A Wrecked Model A Gave Us Motorbikes

Thousands of students who roar across town and campus on purring motorcycles, in a sense owe their flashy mode of transportation to an automobile accident that took place more than 30 years ago.

It was 1935, and a young Japanese racing driver named Soichiro Honda was guiding his modified Model A around a track at a dizzying 75 m.p.h. when a competing car burst from the pit into his path. The resulting crash put Honda into the hospital and ended his racing days forever.

Honda began making piston rings, went back to school to learn all he could about metallurgy and other technical matters, and by World War II was a successful businessman. But when an American bomb destroyed his factory, Honda had to begin all over again.

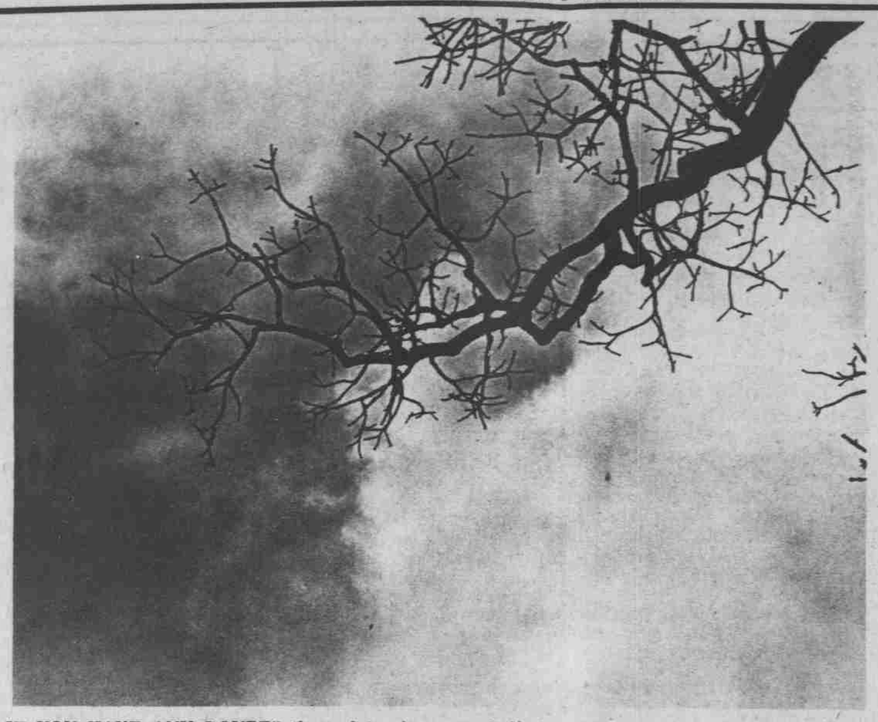
In 1947 he bought and modified war - surplus radio generators which, attached to the rear wheels of bicycles, transformed them into motorbikes. These were the primitive forerunners of today's popular Honda motorcycles.

In 1949 Honda produced a small machine that would travel 45 m.p.h. and do 200 miles on one gallon of gas. This machine, his fourth motorcycle model, became so popular that by 1950 Honda was making 3600 cycles a year and by 1952 was employing 1000 men.

Other models followed; they were a far cry from the ear-splitting, juvenile - deliquent jobs people were accustomed to seeing. They looked like motorcycles but were steady, economical and would not exceed 50 m.p.h.

Later, however, Honda stepped up the power of some models and in 1966 became the first motorcycle maker ever to win in a single year the Manufacturer's Team Prize in all solo categories - 50, 125, 250, 350 and 500 c.c.

There are now more than 40 models, with ratings from 45 m.p.h to the real thunderers which can top 110. Last year Honda made nearly a million and a half motorcycles, more than 300,000 of which were exported to the United States, to be ridden by students, ministers, dowagers, housewives, businessmen. They would probably agree that in starting his business years ago, Soichiro Honda launched what has turned out to be a most benign cycle.



IF YOU HAVE ANY DOUBTS that winter is here, take off your muffler and feel the chilling temperature of the wind, life your eyes toward the dull grey sky and notice the bare, stark limbs of the trees, or count the days until final examinations. Those doubts will disappear fast.

—Photo by Jock Lauterer

Tube Repeats Charlie Brown's Yule Show

There's a Charlie Brown way of pitching the ever-popular high, hanging curve ball that guarantees failure.

There's a Charlie Brown Halloween trick-or-treat technique that attracts rocks instead of candy.

And then there's "A Charlie Brown Christmas" philosophy that wins awards and that is rapidly making good ol' Charlie Brown the ingenuous spokesman for those who seek the true spirit of the holiday.

The animated color cartoon special that marked the television debut of Charlie Brown and the other "Peanuts" characters from the popular Charles M. Schulz syndicated comic strip last season will be rebroadcast Sunday, Dec. 11 (7:00-7:30 p.m., EST), on the CBS Television Network.

