

READER

San Diego's Weekly

Volume 3 No. 32

August 22 to August 28

A Reason to Learn Japanese



One of the Japanese-style practices at the Kearny Mesa plant is a plant-wide meeting every day where announcements are made, discussions are held, and individuals receive rewards for their work.

— Jeannette De Wye —

If it weren't for the foreign flag waving next to the American one and the few brightly colored abacuses ornamenting several executive desks, you might not even know that the Sony plant in Rancho Bernardo belongs to the Japanese.

Yet the Sony plant is Japanese-owned. As such, it's part of a billion dollar flood of Japanese investment into the U.S. Most of that investment has come within the past few years, with the bulk of it pouring into the West Coast.

According to many involved in the buying spree, San Diego soon is likely to move into the forefront of Japanese investment areas.

To date, Japanese money on the West Coast has taken a variety of forms. Investments include everything from manufacturing and distribution centers to recreation facilities, to hotels and apartment complexes to Washington timberland and even race horses.

In San Diego, the most prominently displayed Japanese investments are probably the two downtown banks, Sumitomo Bank and the Bank of Tokyo of California. Besides the banks, Japanese also are gobbling up real estate in San Diego county and the county already boasts an impressive list of industrial concerns.

The Rancho Bernardo Sony plant undoubtedly leads that list. The plant, which opened just two years ago this July, covers 300,000 square feet of land and includes a color TV assembly plant and a picture tube manufacturing plant. According to assistant plant manager Masayoshi (Mike) Morimoto, Sony took a long look at the entire coast before settling on San Diego.

"We wanted to be on the west coast because it is closest to Japan. But then we did a survey of everything from Seattle down to San Diego before picking this location," he said.

Morimoto claims that a good part of Sony's choice of San Diego had to do with the company's view of its employees.

"We don't see the people in our plant as factory workers. We try to see them as human beings." In line with this, Sony was anxious to avoid heavy industrialized areas in favor of the more rural setting Rancho Bernardo now offers, Morimoto says.

Kyocera International has occupied its modest headquarters in the Mesa plant for the past three years. Owned by the Kyoto Ceramic

Company of Japan, Kyocera manufactures electronic sub-components and now employs around 200 people. Kyoto took over the plant from a U.S. electronics manufacturer, and according to Plant Manager Ken Miller, a combination of business, economic and sociopolitical considerations prompted Kyoto's move to the U.S.

Other Japanese-owned San Diego companies include Napp systems in San Marcos, and the Tamura Company in Sorrento Valley. Napp, which manufactures photo-polymer printing plates, is jointly owned by Nippon Paint of Japan and an American company. Tamura's Sorrento Valley office is now just a sales and marketing office for the digital clocks which the Japanese company produces.

However, Tamura is expected to expand to a larger operation here in the future.

Cabot, Cabot and Forbes, the large developer of industrial parks, now is developing a 340,000-acre industrial park in Carlsbad as part of a joint venture with the Mitsui company. CC&F and Mitsui also are working on a similar park in Seattle, but the Carlsbad undertaking is much larger, according to Charles Ekstrom, San Diego regional manager for CC&F. The park won't be completed for seven years, but Ekstrom says he expects it will bring more Japanese concerns into the area.

For all this activity, Japanese investment in the San Diego area may just be beginning, according to Ross Spalding. Spalding is the area development manager for San Diego Gas and Electric and has been actively interested in Japanese investment for some time now. He explained SDG&E's interest in Japanese investors.

"My total purpose is to create a healthy economic climate in San Diego," he says, "to work to reduce some of the unemployment here. It involves

us (SDG&E) to encourage business," he said.

One of the greatest potential sources of new San Diego businesses is Japan, Spalding says. After the Sony plant opening, Spalding began working on ways to contact other Japanese businesses. He contacted the Sumitomo Bank for advice. As a result, Sumitomo set up meetings with individual businesses in Japan. In February of this year, Spalding, along with a member of the San Diego Economic Development Corporation, made a ten-day trip to Japan, financed by SDG&E. Spalding enthusiastically described the trip's results.

"We contacted over ninety companies in those ten days over there. The results were pretty much what we had expected. They knew nothing about San Diego. They didn't even know where it is. But they were extremely interested in what we had to tell them about it."

Since the trip, fourteen Japanese companies have sent representatives to look at San Diego as a possible investment location, according to Spalding.

Of these, "we know—we have three or four who we feel will be locating here," Spalding says.

Spalding claims San Diego has a unique set of assets to offer potential Japanese investors.

"The big thing in San Diego, besides the climate, is the labor supply available here. We have high unemployment, but an excellent labor supply of unskilled, semi-skilled and technical workers," he said.

Max Okubo, branch director of the Sumitomo Bank downtown, also argues that San Diego has much to offer Japanese investors over the Los Angeles area. He cites the labor force, the climate, the lower cost of living and the availability of cheaper and better industrial parks as being comparative advantages which San Diego holds over L.A.

"Los Angeles has become very crowded and land costs are high. Many Japanese companies have already moved out of Los Angeles to Irvine," Okubo said. He predicts many others will flock to San Diego.

Among Japanese firms already here, the "Japanese-ness" of the businesses varies. At the Sony plant, the rising sun flutters over the main entrance and somber pictures of top executives of Sony of Japan decorate the lobby walls. However, most of the employees are obviously American looking, and in fact around 98 per cent of the employees are American; only a few top executives are Japanese.

Morimoto also notes the heavy degree of American ownership of the company. While the Sony Corporation of America is owned entirely by Sony of Japan, Sony of Japan is a public company, listed on the New York Stock Exchange. Morimoto estimates that Americans hold approximately 50 per cent of these shares.

Setting in his unpretentious office, Morimoto downplayed differences between Japanese and American business practices.

"Business is business wherever you go. And as far as the workers go, I see no differences between Japanese and American labor productivity. Really people are the same; you treat them fairly and treat them fairly," he said.

Morimoto concedes that some cultural differences exist between Japanese and American workers. American workers prefer to have their responsibilities more clearly delineated and also have a higher turnover rate than their Japanese counterparts. However, Sony's response has been to adapt to any cultural differences rather than to import Japanese practices, according to Morimoto.

The exact opposite is the case at the Kyocera plant in Kearny Mesa. Ken Miller, an American, has managed the plant for the past 18

months. Miller subscribes to the view that Japanese and American management philosophies differ markedly. Furthermore, Miller says that Kazuo Inamori, the Japanese president of Kyocera Ceramics, has persistently attempted to infuse his Japanese management philosophy into the San Diego plant, since Kyoto acquired it three years ago.

Miller points to an article on the Kyocera plant which appeared in a Japanese business magazine about a year ago. The magazine describes how Inamori, upon first viewing the San Diego plant decided that it then had "no soul." In an effort to "turn the soulless 'mechanical' plant into a living one," Inamori instituted his own distinctly Japanese style of management, according to the article.

Miller described this management philosophy. "Basically it stresses an almost family-like atmosphere. It's really a form of paternalism."

One of the many Japanese-style practices which the plant has instituted is a plant-wide meeting every day. At this meeting, announcements are made, discussions are held, individuals receive rewards for their work, and so on. The more usual practice at this plant with regard to bonuses, however, is to distribute them equally to all workers, Miller says.

"The Japanese very definitely believe in egalitarianism," he said. Kyocera also explicitly is trying to impart the Japanese philosophy to its employees, the majority of whom are Americans. The company has translated a booklet on the company philosophy and now is distributing it to all its workers.

Miller expresses some qualifications on the importation of the Japanese management style. "In theory we subscribe to the principles of a Japanese company. In practice we have to be somewhat more pragmatic. We still have to adhere to American law and American customs. So we're striving for a synthesis."

While the degree of Japanese cultural influence upon their local investment may vary, the reception to the investments seems to be uniformly positive. Most observers and managers credit the lack of resentment towards the Japanese to the companies' effort to work with the local community.

As far as I can tell, they've been very welcome," Spalding of SDG&E said. "They're employing our people. They're buying their component parts here in the United States. If they had imported large numbers of Japanese workers, then I think there might have been some animosity. But they're not."

