LCOC Lincoln & Continental Owners Club

New Mexico Chapter
April 2020

Corona Virus News

Editor's note: Due to current challenges, the calendar look ahead section is postponed until things settle down and we can make more concrete plans, but that doesn't mean we can avoid some of the better social comments:

I Heard a Dr. on TV saying that to get through the boredom of self isolation we should finish things we start and thus have more calm in our lives. So I looked through the house to find all the things I'd started but hadn't finished ... So I finished off a bottle of Merlot , a bottle of Chardonnay , a bottle of Baileys , a butle of wum , tha mainder of Valiunum scriptuns, an a box of chocletz . Yu haf no idr how fablus I feel rite now . Sned this to all who need inner peess. An telum u luvum !

One of One Hampton Blue 1941 Lincoln Continental Coupe

Recently available at auction:

Thanks to six folders' worth of receipts, checks, statements and other paperwork, it's been possible to certify that this is the only 1941 Lincoln Continental among the 850 produced that year to be delivered in factory Hampton Blue paint, having been furnished under a manufacturer's special paint order that's part of the car's documentation. This car was stored in Florida for close to 30 years before being acquired by the Harrah collection out of Reno, Nevada, just after it was restored. The most recent owner acquired it from Harrah's at the Barrett-Jackson sale in 1986 and later undertook an extensive, completely authentic renewal of the Continental's interior. This unique Continental, with a certified low-mileage reading, is now available for purchase and enjoyment for the first time in decades.

ENGINE AND TRANSMISSION

Like all first-generation Continentals, this one-of-one example is powered by the Lincoln-Zephyr flathead V-12, which Lincoln rated at 120 horsepower. This Lincoln's V-12 is original to the car, and now resides in a fabulously detailed engine bay that was executed at the same time as the restoration. The under hood presentation includes the aluminum-alloy cylinder heads that Continentals utilized until 1942 and are furnished with a lightly polished sheen. The renewed spark-plug boots prominently line up with nearly military precision. The transmission is the Lincoln-Zephyr three-speed manual, which the seller says shifts properly, with no thunks, once the driver becomes used to the vagaries of shifting a column-lever manual.

One of One Hampton Blue 1941 Lincoln Continental Coupe (continued)

Another interesting 1941:

1957 Lincoln Premiere

The 368 V-8 was a smooth, spirited powerhouse with ample torque

WORDS AND PHOTOGRAPHY BY RICHARD LENTINELLO

Beneath the golden valve covers of the Lincoln Premiere's overhead-valve V-8 lies a truly well-engineered engine with a reputation for smoothness, power, and long-term durability.

For the 1957 model year, the Premiere was Lincoln's base model, although there was nothing "base" about it. This was a well-equipped and well-appointed automobile that was the epitome of American luxury at the time. Its distinctive and highly attractive styling made it a standout among its peers, helped, in part, by the effortless authority of its V-8 engine.

As in its more expensive Continental sibling, the Premiere's cast-iron V-8 powertrain displaced 368 cubic inches. Featuring a 4.00-inch bore packing slipper-type aluminum pistons designed to create a forceful compression ratio of 10.0:1 — via what Lincoln called "efficient, high-turbulence combustion" — with fuel fed through a large Carter four-barrel carburetor, at 4,800 rpm it developed an even 300 horsepower.

Equipped with a rubber-floated damper to reduce rotational vibrations and a five-bearing crankshaft with six integral counterweights, this engine's most significant attribute was its torque output. With the Premiere convertible weighing in at a hefty 4,676 pounds, it needed lots of torque to get up to speed, quickly and efficiently.

Lincoln labeled its 368 engine a "short-stroke design" due to its 3.66 inches of piston travel. Known as an oversquare engine, because the length of the crankshaft's stroke was shorter than the overall dimension of its bore, it developed a mighty 415 lb-ft of torque. More importantly, maximum torque was all in at 3,000 rpm, which is where it was needed most for luxury automobiles of this nature. Six quarts of filtered oil kept the engine lubricated well, thus aiding in its resilient reputation.

