

NEW THIS ISSUE: 1. ASK ARCHIE O'MALLEY
2. READER'S GUIDE TO THE MUSIC SCENE

READER

SAN DIEGO'S FREE WEEKLY

October 18-24

BURNIN' RUBBER in EL CAJON

—Jane Weisman Stein—

If it had been up to Jack, he would have married Marla at the exit of the El Cajon Speedway. They had met there and he felt it was the ideal place to tie the knot.

"The guests would be sitting in the stands, the minister would be standing on the hood of Jack's '64 Cadillac, and I would be zooming around the track in a friend's car!" Marla says, describing her husband's idea of the perfect ceremony.

Marla's tuffy blonde hair frames her carefully made-up face. Her upper and lower false eyelashes flutter. "I finally insisted on getting married in a church, but we still spend most of our weekends here at the Speedway."

Marla is the wife of a 24-year-old super stock car driver, and she, along with over 68,000 other racing fans since April, have attended at least one Saturday night race at the El Cajon Speedway. The families, fans, and friends of the local El Cajon Stock Car Racing Association drivers show up at Gillette Field every week to breathe in the dust, the fumes, and absorb the roar generated by 65 shrieking cars. They pay \$2.75 to sit on the side by the start/finish line, or \$2.50 for seats across the 1/4 mile oval track. It is easy and cheap to bundle up the kids and bring them along, too, since \$1 buys them a seat in the peeling wooden stands.

It couldn't be extensive advertising that brings the fans out (I'd never heard of the Speedway until a ten-second spot flashed on the screen late one night during the Johnny Carson Show.) But somehow about 3,500 fans are aware of the Speedway and they are filling the stands tonight.

"Most of these people come to every race," says Shawn, a long-haired program seller at the gate. He tries to push a flimsy 50-cent program on a young, full-hipped woman in red stretch pants. She has a toddler under each arm, and the dust kicked up by the crowd has already lodged in her shiny, lacquered bouffant.

"The majority of fans are grease monkeys and their families. They either know drivers or someone in the pit crew." Shawn finally sells a program to a couple of young girls in tight black levis. "Sometimes tourists come out to see the crashes, and they're disappointed if the ambulance doesn't make at least one trip to the hospital."

Inside his office, Güge Brucker, the Speedway's promoter, and an assistant are sorting change into strong boxes. Brucker is quite willing to talk about the history of the Speedway.

"We've been racing here since 1961, but over the past few years the County officials have harassed us because the County wants the land back for itself." Brucker says

Mark's real love is for the hot steel of No. 64 and the pungent odor of scorched, smoking, racing tires.



RON STEIN

he has a 30-year lease on the property and that he keeps the track clean and well maintained.

"They say we make too much noise and that the crowds disturb the neighbors, but there is isn't anyone nearby!" The County hasn't been on his neck so far this season.

It is hard to believe the County's claim of complaints from neighbors. One of the only struc-

ture hurries out the door and disappears before anyone can follow.

On the other side of the chain-link fence, past the entrance gates, lie the pits—a dry, empty field. The area is filling with hundreds of men, all dressed in white pants.

I chase Bullen down and he says that white pants are a pit rule and a safety precaution, to help visibility in the dimly lit pit area.

long-ago proud family sedan, picked up for \$60 at a junkyard. And it costs them at least \$100 a week just to get the car ready to race.

Bullen shakes his head and says the only thing that is comparable to a street model is the car's body. The rest is totally modified.

It becomes impossible to converse. The sixty unaffiliated motor-

"The south turn is the killer..." a pit man mumbles, and he is right. Two cars slide into the same lanes, their tires ripping across hot asphalt as they collide.

tures to be seen on the way out to the Speedway is a dull, sagging house with a small sign whispering "Massage Parlor" to passing cars. From the collection of dusty cars parked in the front yard, it appears that the noise from the track has not hurt that business.

Brucker, busy sorting out tickets and pit passes, introduces Russ Bullen, president of the El Cajon Stock Car Racing Association.

Bullen, unlike most of those at the Speedway, is a white-collar worker in real life and is El Cajon's answer to Glen Campbell. He is freshly showered and shaved, and is dressed in a blue Hang Ten T-shirt and white slacks, with every longish styled hair on his head neatly in place. He smiles politely

Sixty-four men have just finished signing in, paying a small insurance fee and putting a penny in the old gamball machine for a numbered marble. The number on the marble tells them where they'll line up for the qualifying heats, whose winners go on to four preliminary heats, whose winners then go on to the Trophy Dash, semi-main, main event, or the consolation race.

"When the ambulance gets here, we'll open the track." Bullen assures a flock of nervous, chain-smoking young drivers.

"Everybody here thinks they'll make a lot of money and support their cars, but the same five or six drivers win all the time," Bullen confides. "They have invested from \$1,000 to \$4,000 in the shell of a

are screaming their guts out into the dusk. A bashed up red Ford roars up and hurls before Russ. "Rotten Ralphie" is emblazoned on its side, and Ralphie, a huge bald man in a green jumpsuit, slides out the space where the windows used to be. "I got me a new '80 c. Ford in here and I'm really hot tonight." He grins as Russ points out the standard safety features on Ralphie's car. Thick, black steel bars, called "kicker bars," form a protective cage around the driver. They stretch along the doors and diagonally across from the driver's bucket seat to the steel dashboard. A lap belt, shoulder harness, helmet and goggles also protect Ralphie. Heavy, nylon netting hangs where

the windows once were, keeping arms and heads inside the car in case of a roll. Ralphie slides back into his car and revs the new engine a few times before rumbling away. Bullen turns to confer with the four plump women scorekeepers, dressed in identical red smocks.

Even between competing drivers and crews there's a sense of camaraderie. Everyone is mingling, gossiping and sharing tools. There is little secrecy since every car's hood lifts off in one piece. The crews dive deep into the engines, tools strewn to the dirt.

All the guys help each other in the pits, lending tools, tires or advice, just to get everyone out on the track," says a ruddy-faced man with "Tony" monogrammed on his red shirt. "But once you pull out on the track, you're on your own." Tony says he works on two crews because both cars are owned by the same group of men. Before plunging back into the depths of the shiny modified engine, he says proudly that this is his year of training. "Look for me in the top races next season." He may even be a champion if he collects enough points awarded for winning the main events throughout the season.

A dozen colorful cars are waiting quietly at the entrance of the track to begin their "hot lapping." These laps around the track will warm their tires and engines, and give the crews a chance to observe the super stocks in action.

Mark Stahl leans casually on the hood of his blue 1964 Falcon. The program calls him a "real comer." Mark says he is 23, and a carpenter for his father's construction company. But Mark's real love is for the hot steel of No. 64 and the pungent odor of scorched, smoking, racing tires.

Mark gazes across the track where strange-vested volunteer firemen are checking their extinguishers. A silver suited spaceman heads slowly out to the infield.

"He can pull drivers from burning cars," Mark says softly. Mark has never been seriously hurt in his six years of racing.

"My dad always had a lot of cars and he drove for a while until I was old enough to race. Now, he just pays the bills."

