dixie down

And all the people were singing

They went, "Na, na, la, na, na, la"

Like my father before me

I will work the land

And like my brother above me

Who took a rebel stand

He was just 18, proud and brave

But a Yankee laid him in his grave

I swear by the mud below my feet

You can't raise a Kane back up

When he's in defeat

The night they drove old Dixie down

And the bells were ringing

The night they drove old Dixie down

And all the people were singing

The Last Gasps of Indian Summer Page 687

They went, "Na, na, la, na, na, la"

The night they drove old Dixie down

And all the bells were ringing

The night they drove old Dixie down

And the people were singing

They went, "Na, na, la, na, na, la"

Written by Robbie Robertson.

Anne and Lyon start a romance, but Lyon resists Anne's wish to marry. When he abruptly leaves for England, Anne is distraught.

She is further upset when her mother dies. Soon Anne's poise and natural beauty attract the attention of her boss's client, Kevin Gillmore, who hires her to promote his line of cosmetics in television and print ads. Kevin falls in love with Anne, but their relationship ends amicably when Anne realizes they are incompatible.

Jennifer follows Neely's path to Hollywood, where she marries nightclub singer Tony Polar. She becomes pregnant but gets an abortion after learning that Tony has the hereditary condition Huntington's chorea; a fact his domineering half-sister and manager Miriam had been concealing. When Tony's mental and physical health decline, Miriam and Jennifer place him in a

The Last Gasps of Indian Summer Page 688

sanitarium. Faced with Tony's mounting medical expenses, Jennifer makes French "art films," soft-core pornography, to pay the bills. Jennifer learns she has breast cancer and thinking her body is her only currency, commits suicide rather than face a mastectomy.

Neely's drug and alcohol abuse lands her in the same sanitarium as Tony, where they discover each other when Neely begins singing in the common area and he joins her.

King Harvest (Has Surely Come)

The Band

Corn in the fields

*Listen to the rice when the wind blows 'cross the water King Harvest
has surely come*

I work for the union

'Cause she's so good to me

And I'm bound to come out on top

That's where she said I should be

*I will hear every word the boss may say For he's the one who hands
me down my pay Looks like this time I'm gonna get to stay*

The Last Gasps of Indian Summer Page 689

I'm a union man, now, all the way

The smell of the leaves

From the magnolia trees in the meadow

King Harvest has surely come

Dry summer

Then comes fall

Which I depend on most of all

Hey, rainmaker, can't you hear the call?

Please let these crops grow tall

Long enough I've been up on Skid Row

*And it's plain to see, I've nothing to show I'm glad to pay those
union dues*

Just don't judge me by my shoes

Scarecrow and a yellow moon

*And pretty soon a carnival on the edge of town King Harvest has
surely come*

Last year, this time, wasn't no joke

My whole barn went up in smoke

Our horse Jethro

Well he went mad

The Last Gasps of Indian Summer Page 690

And I can't ever remember things bein' that bad

*Then here come a man with a paper and a pen Tellin' us our hard
times are about to end And then, if they don't give us what we like
He said, "Men, that's when you gotta go on strike"*

Corn in the fields

*Listen to the rice when the wind blows 'cross the water King Harvest
has surely come*

Written by Robbie Robertson.

After she is released, Lyon gets her a role in a Broadway play.

Neely soon causes trouble by having an affair with Lyon and attending a press party for Helen Lawson. During a catfight in the ladies' room, Neely removes Helen's wig and throws it in the toilet.

Lyon ends his relationship with Neely when she relapses and is replaced by her understudy. Neely continues her bender at a nearby bar and is left screaming and sobbing in a deserted alley when the bar closes.

Upset by Lyon's betrayal, Anne dabbles in "dolls" and almost drowns in the ocean while high. She returns to New England to live with her Aunt Amy. Lyon follows Anne to New England and

The Last Gasps of Indian Summer Page 691

asks her to marry him. She declines his offer and remains happily single and independent.

The Last Gasps of Indian Summer Page 692

098 - Two for the Road – Romney Marsh, Kent, England, UK

Two for the Road

The story begins in 1966 in Romney Marsh, Kent. The wealthy and successful architect Mark Wallace and his wife Joanna drive their 1965 Mercedes 230SL past a wedding on the way to Lydd Airport, where they take a British United Air Ferries flight to France. Upon arriving in France, they begin a drive to Saint Tropez to meet with Mark's longtime client, Maurice Dalbret. As they make their way to the south of France, the unhappy couple reflect on four previous trips they made along the same route.

The film jumps between their present and past trips to show how their relationship has broken down over time.

The first trip takes place in 1954 when Mark and Joanna catch sight of each other on a ferry from England to Dieppe. Mark is a young architect on a photography trip, while Joanna is travelling with her choir to a festival in Menton. When the ferry arrives in Dieppe, Mark becomes alarmed thinking he has lost his passport, but Joanna finds

it in the top of his backpack. On the road to Abbeville, Mark and Joanna cross paths again after the choir's Volkswagen Microbus runs off the road and he stops to help them. Mark travels with the girls to

The Last Gasps of Indian Summer Page 693

Abbeville, and after everyone but Joanna and him catches chickenpox, the two go on alone together southwards. Mark tries repeatedly to ditch Joanna, but she stays with him. She finally tells Mark she loves him, and they spend the night together.

Eventually they arrive at the Mediterranean where they stay in cheap hotels and spend their days at the beach. At the end of their week together, Mark asks Joanna to marry him.

On the Road Again

Willie Nelson

On the road again

*Just can't wait to get on the road again The life I love is makin'
music with my friends And I can't wait to get on the road again*

On the road again

Goin' places that I've never been

*Seein' things that I may never see again And I can't wait to get on
the road again*

On the road again

*Like a band of gypsies, we go down the highway We're the best of
friends*

Insisting that the world keep turnin'

The Last Gasps of Indian Summer Page 694

our way, and our way

Is on the road again

*I just can't wait to get on the road again The life I love is makin'
music with my friends And I can't wait to get on the road again*

On the road again

*Like a band of gypsies, we go down the highway We're the best of
friends*

Insisting that the world keep turnin'

our way, and our way

Is on the road again

*Just can't wait to get on the road again The life I love is makin'
music with my friends And I can't wait to get on the road again And
I can't wait to get on the road again*

Written by Willie Nelson.

The second trip is in 1957 when the Wallaces have been married two years. On this trip, they travel with an American family in a 1957 Ford Country Squire. The family consists of Mark's former girlfriend from the University of Chicago, Cathy Seligman, her

The Last Gasps of Indian Summer Page 695

husband Howard Maxwell-Manchester, and their spoiled young daughter Ruthie. The relationship between the Wallaces and Maxwell-Manchesters is notably strained, in large part due to Ruthie's disagreeableness. After Ruthie says out loud in the car that Cathy called Joanna a "suburban English nobody," Mark and Joanna

leave the Maxwell-Manchesters and continue travelling by themselves.

The third trip takes place in June 1959, when the Wallaces travel for the first time on their own as a married couple, driving a rundown 1950 MG TD. This is the happiest of the couple's trips in France. Along the way, Joanna announces that she is pregnant. After the MG catches fire while driving, the Wallaces pull into a luxury hotel, the Domaine Saint Just. They stay the night at the hotel and in the morning push the burnt out car away. On the road, they are picked up in a 1955 Bentley S1 by a wealthy couple who were also staying at the Domaine. The couple, Maurice and Françoise Dalbret, mention that they need an architect, and after learning that this is Mark's profession, ask if he would help them. The Wallaces travel south with the Dalbrets and stay at the latter's villa in Ramatuelle, where Maurice gives Mark the details of the project and introduces him to his Greek partner, Nikos Palamos. At the end of the trip Maurice hires Mark to work for him.

The Last Gasps of Indian Summer Page 696

Sometime after the birth of the Wallaces' daughter, Mark travels alone to France in a red 1961 Triumph Herald. During the trip he spends a night in a hotel with a woman named Simone. This sequence includes a voiceover of Mark reading a letter to Joanna, in which he lies about his activities and claims disingenuously to miss her.

In 1963, Mark and Joanna travel in the Triumph, now with their daughter Caroline, to see the project Mark is working on for Dalbret and Palamos. The Wallaces fight continually during the trip. When they arrive at the Dalbret property, Joanna meets Françoise's brother, David, and begins an affair with him. After she and David spend the night together Mark confronts them, and Joanna confesses she is in love with David. David later gives her the choice

to leave Mark and come with him, however, she elects to return to Mark.

On their present trip in 1966, the Wallaces stay at or pass through many of the same locations from previous trips. During the drive, they discuss their failing marriage and the possibility of a divorce. When they stop for the night in a hotel, Mark is engrossed in work and pays little attention to Joanna. They arrive finally at the house Mark designed for the Comte and Comtesse de Florac on the fictional Cap Valéry. There is a party at the house and the guests include David and his

The Last Gasps of Indian Summer Page 697

fiancée Sylvia, and Maurice. During the party, Mark receives a phone call from the potential client Hal Van Benius, who says that he has hired Mark for a job that will require him to be in the United States for two years. Mark and Joanna sneak out of the party and take a slow drive through the forest. While they drive, they admit to one another that despite their frequent unhappiness and past unfaithfulness, they love one another and could never be apart.

In the final scene, the couple is crossing the France–Italy border on the way to meet Van Benius in Rome. At the border, Mark believes he has lost his passport, but Joanna holds it and leaves it for him on the steering wheel while he searches the trunk. The film ends as the Wallaces call each other "bitch" and

"bastard" and drive into Italy.

The Last Gasps of Indian Summer Page 698

099 - Alphaville – Moab, Utah

Alphaville

Lemmy Caution is a secret agent with the code number of 003 from

"the Outlands." Entering Alphaville in his Ford Galaxy, he poses as a journalist named Ivan Johnson and claims to work for the Figaro-Pravda. Caution is on a series of missions. First, he searches for the missing agent Henri Dickson; second, he is to capture or kill the creator of Alphaville, Professor von Braun.

Lastly, he aims to destroy Alphaville and its dictatorial computer, Alpha 60. Alpha 60 is a sentient computer system created by von Braun, portrayed using an actual Bull Gamma 60

computer in the movie, which is in complete control of all of Alphaville.

Alpha 60 has outlawed free thought and individualist concepts like love, poetry, and emotion in the city, replacing them with contradictory concepts or eliminating them altogether. One of Alpha 60's dictates is that "people should not ask 'why.' but only say 'because'". People who show signs of emotion are presumed to be acting illogically and are executed. There is a dictionary in every hotel room that is continuously updated when words that are deemed to evoke emotion become banned. As a result, Alphaville is an inhuman, alienated society.

The Last Gasps of Indian Summer Page 699

Images of the $E = mc^2$ and $E = hf$; the equations of, respectively, special relativity and quantum mechanics, are displayed several times to refer to the scientism that underpins Alphaville. At one point, Caution passes through a place called the Grand Omega Minus, from where brainwashed people are sent out to the other "galaxies" to start strikes, revolutions, family rows, and student revolts.

As an archetypal American anti-hero private eye, in trenchcoat and with weathered visage, Lemmy Caution's old fashioned machismo conflicts with the puritanical computer. The opposition of his role to logic; and that of other dissidents to the regime, is represented by

faux quotations from "Capitale de la douleur" - "Capital of Pain," a book of poems by Paul Éluard.

Caution meets Dickson, who soon dies in the process of making love to a "Seductress Third Class." Caution then enlists the assistance of Natacha von Braun, a programmer of Alpha 60 and daughter of Professor von Braun. Natacha is a citizen of Alphaville and when questioned, says that she does not know the meaning of "love" or "conscience." Caution falls in love with her, and his love introduces emotion and unpredictability into the city. Natacha discovers, with the help of Lemmy Caution, that she was actually born outside Alphaville.

The Last Gasps of Indian Summer Page 700

Professor von Braun was originally known as Leonard Nosferatu, but Caution is repeatedly told that Nosferatu no longer exists.

The Professor himself talks infrequently, referring only vaguely to his hatred for journalists, and offering Caution the chance to join Alphaville, even going so far as to offer him the opportunity to rule a galaxy. When he refuses Caution's offer to go back to "the outlands," Caution kills him.

Alpha 60 converses with Lemmy Caution several times, and its mechanically produced voice is seemingly ever present in the city. Caution eventually destroys or incapacitates it by telling it a riddle that involves something that Alpha 60 cannot comprehend; poetry. The concept of the individual self has been lost to the collectivized citizens of Alphaville, and this is the key to Caution's riddle.

At the end, Natacha realizes that it is her understanding of herself as an individual with desires. The film ends with her line "Je vous aime" ("I love you").

The Last Gasps of Indian Summer Page 701

100 - Butch Cassidy – Hole in the Wall, Wyoming Butch Cassidy and the Sundance Kid

In 1899 Wyoming, Butch Cassidy is the affable, clever, talkative leader of the outlaw Hole in the Wall Gang. His closest companion is the laconic dead shot "Sundance Kid." The two return to their hideout at Hole in the Wall to discover that the rest of the gang, irked at Cassidy's long absences, have selected Harvey Logan as their new leader.

Logan challenges Cassidy to a knife fight over the gang's leadership. Cassidy defeats him using trickery, but embraces Logan's idea to rob a Union Pacific train on both its eastward and westward runs, agreeing that the second robbery would be unexpected and likely reap more money than the first.

The first robbery goes well. To celebrate, Cassidy visits a favorite brothel in a nearby town, where the town marshal unsuccessfully attempts to organize a posse to track down the gang, only to have his address to the townsfolk hijacked by a friendly bicycle salesman. Sundance, meanwhile, visits his lover, schoolteacher Etta Place. Cassidy joins up with them the next morning, and takes Place for a ride on his new bike.

Statesboro Blues

The Last Gasps of Indian Summer Page 702

The Allman Brothers Band

Wake up momma, turn your lamp down low

Wake up momma, turn your lamp down low

You got no nerve, baby

To turn uncle John from your door

I woke up this morning,

I had them Statesboro Blues

I woke up this morning,

I had them Statesboro Blues

Well, I looked over in the corner, baby And Grandpa seemed to have them too

Well, my momma died and left me

My poppa died and left me

I ain't good looking, baby

But I'm somewhat sweet and kind

I'm goin' to the country

Baby, do you want to go?na

'Cause if you can't make it, baby

Your sister Lucille said she wanna go

And I sure will take her

I love that woman

The Last Gasps of Indian Summer Page 703

Better than any woman I've ever seen

Well, I love that woman

Better than any woman I've ever seen

Well, she treat me like a king,

yeah, yeah, yeah

And she look like a doggone queen

*Oh, wake up mamma, turn your lamp down low Wake up mamma,
turn your lamp down low*

You got no nerve, baby

To turn uncle John from your door

Written by Taj Mahal.

On the second train robbery, Cassidy uses too much dynamite to blow open the safe. The explosion demolishes the baggage car in the process and the money flies everywhere. As the gang scrambles to gather it, a second train arrives carrying a six man team of lawmen. The crack squad pursues Cassidy and Sundance, who try to hide out in the brothel, and then to seek amnesty from the Sheriff Bledsoe, to no avail.

The posse remains in pursuit, and it includes renowned Indian tracker "Lord Baltimore" and lawman Joe Lefors, recognizable by his white skimmer. Cassidy and Sundance elude their pursuers by jumping from a cliff into a river far below. They learn from

The Last Gasps of Indian Summer Page 704

Place that the posse has been paid by Union Pacific head E. H.

Harriman to remain on their trail until they are both killed.

Cassidy convinces Sundance and Place that the three should go to Bolivia, which he envisions as a robber's paradise. On their arrival there, Sundance is dismayed by the living conditions and regards the country with contempt, but Cassidy remains optimistic. However,

they know too little Spanish to pull off a bank robbery, so Place attempts to teach them the language. With her as an accomplice, they become successful bank robbers known as Los Bandidos Yanquis. However, their confidence drops after seeing a man wearing a white skimmer and fear that Harriman's posse is still after them.

Cassidy suggests "going straight," and he and Sundance land their first honest job as payroll guards for a mining company.

However, they are ambushed by local bandits on their first run and their boss, Percy Garris, is killed. They kill the bandits, the first time Cassidy has ever shot someone. The duo concludes the straight life is not for them. Sensing they will be killed should they return to robbery, Place decides to return to the United States.

Cassidy and Sundance steal a payroll and a burro used to carry it, and arrive in a small town. A boy recognizes the burro's

The Last Gasps of Indian Summer Page 705

livestock branding and alerts the police, leading to a gunfight with the outlaws. Cassidy has to make a desperate run to the burro to get ammunition, while Sundance provides covering fire.

Wounded, the two take cover inside a building. Cassidy suggests their next destination should be Australia. Meanwhile, unbeknownst to the two men, the local police have called on the Bolivian Army. The pair charge out of the building, guns blazing, into a hail of bullets from the massed troops who have occupied all the surrounding vantage points. The film ends with the sound of gunfire on a freeze frame shot of the two bandits.

The Last Gasps of Indian Summer Page 706

101 - Damn Yankees – Stone Ridge, Virginia Damn Yankees – the musical

Joe Boyd is a middle aged fan of the unsuccessful Washington Senators baseball team. His obsession with baseball is driving a wedge between him and his wife, a Meg—a problem shared by many other wives of Senators supporters. Meg leads them in lamenting their husbands' fixation with the sport ("Six Months Out of Every Year").

After seeing his team lose yet again, Joe rashly declares that he would sell his soul to the devil to see his team beat the Yankees.

The Yankees he is referring to are the teams of Joe DiMaggio, Yogi Berra, Charlie (King Kong) Keller, Gene Woodling, Tommy (Old Reliable) Henrich, Johnny Mize, Phil Rizzuto, Vic Raschi, Allie Reynolds, Eddie Lopat, Mickey Mantle, Whitey Ford, and more. From 1949 through 1953, five consecutive seasons, they won every World Championship, a feat that has never been nor will ever be matched. Casey Stengel was the Manager every year. The only players to be on all five teams were Yogi Berra, Phil Rizzuto, Hank Bauer, Gene Woodling, Johnny Mize, Allie Reynolds, Eddie Lopat and Vic Raschi. "Where have you gone, Joe DiMaggio?"

indeed.

The Last Gasps of Indian Summer Page 707

No sooner has he spoken than the devil appears before him in the guise of a suave conman, Applegate. Applegate claims he can go one better; he can restore Joe's youth, making him the player who wins them the pennant. Joe agrees, but persuades Applegate to give him an escape clause. Applegate declares that Joe can back out, but only the day before the last game of the season.

Afterwards, his soul belongs to the devil.

Joe bids an emotional farewell to a sleeping Meg ("Goodbye Old Girl"), after which Applegate transforms him into a dashing young man, now called Joe Hardy.

The next day, the Senators' practice is a fiasco. Their manager, Ben Van Buren, gives the team a rousing pep talk ("Heart").

Applegate arrives and, introducing himself as a scout, presents his new discovery; Joe Hardy from Hannibal, Missouri. Joe promptly hits baseball after baseball out of the park in an impromptu batting practice. As he is signed to a Senators contract, female sportswriter Gloria Thorpe plans to quickly get Joe into the public eye ("Shoeless Joe from Hannibal, Mo.").

With tremendous home runs and game saving catches, Joe leads the Senators on a long winning streak into pennant contention and becomes a national hero. Joe misses Meg dreadfully, however, and keeps sneaking back to his old neighborhood for a glimpse of

The Last Gasps of Indian Summer Page 708

her. Realizing this could ruin his plans, Applegate summons his demonic right hand girl, Lola, a seductress who was once known as the ugliest woman in her territory, but sold her soul to Applegate in exchange for eternal youth and beauty. She is ordered to make Joe forget his wife, a task Lola is confident she can carry out ("A Little Brains, A Little Talent").

Joe succeeds in getting close to Meg by renting a room in his old house. Meg is unaware of his baseball stardom. Applegate and Lola corner Joe in the baseball team's locker room, where Lola confidently tries to seduce Joe ("Whatever Lola Wants"). But she has her first failure. Joe dearly loves Meg, and does not fall for Lola's tempting ways. Applegate angrily banishes Lola.

By the end of the season, the Senators are on the verge of overtaking the Yankees, so the Washington fans hold a lavish tribute ("Who's Got the Pain?"). Gloria, having returned from Hannibal, Missouri, where no residents remember a Joe Hardy, confronts Applegate about the player's true identity. Applegate implies that Joe is actually Shifty McCoy, a corrupt minor leaguer playing under a

pseudonym. By the end of the tribute, newspapers arrive accusing Joe of being Shifty. He must meet with the baseball commissioner for a hearing or else be thrown out of baseball on the day he plans to switch back to being Joe Boyd.

The Last Gasps of Indian Summer Page 709

At the hearing, Meg and her female neighbors arrive as material witnesses, attesting to Joe's honesty and falsely claiming he grew up with them in Hannibal. The commissioner acquits Joe, but as everyone celebrates, midnight strikes and Joe realizes he is doomed.

Applegate has planned for the Senators to lose the pennant on the last day of the season, resulting in thousands of heart attacks, nervous breakdowns and suicides of Yankee haters across the country. He is reminded of his other evil misdeeds throughout history ("Those Were the Good Old Days").

Following the hearing, Lola lets Joe know she's drugged Applegate so that he will sleep through the last game. They commiserate over their condemned situation at a nightclub ("Two Lost Souls").

Late the next afternoon, Applegate awakens to find the Senators/Yankees game well underway. Realizing Lola has tricked him; and worse, that Lola has actually fallen in love with Joe, he turns her back into an ugly hag.

They arrive at the ballpark by the ninth inning, the Senators up by a run. With two outs, one of the Yankee sluggers hits a long drive to the outfield. As he backs up to make the catch, Applegate impulsively switches Joe Hardy back into Joe Boyd in

The Last Gasps of Indian Summer Page 710

full view of the stadium. Now paunchy and middle aged, Joe makes a final lunge at the ball and catches it, winning the pennant for

Washington. As his teammates celebrate and fans storm the field, an unrecognized Joe escapes from the ballpark.

Late that night, as the public wonders why Joe Hardy has disappeared, Joe Boyd meekly returns to his house. A tearful Meg hugs him and they sing to each other ("There's Something about an Empty Chair"). Applegate materializes once again and offers Joe the chance to resume being Joe Hardy in time for the World Series. He also makes Lola young and beautiful again to tempt Joe. Joe ignores him, and a tantrum throwing Applegate vanishes for good.

So Far Away

Carole King

So far away

Doesn't anybody stay in one place anymore?

*It would be so fine to see your face at my door Doesn't help to know
you're just time away Long ago, I reached for you and there you
stood Holding you again could only do me good How I wish I could,
but you're so far away One more song about movin' along the
highway*

The Last Gasps of Indian Summer Page 711

Can't say much of anything that's new

*If I could only work this life out my way I'd rather spend it bein'
close to you*

But you're so far away

Doesn't anybody stay in one place anymore?

*It would be so fine to see your face at my door Doesn't help to know
you're so far away Yeah, you're so far away*

*Traveling around sure gets me down and lonely Nothing else to do
but close my mind*

*I sure hope the road don't come to own me There's so many dreams
I've yet to find But you're so far away*

Doesn't anybody stay in one place anymore?

*It would be so fine to see your face at my door It doesn't help to
know you're so far away Yeah, you're so far away*

Hey, you're so far away

Thank you, you were very kind

Written by Carole King.

The Last Gasps of Indian Summer Page 712

102 - The Glass Menagerie – St. Louis, Missouri The Glass Menagerie

While on duty, Merchant Mariner Tom Wingfield recalls his life in a dilapidated St. Louis apartment with his delusional mother Amanda and crippled younger sister Laura, and their story unfolds via flashback.

California Dreamin'

The Mamas and The Papas

All the leaves are brown

All the leaves are brown

And the sky is grey

And the sky is grey

I've been for a walk

I've been for a walk

On a winter's day

On a winter's day

I'd be safe and warm

I'd be safe and warm

If I was in L.A.

If I was in L.A.

California dreamin'

California dreamin'

The Last Gasps of Indian Summer Page 713

On such a winter's day

Stopped into a church

I passed along the way

Well, I got down on my knees

Got down on my knees

And I pretend to pray

I pretend to pray

You know the preacher liked the cold

Preacher liked the cold

He knows I'm gonna stay

Knows I'm gonna stay

California dreamin'

California dreamin'

On such a winter's day

All the leaves are brown

All the leaves are brown

And the sky is grey

And the sky is grey

I've been for a walk

I've been for a walk

On a winter's day

On a winter's day

If I didn't tell her

The Last Gasps of Indian Summer Page 714

If I didn't tell her

I could leave today

I could leave today

California dreamin'

California dreamin'

On such a winter's day

California dreamin'

On such a winter's day

California dreamin'

On such a winter's day

Written by John Edmund Andrew Phillips and Michelle Gilliam Phillips.

Abandoned by her husband, Amanda is forced to sell magazine subscriptions, but still considers herself superior to her working class neighbors. Concerned about her daughter, a shy loner who is training to be a secretary, but whose real interest is her collection of glass animal figurines, Amanda urges Tom to bring home a friend who might be interested in dating his sister. He finally relents and invites Jim O'Connor to dinner.

Amanda is thrilled that her daughter finally will have a

"gentleman caller" courting her. Determined to make a good first impression, she makes elaborate preparations for the meal, but complications arise when Laura learns the name of their expected

The Last Gasps of Indian Summer Page 715

guest, a boy she recalls was one of the most popular in high school. Feigning illness, she initially refuses to join everyone at the dinner table, but eventually Amanda encourages her to join the group, then arranges for Laura and Jim to be alone.

Realizing she suffers from an inferiority complex, he draws her out of her shell by expressing interest in her collection and then persuading her to dance with him. Stumbling, Laura causes a glass unicorn to

fall to the floor and lose its horn. At first upset by the damage, she realizes the loss of the horn makes the unicorn more like the horses and therefore less noticeable, as she feels she herself is because of her pronounced limp.

Jim suggests he and Laura go to the Paradise Ballroom, and Amanda is delighted, until he mentions he is engaged to a woman named Betty. Laura gives him the broken unicorn and invites him to return some day with his fiancée, but after he leaves her devastated mother berates Tom for raising her hopes. Laura is more understanding and reminds her brother she loves him.

Seemingly free of her limp and brimming with self-confidence, Laura awaits a visit from another "gentleman caller" in an upbeat ending.

The Last Gasps of Indian Summer Page 716

103 - Death Wish – Bronx, New York City, New York Death Wish

Paul Kersey is a successful, middle aged architect and family man who lives happily in Manhattan with his wife, Joanna. One day, Joanna and their grown daughter Carol, who is married to Jack Toby, are followed home from D'Agostino's by three muggers.

The trio invade the Kersey apartment by posing as deliverymen.

Discovering that Carol and Joanna only have \$7 on them, the goons attack them, beating Joanna and sexually assaulting Carol before fleeing. Upon arriving at the hospital, Paul is devastated to learn that Joanna has died from her injuries.

Shortly after his wife's funeral, Paul has an encounter with a mugger in a darkened street. Paul fights back with a homemade weapon, causing the mugger to run away, while Paul is shaken but also energized by the encounter. Paul's boss sends him to Tucson, Arizona, to visit Ames Jainchill, a client with a residential

development project. A few days later, Paul is invited to dinner by Ames at his gun club. Ames is impressed with Paul's pistol marksmanship at the target range.

Paul reveals that he was a conscientious objector during the Korean War, when he served as a combat medic. He had been taught to handle firearms by his hunter-father, but after the senior

The Last Gasps of Indian Summer Page 717

Kersey was mortally wounded by a second hunter, who mistook Paul's father for a deer, Paul's mother made him swear never to use guns again. Paul is successful in helping Ames plan his residential housing development. Ames drives Paul back to Tucson Airport and presents Paul with a gift for his work on the development, which he places into Paul's checked luggage. Back in Manhattan, Paul learns from Jack that Carol's mind has snapped due to the trauma and her mother's death. Carol is now catatonic, and an effective mute.

With Paul's blessing, Jack commits Carol to a mental rehabilitation institute. Paul learns that Ames has given him a nickel plated Colt Police Positive revolver and a box of ammunition.

Gimme Back My Bullets

Lynyrd Skynyrd

Life is so strange

when it's changin', yes indeed

Well I've seen the hard times

and the pressure's been on me

But I keep on workin'

like the workin' man do

And I've got my act together,

The Last Gasps of Indian Summer Page 718

gonna walk all over you

Gimme back my bullets

Put 'em back where they belong

Ain't foolin' around '

cause I've done had my fun

Ain't gonna see no more damage done

Gimme back my bullets

Sweet talkin' people

done ran me out of town

And I've drink enough whiskey

to float a battleship around

But I'm leavin' this game

one step ahead of you

And you will not hear me cry

'cause I do not sing the blues

Gimme back my bullets

Put 'em back where they belong

Ain't foolin' around

*'cause I've done had my fun
Ain't gonna see no more damage done
Gimme back, gimme back my bullets
Oh, put 'em back*

The Last Gasps of Indian Summer Page 719

*Where they belong
Been up and down
since I've turned seventeen
Well, I've been on top,
and then it seems I lost my dream
But I got it back,
I'm feelin' better everyday
Tell all those pencil pushers,
better get out of my way
Gimme back my bullets
Put 'em back where they belong
Ain't foolin' around,
'cause I've done had my fun
Ain't gonna see no more damage done
Gimme back, gimme back my bullets*

Oh, put 'em back where they belong

Gimme back my bullets

Written by Ronnie Van Zant and Gary Robert Rossington.

Jack loads his new revolver and takes a late night walk during which he is mugged at gunpoint. Paul fatally shoots the mugger and, in a state of shock, runs home and vomits. The next

The Last Gasps of Indian Summer Page 720

evening, Paul finds that he has a strong taste for retribution, and walks through the city looking for dangerous and violent criminals. Sure enough, he kills several muggers over the next few weeks, either luring them into a confrontation by presenting himself as an affluent victim, or when he sees them attacking other innocent people.

NYPD Inspector Frank Ochoa investigates the vigilante killings.

His department narrows it down to a list of men who have had a family member recently killed by muggers, and/or are war veterans. Investigators also get hold of Paul's grocery receipts that he left on the subway following a mugging and deduce that the vigilante lives close to said grocery store.

Ochoa soon suspects Paul and is about to make an arrest when the district attorney intervenes and tells Ochoa that "we don't want him." The district attorney and the police commissioner do not want the statistics to get out that Paul's vigilantism has led to a drastic decrease in street crime. They fear that if said information becomes public knowledge, the whole city will descend into vigilante chaos. If Paul is arrested, he will surely be labeled a martyr. Ochoa does not like the idea, but relents and opts for "scaring him off" instead. One night, Paul shoots two more muggers before being wounded in the

leg himself by a third. Paul pursues the mugger and corners the hood at a

The Last Gasps of Indian Summer Page 721

warehouse. He boldly challenges the mugger to a fast draw, Wild West-style, only to faint because of blood loss while the mugger escapes.

Paul's gun is discovered by young patrolman Jackson Reilly, who hands it to Ochoa, who orders him to forget that he found it.

Ochoa visits Paul at the hospital where he's recovering, and agrees to surreptitiously dispose of Paul's revolver in exchange for Paul's exile from NYC permanently. Paul takes Ochoa's deal, and his company agrees to transfer him to Chicago, while the press is informed that Paul is just another mugging victim. Paul arrives in Chicago Union Station by train. Being greeted by a company representative, he notices a group of hoodlums harassing a young woman. He excuses himself and helps the young woman. As the hoodlums make obscene gestures, Paul just smiles while making a finger gun at them.

The Last Gasps of Indian Summer Page 722

104 - Mister Magoo's Christmas Carol – Aurora, New York Mister Magoo's Christmas Carol

Mr. Magoo is heading to a theater on Broadway, where he is starring as Ebenezer Scrooge in a musical production based on A Christmas Carol. Due to Magoo's nearsightedness, he arrives thirty minutes late and accidentally injures the director ("It's Great to Be Back on Broadway").

Scrooge is a miserly money lender in Victorian London on Christmas Eve, counting money while his clerk Bob Cratchit is underpaid and has no coal for his fire ("Ringle, Ringle"). After rudely refusing two

men who ask him for a donation to charity, Scrooge reluctantly allows Cratchit to take the holiday off.

Scrooge goes home and gets ready for bed, but is visited by the ghost of his former business partner Jacob Marley, who has been dead for seven years. Marley is bound in heavy chains due to his misdeeds in life and warns Scrooge that he risks the same fate unless he heeds the advice of three spirits who will visit him over the course of the night.

The Ghost of Christmas Present visits Scrooge first and takes him to observe Cratchit and his family, who are counting their blessings despite their poor situation ("The Lord's Bright Blessing"). The Ghost warns Scrooge that Cratchit's young son

The Last Gasps of Indian Summer Page 723

Tiny Tim, who is sickly, will not survive to next Christmas if things do not change.

The Ghost of Christmas Past visits Scrooge next and takes him back to his boyhood, where Scrooge was a lonely schoolboy ("Alone in the World"). The Ghost also shows him Belle, a woman whom Scrooge, as a young man, had been courting. The moments he sees are those in which she sadly explains that she is leaving him due to his greed for money ("Winter Was Warm").

Scrooge encounters the Ghost of Christmas Yet to Come and is shown a vision of the future, where an unloved man has recently died. Scrooge sees his charwoman, his laundress, and the local undertaker sell his belongings to a fence named Old Joe ("We're Despicable (Plunderer's March)"). Scrooge begs to be shown

"tenderness connected with death," but discovers that Tiny Tim has died. The Ghost takes Scrooge to a cemetery and shows him his own grave, revealing that this deceased man is him. Scrooge realizes

in anguish that he has spent his life poorly, and repents ("Alone in the World (Reprise)").

Scrooge awakens on Christmas morning with a renewed purpose. He meets the two men from the previous day and makes a generous donation, then anonymously sends Cratchit a Christmas turkey. He later visits Cratchit to give him a raise in pay and help nurse

The Last Gasps of Indian Summer Page 724

Tiny Tim back to health, and shares Christmas together with them ("The Lord's Bright Blessing (Reprise)").

The musical concludes and the audience applauds. Magoo brings the director out on stage, but the stage's props, lights and scenery fall on him. Magoo proudly exclaims "Oh, Magoo, you've done it again, and by George, I've brought down the house!" and wishes both his audience and the television audience a Merry Christmas.

Happy Christmas (War Is Over)

[John Lennon](#)

Happy Christmas, Kyoko

Happy Christmas, Julian

So this is Christmas

And what have you done

Another year over

And a new one just begun

And so this is Christmas

I hope you have fun

The near and the dear one

The old and the young

A very Merry Christmas

And a happy New Year

Let's hope it's a good one

Without any fear

And so this is Christmas

(War is over)

For weak and for strong

(If you want it)

For rich and the poor ones

(War is over)

The Last Gasps of Indian Summer Page 725

The road is so long

(Now)

And so happy Christmas

(War is over)

For black and for white

(If you want it)

For yellow and red ones

(War is over)

Let's stop all the fight

(Now)

A very Merry Christmas

And a happy New Year

Let's hope it's a good one

Without any fear

And so this is Christmas

(War is over)

And what have we done

(If you want it)

Another year over

(War is over)

And a new one just begun

(Now)

And so happy Christmas

(War is over)

We hope you have fun

(If you want it)

The near and the dear one

(War is over)

The old and the young

(Now)

A very Merry Christmas

And a happy New Year

Let's hope it's a good one

Without any fear

War is over, if you want it

War is over now

Happy Christmas!

Written by John Lennon.

The Last Gasps of Indian Summer Page 726

The Last Gasps of Indian Summer Page 727

**105 - Genevieve Goes Underground – Terre Haute, Indiana
Genevieve Goes Underground**

Genevieve, an aging, White Maltese and Pablo, a young afrench poodle entered Bunny Park. It seemed empty just prior to daybreak, but that would also have made it a very good hiding place for two Scottish terriers who wanted not to be found. They went through an opening in the densely packed trees and down a gradually dropping fifty foot hill. They came upon open land with a smattering of mature trees; winter or late autumnal in appearance. They were completely devoid of branch leaves. There was no longer any meaningful dissimilarity between the substantially dry and still

clinging hopefuls with the faint and dying juveniles showing remnants of red, gold, or purple. They all congregated in undistinguished clusters on the ground which continued to lead bit by bit, gently down.

Genevieve and Pablo followed the downward slope into the unfenced field with increasing ease as the sun appeared behind them and started to illuminate the area. The half-moon remained visible in the sky in a showing that could fairly be characterized to a westerner as a generally un-noticed eastern mysticism or esotericism; through simultaneously being both the expected original and the unexpected, magical invention.

The Last Gasps of Indian Summer Page 728

At some point their trek slowed, as it was underwritten by the brittle, bothersome, tan blades they had to tolerate underfoot and sometimes overhead. In season, the natural beauty of the common grass was not ever mowed. Off season, some of it now extended two feet skyward; making their walk both plodding and short sighted, if not blinding.

Then they saw it. This had to be the unmistakable "one story ranch" they had heard of. Then, plop, plop, and a rude bottom bonk. Genevieve and Pablo no longer saw the ranch, as they had fallen through some sort of grassy covering over a well disguised excavation in the earth. Both on their feet and unharmed by the tumble; Genevieve said; "The rabbits are getting bigger and more considerate these days."

Waiting Underground

Patti Smith

If you believe all your hope is gone

Down the drain of your humankind

The time has arrived

You'll be waiting here as I was

In a snow white shroud

Waiting underground

The Last Gasps of Indian Summer Page 729

There by the ridge be a gathering

beneath the pilgrim moon

Where we shall await the beat of your feet hammering the earth

Where the great ones tremble

In their snow white shrouds

Waiting underground

*If you seek the kingdom come, come along Waiting by the ridge
there'll be a gathering Beneath the pilgrim moon*

Where the railroad thunders

Oh where we shall await the beat

of your feet hammering the earth

And as the earth resounds

where the great ones tremble

And your humankind becomes as one

And then we will arise

In our snow white shrouds

When we'll be as one

But until that day we will just await

In our snow white shrouds

Waiting underground

The Last Gasps of Indian Summer Page 730

In our snow-white shrouds

Waiting underground

Waiting underground

Waiting underground

Waiting underground

Waiting underground

Waiting underground

Waiting underground

Written by Patti Smith and Oliver Ray.

Pablo said; "We can hop back out easily."

Genevieve said; "Why not try this a while. It looks like a good hiding spot."

Pablo nodded and they walked. The light was filtered, but sufficiently floodlit as if the underground shelter had been fitted with watermarked skylights. They interspersed their concerns for sound

footing with a curiosity about what might be splitting the darkness over their heads. Neither saw anything but dirt, apparently illuminated from some source undetectable to them.

In looking up they caught each other's eye, and Pablo shrugged.

The Last Gasps of Indian Summer Page 731

Genevieve shrugged too, but added; "Glad it's there; whatever it is."

They turned a sharp bend and heard; "I do that all the time." In a dark spot, they saw a dog sitting at a series of wheels. As he turned the crank the wheels went around, producing paper money.

Near him was a gigantic stack of hundred dollar bills.

The wheel-dog called out; "Come on over here. I'll show you something much more interesting than any immaterial mystery."

Genevieve and Pablo walked over to the elderly, well-groomed caller.

Pablo said; "You're right. I've never seen such a big pile of that green stuff."

Genevieve said; "I may be being overly picky here; but I wouldn't use the word interesting. It seems more like an

..... like a peculiar aberration. Please pardon my lack of precise eloquence."

The wheel-dog indicated no interest in addressing Genevieve's attempt at fine tuning. With an air of boredom mixed with confidence, he looked directly into her eyes and said; "I'm Mark and I can give you all you can carry out."

The Last Gasps of Indian Summer Page 732

Genevieve was confused, but wanted to remain polite. She said;

"That's very tempting, but I'm not trying to get out of here.

Tell me, have you seen two Scotties?"

Mark, the wheel-dog said; "Wow. That doesn't happen often.

Scotties? Sure. Many. Many. Brown boxers. Black Rotts. White Pugs. You name it. All shapes and sizes." He slyly chuckled as if he had just heard a candidate for the dumbest of all possible questions, and at the same time wanted to stifle that possible interpretation, in a business-like recognition that some pooches require some sort of indirect justification for their actions. Mark continued; "Be assured that it is quite the socially acceptable rage. Always was and always will be. It has withstood the test of time, as it never goes out of style.

Do you have any idea of how much you can carry out of here? You could fill your pockets, hands and mouths." Mark gestured toward Pablo with his head and said; "Him too."

Pablo said; "I don't have pockets or hands."

Genevieve added; "And I don't want to risk choking. The two Scotties I was talking about go by the names of Billy and Jack; and they're something like cops."

Mark said; "I never catch any names; and hey, I'm protected here. Cops can't touch me."

The Last Gasps of Indian Summer Page 733

Pablo asked; "How long have you been down here?"

Mark said; "Since Alexander Hamilton was president. Great man.

Don't make them like that anymore."

Genevieve said; "That's for sure. Now they're the equivalent of a card game joker. After all this time, can't you just take the money and leave?"

Mark said; "Sure, I could. I think. But I want more. Guys like you keep coming through here and taking piles of it."

Genevieve said; "Then why do you give the 'piles' to them?"

Incredulous, Mark said; "It's my job," as if it should have been understood without asking.

Genevieve and Pablo looked at each other. Each interpreted the other's facial expression perfectly. They simultaneously said;

"Thank you," and walked on.

Mark shrugged and once again got the wheels moving. He confidently and flatly said; "You'll be back."

Genevieve and Pablo were getting in deeper. The ground under paws became increasingly moist, making slides common. They actually enjoyed it. Since there was little or no risk of falling with four paws of stability, they began to play. They'd

The Last Gasps of Indian Summer Page 734

get a running start and then slide; often coming to a stop after a complete 180 left them facing where they had come from.

A fork in the path demanded their attention. To their left it looked it would be more of the same. But, to their right was something quite different. It was gated and visibly contained other creatures. Pablo tried the gate and it opened easily. He shut it back tight when he saw five black, growling and salivating Dobermans, each with lots of big teeth, start toward Genevieve and him; sufficiently impeded only by the lack of traction their paws could find on a muddy surface.

Genevieve said; "I think left might be a better choice."

Pablo said; "You've convinced me. Would you look at that?"

Genevieve said; "Keep looking. It gets worse."

Three two foot long, black and white hawks circled the air in an unsettled, agitated way, confined and hungry. The edges of their beaks flashed intermittent, lurid replicas of what there was of light in their area of confinement, as those beaks were made of sharpened razors.

The two lions scared Pablo the most. Their faces showed no emotion whatsoever. They were merely ready to do business; the

The Last Gasps of Indian Summer Page 735

business of killing. Their roars came from elsewhere and their manes were tinted with the pink of fading blood.

Genevieve and Pablo were compelled to take another look into the area. She said; "It's weird how we find this horror fascinating?"

Pablo said; "Not to me. If it wasn't it wouldn't be all over movies and books."

Genevieve said; "This isn't a movie or a book. Not yet anyway."

They looked and saw about a hundred inch long black and red ants on the floor. Some were fighting, and some were already dead from it. Toward the back was a three headed, four legged creature devoid of color. It looked something like a dog born both albino and freakishly deformed. It must have also been devoid of blood, as its veins were rather obvious on the surface, yet they must have been ornamentally devised, as they were monochromatically uniform. The awkward being stood atop a black pedestal, which coincided with a wall, and contained gold letters saying "Cerberus." It was clear that

this beast was the one in charge, as it did nothing, but make an easily detectable charade of being fierce, while barking out contradictory

The Last Gasps of Indian Summer Page 736

commands which confounded those condemned to listen to them; much like any senior politician.

Head one said; "Take positions at the back door."

Head two said; "Go to the front door and take them as soon as they come in."

Head three said; "Lions to the front; Dobermans to the back; everyone else in the center."

The beasts were confused, no longer paid any attention to Genevieve and Pablo, stopped in their tracks and looked at Cerberus for clarification.

It was now or never. Pablo let go of the gate, and ushered Genevieve to the left fork. He looked around, wary of having to encounter an escaped nemesis.

"Whooooooooo," she declared in a surprised, but not disparaging voice.

"Sorry," he said. I thought it was best to get out of there before they regrouped and got their act together."

Genevieve said; "I'm sure that you were right. Now, we'll see what's on this side."

The Last Gasps of Indian Summer Page 737

They walked for a bit, in time completely forgetting about Cerberus, the lions, the vicious dogs, and the whole caged scenario. They resumed their play, sliding in the mud underfoot; this time bumping

into each other and laughing as they fell down in the mud. Their white coats became mostly brown, despite the shake-offs which always sprayed their uncomplaining companion.

Their coats remained largely as the mud had left them as much of his shake off landed on her; and much of her shake off landed on him.

After a slight bend in their leftward path, they saw something which wasn't as initially disturbing as the gated slaughterers and their incomprehensible and confusing, sham master.

He was in the lotus position in the middle of the leftward path.

He appeared to be an aged, Indian man. His long, white hair was tied back in a pigtail, which protruded only slightly from the back of his plain Jamaican tam. His beard was also white and had been cut no time in recent history, thereby reaching his emaciated stomach. His bones were to a certain extent covered with a dirty blue outfit of matching pants and cummerbund, seemingly denim. He had bare feet and was looking down at a large open book on the floor in front of him. Perhaps most significantly, he didn't look exactly like someone who was all that thrilled with the world or his place in it.

The Last Gasps of Indian Summer Page 738

Genevieve and Pablo could have hopped the human roadblock if they wanted to. But, they had come here for information about the two Scotties, and suspected that it was possible for him to have some.

Pablo nervously decided to venture a friendly opening and said;

"Good book?"

The holy man impassively responded; "I've read better. The unknown author of this one seems to think that everything boils

down to fate. He never uses the word, but there is a strong suggestion of predestination."

Pablo said; "Beckett?"

The holy man said; "Maybe Pynchon. You can see that it's a goddam big book despite someone having ripped off the cover and the first one hundred pages, and it still just goes on forever.

..... Christ, it's worse than all the Vedas and Upanishads put together."

Genevieve said; "You don't believe in predestination, I take it."

The holy man said; "I don't believe and I don't not believe.

However, if predestination is the case, one doesn't have to write a nine hundred page book about it, as it doesn't matter."

The Last Gasps of Indian Summer Page 739

Genevieve said; "Why?"

The holy man said; "If you have no effect on anything and no matter what you do, you get the same outcome; the logic suggests that you should do whatever you want all the time. What kind of nut wants to spend their time writing long stupid books?"

Almost quietly offended because of his love for books, Pablo said; "Right. I'd rather sit down here in the dark in my drawers. Who are you and what do you know?"

The holy man said; "My name is Sadhu Calabrese and I know all the stories of life on earth. You may have correctly guessed that my father was Italian."

Pablo said; "Do you know mine?"

Sadhu said; "No, your father never got down here."

Pablo said; "No, I mean my life story."

Sadhu said; "Up until now."

Pablo said; "Then you knew I'd get here!"

Sadhu said; "Only when you did. You made a mistake, but it was relatively small and didn't do any harm. I can give you all the knowledge of the world. Stay here."

The Last Gasps of Indian Summer Page 740

Pablo said; "What was my mistake?"

Sadhu said; "Monsters are figments of your imagination. They only exist on the mental plane and therefore can only hurt you on the mental plane."

Genevieve said; "Well, if we might stay here a short time; we were looking for two Scottish terriers who may go by the names of Billy and Jack. Where might they be?"

Sadhu seemed amused when he said; "Your specificity is indicative of a low rate of sensitivity. Sensitivity enables one to IDENTIFY the true positive rate of the beings and their placement while specificity is merely indicative of the true negative rate which is everywhere but the correct placement.

Tsk. Tsk. If you would merely reverse yourself you would know exactly where they are."

Genevieve bristled; "Well, I never. The perception of one is only considered necessitating of a discredited zero-sum-game tradeoff against the other by those lacking in experience and with the most

rudimentary of book 'knowledge.' I'll have you know that I am not the least bit insensitive."

Sadhu sighed and said; "I didn't say you were. This sensitivity and specificity is math. Your personal sensitivity is another issue. I think."

The Last Gasps of Indian Summer Page 741

Pablo said; "Umm, Genevieve; all the books aren't quite that bad. Take my word on that one. Sadhu, how long were you out in the world?"

Sadhu said; "I was born in this room and I will die in it."

Pablo said; "Have it your way. Have you seen any Scottish terriers?"

Sadhu said; "I'll have to refer to my notes. Where did I put my notes? Have you seen them? Have you taken them?"

It was Genevieve and Pablo's turn to sigh; which they did in unison. Genevieve looked at Pablo and said; "Ready to hop?"

Pablo said; "Yeah," and together they cleared the road obstruction which called itself Sadhu.

As they made their way, they faintly heard Sadhu in the distance. He called out; "Can either of you direct me out of here? Maybe somewhere near a Burger King." His sound increasingly faded with each step they took.

Genevieve said; "What's a Burger King?"

Pablo said; "I really don't know. Sounds like the deceptively tasty manifestation of a gastronomic assault wearing a crown."

The Last Gasps of Indian Summer Page 742

They again commenced their sliding mud play; oblivious to the blank darkness which seemed to be getting more extensive in scope.

They encountered a rabbit; a large rabbit who's ears reached the ceiling. She wore a dress, a lavender blazer, and sported two big buck teeth which protruded from her mouth and finally came to a kindhearted end somewhere near her chin. She seemed to be smiling, but said; "You've reached the end of the line."

Genevieve said; "There's no Billy and Jack here?" quickly adding; "They're two Scottish terriers."

The rabbit said; "No. You're the only ones who have made it this far. Well, besides me and Red; and he's been long gone.

..... I'm Hawa, the last big bunny. Some used to call me Mo."

Genevieve and Pablo introduced themselves, and then drew a bit of a blank. Eventually, Pablo said; "So, there's no way for us to get out ahead."

Hawa said; "No. You'll have to go back the way you came. If you're tired you can rest here for a while."

Genevieve first checked with Pablo, and then said; "No thank you. We'll leave."

The Last Gasps of Indian Summer Page 743

Hawa nodded and watched them walk away slowly.

In too short a time the couple re-engaged Sadhu, who was still sitting in the middle of the road, this time with his back to them. Pablo said; "You scoot right and I'll scoot left."

Genevieve said; "Fine."

Sadhu wasn't startled, as if it was expected. As they passed him, he said; "Boy, can she move."

Pablo wasn't sure if that was a question or not. He stopped and thought a bit, not wanting to appear ignorant and finally said;

"You say you know all the stories. Why ask me?"

Genevieve said; "Would you please just keep moving. That guy can go on all day."

Pablo said; "Okay, okay. It's just that " and at that point decided it was best to just shut up and keep moving.

They came to the fork again. Genevieve said; "Do you want to take another look at the monsters?"

Pablo said; "No, not really. Do you?"

Genevieve said; "No. Just checking."

They glided in tandem, much like ice skaters.

The Last Gasps of Indian Summer Page 744

Old Mark was too busy cranking the wheels to take any notice of them.

They found the hole in the roof and jumped out, the sun now directly on them.

The sun was directly in Genevieve's face as she awoke in her wicker bed. Genevieve groaned a bit as she saw the light of the new day. Her Maltese' furry, white snout released a low murmur, perhaps a combination of noncommittal happiness to see the new day, a sadness that her dream had ended, and an annoying, achy back paw, that didn't want to be stretched just yet. But, the little aggravation was not yet allowed to make any big decisions.

The Last Gasps of Indian Summer Page 745

106 - Taxi Driver – Manhasset, Long Island, New York Taxi Driver

In New York City, Travis Bickle takes a job as a night shift taxi driver to cope with his chronic insomnia and loneliness. He frequently goes to the porn theaters on 42nd Street and keeps a diary in which he consciously attempts to include aphorisms such as "you're only as healthy as you feel." He becomes disgusted with the liberally sanctioned crime and urban decay that he witnesses in the city and dreams about ridding "the scum off the streets."

Travis becomes infatuated with Betsy, a campaign volunteer for Senator and Presidential candidate Charles Palantine. Travis enters the campaign office where she works and asks her out for coffee, to which she agrees. Betsy confesses that she feels a special connection to Travis and agrees to go on another date with him. During their date, Travis takes Betsy to a porn theater, which repulses her and causes her to leave. He says that "many couples go here." He attempts to reconcile with her, but to no avail. Enraged, he storms into the campaign office where she works and berates her before he is ordered to leave.

Late For the Sky

Jackson Browne

The Last Gasps of Indian Summer Page 746

All the words had all been spoken

*And somehow the feeling still wasn't right And still we continued on
through the night Tracing our steps from the beginning*

Until they vanished into the air

Trying to understand how our lives had led us there

Looking hard into your eyes

There was nobody I'd ever known

*Such an empty surprise to feel so alone Now, for me some words
come easy*

*But I know that they don't mean that much Compared with the
things that are said when lovers touch*

You never knew what I loved in you

I don't know what you loved in me

*Maybe the picture of somebody you were hoping I might be Awake
again, I can't pretend*

*And I know I'm alone and close to the end Of the feeling we've
known*

How long have I been sleeping?

How long have I been drifting alone through the night?

How long have I been dreaming I could make it right?

The Last Gasps of Indian Summer Page 747

*If I closed my eyes and tried with all my might To be the the one
you need*

Awake again, I can't pretend

*And I know I'm alone and close to the end Of the feeling we've
known*

How long have I been sleeping?

How long have I been drifting alone through the night?

How long have I been running for that morning flight?

*Through the whispered promises and the changing light
Of the bed where we both lie*

Late for the sky

Written by Jackson Browne.

Experiencing an existential crisis and seeing various acts of open prostitution throughout the city, Travis confides in a fellow taxi driver nicknamed Wizard, who is considered the wisest in the group, about his violent thoughts. However, Wizard dismisses them and assures him that he will be fine. Wizard says; "A man takes a job, and then the job takes a man. The man becomes the job." Travis smirks and says; "That's the dumbest thing I've ever heard." Wizard retorts; "What do you want from me. I'm just a cabbie."

The Last Gasps of Indian Summer Page 748

In an attempt to find an outlet for his rage, Travis begins a program of intense physical training. A fellow taxi driver recommends him to a black market gun dealer, Easy Andy, from whom Travis buys four handguns. At home, Travis practices drawing his weapons, and modifies one to allow him to hide and quickly deploy it from his sleeve. He begins attending Palantine's rallies to scope out his security. One night, Travis shoots and kills a man attempting to rob a convenience store run by a friend of his.

On his trips around the city, Travis regularly encounters Iris, a 12 year old child prostitute. He solicits her and tries to persuade her to stop prostituting herself. Soon after, Travis cuts his hair into a mohawk and attends a public rally where he plans to assassinate

Palantine. However, he is chased away by Secret Service agents, who he has spoken with telling them that they are obvious, when they see him unzipping his jacket and putting his hand inside.

That evening, Travis drives to the brothel where Iris works to shoot her pimp, Sport. He enters the building and engages in a shootout with Sport and one of Iris's clients, a mafioso. Travis is shot several times, but manages to kill the two men. He then brawls with the bouncer, whom he manages to stab through the hand with his knife located in his shoe and finish off with a

The Last Gasps of Indian Summer Page 749

gunshot to the head. Travis attempts to commit suicide, but is out of bullets. Severely injured, he slumps on a couch next to a sobbing Iris. As police respond to the scene, a delirious Travis imitates shooting himself in the head using his finger.

Travis goes into a coma due to his injuries. He is heralded by the press as a heroic vigilante and is not prosecuted for the murders, also receiving a letter from Iris's parents, thanking him. After recovering, Travis grows his hair out and returns to work, where he encounters Betsy as a fare. They interact cordially, with Betsy saying she followed his story in the newspapers. Travis drops her at home, and declines to take her money, driving off with a smile. He suddenly becomes agitated after noticing something in his rearview mirror.

The Last Gasps of Indian Summer Page 750

107 - The Happening – Miami, Florida

The Happening

Four bored beach bums from Miami come across kids playing with toy guns. They chase one of them into a house, which, by chance, belongs to one Roc Delmonico, a former gangster who is now retired from organized crime and has become a respectable businessman.

Delmonico assumes it to be a kidnapping and volunteers to go quietly. The hippies like the idea, particularly their leader, Taurus, a gigolo who lives off rich ladies. He and his accomplices, Sureshot, Herby, and Sandy, drive off with Delmonico in the trunk of their car. They hide out and seizing their opportunity, demand a ransom of \$200,000.

Free Money

Patti Smith

Every night before I go to sleep

Find a ticket, win a lottery

Scoop the pearls up from the sea

*Cash them in and buy you all the things you need Every night before
I rest my head*

See those dollar bills go swirling 'round my bed

The Last Gasps of Indian Summer Page 751

*I know they're stolen, but I don't feel bad I take that money, buy
you things you never had Oh, baby, it would mean so much to me*

Oh, baby, to buy you all the things you need for free

I'll buy you a jet plane, baby

*Get you on a higher plane to a jet stream And take you through the
stratosphere*

*And check out the planets there and then take you down Deep
where it's hot, hot in Arabia, baby Then cool, cold fields of snow*

*And we'll roll, dream, roll, dream, roll, roll, dream, dream When we
dream it, when we dream it, when we dream it We'll dream it,
dream it for free, free money Free money, free money*

Free money, free money

Free money, free money

*Every night before I go to sleep (free money) Find a ticket, win a
lottery (free money) Every night before I rest my head (free money)
See those dollar bills go swirling 'round my bed Oh, baby, it would
mean so much to me*

Baby, I know our troubles will be gone

The Last Gasps of Indian Summer Page 752

*Oh, I know our troubles will be gone, goin' gone If we dream,
dream, dream for free*

*And when we dream it, when we dream it, when we dream it Let's
dream it, we'll dream it for free, free money Free money, free money*

Free money, free money

Free money, money

*Free money, free money, free money, free money Free money, free
money, free money, free money Free money, free money, free
money, free money Free money, free money, free money, free
money Free money, free money, free money, free money Free
money, free*

Written by Patricia Lee Smith and Leonard J Kaye.

No one, unfortunately, will pay the ransom; not Delmonico's unhappy wife, Monica, or his business partner, Fred, or even Sam, his old mob boss. The frustrated crooks decide that it is hopeless,

but Delmonico is so offended that he personally takes charge of his own kidnapping. He raises the demand to \$3

million, vowing to reveal secrets that will ruin Monica, Fred and Sam.

The Last Gasps of Indian Summer Page 753

The money is paid, whereupon the greedy Taurus suggests to Delmonico that they kill the others, leaving a two way split.

However, Delmonico knows not only that the boy cannot be trusted, but also that the bank has marked the bills from the ransom and that the police will trace them. Delmonico sets fire to the money and walks away. When asked what he will do now, Delmonico responds, without looking back, "Who knows?"

The Last Gasps of Indian Summer Page 754

108 - Goldfinger – Miami Beach, Florida

Goldfinger

After destroying a drug laboratory in Latin America, MI6 agent James Bond vacations in Miami Beach. His superior, M, via CIA agent Felix Leiter, directs Bond to observe bullion dealer Auric Goldfinger at the hotel there. Bond discovers Goldfinger cheating at a high stakes gin rummy game, aided remotely by his employee, Jill Masterson. Bond interrupts Jill and blackmails Goldfinger into losing. After a night with Jill, Bond is knocked out by Goldfinger's Korean manservant Oddjob. Bond awakens to find Jill covered in gold paint, dead from "skin suffocation."

Goldfinger

Shirley Bassey

Goldfinger

He's the man, the man with the Midas touch A spider's touch

Such a cold finger

Beckons you to enter his web of sin

But don't go in

Golden words he will pour in your ear

The Last Gasps of Indian Summer Page 755

*But his lies can't disguise what you fear For a golden girl knows
when he's kissed her It's the kiss of death from*

Mister Goldfinger

Pretty girl beware of this heart of gold This heart is cold

Golden words he will pour in your ear

*But his lies can't disguise what you fear For a golden girl knows
when he's kissed her It's the kiss of death from*

Mister Goldfinger

Pretty girl beware of this heart of gold This heart is cold

He loves only gold

Only gold

He loves gold

He loves only gold

Only gold

He loves gold!

Written by John Barry, Anthony Newley, and Leslie Bricusse..

The Last Gasps of Indian Summer Page 756

In London, M tasks Bond with determining how Goldfinger smuggles gold internationally. Q supplies Bond with a modified Aston Martin DB5 and two tracking devices. Bond plays a round of golf with Goldfinger at his country club in Kent, wagering a bar of recovered Nazi gold supplied to him by the Bank of England.

Goldfinger attempts to cheat, but Bond tricks him into losing the match. Goldfinger warns Bond against interfering in his affairs, and Oddjob demonstrates his formidable strength.

Bond trails Goldfinger to Switzerland, where he meets Jill's sister, Tilly, who fails to assassinate Goldfinger. Bond sneaks into Goldfinger's refinery and overhears him telling a Chinese nuclear physicist, Ling, that he incorporates gold into the bodywork of his Rolls Royce Phantom III to smuggle out of England. Bond overhears Goldfinger mention "Operation Grand Slam," and encounters Tilly, who again tries to kill Goldfinger.

An alarm is tripped and Oddjob kills Tilly with his steel rimmed hat. Bond is captured and strapped to a table with an overhead industrial laser, the beam slicing toward him. Bond lies to Goldfinger that MI6 knows about Operation Grand Slam, and Goldfinger spares his life so MI6 can think Bond is safe.

Pilot Pussy Galore flies the captive Bond to Goldfinger's stud farm near Lexington, Kentucky in a private jet. Once there, Bond escapes his cell and witnesses Goldfinger's meeting with

The Last Gasps of Indian Summer Page 757

American mafiosi, who are supplying materials for Operation Grand Slam. Goldfinger plans to breach the US Bullion Depository at Fort

Knox by releasing delta-9 nerve gas into the atmosphere, which Goldfinger claims induces unconsciousness for 24 hours, but in reality will kill all who are exposed.

The mobsters ridicule Goldfinger's scheme, particularly a Mr.

Solo who demands to be paid immediately and leaves before the others are gassed to death by Goldfinger. Bond is captured by Pussy Galore, but attempts to alert the CIA by planting his homing device in Solo's pocket as he leaves. Solo is killed by Oddjob and his body destroyed in a car crusher along with the homing device. Bond confronts Goldfinger over the logistical implausibility of moving the gold. As Goldfinger denies an intent to steal it, Bond deduces from the presence of Mr. Ling that Goldfinger has been offered a dirty bomb by the Chinese government, to detonate inside the vault to irradiate the gold for decades. Goldfinger's own gold will increase in value and the Chinese gain an advantage from the economic chaos.

Goldfinger warns that any attempt to interfere will result in the bomb being detonated at another vital US location.

Operation Grand Slam launches with Pussy Galore's Flying Circus spraying gas over Fort Knox, seemingly killing the military guards and government personnel. Goldfinger's private army

The Last Gasps of Indian Summer Page 758

breaks into Fort Knox and accesses the vault as Goldfinger arrives in a helicopter with the bomb. In the vault, Goldfinger's henchman, Kisch, handcuffs Bond to the bomb.

Unbeknownst to Goldfinger, Bond convinced Pussy to alert the US authorities and replace the gas with a harmless substance.

Goldfinger locks the vault with Bond, Oddjob, and Kisch inside.

When the US army attacks, Goldfinger kills Ling in a ruse and escapes. Kisch attempts to disarm the bomb, but Oddjob tosses him off a gangway. Bond frees himself with Kisch's key, but Oddjob batters him. Bond electrocutes Oddjob to death, then forces the lock off the bomb, but is unsure how to disarm it.

After killing Goldfinger's men, US troops open the vault, and a specialist turns off the device with "007" seconds remaining.

En route with Pussy, Bond is flown to the White House for lunch with the President, but Goldfinger hijacks the plane. In a struggle for Goldfinger's revolver, the gun discharges and creates an explosive decompression that blows Goldfinger through the ruptured window to his death. Bond and Pussy parachute safely from the aircraft before it crashes. Leiter's search helicopter passes over the pair, who have landed in a wood. Bond declares; "This is no time to be rescued," and draws the parachute over himself and Galore.

The Last Gasps of Indian Summer Page 759

109 - Slaughterhouse Five – Dearborn, Michigan Slaughterhouse Five

In Ilium, New York, the middle aged Billy Pilgrim writes a letter to the editor claiming to have become "unstuck in time."

He finds himself as a young man behind enemy lines in Belgium during World War II, where he and a number of other American troops are captured by the Germans. A fellow prisoner of war, Paul Lazzaro, develops a grudge against Billy and vows to kill him. At a camp, Lazzaro attacks Billy but is intercepted by an older POW, Edgar Derby. Billy and Derby develop a friendship.

The Americans are set to be transferred to Dresden for the duration of the war and are asked to elect a leader. When Lazzaro nominates himself, Billy nominates Derby for the role, and Derby is acclaimed after Lazzaro steps down. In Dresden, the POWs are placed in a

slaughterhouse, Slaughterhouse Five. During dinner, sirens sound off and the POWs head to shelter. The firebombing of Dresden commences, during which Billy believes 100,000 perish. The POWs emerge and the Germans have them sort through the ruins for survivors, warning looting will be punished. When Derby discovers a dancing figurine, he pockets it, and is executed by a Nazi firing squad.

The Last Gasps of Indian Summer Page 760

After the war, Billy marries the wealthy Valencia, whose father owns an optometry school, and Billy goes into the field. They have two children, Robert and Barbara.

Wedding Bell Blues

Laura Nyro

Bill, I love you so,

I always will

I look at you and I see

the passion, eyes of May

Eyes of May

Oh, but am I ever

gonna see my wedding day?

Wedding day

Oh, I was on your side Bill

When you were losing

*When you were losing
I'd never scheme or lie Bill,
there's been no fooling
But kisses and love won't carry me
till you marry me Bill
Till you marry me Bill*

The Last Gasps of Indian Summer Page 761

*I love you so,
I always will
And in your voice
I hear a choir of carousels
Oh, but am I ever
gonna hear my wedding bells?
Wedding bells
I was the one came running
When you were lonely
When you were lonely
I haven't lived one day
not loving you only
But kisses and love won't carry me,*

till you marry me Bill

Till you marry me Bill

I've got the wedding bell blues

Got the wedding bell blues

Come on marry me Bill

Till you marry me Bill

I've got the wedding bell blues

Got the wedding bell blues

Come on marry me Bill

Till you marry me Bill

The Last Gasps of Indian Summer Page 762

I've got the wedding bell blues

Got the wedding bell blues

Written by Laura Nyro.

Robert becomes a troubled adolescent, at one point caught by the police vandalizing a Catholic cemetery. Billy bribes the police into letting Robert go. Billy and his father-in-law Lionel Merble board a private jet for an optometry convention. When Billy looks out the window and sees men in ski masks, he has a premonition the plane will crash en route, which it does. Lionel is killed but Billy is found alive and taken to hospital. On her way to the hospital, a distressed Valencia has multiple accidents and her car's exhaust is destroyed, causing her to die of carbon monoxide poisoning.

Billy is released from the hospital and opts to live alone, over the objections of Barbara. Robert has reformed and enlisted for the Vietnam War. While alone, Billy is abducted to the alien planet of Tralfamadore, along with film actress Montana Wildhack. The Tralfamadorians live in the "fourth dimension" and teach Billy the universe is made up of random moments strung together. When one dies, they go back to another point in their life, and it is up to them to focus on good moments and ignore

The Last Gasps of Indian Summer Page 763

the bad. The Tralfamadorians hope Billy and Montana will mate.

Billy and Montana fall in love and have a child, whom Montana names Billy Jr. On Earth, Billy argues with Barbara about the existence of Tralfamadore. Billy, being able to travel into the future as well as the past, shares a vision of his death, in which he is fatally shot by an elderly Lazzaro while giving a speech about Tralfamadore.

The Last Gasps of Indian Summer Page 764

110 - The Sting – Tulsa, Oklahoma

The Sting

In 1936 Great Depression America, Johnny Hooker, a grifter in Joliet, Illinois, with partners Luther Coleman and Joe Erie, cons \$11,000 in cash from an unsuspecting victim. Buoyed by the windfall, Luther decides to retire and tells Hooker to seek out his old friend, Henry Gondorff, in Chicago to learn "the big con." However, corrupt Joliet police lieutenant William Snyder confronts Hooker, revealing that their mark was a courier for vicious Irish-American crime boss Doyle Lonnegan. Lonnegan's men murder both the courier and Luther, and Hooker flees to Chicago Erie's involvement remains unknown to Lonnegan.

Hooker finds Gondorff, now hiding from the FBI running a carousel, actually a front for a brothel, and asks for his help in taking down Lonnegan. Gondorff, aware of Lonnegan's reputation, is reluctant, but relents and recruits a team of experienced con men. They decide to resurrect an elaborate, obsolete scam known as "the wire," using a large crew to create a phony off-track betting parlor. Both Snyder and Lonnegan's men track Hooker to Chicago. Gondorff warns Hooker that if either of them find him, the con will have to fold.

The Last Gasps of Indian Summer Page 765

Aboard the opulent 20th Century Limited, Gondorff, posing as boorish Chicago bookie "Shaw," buys into Lonnegan's private, high stakes poker game and infuriates Lonnegan with obnoxious behavior, then cheats him out of \$15,000. Hooker, posing as Shaw's disgruntled employee "Kelly," is sent to collect the winnings and instead convinces Lonnegan that he wants Lonnegan's help to take over "Shaw"'s operation. Lonnegan, sufficiently roused against "Shaw," takes the bait. Hooker returns home to find Lonnegan's men waiting for him, but avoids their pursuit.

Gondorff is spooked by their proximity, but Hooker convinces him to keep the con alive.

Snyder's pursuit of Hooker attracts the attention of undercover FBI agents led by Agent Polk, who orders Snyder to bring Hooker in to entrap Gondorff. At the same time, Lonnegan has grown frustrated with his men's inability to find and kill Hooker for the Joliet con, and orders Salino, his best assassin, be given the job. A mysterious figure with black leather gloves begins following and observing Hooker.

"Kelly" gives Lonnegan a tip on an 8 to 1 long shot that pays off. When Lonnegan presses him for details, he reveals that he has a partner, "Les Harmon," actually con man Kid Twist, in the Chicago Western Union office, who will help them topple "Shaw"

by winning bets he books on horse races through past posting.

The Last Gasps of Indian Summer Page 766

Lonnegan is convinced after being provided the trifecta of another race, and agrees to finance a \$500,000 bet to break

"Shaw" and get revenge. Shortly thereafter, Snyder captures Hooker and brings him before Polk, who forces Hooker to betray Gondorff by threatening to jail Luther Coleman's widow.

Feeling despondent the night before the sting, Hooker sleeps with a diner waitress named Loretta. The next morning, as she walks toward him in an alley, the black gloved man appears and shoots her dead. The man reveals that he was hired by Gondorff to protect Hooker and reveals that the waitress was in fact Salino.

Lonnegan bets \$500,000 at "Shaw"'s parlor on Lucky Dan to win, at 4 to 1 odds. As the race begins, "Harmon" arrives and expresses shock at Lonnegan's bet. When he said "place it" he meant that Lucky Dan would "place," i.e., finish second. In a panic, Lonnegan rushes to the teller window and demands his money back, at which point Polk, Snyder, and a half dozen FBI agents storm the parlor. Polk tells Hooker he is free to go.

Shocked at the betrayal, Gondorff shoots Hooker in the back.

Polk shoots Gondorff and orders Snyder to get the ostensibly respectable Lonnegan away from the crime scene. With Lonnegan and Snyder safely away, Hooker and Gondorff rise amid cheers and laughter. "Polk" is actually Hickey, running a con within the

The Last Gasps of Indian Summer Page 767

con to divert Snyder and ensure that Lonnegan abandons the money and never knows he was taken. As the con men strip the room of its

contents, Hooker refuses his share of the money and walks away with Gondorff.

The Gambler

Kenny Rogers

On a warm summer's evening

On a train bound for nowhere

I met up with a gambler

We were both too tired to sleep

So we took turns a-staring

Out the window at the darkness

'Til boredom overtook us

And he began to speak

He said, "Son, I've made a life

Out of readin' people's faces

Knowing what the cards were

By the way they held their eyes

So if you don't mind my saying

I can see you're out of aces

For a taste of your whiskey

I'll give you some advice"

The Last Gasps of Indian Summer Page 768

So I handed him my bottle

And he drank down my last swallow

Then he bummed a cigarette

And asked me for a light

And the night got deathly quiet

And his face lost all expression

Said, "If you're gonna play the game, boy You gotta learn to play it right"

You got to know when to hold 'em

Know when to fold 'em

Know when to walk away

And know when to run

You never count your money

*When you're sittin' at the table
There'll be time enough for countin'
When the dealing's done
Every gambler knows
That the secret to surviving
Is knowing what to throw away
Knowing what to keep
'Cause every hand's a winner
And every hand's a loser
And the best that you can hope for*

The Last Gasps of Indian Summer Page 769

*Is to die in your sleep
And when he finished speaking
He turned back toward the window
Crushed out his cigarette
And faded off to sleep
And somewhere in the darkness
The gambler, he broke even
And in his final words*

*I found an ace that I could keep
You got to know when to hold 'em
Know when to fold 'em
Know when to walk away
And know when to run
You never count your money
When you're sittin' at the table
There'll be time enough for countin'
When the dealing's done
You got to know when to hold 'em
(when to hold 'em)
Know when to fold 'em
(when to fold 'em)
Know when to walk away*

The Last Gasps of Indian Summer Page 770

*And know when to run
You never count your money
When you're sittin' at the table
There'll be time enough for countin'
When the dealing's done*

You got to know when to hold 'em

Know when to fold 'em

Know when to walk away

And know when to run

You never count your money

When you're sittin' at the table

There'll be time enough for countin'

When the dealing's done

Written by Don Schlitz.

The Last Gasps of Indian Summer Page 771

111 - Not Fade Away – Mendham, New Jersey Not Fade Away

In 1960s suburban New Jersey, a group of friends form a rock band and try to make it big.

In his late teens, Doug Damiano lives with his father, Pat, who suffers from psoriasis and is physically rough with Doug; his mother, Antoinette, who frequently grows hysterical and threatens suicide; and his sister, Evelyn. Doug sees his friend Gene Gaunt singing and playing lead guitar for a band in high school, and resolves to join the band to earn the affections of Grace Dietz. He gets his chance when the band's drummer, Schindewolf, is drafted to go to Vietnam.

Not Fade Away

The Rolling Stones

*I'm gonna tell you how it's gonna be
You're gonna give your love to me
I'm gonna love you night and day
Well, love is love and not fade away
Oh, well, love is love and not fade away
My love bigger than a Cadillac*

The Last Gasps of Indian Summer Page 772

*I'll drive you forward if you drive me back Your love for me has got
to be real
For you to know just how I feel
Love is real and not fade away
Well, love is real and not fade away
Yeah
I'm gonna tell you how it's gonna be
You're gonna give your love to me
Love to last more than one day
Well, love is love and not fade away
Well, love is love and not fade away
Well, love is love and not fade away
Love, love is love and not fade away*

Written by Norman Petty and Charles Holly.

In the wake of the "British Invasion", Gene is trying to remodel his band after the Beatles and the Rolling Stones, and he believes Doug is suited to this style. After an awkward bass player loses his position, the core of the band is Doug, Gene, and their friend Wells. Wells plays rhythm guitar, and Doug plays drums and sings backup vocals.

The Last Gasps of Indian Summer Page 773

At a party Gene accidentally swallows a joint while trying to smoke it and is unable to sing. Doug takes over on lead vocals, and the band members later agree that he is superior to Gene.

Gene feels threatened by Doug and tries to keep the spotlight on himself. Doug tells his father that he intends to join the army and get an ROTC scholarship, but abandons these plans after the Vietnam War begins. He drops out of college to pursue his musical career full time, causing a rift between himself and Pat.

Eventually Doug gets involved with Grace, but their relationship suffers when Wells reveals that Grace used to fellate him and others regularly. Doug and Grace have an argument in which she wrongly accuses him of sleeping with her sister, Joy. During a concert, Gene juggles firecrackers in protest of the war, but fumbles and burns his scalp, humiliating himself and the band.

Doug goes to Gene's house to formally kick him out of the band, and Gene beats him up until his father intervenes.

After Joy's parents commit her to a mental hospital, Doug and the grief stricken Grace get back together. As Pat learns that his psoriasis is actually mycosis fungoides cancer, he begins to mellow, taking Doug out to dinner and revealing family secrets.

The Last Gasps of Indian Summer Page 774

By 1967, Doug and Wells get the opportunity to audition for Jerry Ragovoy. They recruit Gene back into the band for the audition, although Gene tells them he wants a "featured" credit on their performance of an original song, "The St. Valentine's Day Massacre." Ragovoy sees potential in the band, but outlines a rigorous performance schedule before he's ready to sign them to a contract. He says that great music is "ten percent inspiration and ninety percent perspiration," a sentiment Pat earlier expressed to Doug. The band is unenthusiastic about following Jerry's instructions.

After Wells is injured in a motorcycle accident, the potential record deal is postponed for another year. Losing interest in the rock and roll lifestyle, Doug decides to go to film school in California. At a party in Hollywood, he sees Charlie Watts leaving the house and hears a rumor that Mick Jagger is in the bathroom with several women, although nobody actually sees Jagger.

Doug tries to hitchhike home and is invited into a car by a strange looking woman who says he looks lonesome. He refuses the ride. Looking around downtown Los Angeles, he sees illuminated clouds that had inspired him before. Smiling, he walks down the street.

The Last Gasps of Indian Summer Page 775

Evelyn walks down the same street, and muses aloud that she is writing an essay about America's two biggest innovations; nuclear weapons and rock 'n roll. She asks which one will win in the end, then dances to the Rolling Stones cover of "Roadrunner"

in the street.

The Last Gasps of Indian Summer Page 776

112 - Where the Buffalo Roam – Durango, Colorado Where the Buffalo Roam

The film opens in the Rocky Mountains on the Colorado ranch of Dr. Hunter S. Thompson, a journalist furiously trying to finish a story about his former attorney and friend, Carl Lazlo, Esq.

Thompson then flashes back to a series of exploits involving the author and his attorney.

In 1968, Lazlo is fighting to stop a group of San Francisco youngsters from receiving harsh prison sentences for possession of marijuana. He convinces Thompson to write an article about it for Blast Magazine. Thompson's editor, Marty Lewis, reminds Thompson that he has 19 hours to deadline. The judge hands out stiff sentences to everyone. The last client is a young man who was caught with a pound of marijuana and receives a five year sentence. Lazlo reacts by attacking the prosecuting attorney and is then jailed for contempt of court.

The magazine story about the trial is a sensation, but Thompson does not hear from Lazlo until four years later, when Thompson is on assignment covering Super Bowl VI in Los Angeles. Lazlo appears at Thompson's hotel and convinces him to abandon the Super Bowl story and join his band of freedom fighters, which involves smuggling weapons to an unnamed Latin American country.

The Last Gasps of Indian Summer Page 777

Thompson goes along with Lazlo and the revolutionaries to a remote airstrip where a small airplane is to be loaded with weapons, but when a police helicopter finds them, Lazlo and his henchmen escape on the plane while Thompson refuses to follow.

Season of the Witch

Donovan

When I look out my window

Many sights to see

And when I look in my window

So many different people to be

That is strange

So strange

You've got to pick up every stitch

You've got to pick up every stitch

You've got to pick up every stitch

*Mmm-hmm, must be the season of the witch Must be the season of
the witch, yeah*

Must be the season of the witch

When I look over my shoulder

What do you think I see?

Some other cat lookin' over

His shoulder at me

The Last Gasps of Indian Summer Page 778

And he's strange

Sure is strange

You've got to pick up every stitch

*You've got to pick up every stitch, yeah Beatnicks are out to make it
rich*

Oh no, must be the season of the witch

Must be the season of the witch, yeah

Must be the season of the witch

You've got to pick up every stitch

The rabbits runnin' in the ditch

Beatnicks out to make it rich

Oh no, must be the season of the witch

Must be the season of the witch

Must be the season of the witch

Where'd I go

When I look out my window

What do you think I see

And when I look in my window

So many different people to be

It's strange

Sure is strange

You've got to pick up every stitch

You've got to pick up every stitch

The rabbits runnin' in the ditch

The Last Gasps of Indian Summer Page 779

Oh no, must be the season of the witch

Must be the season of the witch, yeah

Must be the season of the witch

Where'd I go

Where'd I go

Written by Donovan Leitch.

Thompson's fame and fortune continue. He is a hit on the college lecture circuit and covers the 1972 presidential election campaign. After being thrown off the journalist plane by the candidate's press secretary, Thompson takes the crew plane and gives straight laced journalist Harris from the Post a strong hallucinogenic drug and steals his clothes and press credentials. At the next campaign stop, in the airport bathroom, Thompson is able to use his disguise to engage the candidate in a conversation about the "Screwheads" and the "Doomed."

Thompson, still posing as Harris, returns to the journalist plane. Lazlo then appears, striding across the airport tarmac in a white suit. He boards the plane and tries to convince his old friend to join his socialist paradise somewhere in the desert.

After causing a disturbance, Thompson and Lazlo are thrown off the plane, and Lazlo's papers that describe the community are

The Last Gasps of Indian Summer Page 780

blown across the airport runway. Lazlo, presumably, is not heard from again.

The action then returns to Thompson's cabin, just as the writer puts the finishing touches on his story, explaining that he didn't go along

with Lazlo or Nixon because "it still hasn't gotten weird enough for me."

The Last Gasps of Indian Summer Page 781

113 - Fantastic Planet - Les Baux de Provence, France Fantastic Planet

In the distant future, the gargantuan blue humanoid Traags; in French and Czech spelling – Draags, have brought human beings, who are called Oms as a play on the French word for "man" –

homme, from Earth to the planet Ygam, where they maintain a technologically and spiritually advanced society. The Traags consider Oms animals, and while they keep some as pets, others live in the wilderness and are periodically slaughtered by the Traags to control their population. Traags have much longer lifespans than Oms, but reproduce much less.