In its brochure, Lincoln extolled the virtues of its V-8 engine by stating:

"For years now, Lincoln has been recognized as the finest performance car in America. And for 1957, Lincoln has surpassed even its performance-famous predecessors. Once again, Lincoln has translated higher-horsepower into usable acceleration. But what's equally important, this power is delivered through a new, fact-action Turbo-Drive. Power response is faster and smoother than ever—from a standing start, easing along in traffic, or passing at cruising speeds. And there's new fuel economy. Compression ratio is up to 10 to 1—and in combination with a new carburetor and distributor this means better economy."

In all, some 35,223 buyers walked into Lincoln showrooms to purchase the new, dramatically styled 1957 Premiere. Only 3,676 were convertibles, making this a highly sought-after and desirable collector car to own today.

The luxurious design evolution of Cadillac in the 1960s

A LOOK AT EXTERIOR HIGHLIGHTS By Thomas A. DeMauro

Due to the lack of events, we've resorted to an examination of 60's Cadillacs:

Luxurious Evolution

Automotive styling advanced at a precipitous pace in the 1960s, to keep up with shifting buyer attitudes in a time of social upheaval. Cadillac, the dominant force in the American luxury car market, moved forward as well, but also endeavored to maintain elegance and The GM division generally employed an evolutionary approach to avoid alienating existing disciples of the brand, while still enticing new buyers. Several elements from the significant redesigns of the 1961, '63, and '65 Cadillacs will be highlighted in this article, as will the re-envisioned 1967 Fleetwood Eldorado. Other 1967 models were also restyled, but an example is already featured in this issue, so we'll examine the 1969s.

It's interesting to observe the changing shapes and positions of the grille relative to the headlamps, the advancement of the roof and body styling, and the refining of the tailfin treatments during this decade. Through all those design developments (1967-'69 Eldorado aside), overall length varied only 3 inches and width remained within fractions of an inch from 1960 through 1969.

1961

The flamboyance of the jet-age-inspired 1959 Cadillacs was somewhat toned down for 1960. Front and rear styling was subtly simplified, and the tailfins were reshaped and their height decreased, etc. A major 1961 redesign reflected a more agile appearance. A new vee'd and convex-shaped grille was raised to the same plane as the quad headlamps, the hood was flatter, the fenders angled-back from the headlamps, and there was a new bumper with round parking lamps.

Roof design traits of the 1959-'60 Eldorado Brougham were seen in the 1961 Cadillac models. Revised curved A-pillars with a new windshield, thicker and more upright C-pillars, and a smaller back lite created a more formal roofline in place of the wraparound windshield and sloped C-pillar look of 1959-'60 coupes.

More pronounced character lines adorned the body-sides. Three converged at the new side-by-side round quad tail lamps backup lamps, nestled into large oval chromed bezels that replaced the vertical layout of 1960. The lowermost bodyline formed a fin that terminated at the flared rear bumper and had been seen on the '59 Cyclone concept car and 1960 Eldorado Brougham. Tailfins with integrated lamps were revised and a new deck lid passed between them. Vertical chrome bars above the license plate framed the fuel filler door. Some trim and emblems varied between the Series Sixty-Two coupe and convertible, the Coupe de Ville, and Eldorado Biarritz convertible, but all had a 129.5-inch wheelbase tubular center X-frame and were 79.8 inches wide and 222 inches long—3 inches shorter than 1960 models.

The luxurious design evolution of Cadillac in the 1960s (continued)

1962

A 325-hp, 390-cu.in. V-8 with 430 lb- of torque ahead of a four-speed Hydra-Matic transmission was the only power train offered. Sales actually dipped in 1961 to 138,379 (includes all two-door and four-door models of Series Sixty-Two, De Ville, Eldorado, Fleetwood, and commercial chassis), down from 142,184 (142,272, from some sources) for 1960, but that may be more symptomatic of an economic downturn in that model year. Modest but notable exterior revisions updated the front, rear, sides, and roof for 1962, and sales rebounded to 160,840

1963

A new body arrived for 1963 and a few elements suggested a modern interpretation of the 1959-'60 design. Lowering the grille relative to the quad headlamps and adding bright horizontal trim recalled 1959, as did the fender top shapes and a character line that extended rearward. The front bumper was somewhat reminiscent of 1960, as were the smoothed body sides. The sharp creases and lower body skegs of the previous two years were gone.
A raised center section added prominence to the new wider hood, round amber parking lamps were under the headlamps, larger cornering lamps were integrated into the fender trim, and the door handles were redesigned.