After its premiere last December "A Charlie Brown Christmas" won a George Foster Peabody Award in the children's program category and Emmy as the outstanding children's feature from members of the Academy of Television Arts of Television Arts and Sciences.

Written by Schulz, with a special musical score composed and performed by Vince Guaraldi, the story tells of Charlie Brown's search for the real meaning of Christmas.

"A Charlie Brown Christmas" is a Lee Mendelson-Bill Melendez production, in cooperation with United Feature Syndicate. Mendelson is executive producer.

The Peabody Award citation paid high tribute to the special holiday production. It reads, in part: "It was a little gem of a show that faithfully and sensitively introduced to television the 'Peanuts' collection of newspaper characters created by Charles M. Schulz. 'A Charlie Brown Christmas' was a delight for the whole family."

The voice of Charlie Brown is interpreted by Peter Robbins, Christopher Shea is heard as Linus and Tracy Stratford as Lucy.

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A DTH Review

TV's 'Run For Your Life' Has More Life Than Most

By ERNEST H. ROBL
DTH Staff Writer

The doctors tell you that you have one—possibly two years—left to live. The whole world is a cage. There is no way out but to "Run For Your Life." You try to squeeze a lifetime of living into two years.

Ben Gazzara, portraying Paul Bryan, has been on the run for more than a year, and with each week the question of where this top-flight show is going becomes more and more pressing.

When NBC launched the series in the fall of 1965, there were fears that it might die of an early death. After all, the show is based on a somewhat morbid situation: A dying man grasps for adventure, knowing that each day may be his last.

Now in its third season, the show is very much alive, which comes as no surprise to those who have followed it closely.

While it, like all television series, has its ups and downs from episode to episode, the program ranges from good entertainment to visual poetry when at its best. Much of the credit must of necessity go to Gazzara, the constant in an ever changing kalaidascope.

ON THE RUN

Gazzara portrays a young lawyer compelled to search out everything life has to offer, always on the run, because standing still would mean facing the agonizing inevitability of the future.

And so Bryan — Gazzara roams the world.

Paul Bryan is very human. When the weight of the world becomes too much he gets drunk. In a way, the show shows that life can be ecstasy and life can be hell, and that sometimes the two are hard to separate.

Bryan finds an outlet for his emotions in the world of screaming motors and squealing tires that makes up the gran prix racing circuit.

Here and everywhere the awareness of his fate lets Bryan take risks which others could not justify. And always he is living his life to the limit of endurance.

Then too, Bryan is adaptable. Robbed of his money and valuables he takes up the life of a railroad bum, yet he is equally at home in top society.

"Run For Your Life" dared to defy the conventions of televisions and set its own precedents.

Its hero is not always a hero. Sometimes he loses in a gamble to save a human life, and the audience knows what it is like to have lost.

Almost no topic is sacrosanct. In a recent episode Bryan attempted to convince a young girl drug addict to undergo treatment. He finally succeeds only to have the girl gunned down by revenge-seeking gangster. The entire episode delivered a scathing attack on organized gambling, something which surely gained the show no popularity in Nevada.

SOME CONTINUED

When the producers are unable to jam what they want to say into a single hour, an occasional episode is continued the next week.

While the show could not have survived without the superb acting of Gazzara, it also owes much to highly polished scripts, excellent direction and what is probably the best photography of any current television program.

One of the show's big advantages is that it has no regular scriptwriter but buys stories from a large number of writers. Because of this the show never bogs down and always has something new to say.

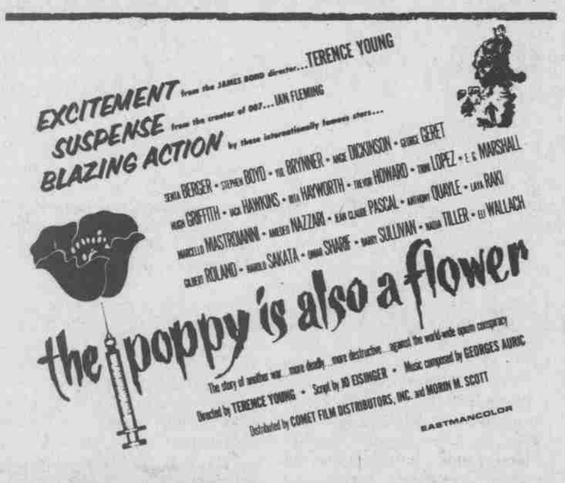
The melancholy background music, most often a single piano's notes, combines with superb camera work to grip the viewer and take him beyond the limits of the television screen.

The work of Michael Ritchie in directing a number of recent episodes is particularly noteworthy.

The near perfection of this show has left doubts in the minds of some viewers whether the series can continue indefinitely on its high level, or simply whether it can continue at all, considering the fates of other top network offerings during some past seasons.

Among the deluge of trivia and banality currently offered on the tube, this series must truly run for its life in the battle for ratings.

One can only hope that its life be a long one and its inevitable death a painless one.



