

READER

Vol. 4, No. 22

SAN DIEGO'S WEEKLY

June 26 - July 2, 1975

ARE YOU SAVING ENOUGH FOOD?



photo by John Weaver

Only after suffering and bloodshed will the silent majority come alive and save America.

—Frank Greco—

The Mojave Desert take had seemed desolate two years ago as the Wolper Productions crew set up to film a sequence for its "Primal Man" series. The footage would document man's early quest for food and survival in a barren waste land. During a break in the filming, a hairstylist for the crew explained how she had begun preparations for her own survival when the "inevitable" riots erupted in America's streets. Her hedge against even greater paranoia was a two-year supply of survival food and a plan to arm herself for an escape to the hinterland.

Today a majority of the purveyors of survival foods and related survival plans would love the public to believe that the hairstylist was in the vanguard of a new booming movement. In its February 1 issue, *Forbes* magazine reported that thousands of people are "biting" at what is called the latest scare craze promoted by survival food dealers. A few weeks ago, the San Diego Daily Transcript reported in a front page story that survival food sales were booming at local outlets.

However a number of these same San Diego retailers, contacted through telephone and personal-contact interviews, reported varying results.

There are about a dozen survival food retailers in San Diego, and each of them has a different view on the scale of their business and the approach that should be taken in dealing their wares. Although they deny using scare tactics, many of them do nothing to dissuade preconceived fears of inevitable catastrophe.

One of the more frank retailers is an employee of the Beehive Supply Co. who wished to remain anonymous. "Many of the companies that sell survival foods play-up the scare tactics," he said during an interview at the store in Clairemont Mesa. "I have seen the tactic used in this store, but usually the customer starts it. I don't like to play-up any fear, because it causes more harm to the country than good."

The Beehive employee said he thought sales were "holding steady" after a rapid growth of about 500 per cent a few years ago when Beehive was a subsidiary of Desert Supply Company, which is now defunct.

"About 30 per cent of our business is with Mormons, the rest with

conservative groups," he said. "A good percentage of our sales are with backpackers and just the curious."

Beehive, which has four stores in the area, devotes its promotional efforts to members of the Church of Jesus Christ of Latter Day Saints. Evidence of that effort can be seen in the wall-long rack of religious literature that is on display in the store.

One of the tenets of the Mormon faith, as prescribed by Brigham Young and current prophets, is that church members store food and become adept in skills that would aid survival. About six per cent of the faithful actually do so.

The Clairemont Mesa retailer said conservative groups did not start purchasing at his store until the early 1970s when organizations like the John Birch Society began promoting self-sufficiency programs. One of the retailers who offers survival food and a complete survival plan for the political conservative is Walt Mann III, the owner of Survival U.S.A.

Mann, who has sold survival plans for 11 years including three in San Diego, is an arch-conservative who considers the John Birch Society "the kindergarten of true knowledge." He describes himself as a "Christian and middle-of-the-road Constitutionalist."

Mann claims a clientele of 3,000 who make individual purchases valued from \$500 to \$5,000. He said one person has spent as much as \$100,000 for his services and supplies.

These services include suggestions on investments in precious metals, selection of survival clothing and weaponry and the sale of survival food distributed by San Andy, a major producer of such products.

Mann said his business, which is located in El Cajon, has leveled off. Despite what he called a growing knowledge of the need for survival preparation, Mann said tight money is hindering the onset of a boom.

Americans are reluctant to react to danger, but they are really "lions in camo clothing," he said. "Only after great suffering and bloodshed will the 'sleepy silent majority' come alive and save America."

He said those that have awakened are not the doctors and lawyers, as he would expect, but the "middle class, hard workers — like plumbers, who know what is wrong with this country."

Mann said he does not believe in

scare tactics. Most of the 3,000 persons who purchase his products are scared before they come in, he said.

Bill Weaver of the San Diego Coin Exchange denounced as "absurd" the claims by Mann and Jim Usher of the Food Storage Club House that they have thousands of clients.

Weaver said the Coin Exchange, which is San Diego's largest dealer in survival foods, serves about 100 to 200 persons a month. He said his figures are based on a sudden spurt that occurred a few months ago, but now appears to be declining.

"Survival food is only a \$30 million a year business and is an extremely small part of the multi-billion dollar food business," Weaver said in a telephone interview.

In its February article, *Forbes* magazine agreed with Weaver. It said about 20 to 30 little national distributors of survival foods would share in the \$30 million this year.

The survival food business is not booming in San Diego, according to Weaver, because "people are not all that scared."

"The American people are complacent," he said. "They are not much for planning."

Weaver also claims to use "soft sell" rather than scare tactics. "We don't preach doom and gloom," he said. "We urge people to purchase with logic and with a need for it."

Although claiming a monthly clientele of 4,000 to 5,000, Usher of the Grub House said sales are only "holding their own."

"There is no sign of super-duper rises or falls," he said. He also noted a recent trend to purchase only six months instead of a year's supply of food.

Mostly John Birchers, members of the Independent Party, Mormons and Seventh Day Adventists, make purchases at the National City store, according to Usher.

Taken as a whole, these San Diego merchants seem to be saying that despite the lack of a boom, there is at least a steady market for their product.

Although their products are sold under different brand names, the basic substance is the same. About 150 different items can be purchased including fruits, grains, vegetables, beverages, animal and plant protein such as beef, chicken, eggs, beans and peas, soups, cereals and other supplementary items.

These foods, except for honey and

some brands of peanut butter, are dehydrated or freeze-dried and vacuum-packed in No. 10 size tins. Inert gas like nitrogen and, in some cases, artificial additives have been added to the products to maintain their storage life, color and flavor.

The tins may be purchased individually, in cases of six or in sets designed for an adult to survive from three to 15 months.

A year's supply, geared to provide a nutritionally balanced diet, would include about 10 to 15 cases at a price varying from \$175 to \$730. The price depends on the variety and content of the set chosen.

Forbes magazine found national prices to be a little higher, with prices varying from \$414 to \$749.

Locally a single tin of fruit such as apricots can cost as much as \$20. A case can cost \$115, so there is a savings in buying the predesigned sets.

I tasted peanut butter, cheddar cheese, bananas dipped in honey, apple bits and "ham" chunks.

The peanut butter had the most natural flavor. The cheddar cheese had a taste reminiscent of Cheddar.

The banana chips, a favorite with backpackers, melt in the mouth like a tasty treat. But the apple bits, treated with sulphur dioxide and sodium bisulfite, tasted a little like cardboard.

The "ham" had poor flavor, and its ingredients leave much to be desired. The so called ham consists of soy flour, textured vegetable protein (TVP), salt, cellulose, spices, monosodium glutamate, flavoring, calcium oxide, whey solids, dehydrate and U.S. certified color.

