

Step Right Up, Folks!

— Anne Hutchison —

Well, the fair's back in Del Mar — the Southern California Exposition, covering the Del Mar race track and fairgrounds with a carpet of softness and trash that will take another month to clear away. The races don't begin until July 23, and that's little enough time to tidy away the usual spread that's in control out there right now.

But I love the fair: flora and fauna, livestock and agriculture, the midway and the kiddie shops, the model electric train and Don Diego farm. (Selling more make-up than the Frost of the Fair. I wouldn't miss it for anything.)

One of the rarest opportunities offered at the fair is that of watching a skilled pickman ply his trade. For twenty years, the Kitchen Queen man has held his audience entranced while the other stalls stand empty. His method is incredible: smooth patter, leaving no holes for boredom to fill; never stuttering and always keeping his hands busy with his props as he displays the wonders of his impromptu theories. It's a marvel, he can and does take the top off repeatedly during his twenty-minute spiel to show how the blades suck down and in instead of flinging up and out. The speed in which his machine reduces whole chickens into a head of cabbage, a carrot and a radish into one slice is no more than a few seconds' mind, or you'll get vaporized juice instead of "juice," and a whole whole egg — well, it's breathtaking. The blade is a special health food preparation combining the most unique ingredients including raw eggs in faxes like a strawberry shake or a "cucumber" (and no strawberries anywhere, not up his sleeve, not on his hat). The free samples prove it, and if it weren't so expensive, it'd be a path to his door. That man can sell.

I couldn't find him this year; maybe he's retired to the South Pacific on his profits. But beware entering the grounds by the west gate. You'll walk right into the arms of the Kitchen Magic man, who is far more dangerous than Kitchen Queen ever could have been, for the same reason: that these kitchen utensils are priced at just about the amount of cash you're carrying in your pocket. You may not see yourself succumbing to the charms of a nylon cheese grater that can't scrape your knuckles or a surgical steel sink guaranteed never to go dull, but I never thought to find any of those items in my kitchen; either, and I found myself clutching them, beside I'd even set out on the Midway. It's a dangerous game, and don't say you weren't warned.

After such victimization, it seems necessary to repair the five sick barns to look for someone to make you feel a little less selfish. I can recommend the shop for the purpose. Clearly, anything as useful on the outside as these creatures must have a fuzzy mentality too. But after your ego is restored, there are more interesting animals to visit.

For instance, the goats are irresistible. They have the kind of eyes you never get a chance to see, set high and far back on the head in a toothy, alien fashion. This comes in such a variety, too, I like the Nubians, partly because I can always remember the name, but the range of colors and shapes is surprising.

Down at the far end are the swine, if you can be so kind to walk so far for so little reward. At the fair, pigs are mostly invisible for their immensity and excessive cleanliness, but I find that listening to them breathe for any length of time brings out the rider instincts.

Rabbits, now. The rabbit and coney house is new. Corvus, you ask? So did I, but my biologist roommate informed me carefully that even scientists refer to them as guinea pigs. They have a certain strange charm. For one thing, they are specifically bred for those strange cowboys that look like sunburnt cats, fur, and many of the entries had their hair in curl papers to emphasize the oddity.

But as I was saying, there are rabbits. The thing that draws me to the rabbit cages is the richness and variety of color of the fur. There are, of course, dozens upon dozens of the traditional albino variety, but there are also fox red rabbits and saddle-colored rabbits and rabbits with fur like Siamese cats. There are rabbits with upright ears, and lop-eared rabbits, and very small rabbits with hardly any ears at all compared to other rabbits. You'd be surprised at the interest you can work up in a crowd of tiny creatures.



Photo by John Miller

Beware entering the grounds by the west gate. You'll walk right into the arms of the Kitchen Magic man, who is far more dangerous than Kitchen Queen ever could have been.