He added, "I was flunk at it, and the way I think most San Diegans are looking at it is that half a cake's definitely better than none."

WE'LL WAIT FOR YOU TILL 7:30.

THIS WEEK IN SAN DIEGO AUGUST 22 TO AUGUST 28

MUSEUMS & GALLERIES

CHRISTOPHER SCOTT LANGILLE's latest works, and others. Trid Gallery, 3701 India St. Show opens Friday, August 2 at 5 p.m. 299-6543.

Vanishing Africa, portraits of U.S. and African black people by Dennis Lee Clark, and "Landscapes of California" by Jules Gooden. Villa Montezuma, 1925 K St. Starts Sunday, August 18. Part of Jerry Lewis Muscular Dystrophy pre-telethon. Sunday, August 25, 1-5 p.m. Closed Saturdays and Mondays. 239-2211.

SAN DIEGO ART INSTITUTE 21ST ANNUAL ART EXHIBIT. Juried show open to all San Diego County artists. House of Charm, Balboa Park. Saturday, August 3 to Sunday, August 25. 234-5946.

TEN BY TEN, a special summer exhibit of 100 photographs by ten artists, in cooperation with the Center for Photographic Arts. Grossmont College Gallery, 8800 Grossmont College Drive. Through September 23. 733-7331.

JOHN GUERRIERO, acrylics, and other artists are on display at Casa Bazar Del Mundo Gallery, Old Town. Through September. Daily, 10 a.m. to 9 p.m. and Saturday and Sunday, 12 to 5 p.m. 465-1700.

EARLE B. GRANT BEQUEST, including etchings by Picasso and Zorn, drawings by Pastore and Mantel and others. Fine Arts Gallery, Balboa Park. Through September. 232-7331.

JOHN GUERRIERO, acrylics, and other artists are on display at Casa Bazar Del Mundo Gallery, Old Town. Through September. Daily, 10 a.m. to 9 p.m. and Saturday and Sunday, 12 to 5 p.m. 465-1700.

ARTS AND CRAFTS FAIR, with local craftsmen, painting, sculpture, craft, macramé, jewelry, and more. 2400 block of San Diego Ave. Saturdays and Sundays, 10 a.m. to 6 p.m. 281-4472.

ALEXANDER CALDER, special showing of lithographs and gouaches. Graphics Gallery, 5721 La Jolla Road. Through September 6. 434-6897.

JIM KACIRIK and CAROLE MOSS, will show recent works at the Artist Co-operative Gallery, 3731 India St. Show starts Tuesday, August 20 through September 8. Tuesday through Saturday, 11 a.m. to 5 p.m. and Sunday, 12-5 p.m. 236-0200.

MULTI MEDIA SHOW, arts and crafts and a special collection of art by John Guerrero on exhibit at The Gallery, Bazaar Del Mundo, Old Town. Daily, 10 a.m. to 9 p.m. 236-0200.

SUMMER SHOW, the fifth annual, featuring sculpture, paintings and photography by California artists. Jack Glenn Gallery, 424 Fashion Valley. Closed Sundays and Mondays. 291-5970.

MARIO AVATI, mezzotints, CHER GONZALEZ, graphics and watercolors, and other contemporary artists, now on show at Orr's Gallery, 2200 Fourth Ave. 234-4765.

PERUVIAN FOLK ART, collected by Eleanor Menzies, with selected works on a Peruvian motif by Guillermo Acevedo. Through September 29. Join and Young Gallery, 3719 India St. 295-9510.

FILMS

PLANKTON LIFE OF THE SEA, TV award-winning film, and CHALLENGE OF THE SEA, an introduction to oceanography, nature history museum, science center, Wednesday through Sunday, 11 a.m. and 3 p.m. 232-3821.

MUSIC

MINI CONCERTS: San Diego Mini-Concert Brass Quartet, Monday, August 19. Police Dept. Five, Tuesday, August 20. City Park and Recreation Youth Chorus, Wednesday, August 21. Navy Band on Thursday, August 22. Old Concourse Plaza, Downtown. 11:45 to 11:55 p.m.

GUITAR CONCERT by the students of Lee Ryan who will perform works by Britten, Ravel, Villa-Lobos and others. La Jolla Congregational Church, Ikenhoe and Cave St., La Jolla. Thursday, August 22 at 7:30 p.m. 459-7626.

TCHAIKOVSKY'S 1812 OVERTURE, complete with montages and fireworks, Andre Kotelarenko conducting, and Tsubo Sakaki yohkohone soloist. Part of America's Finest City Week. Aztec Bowl, SDSU. Friday, August 23 at 8 p.m. 232-3078.

RAYMOND GIBBS, formerly of Houston and Metropolitan Opera, will perform works by Mendelssohn, Barber, Bernstein, Strauss and others in a tenor recital. First United Methodist Church, 2111 Camino Del Rio South. Sunday, August 25 at 8 p.m. 299-2885.

DRIVE THROUGH MONDAYS & FRIDAYS AT 41 KEY LOCATIONS

Southern California First National Bank

THIS WEEK IN SAN DIEGO AUGUST 22 TO AUGUST 28

SPORTS

BASEBALL: San Diego Padres vs. Pittsburgh Pirates. San Diego Stadium. Friday, August 23 at 7:30 p.m. and Sunday, August 25 at 1 p.m. 263-4481.

UP YOUR SPORTS EVENTS, part of America's Finest City Week. Table tennis tournament, 7 to 10 p.m. Friday, August 23, and Saturday and Sunday, August 24 and 25, 10 a.m. to 9 p.m. Tennis Center Building, Balboa Park. AAU diving exhibition, SDSU pool. Saturday, August 24, 1-2 p.m. All-city track meet, SDSU, Saturday, August 24, 5-7 p.m.

LIFEGUARD RELAYS, mass rescue demonstration for competition. Foot of Grand Ave., Pacific Beach. Friday, August 25, 2 to 5 p.m. 303-287-1052.

BASKETBALL GAME: "Good Guys" basketball game, California Clowns vs. San Diego Police Dept. PSA stewardesses will do half-time show. Part of Jerry Lewis Muscular Dystrophy pre-telethon. Point Loma College, 3902 Lomaland Dr. Saturday, August 24 at 8 p.m.

SIXTH ANNUAL GO FLY A KITE AND SAIL RACE: Sailboats must maintain a kite in the air while racing between North and Harbor Islands. Benefit for Project Head Start. Sunday, August 25, noon to 3 p.m.

FOOTBALL: San Diego Chargers pre-season game vs. New England Patriots. San Diego Stadium. Saturday, August 24 at 8 p.m. 280-2171.

RUBBER BOAT RACES: capsize and retrieval drills. South of Belmont Park parking lot, South Mission Beach. Saturday, August 24, 9 a.m. to 2 p.m.

MISSION BEACH OPEN VOLLEYBALL TOURNAMENT: Two-man teams compete 9 a.m. to sunset. Coronado Court, South Mission Beach. Saturday and Sunday, August 24 and 25, 270-1621.

BULLFIGHTS: Adrian Romero, Jesus (Chucho) Solorzano, and Raul Contreras (Finjo) vs. bulls from the Santiago ranch. Bullring-by-the-Sea, Tijuana. Sunday, August 25, 4 p.m. 232-7481.

BASEBALL: San Diego Padres vs. St. Louis Cardinals. San Diego Stadium. Tuesday through Thursday, August 22 at 7:30 p.m. 283-4494.

LECTURES & TALKS

THE MUSEUM AND THE MEDIA, by Stephen Brezno, Curator of Education. First in a series of 5 curator lectures. Auditorium, Sherwood Hall, 700 Prospect, La Jolla. Thursday, August 22 at 8 p.m. 454-0183.

DR. SALIM MANGROOP, Iraqi, Iraqi interests section, Embassy of India, Washington D.C., will lecture on a topic to be announced. Part of the 32nd Annual Lecture on World Affairs, Social Sciences 100, SDSU. Thursday, August 22 at 8 p.m. 236-4244.