All of the retailers interviewed, except one, claim these foods offer complete nutritional balance and quality. The Beehive employee recommended supplemental vitamins to compensate for losses caused by long periods of storage and heat.

Betty Bankhead, San Diego distributor for Sam Andy, claims the Beehive merchant is wrong. She said there is "no need for vitamin supplements," because survival foods have "excellent nutritional value."

She bases her evaluation upon findings made by her daughter and daughter-in-law, who she said are home economics teachers. Bankhead said she uses the foods, which she prefers to call "moisture removed foods," all the time. "I find them to be excellent."

A home economist with the Cooperative Extension of the

University of California, which serves the Federal government, the state and San Diego County, disagrees with Bankhead.

Dorothy Wheeler, home economist with the Cooperative Extension, said she agreed with the Beehive employee that survival foods lose their vitamin content.

"All foods deteriorate," she said in an interview in her office. "Nothing is as good as it is today or as it was yesterday."

She said there was a dramatic loss of vitamin C over a short period of time.

Literature provided by the Federal government indicates that foods stored at 65 degrees F. will have ten per cent loss of vitamin C over a period of a year.

The pamphlet, Home and Garden Bulletin No. 77, further states that higher temperatures cause even greater deterioration. Twenty-five per cent of a product's vitamin C will be lost in a year's time at a temperature of 80 degrees F., the pamphlet said.

Wheeler said that despite vitamin loss, "there is nothing really wrong with survival food, but it is not a good bargain."

The retailers of storage foods prey on the low income and poorly educated with scare tactics, she said.

For those who insist on purchasing survival foods, Wheeler offered the following information provided by specialists in her field.

Most dried foods can be safely stored for a period of years depending upon the efficiency of the container in preventing vapor from escaping. Specialists recommend storage at 55 to 60 degrees F. with relative low humidity for best results, but foods may be retained at 75 degrees F. for length periods.

When stored at 75 degrees F., dried beans and peas will last about three years. Rice and macaroni products will last for about a year, but brown rice will last only six months. Dried fruits may be stored at this temperature for two years and honey, sugar and salt will last up to five.

This information should aid those who believe they must have a supply of survival food for a sense of security. Yet such security is tenuous at best.

The Wolper Productions hairstylist, for example, will never need her preciously guarded supply. She died in a plane crash a few months after filming was completed in the Mojave Desert.

EVENTS

June 26—July 2, 1975

THEATRE

NATIONAL SHAKESPEARE FESTIVAL "The Tempest" Thursday, Sunday, Wednesday, June 26, 29, July 2, 8:30 p.m. Saturday, 28, 2 p.m. "Much Ado About Nothing," Friday, Saturday, Tuesday, June 27, 28, July 1, June 29, Sunday 2 p.m. Old Globe, 239-2255.

ALICE IN WONDERLAND performed by the Grylls Theatre Live at the Ken Cinema June 28 2 p.m. and 8:30 p.m. and June 29 at 2 p.m. only. Also the cartoon THE POINT will be shown. 283-5909.

SPARROW PHALLUS, by community playwrights the Pancheston Players. Crystal Palace Theatre, Mission Beach. Nightly, June 20 through June 29, 8:30 p.m. 483-4001.

THE FANTASTICKS, the Tom Jones-Harvey Schmidt musical. GRB Restaurant, Del Mar. Mondays and Tuesdays, 8 p.m.

THE HOT L BALTIMORE, by Lanford Wilson. Mission Playhouse, Old Town. Thursdays, Fridays, and Saturdays, 8:30 p.m. 293-4453.

GODSPELL, musical by John-Michael Tebelak and Stephen Schwartz based on parables of St. Matthew. Carter Centre Stage, Balboa Park. Tuesdays through Fridays, 8:30 p.m., Saturdays and Sundays, 2 and 8:30 p.m. 239-2255.

MUSIC

DECORATIVE ARTS TRIO. Beethoven Piano Trio, Op. 1, No. 3 in C Minor; "Turkish Toy Duck Machine," by W.-en Burt; Debussy Cello Sonata; Shostakovich Piano Trio in E Minor, Op. 67. Jewish Community Center, Sunday, June 29, 8:30 p.m. 583-3300.

LECTURES AND READINGS

REGAINING COMMUNITY, a discussion with pop sociologist Ralph Keyes and several community groups (including Common Ground, Ocean Beach Elementary School, Santa Monica and Ebers, Friday, June 27, 7:30 p.m. 232-8940.

33RD ANNUAL INSTITUTE ON WORLD AFFAIRS, Inflation: Democracy's Challenge, June 23-July 11, lectures on inflation. 286-5204.

SUMMER EVENING LECTURE SERIES: Arts and Science Bldg. room 113, San Diego State University, 7:30 p.m. "Behavior Control," June 26: "The Growth of White Collar Crimes," June 30: "Cooperation in Classroom," July 1: "Sickle Cell Anemia," July 2, 286-5204.

CONSPIRACY IN AMERICA, panel discussion, at Milant Forum, June 27 at 8 p.m. Speakers include Don Freed, author of Executive Action. 280-1292.

WOMEN'S FIGHT FOR JOBS, OPPORTUNITIES AND OBSTACLES. Women's Storefront, conference to promote employment for women. June 27 233-8984.

FILMS

ATTICA, investigation of the 1971 Attica prison rebellion, Center for Radical Education, Friday, June 27, 8:00 p.m. 287-0176.

NATURAL HISTORY MOVIE FILMS: "The Restless Earth" 7 p.m. Friday and Saturday, June 27-28. "Making of a Natural History Film" 1:30 and 3 p.m. Saturday and Sunday, June 28-29. Balboa Park, 232-3821, ext. 22.

FREE FAMILY FILMS, Thursday evenings 7 p.m. "Way Out West" and "Live Ghost," Laurel and Hardy, June 26, National City Library, 477-3335.

FORTABLE CONTAINERS, anthropology film, Museum Education Center, Museum of Man, Balboa Park, 10:30 a.m. Tuesday, July 1, 274-0313.

MAN BELONGS TO EARTH AND EARTHSHIP, Rauben H. Meel Space Theatre, through July 13, 236-1168.

PIONEERS OF MODERN PAINTING, Kenneth Clark's film series, 8 p.m. Wednesdays, July 2 through Aug. 6, "Edouard Monet, the First Revolutionary Artist" on July 2. Sherwood Hall, La Jolla Museum of Contemporary Art, 454-0163.

SPORTS



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Southern California First National Bank

BLACK BELONGS TO EARTH AND EARTHSHIP, Rauben H. Meel Space Theatre, through July 13, 236-1168.

