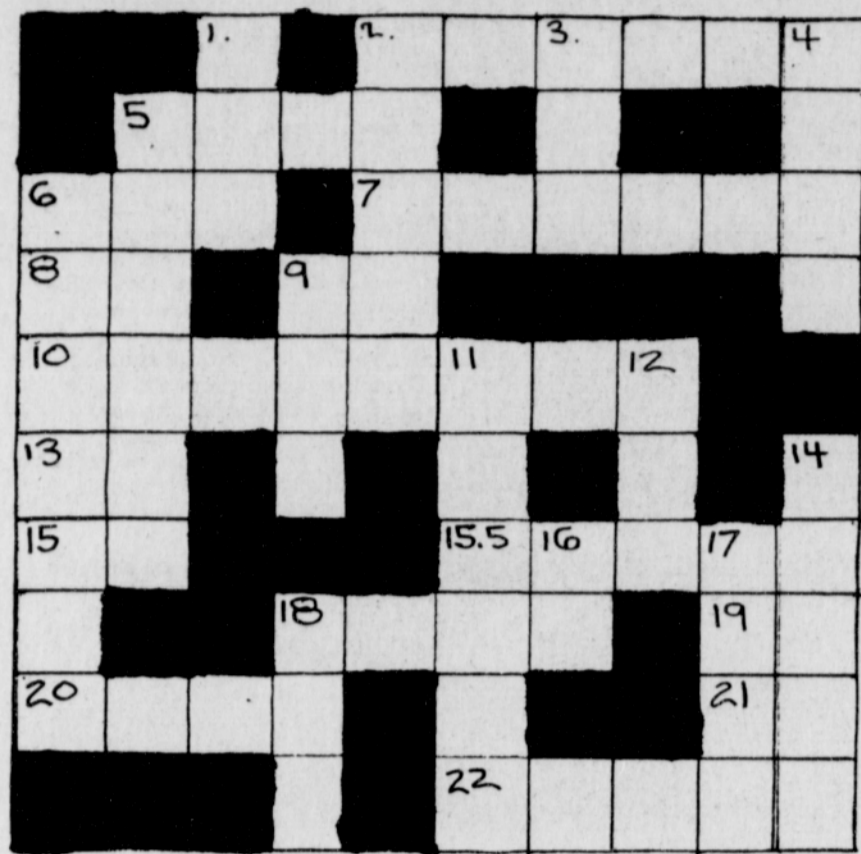


The First TIMES EAGLE



CROSSWORD

A newspaper is not complete without a crossword puzzle. We asked John Frazier to provide one of his notorious examples of the art. He told us that half of Cannon Beach helped him with the following puzzler.



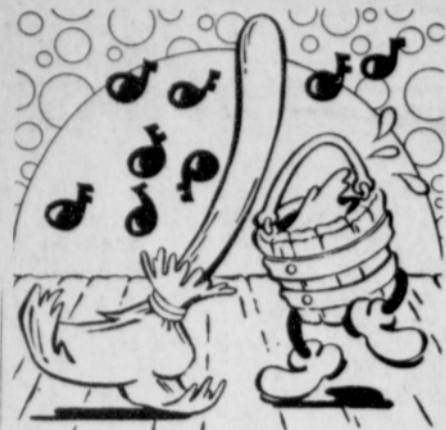
ACROSS

2. Person should read Luke 6:49.
5. Minnie's 14 down.
6. Slippery as an _____.
7. In Organ Keith other job he had to be _____ed.
8. When smog lifts in So. Calif. U.C. _____.
9. Partial spelling of 18 down.
10. The brain behind an endangered bird.
13. Doug Sweet's Twist
15. Five illustrations on Maloe.
18. _____er Brown
19. _____ and D.C.
20. Popeye never gets too soily when he goes out with Olive _____.
21. What's in Black Russian (int.).
22. Breambulator pusher.