PLAQUES ON MANAGING THE FUTURE, a lecture by Joseph Cohen, program manager, office of exploratory research and problem assessment of NASA's Science Foundation. Part of Earth 2000 lecture series. Civic Theatre, 202 C St. Thursday, August 22 at 8 p.m. 266-5204.

AND SO ENDS, a historical documentary film on the whaling industry by naturalist Dr. Robert Chishman Murphy. Natural History Museum, Balboa Park. Saturday, August 24 at 5 p.m. and Sunday, August 25 at 1:30 and 3 p.m. 232-3821.

THE TECHNOLOGY OF FULFILLMENT, lecture on meditative techniques, by Dr. Harold Block, clinical director of psychiatry at El Cajon Hospital. Silver Room, Community Center. Tuesday, August 27 at 7:30 p.m. 280-1840.

VINCENTE MINELLI, major contributor to the art of cinema, especially music (during the 1950s) will give a lecture entitled "Adapt to the Cinema: part of the 'Conversations' series. Sharon Adams and Peter Brown will also talk. Copley Auditorium, Fine Arts Gallery, Balboa Park. Wednesday, August 28 at 8 p.m. 232-7931.

PARIS IN THE LATE 50s, an illustrated lecture by Jay Belli, curator, La Jolla Museum of Contemporary Art, Sherwood Hall, 700 Prospect. Wednesday, August 28 at 10 a.m. 454-0183.

A BRAIN FOR PLANET EARTH, lecture by Michael Arbib, chairman of computer science and professor of psychology at the University of Massachusetts. Part of Earth 2000 lecture series. Civic Theatre, 202 C St. Thursday, August 29 at 8 p.m. 266-5204.

The 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 - 235-6176. Send items for listing to the READER, Box 80603, San Diego, CA 92161. The deadline is the Friday before the following Thursday's issue.

Southern California First National Bank

Straight from the Hip



MATTHEW ALICE

Dear Matthew Alice,

A group of us have been traveling up to Los Angeles several times a month to see this summer's Chaplin Festival. On the last ride home a question came up — how did Charlie Chaplin invent the character of the tramp? As far as we can tell Chaplin has used the character ever since he started making movies.

Mary Ellen Farquar and friends Linda Vista

Chaplin had just finished a bit part in his first film. He was standing around the Keystone Company Studios with nothing to do when Mack Sennett suddenly decided that a film needed some thrills up.

He ordered Chaplin to grab a costume out of the wardrobe and do something funny (just your normal, business-as-usual directive).

In selecting a get up Chaplin decided to go for contrast; baggy trousers, tight coat, small hat, huge shoes. The familiar moustache and cane were added to give him an older, somewhat Jewish appearance.

As he walked, Chaplin slowly began to swing the cane, and by the time he had reached the set he understood what the tramp was like.

The character struck Sennett immediately, as "a gentleman, a poet, a dreamer, a lonely fellow, always hopeful of romance." The tramp made his debut that day in a hotel lobby, creating an incident in the midst of a Vachel Norman show.

He stumbled over a lady, raised his hat in apology, stumbled over a cupholder, and again raised his hat in apology. For us, this was the beginning of a beautiful friendship.

Dear Matthew Alice,

I am new in town and need to transfer my account to a bank here.

Now given the whole pie, you have simply to pick out the most appealing plum.

It's not an easy task. I seem to be lost in a morass of glib advertising, imposing buildings and names that all sound alike. Can you tell me how to pick out a bank? Richard Nichols Del Cerro

I, sir, and I will (with some help from the researchers of CALPIRG) if you want a savings account don't go to a bank at all, go to a Savings and Loan Association or a Credit Union, these institutions give you a higher rate of interest on passbook accounts (sometimes as much as 7 1/2%).

If it's checking account you're after, consider your financial situation (without tears please). If you are habitually low on cash, get in line, but also go to Balboa Bank, or La Jolla Bank and Trust, or Mexican-American National Bank.

All of which provide free checking with a "minimum balance" of zero dollars in the account. If you don't have much money at the moment, you can open an account at Wells Fargo or Western Bank for \$10, and at Pacific National for \$1.

Pacific Coast Bank pays the highest interest (5 1/2%) on checking accounts. It makes sense (cents) if you intend to keep a goody sum of money around. Bank of America, Security Pacific, National, United California Bank and Wells Fargo all offer a large combination of services, including free checking, traveler's checks, overdraft protection and charge cards, for a mere 2-3 dollars a month.

If you are a genuinely employed banker were obviously not set up for you, but at least one Southern California First National, is open past 5 o'clock one night a week.

Now given the whole pie, you have simply to pick out the most appealing plum.

Dear Matthew Alice,

I am new in town and need to transfer my account to a bank here.

Now given the whole pie, you have simply to pick out the most appealing plum.

Dear Matthew Alice,

I am new in town and need to transfer my account to a bank here.

Now given the whole pie, you have simply to pick out the most appealing plum.

PERUVIAN FOLK ART
AUG. 20-SEPT. 29

full color glossy posters by the master of album cover art YES, URIAH HEPP, OSIBISA, BADGER AND MORE

Exclusively at La Mesa Music Machine

8336 La Mesa Blvd. 461-4212

— Rich Donnelly —

It was a hundred degrees in Sedalia, Missouri on the weekend of July 20. This is not so unusual, as Missouri is a hot place in the summertime. The only thing one can do efficiently is to sweat, and the natives have a common look of exhaustion, presumably from a degree winters and hundred-degree summers.

So how do you spend a summer weekend in Missouri? Go swimming, drink iced tea and beer, and bask in the air conditioning most of the time, right?

Wrong. You have a rock festival. You rent out the Missouri State Fairgrounds, and call your festival the Ozark Music Festival, so the townspeople, Middle Americans in more ways than one, won't get too upset about the prospects of a big crowd showing up. After all, the state fair draws many thousands, and that takes place every year in Sedalia.

These preparations were all made for the Ozark Music Festival. With most of Sedalia thinking they were hosting a country music event, 150,000 freaks showed up and proceeded to take the place over. Windows and doors were quickly locked, and some of the state fair draws many thousands, and that takes place every year in Sedalia.

Some of those who stayed drove near the festival grounds with tense looks on their faces, car windows rolled up, when they heard, and that takes place every year in Sedalia.

"These people are rednecks," said one visitor from Ohio, "but they're just too many freaks here for them to do anything about."

But no one knew just how many natives were ready for attacks on their own territory, until a festival-goer was wounded by shotgun pellets after breaking into a real estate office.

Sedalia was willing to put up with a lot, however, longhairs from all over the east and midwest sleeping in their yards, using their water, piling trash up to the streets, and butchering one farmer's prize bull for food.

I was one of the more sedate festival-goers, mostly because it was too hot to move. Not dumb enough to go there all the way from San Diego just for this festival. I was still dumb enough to be in the area, and I don't apologize for that.

The temptation of such an event was really too much for me. After I'd spent the week before in muggy Alabama, a half-day at the Ozark Music Festival convinced me that San Diego is a fine place to spend a summer, tourists or no.

On the fairgrounds themselves, things weren't quite as tense as they sometimes seemed to be. The fences. As we entered the grounds, we were issued a green hospital-type wristband which read "Ozark Music Festival" — our pass for re-admission. That is, if we chose to come through the main gate instead of the many holes in the fence created by veteran concert-goers with wire cutters. Looking uneasily at our wristbands, we wondered if

maybe they'd lock us all in and declare the place an insane asylum. If they had, they wouldn't have been far off.

For 150,000 of us to put up with three days of blistering sun to listen to some of the most mediocre rock and roll ever assembled in one concert, we must have been crazy. At night the temperature would dip to about 80, giving the people a chance to go insane at 4 a.m., the only time it wasn't too hot to move.

Crowds of bikers raced around a dirt track, manufacturing clouds of dust to be breathed by those people who had taken too much mesquite rolled up, when they heard, and that takes place every year in Sedalia.

These people are rednecks," said one visitor from Ohio, "but they're just too many freaks here for them to do anything about."