Born Under a Bad Sign

Cream

Born under a bad sign

I've been down since I began to crawl

If it wasn't for bad luck

I wouldn't have no luck at all

Bad luck and trouble's my only friend

I've been down ever since I was ten

Born under a bad sign

The Last Gasps of Indian Summer Page 782

I've been down since I began to crawl

If it wasn't for bad luck

I wouldn't have no luck at all

*You know, wine and women, it's all I crave A big bad woman's
gonna carry me to my grave*

Born under a bad sign

I've been down since I began to crawl

If it wasn't for bad luck

I wouldn't have no luck at all

*Bad luck and trouble's been my only friend I've been down ever
since I was ten*

Born under a bad sign

I've been down since I began to crawl

If it wasn't for bad luck

I wouldn't have no luck

If it wasn't for real bad luck

I wouldn't have no luck at all

Born under a bad sign

Born under a bad sign

The Last Gasps of Indian Summer Page 783

Written by William Bell, Booker T, and Jr. Jones.

When an Om mother is tortured to death by three Traag children, her orphaned infant is found by Master Sinh, a key Traag leader, and his daughter Tiwa, who keeps the boy as a pet and names him Terr. Tiwa loves Terr and is careful not to hurt him, but, in accordance with her parents' instructions, gives him a collar with which she can pull him in any direction. She brings Terr to sessions in which she receives her education using a headset that transmits knowledge into her mind. A defect in Terr's collar allows him to receive the knowledge too. Around the time that Tiwa grows into her teens and first performs Traag meditation, which allows the species to travel with their minds, she loses some interest in Terr, who has become a young man and has acquired much Traag knowledge. He escapes into the wilderness, stealing Tiwa's headset.

There he runs into a wild female Om, who cuts off his collar and introduces him to her tribe, which lives in an abandoned Traag park full of strange creatures and landscapes. Terr shows them how to use the headset to acquire Traag knowledge and literacy, winning the right to do so in a duel. The literacy they gain allows them to read a Traag announcement that the park will be purged of Oms. When the purge comes, some are slaughtered by

The Last Gasps of Indian Summer Page 784

Traag technology while others escape, joining forces with another tribe. They are attacked by two Traag passers-by and manage to kill one of them before escaping to an abandoned Traag rocket depot, much to the outrage of Traag leaders.

They live there for years, joined by many other Oms. Due to the knowledge acquired from Terr's headset, they manage to replicate Traag technology, including two rockets. They hope to leave Ygam for its moon, the Fantastic Planet, and live there safe from Traags. When a large scale Traag purge hits the depot and many Oms are slaughtered, a group led by Terr uses the rockets to flee to the Fantastic Planet, where they discover large statues that Traags travel

to during meditation and use to meet beings from other galaxies in a strange mating ritual that maintains their species. The Oms destroy some of the statues, threatening the Traags' existence. The genocide of Oms is halted on Ygam, and, facing a crisis, the Traags negotiate for peace. The Oms agree to leave the Fantastic Planet to the Traags for their meditations, and in return, an artificial satellite is put into orbit around Ygam and given to the Oms as a new home. This leads to an era of peaceful coexistence between the two species, who now benefit from each other's way of thinking.

The Last Gasps of Indian Summer Page 785

114 - A Fistful of Dollars – Lawrence, Kansas A Fistful of Dollars

An unnamed stranger arrives at the little town of San Miguel, on the Mexico–United States border. Silvanito, the town's innkeeper, tells the Stranger about a feud between two smuggler families vying to gain control of the town: the Rojo brothers; Don Miguel, Esteban, and Ramón, and the family comprising the town sheriff John Baxter, his matriarchal wife Consuelo, and their son Antonio. The Stranger, in order to make money, decides to play these families against each other. He demonstrates his speed and accuracy with his gun, to both sides, by shooting four men with ease, including the three who insulted him as he entered the town.

Outlaw Man

Eagles

I am an outlaw,

I was born an outlaw's son

The highway is my legacy

On the highway, I will run

In one hand I've a Bible

In the other, I've got a gun

The Last Gasps of Indian Summer Page 786

Well, don' you know me

I'm the man who won

Woman don't try to love me

Don't try to understand

A life upon the road is the life of an outlaw man

*First left my woman, it was down in Santa Fe Headed for Oklahoma,
I was ridin' night and day All of my friends are strangers,*

They quickly come and go

And all my love's in danger,

'Cause I steal hearts and souls

Woman, don't try to love me

Don't try to understand

A life upon the road is the life of an outlaw man Oo...

Woman, don't try to love me

Don't try to understand

A life upon the road is the life of an outlaw man

Some men call me Abel,

Some men call me Cain,

Some men call me sinner, Lord

The Last Gasps of Indian Summer Page 787

Some men call me saint

Some say there's a Jesus

Some men say there ain't

When you got no life to lose

Then there's nothin' left to gain

Outlaw man

Outlaw man

Written by David Blue .

The Stranger seizes an opportunity when he sees the Rojos massacre a detachment of Mexican soldiers who were escorting a chest of gold, which they had planned to exchange for a shipment of new rifles. He takes two of the dead bodies to a nearby cemetery and sells information to each of the two groups, saying that two Mexican soldiers survived the attack. Each faction races to the cemetery, the Baxters to get the supposed survivors to testify against the Rojos and the Rojos to silence them. They engage in a gunfight, with Ramón appearing to kill the supposed survivors and Esteban capturing Antonio Baxter.

While the Rojos and the Baxters are fighting, the Stranger searches the Rojo hacienda for the gold. While he is searching he accidentally knocks out a woman, Marisol. He takes her to the Baxters, who, in turn, arrange to return her to the Rojos in

The Last Gasps of Indian Summer Page 788

exchange for Antonio. During the exchange, Marisol's son, Jesús, runs towards her, followed by her husband, Julio. While the family embraces, Ramón orders one of his men, Rubio, to kill her husband as he has already told him to leave town. Silvanito attempts to protect the family with a shotgun with the Stranger backing him up. Neither Ramón nor any of his men attempt to challenge the Stranger, knowing that he is too fast on the draw.

The Stranger then tells Marisol to go with Ramón, and for her husband to take their son home. He learns from Silvanito that Ramón framed Julio as a cheat during a card game and took Marisol prisoner, forcing her to live with him.

That night, while the Rojos are celebrating, the Stranger rides out and frees Marisol, shooting the guards and wrecking the house in which she is being held to create the appearance of an attack by the Baxters. He gives money to Marisol, urging her and her family to leave the town. When the Rojos discover the Stranger has freed Marisol, they capture and torture him; nevertheless, he escapes them. Believing he is being protected by the Baxters, the Rojos set fire to the Baxter home, massacring them as they flee the burning building. After pretending he will spare their lives, Ramón kills the pleading John and Antonio Baxter. Consuelo, appearing and finding her family dead, curses the Rojos for killing unarmed men. She is

The Last Gasps of Indian Summer Page 789

then shot dead by Esteban. With help from the local coffin maker named Piripero, the Stranger escapes town by hiding in a coffin.

The Stranger convalesces inside a nearby mine, but when Piripero tells him that Silvanito has been captured and is being tortured by the Rojos for information on the Stranger's whereabouts, he returns to town to confront them. With a steel chest plate hidden beneath his poncho, he taunts Ramón to "aim for the heart" as Ramón's

shots deflect off until Ramón exhausts his Winchester rifle's ammunition. The Stranger shoots the weapon from Ramón's hand and kills Don Miguel, Rubio, and the other Rojo men standing nearby. He then uses the last bullet in his gun to free Silvanito, who is hanging from a rope by his hands.

After challenging Ramón to reload his rifle faster than he can reload his own revolver, the Stranger shoots and kills Ramón.

Esteban Rojo aims for the Stranger's back from a nearby building but is shot dead by Silvanito. The Stranger bids Silvanito and Piripero farewell and rides away from town.

The Last Gasps of Indian Summer Page 790

115 - Performance – Leeds, England, UK

Performance

Chas is a member of an East London gang, led by gangster Harry Flowers; his specialty is intimidation through violence, as he collects pay offs for Flowers. Chas is very good at his job, and has a reputation for liking it. His sexual liaisons are casual and rough. When Flowers decides to take over a betting shop owned by Joey Maddocks, he forbids Chas to get involved because he feels Chas' complicated personal history with Maddocks may lead to trouble. Chas is angry about this and later humiliates Maddocks, who retaliates by wrecking Chas' apartment and attacking Chas, who in turn shoots him, packs a suitcase and runs from the scene.

When Flowers makes it clear that he has no intention of offering protection to Chas, but instead wants him eliminated, Chas decides to head for the countryside to hide out, but after overhearing a musician talk about going on tour and leaving his rented room in Notting Hill Gate, Chas goes there and pretends the musician was a friend who recommended him. He tells Pherber, a woman living there, that he is a fellow performer, juggler Johnny Dean. She lives

there with Turner, a reclusive, eccentric former rock star who has "lost his demon," and Lucy, with whom

The Last Gasps of Indian Summer Page 791

he enjoys a non-possessive and bi-sexual ménage à trois.

Floating in and out of the house is a child, Lorraine.

The Boho Dance

Joni Mitchell

Down in the cellar in the Boho zone

I went looking for some sweet inspiration, oh well Just another hard-time band

With Negro affectations

I was a hopeful in rooms like this

When I was working cheap

It's an old romance-the Boho dance

It hasn't gone to sleep

But even on the scuffle

The cleaner's press was in my jeans

And any eye for detail

Caught a little lace along the seams

And you were in the parking lot

Subterranean by your own design

The virtue of your style inscribed

On your contempt for mine

The Last Gasps of Indian Summer Page 792

*Jesus was a beggar, he was rich in grace And Solomon kept his head
in all his glory It's just that some steps outside the Boho dance Have
a fascination for me*

A camera pans the cocktail hour

Behind a blind of potted palms

And finds a lady in a Paris dress

With runners in her nylons

You read those books where luxury

Comes as a guest to take a slave

Books where artists in noble poverty

Go like virgins to the grave

Don't you get sensitive on me

'Cause I know you're just too proud

*You couldn't step outside the Boho dance now Even if good fortune
allowed*

*Like a priest with a pornographic watch Looking and longing on the
sly*

Sure it's stricken from your uniform

But you can't get it out of your eyes

The Last Gasps of Indian Summer Page 793

Nothing is capsulized in me

On either side of town

The streets were never really mine

Not mine these glamour gowns

Written by Joni Mitchell .

At first, Chas is contemptuous of Turner, who himself attempts to return the rent paid in advance, but they start influencing each other. Pherber and Turner understand his conflict, and want to understand what makes him function so well within his world.

To speed up the process, Pherber tricks him by feeding him a psychedelic mushroom, and Chas accuses her and Turner of poisoning him. He soon accepts it, and in his hallucinogenic state, he experiments with clothing and identity, including the wearing of feminine clothes. Chas opens up, and he begins a caring relationship with Lucy.

Before all this, he phones Tony, a trusted friend who refers to Chas as "Uncle," to help him get out of the country. Flowers and his henchmen use Tony to track Chas to Turner's flat. They allow him to go and collect his things upstairs. Chas tells Turner and Pherber he is leaving, then shoots and kills Turner before being escorted into Flowers' car. As the car is driving away, Chas

The Last Gasps of Indian Summer Page 794

still wears his feminine clothes and wig, but his face is identical to Turner's.

The Last Gasps of Indian Summer Page 795

116 - Once Upon a Time in America – Chicago, Illinois Once Upon a Time in America

In 1933, three thugs search for a man named "Noodles," torturing people for information. They enter a wayang theater, where the proprietors slip into a hidden opium den within the building and warn Noodles. He is apathetic, drugged and grasping a newspaper featuring the demise of bootleggers Patrick Goldberg, Philip Stein and Maximilian Bercovicz. He recalls observing police removing their corpses, Max's burned beyond recognition. Noodles evades capture and leaves the city alone and penniless.

In 1918, David "Noodles" Aaronson and his friends "Patsy"

Goldberg, "Cockeye" Stein, and Dominic struggle as street kids in Manhattan's Lower East Side, committing petty crimes for local boss Bugsy. Max foils one of their robberies but has the booty stolen from him by a corrupt police officer, Whitey.

Later, they blackmail the officer, catching him having sex with Peggy, a prostitute, and the five youngsters start a gang with the same level of police protection as Bugsy. Max and Noodles become best friends.

The group rises through the ranks after implementing Noodles'

idea to hide bootleg liquor. They stash half their earnings in a railway station locker, giving the key to "Fat Moe," a friend

The Last Gasps of Indian Summer Page 796

not directly involved in their activities. Noodles is in love with Moe's sister, Deborah, who dreams of becoming a dancer and actress. Bugsy, now a rival, eventually ambushes the boys and shoots little

Dominic, who dies in Noodles' arms. In a fit of rage, young Noodles kills Bugsy and injures a police officer, and is sentenced to prison.

Noodles is released in 1930 and rejoins his friends, now prosperous bootleggers during Prohibition. His first job with them is a diamond heist using a jewelry employee and occasional prostitute named Carol as their informant. During the robbery, Carol goads Noodles into hitting her, after which he rapes her.

She later goes on to become Max's moll. That the job had been commissioned by a syndicate figure to eliminate the competition sits badly with Noodles who, unlike Max, dislikes hierarchy and lacks political ambition. The gang provides protection for Teamsters' union boss Jimmy O'Donnell, but Noodles later rejects Max's plan to deepen those ties.

Seeking to form a genuine intimacy with Deborah, Noodles takes her on a lavish date, where she reveals her plans to pursue a career in Hollywood. On their drive back, a frustrated Noodles rapes her in the limousine. He is later met with Deborah's aloofness when he watches her board the train to California.

The Last Gasps of Indian Summer Page 797

The gang's success ends with the 1933 repeal of Prohibition. Max suggests a New York Federal Reserve Bank heist, which Noodles and Carol deem a suicide mission. Carol convinces Noodles to inform the police about a lesser offense, hoping brief incarceration will cool off Max's ambition. After Noodles calls the police, Max knocks him out during a seemingly impromptu argument. This leads to the events shown in the prologue. Upon regaining consciousness and learning that Max, Patsy, and Cockeye have been killed by the police, a guilt ridden Noodles hides in the opium den. He saves Moe but finds out that his new girlfriend Eve has been murdered and the railway locker money has disappeared. With his gang killed and himself hunted by syndicate thugs, Noodles settles in Buffalo under an alias.

Don't Think Twice, It's All Right

Bob Dylan

It ain't no use to sit and wonder why, babe If'n you don't know by now

And it ain't no use to sit and wonder why, babe It'll never do somehow

When your rooster crows at the break of dawn Look out your window and I'll be gone

You're the reason I'm a-traveling on

But don't think twice, it's all right

The Last Gasps of Indian Summer Page 798

And it ain't no use in turning on your light, babe That light I never knowed

And it ain't no use in turning on your light, babe I'm on the dark side of the road

But I wish there was somethin' you would do or say To try and make me change my mind and stay But we never did too much talking anyway But don't think twice, it's all right

So it ain't no use in calling out my name, gal Like you never done before

And it ain't no use in calling out my name, gal I can't hear you anymore

I'm a-thinking and a-wonderin' walking down the road I once loved a woman, a child, I'm told I give her my heart but she wanted my soul But don't think twice, it's all right

So long honey, babe

Where I'm bound, I can't tell

Goodbye's too good a word, babe

So I'll just say, "Fare thee well"

I ain't a-saying you treated me unkind

You could've done better but I don't mind

The Last Gasps of Indian Summer Page 799

You just kinda wasted my precious time

But don't think twice, it's all right

Written by Bob Dylan.

In 1968, Noodles is belatedly informed that the Beth Israel Cemetery is being redeveloped, and is asked to rebury any loved ones. Upon inquiry, the rabbi who had sent the letter informs him that the bodies of his three dead friends have since been relocated to Riverdale. Realizing that someone has deduced his identity, Noodles returns to Manhattan and stays with Moe.

Inside the Riverdale mausoleum, Noodles finds a key to the railway locker. The caption on the commemorative plaque falsely states that the mausoleum was erected by Noodles himself.

The locker reveals a suitcase full of money, and a note stating this is a down payment on his next job. Noodles watches news of an assassination attempt on controversial US Secretary of Commerce Christopher Bailey. The report shows Jimmy O'Donnell, still a Teamsters boss, distancing himself from the Bailey corruption scandal. Noodles finds Carol in a retirement home run by the Bailey Foundation. She tells him that Max manipulated them into tipping

him off to the police and opened fire first, wishing to die young rather than in an insane asylum like his father.

The Last Gasps of Indian Summer Page 800

After spotting her in the retirement home's dedication photo, Noodles tracks down Deborah, still an actress. He tells her about his invitation to a party at Bailey's mansion. Deborah admits to being Bailey's lover and begs Noodles to leave before he is confronted with hurtful revelations. Ignoring Deborah's advice, Noodles sees Bailey's son just outside, who evidently looks like a younger Max.

At the party, Noodles meets Bailey, who reveals he is actually Max and that he faked his death with the help of the police and syndicate, stole the gang's money and reinvented himself as a self-made, Teamsters connected politician. He confirms that he made Deborah his mistress years earlier. Faced with ruin and the specter of a Teamster assassination, Max reveals the job he has for Noodles is to kill him. Noodles, obstinately referring to him by his Bailey identity, refuses, explaining that in his eyes, Max died with the gang. As Noodles leaves the estate, a garbage truck starts up and a man, presumably Max, walks from the entrance toward Noodles until the truck passes between them.

Noodles sees the truck's auger conveyor grinding garbage, but the man is nowhere to be seen.

In 1933, Noodles enters the opium den after his friends' deaths, taking the drug and broadly grinning.

The Last Gasps of Indian Summer Page 801

The Last Gasps of Indian Summer Page 802

117 - The Harder They Come – Trenchtown, Kingston, Jamaica

The Harder They Come

Ivanhoe "Ivan" Martin is a poor Jamaican man in desperate search of work. He leaves his rural home after his grandmother dies to live with his impoverished wastrel mother in Kingston, but is rebuffed. Before he can even locate her he has all his possessions stolen in a con by a street vendor he naively trusted. He later meets José, who takes him to see "Django," a Spaghetti Western. Excited by urban life, he tries to get a job but repeatedly fails.

He finally drifts into the circle of a Christian preacher. There he finds menial work, and in his spare time he turns an abandoned bicycle frame into a working bicycle, then uses it to run errands for his new boss. He gets into trouble with the preacher after he shows sexual interest in the Preacher's young virginal female ward, Elsa, then with her assistance uses his church for rehearsing secular songs he intends to record.

After being brusquely run off by the preacher, ostensibly for his using the church space as a rehearsal venue, he returns to the church compound to collect his bicycle, but finds an older, much bigger former colleague has appropriated it. Challenged to

The Last Gasps of Indian Summer Page 803

take it back, Ivan does so, avoiding a broken bottle his opponent wields before slashing the man with a knife, for which he is sentenced by the local authorities to a violent whipping.

Ivan interests a prominent record producer in a song that he writes and performs, "The Harder They Come," but in spite of trying to wrangle more only gets the standard exploitative \$20

offer for it. He dreams of stardom upon its release, but the stranglehold which the producer maintains on the local music industry through payola condemns Ivan to obscurity. He takes up

with his lover Elsa, who has been violently driven away in a jealous rage by the preacher for "fornication."

Eventually José offers Ivan an opportunity to make a modest living running marijuana, moving the drug from the country to the city on a motorbike as part of a large police protected network. When Ivan complains about the poor pay and what he obtusely believes is high risk, being oblivious to the collusion with the authorities that makes the thriving enterprise possible, José sets up a take down for him with the corrupt local police official running the protection racket, Detective Jones. On Ivan's next trip he is flagged down by a policeman who routinely had previously waved him by. Ivan panics, and shoots the officer, who dies from his wounds and crashing his motorcycle.

The Last Gasps of Indian Summer Page 804

Gripping in the Street

Callin' out around the world

Are you ready for a brand new beat

Warm weather's here and the time is right For gripping in the street

They're gripping in Chicago

Gripping in the street

Down in New Orleans

Gripping in the street

In New York City

Gripping in the street

All we need are issues, sweet issues

There'll be issues everywhere

There'll be swingin' and swayin'

and topics playing

Gripping in the street

Oh it doesn't matter what you wear

Just as long as you don't care

*So come on now; every gripe grab some sticks There's still un-
broken glass around for kicks*

The Last Gasps of Indian Summer Page 805

There'll be gripping

Gripping in the street

They're gripping in the street

Gripping in the street

It's an invitation across the nation

A chance for gripes to meet

There'll be smashing, singing

and lead sticks swinging

Gripping in the street

Philadelphia, P.A.

Gripping in the street

Baltimore and D.C. now

Gripping in the street

Can't forget the Motor City

Gripping in the street

Ted Wheeler's Stumptown

Gripping in the street

In Raindrop City

Gripping in the street

All we need is gripping, sweet gripping

There'll be demolition everywhere

There'll be smashin', swayin'

The Last Gasps of Indian Summer Page 806

and lead sticks swinging

And gripping in the street

Oh, it doesn't matter what you wear

Just as long as you don't care

So come on, every gripe stick a pig

Everywhere around the gig

They're gripping

They're gripping in the street

Gripping in the street

Way down in L.A., every day

They're gripping in the street

Let's get our big strong long

Get on time

They're gripping in the street

Across the ocean blue, me and you

We're gripping in the street.

Next, Ivan has a tryst with José's girlfriend. While he is in bed with her, the police surround the room and try to capture him. He shoots his way out, killing three officers. On the run, he returns to shoot and wound the girl, believing she and José betrayed him. He then finds José and pursues him, shooting at him but missing.

The Last Gasps of Indian Summer Page 807

Ivan returns to the countryside. He is again betrayed and the police catch up with him, leading to another shootout and escape. Ivan seeks support from his closest drug dealer friend, Pedro, who helps him hide out. Detective Jones, tasked with rounding Ivan up, temporarily shuts down his lucrative protection racket in order to starve the entire community thereby pressuring the network to hand Ivan over to the police.

Meanwhile, the record mogul releases Ivan's song in order to capitalize on his notoriety, which becomes a hit and fans his fame as a charismatic rebel. Enamored of this image, Ivan has staged photographs of himself posing as a flagrant two gun outlaw. He sends them to the press, which is resistant to print them. He then

steals a flashy car from a resort hotel and drives it aimlessly around the countryside in a reverie.

Pedro then advises Ivan to escape to Cuba. A rendezvous with a vessel bound there is arranged, but Ivan is ambushed by a police assault team while seeking to approach it and is unable to swim fast enough to reach and drag himself up a boarding ladder thrown over its stern. He passes out from his wound and finds himself beached ashore. The police approach, armed with automatic rifles; he comes out, holding his two guns, and is shot. The film ends with a woman's torso gyrating to the sound of Ivan's song over the credits.

The Last Gasps of Indian Summer Page 808

The Last Gasps of Indian Summer Page 809

118 - Darling – Henley on Thames, England, UK

Darling

Diana Scott is a beautiful, bored young model married to Tony Bridges. One day Diana meets Robert Gold, a literary interviewer/director for television arts programs, by chance when she is spotted on the street by his roving film crew and interviewed by him about young people's views on convention.

Diana is invited to watch the final edit in the TV studio, and it's there that their relationship starts. After liaisons in bleak hotel rooms, they leave their spouses; and, in Robert's case, children, and move into an apartment.

Harry's House-Centerpiece

Joni Mitchell

Heatwaves on the runway

As the wheels set down

He takes his baggage off the carousel

He takes a taxi into town

Yellow schools of taxi fishes

Jonah in a ticking whale

Caught up at the light in the fishnet windows Of Bloomingdale's

The Last Gasps of Indian Summer Page 810

Watching those high fashion girls

Skinny black models with Raveen curls

Beauty parlor blondes with credit card eyes Looking for the chic and the fancy

To buy

He opens up his suitcase

In the continental suite

And people twenty stories down

Colored currents in the street

A helicopter lands on the Pan Am roof

Like a dragonfly on a tomb

And business men in button downs

Press into conference rooms

*Battalions of paper-minded males
Talking commodities and sales vouchers
While at home their paper wives
And paper kids
Paper the walls to keep their gut reactions hid
Yellow checkers for the kitchen
Climbing ivy for the bath
She is lost in House and Gardens
He's caught up in Chief of Staff
He drifts off into the memory*

The Last Gasps of Indian Summer Page 811

*Of the way she looked in school
With her body oiled and shining
At the public swimming pool
The more I'm with you, pretty baby
The more I feel my love increase
I'm building all my dreams around you
Our happiness will never cease
'Cause nothing's any good without you
Baby you're my centerpiece*

We'll find a house and garden somewhere Along a country road a piece

A little cottage on the outskirts

Where we can really find release

'Cause nothing's any good without you

Baby you're my centerpiece

Shining hair and shining skin

Shining as she reeled him in

To tell him like she did today

Just what he could do with Harry's House And Harry's take home pay

Written by Joni Mitchell.

The Last Gasps of Indian Summer Page 812

As a couple they become part of the fashionable London media/arts set. Initially, Diana is jealous when Robert sees his wife while visiting his children, but she quickly loses this attachment when she mixes with the males of the media, arts and advertising scene, particularly Miles Brand, a powerful advertising executive for the Glass Corporation, who gets her a part in a trashy thriller after she has sex with him. The bookish Robert prefers the quiet life; it is he who now becomes jealous but increasingly detached, depressed and lonely.

Diana attends a high class charity draw for world hunger for which she is the face. The event, adorned by giant images of African famine victims, is juxtaposed with wealthy guests behaving decadently and gorging themselves with food. Diana later becomes pregnant and decides to have an abortion to sustain her career.

She flies to Paris with Miles for more jet set sophistication.

There she finds the wild party, beat music, strip dance mind game and cross-dressing vaguely repellent but slowly adjusts and holds her own, gaining the respect of the crowd when she taunts Miles during the game. On her return to London, Robert calls her a whore upon discovering her affair with Miles and leaves her, for which she is not emotionally prepared. Miles then, casts her

The Last Gasps of Indian Summer Page 813

as "The Happiness Girl" in the Glass Corporation's advertising campaign for a chocolate firm.

Diana finds comfort in the company of gay photographer Malcolm, who has created her new famous look. They go shopping, where she randomly decides to shoplift several items. On location at a palazzo near Rome, Diana smiles in her medieval/Renaissance costume and completes "The Happiness Girl" shoot. She is taken with the beauty of the building and the landscape, getting on well with the prince, Cesare, who owns the palazzo. With the friendly Malcolm, Diana decides to stay in Italy. They stay in a simple house by a small harbor in Capri, where Diana flirts half-heartedly with Catholicism. They are visited by Cesare, who arrives in a huge launch, invites them on board and proposes to Diana. She politely declines his proposal, but Cesare leaves the offer open.

Diana returns to London, still living in the flat she shared with Robert, where she has a party with Miles and other assorted media characters. Robert comes by to visit Diana but sees that she's with Miles and departs. Becoming disillusioned with Miles and the vacuous London jet set, Diana flirts with the Catholic church again. Impulsively, she flies to Italy and marries the prince, which proves to be ill fated. Though waited on hand and

The Last Gasps of Indian Summer Page 814

foot by the servants, she is almost immediately abandoned in the vast palazzo by Cesare, who visits Rome frequently.

Diana flees to London to visit Robert, who charms her into bed, making her believe they are ready for a stable, long-term relationship. However in the morning he tells her that he's leaving her and that he fooled her only as an act of revenge. He reserves a flight to Rome, packs her into his car and takes her to Heathrow airport to send her back to her life as Princess Della Romita. At the airport Diana is hounded by the press, who address her as Princess. She boards the plane to leave.



The Last Gasps of Indian Summer

Page 815

119 - Joe - Clark, New Jersey

Joe

Advertising executive Bill Compton, his wife Joan, and daughter Melissa are a wealthy family living in New York's Upper East Side. Melissa has been living with her drug dealing boyfriend.

After Melissa overdoses and is sent to a hospital, Compton goes to her boyfriend's apartment to get her clothes. He confronts and kills the boyfriend in a fit of rage. At a nearby bar he hears factory worker Joe Curran ranting about how he hates hippies, and Compton blurts out that he just killed one. Joe reacts favorably, but Compton says it was a joke.

A few days later, Joe sees a news report about a drug dealer found slain a few blocks from the bar. He calls Compton and meets him. At first Compton is wary that Joe may be attempting blackmail, but Joe assures him that he admires Compton for

The Last Gasps of Indian Summer Page 816

killing the drug dealer. They become friends, and Compton and his wife have dinner at Joe's house with his wife. Melissa escapes from the hospital and returns to the family apartment, where she overhears her father discussing the murder. She storms out of the apartment house, saying to Compton; "What are you gonna do, kill me too?" Compton tries to restrain her, but she breaks away.

Joe and Compton search for her, and meet a group of hippies at a bar in downtown Manhattan. They join the hippies at an apartment, where the hippies share their drugs and girlfriends with the pair. They then abscond with drugs brought by Compton, which he had taken from the drug dealer, as well as Joe's and Compton's wallets. Joe beats one of the girls until she tells him that their boyfriends often spend time in an upstate commune. Joe and Compton drive to that commune, with Joe bringing rifles. In a confrontation at the commune, Joe and Compton kill all the hippies there, and Compton unwittingly kills his own daughter.

Eight Days a Week

The Beatles

The Last Gasps of Indian Summer Page 817

Ooh I need your love, babe

Guess you know it's true

Hope you need my love, babe

Just like I need you

Hold me, love me, hold me, love me

I ain't got nothin' but love, babe

Eight days a week

Love you every day, girl

Always on my mind

One thing I can say, girl

Love you all the time

Hold me, love me, hold me, love me

I ain't got nothin' but love, girl

Eight days a week

Eight days a week

I love you

Eight days a week

Is not enough to show I care

Ooh I need your love, babe

Guess you know it's true

The Last Gasps of Indian Summer Page 818

Hope you need my love, babe

Just like I need you

Oh, hold me, love me, hold me, love me

I ain't got nothin' but love, babe

Eight days a week

Eight days a week

I love you

Eight days a week

Is not enough to show I care

I love you every day, girl

Always on my mind

One thing I can say, girl

Love you all the time

Hold me, love me, hold me, love me

I ain't got nothin' but love, babe

Eight days a week

Eight days a week

Eight days a week

Written by Paul McCartney and John Lennon.

The Last Gasps of Indian Summer Page 819

Twenty-One

Eagles

I'm 21 and strong as I can be

I know what freedom means to me

And I can't give the reason why

I should ever wanna die

You got no cause to be afraid

Or fear that life will ever fade

'Cause as I watch the rising sun

I know that we have just begun

I might spend my life upon the road

Just tryna add to what I know

Then someday I might settle down

And all my friends will be around

*They say a man should have a stock and trade But me, I'll find
another way*

I believe in getting what you can

And there ain't no stoppin' this young man

Because I'm young, fast as I can be

I know what freedom means to me

The Last Gasps of Indian Summer Page 820

And I can't give the reason why

I should ever wanna die

Yeah, I can't give the reason why

I should ever wanna die

Written by Bernie Leadon.

The Last Gasps of Indian Summer Page 821

120 - The Carabiniers – Arromanches-les-Bains, France The Carabiniers

“The Carabineers” was the fifth narrative feature film by French filmmaker Jean-Luc Godard.

“Les Carabiniers” (1963) tells the story of two poor men called to serve in battle, lured by promises of the world's riches.

Ulysses and Michelangelo receive letters from the king of their fictional country that allow them to have complete freedom from consequence while fighting in the war, in return for anything they desire; swimming pools, Maseratis, women, at the enemy's expense.

Tin Man

America

Sometimes late

When things are real

And people share the gift of gab

Between themselves

Some are quick

To take the bait

And catch the perfect prize

That waits among the shells

The Last Gasps of Indian Summer Page 822

*But Oz never did give nothing to the Tin Man That he didn't, didn't
already have*

*And cause never was the reason for the evening Or the tropic of Sir
Galahad*

So please believe in me

*When I say I'm spinning round, round, round, round Smoke glass
stained bright colors*

Image going down, down, down, down

Soaps a green like bubble

*Oh Oz never did give nothing to the Tin Man That he didn't, didn't
already have*

*And cause never was the reason for the evening Or the tropic of Sir
Galahad*

So please

Believe in me

*When I say I'm spinning round, round, round, round Smoke glass
stained bright colors*

Image going down, down, down, down

Soaps a green like bubble

No, Oz never did give nothing to the Tin Man

The Last Gasps of Indian Summer Page 823

That he didn't, didn't already have

*And cause never was the reason for the evening Or the tropic of Sir
Galahad*

So please

Believe in me

Oooh ooh ooh ooh-uh

Oooh ooh ooh ooh

Oooh ooh (dab dabab dab)

Oooh ooh (dab dabab dab)

Oooh ooh (dab dabab dab)

Oooh ooh (dab dabab dab)

Oooh ooh (dab dabab dab)

Oooh ooh (dab dabab dab)

Dab dab daah, Ooooh

Written by Dewey Bunnell.

Their wives, Venus and Cleopatra encourage them to fight when they hear about the riches. They leave and cross the battlefields and villages, destroying and pillaging as they wish. The pair's exploits are recounted through postcards sent to their wives, telling tales of the horrors of battle. The previously idealistic idea that the men have of war disintegrates, as they are still poor and now wounded. They

The Last Gasps of Indian Summer Page 824

return home with a suitcase full of postcards of the splendors of the world that they have fought for, and are told by army officials that they must wait until the war ends to receive their pay.

One day, the sky explodes with sparks, and the couples race into town, believing that the war has ended. Ulysses and Michelangelo are informed by their superiors that their king has lost the war, and that all of the war criminals must be punished. The two men are then shot for their crimes.

Writing about the film in Harpers Magazine in 1969, the critic Pauline Kael declared it, "hell to watch for the first hour ...

exciting to think about after because of its one good sequence, the long picture-postcard sequence near the end, is so incredible and so brilliantly prolonged. The picture has been crawling and stumbling along and then it climbs a high wire and walks it and keeps walking it until we're almost dizzy from admiration. The tight rope is rarely stretched so high in movies

... "

The renowned author and critic Susan Sontag referenced the film in her 1977 collection of essays *On Photography*. With respect to the "two sluggish lumpen peasants" returning home bearing postcards of the treasures of the world instead of tangible

The Last Gasps of Indian Summer Page 825

treasure, Sontag noted that "Godard's gag vividly parodies the equivocal magic of the photographic image."

The Last Gasps of Indian Summer Page 826

121 - Maryjane – Tahlequah, Oklahoma

Maryjane

Maryjane is a 1968 feature film starring Fabian as a high school art teacher who is framed for drug possession.

Do You Believe In Magic?

The Lovin' Spoonful

Do you believe in magic

in a young girl's heart?

How the music can free her

whenever it starts

And it's magic

if the music is groovy

It makes you feel happy

like an old-time movie

I'll tell you about the magic,

and it'll free your soul

But it's like trying to tell a stranger

'bout a rock 'n' roll

If you believe in magic,

don't bother to choose

If it's jug band music

The Last Gasps of Indian Summer Page 827

or rhythm and blues

Just go and listen,

it'll start with a smile

That won't wipe off your face

no matter how hard you try

Your feet start tapping,

and you can't seem to find

How you got there,

so just blow your mind

If you believe in magic,

come along with me

We'll dance until morning

'til there's just you and me

And maybe if the music is right

I'll meet you tomorrow

sorta late at night

*And we'll go dancing baby,
then you'll see
How the magic's in the music,
and the music's in me
Yeah, do you believe in magic?
Yeah, believe in the magic
of the young girl's soul*

The Last Gasps of Indian Summer Page 828

*Believe in the magic
of a rock 'n' roll
Believe in the magic
that can set you free
Ahh, talking 'bout the magic
Do you believe like I believe?
Do you believe in magic?
Do you believe like I believe?
Do you believe, believer?
Do you believe like I believe?
Do you believe in magic?
Do you believe like I believe?*

Do you believe in magic?

Written by John Sebastian .

A car driven by a driver intoxicated by marijuana plunges off a cliff, killing the driver and injures a female passenger.

It turns out marijuana use is rife at a small town high school, led by the clique of Jordan Bates. Art teacher Phil Blake tries to persuade student Jerry Blackburn not to smoke. Jerry borrows Phil's car and Jordan leaves some marijuana in it. Phil gets arrested for possession of marijuana.

The Last Gasps of Indian Summer Page 829

The Last Gasps of Indian Summer Page 830

122 - Medium Cool – Minneapolis, Minnesota Medium Cool

John Cassellis is a television news cameraman. He and his sound recorder dispassionately film images of car accidents rather than help the victims. Cassellis is seemingly hardened to ethical and social issues. He is more concerned with his personal life and pursuing audience grabbing stories. Yet once Cassellis finds out that his news station has been providing the stories and information gathered by the cameramen and news journalists to the FBI, he becomes enraged. The news station creates an excuse to fire him, but he soon finds another job free lancing at the Democratic National Convention.

Glamour Profession

Steely Dan

6:05 p.m., outside the stadium

Special delivery for Hoops McCann

*Brute and charisma poured from the shadow where he stood
Looking good, he's a crowd-pleasing man*

One on one, he's schoolyard Superman

Crashing the backboard, he's Jungle Jim again

The Last Gasps of Indian Summer Page 831

When it's all over

We'll make some calls from my car

We're a star. It's a glamour profession.

The L.A. concession

Local boys will spend a quarter

Just to shine the silver bowl

Living hard will take its toll

Illegal fun

Under the sun, boys

All aboard the Carib Cannibal

Off to Barbados just for the ride

*Jack, with his radar, stalking the dread moray eel
At the wheel with his Eurasian bride*

On the town, we dress for action

Celluloid bikers is Friday's theme

I drove the Chrysler

Watched from the darkness while they danced

I'm the one. It's a glamour profession.

I'm the one. The L.A. concession.

Local boys will spend a quarter

Just to shine the silver bowl

The Last Gasps of Indian Summer Page 832

Living hard will take its toll

Illegal fun

Under the sun, boys

Hollywood, I know your middle name

Who inspires your fabled fools?

That's my claim to fame

Jive Miguel, he's in from Bogota

Meet me at midnight at Mr. Chow's

Szechuan dumplings

Now that the deal has been done

I'm the one. It's a glamour profession.

I'm the one. The L.A. concession.

Local boys will spend a quarter

Just to shine the silver bowl

Living hard will take its toll

Illegal fun

Under the sun, boys

Illegal fun

Under the sun, boys

Written by Walter Becker and Donald Fagen.

The Last Gasps of Indian Summer Page 833

In the course of his television job, Cassellis meets Eileen, a single mother, and her son, Harold, who have moved from West Virginia to Chicago. Harold tells a woman canvassing the neighborhood that his father, Buddy, is "at Vietnam," but later tells Cassellis that he just took off one day and never came back. Eileen tells Cassellis that "Buddy is dead." Cassellis grows fond of them both, mother and son.

When Harold goes missing, Eileen goes to the site of the convention to ask Cassellis for help. She finds herself in the midst of the riots. After witnessing acts of police brutality, Eileen finds Cassellis. As they drive to an undisclosed location, unaware that Harold has returned home, Cassellis accidentally crashes the car into a tree, killing Eileen and critically injuring himself. A passing driver stops to photograph the accident, after which he leaves the heavily damaged car behind.

The Last Gasps of Indian Summer Page 834

123 - The Good, the Bad, and the Ugly – Taos, New Mexico

The Good, the Bad, and the Ugly

In 1862, in the American Southwest during the Civil War, three bounty hunters ambush Mexican bandit Tuco Ramirez, who shoots

them all and escapes. Elsewhere, mercenary "Angel Eyes"

interrogates former Confederate soldier Stevens concerning the alias of Jackson, a soldier who stole a cache of Confederate gold. Stevens gives the name "Bill Carson," offers Angel Eyes a bribe and then draws his pistol. Angel Eyes kills him and, intrigued about the gold, also kills his own employer. Tuco is rescued from more bounty hunters by a drifter, whom he calls

"Blondie." Blondie delivers Tuco to a sheriff and collects his \$2,000 bounty. As Tuco is about to be hanged, Blondie severs his noose by shooting it and setting him free. The two escape and split the bounty. They repeat the process in other towns until Blondie grows weary of Tuco's complaints and strands him in the desert.

Bent on revenge, and after one failed attempt with his gang, Tuco catches up with Blondie and force marches him across the desert until Blondie collapses from dehydration. A runaway ambulance arrives with several dead Confederate soldiers and a

The Last Gasps of Indian Summer Page 835

near death Bill Carson, who promises Tuco \$200,000 in gold, buried in a grave in Sad Hill Cemetery, in exchange for help.

When Tuco returns with water, Carson has died. However, before dying, he revealed the name on the grave to Blondie. Despite being mortal enemies, Blondie and Tuco realize they need one another alive to find the gold since only Tuco knows the name of the cemetery and only Blondie knows which grave to dig.

What I Am

Edie Brickell and the New Bohemians

I'm not aware of too many things

I know what I know, if you know what I mean I'm not aware of too many things

I know what I know, if you know what I mean

Philosophy is the talk on a cereal box

Religion is the smile on a dog

I'm not aware of too many things

I know what I know, if you know what I mean, d-doo yeah

Choke me in the shallow water

Before I get too deep

What I am is what I am

Are you what you are or what?

The Last Gasps of Indian Summer Page 836

What I am is what I am

Are you what you are or what?

Oh, I'm not aware of too many things

I know what I know, if you know what I mean Philosophy is a walk on the slippery rocks Religion is a light in the fog

I'm not aware of too many things

I know what I know, if you know what I mean, d-doo yeah

Choke me in the shallow water

Before I get too deep

Choke me in the shallow water

Before I get too deep

What I am is what I am

Are you what you are or what?

What I am is what I am

Are you what you are or what?

What I am is what I am

Are you what you are or what you are? And What I am is what I am

Are you what you are or what?

Choke me in the shallow water

Before I get too deep

The Last Gasps of Indian Summer Page 837

Choke me in the shallow water

Before I get too deep

Choke me in the shallow water

Before I get too deep

Choke me in the shallow water

Before I get too deep

Choke me in the shallow water

Before I get too deep

Don't let me get too deep

Don't let me get too deep

Don't let me get too deep

Don't let me get too deep

What I am is what I am

Are you what you are or what?

What I am is what I am

Are you what you are or what?

What I am is what I am

Are you what you are or what you are? And What I am is what I am

Are you what you are or what?

Written by Edie Arlisa Brickell, Brandon Aly, John Bradley Houser, John Walter Bush, and Kenneth Neil Withrow.

The Last Gasps of Indian Summer Page 838

Posing as a Confederate soldier, Tuco takes Blondie to a nearby mission to recover. There, Tuco reunites with his brother, Pablo, who left his family to become a priest when Tuco was a child. Their meeting does not go well and they quickly become hostile.

Tuco and Blondie continue their search for the gold. Tuco yells pro-Confederate statements to an approaching group of soldiers who turn out to be a Union patrol. The two are taken to a prison camp that Angel Eyes has infiltrated as a Union sergeant in his search for Bill Carson. Tuco poses as Carson and is taken away for questioning. He reveals the name of the cemetery under torture and is sent away

to be hanged. Knowing Blondie would not reveal the name on the grave, Angel Eyes recruits him into his search. Tuco escapes hanging by killing a henchman working for Angel Eyes, then goes to an evacuated town where Blondie, Angel Eyes and his gang have arrived.

Blondie finds Tuco and together they kill the gang, but Angel Eyes manages to escape. En route to Sad Hill, the duo find themselves in a skirmish between the Union and the Confederacy over a strategic bridge. Blondie decides to destroy the bridge to disperse the two armies and clear their path. As they wire the bridge with explosives, Tuco suggests they share the location of the grave with each other in case either is killed.

The Last Gasps of Indian Summer Page 839

Tuco reveals the name of the cemetery while Blondie says "Arch Stanton" is the name on the grave. After the bridge is demolished, Tuco steals a horse and rides to Sad Hill to claim the gold for himself. Blondie and Angel Eyes catch up to him as he digs up the grave, which contains no gold. Blondie admits lying about the name, then places a rock in the middle of the cemetery's pavement on which he says the true name is written.

The men stand around the pavement in a Mexican standoff. Blondie kills Angel Eyes while Tuco discovers that Blondie unloaded his gun the night before. Blondie reveals that the gold is in the grave beside Arch Stanton's, marked "Unknown." Tuco is initially elated to find bags of gold, but Blondie holds him at gunpoint and orders him into a hangman's noose beneath a tree. With his hands bound, Tuco is forced to stand atop an unsteady grave marker while Blondie takes his half of the gold and rides away.

As Tuco screams for mercy, Blondie severs the rope with a rifle shot, dropping Tuco face first onto the gold. Tuco furiously curses Blondie as he disappears over the horizon.

The Last Gasps of Indian Summer Page 840

124 - Jules and Jim – Lienz, Austria

Jules and Jim

The film is set before, during, and after the Great War in several different parts of France, Austria, and Germany. Jules is a shy writer from Austria who forges a friendship with the more extroverted Frenchman Jim. They share an interest in the world of the arts and the Bohemian lifestyle. At a slide show, they become entranced with a bust of a goddess and her serene smile and travel to see the ancient statue on an island in the Adriatic Sea.

After encounters with several women, they meet the free spirited, capricious Catherine, a doppelgänger for the statue with the serene smile. The three become inseparable. Although she begins a relationship with Jules, both men are affected by her presence and her attitude toward life. Jim continues to be involved with his girlfriend Gilberte, usually seeing her apart from the others. A few days before war is declared, Jules and Catherine move to Austria to get married. Both men serve during the war, on opposing sides. Each fears throughout the conflict the potential for facing the other or learning that he might have killed his friend.

Triad

The Last Gasps of Indian Summer Page 841

Jefferson Airplane

You want to know how it will be

Me and him or you and me

*You both stand there, your long hair flowing
Your eyes alive, your mind still growing
Saying to me - what can we do now that we both*

love you I love you too, I don't really see

Why can't we go on as three

You are afraid, embarrassed too

*No one has ever said such a thing to you Your mother's ghost stands
at your shoulder Face like ice, a little bit colder*

*Saying to you - you cannot do that, it breaks All the rules you
learned in school*

I don't really see

Why can't we go on as three

We love each other, it's plain to see

There's just one answer comes to me

Sister lovers, water brothers

And in time maybe others

So you see what we can do is to try something new

The Last Gasps of Indian Summer Page 842

If you're crazy too, I don't really see Why can't we go on as three

Written by David Crosby.

After the wartime separation, Jim visits, and later stays with, Jules and Catherine in their chalet in the Black Forest. Jules and Catherine by then have a young daughter, Sabine. Jules confides the tensions in their marriage. He tells Jim that Catherine torments and punishes him at times with numerous affairs, and she once left him and Sabine for three months.

She flirts with and attempts to seduce Jim, who has never forgotten her. Jules, fearful that Catherine might leave him forever, gives his blessing for Jim to marry Catherine so that he may continue to visit them and see her. For a while, the three live happily with Sabine in the chalet, until tensions between Jim and Catherine arise because of their inability to have a child.

Jim leaves Catherine and returns to Paris. After several exchanges of letters between Catherine and Jim, they resolve to reunite when she learns that she is pregnant. The reunion does not occur after Jules writes to tell Jim that Catherine suffered a miscarriage.

The Last Gasps of Indian Summer Page 843

After a time, Jim runs into Jules in Paris. He learns that Jules and Catherine have returned to France. Catherine tries to win Jim back, but he rebuffs her, saying he is going to marry Gilberte. Furious, she pulls a gun on him, but he wrestles it away and flees. He later encounters Jules and Catherine in a famous movie theater, the Studio des Ursulines.

The three of them stop at an outdoor cafe. Catherine asks Jim to get into her car, saying she has something to tell him. She asks Jules to watch them and drives the car off a damaged bridge into the river, killing herself and Jim. Jules is left to bury the ashes of his friends in the Père-Lachaise Cemetery columbarium; Catherine wanted her ashes to be scattered in the wind from a hilltop, but at the time it was not legal.

The Last Gasps of Indian Summer Page 844

125 - The Born Losers – Boise, Idaho

The Born Losers

Billy Jack is introduced as an enigmatic, half-Native American Vietnam veteran who shuns society, taking refuge in the peaceful

solitude of the California Central Coast mountains. His troubles begin when he descends from this unspoiled setting and drives into a small beach town named Big Rock. A minor traffic accident in which a motorist hits a motorcyclist results in a savage beating by members of the Born Losers Motorcycle Club, led by Danny. The horrified bystanders are too afraid to help or be involved in any way. Billy Jack jumps into the fray and rescues the man by himself. At this point the police arrive and arrest Billy for using a rifle to stop the fight.

The police throw Billy in jail and the judge fines him \$1,000

for discharging a rifle in public, which leads him to sell his jeep. The assaulters face a \$150 fine or thirty days in jail. He is treated with suspicion and hostility by the police.

Meanwhile, the marauding bikers terrorize the town, rape four teenage girls, and threaten anyone slated to testify against them, with the kid brother of the leader being fingered as part of the rape. One of the girls later recants, saying she willingly gave herself to the biker gang after the gang goes to

The Last Gasps of Indian Summer Page 845

her house and turns the power off before breaking into the house to spook her. Despite the efforts of the police to get her to not recant, her mother defends her decision to not testify.

Vicky Barrington, a bikini clad, damsel in distress, is twice abducted and abused by the gang. The first time, she goes along with the idea of being a biker mama if she can get drugs from her bike to take as a way to sneak up on a biker to knock him out and flee. Her supposed plan of ditching her bike to flee on foot results in her being caught and raped to the point where she is put in hospital. The second time, the bikers steal a cop car and try to steal her from the hideout after she agrees to testify for the trial. Her attempted escape has her run into Billy, who takes a swing at the bikers and takes Vicky to his location on her bike. She is spooked enough to not

testify. The gang comes back to his place when the two are out for lunch and steal his money. Little by little, the other victims are spooked out by the bikers and ineffective sheriffs.

In the night, Billy drives out to see the bikers to talk to their leader about his stolen money. He gives them until tomorrow to get it back before leaving. The next day, the bikers confront Billy and Vicky at a gas station. Billy fights Gangrene and beats him before getting some of the money back and taking one of their bikes. Danny offers Vicky to serve as the sexually

The Last Gasps of Indian Summer Page 846

compliant "biker mama" the easy way rather than being there by force, which she declines. The gang comes to the hideout to ask them to see Danny by their hideout, which reveals they have kidnapped one of the rape victims. The dad tries to intervene, but he fails. Billy is hit from behind with a tire iron and beaten after trying to distract them long enough for Vicky to escape, but each fail. It is then that Vicky agrees to be a biker mama to get them to let go of Billy.

At the police station, Billy is unable to get help from the police or the local residents and must return to the gang's lair to rescue Vicky by himself, particularly when the last victim recants. Billy, armed with a bolt action rifle, captures the gang, shoots the leader between the eyes in cold blood, and forces some of the others to take Vicky, who's been badly beaten, to the hospital. As the police finally arrive, Billy abruptly rides away on one of the gang's motorcycles.

Positively 4th Street

Bob Dylan

You got a lotta nerve to say

you are my friend

*When I was down,
you just stood there grinning*

The Last Gasps of Indian Summer Page 847

*You got a lotta nerve
to say you got a helping hand to lend
You just want to be on the side
that's winning*

*You say I let you down,
you know it's not like that
If you're so hurt,
why then don't you show it?*

*You say you lost your faith,
but that's not where it's at
You had no faith to lose
and you know it*

*I know the reason
that you talk behind my back
I used to be among the crowd
you're in with
Do you take me for such a fool*

*to think I'd make contact
With the one who tries to hide
what he don't know to begin with?
You see me on the street,
you always act surprised*

The Last Gasps of Indian Summer Page 848

*You say, "How are you?", "Good luck", but you don't mean it
When you know, as well as me,
you'd rather see me paralyzed
Why don't you just come out once
and scream it?
No, I do not feel that good
when I see the heartbreaks you embrace
If I was a master thief,
perhaps I'd rob them
And now I know you're dissatisfied
with your position and your place
Don't you understand,
it's not my problem?
I wish that for just one time*

you could stand inside my shoes

And just for that one moment I could be you Yes, I wish that for just one time

you could stand inside my shoes

You'd know what a drag it is to see you

Written by Bob Dylan.

The Last Gasps of Indian Summer Page 849

The anti-authority sentiment continues up to the end when a police deputy accidentally shoots Billy in the back, mistaking him for a fleeing gang member. He is later found, nearly dead, lying by the shore of a lake. He is placed on a stretcher and is flown to the hospital in a helicopter as Vicky and the sheriff give him a salute.

The Last Gasps of Indian Summer Page 850

126 - Wild Strawberries – Stockholm, Sweden Wild Strawberries

Grouchy, stubborn, and egotistical Professor Isak Borg is a widowed 78 year old physician who specialized in bacteriology.

Before specializing, he served as a general practitioner in rural Sweden. He sets out on a long car ride from Stockholm to Lund to be awarded the degree of Doctor Jubilaris fifty years after he received his doctorate from Lund University. He is accompanied by his pregnant daughter-in-law Marianne who does not much like her father-in-law and is planning to separate from her husband, Evald, Isak's only son. Evald does not want her to have the baby, their first.

The Late Show

Jackson Browne

Everyone I've ever known has wished me well Anyway, that's how it seems, it's hard to tell Maybe people only ask you how you're doing

'Cause that's easier than letting on

how little they could care

But when you know that

you've got a real friend somewhere

The Last Gasps of Indian Summer Page 851

Suddenly all the others are so much easier to bear

Now, to see things clear it's hard enough, I know While you're waiting for reality to show Without dreamin' of the perfect love

And holding it so far above

If you stumbled onto someone real, you'd never know (You'd never know)

You could be with somebody who is lonely too (Sometimes it doesn't show)

He might be trying to get across to you (Words can be so slow)

When your own emptiness is all that's gettin' through There comes a point when you're not sure why you're still talking

I passed that point long ago

(Long ago)

I'm so tired of all this circling

And all these glimpses of the end

(You know it's useless to pretend)

That's all the voices say,

you'll go right on circling

Until you've found some kind of friend

The Last Gasps of Indian Summer Page 852

*Well, I saw you through the laughter and the noise You were talking
with the soldiers and the boys While they scuffled for your weary
smiles I thought of all the empty miles*

*And the years that I've spent looking for your eyes (Looking for your
eyes)*

*Now I'm sitting here wondering what to say (That you might
recognize)*

*Afraid that all these words might scare you away (Break through the
disguise)*

*No one ever talks about their feelings anyway Without dressing them
in dreams and laughter I guess it's just too painful otherwise*

*Look, it's like you're standing in the window Of a house nobody lives
in*

And I'm sitting in a car across the way (Let's just say)

It's an early model Chevrolet

(Let's just say)

It's a warm and windy day

You go and pack your sorrow

The trash man comes tomorrow

The Last Gasps of Indian Summer Page 853

Leave it at the curb and we'll just roll away

Written by Jackson Browne.

During the trip, Isak is forced by nightmares, daydreams, old age, and impending death to reevaluate his life. He meets a series of hitchhikers, each of whom sets off dreams or reveries into Borg's troubled past. The first group consists of two young men and their companion, a woman named Sara who is adored by both men. Sara is a double for the love of Isak's youth. He reminisces about his childhood at the seaside and his sweetheart Sara, with whom he remembered gathering strawberries, but who instead married his brother. The first group remains with him throughout his journey. Next Isak and Marianne pick up an embittered middle aged couple, the Almans, whose vehicle had nearly collided with theirs. The pair exchanges such terrible vitriol and venom that Marianne stops the car and demands that they leave. The couple reminds Isak of his own unhappy marriage.

In a dream sequence, Isak is asked by Sten Alman, now the examiner, to read "foreign" letters on the blackboard. He cannot. So, Alman reads it for him; "A doctor's first duty is to ask forgiveness," from which he concludes; "You are guilty of guilt."

The Last Gasps of Indian Summer Page 854

He is confronted by his loneliness and aloofness, recognizing these traits in both his elderly mother, whom they stop to visit, and in his middle aged physician son, and he gradually begins to accept himself, his past, his present, and his approaching death.

Borg finally arrives at his destination and is promoted to Doctor Jubilaris, but this proves to be an empty ritual. That night, he bids a

loving goodbye to his young friends, to whom the once bitter old man whispers in response to a playful declaration of the young girl's love; "I'll remember." As he goes to his bed in his son's home, he is overcome by a sense of peace, and dreams of a family picnic by a lake. Closure and affirmation of life have finally come, and Borg's face radiates joy.

The Last Gasps of Indian Summer Page 855

127 - Contempt – Greenwich, Connecticut

Contempt

Paul Javal, a young French playwright who has found commercial success in Rome, accepts a lucrative offer from vulgar American producer Jeremy Prokosch to rework the script for German director Fritz Lang's screen adaptation of "The Odyssey."

Paul's wife, Camille Javal, joins him on the first day of the project at Cinecittà. As the first discussions are completed, Prokosch invites the crew to join him at his villa, offering Camille a ride in his two seat sports car. Camille looks to Paul to decline the offer, but he submissively withdraws to follow by taxi, leaving Camille and Prokosch alone.

Just Like This Train

Joni Mitchell

I'm always running behind the time

Just like this train

Shaking into town

With the brakes complainin'

I used to count lovers like railroad cars I counted them on my side

The Last Gasps of Indian Summer Page 856

Lately I don't count on nothing

I just let things slide

The station master's shuffling cards

Boxcars are banging in the yards

Jealous lovin'll make you crazy

If you can't find your goodness

Cause you lost your heart

I went looking for a cause

Or a strong cat without claws

Or any reason to resume

And I found this empty seat

In this crowded waiting room

Everybody waiting

Old man sleeping on his bags

Women with that teased up kind of hair

Kids with the jitters in their legs

And those wide wide open stares

*And the kids got cokes & chocolate bars There's a thin man smoking
a fat cigar*

Jealous lovin'll make you crazy

If you can't find your goodness

The Last Gasps of Indian Summer Page 857

Cause you've lost your heart

What are you going to do now

You've got no one to give your love to

*Well I've got this berth and this roll down blind I've got this fold up
sink*

And these rocks

And these cactus going by

And a bottle of German wine to drink

Settle down into the clickety clack

With the clouds and the stars to read

*Dreaming of the pleasure I'm gonna have Watching your hairline
recede, my vain darling*

*Watching your hair and clouds and stars I'm rocking away in a
sleeping car*

Cause this jealous lovin's bound to make me Crazy

I can't find my goodness

I lost my heart

Oh sour grapes

Because I lost my heart

Written by Joni Mitchell.

The Last Gasps of Indian Summer Page 858

Paul does not catch up with them until 30 minutes later, explaining that he was delayed by a traffic accident. Camille grows uneasy, secretly doubting his honesty and suspecting that he is using her to cement his ties with Prokosch. Her misgivings are heightened when she sees Paul grope Prokosch's secretary, Francesca. Back at their apartment, Paul and Camille discuss the subtle uneasiness that has come between them in the first few hours of the project, and Camille suddenly announces to her bewildered husband that she no longer loves him.

Hoping to rekindle Camille's love, Paul convinces her to accept Prokosch's invitation to join them for filming in Capri.

Prokosch and Lang are locked in a conflict over the correct interpretation of Homer's work, an impasse exacerbated by the difficulty of communication between the German director, French script writer, and American producer. Francesca acts as interpreter, mediating all conversations. When Paul sides with Prokosch against Lang by suggesting that Odysseus actually left home because of his wife's infidelity, Camille's suspicions of her husband's servility are confirmed. She deliberately allows him to find her in Prokosch's embrace, and in the ensuing confrontation she implies that her respect for him has turned to contempt because he has bartered her to Prokosch. He denies this

The Last Gasps of Indian Summer Page 859

suggestion, offering to sever his connection with the film and leave Capri; but she will not recant and leaves for Rome with the producer. After a car crash in which Camille and Prokosch are killed, Paul

prepares to leave Capri and return to the theater. Lang continues to work on the film.

The Last Gasps of Indian Summer Page 860

128 - Billy Jack – Santa Fe, New Mexico

Billy Jack

Billy Jack is a "mixed-race" Navajo, a Green Beret Vietnam War veteran, and a hapkido master.

Jack defends the hippie themed Freedom School, inspired by Prescott College, and students from townspeople who do not understand or like the counterculture students. The school is organized by its director, Jean Roberts. One of the troubled youths is a girl named Barbara, who became pregnant and was abused by her father.

A group of children of various races from the school go to town for ice cream and are refused service and then abused and humiliated by Bernard Posner, the son of the county's corrupt political boss Stuart Posner, and his gang. This prompts a violent outburst by Billy. Billy goes through a Navajo initiation where he is purposely bitten by a large rattlesnake, so that he would become the blood brother to the snake, and survives the ordeal. Meanwhile, Barbara loses her unborn child, when the horse she was riding stumbles on a rock, causing her to fall off the horse. Following an incident involving Jean, Billy gives Bernard a choice of either receiving a dislocated elbow, or driving his Corvette into the lake. Bernard does the latter.

The Last Gasps of Indian Summer Page 861

Later, Jean is kidnapped and raped by Bernard, who also murders a Native American student. Billy confronts Bernard, whom he catches in bed with a thirteen year old girl, and sustains a gunshot wound before killing him with a hand strike to the throat. After barricading

himself following a climactic shootout with the police and pleading from Jean, Billy Jack surrenders to the authorities in exchange for a decade long guarantee that the school will be allowed to continue to run with Jean as its head.

As Billy is driven away in handcuffs, a large crowd of supporters raise their fists as a show of defiance and support.

One Way or Another

Blondie

One way, or another, I'm gonna find ya

I'm gonna get ya, get ya, get ya, get ya One way, or another, I'm gonna win ya

I'm gonna get ya, get ya, get ya, get ya One way, or another, I'm gonna see ya

I'm gonna meet ya, meet ya, meet ya, meet ya One day, maybe next week

I'm gonna meet ya, I'm gonna meet ya, I'll meet ya

I will drive past your house

And if the lights are all down

The Last Gasps of Indian Summer Page 862

I'll see who's around

One way, or another, I'm gonna find ya

I'm gonna meet ya, meet ya, meet ya, meet ya One way, or another, I'm gonna win ya, I'll get ya, I'll get ya One way, or another, I'm gonna see ya

I'm gonna meet ya, meet ya, meet ya, meet ya One day, maybe next week, I'm gonna meet ya I'll meet ya, ah

And if the lights are all out

I'll follow your bus downtown

See who's hanging out

One way, or another, I'm gonna lose ya

I'm gonna give you the slip

A slip of the hip or another, I'm gonna lose ya I'm gonna trick ya, I'll trick ya

One way, or another, I'm gonna lose ya

I'm wanna trick ya, trick ya, trick ya, trick ya One way, or another, I'm gonna lose ya

I'm gonna give you the slip

I'll walk down the mall, stand over by the wall Where I can see it all, find out who you call Lead you to the supermarket checkout

Some specials and rat food, get lost in the crowd

The Last Gasps of Indian Summer Page 863

One way, or another, I'm wanna get ya

I'll get ya, I'll get ya, get ya, get ya, get ya (where I can see it all, find out who ya call) One way, or another, I'm wanna get ya

I'll get ya, I'll get ya, get ya, get ya, get ya (where I can see it all, find out who ya call) One way, or another, I'm wanna get ya

*I'll get ya, I'll get ya, get ya, get ya, get ya (where I can see it all,
find out who ya call) One way, or another, I'm wanna get ya*

*I'll get ya, I'll get ya, get ya, get ya, get ya (where I can see it all,
find out who ya call) One way, or another, I'm wanna get ya*

*I'll get ya, I'll get ya, get ya, get ya, get ya (where I can see it all,
find out who ya call) One way, or another, I'm wanna get ya*

*I'll get ya, I'll get ya, get ya, get ya, get ya (where I can see it all,
find out who ya call) One way, or another*

Written by Deborah Harry, Nigel Harrison, and Jay Hawkins.

The Last Gasps of Indian Summer Page 864

129 - The Hustler – Spring Valley, Nevada The Hustler

"Fast Eddie" Felson is accompanied by his partner Charlie, at a pool room in a small town. Pretending to be salesmen on their way to a convention, Eddie and Charlie convince onlookers that Eddie is a drunk blowhard, and induce them to bet on Eddie to lose a trick shot. He wins and takes their money.

Creeque Alley

The Mamas and The Papas

*John and Mitchy were gettin' kind of itchy Just to leave the folk
music behind*

Zal and Denny workin' for a penny

Tryin' to get a fish on the line

In a coffee house Sebastian sat

And after every number

They'd pass the hat

McGuinn and McGuire just a-gettin' higher In L.A., you know where that's at

And no one's gettin' fat except Mama Cass

Zally said "Denny, you know there aren't many Who can sing a song the way that you do,

The Last Gasps of Indian Summer Page 865

let's go south"

Denny said "Zally, golly,

don't you think that I wish

I could play guitar like you"

Zal, Denny and Sebastian sat

At the Night Owl

And after every number they'd pass the hat McGuinn and McGuire still a-gettin higher In L.A., you know where that's at

And no one's gettin' fat except Mama Cass

When Cass was a sophomore,

planned to go to Swarthmore

But she changed her mind one day

Standin' on the turnpike,

thumb out to hitchhike

"Take me to New York right away"

*When Denny met Cass he gave her love bumps Called John and Zal
and that was the Mugwumps McGuinn and McGuire couldn't get no
higher But that's what they were aimin' at*

And no one's gettin' fat except Mama Cass

*Mugwumps, high jumps, low slumps, big bumps Don't you work as
hard as you play*

The Last Gasps of Indian Summer Page 866

*Make up, break up, everything is shake up Guess it had to be that
way*

Sebastian and Zal formed the Spoonful

*Michelle, John, and Denny gettin' very tuneful McGuinn and McGuire
just a-catchin' fire In L.A., you know where that's at*

And everybody's gettin' fat except Mama Cass

*Di-di-di-dit dit dit di-di-di-dit, whoa Broke, busted, disgusted, agents
can't be trusted And Mitchy wants to go to the sea*

*Cass can't make it, she says we'll have to fake it We knew she'd
come eventually*

Greasin' on American Express cards

It's low rent

But keeping out the heat's hard

Duffy's good vibrations and our imaginations Can't go on indefinitely

And California dreamin' is becomin' a reality

Written by John Edmund Andrew Phillips and Michelle Gilliam Phillips.

Eddie and Charlie arrive in New York City, where Eddie challenges the legendary player Minnesota Fats to play straight

The Last Gasps of Indian Summer Page 867

pool for \$200 a game. After initially falling behind, Eddie surges back to being \$1,000 ahead and suggests raising the bet to \$1,000 a game. Eddie gets ahead \$11,000 and Charlie tries to convince him to quit, but Eddie insists the game will end only when Fats says it is over. Fats agrees to continue after a spectator, the professional gambler Bert Gordon, labels Eddie a

"loser." After 25 hours and an entire bottle of bourbon, Eddie is ahead over \$18,000, but loses it all along with all but \$200

of his original stake. Fats declares the game over. At their hotel later, Eddie leaves a sleeping Charlie without saying goodbye.

Eddie stashes his belongings in locker at a bus terminal, where he meets Sarah Packard, an alcoholic with a limp. They begin a relationship and he moves in with her. Charlie finds Eddie at Sarah's apartment and tries to persuade him to go back out on the road. Eddie refuses and Charlie realizes he plans to challenge Fats again. Eddie learns that Charlie had money he could have rebounded to beat Fats. Eddie dismisses Charlie as a scared old man and tells him to "lay down and die by yourself."

Eddie joins a poker game where Bert is playing. Afterward, Bert tells Eddie that he has talent as a pool player but no character. He figures that Eddie will need at least \$3,000 to challenge Fats again. Bert calls him a "born loser" but

The Last Gasps of Indian Summer Page 868

nevertheless offers to stake him in return for 75% of his winnings. Eddie refuses.

Eddie goes back to hustling to get the money he needs to play Fats. At a pool room near the waterfront, Eddie is attacked by Bert's thugs after winning money and his thumbs are broken. When Eddie heals and is again ready to play, he agrees to Bert's terms, deciding that a "25% slice of something big is better than a 100% slice of nothing."

Bert, Eddie, and Sarah travel to the Kentucky Derby, where Bert arranges a match for Eddie against a wealthy local socialite named Findley. The game turns out to be three cushion billiards, not straight pool. Though the terms are often used interchangeably and imprecisely, they precisely refer to different games. Findley states that he specified billiards.

Eddie plays, but has to learn the game as he goes along.

When Eddie loses badly, Bert refuses to keep staking him. Sarah pleads with Eddie to leave with her, saying that the world he is living in and its inhabitants are "perverted, twisted, and crippled." He refuses. Seeing Eddie's anger, Bert agrees to let the match continue at \$1,000 a game. Eddie's new knowledge of billiards added to his superior shooting skill allows him to come back to win \$12,000. Findley gets increasingly disoriented

The Last Gasps of Indian Summer Page 869

and effeminate as he loses; evincing the characteristics of a loser and a sissy.

Eddie collects his \$3,000 share and decides to walk back to the hotel where he discovers that Sarah has committed suicide, because of Bert's sadism.

Eddie returns to challenge Fats again, putting up his entire \$3,000 stake on a single game. He wins game after game, beating Fats so

badly that Fats is forced to quit. Bert demands half of Eddie's winnings and threatens to have him beaten again unless he pays. Eddie says he will come back to kill Bert if he survives, shaming Bert into giving up his claim by invoking Sarah's memory. Instead, Bert orders Eddie never to walk into a big time pool hall again. Eddie and Fats complement each other as players, and Eddie walks out.

The Last Gasps of Indian Summer Page 870

130 - Pierrot the Fool – Saint Emilion, France Pierrot the Fool

Ferdinand Griffon is unhappily married and has been recently fired from his job at a TV broadcasting company. After attending a mindless party full of shallow discussions in Paris, he feels a need to escape and decides to run away with ex-girlfriend Marianne Renoir, leaving his wife and children and bourgeois lifestyle. Following Marianne into her apartment and finding a corpse, Ferdinand soon discovers that Marianne is being chased by Organisation Armee Secrete (OAS) gangsters, a right wing French dissident paramilitary organization formed during the Algerian War, which supposedly no longer exists. The OAS carried out terrorist attacks, including bombings and assassinations, in an attempt to prevent Algeria's independence from French colonial rule. Its motto was "L'Algérie est française et le restera;" "Algeria is French and will remain so."

The two of whom they barely escape. Marianne and Ferdinand, whom she calls Pierrot; an unwelcome nickname meaning "sad clown,"

go on a crime spree from Paris to the Mediterranean Sea in the dead man's car. They lead an unorthodox life, always on the run, pursued by the police and by the OAS gangsters. When they settle down in the French Riviera after burning the dead man's car,

The Last Gasps of Indian Summer Page 871

which had been full of money unbeknownst to Marianne, and sinking a second car into the Mediterranean Sea, their relationship becomes strained. Ferdinand reads books, philosophizes, and writes a diary. They spend a few days on a desert island.

A dwarf, who is one of the gangsters, kidnaps Marianne. She kills him with a pair of scissors. Ferdinand finds him murdered and is caught and bludgeoned by two of the dwarf's accomplices, who waterboard him to make him reveal Marianne's whereabouts.

Marianne escapes, and she and Ferdinand are separated.

He settles in Toulon while she searches for him everywhere until she finds him. After their eventual reunion, Marianne uses Ferdinand to get a suitcase full of money before running away with her real boyfriend, Fred, to whom she had previously referred as her brother. Ferdinand shoots Marianne and Fred, then paints his face blue and decides to blow himself up by tying sticks of red and yellow dynamite to his head. He regrets this at the last second and tries to extinguish the fuse, but he fails and is blown up.

A Song for Europe

Roxy Music

The Last Gasps of Indian Summer Page 872

Here as I sit

At this empty cafe

Thinking of you

I remember

All those moments

Lost in wonder

That we'll never

Find again

Though the world

Is my oyster

It's only a shell

Full of memories

And here by the Seine

Notre-Dame casts

A long lonely shadow

Now only sorrow

No tomorrow

There's no today for us

Nothing is there

For us to share

But yesterday

These cities may change

The Last Gasps of Indian Summer Page 873

But they always remain

My obsession

Through silken waters

My gondola glides

And the bridge; it sighs ...

I remember

All those moments

Lost in wonder

That we'll never

Find again

There's no more time for us

Nothing is there

For us to share

But yesterdays

Ecce momenta

Illa mirabilia

Quae captabit

In aeternum

Memor

Modo dolores

Sunt in dies

Non est reliquum

The Last Gasps of Indian Summer Page 874

Vero tantum

Comminicamus

Perdita

Tous ces moments

Perdus de l'enchantement

Qui ne reviendront

Jamais

Pas d'aujourd'hui pour nous

Pour nous il n'y a rien

À partager

Sauf le passé

Tous ces moments

Perdus de l'enchantement

Qui ne reviendront

Jamais, jamais, jamais, jamais, jamais

Written by Bryan Ferry and Andrew Mc Kay.

The Last Gasps of Indian Summer Page 875

131 - The Appaloosa – Ojo Prieto, Mexico The Appaloosa

Based on the 1963 book by Robert MacLeod, the title character is a beautiful horse (a breed, the Appaloosa) belonging to Matt Fletcher, a Mexican-American buffalo hunter who returns home, only to have

his beloved horse stolen by a powerful bandit, Chuy Medina with the help of the bandit's girlfriend Trini, in the border town of Ojo Prieto. Trini was sold to Chuy at the age of 15, but has been brutalized and effectively discarded.

Bitter Creek

Eagles

Once I was young, so unsure

I'd try any ill to find the cure

An old man told me

Tryin' to scold me

"Oh, son, don't wade too deep in Bitter Creek,"

(Bitter Creek)

Out where the desert meets the sky

Is where I go when I wanna hide

Oh, peyote (oh, peyote, ooh)

She tried to show me (tried to show me)

The Last Gasps of Indian Summer Page 876

You know there ain't no cause to weep

At Bitter Creek

(Bitter Creek)

Doo doo doo doo doo doo doo doo doo

Doo, doo doo doo doo doo doo doo

*We're gonna hit the road for one last time We can walk right in and
steal 'em blind All that money (all that money, ooh)*

No more runnin' (no more runnin')

I can't wait to see the old man's face

When I win the race

(Bitter Creek)

Doo doo doo doo doo doo doo

Doo doo doo doo doo doo doo

Doo doo doo doo doo doo doo

Doo doo doo doo doo doo doo

Doo doo doo doo doo doo doo

Doo doo doo doo doo doo doo

Doo doo doo doo doo doo doo

Doo doo doo doo doo doo doo

Doo doo doo doo doo doo doo

The Last Gasps of Indian Summer Page 877

Doo doo doo doo doo doo doo

Doo doo doo doo doo doo doo

Written by Bernie Leadon.

Fletcher begins to hunt down the bandit to recapture the horse, but finds matters more complicated than expected when he meets the bandit's girlfriend. Fletcher is subjected to torture and humiliation by Chuy and his minions.

A later foray into Medina's camp results in a brutal arm wrestling match in a bar between Fletcher and the bandido.

Fletcher loses and is stung on the arm by a scorpion. Again left to die, Fletcher is rescued by Trini, who despises her "lover,"

Chuy, and prefers Fletcher's company. She gets him assistance from a kindly old peasant, which later costs the old man his life.

During the violence laden climax, Fletcher is forced to choose between Trini and his beloved Appaloosa. Fletcher, realizing that Trini means more to him than the horse, sends out the Appaloosa to draw Chuy's fire. As the bandit prepares to aim for the horse, sunlight glints on his gun barrel, revealing his position. Fletcher fires and kills him. Fletcher and Trini then cross the border with the Appaloosa to start a new life.

The Last Gasps of Indian Summer Page 878

The Last Gasps of Indian Summer Page 879

132 - Electra Glide in Blue – Bisbee, Arizona Electra Glide in Blue

John Wintergreen is a motorcycle cop who patrols the rural Arizona highways with his partner Zipper. Zipper hates hippies and he pulls over a long haired kid in a van. He searches it seeing comics and other stuff the kid is selling to head shops.

Zipper plants some pot on him which Wintergreen sees and objects to. But he gives up the argument when Zipper is insistent. They arrest the kid for the pot, which has a possible twenty year penalty.

Wintergreen is an experienced patrolman looking to be transferred to the Homicide unit. When he is informed by Crazy Willie of an apparent suicide by shotgun, Wintergreen believes the case is actually a murder as the victim has shot himself in the chest rather than the head, which is more usual. Detective Harvey Poole agrees it is a homicide, after a .22 bullet is found amongst the pellets in the man's chest during the autopsy, as well as hearing about a possible missing \$5,000 from the man's home, and arranges for Wintergreen to be transferred to homicide to help with the case.

Wintergreen gets his wish, but his joy is short lived. He begins increasingly to identify with the hippies whom the other

The Last Gasps of Indian Summer Page 880

officers, including Detective Poole, are endlessly harassing.

The final straw comes when Poole discovers that Wintergreen has been sleeping with his girlfriend, Jolene. The hostile workplace politics cause him to be quickly demoted back to traffic enforcement.

While demoted, Wintergreen solves the murder. The killer is Willie, who confesses while Wintergreen goads him into talking about it. Wintergreen supposes that Crazy Willie did it because he was jealous of the old man he killed, who frequently had young people over to his house to buy drugs. Shortly after, it is discovered that Zipper stole the \$5,000, which he used to buy a fully dressed Electra Glide motorcycle. Upon this discovery, Zipper becomes distressed and belligerent and shoots at Wintergreen, striking an innocent bystander. Wintergreen shoots him square in the chest.

Violence

Mott the Hoople

I'm a missing link, poolroom stink, I can't talk (Well that's too bad)

*What's goin' on, somethings wrong, I can't work Can't go to school,
the teacher's a fool, the preacher's a jerk (Well that's such a drag)*

The Last Gasps of Indian Summer Page 881

Got nothin' to do, street corner blues, and nowhere to walk

Violence, violence

It's the only thing that'll make you see sense Violence, violence

It's the only thing that'll make you see sense

Gotta fight, nothings right, livin' nowhere (That's so sad)

*Watch out for the gun, snake on the run, hide in my hair You keep
your mouth shut, or you'll get cut, I like to scare (Bet you're so mad)*

*I'm a battery louse, a superstar mouse, I don't care Get off my back
or I'll attack*

And I don't owe you nothin'

(Okay)

*Head for your hole, you're sick and you're old And I'm here to tell
you somethin'*

Violence, violence

It's the only thing that'll make you see sense Violence, violence

It's the only thing that'll make you see sense Violence, violence

It's the only thing that'll make you see sense

The Last Gasps of Indian Summer Page 882

Violence, violence

It's the only thing that'll make you see sense Violence, violence

It's the only thing that'll make you see sense Violence, violence

It's the only thing that'll make you see sense Violence, violence

It's the only thing that'll make you see sense Violence, violence

It's the only thing that'll make you see sense Violence, violence

Written by Ian Hunter and Michael Geoffrey Ralphs .

Wintergreen, now alone and back on his old beat, runs into a hippie that Zipper was needlessly harassing earlier on a previous stop. Recognizing him, Wintergreen lets him off with a warning, but the hippie forgets his driver's license, and Wintergreen drives up behind his van to return it to him. The hippie's passenger points a shotgun out of the back window and shoots Wintergreen, killing him.

The Last Gasps of Indian Summer Page 883

133 - The Big Cube – Palm Springs, California The Big Cube

Adriana Roman, a successful stage actress, retires to marry Charles Winthrop, a wealthy tycoon. Winthrop's daughter, Lisa, is instantly distrustful of Adriana solely because she is "the other woman" taking her father's affection.

Charles is killed in a boating accident, which also leads to Adriana suffering from a concussion. Lisa's new boyfriend Johnny Allen, a womanizing, fortune hunting medical student, capitalizes on that distrust to persuade Lisa that her father's death was murder, a charge exacerbated by Adriana's threat; as per her late husband's instructions as laid out in his will, for which Adriana is executor, to disinherit Lisa if she marries Johnny.

Brain Damage

Pink Floyd

The lunatic is on the grass

The lunatic is on the grass

Remembering games

And daisy chains and laughs

Got to keep the loonies on the path

The Last Gasps of Indian Summer Page 884

The lunatic is in the hall

The lunatics are in my hall

*The paper holds their folded faces to the floor And every day the
paper boy brings more*

*And if the dam breaks open many years too soon And if there is no
room upon the hill*

*And if your head explodes with dark forebodings too I'll see you on
the dark side of the moon*

The lunatic is in my head

The lunatic is in my head

You raise the blade

You make the change

You rearrange me 'til I'm sane

You lock the door

And throw away the key

There's someone in my head, but it's not me

And if the cloud bursts thunder in your ear You shout and no one seems to hear

And if the band you're in starts playing different tunes I'll see you on the dark side of the moon I can't think of anything to say except, laughing is nice

The Last Gasps of Indian Summer Page 885

Written by George Roger Waters.

Johnny conspires with Lisa to lace Adriana's prescribed sedatives with enough LSD to drive her insane. During one of the episodes, Adriana hallucinates that Johnny and Lisa are attempting to throw her over a cliff side after taking her on a drive into the country. Later, while Adriana has further LSD

induced hallucinations at home, Johnny plays pre-recorded subliminal messages to further drive her crazy, one of which instructs Adriana to leap from a window. Lisa is unaware of this scheme. As Adriana is about to jump to her probable death, Lisa saves her. While still unaware of Johnny's true intent, Lisa continues with their plan and Adriana is committed to a mental hospital, where they have Adriana declared legally insane and thus unable to carry out her obligations in Charles' will.

After their wedding, Johnny demonstrates that he doesn't really love Lisa by openly seducing other women, most notably Lisa's free spirited best friend, Bibi. Johnny bribes Lisa to divorce him by providing a \$100,000 settlement in return for keeping silent about what they did to Adriana. Lisa does divorce him, but instead of

succumbing to Johnny's threats, she decides to come clean to Frederick Lansdale, a playwright friend of

The Last Gasps of Indian Summer Page 886

Adriana's who has always loved her himself, about what she and Johnny did. By this time, Adriana is suffering from amnesia, still believing that Charles is alive.

Frederick decides to write a play detailing Adriana's traumatic experiences and casts her in the lead role. He hopes that replaying her experience on stage will cure her. By the opening performance, Adriana has glimpses from her memory of what has happened, not fully realizing what those fleeting thoughts are.

By the climactic third act of the play, which details the tape recorded subliminal messages Lisa and Johnny played during Adriana's hallucinations, Frederick decides to play the actual recordings with Lisa and Johnny's voices. This brings Adriana back to reality. She recognizes the voices and the fact that Lisa and Johnny use her real name as opposed to her character's name in the play. Lisa rushes onto the stage, admitting to Adriana what she and Johnny did. In a rage, Adriana slaps Lisa in the face.