PIONEERS OF MODERN PAINTING, Kenneth Clark's film series, 8 p.m. Wednesdays, July 2 through Aug. 6, "Edouard Monet, the First Revolutionary Artist" on July 2. Sherwood Hall, La Jolla Museum of Contemporary Art, 454-0163.

GALLERIES

HANS HOFFMANN, 52 works on paper, Fine Arts Gallery, June 7 through August 10, 232-7931.

PHOTOGRAPHY by Carroll Parrott Blue, Photographer's Workshop, 1151 Fairmount Extension, Suite 115, June 15 to June 30, 284-9431.

CERAMIC SCULPTURES by Bill Bernard, Triad Gallery, through June 28, 289-8543.

GROUP SHOW, including works by Kipp Stewart, Walter Cleveland, Avati, and Beth Van Hoesen, Orr's Gallery, through June, 234-4765.

MUSEUM ART CLASSES. Exhibition of work by students enrolled in art classes at the La Jolla Museum, with special emphasis on the work of pre-school students. La Jolla Museum of Contemporary Art, June 6 through 28, 454-0163.

TWO-PERSON SHOW, featuring Kathryn Erickson, intaglio prints, oil paintings, and silversmith drawings, and Bob Dice, wood sculpture, furniture designs, and children's toys. Artists Co-Operative Gallery, June 10 to 28, 286-0200.

CHINESE PAINTINGS by Jean Chua Shen and her students. Corridor Gallery, S.D. Public Library, through June 30, 236-5849.

GRAPHICS by Rick Johnson, wood block prints by Toshi Yoshida of Tokyo. San Diego Law Library, through June, 236-2231.

JURIED MEMBERSHIP SHOW plus a watercolor exhibit by Lawrence Brull, San Diego Art Institute, Balboa Park, June 3 through 29, 234-5946.

PHOTOGRAPHIC PRINTS by Southern California photographers at the My Eye Gallery, 6886 La Jolla Blvd. Suite G, La Jolla, California, 454-7223.

TOM HOLLAND, Paintings and Drawings, Seder/Creigh Gallery, June 21-July 19, 435-0520.

DEWAIN VALENTINE, cast polyester resin sculpture, drawings and photos. La Jolla Museum of Contemporary Art, June 28 through August 3. Work by Museum students also at museum until June 29, 454-0163.

AMERICAN PAINTING, 58 paintings by American artists from Colonial times to now, including Cassatt, Haden, and Inness. June 28-August 10. Fine Arts Gallery, 232-7931.

FINE ARTS GALLERY — Juried membership show and mixed media by Paul Robinson, July 1 Balboa Park, 234-5846.

INDIA STREET ART COLONY, Juried Membership show, July 1 through 20. Artists-Cooperative Gallery, 286-0200. Etchings by Kathy Erickson and hand-crafted furniture by Bob Dice, through June 29.

WATERCOLORS, Art Sherman's show at Sunbow Gallery for four weeks starting July 1.

SPATIAL OVERLAPS, concepts and current concerns, paintings and color multiples by Victor Perez, 5810 Gallery, 3010 5th Ave. July 1-15, 269-8101.

The Events Page is compiled every week and is sponsored alternately by Southern California First National Bank and Bare Woods Furniture. Listings as well as drawings, photos, etc. should be sent to READER EVENTS, P.O. Box 80803, San Diego 92138 and should be received by the Saturday before the Thursday of publication.

Letters

Dear Reader,

For those of you who didn't see B.B. King's concert in the Civic Theatre, you should be aware of the indignities Mr. King suffered while performing in our fair city.

First of all, there was that IDIOT announcer who stumped on stage at every opportunity, with his "C'mon, C'mon!" encouraging the audience to ever-higher levels of applause, in spite of their already thunderous response. Once he had "tempted" to introduce the group, instead of quietly leaving, he stood there on stage as though for some purpose or as though he had further duties to perform. After the second group, Freddie King, had played, B.B. King and his group came on and did their introduction, whereupon this same clown comes out and says "C'mon, let's hear it for FREDDIE KING!" Oh boy. Then when B.B. King still had several numbers left to perform, the jerk pulls his final goods of the evening for coming out and again yelling for applause, as if this were the end of the concert. This person should never have been hired for the job and should never be hired again; any freaked-out peacock could have done a far better job.

And that spotlight! Unbelievable. Not only did the spot fall to shine on the performers who were playing the solo, but even when B.B. King actually WALKED OVER TO AND POINTED TO the man who was beginning to play the next solo, the spotlight just could not quite follow the significance of this gesture. The band did manage to almost control their emotions about this ridiculousness, but just couldn't believe it was really happening comically made several exaggerated gestures to the spotlight man to indicate just where the light should have been directed. (We would think that he had had a chance to give him a bit more forceful demonstration.) It was a pitiful and extremely embarrassing display, and screwed up what would have been a very professional performance. He did keep up to the musicians about his feelings.

Finally, why didn't someone KICK those half-don't people who were waiting around near the curtains on the side of the stage? I don't care WHO they were or WHAT they thought they were doing there, no one has the right to attempt to upstage a master like B.B. King. It was distracting, embarrassing, amateurish — UNREAL.

Mr. King, whose performance managed to be tremendous in spite of these faults of the production company, has gone through a lot in his life and he is where he is, and he deserves a lot better than he was given here. We wished someone would have publicly told off the idiots who managed to ruin the show. You KNOW what B.B. King and his group are going to remember about this city the next time they are asked to return! Donna Cloutier North Park

To the Reader Editor:

I haven't seen any of the excellent articles on theater and music by your Arts Editor, Jonathan Saville, for several weeks.

I really miss them since they are by far the best criticisms in the Southern California area, and I don't think there are any better anywhere.

You owe it to your readers to let us know whether he is on vacation, moved on to higher things or what! E. Soos La Jolla

Dear Mr. Saville:

I just read your review of The Tempest. Bravo! It was intelligent, sensitive, and accurate.

For a while this season I was a member of the Globe's Shakespeare Festival. I was also a member of the Tempest cast (a nymph), but was cut and replaced for reasons still not clear to me, but I suspect it was because I didn't conform to Bill's idea of what a nymph should look like. Anyway, my point in telling you that is I had a close look at Rabb's Tempest. I watched it grow, I watched him build his show, break it down and re-build it. I'm amazed at the insight you expressed in your article. I couldn't find anything to disagree with (and I don't have hard feelings about my experience with the Globe).

I also appreciate your awareness that Mr. O'Connor's portrayal of Miranda was "under Mr. Rabb's direction." Some reviewers seem to forget or are not sensitive to the role of director as director.