After strolling through those endless rows of penned and caged animals, you may find relief in the activity of the rodeo. A section of the race track in front of the grandstand is marked off for the event, giving the audience a clear view of all the proceedings. The riders and the animals maintain very high standards in everything from bulldozing to barrel riding, and the charm of all sport, watching something done beautifully, is rewarded here by the lively motion of horses and bulls, plunging across the makeshift corral.

When you've finished goggling at the rodeo, it's probably time to make for the midway and the hawkers there. The main path through the grounds is strewn with concession stands offering dozens of varieties of food, occasional benches and low walls, and masses of fair goers who have temporarily fallen by the wayside, resting and cooling their battered feet, feeding the

children, and checking out their umbrellas.

The food stands are a favorite with most fairgoers, and not just because of their exhaustion and hunger. Within yards of each other are stalls selling tacos, fried chicken, ginger bread and whipped cream, pizza, hot and beefs, and close meat. Even if you aren't hungry, it's fine walking down the Midway because it smells so good.

At the end of the Midway, you come to the Fun Zone, the carnival half of the fair. Here you'll find all the side-shows, shooting galleries and, of course, the ride. For a traveling carnival, the ride is very good. Naturally, one prime requirement is that they be scary, so the rattling nature of the car, the other coaster only adds to the excitement. I take the umbrella ride, myself. You're strapped into a seat that dangles precariously from an umbrella and you

up to the top of the arc, swinging wide before swooping back down to the ground, pulling your feet close around catching them on the roof of the next ride or the platform of your own ride. It's like an extended ride in an elevator that moves on leaving your stomach behind on its up-and-downs.

The immensely fat man who runs the umbrella ride has a grim, disinterested look as he starts up his machinery, possibly because the Fun Zone offers another umbrella ride as competition, although he is the only one with a ring of lights on each umbrella. But if he's depressed, think what it must be like for the firms, whose concessionaires. There are at least five different firms who sell the products: two of the standard kind, rings making common, steady circles; two more of the stomach-vibrating variety where the harrier rider is hoisted into a steel basket and rolled head over heels during the usual revolutions; and finally the giant double ferris wheel that offers the delights of the first downward swoop of the roller coaster at the top of the double cycle. When you have your breath and your stomach back, the top of the double ferris wheel provides the most comprehensive view possible of the fairgrounds. You can look down the length of the midway at those candy-colored borders you left only passing sight. In the center, beyond the grandstand, the cone green end of the racetrack is visible, with the repeating bouquets in the center. At about 100 feet, the other side are containing their frantic cycling and bowing, but the outside that drift up are threatened by their distance. You can see very much indeed.

There are still the exhibit halls. Coming from the Fun Zone, you'll find in the first hall across fruit, advertisements for their north counties. Avocado art is very popular in those exhibits. This year, the numismatists have half of that back hall for their coin collections and data concerning their interest. Here the Boy Scouts, Girl Scouts, Camp Fire girls and political groups are for your interest with hand-lettered placards, and the county sheriff's car and the S.D.P.D. car are both open to your inspection with cards of other. Have you really cared to know what the engine of a police car looked like? Well, here's your chance. There are small stages between this hall and the next, and various forms of entertainment take their turns here, from a trained chimpanzee to a lion twirling competitors to three gun harmonies, a la the Andrews Sisters. Bachelors are usually situated for interested or extended or looking.

In the Ring Crosby Hall, someone about half full says, "A couple of chairs, please, and a bowl of apples, please." The Little Old Woman, who used to make her own, are registered. Four drawings should be here, and if you're lucky, you could make off with a truckload of merchandise — some of it handmade, but all of it well advertised at least, here, by word of mouth.

For there is more to the county fair than anyone who ever saw. The flower and garden show, for example. The best time to see these exhibits is early in the first week of the fair, before the car flowers in the arrangements have faded and died. The titles these arrangements are never the always obscure and rather odd, but there are the classics for dummies and the judges are better at choosing flowers than games. There are always exotic orchids, and masses of roses in incredible shades, the carnations smell better than anything, and the roses are gorgeous, especially one tiger-colored one that I saw for the first time this year.