The luxurious design evolution of Cadillac in the 1960s (continued)

1963 (continued)

At 223 inches, the body was only an inch longer than the previous year, and the X-frame and same wheelbase remained. Front fenders were longer, and a new angular “close-coupled” coupe roof and glass design with straight A-pillars, wide C-pillars, and a smaller back lite, was employed.
Revised but still moderate-sized fins with tail lamps terminated above vertical rectangular chromed bezels that contained more tail lamps and the reverse lamps, capped the rear quarters, and served as the outer ends of the bumper. The deck lid was subtly changed, the license plate mounting area was moved up into a new rear trim panel above a bumper that wrapped under the rear of the car.

1964

Trim items and emblems again varied between the Series Sixty-Two coupe and convertible, the Coupe de Ville, and the Eldorado Biarritz convertible. The 390-cu.in. V-8 was redesigned for 1963 and improved in many areas, but was still rated at 325 hp, and the four-speed Hydra-Matic remained.
Sales increased to 163,174 for 1963. Subtle-appearing yet significant refinements were made for 1964, and sales rose to 165,959.

1965

An all-new exterior for 1965 featured stacked quad headlamps in chromed bezels that protruded ahead of a broad vee’d grille, which also extended down— ward to the drop center bumper. Parking lamps were moved to the bumper and the hood was wider, as was the tread at 62.5 inches, versus 61. New curved side glass facilitated a revised roof with the A- and C-pillars tilted more inward at their tops toward the centerline of the car, which enhanced the appearance and eased occupant entry and exit, thanks to less roof overhang. It also retained the thick C-pillar/small back lite-styling theme and a formal look. Convertibles received a glass back lite. The body featured crisp, horizontal front-to-rear upper and lower character lines, and the wheel well and fender skirt shapes were a variation of the same design theme used in previous years. Though there was a slight kick-up of the rear quarter panels at the C-pillars, the appearance of tailfins in the side view was gone.

Yet from the rear, the taller, vertical integrated chromed tail lamp bezels, with pointed tops and bottoms, and the deck lid design, created the impression of small fins. The bumper and tail panel trim were also revised.
Two-door Cadillac offerings for 1965 included the Calais coupe (which replaced the Series Sixty-Two), Coupe de Ville, De Ville convertible, and Fleetwood Eldorado convertible.

The luxurious design evolution of Cadillac in the 1960s (continued)

1966

A boxed perimeter frame was new, and revisions were made to the coil spring suspension. Wheelbase was unchanged, but body length increased to 224 inches, and lower door sills provided a lower step-in height. The three-speed Turbo Hydra-Matic and the larger, 429cu.in. engine with 340 hp and 480 lb- of torque that debuted for 1964 was the only power train choice.
It was a record-setting year for Cadillac with 181,435 examples produced. The overall design was maintained for 1966, but slightly updated, resulting in sales of 196,675 cars.

1967

The Fleetwood Eldorado was a completely different Cadillac for 1967, with front-wheel drive and a tailored approach to the long-hood/short-deck theme. It entered the growing personal luxury car market, joining its E-body stable mates, the Oldsmobile Toronado (also FWD) and Buick Riviera, as well as other competitors. Concealed headlamps accorded the Eldorado a wall-to-wall grille appearance. Protruding blade-like fender extensions were mirrored in the front bumper, which also revealed the grille through its air intakes, housed the parking lamps, and was tightly integrated into the fenders. The raised central portion of the hood widened as it flowed rearward, like those of the larger Cadillacs.

An upper character line ran from the top of the sharp-edged front fenders into the doors, and another abruptly kicked up to the top of the quarter panels at the C-pillars. Upper and lower body sides bowed outward to a front-to-rear, below-center crease that was interrupted only by the large wheel wells. As seen on past Eldorados, bright trim ran the length of the lower body, around the wheel wells, and to the bumpers.
Like the Buick and Olds, there were no vent windows, but unlike their fastback rooflines, the Eldorado's was formal with narrow rectangular quarter windows and upright C-pillars. A central ridge at the back of the roof continued through a vee'd back lite and the deck lid. The rear bumper followed the lower quarter-panels' profile, housed the license plate and reverse lamps, and dramatically rolled under the rear of the car.