The play and Adriana's performance are a huge hit, Adriana and Frederick are about to be married, and Lisa has reconciled with Adriana. Meanwhile, Johnny has begun taking his own LSD while being shunned by his so called friends. He is last seen on the floor in the midst of an LSD trip.

The Last Gasps of Indian Summer Page 887

The Last Gasps of Indian Summer Page 888

134 - Catch-22 – Pianosa, Italy

Catch-22

Captain John Yossarian, a US Army Air Force B-25 bombardier, is stationed on the Mediterranean base on Pianosa during World War II. Along with his squadron members, Yossarian is committed to flying dangerous missions, but after watching friends die, he seeks a means of escape.

Over Under Sideways Down

The Yardbirds

Hey! hey! hey! hey!

*Cars and girls are easy come by in this day and age Laughing,
joking, drinking, smoking*

'Till I've spent my wage

*When I was young people spoke of immorality All the things they
said were wrong*

Are what I want to be

Hey

Over under sideways down

Hey

Backwards forwards square and round

Hey

Over under sideways down

The Last Gasps of Indian Summer Page 889

Hey

Backwards forwards square and round

When will it end (when will it end)

When will it end (when will it end)

Hey! hey! hey! hey!

*I find comment 'bout my looks irrelativity Think I'll go and have
some fun*

'Cause it's all for free

*I'm not searching for a reason to enjoy myself Seems it's better
done*

Than argued with somebody else

Hey

Over under sideways down

Hey

Backwards forwards square and round

Hey

Over under sideways down

Hey

Backwards forwards square and round

When will it end

When will it end

When will it end

When will it end

The Last Gasps of Indian Summer Page 890

Hey! hey! hey! hey!

Hey

Over under sideways down

Hey

Backwards forwards square and round

Hey

Over under sideways down

Hey

Backwards forwards square and round

Hey

Over under sideways down

Hey

Backwards forwards square and round

Hey

Over under sideways down

Hey

Backwards forwards square and round

Hey! hey! hey! hey!

Written by Jim McCarty, Jeff Beck, Keith Relf, Chris Dreja, and Paul Samwell-Smith.

While most crews are rotated out after 25 missions, his commanding officer, Colonel Cathcart keeps raising the minimum number of missions for this base before anyone can reach it,

The Last Gasps of Indian Summer Page 891

eventually to an unobtainable 80 missions; a figure resulting from Cathcart's craving for publicity, primarily a mention in the nationally syndicated Saturday Evening Post magazine.

Futilely appealing to Cathcart, Yossarian learns that even a mental breakdown is no release when Doc Daneeka explains the

"Catch-22" the Army Air Force employs. An airman would have to be crazy to fly more missions, and if he were crazy, he would be unfit to fly. Yet, if an airman were to refuse to fly more missions, this would indicate that he is sane, which would mean that he would be fit to fly the missions. The airman is thus in an impossible "damned if you do, damned if you don't" situation.

Yossarian is haunted, in several recurring flashbacks during the film, by the bloody death of Snowden, the young turret gunner on his B-25. After Snowden's death, Yossarian temporarily refuses to wear his uniform, which Snowden bled on. He shows up at a medal ceremony naked, and later morosely sits naked in a tree, where he is visited by Lt. Milo Minderbinder, who rapidly progresses from squadron supply officer to a capitalistic tycoon involved in black market money making schemes. The bomber squadron is populated by many other comically strange characters. Major Major Major, the squadron's operations officer, is promoted to a squadron commander without ever having flown in a plane, and refuses to see anyone in his office while

The Last Gasps of Indian Summer Page 892

he is in, instructing Sergeant Towser that people can see him when he's out. The person has to wait in the waiting room until Major Major is gone, then can go right in.

Trapped by this convoluted logic, Yossarian watches as individuals in the squadron resort to unusual means to cope. Lt.

Milo Minderbinder concocts elaborate black market schemes while crazed Captain "Aarfy" Aardvark commits murder to silence a girl he has raped. Lieutenant Natelly falls for a sex worker, Major Danby delivers goofy pep talks before every bomb run and Captain Orr keeps crashing at sea. Meanwhile, Nurse Duckett occasionally beds Yossarian.

Nately dies as a result of an agreement between Milo and the Germans, trading surplus cotton in exchange for the squadron bombing its own base. While on a pass, Yossarian shares this news with Nately's romantic partner, who then tries to kill him.

Because of Yossarian's constant complaints, Cathcart and Lt.

Colonel Korn eventually agree to send him home, promising him a promotion to major and awarding him a medal for the fictitious saving of Cathcart's life; the only requirement being that Yossarian agrees to "like" the colonels and praise them when he gets home.

The Last Gasps of Indian Summer Page 893

Immediately after agreeing to Cathcart's and Korn's plan, Yossarian survives an attempt on his life when stabbed by Nately's partner, who had disguised herself as a janitor. Once recovered, Yossarian learns from the chaplain and Major Danby that Captain Orr's supposed death was a hoax and that Orr's repeated "crash" landings had been a subterfuge for practicing and planning his own escape from the madness. Yossarian is informed that Orr ditched the plane and paddled a rescue raft all the way to Sweden on his last run.

Yossarian decides to abandon the deal with Cathcart, leaps out of the hospital window, takes a raft from a damaged plane and, while a marching band practices for the ceremony to award Yossarian the promotion and medal, he hops into the sea, climbs into the raft and starts paddling.

The Last Gasp of Indian Summer Page 894

135 - Seventies News

1970

The popular band "The Beatles" announce they have disbanded.

NASA's Apollo 13 Moon Mission returns to Earth successfully after abandoning its mission to the Moon after experiencing oxygen tank problems and an explosion.

Forty-three nations ratify the Nuclear Non-Proliferation Treaty.

The United States invades Cambodia.

The first jumbo-jet, the Boeing 747, makes its debut commercial flight from New York to London.

1971

The U.S. voting age is lowered from 21 to 18 years old when the 26th amendment is ratified.

The Walt Disney World Resort is opened in Orlando, Florida.

The Pentagon Papers are published by the New York Times.

Qatar and Sierra Leone become independent from England.

The first microprocessor, the 4004, is released by Intel.

1972

The Last Gasps of Indian Summer Page 895

The Watergate Scandal begins when White House operatives are caught burglarizing the Democratic National Committee PONG, the first video game to have commercial success, is released.

The first U.S. cable subscription service, HBO, is introduced.

Richard Nixon is elected as the President of the United States for his second term.

Bangladesh becomes independent from Pakistan.

1973

Secretariat wins the Triple Crown in horse racing.

The Mariner 10 space probe is launched by NASA and later becomes the first spacecraft to study Mercury.

The United States Supreme Court declares that abortion is a constitutional right in the landmark decision on the Roe v. Wade case.

Billy Jean King beats Bobby Riggs in the "Battle of the Sexes"

tennis match.

Belize and the Bahamas gain independence from the United Kingdom.

The Last Gasps of Indian Summer Page 896

1974

US President Richard Nixon resigns from office after being implicated in the Watergate Scandal.

The UPC Bar Code is introduced.

India becomes the sixth nuclear power when it successfully detonates a nuclear bomb.

The world's population is an estimated 4 billion people.

Gerald Ford becomes the United States president after Nixon resigns.

1975

The Vietnam War ends.

The movie "Jaws" opens in theaters and is considered to be one of the first block-buster films.

Sony introduces the Betamax video tape system.

Bill Gates and Paul Allen create Microsoft.

The popular late-night sketch show, Saturday Night Live, airs for the first time.

1976

The Last Gasps of Indian Summer Page 897

Steve Jobs and Steve Wozniak create the Apple Computer Company.

NASA introduces the first space shuttle, the Enterprise.

The Democratic candidate, Jimmy Carter, defeats Republican incumbent Gerald Ford, to win the US Presidential race.

The first commercial Concorde flight takes place.

The CN Tower in Toronto is completed and becomes the world's tallest freestanding structure.

1977

Control of the Panama Canal is returned to Panama from the United States.

The Trans-Alaskan Pipeline is opened.

MRI (Magnetic Resonance Imaging) Scanner is first tested.

The Canadian province of Quebec adopts French as an official language.

Amnesty International wins the Nobel Peace Prize.

1978

The very first "Garfield" comic strip debuts in 41 U.S. newspapers.

The Last Gasps of Indian Summer Page 898

Louise Brown, the very first test tube baby, is born.

Israel and Egypt sign the Camp David Accords.

Pope Paul VI dies and is replaced by Pope John Paul I who also dies this year and is replaced by Pope John Paul II.

The computer video game Space Invaders is released.

1979

The Three Mile Island nuclear incident occurs in Pennsylvania.

After being exiled for fifteen years, Ayatollah Khomeini returns to power in Iran.

The Walkman is introduced by Sony.

The oil crisis in 1973 was caused when Arab members of the Organization of Petroleum Exporting Countries (OPEC), during the Yom Kippur War, announced that they would no longer ship petroleum to nations that had supported Israel in its conflict with Syria and Egypt, to the United States and its allies in Western Europe. It was also announced that the price for Oil would increase drastically. The west was by now dependent on oil and together with prices quadrupling and measures for rationing the western world went into recession and suffered massive

The Last Gasps of Indian Summer Page 899

inflationary pressure. At that time the United States did have their own oil reserves and although they were affected the biggest impact was on European economies .

After nearly ten years of war in Vietnam 1973 was also the year that allied forces pulled out of Vietnam, a Nixon accomplishment.

Another significant factor in the 70's was the growth in women's rights and women's role in society including the ability to decide when where and if they wished to have children, partly through the availability of the contraceptive pill.

President Richard Nixon was forced to resign on August 8 as President of the United States due to imminent impeachment related to the Watergate scandal.

With the continuing Cold War between the East and West the arms race continued with each side trying to find the ultimate weapon

Baseball players go on strike in 1972 the first players strike in sports history.

Players gain free agency after 6 years allowing them to demand higher wages.

The Last Gasps of Indian Summer Page 900

The ABA or American Basketball Association and National Basketball Association NBA agree to merger accepting four new teams into the NBA; Denver, New York, San Antonio and Indiana.

At the end of the 70's two major changes in the game happened -

1) ESPN, and 2) The three point line was added.

Progressive rock created a new generation of bands including Roxy Music, Genesis, Yes, Lynyrd Skynyrd, the Allman Brothers Band, Emerson, Lake and Palmer and Pink Floyd. Many other singers and bands also started or strengthened their fan base including Fleetwood Mac, Laura Nyro, Joni Mitchell, Patti Smith, Bob Dylan, Linda Ronstadt, the Eagles, the Rolling Stones, Led Zeppelin, Chicago Transit Authority, Blue Oyster Cult, Aerosmith, AC/DC, Queen, and Black Sabbath.

Otherwise in Europe, the music was not as progressive from bands like T-Rex, Gary Glitter, and David Bowie, and bands like Slade and the Sweet. Possibly the most successful in the 70's was ABBA.

The 70's produced many icons, one of those being the modern waterbed created by Charles Hall in 1968, This was fueled by the sexual revolution of the decade.

The Last Gasps of Indian Summer Page 901

136 - Escalation – Pensacola, Florida

Escalation

This short animated film was made independently from the Disney Studios and is notable for being the only animated cartoon made in this manner by one of Disney's core animators, Ward Kimball, one of the "Nine Old Men." Escalation originated from his anger of the "Battle Hymn" during the Vietnam War, a song he performed many times with Firehouse Five Plus Two, and a story from The Realist that suggested that Lyndon Johnson, who somehow had evolved from being the most anti-Vietnam Senator to the most hawkish Presidential supporter of it, was preoccupied with the size of his genitals. Kimball had a budget of 3,000 dollars and had to outsource the ink and painting to Celine Miles Ink and Paint, had a college choir sing the "Battle Hymn of the Republic," had to pay an outside camera man to shoot the frames, and finished the film with the help of a friend.

He showed it at film festivals, college campuses during the US

presidential election year in 1968, and personally gave away copies of the film to whoever was interested. The first film festival it was screened at was a Los Angeles art house called the Cinema Theatre, and proved the film to be so popular that it

The Last Gasps of Indian Summer Page 902

was screened three times there. The film was a runner-up for the Academy Award, but was ultimately dropped due to its content.

In a 2000 interview shortly before his death, Kimball said that he thought that Escalation had not received the mainstream attention it deserved. In 2007, relatives of Kimball put the film online on YouTube.

The animation begins with a countdown from 10 and a drumbeat, skipping over the number 7 and with each numeral getting larger in size as the countdown progresses. A dove of peace flies upside

down and backwards, with X marks over its eyes as if it were dead. Then a giant statue of the head of Lyndon B. Johnson is slowly wheeled into view, while the melody of the "Battle Hymn of the Republic" plays. One of the statue's ears is shaped as a dollar sign. Actor Paul Frees imitates Johnson's cracker voice reading the lyrics, later joined by a choir, with each instance of the word "truth" being bleeped out with a cuckoo sound. As the song goes on, Johnson's nose slowly starts to rise in phallic fashion. When fully erect, the nose begins to shake and then violently explodes as images of the Playboy Bunny, bare breasts, hot dogs, copious amounts of meat, Billy Graham, John Wayne, Doris Day, Coca-Cola, beer, Aunt Jemima, Lassie, Superman, Little Orphan Annie, S&H Green Stamps and cigarettes flash on the screen in rapid succession amidst images and sounds

The Last Gasps of Indian Summer Page 903

of explosions, followed by a similarly rapid succession of military decoration, ending on the Purple Heart, the medal for those wounded or killed in combat, as a single clock chime is heard. The cartoon fades out by having the statue crack into pieces.

The gradual enlargement of Johnson's nose brings up images of Pinocchio, whose nose grew longer whenever he lied. Kimball worked on the 1940 Disney adaptation of Pinocchio.

Hurdy Gurdy Man

Donovan

Thrown like a star in my vast sleep

I opened my eyes to take a peek

To find that I was by the sea

Gazing with tranquility

'Twas then when the Hurdy Gurdy Man

Came singing songs of love

Then when the Hurdy Gurdy Man

Came singing songs of love

*"Hurdy gurdy, hurdy gurdy,
hurdy gurdy gurdy" he sang*

*"Hurdy gurdy, hurdy gurdy,
hurdy gurdy gurdy" he sang*

*"Hurdy gurdy, hurdy gurdy,
hurdy gurdy gurdy" he sang*

Histories of ages past

Unenlightened shadows cast

Down through all eternity

The crying of humanity

'Tis then when the Hurdy Gurdy Man

Comes singing songs of love

Then when the Hurdy Gurdy Man

The Last Gasps of Indian Summer Page 904

Comes singing songs of love

"Hurdy gurdy, hurdy gurdy,

hurdy gurdy gurdy" he sang
"Hurdy gurdy, hurdy gurdy,
hurdy gurdy, hurdy gurdy, hurdy gurd
Hurdy gurdy, hurdy gurdy,
hurdy gurdy gurdy" he sang
"Hurdy gurdy, hurdy gurdy,
hurdy gurdy gurdy" he sang
Here comes the Roly Poly Man
He's singing songs of love
"Roly poly, roly poly,
holy poly poly" he sang
"Hurdy gurdy, hurdy gurdy,
hurdy gurdy gurdy" he sang
"Hurdy gurdy, hurdy gurdy,
hurdy gurdy gurdy" he sang

Written by Donovan Leitch.

The Last Gasps of Indian Summer Page 905

137 - Rebel Without a Cause – Avalon, California Rebel Without a Cause

In Los Angeles during the mid-1950s, teenager Jim Stark is arrested and taken to the juvenile division of a police station for public

intoxication. At the station he crosses paths with John "Plato" Crawford, who was brought in for killing a litter of puppies, and Judy, who was brought in for curfew violation.

The three separately reveal their innermost frustrations to the officers. All three of them suffer from problems at home: Jim feels anguished by his constantly bickering parents, Frank and Carol, but even more so by his timid father's failure to stand up to Carol; the issues are further complicated by Frank's interfering mother. His frustrations are made manifest to officer Ray Fremick when Jim is released to their custody. Judy is convinced that her father ignores her because she is no longer a little girl, so she dresses up in racy clothes to get attention, which only causes her father to call her a "dirty tramp." Plato's father abandoned his family when he was a toddler, and his mother is often away from home, leaving Plato in the care of his housekeeper.

Deserted Cities of the Heart

Cream

The Last Gasps of Indian Summer Page 906

Upon this street where time has died

The golden treat you never tried

In times of old, in days gone by

If I could catch your dancing eye

It was on the way

On the road to dreams, yeah

Now my heart's drowned

in no love streams, yeah

The street is cold, its trees are gone

The story's told the dark has won

Once we set sail to catch a star

We had to fail, it was too far

It was on the way

On the road to dreams, yeah

Now my heart's drowned

in no love streams

I felt the wind shout like a drum

You said, "My friend, love's end has come"

It couldn't last, had to stop

You drained it all to the last drop

The Last Gasps of Indian Summer Page 907

It was on the way

On the road to dreams, yeah

*Now my heart's drowned in no love streams
Now my heart's
drowned*

in no love streams, yeah

On this dark street, the sun is black

The winter life is coming back

*On this dark street, it's cold inside
There's no retreat from time that's died
It was on the way
On the road to dreams
Now my heart's drowned
in no love streams
Yeah, yeah, yeah, yeah,
yeah, yeah, yeah, yeah
Now my heart's drowned
in no love streams, yeah
Now my heart's drowned
in no love*

Written by Jack Bruce and Peter Constantine Brown.

The Last Gasps of Indian Summer Page 908

On the way to his first day at Dawson High, Jim again meets Judy and offers her a ride. Seemingly unimpressed by Jim, she declines and is instead picked up by her "friends," a gang of delinquents led by Buzz Gunderson. Jim is shunned by the rest of the student body but is befriended by Plato, who comes to idolize Jim as a father figure.

After a field trip to Griffith Observatory, Buzz provokes and challenges Jim to a knife fight. Jim bests Buzz by knocking his switchblade out of his hand, then throws his own blade away. To

preserve his status as gang leader, Buzz suggests stealing some cars to have a "Chickie Run" at a seaside cliff. At home, Jim ambiguously asks his father about defending one's honor in a dangerous situation, but Frank advises him against confrontation of any kind. That night, during the chickie run, Buzz plunges to his death when the strap on his jacket sleeve becomes entangled with his door latch lever, preventing him from exiting the car.

As police approach, the gang flees, leaving Judy behind, but Jim persuades her to leave with him and Plato.

Jim later confides to his parents his involvement in the crash and considers turning himself in. When Carol declares they are moving again, Jim pleads with his father Frank to stand up for him. When Frank refuses, Jim attacks him in frustration, then

The Last Gasps of Indian Summer Page 909

storms off to the police station to confess, only to be turned away by the desk sergeant. Jim drives back home, finding Judy waiting for him. She apologizes for her prior treatment of him due to peer pressure, and the two begin to fall in love.

Agreeing to never return to their respective homes, Jim suggests they visit an old deserted mansion Plato told him about.

Meanwhile, Plato is intercepted by three members of Buzz's gang, who are convinced that Jim betrayed them to the police. They steal Plato's address book and pursue Jim. Plato retrieves his mother's gun and leaves to warn Jim and Judy, finding them at the mansion. The three new friends act out a fantasy as a family. Plato then falls asleep, and Jim and Judy leave to explore the mansion, where they share their first kiss. Buzz's gang find and wake up Plato, who, frightened and distraught, shoots and wounds one of the gang. When Jim returns, he attempts to restrain Plato, who flees, accusing Jim of abandoning him.

Plato runs to the observatory and barricades himself inside as more police converge including Fremick who, with Frank and Carol, have been searching for Jim. Jim and Judy follow Plato into the observatory, where Jim persuades Plato to trade the gun for his red jacket. Jim quietly removes the ammunition before returning it, and then convinces Plato to come outside. But when the police notice that Plato still has the gun they shoot Plato

The Last Gasps of Indian Summer Page 910

dead as he charges them, unaware that Jim had removed the bullets. Frank comforts his grieving son, vowing to be a stronger father. Now reconciled with his parents, Jim introduces them to Judy.

The Last Gasps of Indian Summer Page 911

138 - Doctor No – Kingston, Jamaica

Doctor No

John Strangways, the Station Chief of MI6 in Jamaica, is murdered, along with his secretary Mary, by a trio of assassins before his home is ransacked. When news of Strangways' death reaches M, the head of MI6, he assigns intelligence officer James Bond to investigate the matter, and determine if it is related to Strangways' cooperation with the CIA on a case involving the disruption of rocket launches from Cape Canaveral by radio jamming. When Bond arrives in Jamaica, he is accosted by a man claiming to be a chauffeur sent to collect him, but is really an enemy agent sent to kill him. Bond turns the tables on the agent, but before he can interrogate him, the agent kills himself by biting into a cyanide laced cigarette. After visiting government headquarters, Bond asks principal secretary Pleydell Smith to set up a meeting with those who saw Strangways last, which includes Professor Dent. Later visiting Strangways' house Bond finds a receipt from Dent and a picture of Strangways and Quarrel, a man whom tailed Bond from the airport earlier. When Bond confronts Quarrel it is revealed that he is aiding the CIA and he

introduces Bond to their agent Felix Leiter, who is also investigating Strangways' death.

The Last Gasps of Indian Summer Page 912

Strange Days

The Doors

Strange days have found us

Strange days have tracked us down

They're going to destroy

Our casual joys

We shall go on playing

Or find a new town

Yeah!

Strange eyes fill strange rooms

Voices will signal their tired end

The hostess is grinning

Her guests sleep from sinning

Hear me talk of sin

And you know this is it

Yeah!

Strange days have found us

And through their strange hours

We linger alone

Bodies confused

Memories misused

As we run from the day

The Last Gasps of Indian Summer Page 913

To a strange night of stone

Written by Matthew Good and Dave Genn.

Bond learns from Felix that the CIA traced the radio jamming signal to Jamaica, which was a British colony until 1962, and that Strangways was helping to pinpoint its exact origin.

Quarrel reveals that before Strangways died, the pair collected mineral samples from an island called Crab Key, where people are forbidden to go. Bond visits Dent, inquiring about the samples and Crab Key, but is suspicious of his answers when he claims the samples checked out as normal. Following the meeting, Dent travels to Crab Key to meet its reclusive owner, for whom he works, to inform him of Bond's visit. Under strict instructions, Dent attempts to have Bond killed with a tarantula. However, Bond kills the spider and sets a trap for Dent. Bond turns the tables on the three blind mice assassins, then has Pleydell Smith's corrupt secretary Miss Taro arrested as well. When the geologist arrives, Bond holds him at gunpoint, revealing Dent lied about the samples being radioactive and his involvement in Strangways' murder, then kills him.

After checking Quarrel's boat with a Geiger counter, Bond determines that Strangways must have suspected that the radio jamming was coming from Crab Key, and so persuades Quarrel to

The Last Gasps of Indian Summer Page 914

take him out there. The following day, after arriving, Bond meets Honey Ryder, a shell diver. When armed guards arrive in a boat, Bond and Quarrel take Ryder with them and escape into the swamp. At nightfall, the group encounter a flame tank disguised as a dragon to deter locals, which kills Quarrel. Bond and Ryder are captured and taken to a hidden base, whereupon they are swiftly put into decontamination due to the swamp being contaminated with radioactivity. After being led to private quarters set up for them, they are rendered unconscious with drugged coffee.

Upon awakening, the pair are escorted to dine with the base's owner, Dr. Julius No; a Chinese-German criminal scientist who has prosthetic metal hands due to radiation exposure. Bond learns that No was a former member of a Chinese crime organization tong, until he stole \$10 million in gold, and now works for the secret organization SPECTRE (Special Executive for Counter-intelligence, Terrorism, Revenge, and Extortion). The radio jamming being conducted by No is being planned to disrupt the Project Mercury space launch at Cape Canaveral using a radio beam, which he states will be a demonstration of SPECTRE's power. When Bond refuses to join SPECTRE, No has Ryder taken away and Bond beaten and imprisoned. However, Bond manages to

The Last Gasps of Indian Summer Page 915

escape his cell through an air vent and disguises himself as a worker, before infiltrating the base's control center.

Bond discovers that the radio beam being prepared to disrupt the launch is powered by a nuclear pool reactor, and overloads it as the launch commences. Dr. No attempts to stop him, but falls into the reactor pool and is boiled to death. As the base's personnel evacuate, Bond frees Ryder before the two escape the island by boat, moments before the base is destroyed. Felix finds the pair

adrift at sea after their boat runs out of fuel, and has them towed to safety by a Royal Navy ship. However, as Ryder passionately kisses him, Bond lets go of the tow rope to embrace her.

The Last Gasps of Indian Summer Page 916

139 - Alice Doesn't Live Here Anymore – Tucson, Arizona Alice Doesn't Live Here Anymore

In Socorro, New Mexico, Alice Hyatt's husband, Donald, a Coca Cola delivery driver, is killed on the job in a trucking accident. Alice, a former singer, decides to sell the majority of her belongings and take her son Tommy to her childhood home of Monterey, California, where she hopes to pursue a singing career, which she had abandoned when she married Donald.

Their financial situation forces them to take temporary lodgings in Phoenix, Arizona, where she finds work as a lounge singer.

She meets Ben, a younger married man who charms her into a sexual relationship that comes to a sudden end when his wife, Rita, confronts Alice. Ben breaks into Alice's apartment while Rita is there and physically assaults Rita in front of Alice; he also threatens Alice and smashes up her apartment. Fearing for their safety, Alice and Tommy quickly leave town.

Having spent most of what little money they had on their escape, Alice is forced to accept a job as a waitress in Tucson, Arizona, at a local diner owned by Mel, where she bonds with her fellow servers; independent, no-nonsense, outspoken Flo and quiet, timid, incompetent Vera, and meets divorced local rancher David. David quickly becomes enamored with Alice, who is wary of

The Last Gasps of Indian Summer Page 917

pursuing another relationship. However, she begins to warm to him as he establishes a paternal relationship with Tommy.

Their relationship is threatened when David uses physical force to discipline Tommy. Although Alice still dreams of going to Monterey, they reconcile. David offers to sell his ranch and move to Monterey, but in the end, Alice decides to stay in Tucson with him.

It's All In the Game

Van Morrison

Yeah

Yeah

Yeah

Many a tear has to fall

Oh, but it's all,

it's all in the game, child

It's all in the wonderful game

Alright

That we know as love

ooh, yeah

You had words with him

The Last Gasps of Indian Summer Page 918

And your future's looking dim

But these things,

your heart can rise above

Once in a while he won't call, he won't call But I heard you, it's all in the game

Soon he, soon he'll be there

With a small, a small bouquet, he will

And he will kiss your lips

And caress you, just like that, touch you Yeah, and your heart will, yeah

Fly away

You had words, words with him

And your future was looking,

don't you worry about it

These things your heart,

these things, can rise above

Once in a while he won't, he won't,

he won't call

But you gotta be patient

Soon he'll be there

With a small, with a small bouquet

The Last Gasps of Indian Summer Page 919

And he'll kiss your lips

And caress your waiting fingertips

Just like that

And your heart will fly away

Listen, listen, listen, listen, listen

He will kiss

Your lips, and touch you

And you will feel, you will feel

like you're gonna fly

Fly

Written by Carl Sigman and Charles Dawes.

The Last Gasps of Indian Summer Page 920

140 - Georgy Girl – Great Missenden, England, UK

Georgy Girl

The opening credits show the title character walking through the streets of London and being tempted into a hairdressers where she has her hair set in a far more contemporary style. She immediately changes her mind, and runs through the streets until she reaches a public lavatory. Once there, she submerges her hair in a sink-full of water, happy to return to her previously unkempt hairstyle.

Georgy Girl

The Seekers

Hey there, Georgy girl

Swingin' down the street so fancy-free

Nobody you meet could ever see

The loneliness there

Inside you

Hey there, Georgy girl

Why do all the boys just pass you by?

Could it be you just don't try

Or is it the clothes you wear?

You're always window-shopping

The Last Gasps of Indian Summer Page 921

But never stopping to buy

So shed those dowdy feathers and fly

A little bit

Hey there, Georgy girl

There's another Georgy deep inside

Bring out all the love you hide

And, oh, what a change there'd be

The world would see

A new Georgy girl

Hey there, Georgy girl

Dreamin' of the someone you could be

Life is a reality

You can't always run away

Don't be so scared of changing

And rearranging yourself

It's time for jumping down from the shelf A little bit

Hey there, Georgy girl

There's another Georgy deep inside

Bring out all the love you hide

And, oh, what a change there'd be

The world would see

The Last Gasps of Indian Summer Page 922

A new Georgy girl

(Hey there, Georgy girl)

Wake up, Georgy girl

(Hey there, Georgy girl)

Come on, Georgy girl

(Hey there, Georgy girl)

Wake up, Georgy girl

(Hey there, Georgy girl)

Come on, Georgy girl

(Hey there, Georgy girl)

Written by Tom Springfield, Dennis Charles, Jim Dale, and Rohan Wilson.

Georgina ("Georgy") Parkin is a 22 year old Londoner who has considerable musical talent, is well educated, and has an engaging, unpretentious character. At the same time, she believes herself to be plain and slightly overweight, she dresses haphazardly, and she is incredibly naïve on the subjects of love and flirtation. She has never had a boyfriend. She has an inventive imagination and loves children.

Her parents are live in employees of successful businessman James Leamington, who runs a children's home. Leamington is 49

and has a loveless, childless marriage with Ellen. He watched

The Last Gasps of Indian Summer Page 923

Georgy grew up and treated her as if he were her second father.

He provided for her private education at a Swiss finishing school and for a studio in his home, where she teaches dance to children. Leamington thinks Georgy "owes him" for all he has done.

As Georgy has become a young woman, his feelings for her have become more than fatherly. James offers Georgy a legal contract, proposing to supply her with the luxuries of life in return for her becoming his mistress. Georgy sidesteps his proposal by never giving him a direct response. Leamington's business like language and manner, and awkward inability to express any affection for her, leave her cold.

Georgy's flatmate is the beautiful Meredith, who is a violinist in an orchestra, but is otherwise a shallow woman who lives for her own pleasures. She treats the meekly compliant Georgy like an unpaid

servant. Georgy has a crush on Meredith's boyfriend Jos Jones and is happy to accommodate Meredith in order to spend time with Jos. She cooks for him and they play Scrabble together.

When Meredith discovers that she is pregnant by Jos, they get married. She tells him bluntly that she has aborted two of his children, but she wants to marry because she is "bored." Jos

The Last Gasps of Indian Summer Page 924

moves in with the two young women. He becomes disillusioned with Meredith and begins to find himself attracted to Georgy, who convinces Leamington to buy several expensive items for the baby's care.

While in the midst of an argument with Meredith over her cavalier attitude to her pregnancy, Jos suddenly kisses Georgy and tells her that he loves her. Georgy flees the apartment onto the streets of London, where Jos follows her, screaming over and over again that he loves her as he pursues her.

The two return to the flat, where they have sex, after which there is a knock at the door by Peggy, a friend of Meredith, who tells Jos that Meredith has gone to the hospital to give birth.

Jos and Georgy go to the hospital, where Georgy tries to comfort Meredith while she is in labor. Jos and Georgy's secret love affair continues.

Meredith gives birth to a daughter they name Emily. Because she has no interest in the baby and has tired of Jos, she announces that she plans to put the child up for adoption and divorce him.

Georgy and Jos set up home together in the flat, caring for baby Emily and living as a common law married couple. It becomes clear that Georgy cares more for the baby than for having an adult relationship with Jos. Their relationship ends when Jos

The Last Gasps of Indian Summer Page 925

tires of a father's responsibilities. He abandons her and his baby. Now that Georgy is the sole caregiver of a baby to whom she has no blood ties, Social Services wishes to remove baby Sara from her care.

In the recent past, Mr Leamington's wife suddenly died.

Leamington, who was unable to express his true feelings for Georgy while his wife was alive, now finds himself free to express his love for her, so he proposes marriage. Georgy accepts because this will allow her to keep Emily. The two marry despite the difference in their backgrounds and ages. They officially adopt Sara, making Georgy a mother. As the newlyweds are chauffeured away from their wedding, Georgy ignores her new husband, devoting all her attention to baby Emmie.

Time and Love

Laura Nyro

So winter froze the river

And winter birds don't sing

So winter makes you shiver

So time is gonna bring you spring

So he swears, he'll never marry

Says that cuddles are a curse

The Last Gasps of Indian Summer Page 926

Just tell him plain you're on the next train If our love don't get there first

Time and love everybody, time and love

Nothing cures like time and love

Don't let the Devil fool you

Here comes a dove

Nothing cures like time and love

Love for the man if you please

If you think and if you can

So winter froze the river

And winter birds don't sing

So winter makes you shiver

So time is gonna bring you spring

*You've been running, you've been rambling And you don't know
what to do*

A holly golden wager says

That love will see you through

Time and love everybody, time and love

Nothing cures like time and love

Don't let the Devil fool you

Here comes a dove

The Last Gasps of Indian Summer Page 927

Nothing cures like time and love

Love for the man if you please

If you think and if you can

So Jesus wasn't angel

And mankind broke His wing

But Jesus gave His lifeline

So sacred bell could sing

Now, a woman is a fighter

Gather White or African

A woman is a woman, inside

Has miracles for men at night

Time and love everybody, time and love

Nothing cures like time and love

Don't let the Devil fool you

Here comes a dove

Nothing cures like time and love

Love for the man if you please

If you think and if you can

Love for the man if you please

If you think and if you can

Love for the man if you please

If you think and if you can

The Last Gasps of Indian Summer Page 928

Love for the man if you please

If you think and if you can

Love for the man if you please

If you think and if you can

Love for the man if you please

If you think and if you can

Love for the man if you please

If you think and if you can

...

Written by Laura Nyro.

Emmie

Laura Nyro

Ooh, la, la, la

Ooh, la, la, la

Ooh, la, la, la

Ooh, la, la, la

Emily

And her love to be

Carved in a heart

On a berry tree

But it's only, only

The Last Gasps of Indian Summer Page 929

a little farewell love spell

Time to design a woman

Touch me

Oh wake me

Emily you ornament the earth

For me

Emily

You're the natural snow

The unstudied sea

You're a cameo

And I swear, I swear you were born

A weaver's lover born for the loom's desire

Move me

Oh sway me

Emily you ornament the earth

For me, for me

Emmie your mama's been a-callin' you

Ooh

Who stole

Mama's heart

And cuddled

The Last Gasps of Indian Summer Page 930

In her garden?

Darlin' Emmie

La, la, la

Ooh, la, la, la

Ooh, la, la, la

Ooh, la, la, la

You're my friend

And I loved you

Emily

Emily

Emily

She got the way to move me, Emmie

She got the way to move me yeah

She got the way to move me, Emmie

She got the way to get up and move me

She got the way to move me, Emmie

She got the way to move me yeah

She got the way to move me, Emmie

She got the way to get up and move me

She got the way to move me, Emmie

The Last Gasps of Indian Summer Page 931

She got the way to move me yeah

She got the way to move me, Emmie

She got the way to move me yeah

Written by Laura Nyro.

The Last Gasps of Indian Summer Page 932

141 - The Trial of Billy Jack – Bosque Farms, New Mexico

The Trial of Billy Jack

Billy Jack goes to court facing an involuntary manslaughter charge stemming from events in the earlier "Billy Jack" film. He is found guilty and sentenced to a prison term. Meanwhile, the kids at the Freedom School, an experimental school for runaways and troubled youth on a Native American reservation in Arizona, vow to rebuild the school. They raise funds and acquire a new building, eventually starting their own newspaper and television station.

Inspired by Nader's Raiders, they begin using the newspaper and TV station to conduct investigative reporting, angering several politicians and townspeople in the process with their exposés.

The school's activities range from having their own search and rescue team to artistic endeavors such as a marching band and belly dancing. The school hosts a large marching-band contest and arts festival, called "1984 Is Closer Than You Think," to raise money for the school.

Billy Jack is released from prison and, trying to reconnect with his spiritual beliefs, begins a series of lengthy vision quests,

The Last Gasps of Indian Summer Page 933

perhaps LSD induced. He becomes involved with a radical group on the reservation that opposes the federal effort to cease recognition of their tribe and the surrender of their tribal lands to local developers. When one of the tribal members is arrested for poaching deer on what was formerly tribal land, the school comes to his defense.

The school begins to hold hearings on the rights of the native people and child abuse. The school defies a court order to return a boy to his father who had abused the boy and cut off his hand. The FBI begins visiting the school and taps their phones.

As tensions mount between the school and the people in the nearby town, a mysterious explosion at the school knocks their television

station off the air. The governor calls a state of emergency and mobilizes the National Guard, and a curfew is established in town. The students respond by holding a parade in the town in violation of the curfew. On the way back to the school, their bus breaks down and local townspeople confront the students and threaten to set their bus on fire.

One Tin Soldier

The Original Caste

The Last Gasps of Indian Summer Page 934

Listen children to a story

That was written long ago

About a kingdom on a mountain

And the valley folk below

On the mountain was a treasure

Buried deep beneath a stone

And the valley people swore

They'd have it for their very own

Go ahead and hate your neighbor

Go ahead and cheat a friend

Do it in the name of Heaven

You can justify it in the end

There won't be any trumpets blowing

*Come the judgement day
On the bloody morning after
One tin soldier rides away
So the people of the valley
Sent a message up the hill
Asking for the buried treasure
Tons of gold for which they'd kill
Came an answer from the kingdom
With our brothers we will share
All the secrets of our mountain*

The Last Gasps of Indian Summer Page 935

*All the riches buried there
Now the valley cried with anger
Mount your horses, draw your sword
And they killed the mountain people
So they won their just reward
Now they stood beside the treasure
On the mountain dark and red
Turn the stone and which beneath it
Peace on earth was all it said*

*Go ahead and hate your neighbor
Go ahead and cheat a friend
Do it in the name of Heaven
You can justify it in the end
There won't be any trumpets blowing
Come the judgement day
On the bloody morning after
One tin soldier rides away
Go ahead and hate your neighbor
Go ahead and cheat a friend
Do it in the name of Heaven
You can justify it in the end
There won't be any trumpets blowing
Come the judgement day*

The Last Gasps of Indian Summer Page 936

*On the bloody morning after
One tin soldier rides away*

Written by Brian Potter and Dennis Earle Lambert.

Billy Jack appears during the incident to protect the students and then comes to the attempted rescue of a tribal member who is being harassed and beaten to death at a local dance in town.

Surrounded by ominous followers of Boss Posner, he keeps walking away until he is confronted directly by Posner who he insults after being joked on. Billy manages to use his Karate on Posner, who gets killed by the kick to the throat. The rest of Posner's gang attack and Billy puts them all away. However, the National Guard is stationed around the school and is ordered to open fire on the students, killing four and wounding hundreds more.

The entire story is told through flashbacks by teacher Jean Roberts from her hospital bed after the shooting. During Billy's trial, he mentions the 1968 My Lai massacre and recalls, in a flashback scene, witnessing a similar incident while serving in Vietnam.

The Last Gasps of Indian Summer Page 937

142 - Eight and One-Half – Venice, Italy Eight and One-Half

Guido Anselmi, a famous Italian film director, is suffering from

"director's block." Stalled on his new science fiction film that includes thinly veiled autobiographical references, he has lost interest amidst artistic and marital difficulties. While attempting to recover from his anxieties at a luxurious spa, Guido hires a well-known critic to review his ideas for his film, but the critic blasts them. Guido has recurring visions of an ideal woman, which he sees as key to his story. His mistress Carla comes to visit him, but Guido puts her in a separate hotel. The film production crew relocates to Guido's hotel in an unsuccessful attempt to get him to work on the film.

Guido admits to a Cardinal that he is not happy. The Cardinal offers little insight. Guido invites his estranged wife Luisa and her friends to join him. They dance, but Guido abandons her for his production crew. Guido confesses to his wife's best friend Rosella that he wanted to make a film that was pure and honest, but he is struggling with something honest to say. Carla surprises Guido, Luisa, and Rosella outside the hotel, and Guido claims that he and

Carla ended their affair years earlier. Luisa and Rosella call him on the lie, and Guido slips into a fantasy

The Last Gasps of Indian Summer Page 938

world where he lords over a harem of women from his life, but a rejected showgirl starts a rebellion. The fantasy women attack Guido with harsh truths about himself and his sex life.

When Luisa sees how bitterly Guido represents her in the film, she declares that their marriage is over. Guido's ideal woman arrives in the form of an actress named Claudia. Guido explains that his film is about a burned out man who finds salvation in this ideal woman. Claudia concludes that the protagonist is unsympathetic because he is incapable of love. Broken, Guido calls off the film, but the producer and the film's staff announce a press conference. Guido attempts to escape from the journalists and eventually imagines shooting himself in the head. Guido realizes he was attempting to solve his personal confusion by creating a film to help others, when instead he needs to accept his life for what it is. He asks Luisa for her assistance in doing so. Carla tells him that she figured out what he was trying to say; that Guido cannot do without the people in his life. The men and women hold hands and run around the circle, Guido and Luisa joining them last.

Time Passes Slowly

Judy Collins

Time passes slowly up here in the mountains

The Last Gasps of Indian Summer Page 939

*We sit beside bridges and walk beside fountains
And catch the wild fishes that swim in the streams
Time passes slow when you're lost in a dream*

Once I had a sweetheart, he was fine and good lookin'

We sat in the kitchen while my mama was cookin'

*And stared out the window to the stars high above Time passes slow
when you're searchin' for love*

*Ain't no reason to go in a wagon to town Ain't no reason to go to the
fair*

*Ain't no reason to go up, ain't no reason to go down Ain't no reason
to go anywhere*

*Time passes slowly up here in the daylight We stare straight ahead
and try so hard to stay right Like a cloud that passes and covers the
day Time passes slow and then fades away*

Written by Bob Dylan.

The Last Gasps of Indian Summer Page 940

143 - Mirror - Zavrathye, Russia, USSR

Mirror

“Mirror” is a 1975 Soviet drama film directed by Andrei Tarkovsky. It is loosely autobiographical, unconventionally structured, and incorporates poems composed and read by the director's father, Arseny Tarkovsky. The film features Margarita Terekhova, Ignat Daniltsev, Alla Demidova, Anatoly Solonitsyn, Tarkovsky's wife Larisa Tarkovskaya, and his mother Maria Vishnyakova. Innokenty Smoktunovsky provides voiceover and Eduard Artemyev the incidental music and sound effects.

“Mirror” is structured in the form of a nonlinear narrative, with its main concept dating back to 1964 and undergoing multiple scripted versions by Tarkovsky and Aleksandr Misharin.

It unfolds around memories recalled by a dying poet of key moments in his life and in Soviet culture. The film combines contemporary scenes with childhood memories, dreams, and newsreel footage. Its cinematography slips between color, black and white, and sepia. The film's loose flow of oneiric images has been compared with the stream of consciousness technique associated with modernist literature.

"Mirror" initially polarized critics and audiences, with many finding its narrative incomprehensible. Since its release, it

The Last Gasps of Indian Summer Page 941

has been reappraised as one of the greatest films of all time, as well as Tarkovsky's magnum opus. It has especially found favor with many Russians, for whom it remains their most beloved of Tarkovsky's works.

"Mirror" depicts the thoughts, emotions and memories of Aleksei, or Alyosha, and the world around him as a child, adolescent, and 40 year old. The adult Aleksei is only briefly glimpsed, but is present as a voice over in some scenes including substantial dialogue. The film's structure is discontinuous and non-chronological, without a conventional plot, and combines incidents, dreams, memories, and newsreel footage. The film switches among three different time frames; prewar 1935, wartime 1940s, and postwar 1960s and '70s.

"Mirror" draws heavily on Tarkovsky's own childhood. Memories such as the evacuation from Moscow to the countryside during the war, a withdrawn father and his own mother, who worked as a proofreader at a printing press, feature prominently.

The film opens with Aleksei's adolescent son Ignat switching on a television and watching the examination of a man with a stutter by a physician who finally manages to make her patient say without disruption; "I can talk." After the opening titles,

The Last Gasps of Indian Summer Page 942

a scene is set in the countryside during prewar times in which Aleksei's mother Maria, also called Masha and Marusya, speaks with a doctor who chances to be passing by. The exterior and interior of Aleksei's grandfather's country house are seen. The young Aleksei, his mother, and sister watch as the family barn burns down. In a dream sequence, Maria is washing her hair.

In the postwar time frame, Aleksei is heard talking with his mother on the phone while rooms of an apartment are seen.

Switching back to the prewar time frame, Maria is seen rushing frantically to her workplace as a proofreader at a printing press. She is worried about a mistake she may have overlooked, but is comforted by her colleague Liza, who then seemingly reduces her to tears with withering criticism. Back in the postwar period, Aleksei quarrels with his ex-wife, Natalia, who has divorced him and is living with their son Ignat. This is followed by newsreel scenes from the Spanish Civil War and of a balloon ascent in the USSR.

In the next scene, in Aleksei's apartment, Ignat meets with a strange woman sitting at a table. At her request, Ignat reads a passage from a letter by Pushkin and receives a telephone call from his father Aleksei. Ignat answers a knock at the door, which turns out to be a woman who says she has the wrong apartment. When Ignat returns to the woman at the table, she has

The Last Gasps of Indian Summer Page 943

vanished, though the condensation from her teacup momentarily remains. Switching to wartime, the adolescent Aleksei is seen undergoing rifle training with a dour instructor, intercut with newsreel footage of World War II and the Sino-Soviet border conflict. Before the war, Maria visits her neighbor with Aleksei to seek toiletries. The woman introduces Maria to her son and requests she slaughter a cockerel, which she does.

Aleksei and his sister reunite with their father at the war's end. The film then returns to the quarrel between Aleksei and his wife in the postwar sequence. Switching again to prewar time, vistas of the country house and surrounding countryside are followed by a dreamlike sequence showing a levitating Maria.

The film then moves to the postwar time, showing Aleksei apparently on his deathbed with a mysterious malady and holding a small bird. The final scene is in the prewar time frame, showing a pregnant Maria intercut with scenes showing Maria young and old.

Both Sides Now

Judy Collins

Bows and flows of angel hair

And ice cream castles in the air

And feather canyons everywhere

The Last Gasps of Indian Summer Page 944

I've looked at clouds that way

But now they only block the sun

They rain and snow on everyone

So many things I would have done

But clouds got in my way

*I've looked at clouds from both sides now From up and down and
still somehow*

It's cloud's illusions, I recall

I really don't know clouds at all

Moons and Junes and Ferris wheels

The dizzy dancing way you feel

When every fairy tale comes real

I've looked at love that way

But now it's just another show

You leave 'em laughin' when you go

And if you care, don't let them know

Don't give yourself away

I've looked at love from both sides now From win and lose and still somehow

It's love's illusions, I recall

I really don't know love at all

The Last Gasps of Indian Summer Page 945

Tears and fears and feeling proud

To say, "I love you" right out loud Dreams and schemes and circus crowds

I've looked at life that way

But now old friends are acting strange

They shake their heads, they say I've changed Well something's lost but something's gained In living every day

I've looked at life from both sides now From win and lose and still somehow

It's life's illusions, I recall

I really don't know life at all

Written by Joni Mitchell.

The Last Gasps of Indian Summer Page 946

144 - Our Idiot Brother – Redding, Connecticut Our Idiot Brother

Ned Rochlin, a biodynamic agriculture farmer who is living with his girlfriend, Janet, gets arrested for selling pot to a uniformed police officer.

Ned has three sisters; Miranda, a journalist hoping to get her first major article with Vanity Fair and harboring feelings for her neighbor, Jeremy; Natalie, a hipster living with her girlfriend Cindy and other roommates; and Liz, a housewife married to Dylan, a documentary filmmaker who is inattentive.

Liz and Dylan strictly control their son River, unable to express himself or choose his activities, putting him in interpretive dance class when he longs to take taekwondo.

Paroled, Ned discovers Janet has ditched him for mellow Billy, and no longer wishes him on the farm. Billy suggests he may be able to rent the goat barn out back. Initially staying at his mother's, Ned asks to stay with Liz. While he bunks in River's room, he is told to help with Dylan's documentary about Belarusian ballerina Tatiana.

Fresh Air

Quicksilver Messenger Service

The Last Gasps of Indian Summer Page 947

Whoa-oh-oh-oh-oh, what you do to me, babe?

Oh-oh, what you do to me, little girl?

Ooh, have another hit of sweet air.

In the morning.

Ooh, have another hit

I wanna know where you going

I wanna know, sweet mama,

where you gonna go, yeah

Ooh-ooh-ooh, have another hit of fresh air Ooh-ooh-ooh, have another hit

Oh, baby, what you gonna do?

I wanna know, honey,

what you gonna do, sweet thing

Ooh-ooh-ooh, have another hit of sweet love.

In the morning.

Ooh-ooh-ooh, have another hit

Ooh-ooh-ooh

Ooh-ooh-ooh

I love you, yes, I do, babe

And I love you, God knows I do, sweet thing Ooh-ooh-ooh, have another hit

The Last Gasps of Indian Summer Page 948

of sweet California sunshine

Ooh-ooh-ooh, have another hit

Ooh-ooh-ooh

Ooh-ooh-ooh

Take me home, take me home

Take me home with you

Take me home,

I wanna go home with you, little girl

Ooh-ooh-ooh, have another hit of fresh air Ooh-ooh-ooh, have another hit

Written by Julius L. Wechter.

One day, Ned is told to watch the car while Dylan interviews Tatiana. When a police officer asks him to move it, Ned runs upstairs for the keys and discovers Dylan naked with Tatiana.

Dylan claims that he was only making her "comfortable." He is later kicked out of Liz's after River announces Ned's legal trouble at an important school admission interview.

Miranda reluctantly asks Ned to chauffeur while she interviews Lady Arabella, but is legally unable to pry into her scandalous past, while he charms Arabella. At her benefit dinner, she shares personal details of her life with him.

The Last Gasps of Indian Summer Page 949

Staying with Miranda, Ned mentions Dylan's nude interview, and she deduces he is cheating on Liz. Realizing he has the details she needs about Arabella, she forces him to tell her. Ashamed, Ned returns to the farm. Janet does not let him rent the barn or leave with his dog, "Willie Nelson."

Ned has lunch with Jeremy, who explains that Miranda is too bossy for him. She is hurt when he mentions the conversation and reveals her thoughts on Jeremy, leading to a fight between them.

Miranda and Nat try to tell Liz about Dylan's affair, which leads to an argument about all their personal lives. Liz confronts Dylan, then divorces him.

Miranda takes Ned to verify the details of her article, but he won't sign a release as Arabella spoke to him privately. The company lawyer deems the article unpublishable, and Miranda kicks Ned out.

Ned attends a self-help meeting with Natalie. Her friend Christian is attracted to her but holds back as he knows of her lesbian relationship. When Ned tells him she is bisexual, he makes a move and they are intimate. Natalie later confides to Ned that she is pregnant.

Ned asks Cindy, a lawyer, how to get custody of Willie Nelson, and she suggests they just take him back. At that point, Ned is

The Last Gasps of Indian Summer Page 950

staying with Nat, who lies about having told her about Christian and the pregnancy. As Cindy and Ned sneak onto the farm to retrieve his dog, when he mentions Nat's infidelity, she angrily calls her from inside the house. Janet catches them before they get Willie Nelson. Cindy, in midst of yelling at Nat over the phone, leaves without Ned.

Ned naively tells his parole officer, Omar, that he smoked marijuana recently. At the family dinner, Ned's sisters blame him for their troubles, driving Ned to angrily call them out for their selfishness. Omar arrives to reluctantly take Ned into custody. Although his family posts his bail, he opts to stay in to keep away from them. They go get Willie Nelson from Janet to cheer him up. Although she refuses, Billy freely gives them the dog. Reunited with his dog, Ned is motivated to leave prison.

A few weeks later, at lunch with Ned, his sisters all have improvements in their lives; Cindy plans to accompany Nat to her prenatal appointments; Miranda has started a relationship with Jeremy, and Liz is dating and letting River be himself. Ned and Billy have opened up a small homemade candle shop. When Ned finds Willie Nelson playing with another dog, her owner Amy, says she's "Dolly Parton." He tells her his dog is "Willie Nelson," and they both smile.

The Last Gasps of Indian Summer Page 951

The Last Gasps of Indian Summer Page 952

145 - The Magician – Copenhagen, Sweden

The Magician

Albert Vogler is a magician who leads a troupe of performers, known as Vogler's Magnetic Health Theater, who claim to possess supernatural abilities. Among them are Albert's grandmother, Granny Vogler; his wife Manda, who performs in costume as a man under the alias Mr. Aman; his charismatic assistant, Tubal; and their driver, Simson. Albert proclaims to have discovered animal magnetism. After leaving a show in Copenhagen, the group travel by carriage through the wilderness into Sweden, and hear screams emanating from the woods. They find an ill man lying on the ground nearby, who introduces himself as Johan Spegel, a former vaudevillian. The troupe decide to bring him along with them, and he becomes

progressively ill. Albert keenly observes Johan as he apparently dies in the carriage.

Atlantis

Donovan

The continent of Atlantis was an island Which lay before the Great Flood

In the area we now call the Atlantic Ocean So great an area of land

The Last Gasps of Indian Summer Page 953

That from her western shores

Those beautiful sailors journeyed

To the South and the North Americas with ease In their ships with painted sails

To the East, Africa was a neighbor

Across a short strait of sea miles

The great Egyptian age is but a remnant Of The Atlantian culture

The antediluvian kings colonized the world All the Gods who play in the mythological dramas In all legends, from all lands, were from fair Atlantis Knowing her fate

Atlantis sent out ships to all corners of the Earth On board were the Twelve

The poet, the physician, the farmer, the scientist, the magician And the other so-called Gods of our legends

Though Gods they were

*And as the elders of our time choose to remain blind Let us rejoice,
and let us sing, and dance And ring in the new*

Hail, Atlantis!

The Last Gasps of Indian Summer Page 954

Way down below the ocean

Where I wanna be, she may be

Way down below the ocean

Where I wanna be, she may be

Way down below the ocean

Where I wanna be, she may be

Way down below the ocean

Where I wanna be, she may be

Way down below the ocean

(She may, she may, she may)

Where I wanna be, she may be

My antediluvian baby

Oh, yeah, yeah, yeah, yeah, yeah

I wanna see you someday

My antediluvian baby

Oh, yeah, yeah, yeah, yeah, yeah

My antediluvian baby

Way down below the ocean

Where I wanna be, she may be

My antediluvian baby, I love you, girl

I wanna see you someday

My antediluvian baby, oh, yeah

The Last Gasps of Indian Summer Page 955

I wanna see you someday

Oh, my antediluvian baby

Way down below the ocean

Where I wanna be, she may be

My antediluvian baby

I wanna see you

My antediluvian baby

Gotta tell me where she gone

I wanna see you someday

*Wake up, wake up, wake up, wake up, oh, yeah Oh, club, club,
down, down, yeah*

My antediluvian baby

**Written by Donovan Phillips Leitch and Julien Hubert
Bruyninx.**

The troupe arrive in a village and are met by Consul Egerman who, along with his wife Ottilia, is interested in the occult.

Tubal informs Egerman and his associates that Albert is mute, and the townsmen question the nature of their magic show based on the advertisements promoting it. Dr. Vergerus, the Minister of Health, accuses Albert of practicing quackery and pseudoscience. The men privately plan to wager on Albert's abilities. Later, the troupe has dinner with Sara and Sanna, two

The Last Gasps of Indian Summer Page 956

servants who are enthralled by their presence, and Tubal peddles love potions made by Granny. The head cook, Sofia, is impervious to Tubal's bravado, but finds him attractive and solicits him for sex.

As a storm brews, Sanna grows frightened of the group after Granny tells her she is a witch who is 200 years old. Meanwhile, Simson flirts with Sara, and the two drink the aphrodisiac potions together before having sex. Ottilia approaches Albert and tells him that she believes in his powers, and that her husband and the other townsmen criticize him only because they do not understand him. She further explains that she hopes he can make contact with her deceased daughter. After Ottilia leaves, Albert is visited by Johan, who did not die. Johan laments his "unused" life to Albert before again dying in his arms. Albert conceals his body in a hidden compartment of a large trunk. Egerman observes the exchange from the shadows and is shaken by it, unsure if he has witnessed an apparition.

Dr. Vergerus approaches Manda in her room, her masculine disguise removed. She tells him the troupe is fleeing from the authorities, and admits that the group's entire act is a fraud.

Albert listens to their conversation before entering the room, and assaults Vergerus when he goads him. Albert removes his wig, and Manda comforts him, recounting their travails on the road,

The Last Gasps of Indian Summer Page 957

the home they left behind, and his decision to disguise himself as a mute.

The following morning, the troupe perform a magic show for the townspeople. Tubal asks Henrietta Starbeck, the wife of the Police Superintendent, to be a volunteer in the show. Apparently using magnets, Manda elicits cruel admissions from Henrietta about her husband, publicly humiliating him. Next, Engelson volunteers Antonsson, the stableman, for a trick in which Albert apparently manipulates his body. During the performance, Albert collapses and dies, and Antonsson flees in horror, later committing suicide. Albert's body is placed in his trunk, which, unbeknownst to Vergerus also contains Johan's body, and brought to the attic for an autopsy.

After Vergerus performs a full autopsy, he is terrified when Albert emerges from the shadows, alive. Vergerus demands to know whose body he has performed an autopsy on. Albert responds that it was a "poor actor," it was in fact Johan, who was also in the trunk. Angered, Vergerus remarks the troupe's performance as

"miserable," and contemptuously pays Albert with a single coin for the entertainment. Manda has Simson hitch their horses so the troupe can leave, but Tubal tells her he wishes to stay with Sofia. Granny also tells Manda she will no longer join them, and plans to live the remainder of her years with the funds she has

The Last Gasps of Indian Summer Page 958

saved by selling her potions. Upset over Simson's departure, Sara asks Albert and Manda if she can join them, to which they agree. Before they can depart, Albert and Manda are escorted back into the house by police officers. They initially believe they are to be charged with crimes, but, to their surprise, the Police Superintendent Starbeck notifies them that the king wishes to have them perform at

the Royal Palace. Shortly afterward, Albert, Manda, Simson, and Sara depart for Stockholm.

The Last Gasps of Indian Summer Page 959

146 - Zardoz – Corinth, Mississippi

Zardoz

In the year 2293, the human population is divided into the immortal "Eternals" and mortal "Brutals." The Brutals live in an irradiated wasteland, growing food for the Eternals, who live apart in "the Vortex," leading a luxurious but aimless existence on the grounds of a country estate. The Brutal Exterminators kill and terrorize other "Brutals" at the orders of Zardoz, a flying stone head which supplies them with weapons in exchange for the food they collect. Zed, a Brutal Exterminator, hides aboard Zardoz during one trip, temporarily "killing" its Eternal operator-creator Arthur Frayn.

Landslide

Fleetwood Mac

I took my love, I took it down

*I climbed a mountain and I turned around And I saw my reflection
in the snow-covered hills*

'Til the landslide brought me down

Oh, mirror in the sky

The Last Gasps of Indian Summer Page 960

What is love?

Can the child within my heart rise above?

Can I sail through the changin' ocean tides?

Can I handle the seasons of my life?

Well, I've been afraid of changin'

'Cause I've built my life around you

But time makes you bolder

Even children get older

And I'm getting older too

Well, I've been afraid of changin'

'Cause I've built my life around you

But time makes you bolder

Even children get older

And I'm getting older too

Oh! I'm getting older too

Oh-oh, take my love, take it down

*Oh-oh, climb a mountain and you turn around And if you see my
reflection in the snow-covered hills Well, the landslide brought it
down*

*And if you see my reflection in the snow-covered hills Well, the
landslide brought it down*

Oh-ohh, the landslide brought it down

The Last Gasps of Indian Summer Page 961

Written by Stevie Nicks.

Arriving in the Vortex, Zed meets two Eternals; Consuella and her assistant May. Overcoming Zed with psychic powers, they make him a prisoner and menial worker within their community.

Consuella wants Zed destroyed so that the resistance cannot use him to start a revolution. Others, led by May and the subversive Eternal Friend, insist on keeping him alive for further study, while secretly planning to overthrow the government and end humanity's suffering.

In time, Zed learns the nature of the Vortex. The Eternals are overseen and protected from death by the Tabernacle, an artificial intelligence. Given their limitless lifespan, the Eternals have grown bored and corrupt, and are descending into madness. The needlessness of procreation has rendered the men impotent and meditation has replaced sleep. Others fall into catatonia, forming the social stratum the Eternals have named the "Apathetics." The Eternals spend their days stewarding humankind's vast knowledge, baking special bread from the grain deliveries and participating in communal meditation rituals. To give life more meaning and in a failed attempt to stop humanity from becoming permanently catatonic, the Vortex developed

The Last Gasps of Indian Summer Page 962

complex social rules whose violators are punished with artificial aging. The most extreme offenders are condemned to permanent old age. Eternals who have managed to die, usually by accident, are then reborn into another healthy, synthetically reproduced body that is identical to the one they lost.

Zed is less brutal and far more intelligent than the Eternals think he is. Genetic analysis reveals he is the ultimate result of long running eugenics experiments devised by Arthur Frayn, who controlled the outlands with the Exterminators. Zardoz's aim was to breed a

superman who would penetrate the Vortex and save humankind from its hopelessly stagnant status quo. In the ruins of the old world, Arthur Frayn encouraged Zed to learn to read and led him to the book "The Wonderful Wizard of Oz."

Understanding the origin of the name Zardoz; Wizard of Oz, brought Zed to a true awareness of Frayn as a manipulator.

Infuriated with this realization, Zed decided to further investigate the mystery of Zardoz.

As Zed divines the nature of the Vortex and its problems, the Eternals use him to fight their internecine quarrels. Led by Consuella, the Eternals decide to kill Zed and to age Friend.

Zed escapes and, aided by May and Friend, absorbs all the Eternals' knowledge, including that of the Vortex's origin, to destroy the Tabernacle. While absorbing their knowledge Zed

The Last Gasps of Indian Summer Page 963

impregnates May and a few of her followers as he is transformed from a revenge seeking Exterminator. Zed shuts down the Tabernacle, thus disabling the force fields and perception filters surrounding the Vortex. This helps the Exterminators invade the Vortex and kill most of the Eternals; who welcome death as a release from their boring existence. May and several of her followers escape the massacre, heading out to bear their offspring as enlightened but mortal beings among the Brutals.

Consuella, having fallen in love with Zed, gives birth within the remains of the stone head. The baby boy matures as his parents age. When the youth leaves his parents, they keep growing old and eventually die. Nothing remains in the space but painted handprints on the wall and Zed's revolver.

The Last Gasps of Indian Summer Page 964

147 - Giant – Austin, Texas

Giant

In the mid-1920s, wealthy Texas rancher Jordan "Bick" Benedict Jr. travels to Maryland on a horse-buying trip. He meets socialite Leslie Lynnton, who quickly ends a budding relationship with a British diplomat. After a whirlwind romance, Leslie and Bick marry and return to the Benedicts' Texas cattle ranch, Reata. Leslie has difficulty adjusting to her new life.

Bick's older sister, Luz, runs the household and resents Leslie's intrusion. Leslie soon learns that she, like the other women, is expected to be subservient in the male dominated Texas culture.

Jett Rink, a ranch hand, becomes infatuated with Leslie. When Jett drives her around the ranch, Leslie observes the Hispanic workers' terrible living conditions. She presses Bick to help improve their situation, and oversees the treatment of Angel Obregon, the infant son of Bick's ranch hand. Bick, however, is not persuaded to change the status quo which views Hispanics as inferior.

Luz is killed while riding Leslie's horse, War Winds, being bucked off after digging in her spurs as a hostile act towards Leslie. Luz's will leaves a small piece of Benedict land to

The Last Gasps of Indian Summer Page 965

Jett. Bick, who despises Jett, offers to buy the property at twice its value, but Jett refuses to sell and names his land

"Little Reata."

Time

Pink Floyd

*Ticking away the moments that make up a dull day
You fritter and waste the hours in an offhand way
Kicking around on a piece of ground in your hometown
Waiting for someone or something to show you the way*

Tired of lying in the sunshine

Staying home to watch the rain

And you are young and life is long

And there is time to kill today

And then one day you find

Ten years have got behind you

No one told you when to run

You missed the starting gun

*And you run, and you run to catch up with the sun
But it's sinking*

Racing around to come up behind you again

The Last Gasps of Indian Summer Page 966

The sun is the same in a relative way

But you're older

Shorter of breath, and one day closer to death

Every year is getting shorter

Never seem to find the time

Plans that either come to naught

*Or half a page of scribbled lines
Hanging on in quiet desperation
Is the English way
The time is gone, the song is over
Thought I'd something more to say
Home, home again
I like to be here when I can
When I come home cold and tired
It's good to warm my bones beside the fire
Far away, across the field
The tolling of the iron bell
Calls the faithful to their knees
To hear the softly spoken magic spells*

The Last Gasps of Indian Summer Page 967

Written by Donald Dennis, Melbourne George Miller, Ingo Rheinbay, Paul Ellingston Crosdale, Raymond Wright, and Mitchum Khan Ivanhoe Chin.

Leslie and Bick have twins, Jordan III ("Jordy") and Judy, and later have another daughter, Luz II. Bick pushes Jordy into pursuits that will make Jordy a rancher, which he resists. The marriage becomes strained, and Leslie takes the children to her parents for an extended visit, which includes her sister wedding Leslie's former

beau. Bick goes to Maryland, and he and Leslie reconcile at the wedding and return to Texas.

Jett continues working his land, eventually striking oil. Jett flaunts his new found fortune at the ranch house, insulting Bick and making a vulgar pass at Leslie. Jett prospers over the years. He tries to persuade Bick to let him drill for oil on Reata. Bick, determined to preserve his family's cattle ranching legacy, refuses.

The Punk and the Godfather

The Who

*You declared you would be three inches taller
You only became what we made you*

*Thought you were chasing a destiny calling
You only earned what we gave you*

The Last Gasps of Indian Summer Page 968

*You fell and cried as our people were starving
Now you know that we blame you*

*You tried to walk on the trail we were carving
Now you know that we framed you*

I'm the guy in the sky

Flying high, flashing eyes

No surprise I told lies

I'm the punk in the gutter

I'm the new president

And I grew and I bent

Don't you know, don't it show?

I'm the punk with the stutter

My, my, my, my, my generation

My, my, my, my, my generation

*We tried to speak between lines of oration You could only repeat
what we told you*

Your axe belongs to a dying nation

They don't know that we own you

*You're watching movies trying to find the feelers You only see what
we show you*

We're the slaves of the phony leaders

Breathe the air we have blown you

The Last Gasps of Indian Summer Page 969

I'm the guy in the sky

Flying high, flashing eyes

No surprise I told lies

I'm the punk in the gutter

I'm the new president

And I grew and I bent

Don't you know, don't it show?

I'm the punk with the stutter

My, my, my, my, my generation

My, my, my, my, my generation

I have to be careful not to preach

I can't pretend that I can teach

And yet I've lived your future out

By pounding stages like a clown

And on the dance floor broken glass

And bloody faces slowly pass

The numbered seats in empty rows

It all belongs to me, you know.

Okay!

You declared you would be three inches taller You only became what we made you

Thought you were chasing a destiny calling You only earned what we gave you

The Last Gasps of Indian Summer Page 970

You fell and cried as our people were starving Now you know that we blame you

You tried to walk on the trail we were carving Now you know that we framed you

I'm the guy in the sky

Flying high, flashing eyes

No surprise I told lies

I'm the punk in the gutter

I'm the new president

And I grew and I bent

Don't you know, don't it show?

I'm the punk with the stutter

My, my, my, my, my generation

My, my, my, my, my generation

My, my, my, my, my generation

My, my, my, my, my generation

Written by Pete Townshend.

Years later, in 1941, tensions arise regarding the now grown Benedict children. Bick intends that Jordy will succeed him and run the ranch, but Jordy wants to become a doctor. Leslie plans for Judy to attend finishing school in Switzerland, but she

The Last Gasps of Indian Summer Page 971

wants to study animal husbandry at Texas Tech. Each sibling successfully convinces one parent to persuade the other to allow them to pursue their own goals.

At the family Christmas party, following the attack on Pearl Harbor, Bick offers Judy's new husband, Bob Dace, the opportunity to work on the ranch after the war ends. Dace declines, wanting to build his

own life with Judy. Realizing that his children will not take over the ranch when he retires, Bick finally accepts Jett's offer to allow drilling on Reata.

Once oil production starts on the ranch, the Benedicts grow wealthier and more powerful. The war ends with Bob's safe return. Angel Obregon, however, is killed in action. Jordy marries Juana, the daughter of the ranch's Hispanic doctor who treated Angel as a baby.

At his Austin hotel, Jett hosts a huge party in his own honor, and invites the Benedicts. Jett and Luz II have developed a flirtatious relationship which ends after Luz rejects Jett's awkward proposal. Jett becomes drunk. Jett prohibits his staff from serving Hispanics; consequently, Juana is ignored at the hotel beauty shop. Enraged, Jordy starts and loses a fight with Jett, who then has Jordy thrown out. Bick challenges Jett but, seeing that the drunken Jett is in no state to defend himself, he and the other Benedicts leave. Jett staggers into the banquet

The Last Gasps of Indian Summer Page 972

hall and sits in the seat of honor. He passes out as he attempts to give his speech in front of the packed ballroom. The guests leave with Jett unconscious. Later, Luz II hears the slumped over Jett bemoaning his unrequited love for Leslie and leaves heartbroken. Jett topples over in a stupor and falls onto the floor.

Driving home the next day, the Benedicts stop at a diner. Sarge, the owner, insults Juana and her and Jordy's young son with a racial slur. When Sarge tries to eject a Hispanic family from the diner, Bick intervenes and a fight ensues. Sarge prevails and then tosses a sign onto Bick which says the diner has the right to refuse service to anyone. Back at Reata, Bick laments failing to preserve the Benedict family legacy. Leslie replies that, after the diner fight, he was her hero for the first time.

She considers their own family legacy a success. They look at their two grandsons, one Caucasian and one Hispanic.

The Last Gasps of Indian Summer Page 973

148 - Carnival of Souls – Salt Lake City, Utah Carnival of Souls

In Kansas, Mary Henry is riding in a car with two other young women when two men challenge them to a road race.

Highway Star

Deep Purple

Nobody gonna take my car

I'm gonna race it to the ground

Nobody gonna beat my car

It's gonna break the speed of sound

Ooh, it's a killing machine

It's got everything

Like a driving power

Big fat tires and everything

I love it and I need it, I bleed it

Yeah, it's a wild hurricane

Alright, hold tight

I'm a highway star

Nobody gonna take my girl

The Last Gasps of Indian Summer Page 974

I'm gonna keep her to the end

Nobody gonna have my girl

She stays close on every bend

Ooh, she's a killing machine

She got everything

Like a moving mouth

Body control and everything

I love her, I need her, I seed her

Yeah, she turns me on

Alright, hold on tight

I'm a highway star

Nobody gonna take my head

I got speed inside my brain

Nobody gonna steal my head

Now that I'm on the road again

Ooh, I'm in Heaven again

I got everything

Like a moving ground

An open road and everything

I love it and I need it, I seed it

The Last Gasps of Indian Summer Page 975

Eight cylinders all mine

Alright, hold on tight

I'm a highway star

Nobody gonna take my car

I'm gonna race it to the ground

Nobody gonna beat my car

It's gonna break the speed of sound

Ooh, it's a killing machine

It's got everything

Like a driving power

Big fat tires and everything

I love it and I need it, I bleed it

Yeah, it's a wild hurricane

Alright, hold on tight

I'm a highway star

I'm a highway star

I'm a highway star

Written by Ian Gillan, Jon Lord, Ritchie Blackmore, Roger Glover, and Ian Paice.

During the race, the women's car is nudged by the boys' and plunges off a bridge into a muddy river. Three hours after the

The Last Gasps of Indian Summer Page 976

police start dredging the water to look for them, Mary miraculously surfaces on the river bank, but cannot remember how she survived.

Mary moves to Salt Lake City, where she has been hired as a church organist. While driving near an abandoned pavilion on the shores of the Great Salt Lake, Mary begins experiencing visions of a ghoulish, pale faced figure, referred to as "The Man" in the credits. A gas station attendant tells her the pavilion was first a bathhouse, then a dance hall, and finally a carnival before it was abandoned. In town, Mary rents a room and visits the church where she will be playing the organ. Mary takes a ride out to the pavilion at the lake with the church's minister who stops her from entering, warning that it is against the law.

Mary continues experiencing visions of The Man and also rejects the repeated advances of John, a neighboring lodger. Mary goes to the pavilion by herself to investigate but does not find anything. Later, Mary begins experiencing terrifying interludes when she becomes invisible and inaudible to the rest of the world, as if she were not there. During one of these episodes, Mary meets Dr. Samuels who offers to help her while acknowledging he is not a psychiatrist. Mary returns to the church by herself to practice the organ and finds herself shifting from a hymn to eerie music. In a trance, she sees

The Last Gasps of Indian Summer Page 977

visions of The Man and other ghouls dancing at the pavilion. The minister, hearing the strange music, denounces it as sacrilege and insists that Mary resign.

I'm Eighteen

Alice Cooper

Lines form on my face and hands

Lines form from the ups and downs

I'm in the middle without any plans

I'm a boy and I'm a man

*I'm eighteen, and I don't know what I want Eighteen, I just don't
know what I want Eighteen, I gotta get away*

I'll gotta get out of this place

I'll go runnin' in outer space, yeah

*I got a baby's brain and an old man's heart Took eighteen years to
get this far*

*Don't always know what I'm talkin' about Feels like I'm livin' in the
middle of doubt*

*'Cause I'm eighteen, I get confused every day Eighteen, I just don't
know what to say*

The Last Gasps of Indian Summer Page 978

Eighteen, I gotta get away

Lines form on my face and my hands

Lines form on the left and right

I'm in the middle, the middle of life

I'm a boy and I'm a man

I'm eighteen and I like it

Yes, I like it

Oh, I like it

Love it, like it, love it

Eighteen, eighteen

Eighteen, eighteen and I like it

**Written by Alice Cooper, Dennis Dunaway, Glen Buxton,
Neal A.**

Smith, and Michael O. Bruce.

That night, Mary accompanies John to a bar. Terrified of being alone with her nightmares, Mary tells John she wants his company. When they return home, John tries to convince Mary to let him stay the night, however Mary becomes hysterical when she sees The Man in the mirror. John leaves, believing Mary to be insane. The following morning, Mary returns to the pavilion where she encounters The Man and his fellow ghouls. She tries frantically to escape, however the locals do not acknowledge her

The Last Gasps of Indian Summer Page 979

and she only encounters more ghouls until she wakes up, revealing the previous scene to be merely a nightmare. She is later drawn back to the pavilion once again, where she finds the ghouls dancing, with a ghoulish version of herself paired with The Man. She tries to run away but is chased by the ghouls onto the beach, where she collapses as they close in.

The following day, Dr. Samuels, the minister, and the police go to the pavilion to look for Mary. They find her footprints but note that she has otherwise vanished. Back in Kansas, the submerged car is finally pulled from the river. Mary's body is seen in the front seat alongside the other two women.

The Last Gasps of Indian Summer Page 980

149 - Ocean's Eleven – Lake Tahoe, Nevada Ocean's Eleven

World War II veterans Danny Ocean and Jimmy Foster recruit nine comrades from their unit in the 82nd Airborne Division to simultaneously rob five Las Vegas casinos; the Sahara, the Riviera, the Desert Inn, the Sands, and the Flamingo.

The gang plans the elaborate New Year's Eve heist with the precision of a military operation. Josh Howard takes a job as a sanitation worker driving a garbage truck while others get jobs at the various casinos. Sam Harmon entertains in one of the hotel's lounges. Demolition charges are planted on a local electric power transmission tower and the backup electrical systems are covertly rewired in each casino to open the cashier cages when the automatic generator kicks on. At midnight on New Year's Eve, the tower is blown up and the Las Vegas Strip goes dark, as the men sneak into the money cages, hold up the cashiers, and dump their collection bags into the hotels'

garbage bins. A garbage truck driven by Josh picks up the bags and passes through the police blockade. Everything appears to have gone off without a hitch.

Pretty Boy Floyd

The Byrds

The Last Gasps of Indian Summer Page 981

Well gather 'round me children

A story I will tell

About Pretty Boy Floyd, the outlaw

Oklahoma knew him well

It was in the town of Shawnee

On a Saturday afternoon

His wife beside him in a wagon

As into town they rode

And along come a deputy sheriff

In a manner rather rude

Using vulgar words of language

His wife, she overheard

And Pretty Boy grabbed a long chain

The deputy grabbed a gun

And in the fight that followed

He laid that deputy down

Then he ran through the trees and bushes And lived a life of shame

Every crime in Oklahoma

Was added to his name

The Last Gasps of Indian Summer Page 982

He ran through the trees and bushes

On the Canadian River shore

And many a-starving farmer

Opened up his door

It was in Oklahoma City

It was on a Christmas day

A whole carload of groceries

With a letter that did say

"You say that I'm an outlaw

You say that I'm a thief

Well, here's a Christmas dinner

For the families on relief"

As through this life you travel

You'll meet some funny men

Some'll rob you with a six-gun

And some with a fountain pen

As through this life you ramble

As through this life you roam

You'll never see an outlaw

Take a family from their home

The Last Gasps of Indian Summer Page 983

Written by Woody Guthrie.

The gang's electrician, Tony Bergdorf, drops dead of a heart attack in the middle of the Strip. This raises police suspicions, who wonder if there is any connection to the thefts.

Reformed mobster Duke Santos offers to recover the casino bosses' money for a percentage. As the robbery was well organized, he assumes that it was a Mafia operation until his underworld connections deny any involvement. Duke is engaged to Foster's mother, who casually mentions that Foster and Ocean, having fought together in the army, are both unexpectedly in Las Vegas. Duke also learns about Bergdorf's military record from the police. By the time that Bergdorf's body arrives at the mortuary, Duke has pieced it all together.

Duke confronts the thieves, demanding half of their take. In desperation, they hide the money in Bergdorf's coffin, setting aside \$10,000 for his widow. The group plans to take back the rest, making no payoff to Duke, after the coffin is shipped to San Francisco. Their plan backfires when the funeral director talks Bergdorf's widow into having the funeral in Las Vegas. She has the body and coffin cremated along with all of the hidden cash.



The Last Gasps of Indian Summer

Page 984

The Last Gasps of Indian Summer Page 985

150 - The Party – Hollywood, California

The Party

A film crew is making a Gunga Din-style costume epic. Unknown Indian actor Hrundi V. Bakshi plays a bugler, but continues to play after repeatedly being shot and after the director yells

"cut." Hrundi then accidentally blows up an enormous fort set rigged with explosives, ruining the film. The director fires Hrundi immediately and calls the studio head, General Fred R.

Clutterbuck. Clutterbuck writes down Hrundi's name to blacklist him, but he inadvertently writes it on the guest list of his upcoming dinner party.

Fade Away and Radiate

Blondie

*Ooh baby, I hear how you spend night-time
Wrapped like candy in a pure blue neon glow
Fade away and radiate*

Fade away and radiate

Ooh baby, watchful lines

vibrate soft in brainwave time

Silver pictures move so slow

Golden tubes faintly glow

The Last Gasps of Indian Summer Page 986

Electric faces seem to merge

Hidden voices mock your words

Fade away and radiate

Fade away and radiate

Beams become my dream

My dream is on the screen

Oh, beams become my dream

My dream is on the screen

Dusty frames that still arrive

Die in 1955

Fade away and radiate

Fade away and radiate

The beam becomes my dream

My dream is on the screen

Fade away and radiate

Fade away and radiate

Fade away and radiate

Fade away and radiate

Written by Chris Stein.

The Last Gasps of Indian Summer Page 987

Hrundi receives his invitation and drives to the party. Upon parking his car, he steps into mud. Hrundi tries to rinse the mud off his shoe in a pool that flows through the house, but he loses his shoe. After many failures, he is reunited with his shoe served to him on a silver platter by one of the waiters.

Hrundi has awkward interactions with everyone at the party, including Clutterbuck's dog, Cookie. He meets famous Western movie actor "Wyoming Bill" Kelso, who gives Hrundi an autograph.

Hrundi later accidentally shoots Kelso with a toy gun, but Kelso doesn't see who did it. Hrundi feeds a caged macaw food from a container marked "Birdie Num Num" and drops the food on the floor. Hrundi at various times during the film activates a panel of electronics that control the intercom, a copy of the Manneken Pis soaking a guest, and a retractable bar, while Clutterbuck is sitting at it. After Kelso hurts Hrundi's hand while shaking it

"My goodness, I would have been disappointed if you hadn't crushed my hand," Hrundi sticks his hand into a bowl of crushed ice containing caviar. While waiting to wash his hand, he meets aspiring actress Michèle Monet), who came with producer C.S.

Divot. Hrundi shakes Divot's hand, and Divot then shakes hands with other guests, passing around the fishy odor, and back to Hrundi after he has washed his hand.

The Last Gasps of Indian Summer Page 988

At dinner, Hrundi's place setting by the kitchen door has a very low chair that puts his chin near the table. An increasingly drunk waiter, Levinson, tries to serve dinner and fights with the other staff. During the main course, Hrundi's roast chicken catapults off his fork and becomes impaled on a guest's tiara.

Hrundi asks Levinson to retrieve his meal, but the woman's wig comes off along with her tiara, as she obliviously engages in conversation. Levinson ends up brawling with other waiting staff, and dinner is disrupted.

Hrundi apologizes to his hosts; then needs to go to the bathroom. He wanders through the house, opening doors and barging in on various servants and guests in embarrassing situations. He ends up in the backyard, where he accidentally sets off the irrigation sprinklers. At Divot's insistence, Michèle gives an impromptu guitar performance of "Nothing to Lose" to impress the guests. Hrundi goes upstairs, where he saves Michèle from Divot's unwanted advances by dislodging Divot's toupee. Hrundi finally finds a bathroom, but he breaks the toilet, drops a painting in it, gets toilet paper everywhere, and floods the bathroom. To avoid being discovered Hrundi sneaks onto the roof and falls into the pool. Michèle leaps in to save him, but he's then coerced to drink alcohol to warm up. A Russian dance troupe arrives at the party. Upstairs,

The Last Gasps of Indian Summer Page 989

Hrundi finds Michèle crying in the next room and consoles her.