The flower beds last longer than the arrangements, and they are also more accessible in scope and concept. Even with the schematics, it is some exhibits are kind enough to provide, it is exactly possible to identify all the plants that are included in these displays.

If you haven't worn yourself out by midnight, there is live entertainment on a slightly higher scale than the afternoon's amateur hour. From the Kingdom Trio to the King Family, the Fair Committee does its best to provide entertainment for most tastes.

There is of course a great deal more. Baking and handicrafts, hobbies and collections, photographs and paintings, an automobile show. You have only to decide how to spend your time at the Fair, and it won't be the exhibitors' fault if you run out of things to see before your seat has been claimed. After all, the Fair only comes once a year.

EVENTS

JULY 3 — JULY 9, 1975

GALLERIES

FRONTIER AMERICA: THE FAR WEST a major exhibition of Indian arts, American landscape paintings by Bierstadt, Catlin and others, early American furniture and tools, at the Fine Arts Gallery, Balboa Park. opens Wednesday, July 2 through August 17, 10 a.m. to 5 p.m., all days but Sunday, 12:30 to 5 p.m. 232-7931.

SAN DIEGO ART INSTITUTE GALLERY: Mixed media by Paul Robinson and juried membership show, Balboa Park. Through July 20, 234-5946.

FEMMEBATH: 75. Featuring batiks, paintings, hangings, and accessories by women artists. Griffin Art Editions Gallery, through July 25, 436-3131.

ROD GISEBURY: One-man exhibit featuring collage. Triad Art Gallery, through July 31st, 299-6543.

HAN'S HOFFMANN: 52 works on paper. Fine Arts Gallery, June 7 through August 10, 232-7931.

TOM HOLLAND: Paintings and Drawings. Seder/Criegh Gallery, June 21 through July 19, 435-0250.

DELAN VALENTE: 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, 454-0183.

AMERICAN PAINTING: 56 paintings by American artists from colonial times to now. including C. M. H. Hodge, and Impressionism. June 28-August 10. Fine Arts Gallery, 232-7931.

FILMS

FREE FAMILY FILMS: Three Disney features, "Bear Country," "National Geographic Library," "Errol Flynn," all in Spanish. Mexican City Library Conference Room, Thursday, July 3, 7 p.m., 477-3335.

OF BROCCOLI AND PELICANS AND CELERY AND SEALS: a documentary on abuse of the environment, at the National History Museum in Balboa Park, Saturday and Sunday, July 5 and 6, at 1:30 and 3 p.m., 232-3821.

FINE ARTS GALLERY FILM SERIES: Domesticating the Wilderness, from Alvin Karpis' American Series, J.S. Copley Auditorium, Fine Arts Gallery, Balboa Park, Tuesday, July 8, 10:30 a.m., 232-7931.

PIONEERS OF MODERN PAINTING: Paul Cezanne — A Man of Contradictions, at the La Jolla Museum of Contemporary Art, Sherwood Hall, Wednesday, July 9 at 8:00 a.m., 454-0183.

MAN BELONGS TO EARTH AND EARTHSHIP: Reuben H. Fleet Space Theatre, through July 13, 238-1168.

SPECIAL EVENTS

NATIONAL CITY INDEPENDENCE DAY CELEBRATION: carnival and fireworks, at Kimball Park, on Thursday and Friday, July 3 and 4, open from 6 p.m. to 11 p.m., then 1 p.m. to midnight on the 4th, 477-8339.

CORONADO 4th OF JULY CELEBRATION: Parade, Navy Show, Rough Water Swim. Art in the Park and Fireworks Parade down Orange Avenue in Coronado. Navy Show at Glen E. Bay, Swim at Central Beach, Art at Sprinkles Park and Fireworks at Glen E. Bay. The Parade starts at 10 a.m. to noon, the Navy Show at 2:30 p.m., Fireworks at 9 p.m., 435-3356.