The members of Mark's pit crew hover near, watching him answer questions. Bob, hidden behind dark sunglasses, pulls slowly on a knobby bit win pipe. His white cap and white slacks are streaked with grease and dirt. Jim, the other crewman, seems about 16 years old. His wide-brimmed straw hat flops over his long, wispy hair.

"It cost us over \$8,000 to race last season," Bob says. "We get the tires paid for by the H.G. Smith Lumber Co., but Mark's dad pays for the rest." He explains that most of the cars are sponsored by small

(continued on page 6)



THIS WEEK IN SAN DIEGO

sports

BASKETBALL: San Diego Conquistadors vs. Denver, Golden Hall, S.D. Community Center, Friday, October 19, 7:30 p.m. Phone: 427-9100.
HOCKEY: San Diego Gulls vs. Seattle, S.D. Sports Arena, Friday, October 19, 8:00 p.m. Phone: 224-4176.
WATER POLO: Aztecs vs. Fresno State, Terry Pool, Pateron Gym, San Diego State, Saturday, October 20, 1:00 p.m. Free.
CROSS COUNTRY: Aztecs Invitational, Balboa Park, Saturday, October 20, 2:00 p.m.
HOCKEY: San Diego Gulls vs. Salt Lake, S.D. Sports Arena, Saturday, October 20, 8:00 p.m.
100-LAP OPEN COMPETITION RACE, El Cajon Speedway, Magnolia at Gillespie Airport, El Cajon, Saturday, October 20, 8:00 p.m. Phone: 448-8900.
FOOTBALL: Chargers vs. Atlanta Falcons, S.D. Stadium, Sunday, October 21, 1:00 p.m. Phone: 280-2111.
BASKETBALL: Conquistadors vs. Indiana, Golden Hall, Community Concourse, Sunday, October 21, 7:30 p.m.
BASKETBALL: Conquistadors vs. San Antonio, Golden Hall, Community Concourse, Tuesday, October 23, 7:30 p.m. Phone: 427-9100 or 236-6510.

theatre

JABBERWOCK, by Jerome Lawrence and Robert E. Lee, Old Globe Theatre, Tuesdays through Sundays, 8:00 p.m. through November 11.
AND MISS REARDON DRINKS A LITTLE, by Paul Zindel, Old Globe Theatre, Tuesdays through Sundays, October 21, 2:00 p.m. Through October 28.
TEAHOUSE OF THE AUGUST MOON, presented by the Southeast Community Theatre, Lincoln High School Auditorium, Fridays and Saturdays, through October 27, 8:00 p.m.
NIGHT WATCH, Coronado Playhouse, Fridays, Saturdays and Sundays through October 20, 8:30 p.m.
SEVEN YEAR ITCH, presented by the North County Community Theatre, 1330 Grand Ave., San Marcos, Thursdays through Sundays at 8:30 p.m. and Sundays at 2:00 p.m. Through October 28. Call 744-4558 from 10:00 to 3:00 Monday through Friday for reservations.
PUFF THE MAGIC DRAGON, presented by Puppets Please, Balboa Park Puppet Theatre, Sundays through October 21, 1:30 and 2:30 p.m.
SMALL CRAFT WARNINGS, Tennessee Williams' play, Mission Playhouse, Fridays and Saturdays through October, 6:30 p.m.
CHRYSLIS, a new, multi-media play, Crystal Palace Theatre, Fridays and Saturdays, 8:00 p.m. Through November 18.
THE PRISONER OF SECOND AVENUE, Neil Simon's play, starring Van Johnson, Off Broadway Theatre, Tuesdays through Saturday, 8:30 p.m., Sunday, 7:30 p.m.; 2:00 p.m. mainline both Saturday and Sunday, Runs October 4 through November 4.
MARAT-SADE, by Peter Weiss, Apollo Theatre, San Diego Mesa College, Thursday, Friday, and Saturday, October 18, 19, and 20, 8:00 p.m. Also October 25, 26, and 27, Phone 279-2300, ext. 236, Monday through Friday, noon to 6:00 p.m.

music

SAN DIEGO SYMPHONY, with conductor Peter Eros and violinist Ruggiero Ricci, S.D. Civic Theatre, Thursday and Friday, October 18 and 19, 8:00 p.m.
PARKDRENG/KERET DANISH BOYS' CHOIR, Hoover High School Auditorium, 4474 El Cajon Blvd., San Diego, Saturday, October 20, 8:00 p.m.
ORGANIST Kenneth R. Fall, Grace Lutheran Church, 3943 Park Blvd., San Diego, Sunday, October 21, 4:00 p.m.
WILDEST FLOWERS, accompanied by pianist Paul Horvath, Jewish Community Center, Sunday, October 21, 8:00 p.m.
A SALUTE TO CHARLES IVES in his CENTENARY YEAR, Music by American composer Ives and music by Haydn and Beethoven, by the Cleveland Quartet, Revelle Cafeteria, UCSD, Monday, October 22, 8:30 p.m. Phone 453-2000, ext. 1391.

lectures and talks

RAS EL BASSIT-SYRIA, an archeology lecture by Professor Paul Coubrin, Shedd Wood Hall (La Jolla Museum of Contemporary Art), Friday, October 19, 8:00 p.m. Free.

opera preview

OPERA PREVIEW: Bizet's Carmen by Vera Wolf, Third floor Lecture Room, San Diego Public Library, Saturday, October 20, 7:30 p.m.
THE ROLE OF WOMEN IN CHINA, by Dr. Jacqueline Turner, associate professor of literature at San Diego State, San Diego Public Library, Wednesday, October 24, Call 430-1080, ext. 263. Through October 26.

museums and galleries

TWINING, TAPESTRY WEAVING, and OSAGE BRAID WORK—3 one-day crafts workshops, San Diego Museum of Man, Phone 239-2001.

DIMENSIONS OF POLYNESIA

First major exhibition of Polynesian art to be shown west of the Mississippi, including both Polynesian art and works by Gauguin, LaFarge, and Matisse. Fine Arts Gallery, October 9 through November 25.

THREE-DIMENSIONAL WORKS by Jim Cortis, Art Gallery, Southwestern College, Chula Vista, Gallery open Monday through Friday, 10:00 a.m. to 2:00 p.m., Monday through Thursday, 8:00 to 8:00 p.m. and by appointment, Phone 420-1080, ext. 263. Through October 26.

INDIAN SUMMER INSPIRED ACRYLIC PAINTINGS by Robert Mannott and emotional, abstract, silver-plated steel sculptures by Dale Walters, Artists' Cooperative Gallery, 3731 India Street, San Diego, Gallery open daily, except Monday 11:00 to 5:00, Sunday, 12:00 to 5:00, Through October 19.

GALLERY 8, open again for business, features traditional nan-dorats from Peru, Nepal, and Africa, as well as unusual local and imported jewelry, International Center, Matthews Campus, UCSD, Tuesdays through Saturdays, 11:00 to 3:00 p.m.

JIM KACIRK, watercolor paintings of geometric shapes and patterns, The Athenaeum, 1008 Wall Street, La Jolla, Through October.

PAINTINGS OF ALFRED R. MITCHELL, "Dean of San Diego Painters" in 1950, Fine Arts Gallery, October 9 through November 4.