But no one knew just how many natives were ready for attacks on their own territory, until a festival-goer was wounded by shotgun pellets after breaking into a real estate office.

Sedalia was willing to put up with a lot, however, longhairs from all over the east and midwest sleeping in their yards, using their water, piling trash up to the streets, and butchering one farmer's prize bull for food.

I was one of the more sedate festival-goers, mostly because it was too hot to move. Not dumb enough to go there all the way from San Diego just for this festival. I was still dumb enough to be in the area, and I don't apologize for that.

The temptation of such an event was really too much for me. After I'd spent the week before in muggy Alabama, a half-day at the Ozark Music Festival convinced me that San Diego is a fine place to spend a summer, tourists or no.

On the fairgrounds themselves, things weren't quite as tense as they sometimes seemed to be. The fences. As we entered the grounds, we were issued a green hospital-type wristband which read "Ozark Music Festival" — our pass for re-admission. That is, if we chose to come through the main gate instead of the many holes in the fence created by veteran concert-goers with wire cutters. Looking uneasily at our wristbands, we wondered if

maybe they'd lock us all in and declare the place an insane asylum. If they had, they wouldn't have been far off.

For 150,000 of us to put up with three days of blistering sun to listen to some of the most mediocre rock and roll ever assembled in one concert, we must have been crazy. At night the temperature would dip to about 80, giving the people a chance to go insane at 4 a.m., the only time it wasn't too hot to move.

Crowds of bikers raced around a dirt track, manufacturing clouds of dust to be breathed by those people who had taken too much mesquite rolled up, when they heard, and that takes place every year in Sedalia.

These people are rednecks," said one visitor from Ohio, "but they're just too many freaks here for them to do anything about."

But no one knew just how many natives were ready for attacks on their own territory, until a festival-goer was wounded by shotgun pellets after breaking into a real estate office.

Sedalia was willing to put up with a lot, however, longhairs from all over the east and midwest sleeping in their yards, using their water, piling trash up to the streets, and butchering one farmer's prize bull for food.

I was one of the more sedate festival-goers, mostly because it was too hot to move. Not dumb enough to go there all the way from San Diego just for this festival. I was still dumb enough to be in the area, and I don't apologize for that.

The temptation of such an event was really too much for me. After I'd spent the week before in muggy Alabama, a half-day at the Ozark Music Festival convinced me that San Diego is a fine place to spend a summer, tourists or no.

On the fairgrounds themselves, things weren't quite as tense as they sometimes seemed to be. The fences. As we entered the grounds, we were issued a green hospital-type wristband which read "Ozark Music Festival" — our pass for re-admission. That is, if we chose to come through the main gate instead of the many holes in the fence created by veteran concert-goers with wire cutters. Looking uneasily at our wristbands, we wondered if

maybe they'd lock us all in and declare the place an insane asylum. If they had, they wouldn't have been far off.

For 150,000 of us to put up with three days of blistering sun to listen to some of the most mediocre rock and roll ever assembled in one concert, we must have been crazy. At night the temperature would dip to about 80, giving the people a chance to go insane at 4 a.m., the only time it wasn't too hot to move.

Woodstock It Wasn't

A half-day at the Ozark Music Festival convinced me that San Diego is a fine place to spend the summer, tourists or no.

On the fairgrounds themselves, things weren't quite as tense as they sometimes seemed to be. The fences. As we entered the grounds, we were issued a green hospital-type wristband which read "Ozark Music Festival" — our pass for re-admission. That is, if we chose to come through the main gate instead of the many holes in the fence created by veteran concert-goers with wire cutters. Looking uneasily at our wristbands, we wondered if

maybe they'd lock us all in and declare the place an insane asylum. If they had, they wouldn't have been far off.

For 150,000 of us to put up with three days of blistering sun to listen to some of the most mediocre rock and roll ever assembled in one concert, we must have been crazy. At night the temperature would dip to about 80, giving the people a chance to go insane at 4 a.m., the only time it wasn't too hot to move.

Crowds of bikers raced around a dirt track, manufacturing clouds of dust to be breathed by those people who had taken too much mesquite rolled up, when they heard, and that takes place every year in Sedalia.

These people are rednecks," said one visitor from Ohio, "but they're just too many freaks here for them to do anything about."

But no one knew just how many natives were ready for attacks on their own territory, until a festival-goer was wounded by shotgun pellets after breaking into a real estate office.

Sedalia was willing to put up with a lot, however, longhairs from all over the east and midwest sleeping in their yards, using their water, piling trash up to the streets, and butchering one farmer's prize bull for food.

I was one of the more sedate festival-goers, mostly because it was too hot to move. Not dumb enough to go there all the way from San Diego just for this festival. I was still dumb enough to be in the area, and I don't apologize for that.

The temptation of such an event was really too much for me. After I'd spent the week before in muggy Alabama, a half-day at the Ozark Music Festival convinced me that San Diego is a fine place to spend a summer, tourists or no.

On the fairgrounds themselves, things weren't quite as tense as they sometimes seemed to be. The fences. As we entered the grounds, we were issued a green hospital-type wristband which read "Ozark Music Festival" — our pass for re-admission. That is, if we chose to come through the main gate instead of the many holes in the fence created by veteran concert-goers with wire cutters. Looking uneasily at our wristbands, we wondered if

maybe they'd lock us all in and declare the place an insane asylum. If they had, they wouldn't have been far off.

For 150,000 of us to put up with three days of blistering sun to listen to some of the most mediocre rock and roll ever assembled in one concert, we must have been crazy. At night the temperature would dip to about 80, giving the people a chance to go insane at 4 a.m., the only time it wasn't too hot to move.

Crowds of bikers raced around a dirt track, manufacturing clouds of dust to be breathed by those people who had taken too much mesquite rolled up, when they heard, and that takes place every year in Sedalia.

These people are rednecks," said one visitor from Ohio, "but they're just too many freaks here for them to do anything about."

But no one knew just how many natives were ready for attacks on their own territory, until a festival-goer was wounded by shotgun pellets after breaking into a real estate office.

Sedalia was willing to put up with a lot, however, longhairs from all over the east and midwest sleeping in their yards, using their water, piling trash up to the streets, and butchering one farmer's prize bull for food.

I was one of the more sedate festival-goers, mostly because it was too hot to move. Not dumb enough to go there all the way from San Diego just for this festival. I was still dumb enough to be in the area, and I don't apologize for that.

The temptation of such an event was really too much for me. After I'd spent the week before in muggy Alabama, a half-day at the Ozark Music Festival convinced me that San Diego is a fine place to spend a summer, tourists or no.

On the fairgrounds themselves, things weren't quite as tense as they sometimes seemed to be. The fences. As we entered the grounds, we were issued a green hospital-type wristband which read "Ozark Music Festival" — our pass for re-admission. That is, if we chose to come through the main gate instead of the many holes in the fence created by veteran concert-goers with wire cutters. Looking uneasily at our wristbands, we wondered if

maybe they'd lock us all in and declare the place an insane asylum. If they had, they wouldn't have been far off.

For 150,000 of us to put up with three days of blistering sun to listen to some of the most mediocre rock and roll ever assembled in one concert, we must have been crazy. At night the temperature would dip to about 80, giving the people a chance to go insane at 4 a.m., the only time it wasn't too hot to move.

Crowds of bikers raced around a dirt track, manufacturing clouds of dust to be breathed by those people who had taken too much mesquite rolled up, when they heard, and that takes place every year in Sedalia.

These people are rednecks," said one visitor from Ohio, "but they're just too many freaks here for them to do anything about."

But no one knew just how many natives were ready for attacks on their own territory, until a festival-goer was wounded by shotgun pellets after breaking into a real estate office.

Sedalia was willing to put up with a lot, however, longhairs from all over the east and midwest sleeping in their yards, using their water, piling trash up to the streets, and butchering one farmer's prize bull for food.

I was one of the more sedate festival-goers, mostly because it was too hot to move. Not dumb enough to go there all the way from San Diego just for this festival. I was still dumb enough to be in the area, and I don't apologize for that.