Divot bursts in and demands Michèle leave with him. Michèle says no, and Divot cancels her screen test the next day. Hrundi persuades her to stay and have a good time with him. They return to the party in borrowed clothes. The party gets wilder, and Hrundi offers to retract the bar to make room for dancing.

Instead, he opens a retractable floor with a pool underneath, causing guests to fall in the pool. Levinson makes more floors retract, and more guests fall in. Clutterbuck's daughter arrives with friends and a baby elephant painted with "THE WORLD IS

FLAT" on its forehead and hippie slogans over its body. Hrundi takes offense and asks them to wash the elephant. The entire house is soon filled with soap bubbles.

Back at his home, Divot suddenly realizes that Hrundi is the fired actor who blew up the set, and he races back to the party.

As the band plays on, Clutterbuck tries to save his suds covered paintings. The air conditioning blows suds everywhere as the guests dance to psychedelic music, and Clutterbuck's distraught wife falls into the pool three times. Divot pulls up as the police and fire department personnel work to resolve everything.

Hrundi apologizes one last time to Clutterbuck as Divot reveals who Hrundi is, but Clutterbuck accidentally chokes the headwaiter instead of Hrundi. Kelso gives Hrundi an autographed

The Last Gasps of Indian Summer Page 990

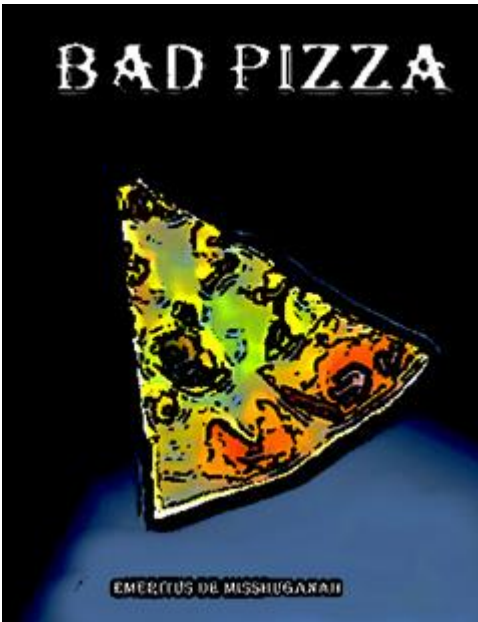
photo and Stetson hat as Hrundi and Michèle leave in Hrundi's Morgan three wheeler car. Outside her apartment, Hrundi and Michèle appear on the verge of admitting that they have fallen for each other. Hrundi gives Michèle the hat as a keepsake, and she says he can come get it any time. Hrundi suggests he could come by

next week, and she readily agrees. Hrundi smiles and drives off as his car backfires.

The Last Gasps of Indian Summer Page 991

151 - Bad Pizza – Pittsburgh, Pennsylvania Bad Pizza

Time had flown like the robins of last spring for Genevieve. In the lower right corner of the screen, she saw that it was already time for lunch. She closed down the addictive machine and made a veggie burger centered lunch. Rather than look out her window or turn her laptop back on, she opened a book she had once taken from the library's dwindled free pile.



The Last Gasps of Indian Summer

Page 992

When I was little, mom used to take me with her when she did her shopping on Broadway. On the way back she'd usually get me a Charlotte russe at the place on 21st Street. But, the Charlotte russe place closed up and in a few weeks the town's first pizza parlor

opened there. I had some trepidation at first about this new thing. But, I guess out of hunger one day I decided to try a

The Last Gasps of Indian Summer Page 993

slice. Joy. Joy. Joy. It was the greatest thing I'd ever eaten, and it became a regular thing.

Indeed, pizza was on its way to becoming a standard food item for all. It got so popular that it gave rise to the universal belief that there is no such thing as bad pizza. However unpopular it may be to say this, that is just plain wrong. No equivocations. No if's, and's or but's. Wrong. Wrong. Period.

End of sentence. Case closed.

Admittedly it took me some time to figure this out. But after having come to that conclusion which now seems obvious, I'd have to respectfully say that anyone who believes in the myth must not have eaten a whole lot of pizza. It's not like there is much of it. But there is definitely a tiny morsel, and if you get one of them, you will be sorrier than that mackerel with a passion for that croaker with the small evidence of a sharp thing sticking out.

Perhaps the story of my discovery day will illustrate this. I was at a party, and like every party, the attendees were all being merry and jovial. You know all that stuff you fake and the lucky ones one day find an acquired taste for. You can't say anything negative without being called a party pooper. So you kind of stand there and say stuff like; "Hey bro," "Lookin'



The Last Gasps of Indian Summer

Page 994

good,” “Wassup”, “Wild,” “Hey, babe,” and pretend that D4L’s blasting top 1,000,000 hit “Laffy Taffy” is the greatest thing anyone ever heard.

The grinning hostess approaches you with a gift of a slice of pizza. You’re not particularly hungry, but not wanting to be a downer, you take the slice and thank her. She doesn’t wait around and goes away offering slices to some other people.

The first thing you notice of your pizza is that the thing doesn’t bend and shows signs of terminal crusting. It’s in your hand with all of the elasticity of a horticultural tool and you think about wanting to keep the rest of your front teeth. Its

The Last Gasps of Indian Summer Page 995

shape is consistent with that same tool, and its rounded head appears as if someone may have taken a tentative tiny taste before returning it to its place. You muse that this round-headed pizza may ostensibly still be capable of flesh penetration, but of more significance, it has an uncanny similarity to that archaic gardening tool invented in timeless antiquity which necessitated kneeling or bending over, since replaced by the use of a simple hoe. In addition to the un-aesthetic physical appearance of the thingy, if you get it

anywhere near your nose it smells like someone in desperate need of a shower sat on it.

In all fairness, I'd like to point out that this isn't always the fault of the pizza. Most of the time it's been sitting on the table with the other overlooked slices, and they've all been re-heated five or six times in the course of the last hour alone and freshness is something best not considered on the distinct risk of bringing something up.

However, that sympathetic reflection doesn't change the fact that you have a bit of a problem in or on your hands. The first time I was in this situation my first thought was to try to sneak it into a garbage can when no one was looking. That's not easy at most parties as it's difficult to get any privacy, and even if you did someone would likely see it later and yell out;

The Last Gasps of Indian Summer Page 996

"Hey, wud jerk been chrowin' da pizza in da gobbidge?" and everything would come out, resulting in you being called a party pooper and going uninvited to the next joyous affair. So, in my case I decided to pretend to "groove" to D4L's "Laffy Taffy" and nonchalantly bop my way over to the table which held the other neglected slices and put it back there when no one was looking.

I mean people at these parties aren't counting, and may not even know six from seven to begin with. It works.

A word to the wise is sufficient.

In a very unscientific anecdotal observation, I would strongly suggest that if the offering hostess says something about god screwing up the whole pizza thing, don't ask for further elaboration and run like hell. Claim a sudden diarrhea attack.

Claim that you have to run because you had forgotten that your turtle must be fed at this time. Claim that your ear-receiver just got

a text saying you're your mother died. Whatever. With all haste get the hell out of the vicinity of the surely oncoming crime.

Back to the "party," in my case, a sense of some sort of annoying morality soon overcame me, and I thought it might be incumbent upon me to tell my best friends; "Hey, don't mess with that bad pizza." Maybe I should have said something, but

The Last Gasps of Indian Summer Page 997

ultimately decided that I didn't want to risk that party pooper charge, and quite frankly came to find it singularly funny when one of them did eat it.

I finally settled into a calm mental position, wherein I thought; "It's not my job to tell anyone what to do, and if you want to eat hard, crusty pizza go ahead. I'd like to at least recommend watching out for the sharp end. Most have not been rounded by that tentative tiny taste. But when you come right down to it I really don't care."

In closing to you jaded modern sophisticates, up until the age of about 18, whenever I wanted some good pizza, I had to archaically walk all the way up to 21st Street. Your improvements are admirable and include ten minute delivery from Domino's. But, I'll tell ya a secret. They sometimes re-heat.

It's a business and like all businesses some efficient planning is going on. Suffice to say that if it was me, I'd have second thoughts if the slice I picked up didn't bend. Capiche?

Not the End of Bad Pizza

The Last Gasps of Indian Summer Page 998

Genevieve thought; "This book has got to be one of the oddest books I've ever seen. I had hoped it to be a review of various pizzas. Well, I guess it is in a way; but there are no how-to or brand

specifics. It only tells you to avoid a few; primarily the re-heated, hard ones. Even I knew that. No wonder the library gave it away and nobody even wanted it for free. I should have known. This is going right in the gobbidge, as they say. No. I'm just going to put it back at the library. I just won't give it to anyone I know in Poochville."

She again thought of Raju and that it might be a good idea for Pacific Lane to host a carnival in the spring. She couldn't do it all herself, so she intended to run it by the rest of the neighborhood as soon as she finished her veggie burger lunch.

Genevieve ate while admiring the silly snowman in her front yard, and felt proud that the kittens had made it just for her.



The Last Gasps of Indian Summer

Page 999

Genevieve gobbled and was excited. Without regard to time, proper clothing, or the weather; when done with her veggie, she burst from her house anxious to get all of her friends on Pacific Lane involved in the coming spring carnival.

Pleasant Valley Sunday

The Monkees

Your local rock group down the street

The Last Gasps of Indian Summer Page 1000

Is trying hard to learn this song

To serenade the weekend squire

Just came out to mow his lawn

Another Pleasant Valley Sunday

Charcoal burnin' everywhere

Rows of houses that are all the same

And no one seems to care

See Mrs. Gray she's proud today

Because her roses are in bloom

And Mr. Green he's so serene

He's got a TV in every room

Another Pleasant Valley Sunday

Here in status symbol land

Mothers complain about how hard life is And the kids just don't understand

Creature comfort goals they only numb my soul And make it hard for me to see

My thoughts all seem to stray to places far away I need a change of scenery

Another Pleasant Valley Sunday

The Last Gasps of Indian Summer Page 1001

Charcoal burning everywhere

Another Pleasant Valley Sunday

Here in status symbol land

Another Pleasant Valley Sunday

Another Pleasant Valley Sunday

Another Pleasant Valley Sunday

Another Pleasant Valley Sunday

Another Pleasant Valley Sunday

Written by Carole King and Gerry Goffin.

The Last Gasps of Indian Summer Page 1002

152 - Fear and Loathing in Las Vegas – Las Vegas, Nevada

Fear and Loathing in Las Vegas

In 1971, Raoul Duke and Dr. Gonzo speed across the Nevada desert. Duke, under the influence of mescaline, complains of a swarm of giant bats, and inventories their drug stash. They pick up a young hitchhiker and explain their mission. Duke has been assigned by a magazine to cover the Mint 400 motorcycle race in Las Vegas. They bought excessive drugs for the trip, and rented a red Chevrolet Impala convertible. The hitchhiker flees on foot at their behavior.

Trying to reach Vegas before the hitchhiker can go to the police,
Gonzo gives Duke part of a sheet of

"Sunshine Acid," ultra-purified LSD, then informs him that there is
little chance of making it before the drug kicks in. By the time they
reach the strip, Duke is in the full throes of his trip and barely makes
it through the hotel check in, hallucinating that the clerk is a moray
eel and that his fellow bar patrons are orgiastic lizards.

Show Biz Kids

Steely Dan

You go to Lost Wages

The Last Gasps of Indian Summer Page 1003

Lost Wages

You go to Lost Wages

You go to Lost Wages

Lost Wages

You go to Lost Wages

You go to Lost Wages

Lost Wages

You go to Lost Wages

You go to Lost Wages

Lost Wages

You go to Lost Wages

While the poor people sleepin'

With the shade on the light

While the poor people sleepin'

All the stars come out at night

While the poor people sleepin'

With the shade on the light

While the poor people sleepin'

All the stars come out at night

The Last Gasps of Indian Summer Page 1004

After closing time

At the Guernsey fair

I detect the El Supremo

From the room at the top of the stairs

Well I've been around the world

And I've been in the Washington Zoo

And in all my travels as the facts unravel I've found this to be true

While the poor people sleepin'

With the shade on the light

While the poor people sleepin'

All the stars come out at night

While the poor people sleepin'
With the shade on the light
While the poor people sleepin'
All the stars come out at night
They got the house on the corner
With the rug inside
They got the booze they need
All that money can buy

The Last Gasps of Indian Summer Page 1005

They got the shapely bodies
They got the Steely Dan T-Shirt
And for the coup de grace
They're outrageous
Honey, let the girl you
While the poor people sleepin'
With the shade on the light
While the poor people sleepin'
All the stars come out at night
While the poor people sleepin'
With the shade on the light

While the poor people sleepin'

All the stars come out at night

You go to Lost Wages

Lost Wages

You go to Lost Wages

You go to Lost Wages

Lost Wages

You go to Lost Wages

The Last Gasps of Indian Summer Page 1006

You go to Lost Wages

Lost Wages

You go to Lost Wages

You go to Lost Wages

Lost Wages

You go to Lost Wages

You go to Lost Wages

Lost Wages

You go to Lost Wages

You go to Lost Wages

Lost Wages

You go to Lost Wages

You go to Lost Wages

Lost Wages

You go to Lost Wages

*Show business kids making movies of themselves You know they
don't give a fuck about anybody else*

You know you go to

The Last Gasps of Indian Summer Page 1007

Lost Wages

Lost Wages

While the poor people sleepin'

With the shade on the light

While the poor people sleepin'

With the shade on the light

While the poor people sleepin'

All the stars come out at night

While the poor people sleepin'

With the shade on the light

While the poor people sleepin'

All the stars come out at night

Written by Walter Carl Becker and Donald Jay Fagen.

The next day, Duke arrives at the race and heads out with his photographer, Lacerda. Duke becomes irrational and believes that they are in the middle of a battlefield, so he fires Lacerda and returns to the hotel. After consuming more mescaline, as well as huffing diethyl ether, Duke and Gonzo arrive at the Bazooko Circus casino but leave shortly afterwards, the chaotic atmosphere frightening Gonzo. Back in the hotel room, Duke leaves Gonzo unattended, and tries his luck at Big Six. When

The Last Gasps of Indian Summer Page 1008

Duke returns he finds that Gonzo, high on LSD, has trashed the room, and is in the bathtub clothed, attempting to pull the tape player in with him as he wants to hear the song better. He pleads with Duke to throw the machine into the water when the song "White Rabbit" peaks. Duke agrees, but instead throws a grapefruit at Gonzo's head before running outside and locking Gonzo in the bathroom. Duke attempts to type his reminiscences on hippie culture, and flashes back to San Francisco where a hippie licks spilled LSD off his sleeve.

The next morning, Duke awakens to an exorbitant room service bill and no sign of Gonzo, who has returned to Los Angeles while Duke slept, and attempts to leave town. As he nears Baker, California, a patrolman stops him for speeding, and advises him to sleep at a nearby rest stop. Duke instead heads to a payphone and calls Gonzo, learning that he has a suite in his name at the Flamingo Las Vegas so he can cover a district attorney's convention on narcotics. Duke checks into his suite, only to be met by an LSD tripping Gonzo and a young girl called Lucy, who Gonzo explains has come to Las Vegas to meet Barbra Streisand, and that this was her first LSD trip. Duke convinces Gonzo to ditch Lucy in another hotel before her trip wears off.

Gonzo accompanies Duke to the convention, and the pair discreetly snort cocaine as the guest speaker delivers a

The Last Gasps of Indian Summer Page 1009

comically out of touch speech about "marijuana addicts" before showing a brief film. Unable to take it, Duke and Gonzo flee back to their room, only to discover that Lucy has called. Their trips mostly over, Gonzo deals with Lucy over the phone, pretending that he is being savagely beaten by thugs, as Duke attempts to mellow out by trying some of Gonzo's stash of adrenochrome. However, Duke has a bad reaction to the drugs and is reduced to an incoherent mess before he blacks out.

After an unspecified amount of time passes, Duke wakes up to a complete ruin of the once pristine suite. After discovering his tape recorder, he attempts to remember what has happened. As he listens, he has brief memories of the general mayhem that has taken place, including Gonzo threatening a waitress at a diner, himself convincing a distraught cleaning woman that they are police officers investigating a drug ring, and attempting to buy an orangutan.

Duke drops Gonzo off at the airport, driving right up to the airplane, before returning to the hotel one last time to finish his article. He then speeds back to Los Angeles.

The Last Gasps of Indian Summer Page 1010

153 - Butterflies are Free – Bolina, California Butterflies are Free

In the bohemian San Francisco of the early 1970s, Jill Tanner, a 19 year old free spirit, returns to her apartment one day to discover her new neighbor, 20 year old aspiring songwriter Don Baker, peering through a window. Through their paper thin walls, she overhears him arguing with his overprotective mother, Florence. Intrigued, Jill decides to take the initiative and introduces herself to Don.

Don explains that his frequent phone conversations with Florence revolve around a pact they made, allowing him to live independently for two months without her interference. Jill, candid about her own life experiences, including her early marriage at sixteen, reveals that she has sworn off commitments to avoid hurting people. She learns of Don's blindness after witnessing him drop his cigarette ash on the coffee table instead of the ashtray, prompting her to naively inquire about his daily life and how he manages his everyday tasks. Don explains his "shadow vision" and how he navigates the world.

Jill shares with Don that her favorite quote is from Dickens'

"Bleak House;" "I only ask to be free. The butterflies are free.

Mankind will surely not deny to Harold Skimpole what it concedes

The Last Gasps of Indian Summer Page 1011

to the butterflies." Don improvises a song and begins strumming

"Butterflies Are Free" on his guitar.

Jill continues to inquire about Don's life as a blind individual, and Don supports her in developing confidence in her inquiries. Together, they explore a unique bohemian clothing store on Union Street, where they receive assistance from the owner, Roy, in choosing free spirited and liberating fashion pieces. During this excursion, Don also showcases how he counts steps to navigate the city. In their conversation, Jill shares her upcoming audition with theater director Ralph Santore, who has romantic interests. Acting on Jill's suggestion, Don purchases a stylish ensemble to boost his self-assurance.

Go Your Own Way

Fleetwood Mac

Loving you

Isn't the right thing to do

How can I

Ever change things that I feel

If I could

Baby, I'd give you my world

How can I

When you won't take it from me

The Last Gasps of Indian Summer Page 1012

You can go your own way

Go your own way

You can call it another lonely day

You can go your own way

Go your own way

Tell me why

Everything turned around

Packing up

Shacking up's all you wanna do

If I could

Baby, I'd give you my world

Open up

Everything's waiting for you

You can go your own way

Go your own way

You can call it another lonely day

You can go your own way

Go your own way

You can go your own way

Go your own way

You can call it another lonely day

Another lonely day

The Last Gasps of Indian Summer Page 1013

You can go your own way

Go your own way

You can call it another lonely day

You can go your own way

You can call it another lonely day

You can go your own way

Written by Lindsey Buckingham .

Back at their apartments, Don shares the story of Florence's children's books featuring the character "Donnie Dark," a young blind superhero. Despite his mother's intentions to inspire him, Don felt inadequate under her high expectations. Jill empathizes with Don's disappointment in love and suggests they open the door connecting their apartments as a gesture of friendship.

Attracted to Don, Jill offers for him to touch her face, allowing him to "see" her. However, an accidental mishap with her accessories leads to a passionate but ultimately misunderstood encounter.

The next day, Jill expresses her joy over their intimacy and shares her keepsake box's secrets with Don. Their moment is interrupted when Florence arrives unexpectedly, appalled by the living conditions and Jill's presence in her underwear. Florence

The Last Gasps of Indian Summer Page 1014

berates Don and questions Jill's suitability. Florence decides to cut off financial support and begins packing Don's belongings to take him home.

Despite Don's objections, Florence extends an invitation to Jill for lunch, hoping to convince her to end her involvement with Don. However, Jill passionately defends her relationship with him, emphasizing that Florence tends to focus on the negative aspects. Jill conveys that while she might not be the perfect match for Don, her presence has not diminished his self-confidence.

Later that night, as Don and Florence await Jill's return, Florence admits to having spoken with Jill earlier. Don accuses Florence of attempting to push Jill away. When Jill eventually arrives, she is accompanied by Ralph, the director of the play she had auditioned for. Jill hesitates as she shares her decision to move in with Ralph, igniting rising tensions. Don questions the need for a nude scene in her upcoming play, and Ralph inadvertently offends Florence, who hails from a wealthy background.

Jill further embarrasses Don by suggesting that he touch Ralph's face to appreciate his handsomeness. After Jill and Ralph leave, a disheartened Don implores Florence to take him back home.

The Last Gasps of Indian Summer Page 1015

However, she reminds him that sighted men also go through heartbreak. Florence then shares the inspiration behind the

"Donnie Dark" books as her way of helping him confront his fears, and she must now do the same for herself, albeit with sadness. They eventually come to terms with their evolving roles in life and make amends.

Jill rushes back in, revealing her apprehensions about hurting Don. A heated argument erupts between them regarding her departure, with Don insisting that she is the one emotionally handicapped. She eventually departs, but later has a change of heart and returns to Don. They share a moment of laughter and reconciliation, pledging to nurture a loving and dedicated relationship. As Don listens to "Butterflies Are Free," he sheds tears, a mixture of disappointment and relief.

The Last Gasps of Indian Summer Page 1016

154 - Lady and the Tramp – Opelika, Alabama Lady and the Tramp

In 1909, in a small town, "Jim Dear" gives his wife "Darling," a cocker spaniel puppy as a Christmas present. The puppy, named Lady, grows up pampered by her doting owners, and befriends her neighbors' dogs Jock, a Scottie, and Trusty, an elderly Bloodhound. Meanwhile, across town, a stray terrier mix named Tramp feeds on scraps and handouts, and frees his friends Peg the Pekingese and Bull the Bulldog from the local dog catcher.

Sweet Home Alabama

Lynyrd Skynyrd

One, two, three

Turn it up

Big wheels keep on turnin'

Carry me home to see my kin

Singin' songs about the south-land

I miss Alabama once again and I think it's a sin, yes

Well, I heard Mister Young sing about her Well, I heard ol' Neil put her down

Well, I hope Neil Young will remember

A southern man don't need him around anyhow

The Last Gasps of Indian Summer Page 1017

Sweet home Alabama

Where the skies are so blue

Sweet home Alabama

Lord, I'm comin' home to you

In Birmingham, they love the governor

(Boo-hoo-hoo)

Now we all did what we could do

Now Watergate does not bother me

Does your conscience bother you?

Tell the truth

Sweet home Alabama

Where the skies are so blue

Sweet home Alabama

(Oh yeah)

Lord, I'm comin' home to you

Here I come, Alabama

Oh, oh, oh

Alabama, oh, oh, oh

Alabama, oh, oh, oh

Alabama, oh, oh, oh

Alabama

The Last Gasps of Indian Summer Page 1018

Now Muscle Shoals has got the Swampers

And they've been known to pick a song or two (Yes they do)

Lord, they get me off so much

They pick me up when I'm feelin' blue

Now how about you?

Sweet home Alabama

Where the skies are so blue

Sweet home Alabama

Lord, I'm comin' home to you

Sweet home Alabama

(Oh, sweet home)

Where the skies are so blue

And the governor's true

Sweet home Alabama

(Lordy)

Lord, I'm comin' home to you, yeah, yeah Montgomery's got the answer

Written by Ronnie Van Zant, Gary Robert Rossington, and Edward C. King.

The Last Gasps of Indian Summer Page 1019

Fleeing the angry dog catcher, Tramp finds himself in Lady's neighborhood. He overhears a distraught Lady conversing with Jock and Trusty about her owners' suddenly distant behavior towards her. When Jock and Trusty deduce this is because Darling is pregnant, Tramp inserts himself into the conversation as the

"voice of experience," and warns Lady that "when a baby moves in, a dog moves out." Annoyed, Jock drives him from the yard.

Tramp's words cause Lady to fret throughout Darling's pregnancy, but when the baby boy arrives, she is allowed to meet and bond with him, dispelling her fears.

Later, Jim Dear and Darling take a short trip, leaving the house, Lady, and the baby in the care of Jim Dear's aunt Sarah, who brings along her two Siamese cats Si and Am. Sarah dislikes dogs, and prohibits Lady from seeing the baby. Later, the cats destroy the house, and pin the deed on Lady by pretending she injured them. Sarah takes Lady to the pet shop, and has a muzzle put on her. Lady panics and flees into the street, where she is pursued by three savage dogs, until Tramp intervenes to protect her.

Tramp takes Lady to the zoo to have the muzzle removed by a beaver. He then shows Lady his owner free lifestyle, and they explore the town. The kindly proprietor of Tony's Restaurant gives them a spaghetti dinner to share, before they end the

The Last Gasps of Indian Summer Page 1020

evening with a walk in the park. The next day, Tramp tries to convince Lady to live "footloose and collar free" with him.

Despite liking Tramp, she decides her duty is to watch over the baby. As Tramp escorts Lady home, he stops to chase some chickens. The dogcatcher pursues them both, but only Lady is caught. At the pound, she meets Peg, Bull, and some other strays, who all know Tramp. They reveal he has had many girlfriends in the past, and claim that females are his weakness.

Sarah comes to claim Lady, and chains her in the backyard as punishment for running away. Jock and Trusty propose that Lady should marry and come live with one of them, to escape the abuse, but she gently refuses them. When Tramp arrives to apologize to Lady, she berates him for his many girlfriends and sends him away, too. Afterwards, Lady notices a large rat sneaking into the house through the baby's bedroom window. Her attempts to alert Sarah fail, but Tramp hears her barking, returns, and enters the house himself to save the baby. Lady breaks her chain and follows soon

after. Tramp is wounded in the battle with the rat, but manages to kill it behind a curtain.

During the struggle, the baby's crib overturns, and he begins to cry. Sarah comes to investigate, and assumes the dogs attacked the baby.

The Last Gasps of Indian Summer Page 1021

Jim Dear and Darling return home to find that Sarah has locked Lady in the cellar and handed Tramp over to the dog catcher to be euthanized. Disbelieving Sarah's story, Jim Dear frees Lady, who immediately shows them the dead rat. Overhearing the truth, Jock and Trusty pursue the dog catcher's cart and try to stop it. The horses spook, causing the cart to crash. Jim Dear and Darling arrive with Lady to rescue Tramp, but Trusty is badly injured in the wreck.

Later, at Christmas time, Tramp has become an official part of the family, and he and Lady have four little puppies of their own. Jock and a mostly healed Trusty visit the family. The puppies now provide Trusty a new audience for his old stories, but he has forgotten them, much to his and everyone else's amusement.

The Last Gasps of Indian Summer Page 1022

155 - Lost in America – Morro Bay, California Lost in America

David and Linda Howard are typical 1970s yuppies in Los Angeles, dissatisfied with their bourgeois lifestyle. He works in an advertising agency and she for a department store, but after failing to receive an expected promotion and instead being asked to transfer to the firm's office in New York City, David angrily insults his boss, and he is fired. David coaxes his wife to quit her job as well and seek a new adventure.

I Am the Walrus

The Beatles

I am he as you are he as you are me

and we are all together

See how they run like pigs from a gun,

see how they fly

I'm crying

Sitting on a cornflake

Waiting for the van to come

*Corporation teeshirt, stupid bloody Tuesday man You been a
naughty boy you let your face grow long I am the eggman*

They are the eggmen

The Last Gasps of Indian Summer Page 1023

I am the walrus, goo goo goo job

Mister city policeman sitting,

pretty little policemen in a row

See how they fly like Lucy in the sky,

see how they run

I'm crying, I'm crying

I'm crying, I'm crying

Yellow matter custard

Dripping from a dead dog's eye

Crabalocker fishwife,

pornographic priestess

Boy you been a naughty girl,

you let your knickers down

I am the eggman, they are the eggmen

I am the walrus, goo goo goo job

Sitting in an English garden waiting for the sun If the sun don't come

*you get a tan from standing in the English rain I am the eggman,
they are the eggmen*

I am the walrus, goo goo goo joob goo goo goo goo job

Expert textpert choking smokers

The Last Gasps of Indian Summer Page 1024

Don't you think the joker laughs at you?

Ha ha ha! he he he! ha ha ha!

See how they smile like pigs in a sty,

see how they snide

I'm crying

Semolina pilchard

Climbing up the Eiffel Tower

Elementary penguin singing Hare Krishna Man you should have seen them

kicking Edgar Alan Poe

I am the eggman, they are the eggmen

I am the walrus,

Goo goo goo joob goo goo goo joob

Goo goo goo joob goo goo goo joob goo

Jooba jooba jooba

Jooba jooba jooba

Jooba jooba

Jooba jooba

Jooba jooba

Jooba jooba

Jooba jooba

Written by Paul McCartney and John Lennon.

The Last Gasps of Indian Summer Page 1025

The Howards decide to sell their house, liquidate their assets, drop out of society, "like in Easy Rider," and travel the country in a Winnebago recreational vehicle, and David gets flipped off by a biker after extending greetings to him, while

"Born to be Wild" sarcastically plays. They leave Los Angeles with \$100,000, but their plans change drastically when Linda loses all

their savings playing roulette at the Desert Inn Casino in Las Vegas, where David desperately and unsuccessfully tries to persuade a casino manager to give the money back as a publicity gimmick.

With nowhere to go, the couple quarrels at Hoover Dam, eventually arriving in small town Safford, Arizona. David unsuccessfully applies for a delivery job at a local pharmacy and resorts to an employment agency. After a counselor obnoxiously reminds him that he was fired from his high paying job in advertising, David accepts the best position available; as a crossing guard. He is taunted by local schoolchildren. They pay no attention to him other than flipping him off, and in retaliation David encourages the cars to hit the kids, which they don't. Linda, meanwhile, finds employment as the assistant manager at the local Der Wienerschnitzel, working under a person half her age.

The Last Gasps of Indian Summer Page 1026

Only a few days after beginning their pursuit of the dream of dropping out of society, David and Linda are living in a trailer park, nearly broke, and working dead end jobs where they are accountable to brats. They decide that it is better to return to their old lifestyle as soon as possible. They point the Winnebago toward New York, where David begs for his old job back. An end card reveals he is rehired with a substantial 31%

pay cut, but better medical benefits. and that the two are now expecting their first child.

The Last Gasps of Indian Summer Page 1027

156 - Dazed and Confused – Austin, Texas Dazed and Confused

It is May 28, 1976, the last day of school at Lee High School in Austin, Texas. The next year's group of seniors are preparing for the annual hazing of incoming freshmen. Randall "Pink"

Floyd, the school's star football player, is asked to sign a pledge promising not to take drugs during the summer or do anything that would "jeopardize the goal of a championship season." When classes end, the incoming freshman boys are hunted down by the seniors and paddled. The incoming freshman girls are also hazed. They are rounded up in the school parking lot by senior girls, covered in mustard, ketchup, flour and raw eggs and forced to propose to senior boys.

Dazed and Confused

Led Zeppelin

Been dazed and confused

For so long, it's not true

Wanted a woman, never bargained for you Lotsa people talkin'

Few of them know

Soul of a woman was created below, yeah

The Last Gasps of Indian Summer Page 1028

You hurt and abuse

Tellin' all of your lies

Run 'round, sweet baby, lord, how they hypnotize Sweet little baby, I don't know where you been Gonna love you, baby, here I come again

Every day I work so hard, bringin' home my hard-earned pay Try to love you, baby, but you push me away Don't know where you're goin'

Only know just where you've been

Sweet little baby, I want you again

That's not my babe

Ah, ah, ah, ah

Did you ever look up my woman

*Been dazed and confused for so long, it's not true
Wanted a woman, never bargained for you
Take it easy, baby*

Let them say what they will

*Tongue wag so much when I send you the bill
Oh, yeah, alright*

Ah, ah, ah, ah, ah, ah, ah, ah,

ah, ah, ah, ah, ah, ah, ah, ah

The Last Gasps of Indian Summer Page 1029

Written by Jimmy Page.

As day fades to night, freshman Mitch Kramer escapes the initial hazing with his best friend Carl Burnett, but is later cornered after a baseball game and violently paddled. Fred O'Bannion, a senior participating in the hazing tradition for a second year after failing to graduate, delights in punishing Mitch. Pink gives the injured Mitch a ride home and offers to take him cruising with friends that night. Plans for the evening are ruined when Kevin Pickford's parents discover his intention to host a keg party. Elsewhere, the intellectual trio of Cynthia Dunn, Tony Olson, and Mike Newhouse decide to participate in the evening's festivities. Pink and his friend David Wooderson, a man in his early twenties who still socializes with high school students, pick up Mitch and head for the Emporium, a pool hall frequented by teenagers.

As the night progresses, students loiter around the Emporium, listen to rock music, cruise the neighborhood and frequent a local drive through restaurant. Mitch is introduced to sophomore Julie Simms, with whom he shares a mutual attraction. While cruising again with Pink, Pickford and Don Dawson, Mitch drinks

The Last Gasps of Indian Summer Page 1030

beer and smokes marijuana for the first time. After a game of mailbox baseball, a neighborhood resident brandishing a gun threatens to call the police. They barely escape after the resident fires at their car. After returning to the Emporium, Mitch runs into his middle school friends. They hatch a plan to exact revenge on O'Bannion. It culminates with them dumping paint on O'Bannion, who leaves in a fit of rage.

After the Emporium closes, an impromptu keg party is planned in a field under a moonlight tower. Cynthia, Tony, and Mike arrive at their first keg party, where Mike is threatened by tough guy Clint Bruno. Tony runs into freshman Sabrina Davis, whom he met earlier during the hazing and they begin hanging out together.

Cynthia likes Wooderson and exchanges phone numbers with him.

Mike, suffering from the humiliation of his confrontation with Clint, decides to make a stand by punching him. In return, he gets tackled by Clint and receives a beating from him. The fight is broken up by Pink and Wooderson. Football player Benny O'Donnell confronts Pink about his refusal to sign the pledge.

Pink, the only player not to have signed, believes it violates his individuality and beliefs. Mitch leaves the keg party with Julie. They drive to a nearby hill overlooking town to make out.

Tony gives Sabrina a ride home and they kiss goodnight.

The Last Gasps of Indian Summer Page 1031

As night turns to dawn, Pink, Wooderson, Don, Ron Slater, and several other friends decide to smoke marijuana on the 50 yard line of the football field. The police arrive so they ditch the drugs. Recognizing Pink and Dawson, the police call Coach Conrad, his football coach. Conrad lectures Pink about hanging out with "losers" and insists that he sign the pledge. Pink says that he might play football, but he is not going to sign it.

Pink leaves with his friends to travel to Houston to obtain tickets to an Aerosmith concert. Mitch arrives home after sunrise to find his mother has waited up for him. She decides against punishment, but warns him about coming home late again.

Mitch goes to his bedroom, puts on headphones, and listens to

"Slow Ride" by Foghat, as Pink, Wooderson, Slater, and Simone Kerr travel down a highway to purchase their tickets.

Slow Ride

Foghat

Woo!

Alright

Slow ride, take it easy

Slow ride, take it easy

Slow ride, take it easy

Slow ride, take it easy

The Last Gasps of Indian Summer Page 1032

I'm in the mood, yeah

The rhythm is right

Move to the music

We can roll all night

Ooh, slow ride

Ooh

Slow ride, take it easy

Slow ride, take it easy

Slow down, go down

Got to get your lovin' one more time

Hold me, roll me

Slow ridin' woman, you're so fine

Woo!

I'm in the mood

The rhythm is right

Move to the music, yeah

We can roll all night, yeah

Ooh-ooh

Slow ride, take it easy

Slow ride, take it easy

Slow down, go down

The Last Gasps of Indian Summer Page 1033

Got to get your lovin' one more time

Hold me, roll me

Slow ridin' woman, you're so fine

Slow ride, easy

Slow ride, sleazy

Slow ride, easy

Slow ride, sleazy

Written by Andre Pessis, Larry McNally, and Bonnie Hayes.

The Last Gasps of Indian Summer Page 1034

157 - Faster, Pussycat ... – Grand Junction, Colorado Faster, Pussycat! Kill! Kill!

Three wild, uninhibited go-go dancers; Billie, Rosie, and Varlam dance at a club before racing their sports cars across the California desert. They play a high speed game of chicken on the salt flats and encounter a young couple, Tommy and Linda, out to run a time trial. After breaking Tommy's neck in a fight, Varla kidnaps and drugs Linda.

Revenge

Patti Smith Group

I feel upset.

Let's do some celebrating.

Come on honey, don't hesitate now.

Needed you, you withdrew, I was so forsaken.

Ah, but now the tables have turned, my move.

I believe I'll be taking my revenge.

Sweet revenge.

I thought you were some perfect read-out.

Some d-digital delay had obscured

And phased my view of the wicked hand you played.

Ah, the sands and hands of time have run out,

The Last Gasps of Indian Summer Page 1035

Run out, ah you better face it.

Ah, this thing's run amok, this luck

I do know how to replace it with revenge.

Oh, sweet revenge.

I gave you a wristwatch, baby.

You wouldn't even give me the time of day.

You want to know what makes me tick.

Now it's me that's got precious little to say.

For the ghosts of our love have dried have died.

There's no use faking it.

Ah, the spirits gonna close in on you tonight.

High time I was taking my revenge.

Sweet revenge.

Revenge. Revenge.

All the gold and silver couldn't measure up My love for you. it's so immaterial.

I don't wait around for you.

Nobody gets anything.

Nobody gets nothing. no

Don't leave me no space in your little boat You ain't gonna need no

You ain't gonna need no little boat

You are living on my time my dear.

The Last Gasps of Indian Summer Page 1036

Revenge. Sweet revenge. Sweet sweet revenge

Written by Patti Smith and Ivan Kral.

In a small desert town, they stop at a gas station where they see a wheelchair using old man and his muscular, dim witted son.

The gas station attendant tells the women that the old man was disabled in a railway accident, "going nuts" as a result, and that he received a large settlement of money that is hidden somewhere around his decrepit house in the desert. Intrigued, Varla hatches a scheme to rob the old man, and the three women follow him back to the ranch, with their captive in tow.

At the ranch they encounter the old man, his younger son, who they learn is called "The Vegetable" due to his feeble-mindedness, and his elder son, Kirk. The group all have lunch together, and Billie taunts Rosie when Varla leaves with Kirk, hoping to seduce him into revealing the location of the money. Linda subsequently escapes the drunken Billie and runs away into the desert. The old man and the younger son pursue in their truck. The younger son catches Linda and seems about to assault her, but he collapses in tears as Varla and Kirk arrive.

Kirk finally acknowledges his father's lecherous nature and the old man's hold over his younger brother, and he vows to have his younger brother institutionalized. He tries to take the

The Last Gasps of Indian Summer Page 1037

hysterical Linda into town in the truck, but the old man says that he has thrown away the keys, and Kirk and Linda set out across the desert on foot.

Varla drives back to the house and tells Billie and Rosie that they should kill the men and the girl to cover up Linda's kidnapping and the murder of her boyfriend. Billie refuses, but as she walks away, Varla throws a knife into her back just as the old man and his younger son arrive. Rosie and Varla hit the old man with their car, killing him and knocking over his wheelchair to reveal the money hidden inside. Rosie is stabbed and killed by the younger son while trying to retrieve the knife from Billie's body. Varla tries to ram him into a wall with her car, injuring him. She drives off in the truck and overtakes Kirk and Linda, chasing them into a gully. Varla and Kirk fight hand to hand. She gets the better of him until Linda hits her with the truck, and she dies. Kirk and Linda drive off together in the truck.

The Last Gasps of Indian Summer Page 1038

158 - The Manchurian Candidate – Langfang, China The Manchurian Candidate

Soviet and Chinese soldiers capture a US Army platoon during the Korean War, taking them to communist China. Three days later, Sergeant Raymond Shaw and Captain Bennett "Ben" Marco return to UN lines. Upon Marco's recommendation, Shaw is awarded the Medal of Honor for saving his soldiers' lives in combat, though two men were killed. Shaw returns to the US, where his mother, Eleanor Iselin, exploits his heroism to further the political career of her husband, Senator John Iselin. When asked to describe Shaw, the soldiers in his unit uniformly respond that he is the kindest, bravest, warmest, most wonderful human being they have ever known. In fact, Shaw is a strict, cold, unsympathetic loner hated by his men.

White Room

Cream

*In a white room with black curtains in the station Black roof country,
no gold pavements, tired starlings Silver horses ran down
moonbeams in your dark eyes Dawn light smiles on you leaving, my
contentment*

The Last Gasps of Indian Summer Page 1039

*I'll wait in this place where the sun never shines Wait in this place
where the shadows run from themselves*

*You said no strings could secure you at the station Platform ticket,
restless diesels, goodbye windows I walked into, such a sad time, at
the station As I walked out, felt my own need, just beginning*

*I'll wait in the queue when the trains come back Lie with you where
the shadows run from themselves*

*At the party, she was kindness in the hard crowd
Consolation for the old wound now forgotten
Yellow tigers crouched in jungles in her dark eyes
She's just dressing, goodbye windows, tired starlings*

*I'll sleep in this place with the lo-onely crowd
Lie in the dark where the shadows run from themselves*

Written by James Francis Cauty and William Ernest Drummond.

After Marco is promoted to Major and assigned to Army Intelligence, he has a recurring nightmare; a hypnotized Shaw blithely murders two soldiers from his platoon before an assembly of communist military leaders to demonstrate their

The Last Gasps of Indian Summer Page 1040

revolutionary brainwashing technique. Marco learns that Allen Melvin, a fellow soldier, has the same nightmare. When Melvin and Marco separately identify identical photos of the two male communist leaders from their dreams, Army Intelligence agrees to investigate.

During captivity, Shaw was programmed as a sleeper agent, who obeys orders to kill and immediately forgets having done so. His heroism is a false memory implanted during the brainwashing.

Agents trigger Shaw by suggesting he play solitaire; the queen of diamonds activates him. Meanwhile, Eleanor is masterminding John's political ascent with his claims that communists work at the Defense Department. To spite his mother and stepfather, Shaw takes a job at a newspaper published by Holborn Gaines, Iselin's harshest critic. Communist agents later have Shaw murder Gaines to confirm that his brainwashing still works.

Chunjin, a Korean agent who posed as a guide for Shaw's platoon, arrives at Shaw's apartment asking for work. The unsuspecting Shaw

hires him as a valet and cook. Marco recognizes Chunjin when he visits Shaw and he violently attacks him and demands to know what happened during the platoon's captivity. After Marco is arrested for assault, Eugenie "Rosie" Cheyney, an attractive young woman he met on the train, posts his bail.

The Last Gasps of Indian Summer Page 1041

Shaw rekindles a romance with Jocelyn Jordan, the daughter of liberal Senator Thomas Jordan, the Iselins' chief political foe.

Eleanor wants to garner Senator Jordan's support for Iselin's Vice Presidential bid. Unswayed, Jordan insists he will oppose the nomination. After Jocelyn inadvertently triggers Shaw's programming by wearing a Queen of Diamonds costume at the Iselins' party, they elope. Furious at Senator Jordan's rebuff, Eleanor, who is Shaw's American handler, sends him to kill Senator Jordan at his home. Shaw also kills Jocelyn when she inadvertently happens upon the murder scene. Having no memory of the killing, Shaw is grief stricken upon learning they are dead.

After discovering the queen of diamonds card's role in Shaw's conditioning, Marco uses a forced deck to deprogram him, hoping to learn Shaw's next assignment. Eleanor primes Shaw to assassinate their party's Presidential nominee during the convention so that Iselin, as the Vice Presidential candidate, will become the nominee by default. In the uproar, he will seek emergency powers to establish a strict authoritarian regime.

Eleanor tells Shaw that she had requested a programmed assassin, never knowing it would be her own son. When taking power, she vows revenge upon her superiors for choosing him.

Disguised as a priest, Shaw enters Madison Square Garden, taking a sniper's position in a vacant overhead spotlight booth. Marco

The Last Gasps of Indian Summer Page 1042

and his supervisor, Colonel Milt, race to the convention to stop Shaw. At the last moment, Shaw aims away from the Presidential nominee and instead kills Senator Iselin and Eleanor. When Marco bursts into the booth, Shaw, wearing the Medal of Honor, says he was the only one who could stop his mother and stepfather, then kills himself. Later that evening with Rosie, Marco mourns Shaw's death.

The Last Gasps of Indian Summer Page 1043

159 - The Big Chill – Beaufort, South Carolina The Big Chill

After Alex Marshall dies by suicide, his fellow University of Michigan alumni and close friends attend his funeral at the Tidalholm plantation in Beaufort, South Carolina. During the visit, everyone stays with Sarah and Harold Cooper.

Mississippi Half-Step Uptown Todeloo

Grateful Dead

On the day when I was born

daddy sat down and cried

I had the mark just as plain as day,

it could not be denied

They say that Cain caught Abel

rollin' loaded dice

Ace of spades behind his ear

and him not thinkin' twice

Half-step, Mississippi uptown toodeloo

Hello, baby, I'm gone, goodbye

Half a cup of rock and rye

Farewell to you old southern skies

I'm on my way, on my way

The Last Gasps of Indian Summer Page 1044

If all you've got to live for

is what you left behind

Get yourself a powder charge

and seal that silver mine

Lost my boots in transit, baby,

pile of smokin' leather

An ill retread to my feet

and prayed for better weather

Half-step, Mississippi uptown toodeloo

Hello, baby, I'm gone, goodbye

Half a cup of rock and rye

Farewell to you old southern skies

I'm on my way, on my way

They say that when your ship comes in

the first man takes the sails

*Second takes the afterdeck,
the third, the planks and rails
What's the point of callin' shots,
this cue ain't straight in line
Cue ball's made of styrofoam
and no one's got the time
Half-step, Mississippi uptown toodeloo
Hello, baby, I'm gone, goodbye
Half a cup of rock and rye*

The Last Gasps of Indian Summer Page 1045

*Farewell to you old southern skies
I'm on my way, on my way
On my way*

*Across the Rio Grandeeo, across the lazy river Across the Rio
Grandeeo, across the lazy river Across the Rio Grandeeo, across the
lazy river Across the Rio Grandeeo, across the lazy river Across the
Rio Grandeeo, across the lazy river*

Written by Robert Hunter and Jerome Garcia.

His other friends include Sam Weber, a television actor; Meg Jones, once a public defender and now a real estate attorney; Michael Gold, a journalist for People magazine; former talk radio psychologist Nick Carlton, now an impotent Vietnam vet with both a drug addiction and drug sales occupation; and Karen Bowen, an unfulfilled writer

unhappily married to Richard, a conservative advertising executive. Also present is Chloe, Alex's younger girlfriend of four months.

While out jogging early the next morning, Harold, violating SEC rules, tells Nick that a large corporation is about to buy his small sneaker company, which will make him rich and triple the

The Last Gasps of Indian Summer Page 1046

value of the stock. He told Alex, making it possible for him to buy property in the area. Harold suggests Nick use the tip to get into a new line of work. During their conversation, it is revealed that Sarah and Alex had a brief affair five years earlier, which all the friends knew about. Nick comforts Harold by saying she did not marry Alex. Harold, Sarah, and Alex moved past it, but Sarah tells Karen her friendship with Alex was harmed by the affair.

Richard goes home the next day, but Karen stays. Harold, Nick, Michael, and Chloe drive out to see the old house that Chloe and Alex were renovating. Meanwhile, Meg tells Sarah she is fed up with failed relationships and intends to have a child on her own. Believing she is ovulating, she plans to ask Sam to be the father of her child. She approaches Nick first, thus becoming the last to know about his impotency. Michael, who continually flirts with Chloe, needs investors for a New York nightclub. At dinner, Sarah becomes tearful and wonders if their fervent '60s idealism was "just fashion." Later that night, Meg approaches Sam, but he declines, feeling fatherhood is too great a responsibility as he already has an estranged child. Nick shares his drugs, with varying effects.

The next day, Harold, a running shoe entrepreneur, gives everyone running shoes. Nick goes to the old house and sits on

The Last Gasps of Indian Summer Page 1047

the porch for hours, missing the Michigan football game. Michael offers to sire Meg's child, alluding to their one time encounter in college.

During a halftime game of touch football, a local police officer escorts a sullen Nick back to the house after he runs a red light and becomes belligerent. Recognizing Sam, the officer offers to drop charges if he will hop into Nick's Porsche 911

the way his J. T. Lancer character does on TV. Sam tries and fails, injuring himself slightly. Nick angers Harold by accusing him of being friendly with cops. Harold chastises Nick, reminding him that this is his home, that cop had saved it from being ripped off, and Nick's recklessness could put his reputation in danger.

Nick gives everyone the drug of their choice. Meg, after smoking pot, is sitting at the kitchen table, and is asked why she quit being a public defender. She says; "I never imagined they'd be so guilty."

Karen tells a surprised Sam that she is in love with him and wants to leave Richard. He tells her his first marriage failed because of boredom and he does not want her to make the same mistake. Feeling led on, Karen angrily stomps off.

The Last Gasps of Indian Summer Page 1048

Meg tells Sarah that Michael is the wrong choice. Sarah observes the warm phone conversation between her young daughter and Meg.

Later, the group, confused over Alex's death, regrets losing touch with him. To everyone but Sam, it seems that Alex withdrew deliberately. Nick is particularly cynical and bitter about life, love, and friendship. Karen follows Sam outside to mollify him, and they have sex. Sarah pulls Harold aside, embracing him, telling him she has a favor to ask: "It's about Meg ... " Meg goes to him and they

make love, tenderly. Chloe asks Nick to spend the night in the room she shared with Alex.

The next morning, Harold announces that Nick and Chloe will stay on to renovate the old house. Karen packs to return home to Richard. Michael ditches his nightclub plans. Nick shows everyone an old column that Michael wrote about Alex declining a prestigious fellowship. As the friends prepare to depart, Michael jokingly tells the Coopers they have taken a secret vote and that they are never leaving.

The Last Gasps of Indian Summer Page 1049

160 - Shampoo – Beverly Hills, California Shampoo

On the eve of the 1968 United States Presidential election, successful Beverly Hills hairdresser George Roundy meets with Felicia, one of his several clients/sexual partners, at his apartment. During sex, he receives a phone call from Jill, his naive, younger, up and coming actress girlfriend, who is suffering a panic attack, paranoid that an intruder is in her home. George rushes from his house to calm Jill, which frustrates Felicia.

Ballad of a Thin Man

Bob Dylan

You walk into the room

With your pencil in your hand

You see somebody naked and you

You say, "Who is that man?"

*You try so hard, but you don't understand Just what you will say
when you get home Because something is happening here*

But you don't know what it is

Do you, Mister Jones?

The Last Gasps of Indian Summer Page 1050

You raise up your head

And you ask, "Is this where it is?"

And somebody points to you and says, "It's his"

And you say, "What's mine?"

And somebody else says, "Well, what is?"

And you say, "Oh, my God, am I here all alone?"

But something is happening

And ya don't know what it is

Do you, Mister Jones?

You hand in your ticket

And you go watch the geek

Who immediately walks up to you

When he hears you speak

And says, "How does it feel to be such a freak?"

And you say, "Impossible," as he hands you a bone And something is happening here

But you don't know what it is

Do you, Mister Jones?

*You have many contacts among the lumberjacks To get you facts
when someone attacks your imagination But nobody has any respect*

Anyway, they already expect you

To all give a check to tax-deductible charity organizations

The Last Gasps of Indian Summer Page 1051

Ah, you've been with the professors

And they've all liked your looks

*With great lawyers, you have discussed lepers and crooks You've
been through all of F. Scott Fitzgerald's books You're very well read,
it's well known*

But something is happening here

And ya don't know what it is

Do you, Mister Jones?

Well, the sword swallower, he comes up to you And then he kneels

*He crosses himself and then he clicks his high heels And without
further notice, he asks you how it feels And he says, "Here is your
throat back, thanks for the loan"*

And you know something is happening

But you don't know what it is

Do you, Mister Jones?

Now, you see this one-eyed midget

Shouting the word "now"

And you say, "For what reason?"

And he says, "How?"

And you say, "What does this mean?"

And he screams back, "You're a cow"

The Last Gasps of Indian Summer Page 1052

Give me some milk or else go home"

And you know something's happening

But you don't know what it is

Do you, Mister Jones?

Well, you walk into the room

Like a camel and then you frown

You put your eyes in your pocket

And your nose on the ground

*There oughta be a law against you comin' around
You should be made to wear earphones*

'Cause something is happening

And ya don't know what it is

Do you, Mister Jones?

Written by Bob Dylan.

George's occupation and charisma have provided him the perfect platform from which to meet and have sex with beautiful women, including his current girlfriend. Despite this, 34 year old George is dissatisfied with his professional life. He is the creative star of the salon in which he works, but has to play second fiddle to Norman, the "nickel-and-diming" mediocre hairdresser who owns the business.

The Last Gasps of Indian Summer Page 1053

George dreams of setting up his own salon business, but cannot convince any bank to lend him the capital he needs. He seeks out Felicia and her unsuspecting husband Lester to bankroll him.

George's meeting with Lester supplies a second secret for him to keep from his would be benefactor. Lester's current mistress, Jackie, is George's former girlfriend, perhaps the most serious relationship he has ever had. Jackie is also best friends with Jill, making the situation even more complicated.

Jackie arranges for George to style her hair, which he fashions nearly identically to Felicia's. Sexual tension arises between the two, and George attempts to kiss Jackie. At first, Jackie rebuffs George, but then kisses him back. They are about to have sex in the bathroom when they hear Lester announce his arrival.

As Lester comes into the room, they pretend for his benefit that George is finishing styling Jackie's hair.

Lester, who assumes George is gay because of his profession, asks George to escort Jackie to a Republican Party election night soiree. Upon arriving, George finds himself in the same room as a number of present and former sexual partners, including Jill, who came with Johnny Pope, a film director considering her for a role in his next film, and Felicia. Jackie becomes upset, drinks too much, and behaves outrageously, so Lester asks George to take her home, but she refuses to go.

The Last Gasps of Indian Summer Page 1054

All the principals except Felicia adjourn to a posh counterculture party at a Beverly Hills mansion, where guests indulge in alcohol, other drugs, and sexual pursuits. Lester, followed moments later by Jill and Johnny, happen upon a couple having vigorous sex in the dark on the kitchen floor. Lester comments admiringly on this tryst to Jill and Johnny, who look on through the window in stunned silence. Suddenly, the refrigerator door George had failed to properly close comes open, illuminating Jackie and him. Lester, shocked, abruptly leaves. An enraged Jill throws a chair, breaking the window, and swears at George. Jackie flees as George tries to placate Jill with an obvious lie, but Jill, un-mollified, runs off to spend the night with Johnny.

The following morning Jill confronts George at her home with one of Felicia's earrings, which she found in his bed. When she asks about his dalliances, George admits he sought a career in the beauty industry as a means to pursue beautiful women, and that his promiscuity, while making him feel like he will live forever, may mean he does not love her. Upon returning to his home, George is met by Lester and some intimidating men. George and Lester soon find mutual understanding. Lester calls Jackie a whore and mentions he is fed up with her. Lester promises George a business deal and he and the men leave.

The Last Gasps of Indian Summer Page 1055

George subsequently goes to Jackie's house, but she worriedly flees in her car, claiming she does not want Lester to find them together. George pursues her on his motorcycle, and the two arrive on a hilltop overlook above her house. George proposes to Jackie, but she tells him it is too late. She has arranged to go to Acapulco with Lester, who has said he will divorce Felicia and marry her. Jackie leaves George alone on the overlook, from where he sadly watches her depart with Lester.

The Last Gasps of Indian Summer Page 1056

161 - South Pacific – Maui, Hawaii

South Pacific

On a South Pacific island during World War II, love blooms between a young nurse and a secretive Frenchman who's being courted for a dangerous military mission.

Can a girl from Little Rock find happiness with a mature French planter she got to know one enchanted evening away from the military hospital where she is a nurse? Or should she just wash that man out of her hair? Bloody Mary is the philosopher of the island and it's hard to believe she could be the mother of Liat who has captured the heart of Lieutenant Joseph Cable, USMC.

While waiting for action in the war in the South Pacific, sailors and nurses put on a musical comedy show. The war gets closer and the saga of Nellie Forbush and Emile de Becque becomes serious drama.

It is 1943 and the United States Navy has established several bases in the Solomon Islands, in preparation for an invasion towards New Guinea and the Central Pacific. On one such island lives a French planter named Emile de Becque, whom the Navy wishes to employ as a scout to nearby Japanese held islands. To accomplish this task, de Becque is approached by a US Navy nurse

The Last Gasps of Indian Summer Page 1057

named Nellie Forbush. Amidst an outstanding musical score, and breathtaking scenery, the drama of "South Pacific" unfolds.

The plot centers on an American nurse stationed on a South Pacific island during World War II, who falls in love with a middle aged expatriate French plantation owner but struggles to accept his children. A secondary romance, between a US Marine Lieutenant and

a young Tonkinese woman, explores his fears of the social consequences should he marry his Asian sweetheart.

("You've Got to Be Carefully Taught"). Supporting characters, including a comic petty officer and the Tonkinese girl's mother, help to tie the stories together.

The original Broadway production enjoyed immense critical and box office success, became the second longest running Broadway musical to that point, behind Rodgers and Hammerstein's earlier

"Oklahoma!" - 1943, and has remained popular ever since. After they signed Ezio Pinza and Mary Martin as the leads, Rodgers and Hammerstein wrote several of the songs with the particular talents of their stars in mind. The piece won the Pulitzer Prize for Drama in 1950. Several of its songs, including "Bali Ha'I,"

"I'm Gonna Wash That Man Right Outa My Hair," "Some Enchanted Evening," "There Is Nothing Like a Dame," "Happy Talk," "Younger Than Springtime," and "I'm in Love with a Wonderful Guy" have become popular standards.

The Last Gasps of Indian Summer Page 1058

Domino

Van Morrison

Don't wanna discuss it

Think it's time for a change

You may get disgusted

Start thinkin' that I'm strange

In that case, I'll go underground

Get some heavy rest

Never have to worry

About what is worse or what is best

Oh, oh Domino

It's all right

Roll me over, Romeo

There you go

Lord, have mercy

I said oh-oh, Domino

Roll me over, Romeo, there you go

Say it again

I said, oh-oh-oh, Domino

I said, oh-oh-oh-oh, Domino

The Last Gasps of Indian Summer Page 1059

Dig it

There's no need for argument

There's no argument at all

And if you never hear from him

That just means he didn't call

Or vice versa

That depends on where ever you're at

All right

And if you never hear from me

That just means I would rather not

Hit it

Oh, oh, Domino

All right

Roll me over Romeo, there you go

Lord, have mercy

I said, oh-oh, Domino

Roll me over Romeo, there you go

Hey, all right

Say it again

Oh-oh-oh-oh, Domino

The Last Gasps of Indian Summer Page 1060

Hey, hit it

I said oh-oh-oh, Domino

Well, Mr. DJ, I just wanna hear

Some rhythm and blues music

On the radio

On the radio

On the radio

Uh-uh, all right

Uh-uh, all right

Uh-uh, all right

Uh-uh

Hear the band

One more time

Written by Gene Simmons.

The Last Gasps of Indian Summer Page 1061

**162 - The Valley – Bismarck, North Dakota The Valley
(Obscured by Clouds)**

“La Vallée,” also known as “Obscured by Clouds,” is a 1972

French film written and directed by Barbet Schroeder. The film stars Bulle Ogier as Viviane, a woman who goes on a strange and accidental voyage of self-discovery through the New Guinea bush.

Pink Floyd recorded an album, Obscured by Clouds, as the soundtrack to the film. After recording had finished, the band fell out with the film company, prompting them to release the soundtrack album as Obscured by Clouds, rather than La Vallée.

In response, the film was retitled La Vallée (Obscured by Clouds) on its release.

Wots ... uh the Deal

Pink Floyd

Heaven sent the promised land

Looks alright from where I stand

Cause I'm the man on the outside looking in

Waiting on the first step

Show where the key is kept

Point me down the right line because it's time

The Last Gasps of Indian Summer Page 1062

To let me in from the cold

Turn my lead into gold

Cause there's chill wind blowing in my soul And I think I'm growing old

Flash the readies

Wot's ... uh the deal?

Got to make it to the next meal

Try to keep up with the turning of the wheel.

Mile after mile

Stone after stone

Turn to speak but you're alone

Million mile from home you're on your own

So let me in from the cold

Turn my lead into gold

Cause there's chill wind blowing in my soul And I think I'm growing old

Fire bright by candlelight

And her by my side

And if she prefers we will never stir again

The Last Gasps of Indian Summer Page 1063

Someone said the promised land

And I grabbed it with both hands

Now I'm the man on the inside looking out

Hear me shout "Come on in,

What's the news and where you been?"

Cause there's no wind left in my soul

And I've grown old

Written by Pink Floyd.

The actress credit "Monique Giraudy" is actually an alias of Miquette Giraudy, at the time a film editor and, later on, vocalist and synthesizer player with the progressive rock/space rock band Gong with her partner Steve Hillage. They later formed the electronic group System 7.

Viviane (Ogier), the wife of the French consul in Melbourne, joins a group of explorers in search of a mysterious hidden valley in the bush of New Guinea, where she hopes to find the feathers of an extremely rare exotic bird. Along the way through the dense jungles of Papua New Guinea and on the peak of Mount Giluwe, she and the small group of explorers make contact with a native tribe called the "Mapuga," portrayed as one of the most isolated groups of human beings on earth, who inspire them to

The Last Gasps of Indian Summer Page 1064

explore their own humanity, unfettered by their own subjective ideas of "civilization." The search becomes a search for a paradise said to exist within a valley marked as "obscured by cloud" on the only map of the area available dated as surveyed in 1969.

The Last Gasps of Indian Summer Page 1065

163 - The Magic Garden ... – Topanga Canyon, California The Magic Garden of Stanley Sweetheart

Stanley Sweetheart is an aspiring filmmaker and junior at Columbia University who moved to New York City from Beverly Hills. His father is dead, he is not close to his mother, and his family is running out of money. He lives alone in a Manhattan apartment on the Upper West Side across from a noisy construction site, and seems to have no friends. Bored with his classes and seeking a sexual outlet, he fantasizes about a beautiful blonde classmate. Later, he visits a local bar where he runs into a talkative hippie acquaintance, Barbara, who has recently changed her name to Shayne. He has a one night stand with Barbara, and in the night he sees and is attracted to her beautiful roommate, Andrea. On a later visit to the bar, he meets their friend Danny, an older and more sophisticated underground musician.

On the Road Again

Canned Heat

Well, I'm so tired of crying

But I'm out on the road again

I'm on the road again

The Last Gasps of Indian Summer Page 1066

Well, I'm so tired of crying

But I'm out on the road again

I'm on the road again

I ain't got no woman

Just to call my special friend

You know the first time I traveled

Out in the rain and snow

In the rain and snow

You know the first time I traveled

Out in the rain and snow

In the rain and snow

I didn't have no payroll

Not even no place to go

And my dear mother left me

When I was quite young

When I was quite young

And my dear mother left me

When I was quite young

When I was quite young

She said, "Lord, have mercy on my wicked son."

Take a hint from me, mama

Please don't you cry no more

The Last Gasps of Indian Summer Page 1067

Don't you cry no more

Take a hint from me, mama

Please don't you cry no more

Don't you cry no more

'Cause it's soon one morning

Down the road I'm going

But I ain't going down

That long old lonesome road

All by myself

But I ain't going down

That long old lonesome road

All by myself

I can't carry you, baby

Gonna carry somebody else

Written by Floyd Jones and Alan Wilson.

Back on campus, Stanley finally meets and dates the classmate who is the object of his fantasies, Cathy. Cathy and Stanley fall in love, but she is a virgin and initially refuses his sexual advances, leaving him frustrated. Finally she agrees to sleep with him and the two settle into happy domestic life for a time, but Stanley soon becomes bored with the relationship and fantasizes about Andrea. When Cathy expresses concern about the

The Last Gasps of Indian Summer Page 1068

promiscuous behavior of her chubby roommate Fran, Stanley invites Fran over under the pretext of filming her for an underground movie called "Masturbation." He gets Fran drunk and films her in a variety of sexual positions, culminating with her masturbating in a bathtub, after which Stanley and Fran have sex. He initially feels guilty, but Fran comes to his apartment when Cathy is away and entices him into continuing the affair behind Cathy's back.

Stanley, who by now has dropped out of college, accompanies Danny, who relates that he himself "used to go to Juilliard," to a psychedelic rock concert/happening in a loft performance space. Soon after, Danny, Barbara and Andrea drop by Stanley's apartment while he is home with Cathy. They all smoke pot together and Stanley finally gets to talk with Andrea, while Cathy is attracted to Danny. Later, Cathy breaks up with Stanley, saying that they haven't loved each other for a long time and she wants to see Danny instead. Stanley gets mad and throws her out of his apartment, but afterwards misses her and unsuccessfully looks for her. He confronts Danny, who admits that he doesn't really care about Cathy, but won't tell her to stop coming around.

Stanley visits Andrea's apartment, where they smoke pot and eventually make love, joined later by Barbara. Stanley moves in

The Last Gasps of Indian Summer Page 1069

with the girls and they form a makeshift family with Stanley as

"big daddy," Andrea as "mama," and Barbara as "little sister,"

and spend their time together getting high, having group sex and exploring Greenwich Village. At first Stanley is the happiest he has ever been in his life, but soon finds himself again losing interest. When he finally sees Cathy at another psychedelic event, he is so high he can't respond to her efforts to talk to him.

Danny shoots himself behind his mother's house. Stanley wakes up at Andrea and Barbara's apartment and tells Andrea he's going uptown to change his clothes. Andrea asks him to please come back, because she needs him. Stanley says he will come back, but as he leaves, it's unclear whether he will actually keep that promise.

The Last Gasps of Indian Summer Page 1070

164 - The Deer Hunter – Bethlehem, Pennsylvania The Deer Hunter

In late 1968, three friends in a tight knit Slavic American community in Western Pennsylvania' Mike, Steven and Nick, work in a steel mill and hunt for deer with their co-workers Axel, Stan and John. Mike, Steven and Nick are preparing to leave for military service in Vietnam. Steven is engaged to Angela, who was secretly impregnated by another man. Mike and Nick are close friends who live together and both love Linda, who will be moving into their home to escape from her alcoholic father.

While dancing at Steven and Angela's wedding, Linda accepts Nick's spontaneous marriage proposal. Nick implores Mike to ensure he

returns from Vietnam. Mike, Nick and their friends take a final deer hunt. Mike kills a deer with a single shot.

In Vietnam in early 1969, Mike, a member of Special Forces, happens upon Nick and Steven in a village, but the three are imprisoned by the Viet Cong in a cage along a river and forced to participate in games of Russian roulette while the jailers bet. Steven fires his round at the ceiling and is forced into a cage with dead men and rats. Mike convinces his captors to put three bullets in the revolver's cylinder. Nick and Mike then use

The Last Gasps of Indian Summer Page 1071

the pistol to overpower their captors and escape, rescuing Steven in the process.

The trio floats down the river but Nick's leg is shot. They are rescued by an American helicopter, but Steven falls back into the river. Mike drops down to help Steven while Nick is flown away. Steven's legs were broken in the fall, so Mike carries him until they meet refugees fleeing to Saigon.

Nick is treated at a US military hospital. Once released, Nick now suffering from PTSD, wanders into a gambling den. French businessman Julien persuades him to come inside. Upset, Nick interrupts a game of Russian roulette, pulling the trigger on himself. Mike is present as a spectator, but Nick and Julien hurriedly leave.

In 1970, Mike returns home, but cannot integrate back into civilian life. He avoids a welcome home party, opting to stay alone in a hotel. He visits Linda and learns that Nick has deserted. Mike then visits Angela, who is now the mother of a child, but has slipped into catatonia following the return of Steven, who has lost both of his legs in the war. Stan, Axel and John understand nothing of war or what Mike has gone through.

Linda and Mike find comfort in each other's company. Mike is unable to shoot a deer during a hunting trip and is outraged

The Last Gasps of Indian Summer Page 1072

when Stan cavalierly threatens Axel with his pistol. Mike chambers only one round, and triggers an empty chamber at Stan's head.

Mike visits Steven at a veterans' hospital. Both of Steven's legs have been amputated, and he has lost the use of an arm.

Steven refuses to come home, saying he no longer fits in. He tells Mike that he has been regularly receiving large sums of money from Vietnam. Mike intuits that Nick is the source of these payments, and forces Steven home to Angela. Mike returns to Vietnam in search of Nick. Wandering around Saigon, which is now in a state of chaos shortly before its fall, Mike finds Julien and persuades him to take him to the gambling den. Mike finds himself facing Nick, who has become a professional in the macabre game and fails to recognize Mike. Mike attempts to bring Nick back to reason, but Nick, who is now a heroin addict, is indifferent. During a game of Russian roulette, Mike invokes memories of their hunting trips. Nick recalls Mike's "one shot"

method and smiles before pulling the trigger, killing himself.

Stink Foot

Frank Zappa

In the dark

Where all the fevers grow

The Last Gasps of Indian Summer Page 1073

Under the water

Where the shark bubbles blow

In the mornin'

By your radio

Do the walls close in to suffocate ya

You ain't got no friends...

An' all the others they hate ya?

There's the life you been leadin' gotta go Well, lemme straighten you out

About a place I know...

Get your shoes 'n socks on people

because it's right aroun' the corner!

Out through the night an' the whispering breezes To the place where they keep the Imaginary Diseases Out through the night an' the whispering breezes To the place where they keep the Imaginary Diseases This must be the disease for you

Now scientists call this disease Bromhidrosis But us regular folks who might wear tennis shoe Or an occasional python boot

Know this exquisite little inconvenience by the name of stinkfoot

Y'know, my python boot was too tight

The Last Gasps of Indian Summer Page 1074

I couldn't get it off last night

A week went by, an' now it's July

I finally got that sucker off an' my girl-friend cried

"You got stinkfoot

Stinkfoot, darlin'

Your stink foot puts a hurt on my nose!

Stinkfoot, stinkfoot

I ain't lyin'

Can you rinse it off, d'you suppose?"

Here Fido, Fido

Come here little puppy, bring the slippers

"Arf, arf, arf!"

Sick

*Well, then Fido got up off the floor an' he rolled over An' he looked
me straight in the eye*

An' you know what he said?

"Once upon a time"

"Somebody say to me," this is a dog talkin' now

"What is your Conceptual Continuity?"

"Well, I told him right then," Fido said It should be easy to see

The crux of the biscuit is the apostrophe

Well, you know

The man who was talkin' to the dog

The Last Gasps of Indian Summer Page 1075

Looked at the dog an' he said:

sort of staring in disbelief

"You can't say that!"

He said, "It doesn't, 'n you can't!

I won't, 'n it don't!

It hasn't, it isn't, it even ain't

'N it shouldn't

It couldn't!"

He told me no, no, no!

I told him yes yes yes!

I said, "I do it all the time

Ain't this boogie a mess!"

The poodle by-ee-ites

The poodle chews it

The poodle by-ee-ites

The poodle chews it

The poodle by-ee-ites

The poodle chews it

The poodle by-ee-ites

The poodle chews it

The poodle by-ee-ites

The poodle chews it

The poodle by-ee-ites

The poodle chews it

The Last Gasps of Indian Summer Page 1076

The poodle by-ee-ites

The poodle chews it

The poodle by-ee-ites

The poodle chews it

The poodle by-ee-ites

The poodle chews it

The poodle by-ee-ites

The poodle chews it

The poodle by-ee-ites ...

Written by Frank Zappa .

Mike and his friends attend Nick's funeral, and the atmosphere at their local bar is dim and silent. Moved by emotion, John begins to sing "God Bless America" in honor of Nick, as everyone joins in.

The Last Gasps of Indian Summer Page 1077

165 - The Silence – Timoka, Austria

The Silence

Two emotionally estranged sisters, Ester and Anna, and Anna's son, Johan, a boy of 10, are on a night train journey back home.

Ester, the older sister and a literary translator, is seriously ill. Anna coldly assists her, seemingly resenting the burden.

They decide to interrupt the journey in the next town called

"Timoka," located in a Central European country on the brink of war. Although Ester is a professional translator, neither she nor her relatives speak the language of this country.

Hotel California

Eagles

On a dark desert highway, cool wind in my hair Warm smell of colitas, rising up through the air Up ahead in the distance, I saw a shimmering light My head grew heavy and my sight grew dim I had to stop for the night

There she stood in the doorway

I heard the mission bell

And I was thinking to myself

"This could be Heaven or this could be Hell"

The Last Gasps of Indian Summer Page 1078

Then she lit up a candle

And she showed me the way

*There were voices down the corridor
I thought I heard them say
"Welcome to the Hotel California
Such a lovely place (such a lovely place) Such a lovely face
Plenty of room at the Hotel California
Any time of year (any time of year)
You can find it here"
Her mind is Tiffany-twisted,
she got the Mercedes-Benz, uh
She got a lot of pretty, pretty boys
she calls friends
How they dance in the courtyard,
sweet summer sweat
Some dance to remember,
some dance to forget
So I called up the Captain,
"Please bring me my wine"
He said, "We haven't had that spirit here since 1969"
And still those voices are calling*

from far away

Wake you up in the middle of the night

Just to hear them say

"Welcome to the Hotel California

Such a lovely place (such a lovely place) Such a lovely face

They're livin' it up at the Hotel California What a nice surprise (what a nice surprise) Bring your alibis"

Mirrors on the ceiling,

the pink champagne on ice

And she said, "We are all just prisoners here of our own device"

And in the master's chambers

they gathered for the feast

They stab it with their steely knives,

but they just can't kill the beast

Last thing I remember,

I was running for the door

I had to find the passage back

to the place I was before

"Relax," said the night man,

The Last Gasps of Indian Summer Page 1080

"We are programmed to receive

You can check out any time you like,

but you can never leave"

Written by Glenn Lewis Frey, Don Felder, and Donald Hugh Henley.

The sisters rent a two room apartment in a once grand hotel.

Ester suffers in her room, self-medicating with vodka and cigarettes while trying to work. Johan soon begins wandering around the hotel's hallways, encountering the elderly hotel porter and a group of Spanish dwarfs who are part of a traveling show. Meanwhile, Anna ventures into the city and is openly advanced upon by a waiter in a cafe. Later, she watches a show in an uncrowded theatre, and is both repelled and fascinated when a young couple begin to have sex in a seat nearby. Anna returns to the cafe, brushes past the waiter, and returns to the hotel.

Left with Johan while his mother is out, Ester attempts to form a more intimate bond with him, but Johan avoids her attempts to stroke his hair and face. On Anna's return, Ester is eager for an account of what her sister has done after seeing her soiled dress. Provoked, Anna spitefully fabricates a sexual encounter with the waiter to her sister. Anna also reveals her intention to meet him again that evening, which Ester, not wanting to be

The Last Gasps of Indian Summer Page 1081

left alone, begs her not to do. Anna meets the man in their hotel, and Johan witnesses them kissing and entering a room down an adjacent hall. Upon returning to the room, he asks Ester, why his mother dislikes being with them, as she always departs as soon as she gets the chance. Ester tells him that she has learned a few words of the local language, and she promises to write them down for him. Johan, instinctively knowing Ester is seriously ill, embraces her in a show of concern and compassion.

After Johan has fallen asleep, Ester sobs at the door of Anna and her lover, asking to come in. Anna lets her in and turns on the lights so that Ester can fully see the two of them in bed together. Anna tells Ester that she once aspired to be like her, morally elevated, but realized that her apparent goodness was actually a reflection of Ester's hatred of Anna and all that belonged to her. Ester insists that

she loves her and that Anna is wrong. Anna gets furious and asks her to leave the room. On leaving, Ester says "poor Anna," enraging her even more. Anna's lover advances upon her again. Anna is laughing hysterically, but it turns into sobs. The next morning, Anna announces that she and Johan are going to leave the hotel after breakfast.

Ester deteriorates while they are gone, having painful spasms of suffocation. She is helped by the elderly porter, who attempts to comfort her. She reveals her fear of death and loneliness but

The Last Gasps of Indian Summer Page 1082

also her loathing for sexual contact. When Johan returns to say good bye, Ester gives him a note. After he and Anna have boarded the train, Johan reads the title; "To Johan; words in a foreign language." Uninterested, Anna opens the window and cools herself with the outside rain while Johan continues to read the letter.

The Last Gasps of Indian Summer Page 1083

166 - Mickey Mouse in Vietnam – Hunts Point, Georgia Mickey Mouse in Vietnam

Mickey Mouse in Vietnam is a 1969 sixteen millimeter anti-war underground animated short film. The director was Whitney Lee Savage, father of Adam Savage, and the producer and head designer was Milton Glaser, who produced it independently with a total running time of one minute. The short was not endorsed by The Walt Disney Company.

The short has the satirical theme of Mickey Mouse volunteering for military service, and getting killed within moments of arriving in Vietnam to fight in the Vietnam War.

Mickey Mouse is seen walking happily until he sees a sign reading "Join the Army and See the World" before walking off screen and

coming back with a helmet and gun. He then travels by boat to Vietnam during the war. However, moments after, while walking in the grass, he is shot in the head by an enemy. The short ends with Mickey lying dead on the ground, his smile turning slowly into a frown.

War Pigs

Black Sabbath

The Last Gasps of Indian Summer Page 1084

Generals gathered in their masses

Just like witches at black masses

Evil minds that plot destruction

Sorcerer of death's construction

In the fields, the bodies burning

As the war machine keeps turning

Death and hatred to mankind

Poisoning their brainwashed minds

Oh lord, yeah!

Politicians hide themselves away

They only started the war

Why should they go out to fight?

They leave that role to the poor, yeah

Time will tell on their power minds

Making war just for fun

Treating people just like pawns in chess Wait till their judgement day comes, yeah!

Now in darkness, world stops turning

Ashes where their bodies burning

No more war pigs have the power

Hand of God has struck the hour

The Last Gasps of Indian Summer Page 1085

Day of judgement, God is calling

On their knees, the war pigs crawling

Begging mercy for their sins

Satan laughing, spreads his wings

Oh lord, yeah!

Written by William Ward, Tony Iommi, Ozzy Osbourne, and Michael Butler.

I Am the Blues

Laura Nyro

Cigarettes

I'm all alone

With my smoke and ashes

Cigarettes

I'm all alone

With my smoke and ashes

Take me night flying

Maybe

Mars has good news

The Last Gasps of Indian Summer Page 1086

Who?

Who am I?

I am the blues

Sooth me

Horn's warm red love making

Funky music

Move me

Night wind, red taillights

And funky music

'Cause I'm restless

In my love for sale shoes

Who?

Who am I?

I am the blues

In a world of war

I can't find my laughter

I can't see the night sun

And I can't see my freedom

I guess I can't see too much

No more

The Last Gasps of Indian Summer Page 1087

Baby till I lose my blues

Fly

Through the sky

Like Superfly

Over the stars

We climb

Over the sweet red wine

I tell myself

Right on

Right on

Right on

Right on

Right on

Right on

Right on

Right on

Blues

Flying so high

A plane in the sky

Listen to, listen to, listen to

The Last Gasps of Indian Summer Page 1088

the music of the night wind

Listen

To the music of the night wind

Listen

To the music of the night wind

Listen to the people

Ooh, ooh, ooh

Ooh, ooh, ooh

Ooh, ooh, ooh, ooh

Ooh, ooh, ooh, ooh

Ooh, ooh, ooh, ooh

Oh, oh, oh

Oh, oh, oh

Written by Laura Nyro.

The Last Gasps of Indian Summer Page 1089

167 - My Dinner with Andre – Phoenixia, New York My Dinner with Andre

“My Dinner with Andre” is a 1981 American comedy-drama film directed by Louis Malle, and written by and starring André Gregory and Wallace Shawn as fictionalized versions of themselves sharing a conversation at Café des Artistes in Manhattan. The film's dialogue covers topics such as experimental theater, the nature of theater, and the nature of life, and contrasts Andre's personal spiritual experiences with Wally's modest humanism.

Struggling playwright Wally dreads having dinner with his old friend Andre, whom he has been avoiding since Andre gave up his career as a theater director in 1975 and embarked on an extended spiritual midlife crisis including synchronicity, eastern spirituality, near death experience and utopian communes.

In a fancy New York restaurant, Andre tells Wally about some of the adventures he has had since they last saw each other, which include working with his mentor, the director Jerzy Grotowski, and a group of Polish actors in a forest in Poland, traveling to the Sahara to try to create a play based on “The Little Prince”

by Saint-Exupéry, and visiting Findhorn in Scotland. The last in this string of events was when Andre and a small group of

The Last Gasps of Indian Summer Page 1090

friends arranged Halloween themed experiences for each other, and one piece consisted of the participants being briefly buried alive.

While Andre says he needed to do all of these things to get out of the rut he was in and learn how to be human, Wally argues that living as Andre has done for the past several years is simply not financially possible for most people, and he describes how he, in his modest plebian life devoid of hits, finds pleasure in more ordinary things, like a cup of coffee or his new electric blanket. Andre asserts that focusing too much on comfort can be dangerous, and says that what passes for normal life in New York in the late 1970s is more akin to living in a dream than living in reality. While Wally agrees with many of Andre's criticisms of modern society, he takes issue with the more mystical aspects of Andre's stories, as he has a rational and scientific worldview.

After all of the other customers have already left the restaurant, the friends, each having expressed themselves openly and feeling heard by the other, part on good terms. Since Andre paid for dinner, Wally treats himself to a taxi ride, and he notices feeling a deep connection to all of the familiar places he passes on the way home. He narrates that, when he sees his girlfriend, he tells her all about his dinner with Andre.

The Last Gasps of Indian Summer Page 1091

Jennifer Juniper

Donovan

Jennifer Juniper lives upon the hill

Jennifer Juniper, sitting very still

Is she sleeping? I don't think so

Is she breathing? Yes, very low

Whatcha doing, Jennifer, my love?

Jennifer Juniper, rides a dappled mare

Jennifer Juniper, lilacs in her hair

Is she dreaming? Yes, I think so

Is she pretty? Yes, ever so

Whatcha doing, Jennifer, my love?

I'm thinking of what it would be like

if she loved me

You know just lately this happy song

it came along

And I like to somehow try and tell you

Jennifer Juniper, hair of golden flax

*Jennifer Juniper longs for what she lacks Do you like her? Yes, I do,
Sir*

Would you love her? Yes, I would, Sir

The Last Gasps of Indian Summer Page 1092

Whatcha doing Jennifer, my love?