Interior air exhaust vents topped the quarter panels, and knife-edged chromed trim adorned the end caps with thin vertical tail lamps inset on both sides of them. The Eldorado featured a special Hydra-Matic transmission designed for front-wheel-drive, and a torsion bar front and mono-leaf sprung rear suspension, and it was built on a box-section 3/4-length forward sub-frame, with the rear section integral with the body like the Oldsmobile. However, the Cadillac's 120-inch wheelbase was 1 inch longer, and the body was 10 inches longer at 221 inches and slightly wider at 79.9 inches. The 340-hp 429-cu.in. engine powered it.

The luxurious design evolution of Cadillac in the 1960s (continued)

1968

The parking/turn-signal lamps graduated to the leading edges of the fenders from the bumper. Cornering lamp lenses were updated, side marker lamps were added, tail lamp lenses were widened, and windshield wipers were concealed. An epic-sized 472-cu.in. V-8, rated at 375 hp and 525 lb- of torque was standard. In 1969, the headlamps were exposed, the grille pattern was revised, and the reverse lamp was now on the fuel filler door. Cadillac sold 17,930 Eldorado's for the 1967 model year, followed by 24,528 in 1968, and 23,333 for 1969.

1969

Like the 1967-'68 Cadillacs, the 1969 models featured contoured body-sides and sweeping character lines, but with some seemingly softer transitions. The most prominent angled downward from front to rear and complemented a kick-up at the top of the rear quarter panel to emphasize the rear fins like the previous year models had.
The forward-leaning vertical quad headlamp motif of 1967-'68 was replaced for 1969 with a horizontal quad headlamp layout with front fender extensions similar to the Eldorado, wraparound parking/turn signal/cornering/side marker lamps outboard of the headlamps, a wide-mouth vee'd rectangular grille and new drop-center front bumper. The redesigned hood was longer and wider at the front, and the prior year's concealed windshield wipers returned.
Vent windows were removed, the roof was revised, and a vee'd back lite was added. The new deck lid and slender pointed tail lamps accentuated the fins, and a full-width rear bumper incorporated the license plate mounting area.

Two-door traditional Cadillacs for 1969 included the Calais coupe, Coupe de Ville, and De Ville convertible. The frame was revised but was still perimeter type, and the wheelbase remained 129.5 inches. Overall body length was 225 inches, width was just under 80 inches, and the front/rear track was 63 inches. The 375-hp, 472-cu.in. engine and the Turbo Hydra-Matic were standard.
Total sales were 223,237 for 1969, which was down from 230,003 in 1968, but more than the 200,000 for 1967.

Summary
Cadillac's elegant styling, robust engineering, and esteemed reputation combined with the enormous resources of General Motors ensured that the division ruled the U.S. luxury car market in the 1960s. It broke its own sales records for most model years during the decade and maintained substantial market share. The arrival of the forward-thinking Eldorado for 1967 only reinforced the division's enviable image.

Restoration advice:

If there's any single most important piece of advice we can give in any restoration project it's **KEEP ALL OF YOUR ORIGINALS!** DO NOT throw them away until you know that there are new parts available and that they fit correctly. Compare your new parts to the old ones to see if they look the same and do a test fit. If you can't find a replacement or the replacement doesn't fit you can try to reuse the original. Old parts are better than no parts until you can find a suitable replacement.

Tag them, bag them and leave them in a box somewhere until you know for sure that you don't need them anymore.

The challenge (seen at Candelaria and 2nd st)

The dream

Mustang Hardtop Convertibles

In the mid '90's, the Ford Mustang retractable became a reality after Ben Smith formed Rectractables Unlimited, marketing a manual rectractable top for the 1965-1966 Mustang. They produced some 30-50 kits, all signed and numbered, but this effort lasted about two years because Ben did not have the time to market it. There are said to be about 14 1965-1966 Ford Mustangs left out there with Ben's retractable top.