BRUCE MCCRAKEN, one-man show, through October 1, Ruth Gewalt, mixed media, and Georgiana Lipa, mixed media, October 2 through October 28, San Diego Art Institute, Balboa Park.

OIL PAINTINGS by Sue Coburn and HANDMADE FURNITURE by Robert Dice, Artists' Cooperative Gallery, 3731 India Street (near Washington), October 9 through November 8.

SCULPTURAL FORMS AND PAINTINGS of Loreta E. Thomson, Triad Gallery, 3701 India Street, San Diego, October 22 through November 11.

ROBERT PERINE, watercolors by the San Diego artist, Founders Gallery, University of San Diego, October 5 through November 2, Open weekdays 10 to 4 p.m. and by appointment.

SCULPTURE AND SERIGRAPHY by Yanna Gellis, also small collection of Peter Mize, serigraphs, continuing: LaBrette, Rockwell, Old Town Galleries, 2501 San Diego Avenue.

films

A PLACE CALLED ARDOYNE, film about Irish community in northwest Belfast, David Thompson, Irish activist and producer of the film, along with Kathleen O'Han, activist in Friends of Ireland Coalition, will speak, Millant Forum, 4635 El Cajon Blvd., San Diego, Friday, October 19, 8:00 p.m. Phone 280-1292.

FOUR SHORT FILMS on lives and works of Turner, Delacroix, Gericault, and Victor Hugo, Part of series "Art through the Ages", College Grove Shopping Center Community Hall, Tuesday, October 23, 7:30 p.m.

special events

POW WOW DAYS AND PARADE Sponsored by the Powey Chamber of Commerce and civic youth organizations. Carnival, consists of all sorts, barbecue, art shows, and street dancing, October 19 through 20, Parade, October 20, 11:00 p.m.

NATIONAL CITY SALUTE TO NAVY WEEK, golf tournament, October 18, Navy Canteen Decorating Contest and free barbecue for military and their families on October 20, Phone 477-9339.

8th ANNUAL BORRERO SPRINGS DESERT FESTIVAL, October 19 through 21, community barbecue, burro races, Miss Borrero Springs contest, and art show, Parade at 11:00 a.m. on Saturday, Phone (714) 767-5565.

SAN DIEGO BALLET, Mayan Hall, Southwestern College, Thursday, October 18, 8:00 p.m.
KRASNAYARSK DANCE COMPANY OF SIBERIA, dancers, singers, and musicians, San Diego Civic Theatre, Saturday, October 20, 8:00 p.m.

THIS EVENTS CALENDAR IS COMPILED EACH WEEK BY THE READER AND IS A SERVICE SPONSORED BY THE SOUTHERN CALIFORNIA FIRST NATIONAL BANK. ALL INQUIRIES REGARDING THE EVENTS LISTED HERE SHOULD BE MADE TO THE READER—454-1052—OR TO THE EVENT SPONSOR. PLEASE SEND ITEMS TO BE LISTED TO: READER, P.O. BOX 80803, SAN DIEGO, CA. 92138 OR CALL 454-1052.



Ken Friedman

FLUXPROJECTS, documentary of past participatory art projects and big do-it-yourself invitational sculpture, co-ordinated by artist Ken Friedman, (Friedman invites all San Diegans to make things and bring them to hang in stairwell in Love Library, San Diego State. Anything that can hang safely by string or rope from the railings and banisters of the stairwell.) Through November 16.

PAINTINGS by Dick Robinson, Art Gallery, Southwestern College, Chula Vista, Gallery open Monday through Friday, 10:00 a.m. to 2:00 p.m., Monday through Thursday, 8:30 to 9:30 p.m., and by appointment, Phone 420-1080, ext. 263, Through October 26.

FINE ETCHINGS by J.B. Thompson, Walter Cleveland, and Mary Tiel, continuing, etchings by Beth Van Hoesen, Orr's Gallery, 2200 Fourth Avenue, San Diego, Through October 31.

COLLAGE, ENVIRONMENTAL PIECE, SCULPTURE, by Joel Glasman, DRAWING, PAINTING, SCULPTURE, by Carlos Gutierrez-Spina, an environmental piece, videotape, by Paul Koz, La Jolla Museum of Contemporary Art, October 13 through November 21.

DOUGLAS KNUTSON, San Diego painter and graphic artist, Triad Gallery (India and Washington Streets, San Diego.) October 2 through October 21.

ROY LICHTENSTEIN, paintings and graphics, Jack Glenn Gallery, 424 Fashion Valley.

LAUGHING AT LOONIES



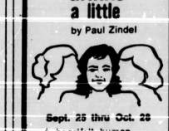
AND MISS REARDON DRINKS A LITTLE

—Jonathan Saville—

Nervous breakdown — the jitters that won't go away, the skin-crawling anxiety over the simplest task, the uncontrollable fear of thieves, murderers, earthquakes, cancer, the swarming suspicions of international and familial plots.

UCSD Campus Program Board Presents GRAINEOF CEILI Irish Folk Music Band. Saturday, Oct. 25, 8:30 PM. REVELLE CAFETERIA. UCSD Students Free. General Admission \$1.50. Box Office Urey Hall or call 453-2000, ext. 1391.

at the CARTER S.D. Premiere Production and Miss Reardon drinks a little by Paul Zindel



Sept. 25 thru Oct. 22. A new, hilarious comedy that explodes with laughter... two splinter school teachers and their married sister... each struggles against private torments of their past lives... touching poignant and riotously funny new play. Suggested for Mature Audiences. Includes Subtitles in English.

of the smiler with the knife under the cloak, the panic at heights or spaces or insects, the voices that whisper something dreadful just beyond the limits of understanding, the vile faces that appear at a window or in the darkness of a mirror, the blasts of rage, the secret cunning, the snakes creeping in through the keyhole, the poison gas from the drain, the shuddering sweats in the middle of the night, the nightmares in which a slimy and ferocious monster is bearing down on you, getting closer, closer, and you cannot move, cannot breathe, no one can hear your scream.

This is the subject of two delightful comedies now playing in San Diego. Neil Simon's The Prisoner of Second Avenue, at the Off Broadway, is about a middle-aged couple losing their minds under the pressure of life in New York. He loses his job, imagines conspiracies against him, keeps a snow shovel in his fourteenth floor closet to bury his upstairs neighbor with. She loses her job when the firm goes bankrupt, has fits of hysterics, finds she can no longer cope with life. The apartment is burgled, the wife stops running. New York is paralyzed by strikes, violence, crime, the breakdown of civilization. Paul Zindel's And Miss Reardon Drinks a Little, at the Carter Centre Stage, is about three schoolteacher sisters, one an alcoholic, another going insane, and the third normal but unbearably naive. The insane sister has sexually assaulted a schoolboy, has converted to vegetarianism out of a morbid fear of dead animals, and then becomes homicidal. In both plays, psychiatrists hover offstage, the butt of rollicking jokes.