I'm glad you stuck up for Shakespeare. You seemed familiar with Mr. Rabb's work. Are you?

Sincerely, Kathleen Bradley North Park

Dear Editor

Jonathan Saville's review in the June 19 READER of the Old Globe's current production of The Tempest reflects that reviewer's prejudices as much as it does his knowledge. Having seen this Tempest twice myself, I quite agree that Ellis Rabb's interpretation of the play as director and in his role as Prospero is specific and not a successful realization of the text. However, to criticize a production of Shakespeare because it is not done in Elizabethan costume is to not Shakespeare the master himself. There is nothing so rigid in Shakespeare's canon as to suggest that we must bow before the shrine of Elizabethan authenticity before attempting to stage one of his plays. Can Mr. Saville tell us whether or not the Romans in Shakespeare's Globe Theatre were dressed "authentically"? Or the Venetians?

The object of costume and theater design is to create a milieu which works to serve the play, be that milieu ancient, modern, in between or outside. And Shakespeare can be well served outside his own time. I have seen it done and have no doubt that Mr. Saville is as well. One notable example of a costume choice which might seem anachronistic in the telling but which worked very well was the use of brown corduroy jeans for all the men in the Royal Shakespeare Company's 1974 production of King John at Stratford-Upon-Avon. And the period was not San Francisco modern.

Once again, I will agree that the current production of The Tempest at the Old Globe is a great deal less than one could hope for from that play. However, Mr. Rabb does bring an enormous amount of the power and expertise of the stage to his role as Prospero, and to his interpretation of the play. It is impossible to know in advance whether or not an interpretation will work without the opportunity to see it staged. I, for one, welcome daring and commitment in the theater, and feel that one of the primary reasons we still "do" Shakespeare, or any other playwright for that matter, is because he can be made new for our time. I am not content with the intuition that Shakespeare should be treated out in Elizabethan garb. For our appreciation, I want him galloping in my imagination at full gallop, and sometimes it takes a new rider to make him so.

Mr. Saville's criticism is always interesting, but in this case, his lack of understanding bordered on ignorance. Sincerely, S. Maubley

The major criticism for this new group is that too much is demanded of too few. Four dancers were seen over and over again in works that demanded great energy as well as technique. Thus, by the time we saw "Echoes of Autumn," their beautiful closing piece to music by George Crumb, there were definite signs of fatigue in their performance, a foot that no longer pointed fully, an attack that was the slightest bit dulled. However, with a few more members in

Dear Editor:

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TOO MUCH FROM TOO FEW

The stage at the Mandeville Center is enormous but this small dance company managed to fill it.

— Edmond Blair —

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their ranks, I am sure this problem can be solved.

The program began quite interestingly with a piece called, "Introductions," in which the dancers introduced a bit of themselves. Each company member did a solo of his own making. Following this was, "Parcell," to music by the English. It was performed to perfection by the quartet of Marlene Cloward, Margaret Marshall, Sharon Pinley and Susan Schlesinger. In this piece we saw a company, quite a feat for a group in its debut concert. "Satin Woman" was then performed with honesty and verve by Sandra Foster King. She was a woman who had outgrown old friends, old ways and reminded us of how lonely that can be. "Kick Up the Pieces," was a fetching, light bit of jazz dancing demonstrating the same quartet's many-sidedness.

After an intermission, "Solo #238 Meets in Rm. #9," started from the audience (as do so many modern works), but this time the device seemed right, even necessary as the very lovely, "Celebrazon," their title piece to music of J. Bach. The lyrical flow of the dance was even at times impeded by the clumsiness of the dresses. Something softer in color and line would seem more appropriate.

The major criticism for this new group is that too much is demanded of too few. Four dancers were seen over and over again in works that demanded great energy as well as technique. Thus, by the time we saw "Echoes of Autumn," their beautiful closing piece to music by George Crumb, there were definite signs of fatigue in their performance, a foot that no longer pointed fully, an attack that was the slightest bit dulled. However, with a few more members in

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Alamo: Gene Davis and the Star Routers, country-western, 3093 Clairmont Dr., 276-2240.

Altavara: Storm, jazz, Tuesday through Sunday, 1309 Camino del Mar, Del Mar, 756-6744.

Ancient Mariner: Wichita, Wednesday through Sunday, Guy and Nancy, Monday and Tuesday, 2725 Shelter Island Drive, 224-8242.

Atlantis Restaurant: Sandy Stewart, blues, soft rock, Backyard, with Love and Laughter, Sunday and Monday, 2595 Ingraham, Pacific Beach, 224-2334.

Ball Express: Steven Grossman, James Stewart, Nanci and Marc, a Gay Pride concert, Friday, 727, 237-7528.

Boathouse: Larry Page, folk and soft rock, Tuesday through Saturday, Dean Schulerberg, Sunday, 501-n, Monday, 2040 Harbor Island Drive, 291-8011.

Bloom Trenchard's: Dan Murphy, Wednesday through Sunday, Sweetfire, Monday and Tuesday, 2888 Pacific Highway, 291-5555.

Boisfort's Old Place: John Hartman, soft rock, Tuesday through Sunday, Hugh Reeson, Modern jazz, folk, Monday, 1205 Prospect, La Jolla, 459-8262.

Bump City: Odessa, Latin and rock and roll, Thursday through Sunday, Ravensoft, Friday and Saturday, after hours, 8th and National, National City, 477-1011.

Catamaran: Joe Williams, June 24-29. Presented by the Society for the Preservation of Jazz, 3959 Mission Blvd., 488-1081.

Chuck's Steak House: Sweetfire, Wednesday through Saturday, 1205 Prospect, La Jolla, 454-5325.

Chuck's Steak House: Escondido, Sunday, 48 p.m., 431-5325.

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Civic Theatre: Roberta Flack, Tuesday, July 1, 8 p.m., 236-6510.

Climes: Mad House, soul, jazz, Thursday through Sunday, Anita Carter and the Birdie Carter Trio, Sunday, 4-8 p.m., Al Ballard, top 40 music, Monday, 202 Market, 239-9336.

Conception Bay Fish Co.: Clarence Bell with Total Spectrum, jazz, Thursday through Sunday, Swift Kick, soft rock, Tuesday and Wednesday, 2806 Shelter Island Dr., 224-3611.

Crossroads: Teddy Pick and band, Friday, Bullhorn, Saturday, Supreme, Rhythm Blues, Sunday, 345 Market, 233-7856.

The Den: Blues West, rock, Thursday through Saturday, guest rock band, Sunday, 583 N. 2nd, El Cajon, 440-8919.