POWAY OLD FASHIONED 4th OF JULY CELEBRATION: Train rides, shoot-outs, army food, watermelon eating contest, games, raffle for full side of beef at Old Poway Village, 11 a.m. to 7:00 p.m., 748-8644.

GREATER SAN DIEGO 4th OF JULY CELEBRATION: Parade, food and game booths and fireworks. Parade from village shopping center and entertainment at Glamour Park Recreation Center. The parade starts at 2 p.m., fireworks at 9 p.m., 274-1539.

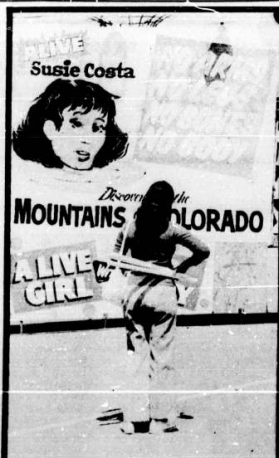
VISTA 4th OF JULY CELEBRATION: fireworks display, Vista High School stadium, Friday, July 4th, at dusk, 726-1122.

RANCHO BERNARDO OLD FASHIONED 4th OF JULY: Parade, patriotic speeches, booths, community BBQ. Parade along Rancho Bernardo road to Rancho Bernardo State Club, Friday, July 4th. Parade starts at 10 a.m., fireworks at 9 p.m., 277-2130 or 481-1011.

VILLAGE PARK FEST: pancake breakfast, country fair and fireworks display, at Village Park near Encinitas, Friday, July 4th.

RINGLING BROTHERS CIRCUS: Sports Arena, Tuesday, July 8 at 8 p.m., Wednesday through Friday, July 9-11, 2:30 and 8 p.m., Saturday, July 12 at 11 a.m., 2 and 8 p.m., Sunday, July 13 at 1:30 and 5:30 p.m., 224-4176.

BELLS FOR INDEPENDENCE DAY: a parade of decorated wagons and bicycle wheels followed by a ceremony at Kate O. Sessions Park, Friday, July 4th, beginning at 10 a.m.



SOUTHERN CALIFORNIA EXPO: The Del Mar Fair. Special events at the fair this year include Junior Livestock Auction on July 5, fireworks July 3, 4 and 5 at 9 p.m.; Square Dance Jubilee July 6; pie baking contest July 1. Free grandstand shows feature Glenn Ash and Patchwork July 1-3 and the New Kingston Trio July 4-6 at 2 and 8 p.m. The Fair is open 10 a.m. to 10 p.m. The Fun Zone is open until midnight.

SPORTS

PADRES BASEBALL: Cincinnati, San Diego Stadium, Thursday, through Saturday, July 3 through 5, at 7 p.m., Sunday, July 6 at 1 p.m., 283-4494.

50th ANNUAL LA JOLLA TENNIS CHAMPIONSHIPS: Doubles and singles in adult, junior and family events. At the La Jolla Tennis Club, adult events, Thursday through Sunday, July 3-6 and Friday through Sunday, July 11-13; junior events, Monday through Friday, July 7-11, 236-5171.

YACHT REGATTAS: the San Diego Race at Marina del Rey, Independence Day Regatta at San Diego Bay, Race is Friday, July 4, the Regatta Friday through Sunday, July 4-6, 477-7665.

STOCK CAR RACING: At Cajon Speedway, Saturday, July 5, qualifying at 6:30 p.m., race at 8 p.m., 448-8900.

8th ANNUAL JUNIOR WORLD GOLF CHAMPIONSHIP: Ages 15-17 at Torrey Pines Golf Course, ages 13-14 at Balboa Park Golf Course, ages 11-12 at Mission Bay Golf Course, ages 10 and under at Presidio Hill, Wednesday through Saturday, July 9-12, from 8 a.m. 222-8175.

BULLFIGHTING: Gaston Santos, Jesus Solerzano, Curro Iral and Carlos Serrano (El Voluntario) will fight on horseback and Serrano will be promoted to full-fledged matador. Downtown building, Tijuana, Sunday, July 6, 4 p.m., 232-2123.