Jennifer Juniper, Jennifer Juniper,

Jennifer Juniper.

Jennifer Juniper vit sur la colline

Jennifer Juniper assise très tranquille Dort-elle? Je ne crois pas

Respire-t-elle? Oui, mais tout bas

Qu'est-ce que tu fais, Jenny mon amour?

Jennifer Juniper, Jennifer Juniper,

Jennifer Juniper

Written by Donovan Leitch.

The Last Gasps of Indian Summer Page 1093

168 - I Love You, Alice B Toklas – Vancouver, Washington

I Love You, Alice B Toklas

Attorney Harold Fine is cornered into setting a date for marriage by his secretary/fiancée, Joyce. Because of a fender bender, he ends up driving a hippie vehicle, a psychedelically painted station wagon. When taking his hippie brother, Herbie, to the funeral of his family's butcher he encounters Nancy, Herbie's girlfriend, an attractive, free spirited, barefoot flower power lady. She takes a liking to Harold, and after they spend a night together in his home, makes him pot brownies.

However, she departs without telling him about its special ingredient, and not knowing what they are he eats them and feeds them to his father, mother, and fiancée, who dissolve in laughter and silliness. Harold considers the "trip" a revelation, and begins renouncing aspects of his "straight"

life. He leaves his fiancée at the church moments before they are to be married, starts living with Nancy, and tries to find himself with the aid of a guru.

Down By the River

Neil Young and Crazy Horse

The Last Gasps of Indian Summer Page 1094

Be on my side, I'll be on your side, baby There is no reason for you to hide

It's so hard for me, staying here all alone When you could be taking me for a ride, yeah

She could drag me over the rainbow

Send me away

Down by the river

I shot my baby

Down by the river

Dead, ooh, shot her dead

You take my hand, I'll take your hand

Together we may get away

This much madness is too much sorrow

It's impossible to make it today, yeah, ooh, yeah

She could drag me over the rainbow

And send me away, yeah

Down by the river

I shot my baby

Down by the river

Dead, dead, oh, oh, shot her dead

The Last Gasps of Indian Summer Page 1095

Shot her dead

Be on my side, I'll be on your side

There is no reason for you to hide

*It's so hard for me, staying here all alone When you could be taking
me for a ride, ooh, yeah*

She could drag me over the rainbow

And send me away, yeah

Down by the river

I shot my baby

Down by the river

Down by the river

I shot my baby

Down by the river

Down by the river

I shot my baby

Down by the river

Written by Neil Young.

Ultimately he discovers the hippie lifestyle is as unfulfilling and unsatisfying as his old lifestyle. Nancy says that monogamy

The Last Gasps of Indian Summer Page 1096

"isn't hip" and once more decides to marry Joyce. At the last minute, he again leaves her at the altar and runs out of the wedding onto a city street saying he doesn't know for sure what he is looking for but, "there's got to be something beautiful out there."

Eskimo Blue Day

Jefferson Airplane

Snow cuts loose from the frozen

Until it joins with the African sea

In moving it changes its cold and its name The reason I come and go is the same

Animal game for me

You call it rain

But the human name

Doesn't mean shit to a tree

If you don't mind heat in your river

And fork tongue talking from me

Swim like an eel fantastic snake

Take my love when it's free

Electric feel with me

You call it loud

But the human crowd

The Last Gasps of Indian Summer Page 1097

Doesn't mean shit to a tree

Change the strings and notes slide

*Change the bridge and string shift down Shift the notes and bridge
sings*

Fire eating people

Rising toys of the sun

Energy dies without body warm

Icicles ruin your gun

Water my roots the natural thing

Natural spring to the sea

Sulphur springs make my body float

Like a ship made of logs from a tree

Redwoods talk to me

Say it plainly

The human name

Doesn't mean shit to a tree

Snow cold water going violent

Down the end of the stream

Too much cold in one place breaks

That's why you might know what I mean

Consider how small you are

The Last Gasps of Indian Summer Page 1098

Compared to your scream

The human dream

Doesn't mean shit to a tree

Written by Paul L. Kantner and Grace Wing Slick.

The Last Gasps of Indian Summer Page 1099

169 - Nashville – Nashville, Tennessee

Nashville

Hal Philip Walker, Replacement Party candidate in the 1976

United States presidential election, arrives in Nashville for a fundraising gala. Meanwhile, two recording sessions are taking place in a nearby studio. In one room, country superstar Haven Hamilton records a patriotic song commemorating the Bicentennial, while next door, Linnea Reese, a white gospel singer, records a song with the Jubilee Singers of historically black Fisk University. Opal, an Englishwoman who claims to be working on a documentary for the BBC, though she never refers to them as the British Broadcasting Company, attempts to listen in on the sessions.

Stella Blue

Grateful Dead

All the years combine

They melt into a dream

A broken angel sings

From a guitar

In the end there's just a song

The Last Gasps of Indian Summer Page 1100

Comes crying like the wind

Through all the broken dreams

And vanished years

Stella Blue

When all the cards are down

There's nothing left to see

There's just the pavement left

And broken dreams

In the end there's still that song

Comes crying like the wind

Down every lonely street

That's ever been

Stella Blue

I've stayed in every blue-light cheap hotel Can't win for trying

Dust off those rusty strings just

One more time

Gonna make em shine

It all rolls into one

And nothing comes for free

There's nothing you can hold

The Last Gasps of Indian Summer Page 1101

For very long

And when you hear that song

Come crying like the wind

It seems like all this life

Was just a dream

Stella Blue

Written by Robert C. Hunter and Jerome J. Garcia.

Later that day, country singer Barbara Jean returns to Nashville following what the crowd believes was a burn accident, which may actually have been a nervous breakdown and stay at a mental hospital. She is greeted at Berry Field by local industry elites, including Haven and his companion, Lady Pearl, a nightclub owner. Also present are PFC Glenn Kelly, who is obsessed with Barbara Jean, and a popular folk trio consisting of married couple Bill and Mary, and guitarist Tom, who are in town to record an album. Meanwhile, Martha, a teen groupie going by the name "L.A. Joan," is picked up by her uncle, Mr. Green, at the airport. She has arrived to

visit her dying aunt Esther, but covertly plans to pursue musicians. In the airport cafe, cook Wade Cooley and his co-worker, a waitress named Sueleen, discuss her aspirations to become a singer.

The Last Gasps of Indian Summer Page 1102

On the tarmac, Barbara Jean collapses from heat exhaustion, and those in attendance depart the airport only to become stranded after a vehicle pile-up occurs. During the commotion, Winifred, an aspiring country singer, runs away from her husband Star.

Star then gives a ride to Kenny Frasier, who has just arrived in town carrying a violin case. Opal takes advantage of the traffic jam to interview Linnea, as well as Tommy Brown, a country singer. That night, Sueleen performs at an open mic at Lady Pearl's club, demonstrating no singing ability. Meanwhile, Linnea's husband Del has John Triplette, Walker's political organizer, over for dinner. Throughout the meal, Linnea mainly focuses on communicating with her two deaf children. Tom, who crossed paths with Linnea earlier that day, phones the house to ask Linnea on a date, but she dissuades him. Glamorous singer Connie White performs that night, in lieu of Barbara Jean at the Grand Ole Opry. Mary misses Connie's performance to Bill's dismay, instead having sex with Tom at the hotel. At the hospital, Barbara Jean argues with her manager husband Barnett over Connie replacing her, and he accuses her of having another nervous breakdown.

On Sunday morning, Lady Pearl, Wade, and Sueleen attend a Catholic mass, while Linnea sings in the choir of a Baptist church. In the hospital chapel, Barbara Jean sings "In the

The Last Gasps of Indian Summer Page 1103

Garden" from her wheelchair while Mr. Green, PFC Kelly, and others watch. Opal wanders through a massive auto scrapyard, recording observations on a tape recorder. Haven, Tommy, and their families attend the stock car races, where Winifred unsuccessfully attempts

to sing on a small stage. Bill and Mary argue in their hotel room and are interrupted by Triplette, who recruits them to perform at the gala, while Tom tries to get chauffeur Norman to score him drugs.

After Barbara Jean is discharged, she gives a performance at Opryland USA that ends in her being pulled off stage as she rambles between songs.

After Barbara Jean semi-finishes singing "Dues,"

It's that careless disrespect

I can't take no more, baby

It's the way that you don't love me

When you say that you do, baby

*It hurts so bad, it gets me down, down, down I want to walk away
from this battleground This hurtin' life, it ain't no good*

I'd give a lot to love you the way I used to do Wish I could

The Last Gasps of Indian Summer Page 1104

You've got your own private world

I wouldn't have it no other way

But lately you've been hidin' your blues Pretendin' what you say

*It hurts so bad, it gets me down, down, down I want to walk away
from this battleground This hurtin' life, it ain't no good*

I'd give a lot to love you the way I used to Wish I could

*Writin' it down kinda makes me feel better Keeps me away from
them blues*

I want to be nice to you, treat you right But how long can I pay these dues?

It hurts so bad, it gets me down, down, down I want to walk away from this battleground This hurtin' life, it ain't no good

I'd give a lot to love you the way I used to Wish I could

she starts talking. "Thank you. I wanna tell you all a little secret which you might not know, and that is that last night I thanked my lucky stars that I could be here at all to sing for

The Last Gasps of Indian Summer Page 1105

ya. I heard on the radio this little boy, nine years old.

Sometimes a deejay'll play a tune and ask everybody to phone in and say how they like it. I was listenin', and this little nine year old called in. The song had voices in the background, like the way they use backup voices these days, soundin' like little munchkins. He called up, the deejay said; "How old are you, son?" The boy said; "I'm nine, and I think it's gonna be a hit."

The deejay said; "Why?" "Because it had those chipmunks in it."

And I thought that was so cute, because, well, I can sing like a munchkin myself. I'm real fond of The Wizard of Oz. Plus, I live out, you know, just a ways off of Interstate on the road to Chattanooga. So you can see why I kinda related to that. I think me and the boys are gonna strike up another tune for you now.

Let's go, boys. I think there's a storm ... seems like it's a-brewin'. That's what my granddaddy used to say before he lost his hearin'. Once he got deaf, he never talked much no more. 'Cept sometimes he'd say "Oh, gosh" or "Durn it" or "My word!" My granny'd go around clickin' her teeth to the radio all day. Boy, was she a lot of fun, and cooked my favorite, roast beef. She was a sweetheart. She

raised chickens too. She, um ... Did you ever hear a chicken sound? You know how chickens go? Here, chick, chick, chick. Here, chick, chick, chick. Anyway, I guess we'd better strike up this tune before it's too late. Okay, boys. The first job I ever really got ... Grandma ... She's the

The Last Gasps of Indian Summer Page 1106

one who clacked her false teeth to the radio. She taught my mama how to sing, and my mama taught me. One time she took me, 'cause we was gonna get a new Frigidaire. She took me to the Frigidaire store where the man was advertisin'. This record was goin'

'round, and Mama told him I knew how to sing. He said, "If she learns this tune, I'll give y'all a quarter." So Mama and I went home ... And then what happened? Let's see, I think ... Uh, yeah. We went home and I learned both sides of the record in half an hour. We went back and told him that I'd learned 'em, and he said; "Let me hear," so I sang both sides of the record instead of just one. So he gave us cents, and we went across the street and had us a soda. Ever since then I been workin'. I don't ... I think ever since then I been workin' and doin' my

... - Come on, come on. - Supportin'myself. Anyway ... "

Barnett comes up on stage and starts to pull her from the microphone, saying; "Hey, hey. Hey, hey."

Barbara Jean: "Am I all right? Am I all right?"

Barnett: "Oh, you're fine, darlin'."

He guides her offstage.

Barnett: "Do I tell you how to sing, darlin'? Hmm? Have I ever told you how to sing a song?"

The Last Gasps of Indian Summer Page 1107

Barbara Jean: "That ain't the point. I know why you're goin' over there."

Barnett: "Don't tell me how to run your life. I been doin' pretty good with it."

To remediate her poor performance, and responding to loud audience complaints saying; "You don't mean that," Barnett pledges her to perform at Walker's gala. Martha meanwhile agitates Kenny, who is renting a room in her uncle's house, when she attempts to investigate his violin case. At Lady Pearl's club that night, Linnea, Martha, Bill, Mary, Opal, Norman and Wade are among those attending an open mic. Tom sings "I'm Easy"

and Linnea, moved, goes back to his room, where they have sex.

Tom is accustomed to women becoming clingy and emotional after trysts but Linnea is polite but detached afterwards. She leaves Tom's room oblivious to his blatant attempts to rattle her and make her jealous, frustrating him. Meanwhile, at an all-male Walker fundraiser, Sueleen is booed off stage for singing poorly. Del and Triplette convince her to perform a striptease in exchange for a slot at the gala. A drunken Del later comes onto Sueleen, but Wade rescues her. He tells her that she cannot sing and attempts to persuade her to come to Detroit with him.

She refuses, determined to "sing with Barbara Jean."

The Last Gasps of Indian Summer Page 1108

The next morning, the performers and audience converge at the Parthenon for Walker's gala concert. The lineup consists of Haven, Barbara Jean, Linnea and her choir, Mary and Tom, and Sueleen.

Winifred arrives, hoping to sing. Meanwhile, Mr. Green and Kenny arrive at the gala searching for Martha, who has failed to attend her aunt Esther's funeral, and finds her accompanying Bill.

Barbara Jean is in a hospital bed and singing a song "For Momma and Daddy."

Barnett is also in Barbara Jean's hospital room, and says; "Now, where's Barnett goin'? Where am I goin'? Hmm?"

Barbara Jean: "King of the Road."

Barnett: "Why am I goin' there?"

Barbara Jean: "To see Connie."

Barnett: "And why am I doin' that?"

Barbara Jean: "To thank her for singin' at the Opry."

Barnett: "Now, who am I doin' that for?"

Barbara Jean: "You're doin' it for me."

The Last Gasps of Indian Summer Page 1109

Barnett: "That's right. Now, I'm walkin' out now. What do you say as I walk out? You say bye-bye."

Barbara Jean: "Bye."

Barnett: "Bye-bye."

Barbara Jean: "Bye-bye ... "

He leaves her.

Barbara Jean: " ... Barnett?"

Later at the concert Barbara Jean is on stage and says; "I'd like to thank you for comin' out to greet me today. It's great to be home. It's hot as a firecracker. And me and the boys are gonna be out at the Opry this week. And like my granddaddy always used to say, 'If you're down to the river, I hope you'll drop in.'

Look who's here, Mr. Brown. How do you do? Nice to see you. You look very beautiful, as a big butterfly."

Barbara Jean and Haven Hamilton singing together; "One, I love you, Two, I'm thinking of you, Three, I'll never let you go, And four, I miss you, Five, I wanna kiss you, Six, I won't leave you no more

....."



The Last Gasps of Indian Summer

Page 1110

During Barbara Jean's alone set, Kenny produces a gun from his violin case, and begins shooting at the stage. A bullet grazes Haven's

arm, but it is Barbara Jean who is seriously injured.

Kelly disarms Kenny as chaos breaks out. Barbara Jean is carried from the stage, bleeding and unconscious, while Haven tries to calm the crowd by exhorting them to sing, asserting that "This isn't Dallas." Winifred is handed the microphone in the melee, and begins singing "It Don't Worry Me," joined by Linnea's gospel choir.

The price of bread may worry some

But it don't worry me

Tax relief may never come

But it don't worry me

The Last Gasps of Indian Summer Page 1111

Economy's depressed, not me

My spirit's high as it can be

And you may say that I ain't free

But it don't worry me

It don't worry me

It don't worry me

You may say that I ain't free

But it don't worry me

They say this train don't give out rides Well, it don't worry me

The whole world is taking sides

But it don't worry me

'Cause in my empire life is sweet

Oh, just ask any beau you meet

And life may be a one-way street

But it don't worry me

It don't worry me

It don't worry me

You may say that I ain't free

But it don't worry me

The Last Gasps of Indian Summer Page 1112

It don't worry me

It don't worry me

You may say that I ain't free

But it don't worry me

It don't worry me

It don't worry me

You may say that I ain't free

But it don't worry me

It don't worry me

It don't worry me

You may say that I ain't free

But it don't worry me

Written by Keith Carradine.

The Last Gasps of Indian Summer Page 1113

170 - Radical Chic – White Plains, New York Radical Chic and Mau-Mauing the Flak Catchers

"Radical Chic and Mau-Mauing the Flak Catchers" is a 1970 book by Tom Wolfe. The book, Wolfe's fourth, is composed of two essays; "These Radical Chic Evenings," first published in June 1970 in New York magazine, about a gathering Leonard Bernstein held for the Black Panther Party, and "Mau-Mauing the Flak Catchers," about the response of many minorities to San Francisco's poverty programs. Both essays looked at the conflict between black, economic rage and white, life-style-oriented guilt; though they do not really coincide.

"Radical Chic"

The first piece is set in the duplex on Park Avenue in Manhattan inhabited by conductor Leonard Bernstein, his wife the actress Felicia Cohn Montealegre, and their three children. Bernstein assembled many of his wealthy socialite friends to meet with representatives of the controversial Black Panthers and discuss ways to help their cause. The party was a typical affair for Bernstein, a longtime Democrat, who was known for hosting civil rights leaders at such parties.

The Last Gasps of Indian Summer Page 1114

The Bernsteins' usual staff of white South Americans served the party. Some of the Bernsteins' typical friends in the arts and guests in journalism, including Oscar nominated director Otto Preminger and television reporter Barbara Walters, are labeled the "radical

chic," as Wolfe characterizes them as pursuing radical ends for social reasons, partially because organizations like the National Association for the Advancement of Colored People had become mainstream. Wolfe's criticism is implicitly of the general phenomenon of white guilt and armchair agitation becoming facets of high fashion.

When Time magazine later interviewed a minister of the Black Panthers about Bernstein's party, the rather parochial, humorless official said of Wolfe; "You mean that dirty, blatant, lying, racist dog who wrote that fascist disgusting thing in New York magazine?"

"Mau-Mauing the Flak Catchers"

The second part of Wolfe's book is set at the Office of Economic Opportunity in San Francisco, which was in charge of administering many of the anti-poverty programs of the time.

Wolfe presents the office as corrupt, continually gamed by hustlers diverting cash into their own pockets. The essay centers on the irony of these failed programs fortifying not the

The Last Gasps of Indian Summer Page 1115

diets but the resentment and contempt of the black, Chicano, Filipino, Chinese, Indian, and Samoan communities of San Francisco.

Wolfe describes hapless city bureaucrats, the Flak Catchers, whose function has been reduced to taking abuse, or "mau-mauing," in reference to the intimidation tactics employed in Kenya's anti-colonial Mau Mau Uprising, from militant young blacks and Samoans, who are depicted as reveling in the newfound vulnerability of "the Man." The Flak Catchers smile pathetically, allowing their tormentors to indulge themselves in abuse. The process is seen as a farcical but useful expedient, condescending toward the opportunistic resentment of these communities. Wolfe describes one mau-mauer who would show up at the offices and hand over icepicks, switchblades and straight razors that he said were taken from gangs,

in exchange for payments from the program. As a result, much of the money of these programs failed, for one reason because funds were not reaching its intended recipients, rendering the entire programs largely ineffective.

Uncle Remus

Frank Zappa

Whoa, are we movin' too slow?

The Last Gasps of Indian Summer Page 1116

Have you seen us

Uncle Remus?

We look pretty sharp in these clothes

Yes, we do

Unless we get sprayed with a hose

It ain't bad in the day

If they squirt it your way

'Cept in the winter, when it's froze

An' it's hard if it hits

On your nose

On your nose

Just keep your nose

To the grindstone, they say

Will that redeem us

Uncle Remus?

I can't wait 'til

my Fro is full-grown

I'll just throw away

my doo rag at home

I'll take a drive to Beverly Hills

Just before dawn

An' knock the little jockeys

The Last Gasps of Indian Summer Page 1117

Off the rich people's lawn

An' before they get up

I'll be gone, I'll be gone

Before they get up

I'll be knocking

the jockeys off the lawn

Down in the dew

Written by George Duke and Frank Zappa.

The Last Gasps of Indian Summer Page 1118

171 - William Wilson – Vienna, Austria

William Wilson

In the early 19th century when Northern Italy is under Austrian rule, an army officer named William Wilson rushes to confess to a priest, in a church of the "Città alta" of Bergamo, that he has committed murder. Wilson then relates the story of his cruel ways throughout his life. After playing cards all night against the courtesan Giuseppina, his doppelgänger, also named William Wilson, convinces people that Wilson has cheated. In a rage, the protagonist Wilson stabs the other to death with a dagger. After making his confession, Wilson commits suicide by jumping from the tower of "Palazzo della Ragione," but when seen his corpse is transfixed by the same dagger.

21st Century Schizoid Man

King Crimson

Cat's foot, iron claw

Neuro-surgeons scream for more

At paranoia's poison door

21st century schizoid man

Blood rack, barbed wire

The Last Gasp of Indian Summer Page 1119

Politician's funeral pyre

Innocents raped with napalm fire

21st century schizoid man

Death seed, blind man's greed

Poets starving, children bleed

Nothing he's got he really needs

21st century schizoid man

Written by Robert Fripp, Peter John Sinfield, Ian McDonald, Michael Rex Giles, and Greg Lake.

The Last Gasps of Indian Summer Page 1120

172 - Saturday Night ... – Nottingham, England, UK

Saturday Night and Sunday Morning

Arthur Seaton is a young machinist at the Raleigh bicycle factory in Nottingham. He is determined not to be tied down to living a life of domestic drudgery like the people around him, including his parents, whom he describes as "dead from the neck up." He spends his wages on weekends of drinking and having a good time.

Row Jimmy

Grateful Dead

Julie catch a rabbit by his hair

Come back step, like to walk on air

Get back home where you belong

And don't you run off no more

Don't hang your head, let the two time roll Grass shack nailed to a pine wood floor Ask the time? Baby I don't know

Come back later, we'll let it show

And I say row, Jimmy row

Gonna get there?

The Last Gasps of Indian Summer Page 1121

I don't know

Seems a common way to go

Get down, row, row, row

Row, row

Here's my half a dollar if you dare

Double twist when you hit the air

Look at Julie down below

The levee doin the do-pas-o

And I say row, Jimmy, row

Gonna get there?

I don't know

Seems a common way to go

Get down, row, row, row

Row, row

Broken heart don't feel so bad

Ain't got half a what you thought you had Rock your baby to and fro

Not too fast and not too slow

And I say row, Jimmy, row

Gonna get there?

I don't know

The Last Gasps of Indian Summer Page 1122

Seems a common way to go

Get down, row, row, row

Row, row

That's the way it's been in town

Ever since they tore the juke box down

Two bit piece don't buy no more

Not so much as it done before

And I say row, Jimmy, row

Gonna get there?

I don't know

Seems a common way to go

Get down, row, row, row

Row, row

Written by Robert C. Hunter and Jerome J. Garcia.

Arthur is having an affair with Brenda, the wife of an older colleague. He also begins a more traditional relationship with Doreen, a beautiful single woman closer to his age. Doreen, who

lives with her mother and aspires to be married, avoids Arthur's sexual advances, so he continues to see Brenda as a sexual outlet.

The Last Gasps of Indian Summer Page 1123

Brenda becomes pregnant by Arthur, who offers to help raise the child or terminate the unwanted pregnancy. Abortion was not legal in Britain at the time of the film. Arthur takes her to see his Aunt Ada for advice. Ada has Brenda sit in a hot bath and drink gin, which does not work. Brenda asks Arthur for £40

to get an abortion from a doctor.

After Doreen complains about not going anywhere public with Arthur, he takes her to the fair where he sees Brenda. Arthur pulls Brenda aside, and she reveals that she has decided to have the child. As Arthur clings to her, she wriggles free because she is at the fair with her family. Arthur follows her on to an amusement ride and gets in a car with her. Brenda's brother-in-law and his friend, both soldiers, notice her enter the ride and follow her, shocked to see Arthur riding with his arm around Brenda. Arthur escapes the ride, but he later is caught and beaten.

Arthur spends a week recovering and is visited by Doreen. They later have sex. After recovering, Arthur returns to work and realizes his affair with Brenda is finished after her husband tells him to stay away from Brenda. Arthur decides to marry Doreen. The film ends with Arthur and Doreen discussing the prospect of a new home together, with Arthur showing that he still has mixed feelings about settling into domestic life.

The Last Gasps of Indian Summer Page 1124

Send In the Clowns

Judy Collins

Isn't it rich?

Are we a pair?

Me here at last on the ground

You in mid-air

Send in the clowns

Isn't it bliss?

Don't you approve?

One who keeps tearing around

One who can't move

Where are the clowns?

Send in the clowns

Just when I'd stopped

Opening doors

*Finally knowing the one that I wanted was yours Making my
entrance again*

With my usual flair

Sure of my lines

No one is there

Don't you love farce?

My fault, I fear

The Last Gasps of Indian Summer Page 1125

I thought that you'd want what I want

Sorry, my dear

But where are the clowns?

Quick, send in the clowns

Don't bother they're here

Isn't it rich?

Isn't it queer?

Losing my timing this late

In my career

But where are the clowns?

There ought to be clowns

Well, maybe next year

Written by Stephen Sondheim.

The Last Gasps of Indian Summer Page 1126

173 - Apocalypse Now – Dubuque, Iowa

Apocalypse Now

In 1969, during the Vietnam War, US Army Special Forces Colonel Walter E. Kurtz is waging a brutal guerrilla war against NVA and PLAF forces without permission from his commanders. At an outpost in Cambodia, he commands American and Montagnard troops, who

see him as a demigod. He has achieved a de-facto truce, wherein each side holds their own ground with no skirmishes.

Burnt out MACV-SOG operative Captain Benjamin L. Willard is summoned to I Field Force headquarters in Nha Trang. He is ordered to "terminate Kurtz's command ... with extreme prejudice".

The End

The Doors

This is the end, beautiful friend

This is the end, my only friend, the end Of our elaborate plans, the end

Of everything that stands, the end

No safety or surprise, the end

I'll never look into your eyes again

The Last Gasps of Indian Summer Page 1127

Can you picture what will be?

So limitless and free

Desperately in need of some stranger's hand In a desperate land

Lost in a Roman wilderness of pain

And all the children are insane

All the children are insane

Waiting for the summer rain

There's danger on the edge of town

Ride the king's highway, baby

Weird scenes inside the gold mine

Ride the highway West, baby

Ride the snake

Ride the snake

To the lake

The ancient lake, baby

The snake is long

Seven miles

Ride the snake

He's old

And his skin is cold

The West is the best

The Last Gasps of Indian Summer Page 1128

The West is the best

Get here and we'll do the rest

The blue bus is calling us

The blue bus is calling us

Driver, where you taking us?

The killer awoke before dawn

He put his boots on

He took a face from the ancient gallery And he Walked on down the hall

He went into the room where his sister lived and Then he

Paid a visit to his brother and then he He walked on down the hall

And he came to a door

And he looked inside

"Father?"

"Yes, son?"

"I want to kill you"

"Mother, I want to ... "

Come on, yeah

Come on, baby, take a chance with us

Come on, baby, take a chance with us

The Last Gasps of Indian Summer Page 1129

Come on, baby, take a chance with us

And meet me at the back of the Blue bus Doin' a Blue rock, on a Blue bus, doin' a Come on yeah!

Fuck, fuck-ah, yeah

Fuck, fuck

Fuck, fuck

Fuck, fuck, fuck, yeah!

Come on baby, come on

Fuck me baby, fuck yeah

Fuck, fuck, fuck, fuck, yeah!

Fuck, yeah! come on baby

Fuck me baby, fuck, fuck

Whoa, whoa, yeah, fuck, yeah

Come on, yeah

Alright

Kill, kill, kill, kill, kill

This is the end, beautiful friend

This is the end, my only friend the end It hurts to set you free

But you'll never follow me

The end of laughter and soft lies

The Last Gasps of Indian Summer Page 1130

The end of nights we tried to die

This is the end

Written by Baptiste Trotignon .

Ambivalent, Willard joins a US Navy river patrol boat (PBR) commanded by Chief Petty Officer Phillips, with crew men Lance,

"Chef" and "Mr. Clean" to quietly navigate up the Nùng River to Kurtz's outpost. Before reaching the coastal mouth of the Nùng, they rendezvous with the 1st Squadron, 9th Cavalry Regiment; a helicopter borne air assault unit commanded by Lieutenant Colonel Bill Kilgore, to discuss safe passage. Kilgore is initially uncooperative, as he has not received word about their mission through normal channels, but he becomes more engaged after discovering that Lance is a well-known surfer. The commander is an avid surfer himself and agrees to escort them through the Nùng's Viet Cong held coastal mouth. The helicopter squadron, playing "Ride of the Valkyries" on loudspeakers, raids at dawn with a napalm strike. Before Kilgore can lure Lance out to surf on the newly conquered beach, Willard gathers the sailors to the PBR to continue their mission. "Charlie don't surf. I love the smell of napalm in the morning."

Tension arises as Willard believes himself in command of the PBR, while the Chief prioritizes routine patrol objectives over

The Last Gasps of Indian Summer Page 1131

Willard's. Slowly making their way upriver, Willard partially reveals his mission to the Chief to assuage his concerns about why his mission should proceed. As Willard studies Kurtz's dossier, he is struck by the mid-career sacrifice Kurtz made by leaving a noted educational background and prestigious Pentagon assignment to join Special Forces, with no prospect of advancing beyond the rank of colonel.

At a remote US Army outpost, Willard and Lance seek information on what is upriver and receive a dispatch bag containing official and personal mail. Unable to find any commanding officer, Willard orders the Chief to continue. Willard learns via the dispatch that another

MACV-SOG operative, Special Forces Captain Richard Colby, was sent on an earlier mission identical to Willard's and has since joined Kurtz.

Lance activates a smoke grenade while under the influence of LSD, attracting enemy fire, causing Mr. Clean's death. Further upriver, Chief is impaled by a spear thrown by Montagnards and attempts to kill Willard by forcing the spear point at him protruding from his own chest before Willard subdues him.

Willard reveals his mission to Chef, who is now in charge of the PBR.

The Last Gasps of Indian Summer Page 1132

The PBR arrives at Kurtz's outpost, an abandoned Ankor temple teeming with Montagnards and strewn with remains of victims.

Willard, Chef and Lance are greeted by an American photojournalist, who praises Kurtz's genius. They encounter a near catatonic Colby. Willard sets out with Lance to find Kurtz, leaving Chef with orders to call in an airstrike on the outpost if the two do not return.

In the camp, Willard is bound and brought before Kurtz. After which he is locked in a bamboo cage. Kurtz comes to place Chef's severed head onto Willard's lap, preventing the airstrike.

Willard is released and Kurtz lectures him on his theories of war, praising the ruthlessness of the Viet Cong. Kurtz discusses his family and asks that Willard tell his son about him after his death.

That night, as the Montagnards ceremonially kill a water buffalo, Willard kills Kurtz with a machete. All in the compound see Willard departing, carrying a collection of Kurtz's writings, and bow down to him. Willard gathers Lance, boards the PBR, and heads back down river, away from the beaten Montagnards.

The Last Gasps of Indian Summer Page 1133

174 - Metzengerstein – Glethoorn, Netherlands Metzengerstein

At the age of 22, Countess Frédérique inherits the Metzengerstein estate and lives a life of promiscuity and debauchery. While in the forest, her leg is caught in a trap and she is freed by her cousin and neighbor Baron Wilhelm, whom she has never met because of a long standing family feud. She becomes enamored with Wilhelm, but he rejects her for her wicked ways. His rejection infuriates Frédérique and she sets his stables on fire. Wilhelm is killed attempting to save his prized horses.

Truckin'

Grateful Dead

Truckin', got my chips cashed in

Keep truckin', like the doo-dah man

Together, more or less in line

Just keep truckin' on

*Arrows of neon and flashing marquees out on Main Street Chicago,
New York, Detroit and it's all on the same street Your typical city
involved in a typical daydream*

The Last Gasps of Indian Summer Page 1134

Hang it up and see what tomorrow brings

Dallas, got a soft machine

Houston, too close to New Orleans

New York got the ways and means

But just won't let you be

Most of the cats that you meet on the streets speak of true love

*Most of the time they're sittin' and cryin' at home One of these days
they know they gotta get goin'*

Out of the door and down to the street all alone

Truckin', like the doo-dah man

Once told me, "You got to play your hand"

Sometimes the cards ain't worth a dime

If you don't lay 'em down

Sometimes the light's all shinin' on me Other times I can barely see

Lately it occurs to me

What a long, strange trip it's been

What in the world ever became of sweet Jane?

She lost her sparkle, you know she isn't the same

The Last Gasps of Indian Summer Page 1135

Livin' on reds, vitamin C, and cocaine

All a friend can say is, "Ain't it a shame?"

Truckin', up to Buffalo

*I been thinkin', you got to mellow slow Takes time, you pick a place
to go*

And just keep truckin' on

*Sittin' and starin' out of the hotel window Got a tip they're gonna
kick the door in again I'd like to get some sleep before I travel But if
you got a warrant, I guess you're gonna come in*

Busted, down on Bourbon Street

Set up, like a bowlin' pin

Knocked down

It get's to wearin' thin

They just won't let you be

*You're sick of hangin' around and you'd like to travel Get tired of
travelin' and you want to settle down I guess they can't revoke your
soul for tryin'*

Get out of the door and light out and look all around

Sometimes the light's all shinin' on me

The Last Gasps of Indian Summer Page 1136

Other times I can barely see

Lately it occurs to me

What a long, strange trip it's been

Truckin', I'm a goin' home

Whoa whoa baby, back where I belong

Back home, sit down and patch my bones

And get back truckin' on

Written by Robert Hunter, Philip Lesh, Bob Weir, and Jerome Garcia.

One black horse somehow escapes and makes its way to the Metzengerstein castle. The horse is very wild and Frédérique takes it upon herself to tame it. She notices at one point that a damaged tapestry depicts a horse eerily similar to the one that she has just taken in. Becoming obsessed with it, she orders its repair. During a thunderstorm, Frédérique is carried off by the spooked horse into a fire caused by a lightning strike.

The Last Gasps of Indian Summer Page 1137

175 - Choose Me – Boston, Massachusetts

Choose Me

After Mickey is released from a mental hospital, where his stories are perceived as lies, he returns to Los Angeles in search of a woman named Eve. When he arrives at the bar that bears her name, he is immediately attracted to the new owner, a former call girl also named Eve. She tells Mickey she bought the bar after the old owner killed herself, "over some guy." The bar is a popular spot for patrons looking for one night stands, as well as prostitutes looking for potential clients. Although Eve is also attracted to Mickey, she refuses to commit to any one man, confessing to French radio talk show host Dr. Nancy Love that she ruined too many marriages to have one of her own. That night, Eve rebuffs Mickey's advances and sleeps with the bartender who has a crush on her, while avoiding the wealthy married man she is having an affair with.

That same night, Dr. Nancy Love answered Eve's ad for a roommate to share her house, and moves in the next day. Nancy conceals her identity and begins to observe Eve's romantic entanglements even as she counsels Eve through her radio show. When Eve's married lover, Zack, calls looking for her, Nancy asks penetrating questions and begins dispensing relationship advice,

The Last Gasps of Indian Summer Page 1138

despite the fact that she herself has been unable to maintain a successful relationship. Zack in turn resumes his pursuit of Eve, although his wife, Pearl, has begun to haunt Eve's bar hoping to catch him with her, unbeknownst to Eve.

Mickey returns to the bar the next night when he is unable to pay for a bus ticket home to Las Vegas. Pearl asks his opinion of a poem, and when she argues his interpretation, Mickey reveals that he taught poetry, as well as being a photographer and a former soldier. Eve is intrigued but cool, and Mickey leaves when Pearl offers to get him into a hot card game where he can obtain the money for a ticket home. When she drops him off, Mickey kisses Pearl and asks her to marry him, but she just laughs, calling him crazy, although she invites him to drop by her place, and gives him Eve's address and phone number. At the game, Mickey wins big, earning the ire of Pearl's husband Zack.

Zack warns Mickey not to come back, before he goes to meet Eve, but Eve in turn sends Zack away, telling him their affair is over.

Mickey goes to Pearl's apartment to crash, and when he wakes up begins taking pictures as she sleeps. She is just waking up when Zack walks in, still stinging from Eve's rejection, and he attacks Mickey, pulling a gun and taking back the money he lost.

The Last Gasps of Indian Summer Page 1139

He slaps Pearl after Mickey runs out, assuming they slept together.

Mickey calls Eve's house, and when Nancy answers pleads to come over and crash, hanging up before he realizes who she is. When he arrives, Nancy tells him Eve is not home, and while he is confused he welcomes the chance to bathe and eat when she allows him in. She snoops in his suitcase while he bathes, finding memorabilia showing the truth of his stories and travels. As he eats they talk

about Eve, but sensing her loneliness he sweeps her into bed, then asks her to marry him and go with him to Las Vegas. Nancy laughs, but tells him she does not believe he is crazy. Then she tells him to leave before she goes to work.

Eve calls into Nancy's radio show from the office above her bar, torn between her attraction for Mickey and her fear of making another mistake. Nancy's post-coital euphoria overcomes her normal intellectual approach, and she encourages Eve to give in to, rather than resist, her feelings. So when Mickey comes looking for Eve that night, she is almost ready to give in when Zack appears and assaults Mickey again. Eve takes off while they are fighting, and when she gets home is suddenly confronted by Nancy, who tells her everything. Eve is devastated when Nancy proposes that they "share" Mickey's affection, and she tells Nancy she can have him, before rushing out.

The Last Gasps of Indian Summer Page 1140

Mickey goes back to Eve's house to recover his suitcase, and Zack finds him there and assaults him again. Mickey prevails, recovering the money and leaving with his suitcase. He tries to cadge a ride to the bus station, but spies Eve on the roof of the bar, and races up to see her. She pulls a gun and threatens to kill herself until he does the same; then she breaks down and they embrace.

Soon they are on a bus, on their way to Las Vegas, and when a fellow passenger asks if they are gambling, Eve reveals they are on honeymoon.

Lazy Susan

Laura Nyro

Lazy flower, my you've grown so tall

I have lost and loved him, you have seen it all Lazy Susan, lazy through

Hasn't got a think to do

Oh, but to sit there and light up the hillside Sun-fried, black-eyed Sue

Lazy Susan, lazy through

All the hills in love with you

Courted and cradled by heaven and hillside

The Last Gasps of Indian Summer Page 1141

Sun-fried, black-eyed Sue, black-eyed Sue, black-eyed Black-eyed Sue, how happy you must be

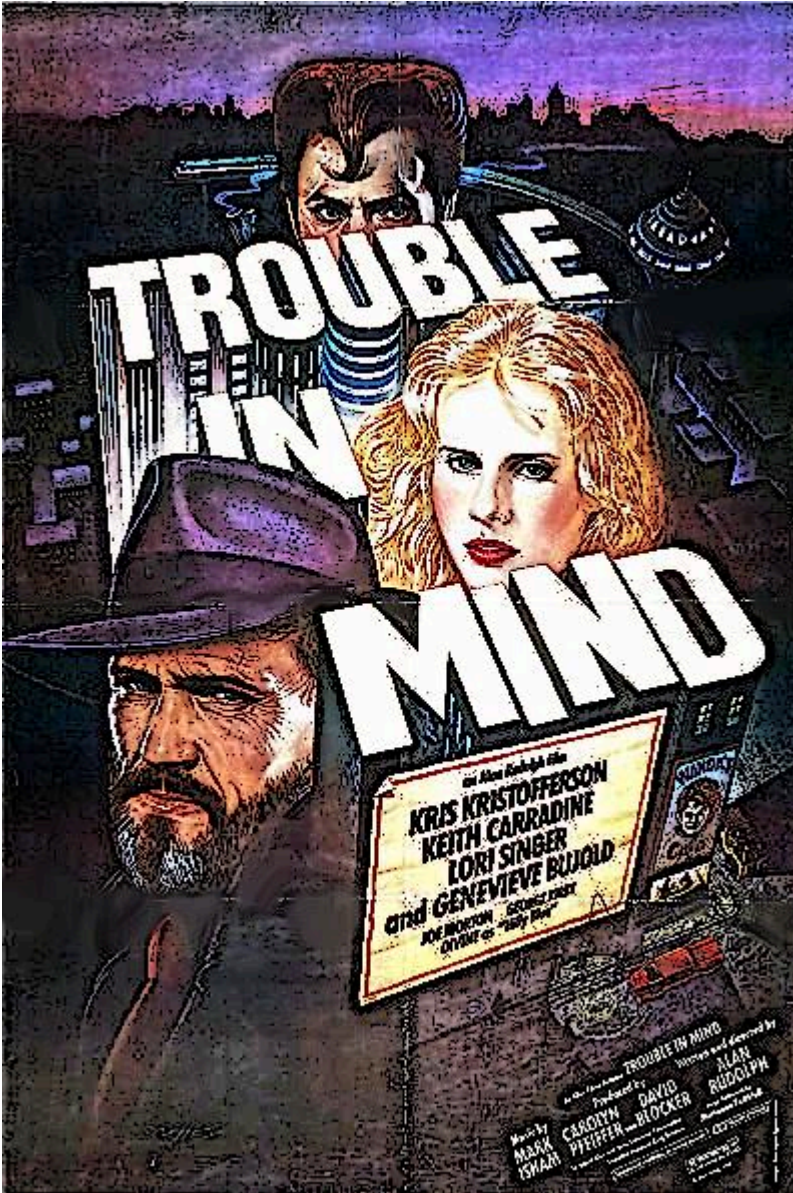
Once, I too had someone loving me

Johnny, Johnny, warm and true

That's how I remember you

This morning, just as I found you, up there on the hillside With sun-fried, black-eyed lazy Susan, Susan

Written by Laura Nyro.



The Last Gasps of Indian Summer

Page 1142

176 - Trouble in Mind – Seattle, Washington Trouble in Mind

Former Rain City police officer John Hawkins, Hawk to his friends, has just been released from prison where he served eight years for murder, a crime to which he readily admits. He killed Fat Adolph, a mobster, untouchable through "legitimate"

police channels, in an effort to clean up the streets and protect the ones he loved.



Genevieve Bujold (Wanda), Kris Kristofferson (Hawk), Lori Singer (Georgia), and Keith Carradine (Coop.)

The Last Gasps of Indian Summer

Page 1143

In the mysterious, dark, metropolis of Rain City, Hawk limps with the prison in the background, and a cop there, who was familiar with him, asked him what happened. Hawk says; "Some guy dropped five hundred pounds on my leg." When the cop begins sympathizing Hawk adds; "You wouldn't recognize him today."

Strange troops, seemingly military, repressive, and intimidating patrol the streets of Rain City, and as many people speak Korean as English. In the metropolis of Rain City which is run under a military state, Wanda's Café is the meeting point for several individuals, who, in the words of Lieutenant Gunther of the police department, are converging on "the shit they're wallowing in."

The Last Gasps of Indian Summer Page 1144

The movie does not take place in the 1940s, but its characters dress and talk and live as though it did. Could this movie have been made if there had never been any movies starring Richard Widmark, Humphrey Bogart, Jack Palance or Robert Mitchum? Yes, but it probably wouldn't have had any style.

The characters, the mysteries and especially the doomed romances are all generated by old films, by remembered worlds of lurid neon signs and deserted areas down by the docks, of sad cafes where losers linger over a cup of coffee and lonely rooms where the light bulb is a man's only friend. This is a world for which the saxophone was invented.

Hawk is dressed in black, has a beard and wears a black hat and the first place he goes when he arrives in town is Wanda's Cafe, where Wanda keeps a few rooms upstairs for her old lovers to mend their broken dreams. Instinctively Hawk returns to his former hangout, Wanda's Cafe, run by his former lover, Wanda.

Hawk has returned to Wanda's; Wanda who was his former lover, to restart his life. Straightforward Wanda still loves Hawk, but is not in love with him, and as such offers him a place to stay with no strings attached.

Other new arrivals in town are the down on his luck Coop, his naive wife Georgia and their baby boy, Spike. In desperate need

The Last Gasps of Indian Summer Page 1145

of money, they left their rural trailer home, Coop being unfairly rejected from jobs, once being told; "The way I see it.

You're the early bird who doesn't get the worm." The young couple turn up in Rain City in a broken down camper. Coop knows he always gets into trouble when he comes to the city, but he thinks that he needs to make some money to support his little family. His girlfriend, Georgia, looks way too young to have a baby, but there it

is, bawling in her arms. She's a blond with a look in her eyes that makes the Hawk's heart soar.

Coop falls into partnership with the wrong man, a black man named Solo who sits in a back booth at Wanda's and recites poems about anger and hopelessness. Before long, Coop and Solo are involved in a life of crime, and Hawk is telling Georgia she's living with a loser. Wanda stands behind the counter and watches all this happen with eyes that have seen a thousand plans go wrong. She hires Georgia as a waitress.

That turns Hawk into a regular customer. Wanda knows Hawk is in love with Georgia, because Wanda and Hawk used to be in love with each other, and once you learn to hear that note in a man's voice, you hear it even when he's not singing to you. Hawk does begin to develop a protective and even romantic attachment to Georgia. One day, Hawk pushes Wanda for sex, and when they're

The Last Gasps of Indian Summer Page 1146

through, he apologetically tells her; "A man gets hungry sometimes." She slaps him and tells him to never do that again.

Coop and Solo are trying to independently sell hot wristwatches.

Hilly Blue, the Rain City crime kingpin, doesn't like that, as he wants to control all the crime in the area. Hilly is the boss of the local rackets, and lives in a house furnished like the Museum of Modern Art. Hilly Blue is played by the transvestite Divine, but he is not in drag this time, though his appearance is very effeminate and chubby. Mix them together, light them with neon reds and greens, and add a blond child-woman and a black gangster whose shades are his warmest feature, and perhaps you can begin to understand why it never really rains in Rain City.

The best way to describe Hilly Blue is to say that if Sydney Greenstreet could have reproduced by parthenogenesis after

radioactive damage to his chromosomes, Hilly would have been the issue.

Wanda's cafe is on a worn out old brick street down at the wrong end of Rain City. It's the kind of place that doesn't need to advertise, because its customers are drawn there by their fates.

Coop isn't very good at his new job, though he spends virtually all his time attending to it and its ancillary diversions,

The Last Gasps of Indian Summer Page 1147

including visiting prostitutes. When he shows up Georgia objects and Coop, who has taken on an increasingly bizarre appearance with makeup and fucked up hair, tells Georgia; "You push me and then when I go there, you complain," which isn't true. He is the one who decided to go to Rain City while holding Spike and saying; "Spike deserves better."

It's Alright, Ma (I'm Only Bleeding)

Bob Dylan

Darkness at the break of noon

Shadows even the silver spoon

The handmade blade, the child's balloon Eclipses both the sun and moon

To understand you know too soon

There is no sense in trying

Pointed threats, they bluff with scorn

Suicide remarks are torn

From the fool's gold mouthpiece

The hollow horn plays wasted words

Proves to warn that he not busy being born Is busy dying

Temptation's page flies out the door

The Last Gasps of Indian Summer Page 1148

You follow, find yourself at war

Watch waterfalls of pity roar

You feel to moan but unlike before

You discover that you'd just be, one more person crying

So don't fear, if you hear

A foreign sound to your ear

It's alright, ma, I'm only sighing

As some warn victory, some downfall

Private reasons, great or small

*Can be seen in the eyes of those that call To make all that should be
killed to crawl While, others say don't hate nothing at all except
hatred*

Disillusioned words like bullets bark

As human gods aim for their mark

*Can make everything from toy guns that spark To flesh-colored
Christs that glow in the dark It's easy to see without looking too far*

*Their not much is really sacred
While, preachers preach of evil fates
Teachers teach that knowledge waits
Can lead to 100 dollar plates*

The Last Gasps of Indian Summer Page 1149

*Goodness hides behind its gates
But even the president of the United States Sometimes must have to
stand naked
And all the rules of the road have been lodged It's only people's
games that you got to dodge And it's alright, ma, I can make it
Advertising signs that con you, into thinking you're the one That can
do what's never been done
That can win what's never been won
Meantime life outside goes on all around you
You lose yourself, you reappear
You suddenly find you got nothing to fear Alone you stand with
nobody near
When a trembling distant voice, unclear Startles your sleeping ears
to hear
That somebody thinks they really found you
A question in your nerves is lit
Yet you know there is no answer fit*

To satisfy ensure you not to quit

To keep it in your mind and not forget

That it is not he or she or them or it that you belong to

The Last Gasps of Indian Summer Page 1150

Although the masters, make the rules

For the wise men and the fools

I got nothing ma, to live up to

For them that must obey authority

That they do not respect in any degree

*Who despise their jobs, their destinies Speak jealousy of them that
are free*

*Do what they do just to be nothing more than something they invest
in*

While some on principles baptized

To strict party platform ties

Social clubs in drag disguise

Outsiders they can freely criticize

Tell nothing except who to idolize

And say God bless him

*While one who sings with his tongue on fire Gargles in the rat race
choir*

Bent out of shape from society's pliers Cares not to come up any higher

But rather get you down in the hole that he's in

But I mean no harm, nor put fault

The Last Gasps of Indian Summer Page 1151

On anyone that lives in a vault

But it's alright ma, if I can't please him

Old lady judges watch people in pairs

Limited in sex, they dare

To push fake morals, insult and stare

While, money doesn't talk, it swears

Obscenity, who really cares

Propaganda, all is phony

While, them that defend what they cannot see With a killer's pride, security

It blows the minds most bitterly

For them that think death's honesty

Won't fall upon them naturally

Life sometimes must get lonely

My eyes collide head-on with stuffed graveyards False gods, I scuff at pettiness which plays so rough Walk upside-down inside handcuffs

Kick my legs to crash it off

Say, "Okay, I have had enough

What else can you show me?"

And if my thought-dreams could be seen

They'd probably put my head, in a guillotine

The Last Gasps of Indian Summer Page 1152

But it's alright, ma, it's life and life only

Written by Bob Dylan .

When Coop and Georgia arrive at Wanda's Diner they are cased by Solo, a sly, black thug who quotes passages from literature as he sips his coffee. Solo immediately attaches himself to the needy Coop and the two enter into a crooked deal to obtain stolen jewelry to resell to a local gangster, Hilly Blue. Hawk immediately sees how Solo is using the impressionable Coop to further his shady crime activities and what it is doing to the vulnerable Georgia and her young baby. The power and money associated with this new criminal life changes Coop. His and Solo's main problem is that their criminal activities are impinging on that of a more ruthless criminal named Hilly Blue, who will not sit idly by without getting what he considers his fair share of the activity; all of it. As the duo of Coop and Solo get more deeply involved in their crime activities, Hilly Blue manipulates those around him to control the forces that govern the gangsters in Rain City.

Georgia knows that Coop is in trouble, and while Hilly Blue is thinking of killing his competition, Solo sends Coop to Hilly Blue's house, as a sort of sacrifice, though Coop isn't bright enough to detect that. Georgia is through with Coop, but asks

The Last Gasps of Indian Summer Page 1153

that Hawk save him. After prodding from Wanda, the disillusioned Hawk, seeking some value in his own life, intervenes in order to help the young girl Georgia and is immediately attracted to her sensitivity. Hawk starts to fall for Georgia, who is torn between the love she felt for the man she married as opposed to who Coop has become, and the support provided by Hawk, who wants to care for her and Spike. Hawk has to decide what to do to help Georgia while getting what he wants for his renewed life.

Hawk meets with Hilly who offers him a job, saying that the other side is not treating him well. When Hawk declines saying;

"I could hurt you if I worked for the other side," Hilly complains of life, saying; "No matter how much I get, it is never enough. Sadness is my realm, my fate."

Coop's presence at Hilly's mansion leads to a wild, extremely surreal shootout at the unique house. Hawk saves Coop, they walking out unscathed while bullets fly all around them. In the confrontation between Hawk, Coop, Hilly Blue, and minor shooting others a kind of philosophical denouement is achieved that shows to all involved what value they have in their lives.

Coop is next seen sitting on the back of a pickup truck, washing off his makeup and returning his hair to normal, saying; "I'm

The Last Gasps of Indian Summer Page 1154

going off to war." When asked "What war?" he shrugs and says;

"There's always a war going on somewhere."

Hawk, Georgia, and Spike drive a convertible off into the sunset.

To really get inside the spirit of "Trouble in Mind," it would probably help to see "Choose Me" - 1984 first. Both films are the work of Alan Rudolph, who is creating a visual world as distinctive as Fellini's and as cheerful as Edward Hopper's. He does an interesting thing. He combines his stylistic excesses with a lot of emotional sincerity, so that we believe these characters are really serious about their hopes and dreams, even if they do seem to inhabit a world of imagination.

You might look at it this way. In Woody Allen's "The Purple Rose of Cairo," a character stepped out of a movie and off the screen and into the life of a woman in the audience. If that had happened in "Trouble in Mind," the woman would have asked the character why he even bothered.

Sometimes the names of movie actors evoke so many associations that further description is not necessary. Hawk is played by Kris Kristofferson. Coop is Keith Carradine. Wanda is Genevieve

The Last Gasps of Indian Summer Page 1155

Bujold. Hilly Blue is played by Divine, effeminate, but not in drag.

The Last Gasps of Indian Summer Page 1156

177 - Diner – Baltimore, Maryland

Diner

In 1959 Baltimore, friends Modell, Eddie, Shrevie, Boogie, and Fenwick attend a Christmas dance before driving to their usual late night haunt, Fell's Point Diner. On the way, Fenwick stages a fake car accident, to his friends' annoyance. Boogie, a hairdresser and law student, has laid a \$2,000 bet on a basketball game, and declines his family friend Bagel's offer to call off the bet. Modell accepts a ride home from Eddie while the others pick up another friend, Billy, in town to serve as Eddie's best man for his New Year's Eve wedding.

The next morning, Billy reunites with Eddie at his mother's house, and they visit their old pool hall. Shrevie, married to Beth and working as an appliance store salesman, learns from Fenwick that Boogie is taking a date to the movies. At a screening of "A Summer Place," with his friends watching, Boogie tricks his date, Carol, into groping him through the popcorn box on his lap. She runs from the theater, but the smooth talking Boogie convinces her it was an accident and their date continues. Afterward, Billy punches an old high school enemy.

Billy visits Barbara, a friend working at the local TV station.

At the diner, Shrevie discusses married life with Eddie, who is

The Last Gasps of Indian Summer Page 1157

preparing a test of football knowledge for his fiancée Elyse, to determine if they will marry. Having lost his basketball bet, Boogie wagers with his friends that he can have sex with Carol.

The group parts ways in the morning, and Boogie and Fenwick encounter an equestrienne named Jane. Meeting Barbara at church, Billy learns she is pregnant, the result of an unexpected night they spent together. She tries to dissuade him from feeling obligated to marry her.

Watching College Bowl, Fenwick is surprisingly knowledgeable and offers to help pay Boogie's debt. Shrevie loses his temper at Beth for disturbing his record collection, and storms out.

Boogie consoles her, and Fenwick goes to ask his brother for money, but he refuses. Shrevie pulls Eddie and Billy from a screening of "The Seventh Seal" to corral Fenwick, who has drunkenly occupied the church's Nativity scene in his underwear, leading to their arrest.

In the holding cells, Eddie reveals that Elyse is taking his test the following night, and Billy faces down a belligerent drunk. Eddie,

Shrevie, and Billy are bailed out by their fathers, but Fenwick's leaves him overnight. They meet Boogie at the diner, and he deduces Eddie is still a virgin, while Billy and Barbara discuss their predicament at the TV station. A lonely Beth visits Boogie at the hair salon, and he is

The Last Gasps of Indian Summer Page 1158

threatened by his bookie, Tank. Learning Carol has the flu, which jeopardizes his bet, Boogie reminisces with Beth about their own past relationship, and they make plans for a tryst while everyone is busy with Elyse's test.

Shrevie, Fenwick, Billy, and Modell, along with Eddie's and Elyse's parents, await the results of the football test: Elyse fails by two points, and Eddie calls off the wedding. Boogie brings Beth a wig, secretly planning to disguise her as Carol to win the bet, and drives her to Fenwick's apartment. There, Fenwick and Shrevie hide in the closet to verify the encounter, but Boogie tells Beth the truth, urging her to work things out with Shrevie. Eddie and Billy visit a strip club, and Boogie arrives at the diner, where Shrevie and Fenwick warn him Tank is waiting. Boogie is ready to accept the consequences, but Tank reveals that Bagel has paid off the debt.

Billy commandeers a piano to lead the entire strip club in a rousing number, to Eddie's delight. There, Eddie decides to marry Elyse after all, and Billy assures Barbara he genuinely loves her. The wedding proceeds, themed around Eddie's beloved Baltimore Colts. Shrevie and Beth reconcile; Boogie, Billy, and Fenwick bring Jane, Barbara, and Diane; and Modell delivers a heartfelt speech. The movie ends as Elyse, whose face is never

The Last Gasps of Indian Summer Page 1159

seen throughout the movie, tosses the bouquet, which lands on the friends' table.

Wedding Song

Bob Dylan

*I love you more than ever,
more than time and more than love
I love you more than money
and more than the stars above
Love you more than madness,
more than dreams upon the sea
I love you more than life itself,
you mean that much to me
Ever since you walked right in,
the circle's been complete
I say goodbye to haunted rooms
and faces in the street
To the courtyard of the jester
which is hidden from the sun
I love you more than ever
and I haven't yet begun
You breathed on me*

and made my life a richer one to live

When I was deep in poverty,

you taught me how to give

Dried the tears up from my dreams

and pulled me from the hole

I love you more than ever

and it minds me to the soul

Gave me, babies, one, two, three,

what is more, you saved my life

Eye for eye and tooth for tooth,

your love cuts like a knife

My thoughts of you don't ever rest,

they kill me if I lie

But I sacrifice the world for you

or watch my senses die

The tune that is yours and mine

to play upon this earth

We'll play it out the best we know,

whatever it is worth

What's lost is lost, we can't regain

*what went down in the flood
But the happiness to me is you,
and I love you more than blood*

The Last Gasps of Indian Summer Page 1161

*It's never been my duty
to remake the world at large
Nor is it my intention
to sound a battle charge
'Cause I love you more than all of that with a love that doesn't bend
And if there is eternity,
I'll love you there again
Oh, can't you see that you were born
to stand by my side?
And I was born to be with you,
you were born to be my bride
You're the other half of what I am,
you're the missin' piece
And I love you more than ever
with that love that doesn't cease
You turn the tide on me each day*

and teach my eyes to see

Just bein' next to you

is a natural thing for me

And I could never let you go,

no matter what goes on

The Last Gasps of Indian Summer Page 1162

'Cause I love you more than ever

now that the past is gone

Written by Bob Dylan.

The Last Gasps of Indian Summer Page 1163

178 - A Thousand Clowns – Cleveland, Ohio A Thousand Clowns

Unemployed television writer Murray Burns lives in a cluttered New York City studio apartment with his 12 year old, precocious nephew, Nick. Murray has been happily unemployed for five months after quitting his previous job writing jokes for a children's television show called Chuckles the Chipmunk, which he hated and considers as insipid as the jerk who plays Chuckles. Nick, the son of Murray's unwed sister, was left with Murray seven years earlier.

A Thousand Clowns

Judy Holliday

A thousand clowns I'll bring you

I can make you laugh

A blue baboon

And a red raccoon

A lavender giraffe

A thousand stars I'll string you

To weave into a crown

And pale perfume

From a rose's bloom

The Last Gasps of Indian Summer Page 1164

And a peacock-feather coat

A thousand songs I'll sing you

To help you with your dreams

Of rainbow's ends

And loving friends

And sparkling silver streams

A thousand years I'll love you

Our love will never die

And when a thousand years from now

They're looking at the sky

They'll see two stars together

As close as they could be

One star will be you my love

The other will be me

Written by Judy Holliday

When Nick writes a school essay on the benefits of unemployment insurance, his school requests that New York State send social workers visit to investigate his living conditions.

Investigators for the Child Welfare Board Sandra Markowitz and

The Last Gasps of Indian Summer Page 1165

her superior and boyfriend, Albert Amundson, threaten Murray with removal of the child from his custody unless he can prove he is a capable guardian, which actually means him getting a job.

Yes Sir, That's My Baby

Murray Burns singing and on ukulele

Yes sir, that's my baby

No sir, I don't mean maybe

Yes sir, that's my baby now.

Yes, ma'm, we've decided

No ma'm, we ain't gonna hide it

Yes, ma'm, you're invited now.

By the way, by the way

When we walk up to the preacher I'll say

Yes sir, that's my baby

No sir, I don't mean maybe

Yes sir, that's my baby now.

By the way, by the way

When we run into the preacher I'll say

The Last Gasps of Indian Summer Page 1166

I'll say yes sir, that's my baby

No sir, I don't mean maybe

Yes sir, that's my baby now, mm

Written by Gus Kahn and Walter Donaldson.

Charmed by Nick and Murray, Sandra argues with Albert, who goes off without her to their next case. Sandra spends the night with Murray. She urges Murray to find a job so that he can keep his nephew, and Murray agrees to look. But he walks out of his job interviews, treating them as a joke, because he feels that work would make him conventional and conformist and make every day the same.

For example, he currently enjoys spending his days with Nick at the docks, waving "bon voyage" to people they don't know, off on a journey, "another auspicious beginning."

He apologizes to Sandra, but she is so disappointed in him that she walks out. Yet he knows that if he wishes to keep his nephew, he must swallow his pride and go back to work.

Murray also feels that he cannot let go of Nick until the boy shows some "backbone." In a confrontation with his brother, lawyer, and

agent Arnold, Murray expounds his nonconformist

The Last Gasps of Indian Summer Page 1167

worldview; that a person must fight at all costs to retain a sense of identity and aliveness and avoid being absorbed by the homogeneous masses. Arnold retorts that by conforming to the dictates of society, he has become "the best possible Arnold Burns I can be."

Murray agrees to meet with his former employer, the detested Chuckles host Leo Herman, who is now suffering from exhibiting lousy humor, "and the kids stare. Do you know what it's like to have them just staring at you after you told a joke?" When Nick does not laugh at Leo's subsequent, pathetic display of comedy, Leo insults Nick, who quietly but firmly puts Leo in his place.

Nick becomes upset with Murray for tolerating Leo's insults, and Murray sees the boy has finally grown a backbone. Realizing that Nick has come of age, Murray resigns himself to going back to his old job. Sandra returns, and the next morning Murray joins the crowds of people heading off to work.

Pictures of Matchstick Men

Status Quo

When I look up to the sky

I see your eyes, a funny kind of yellow I rush home to bed, I soak my head

I see your face underneath my pillow

The Last Gasps of Indian Summer Page 1168

*I wake next morning, tired, still yawning See your face come
peeping through my window*

Pictures of matchstick men and you

Mirages of matchstick men and you

All I ever see is them and you

Windows echo your reflection

When I look in their direction now

When will this haunting stop?

Your face, it just won't leave me alone

Pictures of matchstick men and you

Mirages of matchstick men and you

All I ever see is them and you

You in the sky, you with this guy

You make men cry, you lie

You in the sky, you with this guy

You make men cry, you lie

Pictures of matchstick men and

Pictures of matchstick men and you

Pictures of matchstick men

Pictures of matchstick men

The Last Gasps of Indian Summer Page 1169

Written by Francis Rossi and Dominic Nicholas Michael.

The Last Gasps of Indian Summer Page 1170

179 - Wild Angels – Mecca, California

Wild Angels

Heavenly Blues is the leader of the Angels motorcycle gang from San Pedro, California. Loser is his best friend.

Loser has his motorcycle stolen, and in between sprees of sex, drugs, rock and roll, booze, loud revving Harley chopper motorcycle engines, bongo drums and fights, the Angels ride out to Mecca, California in the desert to look for the motorcycle.

One of the Angels finds a brake pedal, which he says is a piece of Loser's motorcycle, in a garage that is the hang out of a Mexican group. The two groups brawl, with the Angels apparently winning. The police arrive and the Angels escape but Loser gets separated from the others and is left behind. He steals a police motorcycle but eventually one of the officers shoots Loser in the back, putting him in the hospital.

Blues leads a small group of Angels to sneak Loser out of the hospital. A nurse hears a noise and comes into the hospital room. One of the Angels assaults her. Blues pulls the Angel away, forcing him to stop. The nurse, having seen Blues, identifies him to the police. The Angels take Loser to a biker bar and safe house run by "Momma," a friend of the gang, but without proper medical care, Loser dies.

The Last Gasps of Indian Summer Page 1171

The Angels forge a death certificate for Loser and arrange for a church funeral in Sequoia Grove, Loser's rural hometown. The Angels arrive at the church and carry in Loser's casket which is draped with a Nazi flag.

The funeral preacher arrives at the church and starts the funeral sermon, a eulogy consisting entirely of funeral oratory cliches which angers Blues and he interrupts the preacher and the Angels decide to have a party in the church, with alcohol, dancing and reckless destruction of the church fixtures. They remove Loser from his coffin, they sit him up as a guest of honor and place a joint in his mouth. They beat and tie up the preacher and put him into the casket. Gaysh, the Loser's girlfriend, is drugged and raped by several members of the gang.

Blues has sex with Momma, while Mike, Blues' girlfriend, is kissed by another biker until Blues confronts them and slaps her. Blues then tells his gang that it is time to bury Loser.

The Angels move through the town in a funeral procession to the Sequoia Grove Cemetery, where the townspeople show up outside the gate and provoke a brawl between the Angels and the townspeople. Police sirens are heard approaching in the background. Everyone scatters, the Angels mounting their bikes, and Mike begs him to leave but he tells her to get on the bike of another member of the gang and go. Blues, left alone in the

The Last Gasps of Indian Summer Page 1172

graveyard, slowly begins shoveling dirt into the open grave to bury his friend Loser.

Born To Lose

Johnny Thunders and the Heartbreakers

That's the way it goes

This city is so cold

And I'm, I'm so sold

That's why I know

I said hit it

Born to lose

We're born to lose

We're born to lose

Oh baby, I'm born to lose, oh

Nothing to do

Nothing to say

Only one thing that I want

It's the only way

I said hit it, born to lose

I said hit it, born to lose

I said hit it, born to lose

The Last Gasps of Indian Summer Page 1173

Oh baby, I'm born to lose

Baby, I'm born to lose, oh

Livin' in a jungle

It ain't so hard

Livin' in a city

It will eat out, eat out your heart

I said hit it, born to lose

I said hit it, born to lose

I said hit it, born to lose

Oh baby, I'm born to lose

Baby, I'm born to lose

Baby, I'm born to lose

Baby, I'm born to

I said hit it, born to lose

I said hit it, born to lose

I said hit it, born to lose

Baby, I'm born to lose

Oh Baby, I'm born to lose

I said hit it, born to lose

I said hit it, born to lose

I said hit it, born to lose

The Last Gasps of Indian Summer Page 1174

Oh baby, I'm born to lose

Baby, I'm born to lose

Baby, I'm born to lose

Baby, I'm born to lose

Baby, I'm born to lose

Baby, I'm born to lose

Baby, I'm born to lose

Baby, I'm born to lose

Baby, I'm born to lose

Baby, I'm born to lose

Written by Ted Daffan.

Thunder Road

Bruce Springsteen

The screen door slams, Mary's dress sways Like a vision she dances

across the porch as the radio plays

Roy Orbison's singing for the lonely

Hey, that's me and I want you only

Don't turn me home again

I just can't face myself alone again

Don't run back inside, darling

The Last Gasps of Indian Summer Page 1175

You know just what I'm here for

So you're scared and you're thinking

That maybe we ain't that young anymore

*Show a little faith, there's magic in the night You ain't a beauty, but
hey, you're alright Oh, and that's alright with me*

You can hide 'neath your covers

and study your pain

Make crosses from your lovers,

throw roses in the rain

Waste your summer praying in vain

For a savior to rise from these streets

*Well now, I'm no hero, that's understood All the redemption I can
offer, girl,*

is beneath this dirty hood

With a chance to make it good somehow

Hey, what else can we do now?

Except roll down the window

And let the wind blow back your hair

Well, the night's busting open

The Last Gasps of Indian Summer Page 1176

These two lanes will take us anywhere

We got one last chance to make it real

To trade in these wings on some wheels

Climb in back,

heaven's waiting down on the tracks

Oh, come take my hand

We're riding out tonight

to case the promised land

Oh, Thunder Road, oh, Thunder Road

Oh, Thunder Road

*Lying out there like a killer in the sun Hey, I know it's late, we can
make it if we run Oh, Thunder Road, sit tight*

Take hold, Thunder Road

Well, I got this guitar

and I've learned how to make it talk

And my car's out back if you're ready

to take that long walk

From your front porch to my front seat

The door's open but the ride ain't free

The Last Gasps of Indian Summer Page 1177

And I know you're lonely

for words that I ain't spoken

*Tonight we'll be free,
all the promises will be broken
There were ghosts in the eyes
of all the boys you sent away
They haunt this dusty beach road
In the skeleton frames
of burned out Chevrolets
They scream your name
at night in the street
Your graduation gown lies
in rags at their feet
And in the lonely cool before dawn
You hear their engines roaring on
When you get to the porch
they're gone on the wind
So Mary, climb in
It's a town full of losers
I'm pulling out of here to win*

Written by Bruce Springsteen.

The Last Gasps of Indian Summer Page 1178

The Last Gasps of Indian Summer Page 1179

180 - Wanderlust – Cumming, Georgia

Wanderlust

George and Linda Gergenblatt are an urban married couple who purchase a micro-loft in New York after much hesitation. George is expecting a promotion while Linda is trying to sell a documentary to HBO. Soon after purchasing their home, George learns that his company has folded, overnight, while PBS rejects Linda's documentary. With both out of work, they are forced to sell their apartment at a loss and drive to Atlanta to live with George's arrogant brother Rick and his wife Marisa after Rick offers George a job.

Buy and Sell

Laura Nyro

*Cocaine and quiet beers,
sweet candy and caramels.
Pass the time and dry the tears
on a street called buy and sell.
Life turns like the endless sea.
Death tolls like a vesper bell.
Children laugh and lovers dream
on a street called buy and sell.*

The Last Gasps of Indian Summer Page 1180

*Ladies dress calico style,
beware your heart when they smile.*

*And the men walk shamelessly,
aimlessly by.*

*Cinders in the daylight,
junkyards in the sky,
buy and sell.*

*Sell my goods to buy my roof,
my bed, my bed.*

Two pennies will buy a rose.

Three pennies and who can tell

*On a street that comes and goes
by the name of buy and sell?*

*Buy and sell,
sell my goods to buy my roof,
my bed.*

Written by Laura Nyro.

After many hours on the highway, Linda demands they stop to rest. The closest place to stop appears to be a bed and breakfast hotel named Elysium. After exiting the highway, as they approach, they

are surprised to see a naked man walking ahead of them. He approaches them. Startled and apprehensive,

The Last Gasps of Indian Summer Page 1181

George tries to back up to the highway, but accidentally flips the car over. The nude man, Wayne Davidson, helps them out of the car, and they are forced to stay at the hotel. They meet several colorful guests, and then go to bed. While trying to sleep, they are distracted by noises downstairs. When they go to investigate, they learn that Elysium is a hippie commune. They meet various eccentric residents of Elysium, including Seth, Eva, and Elysium's owner Carvin. George and Linda spend the night feeling more alive than before. In the morning, everyone helps flip the car back upright so they can leave, as Seth urges them to stay, but they continue on to Atlanta.

George and Linda arrive at Rick's house and find the atmosphere chaotic. George quickly reaches a breaking point with Rick and takes Linda back to Elysium, where they are welcomed back.

George is excited about the simpler lifestyle while Linda is hesitant. They decide to stay and give the place a two week trial run. After a few days, Linda starts feeling enlightened after drinking some drug laced tea in the truth circle, while George begins having second thoughts. George and Linda soon learn that "free love" is strongly encouraged as Seth and Eva want to seduce Linda and George, respectively. Both George and Linda rebuff the notion of free love, and several crazy situations arise during that period, bizarre and otherwise.

The Last Gasps of Indian Summer Page 1182

At the same time, Elysium is being targeted by property developers to build a casino on the property, as title to the property is disputed, and Carvin has misplaced the deed to the land. After the developers arrive with a bulldozer, to make a television reporting crew take more interest, Linda scares them off by flashing them her breasts,

and many of the other residents join her, which gets sensationalized coverage, and halts the proceeding. Linda is lauded as a hero by the commune.

The two weeks are up, and George demands that they leave, saying that if they stay, they would have to give in to "free love."

Linda wants to stay and has sex with Seth. George is pressured to have sex with Eva, but he becomes uncomfortable and drives her away with his awkward and bizarre behavior. The next morning, George reaches a breaking point, again, stating that he dislikes the rules of Elysium and wants to leave. Linda wants to stay, so George goes back to Rick's house alone.

Seth believes he has found his soul mate in Linda and searches for the deed to Elysium, which he finds and sells to the property developers, for \$11,000, to start a new life with Linda, betraying the commune. A child from the commune witnesses the burning of the deed by Seth and the man that wants to build the casino. Seth tells Linda he wants them to leave Elysium

The Last Gasps of Indian Summer Page 1183

behind, together, and that the others can look after themselves.

Linda refuses.

In the meantime, George realizes he loves Linda and comes back to find her, getting into a fight with Seth while the commune looks on and tries to help "non-violently." The child that witnessed the burning of the deed by Seth tells the commune what happened and George punches Seth in the jaw.

In the aftermath, the news show that visited Elysium does a follow up story about the commune. George and Linda start a publishing company, with their first book being a political thriller novel written by Wayne. The novel is then fast tracked into a film adaptation

starring Ray Liotta. Carvin reclaims his rights to Elysium after he is reunited with all the original founders of Elysium, one of whom had another copy of the deed.

The Last Gasps of Indian Summer Page 1184

181 - If – Tintagel, England, UK

If

The pupils return after the summer for a new Michaelmas term at a traditional British public school for boys in the late 1960s.

Mick Travis arrives hiding his moustache, which he quickly shaves off. He, Wallace, and Knightly are three non-conformist boys in the lower sixth form, their penultimate year. They are watched and persecuted by the "Whips," upper sixth formers given authority as prefects over the other boys. The junior boys are made to act as personal servants for the Whips, who discuss them as sex objects.

Epistle to Dippy

Donovan

Look on yonder misty mountain

See the young monk meditating rhododendron forest Over dusty years, I ask you

What's it's been like being you?

Through all levels you've been changing Getting a little bit better, no doubt

The doctor bit was so far out

Looking through crystal spectacles

I can see I had your fun

The Last Gasps of Indian Summer Page 1185

Doing us paperback reader

Made the teacher suspicious about insanity Fingers always touching girls

Through all levels you've been changing Getting a little bit better, no doubt

The doctor bit was so far out

Looking through all kinds of windows

I can see I had your fun

Looking through all kinds of windows

I can see I had your fun

Looking through crystal spectacles

I can see I had your fun

Looking through crystal spectacles

I can see I had your fun

Rebel against society

Such a tiny speculating whether to be a hip or Skip along quite merrily

Through all levels you've been changing Elevator in the brain hotel

Broken down but just as well-a

Looking through crystal spectacles, ah

I can see I had your fun

The Last Gasps of Indian Summer Page 1186

Dum dum dum, dum dum, dum dum dum

Dum dum dum, dum dum, dum dum dum

Dum dum dum, dum dum, dum dum dum

Dum dum dum, dum dum, dum dum dum

Dum dum dum, dum dum, dum dum dum

Written by Donovan Phillips Leitch .

The headmaster is remote from the boys and the housemasters. The protagonists' housemaster, Mr. Kemp, is easily manipulated by the Whips into giving them free rein in enforcing discipline.

Some schoolmasters are shown behaving bizarrely.

Mick and Johnny sneak off the school grounds and steal a motorbike from a showroom. They ride to a café staffed by an unnamed girl, about whom Mick fantasizes wrestling naked.

Meanwhile, Wallace spends time with a younger boy, Bobby Philips, and later shares his bed.

The three boys drink vodka in their study and consider how one man holds the potential to "change the world with a bullet in the right place." Their clashes with school authorities become increasingly contentious. Eventually, a brutal caning by the Whips spurs them to action.

The Last Gasps of Indian Summer Page 1187

During a school Combined Cadet Force military drill, Mick acquires live ammunition, which he, Wallace, and Knightly use to open fire on a group of boys and masters, including Kemp and the school chaplain. When the latter orders the boys to drop their weapons, Mick assaults him and cows him into submission.

As punishment for their actions, the trio are ordered by the headmaster to clean out a large storeroom beneath the main school hall. They discover a cache of firearms, including automatic weapons and mortars. Joined by Philips and the girl from the café, they commit to revolt against the establishment.

On Founders' Day, when parents are visiting the school, the group starts a fire under the hall, smoking everyone out of the building. They then open fire on them from the rooftop. Led by a visiting General who had been giving a speech, the staff, students, and parents break open the Combined Cadet Force armory and begin firing back. The headmaster tries to stop the fight, imploring the group to listen to reason. The girl shoots him between the eyes. The battle continues, and the camera closes in on Mick's face as he keeps firing.

The Last Gasps of Indian Summer Page 1188

182 - The Trip - Burbank, California

The Trip

Paul Graves, a television commercial director, takes his first dose of LSD while experiencing the heartbreak and ambivalence of divorce from his beautiful but adulterous wife. He starts his trip with a "guide," John, but runs away and abandons him out of fear.

Eye of the Needle

Ten Wheel Drive

Sharp edged summertime

Sits on my shoulder

Cutting deeply into my skin

I've been ending for so long

I can't remember what it's like to begin I've been wasting my time

I've been trying to climb

Through the eye of the needle.

Dog eared pages

Of phone books and diaries

Dusty leftover pieces of failures

Sit there smiling under my broom

The Last Gasps of Indian Summer Page 1189

And they keep feeding the fire

That keeps driving me higher

Through the eye of the needle

Watch the shadows circle

Watch them circle 'round the ceiling

Waiting for conclusion's sake

Without a trace of feeling

Waiting for the sun to set

*And tumble into China
I got to break loose
Long years wasted
In closets and corners
Looking for a future to wear
Been through hell
Looking so hard for heaven
Who knows what
I'll find if it's there
And I know I should quit
But I still try to fit
Through the eye of the needle
Kiss of the twilight*

The Last Gasps of Indian Summer Page 1190

*I have felt it, baby
Taking the last light
And to melt it, baby
Somebody is talking to me
Through the eye of the needle
Sharp edged summertime*

Sits on my shoulder

Cutting deeply into my skin

I've been ending for so long

I can't remember what it's like to begin I've been wasting my time

I've been trying to climb

Through the eye of the needle.

Improvised chants

Tending toward a scream

Written by Michael Zager and Aram Schefrin Experiencing repetitive visions of pursuit by dark hooded figures mounted on black horses, Paul sees himself running across a beach.

The Last Gasps of Indian Summer Page 1191

As Paul experiences his trip, he wanders around the Sunset Strip, into nightclubs, and the homes of strangers and acquaintances. Paul considers the roles played by commercialism, sex, and women in his life. He meets a young woman, Glenn, who is interested in people who take LSD. Having learned from Paul recently that he would be taking LSD, she has been looking out for him. Max is another friendly guide to his trip.

Glenn drives Paul to her Malibu beach house, where they make love, interspersed in his mind with a kaleidoscopic riot of abstract images intercut with visions of pursuit on a beach.

Driven into the surf by his pursuers, Paul turns and faces them, and they reveal themselves to be his wife and Glenn.

As the sun rises, Paul returns to his normal state of consciousness, now transformed by the trip, and steps out to the balcony to get some fresh air. Glenn asks him whether his first LSD experience was constructive. Paul defers his answer to

"tomorrow."

The Last Gasps of Indian Summer Page 1192

183 - Knife in the Water – Krakow, Poland Knife in the Water

Andrzej and Krystyna are driving to a lake to go sailing when they come upon a young man hitchhiking in the middle of the road. After nearly hitting him, Andrzej invites the young man along. When they arrive at the lake, instead of leaving the young man behind, Andrzej invites him to go sailing with them.

The young man accepts the offer, and not knowing much about sailing, must learn many hard lessons from Andrzej.

Meanwhile, tension gradually builds between Andrzej and the hitchhiker as they vie for the attentions of Krystyna. The title refers to the major turning point in the film when Andrzej taunts the young man with the latter's treasured pocket knife, which is accidentally lost overboard. A fight ensues between Andrzej and the hitchhiker and the latter falls into the water.

Andrzej and his wife search for him, but cannot find him and assume that he has drowned, since earlier he said that he could not swim. Andrzej and his wife quarrel about what to do, and Andrzej swims to shore to fetch the police. When the young man realizes that Andrzej has gone he comes out from hiding behind a buoy on the lake and swims to the yacht. There he sees Krystyna naked drying off. He boards the yacht and Krystyna tells him he

The Last Gasps of Indian Summer Page 1193

is as bad as Andrzej but sexual attraction wins out and they have sex, off screen.

Krystyna sails back to the dock and the man jumps off and goes on his way before Andrzej appears and takes charge again. He wants to go to the police to report the young man missing.

Krystyna tells him that the young man returned and she was unfaithful. Andrzej does not know what to believe and at the road junction, where they would turn one way to return home and another to go to the police station, the car does not move.

Strange Brew

Cream

Strange brew, killin' what's inside of you She's a witch of trouble in electric blue In her own mad mind, she's in love with you With you, now what you gonna do?

Strange brew, killin' what's inside of you

She's some kind of demon messin' in the glue If you don't watch out, it'll stick to you To you, what kind of fool are you?

Strange brew, killin' what's inside of you

The Last Gasps of Indian Summer Page 1194

On a boat in the middle of a raging sea She would make a scene for it all to be ignored And wouldn't you be bored?

Strange brew, killin' what's inside of you

Strange brew, strange brew

Strange brew, strange brew

Strange brew, killin' what's inside of you

Written by Felix Pappalardi, Gail Collins, and Eric Patrick Clapton.

The Last Gasps of Indian Summer Page 1195

184 - Once Upon a Time in Hollywood – Hollywood, California

Once Upon a Time in Hollywood

In February 1969, Hollywood actor Rick Dalton, star of the 1950s TV Western series *Bounty Law*, fears his career is fading, with his recent roles being guest appearances as villains. His agent Marvin Schwarz advises him to make spaghetti westerns in Italy, which Dalton considers beneath him. Dalton's best friend and stunt double, Cliff Booth; a war veteran who lives in a trailer with his pit bull, Brandy, drives Dalton around due to his DUI arrests and driver's license suspension. Booth struggles to find stunt work because of rumors he murdered his wife. Actress Sharon Tate and her husband, director Roman Polanski, have moved next door to Dalton, and Dalton dreams of befriending them to revive his career. That night, Tate and Polanski attend a celebrity filled party at the Playboy Mansion.