Ben J. Smith demonstrating Ford Motor Co prototype, however, the concept was never productized by Ford.

Preparation is key to high-quality paintwork

From Hemmings Daily

We've all heard it said, many times before, that being prepared is the key to high-quality paintwork, but so, too, is the preparation required before beginning a restoration. Prior to starting on the disassembly of any car, truck, or motorcycle, you first need to get your workspace in order. From tools to supplies, a well-equipped and well-organized workshop is as important as the work itself.

When undertaking such a monumental project, be it a ground-up or body-o restoration, or even a straightforward bare-metal re-spray, specific tools and supplies will be needed as the process proceeds. You never want to run out of DA discs or paint reducer when they're needed most. Besides the obvious, such as having the right amount of primer, paint, and reducer on hand, there are many other important supplies that you will be relying on in order to get you through the restoration process. For instance, permanent markers, paper, and sealable baggies will be needed to store all the different fasteners that will be removed during disassembly. And you will need a safe place to store those baggies once filled, so a good selection of different-sized plastic containers, jars, and large bins will be helpful

You can never have enough rags and shop towels, so buy a box of 100, along with several rolls of paper towels for quick cleanups. Hand cleaner will be needed as well, but the most important supplies will be those designed to protect you; buy several pairs of safety goggles and/or wrap-around safety glasses, and use them every time you grind, scrape, or sand something. Dust masks are another must-have item, along with gloves to protect your hands against the toxic chemicals that will be used. And work gloves are important as well—buy several pairs, as they always seem to get misplaced. When doing any type of painting, even something as basic as using an aerosol spray can, always wear an OSHA/NIOSH-approved dual-cartridge respirator to protect your lungs from the many harmful chemicals that paints contain. Even when grinding metal, sanding body filler, polishing, or working a rusty part at a bench-mounted wire wheel, you should always wear a particulate mask. And not one of those cheap dollar dust masks either—buy a mask specifically for particulate matter.

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A good supply of wooden-handle steel and brass brushes, the kind you see for sale at Hershey and other swap meets for $1 each, will come in handy more often than you'll ever think they will. And let's not forget those little black disposable brushes, with the metal handles, that you'll need to brush on seam sealer and other auto body products. Speaking of disposables, make sure you have a steel trash can on hand, along with a supply of trash bags. A broom and dustpan, and a wet-dry vacuum are essential in keeping your workshop clean, and they need to be used at the end of each work session. You don't want dust and dirt to accumulate to the point where it covers everything in sight. That's not good.

During the disassembly of any vehicle, you will need to rely on a variety of scrapers to remove old undercoating and the buildup of caked-on grease deposits that adhere to a car's frame, undercarriage and suspension components. Straight and angled scrapers, both flexible and stiff, are crucial hand tools that you'll come to rely on. Wire cutters will be needed to trim various wires and thin cables, and a sharp pair of tin snips are crucial to cut thin metal panels and assorted sheet metal-formed parts. And keep in mind that there are left cutting and right cutting snips if the sheet-metal has to be cut in a specific direction.

Preparation is key to high-quality paintwork (continued)

When cutting bolts or other steel components, make sure you have a hacksaw handy, along with an assortment of blades. Hacksaw blades are available in 18, 24, or 32 teeth per inch, depending on the hardness of the metal to be cut, so buy several of each. And when dealing with stubborn fasteners, always try your best to loosen them first with the proper wrench before resorting to that old standby, the Vise-Grip. Those locking pliers work great, but they also mar the fastener's head, and when you're dealing with factory original fasteners, you don't want to diminish the quality of your car's restoration with non-authentic, store-bought bolts. Therefore, it's essential to have several cans of penetrating oil on hand to help loosen those frozen fasteners prior to using wrenches. In addition to penetrating oils like Liquid Wrench, PB Blaster, and Aerokroil, make sure you have the usual selection of spray lubricants

Other indispensable, but on-forgotten tools include single-edge razor blades (buy a box of 100, as you'll use them), different sized pry bars, a small flashlight and mirror to locate hidden fasteners when undoing under-dash components, different size wire brushes, wooden sticks to mix primers and paints, paint strainers, and a variety of degreasers and other cleaning products. Oh, and a box fan is a must to fit inside your garage's window to suck out dust and paint fumes.