The temptation of such an event was really too much for me. After I'd spent the week before in muggy Alabama, a half-day at the Ozark Music Festival convinced me that San Diego is a fine place to spend a summer, tourists or no.

[illegible]

Eleanor Widmer

The Restaurant: Imperial House
The Location: 505 Kalma Street,
San Diego
Type of Food: Continental
Price Range: Dinners, \$4.50 to \$19.
Reservations helpful.

There are some restaurants that are basically sign shops. What does that mean? Simply that the decor, the atmosphere, the service, announce with insistence that you are in a quality restaurant, where the signs of affluence, if not pretentiousness, override your main purpose for being there.

Imperial House, facing Balboa Park, is a sign shop. A doorman, uniformed as Emil Jannings in "The Last Laugh," greets you under a fluted valance that spells out the name of the restaurant; the first sign. With ceremony, you are brought to a desk where a gentleman confirms your reservations. After a few minutes wait, you are ushered to a table by yet another man, and then a covey of white-jacketed assistants descend upon you to pour water and fuss with your table setting: sign number three. Of course, the sommelier takes your wine order, and the waiter assigned to your table discusses the menu.

There are further signs: the yellowed walls, slightly shabby, to provide an aura of grandeur past the dim 19th century landscapes; the diners themselves, scarcely a soul under 45, people who adore sign shops and enjoy the pseudo-elegance and the widely variegated and gold-tassled menu that lists Caesar Salad for two at \$3.50.

Perhaps I am being uncharitable about the tone of Imperial House, but the ambience can rarely be divorced from the dining experience. I went there with a young doctor, one of the new breed whose contours for the occasion consisted of a tie gifted to him by a San Francisco restaurant when it

The Sign Shop in the Park

Oh, yes, the huge windows face a pleasant swath of green park and the yellow light of the persistent sun played on the turf.

sought to add propriety to his outfit, his solid citizen striped shirt, and a hand-me-down jacket. He objected to the homogeneity of the diners, conventionally dressed, with no one who appeared eccentric or interesting. But this is to project a San Francisco or Los Angeles vision onto San Diego. It is not that we don't have exciting people here. Rather, that certain places draw upon similar or like types.

As for the food, it is good, but

not great. The minutes were crackered wrapped in cellophane served with the hors d'oeuvres, and limp, squooshy rolls, barely warmed, presented with the meal instead of a fine, crusty, sour dough bread. The hors d'oeuvres were a melange of tout: watermelon cubes, pickled herring with sour cream, green hot peppers. We ordered Tournedos of Beef Tenderloin Bernaise (\$5.75) and Breast of Capon Florentine with rice and brandied

peach (\$5.25). We shared one individual Caesar salad for 85 cents, served with the hors d'oeuvres, accustomed to the ceremony of the \$3.50 Caesar, prepared at the table with the pepper mill and salt cellar hovering overhead like the blades of a helicopter.

The salad was fine and the portions of the main dish quite large. Any dish served Florentine means that spinach is used, and the breast of capon was nicely crisp on the outside and stuffed with spinach.

There was a vast amount of rice, and a separate dish of mixed vegetables. The tournedos (beef filets) were prepared with eggplant and accompanied with the house specialty, anna potatoes, named for the chef and smothered in a white sauce.

The abalone amandine for \$5.50 is a good buy, as is the Mahi Mahi Hawaiian (fish) for \$4.95. In other words you can get a decent meal here for about \$6 if you don't order a la carte items, and if you can overlook the signs that are at variance with the solidity of the food.

For the gourmet (those who don't have to worry about the prices on the right hand side of the menu) there is a Chateaubriand for two for \$19, and a gourmet sea food platter for two for \$18.50. Exciting desserts—cherries jubilee, crepes, banana flambe—run from \$3.50 to \$4.00. We could not afford any of these. Our dinner, with a split of white wine, but no coffee, came to \$15.50. My friend charged it to his credit card and there was much bowing and scraping and "Come back again, doctor," when they read the two magical letters following his name.

Oh, yes, the huge windows face a pleasant swath of green park and the yellow light of the persistent summer sun played on the turf. Le jaune parc. If you can overlook the signs which would suggest a sumptuous meal, you will find a filling and more than adequate one at Imperial House. But don't let the signs intimidate you into ordering more than you can afford to eat.

N.B. *Bargain of the Week*. Di Leone's (La Jolla Blvd and Bon Air St., La Jolla) has all you can eat specials at \$1.89 that are worth trying. Tuesdays, soup or salad plus all the spaghetti you can eat; Fridays, fish, and Saturdays, chicken. The chicken was crisp, fresh, and the seconds came with as many french fries as the first. This can't be beat for the price of \$1.89.

The Village Cupboard

1009 Prospect 459-089
THE OLDEST RESTAURANT IN LA JOLLA Est. 1916...

JIMMY'S SPECIAL BREAKFAST
Two hotcakes, two strips of bacon or
Two link sausage, one Egg, any style

\$.85

COCKTAILS

Where can you find filet mignon for \$2.95? At The Village Cupboard. Here we emphasize quality over high prices. We hope to attract a faithful clientele whose following will enable us to produce quality meals at low prices. TRY US!

Thursday

CHEF'S SPECIALS

SWISS STEAK JARDINIERE \$1.95
BREADED PORK TENDERLOIN 1.50
Wild Country Gravy
CHOICE SPENCER STEAK 1.95
Broiled to Perfection
Includes: Soup or Salad
Choice of Potato, Vegetable
Coffee, Tea or Cola
CHEF'S SPECIAL SANDWICH AND SOUP 1.30

SPECIALS CHANGE DAILY

FROM THE SEA

COMBINATION SEAFOOD PLATTER 2.65
DEEP FRIED JUMBO SHRIMP 2.65
DEEP FRIED SCALLOPS 2.55
GOLDEN GRILLED HALIBUT STEAK 2.65
GRILLED FILET OF SOLE 1.95
DEEP FRIED HALIBUT STICKS 1.95

BURGERS

HAMBURGER (1/4 lb.)85
With cheese95
HAMBURGER DELUXE (1/4 lb.) 1.40
JIMMY'S BURGER (1/4 lb.) 1.60
PATTY MELT (1/4 lb.) 1.35
TEXAS BURGER (1/4 lb.) 1.15
With cheese 1.25

DINNER SPECIALTIES

FILET MIGNON 2.95
DOUBLE FILET MIGNON 4.65
TIP SIRLOIN 3.15
GROUND SIRLOIN STEAK 2.15
CHICKEN FRIED STEAK 2.25
BREADED VEAL CUTLET 2.05
BABY BEEF LIVER 2.05
SUGAR CURED HAM STEAK 2.45

SOUTH OF THE BORDER SPECIALTIES

TACO PLATE 1.90
ENCHILADA PLATE 1.95
BEEF ENCHILADA PLATE 2.20
BEEF BURRITO PLATE 2.25
CHILI RELLENO PLATE 2.25
COMBINATION PLATE 2.25
Taco, Cheese Enchilada, Beef Burrito
All orders include Refried Beans and Cole Slaw

The Trouble Ive(s) Seen

I found myself all at once precipitated into the camp of the Ives worshippers.



—Jonathan Saville—

I have always had mixed feelings about the music of Charles Ives—ninety per cent negative and ten per cent indifferent. The last time I expressed these feelings in print, the *Reader* was deluged with protesting letters from fanatical Ivesians. One must be tolerant of religious cults, even the most exoteric, but I could not help wondering what was wrong with the judgment, taste or musical knowledge of people who proclaimed Ives one of the greatest of modern composers. That inept orchestration, with parts that lie poorly for the instruments or are inaudible; that whacky voice-leading, seemingly the work of someone who took half a course in counterpoint and then dropped out to sell insurance; with its unconnected episodes that lead nowhere, its lack of thematic development, its ungainly and unclassical proportions; that infinitely cruel penchant for quoting "Turkey in the Straw" or "Columbia the Gem of the Ocean"—is this the stuff great composers are made of (even great modern composers)?

