Finesse draws out new porn king

By Charles Goren

The most brilliant pornographic movie I have ever seen, Deep Finesse is the story of two bridge players who find love and happiness during a bridge game. The actors, Leila Blackwood and Mark Yarborough, work their way through two rubbers before clinching their match victory.

Blackwood, who is sure to win her way into the hearts of millions throughout pornography, plays a sleazy prostitute whose weakness in playing bridge for profit and pleasure. She turns her tricks with enthusiasm usually lacking in beginners. In one unforgettable scene, a man bids for her services and soon discovers it was the luckiest day of his life, as lovely Leila blows his mind with a grand slam.

Yarborough, who has never been in pictures before Deep Finesse, meets the pretty, young lady of the evening in Central Park one day when he looks up from reading the daily bridge column. Leila works as him, and Yarborough picks up the cue, bidding to find out more about this unconventional lady. He finds out about her in spades, which suits him fine.

Back at Leila’s pad, Mark scores big. He is especially turned on by her vulnerability. Soon the film takes a sudomosexual turn for the better when Leila brings forth her collection of whips and chains.

But in the end, the girl shows herself to be a true professional. She calls for the money. Yarborough takes the contract, and goes down.

Back at his own apartment, Mark, a very lonely man, is forced to play bridge with an in-flatable girl doll. During the exciting play that follows, he is first on the dummy, and then switches to his own hand. But Mark cannot help but think of Leila, of how he bid to have her, and of how she made a pass at him.

New humanities seminar offered

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The Humanities Department has announced that a new seminar, “The Cinematic Experience,” will be offered this term, in order to accommodate the rising student demand for meaningful humanities curricula. Classes will be conducted in the evenings on weekends, so that as many students as possible may register without conflicts. Classes will meet in 26-100 and in Kresge at times to be announced. Topics covered will include: the psychology of the cinema audience; dykles’ side projection; spontaneous, visually creative methods of film criticism; the politics—socio-economic-religious-technological ramifications of exposure of scientifically oriented groups to a wide variety of entertaining films; the long-term effects of viewing unfiltered, anomic images; and as a far-reaching explanation of human goals, values, and experiences. Some of the films to be viewed, and their related discussion topics, are: Family Plot, the breakup of the nuclear family unit and its effect on the American way of life; Casablanca, historical origins of World War II post-resistance movements in northern Africa; Murder on the Orient Express, anti-narcissism on early twentieth-century continental transportation; Gone With The Wind, the structural deficiencies of the John Huston building; All The President’s Men, increasing the efficiency of high-level government; Dark Star Promotions, trends in artificial intelligence, practical autonomy, and improvements in vehicle deceleration methods. Take the Money and Run: career options for the Sloan school graduate; Yellow Submarines: military applications of rock music; The Lion in Winter, hyper-realism and other wonders of the animal kingdom; Taming Of The Shrew: domestication and other wonders of the animal kingdom; Marshall’s Lion, predictive meteorology and other wonders of the animal kingdom; Harold and Maude: adolescence, old age, and related disorders; Some Like It Hot: problems with Communism, meals, and related disorders. Enrollment will be limited, but another section may be held in 14-100 if interest demands.

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