Elmer's New Saloon: Patrick and Manfred, soft rock, Tuesday and Friday, Pavekack, Wednesday and Thursday, Biggrass, Saturday, Hootin', Sunday, Denny Lane, "Dylan freak music," Monday, 4078 Adams Ave., Kensington, 284-9556.

The Executive: The Three, modern Latin rock, Friday and Saturday, Eclipse, jazz, Sunday and Monday, 8:30 p.m., 3146 University Avenue, North Park, 260-1030.

Fat Fingers: Kirk Bates, Tuesday through Saturday, Thunderbolt the Wonderbolt, Sunday, 1051 University Ave., Hillcrest, 295-2195.

Folk Arts at Orange: Phil Gross, contemporary folk guitar, and Kase Walden, ballads, Friday and

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Glossom College: Jumbalayah, Saturday, June 28, 8:30-1:00. Student Center, 465-1700, ext. 266. SAN DIEGO 92138.

Memo's Mink: Moonshines, country-western, Monday through Saturday, 533 E. Main St., El Cajon, 442-5873.

Mandolin Wind: Darrell Ray, Wednesday through Sunday, Tuesday through Saturday, 308 University Ave., Hillcrest, 297-3017.

Iron Horse: Evergreen, rock and soul, Thursday through Sunday, 8238 Parkway Dr., La Mesa, 465-7683.

Ivy Barn: Pavekack, rock, Friday and Saturday, Charlie, electric piano, guitar, Tuesday through Thursday, 911 Camino del Rio South, 296-6164.

Jamaica Joe's: O.D. Corral, nightly, 3595 Sports Arena Blvd., 229-1251.

John Bull: Hornfolk, soft rock, Wednesday through Saturday, 2200 Highland, National City, 474-2201.

Kona Kai Club: Mike Dowham, organist, Tuesday through Saturday, 1551 Shelter Island Drive, 222-1191.

Le Châlet: Joe Sonenshein, Thursdays through Saturdays, 5046 Newport Avenue, Ocean Beach, 222-8300.

Fat Fingers: Kirk Bates, Tuesday through Saturday, Thunderbolt the Wonderbolt, Sunday, 1051 University Ave., Hillcrest, 295-2195.

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Main Gate: Al Torres and the Sato Trio, rock, Wednesday through Saturday, 415 Broadway, Chula Vista, 442-4828.

Memo's Mink: Moonshines, country-western, Monday through Saturday, 533 E. Main St., El Cajon, 442-5873.

Mandolin Wind: Darrell Ray, Wednesday through Sunday, Tuesday through Saturday, 308 University Ave., Hillcrest, 297-3017.

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Shelter Island Inn: Free Spirit, Tuesday through Saturday, 2051 Shelter Island Dr., 222-0561.

Spunky's Saloon: Gabriel, Tuesday through Sunday, Thunderbolt the Wonderbolt, Monday, 2855 Midway, 222-3154.

The Safety: Cloudbust, soul, rock, Wednesday through Sunday, Exit Cycles, Sunday, 4:30-8 p.m., 6323 Imperial Ave., 263-4590.

Springfield Wagon Works: Steven Scott, folk, soft rock, Thursday through Saturday, 680 North 2nd, El Cajon, 440-5757.

Stone Steps Tavern: Eclipse, jazz, Thursday, June 26; Sam Chetmon and Bob Jeffery, blues, Friday, June 27; Lone Star, country rock, Saturday, June 28; Squatter's Rites, bluesgrass, Sunday, June 29; Hootin', Monday, June 30; W. B. Reid, rag-time blues, Tuesday, July 1; Manzanita, country rock, folk, Wednesday, July 2; Eclipse, jazz, Thursday, July 3, 785 N. Highway 101, Lucinda, 753-0732.

Sultan's Lounge: Sultan's Leo, Richard Berman, middle eastern belly dancing music, Monday through Saturday, 2151 Hotel Circle South, 291-6500.

Swan Song: David Cheney, flamenco guitar, Thursday, Steve O'Connor and Butch Lacey, jazz, Friday and Saturday, 4287 Mission Blvd., Pacific Beach, 272-7802.

Taurus Restaurant: Kaimo, Wednesday through Saturday, 5252 Balboa Ave. (at Genesee), 560-5188.

Tiki House: Scott Phillips, country rock, Wednesday through Saturday, 1152 Garnet, Pacific Beach, 488-9301.

Tom Ham's Lighthouse: Swingshift, big band sound, Monday through Thursday, 2150 Harbor Island Dr., 291-8110.

Top of the Art: Valerie Formost, Tuesday through Saturday, Travelodge, Harbor Island, 291-6700.

Triton's Pizzeria: Joint Effort, soft rock, Tuesday through Saturday, College and El Cajon Blvd., 563-3240, 753-3293.

Voyager: Nooney Rickett, rock, Wednesday through Sunday; Junior Gantz and the Gang, Monday and Tuesday, 1801 Shelter Island Drive, 222-0421.

Wallbangers: Redemption, rock, soul, Tuesday through Sunday, Midway and Rosecrans, 223-3138.

Yacht Club: Red Rabbit, rock, Tuesday through Saturday; Lickity Split, rock, Sunday and Monday, 4208 West Point Loma Boulevard, 226-9569.

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- Ted Burke

Some rock aficionados have gotten so elitist that they gasp in amazement whenever the bucolic strains of a grainy voice, accompanied by remedial guitar-strumming, filters through their expensive stereo systems. Folkiedom, laid-back music, mellow vibes, things from the past, residue of the days of CSN&Y, John Sebastian, Woodstock, the Dead, and so on, hippie anthems out of day with the chic boredom that is rock's new fashionable persona. The elitists count the days when the folkies will sing their last song and King Crimson's *Saturnus* and *Bleed* will be played on the golden oldies shows.

That day is long in coming, though, and from the reception laid-back honcho J.J. Cale received at his performance at the La Paloma Theatre last Saturday, I suspect never. A lot of today's audience still needs music that's simple, easy to follow, easy to nuzzle up to in reflective states of mind, in short, easy to love because it's merely there for their enjoyment, not something to challenge their imaginations to the point of intimidation.

This is where J.J. Cale finds his niche.

Cale's onstage demeanor is so understated that he's almost invisible among his sidemen, and the music is so laid-back that it became work for me

SMOOTH AND STRAIGHT AHEAD



—Steve Esmedina—

Bad Company are avatars of the new formula heavy metal. Shrewdly, manipulatively, and effectively, they have risen to the top of the pop without much musical ambition or artistic pretension. That is hardly a precedent when you consider the gold diggers who share chart status with Grand Funk and Bachman-Turner Overdrive. So, in one respect, it's easy to see Bad Company's success as an achievement at all.