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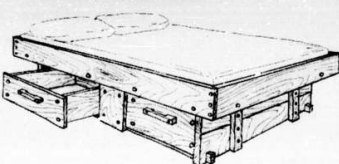
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THEATRE

NATIONAL SHAKESPEARE FESTIVAL: Much Ado About Nothing, Thursday and Sunday, July 3 and 6 at 8:30 p.m. Saturday, July 5 at 2 p.m. The Tempest, Friday, Saturday and Sunday, July 4, 5, 8, at 8:30 p.m. Measure for Measure starts Wednesday, July 9 at 8:30 p.m. 3rd Globe, 232-2255.

BAREFOOT IN THE PARK: Neil Simon comedy presented jointly by Coronado Playhouse and the School of Performing and Visual Arts of USU. At Coronado Playhouse, Fridays, Saturdays, and Sundays, July 4 through August 3, 8:30 p.m., 271-4300, ext. 210.

FAST EARTH LOVE CLOUD, BLEEDING PILLOWS: by Tim Malo and Gregg Kahn. Part of a festival of plays by community playwrights and actors. Crystal Palace Theatre, Fridays, Saturdays and Sundays through July 13, 8:30 p.m., 448-0001.

TEAHOUSE OF THE AUGUST MOON: John Patrick's comedy at the Westminster Presbyterian Church Arena Theatre, Fridays, Saturdays and Sundays through July 27 at 8 p.m.

THE HOT L BALTIMORE: by Lanford Wilson. Mission Playhouse, Old Town, Thursdays, Fridays, and Saturdays, 8:30 p.m., 295-6453.

JESTER'S BIG KNIGHT: children's theatre at Southwestern College, Mayan Hall, Mondays through Fridays, through July 24, 9:30 a.m. with a 2 p.m. matinee July 20.

MY FAIR LADY: the Loewe-Lerner musical, Stagehouse Theatre, Grossmont College, Wednesday through Saturday, July 9-12 and July 16-19, 8 p.m., 445-1700.

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

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 p.m., 239-2255.

INDIAN MAGIQUE FREE THEATRE: outdoor ballet choreographed by Marc Guey with members of Ballet International, mime by Mark Wenzel, a Shakespearean farce, and three original comedies — "The Scam," "Tag," and "Corn Dogs on Parade." Zorro Gardens (next to Space Theatre), Balboa Park, July 4, 5, and 6, and July 12 and 13, 12 noon to 8 p.m.

LECTURES AND READINGS

FIRST SUNDAYS AT THE UNICORN: J.W. La Prade will speak on the art of science fiction writing. Unicorn Cinema, July 6, 2:00 p.m., 459-4343.

SUMMER EVENING LECTURE SERIES: "Black Holes, White Holes, Worm Holes," Thursday, July 3; "The Family in Worldview: Perspective," Monday, July 7; "Longitudinal Studies of Dating Couples," Tuesday, July 9; Arts and Sciences Building, San Diego State University, Room 113, 7:30 p.m., 286-5204.

39th ANNUAL INSTITUTE ON WORLD AFFAIRS: Inflation: Democracy's Challenge, June 23-July 11, lectures on inflation, 286-5204.

MUSIC

SWEDISH CHORUS: twenty five male chorus members from Stockholm will perform at Wedgford Bowl at the San Diego Zoo on Friday, July 4th at 10:15 a.m.

JAZZ CONCERTS: Dick Braun's Big Band will present a history of jazz program, at USO's Casino Theatre, Tuesday and Sunday, July 8 and 27, at 7 p.m. and 2 p.m., respectively, 291-6480, ext. 354.

DECORATIVE ARTS TRIO: new work and classic compositions in a summer series at the Jewish Community Center, call for dates and times, 583-3300.