Which of these humor-filled explorations of the sick mind is the funnier play? I would vote for Miss Reardon. Its comedy is the comedy of eccentrics whose behavior is so consistently bizarre that it gives them the solidity of gargoyles, monstrous but real. The comedy of The Prisoner of Second Avenue, as of all of Neil Simon's plays, is the comedy of gags. No character ever says ten words in succession without provoking a laugh. The only mode of communication these people have is jokes — naive jokes, clever jokes, ironic jokes, sarcastic jokes. Whatever fundamental shape the characters may have, the contours are blurred, dissolved, made invisible by a frenetically overwrought lacerwork of decorative one-liners. There is a laugh a minute, but all the provocation to laughter comes from the direction of the cute and clever author, efficiently turning

reveals to the normal-but-nasty sister, who is his wife's superior at the high school, that he refuses to use his home bathroom because it is filled with soap, towels and toilet-paper filched from the Board of Education. Mrs. Bruce's aghast "Oh my God!" comes as a brilliantly funny climax to a brilliantly funny sequence. "Oh my God" is certainly no witticism worthy of Neil Simon; it is comical not because it is clever but because it grows out of a funny situation and expresses the predictable reaction of a funny (but recognizably human) character.

As always, there are far more good actors around than good plays, and the Off Broadway's Prisoner, for all of its slick emptiness, is acted with exceptional skill. Van Johnson is surprisingly good as the disintegrating hero, though he relies a bit too much on a small set of stock gestures (clenching his fists and gaping into space, for example). Jane A. Johnston, as his disintegrating wife, is even better. A show-stopper in the Off Broadway's recent Pal Joey, she is such a fine actress in



ful celluloid; it is as if your whole personality — your thoughts, your feelings, your knowledge, your judgment — had been suspended for two hours, just as, under nitric oxide, it seems to you that you can't stop laughing, but all the while you are really unconscious.

As to Miss Reardon, it is often quite funny in a way you can remember more than five minutes after the actors have taken their bows. Funniest of all is Craig Noel's production of the Cassius Carter, and most worthy of their bows, are Trina and William Bruce, who play a couple of tactless visitors to the home of the unbalanced schoolteachers. Married in real life as well as on the stage, they are a marvelously talented pair of comedians who ought to have a television show of their own (Mrs. Bruce is another Lucille. There is a laugh a minute, but all the provocation to laughter comes from the direction of the cute and clever author, efficiently turning

their present show that she even manages to make her part touching, in spite of the endless cassette of Bob Hope monologues. Neil Simon has set spinning in her.

Both these plays are worth seeing for their excellent productions, and both are funny, each in its own way. But I can't help wondering whether contemporary writers of comedy might not profitably turn to some subject other than mental breakdown as the basis for their humor. In the eighteenth century, people used to visit madhouses for entertainment what fun to watch the loonies tormenting themselves and to listen to them raving! Apparently this predilection for finding mental illness amusing, a predilection which the growth of civilization is generally supposed to have suppressed, is still with us, and there are still people around to exploit it for their own profit. Miss Reardon and Prisoner might give you an interesting opportunity to check your own reactions, and to find out how much of this primitive joy-in-others' suffering is left inside your modern, liberal, humane, American identity.

The UCSD Campus Program Board presents A SALUTE TO CHARLES IVES in his Centenary Year in the CLEVELAND QUARTET. One of America's most outstanding string quartets. SATURDAY, October 21, 8:30 P.M. SUNDAY, October 22, 8:30 P.M. REVELLE CAFETERIA, UCSD. Also includes works by Haydn & Beethoven. Box Office Urey Hall or call 453-2000, ext. 1391.

KOGO PRESENTS Entertainment 74 PRODUCED BY NIEL ENTERPRISES AND COMEDY ASSOCIATES. SAT. OCT. 20 8pm SAN DIEGO. CIVIC THEATER. Divided from the Soviet Union. First time in America! Krasnyarsk Dance Company of Siberia. Company of 80 Dancers, Singers and Musicians. PHONE SCHEDULE: 5675 976 475 3775. TICKETS AVAILABLE at San Diego Civic Theatre Box Office, 3rd and 4th Streets, 10th Theater, Men's Store and All Metro Agencies.

Don Wortman - Tom Hartzog's THE OFF BROADWAY THEATRE. NOW THRU NOVEMBER 11th. In person VAN JOHNSON Neil Simon's Hilarious Comedy The Prisoner of Second Avenue Neil Simon's funniest play since 'The Odd Couple' and 'Last of the Red Hot Lovers'. FOR RESERVATIONS 235-6535

SOUTHERN CALIFORNIA FIRST NATIONAL BANK. CONVENIENT OFFICES THROUGHOUT SOUTHERN CALIFORNIA.



THE MANY FACES OF ROD STEWART PHOTOGRAPHS BY STEVE EPENETER



Reader's Guide to the Music Scene

ALBATROSS: DADDY-O's Thursday, Oct. 18 to Saturday, Oct. 20 AQUADOGS Sunday, Oct. 21 to Wednesday, Oct. 24 1309 Camino Del Mar, Del Mar 755-6744

ASPEN MINE CO. O.D. CORN-AL, Thursday, Oct. 18 to Thursday, Oct. 25, 916 Pearl, La Jolla, 459-3300.

BOOM TRENCHARD'S: DAN MURPHY, Friday, Oct. 19 to Sunday, Oct. 21. OWEN & WOLFF, Monday, Oct. 22 and Tuesday, Oct. 23, 2288 Pacific Hwy, 291-5555.

FOLK ARTS: JACK TEMCHIN AND THE RICK AND JOE SHOW, Friday and Saturday, Oct. 19 and 20. HOOT AND JAM SESSION, Tuesday, Oct. 23, 3743 5th St. 291-1786.

LEDBETTER'S: EMERGENCY EXIT, Thursday and Friday, Oct. 18 and 19. AC/DC, Saturday, Oct. 20 to Monday, Oct. 22. SKYHOOK, Tuesday, Oct. 23 to Thursday, Oct. 25, 5524 El Cajon Blvd. 583-4524.

NEUTRAL GROUNDS: ASYLUM, Thursday, Oct. 18 to Sunday, Oct. 21. SPECIAL GUEST STAR, Friday and Saturday, Oct. 19 and 20. 4693 University, 282-8105.

THE PEOPLE: COUNTRY AND BLUES, Thursday, Oct. 18 to Saturday, Oct. 20. HEWITT AND HENDERSON, Monday, Oct. 22 to Wednesday, Oct. 24, 4970 Voltaire, OB. 223-9773.

PORT ROYALE: C.J. AT THE PIANO AND ORGAN, 2241 Shelter Island Drive, 224-3577.

SHELTER ISLAND INN: WAYNE AND MARRON FOSTER, through Oct. 20, 2051 Shelter Island Drive, 224-0561.

REUBEN'S: JASON CHASE DUO, Thursday, Oct. 18 to Saturday, Oct. 20. CARLUANNE AND CHARLIE, Sunday and Monday, Oct. 21 and 22, 880 Harbor Island Rd. 291-5030.

FOLK MUSIC BAND: Saturday, Oct. 20, 8:30 pm. 453-2000, ext. 1391.

WALLBANGER'S: ENTRANCE, Thursday, Oct. 18 to Thursday, Oct. 25, 2966 Midway Drive. 223-3138.

LOST KNIGHT: WATERFALL, Wednesday, Oct. 17 to Sunday, Oct. 21, 4855 North Harbor Drive. 223-3632.