DOWN

1. Water Snake
2. Sr. Rico's Hombres
3. _____ Grant _____ Redford _____ Duck (int.).

4. How many Dairy Queens are there in Cannon Beach?
5. It's keen and peachy to be at the _____.
6. Sitting on top of _____ (Spanish)
9. To purchase/or _____ Birdie.
11. First aid _____ and male heir.
12. "Check your shoes for _____", (spelled backwards).
14. _____ road (ice cream).
16. Breakfast the "Citrus Tree".
17. Bill's _____ (abbreviation)
18. Good _____.



FREE STYLE

by Margaret McFadden & Elizabeth McQueen

Tired of discos and Taco Bells?

Then you should go directly to La Cocina del Senor Rico's in Cannon Beach, where the music is as hot as the enchilada sauce.

The entertainment begins each evening, Tuesday through Saturday, with smooth and easy jazz furnished by the Chris Parker Duo, and ends with the fiery and hard driving sounds of Free Style.

Though it is a new band, Free Style is composed of musicians well known to local audiences.

Guitarist Craig Mayther was formerly with the intensely popular Holy Modal Rounders, and with Spin Dri. He has shared bills with Boz Scaggs, The Sons of Champlin, and Tom Petty & The Heart Breakers. Mayther recently performed with long-time Bay Area favorite Sarah Baker.

Jim Stewart, also guitar, is a veteran of the Los Angeles music

scene. He has played the Troubadour in L.A., recorded the soundtrack for the movie, 'Pacific Vibrations,' and has recently returned from Nashville where he recorded a demonstration tape with members of Dolly Parton's band.

Richard Englund, a highly talented bass player, has worked in recent years with the Sleazy Pieces, Carl Smith & The Natural Gas Company, Sky River, and most recently, Horse Feathers.

Craig Abrahamson, percussion, has musical experience that includes everything from Bach to rock. He studied at the University of Oregon School of Music, and privately with Mel Brown and Joe Amato.

His musical credits include the North Coast Chamber Orchestra, rock bands United Flight Spin Dri, and he has played with Ray Taylor.

Free Style is appearing Friday and Saturday night following Chris Parker's Duo, which begins at 7 p.m. On stage from 9:30 p.m. to 1:30 a.m., Free Style will also play Tuesday through Saturday next week at Senor Rico's, which formerly was the Keg Room.

BOOKS

From page 3

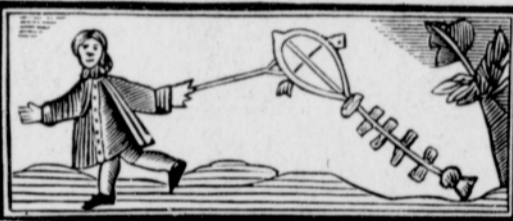
book, but it does contain lots of new pictures--fuzzy snapshots of a youthful Virginia playing cricket in Cornwall. These have a certain charm for the diehard fan.

The conclusions are much the same as any thoughtful reader would have garnered from Leonard Wolf's autobiography and Virginia Wolf's letters and dia-

ries--Leonard was a careful keeper of his wife's health; without him she probably would have been mad much more of the time. It is to this marriage we owe the debt of her novels; they could not have been written without his love and intelligence in her life. She was profoundly and happily aware of it; we should be also. I, for one, do not mind reading another pedestrian book to remind myself how fortunate we are to live in the same world with TO THE LIGHTHOUSE and MRS. DELLOWAY.

If reading these two biographies leads you to wonder about the form itself; you may wish to listen in on a symposium that took place at the National Portrait Gallery, Smithsonian Institute in tells about the choices implicit in creating a form for a life. Doris Kearns tells how to kiss and tell for tenure at Harvard, Barbara Tuchman explains the uses of biography to illuminate an age. All seven are lively and thoughtful essays--it is impossible to agree with all seven and so a witty dialogue is stimulated in one's head. Hopefully it is a dialogue that will continue throughout the reading of many, many more biographies, not all of them, let's hope, about Bloomsbury.

ONCE UPON A BREEZE



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