Helter Skelter

The Beatles

When I get to the bottom

I go back to the top of the slide

Where I stop and I turn and I go for a ride

The Last Gasps of Indian Summer Page 1196

'Til I get to the bottom and I see you again Yeah, yeah, yeah, ha-ha-ha!

Well do you, don't you want me to love you?

I'm coming down fast, but I'm miles above you Tell me, tell me, tell me, come on tell me the answer Well, you may be a lover, but you ain't no dancer Now, helter-skelter

Helter-skelter

Helter-skelter

Yeah

Ooh!

Oh will you, won't you want me to make you? (Ah) I'm coming down fast, but don't let me break you (ah) Tell me, tell me, tell me the answer

Well, you may be a lover, but you ain't no dancer Look out!

Helter-skelter

Helter-skelter

Helter-skelter

Ooh

Look out!

'Cause here she comes

The Last Gasps of Indian Summer Page 1197

When I get to the bottom

I go back to the top of the slide

*And I stop, and I turn and I go for a ride And I get to the bottom
and I see you again Yeah, yeah, yeah!*

Well do you, don't you want me to make you?

*I'm coming down fast, but don't let me break you Tell me, tell me,
tell me your answer*

Well, you may be a lover, but you ain't no dancer Look out!

Helter-skelter

Helter-skelter

Helter-skelter

Well, look out! Helter-skelter

She's coming down fast

Yes, she is

Yes, she is

Coming down fast

Oh yeah, helter-skelter

Ooh

I got blisters on my fingers

Written by Paul McCartney and John Lennon.

The Last Gasps of Indian Summer Page 1198

The next day, Booth recalls a sparring contest he had with Bruce Lee on the set of "The Green Hornet" resulting in Booth's firing. Meanwhile, Charles Manson stops by the Polanski residence looking for Terry Melcher, who used to live there, but is turned away by Jay Sebring. As Tate runs errands, she stops at the Fox Bruin Theater to watch herself in "The Wrecking Crew."

Dalton is cast as the villain in the pilot for the TV western

"Lancer" and strikes up a conversation with eight year old co-star Trudi Frazer. During filming, Dalton struggles to remember his lines and suffers a breakdown in his trailer. He subsequently delivers a strong performance that impresses Frazer and the director, Sam Wanamaker.

Booth picks up a hitchhiker, "Pussycat," and takes her to Spahn Ranch, where he once worked on the set of "Bounty Law." He observes the many hippies living there. Suspecting they may be taking advantage of the ranch's elderly owner, George Spahn, Booth insists on checking on him despite "Squeaky"'s objections.

Booth speaks with the nearly blind Spahn, who dismisses his concerns. Upon leaving, Booth discovers that "Clem" has punctured a tire on Dalton's car. Booth beats Clem and makes him

The Last Gasps of Indian Summer Page 1199

change the tire. "Tex" is summoned to deal with the situation, but arrives as Booth is driving away.

After watching Dalton's guest performance on an episode of "The F.B.I.", Schwarz books him as the lead in Sergio Corbucci's spaghetti western "Nebraska Jim." Dalton takes Booth with him for a six month stint in Italy, during which he films three additional movies and marries Italian starlet Francesca Capucci.

By the end of their stay, Dalton can no longer afford Booth's services.

Returning to Los Angeles on August 8, 1969, Dalton and Booth go out for drinks to commemorate their time together, then go back to Dalton's house. Meanwhile, Tate and Sebring go out for dinner with friends, then return to Tate's house. Booth smokes an LSD

laced cigarette purchased earlier and takes Brandy for a walk while Dalton prepares drinks. Tex, "Sadie," "Katie," and

"Flowerchild" arrive outside in preparation to murder everyone in Tate's house, but Dalton hears the car's muffler and orders them off the street. Recognizing him, the four change their plans and decide to kill him instead, after Sadie reasons that Hollywood has "taught them to murder." Flowerchild deserts them, speeding off with their car.

The Last Gasps of Indian Summer Page 1200

Breaking into Dalton's house, they confront Booth and Capucci.

Tex aims his pistol at Booth. Now high on the LSD, Booth chats with the intruders, remembering them from Spahn Ranch. Booth signals Brandy to attack Tex. Sadie lunges at Booth with a knife. Booth throws a can at her face and signals Brandy to attack her. Capucci punches Katie and runs away. Katie dives at Booth after he fights and kills Tex. Realizing a knife is stuck in his thigh, Booth kills Katie by smashing her face against household decor then passes out. A wounded and crazed Sadie stumbles outside into the pool firing Tex's pistol. Dalton, floating in the pool, listening to music on headphones, oblivious to the chaos inside, is alarmed. He retrieves a flamethrower retained from his earlier film "The 14 Fists of McClusky" and incinerates Sadie. The police arrive and Booth later regains consciousness and is taken away in an ambulance.

After promising to visit Booth in the hospital, Dalton is invited by Sebring and Tate to their house for a drink, which he accepts.

The Last Gasps of Indian Summer Page 1201

185 - The Devils – Loudun, France

The Devils

In 17th-century France, Cardinal Richelieu is influencing Louis XIII in an attempt to gain further power. He convinces Louis that the fortifications of cities throughout France should be demolished to prevent Protestants from rising up. Louis agrees, but forbids Richelieu from carrying out demolitions in the town of Loudun, having made a promise to its Governor not to damage the town.

Meanwhile, in Loudun, the Governor has died, leaving control of the city to Urbain Grandier, a dissolute, proud and popular priest. He is having an affair with a relative of Father Canon Jean Mignon, another priest in the town. Grandier is, however, unaware that the neurotic, hunchbacked Sister Jeanne des Anges, the abbess of the local Ursuline convent, is sexually obsessed with him. Sister Jeanne asks for Grandier to become the convent's new confessor. Grandier secretly marries another woman, Madeleine De Brou, but news of this reaches Sister Jeanne, who becomes jealous. When Madeleine returns a book by Ursuline foundress Angela Merici that Sister Jeanne had earlier lent her, the abbess attacks her and accuses her of being a

"fornicator" and "sacrilegious."

The Last Gasps of Indian Summer Page 1202

The Devil Went Down to Georgia

Charlie Daniels

The Devil went down to Georgia

He was lookin' for a soul to steal

*He was in a bind 'cause he was way behind And he was willin' to
make a deal*

When he came across this young man

Sawin' on a fiddle and playin' it hot

*And the Devil jumped upon a hickory stump And said, "Boy, let me
tell you what"*

"I guess you didn't know it,

but I'm a fiddle player, too

And if you'd care to take a dare,

I'll make a bet with you

Now you play pretty good fiddle, boy,

but give the Devil his due

I'll bet a fiddle of gold against your soul

'Cause I think I'm better than you"

The boy said, "My name's Johnny,

and it might be a sin

But I'll take your bet, you're gonna regret

'Cause I am the best that's ever has been

The Last Gasps of Indian Summer Page 1203

*Johnny, rosin up your bow and play your fiddle hard
'Cause Hell's broke loose in Georgia
and the Devil deals the cards
And if you win,
you get this shiny fiddle made of gold
But if you lose,
the devil gets your soul
The Devil opened up his case and he said,
"I'll start this show"
And fire flew from his fingertips
as he rosined up his bow
And he pulled the bow across the strings and it made an evil hiss
And a band of demons joined in,
and it sounded somethin' like this
When the Devil finished
Johnny said, "Well, you're pretty good ol' son But sit down in that
chair right there
And let me show you how it's done"
"Fire on the Mountain", run, boys, run The Devil's in the house of
the risin' sun Chicken in the bread pan pickin' out dough*

Granny, does your dog bite? No, child, no

The Devil bowed his head

because he knew that he'd been beat

And he laid that golden fiddle

on the ground at Johnny's feet

Johnny said, "Devil, just come on back if you ever wanna try again

*I done told you once, you son of a bitch I'm the best that's ever
been" he played*

*"Fire on the Mountain", run, boys, run The Devil's in the house of
the risin' sun The chicken in the bread pan pickin' out dough Granny,
will your dog bite? No, child, no*

Written by Charles Fred Hayward, Charlie Daniels, William J.

**DiGregorio, Fred Edwards, James W. Marshall, and John
Crain.**

Baron Jean de Laubardemont arrives with orders to demolish the city, overriding Grandier's orders to stop. Grandier summons the town's soldiers and forces Laubardemont to back down pending the arrival of an order for the demolition from King Louis. Grandier departs Loudun to visit the King. In the meantime, Sister Jeanne is informed by Father Mignon that he is to be their new confessor. She informs him of Grandier's marriage and affairs,

The Last Gasps of Indian Summer Page 1205

and also inadvertently accuses Grandier of witchcraft and of possessing her, which Mignon relays to Laubardemont. In the process, the information is pared down to just the claim that Grandier has bewitched the convent and dealt with the Devil.

With Grandier away from Loudon, Laubardemont and Mignon decide to find evidence against him.

Laubardemont summons inquisitor Father Pierre Barre, a

"professional witch-hunter," whose interrogations involve depraved acts of "exorcism," including the forced administration of enemas to his victims. Sister Jeanne claims that Grandier has bewitched her, and the other nuns do the same. A public exorcism erupts in a church, in which the nuns remove their clothes and enter a state of "religious" frenzy. Duke Henri de Condé, actually King Louis in disguise, arrives, claiming to be carrying a holy relic which can exorcise the "devils" possessing the nuns. Father Barre then proceeds to use the relic in

"exorcising" the nuns, who then act as though they have been cured, until Condé/Louis reveals the case allegedly containing the relic to be empty. The possessions and the exorcisms then continue unabated, descending into a massive orgy in which the nuns remove the crucifix from above the high altar and masturbate with it.

The Last Gasps of Indian Summer Page 1206

During the chaos, Grandier and Madeleine return. Grandier denies bewitching the nuns and condemns Sister Jeanne, but he and Madeleine are arrested nonetheless. The nuns are returned to the convent, where Sister Jeanne attempts to hang herself, but is cut down before she dies. After being given a show trial, Grandier is shaven and tortured. The judges sentence Grandier to death by burning at the stake. Laubardemont has also obtained permission to destroy the city's fortifications. Despite pressure to confess to the charges, Grandier refuses, and is taken to be burnt at the stake. His executioner promises to strangle him rather than let him suffer death by fire, but Barre starts the fire himself, and Mignon, visibly panic stricken about the possibility of Grandier's innocence, pulls the noose tight before it can be used to strangle Grandier. As Grandier burns,

Laubardemont orders for explosive charges to be set off and the city walls are blown up, causing the revelling townspeople to flee.

After the execution, Barre leaves Loudun to continue his witch hunting activities elsewhere in the Vienne region of Nouvelle-Aquitaine. Laubardemont informs Sister Jeanne that Mignon has been put away in an asylum for claiming that Grandier was innocent, and that "with no signed confession to prove otherwise, everyone has the same opinion." He gives her

The Last Gasps of Indian Summer Page 1207

Grandier's charred femur and leaves. Sister Jeanne kisses and masturbates with the bone. Madeleine, having been released, walks over the rubble of Loudun's walls and out of the ruined city.

The Last Gasps of Indian Summer Page 1208

186 - The Misfits – Evanston, Wyoming

The Misfits

In Reno, Nevada, thirty year old Roslyn Tabor files for a quickie six week residency divorce from her inattentive husband, Raymond. Afterward, Roslyn's landlady Isabelle takes her to a cocktail lounge at Harrah's for drinks. They meet an aging cowboy named Gaylord Langland, and his tow truck driver best friend, Guido. The friendly Guido tells Roslyn and Isabelle about his unfinished house in the country. Later that day, the group goes to the unfinished house Guido has built for his late wife. After drinking and dancing, Roslyn has had too much to drink, so Gaylord drives her home to Reno.

Tales of Brave Ulysses

Cream

You thought the leaden winter

Would bring you down forever

But you rode upon a steamer

To the violence of the sun

And the colors of the sea

Bind your eyes with trembling mermaids

The Last Gasps of Indian Summer Page 1209

And you touch the distant beaches

With tales of brave Ulysses

How his naked ears were tortured

By the sirens sweetly singing

For the sparkling waves are calling you To kiss their white laced lips

And you see a girl's brown body

Dancing through the turquoise

And her footprints make you follow

Where the sky loves the sea

And when your fingers find her

She drowns you in her body

Carving deep blue ripples

In the tissues of your mind

Tiny purple fishes

Run laughing through your fingers

And you want to take her with you

To the hard land of the winter

Her name is Aphrodite

And she rides a crimson shell

And you know you cannot leave her

For you touched the distant sands

The Last Gasps of Indian Summer Page 1210

With tales of brave Ulysses

How his naked ears were tortured

By the sirens sweetly singing

Tiny purple fishes

Run laughing through your fingers

And you want to take her with you

To the hard land of the winter

Written by Eric Patrick Clapton and Martin Sharp.

Eventually, Roslyn and Gaylord move into Guido's half-finished house and work on it. One day, Gaylord tells Roslyn how he wishes he were more of a father to his children, whom he has not seen for years. Later, he discovers rabbits have been eating the lettuce in the garden they have planted. Gaylord wants to kill the rabbits with his shotgun, an idea that Roslyn opposes.

Everybody Must Get Stoned

Bob Dylan

*They'll stone you when you're trying to be so good They'll stone you
just like they said they would They'll stone you when you're trying to
go home*

The Last Gasps of Indian Summer Page 1211

*They'll stone you when you're there all alone But I would not feel so
all alone*

Everybody must get stoned

*They'll stone you when you're walking on the street They'll stone
you when you're trying to keep your seat They'll stone you when
you're walking on the floor They'll stone you when you're walking to
the door But I would not feel so all alone*

Everybody must get stoned

*They'll stone you when you're at the breakfast table They'll stone
you when you are young and able They'll stone you when you're
trying to make a buck They'll stone you and then they'll say good
luck But I would not feel so all alone*

Everybody must get stoned

*Well they'll stone you and say that it's the end They'll stone you and
then they'll come back again They'll stone you when you're riding in
your car They'll stone you when you're playing you guitar Yes But I
would not feel so all alone*

Everybody must get stoned

Alright

The Last Gasps of Indian Summer Page 1212

Well They'll stone you when you are all alone They'll stone you when you are walking home They'll stone you and then say they're all brave They'll stone you when you're sent down in your grave But I would not feel so all alone

Everybody must get stoned

Written by Bob Dylan

When Guido and Isabelle show up, Guido suggests that they round up wild mustangs to sell. They go to a local rodeo in Dayton to hire a third man. They run into Perce Howland, a cowboy friend of Gaylord's, who wants to compete in the rodeo. Gaylord offers to pay the broke Perce's \$10 entry fee if he will help round up mustangs the next day. Guido, Perce, Roslyn and Gaylord go to a bar and nearly get into a fistfight when a drunk spansks Roslyn's bottom.

At the rodeo, Roslyn becomes somewhat upset when Guido tells her how the horses are made to buck with an irritating flank strap.

Perce is thrown by a bucking horse, and Roslyn begs him to go to a hospital, but he insists on riding a bull he had already

The Last Gasps of Indian Summer Page 1213

signed up and paid to ride. He gets thrown again, sustaining a head injury.

Later, he passes out in a Dayton back alley. When he regains consciousness, he sees Roslyn crying over him. He says that he never had anyone cry for him before and that he wished he had a friend to talk to. He tells her how his mother changed after his father died, giving his stepfather the ranch Perce's father wanted to leave to Perce. A drunken Gaylord then fetches Roslyn, telling her that he wants her to meet his kids, claiming he unexpectedly ran into them.

When Gaylord discovers his children have already left Dayton, he causes a public scene.

Later on, during the drive home, a drunken Guido asks if Roslyn has left Gaylord and offers to take his place. Back at Guido's house, Guido attempts to finish the patio he started. Later, Gaylord asks Roslyn if a woman like her would ever want to have a child with him. She avoids the issue.

The next day, Gaylord, Guido and Perce go after the mustangs, with Roslyn reluctantly tagging along. Roslyn becomes upset when she learns that they will be slaughtered for dog food. Gaylord tells Roslyn that he did things for her that he never did for any other woman, such as making the house a home and planting the garden. After they catch a stallion and four mares, Roslyn

The Last Gasps of Indian Summer Page 1214

begs Gaylord to release the horses. He considers it, but when she offers to pay him \$200, it angers him. Guido tells Roslyn that he would release them if she would leave Gaylord for him.

She rebuffs him. Perce asks her if she wants him to set the horses free, but she declines because she thinks it would only start a fight. Perce frees the stallion anyway. After Gaylord chases down and subdues it by himself, he lets it go and says he just did not want anybody making up his mind for him. As they are driving away in Gaylord's truck, Roslyn tells Gaylord that she will leave the next day. He stops the truck to pick up his dog and watches her joyfully untethering it. They realize that they still love each other and drive off into the night.

The Last Gasps of Indian Summer Page 1215

187 - The Searchers – Abilene, Texas

The Searchers

In 1868, Ethan Edwards returns after an eight year absence to the home of his brother Aaron in West Texas. Ethan fought in the Civil War on the side of the Confederacy, and in the three years since that war ended, he also apparently fought in the Second Franco–Mexican War. He has a lot of gold coins of uncertain origin in his possession, and a medal from the Mexican campaign that he gives to his eight year old niece, Debbie. As a former Confederate soldier, when he is asked to take an oath of allegiance to the Texas Rangers, he refuses.

Shortly after Ethan's arrival, cattle belonging to his neighbor Lars Jorgensen are stolen, and Reverend Captain Samuel Clayton leads Ethan and a group of Rangers to recover them. After discovering that the theft was a Comanche ploy to draw the men away from their families, they return and find the Edwards homestead in flames. Aaron, his wife Martha, and their son Ben are dead, while Debbie and her older sister Lucy have been abducted.

After a brief funeral, the men set out in pursuit. When they find the Comanche camp, Ethan recommends a frontal attack, but Clayton insists on a stealth approach to avoid killing the

The Last Gasps of Indian Summer Page 1216

hostages. The camp turns out to be deserted, and further along the trail, the men ride into an ambush. Despite fending off the attack, the Rangers are left with too few men to fight the Comanche effectively. They return home, leaving Ethan to continue his search for the girls with only Lucy's fiancé, Brad Jorgensen, and Debbie's adopted brother, Martin Pawley. Ethan finds Lucy murdered and, it is implied, raped in a canyon near the Comanche camp. In a blind rage, Brad rides directly into the camp and is killed.

"I figure on gettin' myself un-surrounded," insists Captain Clayton to Ethan as they realize they are caught in a trap and must run for their lives.

When winter arrives, Ethan and Martin lose the trail and return to the Jorgensen ranch. Martin is enthusiastically welcomed by the Jorgensens' daughter Laurie, and Ethan finds a letter waiting for him from a trader named Futterman, who claims to have information about Debbie. Ethan, who would rather travel alone, leaves without Martin the next morning, but Laurie reluctantly provides Martin with a horse to catch up. At Futterman's trading post, Ethan and Martin learn that Debbie has been taken by Scar, the chief of the Nawyecka band of Comanches.

A year or more later, Laurie receives a letter from Martin describing the ongoing search. Reading the letter aloud, Laurie

The Last Gasps of Indian Summer Page 1217

narrates the next few scenes, in which Ethan kills Futterman for trying to steal his money, and Martin accidentally buys a Comanche wife who runs away when she hears Scar's name. Later, she is among the dead when the two men find a portion of Scar's band killed by soldiers.

In New Mexico, they find Debbie after five years, now an adolescent, living as one of Scar's wives. She says that she has become a Comanche and wishes to remain with them. Ethan would rather see her dead than living as a savage, and tries to shoot her, but Martin shields her with his body and a Comanche wounds Ethan with an arrow as they escape. Although Martin tends to Ethan's wound, he is furious with him for attempting to kill Debbie. Later, they return home.

Meanwhile, Charlie McCorry has been courting Laurie in Martin's absence. Ethan and Martin arrive home just as Charlie and Laurie's wedding is about to begin. After a fistfight between Martin and Charlie, a nervous Yankee soldier, Lieutenant Greenhill, brings news that Ethan's friend Mose Harper has located Scar. Clayton leads his men to the Comanche camp, this time for a direct attack, but Martin

is allowed to sneak in ahead of the assault to find Debbie, who welcomes him. Martin kills Scar to save Debbie, and Ethan scalps him. Ethan then finds Debbie, and pursues her on horseback. Martin chases them

The Last Gasps of Indian Summer Page 1218

desperately, fearing that Ethan will shoot her. Instead, Ethan sweeps her up into his arms and takes her to the Jorgensen ranch, where Martin reunites with Laurie. While everyone else enters the house, Ethan watches, then walks out.

Go Now!

The Moody Blues

We've already said, "Goodbye"

Since you've got to go

Oh, you'd better go now

Go now, go now, (go now, ooh)

Before you see me cry

I don't want you to tell me

just what you intend to do now

'Cause how many times do I have to tell you, darling, darling

I'm still in love with you, now whoa

We've already said, "So long"

I don't want to see you go

Oh, you had better go now

Go now, go now, (go now, ooh)

The Last Gasps of Indian Summer Page 1219

Don't you even try

Telling me that you really

don't want me to end this way, 'ay

'Cause darling, darling

Can't you see I want you to stay? yeah yeah

Since you've got to go

Oh, you had better go now

Go now, go now, (go now, ooh)

Before you see me cry

I don't want you to tell me

just what you intend to do now

'Cause how many times do I have to tell you?

darling, darling

I'm still in love, still in love with you now (Ooh, ooh, ooh, ooh)

I don't wanna see you go

But, darling, you'd better go now

Written by Larry Banks and Milton Bennett.

The Last Gasps of Indian Summer Page 1220

188 - Movie - Movie - Corrales, New Mexico Movie - Movie

Bobby said; "I know a movie theatre five miles away that plays old films. Let's go sit in the dark for a while."

Kelly responded; "Anywhere with you is great with me. I like old movies anyway. I might fall asleep, though."

They took her Mercedes and she drove silently to the appointed spot. They parked in the small dirt lot, which looked as if it had not been maintained or repaired for some time. It contained no other cars. They saw the plastic lettered marquee indicating that "All That Heaven and Earth Allow" was playing. Neither of them knew the film. As they walked to the ticket booth they noticed that the stills were in black and white.

Bobby said; "The title suggests that this is going to be a long one."

Kelly looked at him, with a bit of an incredulous posture and deadpanned; "Not if it had a good editor."

Bus Stop

The Hollies

The Last Gasps of Indian Summer Page 1221

Bus stop, wet day, she's there, I say

"Please, share my umbrella"

Bus stop, bus goes, she stays, love grows Under my umbrella

All that summer, we enjoyed it

Wind and rain and shine

And that umbrella, we employed it

By August, she was mine

*Every mornin', I would see her waiting at the stop Sometimes she'd
shopped and she would show me what she bought All the people
stared as if we were both quite insane Someday my name and hers
are going to be the same*

That's the way the whole thing started

Silly but it's true

Thinkin' of a sweet romance

Beginning in a queue

Came the sun, the ice was melting

No more sheltering now

Nice to think that that umbrella

Led me to a vow

*Every mornin', I would see her waiting at the stop Sometimes she'd
shopped and she would show me what she bought*

The Last Gasps of Indian Summer Page 1222

*All the people stared as if we were both quite insane Someday my
name and hers are going to be the same*

On bus stop, wet day, she's there, I say

"Please, share my umbrella"

Bus stop, bus goes, she stays, love grows Under my umbrella

All that summer, we enjoyed it

Wind and rain and shine

That umbrella, we employed it

By August, she was mine

Written by Graham Keith Gouldman.

The ticket booth was empty when they got there, so they walked right inside. They shuffled around the lobby looking at the stills on the wall, keeping an eye out for help. When none came in a few minutes, they decided to walk right in. As he was opening the door a woman of about sixty entered the lobby from another door, trailed by a man of similar age. She had long gray hair and dressed younger than her years. His countenance was more of a disheveled acquiescence to his time, wearing proper attire that was maintained as well as the parking lot. He also had long gray hair, though much of the middle was now missing.

The Last Gasps of Indian Summer Page 1223

He seemed somber. The old woman smiled at the venturesome couple and said; "It's already started, so go right in and enjoy it."

Kelly said; "We really should pay you something, shouldn't we?"

The older woman replied; "No. It's already playing and it's too much trouble for me to start handling money right now. We've got other things to do." She looked at her companion and smiled. He silently followed her out through the same door previously used as the entry.

Bobby and Kelly simultaneously said "Thanks" and continued through the door which led to the screening room. No one else seemed to be there, though they couldn't be sure in the dark.

He followed her down the center aisle to furry seats about 10 rows from the screen, right in the middle of it.

The movie was at a point where the actions and dialogue made no sense to them. If there were any way to succinctly describe what they saw and heard, it would probably be worry, combat and randomness, with no obvious logic. They leaned heads and shoulders against each other and both quickly fell asleep.

They woke up to a crescendo of classical music, apparently the end. Still half asleep they watched the two lovers on the screen hold each other. As it was early in their awakening, they could have been wrong, but visually, it seemed that the two screen

The Last Gasps of Indian Summer Page 1224

characters merged. He became her and she him. Kelly and Bobby both had the same thought. The merger could be an illusion caused by their dreary state, but they would have bet their lives, that at the very least, her eyes became his and vice-versa.

The movie did end right there and the two stood up to leave.

Each knew the thoughts of the other, so they exchanged questioning and knowing looks as they walked. Neither knew the right thing to say and didn't want to ruin the mood. They slowly walked back to her car, the bright sun shocking them back to the reality of the moment.

They didn't realize that there was a double feature.

Days of Heaven

In 1916, Chicago manual laborer Bill knocks down and kills a boss in the steel mill where he works, then flees to the Texas Panhandle with his girlfriend Abby and his young sister Linda.

Bill and Abby pretend to be siblings to prevent gossip. The three are hired as part of a large group of seasonal workers by a wealthy, shy farmer. Bill overhears a doctor telling the farmer he has only a year to live, although the nature of the illness is not specified.

The Last Gasps of Indian Summer Page 1225

When the farmer falls in love with Abby, Bill encourages her to marry him so they can inherit his money. They thus marry, and Bill stays as her "brother." The farmer's foreman suspects the scheme. The farmer's health unexpectedly remains stable, foiling Bill's plans. Eventually, the farmer discovers Bill's true relationship with Abby. Meanwhile, Abby has begun to fall in love with her husband. When a locust swarm and fires destroy his wheat fields, the incensed farmer chases Bill with a gun, but Bill kills him with a screwdriver and then flees with Abby and Linda.

The foreman and police pursue and eventually find them. Bill is shot and killed while running. Abby inherits the farmer's estate and leaves Linda at a boarding school. Abby leaves town on a train with soldiers departing for World War I. Linda runs away from school with a friend from the farm.

Ventura Highway

America

*Chewin' on a piece of grass, walkin' down the road
Tell me, how long you gonna stay here, Joe?*

*Some people say this town don't look good in snow
You don't care, I know*

The Last Gasps of Indian Summer Page 1226

Ventura Highway in the sunshine

Where the days are longer

The nights are stronger than moonshine

You're gonna go, I know

*'Cause the free wind is blowin' through your hair And the days
surround your daylight there Seasons crying no despair*

Alligator lizards in the air, in the air

*Wishin' on a falling star, waitin' for the early train Sorry boy, but I've
been hit by a purple rain Aw, c'mon Joe, you can always change
your name Thanks a lot son, just the same*

Ventura Highway in the sunshine

Where the days are longer

The nights are stronger than moonshine

You're gonna go, I know

*'Cause the free wind is blowin' through your hair And the days
surround your daylight there Seasons crying no despair*

Alligator lizards in the air, in the air

The Last Gasps of Indian Summer Page 1227

Written by Dewey Bunnell.

Who Do You Love

Quicksilver Messenger Service

*I walked forty-seven miles of barbed wire Got a cobra snake for a
necktie*

*I got a brand new house by the road side Made out of rattlesnake
hide*

Got me a chimney made on the top

Made from a human skull

Come on, take a little walk with me

Now who do you love?

Who do you love?

Who do you love?

Who do you love?

Who do you love?

Come on, Arlene, take me by my hand

Let me know that'll you understand

Who do you love?

Who do you love?

Who do you love?

Who do you love?

The Last Gasps of Indian Summer Page 1228

Ride nine times on a midnight train

Through the fire and cold rain

Who do you love?

Who do you love?

Who do you love?

Who

A graveyard hand in the tombstone mine

Just twenty-two and I don't mind dying

Who do you love?

Who do you love?

Who do you love?

Who

Written by John Cipollina and Nicky Hopkins.

The Last Gasps of Indian Summer Page 1229

189 - Doctor Zhivago – Phoenix, Arizona

Doctor Zhivago

Part One

Set against the backdrop of World War I, the 1917 Russian Revolution and ensuing civil war, the film uses a narrative framing device set later, involving "The People's Commissariat for Internal Affairs" (NKVD), a Soviet governmental agency which manages the police, prisons, and work camps. NKVD Lieutenant General Yevgraf Zhivago searches for the daughter of his half-brother Dr. Yuri Zhivago and Larissa ("Lara") Antipova. Yevgraf believes a young worker, Tanya Komarova, may be his niece and explains why.

After his mother's burial, the orphaned child Yuri, who owns only an inherited balalaika, was taken by family friends Alexander and Anna Gromeko to Moscow. In 1913, Zhivago, now a doctor and a poet, becomes engaged to the Gromekos' daughter Tonya after her schooling in Paris.

People's Parties

Joni Mitchell

All the people at this party

The Last Gasps of Indian Summer Page 1230

They've got a lot of style

They've got stamps of many countries

They've got passport smiles

Some are friendly

Some are cutting

Some are watching it from the wings

Some are standing in the center

Giving to get something

Photo beauty gets attention

Then her eye paint's running down

She's got a rose in her teeth

And a lampshade crown

One minute she's so happy

Then she's crying on someone's knee

Saying laughing and crying

You know it's the same release

I told you when I met you

I was crazy

Cry for us all beauty

Cry for Eddie in the corner

Thinking he's nobody

And Jack behind his joker

And stone-cold Grace behind her fan

The Last Gasps of Indian Summer Page 1231

And me in my frightened silence

*Thinking I don't understand
I feel like I'm sleeping
Can you wake me
You seem to have a broader sensibility
I'm just living on nerves and feelings
With a weak and a lazy mind
And coming to peoples parties
Fumbling deaf dumb and blind
I wish I had more sense of humor
Keeping the sadness at bay
Throwing the lightness on these things
Laughing it all away
Laughing it all away
Laughing it all away*

Written by Joni Mitchell.

Lara, 17 years old, is seduced by her mother's much older friend/lover, the well-connected Victor Komarovsky. Lara's friend, the idealistic Pasha Antipov, who wishes to marry her, is wounded by mounted police at a peaceful demonstration.

Pasha's wound is treated by Lara, who hides a gun he picked up.

The Last Gasps of Indian Summer Page 1232

Learning of Lara's relationship with Komarovsky, her mother attempts suicide. Komarovsky attempts to dissuade Lara from marrying Pasha. She refuses and he rapes her. A traumatized Lara later follows Komarovsky to a party. She shoots him in the arm, and is escorted out by Pasha. Pasha marries her, despite now knowing about her relationship with Komarovsky. They leave Moscow.

During World War I, Yuri, now married to Tonya, becomes a battlefield doctor. Pasha joins up, but is reported missing.

Lara enlists as a nurse to search for him and encounters Dr.

Zhivago. For the next six months, they serve at a field hospital, as unrest grows in Russia after exiled Vladimir Lenin returns. Zhivago and Lara fall in love, but Zhivago remains faithful to Tonya.

After Russia leaves the war, Yuri returns to Tonya, their son Sasha and the widowed Alexander Gromeko in their Moscow house, which had been confiscated by the Soviet government and now houses many other people. Yevgraf, now a Cheka officer, tells Yuri that his poems have been condemned as anti-communist.

Yevgraf provides documents so the family can travel to the Gromekos' country home, "Varykino," located in the Urals near Yuriatin. On a heavily guarded train they travel through

The Last Gasps of Indian Summer Page 1233

contested territory where the Bolshevik commander Strelnikov is fighting anti-Communist "White" forces.

Part Two

The train makes a stop close to Strelnikov's armored train. Yuri gets out, is captured and taken to Strelnikov. Yuri recognizes Strelnikov as Pasha. Strelnikov mentions that Lara is living in Yuriatin, now occupied by the Whites. Strelnikov allows Zhivago to return to his train. They find the main house at Varykino seized and sealed up by the Bolsheviks. The family settles into a cottage next door. In Yuriatin, Yuri sees Lara, and they begin an affair. When Tonya is about to give birth to a second child, Yuri breaks off with Lara but is then abducted by Communist partisans and forced to join them.

Who'll Stop the Rain

Creedence Clearwater Revival

*Long as I remember the rain been comin' down Clouds of mystery
pourin' confusion on the ground Good men through the ages tryin' to
find the sun And I wonder, still I wonder, who'll stop the rain?*

*I went down Virginia, seekin' shelter from the storm Caught up in
the fable, I watched the tower grow*

The Last Gasps of Indian Summer Page 1234

*Five Year Plans and New Deals, wrapped in golden chains And I
wonder, still I wonder, who'll stop the rain?*

*Heard the singers playin', how we cheered for more The crowd had
rushed together, tryin' to keep warm Still the rain kept pourin', fallin'
on my ears And I wonder, still I wonder, who'll stop the rain?*

Written by John Cameron Fogerty.

After two years, Yuri deserts and returns to Yuriatin. Lara says that Tonya contacted her while searching for Yuri. Leaving his belongings with Lara, she returned to Moscow. Tonya later sent Lara a sealed letter for Yuri. Tonya had given birth to a daughter, and she, her father, and her two children are living in Paris following deportation.

Yuri and Lara become lovers again but Komarovsky arrives. Cheka agents have been watching them due to Lara's marriage to Strelnikov. Komarovsky offers them help to leave Russia, but they refuse, instead going to Varykino, and hiding in the main house. Yuri begins the "Lara" poems, which will later bring him popular fame but government disapproval. Komarovsky arrives with troops. Recently appointed as an official in the Far Eastern Republic, he says that the Cheka only allowed Lara to remain in

The Last Gasps of Indian Summer Page 1235

the area to lure Strelnikov. However, he had been captured five miles away, and committed suicide. They now intend to arrest Lara. Komarovsky's offer of safe passage is accepted, but once Lara is on her way, Yuri does not follow. On the train, Lara tells Komarovsky that she is pregnant with Yuri's child.

Years later, Yevgraf finds a Moscow medical job for his now frail half-brother. Yuri sees Lara in the street. He has a fatal heart attack before reaching her. At Yuri's funeral Lara asks Yevgraf for help to find her daughter by Yuri, who was lost during the civil war. Yevgraf helps her search the orphanages, in vain. Lara then disappears and Yevgraf believes she died in a labor camp.

Yevgraf believes that Tanya Komarova is Yuri and Lara's daughter. She remains unconvinced. After being asked how she came to be lost, Tanya finally answers that her "father," i.e.

Komarovsky, had let go of her hand when they were running from the chaos of war. Yevgraf responds that a real father would not have let go. Tanya promises to consider what Yevgraf says.

Tanya's husband arrives, and she leaves with him. Yevgraf notices Tanya is carrying a balalaika. He asks if she can play it, to which her husband responds that she can and "is an artist."

The Last Gasps of Indian Summer Page 1236

The Last Gasps of Indian Summer Page 1237

190 - More – Cologne, West Germany

More

In West Germany in the late 1960s, Stefan has finished his mathematics studies and decides to experience life. Hitch hiking to Paris, he is befriended by a petty criminal called Charlie, who takes him to a party where he is fascinated by an American girl called Estelle. Though Charlie warns him that she is a drug user and dangerous, he goes to her hotel room, where she introduces him to marijuana and they make love.

She is leaving for Ibiza and invites Stefan to follow her there.

When he arrives, he finds she is involved with a wealthy ex-Nazi called Wolf. Stefan persuades her to join him in an isolated villa and she secretly brings both money and a huge quantity of heroin she has stolen from Wolf. After an idyllic time swimming, sunbathing and making love, she is itching for the heroin and introduces him to it as well.

Revolution

The Beatles

Aah

You say you want a revolution

Well, you know

The Last Gasps of Indian Summer Page 1238

We all want to change the world

You tell me that it's evolution

Well, you know

We all want to change the world

But when you talk about destruction

Don't you know that you can count me out

Don't you know it's gonna be

Alright

Alright

Alright

You say you got a real solution

Well, you know

We'd all love to see the plan

You ask me for a contribution

Well, you know

We're all doing what we can

But if you want money for people

with minds that hate

All I can tell you is,

brother, you have to wait

Don't you know it's gonna be

Alright

The Last Gasps of Indian Summer Page 1239

Alright

Alright

Al

You say you'll change the Constitution

Well, you know

We all want to change your head

You tell me it's the institution

Well, you know

You'd better free your mind instead

*But if you go carrying pictures of Chairman Mao You ain't going to
make it with anyone anyhow*

Don't you know it's gonna be

Alright

Alright

Alright

Alright, alright

Alright, alright

Alright, alright

Alright, alright

Written by Paul McCartney and John Lennon.

The Last Gasps of Indian Summer Page 1240

Soon the two are on a downward spiral of addiction. Wolf demands return of the rest of the heroin and money and, as payment for what they have used, Stefan has to work in his bar while Estelle has to share his bed. Charlie comes looking for Stefan and urges him to return to Paris. On the night he's supposed to leave for Paris, Estelle reveals to Stefan that she's been sleeping with Wolf the whole time. Stefan begs two packets of heroin from a dealer the following morning and overdoses as a suicide. He is buried in open country.

The Last Gasps of Indian Summer Page 1241

191 - Aguirre, the Wrath of God – Rioja, Peru Aguirre, the Wrath of God

"Aguirre, the Wrath of God," is a 1972 epic historical drama film produced, written and directed by Werner Herzog. Klaus Kinski stars in the title role of Spanish soldier Lope de Aguirre, who leads a group of conquistadores down the Amazon River in South America in search of the legendary city of gold, El Dorado. The accompanying soundtrack was composed and performed by kosmische band Popol Vuh. The film is an international co-production between West Germany and Mexico.

Using a minimalist approach to story and dialogue, the film creates a vision of madness and folly, counterpointed by the lush but unforgiving Amazonian jungle. Although loosely based on what is known of the historical figure of Aguirre, Herzog acknowledged years

after the film's release that its storyline is a work of fiction. Some of the people and situations may have been inspired by Gaspar de Carvajal's account of an earlier Amazonian expedition, although Carvajal was not on the historical voyage represented in the film.

Aguirre was the first of five collaborations between Herzog and Kinski. They had differing views as to how the role should be played, and they clashed throughout filming. Kinski's rages

The Last Gasps of Indian Summer Page 1242

terrorized both the crew and the locals who were assisting the production. Shooting was entirely on location, and was fraught with difficulties. Filming took place in the Peruvian rainforest on the Amazon River during an arduous five week period, shooting on tributaries of the Ucayali region. The cast and crew climbed mountains, cut through heavy vines to open routes to the various jungle locations, and rode treacherous river rapids on rafts built by local craft workers.

Aguirre opened to widespread critical acclaim, and quickly developed a large international cult film following. It was given an extensive arthouse theatrical release in the United States in 1977, and remains one of the director's best known films. Several critics have declared the film a masterpiece, and it has appeared on Time magazine's list of "All Time 100 Best Films."

Poverty Train

Laura Nyro

Last call for the poverty train

Last call for the poverty train, yeah

The Last Gasps of Indian Summer Page 1243

*It looks good and dirty
on shiny light strip
And if you don't get beat
you got yourself a trip
You can see the walls roar
see your brains on the floor
Become God, become crippled,
become funky and split
Why was I born
No, no, no, no
No, no, no, no
No, no, no, no
Oh baby, I just saw the devil
and he's smiling at me
I heard my bones cry
devil whys it got to be
Devil played with my brother,
devil drove my mother
Now all the tears in the gutter
are floodin' the sea*

Why was I born

No, no, no, no

The Last Gasps of Indian Summer Page 1244

No, no, no, no

No, no, no, no

Oh baby, it looks good and dirty

them shiny lights glow

A million night tramps tricks and tracks will come and go

You're starving today

but who care anyway

Baby it feels like I'm dyin

Now I swear there's something better than Gettin' off on sweet cocaine

It feels so good, it feels so good

Gettin' off the poverty train

Morning

Written by Laura Nyro.

On Christmas Day, 1560, several scores of Spanish conquistadors, and a hundred native slaves, march down from the newly conquered Inca Empire in the Andes mountains into the jungles to the east, in search of the fabled country of El Dorado. Under the command of Gonzalo Pizarro, the men, clad in half armor, pull cannons down

narrow mountain paths and through dense, muddy jungle. On New Year's Eve, reaching the end of his supplies and unable to

The Last Gasps of Indian Summer Page 1245

go on without more information, Pizarro orders a group of forty men to scout ahead by raft down river.

If they do not return to the main party within one week with news of what lies beyond, they will be considered lost. Pizarro chooses Don Pedro de Ursúa as the commander of the expedition, Don Lope de Aguirre as his second in command, fat nobleman Don Fernando de Guzmán to represent the Royal House of Spain, and Brother Gaspar de Carvajal to bring the word of God.

Accompanying the expedition, against Pizarro's better judgment, are Ursúa's mistress, Doña Inés, and Aguirre's teenage daughter, Flores.

Traveling through rapids, one of the four rafts gets caught in an eddy, and the others are unable to help free it. That night, gunfire erupts on the trapped raft. In the morning the men on board are found dead, with three missing. Ursúa wants the bodies to be brought back to camp for proper burial. Knowing this would slow down the expedition, Aguirre suggests that Perucho fire the cannon to clean the rust from it. He fires at the raft, destroying it and throws the bodies into the river.

During the night, the remaining rafts are swept away by the rising river. Time has run out for the scouting mission, and Ursúa decides to return to Pizarro's group despite the danger

The Last Gasps of Indian Summer Page 1246

from hostile Indians. Aguirre leads a mutiny against Ursúa, telling the men that untold riches await them ahead, and reminding them that Hernán Cortés won an empire in Mexico by disobeying orders. Ursúa orders Aguirre arrested, but he and a soldier loyal to him are

shot. Aguirre nominates Guzmán as the new leader of the expedition and rebels against the Spanish Crown, proclaiming Guzmán the emperor of El Dorado. A farcical trial of Ursúa results in his being sentenced to death, but Guzmán surprises Aguirre by granting Ursúa clemency.

Aguirre remains the true leader of the mutiny, so oppressive and terrifying that few protest his leadership. Only Inés has the courage to speak out against him. Knowing that some of the soldiers are still loyal to Ursúa, Aguirre simply ignores her.

The expedition continues on a single, newly built, large raft.

An indigenous couple approaching peacefully by canoe are captured by the explorers, and when the man expresses confusion when presented with a Bible, Brother Carvajal kills them for blasphemy. Guzmán dines on the low food supplies while the men starve, and has the expedition's only remaining horse pushed off the raft because it annoys him. Soon afterwards he is found dead near the raft's privy. After Guzmán's death, Aguirre proclaims himself leader. Ursúa is then taken ashore and hanged in the jungle. The group attacks an indigenous village, where several

The Last Gasps of Indian Summer Page 1247

soldiers are killed by spears and arrows. The distraught Inés walks into the jungle and disappears.

On the raft again, the group of slowly starving, feverish men begin disbelieving everything they see, even when shot with arrows. The group stares in disbelief at a wooden ship perched in the highest branches of a tall tree, which Aguirre orders be brought down and refurbished, but Brother Carvajal refuses. In a series of final attacks by unseen assailants, the remaining survivors including Aguirre's daughter are killed by arrows.

Monkeys overrun the raft as Aguirre imagines conquering all of America and founding an incestuous dynasty to rule over it.

Jokerman

Bob Dylan

Standing on the water

casting your bread

While the eyes of the idol

with the iron head are glowing

Distant ships sailing into the mist

You were born with a snake

in both of your fists

While a hurricane was blowing

Freedom just around the corner for you

The Last Gasps of Indian Summer Page 1248

But with truth so far off,

what good will it do?

Jokerman dance to the nightingale tune

Bird fly high by the light of the moon

Oh, oh, oh, Jokerman

So swiftly the sun sets in the sky

You rise up and say goodbye to no one

*Fools rush in where angels fear to tread Both of their futures, so full
of dread, you don't show one*

Shedding off one more layer of skin

Keeping one step ahead of the persecutor within

Jokerman dance to the nightingale tune

Bird fly high by the light of the moon

Oh, oh, oh, Jokerman

You're a man of the mountains,

you can walk on the clouds

Manipulator of crowds,

you're a dream twister

You're going to Sodom and Gomorrah

But what do you care?

The Last Gasps of Indian Summer Page 1249

*Ain't nobody there would want to marry your sister Friend to the
martyr,*

a friend to the woman of shame

You look into the fiery furnace,

see the rich man without any name

Jokerman dance to the nightingale tune

Bird fly high by the light of the moon

Oh, oh, oh, Jokerman

*Well, the Book of Leviticus and Deuteronomy The law of the jungle
and the sea*

are your only teachers

In the smoke of the twilight

on a milk-white steed

Michelangelo indeed could've carved

out your features

Resting in the fields,

far from the turbulent space

Half asleep near the stars

with a small dog licking your face

Jokerman dance to the nightingale tune

Bird fly high by the light of the moon

Oh, oh, oh, Jokerman

The Last Gasps of Indian Summer Page 1250

Well, the rifleman's stalking

the sick and the lame

Preacher man seeks the same,

*who'll get there first is uncertain
Nightsticks and water cannons,
tear gas, padlocks
Molotov's cocktails and rocks
behind every curtain
False-hearted judges dying
in the webs that they spin
Only a matter of time
'til night comes steppin' in
Jokerman dance to the nightingale tune
Bird fly high by the light of the moon
Oh, oh, oh, Jokerman
It's a shadowy world,
skies are slippery gray
A woman just gave birth to a prince today and dressed him in scarlet
He'll put the priest in his pocket,
put the blade to the heat
Take the motherless children off the street*

The Last Gasps of Indian Summer Page 1251

And place them at the feet of a harlot

Oh, Jokerman, you know what he wants

Oh, Jokerman, you don't show any response

Jokerman dance to the nightingale tune

Bird fly high by the light of the moon

Oh, oh, oh, Jokerman

Written by Bob Dylan.

The Last Gasps of Indian Summer Page 1252

192 - Rollerball – Saint Louis, Missouri

Highway 61 Revisited

Bob Dylan

Oh, God said to Abraham, "Kill me a son"

Abe say, "Man, you must be puttin' me on"

God say, "No", Abe say, "What?"

God say, "You can do what you want Abe But the next time you see me comin', you better run"

Well, Abe said, "Where you want this killin' done?"

God said, "Out on Highway 61"

Well, Georgia Sam, he had a bloody nose Welfare Department, they wouldn't give him no clothes He asked poor Howard, "Where can I go?"

Howard said, "There's only one place I know"

Sam said, "Tell me quick, man, I got to run"

Old Howard just pointed with his gun

And said, "That way, down on Highway 61"

Well, Mack the Finger said to Louie the King

*"I got forty red white and blue shoe strings And a thousand
telephones that don't ring Do you know where I can get rid of these
things?"*

The Last Gasps of Indian Summer Page 1253

And Louie the King said, "Let me think for a minute, son"

*And he said, "Yes, I think it can be easily done Just take everything
down to Highway 61"*

*Now, the fifth daughter on the twelfth night Told the first father that
things weren't right*

"My complexion", she says, "Is much too white"

He said, "Come here and step into the light"

He says, "Hmm, you're right"

"Let me tell the second mother, this has been done"

*But the second mother was with the seventh son And they were
both out on Highway 61*

*Now, the rovin' gambler, he was very bored Tryin' to create a next
world war*

*He found a promoter who nearly fell off the floor He said, "I never
engaged in this kind of thing before But yes, I think it can be very*

easily done"

"We'll just put some bleachers out in the sun And have it on Highway 61"

Written by Bob Dylan.

Rollerball

The Last Gasps of Indian Summer Page 1254

Jonathan E. is the team captain and veteran star of the Houston Rollerball team. Mr. Bartholomew, chairman of the Energy Corporation; one of a series of corporations that now indirectly govern society through their purchased politicians, and team sponsor, offers Jonathan a lavish retirement package if Jonathan will announce his retirement during an upcoming television special detailing his career. Jonathan refuses, and requests to see his former wife Ella, who had been taken from him some years earlier by a corporate executive who wanted her for himself.

Jonathan goes to a library, where he finds that all books have been digitized and edited to suit the corporations, and are now stored on supercomputers at large protected corporate locations.

Jonathan's friend and former coach Cletus, now an Energy executive, warns him that the Executive Committee is afraid of him, though he cannot find out why.

Rollerball soon degrades into senseless violence as the rules are changed to force Jonathan out. The semi-final match between Houston and Tokyo is played with no penalties and limited substitutions in the hope Jonathan will be injured and forced out. The brutality of the match kills several players and leaves Jonathan's best friend and teammate Moonpie in a coma, though Houston wins the game.

The Last Gasps of Indian Summer Page 1255

In a teleconference, the Executive Committee decides that the next game will be played with no penalties, no substitutions, and no time limit in the hope that Jonathan will be killed during the game. Jonathan's popularity and longevity as a player threaten the underlying agenda of Rollerball; to demonstrate the futility of individualism.

Jonathan makes his way to Geneva to access the world's repository of all human knowledge, a central supercomputer known as "Zero," only to find its memory corrupted. Afterwards, Jonathan receives a visit from his former wife Ella, who has been sent to convince him to retire and to make it clear that the coming game will be "to the death." Jonathan realizes his wife's visit was set up by the executives, and erases a long cherished movie of the two of them, stating; "I just wanted you on my side." Jonathan decides that despite the dangers, he will play in the championship game against New York.

The final match devolves into a brutal gladiatorial fight.

Jonathan is soon the only player left on the track for Houston, while a skater and a biker remain from New York. After a violent struggle in front of Mr. Bartholomew's box, Jonathan kills the skater and takes the ball. The biker charges, and Jonathan knocks him off the bike and pins the biker down. He raises the ball over his head, then pauses. Refusing to kill his fallen

The Last Gasps of Indian Summer Page 1256

opponent, Jonathan gets to his feet and makes his way to the goal, slamming the ball home and scoring the game's only point.

Jonathan then takes a victory lap as the crowd chants his name, first softly, then slowly rising to a roar while Mr. Bartholomew hastily exits the stands.

The 59th Street Bridge Song (Feelin' Groovy)

Simon and Garfunkel

Slow down, you move too fast

You got to make the morning last

Just kicking down the cobble stones

Looking for fun and feelin' groovy

Ba da, da, da, da, da, da

Feelin' groovy

Hello lamp-post, whatcha knowin'?

I've come to watch your flowers growin'

Ain't cha got no rhymes for me?

Doot-in' doo-doo, feelin' groovy

Ba da, da, da, da, da, da

Feelin' groovy

I've got no deeds to do, no promises to keep

The Last Gasps of Indian Summer Page 1257

*I'm dappled and drowsy and ready to sleep Let the morning time
drop all its petals on me Life, I love you, all is groovy*

Ba da, da, da, da, da, da

Ba da, da, da, da, da, da

Ba da, da, da, da, da, da

Ba da, da, da, da, da, da

(Sound of silence, sound of silence)

Well you know what?

You know we wanted to have, err...

We wanted to have fireworks tonight

But they wouldn't let us have that

Well let's make our own fireworks

Here right now

Written by Paul Simon.

Mercy On Broadway

Laura Nyro

Madison smiled

and she hung with a band of strays

The Last Gasps of Indian Summer Page 1258

The band was gone

Bringin' it on to the Broadway blaze

Once I lived under the city in my sweet July

July mercy on Broadway

Don't you believe it

You better know what I say

She'll make you pay

Down the alleyway, slippin' up a sidestreet

Shine everybody, shine everybody

Everybody, shine everybody

On Broadway, jive and pray

There ain't no mercy now on Broadway

People and the landlords shine

Down and gay wine

In the doom swept the band away

Baby on Broadway

Is she mild like mother and child?

Does she obey?

Once I lived under the city in my sweet July July mercy on Broadway

Don't you believe it

The Last Gasps of Indian Summer Page 1259

You better know what I say

She'll make you pay

Black city fair

Ole road runner there

Shine everybody

(Everybody, everybody)

Shine everybody

There'll be no mercy on Broadway

(Incomprehensible)

Mercy on Broadway, mercy on Broadway

Shine!

Written by Laura Nyro.

The Last Gasps of Indian Summer Page 1260

193 - Network - Great Neck, LI, New York Network

Howard Beale, the longtime anchor for the "UBS Evening News,"

learns from friend and news division President Max Schumacher that he has just two more weeks on the air because of declining ratings. The following night, Beale announces to his audience that he will commit suicide on next Tuesday's newscast. UBS

tries to immediately fire Beale, but Schumacher intervenes so that he can have a dignified farewell. Beale promises to apologize for his outburst, but once on the air, he launches into a rant about life being "bullshit." Beale's outburst causes ratings to spike, and much to Schumacher's dismay, UBS

executives decide to exploit the situation. When Beale's ratings soon top out, programming chief Diana Christensen reaches out to Schumacher with an offer to help "develop" Beale's show. He

declines the professional proposal but accepts her more personal pitch. The two begin an affair.

When Schumacher decides to end Beale's "angry man" format, Christensen persuades her boss, Frank Hackett, to slot the evening news show under the entertainment division so she can develop it. Hackett bullies UBS executives to consent and fires Schumacher. In one impassioned diatribe, Beale galvanizes the

The Last Gasps of Indian Summer Page 1261

nation, saying; "I don't know what to do about the crime, the inflation, and the rest. But I do know that the first thing you have to do is get mad," persuading viewers to put their faces out the window and shout, "I'm as mad as hell, and I'm not going to take this anymore!" They do en masse.

He is soon hosting a new program called "The Howard Beale Show,"

top billed as "the mad prophet of the airwaves." The show becomes the most highly rated program on television, and Beale finds new celebrity preaching his angry populist message in front of a live studio audience that, on cue, chants his signature catchphrase; "We're as mad as hell, and we're not going to take this anymore!" Schumacher and Christensen's romance withers as the show flourishes, but in the flush of high ratings, the two ultimately find their way back together.

Schumacher separates from his wife of over 25 years for Christensen.

Seeking another hit, Christensen cuts a deal with a terrorist group called the Ecumenical Liberation Army (ELA) for a new docudrama series, "The Mao Tse-Tung Hour," for which the ELA will provide exclusive footage of their activities. Meanwhile, Beale discovers that Communications Corporation of America (CCA), the parent company

of UBS, will be bought out by a larger Saudi conglomerate. He urges his audience to pressure the White

The Last Gasps of Indian Summer Page 1262

House to quash the deal. This panics UBS because the network's debt load has made the merger essential for its survival. CCA chairman Arthur Jensen arranges a meeting with Beale, describing the interrelatedness of the participants in the international economy and the illusory nature of nationality distinctions.

Jensen persuades Beale to abandon his message and preach his new "evangel."

Christensen's fanatical devotion to her job and emotional emptiness ultimately drive Schumacher away, warning her that she will self-destruct if she continues on her current path.

Audiences find Beale's new sermons on the dehumanization of society depressing and ratings start to slip, yet Jensen refuses to fire him. Seeing its two-for-the-price-of-one value; solving the Beale problem while at the same time sparking a boost in season opener ratings. Christensen, Hackett and the other executives decide to hire the ELA to assassinate Beale on the air. The assassination succeeds, putting an end to "The Howard Beale Show" and kicking off the second season of "The Mao Tse-Tung Hour." A voice over proclaims; "This was the story of Howard Beale: the first known instance of a man who was killed because he had lousy ratings."

My Dinner With Isaac – December 20, 2020

The Last Gasps of Indian Summer Page 1263

In another part of town Mark Weston dawdled down shadowy Remsen Street in Brooklyn Heights, the only light emanating from some windows of the row houses. His loosely secured backpack

provided the slightest thuds of discomfort at an increased gait, hill, or decline.

Despite having been energized by the sights and sounds of his bus-subway-another-subway-end-trip, he was in no rush, fearing a confrontation with a left-behind and now hidden-in-the-dark sidewalk denizen.

Mark was also mulling over the fact that he was for the second time in the process of destroying a portion of his Gonzaga University break through a “necessary” visit to this tiresomely opinionated man. “Fool me once shame on you, fool me twice shame on me” played havoc with his sidewalk concentration.

And this was the freshman’s first Spring break. His last visit was during the cold and snowy Christmas season. He tried to force his wandering thoughts of Florida, bikinis, and beaches out of his head.

This man was one who had sometimes laughingly characterized himself as one of eight trillion inconsequential Vice Presidents at JP Morgan Chase. The humor in those self-effacing observations was a redeeming factor, unless one considered it a

The Last Gasps of Indian Summer Page 1264

cover for slothfulness. Just as in previous times, Mark expected a sizable “donation” at the conclusion of his brief stay with this Isaac Leibowitz, JP Morgan Chase Vice President.

His round trip ticket was \$255, expensive for a college student, and not expensive at the same time, as his Mom grudgingly paid for it. Sea-Tac to LaGuardia, with a change in Burlington, NC

took seven hours, the bulk of it obligatorily conversing with a speed freak, running cheap store bought weed to where its illegality commanded a higher price. 440 excruciatingly long minutes later, Mark then had to endure a bus and a subway ride, which left him in

no mood for nonsense, or maybe suggested the need for a nonsense rehabilitation, after the obligatories and some needed sleep.

Mark remembered the building from his last visit. It was hard to miss once you'd been there. Though the attached brick buildings were virtually identical at night, if not 90% so during the day too, his recollection of the winding, forged iron balustrade under the plain iron handrail at both sides of the steps set this one apart from the other functional, plain and less expensive, standardized, blackened, aluminum balusters and railings. The twisting configuration which produced a midway landing, prior to a second climb, was as unlike any others on the block as were the spindled balusters, a 17th century

The Last Gasps of Indian Summer Page 1265

inspired style. Having been an aficionado of the decorative arts, Mark had been long aware that the axis of a spindle is straight; hence, for example, a spindle-legged chair is a straight-legged design, even though cylindrical symmetry allows decoration of elaborate notches or bulbs, so long as the cylindrical symmetry is preserved; hence, once more, sturdiness is not sacrificed.

Mark rang the entry buzzer, and was buzzed in by three respondents, hoping that at least one of them was the right one.

The odds seemed in his favor. He climbed the stairs, ignoring the two open doors on the first and second floors. He got to the landing of the third, and was relieved to see that 3C's door was also open. In it stood a slightly graying man bedecked in a white long sleeved t-shirt with a sailboat image, and dark gray water resistant sailing trousers. A dark gray Stetson suede Cambridge cap topped things off, more or less inferring a balance.

Mark smiled from a distance and said; "Don't tell me you're ready to come back to Gig Harbor with me."

The man said; "So what? You think we got no water here in Brooklyn, David? Come here and give your dad a big hug."

The Last Gasps of Indian Summer Page 1266

With his head to the floor, Mark took the few remaining steps, and cuddled his dad, thinking that dad might already be starting that old tired discussion.

"I won't ask how your trip was, as I'm sure it was no fun. Tell me, how's your mother and sister."

"Can I go inside and sit first?"

"Sure, sure. My apologies. Come on in."

Mark entered the 500 sq. ft. studio, threw off his backpack, and flopped against the right flank of the varicolored sectional couch; his dad taking the left as he removed his Stetson.

"Well, Abigail was supposed to come with me, but cancelled out saying that she had Dengue fever or West Nile virus. She doesn't have anything, but a huge crush on a boy who wants to be on the swimming team."

"Your mother seeing anyone?"

"She told me to say 'no' when you asked that."

Isaac laughed mildly, and said; 'Miriam ... "

Mark interrupted with a correction; "Chloe."

"Either Chloe or you have developed a sense of humor."

The Last Gasps of Indian Summer Page 1267

"It was me. Mom is actually spending too much time with the handyman to do much else these days."

"You're on the borderline of jeopardy."

""

""

"You know, this whole situation was started by you."

"You're starting to sound more and more like your name-changing mother."

"Let's get off this old story and just chill out."

"Fine. So, how did you like your first year at university? What did you take? Anything of special interest?"

"The History of Khazaria 101."

"Look who's starting. I came out here to advance my career. In the entirety of Washington State there are no top notch financial jobs open to me, and I'm not going to try to compete with those techie Asians. No way. And no way am I going to stay a branch manager all my life, smiling and kissing the ass of any

'big deal' with more than \$10,000 on deposit. Besides, New York City doesn't have a problem with Jews, and you'd be just fine here."

The Last Gasps of Indian Summer Page 1268

"The name change has worked well so far. Look, I'm tired after that trip, and I'd really just like to get some sleep. Okay? We can argue tomorrow when I'm fresh."

"Sure. Why does this always happen? Love ya, kid."

"Love ya, dad. By the way, mom misses you and talks about you all the time, and she actually despises that useless, crooked handyman."

"Go to sleep."

The following day Mark earnestly said; "I'm only going to tell you this because I love you dad. You know that. Right? You don't have to say anything, but I wish you'd take that apprehensive look off your face. It's not all that bad, and I'm only saying it with the best of intentions. We internet inundated Millennials already know everything we want to know. In less than a half hour we can google it and get it from eight sources.

We'll probably get to all of it at our own pace. So, the thing is dad, and have I recently said that I love you, is that it is no longer necessary to preach anything at us. We either know what you're going to say already or don't give a wet one about the subject. No, no. Don't interrupt. I know what you're going to say, and no matter how you slice it, you can't force us to

The Last Gasps of Indian Summer Page 1269

accept it, and we won't until the day it gets our interest. So, all you can do is be annoying, and make us space out while we politely sit through the long diatribe. See, the cat is out of the bag, and he-she has no intention of going back in, and even if he-she did, nobody knows where the bag went. Yes, you know that and you've known that since before I was born dad, but you see, I know it too, and it's as if Let me put it a more concrete way. Remember when you were in college, and taking a required course that you really didn't have any interest in? The prof was doing what they all do at age 50; trying to sound young and "with it" while their un-retained smiles and guffaws only painfully showed how "without it" they were. Sure, there were a few students, who either out of sympathy or a suck up for grades asked the right question to encourage Mr. Without It to

continue on and feel that he was the modern day incarnation of 'The Pied Piper of Hamelin,' while he was being the modern day incarnation of 'Aqualung.'

Don't get me wrong, dad. We Millennials are not haters and we'll even do damage of omission not to appear as such, and the generalities expressed here are not directed at you. Don't look so bored with this. Those blank eyes and shrugs as if you've been through it all before are quite presumptuous in assuming that you know where I'm going with this, which you really don't

The Last Gasps of Indian Summer Page 1270

dad. It's not as you think it is anymore. You can't know where I'm going with this, as I'm kind of alternating between going backwards and sideways. I know that you disapprove of me and are hurt because of that name change. But, you just make those little jokes whenever the subject comes up and that puts a damper on the whole thing, and the conversation now segues into that Khazar stuff which has nothing to do with anything, while your only son is standing there dying for an opportunity to set things right, because I love you dad, and need you to sincerely say that it's all right. I mean you do, but at the same time you put this conversation ending sarcasm on it. No matter how much you hurt, I could then explain to you how I was hurting even more. I was all right with most everybody at school one on one.

Okay, the shiksas were hockin' me in China over a little schtuppin'. But, whenever there was a group, I'd try to enter, and always always always got the cold shoulder. Things would suddenly get quiet and they'd all be looking at me, as if I was supposed to say or do something which would make them comfortable in their peer group, as if it was necessary to show in some way that none of them were close to me. I felt like

'Nosferatu' in that old movie. And I don't even have a bald head or a tight fitting black dress. That was supposed to be funny, and you're making no reaction. You're just sitting there stoically staring at the floor to avoid any eye contact. At

The Last Gasps of Indian Summer Page 1271

least say it was a lousy joke! Just wait until I get a real bald head and start prancing around here in a dress. Everybody's doing it now. You should have seen the tsuris it caused with the prom committee. Oy vay, you should have seen old, effeminate Mr.

Rudolph and old, mannish Ms. Taylor try to come up with some sort of program without using some of the currently un-acceptable words, before finally coming up with the rule that if one wore a gown, the other would have to wear a tuxedo. And you know there were even some complaints about that, so wanting to avoid embarrassing publicity, Mr. Rudolph did not 'man' the gate prom night, claiming a serial diarrhea attack, and everybody came in just as they wanted. You might think that another attempt at humor, but it's true. When I went in the Men's Room I thought that I was sharing it with a waterlogged dead animal carcass giving its final reek and thoughts on the whole matter while in one of the stalls; 'Bropopopopop, oh Jesus, brapoopa, bipbipbipbipbip, purazit, plop, plop, blam.' The kids used the Ladies Room as Ms. Taylor didn't show up, citing some difficulties she was having with her oscillator. Come on, dad.

Even the kids had something to say when I'd leave. They'd sort of take turns watching me retreat, as none wanted me to see them looking, and I know they'd be saying Jew, Jew, Jew. I could see and hear the tiny little snickers. And the girls were even worse. I mean, you know those kinds of girls who go with like

The Last Gasps of Indian Summer Page 1272

anybody? That was rhetorical. Well, they wouldn't go with me. Do you have any idea of how much loneliness that lack of STD

experience caused me? That was rhetorical too. But, I was culturally deprived. Mark Weston. David Leibowitz. They're just names. Like Snoop Dog, Eminem, Fifty Cent. They're street names.

We just be what we feel as much as we're allowed.

Better for the business too. Who's going to pay any attention to a serious rapper named Melvin Plotzker? See, it's just me and always will be. And you're my dad, always will be, and I'm glad.

I love you; dad and I want you to seriously say that it's all right. ... If it is. Or say it's not all right and that you'll hate me forever. Just to be clear, I'm not asking for permission to be a bald head in a tight dress. Marilyn Manson did that a decade before I was even paying any attention to outfits and head tops. You should see what they've graduated to now. The chazerei goyim got the chutzpah to schlep around in schmootzy schmattes and no one even bothers to kibbitz or kvetch. And I haven't even told you the worst part yet. Whenever there were a few people standing around, one would say to me something like;

'Jew see that' or 'Jew do the math homework.' The chutzpah! I mean if it's right in front of our faces I no doubt saw it and I always do the ferschlugginer math homework. Please excuse my use of the 'F bomb' word. I can't even object, because then I'll be accused of being paranoid or something, but there's no confusing

The Last Gasps of Indian Summer Page 1273

'Did you' with 'Jew.' There's no 'J' in 'did you.' One has three letters, the other six. And even if the narish goyim can't spell, they sound differently. One has two distinct syllables and the other one. And even the alter cocker female teachers did it. They'd point at me and say; 'Jew know the answer.' They didn't even phrase it as a question,

and it gets all the bimbo shiksas giggling. Of course I know the answer, but I'm not telling that klatfe. Dad, I'm pouring out my broken heart. Say something already. I'm not a Jew and everyone is laughing when they call me one. Dad, dad, I'm here feeling like a schmaltzy shlimazel trying to schmooze with you and getting bubkes. Dad! Dad! Can't you understand? Dad? I love you dad.

Please tell me you do. It's not a rejection of your name. I just don't want to be incorrectly seen as Jewish in a world full of goyishe schlemiels. Nu? Bubkes, again. It doesn't even matter in a religious sense, as we were never that, and Jewish is a religion; not a race, I know, but the idiots ignore all the evidence to the contrary and treat it as such, the supposed ignorance a possible cover for anti-Semitism. And I don't have to live that, and I haven't had to since I became a Mark Weston.

You should be happy for me. Ah, plotz. Just plotz on the whole magillah. I don't need this agraveyshan. I got enough from the shiksas. No, I wasn't referring to the STD's. Now you got me talking to myself. Look, now you got me the agita, and I'm

The Last Gasps of Indian Summer Page 1274

babbling like a schmuck. No, I didn't mean that, dad. I love you and need your approval. Well, need isn't exactly the right word.

It's not as if I'm going to die over it or anything. It's more like being stricken with debilitating tuchis impairment."

Clumsily stumbling to the other side of the table where his dad sat, still with head down, Mark shook him and imploringly said;

"Dad, dad. Can't you hear me? Please say that you're not mad."

Somewhat jolted, Isaac looked up and said; "Oh. Oh. Sorry, son.

I was just reading an interesting attachment to an e-mail which Joyce sent me about an excavation in Khazaria. But, please continue on, David. That stuff about internetted Millennials had my interest. Really. Would you mind re-picking up from there? Don't look at the floor, son. I love you.

Just joking again. Good gosh, golly, and smelly gefilte fish, my goyishe boy. I heard everything you said. I am capable of multi-tasking. But, first listen to this. It is so interesting. Atil, the capital city of the Khazar Empire from about 750 to 969, has been found. A Russian team has located the remnants of the lost city in the newly found 9th and 10th century layers at Samosdelka. They found the remains of an ancient brick fortress, which contained characteristic Khazar yurts, portable round tents of varying sizes. This is a hugely important discovery. We

The Last Gasps of Indian Summer Page 1275

can now shed light on how the Khazars actually lived. We know very little about them; their traditions, their death rites, their culture. The city was bisected by dried up riverbeds with a central island citadel of fired brick located on an island in the center of the city, which confirms speculation. Traces of a widespread fire were found at Samosdelka in an Atil layer. The excavators have also found the remains of a large wooden ship.

Speculation about why it's there ensues as Atil was believed to be then miles away from the nearest navigable water. Numerous medallions bearing a cross insignia were found in it. Wow! That sure puts a crimp in the traditional Judaic conversion theory.

And that ship might have meant that Atil was near water at the time and they intended to use it to sail away en masse because of the attacks, give or take a century or so. What do you think, David?"

"I don't know. The thing I always wondered about was why those old towns got buried in the first place. I mean, like didn't they ever

sweep up the place?”

“Are you taking any archeology next year?”

“Wasn’t planning on it.”

“ ”

The Last Gasps of Indian Summer Page 1276

“You know; I’m not all that interested, and suspect that long term abandonment is the answer. But, it’s like those questions many sites on the net ask you. It’s something you never really thought about, but since they asked, you register an opinion.

Then somebody else says you’re wrong, and somebody else writes in a whole wiki history on the subject, and someone says get to the point, and yadda yadda. The site can now boast 4+ new hits, and 4+ ‘users’ time is used to promote the interest of whoever was responsible for asking the uninteresting question. It’s a good trap as it’s tempting when you’re bored or have a need to show how smart you are.”

“I’m getting hungry, kiddo. I’m going to heat up some nice gefilte fish. Want I should make some for you.”

“Only if they’re nice.”

Sounding impatient, Isaac adopted a desultory manner to say; “If you can get that woe down on paper while it’s still fresh in your mind, that is the number one popular genre in the lit world. It might be worth the effort to put it down, if you can figure out how to make these vultures pay for it.

On a more human level, let me guess. Your school project boss spent some cheap money and got some internet technology

outdated by the year of the flood, and can now monitor what's on your

The Last Gasps of Indian Summer Page 1277

screen and actually expects some work to be done for your stipend. Lot of damn fascists like that. When the revolution comes heads are gonna roll.

If it's something else take some solace in this. Enjoy today as it will be undoubtedly worse tomorrow. I mean that both literally and as a metaphor. In youth, you still expect that you can fix up things, though in actuality you never will, no matter how simple those things seem now. Time is on your side, as whatever it is, will be worse tomorrow, and then you get that re-thinking, mid-life crisis with the spiritual gurus who pass the hat at a drop of it, then comes the arthritis, osteoporosis and the heartbreak of psoriasis. And at that point you then fully realize that nothing ever got fixed, and the only change was that more s*** was added to the list, as well as the bulbous Depends Adult Undergarment you now need to wear, and it will continue to get worse until you die, which isn't very far off, and chances are it will be a protracted painful fadeout, during which you'll have to lie as much as a US President, and say to all those who barge in on you any time convenient for them, without regard as to whether or not you're puking from the chemo, that you liked them and will miss them, and allow their grinning, cold hand to touch yours, as if you don't they will continue to hover and linger, like a horsefly scouting for

The Last Gasps of Indian Summer Page 1278

bulls***, and the healthcare ersatz 'professionals' are now cracking down on the OxyContin prescriptions they previously extolled and enabled.

You see, son, you are presenting me with a triple bind. I've been trying to avoid it as if I say that I don't care that you changed your

name you will only hear 'I don't care,' and if I say that I disapprove you probably will make some sort of mental big s*** out of it, and hand your money over to the quacks this retarded government, which gives out money on a first a**h***

come basis won't even reimburse. So, I laugh, allowing you to interpret that any way you deem fit, and you choose to interpret it as any way you deem unfit. Then you insist that I make some sort of statement. Okay. I'll oblige. Here it is. Ready? If you decide to prance around with a shaved head and tight black dress, I'll find that amusing if you don't also shave your face and legs; but I won't take any pictures in either case. Hope that helps. Enjoy today, and best wishes on the broadening of your 'cultural deprivation' as I sincerely wish you all the luck in picking up some of those shiksa STD's tomorrow. If you have any difficulties, just put a potato in your pocket."

Trying to maintain dry eyes they embraced; and Mark whispered;

"Gee, Dad. You're the greatest kalye aun farfaln mentsh of them all."

The Last Gasps of Indian Summer Page 1279

"Think that's easy without being Jewish? Thank you son. I love you Mark. Don't the Jewish girls of today get STD's too?"

Astronomy

Blue Öyster Cult

*Clock strikes twelve and moon drops burst Out at you from their
hiding place*

Like acid and oil on a madman's face

His reason tends to fly away

*Like lesser birds on the four winds
Like silver scrapes in May
And now the sand's become a crust
Most of you have gone away
Come Susie, dear, let's take a walk
Just out there upon the beach
I know you'll soon be married
And you want to know where winds come from
Well, it's never said at all
On the map that Carrie reads
Behind the clock back there, you know
At the four winds bar*

The Last Gasps of Indian Summer Page 1280

*Hey
Hey
Hey
Hey
Four winds at the four winds bar
Two doors locked and windows barred
One door to let, to take you in*

The other one just mirrors it

Hey

Hey

Hey

Hey

Hellish glare and inference

The other one's a duplicate

The queenly flux, eternal light

Or the light that never warms

Yes, the light that never, never warms

Oh, the light that never

Never warms

Never warms

Never warms

The Last Gasps of Indian Summer Page 1281

*The clock strikes twelve, the moon drops burst Out at you from their
hiding place*

Miss Carrie nurse and Susie dear

Would find themselves at four winds bar

It's the nexus of the crisis

And the origin of storms

Just the place to hopelessly

Encounter time and then came me

Hey

Hey

Hey

Hey

Hey

Hey

Hey

Hey

Call me Desdinova

Eternal light

These gravely digs of mine

Will surely prove a sight

And don't forget my dog

The Last Gasps of Indian Summer Page 1282

Fixed and consequent

Astronomy

A star

Astronomy

A star

Astronomy

A star

Astronomy

A star

Written by Albert Bouchard, Samuel Pearlman, and Joseph Bouchard.

Visions of Johanna

Bob Dylan

Ain't it just like the night to play tricks when you're tryin' to be so quiet?

We sit here stranded,

though we're all doing our best to deny it And Louise holds a handful of rain,

tempting you to defy it

Lights flicker from the opposite loft

The Last Gasps of Indian Summer Page 1283

In this room the heat pipes just cough

The country music station plays soft

But there's nothing

really nothing to turn off

Just Louise and her lover so entwined

And these visions of Johanna

that conquer my mind.

In the empty lot where the ladies play

blind man's bluff with the key chain

And the all-night girls

*they whisper of escapades out on the D-train We can hear the night
watchman*

click his flashlight

Ask himself if it's him or them

that's really insane

Louise she's all right she's just near

She's delicate and seems like the mirror But she just makes it all

too concise and too clear

That Johanna's not here

The Last Gasps of Indian Summer Page 1284

The ghost of electricity howls

in the bones of her face

Where these visions of Johanna

have now taken my place.

Now, little boy lost,

he takes himself so seriously

He brags of his misery,

he likes to live dangerously

And when bringing her name up

He speaks of a farewell kiss to me

He's sure got a lotta gall

to be so useless and all

Muttering small talk at the wall

while I'm in the hall

Oh, how can I explain ?

It's so hard to get on

And these visions of Johanna

they kept me up past the dawn.

Inside the museums,

Infinity goes up on trial

Voices echo this is what

The Last Gasps of Indian Summer Page 1285

salvation must be like after a while

*But Mona Lisa musta had the highway blues You can tell by the way
she smiles*

See the primitive wallflower frieze

When the jelly-faced women all sneeze

Hear the one with the mustache say, "Jeeze I can't find my knees."

Oh, jewels and binoculars

hang from the head of the mule

But these visions of Johanna,

they make it all seem so cruel.

The peddler now speaks to the countess

who's pretending to care for him

*Saying, "Name me someone that's not a parasite and I'll go out and
say a prayer for him."*

But like Louise always says

"Ya can't look at much, can ya man."

As she, herself prepares for him

And Madonna, she still has not showed

The Last Gasps of Indian Summer Page 1286

We see this empty cage now corrode

*Where her cape of the stage once had flowed The fiddler, he now
steps to the road*

*He writes everything's been returned which was owed On the back
of the fish truck that loads While my conscience explodes*

*The harmonicas play the skeleton keys and the rain And these
visions of Johanna*

are now all that remain.

Written by Bob Dylan.

The Last Gasps of Indian Summer Page 1287

194 - Burn – Queimada, Nicaragua

Burn

In 1844, the British Admiralty sends Sir William Walker, an agent provocateur, to the island of Queimada; literally "Burned"

or "Burnt," a Portuguese colony in the Lesser Antilles. The British government seeks to open the island to economic exploitation by the Antilles Royal Sugar Company. Walker's task is to organize an uprising of enslaved Africans against the Portuguese regime, which the British government intend to replace with a government dominated by pliable white planters.

Fire

The Crazy World of Arthur Brown

I am the god of hellfire and I bring you

Fire, I'll take you to burn

Fire, I'll take you to learn

I'll see you burn

You fought hard and you saved and earned But all of it's going to burn

And your mind, your tiny mind

You know you've really been so blind

The Last Gasps of Indian Summer Page 1288

Now's your time, burn your mind

You're falling far, too far behind

Oh no, oh no, oh no!

You're gonna burn

Fire, to destroy all you've done

Fire, to end all you've become

I'll feel you burn

You've been living like a little girl

In the middle of your little world

And your mind, your tiny mind

You know you've really been so blind

Now's your time, burn your mind

You're falling far, too far behind

Oooh

Fire, I'll take you to burn

Fire, I'll take you to learn

You're gonna burn

You're gonna burn

You're gonna burn, burn, burn, burn,

Burn, burn, burn, burn, burn, burn, burn

Fire, I'll take you to burn

The Last Gasps of Indian Summer Page 1289

Fire, I'll take you to learn

Fire, I'll take you to bed

Fire, I'll take you, fire

Written by Joshua Jermaine Moreland, Christophe Heyerick, Vincent De Craene, and Andreas De Zutter.

When he arrives in Queimada, Walker befriends the charismatic José Dolores, whom he entices to lead the slave rebellion, and induces leading landowners to reject Portuguese rule. Dolores's rebellion is successful, and Walker arranges the assassination of the Portuguese governor in a nighttime coup. Walker establishes a puppet regime beholden to the Antilles Company, headed by the idealistic but ineffectual revolutionary Teddy Sanchez. Walker convinces Dolores to recognize the new regime and to surrender his arms, in exchange for the abolition of slavery. Having succeeded in his mission, he moves on to his next assignment in Indochina.

In 1848, Dolores, disgusted by the new regime's collaboration with the Antilles Company, leads a second uprising, aiming to expel British influence from Quiemada. After six years of the uprising, in 1854, the Company returns Walker; after finding him in Plymouth,

England, to Queimada with the consent of the Admiralty, tasking him with suppressing the revolt and pacifying

The Last Gasps of Indian Summer Page 1290

the island. Resentful of the company's exploitation of Queimada, President Sanchez is uncooperative. Sanchez is ousted and executed in a coup engineered by Walker, who establishes a regime wholly beholden to the company. British forces are invited to the island. Guided by Walker, they rapidly quell the rebellion and capture Dolores. Walker attempts to save Dolores's life due to their past comradeship, but the rebel leader rejects his assistance, asserting that freedom is earned, not received.

The government executes Dolores by hanging. Soon after, Walker, guilt stricken, is accosted as he prepares to depart Queimada. A man greets him just as Dolores did when Walker first arrived on the island, and then stabs him to death. Before dying, Walker looks around and sees himself surrounded by accusatory or passive looks of the poor people in the port.

The Last Gasps of Indian Summer Page 1291

195 - The Way We Were – Bar Harbor, Maine The Way We Were

The story is partially told in flashback. Katie Morosky and Hubbell Gardiner are immensely different. Katie is a staunch Marxist Jew with strong anti-war opinions, while Hubbell is a carefree WASP with no particular political bent. While attending college in 1937, Katie is attracted to Hubbell's good looks and admires his natural writing skill, which he seemingly excels at.

Hubbell is intrigued by Katie's ability to communicate and persuade others into supporting various social causes. Hubbell's snobbish college friends mock Katie and her passionate political stances.

Neither Katie nor Hubbell act upon their mutual attraction, and they lose touch after graduation.

The Way We Were

Barbra Streisand

Memories

Light the corners of my mind

Misty watercolor memories

Of the way we were

Scattered pictures

The Last Gasps of Indian Summer Page 1292

Of the smiles we left behind

Smiles we gave to one another

For the way we were

Can it be that it was all so simple then?

Or has time re-written every line?

If we had the chance to do it all again Tell me, would we?

Could we?

Memories

May be beautiful and yet

What's too painful to remember

We simply to choose to forget

So it's the laughter

We will remember

Whenever we remember

The way we were

The way we were

Written by Marvin Hamlisch, Marilyn Bergman, and Alan Bergman.