FREE ROCK CONCERT: CRAIG INGRAHAM AND FREEDOM QUEST, CITY SLICK AND COUNTRY DICK, STRAIGHT FLUSH, HIGH VOLTAGE Saturday, Oct. 20, 1:00 pm. Balboa Bowl.

GOVARDHAN PUJA festival and
feast for thousands
FREE
saturday october 27 1 PM
balboa park at 6th & lauro!



Hare Krishna Hare Krishna Krishna Hare Hare Hare Rama Hare Rama Hare Rama Rama Rama Hare Hare
Copyright 1973 by the Bhaktivandana Book Trust

Bookstop III
1/2 ORIGINAL PRICE
USED BOOKS
buy • sell •
• trade •
BRING THIS AD FOR 10% OFF
ON PURCHASE
5722 EL CAJON BLVD.

Car-Tels
BEST SELECTION
IN TOWN
FOR EUROPEAN
AND AMERICAN
ANTIQUES
873 TURQUOISE STREET
Monday—Saturday 10—5

stereo PRICES
ADC
AR
Audio-Technica
SBS
Cassioyer
D&D Labs
Dial
Garrard
GTE
Stereos
JVC
KLM
Kass
Mazda
Metrac
Penny
Reichner
Sherwood
Shure
Tasc
Thornes
Ultrasonic
Videoase
"Hi-Fi Alley"
5722 El Cajon Blvd. 582-9091

ORIGINAL DESIGNS
ANTIQUE CLOTHING
GIFTS
TURQUOISE
HAIR CUTTING
by Lynne
FRAME OF MIND
440 Pearl, La Jolla, CA
776-69-9993

Tommy's
Natural Foods
SPECIAL
SOYA
BEANS 23¢
BULK PRICES AVAILABLE
6666 El Cajon
469-6033

COMPONENT
PRICES
POWER — 424 tuner-amp.
SR 1100 auto-tuneable
Ultrahear 212 speakers
LIST \$290 NOW \$289
Stereo — 7100A tuner-amp.
Stereo 42M auto-tuneable
KLM Six Speakers
LIST \$610 NOW \$599
JVC quad receiver with
built-in CD-4 demodulator,
regular & 50 matrix.
All tuneable with Shibata
camcorder lens
SRB LBS 3-way 12" speakers
LIST \$945 NOW \$899
"Hi-Fi Alley"
5722 El Cajon Blvd.
582-9091
TERMS:
TRADE
BANK CARDS
IRS: 10-3
SAT. 10-3
SUN. 12-3
"FIRST IN 4-CHANNEL IN S.D."
5722 El Cajon Blvd. 582-9091

NO BULL
ARCHIE
O'MALLEY

(Ed. Archie O'Malley will attempt to answer your questions. Please write to him c/o The Reader, P.O. Box 80803, San Diego 92138)

Dear Arch,
Last weekend about 3 a.m. I was driving back from a heavy date in Imperial Beach and noticed my gas gauge needle was dangerously close to "empty". As I sped through Chula Vista, then Nat. City, and then through San Diego, my heart began to pound heavily. Finally, my worst fears were justified — I ran out of gas just as I got on the Ocean Beach Freeway and had to walk home (three miles). Where could I have gotten gas at that time of night?
Theo Kresche.

Pacific Beach
Well, even before your heart started to pound, you could've gotten gas at a 24-hour Union 76 station at 201 Broadway in Chula Vista. But a call to the oil companies revealed at least 16 San Diego stations that are cravng gas supply irregularities to stay open all night: the Mobil at 40th and El Cajon; the Shell at Mission Gorge and Fairmont; the Gulf at Kearny Mesa and 995, and at El Cajon Blvd. and Texas; the Arcos at University and College, Clairemont Mesa and Delvia, El Cajon Blvd. and Texas, El Cajon Blvd. and Alice, Camino del Rio and Hancock; the Union 76's at 8th and Market, 2804 Garnet, 3795 Sixth, 5885 Indio, 3154 El Cajon Blvd., and 2576 Clairemont Dr. Also the Tire Store at Grand and Ingraham, and Cal Stores at Sports Arzua Dr. and Rosecrans serve gas all night.

Dear Mr. O'Malley:
Who have been the five or so highest paid rock groups to play in San Diego recently?
Mimi Anderson
Spring Valley
The Stones made the biggest haul in recent history, demanding 70 per cent of the gross and thus clearing \$70,000 in their Sports Arena concert a year and a half ago. Since then, Chicago got nearly \$70,000 and Elton John got \$68,000 in their shows at Balboa Stadium. Then the Moody Blues with \$60,000 and Neil Young with \$53,000.



Dear Archie,
I have a friend who says she buys her bread day-old at a bakery in Kearny Mesa. What bakery is that, how many are there, and how much can I save by buying that stuff?
John Halcon,
San Diego
Your friend probably gets her stuff at the Orowheat Thrift Shop on Kearny Mesa Road, just below Clairemont Mesa Drive (they also have locations in Chula Vista, El Cajon, and Vista). You can't save too much on the popular Wheatberry loaves. They only go down about a dime, to 51¢. But you can get loaves of rye there for 22¢. Langendorf also has a thrift shop at 909 Morena and there you can get five loaves of sandwich bread for a dollar. Wonder Bakery's thrift shop is on 1304 Imperial and there three loaves of white run 89¢; the 1 1/2 pound loaves at Sunbeam Bakery's Surplus Store, (666-16th Street) are 27¢ each or four for a dollar.

Tiffinanny's
FROM THE MARKET
LOBSTERS \$2³⁵
lb.
AT THE RESTAURANT
Delicious deli sandwiches have been added to our seafood menu, just to please our meal-eating friends.
Wine and cold Coors on tap, 12 oz. glass, only 30¢.
Tiffinanny's
6980 LaJOLLA BLVD.
LaJOLLA 459-2433

From out of Merlin's Bag
Now The Number "3"
Indoor Sport
Time has a way of running a full circle and making things complete. Our contribution towards that fulfillment is the "Astrological Research Calculator," an intriguing game designed to stimulate and expand your personal awareness using the basic principles of astrology. Are you perceptive enough? Birthdates from a personality profile or... personalities and traits from a birthday. The results are startling. Mystery, fun, science and astrology are combined in one beautiful sun sign package.
For Yourself or as a Gift
Send Only
\$4.98 Plus 75¢ For Mailing
To
ARC, SHIRCLIFF ENTERPRISES
Box 2312 La Mesa Ca 92041
California Residents Add 25¢ For Tax
Your Money Will Be Refunded
If You Are Not Completely Fascinated
7610 Jackson Dr., San Diego

STUDIO SUENAGA
15% OFF ON ORDERS
PLACED BY NOV. 1
ON ALL FULL PRICES
EXCEPT

THIS COUPON GOOD FOR ONE FREE ADMISSION OFFER EXPIRES OCTOBER 28
there's a party every night!
LEDBETTERS
5524 EL CAJON BLVD. 583-4524
BEER+WINE+DANCING+7 NITES A WEEK

RACING

(continued from page 1)
businessman as an income tax write-off "If they have their company name on the car, it's considered advertising and they can deduct the expense."
The crew says they invest about 40 hours a week working on the car.
"It's really a lot of work, but it's a lot of fun," says Mark, his ex-

pression serious. "We won the main event two weeks ago. It's exciting driving side by side with everyone only about 1/100th of a second apart in speed. It's really hard to pass." Mark's eyes begin to glow a little.
Bob dumps his smouldering ashes on the dirt and interrupts. "We have to make sure the car is perfect if we want to win."
A shiny Hartson's Ambulance pulls up near the snack bar. Immediately, a dozen drivers and

engines snap to life. Roaring cars drown all conversation.
"Bring me my fire suit and my skid lid with the smoke visor," Mark shouts over the din. Aside: "You should come over after the races and meet my wife. She's a powder puff champion driver."