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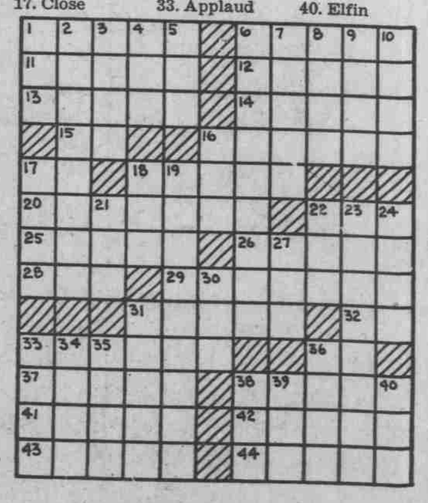
97c

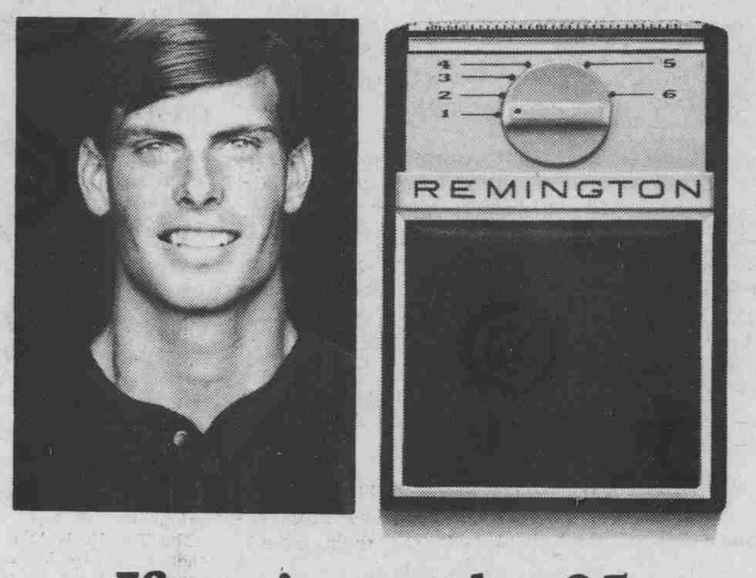
DAILY CROSSWORD

ACROSS
1. Denizens of Madison Ave.
6. Dull pains
11. Egyptian capital
12. Aspect
13. Finished
14. Contour feather
15. "Yes" in Madrid
16. Sower
17. Compass point
18. Eskimo boat
20. European cavalrymen
22. Female deer
25. Theater attendant
26. Not suitable
28. Beverage
29. Affected or mincing
31. Spanish dance
32. Continent: abbr.
33. Solidified sea skeletons
36. Music note
37. So. Am. pack animal
38. Distant
41. Pointed
42. Am. frontiersman
43. Sheriff's deputies
44. Domineering

DOWN
1. Expert
2. Ballet dancer
3. Southern France
4. Before
5. Drowse
6. Placating
7. Impudence: colloq.
8. Pointer
9. Anglo Saxon serf
10. Scorch
16. Form of address
17. Close
18. Employ
19. Jam-like preserve
21. Shinto temple
22. Mail: India
23. Views
24. Sicilian volcano
27. Aegean island
30. Those in office
31. Domesticates
33. Applaud
34. Hodgepodge
35. Butts
36. Sounds, as a cow
38. Warp-yarn
39. Game of cards
40. Elfin

Saturday's Answer





If you're under 25 you need this dial to save your neck.

No matter how tough your beard is, the skin of your neck is still tender because shaving hasn't chewed it up or turned it crusty yet. Shaving can do that because ordinary shaving devices make no adjustment for that tender skin.

The REMINGTON® 200 Selectro shaver has a dial with a special position just for your neck.

Position number one is designed to protect that very tender skin—the skin most shaving devices cut, scratch, redden and irritate. Yet it gives you the closest shave you've ever had—while it's protecting your neck.

Another part of the Remington protection is that it has exclusive guard combs that lift up the hairs (even the thin, curly hairs of your neck) and slick them off.

By lifting the whiskers, the guard combs also prevent ingrown hairs that can cause skin blemishes.

After you've saved your neck, positions 2, 3 and 4 will protect the rest of your face.

When you turn the dial, the cutters raise up and adjust to your particular beard. Because the new REMINGTON 200 *Selectro* shaver has a bigger shaving surface, you don't have to rub and scrub your skin raw red, to get a closer shave. That goes for touching up your lip or shaving your whole face for the first time in three days.

There's a special position just for sideburns. Number 5.

Turn the dial and up comes the biggest pop-up trimmer ever. Does a straight, even, neat job on sideburns.

And it's good for back-of-the-neck jobs, too, between trips to the barber.

The easiest electric shaver cleaning ever.

Number 6 on the dial. Just click; the side panels flip open and, with a *pffft* from you, it's clean. That's all there is to it.

The price. The good news is that it actually costs less than most ordinary shavers that don't care if a man under 25 gets it in the neck.

REMINGTON 200 Selectro Shaver

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