HOW THE DEL MAR WHIZ KIDS BLEW $16 MILLION BUCKS part 2

SAN DIEGO’S ONLY COMPLETE MOVIE GUIDE FREE CLASSIFIEDS EVENTS TELEVISION

“THIS IS THE ELEPHANT’S GRAVE, YOU KNOW.”

SAN DIEGO’S FREE WEEKLY June 21, 1973

Robert Mitchum—had just been caught with drugs, and this girl was with him—she was the one in the crowd who was waiting for the mouse to make its way around the block outside an already packed theatre.

By Connie Schlossberg

Image: The photo shows a scene from a movie set, possibly related to the story of the Elephant’s Grave. The text on the image states, “THIS IS THE ELEPHANT’S GRAVE, YOU KNOW.”
THE PACIFIC BEACH
CONVENTION IS A HEAD SHOP...
BUT this week you can buy
your guitar strings at the convention for
off just by mentioning the READER.

BY POPULAR DEMAND EXTENDED THROUGH JULY1
SANDY BARON as LENNY
BY LEE BLEIWEBEL

...THE BEST ORIGINAL DRAMA ON BROADWAY FOR YEARS...

—JONATHAN SAVILLE—

BRIEF NOTES

25. The San Diego Ballet Company's summer Dance Festival is presenting a program of music, ballet and dance which will be held at the Symphony Hall on July 23, 24, and 25. The program will feature guest artists from other companies, including the San Francisco Ballet, the Joffrey Ballet, and the American Ballet Theater. The Festival will also present a number of new works by local choreographers, including a piece by San Diego-based choreographer Nancy Reynolds.

Follow the signs to no-service charge.

BROADWAY

THE MERCHANT of VENICE

SHAKESPEARE FESTIVAL

11:45 A.M. — 1:45 P.M.

SOUTHERN CALIFORNIA

2000 CAMARILLO SCHOOL

Dante's co-stars: John Cassavetes, Robert De Niro, and Faye Dunaway. The film was directed by Brian De Palma.

ROMANCE, COMEDY, TRAGEDY, AND OTHER NOTES

—TODD BURKE—

It's a hot sticky summer night in Detroit at the Grande Ballroom, 1969. Four thousand hippies, clothes worn out, tied together, tough, tight, packed together before an aging stage. Count Basie, the Dorsey Brothers and others played two decades earlier. The kids occupy the stage passing joints, showing diamagrs against the police.

GOODAMNED, FOREST ORS HASSLE FOLKS. MANN, THAT'S ALL THEY DO'...and rock impatiently, waiting for the music to begin. The air now reeks of smoke, hammer, sweat and urine, framas perfume and unmitigated expectations. The collective energy is overwhelming. You have to look down.

Largely seen and described as the work where, Detroit kids are a backdrop in the key of New York. The television series became a radio show in the late 1960s, and then a film in the early 1970s. It was directed by Brian De Palma.

The story follows the life of a young man named Jack who moves to New York City in search of fame and fortune. He starts out as a messenger boy for a large corporation but soon becomes involved with his colleague Sandy Baron.

The novel was adapted into a television series in 1969, which ran for three seasons. It was directed by Robert Altman.

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Part One of this two-part series described the takeover of the Saturday Review by Charles Charney and John Veronis - the two wonder-boys who made a success out of Psychology Today. Part Two details the story of Saturday Review's final days.

The White House literary salon, which Edward Brooke (R., Mass.) once dubbed "a salon of the millionaires," became "Psychology Today." When Edward Brooke addressed the members of the Saturday Review staff last night, his speech began: "I have been here before, but never as a member of a sex." Saturday Review's board of directors and staff members gathered in the Festival of America, which houses the New York Public Library, to celebrate the 25th anniversary of the magazine.

Ronald D. Reagan's administration closed in on the magazine last March when the Internal Revenue Service, which regulates the tax-exempt status of magazines, announced that the Saturday Review had failed to make the required quarterly reports.

"You can manufacture perfectly good shoes like this," says one of the editors who was bailing out, "but you can't put a pair of pants on people."

The Saturday Review's monthly long distance phone bills, strictly budgeted at $13,000, were regularly exceeding $20,000.

And that is where the editors began to see the end. After the controversy about the Saturday Review's April cover, which featured a nude model in a provocative pose, the publication was losing subscribers. The editors decided to fire the cover's photographer, Richard Avedon, and replace him with a more conservative image. The new cover was well-received, but the circulation continued to decline. The editors began to question the magazine's financial viability.

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It's all covered with photographs of San Diego's high-}

stepping and rowdy past.

I guess in the end, the
San Diego neighborhood
guards always practically
move here and there. The
city's always been a
mixture of old and new,
and people who live here
are always looking for
ways to preserve their
history. It's a bit like a
continuing story of how
San Diego has grown
and changed over the
decades.

Thursday, June 14

TELEVISION


Friday, June 15

A LIBRARY OF WESTERN AMERICANA

The late J. Christian Bay gave us a clutch of delightful bibliographical causers on "Three Handsfuls of Western Books". The Lost Cause Press has on its staff no such genial essayist-collector as Dr. Bay, but it can offer an microfiche not handfuls, but arm-fulls of western books (including nearly everything that Dr. Bay owned, loved, and described).

A basic library of the first western frontier, from Pennsylvania to the Mississippi, is in our series on Ohio Valley Literature and Kentucky Culture. It is supplemented for the Plains and the Rockies by a series containing nearly all items in the great Wagner-Camp bibliography. Descriptive lists of these series are available.

In order to provide a comprehensive collection on the Trans-Mississippi West, including the "Old Southwest" and Texas, the Lost Cause Press has systematically issued microfiche editions of works not in our other series, particularly later nineteenth-century imprints. The vast majority of these books have disappeared from the antiquarian market, and the very few that are available in eye legible reprints are considerably more expensive than our fiche.

We suggest that librarians consider the acquisition of an entire library rather than individual items. (This field is well picked over by private collectors with the means to acquire these expensive books in the original.) In addition, the further advantage of acquiring this collection is that it is supplemented annually by some 400 titles. Within the next decade our fiche collections of Western Americana will be as extensive as those of any of the great research libraries. Now is the time to acquire it on an easy subscription basis.

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