Brilliant lights perched on spindly towers pop on and illuminate the asphalt oval. It is a challenge for a first night to keep track of the heats. One quickly learns the language of the flags. Green/start... Yellow/caution... Red/stop... Black/go to the pits... White/one more lap to go... and the checkered flag of the finish. An official risks life and limb hanging over the track with his tiny flags as the steel monsters rip past him.

The first race is the Trophy Dash. The four fastest qualifying cars vie for a brass trophy and a kiss from a pretty girl. Mark is in the Dash, but he doesn't win.
The Super Stock car races prize money is widely graduated. A percentage of the ticket sales makes up the evening's purse, which is distributed in varying amounts through 16th place in the main events. A first place driver only takes home \$350 to \$400, but then the guy coming in 16th in a field of twenty cars can spend his \$10 prize on a round of beer for his crew. (Money can't be that much of a stimulant here, though; last year's champ was still \$1,500 in the red after expenses.)

The crowd jumps up in unison for every spin-out and smash-up. "The south turn is the killer," a pit man mumbles, and he is right. Two cars slide into the same lanes, their tires ripping across hot asphalt as they collide.

The ambulance lumbers across the track to collect a knocked out driver. The action seems movie-like. Distant and unemotional. Within seconds the mess is tidied, the injured cars moved, and the remaining cars glide into position to resume the race.

I watch Mark in No. 64 very closely as the main race brings the twenty top drivers onto the track. The race begins. All eyes follow the cars as the eighty tires suck onto the dusty asphalt, leaving smoky trails around the turns. The checkered flag flops down after thirty laps and about fifteen minutes of hard racing. Mark Stahl places second, behind one of the old timers, John Bernehan, in No. 81. I run screaming to the field in a terribly unprofessional manner. Fans, families and crews swarm together, hugging, slapping backs

and passing around six-packs of beer.

Clude Stahl, Mark's beaming father, pushes his way up to the heedless No. 64, passing out Olympia to the crowd. Amid the popping and spluttering beer cans, Mark's wife, Gloria, elbows her way to her husband's side. She bugs him quickly and collects a beer from her father-in-law. Mark, still shaking with success, introduces Gloria to me. Mrs. Stahl says she's not a women's libber, but she just has a competitive spirit, and wants to know why she's being interviewed — all in one breath. Her blue eyes narrow with curiosity, but she is willing to talk.

"I decided I wanted to race a few years ago and Mark lent me the car. Lots of husbands let their wives drive in the Powder Puff races. I won the championship in 1971. I also won the main event a couple of weeks ago." Gloria's long earrings dangle above her fluffly grey fake fur coat. She says she is a student at a beauty school and met Mark at the Speedway. When Mark isn't working on the car, you can find them both racing

motorcycles in the desert.

When asked if she worries about Mark, Gloria's eyes open another notch. "I get very nervous, almost to the point of being sick when he races," she pauses for a swallow of beer. She turns around, her long blonde hair dusty from the windy infield. Later, they will drive home to Chula Vista in their 1966 Chevy II and hope to spend at least a few hours together. "I like my dogs a lot, but I get tired of sitting home with them every Saturday night, so I come to the Speedway..." And finally, to reassure me, "But racing is a major part of our lives and Mark hopes to make it his career." She says she hopes that someday Ontario and other bigger speedways will welcome her husband.

The crews set down their victory beers long enough to begin replacing the hoods on the cars and moving them out to the trailers. Olympia and Coors cans pile up around the feet of the tired, sweaty drivers. The stands are empty, the winning cars are rumbling off the track towards the pits.

Stones in the Soup

Jagger has evidently emptied his guts before the world too many times to have anything left to present.



— Ted Burke —

Goats Head Soup, the new Rolling Stones album, has fired no one's imagination. In an age of Alice Cooper grossness, David Bowie decadence, and Zappa/Yes complexity. The Stones seem quaint, old men faking the motions of street punk psychology. Comparing them with contemporaries makes Mick Jagger and company look like the most wholesome act on the scene.

The Stones were on TV recently, lip-synching three songs from Soup, looking bored and vaguely lost. Jagger was a mannered self-parody, bumping and grinding gracefully while the others stood expressionless and still, waiting for the tape session to end. They looked wasted, burned out, directionless, cranking out the same tired raunch because that's all they knew how to do.

Goats Head Soup indicates that the energy of the world's greatest rock and roll band has dissipated with age and total detachment.

Goats Head Soup is largely a bore, too. Past formulas are resurrected with no sense of practical application. The songs are mostly nothing structures, representative of neither rebellion or commitment. The boys glide past them smoothly, giving the bare minimum, and then retiring, satisfied that at least they are all playing in the same key. The final effect is of an affected gloss that dulls with exposure to sunlight.

"100 Years Ago" and "Come Down Again" are filler material. One hopes the Stones are playing their usual games, catching the listener off guard with meaningless filigree before laying one loud, bone crushing riff on his head. Ready for action? Instead, we're greeted by "Angie," a ballad. Jagger's singing sounds induced by helium gas, choking on his syntax as he struggles for heartfelt high notes. Keith Richard's guitar figuring is attractive, but is rendered ineffective by needless strings.

"Silver Train" strives for hard rock, but contains no clout. Everyone sounds as if he's breathing heavily. "Heard Your Love" demonstrates Jagger's piano technique, all three chords of it. The novelty doesn't sustain itself. "Winter" is mindless muskiness, out of place with the Stones' temperament. "Can You Hear the Music" is a sonambulist's Hair reject, replete with a quavering effect. Psychedelic? Maybe the record is warped.

Two songs stand out despite the death-like pace of the album. "Dancing With Mr. D" opens with an enticing riff, augmented with some elegantly reserved Nicky



Hopkins keyboard. Jagger, sounding at home at last, exploits his voodoo/devil clichés to good measure with an assured, insinuating vocal. The lyrics are perfectly suggestive of deviant behaviour without relaying explicit detail. Jagger's words evoke a situation, refusing to define it specifically. Mease and violence become psychological, enhanced by Mick's sketchy but emphatically dangerous images. The instrumentation is muddy, almost indistinct, suggesting an inner directed chaos that resolves itself by action in the extreme. Mick Taylor's terse blues lead guitar clashes with Keith Richards' steadfast rhythm thrums until both join and climax. "Mr.