Exceptional Taste

—Jonathan Saville—

One might begin to enumerate the virtues of the Old Globe's Much Ado About Nothing by talking about the lighting. Lighting designers tend to be among the least noticed of that crew of theatre people that brings a play to life on the stage — and often enough what they do is not worthy of much attention. They direct that the lights should be turned down to show it is night and turned up to show it is day; their work has the pleasantly dull character of all things merely utilitarian. But none of these comments can apply to John McLain, whose lighting design for Much Ado is in itself an exquisitely refined work of art, as fully expressive as anything else in the production. Much Ado can be easily played as a farcical comedy and nothing more. But it is really a much more complicated play than it appears at first, with an emotional range running from farce to tragedy, and a pervasive undercurrent of melancholy that tugs at the very edges of awareness, scarcely perceptible until a sensitive production points out its presence. Mr. McLain's lighting is ceaselessly responsive to the moods — both overt and hidden — of the play; there is hardly a scene where the audience's feelings are not subtly altered by the ever varying modulation of warmth and coldness, brightness and shadow. In particular, it is the lighting design that brings out the hidden notes of sadness in the play — unconsciously, never distorting the balance of feelings in a scene, but with irrefragable effectiveness. A moment of full in the action, the passive playing of a Spanish guitar, the perfectly timed and graded lowering and mellowing of the light — and the stage has become an expressive medium comparable in its richness and precision to Shakespeare's language itself.

Beautiful as it is, Mr. McLain's lighting is merely typical of the exceptional taste and care that have gone into every aspect of this production. Director Jack O'Brien, working with a virtuoso cast, has infused every character, situation, action and line of Much Ado About Nothing with a ripeness of invention not often to be found in even the most expert productions of Shakespearean comedy. He is especially adept at comic stage business: the little surprised squeak of a member of the Watch who has tucked a hot lantern under his arm; the multiple ways the obstinate Dogberry manages to get tangled up in the costume of Leonato, as that unfortunate Governor of

Messina attempts to get dressed for his daughter's wedding; the deafness of Leonato's aged brother, along with his added echoes of whatever words have penetrated to him; and dozens of similar devices which, even when there is no explicit stage direction or bit of dialogue that calls for them, invariably seem to arise out of a shrewd understanding of Shakespeare's characters and the situations he has placed them in. Perhaps the most striking example of Mr. O'Brien's genius for inventing appropriately expressive stage action is what he and actor Patrick Duffy have done with Don John, bastard brother of the Prince of Arragon, malicious instigator of the intrigue that nearly turns the comedy into a tragedy, and a notorious challenge to the interpretive integrity of the actor constrained to play him, since Shakespeare inadvertently neglected to provide the role with any motivation. Mr. O'Brien and Mr. Duffy have made this impossible character believable by surrounding his nasty words with a swarm of neurotic ticks — a limp, a twitch, a fear of being touched, a penchant for hysterical little outbursts that explode from nowhere and immediately subside; and all this business performed with such conviction by Mr. Duffy that his motives malignantly come to seem the most natural thing in the world, even though we still have not a shred of information as to how and why he has turned out so wicked.

The most brilliant of directors can do nothing without the aid of good actors to inspire him, to give flesh and blood to his vision, and to collaborate with him in interpreting the script. No matter how clever the realization of Don John's character in the director's mind, a lesser actor than Mr. Duffy could not have brought it off (nor can an audience know how much a share he may have had in inventing it). Mr. O'Brien has been equally lucky with the rest of his players. The grand and pathetic Leonato of G. Wood, with his wondrously resonant voice and perfect direction, the bumblingly absurd and touching Antonio of Joseph Bird; the magisterial performance of David Ogden Stiers, whose Dogberry proves to be one of the great comic creations of the Shakespearean stage; and, indeed, every member of the cast, down the last member of the Watch — these constitute one of the most homogeneously talented ensembles I have seen in many years of attending these Old Globe Shakespeare Festivals.