Rafael Druian's final concert with the UCSD Chamber Orchestra included Ives's Symphony No. 3, in a performance of such energy, clarity, tenderness and joy that I found myself all at once precipitated into the camp of the Ives worshippers. This revolution in my personal taste was the result of being shown, by Mr. Druian and his excellent little orchestra, that Ives is not at all as incompetent as he sounds in a bad performance, and that many of his "defects" are in fact musical virtues, if you know how to listen to them. It remains true that he often orchestrated badly; but on the other hand some of his orchestral effects are ravishing. The structure is certainly episodic, and therefore

deficient in the tightness and tense drive characteristic of the classical symphony, but there is a special expressive quality in the succession of episodes, a relaxed emotional pace that is very pleasing, and a remarkable inventiveness that makes up for a lot. And as for the extra-musical references, the Americana, the fragments of hymns and popular songs—they may indeed detract from the musical purity and dignity of Ives's compositions, but at the same time they convey a sense of place, of human activity and of social experience that can be uniquely moving. Mr. Druian and his orchestra explored this score to its very marrow; the exquisite effect of offstage church bells at the very end, so soft and distant you could hardly be sure they were there, was only the last of a rich series of discoveries. I hope the Ivesians will welcome their former opponent into the fold.

Mr. Druian also programmed Mozart's Horn Concerto No. 4, with Barry Tuckwell as soloist. Mr. Tuckwell is one of the world's foremost horn players, with a beautiful melodic tone and a remarkably smooth legato. Such a tone and such a legato are by no means easy to achieve on this ungrateful instrument, and Mr. Tuckwell can be justly proud of having mastered his medium so efficiently. In the slow movement, especially, he came close to what was evidently Mozart's ideal for this sort of music: a vocal aria, without words. But I hope it will not seem carping if I ask whether it must always be the aim of the Mozart horn player to aspire to the condition of the human voice. Smoothness and mellowness are admirable enough in themselves, but are they all that is called for, in all movements of all Mozart horn concertos? The third movement of this concerto seems to me to be a good deal more colorful and humorous than Mr. Tuckwell made it. I would have appreciated a little less legato and a little more pointed articulation; a little less rounded mellowness and a few more forays into the rough and brassy timbres of the instrument; a little less gentility and a little more fun. In short, I wish Mr. Tuckwell had played a little more like the orchestra, which had the right attitude throughout; this is the Mozart of *The Marriage of Figaro*, after all. In deference to Mr. Ruckwell's excellent playing, I must confess that I have never heard any of the Mozart horn concertos played the way I imagine they ought to be played—the great Dennis Brain was even smoother and mellower than Barry Tuckwell, and it may be that I am mistaken about their proper style. Nevertheless, in the ideal concert hall inside my head this music sounds different—and better.

Guide to the Music Scene

ASPEN PUBLIC HOUSE: EVANGELINE MADE, Tuesday through Sunday, August 25, 2:00 CORRAL, Monday August 26, 9:15 P.M. La Jolla, 459-3300.

THE ANCIENT MARINER: BRENTWOOD PONY, Thursday through Sunday, August 25, 8:00 P.M. BRUDDER, Monday and Tuesday, August 26 and 27, 2725 Shelter Island Dr. 224-8242.

ROOM TRENCHARDS: GLOVE ROAD, Friday and Saturday, August 23 and 24, SWEET FIRE, Sunday and Monday, August 25 and 26, ROWEN, Tuesday and Wednesday, August 27 and 28, 2888 Pacific Highway, 291-5555.

BLUE RIDGE MUSIC: ROBB STRANDLUND and BRUCE FRYE, Wednesday, August 28, 8 and 10 p.m. 568 First St., Encinitas, 753-1775.

CIVIC THEATER: HERB ALPERT and THE TIJUANA BRASS, Saturday, August 24, 8:30 p.m., 302 C Street, 226-6510.

EL CORTEZ HOTEL: FLASH CADILLAC and THE CONTINENTAL KIDS, Sunday, August 25, 8 p.m. 7th and Ash, downtown, 283-1881.

FOLK ARTS: JOHN BOSLEY and TOM WAITS, Friday and Saturday, August 23 and 24, 8 p.m. 3743 5th Ave., Hillcrest, 291-1760.

IRON HORSE: THUNDERBOLT THE WONDERCOIL, Wednesday through Sunday, 8238 Parkway Dr., La Mesa, 465-7653.

IVY BARN: UXAUVI AND JUEL, Friday and Saturday, 911 Camino del Rio South, 296-9164.

J.J.'s: MEDINA, Thursday, August 22, RAVENLOFT, Friday and Saturday, August 23 and 24, COVOTE, Sunday, August 25, 4025 Pacific Highway, 296-3655.

JAMAICA JOE'S: SAGA, through Monday, August 26, 3595 Sports Arena Dr. 225-1251.

LEIBERTS: BLITZ BROTHERS, Tuesday through Saturday, August 24, 5524 El Cajon Blvd. 583-4524.

LOST KNIGHT: COUNTRY FEVER, Friday and Saturday, August 23 and 24, 8:30 p.m. 300 University, Hillcrest, 297-3032.

MANDOLIN WIND: BRUCE MCKEITHEN, Friday and Saturday, August 23 and 24, 8:30 p.m. 300 University, Hillcrest, 297-3032.

THE PEOPLE: S. BROWN, Thursday through Saturday, August 24, TOMCAT, Sunday, August 25, FEATHER AND FUJ, Monday through Wednesday, August 26, 4970 Voltaire, Ocean Beach, 221-9773.

SAN DIEGO STATE OPEN AIR THEATRE: GIK BATES and THE LEAVES OF GRASS, CHARISMA, REDEMPTION, EMERGENCY EXIT, HORSEFEATHERS, Thursday, August 24, 12 noon to 8 p.m. Tickets available Aztec Center, Jupiter Records, HELP Center, at the door.

THE SPORTSMAN: STONE GUMBO and UTOPIA REVUE, Wednesday through Sunday, 5525 5079 Logan, 282-0797.

WALLBANGER: LIVE JIVE, Tuesday through Saturday, August 25, Midway and Rosecrans, 223-3138.

Let Your Imagination
★ Run Wild!
★ Color, Texture, Tape, Technique!
It's all up to you!
*we're just here to help.
fibers unlimited in
yarns & accessories
552 Broadway, Encinitas 442-8403
Mon-Thru Sat 10-6 Student discount



old globe
theatre



Students \$3.00
without Friday and
Saturday evening

san diego national shakespeare festival
presents

Your Own Thing

NOW PLAYING

Suggested by Shakespeare's "Twelfth Night," this bright and tuneful entertainment is a high spirited celebration of youth—refreshingly comic and bursting with theatrical excitement.

Featuring a Professional Acting Company

Information/Reservations: 239-2251 after 9:30 a.m.

P.O. Box 2171, San Diego, California 92112

Friday and Saturday Eve. \$5.00

Tue, Wed, Thur & Sun Eve. \$5.50

Saturday and Sunday Mat. \$4.25

Students thru college & enlisted military (exc. Fri & Sat Eve) \$3.00

Senior Citizens (Weds Only) \$3.00

carter center stage

adjacent to old globe theatre, balboa park

COMPARE OUR LOW RATES TO THE PRICE YOU'RE PAYING FOR AUTO INSURANCE

FOR QUALIFIED STUDENTS

Single Male	As low as
19-23	105 Annual
24	90
Above rates for \$15,000/\$30,000 Bodily Injury, \$5,000 Property Damage	
Single Female	As low as
19	86 Annual
20	80
21-23	79
24-over	77
Above rates for \$15,000/\$30,000 Bodily Injury, \$5,000 Property Damage, \$15/\$30 Uninsured motorist coverage	

Also low rates for married couples and families.

Monte R. Kelley Insurance Agency Ph. 583-9393

COLLEGE STUDENT INSURANCE SERVICE

5090 College (corner College & Montezuma)

SUBSCRIBE NOW AND SAVE! 3 PLAYS FREE TO SUBSCRIBERS

at the old globe theatre and carter center stage

WHY SUBSCRIBE?