How do you keep track of loose nuts and bolts during a project?

Like single socks that disappear in the laundry, nuts, bolts, and fasteners have a way of walking o when you're working on a car project. How do you keep them from disappearing and, more important, how do you remember where everything goes? The problem occurred to me as I start work on my resolution to work more on my Alfa Romeo Spider. My plan is to work 30 minutes a day for the next 30 days I'm at home (with a story to reflect on what I've learned when I'm done). I realized that with this slow and steady progress I'll have a lot of bolts lying around and it will be weeks before they go on again. Right now I'm collecting everything from the interior in a magnet tray, which is a vast improvement over my under-the-car strategy or leaving the

One solution is to lay everything out like a schematic diagram, if you have the room.

Another solution is to pile up magnetic trays. Another is to use plastic kitchen baggies.

fasteners attached to the removed parts or lying in the general vicinity of where they came from. That's the current extent of my organizational system: put everything in a pile. For the most part, this works fine, but I wonder if there's a better way.

Once, at a 24 Hours of Lemons race, I saw a team doing major mechanical work on the engine, and every bolt that came out got stuck into a big piece of foam insulation, labeled in permanent maker and arranged in the correct relative orientation. A great idea for a bigger project, but it seems a little extreme for smaller jobs. Some people use plastic baggies or food storage bins labeled with what part things came from, which again seems a little much for my purposes (although good for, say, a full restoration). I'm always willing to reconsider that yes, maybe I should just be taking time to put away every single grouping of nuts and bolts as they come o the car.

I'm sure I'm missing some brilliant method of keeping track of parts and fasteners, and maybe some organizational product as well. Or is there no perfect method? Let us know your tips and tricks in the comments below, and we'll round up the best answers into a follow-up post.

Pajarito Newsletter Feature Article:

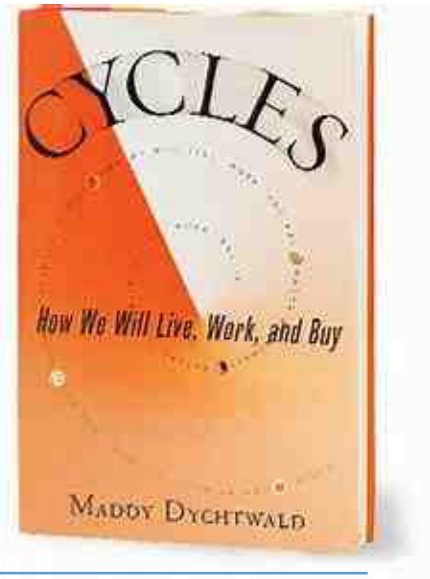
Women in the Automotive Industry Part 3

This issue covers nine Auto Industry inventions by women over the years. These included brake pads, windshield wipers and non-reflective glass.

Anyone with ideas of a women to be featured is invited to submit Please send info to Lloydpo@aol.com or text to 505-280-3114 or call me.

8. Purchasing Decisions (continued)

Maddy is a graduate of New York University. Her research projects have included:
•*Women & Financial Wellness: Beyond the Bottom Line*
•*A New Era of Women and Financial Planning*
•*The Allianz Women, Money, and Power Study*
•*Retirement at the Tipping Point: The Year That Changed Everything*
•*SunAmerica Re-Visioning Retirement and SunAmerica Retirement Re-set Studies*



8. Supercar Designs
Most of the time, when women have a hand in designing cars it has to do with the interior features. It's not often that women design the exterior of a vehicle, let alone a supercar. Michelle Christensen is the first woman to lead a supercar exterior design team. The Acura NSX has been in the works for years, but was released as part of Acura's 2017 lineup

Michelle was Acura's first female exterior designer. Since 2005 Christensen has worked for Acura and was the lead designer of the second generation Honda NSX. She grew up in San Jose, California and learned about the mechanics of cars from her father, who was into hot rods and muscle cars. In school she developed an interest in drawing and fine art and at community college she learned about car design and went on to study at Art Center College of Design in Pasadena. Christensen said that car design is the ideal blend of her passions, "art, cars, and making things for people.“ The 2016HOnda NSX was her first project as the lead designer. Now 34, Christensen has designed the new Acura NSX, a Ferrari-fighting supercar making its world debut Monday at the North American International Auto Show in Detroit.