D" is a classic Stones cut by any standard. "Star Star" is the Chuck Berry motif served about with appropriate raunch. It's sexist, sure, but that matter little to most. That's only two songs, though, the first and last tracks respectively on Soup. Between are the excesses, foul smelling and without ready excuses to rationalize their existence. Jagger has evidently emptied his guts before the world too many times to have anything left to present, but audience expectations keep his ego going. The Stones should retire while pleasant memories are still with us. Goats Head Soup is an arithmetic mock up of past successes.

Turquoise Tree
AUTHENTIC INDIAN TURQUOISE AND SILVER JEWELRY
ONE OF THE LARGEST SELECTIONS AND THE BEST RETAIL PRICES IN THE AREA
7523-C PAY AVE. LA JOLLA 459-3759
Located in Sateway parking lot

NOTES ON FLOPSOM
ENTERTAINMENT TUES - FRIDAY GREAT MUSIC!!
OPEN EVERYDAY FROM 5:00 P.M.
WYI SANTA FE, DRIVE ENCINITAS - 763-0329

western state university college of law
of san diego
Graduates are eligible to take the California State Bar Examination.
The Degree of LL.B. or J.D. can be earned in 4 Years of Part-time Classes.
Is now accepting men and women who have a minimum of Two Years of Acceptable College Credits (60 units).

HARLOW'S Boutique
RECYCLED DENIM HATS
KENNINGTON FOR GALS
DITTO'S LOVE 'n' STUFF
Your kind of store...
IN THE OLD MARKET 1010 FIRST STREET ENCINITAS 763-2774

\$2 OFF with your Trade-In
GUYS & GALS TRADE-IN SALE
Your Old (USED) wearable Blue Jeans or Cardis are worth \$2.00 on any pair of NEW Pants — any style — any price.
ONE WEEK ONLY
LEVI, Gap, Jones, Levi's, Staff, Lee, Levi's
OFFER GOOD FROM THUR. OCT. 18 THRU THUR. OCT. 25. BANKAMERCARD-MASTERCARD
3755 EL CAMINO BLVD. OPEN DAILY 9-6

Special Student "Discounted" Auto Insurance
FOR QUALIFIED STUDENTS
Compare these Low Rates -
Single Male 19 146 Annual
20 140
21-24 102
Single Female 19 85 Annual
20 79
21-24 55 Annual
Above Rates for \$15,000/\$30,000 Bodily Injury, \$5,000 Property Damage
Meeting Minimum Requirements by State of California
Offered Exclusively in San Diego by Monte R. Kelley Insurance Agency
Drive by or call today for a quotation — Ph. 583-9393
College Student Insurance Service
5090 College (corner College & Montezuma)

Fish House West
For the finest in Seafood!
2633 So. Hwy. 101
Cardiff-By-The-Sea
753-6438

A READER BUSINESS CLASSIFIED CAN DO WONDERS, AND IT ONLY COSTS A DOLLAR FOR 35 WORDS!
SEND TO: READER BUSINESS CLASSIFIEDS
P.O. BOX 80803
SAN DIEGO, CA 92138 (payment must accompany your ad)

New Temple of Metaphysical Abundance
1118 TORREY PINES RD., LA JOLLA
454-5172
TEACHING THAT HAPPINESS, SUCCESS, PROSPERITY, PEACE OF MIND, HEALTH, IS YOURS BY DIVINE RIGHT, NOW!
EVERY SUNDAY 11 AM & 7:30 PM
ALL WELCOME

ELF CANDLE SUPPLY
CHRISTMAS 400 different molds to choose from
PLASTIC 1/2 PRICE
1090 MORENA BLVD. (Across the Street from Fontana)
Open 10 to 8 Monday Saturday 276-6890

SAN DIEGO'S ONLY COMPLETE GUIDE TO THE SILVER SCREEN

American Graffiti

The peak direction, cinematic deftness, and profound self-awareness of an inconceivable quarter of a century... **Directed by Michael Curtis, 140y.**

Combene

The city of intrigue has become large Com ground as Bogart trends broken heartedness and moral rehabilitation in this tattered thriller. **Directed by Michael Curtiz, 140y.**



Charlie Varrick

Don Siegel's latest team film with Walter Matthau, Joe Don Baker, Sherie North. **(Cinema 21)**

Empire of the North

A piece of mythology, dreamed up in a virtual void for the screen... **(Cinema 21)**

Stone in Love

Paul Mazursky's bitter-flavored satirist of California fashion, facts and life style... **(Cinema 21)**

Del Mar Drive In

Directed by Arthur Barron. **(Volley Circle)**

Images

With Susanon York, directed by Robert Altman. **(Cinema 21)**

Diary of a Shinigami Burglar

Second in the series of Japanese films, presented by UC Extension School... **(Cinema 21)**

Dillinger

The first film both written and directed by John Huston... **(Cinema 21)**

Electra Glide in Blue

The JESUS CHRIST SUPERSTAR of action films... **(Cinema 21)**

The Candidate

Robert Redford's little-by-little sullenness and reluctance don't add connection to this political fabrication... **(Cinema 21)**

Kang the Drum Slowly

Mark Harris's beautiful tale of the love and perfectionism of a clean... **(Cinema 21)**

Curse of the Living Dead

Alvin Karpis, Kill Morris, Bow's swift night journey through green, blue, and amber... **(Cinema 21)**

Everything You Always Wanted to Know About Sex

Woody Allen's seven vignettes of sex... **(Cinema 21)**

Five Easy Pieces

Jack Nicholson as a frustrated pianist who opts for the blue-collar life... **(Cinema 21)**

Garden's War

With Paul Winfield, directed by Otis Davis. **(Cinema 21)**

The Grasshopper

Jackie Blais, growing wiser, ever wiser, travel from a small town in Las Vegas... **(Cinema 21)**

Fellini Satyricon

Directed by Federico Fellini. **(Cinema 21)**

LA PALOMA

Pacific Coast Hwy at St. Elmo's. **(Cinema 21)**

MARLBORO

Parkway 1. **(Cinema 21)**

THE ULTIMATE EXPERIENCE

Directed by Richard Lester. **(Cinema 21)**

McCabe and Mrs. Miller

Plenty of surface interest, if you like looking at director's portraits... **(Cinema 21)**

Salome

Ludicrous mystery about a questionable character who insists himself in the heating bomb of a very disturbed redneck household... **(Cinema 21)**

THE GODFATHER

Directed by Francis Ford Coppola. **(Cinema 21)**

LADY SINGS THE BLUES

Directed by Otto Preminger. **(Cinema 21)**

DEL MAR Drive In

Directed by Robert Altman. **(Cinema 21)**

THE MUCKERS

Directed by Richard Lester. **(Cinema 21)**

POINT BLANK

Directed by John Boorman. **(Cinema 21)**

The Last Tango in Paris

Bernardo Bertolucci's big splash. It has been so over-hyped and over-hyped that nearly every incident seems familiar... **(Cinema 21)**

Little Big Man

Dustin Hoffman is a former schemer accompanied by funny gully through Jerry Lewis... **(Cinema 21)**

The Legend of Hell House

The old college try is put out for a trivial haunted house story that inevitably duplicates the situation in the HAUNTINGS (1963)... **(Cinema 21)**