In another, less basic and more personal way, Bad Company have managed to associate themselves with a quality that their nearest competitors are totally devoid of — class. Grand Funk have never risen past the level of fraternal party band; all boogie and no bite. BTO look and sound like the victims of an occupational deformity. They should be rock concert bouncers but ended up as rock stars instead.

But Bad Company are different. In terms of image they represent no funk, punk, or junk life style. They are what they appear to be. Their brand of boogie is sophisticated — no so much in musical terms, but in attitude. Last week at the Sports Arena, on the final stop of another successful American tour, Bad Company proved that simplicity needn't be mindless to be affecting.

The group's strongest asset is, of course, vocalist Paul Rodgers. Even during his tenure with Free, Bad Company's stylistic ancestors, Rodgers was recognized by people such as Stevie Wonder, Rod Stewart and Richie Blackmore as an agile, volatile singer. He has sonorous range.

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YESTERDAY'S BEDCOVERS

—Sarah Maulsby—

The current exhibit at Villa Montezuma, 1925 K Street, is entitled "Quilts — A Continuing American Art Form." The show was prepared by professional craftsman Gail Louis, sponsored by the San Diego Historical Society, and features a revolving display of quilts and quilted objects. Display dates and categories are June 15 — July 6, Early 1800's to early 1900's; July 8 — August 3, Country quilts and crazy quilts; August 5 — August 28, Contemporary quilts and quilted objects.

Almost everyone has some memory of quilts. Mine are of cold rooms in a big old country house and cozy snugness in Grandma's feather bed with three or four quilts for covers.

Both The Stones and The Faces became jaded jet-setters. This glamour can go under a variety of names and descriptions, but it is undeniable, and as the group continually shows, successful. There is more joy and downright elation to be had from the sight of Paul Rodgers twirl his microphone stand while wrapping a rich, dark vocal around a classically forlorn love tune than in viewing any number of pop-prodders from Mark Farner on up to Elton John.

Bad Company are far from challenging, and the pleasure they offer is minimal. Still, there is so little in what continues to be called rock and roll these days that even flimsy pleasures, that getting away with little is liable to seem like a lot. At least it's something.

The rhythm section of Boz Burrell and Simon Kirke was primed for audience expectation. Unfolding, ready, steady, rock steady.

However smooth, straight-ahead and professional Bad Company may sound, it is obvious that there are no great technical demands to be met by their music. It can also be admitted to some degree that none of Bad Company's songs are particularly noteworthy as pieces of rock and roll culture in the way that a Stones' song might be. Every one of them may be immediately likeable, but they are all readily disposable. What the group has that makes them important as an entity is a peculiar sense of natural glamour that has been dormant since

Others, I'm sure, recall long hours spent matching colored bits of cloth, or piecing those bits of cloth together with fine stitches. Whatever our memories, yesterday's bedcovers have become today's treasures, and it is the art with which they were made which makes them so.

Quilts are generally made of three layers — the top, the inside layer of padding called batting, and the backing. Sometimes the batting is omitted. These layers are held together by stitches. The stitches can follow the pattern of the piece or applied top, or can create designs of their own. A quilt which has a solid top on which the design is created by stitches alone is called Trapunto. This is a popular style for wedding quilts, worked all in white.

One of the standards for judging a quilt's excellence is the number of stitches per inch in the quilting, and the size of the unquilted areas of the quilt. Generally, in a traditional quilt, no space larger than half a dollar is left unquilted, with 12 stitches per inch. The two major artistic efforts involved in the making of a quilt are piecing or piecing and quilting, and the stitches which combine the layers of the quilt. Both aspects of quilting are limited only by the imaginations of their makers.

The current exhibit of about twenty quilts at Villa Montezuma reflects the fact that with objects both useful and fragile, sometimes it is more survival than pleasure, that getting away with little is liable to seem like a lot. At least it's something.

an excellent variety in the styles of quilts in the exhibit, though I would have liked to see one or two really intricately patterned examples. There is a stunning quilt, from the collection of the San Diego Historical Society, dated circa 1850 in the Log Cabin pattern in tones of brown and cream. There is a white cotton chenille quilt signed "Amanda Davidson 1826."

Another special piece is an embroidered silk and velvet Crazy Quilt made in the 1800's and signed "San Francisco, Cal. Age 72." Also there is a rather unusual quilt made from old pieces of show and exposition ribbons.

The Villa Montezuma is an apt setting for a quilt show. Built in 1887 for the author-planner Jesse Shepard by two brothers in the real estate business who wanted to bring culture to San Diego, it is a whimsical example of Victorian architecture and design transported to the wild and woolly West. The entire upstairs of the house was designed as a gallery, and that is where the quilts are displayed. Mr. Shepard lived in the house only two years. It was taken over in 1970 by the city of San Diego, and is being restored by the San Diego Historical Society. The Society operates the Villa Montezuma as a museum. Admission to the Villa and the quilt show is free to the public and the hours are 1:00-4:30 Tuesday through Friday, and Sunday 1:00 to 4:30 p.m. The museum will be closed on the 4th of July.

But the concert was equally memorable for the way it illustrated some of the problems that confront both performers and audience. In 1970, the city of San Diego, and is being restored by the San Diego Historical Society. The Society operates the Villa Montezuma as a museum. Admission to the Villa and the quilt show is free to the public and the hours are 1:00-4:30 Tuesday through Friday, and Sunday 1:00 to 4:30 p.m. The museum will be closed on the 4th of July.

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RYKRISP WITH SOUR CREAM

—Jonathan Saville—

The final concert in this year's La Jolla Sinfonia season, a few weeks ago, is worth remembering for at least two reasons. First of all, it was certainly the most successful concert this group has given. John Garvey conducted the orchestra and three fine soloists in works by Pachelbel, Corelli, Britten and Mendelssohn; the conducting and orchestral playing were excellent throughout; and the program itself was a varied and interesting one.

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continuo realization of the Cordell Concerto Grosso, Op. 6, No. 8, which followed. Here the harpsichord had its own varied rhythmic patterns, and it blended admirably with the strings. If there was a problem at all, it was one of interpretation, in that area where players, listeners and critics may make a case for a number of different — and legitimate — readings, without any possibility of ever reaching an agreement. I myself prefer a more intense performance of Corelli than Mr. Garvey and the Sinfonia gave us — there is a demonic quality in those dances that the group's rather gentle treatment failed to bring out — but I recognize and support I must accept the convention that treats this "Christmas" concert, with its pastoral concluding movement, as a sweet, pious, and slightly sticky work, a sort of mid-baroque muzak for crèche scenes.