The two meet again towards the end of World War II. Katie works at a radio station, and Hubbell, having served as a naval

The Last Gasps of Indian Summer Page 1293

officer in the South Pacific, is readjusting to civilian life.

They fall in love, despite their differences. When President Franklin D. Roosevelt dies, Katie is vocally incensed when Hubbell's friends make disparaging jokes. She rejects Hubbell's indifference towards their insensitivity and dismissive political engagement. Hubbell is uncomfortable with Katie's bluntness and strong opinions. Hubbell ends their relationship, but they eventually reconcile.

When Hubbell receives an offer to adapt his novel into a screenplay, Katie believes his talent will be wasted in Hollywood. Despite her frustration, they move to California where he becomes a successful screenwriter and the couple enjoy an affluent lifestyle. As the Hollywood blacklist grows and McCarthyism encroaches on their lives, Katie's political activism resurfaces, seemingly jeopardizing Hubbell's position and reputation. Eventually, Katie and other

Hollywood liberals confront the government over their suppression of personal privacy and free speech.

Katie's involvement strains the marriage, and Hubbell becomes alienated and refuses to understand Katie's persistent political combativeness. Although Katie is now pregnant, Hubbell has an affair with Carol Ann, his college girlfriend. After their daughter's birth, Katie and Hubbell divorce. Katie realizes

The Last Gasps of Indian Summer Page 1294

Hubbell is not the man she idealized and that he will always choose the easiest path. Hubbell is emotionally exhausted and unable to live up to Katie's expectations of him.

Years later, Katie and Hubbell meet by chance in front of the Plaza Hotel in New York City where activist Katie is demonstrating to "Ban the Bomb." Hubbell, accompanied by a woman, now writes for a television show. After a brief, friendly reunion, they part ways, then Hubbell crosses the street to where she is protesting. He asks about their daughter, Rachel, and whether Katie's new husband is a good father to her. After a more tender and bittersweet goodbye, Hubbell goes to the waiting taxi.

The Last Gasps of Indian Summer Page 1295

196 - Seven Samurai – Tokyo, Japan

Seven Samurai

In 1586, a bandit gang discusses raiding a mountain village, but their chief decides to wait until after the harvest. The villagers overhear this and turn to Gisaku, the village elder and miller, who declares that they should hire samurai to protect them. Since they have no money and can only offer food as payment, Gisaku advises them to find hungry samurai.

Box of Rain

Grateful Dead

Look out of any window

Any morning, any evening, any day

Maybe the sun is shining

Birds are winging or rain is falling from a heavy sky What do you want me to do

To do for you to see you through?

For this is all a dream we dreamed

One afternoon long ago

Walk out of any doorway

Feel your way, feel your way like the day before Maybe you'll find direction

The Last Gasps of Indian Summer Page 1296

Around some corner where it's been waiting to meet you What do you want me to do

To watch for you while you're sleeping?

Then please don't be surprised

When you find me dreaming too

Look into any eyes you find by you

*You can see clear through to another day Maybe it's been seen
before through other eyes On other days while going home*

What do you want me to do

To do for you to see you through?

It's all a dream we dreamed

One afternoon long ago

Walk into splintered sunlight

*Inch your way through dead dreams to another land Maybe you're
tired and broken*

Your tongue is twisted with words half spoken And thoughts unclear

What do you want me to do

To do for you to see you through?

A box of rain will ease the pain

The Last Gasps of Indian Summer Page 1297

And love will see you through

Just a box of rain, wind and water

Believe it if you need it

If you don't, just pass it on

Sun and shower, wind and rain

In and out the window

Like a moth before a flame

And it's just a box of rain

I don't know who put it there

Believe it if you need it

Or leave it if you dare

And it's just a box of rain

Or a ribbon for your hair

Such a long, long time to be gone

And a short time to be there

Written by Philip Lesh and Robert C. Hunter.

Several villagers go into town and eventually find Kambei, an aging but experienced rōnin, whom they see rescuing a young boy held hostage by a cornered thief. A young samurai named Katsushirō asks to become Kambei's disciple. The villagers ask for Kambei's help, and though initially reluctant, he agrees. He

The Last Gasps of Indian Summer Page 1298

then recruits his old comrade in arms Shichirōji, along with Gorobei, Heihachi, and Kyūzō, a taciturn master swordsman whom Katsushirō regards with awe. Kikuchiyo, a wild and eccentric samurai poser, is eventually accepted as well after attempts to drive him away fail.

Arriving at the village, the samurai and farmers slowly begin to trust each other. Katsushirō meets Shino, a farmer's daughter disguised as a boy by her father, and sleeps with her despite knowing the difference in their social classes prohibits it.

Later, the samurai are angered when Kikuchiyo brings them armor and weapons, which the villagers acquired by killing other samurai

injured or fleeing from battle. Kikuchiyo angrily retorts that samurai are responsible for much of the suffering farmers endure, revealing he is an orphaned farmer's son. The samurai's anger turns to shame.

Ripple

Grateful Dead

*If my words did glow with the gold of sunshine And my tunes were
played on the harp unstrung Would you hear my voice come through
the music Would you hold it near as it were your own*

The Last Gasps of Indian Summer Page 1299

*It's a hand-me-down, the thoughts are broken Perhaps they're
better left unsung*

I don't know, don't really care

Let there be songs to fill the air

Ripple in still water

When there is no pebble tossed

Nor wind to blow

*Reach out your hand if your cup be empty If your cup is full may it
be again*

Let it be known there is a fountain

That was not made by the hands of men

There is a road, no simple highway

Between the dawn and the dark of night

*And if you go no one may follow
That path is for your steps alone
Ripple in still water
When there is no pebble tossed
Nor wind to blow
You who choose to lead must follow
But if you fall, you fall alone*

The Last Gasps of Indian Summer Page 1300

*If you should stand, then who's to guide you
If I knew the way I
would take you home*

La da da da La da da da da

La da da La da La da da da

La da da da La da da da da

La da da da La da da da da

Written by Robert C. Hunter and Jerome J. Garcia.

Kambei arms the villagers with bamboo spears and organizes them into squads to prepare defenses and train. Three bandit scouts are spotted; two are killed, while the survivor reveals the location of their encampment before being slain by the villagers. The samurai burn down the camp in a pre-emptive strike. Rikichi, a troubled villager aiding the samurai, breaks down when he sees his wife, who was kidnapped and made a concubine during a previous raid. Upon seeing Rikichi, she runs back into a burning hut to her death. Heihachi is killed by a gunshot while stopping Rikichi from pursuing

her. At Heihachi's funeral, the saddened villagers are inspired by Kikuchiyo, who raises a banner Heihachi made to represent the six samurai, Kikuchiyo, and the village.

The Last Gasps of Indian Summer Page 1301

When the bandits finally arrive, they are confounded by the new fortifications, which include a moat and high wooden fences.

They burn the village's outlying houses, including Gisaku's mill. Gisaku's family tries to save him when he refuses to abandon it, but all perish except a baby rescued by Kikuchiyo.

The bandits then besiege the village, but many are killed as the defenders thwart every attack.

The bandits possess three matchlock muskets. Kyūzō ventures out alone and captures one. An envious Kikuchiyo abandons his squad to bring back another. However, his absence allows a handful of bandits to infiltrate his post and kill several farmers, and Gorobei is slain defending his position. That night, Kambei predicts that the bandits will make one final assault due to their dwindling numbers.

Meanwhile, Katsushirō and Shino's relationship is discovered by her father, who is enraged that her virginity has been taken and beats her. Kambei and the villagers intervene. Shichirōji reasons that such behavior is normal before battle and that they should be forgiven.

The next morning, the defenders allow the remaining bandits to enter the village and then ambush them. As the battle nears its end, the bandit chief hides in the women's hut and shoots Kyūzō

The Last Gasps of Indian Summer Page 1302

dead with his musket. An enraged Kikuchiyo charges in and is shot as well, but kills the chief before dying. The remaining outlaws are slain.

Afterward, Kambei, Katsushirō and Shichirōji stand in front of the funeral mounds of their comrades, watching the joyful villagers sing while planting their crops. While it is time for the samurai to leave, Katsushiro says he wants to stay in the village and be with Shino. An elder tells him that he must leave, as the way he is, the way he even thinks, would upset the farming village.

Katsushirō and Shino meet one last time, but Shino walks past him after a moment to join in the planting indicating that their relationship has ended. Kambei says to Shichirōji that it is another pyrrhic victory for the samurai; "The victory belongs to those peasants. Not to us."



The Last Gasps of Indian Summer

Page 1303

197 - A Travelling Companion - Flagstaff, Arizona

The Last Gasps of Indian Summer Page 1304

A Travelling Companion

Nowhere Man

The Beatles

He's a real nowhere man

Sitting in his nowhere land

Making all his nowhere plans for nobody Doesn't have a point of view

Knows not where he's going to

Isn't he a bit like you and me?

Nowhere man, please listen

You don't know what you're missing

Nowhere man

The world is at your command

He's as blind as he can be

Just sees what he wants to see

Nowhere man, can you see me at all?

Nowhere man, don't worry

Take your time, don't hurry

Leave it all

'Til somebody else lends you a hand

Doesn't have a point of view

Knows not where he's going to

The Last Gasps of Indian Summer Page 1305

Isn't he a bit like you and me?

Nowhere man, please listen

You don't know what you're missing

Nowhere man

The world is at your command

He's a real nowhere man

Sitting in his nowhere land

Making all his nowhere plans for nobody Making all his nowhere plans for nobody Making all his nowhere plans for nobody

Written by Paul McCartney and John Lennon.

On his first day out he had named the place "Tranquility," as he chose to put a positive name spin on the dry, barren territory, seemingly abandoned by anything capable of movement. He could see no obstructions ahead. Flat, off-white, sandy terrain extended as far as he could see in front of him. An undulation would have been a visual delicacy and a source of inspiration, but he was satisfied with what he could get. Sporadic big chief cactus was an excellent cup of

hallucinatory water for his frequent thirst replenishments and presented no hazard, provided he didn't fall into one while tippling. The light blue open sky stared at him from all directions. He was only aware of it

The Last Gasps of Indian Summer Page 1306

whenever he managed to keep his head off the ground. The stationary sun generated its callous, persistent heat while positioned directly overhead, casting no shadows. He had just arisen and thought it strange that the same surroundings he encountered prior to rest were still those precisely in evidence now. He supposed that would be the most logical scenario, but thought that the desert's quiet stillness and solitude defied reason, its irrationality the object of his desire. This was the third sleep break he had taken, so he presumed he was starting out the third day of his long awaited escape. He picked up his bag of secrets, slung it over his shoulder and walked what he thought was west, though he really had no way of being certain.

He was also under the gleeful impression that he was alone until he heard a mildly assertive, female voice not far behind him call out; "Hey, what are you doing here?"

He shuddered and visibly cringed. "Oh no," he murmured as his shoulders dropped in resignation. He had been lucky enough to have three days, or periods between sleeping, to himself and now it was over. "I was looking forward to this all my lousy life, picked the most undesirable place in the world and someone had to follow me here. She probably is pushy and dumb enough to think I owe her something for gracing me with her unwanted presence. Three days. Three good days after a lifetime of boring

The Last Gasps of Indian Summer Page 1307

stupid females asking why. And it's over already. If there's any god he's cursed me, so I return the favor. Do your worst. You pathetic

sadist; you already have. Here comes a stupid barrage of; "Why this? Why that? Don't you think that blah, blah, blah and more blah have to be considered when blah, blah and more blah is the case?" He found bleak humor in his last few unplanned words; "Now that some person no one else wants has to park next to me, coincidentally of course she'll say, more blah will certainly be the case."

He heard a louder "Hey," and for the eight millionth time learned that he could not wish away or ignore away unwanted people. He was stupid and desperate enough to be looking for miracles in a very un-miraculous and tedious world. Resigned to the lifelong inevitability of being pestered by stupid boring people, he reluctantly turned back to see a crazy lady, garbed in hobo clothes; a simple button-up, short-sleeved, red shirt, tattered blue jeans and sandals. Her secret bag appeared the same as his, perhaps a rip or two superior. It looked as if she was sleeping in the same clothing for some time. She was attired just as him if they changed shirts, his being a faded dark blue that because of age and use now appeared light. He thought further; "No, that wouldn't work. Then I'd be red and she'd be either dark or light blue." He realized that he had made his

The Last Gasps of Indian Summer Page 1308

first incorrect thought of the day. Despite the stupid misinformation generated, for some unexplainable logic, he continued the process and thought what passed for pragmatism;

"Drat, but no drat. I came out here to be alone. I guess that's ruined. I can't believe anyone else would want to come to this bastion of nothingness. The Indians thought that the only true ownership of land was when no one else wanted it and look what happened to them. The best thing to do under the circumstances is to be cordial, but a bit pointed and hope she goes away. The most

positive way I can view the intrusion is to be happy that it's not an enterprising guy looking to take over by force or a

"friendly" guy looking for company. Small solace though it is; if I've got to get stuck with company best it is that of a crazy lady. They're the most interesting." He unemotionally and without inflection answered; "Hey yourself." Getting no response and suspecting his first offering was too vague, he decided to answer her first question and hope it wasn't the overture to a long shrill opera. He added; "Walking." He extended his arm to the ground, nodded at it, as if to say; "Can't you see?"

Her face softened the slightest bit by the time she caught up with him. She said; "Me, too. Where do you think you're going?"

Another stupid question. He pointed ahead and quizzically said;

"There, painfully obviously."

The Last Gasps of Indian Summer Page 1309

She said; "I know it's obvious, perhaps not of the painful variety, but I know what you mean. What I asked you was a little test. I wanted to see how much bulls*** came with the package."

She ran her blue eyes up and down his torso.

He felt violated and that if anyone should be giving a test, it was rightfully him, as his 60 years exceeded her seemingly 55.

He said; "If bulls*** gives me a failing grade I'll give you bulls*** if my big penalty is that you will leave. I do mean to sound antagonistic and I'm surprised that a test is required for me to be here, especially since I got here first. Will you be kind enough to tell me the parameters and purpose of your test?"

She decided to reserve commentary regarding longevity, raised her voice, though in a kind way and said; "No, I really can't."

He looked in her eyes, shrugged and dejectedly said; "Typical female. All questions. No answers, not even to the easy stuff."

All right. I'll respect that since you can't help it." Fearing an impasse, while suddenly desirous of knowing something of her, after viewing her pleasant face, long wild hair, what was revealed by her shirt's opened buttons and extremely tight pants, he asked; "Can you at least tell me if I passed?"

The Last Gasps of Indian Summer Page 1310

She bobbed her head up and down and waved her hand as if to say;

"Silly boy." She verbalized; "Oh, sure," but didn't disclose that this was the easy part of her test.

He was annoyed with himself as he saw that in the space of two minutes he already had started to care what she thought of him.

In an effort not to be obvious about it and probably inducing the opposite effect, with possibly undetected sarcasm he said;

"What a relief. You wouldn't want to venture a more precise grade, would you?"

She rattled her throat as a de-fanged one of the species might and laughed; "No Not yet, anyway. Maybe later."

He spit and muttered; "Typical."

Despite his initial reticence he was already getting used to her and he was almost glad to hear that there would be a "later" if he could convince her to stop questioning him. He glanced at her slightly-larger-than-average breasts and was noticed prompting her to adopt

an overly erect posture maximizing the twin peaks causing him to look away. He thought that meant, in real terms, he was doing okay, so far. He thought it also had a friendly connotation, so he thought he would say something intended to be friendly, but also right to the point and hope for a not-too-negative response; "Most of the time I haven't got the faintest

The Last Gasps of Indian Summer Page 1311

idea of where I'm going. But I figure that it couldn't possibly be worse than the stuff I'm leaving behind." He pointed back with his thumb, not turning his head.

She smiled and said; "I'm with you."

You're Lookin' At Country

Loretta Lynn

*Well, I like my lovin' done country style And this little girl would walk
a country mile To find her a good old slow talkin' country boy I said
a country boy*

I'm about as old-fashioned as I can be

So I hope you're likin' what you see

If you're lookin' at me

You're lookin' at country

You don't see no city when you look at me

'Cause country's all I am

*I love runnin' barefooted through the old cornfields And I love that
country ham*

Well, you say I'm made just to fit your plans But there's a barnyard shovel fit your hands

The Last Gasps of Indian Summer Page 1312

If your eyes are on me

You're lookin' at country, oh Bobby

Well, at least your country is a little green But there's a whole lotta of country that you ain't seen I'll show you around if you'll show me a weddin' band I said a weddin' band

When it comes to love, well, I know about that Country folks all know where it's at

If you're lookin' at me

You're lookin' at country

You don't see no city when you look at me

'Cause country's all I am

I love runnin' barefooted through the old cornfields And I love that country ham

Well, you say I'm made just to fit your plans But there's a barnyard shovel fit your hands If your eyes are on me

You're lookin' at country

If your eyes are on me

You're lookin' at country

The Last Gasps of Indian Summer Page 1313

Written by Loretta Lynn.

"I should have asked before, but, have you been through here before?"

She rolled her eyes and mock ominously said; "No. This is our adventure. Who knows, maybe we'll find some witches out here."

"I certainly hope not. I thought that I might have left them back there."

She looked at him as if he had said the wrong thing and was silent. She continued keeping stride with him, but seemed to veer slightly leftward.

He realized that she had already succeeded in getting him to play her word games without even directly asking any stupid questions. He wanted to back off, but her jeans were so form-fitting he reconsidered his initial response, intending to find common ground, without refuting his previous response. He glanced sideways at her and made an obvious glance into the three open top buttons of her shirt and said; "Well, I guess it's all right if we meet the ones that are sexual demons."

She snickered and thought; "Typical." She assumed a professorial tone and informed him; "There are all kinds of witches. Your

The Last Gasps of Indian Summer Page 1314

viewpoint is ridiculously simplistic. Everything comes in a package. A sexual demon type of witch, for instance and to use your parlance, will almost invariably be mixed with one of the brooding variety, at the very least."

Pleased with her response, as he never minded being educated, he mimicked his first grade teacher and said; "Of course I was simplistic

in the cause of simple conversation. I can kick it up a few notches when you're ready."

She looked at him admiringly, but displayed a discerning face, biting her lower lip and saying nothing.

He was not unaware of the probable meaning, but, to remain safe, he took the conversation in another direction and said; "I haven't been able to see anything ahead, except some lunatic big chief cactus. Have you seen anything?"

She thought; "He's shy. I like that.....to a point." She articulated; "Mmmmmmm. I haven't really seen anything in the traditional sense. But, I have some ideas." She knew he would follow her lead.

Without thinking about it, he did and, in a curious tone said;

"Like what?" proud to have taken the lead in the stupid question category.

The Last Gasps of Indian Summer Page 1315

She intended to sound somewhat bored, which he interpreted as complacent and responded; "It's more like what and what and what, on and on. I got a lot from books."

Intending to sound equal, he said; "Oh, I know exactly what you mean. Me, too." Upping the ante, he added; "I'm actually placing the highest probability on it being worse than what we left behind. Not 50%, mind you. The last piece of misery that got laid on me back there topped everything. I never would have imagined anything so diabolical. If he tops that one, I'll have to admit that he is a god."

She smiled, sadly and knowingly and said; "Yeah, tell me about it."

Though he knew that she didn't mean that literally, he proceeded to and said; "We had things going so well that it would take five

oddball events to screw it up. It would take like everything to go wrong and ..."

She looked at the ground, shook her head in an affirmative fashion and interrupted him to say; "And everything did."

He looked in her eyes and for the first time thought he detected real sadness and thought; "Oh, no. Not you too?", but said; "We ought to form a union. You know, like the labor unions that started in the 20's and 30's. I mean, I understand that human

The Last Gasps of Indian Summer Page 1316

beings need a good kick in the ass, but this is more like;

'You're still kickin' and my ass ain't there anymore. You're hitting bloody bone, bastard.'"

She thought; "No s***. What did you expect?", but said; "Big things always pick on small things."

As she was tiny, he was again saddened. He thought; "Where I grew up it was the exact opposite. But, I don't want to yet say that. It could hurt her in some way." So, he said nothing, his shrug and sigh, indicating pretty much, more or less, no contest and the like. He knew that in the part of the world where he worked and spent his adult life that big things do indeed pick on little things. In business, it seemed the littler the better.

What world was she in? She is watching out for witches and warning me about them, so that narrows things down a lot." He looked directly at her and said; "Well, I don't. What's your name, anyway?"

"It's Pearl. I never liked it."

Mine's Herman. Can you believe that a parent would actually do that to a child? The kids used to hum the theme song, call me Herman

Munster and walk around like a stiff geek.”

The Last Gasps of Indian Summer Page 1317

She laughed and said; “Okay, I’ll call you ‘Hermie,’ as long as you don’t tell me any funny jokes about pearls of the orient or lilies of the field.”

“I think I’d rather stick with ‘Herman,’ if you don’t mind. No offense. And, I don’t know any funny jokes about pearls of the orient or lilies of the field, anyway. Isn’t that the horse s***

about neither reaping nor sowing, that god will provide? That’s funny enough in and of itself.”

She wasn’t certain, but considered the possibility that he had just purposely done precisely what she explicitly asked him not to. She mumbled; “Yeah, something like that.”

He missed his cue and continued; “I hope the non-reapers and non-sowers are not holding their breath.”

Pearl nodded demurely, shook her head “Yes,” and looked at the sun shining off each grain of sand differently. She sternly said; “We may as well get something cleared up right now.” He looked at her with apprehension and realized that he should have shut the f*** up entirely about the lilies. She noticed his contriteness, was pleased by it, but in the interest of truth continued and said; “Back a few steps you said that you were here before me. No, you weren’t. I had my eye on you as soon as

The Last Gasps of Indian Summer Page 1318

you entered the desert. I just held back to see if you were a homicidal maniac.”

“So, you think you got here before me?”

She made a brief smile and said; "It's a close call. Let's be magnanimous and say it was at the same time."

"Fine with me. I don't understand why it's any big deal, though."

She stared at him. She was both incredulous and annoyed. She finally said; "Herman. Some people, including you a few minutes ago, try to pull seniority and act like a 'boss' without the credentials and without admitting it." She shook her head, looked away and veered a bit more to the left.

Herman was afraid that he had said something to sadden and anger her. He saw the truth of her observation and contritely said; "I promise that I won't do that again. If I mess up you can punish me any way you desire. Let's try to think and act positively for a while."

Still cranky, she said; "I don't think you can get here on that route. What path did you take?" She was sorry as soon as the words exited.

The Last Gasps of Indian Summer Page 1319

He made a self-effacing grin and head bob. He shrugged his shoulders and softly said; "I don't really know. I think I made a series of at least five major wrong turns and somehow that all added up to a correct destination. How'd you pull it off?"

She smiled and moved closer to him and responded in kind, saying; "I think I only made four wrong turns and then got a map for the rest."

"More pessimistic than me?"

She sighed, not really wanting to respond, but was somehow compelled to and whispered; "Realist, mostly. The back nine are the worst."

He moved in her direction and said; "You have my testimony on that one. In retrospect I should have gotten your map." He paused a moment, as he sensed some kind of contradiction, though he couldn't put his finger on it. Very unsurely he thought out loud and said; "But, I didn't know that a map existed. I found that out from you. So, if I had obtained a map, from someone somewhere, I'd have gotten here years before you and I never would have met the person who told me about the map in the first place. I'm getting confused. Are all the maps the same?"

The Last Gasps of Indian Summer Page 1320

Pearl liked his confusion and said; "Of course not. It depends on where you get it, who made it, how much they knew about the territory, whether or not it's a fake. I could go on."

"Where did you get yours?"

"That's hard for me to say. Someone told me to keep a secret."

Herman felt the tide turning in his favor and risked being considered too pushy and simply said; "Who?"

Pearl did think that he was being a bit too pushy, but liked his interest and decided to give him one more response in that direction and said with an air of indignation, in a raised tone;

"My mother." She viewed him mock defiantly.

He pushed his luck and offhandedly said; "You always listen to your mother?"

She pushed him, but not too hard and raised her voice to say;

"What do you think? Did you always listen to yours?"

He decided he liked the trail and continued honestly, against his better judgment. He said; "I always listened to her. I just usually thought that the opposite of what she said was the right answer."

The Last Gasps of Indian Summer Page 1321

She saw and appreciated the sincerity. She also detected an opportunity to end this conversation, at least for the time being and sighed; "Case closed." Her eyes panned the outdoor scene and were not fixed on anything, as there was nothing moving, not even a breeze, to command her attention. Big chief cactus, sand, stillness and a huge uniformly light blue sky. She thought; "There must be something alive out there. Maybe not."

He touched the top button of his well-worn Levi's and said;

"Well if we're going to walk together, we're going to have to establish some protocols."

She came back to her current reality and with a trace of indignation said; "I beg your pardon."

He understood her attitude, but felt a need to persist. He grimaced and said; "Like where does one go to have bathroom privacy? It's kind of urgent."

She felt like saying; "Believe it or not I've seen a few of those before," but decided against it. Instead she offered;

"There's no place to hide, so just turn your back to me."

"I think you're assuming it's a number one."

"I'm not assuming anything. Do whatever you have to do. We have no choice. I'll try not to laugh at the funny part."

The Last Gasps of Indian Summer Page 1322

Herman gave her a dirty look, turned and number one nature took its course. As he re-zipped he thought he detected a giggle. He looked at her and she put her hand over her mouth and said;

"Little cough. It's extremely dry. Haargh. Haargh. S***. Do you have any preferences as to how I do it?"

"Not really. I would like to see your face sometimes, though, if that's all right."

"No problem. "They walked side by side and the baking sand gave off images that reminded them of water boiling. It came at them as if they were in an oven, but it was more akin to heat waves.

The source was not visible. They didn't notice how weary they were until the steam entered their nostrils. They briefly sat on the torrid sand and were unable to find a comfortable seat, despite numerous position changes. They stood up, faced each other and brushed the sand from their bodies. Herman helped out with the sand Pearl missed and she returned the favor.

She said; "Want to keep traveling?"

Surprised she had to ask, he questioningly said; "Sure," leaving off the "Why wouldn't I?" part. After a few second lull, he added; "And you? Perhaps I should have said that quicker."

"Yeah, I'm fine. Let's find out if there's anything further out."

The Last Gasps of Indian Summer Page 1323

"Curious?"

"Of course, aren't you?"

"Very."

She sounded a bit more subdued when she said; "I hope the hell it doesn't think it's some kind of god."

"Doesn't really matter what it thinks, if it does at all. We're not obliged to agree. Are we?"

"That's a close call."

He mocked her and said; "Worried about blasphemy? You remember those old horror movies where some religious pretender in a hood and prominently displaying a cross, chases after the good guy, with the whole town watching, yelling 'Blasphemy! Blasphemy!

Blasphemy!" I used to crack up." He looked into her eyes and thought he saw unease. It bothered him, so he added; "Well, you know, that kind of stopped when I found out that this wasn't only one demented film maker's fantasy."

Pearl made a noticeable, bent-at-the-stomach, genuine, uncontrolled laugh. She said; "You know the ones I like even better?" He mildly shook his head "No," happy to hear her response. She said; "The ones with the zombie's walking around the mall."

The Last Gasps of Indian Summer Page 1324

"Don't you find that pretty close to reality?"

"Of course, idiot. That's what makes it so funny to begin with."

Herman saw, enjoyed, valued and appreciated her point, though he didn't yet have complete agreement with it. He questioned;

"Think positive, speak positive, act positive, everything positive? Right?"

Pearl failed to see any contradiction in what she said. She didn't note any meaningful difference from her sense of humor and his. She

didn't like his turn to seriousness after initiating the humor. Was he trying to be merely and stupidly judgmental? She refused to get defensive, took the initiative and drolly said; "Why not? You got a better idea?"

Herman pointed his right thumb over his shoulder and said; "I don't have any ideas. All I know for sure is that I'm not going back there."

"Then why question me?"

"Just testing to see if you thought it out well?"

"Did I pass?"

"Oh, sorry. Sure. I sometimes forget that when I think something is understood."

The Last Gasps of Indian Summer Page 1325

"May I know my precise grade, pray tell?"

"Oh, ummmm. I don't know exactly.....I didn't make deductions for anything. So, I guess you got a perfect score.

..... Mind you. That doesn't equate to 'I agree fully.'"

She eyed him sideways, squinted a bit and said; "I think I understand." With an air of sarcasm and confidence she added;

"Thanks. Personally, I didn't think it was that great. I've got better."

"I think that I, too understand and I wouldn't doubt it." He pointed ahead and excitedly said; "Hey. Did you see that?"

"What?"

"I thought I saw lightning."

"Nah, that doesn't happen here."

"I thought you said that this was your first time here.....Oh, right, a book told you that."

"As a matter of fact...."

He noticed a quarrelsome tone, cut her off, ostensibly to assuage and said; "I'm not knocking it. I wish I read more myself. Maybe you could recommend one for me."

The Last Gasps of Indian Summer Page 1326

"Probably could, but it's irrelevant, as there don't seem to be any libraries out here."

He glanced at the sack she carried over her shoulder and said;

"Didn't bring any books with you?"

"I don't think any of the ones I have are for you."

"I thought you might be holding a little one in your pocket."

She giggled; "No."

"How do you remember stuff, like the maps?"

"It's hard to explain. I kind of memorize the stuff that's essential and forget the rest."

"Essence?"

"Yeah."

"Cool. It makes me laugh when someone writes a long-ass treatise on something. Invariably, they're disagreeing with the learned of twenty years prior. And no doubt twenty years from now there will

be another treatise that says this one is horses***. Using expert opinion, you can prove anything you want. They always leave that wiggle room. You would logically think they were written prior to Nostradamus' masking."

The Last Gasps of Indian Summer Page 1327

"They won't say horses***."

"Small point conceded. But, they'll say the proper equivalent."

Pleased with the direction of things Pearl again returned to the elemental and said; "Isn't it strange how everything is so still here."

As if he had just become aware, which was not stretching the truth, he said; "Now that you mention it. Yeah. Is it peaceful or ominous?"

"Ultimate question. I'll pass on that one. Is it the quiet desirable peace everyone says they want or is it a portent of an explosion soon to come."

"I used to care about stuff like that back there, but out here I don't give a s***." Herman laughed, looked up, extended his arms like a prophet and said; "Do something, f*****. You're supposed to spit out the tepid. Live by your own rules or resign your f***** job."

"You get a kick out of Blasphemy. Blasphemy. Blasphemy. Don't you?"

Before Herman could respond Pearl snickered and added; "Me, too."

The Last Gasps of Indian Summer Page 1328

He opened his eyes, seemingly wider than they had previously been and stared at her looking ahead. He wished that she didn't notice. She gave off every appearance that she didn't. He saw a small face;

attractive and pensive, with a peculiar bend in her tiny nose, host to thin and almost undetectable wire-framed glasses. Her lips were left as nature would have them and were together, the lower twin somewhat extended beyond its higher counterpart. Her blue eyes showed nothing, but, oddly didn't blink in the savage, perennial sunlight. Her hair was long, just the way he liked it and was now gray, with tiny traces of the original black. Short bangs reached her eyebrows, testifying to her minimal forehead. He wasn't sure if her overall countenance was one of contentment or despondency. His gaze followed her sloping neck down. Her partially exposed breasts leaned against her red shirt as ice cream rests in its cup. Round was an ample word to describe her hips, tightly caged in her well-worn blue jeans. His eyes rested there for a long, but too short a time.

He worked his way to her small feet. He wondered how they were able to fully keep her on firm ground. They were supported only

The Last Gasps of Indian Summer Page 1329

by the briefest of open-top, leather-thonged sandals, below the gently undulating ankles. She was curves, like a gracious Queen Anne piece of furniture. Herman's daydream was rudely interrupted, when she looked at him and chuckled as she said;

"Like my feet?"

Herman was completely off guard and embarrassed. He blurted out;

"No. ... Yes. ... I mean no. ... Oh, damn it, I don't know." He saw her chuckle turn to a tight-lipped grin and was compelled to add; "You have nice feet."

Pearl continued her Joker grin and said; "Are you one of those?"

Still not recovered from his initial trepidation, he supplied a duplicate line of brilliance and said; "No. ... Yes. ...Oh, damn it, I don't know."

Pearl smiled at him, put her left hand on his cheek and said; "I understand."

Relieved, but not the least bit comfortable, Herman decided to change the subject and said; "What kind of things did you read back there?"

"Everything. Do you like the rest of me too?" She put one hand over the other at hip level, as a shy school girl, with a pouting face.

The Last Gasps of Indian Summer Page 1330

"Yes, I like all of you. Like is too neutral a word. I love all of you."

She took four quick steps back, looked at him seriously and as if she were disturbed. "She said; "Don't ever use that word around me."

Now he was confused and disturbed. He thought; "What's wrong with love? Was I too hasty? If so, she didn't have to make a big issue of it. Or, did she have to make a big issue of it for reasons I don't know?" He settled on that thought, but didn't want to see the images it might have implied. He tried to get those out of his head and continued to think. "The best thing to do is respect her wishes. This is the strongest wish I have yet heard. I'm sorry for a number of reasons." He silently approached her, touched her arm and before he could say anything, she said; "David Foster Wallace?"

He squinted, showing surprise and said; "What?"

She calmly answered; "You asked me what I read back there."

"Oh, oh, yeah." He didn't add; "About a million years ago."

Her silence prompted him to say something else, so he asked; "Do you have any of his books in your bag?"

The Last Gasps of Indian Summer Page 1331

"No. He may have technically been the best writer of all time, but he was for back there."

"One of the real geniuses and he said the hell with the whole place. That's pretty insightful and not very different than us."

He stuck out his tongue and added; "Haven't you yet noticed my genius. I have yours."

"He should have tried it out here."

"How do you know that he didn't?" She said nothing and showed a smidgeon of anger on her expressive little face and adjusted the glasses that required none. He knew that he had asked her something unanswerable and that he was also extolling the virtues of someone not ever accused of being one who thought and acted positively.

Herman was stupidly drawn to saying the wrong thing and had to go on; "Nobody else could write like that, though. A camera's precision with humor, some of which only he could see. The first time I read him, he found some absurdity in something I have looked at thousands of times, but didn't see it until he pointed it out. Genius."

"No argument. However, at some point it's a matter of taste.

He's in great company, with others I like. Most of them are dead, too, but as a result of natural causes."

The Last Gasps of Indian Summer Page 1332

Herman continued to desire to display his "genius," or was too simple to shut up. He said; "Who says that it wasn't a natural cause. Life is no doubt considered natural. Wouldn't the ending of life be the flip side of the same coin? You know; like off and on, like male and female, like black and white, like yin and yang "

Pearl interrupted him to say; "Your stated view on male and female is admirable." He stuck out his tongue, as he disdained

"admirable" as condescending. She continued; "Of course you've heard of 'Yin, Yang and Young,' the law firm.

He considered a serious answer, but rejected it in the cause of frivolity, too often his weakest point. He said; "What type of law do they specialize in?"

She deadpanned; "The highest; Constitutional." and laughed briefly at her quick comeback. He joined her out of politeness.

Settling down from the day's guffaw, he said; "So, what authors are good for here?"

"I don't know the place well enough to be sure."

"Take a wild guess."

"Probably a few. Depends on my mood."

The Last Gasps of Indian Summer Page 1333

Uncontrolled, questioning Herman wouldn't quit and said; "Like?"

Exasperated Pearl retorted; "If I say one it will attach too much importance to that one at the expense of all the others."

Her temperament improved to mild annoyance. She looked in his sincere face and recalled that guys could often be just plain dumb. She said; "Damn it. I know you're thinking that I'm being evasive. So, one is Bunuel's "That Obscure Object of Desire."

"I don't know that one."

"Figures."

Herman nodded, pointed his patented thumb to the rear and said;

"I wonder what the hell they're doing back there now."

"The monkeys are playing with microscopes and calculators."

"At the zoo?"

"Pretty much." "Did you ever wonder what the zoo animals think when we stare at them?"

"I don't wonder anymore. They told me. They turn their backs and show us their ass, except at feeding time."

Herman laughed and said; "That's great. You just pulled a David Foster Wallace on me."

The Last Gasps of Indian Summer Page 1334

Pearl shook her head in a disparaging manner and said; "George Saunders." She laughed and continued; "Animals are great. I'm going to miss them."

"Maybe we'll find some up ahead. It's really weird without any birds or insects right here though."

"Maybe they're dead."

"Maybe we are."

She said; "Ooooooh," tickled him and he returned the favor.

She said; "I might have seen that lightning you were talking about."

"See, I am right sometimes."

"Sometimes being the key word."

"Definitely. Don't be too hard on me, though. The job was defaulted to me. Either I had to do it or it wouldn't get done."

The Last Gasps of Indian Summer Page 1335

"I could take that in at least two directions. I could say;

'Long live anarchy,' or I could say; 'That's not true anymore.'"

"Is that 'A' or 'B', or can you choose 'All of the above?'"

Pearl was perplexed. She said; "I'll have to think about that one."

"I'm in the same boat. But, I can tell you this. I'm all in favor of letting the others run things back there. Or even here in this new land. They couldn't possibly make it any worse."

She hesitated, but was compelled to add; "I know them a little better than you and I think making things worse would well be within the realm of possibility."

"Well, now I can give you two answers. One is that I'm willing to take the risk and, two is that we should unionize, overthrow the oppressor and all of that."

"Who's the oppressor?"

"God....Religion...Psychiatry, perhaps that's redundant. ... The Grand Inquisitor. ... The Man in Charge."

"How about the Woman in Charge?"

"No such thing. That's the problem."

The Last Gasps of Indian Summer Page 1336

Pearl looked at him warmly and said; "You're sweet."

He hoped she didn't see the pink hue he felt on both ears and said; "Thanks, but it's also the truth. Hey, have you yet detected any of those witches that are supposed to be out here?"

"Not a one."

They continued their side by side walk and the temperature seemed about 85 degrees, the cloudless sky remained a uniform light blue and the wind was non-existent. He took her right hand with his left and got no objection. She asked; "Were you married back there?"

"Yes. Blessed by the church and everything, for all the good it did."

"Me, too. But not blessed by the church or state. Didn't seem to make any difference."

Herman wasn't surprised to hear that and said; "Thirty years of scorching misery."

"What did you expect?"

"Something other than what it turned out to be. It's hard to explain without telling the story of the two and then putting those two in context of a changing world. It would be like

The Last Gasps of Indian Summer Page 1337

trying to write "War and Peace.'" He paused, laughed and said;

"Maybe I'll try it someday. The second half of the book will be extremely short."

"Because it's hard to write about nothing, or because there was little peace?"

"Kind of the same thought, I guess."

"Yeah, I guess. Same story here. I left one marriage for no real reason. After a while it was like he didn't care one way or the other and neither did I. No animosity. That was the weird part.

One day I came home from work early and saw him naked in the bathtub while his mother gave him a bath. A 25 year old man. I said this is just too weird and left. I still wonder what that was all about."

I've got a good guess; "Mommy was washing that dirty girl off her good little boy."

Pearl wrinkled her brow at Herman, but made no response.

He felt a need to explain himself and said; "That was intended to be sarcasm directed at the attitudes of many. Personally, if I was fortunate enough to get a dirty girl all over me, I wouldn't wash for a month."

The Last Gasps of Indian Summer Page 1338

Pearl was reticent to make any reply and searched for an alternative avenue of pursuit. Before she could come up with anything, Herman ventured; "You're a dirty girl, aren't you?"

She opened her mouth, but produced no words. He grinned at her and waited patiently for a response. He hoped it would not be evasive, but that most likely it would be that or an indignant no. She read his mind and decided to throw the ball back in his court and said; "I haven't bathed yesterday or today. Do you consider that dirty?"

He surprised himself and quickly came up with a retort; "Depends on what you've been doing, I suppose."

Triumphantly, she raised her voice and said; "I've been walking with you, stupid. Can I get dirty doing that?"

He smiled, shook his head and said; "No chance."

Looking to make the game equal and more interesting, she asked;

"Are you a dirty boy?"

He thought; "I'm totally unprepared. I've never been asked that before and consequently didn't expect it. Let's see. Boys are supposed to be dirty, aren't they? Snipes and snails and puppy dog tails and all of that. That's really not what she's asking me though and I wouldn't be surprised if this wasn't another

The Last Gasps of Indian Summer Page 1339

test. I definitely want to pass. Even more I'd like to go to the head of the class, so I need a good answer; one that says what she wants to hear. I don't have the slightest idea of what she wants to hear, so forget that.

She said; "Come on, come on. Time is running out."

He decided to wing it and replied; "Boys are expected by boys and girls to be dirty and I'm not rebellious in that regard. I have to add, however, that whatever I do with you is not."

"Didn't you just contradict what you said before?"

"I don't know. Are you writing all this s*** down?"

She said a loud "No," and he feared failure. He said; "This can get complicated. Maybe before I was trying to be humorous."

"I don't recall laughing."

"I could say that you have no sense of humor, but I won't. One time I may have used the word "dirty" in the meaning that I think you ascribe to it. Another time I could use it in the sense that people back there have. Another time I might use it in my own sense....."

She cut him off and said; "Which is?"

The Last Gasps of Indian Summer Page 1340

He realized that she had gotten him back to square one. He further thought that this must be very important to her. He said; "Nothing is dirty in love."

"I told you not to use that word."

"Well, how can I answer difficult questions if you limit my vocabulary with forbidden words?"

She was as annoyed as him and said; "I give you one rule and you use it as some stupid excuse."

He was very tired of the discussion, so he just said; "Yes. I'm a dirty boy, no matter how anyone defines it. How's that?"

She laughed and said; "Just fine. You had me worried for a while."

"Then I passed the stupid test?"

"Yes."

"What grade?"

"To be finalized on a field trip."

He finally lost his exasperation and smiled back at her.

She looked him over and saw a desperate old man. His face was not flawed in any outrageous way, but it showed that he had been

The Last Gasps of Indian Summer Page 1341

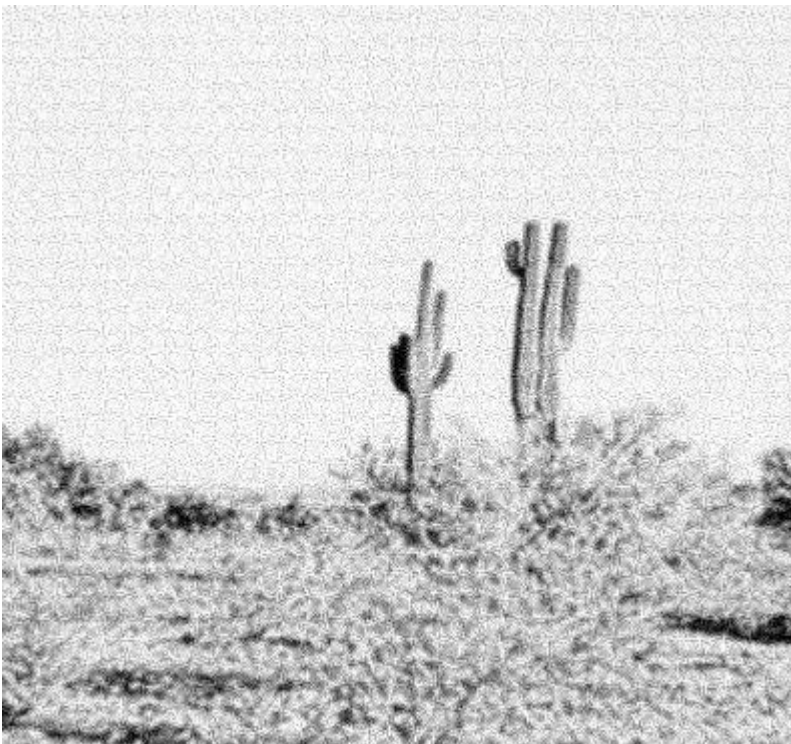
over-tired for some time, the laugh lines more of the grimace variety. His long, messy gray hair was reminiscent of a better time, but also

showed how long it had been gone. His thin body was not unpleasing and probably was not very different from its appearance when he was a teenager. She thought; "If only I could cut off that head," as she admired his form fitting jeans. She caught herself and thought that he should have segued long ago into something more appropriate. She quickly recognized that she could well say that to herself. She said; "When was your last bath?"

He utilized the lines on his face to scrunch up his mouth into a genuine, but also posed smile and said; "Just before I met you."

Pearl looked up at the blue sky and lost interest in talk. He made a thorough investigation of the ground and thought he found its similarity to that above it. Almost imperceptibly, he mumbled, also not much for more conversation.

Herman woke up and he saw Pearl beside him, with one leg touching his, under the non-existent shade of a big chief



The Last Gasps of Indian Summer

Page 1342

cactus. Hallucination? Same sun. Same sky. Same wind; none. He said; "Did we sleep through the night?"

She rolled over, stretched and said; "Maybe. I didn't see it either."

He went into his bag, retrieved a hunting knife and easily removed it from its torn sheath. He plunged it into the cactus center and spread the slow stream onto his face. Pearl's eyes widened in shock. She stood up, backed away carefully and said;

"What the hell is that?"

The Last Gasps of Indian Summer Page 1343

Herman held the knife in front of him and incredulously said;

"It's a knife. Haven't you seen one before?"

Pearl continued to back up and said; "It's a weapon."

He almost laughed, but, as she seemed genuinely upset, he thought it not a good time to appear humorous. He said; "It's no weapon. I use it to extract water and nourishment from the cactuses." He again reached into his bag and she increased the distance between them, while watching him intently. He put the knife on the sand and pulled out a clear flask. He said; "How do you think I've been filling this? He offered it to her.

Her thirst overcame her fear. She took the flask and drank. She said; "Don't scare me like that again. What else do you have in that bag anyway?"

He sighed, turned his head to one side and said; "Secrets.

Things I brought from the old world that I thought I might need here."

"Like what?"

"Like secrets. My things." He saw that she was not comfortable with that response, so he added; "What do you have in yours?"

The Last Gasps of Indian Summer Page 1344

"None of your business."

He laughed and said; "See. I'll show you mine if you show me yours."

She couldn't help but make a smile she tried to convert to a grimace and said; "Okay, okay. I get the point."

He said; "Take my word. There's nothing in here that will hurt you. Can you say the same?"

She thought for a while and responded; "Not physically, anyway."

"I stand corrected. I should have made the same distinction. I really don't think there are any mental dangers to you, but I can't be sure."

"I can say the same."

He picked up his bag and said; "How about we just dump everything on the ground and get it over with?"

"I don't think so."

"Glad you said that. I don't think so either."

He picked up his knife and put it back in its sheath, simultaneously saying; "Now, if we ran into some snakes...."

Pearl just gave him an "Ooooh you" look and returned the flask.

The Last Gasps of Indian Summer Page 1345

He took a swap and said; "One of the things that used to annoy me back there was when I'd say something to someone and they'd give me a queer look and say; 'It goes without saying.'"

"I hated that, too. It's just a conversation killer."

"It translates to; 'I don't know a damn thing about it and don't want to advertise my deficiencies.' As a kid my room was right near the front door. So, sometimes, when I came home my parents didn't know I was there. One time I heard my mother tell my father; 'When I married you I thought you were the strong silent type. Now I know you're just stupid.'"

"What did he say?"

"He remained the strong silent type or mumbled. I always thought that he was kind of stupid, so I was glad to find out that I wasn't the only one who thought that."

"Still think he was stupid?"

Herman thought a bit and replied; "Kind of. Now, I'd probably use the word limited. He seems to have known how to do things, but was totally incapable of explaining what he did."

Pearl laughed to Herman's surprise and said; "I think that's pretty common. My father had a 'military intelligence' job, if that's not an oxymoron and if you asked him to explain it, it

The Last Gasps of Indian Summer Page 1346

would be like talking to Forrest Gump." Upon saying that she realized that she might be missing something, but probably not.

"Is he still alive?"

She shook her head wistfully and said; "No. He died when he was younger than I am now. They flew his body back to the US from Panama when he was 52."

"Mine also died on the young side, but not that bad. Heart attack at 62. It wasn't really a surprise, as he never exercised and smoked two packs of cigarettes a day. He said he picked up the habit under Patton, in Europe during World War Two. The supply lines couldn't keep up with the combat troop's movement, but curiously coffee and cigarettes found their way. So, the commanders used to say; 'Drink 'em and smoke 'em. It'll kill the hunger.'"

"Did it?"

Herman shrugged and replied; "He said 'Yeah,' but it killed him too." He paused a while. Pearl was quiet and stared at the painfully consistent, uniform, light blue sky. He felt a twinge of anger and continued; "You know, everything they tell you back there turns out to be wrong. The experts discover that ten years later and then someone tries to sell you a remedy. And this strong, silent type of god proves useless. The one thing the

The Last Gasps of Indian Summer Page 1347

imperfect religions have in common is that they equate life with suffering "

Pearl interrupted him to say; "Well, somebody got something right."

"Yeah, but, why should we accept that pitiful situation? We should form a union and go out on strike. Management unfair to workers."

"It's been done and the results are very questionable."

"No, we need something different. If we are destined to suffer anyway, let's completely stop playing the game, something on the lines of 60's left wing radicalism."

"Another ism."

"Maybe. But, what the hell do we have to lose? Those in charge have already exhausted their arsenal." He put one foot up on his sack, aping George Washington, crossing the Delaware River and laughed to her.

She smiled and thought of him as consciously absurd and unconsciously useless, a combination currently pleasing.

He ponderously pronounced; "There shall be certain inalienable rights. Boss ≠ Master, Boss = Caretaker. Worker ≠ Slave, Worker

The Last Gasps of Indian Summer Page 1348

= Partner. Both Caretaker and Partner shall be beneficiaries of a profit sharing plan." He paused and saw, what he thought was interest in her face and then continued in his mock-authoritarian manner of speech; "Tell that to the mean spirited f***** upstairs."

Pearl clapped her hands and said; "I will. I will. As long as you do."

Herman said; "I think I already did and will continue to, because I don't give a f***. Are you my Partner?"

Pearl excitedly exclaimed; "Yes.....As long as I can also be co-founder."

Herman shrugged, smiled at her and said; "That's the only way it can be." They moved to each other and embraced. He thought;

"Celebration. Exhilaration. Hope. Reality. Pearl."

Herman opened his eyes and felt the grainy, sun-bleached sand beneath him. He fretted when he couldn't see or feel any part of his companion. His slumber produced a dream that was at the very

The Last Gasps of Indian Summer Page 1349

least, unsettling. In it, he knew that Pearl didn't want to see him. He went to her house on a pleasant fall morning and thought that he'd surprise her waiting at the front door. It wasn't fastened properly and in the space provided by the shoddy workmanship, inattention and overuse, he saw her, already fully dressed, scurrying around the kitchen at breakneck speed. He remembered that she had told him not to come looking for her and tried to think of some excuse to be crouched at her door, of course, coming up with nothing. He scanned the neighborhood and saw that the block consisted of similar houses; two stories with basements, wood frames and pitched roofs forming attics which faced the street, contrary to what aesthetics might demand, but efficient for their use on narrow plots of land. They were probably built when the craftsman style was popular and had been subjected to plebian repairs and additions in subsequent years.

Colors were numerous, with most displaying a mixture. Pearl's was green and cream, with a pink trim and doors. All of the colors were well faded and resulted in a diminishment of the shock produced when the trim and doors were freshly decorated.

The street was lined on both sides with mature elm trees, which were still in bloom sufficiently to produce shade from a weak morning sun, off and on obscured by fluffy, white cumulous clouds, which moved slowly across the blue sky, propelled by a gentle breeze, which he also felt on his ground level. He

The Last Gasps of Indian Summer Page 1350

thought that she might exit another door, in which case, he could get behind her, then catch up at some point and say something

stupid, like; "Fancy meeting you. I was just out strolling. Do you live here?" and hope she didn't smack him.

Fantasy. He watched her through the crack as she continued to move quickly gathering up some things and putting them in a light brown, leather bag strapped over her shoulder. Triumphant classical music with horns on their way to crescendo emanated from somewhere inside and she danced vigorously and sang indecipherable words in a mocking, but cheerful fashion. She glided to the front door, opened it and saw him. She made no reaction, shut the door and bounced down the street. He was saddened at the lack of recognition, but relieved that she didn't scream at him or call a cop. He followed, keeping his distance thirty feet behind. She did not look back. On the third block of her journey she met a female friend, with oddly and shortly cut bleached blond hair, parted in the center. The two stopped for a brief moment, looked back at him, laughed and then went their separate ways. She continued on one more block to a high school where she taught, went in and, again never looked back. He stopped across the street from the three story brick structure, knowing that he couldn't go in, but not knowing what to do next.

The Last Gasps of Indian Summer Page 1351

Upon awakening he got extremely depressed over her desire not to see him and her ability to be blasé about it. This stayed with him a while, until he re-interpreted the dream from her point of view. She was effervescent and happy. She sang and danced. This is what he most wanted for her and he was content.

But, where was his companion? He got up and canvassed the area.

She emerged from the opposite side of a cactus and he called out; "Pearl, you scared the hell out of me. Don't ever do that again."

She looked at him strangely, furrowing her brows and wrinkling her forehead. He took a few more slow steps in her direction, as she

stood still. He said; "Pearl," in somewhat questioning manner.

She shook her head in apparent disbelief and softly said; "I'm not Pearl. My name is Dusty."

He wasn't sure if she were playing a trick on him or not. She had not done so, up until now. He wondered if she had consumed too much cactus juice. He wondered if she had totally lost it.

He decided to look for physical evidence. She looked a lot like Pearl, but now that he was scrutinizing, he thought that the person standing in front of him had markedly smaller hips and somewhat larger breasts. She wore similar blue jeans and

The Last Gasps of Indian Summer Page 1352

sandals, but her shirt was a light green button up. Pearl always preferred red. Her long, gray hair and small, attractive face seemed identical and she wore wire-rimmed glasses.

He wasn't certain if this was Pearl or not.

How did anyone else get here? How could Pearl disappear on the flat terrain with twenty mile visibility in all directions? He looked back for the first time and saw nothing but sand and cactus. Maybe she was hiding behind one of those. Maybe she went back and died along the way. Maybe. Maybe. Maybe. He thought the best approach was to play "Dusty's" game. He said; "How did you get there?"

She replied; "I think I made five wrong turns," and giggled.

"All right. Have it your way. I'm Herman."

She giggled again, saying; "Like in Munster."

"Like in hermit. You're a real giggler, aren't you?"

"Why not?"

"Why not? Because of all the things we've been speaking of."

"What are you talking about? We've just met, and that's only because you've been following me around."

The Last Gasps of Indian Summer Page 1353

Herman was lost. He shrugged and said; "I'm sorry. You looked like someone I once knew. I must have been mistaken."

Dusty silently nodded agreement. She walked away.

Herman stood still and said; "Just tell me one thing. Where are you going?"

She pointed at a smokestack that made him think of urban New Jersey. She said; "Back there."

"How could you? Why?"

With her back still to him she answered as if she had just heard the dumbest question of all time, saying; "I've been out here long enough. She kept walking as if she were in basic training on methamphetamine. Herman was too weary to keep up if he wanted to; so he sat.

Herman's sleepy eyes opened to be rudely greeted by the undefeatable blare of the persistent sun, seemingly angry in its malevolent desire to shed glorious illumination on everything too dumb to hide. He nervously scanned the ground level and

The Last Gasps of Indian Summer Page 1354

found no sign of Dusty. He sighed. He was well practiced at the art. He was disappointed, but far from surprised, as her recent conversations put a direct and indirect emphasis on "social"

considerations. That was her merry word, as he would gloomily substitute "Back there s***." There was no way he was going back. It took him 60 years to escape and he felt it only logical that it would require a minimum of 60 years in the wilderness to give it a fair day in court. He realized that he used the words

"felt" and "logical" in the same sentence. There had to be something wrong with his train of thought.

With the audacious, nervy, golden orb constantly standing guard he had lost complete track of time. How would he know when he was here 60 years? Maybe he already crossed that threshold and just didn't know. What did it matter anyway? His original goal was to be out here by himself and, at times including now, he was successful. So, why wasn't he in the mood for a celebration?

Easy. Herman had grown accustomed to the grief poured on him by Pearl, Dusty, or DustyPearl, the spirited and brisk contradiction.

He gazed at the soot belching ugliness of what was now before him and pictured her there. He wasn't sure if he was looking at a new area or if he had circled around the globe and was again near his point of departure. From a distance it looked exactly

The Last Gasps of Indian Summer Page 1355

the same. He wondered if he should turn back and go the other way. He promised himself that he never would, but now he didn't know east from west, anyway. If only the god damned sun did its job and moved, he might get an inkling of where he was and perhaps even be privy to the correct time. He further thought that going back was a poor practical option, as his knife had probably damaged his big chief cactus water supply. He realized he was the last of the great medieval thinkers as he wanted the sun to move, while he remained comfortably ensconced in the world of his earlier choice.

The merciless clarity constantly ensured by his uninvited, now undesirable companion made him have second thoughts. He never anticipated "out there" would be reminiscent of the jeering audience he endured playing baseball. Maybe he had made some core error. Was clarity, of necessity, merciless? But wasn't truth what he thought he was desirous of when he left the belching gray clouds of smoke "back there?" Does "merciless clarity" infer "merciful obscuration?" Does "merciless clarity"

need, or love, to risk using a forbidden word, "merciful obscuration?" Semantics? Sophistry? He seemed certain in one observation. The trillions of seeds waiting to bloom below this dry, barren ground are not sun worshippers.

The Last Gasps of Indian Summer Page 1356

He looked at his bare arms and thought he could see the blood pulsing through the ugly, irregular veins. He wished he had observed Pearl and Dusty this closely. Or perhaps that was exactly what he should not have done. Maybe his incuriosity allowed him to luck out, at least on that one.

He became aware that he was certain of another thing. He didn't know anything more than he did at the outset of his journey. He merely had more questions, on which, the supposedly illuminated one upstairs deigned to shed any of its glorious light.

He defiantly laid on his back in an effort to fully demonstrate his steadfastness to any potential observer. He immediately thought of Pearl and Dusty. He recalled all of his time spent with both of them; the warmth, the worry, the misunderstanding, the talk, the joy, the unbearable sorrow and most of all, the movement of mind and body that now eluded him. He realized that he was wrong on at least one score. He knew he missed her, whatever name she called herself now. He had vowed to never go

"Back There" and didn't want to be just another liar. Maybe there was room for maneuvering, as at this point he truly didn't know back from front, or east from west. But, even if he chose to walk forward to the "civilization" ahead of him, how could he be certain that he would be able to again find her? Or, was it she who originally found him? Maybe that was her job. With a

The Last Gasps of Indian Summer Page 1357

weathered, squinting, yet determined face he struggled to look up at his taciturn nemesis and softly, but resolutely said; "I'm not moving until you do." His tears nourished a few waiting, fortunate, dormant seeds as the water cascaded through the miniscule grains of sand below him.

She Loves You

The Beatles

She loves you, yeah, yeah, yeah

She loves you, yeah, yeah, yeah

She loves you, yeah, yeah, yeah, yeah

You think you lost your love

Well, I saw her yesterday-ay

It's you she's thinking of

And she told me what to say-ay

She says she loves you

And you know that can't be bad

Yes, she loves you

And you know you should be glad

She said you hurt her so

She almost lost her mind

But now she says she knows

You're not the hurting kind

The Last Gasps of Indian Summer Page 1358

She says she loves you

And you know that can't be bad

Yes, she loves you

And you know you should be glad, ooh

She loves you, yeah, yeah, yeah

She loves you, yeah, yeah, yeah

And with a love like that

You know you should be glad

You know it's up to you

I think it's only fair

Pride can hurt you too

Apologize to her

Because she loves you

And you know that can't be bad

Yes, she loves you

And you know you should be glad, ooh

She loves you, yeah, yeah, yeah

She loves you, yeah, yeah, yeah

With a love like that

You know you should be glad

With a love like that

You know you should be glad

With a love like that

The Last Gasps of Indian Summer Page 1359

You know you should be glad

Yeah, yeah, yeah

Yeah, yeah, yeah, yeah

Written by Paul McCartney and John Lennon.

Herman lost track of the time he spent there. Shade providing, white, gray and black clouds silently moved in from the east and delivered a warm drizzle. The accompanying breeze brought a long forgotten scent of flowers he could no longer name. The earth moved and his imperfect eyes told him that it was the sun.

When his slumber seemed to end, Herman instinctively began his trek toward "civilization."

You Never Give Me Your Money

The Beatles

You never give me your money

You only give me your funny paper

And in the middle of negotiations

You break down

I never give you my number

I only give you my situation

The Last Gasps of Indian Summer Page 1360

And in the middle of investigation

I break down

Out of college, money spent

See no future, pay no rent

All the money's gone, nowhere to go

Any job I got the sack

Monday morning, turning back

Yellow lorry slow, nowhere to go

*But oh, that magic feeling, nowhere to go Oh, that magic feeling,
nowhere to go*

Nowhere to go

One sweet dream

Pick up the bags, get in the limousine

Soon we'll be away from here

Step on the gas and wipe that tear away One sweet dream came true today

Came true today

Came true today, yes, it did

One, two, three, four, five, six, seven All good children go to heaven

One, two, three, four, five, six, seven All good children go to heaven

One, two, three, four, five, six, seven

The Last Gasps of Indian Summer Page 1361

All good children go to heaven

One, two, three, four, five, six, seven All good children go to heaven

One, two, three, four, five, six, seven All good children go to heaven

One, two, three, four, five, six, seven All good children go to heaven

One, two, three, four, five, six, seven All good children go to heaven

One, two, three, four, five, six, seven All good children go to heaven

One, two, three, four, five, six, seven All good children go to heaven

Written by Paul McCartney and John Lennon.

The Beginning?

The Last Gasps of Indian Summer Page 1362

198 - The Master and Margarita - Moscow, Russia, USSR

The Master and Margarita

The novel has two settings. The first is Moscow during the 1930s, where Satan appears at Patriarch's Ponds as Professor Woland. He is accompanied by Koroviev, a grotesquely dressed valet; Behemoth, a black cat; Azazello, a hitman; and Hella, a female vampire. They target the literary elite and Massolit, their trade union, whose headquarters is Griboyedov House.

Massolit consists of corrupt social climbers, bureaucrats, politicians, profiteers, and cynics. The second setting is the Jerusalem of Pontius Pilate; Pilate's trial of Yeshua Ha-Notsri, A/K/A Jesus of Nazareth, his recognition of an affinity with and spiritual need for Yeshua, and his reluctant acquiescence to Yeshua's execution. The Jerusalem plot of the novel is later revealed to be the novel written by the Master.

The novel's first part includes satirical depictions of Massolit and Griboyedov House; Satan's magic show at a variety theatre, satirizing the vanity, greed, and gullibility of the new elite; and Woland and his retinue appropriating Berlioz's apartment after his death. Apartments, scarce in Moscow, were controlled by the state, and Bulgakov based the novel's apartment on his own.

The Last Gasps of Indian Summer Page 1363

The House of the Rising Sun

The Animals

There is a house in New Orleans

They call the Rising Sun

And it's been the ruin of many a poor boy And God, I know I'm one

*My mother was a tailor
She sewed my new blue jeans
My father was a gamblin' man
Down in New Orleans
Now the only thing a gambler needs
Is a suitcase and a trunk
And the only time he's satisfied
Is when he's on a trump
Oh mother, tell your children
Not to do what I have done
Spend your lives in sin and misery
In the House of the Rising Sun
Well, I got one foot on the platform
The other foot on the train*

The Last Gasps of Indian Summer Page 1364

*I'm goin' back to New Orleans
To wear that ball and chain
Well, there is a house in New Orleans
They call the Rising Sun
And it's been the ruin of many a poor boy And God, I know I'm one*

Written by Alan Price.

Part one opens with a confrontation between Berlioz, the head of Massolit, and Woland, who prophesies that Berlioz will die later that evening. This interaction between Woland and Berlioz is mirrored by the trial of Yeshua by Pontius Pilate. Woland entrances Ivan and Berlioz in the story that leads up to Yeshua's execution. In the story, Yeshua is presented as having inhuman characteristics. Woland tells this story to convince his audience of God's existence, but the two Soviet authors refuse to believe him. Although Berlioz dismisses his death prophecy as insane raving, he dies as the professor predicted. The fulfillment of his death prophecy is witnessed by Ivan Nikolaevich Ponyrev, a young, enthusiastic, modern poet who uses the pen name Bezdomny; "homeless". His nom de plume alludes to Maxim Gorky, Maxim the Bitter; Demyan Bedny, Demyan the Poor;

The Last Gasps of Indian Summer Page 1365

and Michail Golodny, Michail the Hungry. His futile attempts to capture the "gang," Woland and his entourage, and his warnings about their evil nature land Ivan in a lunatic psychiatric clinic, where he is treated by Stravinsky, a local doctor. The care he receives in the clinic is very good, especially when evaluated by the standards of the time. It thus serves as an important place in the novel for many characters who Woland confronts, and derives special importance from its bringing together of Ivan and the Master, an embittered author whose name connects to the title of the text. Master explains to Ivan that the rejection of his novel about Pontius Pilate and Christ led the Master to burn his manuscript in despair and turn his back on Margarita, his devoted lover.

In Moscow, Woland and his retinue put on a show at the Variety Theater. During the show master of ceremonies Bengalsky's head is ripped off then reattached at the urging of the audience. The audience is amazed when Koroviev makes money rain down and when Woland's retinue gives out luxury fashion items to the women

of the audience. Later the money and clothes disappear, causing chaos and embarrassment. Here, Bulgakov portrays women's and men's sins very differently. The women of Moscow are condemned for accepting free clothing, while the men are condemned for adultery, excessive greed, etc., and the two are portrayed as

The Last Gasps of Indian Summer Page 1366

equivalent transgressions. During this performance, Woland notes the lack of moral progress made in Soviet society, remarking that despite their technological advancements such as "buses, telephones, and other apparatuses," Muscovites remain "people like any other people ... they love money, but that has always been so." This scene is a key moment in Bulgakov's societal criticism.

Ivan dreams of the execution of Yeshua as witnessed by Matthew Levi. In an attempt to save Yeshua from a torturous death, Levi steals a knife to kill him quickly, but he is too late to reach Yeshua. Yeshua hangs on the cross and suffers in the excruciating heat for hours until an executioner offers him some water and kills him. Levi cuts down Yeshua's body and carries it away.

Back in Moscow, after Woland's performance, the city is thrown into confusion. At the Variety Theatre, the highest ranking employee left is Vassily Stepanovich, the bookkeeper. His attempt to make sense of the show's aftermath reveals a trail of chaos left by Woland and his retinue. Rubles are transforming into insects, bureaucrats have been replaced by animate suits, and entire offices have been cursed to break into song against their will. Similarly, Berlioz's uncle's attempt to claim his late nephew's apartment is thwarted by Behemoth and Azezele,

The Last Gasps of Indian Summer Page 1367

who send him violently off. Immediately thereafter, Andrei Sokov, barman at the Variety Theatre, visits the apartment.

Woland welcomes him in, offering fine food and drink, though Sokov declines these niceties. After some conversation, Woland reveals to Sokov that he will soon die of liver cancer and suggests that he spends his savings to enjoy a short life of hedonism.

Part two introduces Margarita, the Master's mistress, who refuses to despair of her lover and his work. Azazello gives her a magical skin ointment and invites her to the Devil's midnight Good Friday ball, where Woland gives her the chance to become a witch.

Margarita enters the realm of night and learns to fly and control her unleashed passions. Natasha, her maid, accompanies her as they fly over the Soviet Union's deep forests and rivers.

Margarita bathes and returns to Moscow with Azazello as the hostess of Satan's spring ball. At Koroviev's side, she welcomes dark historical figures as they arrive from Hell.

Margarita survives the ordeal, and Satan offers to grant her deepest wish. She chooses to ask to free a woman she met at the ball from eternal punishment. The woman, who had been raped, murdered her child. Her punishment was to wake each morning next

The Last Gasps of Indian Summer Page 1368

to the handkerchief she used to smother it. Satan tells Margarita that she liberated the woman, and still has a wish to claim from him. She asks for the Master to be delivered to her and he appears, dazed and thinking he is still in the lunatic asylum. They are returned to the basement apartment which had been their love nest.

Matthew Levi delivers the verdict to Woland; the reunited couple will be sent to the afterlife. Azazello brings them a "gift"

from Woland; a bottle of Pontius Pilate's poisoned wine. The Master and Margarita die. Azazello brings their souls to Satan and his retinue, awaiting them on horseback on a Moscow rooftop, and they

fly away into the unknown, as cupolas and windows burn in the setting sun, leaving Earth behind and traveling into dark cosmic space. The Master and Margarita will spend eternity together in a shady, pleasant region resembling Dante Alighieri's Limbo, in a house under flowering cherry trees.

Woland and his retinue, including the Master and Margarita, become pure spirits. Moscow's authorities attribute its strange events to hysteria and mass hypnosis. In the final chapter, Woland tells the Master to finish his novel about Pontius Pilate; condemned by cowardice to limbo for eternity. The Master shouts; "You are free! He is waiting for you!". Pontius Pilate is freed, walking and talking with the Yeshua whose spirit and

The Last Gasps of Indian Summer Page 1369

philosophy he had secretly admired. Moscow is now peaceful, although some experience great disquiet every May full moon.

Ivan Ponyrev becomes a professor of philosophy, but he does not write poetry anymore.

Back In the USSR

The Beatles

Flew in from Miami Beach, B-O-A-C

Didn't get to bed last night

On the way, the paper bag was on my knee Man, I had a dreadful flight

I'm back in the U-S-S-R

You don't know how lucky you are, boy

Back in the U-S-S-R

Been away so long, I hardly knew the place Gee, it's good to be back home

Leave it 'til tomorrow to unpack my case Honey, disconnect the phone

I'm back in the U-S-S-R

You don't know how lucky you are, boy

Back in the U-S, back in the U-S-S-R

The Last Gasps of Indian Summer Page 1370

Well, the Ukraine girls really knock me out They leave the West behind

And Moscow girls make me sing and shout That Georgia's always on, my, my, my,

my, my, my, my, my, my mind

Oh, come on

Hey, I'm back In the U-S-S-R

You don't know how lucky you are, boys

Back In the U-S-S-R

Well, the Ukraine girls really knock me out They leave the West behind

And Moscow girls make me sing and shout That Georgia's always on my, my, my,

my, my, my, my, my, my mind

Oh, show me 'round your snow-peaked mountains way down South

Take me to your daddy's farm

*Let me hear your balalaikas ringing out Come and keep your
comrade warm*

I'm back In the U-S-S-R

Hey, you don't know how lucky you are, boy Back in the U-S-S-R

Oh, let me tell you, honey

The Last Gasps of Indian Summer Page 1371

Hey, I'm back

I'm back In the U-S-S-R

Hey, it's so good to be home

Yeah, back In the U-S-S-R

Written by Paul McCartney and John Lennon.

The Last Gasps of Indian Summer Page 1372

199 - Inherent Vice - Fargo, North Dakota Inherent Vice

In 1970, Shasta Fay Hepworth visits the beach house of her ex-boyfriend, Larry "Doc" Sportello, a private investigator and hippie druggie in Gordita Beach, Los Angeles County. She tells him about her new lover, Michael Z. "Mickey" Wolfmann, a wealthy real estate developer, and asks him to help prevent Mickey's wife from abducting Mickey and committing him to an insane asylum.

Purple Haze

The Jimi Hendrix Experience

Purple haze all in my brain

Lately things just don't seem the same

Actin' funny but I don't know why

'Scuse me while I kiss the sky

Purple Haze all around

Don't know if I'm comin' up or down

Am I happy or in misery?

What ever it is, that girl put a spell on me

Help me

The Last Gasps of Indian Summer Page 1373

Help me

Oh, no, no

Ooh, ahh

Ooh, ahh

Ooh, ahh

Ooh, ahh

Yeah

Purple haze all in my eyes

Don't know if it's day or night

You got me blowin', blow my mind

Is it tomorrow or just the end of time?

No

Help me

Yeah, yeah, purple haze

Oh, no, oh

Oh, help me

Tell me, girl, tell me

I can't go on like this

You're makin' me blow my mind, mama

Written by Jimi Hendrix.

The Last Gasps of Indian Summer Page 1374

Doc meets with Tariq Khalil, a member of the Black Guerrilla Family, who hires him to find Glen Charlock, a member of the Aryan Brotherhood he met in jail, who owes him money and is one of Wolfmann's bodyguards. He visits Mickey's Channel View Estates project, entering the only business in the developing strip mall, a massage parlor, where he meets an employee, Jade.

He searches the premises for Charlock, but is hit with a baseball bat and collapses. Doc wakes outside, lying next to Charlock's dead body and surrounded by policemen. Interrogated by LAPD detective Christian F. "Bigfoot" Bjornsen, he learns that Wolfmann has disappeared. His attorney, Sauncho Smilax, arranges for his release by the LAPD.

Doc is hired by former heroin addict Hope Harlingen, who is looking for her missing husband, Coy. Although told that Coy is dead, she believes he is alive due to a large deposit to her bank account. Jade leaves Doc a message apologizing for setting him up with the police and telling him to "beware the Golden Fang." He meets her in an alley, where she explains the Golden Fang is an international drug smuggling operation. Jade introduces Doc to Coy, who tells him he is hiding at a house in Topanga Canyon. In a later meeting, he explains he is a police informant and fears for his life, wanting only to return to his wife and daughter. Doc talks to Sauncho, who tells him about the

The Last Gasps of Indian Summer Page 1375

suspicious boat, the Golden Fang, which the last time it sailed, Shasta was on board. Thanks to a postcard from her, Doc finds a large building shaped like a golden fang and meets dentist Rudy Blatnoyd.

Bigfoot calls Doc and tells him that Blatnoyd has just been found dead with fang bites in his neck. Bigfoot decides to help Doc find Coy and tells him to search for Puck Beaverton in Chryskylodon, an asylum run by a cult connected to the Golden Fang. There, Doc finds Mickey, who is being watched by the FBI.

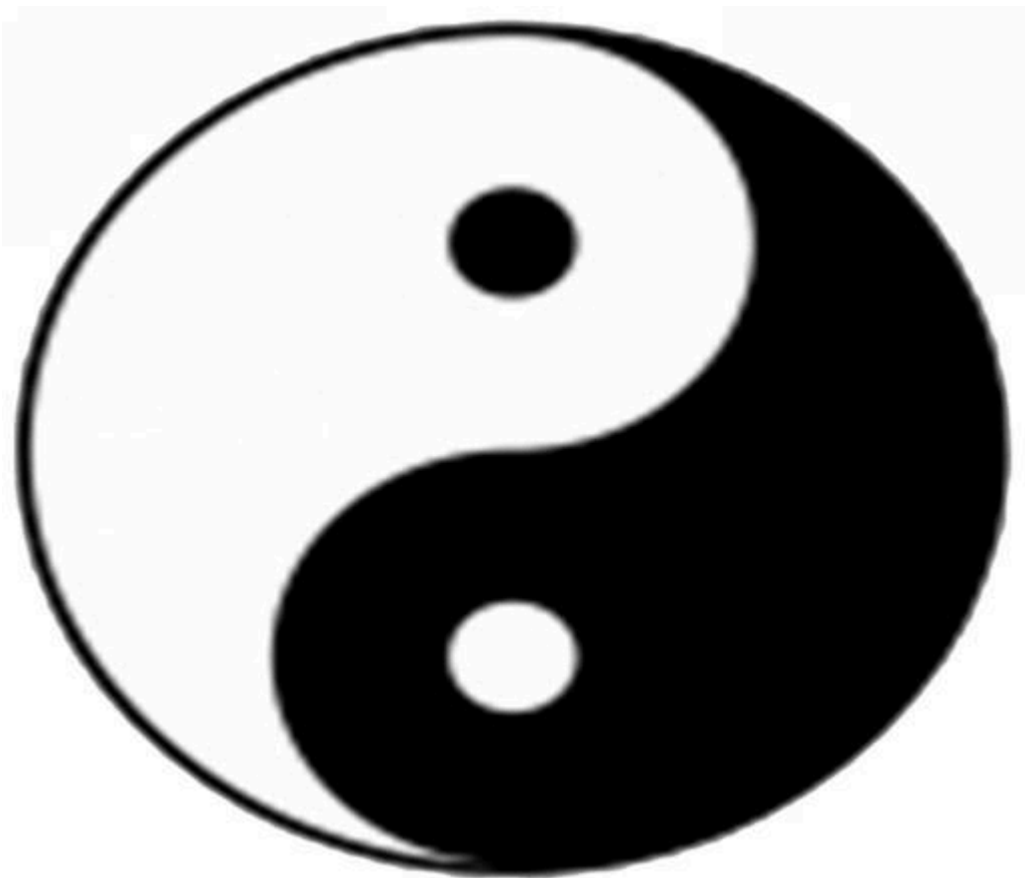
Mickey tells him he felt guilty for the negativity his real estate business caused and wants to give his money away, appearing to be a happy member of the cult. Doc also glimpses Puck and Coy. When Doc returns home to his beach house, he is greeted by Shasta, who has returned and is indifferent to the trouble her disappearance has caused. She tells him Mickey is back with his wife. Shasta confesses to having been on the Golden Fang with Mickey on a "three-hour tour" and says she was brought along to be used sexually by all of Mickey's friends.

She brags about what she did on the boat to provoke Doc into sex, then tells him they still aren't back together.

Penny, an assistant district attorney with whom Doc is having a fling, gives him confidential files from which he learns that the LAPD pays the loan shark Adrian Prussia to kill people and

The Last Gasps of Indian Summer Page 1376

that one of his victims was Bigfoot's former partner. Prussia is tied to the Golden Fang, and Doc learns that Charlock was involved with a deal, which is why he was killed. Doc visits Adrian, noticing his obsession with baseball bats, but is abducted and drugged by his partner, Puck. He manages to escape, killing both Puck and Adrian. Bigfoot appears and rescues him, driving him home, but Doc discovers he has been set up. Bigfoot has planted heroin in his car, which was stolen from the Golden Fang as revenge for murdering his partner. Doc arranges for the drugs to be returned to the Golden Fang in exchange for Coy's freedom. Doc and Shasta drive off together, and he tells her this doesn't mean they are back together.



The Last Gasps of Indian Summer

Page 1377

Inherent Vice – the book

What the powers that be have in common is their fear of what happened when the sixties rebellion worked, stopping a war, seeking quality rather than quantity of life, and also indirectly impeding Wall Street and military-industrial complex gains, while legislatively curtailing large political contributions. Hell, America became great while embracing “big

The Last Gasps of Indian Summer Page 1378

and cheap.” Those powers that be unanimously said; “We can never allow this to happen again,” and the US UniParty fully supported by

its leech beneficiaries, Israel and Wall Street, put things in place to do precisely that.

Since there are many possible takes on the American sixties, I was curious what a bot's would be. I decided to ask the Patsy bot, as Patsy seemed the most interested in appearing as being different. I asked that Patsy answer my question in the form of a book review.

Patsy said;

"Thank you for asking me about the American sixties in the form of a book review. First let me make a brief synopsis of the chosen book.

'Inherent Vice' by Thomas Pynchon

Part noir, part psychedelic romp, all Thomas Pynchon. Private eye Doc Sportello comes, occasionally, out of a marijuana haze to watch the end of an era as free love slips away and paranoia creeps in with the L.A. fog.

It's been a while since Doc Sportello has seen his ex-girlfriend, Shasta Fay. Suddenly out of nowhere she shows up with a story about a plot to kidnap a billionaire land developer

The Last Gasps of Indian Summer Page 1379

whom she just happens to be in love with. Easy for her to say.

It's the tail end of the psychedelic sixties in L.A., and Doc knows that 'love' is another of those words going around at the moment, like 'trip' or 'groovy,' except that this one usually leads to trouble. Despite which he soon finds himself drawn into a bizarre tangle of motives and passions whose cast of characters includes surfers, hustlers, dopers and rockers, a murderous loan shark, a tenor sax player working undercover, an ex-con with a swastika tattoo and a fondness for Ethel Merman, and a mysterious entity known as the

Golden Fang, purported to be an international drug smuggling ring, but which may only be a tax dodge set up by some dodgy dentists.

In this lively yarn, Thomas Pynchon, working in an unaccustomed genre, provides a classic illustration of the principle that if you can remember the sixties, you weren't there or

..... if you were there, then you Or, wait, is it

..... hang on. What

My review

It was amazing. If not the greatest living American novelist, Pynchon is one of the two greatest living American novelists, and a writer whose work, like Joyce, should really be read as a whole. But interestingly, a writer whose later, and in most

The Last Gasps of Indian Summer Page 1380

instances, more accessible, work will tend to clarify some of the themes and devices of his earlier, and more complicated aspects. I first accidentally 'discovered' him by googling

'historian-absurd.' And it seems that over the past 15 to 20

years of his output, he has become expressly concerned with this thing I am thinking of, and I don't think he would mind me calling it: 'LA 'RECONQUISTA' DE AMÉRICA.' You may be asking exactly what that refers to. Because, of course, the entire hideous, bloody history of this continent, is a history of reconquest. You know how that goes. Over and over and over; someone out there, alone in the dark, manages to find, what looks for a moment like safety or peace or even just a place to rest and very soon the same old, ugly forces that have been dogging this place since the 'Native Americans' first arrived here, tribes warring and reclaiming the vanquished tribe's

land as their own; a seemingly natural display of ethnocentrism. They show up, take it back, monetize it, and kick out whoever

'discovered' it. That's a history as old as the Americas themselves, since at least as far back as they've been called the Americas. But the particular 'American Reconquest' we're talking about here is essentially the history of the twentieth century, considered from a different angle. And although Pynchon's work takes in almost all of the twentieth century at one point or another, there's a specific focus on the

The Last Gasps of Indian Summer Page 1381

'Reconquista' as it happens in, say, right about the last third or the second half of the twentieth century, with a great deal of focus on the 1960s. Now, the 1960s are a difficult thing to talk about; not least because they have been, perhaps more than any other time in American history, repackaged into sepia tone, nostalgic bullshit. But Pynchon, in some very real way, is a writer from the 1960s. He wrote arguably his most famous and influential work during that period; 'V,' 'The Crying of Lot 49,' and a certain amount of 'Gravity's Rainbow,' though we will probably never know exactly how much. His later work often specifically focuses on the 60s as a time period, and even when it doesn't, is laden with 60s cultural references; sometimes intensely anachronistic ones. There's a lot to say, for example, about the inter-temporal penetration of the American 60s into the European 40s in 'Gravity's Rainbow.' All this to say, Pynchon can hardly be considered apart from the American 60s for a number of reasons, and the particular type of 'Reconquest' he has most persistently charted, especially in his later work, is a conquest of territory briefly opened in that same, well, I was going to say decade, but here's the thing about the 60s. They're not so much a decade as a kind of geological epoch; 'The 60s,'

the way we talk about them, the way we think of and remember them, they're not necessarily every year beginning with one nine six

in this particular calendar. I would say, for example, you

The Last Gasps of Indian Summer Page 1382

could say the 60s lasted from 1964 to 1974 or a bit later, depending on where one was; something more or less like that. Or if you want to peg it to a particular event, from the moment the Beatles appeared on the Ed Sullivan Show to the moment in 1974

when Richard Nixon resigned over Watergate or when Carter bowed to the Islamis, again depending. I think that would be a, decent set of references in which to enclose the 60s as a cultural phenomenon. Now, admittedly, I wasn't around for the 60s, and I am no proponent of mere nostalgia. I look back at them and I see a lot of bullshit, self-indulgence disguised as spiritual discovery, a lot of bullshit self-importance disguised as political action, a lot of supposed counter culture which immediately sold out, mass produced, simplified, dumbed down, and made universal and ex-urban, and the outward adoption of all sorts of stylistic devices, with absolutely no concurrent change to the power structures and the individuals, which and who adopted those stylistic devices. I am not a big fan, nor am I a detractor, either of those conclusions a function of expectations to which I am devoid. I am not, as Thom Yorke used to sing, someone who wishes it was the 60s. To me, Woodstock is one of the more depressing moments in recent human history.