Of course, Much Ado ultimately stands or falls according to the quality of its production. (continued on page 8)



photo by John Maher

— Paul Krueger —

If there's any truth to the claim that high schools and colleges mirror the political consciousness of our society, then traditionalists should rejoice and progressives should be disappointed. For some very long years. For as 125 of California's most spirited teens see it, the logistics of pep rallies and the quality of this year's football team are far more pressing problems than food shortages and the decay of democracy. The all-girls and a smattering of their male counterparts, gathered this past week on the campus of United States International University for intensive instruction and practice under the tutelage of the Dynamic Cheerleaders Association (DCA), a private, profit-making organization based in Kansas City.



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number of the USIU group were blessed with the features and figure of a Miss Teenage America. The new "democracy of cheerleaders" has fallen short of breaking the color line. A glance at the grassy knoll that served as a practice field showed fewer minorities than could be counted on the fingers of both hands. Integrated squads were so scarce it at the girls nicknamed one school "with both a chisna and a black" "United Nations High." What about the claim that cheerleaders tend to be elitists? One varsity leader argued that her squad wasn't a clique at all. Perhaps just a coincidence that they "not only cheer together but do things together, you know, go around together." And if feminists hope to find an ally among the pre-college set they had better look elsewhere. Their claims that organized sports are a bastion of sexism and that cheerleaders epitomize the woman's plight of being relegated to cheering her man on have fallen on deaf ears. When asked if girls wouldn't be better off getting involved in team sports instead of watching from the sidelines, one girl, confident of the power of peer pressure, replied, "If they want to compete that's fine. And if boys want to lead cheers, well, that's fine too."

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Woody Allen, who has long gravitated toward old movies in search of subject matter but whose comic copes duplicate the proper cinematic style haphazardly at best, in his performances as well whether he is imitating a bank robber, a Latin American revolutionary, a rotot or a Bogartian tough guy, Allen is always undermined by his feelings of imposture. Brooks suffers from no such insecurities.arring Gene Wilder, Madeline Kinn, Gene Hackman
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STRAIGHT FROM THE HIP



— Matthew Alice —

Dear Matthew Alice,

After spending years at home taking care of my young children, I've finally landed a full-time job. It turns out that it will cost me almost as much as I'll be coming to have a full-time salary. But since my salary is at stake, I'm going ahead with it. What can you tell me about the tax deductions for child care that I am entitled to? If I found a good day care center (without thinking) could I deduct the fees?

A. Karlenky

As it is written in Public Law 92-178, even if you found an allowable day care center you are entitled to deduct up to \$200 a month for one child's expenses, up to \$300 for two children, and up to \$400 for three or (greater) more children.

The provisions of this law allow you a total of \$400 a month for household services which are "employment related expenses" connected with the care of dependent children under the age of fifteen. You can also deduct this deduction between household and center care, if you wish.

Next year's tax statement will have to show an itemized expense list, so be sure to keep adequate records. If you are married (you indicated the precarious status of your sanity but I'm afraid I cannot deduct your marital situation from such scanty information) you will have to file a joint return in order to be eligible for this deduction. If you are married (there are probably as many crazy singles as there are crazy wives, but don't quote me on that), you will only be eligible if the combined adjusted gross income of you and your spouse does not exceed \$27,400.

Might I suggest the services of a tax accountant if you have further questions? That too is deductible.

Dear Matthew,

What do you know about the lawsuits that have been brought against certain colleges for their failure to educate? I know that college students are still complaining about lousy classes and terrible teachers, and that parents are still groaning under the cost of sending their kids to these institutions of higher learning, but what's going on that can be called illegal?

J. Kassin

North Park

Come now, reader! You must certainly know that with enough sharp-tipped lawyers and sufficient money to arrange the details, the legality of any action (or inaction, for that matter) can be called into question. In fact, two lawsuits have been initiated recently against the University of Bridgeport in Connecticut and George Washington University, both by former students. In each case, the ex-students are suing for tuition refunds, claiming that specific courses taught them nothing! Now that's a serious charge. And if indeed college catalogs make certain claims, explicit or implicit, about educating (whatever that means) students, then perhaps there might well be found many instances of false advertising, leading to successful lawsuits.