The most interesting part of the program was Benjamin Britten's Serenade for Tenor, Horn and Strings, with Michael Seals (tenor) and Jerry Folsom (horn) delivering more than satisfactory performances. What made it hard to judge these performances objectively — and this is a pitfall which, in an era of recordings, grows more acute all the time — is the existence on disc of a performance so compelling and so close to the source that it has seemed to many to be definitive. Mr. Seals, for example, has a small voice of minimal sensuous appeal, at the same time making up for his natural limitations with a refined musicianship, a true legato line, and careful and sensitive attention to the meaning of the words. In all three respects — both strengths and weaknesses — he resembles Peter Pears, for whom the Britten Serenade was originally composed; yet while Mr. Seals's singing surely measures up to that of his famous predecessor, he simply cannot evoke the fascination of the Pears voice — that strange, ugly, unforgettable instrument, with its nasal whine, its shake, its prissy diction, and its heart-breaking expressiveness. Mr. Folsom is considerably further removed from his predecessor, Dennis Brain, who was incontestably the greatest horn player of our time. Mr. Folsom plays the horn, and plays it well; Dennis Brain was essentially a bel canto vocalist, who made the horn's voice and manipulated it with all the expressive

suavity one would think reserved for singer. But the comparison is an invidious one, and, in any case, Dennis Brain is no longer with us. Hearing Mr. Folsom's performance, Benjamin Britten would doubtless account himself perfectly satisfied. Mr. Garvey conducted the Serenade with vigor and grace, and there was some exceptional solo work by bass player Peter Roff.

The Sinfonia's program ended with — oddly enough — the Mendelssohn Violin Concerto. Glenn Dietzow was soloist. It was strange to hear this overly familiar piece played by such a tiny orchestra. One usually thinks of it as a grand romantic concerto, demanding all the lucid string power of a Chicago Symphony or Philadelphia Orchestra. Here it was reduced to almost chamber proportions, and I found the effect refreshing, not least because the little orchestra played so well. Mr. Dietzow's approach was more conventional, and at the same time more problematic — at least to my taste. He emphasized the sentimental aspects of the work, squeezing out each drop of pathos, smiling through his teeth, with a wide vibrato, a heart-broken lingering over phrases, and a tendency to indulge in the expressive score. Frankly, I find Mendelssohn's best off if you pretend he is Mozart and play his music accordingly. This minimizes the strain of weakness and cutesiness that lurks at the edge of most of his compositions, and points up his energy, his elegance, and his classic sense of proportion. But tastes differ, and it is only fair to recognize that, in terms of his particular attitude towards the Mendelssohn Concerto (and it is an attitude shared by many violinists and music lovers), Mr. Dietzow played with a great sense of style, abetted by a first class violin technique. The style was noticeably different from that adopted by Mr. Garvey and his orchestra — they sounded as though they were playing the Mendelssohn Oboe, while he sometimes sounded as though he were playing Sarastro's Zigeunerweisen — but the combination was not necessarily an unpleasant one, though a trifle bizarre, like Ryskrisp with sour cream. Whether one finds this palatable or not was simply one more of those problems of discernment confronting the pleased and stimulated audience in Sherwood Hall.

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WE ARE a school for the retarded in (San Jose, CA) 282-9881. (San Jose, CA) 282-9881.

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(Continued from preceding page)

ANNE - pregnant lady I met at film of Jacques. Bel. 1. I lost your number - who know her? Steve 283-4980

MALE 24 years person (chiropractor or other) capable of spinal adjustments to live with in into yoga, astrology, and healing. Ron 463-1657

ROOPER! Las Vegas was fun! Wish I had some more nickels for those one-armed bandits! Maybe next time in Vegas we should really visit Aunt L. to visit... our story! Where are we going next? Love, Buzzy

SURELY OUR GRIEFS He himself bore And our sorrows he carried, yet we ourselves esteemed him stricken, smitten of God and afflicted. But he was pierced for our transgressions, he was wounded for our iniquities. The chastening for our well-being fell upon him. And by his scourging we are healed. Isaiah 53:5

COTTONMOUTH is coming.

WANT WOMAN to walk and jog with me, on beaches near PB evenings this summer. Why do I alone? Will. 291-5213. Leave message.

O LORD who may abide in Thy tent? Who may dwell on Thy holy hill? He who walks with integrity, and works righteousness. And speaks truth in his heart. Who does not slander with his tongue, nor does evil to his neighbor, nor takes up a reproach against his friend. Psalm 15: 1-3

V watch KK sometime then - open new channel of love to all. T. do garb e this message. Legna.

A SECOND DEGREE! You must have been to Trinidad at least one million times to be allowed to hold The Sacred Book of Trinidad.

THE BLESSING of Yahweh is what brings riches, to this hard toil has nothing to add. Proverbs 10:22

GRAD STUDENT 26 new in San Diego, to meet female 21 plus, into sailing, tennis, and other outdoor and indoor sports. Call Gil 234-5953.

SOMETHING TO SAY? Anything, if you have written anything, expressed yourself in any way, or want to express yourself, send to Box 82971 San Diego 92138

JOURNALIST in real estate topics. Publishes. Desires to meet others in field for intellectual conversation, job offer, or business partner. I am female, married, happy, M.S. Degree, 33 Mrs. Darcy, 1033 Robinson Ave., San Diego 92103

CHRISTIAN GIRLS, would you like to correspond with a Christian brother in local? If interested, please call Gary, 270-5976 nights

TALL THIN 24 year old guy would like to meet and date girls. If you don't want to spend your next Saturday night alone call Jay at 283-4814

FOR THE suffering every day is evil, for the joyful heart it is festival always. Proverbs 15:15

VEGETARIAN Male, Libra, 22, interested in hypnosis, psychology, crafts, incense, candles, stained glass, etc. I want to meet attractive female with similar interests. Call Ron 287-1658

ADVENTUROUS GIRL wanted: to go backpacking, and/or bike camping with a tall, trendy guy age 22. Call anytime and ask for Randy 274-0218

TO LOVELY LEO, I put in ad about the lady by 15. You must be the one. Meet me June 26, 2 p.m., outside Bot's Big Boy, Mission Valley Shopping Center.

O MY DOVE, that art among the stars, in the secret places of the sky, let me see your face, let me hear thy voice.