1. ONLY AS A SUBSCRIBER can you see as many as 3 plays absolutely FREE!
2. ONLY AS A SUBSCRIBER are you GUARANTEED prime seats at all plays.
3. ONLY AS A SUBSCRIBER are you GUARANTEED your same seats each new season as long as you desire.

5 SAN DIEGO PREMIERE PRODUCTIONS INTRODUCING the 1974-75 Season of Exciting Plays

old globe theatre

1 October 8
through
November 10

GODSPELL music and lyrics by Stephen Schwartz
An international hit... cheerfully irreverent, spirited, loving... bolstered with rock, folk, country and pop songs... woven around the teachings of Jesus

2 November 19
through
December 22

AN INSPECTOR CALLS by J. R. Priestley
Hurling suspenseful drama... each member of a wealthy family... search some implication in the death of a shop girl... all deny guilt until faced with incriminating evidence

3 January 7
through
February 9

6 RMS RIV VU by Ron Randall
A charming writer and a cheerful housewife, both married but not to each other... potential center of a New York apartment... become romantically attracted in this lush comedy

4 February 18
through
March 23

YOU NEVER CAN TELL by George Bernard Shaw
A Victorian mother teaches her children "advanced" ideas while away from England... after returning they discover ideas spot planted with ever-changing life styles

5 April 1
through
May 4

ABELARD AND HELOISE by Ronald Miller
One of the greatest love stories of all time... a 12th century monastic scholar and poet loses his heart and reason to love... enticed separation provides drama in the highest spirit

carter center stage

1 September 24
through
October 27

BUTLEY by Simon Gray
This brilliant comedy drama keeps you laughing at this infuriating college professor... he attempts to make life a living hell for himself, family, friends and associates

2 November 5
through
December 8

SCHOOL FOR WIVES by Moliere
Trained since childhood to become the obedient and faithful wife to an older man, a young girl is shielded from the outside world... her husband subverts himself in this sparkling comedy romp

3 January 21
through
February 23

MACBETH by Eugene Ionesco
Ionesco, one of the forerunners of theatre of the absurd, based his newest play closely on "Macbeth"... Shakespeare lovers will be intrigued with the new plot twists

4 March 4
through
April 6

THE REAL INSPECTOR HOUND by Tom Stoppard
Two drama critics become involved in this cleverly interwoven plot... the play-within-a-play technique revolves around a romantic quadrangle, murder and mad-cap confusion

5 April 15
through
May 18

THE TENTH MAN by Paddy Chayefsky
A warm, amusing and vital adaptation of the traditional fable "The Dybbuk"... An elderly Jew joins with friends to seek a cure for his granddaughter, believed to be possessed by a devil.

Plays subject to change at the discretion of the management

STUDENTS Full Time through college SAVE UP TO \$15.50 ON A PAIR OF SUBSCRIPTIONS (OFF REGULAR TICKET PRICES)

5 day Student/Military Subscription Office
Tuesday, Wednesday, Thursday or Sunday Evening
Matinee/Evening
A.B.C. \$11.00
D.E.F. \$11.00
Sun Matinee \$9.00
Sun Evening \$9.00

1. Available for both Old Globe Theatre and Carter Center Stage.
2. BONUS Subscription offer not available toward Students/Military Subscription Office.
3. Not available Friday or Saturday evening.
4. Subscriptions Series Tickets will be held for you at the box office until the first performance.
5. Some proof of status to this office when subscription purchased when you arrive for your first performance.

SENIOR CITIZENS (60 and over) SAVE UP TO \$12.50 ON A PAIR OF SUBSCRIPTIONS (OFF REGULAR TICKET PRICES)

5 day Senior Citizens Subscription Office
Old Globe Theatre
A.B.C. \$12.50
D.E.F. \$12.50
Sun Matinee \$10.00
Sun Evening \$10.00

1. Available for both Old Globe and Carter Center Stage.
2. BONUS Subscription offer not available for this Special Senior Citizens Subscription offer.
3. Subscriptions Series Tickets will be held for you at the box office until the first performance.
4. Some proof of status to this office when subscription purchased when you arrive for your first performance.

*SOLD OUT *LIMITED AVAILABILITY

old globe theatre

Performance	Section	Price	Regular	SAVE
Fri & Sat Eve	A.B.C.	\$17	\$4.25	\$4.25
Fri & Sat Eve	D.E.F.	\$15	\$3.75	\$3.75
Tue, Wed, Thur or Sun Eve	A.B.C.	\$15	\$3.75	\$3.75
Tue, Wed, Thur or Sun Eve	D.E.F.	\$13	\$3.25	\$3.25
Sun Matinee	A.B.C.	\$13	\$3.25	\$3.25
Sun Matinee	D.E.F.	\$11	\$2.75	\$2.75

STUDENTS (Full time) MILITARY (Enlisted active duty)
Tue, Wed, Thur or Sun Eve A.B.C. \$11 \$3.75 \$7.75
Sun Matinee D.E.F. \$10 \$3.25 \$6.25

SENIOR CITIZEN 60 and over (Matinee only)
Sun Matinee A.B.C. \$10 \$3.25 \$6.25
D.E.F. \$9 \$2.75 \$4.75