Live and Let Die

Roger Moore confronts the James Bond role with one mission or apology... **(Cinema 21)**

Man Who Loved Cat Dancing

The color picture sequence — pictures sports and saddles and other cowboy handouts... **(Cinema 21)**

Mary Poppins

Julie Andrews' cheerful, likeable character... **(Cinema 21)**

McCabe and Mrs. Miller

Plenty of surface interest, if you like looking at director's portraits... **(Cinema 21)**

Salome

Ludicrous mystery about a questionable character who insists himself in the heating bomb of a very disturbed redneck household... **(Cinema 21)**

THE GODFATHER

Directed by Francis Ford Coppola. **(Cinema 21)**

LADY SINGS THE BLUES

Directed by Otto Preminger. **(Cinema 21)**

DEL MAR Drive In

Directed by Robert Altman. **(Cinema 21)**

THE MUCKERS

Directed by Richard Lester. **(Cinema 21)**

POINT BLANK

Directed by John Boorman. **(Cinema 21)**

The Mockingbird

The gray plot, affected by John Huston and his old crew... **(Cinema 21)**

Little Big Man

Dustin Hoffman is a former schemer accompanied by funny gully through Jerry Lewis... **(Cinema 21)**

The Legend of Hell House

The old college try is put out for a trivial haunted house story that inevitably duplicates the situation in the HAUNTINGS (1963)... **(Cinema 21)**

Live and Let Die

Roger Moore confronts the James Bond role with one mission or apology... **(Cinema 21)**

Man Who Loved Cat Dancing

The color picture sequence — pictures sports and saddles and other cowboy handouts... **(Cinema 21)**

Mary Poppins

Julie Andrews' cheerful, likeable character... **(Cinema 21)**

McCabe and Mrs. Miller

Plenty of surface interest, if you like looking at director's portraits... **(Cinema 21)**

Salome

Ludicrous mystery about a questionable character who insists himself in the heating bomb of a very disturbed redneck household... **(Cinema 21)**

THE GODFATHER

Directed by Francis Ford Coppola. **(Cinema 21)**

LADY SINGS THE BLUES

Directed by Otto Preminger. **(Cinema 21)**

DEL MAR Drive In

Directed by Robert Altman. **(Cinema 21)**

THE MUCKERS

Directed by Richard Lester. **(Cinema 21)**

POINT BLANK

Directed by John Boorman. **(Cinema 21)**

Night Watch

As long as the characters are not talking — and especially when it follows an innumerable sequence with lightning flashes... **(Cinema 21)**

Pepper Moon

Con artists, a mismatched charmer and a year-old tomboy... **(Cinema 21)**

Man Called Horse

Stark naked Richard Harris romancing the colorful American frontier landscape... **(Cinema 21)**

Live and Let Die

Roger Moore confronts the James Bond role with one mission or apology... **(Cinema 21)**

Man Who Loved Cat Dancing

The color picture sequence — pictures sports and saddles and other cowboy handouts... **(Cinema 21)**

Mary Poppins

Julie Andrews' cheerful, likeable character... **(Cinema 21)**

McCabe and Mrs. Miller

Plenty of surface interest, if you like looking at director's portraits... **(Cinema 21)**

Salome

Ludicrous mystery about a questionable character who insists himself in the heating bomb of a very disturbed redneck household... **(Cinema 21)**

THE GODFATHER

Directed by Francis Ford Coppola. **(Cinema 21)**

LADY SINGS THE BLUES

Directed by Otto Preminger. **(Cinema 21)**

DEL MAR Drive In

Directed by Robert Altman. **(Cinema 21)**

THE MUCKERS

Directed by Richard Lester. **(Cinema 21)**

POINT BLANK

Directed by John Boorman. **(Cinema 21)**

THE UMCKOR Cinema

Evening Show Tuesday... **(Cinema 21)**

POINT BLANK

Directed by John Boorman... **(Cinema 21)**

Saturday Matinee 10:20/12:00/2:45/5:30/7:00/8:30

Sunday Afternoon at 2 (10:20)

Monday Night 7:00/8:30/10:00

Tuesday Evening 7:00/8:30/10:00

Wednesday Evening 7:00/8:30/10:00

Thursday Evening 7:00/8:30/10:00

Friday Evening 7:00/8:30/10:00

Saturday Evening 7:00/8:30/10:00

Sunday Evening 7:00/8:30/10:00

Monday Evening 7:00/8:30/10:00

Tuesday Evening 7:00/8:30/10:00

Wednesday Evening 7:00/8:30/10:00

Thursday Evening 7:00/8:30/10:00

Friday Evening 7:00/8:30/10:00

Saturday Evening 7:00/8:30/10:00

Sunday Evening 7:00/8:30/10:00

Monday Evening 7:00/8:30/10:00

Tuesday Evening 7:00/8:30/10:00

Wednesday Evening 7:00/8:30/10:00

Thursday Evening 7:00/8:30/10:00

Friday Evening 7:00/8:30/10:00

Saturday Evening 7:00/8:30/10:00

Sunday Evening 7:00/8:30/10:00

Monday Evening 7:00/8:30/10:00

Tuesday Evening 7:00/8:30/10:00

Wednesday Evening 7:00/8:30/10:00

Thursday Evening 7:00/8:30/10:00

Friday Evening 7:00/8:30/10:00

Saturday Evening 7:00/8:30/10:00

Sunday Evening 7:00/8:30/10:00

NEVER AGAIN
 at this amazingly low price.
 The Bicentennial November 14, 1973
 The price is too strong for the Bicentennial
 1973 to 1975

THE
KENTUCKY THOUSAND
A Basic Library of Kentuckiana in Microfiche

Kentucky will celebrate her bicentennial in 1974 and 1975. An official commission has already been appointed to organize the celebration, and societies and educational institutions are already beginning to make plans to observe the 200th anniversary of the settlements at Harrodsburg and Bounesborough.

Schools and colleges are thinking in terms of special exercises for students, and local civic organizations and study clubs will have lectures and discussion groups on the history of the Commonwealth. Except in a few major centers such as Lexington, Louisville, and Bowling Green, resources for the study of Kentucky history are relatively weak. For over fifteen years the Lost Cause Press has been developing a basic library of Kentuckiana in microfiche, and it will be our contribution to the Bicentennial to offer some thousand fundamental pieces which are a cornerstone for study and research in our history.

Here is a comprehensive library of Kentuckiana which cannot be duplicated elsewhere. Nearly all of the titles are out of print, and many are unique copies of depositories such as the Library of Congress, the University of Kentucky, and the collections of private individuals. Not only the history of the Commonwealth is covered, but also the literature, the geography, the politics and government, the art and music, and other aspects of our culture. And it cannot be too strongly emphasized that Kentucky, the funnel for immigration to the Ohio and Mississippi valleys, indeed, to the entire west, is literally the mother of the west.

Approximately 1000 volumes, postpaid \$5,980*
 On orders placed after November 14, 1973, the price will be \$7,500

A set of catalog cards will be included with this shipment, at no additional charge.

*Duplicates of items already in library collections may be returned for credit within six months after receipt of shipment.

LOST CAUSE PRESS
 755 Starks Building
 LOUISVILLE, KENTUCKY
 40202