IT IS the spirit that gives life, the flesh offers nothing. The words I (Jesus) spoke to you are spirit and are life. John 6:63

AS THE Caterpillar chooses the fairest leaf to lay her eggs on, so the priest lays his curse on the fairest joys. — Proverbs of Hail

TO HORBIT Man's epistemology of women has transcended third grade. You need to add quality to your obviously limited ontological dimensions. — The Lady from Paris

LET HIM kiss me with the kisses of his mouth, for thy love is better than wine. Song of Solomon 1:2

MOTC is as usual on the USS/ISS Kongo. Sorry about the pun on the Captain's Chair. Please I will happen again. MOTC

Housing

TINY FURNISHED guest house, \$85 month. In, near area. Female only. No pets. Big yard, trees, view, utilities paid. Call Jim evenings, weekends. 460-7585

ROOMMATE WANTED. Responsible, but liberal male. To share 2 bedroom, 2 bath apartment. \$100 plus utilities. Located in quiet area. Bill. 295-3001

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SHARE HOUSE or apartment by July 1. \$60 a month. No drugs. Small, well-trained dog. Near bus line. Male or female. Call Bobo at 287-1606

CLEAN, responsible and open person to share 2 bedroom apartment near cliffs in Old Del Mar. \$85 a month plus utilities. 755-2395 after 4:30

HOUSEMATE needed. Gracious living in a relaxed atmosphere. Before moving in, please see the house. 2555 Chalcidom, P.B. or call 270-6331. Your own room. \$108

SUMMER RENTAL, small studio beach house, 1 block to beach, or bay, in Mission Beach. \$75 a week, available July 1. 488-7696

MAKE YOUR summer complete in O.B. Need mature female roommate for July, August. Yard, plants, own furnished room. \$75 month plus utilities. Call Boogie, 225-0849

RESPONSIBLE housemate needed. Large room with own bath in beautiful home near Mission Bay. \$130 monthly. Call Jim evenings. 276-4859

FEMALE ROOMMATE wanted to share pretty, large P.B. house with three other persons. Rent \$85 a month plus utilities. Professional teacher or graduate student preferred. Must like and believe in people. Call 270-4239. Available July 1.

HOUSEMATE wanted September 1. own room and bath in peaceful house in Pacific Beach. \$100 monthly. 274-4271

FEMALE 23-26 to share sunny 2 bedroom duplex in Pacific Beach. 1 block to beach. Has yard, patio and ocean view. Non-smoking, thoughtful person. 488-1839

FURNISHED SUMMER room for rent in SDSU area now until September 15th. Large yard, vegetable garden, pets o.k. 462-5068 or 462-5037

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WANTED: prefer non-smoking, working couple to share with 2 others. 22-30, pets o.k. North Park area. 1 block from park. \$92 immediate opening. 295-8477

FOR RENT: private penthouse apartment in La Jolla shores. 3 bedroom, 2 bath, large living room, stove and refrigerator, steps to beach and shops, close to UCSD. Available July 1. Please call 459-6154

MUST SELL mobile home 12'x60'. 2 bedroom, lots of space and extras. Nice family park. \$5,900 or offer. 466-0977

2 HOUSEMATES wanted, male or female, responsible, non-smoker, (vegetarian preferred) to share 4 bedroom house in La Mesa. \$95 month. Usually mornings or late evenings. 466-6365

FEMALE HOUSEMATE wanted, non-smoker, vegetarian preferred. 24-23 to share 4 bedroom house in La Mesa. Oceanview. \$95 month. 466-6365. Usually mornings or late evenings.

WOMAN roommate needed to share in collective living situation. Mellow, responsible, energetic. Non-smoker. No more dogs. La Mesa. 461-0649

WANTED: couple needs 2 bedroom house or quiet apartment; cats, child, \$190 or less. Old Town, Hillcrest? By September, earlier preferred. 298-5350. Reward?

MALE NEEDS roommate, 24-32, to share 2 bedroom townhouse near VA Scripps Hospital. UCSD. Partially furnished. Pool, patio. \$105 a month plus utilities. 452-0287

RENTAL \$160. 2 bedroom apartment 1st floor, custom built, good area, near bus. 4422 48th Street. 582-3257. Much storage, stove, refrigerator, disposal.

FOR RENT: Large, clean, enclosed 1 stall garage. Wide built-in shelf for extra storage. 4422 48th Street. 582-3257. Available now, \$20 per month.

FEMALE ROOMMATE (26-32) wanted to share completely furnished 2 bedroom townhouse with same, Apple Too - Mission Valley. \$140 a month. 276-8472 work. 452-0287 home.

ROOMMATE WANTED to share large 2 bedroom apartment with fireplace and view. Prefer non-smoking, younger person. Mission Hills area - 299-8648 after 4 p.m.

FEMALE ROOMMATE wanted for 2 bedroom townhouse near Grasmont College. Prefer non-smoker, 1 child o.k. Rent \$95 plus 1/2 utilities. Yolanda. Call 464-0352

ROOMMATE WANTED to share furnished 3 bedroom house in P.B. neighborhood. Non-smokers, no pets. \$100 plus 1/2 utilities. Bill 488-7416

YOUNG WIDOWER with small child seeks compatible female housemate (20-30). Non-smoker, interested in bedroom house. Free rent in exchange for light duties. 482-8417 or 225-0719

HOUSE, one mile to SDSU, 2 bedroom, yard, garage, completely furnished. To rent from July 2 to January 2, to responsible couple for \$180 (would normally rent for \$250). One older child o.k.; no pets. Afternoons, 283-9849

2 HOUSEMATES wanted in spacious 3 bedroom, Hillcrest home with professional man into balance and sharing. \$108 a month, per person, plus \$25 deposit. Alex. Evenings, 286-6176

ROOMMATE WANTED for summer, 2 bedroom house in Pacific Beach. Own room. \$100 plus utilities. Phone, days. 234-0078, evenings. 274-2892. Ask for Carol

ROOMMATE WANTED, prefer graduate student, 8 bedroom house in Hillcrest, cooperative cooking and cleaning. Call 299-5909

COME SHARE our 3 bedroom house, organic garden, in North Park. Metro, non-smoking single or couple desired. \$60 for single, \$80 for couple. 293-2797. Keep trying!

FEMALE ROOMMATE wanted, own room in beautiful Spanish house in Mission Hills. \$100 month. Call Dennis 291-4423

SPACIOUS ROOM in private home for congenial, mature, non-smoking man. References required. 459-8850

MELLOW PERSON to rent room in Del Mar, near beach. Waterbed. \$75. 453-5381

MOBILEHOME, 15'x60', 3 bedroom, forced air heating, set up in family park with pool near Lakeside. Pets allowed. 5 per bargain. 3395, 561-5389

RESORT VACATION rental, Caci Pacific Beach. Block to Bay. 3 bedroom. 1366 Pacific Beach Drive. Near shopping, recreation and ocean, and not too far from racetrack. \$675 a month. \$175 a week. 272-7260

WE NEED a fourth by July 1st. Own beddum in furnished Del Mar adobe, one block from beach year round. \$75. 481-9826

FEMALE ROOMMATE wanted to share 3 bedroom house in upper O.B. Prefer woman with feminine consciousness. 225-1395