“It looks fast even when it is parked,” said Acura General Manager Mike Accavitti. “It is the ultimate expression of the Acura brand.” The new NSX will be an all-wheel-drive hybrid. A twin-turbocharged, mid-mounted V-6 engine sits behind the two-seat cockpit and powers the rear wheels. Two electric motors, one mounted near each of the front wheels, add additional power and control. A third electric motor is integrated with the engine to supply extra power.

9. Executive Decisions (continued)

Barra graduated from the General Motors Institute (now Kettering University) as an EE. She then attended Stanford for her MBA. She started working for General Motors, at age 18, as a co-op student in 1980, checking fender panels and inspecting hoods to pay for her college tuition and subsequently held a variety of engineering and administrative positions, including managing the Detroit/Hamtramck Assembly plant and a series of other positions. As CEO, Barra has placed GM's focus as a company transitioning into the tech space by moving forward in the automated driverless car space with major acquisitions including Strobe, a startup focused on driverless technology. In 2017 she pushed GM to develop the Chevy Bolt EV, beating rival (and government subsidy dependent) Tesla in developing the first electric car priced under $40,000 with a range of 200 miles.

Burma Shave signs

A car, a curve.
He kissed the miss,
And missed the curve.
Burma Shave

DON'T STICK YOUR
ELBOW
OUT SO FAR
IT MAY GO HOME
IN ANOTHER CAR.
Burma Shave

TRAINS DON'T
WANDER
ALL OVER THE MAP
'CAUSE NOBODY SITS
IN THE ENGINEER'S
LAP.
Burma Shave

SHE KISSED THE
HAIRBRUSH
BY MISTAKE
SHE THOUGHT IT
WAS
HER HUSBAND JAKE.
Burma Shave

CAR IN DITCH
DRIVER IN TREE
THE MOON WAS FULL
AND SO WAS HE.
Burma Shave

DON'T LOSE YOUR HEAD
TO GAIN A MINUTE
YOU NEED YOUR HEAD
YOUR BRAINS ARE IN IT.
Burma Shave

DROVE TOO LONG
DRIVER SNOOZING
WHAT HAPPENED NEXT
IS NOT AMUSING.
Burma Shave

BROTHER SPEEDER
LET'S REHEARSE
ALL TOGETHER
GOOD MORNING, NURSE
Burma Shave

CAUTIOUS RIDER
TO HER RECKLESS DEAR
LET'S HAVE LESS BULL
AND A LITTLE MORE STEER.
Burma Shave

BOTH HANDS ON THE WHEEL
EYES ON THE ROAD
THAT'S THE SKILLFUL
DRIVER'S CODE.
Burma Shave

SPEED WAS HIGH
WEATHER WAS NOT
TIRES WERE THIN
X MARKS THE SPOT.
Burma Shave

THE MIDNIGHT RIDE
OF PAUL FOR BEER
LED TO A WARMER
HEMISPHERE.
Burma Shave

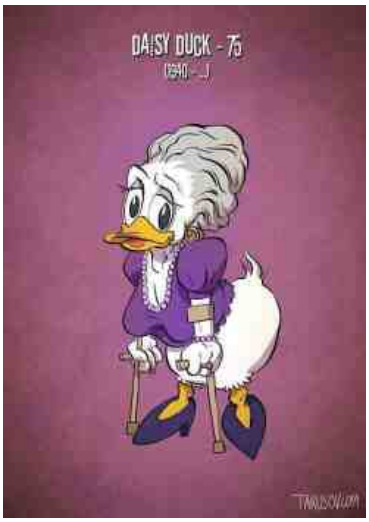
AROUND THE CURVE
LICKETY-SPLIT
BEAUTIFUL CAR
WASN'T IT?
Burma Shave

NO MATTER THE PRICE
NO MATTER HOW NEW
THE BEST SAFETY DEVICE
IN THE CAR IS YOU.
Burma Shave

A GUY WHO DRIVES
A CAR WIDE OPEN
IS NOT THINKIN'
HE'S JUST HOPING
Burma Shave

AT INTERSECTIONS
LOOK EACH WAY
A HARP SOUNDS NICE
BUT IT'S HARD TO PLAY.
Burma Shave

Our favorite cartoon characters are also now seniors!