Series	Day	Play 1	Play 2	Play 3	Play 4	Play 5
1	Tue	Oct 8	Nov 19	Jan 14	Feb 25	Apr 6
2	Wed	Oct 9	Nov 20	Jan 15	Feb 26	Apr 7
3	Thu	Oct 10	Nov 21	Jan 16	Feb 27	Apr 8
4	Fri	Oct 11	Nov 22	Jan 17	Feb 28	Apr 9
5	Sat	Oct 12	Nov 23	Jan 18	Feb 29	Apr 10
6	Sun	Oct 13	Nov 24	Jan 19	Feb 30	Apr 11
7	EVE	Oct 14	Nov 25	Jan 20	Mar 1	Apr 12
8	Tue	Oct 15	Nov 26	Jan 21	Mar 2	Apr 13
9	Wed	Oct 16	Nov 27	Jan 22	Mar 3	Apr 14
10	Thu	Oct 17	Nov 28	Jan 23	Mar 4	Apr 15
11	Fri	Oct 18	Nov 29	Jan 24	Mar 5	Apr 16
12	Sat	Oct 19	Nov 30	Jan 25	Mar 6	Apr 17
13	Sun	Oct 20	Dec 1	Jan 26	Mar 7	Apr 18
14	Tue	Oct 21	Dec 2	Jan 27	Mar 8	Apr 19
15	Wed	Oct 22	Dec 3	Jan 28	Mar 9	Apr 20
16	Thu	Oct 23	Dec 4	Jan 29	Mar 10	Apr 21
17	Fri	Oct 24	Dec 5	Jan 30	Mar 11	Apr 22
18	Sat	Oct 25	Dec 6	Jan 31	Mar 12	Apr 23
19	Sun	Oct 26	Dec 7	Feb 1	Mar 13	Apr 24
20	EVE	Oct 27	Dec 8	Feb 2	Mar 14	Apr 25
21	Tue	Oct 28	Dec 9	Feb 3	Mar 15	Apr 26
22	Wed	Oct 29	Dec 10	Feb 4	Mar 16	Apr 27
23	Thu	Oct 30	Dec 11	Feb 5	Mar 17	Apr 28
24	Fri	Oct 31	Dec 12	Feb 6	Mar 18	Apr 29
25	Sat	Nov 1	Dec 13	Feb 7	Mar 19	Apr 30
26	Sun	Nov 2	Dec 14	Feb 8	Mar 20	May 1
27	EVE	Nov 3	Dec 15	Feb 9	Mar 21	May 2
28	Tue	Nov 4	Dec 16	Feb 10	Mar 22	May 3
29	Wed	Nov 5	Dec 17	Feb 11	Mar 23	May 4
30	Thu	Nov 6	Dec 18	Feb 12	Mar 24	May 5
31	Fri	Nov 7	Dec 19	Feb 13	Mar 25	May 6
32	Sat	Nov 8	Dec 20	Feb 14	Mar 26	May 7
33	Sun	Nov 9	Dec 21	Feb 15	Mar 27	May 8
34	EVE	Nov 10	Dec 22	Feb 16	Mar 28	May 9
35	Tue	Nov 11	Dec 23	Feb 17	Mar 29	May 10
36	Wed	Nov 12	Dec 24	Feb 18	Mar 30	May 11
37	Thu	Nov 13	Dec 25	Feb 19	Mar 31	May 12
38	Fri	Nov 14	Dec 26	Feb 20	Apr 1	May 13
39	Sat	Nov 15	Dec 27	Feb 21	Apr 2	May 14
40	Sun	Nov 16	Dec 28	Feb 22	Apr 3	May 15
41	EVE	Nov 17	Dec 29	Feb 23	Apr 4	May 16
42	Tue	Nov 18	Dec 30	Feb 24	Apr 5	May 17
43	Wed	Nov 19	Dec 31	Feb 25	Apr 6	May 18
44	Thu	Nov 20	Jan 1	Feb 26	Apr 7	May 19
45	Fri	Nov 21	Jan 2	Feb 27	Apr 8	May 20
46	Sat	Nov 22	Jan 3	Feb 28	Apr 9	May 21
47	Sun	Nov 23	Jan 4	Feb 29	Apr 10	May 22
48	EVE	Nov 24	Jan 5	Feb 30	Apr 11	May 23
49	Tue	Nov 25	Jan 6	Mar 1	Apr 12	May 24
50	Wed	Nov 26	Jan 7	Mar 2	Apr 13	May 25
51	Thu	Nov 27	Jan 8	Mar 3	Apr 14	May 26
52	Fri	Nov 28	Jan 9	Mar 4	Apr 15	May 27
53	Sat	Nov 29	Jan 10	Mar 5	Apr 16	May 28
54	Sun	Nov 30	Jan 11	Mar 6	Apr 17	May 29
55	EVE	Dec 1	Jan 12	Mar 7	Apr 18	May 30
56	Tue	Dec 2	Jan 13	Mar 8	Apr 19	May 31
57	Wed	Dec 3	Jan 14	Mar 9	Apr 20	Jun 1
58	Thu	Dec 4	Jan 15	Mar 10	Apr 21	Jun 2
59	Fri	Dec 5	Jan 16	Mar 11	Apr 22	Jun 3
60	Sat	Dec 6	Jan 17	Mar 12	Apr 23	Jun 4
61	Sun	Dec 7	Jan 18	Mar 13	Apr 24	Jun 5
62	EVE	Dec 8	Jan 19	Mar 14	Apr 25	Jun 6
63	Tue	Dec 9	Jan 20	Mar 15	Apr 26	Jun 7
64	Wed	Dec 10	Jan 21	Mar 16	Apr 27	Jun 8
65	Thu	Dec 11	Jan 22	Mar 17	Apr 28	Jun 9
66	Fri	Dec 12	Jan 23	Mar 18	Apr 29	Jun 10
67	Sat	Dec 13	Jan 24	Mar 19	Apr 30	Jun 11
68	Sun	Dec 14	Jan 25	Mar 20	May 1	Jun 12
69	EVE	Dec 15	Jan 26	Mar 21	May 2	Jun 13
70	Tue	Dec 16	Jan 27	Mar 22	May 3	Jun 14
71	Wed	Dec 17	Jan 28	Mar 23	May 4	Jun 15
72	Thu	Dec 18	Jan 29	Mar 24	May 5	Jun 16
73	Fri	Dec 19	Jan 30	Mar 25	May 6	Jun 17
74	Sat	Dec 20	Jan 31	Mar 26	May 7	Jun 18
75	Sun	Dec 21	Feb 1	Mar 27	May 8	Jun 19
76	EVE	Dec 22	Feb 2	Mar 28	May 9	Jun 20
77	Tue	Dec 23	Feb 3	Mar 29	May 10	Jun 21
78	Wed	Dec 24	Feb 4	Mar 30	May 11	Jun 22
79	Thu	Dec 25	Feb 5	Mar 31	May 12	Jun 23
80	Fri	Dec 26	Feb 6	Apr 1	May 13	Jun 24
81	Sat	Dec 27	Feb 7	Apr 2	May 14	Jun 25
82	Sun	Dec 28	Feb 8	Apr 3	May 15	Jun 26
83	EVE	Dec 29	Feb 9	Apr 4	May 16	Jun 27
84	Tue	Dec 30	Feb 10	Apr 5	May 17	Jun 28
85	Wed	Dec 31	Feb 11	Apr 6	May 18	Jun 29
86	Thu	Jan 1	Feb 12	Apr 7	May 19	Jun 30
87	Fri	Jan 2	Feb 13	Apr 8	May 20	Jul 1
88	Sat	Jan 3	Feb 14	Apr 9	May 21	Jul 2
89	Sun	Jan 4	Feb 15	Apr 10	May 22	Jul 3
90	EVE	Jan 5	Feb 16	Apr 11	May 23	Jul 4
91	Tue	Jan 6	Feb 17	Apr 12	May 24	Jul 5
92	Wed	Jan 7	Feb 18	Apr 13	May 25	Jul 6
93	Thu	Jan 8	Feb 19	Apr 14	May 26	Jul 7
94	Fri	Jan 9	Feb 20	Apr 15	May 27	Jul 8
95	Sat	Jan 10	Feb 21	Apr 16	May 28	Jul 9
96	Sun	Jan 11	Feb 22	Apr 17	May 29	Jul 10
97	EVE	Jan 12	Feb 23	Apr 18	May 30	Jul 11
98	Tue	Jan 13	Feb 24	Apr 19	May 31	Jul 12
99	Wed	Jan 14	Feb 25	Apr 20	Jun 1	Jul 13
100	Thu	Jan 15	Feb 26	Apr 21	Jun 2	Jul 14

carter center stage

Performance	Section	Price	Regular	SAVE
Fri & Sat Eve	A.B.	\$17	\$4.25	\$4.25
Fri & Sat Eve	D.E.	\$15	\$3.75	\$3.75
Tue, Wed, Thur or Sun Eve	A.B.	\$15	\$3.75	\$3.75
Tue, Wed, Thur or Sun Eve	D.E.	\$13	\$3.25	\$3.25
Sun Matinee	A.B.	\$13	\$3.25	\$3.25
Sun Matinee	D.E.	\$11	\$2.75	\$2.75

STUDENTS (Full time) MILITARY (Enlisted active duty)
Tue, Wed, Thur or Sun Eve A.B. \$11 \$3.75 \$7.75
Sun Matinee D.E. \$10 \$3.25 \$6.25

SENIOR CITIZEN 60 and over (Matinee only)
Sun Matinee A.B. \$10 \$3.25 \$6.25
D.E. \$9 \$2.75 \$4.75

18	EV	Sat	Oct 12	Nov 23	Feb 8	Mar 22	May 3
19	EV	Sun	Oct 13	Nov 24	Feb 9	Mar 23	May 4
20		Tue	Oct 15	Nov 26	Feb 11	Mar 25	May 6
21		Wed	Oct 16	Nov 27	Feb 12	Mar 26	May 7
22		Thur	Oct 17	Nov 28	Feb 13	Mar 27	May 8
23		Fri	Oct 18	Nov 29	Feb 14	Mar 28	May 9
24		Sat	Oct 19	Nov 30	Feb 15	Mar 29	May 10
25	MAT	Sat	Oct 20	Dec 1	Feb 16	Mar 30	May 11
26	EV	Sun	Oct 20	Dec 1	Feb 16	Mar 30	May 11
27		Tue	Oct 22	Dec 3	Feb 18	Apr 1	May 13
28		Wed	Oct 23	Dec 4	Feb 19	Apr 2	May 14
29		Thur	Oct 24	Dec 5	Feb 20	Apr 3	May 15
30		Fri	Oct 25	Dec 6	Feb 21	Apr 4	May 16
31		Sat	Oct 26	Dec 7	Feb 22	Apr 5	May 17
32	MAT	Sun	Oct 27	Dec 8	Feb 23	Apr 6	May 18
33	EV	Sun	Oct 27	Dec 8	Feb 23	Apr 6	May 18