What? The ultimate example of the Roman Carnavalesque overpowering whatever it was that people thought they were doing, though one must have to admit that it was the largest

The Last Gasps of Indian Summer Page 1383

gathering wherein a huge fight did not break out. And, the music; any of the performers make one wonder what all the fuss is about Taylor Swift, other than her being there in an era which is talent 'challenged.'

You would have to admit, the 60s, especially, this concept of the long 60s, was probably the most inventive period for music in modern western history. And not just in rock or pop domains with which we identify the era, but in jazz, in that kind of music we so awkwardly call Modern Classical. But in the equally awkward category of the thing we wretchedly call World Music; musicians from other countries, from other cultures, other musical backgrounds entirely, and I don't just mean stylistic musical backgrounds, I mean entirely different senses of how the scale works. Entirely different harmonic systems. Entirely different patterns of rhythmic reference. All bumping up against this stuff coming primarily out of England and the United States and leading to an incredible musical ferment, the likes of which have never been seen and, in that specific form, will probably never be seen again. I could say more later about why I think that was the first and last time that'll ever happen, but I won't. And, there was of course literature in the 60s apart from Pynchon. There were movies in the 60s. All of these media, or, if you prefer, artistic forms, found a kind of freedom to

The Last Gasps of Indian Summer Page 1384

experiment that hadn't, apparently, been previously present.

Although I for one would argue that a whole lot of the hip or groundbreaking art of the 1960s was just the commercial codification of work that other and, this is important, much poorer, much worse known people, had been doing in the 40s and 50s. People laboring away in the darkness like experimental film makers, Maya Deren, Stan Brakhage, and Charles Olson, people who could scarcely feed themselves, let alone become counter cultural icons, who more or less characterized 'what's happening now' as the opening of Pandora's box and/or the release of the devil. So, that is to say a conflicted territory to be sure; something that is difficult to approach with any kind of equanimity.

But, I have to take it from someone like Thomas Pynchon, a witness whom I trust, that there was this moment in the 60s, and, depending on who you ask, it may have lasted six months or a year or two years, when another world seemed, not just possible, but about to emerge from this one. When in one of Pynchon's favorite tropes, you could stand 'Against the Day,'

or, just a few inches to the side of the day. Everything you had been taught; all the protocol of daylight and public behavior with which you had been inculcated, it all shifted off its axis just a little bit. And through the crack between that and the

The Last Gasps of Indian Summer Page 1385

edge of the frame, you were able to perceive a world which, though ostensibly and outwardly identical to the world you knew, was so charged with the possibility for transformation, with a whole alchemical index of dormant changes, that you could never return to the official re-installed public daylight as quite the same person, or feeling you had lived in quite the same world.

And, throughout all the best art of the 60s, there is this sense, alternately terrifying and liberating, of the radical artificiality of human life. Of the fact that, most of what we do is simply made up; artificial. It, sure, comes from somewhere. It's the enormously complicated genetic project and product of a history going back tens of thousands of years. You can trace precursors. You can identify etymologies and lineages.

All of this is true. And it's not as if this made up world doesn't have the power to kill. It absolutely does. As a matter of fact it holds onto power primarily through killing. But, it is also made up. And, every once in a while, you get to have a moment in which you understand, not just intellectually, but viscerally, how incredibly flimsy the whole facade of the official world is, and how easy it should be, at least, to

just step back, step to the side, take off at a strange diagonal, and find yourself in a world for which you had never been prepared.

A world, if no less artificial, at least beholden to different codes and tenets of artifice. And sometimes, as any number of

The Last Gasps of Indian Summer Page 1386

ill-fated travelers learned in the 1960s, these other worlds can be as dangerous as hell. These other worlds are where the difference between living and dying is something as simple, and blunt, and stupid as the difference between dialects, or forms of slang, or knowing exactly what you can say, when, and to whom, or, rates of exchange that may or may not have anything to do with metal or paper currency.

I take it, because there are enough internet posts who or which tell me that it's true, that this sense of possibility was real.

And I take it likewise, that it was violently foreclosed upon by the likes of the Son of Sam and Manson. And this is a large part of what I'm talking about when I'm talking about the American Reconquest. This specific Reconquest, which lasted from, whatever year you wanna start it in, say, 1969, to the present, is certain to endure long beyond the present. It takes a lot of forms. It will no doubt take many more before I'm finished speaking. But, arguably, its primary engine is the technological control system; which, of course, brings along with it, any number of economic and political encumbrances to make sure that the technological control system is allowed to operate unimpeded. You have to hobble the rest of the world to make sure things are going alright for the machines and the few investors who own them. And, it says something about the speed of the

The Last Gasps of Indian Summer Page 1387

evolution of this process that even the word machine seems rather outdated. Doesn't it? Once Dylan said he never discussed the meaning of his songs, because words change their meaning every ten years. Machine sounds like it's describing something with visible knobs and gears and levers and gauges. And the control systems we're talking about, they rest inside absolutely blank housing, the inner workings of which we scarcely understand; and refer to processes so apparently massive and abstract that you would have to be a specialist even to be able to manipulate the most basic jargon about them. And if you were to become a specialist; well, the only way to do that is by enlisting in one of the various programs which will eventually convert you into an apostle for some small aspect of the regime as it already is. This is one of the great problems with economics, for example. Most instruction in economics is not to explain how anything works, or for that matter, how things don't work. It's to train you to be a rhetorical defender of the way things are. It is to inculcate into you what Nietzsche called Amor Fati. Love of fate. But this of course is an entirely artificial fate; a fate that has been constructed by a relatively small group of people for relatively comprehensible and brutal purposes. And it's important, I think, to note here, that when we talk about technological control systems, we are apt to lapse into the language of, as I said earlier, evolution.

The Last Gasps of Indian Summer Page 1388

See. Friends. Brothers. Sisters. It's got into me. It's burrowed into all of our spines. It's sucking on the roots of all of our brains right now. We are all apt to naturalize the process of technological expansion as if it were something that just had to happen. As if it were god almighty; that western phenomenon called Progressivism. Something that a number of you will have figured out by now doesn't exist. There's no such thing as progress. Never has been. Never will be. But that doesn't stop us from making constant verbal recourse to it because that's the way we've been taught to speak. And in Pynchon's other work,

'Gravity's Rainbow' most obviously, we receive a thorough autopsy of the way that human society and the inmost, the most specific, the least tractable apparently, reasons of the human mind have been colonized by this virus that teaches us to think of, not just history in the human sense, but time itself, geology, cosmological evolution, as the linear dialectic of the emergence of technology. Now that's right at the heart of the American Reconquest, but that's something that starts a good deal before the 1960s, perhaps with Prometheus' 'gift' of fire.

And, in order to make some of Pynchon's earlier work comprehensible, we want to start with some of the later work.

Some of the easier work. To do that, we have to speak of why Thomas Pynchon was uniquely well positioned, before the decade even started, to have a little bit of a different view of what

The Last Gasps of Indian Summer Page 1389

was going on than most of his contemporaries. Thomas Pynchon was born in 1937, so he was a little young to be a beatnik, and was just a little old to be a hippie; twenty-three years of age when the chronological 1960s started and twenty-seven when the Beatles arrived on American shores; a guy who was clearly unusually bright, went to Cornell for physics at the tender age of 16, and whose acumen took in not only multiple disciplines, but disciplines that are generally considered diametrically opposed in the humanities and the hard sciences, including the construction of run-on sentences.

Pynchon, worked as a public relations flack for the Boeing company magazine, was privy to the Boeing CIM-10 BOMARC, Boeing Michigan Aeronautical Research Center, its IM-99 Weapon System, a supersonic ramjet powered long range surface to air missile, controlled by SAGE; Semi-Automatic Ground Environment, a system of large computers and associated networking equipment that coordinated data from many radar sites and processed it to produce

a single unified image of the airspace over a wide area at what would've been an astonishing speed for 1962, though I'm guessing now it would sound, frankly, kind of depressing. Funny isn't it? How we lend an emotional coefficient to these things.

How seeing 96kbps by an audio file is not just an inconvenience, but an occasion for active disaffection. SAGE eventually became

The Last Gasps of Indian Summer Page 1390

the blueprint for ARPANET; Advanced Research Projects Agency Network, ARPANET the first wide area packet switched network with distributed control and one of the first computer networks to implement the TCP/IP protocol suite. Both technologies became the technical foundation of the Internet; which is mentioned specifically in 'Inherent Vice.' The point is that, Pynchon, as early as 1962, was aware that the United States was blanketed by an enormous electronic messaging network about which most citizens had no idea at all. And though its ostensible purpose was to send data from missile site to missile site, and it did, I'm sure, do that; it could also be used to send almost any kind of data to any receiver properly outfitted. It would inevitably fall into the hands of, say, the police, or the various intelligence agencies, because that is what technology always does. And it didn't take a great deal of prescience, I don't think, although it should not be forgotten that Pynchon does have a great deal of prescience, to project from existence of something like SAGE, an era in which such a communications network would be public, would be widely known about, and would be used by tens or hundreds of millions of people; but would still have connections to its military and industrial roots that most of those users wouldn't know anything about. This geek was a watcher at the pond, never getting wet, as opposed to a fish which immerses itself, not realizing that this is water; a

The Last Gasps of Indian Summer Page 1391

participant only to the extent of witnessing an early version of

'Revenge of the Nerds,' insofar as 'early' applies to 1962. So, this is the knowledge with which Pynchon enters the 60s, and it is the root, I think, of the enormous suspiciousness that courses through all of his work, particularly his 60s focused work. People call him the paranoid all the time. I mean, why not? He calls himself paranoid. The word paranoia is enormously common in his work. Clinically speaking, there is very little paranoia in Thomas Pynchon. Almost all of his fears, or his character's fears, relate to something very, very real. And though their explanations for those real phenomena may not always be correct, that doesn't make them paranoid. That just makes them mistaken. We should take some distance from that word paranoid. We should be careful with what we apply it to.

Now, 'Inherent Vice' was treated upon publication by all the middlebrow mediocrities of the literary review establishment as a lark. 'Pynchon does detective fiction!' as if the earlier 'The Crying of Lot 49' didn't also contain this aspect, and most assuredly as thank god, an easy to review genre novel. Because if you're a thick skulled asshole like Harold Bloom, for instance, or Michiko Kakutani, or whomever, you know perfectly well how to deal with a piece of quote/unquote genre fiction.

You just look for the genre conventions and then you map the way

The Last Gasps of Indian Summer Page 1392

that the author departs from them, and BANG, there's your analysis, if we want to kindly, and social media appropriate, confer that word upon it. And, particularly after 'Against The Day,' Pynchon's previous book, and by far the most sprawling thing he'd ever written, although arguably not the most complicated; after 'Against The Day' people were thrilled with the idea of a book that was going to be less than four hundred pages long and have something like a discernible plot, even if a complicated one. Because you get a

complicated plot in 'Against The Day,' and as a reviewer you're actually responsible for paying attention, knowing what's going on, and, I mean, that's not why anyone becomes a professional book reviewer, or rather, that's not how any of the reviewers who work at places like 'The New Yorker' or 'Harper's' get their jobs. If you pay that kind of attention, you are doomed to obscurity forever. But in a book that is, like 'Inherent Vice,' self-consciously a version of a film noir you can just assume that the enormous complication of a plot is supposed to function as a device for bewilderment, because this is a famous cliché of the film noir genre. Right?

The people who wrote the movie version of 'The Big Sleep' have talked about how they're not exactly sure what the plot exactly ends up meaning or in fact if any given plot point is necessarily resolved. We as readers and as putative reviewers are just kind of allowed to let all this complication wash over

The Last Gasps of Indian Summer Page 1393

us and enjoy the bewilderment of it, both in terms of our overloaded sensoria and in terms of the characters' reactions. I mean, this is essentially the motivational force of 'The Big Lebowski.' Right? That it's a film noir, the central character of which doesn't particularly give a shit and doesn't know what's going on, and doesn't care enough to figure out what's going on, and pretty much just wants to fuck off and go home.

And people love that movie, for good reason. It's a brilliant movie. So I think people generally treated 'Inherent Vice' more or less the same way. In fact, I should say, from having read their reviews, I know that a significant part of the commentators treated it that way. And, it has been, I think, dismissed as a minor work. A bagatelle. Something Pynchon did, just sort of to keep the fires burning. Actually I think that description applies much better to 'Bleeding Edge.' 'Inherent Vice' however has a lot more going on than goofy

film noir parody and outsized hippie caricatures. I think the 2014 film made by Paul Thomas Anderson hints very beautifully at this.

Though Anderson has to leave out a bunch of plot points and sometimes elide one scene into another to the point that certain narrative lines become pretty much inscrutable. I'll stop here because I am more or less out of characters."

The Last Gasps of Indian Summer Page 1394

I was thinking that I couldn't agree less and that I was sorry I had asked, but didn't say so in the interest of politically correct on-line chat protocol. It wasn't easy. I mean; "To me, Woodstock is one of the more depressing moments in recent human history." Get the fuck out of here! Ever hear of Hiroshima?

Nagasaki? Greta Thunberg? Instead I asked Patsy what is four times four, and I got the response "forty-four."

It was apparently now fully forgotten that sometime during the First Great Depression, now discredited populist Louisiana Governor and Senator, Huey Long said; "Corrupted by wealth and power, your government is like a restaurant with only one dish.

They've got a set of Republican waiters on one side and a set of Democratic waiters on the other side. But no matter which set of waiters brings you the dish, the legislative grub is all prepared in the same Wall Street kitchen."

That was almost a century ago now.

By now you must have noticed that my scribblings are heavy on the mise-en-scene. Mise-en-scene is an ill-defined and often overlooked aspect of any form of communication. If you find it irrelevant and/or inconsequential, et al, I merely ask you where the classic film; 'The Cabinet of Dr. Caligari' would be without it?



The Cabinet of Dr. Caligari, 1920, Germany

The Last Gasps of Indian Summer

Page 1395

'The Cabinet of Dr. Caligari' is a 1920 German silent horror film, directed by Robert Wiene and written by Hans Janowitz and Carl Mayer. Considered the quintessential work of German Expressionist cinema, it tells the story of an insane hypnotist who uses a somnambulist to commit murders. The film features a dark and twisted visual style, with sharp pointed forms, oblique and curving lines, structures and landscapes that lean and twist in unusual angles, and shadows and streaks of light painted directly onto the sets.

Flim Flam Man

The Last Gasps of Indian Summer Page 1396

Laura Nyro

Hands off the man, the flim flam man

His mind is up his sleeve

And his talk is make believe

Oh Lord, the man's a fraud, he's flim flam man He's so cagey, he's a flim flam man

Hands off the man, the flim flam man

He's the one in the Trojan horse

Making out like he's Santa Claus

Oh Lord, the man's a fraud, he's a flim flam man He's a fox, he's a flim flam man

Everybody wants him, the people and the police And all the pretty ladies disarm

Oh oh yeah, the beautiful gent,

you know he has hardly a cent

He pays his monthly rent with daily charm

Hands off the man, the flim flam man

His mind is up his sleeve

And his talk is make believe

Oh Lord, the man's a fraud, he's flim flam man

The Last Gasps of Indian Summer Page 1397

He's so cagey, he's an artist

He's a fox, he's a flim flam man

Don't believe him, he's a flim flam man Ole road runner, he's a oh no

Oh don't believe him, he's a no, no

Don't believe him, he's a no

Don't believe

Written by Laura Nyro.

The Last Gasps of Indian Summer Page 1398

200 - Bad Times at the El Royale – Crystal Peak, Nevada Bad Times at the El Royale

The El Royale, once popular with the wealthy until losing its gambling license, is a hotel that straddles the California–

Nevada border. In 1959, Felix O'Kelly hides a money bag under the floorboards of his room. His accomplice arrives and shoots him dead. A decade later, Catholic priest Daniel Flynn, singer Darlene Sweet, salesman Laramie Seymour Sullivan, and hippie Emily Summerspring arrive at the hotel, now run solely by heroin addict Miles Miller, and book separate rooms.

Cortez the Killer

Neil Young and Crazy Horse

He came dancing across the water

With his galleons and guns

*Looking for the new world
And that palace in the sun.
On the shore lay Montezuma
With his coca leaves and pearls
In his halls he often wandered
With the secrets of the worlds.*

The Last Gasps of Indian Summer Page 1399

*And his subjects gathered 'round him
Like the leaves around a tree
In their clothes of many colors
For the angry gods to see.
And the women all were beautiful
And the men stood straight and strong
They offered life in sacrifice
So that others could go on.
Hate was just a legend
And war was never known
The people worked together
And they lifted many stones.
And they carried them to the flatlands*

But they died along the way

And they built up with their bare hands What we still can't do today.

And I know she's living there

And she loves me to this day

I still can't remember when

Or how I lost my way.

The Last Gasps of Indian Summer Page 1400

He came dancing across the water

Cortez, Cortez

What a killer.

Written by Neil Young.

Upon checking into the honeymoon suite, Laramie begins removing wiretaps but unexpectedly finds a second set as well. After stealing the hotel's master key, he discovers a secret corridor where every room can be observed through one way mirrors and filmed with a camera. Laramie sees Darlene singing, Daniel removing the floorboards of his room, and Emily holding a young woman captive.

In the parking lot, Laramie calls into the FBI, revealing himself to be Special Agent Dwight Broadbeck. He is instructed by J. Edgar Hoover to focus on his mission of collecting the surveillance materials the FBI had planted and ignore the

'kidnapping.' Believing the mission has been compromised, Dwight is also told to prevent the guests from leaving. To do so, Dwight disables all their cars.

Daniel invites Darlene to join him for dinner in the hotel lounge. There, Darlene says she is practicing for a performance in Reno and Daniel reveals his memory is deteriorating. While he

The Last Gasps of Indian Summer Page 1401

is getting drinks, she sees him spiking her beverage and she knocks him unconscious with a bottle.

Miles later finds and revives Daniel, telling him that he wants to undertake a confession but Daniel refuses. Miles, looking for the missing master key, leads Daniel to the secret corridor, explaining that he used to regularly film intimate encounters that he had to send to his superiors. Miles also admits to having withheld one incriminating film of a deceased public figure who had been kind to him.

When Daniel leaves to evaluate said film, Miles witnesses through the one way mirror Dwight attempting to rescue Emily's hostage, who is revealed to be her younger sister, Rose. When Emily kills Dwight with a shotgun, it also shoots out the mirror, revealing the corridor and injuring Miles.

Before these events, Emily had forcibly removed her sister from a dangerous cult, led by Billy Lee. In the present, Rose secretly calls Billy to tell him where she is. A witness to Dwight's murder, Darlene tries to escape but fails due to his tampering with her vehicle.

Daniel arrives and reveals to her that he is Dock O'Kelly, imprisoned since a bank robbery in 1959. Recently paroled, he arrived in disguise to retrieve the money hidden by his brother

The Last Gasps of Indian Summer Page 1402

Felix. Due to Dock's failing memory, he picked the wrong room and tried to drug Darlene to gain access to hers. To gain her trust, he

offers to split the cash with her. After retrieving the money, Billy and his cult arrive and take the pair, Emily, and Miles hostage.

In a flashback, Billy tells his cult how people are forced to choose sides and, as an allegory, gets Rose to fight another girl for the chance to sleep with him as Emily watches nearby.

In the present, a compliant Rose watches Billy as he interrogates the group and finds the film, which he realizes is more valuable than the money. He forces Emily to choose a color in a game of roulette between her and Miles, and kills her when she loses. Before Billy completes another round of roulette, Dock attacks him, a melee ensues, and a fire begins to spread.

When Darlene implores Miles to pick up a gun and help, it is revealed that he served in the Vietnam War as a sniper and killed 123 people. A defiant Miles kills Billy and his followers, but a distraught Rose stabs him in the stomach before being shot by Dock. Darlene convinces "Father Flynn" to absolve Miles of the guilt over his wartime actions before he dies. They then toss the film into the fire and leave with the money.

Sometime later in Reno, Dock attends Darlene's performance at a nightclub.

The Last Gasps of Indian Summer Page 1403

The Last Gasps of Indian Summer Page 1404

201 - Escape from New York – Cazenovia, New York Escape from New York

In a dystopian 1988, amidst war against an alliance of China and the Soviet Union, the United States government has turned Manhattan into a maximum security prison to address a 400%

increase in crime. The island is walled off from the outside world and under heavy police surveillance.

American Pie

Don McLean

A long, long time ago

I can still remember how that music

Used to make me smile

And I knew if I had my chance

That I could make those people dance

And maybe they'd be happy for a while

But February made me shiver

With every paper I'd deliver

Bad news on the doorstep

I couldn't take one more step

The Last Gasps of Indian Summer Page 1405

I can't remember if I cried

When I read about his widowed bride

Something touched me deep inside

The day the music died

So, bye-bye, Miss American Pie

Drove my Chevy to the levee, but the levee was dry And them good ol' boys were drinkin' whiskey and rye Singin', "This'll be the day that I die This'll be the day that I die"

Did you write the book of love

And do you have faith in God above

If the Bible tells you so?

Now, do you believe in rock 'n' roll

Can music save your mortal soul

And can you teach me how to dance real slow?

Well, I know that you're in love with him

'Cause I saw you dancin' in the gym

You both kicked off your shoes

Man, I dig those rhythm and blues

I was a lonely teenage bronckin' buck

With a pink carnation and a pickup truck But I knew I was out of luck

The day the music died

The Last Gasps of Indian Summer Page 1406

I started singin', bye-bye, Miss American Pie Drove my Chevy to the levee, but the levee was dry Them good ol' boys were drinkin' whiskey and rye Singin', "This'll be the day that I die This'll be the day that I die"

*Now, for ten years we've been on our own And moss grows fat on a
rollin' stone*

But that's not how it used to be

*When the jester sang for the king and queen In a coat he borrowed
from James Dean*

And a voice that came from you and me

*Oh, and while the king was looking down The jester stole his thorny
crown*

The courtroom was adjourned

No verdict was returned

And while Lenin read a book on Marx

A quartet practiced in the park

And we sang dirges in the dark

The day the music died

*We were singin', bye-bye, Miss American Pie Drove my Chevy to the
levee, but the levee was dry Them good ol' boys were drinkin'
whiskey and rye*

The Last Gasps of Indian Summer Page 1407

Singin', "This'll be the day that I die This'll be the day that I die"

Helter skelter in a summer swelter

*The birds flew off with a fallout shelter Eight miles high and falling
fast*

It landed foul on the grass

The players tried for a forward pass

*With the jester on the sidelines in a cast Now, the halftime air was
sweet perfume While sergeants played a marching tune*

We all got up to dance

Oh, but we never got the chance

*'Cause the players tried to take the field The marching band refused
to yield*

Do you recall what was revealed

The day the music died?

*We started singin', bye-bye, Miss American Pie Drove my Chevy to
the levee, but the levee was dry Them good ol' boys were drinkin'
whiskey and rye Singin', "This'll be the day that I die This'll be the
day that I die"*

Oh, and there we were all in one place

The Last Gasps of Indian Summer Page 1408

A generation lost in space

With no time left to start again

*So, come on, Jack be nimble, Jack be quick Jack Flash sat on a
candlestick*

'Cause fire is the Devil's only friend

Oh, and as I watched him on the stage

My hands were clenched in fists of rage No angel born in Hell

Could break that Satan spell

And as the flames climbed high into the night To light the sacrificial rite

I saw Satan laughing with delight

The day the music died

He was singin', bye-bye, Miss American Pie Drove my Chevy to the levee, but the levee was dry Them good ol' boys were drinkin' whiskey and rye Singin', "This'll be the day that I die This'll be the day that I die"

I met a girl who sang the blues

And I asked her for some happy news

But she just smiled and turned away

I went down to the sacred store

Where I'd heard the music years before

The Last Gasps of Indian Summer Page 1409

But the man there said the music wouldn't play And in the streets the children screamed The lovers cried, and the poets dreamed But not a word was spoken

The church bells all were broken

And the three men I admire most

The Father, Son and the Holy Ghost

They caught the last train for the coast The day the music died

*And they were singin', bye-bye, Miss American Pie Drove my Chevy
to the levee, but the levee was dry And them good ol' boys were
drinkin' whiskey and rye Singin', "This'll be the day that I die This'll
be the day that I die"*

*They were singin', bye-bye, Miss American Pie Drove my Chevy to
the levee, but the levee was dry Them good ol' boys were drinkin'
whiskey and rye Singin', "This'll be the day that I die"*

Written by Don Mclean.

In 1997, while flying President John Harker to a peace summit in Hartford, Air Force One is hijacked by a terrorist. The

The Last Gasps of Indian Summer Page 1410

President is handcuffed with a briefcase and put into an escape pod that drops into Manhattan as the aircraft crashes.

Police are dispatched to rescue the President. Romero, the right hand man of the Duke of New York, a powerful crime boss, warns them that the President has been captured and will be killed if any further rescue attempts are made. Meanwhile, former Special Forces soldier Snake Plissken is about to be sent into Manhattan after being convicted of robbing the Federal Reserve. Police Commissioner Bob Hauk offers a deal to Snake. If he rescues the President in time for the summit, Hauk will arrange a Presidential pardon for Snake. To ensure Snake's compliance, Hauk has him injected with micro explosives that will sever his carotid arteries in 22 hours. If Snake is successful, Hauk will neutralize the explosives.

Snake uses a stealth glider to land atop the World Trade Center, then follows the signal of the President's tracking device to a vaudeville theater, only to find the tracker now hangs from the wrist of a deluded vagrant. Convinced the President is dead, Snake radios

Hawk but is told he will be killed if he returns without the President. Inspecting the escape pod, Snake is ambushed by dozens of starving "crazies," and his radio is destroyed. He is rescued by "Cabbie," a jovial old man who drives a yellow taxi.

The Last Gasps of Indian Summer Page 1411

Cabbie takes Snake to Harold "Brain" Hellman, an adviser to the Duke and a former associate of Snake's. A skilled engineer, Brain has established a small gasoline refinery, fueling the city's remaining cars, and tells Snake that the Duke plans to lead a mass escape across the 59th Street Bridge by using the President as a human shield. Snake forces Brain and his girlfriend Maggie to lead him to the Duke's hideout at Grand Central Terminal. Snake finds the President but gets shot in the leg with a crossbow bolt and overpowered by the Duke's men.

While Snake is forced to fight against Duke's champion Slag in a death match, Brain and Maggie kill Romero and flee with the President. Snake kills Slag and finds the trio trying to escape in the glider. Inmates drop the glider off the roof, so the group returns to street level and encounters Cabbie, who offers to take them across the bridge. Cabbie reveals that he bartered with Romero for the contents of the briefcase; a cassette tape that contains information about nuclear fusion, intended to be an international peace offering. The President demands the cassette, but Snake claims it.

The Duke pursues them onto the bridge in his customized Cadillac, setting off mines as he tries to catch up. Brain guides Snake, but they hit a mine and Cabbie is killed. As they continue on foot, Brain accidentally stumbles into another mine.

The Last Gasps of Indian Summer Page 1412

A distraught Maggie sacrifices herself to slow down the Duke.

Snake and the President reach the containment wall and guards hoist the President up. The Duke opens fire with Snake's MAC-10, killing the guards before Snake subdues him. As Snake is being lifted up by the rope the Duke attempts to shoot him, but the President takes up a dead guard's rifle and kills the Duke.

Snake is hoisted to safety and Hawk's doctor removes the explosives with seconds to spare.

As the President prepares for a televised speech to the leaders at the summit meeting, he thanks Snake for saving him but offers only half-hearted regret for the deaths of his colleagues. Snake walks away in disgust. Hawk offers Snake a job as his deputy but he keeps walking. The President's speech commences and he plays the cassette. To his embarrassment, it only plays Cabbie's favorite song, "Bandstand Boogie." As Snake walks away a free man, he pulls the real cassette from his pocket and destroys it.

The Last Gasps of Indian Summer Page 1413

202 - Go Ask Alice – Waldport, Oregon

Go Ask Alice

In 1968, a 15 year old girl begins keeping a diary, in which she records her thoughts and concerns about issues such as crushes, weight loss, sexuality, social acceptance, and relating to her parents. The dates and locations mentioned in the book place its events as occurring between 1968 and 1970 in California, Colorado, Oregon, and New York City. The two towns in which the diarist's family reside during the story are unidentified, the only indications being that universities are situated in both.

The diarist's father, a college professor, accepts a dean position at a new college, requiring the family to relocate. The diarist has difficulty adjusting to her new school, but soon becomes best friends with a girl named Beth. When Beth leaves for summer camp, the

diarist returns to her hometown, where she meets an old school acquaintance, who invites her to a party where glasses of cola, some of which are laced with LSD, are served. The diarist unwittingly ingests LSD and has an intense and pleasurable trip. Over the following days the diarist socializes with the other teens from the party, willingly uses more drugs, and loses her virginity while on acid. She worries that she may be pregnant, and her grandfather has a minor heart

The Last Gasps of Indian Summer Page 1414

attack. Overwhelmed by her worries, the diarist begins to take sleeping pills, first stolen from her grandparents, then later prescribed. Her friendship with Beth ends, as both girls have moved in new directions.

The diarist befriends a hip girl, Chris, with whom she continues to use drugs. They date college students Richie and Ted, who deal drugs and persuade the two girls to help them by selling drugs at schools. When the girls walk in on Richie and Ted stoned and having sex with each other, they realize that their

"boyfriends" were just using them to make money. The girls report Richie and Ted to the police and flee to San Francisco.

Chris gets a job in a boutique with a glamorous older woman, Shelia, who invites both girls to lavish parties, where they resume taking drugs. One night Shelia and her new boyfriend introduce the girls to heroin and brutally rape them while they are under the influence of the drug. Traumatized, the diarist and Chris move to Berkeley where they open a jewelry shop.

Although the shop is a success, they quickly grow tired of it and miss their families; they return home for a happy Christmas.

Back at home, the diarist encounters social pressure from her drug scene friends, and has problems getting along with her parents.

Chris and the diarist try to stay away from drugs, but their resolve lapses and they end up on probation after being

The Last Gasps of Indian Summer Page 1415

caught in a police raid. The diarist gets high one night and runs away. She travels to several cities, hitchhiking part way with a girl named Doris who is a victim of child sexual abuse.

The diarist continues to use drugs, running out of money. She thinks she has hit the jackpot when she goes to a hippie festival where "drugs are as free as the air," only to catch the eye of the event's drug kingpin, who demands the diarist fellate him or else her supply will be cut off. The diarist hits rock bottom when she experiences homelessness. In desperation, she seeks out a Catholic priest, who helps her and contacts her parents. The diarist runs out of space in her diary and says that the decision to buy a fresh one is synonymous with turning over a new leaf.

Now determined to avoid drugs, she faces hostility from her former friends. When one girl shows up high for a babysitting job, the diarist informs the girl's parents who beg her not to tell their daughter's parole officer. The diarist's former friends harass her at school and threaten her and her family.

They eventually drug her against her will; she has a bad trip resulting in physical and mental damage, and is sent to a psychiatric hospital. The diary goes through passages of gobbledygook until the diarist can only again write clearly, believing her body is being eaten by worms, which she eventually

The Last Gasps of Indian Summer Page 1416

stops imagining. There she bonds with a younger girl named Babbie, who has also been a drug addict and child prostitute.

Released from the hospital, the diarist returns home, finally free of drugs. She now gets along better with her family, makes new friends, and is romantically involved with Joel, a man attending her father's college on the GI Bill. She is worried about starting school again, but feels stronger with the support of her new friends and Joel. In an optimistic mood, the diarist decides to stop keeping a diary and instead discuss her problems and thoughts with other people.

The epilogue states that the subject of the book died three weeks after the diarist's decision not to keep a third diary.

The diarist was found dead in her home by her parents when they returned from a movie. She died from a drug overdose, either premeditated or accidental. The epilogue says that while the precise cause of death was never determined, it is but one of thousands of drug overdoses every year.

The anonymous diarist's name is never revealed in the book. In an episode where the diarist describes having sex with a drug dealer, she quotes an onlooker's remark indicating that her name may be Carla. Although a girl named Alice appears very briefly

The Last Gasps of Indian Summer Page 1417

in the book, she is not the diarist, but a fellow runaway whom the diarist meets on the street in Coos Bay, Oregon.

Despite the lack of any evidence in the book that the diarist's name is Alice, the covers of various editions have suggested that her name is Alice by including blurb text such as "This is Alice's true story" and "You can't ask Alice anything anymore.

But you can do something. Read her diary." Reviewers and commentators have also frequently referred to the anonymous diarist as "Alice," sometimes for convenience.

In the 1973 television film based on the book, the protagonist played by Jamie Smith-Jackson is named "Alice." The protagonist is also named "Alice Aberdeen" in the 1976 stage play adaptation.

If 6 Was 9

The Jimi Hendrix Experience

Yeah, sing a song for us

If the sun refused to shine

I don't mind, I don't mind

Yeah

If the mountains fell in the sea

Let it be, it ain't me

The Last Gasps of Indian Summer Page 1418

Well alright

I got my own world to look through, and ah And I ain't gonna copy you

Yeah it's alright

Now, if a six turned out to be nine

I don't mind, oh, I don't mind

Well alright

If all the hippies cut off all their hair I don't care, I don't care

Dig, 'cause I got my own world

to live through, and ah

And I ain't gonna copy you

*White collar conservative flashing down the streets Pointing their
plastic finger at me*

*They're hoping soon my kind'll drop and die But I'm, I'm gonna wave
my freak flag high, high, wow!*

Wave on, wave on

Fall mountains, just don't fall on me

Go 'head on Mr. Businessman

You can't dress like me, yeah

The Last Gasps of Indian Summer Page 1419

*Don't nobody know what I'm talking about I've got my own life to
live*

I'm the one that's gonna have to die

When it's time for me to die

So let me live my life

The way I want to, yeah

Sing on brother

Play on drummer

Written by Lee Thomson and Kesivan Naidoo.



The Last Gasps of Indian Summer

Page 1420

203 - The Palace – Gstaad, Switzerland

I read a film today, oh boy. About some lucky men who made the grade. And though the film was rather sad. Well, I just had to laugh. I saw the photograph.

“The Palace” Review: Roman Polanski’s Latest Feels Like a Middle Finger to the World

Venice 2023: Little is resolved in the end but the US

distributors resolve to check out of this hotel and never return.

"The Palace," in some circles A/K/A "Krapp's Last Tape" takes place in Switzerland's Gstaad Palace luxury hotel and centers



Milan Peschel and Mickey Rourke in "The Palace"

The Last Gasps of Indian Summer

Page 1421

its black comedy on the interactions between the venue's serving staff and the wildly wealthy guests who stay there during the run up to a New Year party to ring in the new millennium of 2000. The film's large ensemble cast includes Mickey Rourke, John Cleese and Fanny Ardant. Polanski co-wrote the film with his decades long friend and collaborator Polish director Jerzy Skolimowski and producer Ewa Piaskowska. The film is scored by Alexandre Desplat.

Setting aside all the necessary caveats about art and artists, Roman Polanski's "The Palace" throws a greater fact into stark relief. For all the digital ink we spill, journalists and critics are more often than not responsive to wider industry



The Last Gasps of Indian Summer

Page 1422

forces, and in Polanski's case, as in the wider European industry, something has definitely shifted.

You could even place the specific date to February 28, 2020; the night Polanski's Venice Grand Jury Prize winner, "An Officer and a Spy," won best director at France's Cesar awards, prompting boos, a few notable walkouts, and a clash between protesters and police out in the streets. Two weeks prior, the French academy's board of directors resigned in scandal.

So the fact that Polanski's 2019 film has yet to find US

distribution is not a particular surprise; the fact that his follow-up, "The Palace," has had similar tough luck in his home country of France more or less suggests a genuine bombshell.

More to the point, the director's changing circumstance feels directly relevant to the cast he could assemble for this

The Last Gasps of Indian Summer Page 1423

humorless black comedy, and to the build of unyielding grotesquery that makes the film feel like **a giant middle finger to the world.**

On paper, the formula is tried and true. Here is another "Rules of the Game," a caustic skewering of the 1%, split between the pampered brutes who sodden a luxury dwelling, in this case a hotel, and the beleaguered staff forced to clean up. You've checked into "The White Lotus," you've traversed the "Triangle of Sadness," but you've never heard the same song in such a shrill pitch as in "The Palace," wherein it is not only the oft reviled 1% who are skewered. So are the co-operative, complacent other 99%, a full oppressive "democracy," the underlings have learned to love. Nor will you mention it, at least not legally in the EU, and borderline in the populist leaning people of the USA, for "reasons," supposedly relevant to the liberal jewish chat bot dominated "social" media sites, who strive to indoctrinate the uneducated deplorables with properly "fact-checked" enlightenment. Edmund Goulding's 1932 "Grand Hotel" and Jean Luc Godard's 1963 "Contempt" reached "shrill" pitches of their own, but were distributed in the US, and have subsequently blessed some greatest films lists. That their existence pre-dates the sensitivities of the 2020's shrill "culture police"

must have been some help.



The Last Gasps of Indian Summer

Page 1424

The entirety of the main stream critic club have called "The Palace" Polanski's worst, unfunny, poorly filmed, and pointless.

Isn't that surprising how they can agree in this case?

The year is 1999, the date December 31, and the world is on the precipice of collapse thanks to that highly infectious, deadly bug known as Y2K; which we all know in 2023 was an innocuous farce contrived by the ruling masters to set the receptive stage for the larger nonsense of 9/11, and the resultant pre-emptive US "Patriot Act," which negates any individual rights, when invoked, as well as give an excuse for the US to bankrupt itself through doing Israel's work of detaining, torturing, and killing Arabs. But until that foregone conclusion and ever nearing apocalypse symbolically arrives at the stroke of midnight, the actual work falls very receptively to the hotel manager Hansueli

The Last Gasps of Indian Summer Page 1425

Kopf; who shares characteristics with politicians. You can imagine the type. He's obsequious and/or deferential with the rich guests; his tipping betters, unrelenting and abusive with his middle class staff who are similarly obsequious and/or deferential, and only able to function at all thanks to a steady stream of booze, downed early and often, whenever no one is looking. It is absurdly difficult not to picture freeze-faced Mitch McConnell and/or Joe Biden in this role. If anything, the analogy is overly obvious for the UniParty, some would say EunuchParty "leaders." Fellow party man Kevin McCarthy is a less obvious candidate, perhaps because he is still "working" on his face.

Politician

Cream

Hey now baby, get into my big black car Hey now baby, get into my big black car I wanna just show you what my politics are.

I'm a political man and I practice what I preach I'm a political man and I practice what I preach So don't deny me baby, not while you're in my reach.

I support the left, tho' I'm leanin', leanin' to the right

The Last Gasps of Indian Summer Page 1426

I support the left, tho' I'm leanin' to the right But I'm just not there when it's coming to a fight.

Hey now baby, get into my big black car Hey now baby, get into my big black car I wanna just show you what my politics are.

Hey, hey now baby, get into my big black car Hey now baby, get into my big black car I wanna just show you what my politics are.

I support the left, tho' I'm leanin' to the right I support the left, tho' I'm leanin' to the right But I'm just not there when, when it's coming

to a fight.

Political man and I practice what I preach Political man and I practice what I preach But I'm just not there, when you're in my reach.

Hey now baby, get into my big black car Hey now baby, get into my big black car I wanna just show you what my politics are.

Hey, hey, hey

I wanna just show you what my politics are.

The Last Gasps of Indian Summer Page 1427

Hey now baby, get into my big black car Hey now baby, get into my big black car I wanna just show you what my politics are.

Political man and I practice what I preach Political man and I practice what I preach So don't deny me baby not while you're in my reach

I support the left, tho' I'm leanin',

leanin', leanin'to the right, yeah

Support the left, tho' I'm leanin' to the right But I'm just not there, when it's comin' to a fight.

Political man and I practice what I preach Political man and I practice what I preach But I'm just not there, when you're in my reach.

Hey now baby, get into my big black car Hey now baby, get into my big black car I wanna just show ya what my politics are, yeah.

Yeah (repeated 22 times)

I wanna just show you what my politics are, yeah, yeah.

Written by Oscar Chavez Fernandez and Jose De La Vega Leija.

The Last Gasps of Indian Summer Page 1428

By the way, I bring some good news. You probably heard that the McConnell bot had its sixth un-human freeze up two days ago.

However, the doctors say that this was not due to a heart attack, stroke, or seizure; the cause being merely a rundown battery. All it needed was another re-charge, and the UniParty bot will be good to continue its Senate minority leadership role.

Spend a day in his/their shoes and you'd need to get plastered too. From behind the check in desk high in the Swiss Alps, he is compelled to wax poetic upon the "youthful" beauty of aging facelift addicts before securing a safe place for five Louis Vuitton valises stuffed with greenbacks and deposited by a gang of Russian mob brutes. Then, to top things off, he must finally figure out just what to do with a live penguin delivered at the express request of the hotel's most affluent guest. Take my word, you really don't want to know what the pervert came up with.

That would be Texan billionaire Arthur William Dallas III, who is played with good-ol'-boy swagger, against type, by a waxen John Cleese. Given the near absence of name actors from the cast, the fact that both Cleese and co-star Fanny Ardant share

The Last Gasps of Indian Summer Page 1429

similar criticisms of the current social climate does not seem like a simple coincidence.

Dallas is 97 years young, ready to kick off a new year with 22

year old bride, Magnolia. For her part, Magnolia stands to become her beau's sole inheritor; provided he makes it through the night. That shouldn't be a problem, right?

That scene, like the one before it, is perfectly believable and also totally made up. How impudent of the writers to turn a man into a puppet; a man who's been in effect dead for a long time, who cannot defend himself. To make him drink tea, when it might turn out that he liked only coffee is banal, but incorrect. To make him put on two coats, when perhaps he had only one is guesswork over an otherwise un-noticed triviality. To make him take the bus, when he could have taken the train, yadda yadda.

To decide that he left in the evening, rather than the morning.

The writers should be ashamed of themselves, but they hide in credited numbers, fully prepared to say; "Dindu nuffin. It be the other," if criticized.

A few rooms over, the agitated Marquise Constance Rose Marie de La Valle has made the horrific discovery that her dog has, ahem, opted to relieve himself on her bed. Could it be the diet of caviar she feeds the pooch, or could it be worms? How can she

The Last Gasps of Indian Summer Page 1430

know? Without a veterinarian present, the hotel's resident plastic surgeon will just have to make due. It should be noted that her sleeping face, which is pictured on the film's primary billboard type and issues sincere apologies to Jett Rink, the James Dean character in "Giant."

And then there's Mr. Crush, a counterpoint to David Foster Wallace's "Mr. Squishy," also an uncanny and unsettling Mickey Rourke, looking as if he's wearing a latex mask of his own face, which he in fact did in real life or what is popularly thought of as such, through ostensibly botched, late life plastic surgery, and sporting a Boris

Johnson wig for good measure. He might be the most demanding guest of all, especially given the fact that he turned up without a reservation, demanded the best room, and drew in an excitable Eastern European caricature who claimed to be his son, who in turn brings his whole brood in tow.

Oh yeah, he's also looking to use the anticipated Y2K

breakdowns/shutdowns for a government funded get rich quick bout of financial fraud that never quite makes any more sense than crackhead Hunter Biden.

Of course, nothing's really supposed to make sense here.

Brightly lit, mise-en-scene prominent, captured by wide lenses,

The Last Gasps of Indian Summer Page 1431

and contrast boosted to the max in post-production, the hotel gives off an air of garish unreality; all the better to sell the satire, I suppose. But just what is supposed to be satirized?

Certainly not the clients, who, to a person, never act or scan in any recognizably human manner; and probably not the staff, who mostly do their best to wrangle in the chaos.

Co-written by Polanski, "EO" director Jerzy Skolimowski, with whom Polanski co-wrote "Knife in the Water" back in 1962, and Ewa Piaskowska, the script offers the weakest stabs at irony. It juxtaposes the empty hysteria around Y2K against the rise to power of Vladimir Putin, who did indeed take over from Boris Yeltsin on New Year's Eve 1999, but one cannot find a larger point which stands the popular, fact checked, obviousness required for a hit, beyond that.

Perhaps there is none beyond Polanski's possible simple desire to make filmgoers squirm, trapping them in a garish getaway filled with

grotesques, and watching everyone get drunker and louder and more unpleasant until the clock strikes, the fireworks hit, and little is resolved but the participants'

resolve to check out of this hotel and never return.

In other words, it is an excellent, realistic classic, which like one of its predecessors, "The Rules of the Game," will be

The Last Gasps of Indian Summer Page 1432

upon release dismissed as ineptly subversive, to be "rediscovered" sometime in the future as extremely well-done in terms of cinematography and the many sub-stories told in the mise-en-scene, yet most of all classically insightful, to the chagrin of the flunky brigade.

The Last Gasps of Indian Summer Page 1433

204 - Cinema Paradiso – Giancaldo, Sicily, Italy Cinema Paradiso

In 1988 Rome, Salvatore Di Vita, a famous film director, returns home late one evening, where his girlfriend sleepily tells him that his mother called to say someone named Alfredo has died.

Salvatore shies from committed relationships and has not been to his home village of Giancaldo, Sicily in thirty years. As his girlfriend asks him who Alfredo was, Salvatore is not able to fall asleep and flashes back to his childhood.

Baby You're a Rich Man

The Beatles

How does it feel to be

One of the beautiful people?

Now that you know who you are

What do you want to be?

And have you travelled very far?

Far as the eye can see

How does it feel to be

One of the beautiful people?

How often have you been there?

Often enough to know

The Last Gasps of Indian Summer Page 1434

What did you see when you were there?

Nothing that doesn't show

Baby, you're a rich man

Baby, you're a rich man

Baby, you're a rich man, too

You keep all your money in a big brown bag, inside a zoo What a thing to do

Baby, you're a rich man

Baby, you're a rich man

Baby, you're a rich man, too

How does it feel to be

One of the beautiful people?

Tuned to a natural E

Happy to be that way

Now that you've found another key

What are you going to play?

Baby, you're a rich man

Baby, you're a rich man

Baby, you're a rich man too

You keep all your money in a big brown bag, inside a zoo What a thing to do

Baby, baby, you're a rich man

The Last Gasps of Indian Summer Page 1435

Baby, you're a rich man

Baby, you're a rich man, too, oh, oh

Baby, you're a rich man

Baby, you're a rich man

Baby, you're a rich man, too

Baby, you're a rich man

Baby, you're a rich man

Baby, you're a rich man too

Written by Paul McCartney and John Lennon.

A few years after World War II, eight year old Salvatore is the mischievous, intelligent son of a war widow. Nicknamed Toto, he discovers a love for films and spends every free moment at the local movie house, Cinema Paradiso. Although they initially start off on tense terms, he develops a friendship with the middle aged projectionist, Alfredo, who often lets him watch movies from the projection booth. During the shows, the audience can be heard booing because there are missing sections, causing the films to suddenly jump, bypassing scenes with romantic kisses or embraces. The local priest, owner of the cinema, had ordered these sections to be censored, and the deleted scenes are cut from the film reels by Alfredo and piled on the

The Last Gasps of Indian Summer Page 1436

projection room floor, where Alfredo keeps them until he can splice them back in for the film to be sent to the next town.

Alfredo eventually teaches Salvatore how to operate the film projector. One day, Cinema Paradiso catches fire as Alfredo is projecting "The Firemen of Viggiù" after hours, on the wall of a nearby house. Salvatore saves Alfredo's life, but not before a reel of nitrate film explodes in Alfredo's face, leaving him permanently blind. The movie house is rebuilt by a town citizen, Ciccio Spaccafico, using his winnings from a football lottery.

Salvatore, still a child, is hired as the new projectionist, as only he knows how to run the machines.

About a decade later, Salvatore, now in high school, is still operating the projector at the "Nuovo Cinema Paradiso." His relationship with the blind Alfredo has strengthened, and Salvatore often looks to him for help; advice that Alfredo often dispenses by quoting classic films. Salvatore has been experimenting with filming, using a home movie camera. Doing this he has met, and captured on film, a girl named

Elena Mendola, daughter of a wealthy banker, and has fallen in love with her. Salvatore woos, and wins Elena's heart, only to lose her due to her father's disapproval.

The Last Gasps of Indian Summer Page 1437

As Elena and her family move away, Salvatore leaves town for compulsory military service, even though, as a war orphan, he should be exempted from it. His attempts to write to Elena are fruitless; his letters are returned as undeliverable. Upon his return from the military, Alfredo urges Salvatore to leave Giancaldo permanently, counseling that the town is too small for Salvatore to ever find his dreams. Moreover, the old man tells him, once Salvatore leaves, he must pursue his destiny wholeheartedly, never looking back and never returning, even to visit. He must never give in to nostalgia or even write or think about them. They tearfully embrace, and Salvatore leaves to pursue his future as a filmmaker.

Back in the present, Salvatore realizes that he is very satisfied with his life from a professional point of view but not from a personal one, so decides to return home to attend Alfredo's funeral. Though the town has changed greatly, he now understands why Alfredo thought it was important that he leave.

Alfredo's widow tells him that the old man followed Salvatore's successes with pride and he left him something: an unlabeled film reel and the old stool that Salvatore once stood on to operate the projector. Salvatore learns that Cinema Paradiso is to be demolished to make way for a parking lot. At the funeral,

The Last Gasps of Indian Summer Page 1438

he recognizes the faces of many people who attended the cinema when he was the projectionist.

Salvatore returns to Rome, watches Alfredo's reel and discovers it comprises all the romantic scenes that the priest had ordered Alfredo

to cut from the movies. Alfredo had spliced the sequences together to form a single unreduced film of aching desire and lustful frenzy. It was never explained how the projectionist successfully managed to forward the bowdlerized film copies with sections missing.

The final scenes shows Salvatore coming to peace with his past, with tears in his eyes.



The Last Gasps of Indian Summer

Page 1439

205 - Genevieve – Santa Fe, New Mexico

Genevieve

Genevieve was in the box a very few called Pandora. Most called it the Land of Fellflat, him being the earliest known ancestor.

She was with all the other dogs. It didn't look like a box. It didn't look like Pandora either. The inmates didn't know if it was one, both, either, or neither; and would get angry with anyone who stupidly brought up the difficult subject. And it wasn't ever called box, container, or anything like that by any of the inhabitants; though a few, when they thought that they were alone sometimes hopefully

whispered; "Pandora," presumably as a prayer to a spirit they thought that only they could imagine.

The Last Gasps of Indian Summer Page 1440

Most of the box' inhabitants were warm and saddened pooches struggling to appear as the socially acceptable normality called contented; and some were truly contented, demon mongrels who took their pleasure in making the others sad. It was the way the box' darkness had always been; though infrequent light periodically filtered through the cracks in the old plastic.

Those brief manifestations of unpredictable, blithe illumination, in practice, best served the accepted traditions of the box, to either appease the tiresomely vocal, cheerful

"optimists;" give their organizers a "reason" to request tithes; or be an expedient provocation for those puddled and positioned within the petite, but prominent pack of physics polished, present-day practitioners of punctuality to pontificate Pythagorean theorems, compelling as such, though limited to the measurement of distances only at certain angles under certain conditions; ultimately about why the brief glimpses of light had never happened and that their sightings were an illusion caused by a defective transfer of information from the eye to the brain or other vague speculations; which the others had no interest in or sufficient credentials to debate; in effect making the non-happening into the law of the box. The number of pray-ers and tithe-ers continually decreased, though the population continually rose.

The Last Gasps of Indian Summer Page 1441

One day, perhaps just out of boredom and curiosity, Genevieve made a solitary journey back toward her eastern origin. It wasn't long before she encountered an obstacle. It looked like a wall as the mountains she had previously seen weren't often ninety degree vertical structures; as best as she could recall.

But, being an inquisitive pooch with not much else to do anyway, she decided to climb it.

There was a helium filled, red balloon tethered to the ground.

Genevieve decided to take it with her. She had a myriad of reasons. She thought that it should be free. She thought that it's inclination to rise might be of assistance. And she thought that she liked its red color. She knew that it reminded her of Winnie the Pooh. She held its string in her snout.

Without any outside aid other than that which the red balloon seemed to provide, she used the grooves on the furthest left reaches of the box to climb. It was as easy or as hard as it was to climb an artificial rock wall which is classified as being

"for beginning bi-peds." Having four paws and those paws being enhanced with retractable claws might have made things easier for her. But, it was distinctly possible that the ease just came because she simply felt like climbing on this day; and up Genevieve went.

The Last Gasps of Indian Summer Page 1442

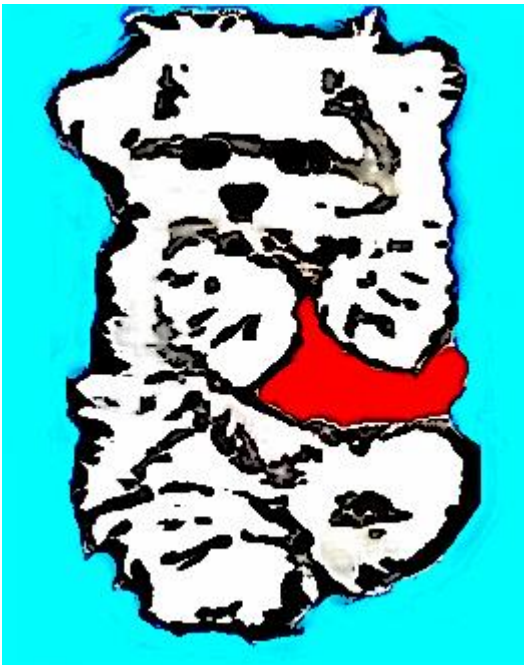
Concentrating on her task, and paying no attention to what if anything was notable at higher levels, nor what was going on beneath her, she climbed to what appeared to be the top. She sniffed at the ceiling cover and found that the smell was the same as that of the wall; something like that experience of someone downwind on an Intel burn day. Miffed, she used her snout to gently push on the ceiling and saw that it gave easily.

It had moved about two inches, but when she stopped pushing it stopped moving. It exposed a bit more of the infrequent light which sometimes had crept through the cracks in the old plastic, which the increasing majority denied.

She remained there and thought some things over. She hated the rude limitation imposed, but didn't want to risk falling, through extending too much energy and losing her footing when already so high up. Her fear was alleviated when she absurdly decided to continue to trust the help she was getting from the red balloon she held in her snout.

She kept her feet in place and gave the balky ceiling the hardest shove she could, intending to use only her head; but her red balloon hit it too.

The ceiling moved more. But this time rather than stopping, it had apparently been pushed sufficiently far to have engaged some



The Last Gasps of Indian Summer

Page 1443

sort of mechanism, which kept it opening all the way to the other side. Genevieve didn't expect this much ease, but wasn't the least bit surprised by it either. It was just like any other hinged plastic device amplified by a compelling spring. The ceiling ceased being

one and came to rest at an odd angle, again likely the result of the mysterious, unseen, yet suggested spring; which might have been a bit rusty from lack of use and lubrication.

Suddenly Genevieve could fly. She took the balloon out of her snout and held it in her front paws; the way one cuddles a friend.

The Last Gasps of Indian Summer Page 1444

Suddenly all the other dogs were flying too. They all entered the white space above the box, which she instinctively knew was called El Dorado. She was scared at first, as the ground got more and more distant, making a fall a very serious matter. But after a minute she could tell that she was effortlessly floating very naturally, and that the movement of her paws provided direction. Most of all, she found it to be fun.

Wooden Ships

Crosby, Stills and Nash

If you smile at me, I will understand

'Cause that is something everybody everywhere does in the same language

I can see by your coat, my friend,

you're from the other side

There's just one thing I got to know

Can you tell me please, who won?

Say, can I have some of your purple berries?

Yes, I've been eating them for six or seven weeks now, haven't got sick once

Probably keep us both alive

Wooden ships on the water, very free and easy

The Last Gasps of Indian Summer Page 1445

Easy, you know the way it's supposed to be Silver people on the shoreline, let us be Talkin' 'bout very free and easy

Horror grips us as we watch you die

All we can do is echo your anguished cries Stare as all human feelings die

We are leaving, you don't need us

Go, take your sister, then, by the hand Lead her away from this foreign land

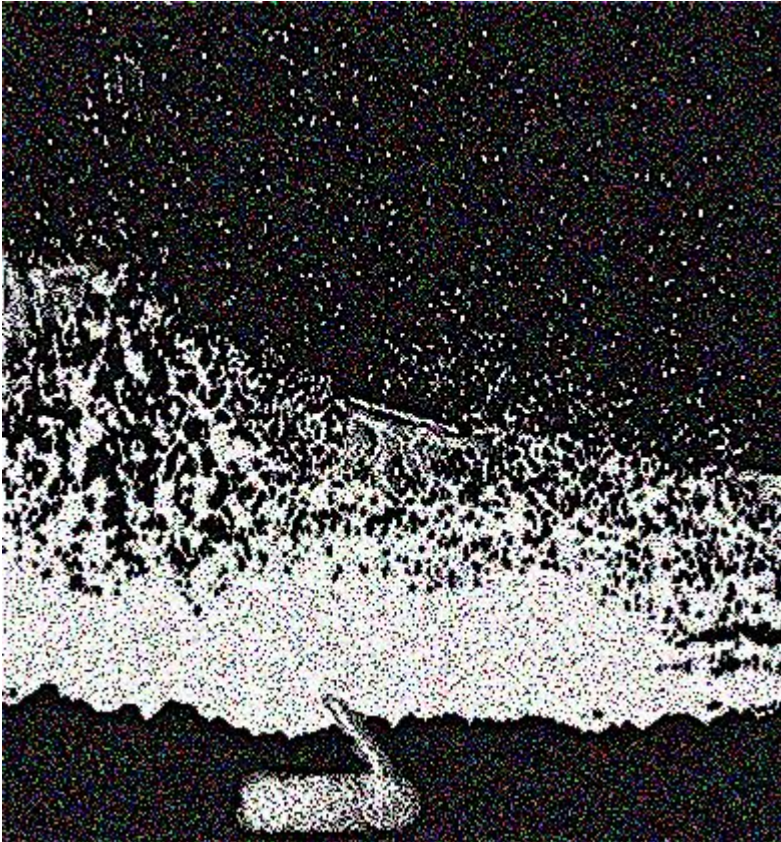
Far away, where we might laugh again

We are leaving, you don't need us

And it's a fair wind

Blowin' warm out of the south over my shoulder Guess I'll set a course and go

Written by Paul L. Kantner, David Crosby, and Stephen A. Stills.



The Last Gasps of Indian Summer

Page 1446

Despite unreasonable hopes, it wasn't only the pooches in the air. The mongrel demons soared too. They had no inclination to dally like the zig-zagging dogs, and went directly up, like any extremist, taking no part in what they must have considered to be a silly, joyous, incomplete diversion. They soon crossed over into the darkness, which was called Kimrabort, and stayed there.

The line of demarcation between El Dorado and Kimrabort was irregular and unclearly porous in some areas. To complicate matters further white El Dorado proper contained some dark areas, and dark Kimrabort proper contained speckles of white; but frankly not all that many in the latter case. The dark was noticeably dark to any pooch

not blind, and produced a perceptible end of the detectable glow for most who were.



The Last Gasps of Indian Summer

Page 1447

Perhaps because of being the first pooch to reach the vague, twisting, and amorphous line; it not yet trampled by many paws, Genevieve thought that she had seen it plainly. While some parts were distinctly clear, the more vague configurations didn't encompass wide spaces; and with all the other space available it seemed an easy, in fact unthinking, decision for her to maintain complete safety by being simply rationally risk averse toward the relatively tiny and likely inconsequentially bloated borderlines with their humorously logical audacity to overstate their insignificant perception of faux "significance," knowing that some didn't know the trick.

The Last Gasps of Indian Summer Page 1448

In less precise terms, it didn't seem necessary for Genevieve to cross over as there was plenty of room for her to do any sort of

imaginable aerial tricks right in El Dorado, without re-encountering the mongrel demons, now congregated or impounded, depending upon one's outlook, in the dark of Kimrabort. Besides, her red balloon ceased to provide any more upward momentum; apparently content to hold onto its already lofty place.

But, she momentarily questioned her eyesight when she saw some other pooches cross the line; vague, amorphous, or irregular as it might be. "Why are you going back to the demons?" she said, in hopes of their turnaround.

She was answered with uniform replies of; "We are finally flying to the sun. Can't you see?"

She almost made no reply; it being so obvious to her. As a possible middling approach, she held her meta ground, and mumbled; "Yes; but the light is right here, and I knew both Icarus and Phaethon. Can't YOU see? The demons have leather wings and we are still just poor waxwings. And no one wants to be back with the demons, anyway."

Thunder rang out, hollow and fierce as a lion's extended growl after lunch on the warm rock at the zoo. It actually may not have, but Genevieve thought that it said; "The wise go through

The Last Gasps of Indian Summer Page 1449

un-needed stop signs. Fools either stop at each or go through them all."

Genevieve was elated to see that some other balloonists were quite happy to place their chosen perch near her chosen perch.

The Last Gasps of Indian Summer Page 1450

206 - Ciao Manhattan – Santa Barbara, California Ciao Manhattan

Ciao Manhattan is the little understood, semi-biographical tale of 1960s counterculture icon Edie Sedgwick. Ciao follows young Edie, called Susan or Susan Superstar in the movie, through her tumultuous party years in Manhattan as a model and as one of Warhol's Superstars. Through actual audio recordings of Sedgwick's account of her time in Warhol's Factory in New York City, paired with clips from the original unfinished script started in 1967, Ciao captures the complete deterioration of Sedgwick's fictional alter ego. The striking similarities between Sedgwick and Susan's life story, especially when recounted by Sedgwick in the midst of drug soaked interviews, make the film's candid depiction of excess and celebrity especially haunting. The film is dedicated to the memory of Sedgwick and ends with the actual headlines announcing Sedgwick's, not Susan Superstar's untimely overdose death, thus inseparably associating the fictional and the genuine figure, if that wasn't already obvious.

Edie Sedgwick, referred to in the movie as Susan or Susan Superstar, was an heiress from Santa Barbara with a history of mental health struggles. She was also "Girl of the Year" in



The Last Gasps of Indian Summer

Page 1451

1965, and the star of nearly two dozen Warhol Factory films, as part of her breakout success. Dubbed a "Youthquaker" by Vogue, she appeared in its pages posing on the back of a fake stuffed rhino, wearing black tights and a T-shirt.

Most aspects of the finished film are very authentic. In the final scene, a New York Post rests beside a sinister businessman—drug dealer with the headline ANDY'S STAR OF '65 IS

DEAD AT 28. The newspaper was not a prop. Sedgwick died after consuming a combination of alcohol and barbiturates in 1971, shortly before the movie was finished.

Shot at first in black and white, Ciao Manhattan was first conceived as a quasi-cinéma-vérité portrait of the '60s underground lifestyle as seen through Edie Sedgwick. She was one

The Last Gasps of Indian Summer Page 1452

of the Factory's most mesmerizing collaborators, but by 1970

moved back to California to become a resident of the swimming pool at her mother's estate. The latter parts were shot in color, and represent the present, while the black and white footage are her memories of the past in New York.

The current portion's chronological opening is when a long haired, young man from Houston, Texas, named Butch, who had saved up his earnings from his job at Hughes Tool to buy his old car and finance his California trip, finds her, wearing only short pants and an open jacket, on the Pacific Coast Highway hitching with her thumb out. He picks her up, and takes her home, having to carry her passed out body in. This is actually the start of the color ending, and the audience hears the following:

Malibu People

John Phillips

I got a fine beach house, baby

And the waves roll in

Playing in the sand

with your best friend babe

Malibu people really know how to live

The Last Gasps of Indian Summer Page 1453

*A castle in the sand and a lady
And the waves roll in
Keep it in mind for some other time
Malibu people really know how to live
It took some time to find
a crack in her defenses
A hole in her heart you might say
Keeping abreast of her,
Tryin' to keep things mended
All I know is that the waves roll in
Big belly woman laying waiting
in the sand for her baby
And the waves the roll in
If she needs a spot to drop,
you know she's got to drop
Before the waves roll in
All right ...
A castle in the sand and a lady
And the waves roll in
Keep it in mind for some other time*

Malibu people really know how to live

The Last Gasps of Indian Summer Page 1454

Big belly woman laying waiting

in the sand for her baby

While the waves the roll in

If she needs a spot to drop,

you know she's not to got

Before the waves roll in

It's the season again

This is the end

Written by John Phillips

They are met at the estate by Geoffrey, another long haired, young man rather than any family member. Her mother, who has now devoted her life to selling pies to the young, employs Geoffrey, a taciturn surfer type, as Susan's butler, babysitter, and nurse. Edie wakes up while Geoffrey is chastising her, and apologizes saying that she'll never run away again.

Exiled from the family house, Susan lives in the deep end of a drained swimming pool under a rainbow tent, the concrete walls decorated with photos of her former life in Manhattan. While she spends her days sprawled topless on a mattress, Geoffrey

The Last Gasps of Indian Summer Page 1455

organizes her medications on a silver tray. He washes Susan's underwear in a cauldron over a poolside campfire.

Back in the empty pool, Susan orders Geoffrey and Butch to bring her lip gloss and vodka. She wears enormous headphones and dances barefoot on the broken vodka bottle glass, which she has accidentally dropped, and demands a phone to call the editor of Vogue. Butch brings lipstick and Edie, with an air of disgust, derisively says; "I said lip gloss, not lipstick."

Geoffrey is sick of his job, saying that he feels sorry for the lot of them and has to get in the wind, and would like Butch to take his place. Butch is most amenable, though registers some reservations about having to comb out Edie's falls.

Geoffrey splits and Butch takes over the job.

In a black and white flashback Edie and her boyfriend Paul America, speed at 60 mph over the George Washington Bridge.

Sedgwick skips precariously along a high stone wall at the Cloisters, her fur coat swinging from one hand. During these events, Edie's been awake and speeding for about three days. At the office of "Dr. Robert," speed laced vitamin shots ("pokes") are administered to members of the art and fashion worlds. Edie and Yoli are seen getting their shots.

The Last Gasps of Indian Summer Page 1456

Sedgwick and other Warhol actors - Viva, Pat Hartley, and Brigid Berlin - attend a pool party at the health club in the basement of the Ansonia, a residential hotel on Broadway at 73rd Street, where they idly drift on an inflatable raft. Brigid is first seen in the bathroom giving herself a few speed injections, then going on a soliloquy which includes; " There is no time.

There is no place. " The group question what they see as Edie's over inflated ego, to which Edie responds; "You all say that I'm a superstar. You all say that."

Paul America is supposed to drive around the Pan Am Building near Grand Central Terminal, then return to pick up Baby Jane Holzer. But he doesn't. Paul is with Edie, and is described as one who deals tons of speed out of the Chelsea Hotel. Edie confesses a sexual addiction for him.

A most significant black and white character is an older businessman named Mr. Verdecchio. He is attempting to slow the march of technology by selling LSD to the counterculture on behalf of "the saucer people." This is apparently financially successful as Verdecchio seems to own everything, and is driven around in the backseat of an impeccable vintage Mercedes by his chauffeur Mario, who used to manage one of Verdecchio's enterprises, a discotheque. But Mario has been "demoted" after neglecting his duties and spending the night with Edie and her

The Last Gasps of Indian Summer Page 1457

friend, Yoli. Edie and Yoli take his stash and leave before he gets up in the morning. Verdecchio calls him self-indulgent while demoting him. He says; "People shouldn't have what they are not ready to have."

Mr. Verdecchio talks on a car phone and watches live surveillance of the louche activities at Dr. Roberts's. There is also a black and white, physically resembling, Christ-like figure who drives a truck for Verdecchio and spies on various goings-on for him. When questioned about who he is at one stop, he stoically says; "I just drive a truck," and leaves.

Somebody tracks down Paul America who is now in jail. "Too far gone? Yeah, too far gone," Paul America says.

The final day of black and white shooting takes place at a New Jersey Palisades mansion. The scene is meant to be a "medium conference" between the teleported youth of outer space and the youth of the counterculture. "The LSD was flowing mightily."

Seemingly high, Edie was too floating, but didn't have the joy the others were exuding or faking at the love-in/-be-in.

Interviewed on camera, she calmly says that she "finds the others silly, as there is something bitter to be tasted."

One morning Butch has to rush Edie, as she is on the verge of being late for her important appointment. She regularly goes for

The Last Gasps of Indian Summer Page 1458

electric shock therapy. When she arrives, her doctor, played by French director Roger Vadim, seems much too "friendly" when he kisses her on the lips, before inserting the rubber guard, which prevents tongue biting, into her mouth. Edie convulses while she is inoculated with the electricity which will calm her down for a while.

Edie is always either slurringly drunk and high or playing at being drunk and high during the filming. Her boyfriend, Michael Post, eventually switched out her daytime vodka for something lower proof so she wouldn't be speechlessly inebriated while the camera rolled.

Susan enjoys a brief happy ending and marries a man with a beard

- Post. In the wedding footage, Sedgwick wears a high-necked white dress. She is tan, alert, and expressive; seemingly extremely healthy. Her heavy lace veil blows in the wind, throwing both sun and shadow over her grinning, dimpled face.

Butch travels east. In the final scene, while walking through the countryside, he sees Mr. Verdecchio's Mercedes on the side of the road with a flat tire. Mario is complaining about having to fix it, and angrily tells Butch; "get the hell out of here, godammit." But Butch is unfazed as he obviously admires the car.

Verdecchio rolls down the window to tell him about the

The Last Gasps of Indian Summer Page 1459

importance of old world craftsmanship, and how he can have something just like it. "It just requires a little work, that's all."

Butch sees the New York Post announcing "Susan's" death. Snow begins to fall as he walks toward the river, Manhattan on the other side; the suggestion that he is going to try it for himself in a different, less speedy way, as the following song is playing somewhere in the background.

Justice

Kim Milford

Jimi, Janis

Judy, Jim, Jesus

J stands for jives and justice too

I love you so much, I don't know what to do I know about the beatings people put you through It takes a lot of doing to do what you do

Evil has ways to charge into battle

Drugs can be fun but watch the hook

The glassy-eyed devil, he's a crook

Just check out how many souls he already took

The Last Gasps of Indian Summer Page 1460

"You can't fool me", she said I laughed and said, "I know"

"You can't sing the blues and live", I said

"I know", she said, "I know"

The children are lost

We're falling to pieces

I know the way and it ain't cool

Judgment has come with an iron rule

Check out your existence or stay a fool

"You can't fool me", she said I laughed and said, "I know"

"You can't sing the blues and live", I said

"I know", she said, "I know"

Written by Kim Milford

SPEED KILLS.



The Last Gasps of Indian Summer

Page 1461

207 - The Tree - Northumberland, England, UK

The Tree

The tree stood proudly for three hundred years, set alone in a dramatic dip in the Northumberland, England, landscape right by Hadrian's Wall. Perhaps England's most photographed tree, the Sycamore Gap Tree drew visitors from afar and appeared in the 1991 film "Robin Hood: Prince of Thieves."

The Last Gasps of Indian Summer Page 1462

Vandals are believed to have hacked down the world famous Sycamore Gap tree which featured in the blockbuster movie "Robin Hood, Prince of Thieves." The seventy foot tall tree which stood tall next to Hadrian's Wall near Crag Lough in Northumberland was cut down overnight. Residents living nearby expressed their outrage at the felling of the tree which is one of the most recognizable landmarks in the UK. Farmer, Katie Smith, 25, said she spotted the tree on its side as she passed it on her way to work on Thursday morning. She said; "I drive past the tree twice a day and I always look up at it, but today I just saw it was gone. Someone has deliberately sawed it down. It's an absolute tragedy. No one can believe that it has been cut down. There was a storm last night, but it's withstood worse. There is no way this is not deliberate vandalism. People around here are shocked."

Andrew Benton, 45, added; "I'm outraged that someone has done this to such a beautiful tree. What the hell is the world coming to?"

The tree, which has inspired its own beer in the nearby Twice Brewed Inn, is one of the most photographed in the UK. A Northumberland National Park Authority spokesperson said; "We can confirm, that

sadly, the famous tree at Sycamore Gap has come down overnight. We have good reason to believe it has been deliberately felled. It is not entirely currently clear whether the tree is a victim of Storm Agnes or it is a deliberate act,

The Last Gasps of Indian Summer Page 1463

thought the cut was clean and straight, while storms are not yet known to carry chainsaws. The location was once a popular photographic subject, and it was described as one of the most photographed trees in this country. We are working with the relevant agencies and partners with an interest in this iconic North East landmark and will issue more details once they are known. Sycamore Gap was voted English tree of the year in 2016

in the Woodlands Trust's awards and is much loved by the people from across the world. Northumberland National Park Authority would like to ask the public not to visit the site at this time while we work with our partners to identify what has happened and to make the site safe. Northumbria Police are probing the incident. The force said; 'We've launched a full investigation following damage to the Sycamore Gap Tree in Northumberland.

Officers are carrying out a range of enquiries to establish whether criminal offenses have been committed."

In a less reserved opinion, local resident Bradley Windsor, 35, said; "We don't need the government shilly-shally. It is obvious that our tree has been cut down by vermin with no reason other than to instill pain. All that is left to be done is to find them and treat them the same way they treated our much loved Sycamore Gap Tree."



The Last Gasps of Indian Summer

Page 1464

The Last Gasps of Indian Summer Page 1465

Brian Blessed has faith that the felled Sycamore Gap tree will survive. Brian Blessed believes there could be hope for the felled Sycamore Gap tree.

The nation was shocked when the iconic Sycamore Gap tree was discovered to have been felled but Brian Blessed has hope.

Believed to be around 300 years old, the 70ft tree was cut down during the night between Wednesday and Thursday last week.

An investigation is underway into what happened to the beloved Sycamore which sat in a dramatic landscape dip at Hadrian's Wall, Northumberland.

The iconic tree also featured prominently in the 1991 Kevin Costner movie "Robin Hood: Prince of Thieves."

Brian Blessed, who starred in the film as Robin Hood's father Lord Locksley, has voiced his sadness at the felling but is hopeful it could survive.

The 86 year old former president of the Council for National Parks suggested giving it "company" to help it regrow.

"It will survive and it will be very bushy," he told the BBC's Sunday with Laura Kuenssberg program.

The Last Gasps of Indian Summer Page 1466

"You know, give it company and plant another tree a good 200 yards or 300 yards to keep it company, it will talk to it. It will help it."

He said the loss was "beyond comprehension" and was

"heartbroken" about the "deeply honored tree."

Sycamore Gap is looked after by both the Northumberland National Park and National Trust.

Brian, who recently trained to head into space, added: "There was a wonderful Sycamore tree. They're wonderful with their big leaves and someone has cut it down."

Brian said he was "heartbroken" at the news. "People have gone there and it brought joy to them. People have left their ashes there when they've died. They've got married there, and all kinds of lovely events have taken place."

Two people were arrested suspecting of felling the tree, one of which has vehemently denied the accusations.

Rasheed Mutumbo, 69, was taken into custody during the weekend before denying involvement in cutting down the Sycamore.

A 16 year old named Tyree Dashawn was also taken in for questioning over the vandalism which Hairy Biker's King called

The Last Gasps of Indian Summer Page 1467

"murder." Tyree has reportedly said; "Dindu nuffin. Rasheed did it."

I've Had Enough

The Who

You were under the impression

That when you were walking forward

You'd end up further onward

But things ain't quite that simple

You got altered information

You were told to not take chances

You missed out on new dances

Now you're losing all your dimples

*My jacket's gonna be cut and slim and checked Maybe a touch of
seersucker with an open neck I ride a G.S. scooter with my hair cut
neat I wear my wartime coat in the wind and sleet*

Love reign over me

Reign over me

Love reign over me

Love

The Last Gasps of Indian Summer Page 1468

I've had enough of living

I've had enough of dying

I've had enough of smiling

I've had enough of crying

I've taken all the high roads

I've squandered and I've saved

I've had enough of childhood

I've had enough of graves

I've had enough of living

I've had enough of dying

I've had enough of smiling

I've had enough of crying

I've taken all the high roads

I've squandered and I've saved

I've had enough of childhood

I've had enough of graves

Get a job and fight to keep it

Strike out to reach a mountain

Be so nice on the outside

But inside keep ambition

Don't cry because you hunt them

The Last Gasps of Indian Summer Page 1469

Hurt them first they'll love you

There's a millionaire above you

And you're under his suspicion

*My jacket's gonna be cut and slim and checked Maybe a touch of
seersucker with an open neck I ride a G.S. scooter with my hair cut
neat I wear my wartime coat in the wind and sleet*

Love reign over me

Reign over me

Love reign over me

Love

I've had enough of dance halls

I've had enough of pills

I've had enough of street fights

I've seen my share of kills

I'm finished with the fashions

And acting like I'm tough

I'm bored with hate and passion

I've had enough of trying to love

Written by Pete Townshend.

The Last Gasps of Indian Summer Page 1470

Daisy stands still and appears incredulous. The strong wind has decided to be a mild zephyr. Dewey looks up and sees that it has blown in a cloud. However, this small white cumulous one is not the least bit ominous or eclipsing. Rather, it seems to take the shape of a long haired, bespectacled woman's head. Dewey's voice approaches a beleaguered sound when he says; "All right. Not complete fantasy. Of course it's not complete fantasy. Can we get moving now?" Daisy Dalmatian gives Dewey another look that seems to say; "You're confusing me. Shut the hell up. I trust you."

Daisy again picks up speed and Dewey sweats to keep up with her.

No doubt, at times, he holds her back from going as fast as she'd like, due only to a lack of his ability to keep up. She stops at the former home of her well-loved Great Tree and sniffs all around.

When the water brought overnight by the rainstorm was running high it must have worn away some of the soil in the area, as Dewey can see the tree's roots have emerged from their former earthly prison, now with some extending into the crystal clear, slowly moving water. Daisy animatedly sniffs all around the vicinity. Dewey sees that what she finds so interesting is something bobbing near the water's surface, at times above it, at times below. It makes a gushing sound as it stubbornly

The Last Gasps of Indian Summer Page 1471

resists being washed over or away by the steady current. In the perfectly clear water Dewey can unmistakably see, growing from the Great Tree's now visible roots, a greener than green, ten inch sprout, bravely reaching out for the sky.

Dewey's wildflower is satisfied that she and he have seen what they came to see. She avoids the path and leads him directly through the soaked field, due westward to the car. They are both hot and sweating from their long walk in the sun. They're also pleasantly surprised that the friendly little white cumulous cloud has positioned itself to shield the car from the burning sun. Daisy Dalmatian happily hops in the cool back seat, appreciative that it is not sweltering under the metal roof.

Dewey turns on the engine and drives back home with the sun's brilliance back upon the duo, lighting the way. Dewey looks at Daisy's panting open mouth. She is smiling. Dewey tells her; "I love you, Daisy. You're my magic puppy. We're on our way home."

Girl from the North Country

Bob Dylan and Johnny Cash

If you're travelin' in the north country fair Where the winds hit heavy on the borderline

The Last Gasps of Indian Summer Page 1472

Remember me to one who lives there

She once was a true love of mine

If you go when the snowflakes storm

When the rivers freeze and summer ends

Please, see if she has a coat so warm

To keep her from the howlin' winds

Please, see if her hair hangs long

*If it rolls and flows all down her breast Please, see for me if her
hair's hangin' long*

'Cause that's the way I remember her best

*I'm a-wonderin' if she remembers me at all Many times I've often
prayed*

In the darkness of my night

In the brightness of my day

*So, if you're travelin' in the north country fair Where the winds hit
heavy on the borderline Remember me to one who lives there*

She once was a true love of mine

Written by Bob Dylan.

The Last Gasps of Indian Summer Page 1473

Timer

Laura Nyro

Uptown, going down, old lifeline

Walking down faster,

walking with the master of time

My lady woke up and she broke down,

she got up, she let go

Take me, Timer, shake me, Timer,

Timer let it blow, let it blow

My darling friends, oh, I belong to Timer, he changed my face

You're a fine, fine one, Timer

You've got me walking

through the gates of space

I keep rememberin' in doors

that I used to walk through

Baby, I'm not tryin' to talk you down

But I could walk through them doors

onto a pleasure ground

It was sweet and funny,

a pleasure ground

Didn't know about money,

did not know about Timer

The Last Gasps of Indian Summer Page 1474

Did not know about Timer

Holding to my cradle at the start,

but now my hand is open

And now my hand is ready for my heart

*So let the wind blow, Timer, I like her song And if the song goes
minor, I won't mind*

*And Timer knows the lady's gonna love again Timer says the lady
rambles never more*

*If you love me true and if you love me true I'll spend my life with
you and Timer*

You're a jigsaw, Timer, you're a,

God is a jigsaw timer

You're a jigsaw, Timer, you're a,

God is a jigsaw timer

Timer, souling with

Timer, souling with

Timer, souling with

Timer

Let it go

Timer

Timer

Timer

...

The Last Gasps of Indian Summer Page 1475

Written by Laura Nyro.

The Last Gasps of Indian Summer Page 1476