Piano lessons: TRUE STORY...

My name is Mildred Honor. I am a former elementary school Music Teacher from Des Moines, Iowa:

I have always supplemented my income by Teaching Piano Lessons....Something I have done for over 30 years. During those years, I found that Children have many levels of musical ability, and even though I have never had the prodigy, I have taught some very talented students. However, I have also had my share of what I call 'Musically Challenged Pupils. One such Pupil being Robby. Robby was 11 years old when his Mother (a Single Mom) dropped him off for his first Piano Lesson.

I prefer that Students (especially Boys) begin at an earlier age, which I explained to Robby. But Robby said that it had always been his Mother's Dream to hear him play the Piano, so I took him as a Student. At the end of each weekly Lesson he would always say 'My Mom's going to hear me Play someday.' But to me, it seemed hopeless, he just did not have any Inborn Ability. I only knew his Mother from a distance as she dropped Robby off or waited in her aged Car to pick him up. She always waved and smiled, but never dropped in.

Then one day Robby stopped coming for his Lessons. I thought about calling him, but Assumed that because of his lack of Ability he had decided to pursue something else. I was also glad that he had stopped coming. He was a Bad Advertisement for my Teaching! Several Weeks later I mailed a flyer recital to the Students' homes. To my surprise, Robby (who had received a flyer) asked if he could be in the Recital. I told him that the Recital was for current Pupils and that because he had dropped out, he really did not Qualify. He told me that his Mother had been Sick and Unable to take him to his piano lessons, but that he had been practicing. 'Please Miss Honor, I've just got to Play,' he insisted. I don't know what led me to allow him to play in the Recital - perhaps it was his insistence or maybe something inside of me saying that it would be all right.

The night of the Recital came and the high school gymnasium was packed with Parents, Relatives and Friends. I put Robby last in the Program, just before I was to come up and thank all the Students and Play a finishing piece. I thought that any damage he might do would come at the end of the Program and I could always salvage his poor performance through my 'Curtain Closer'. Well, the Recital went off without a Hitch, the Students had been Practicing and it Showed. Then Robby came up on the stage. His Clothes were Wrinkled and his Hair looked as though he had run an egg beater through it. 'Why wasn't he dressed up like the other Students?' I thought. 'Why didn't his Mother at least make him Comb his Hair for this Special Night?'

Robby pulled out the Piano bench, and I was Surprised when he announced that he had chosen to play Mozart's Concerto No.21 in C Major. I was not prepared for what I heard next. His fingers were light on the keys, they even danced nimbly on the Ivories. He went from Pianissimo to Fortissimo, from Allegro to Virtuoso; his Suspended Chords that Mozart demands were Magnificent! Never had I heard Mozart played so well by anyone his age.

After six and a half minutes, he ended in a Grand Crescendo, and everyone was on their feet in Wild Applause!!! Overcome and in Tears, I ran up on stage and put my arms around Robby in Joy. 'I have never heard you Play like that Robby, how did you do it? Through the Microphone Robby explained: 'Well, Miss Honor, Remember I told you that my Mom was sick? Well, she actually had Cancer and Passed Away this Morning . And well... she was Born Deaf, so tonight was the first time she had ever heard me Play, and I wanted to make it Special.'

There wasn't a Dry Eye in the house that evening. As People from Social Services led Robby from the stage to be placed in to Foster Care, I noticed that even their Eyes were red and Puffy. I thought to myself then how much Richer my Life had been for taking Robby as my Pupil.

No, I have never had a Prodigy, but that night I became a Prodigy... of Robby. He was the Teacher and I was the Pupil, for he had taught me the meaning of Perseverance and Love and Believing in Yourself, and may be even taking a chance on someone and you didn't know why.

Robby was Killed years later in the Senseless Bombing of the Alfred P. Murrah Federal Building in Oklahoma City in April, 1995.

Supplement page 2

Memorial at Alfred P. Murrah Federal Building in Oklahoma City