That would be a shot in the arm for all those ailing malpractice insurance companies.

Want to hear it straight from the hip? Send your questions to Matthew Alice, P.O. Box 80803, San Diego 92138.

Guide

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SAN DIEGO 92138

Alamo: Gene Davis and the Star Routers, country-western, 3093 Claremont Dr. 736-2240.

Albano: Storm, jazz, Tuesday-Sunday, 1309 Camino del Mar, Del Mar. 755-6744.

Ancient Mariner: Wichita, Wednesday through Sunday; Guy and Nancy, Monday and Tuesday, 2725 Shelter Island Drive, 284-2242.

Atlantis Restaurant: People Movers, Tuesday through Saturday; Sandy Steward with Love and Laughter, Sunday and Monday, 2525 Ingraham, Pacific Beach. 224-2334.

Boathouse: Larry Page, folk and rock, Tuesday through Saturday; Dean Schulenberg, Sunday, 2340 Harbor, Monday and Tuesday, 2525 Ingraham, Pacific Beach. 224-2334.

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

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

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

Cafe Del Rey More: As Children, Wednesday through Sunday, 1549 El Prado, Balboa Park. 234-8511.

Catamaran: Joe Williams, July 9-14. Presented by the Society for the Preservation of Jazz, 3999 Mission Blvd. 468-1081.

Chuck's Steak House: Escondido: Bandit, easy rock, Thursday through Saturday; Glenn Hughes, soft rock, folk, Tuesday through Wednesday, 1403 East Valley Parkway, Escondido. 746-5100.

Chuck's Steak House: Sweetfire, Wednesday through Saturday, 1250 Prospect, La Jolla. 454-5325, 474-2201.

Civic Theater: Frankie Valli and The Four Seasons, Sunday, July 6, 8 p.m. 202 C Street. 236-6510.

Climax: Mass Movement, ballad, Tuesday through Saturday; 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. 224-2611.

The Den: Peter Rabbit, Thursday through Saturday; Pegasus, Sunday, Friday, July 7 through 12, 563 N. 2nd, El Cajon. 440-9519.

Elmer's New Saloon: Pyewackett, Thursday; Elmwood Bird Band, Friday; Manfred and Patrick (after hours: Brian Calvert), Saturday; So Fine, Monday; Brian Calvert, Tuesday, 4075 Adams Ave., Kensington. 284-9556.

Folk Arts at Orange's: Bob Bowie, country hobo balladeer, Friday and Saturday, 9:30 p.m., 122 W. Washington, Hillcrest. 299-4174.

Green Onion: Kahlua, Tuesday through Saturday, 4000 Kearny Mesa Road. 728-2730.

Harmory Restaurant: David Taylor, soft rock, Thursday and Saturday; Pyewackett and Bessy Smith, Friday, 1877 Cable, Ocean Beach. 222-1144.

Hanalei Hotel: Jaime Moran, Mission Valley. 297-1101.

Island/Vest House: August and Tuesday, pop, Monday through Saturday, 1441 Quivira Rd. 224-3541.

Iron Horse: Search, rock, Wednesday through Sunday, 8238 Parkway Dr., La Mesa. 465-7663.

Ivy Barn: Charley, electric piano, guitar, Tuesday through Thursday, 1403 East Valley Parkway, Escondido. 746-5104.

to the Music Scene

Jamaica Joe's: O.D. Corral, nightly, 3595 Sports Arena Blvd. 225-1251.

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

Kena Kai Club: Mike Donaham, organist, Tuesday through Sunday, 1551 Shelter Island Dr. 222-1191.

La Baron Hotel: Waterfall, soft rock, Tuesday through Saturday, 250 Hotel Circle North, Mission Valley. 291-1777.

La Chetel: Joel Sonenshein, Thursday through Saturday, 5046 Newport Avenue, Ocean Beach. 222-5300.

LeBette's: Jumbalayeh, Thursday through Saturday; Shagraty, Monday through Saturday, 5524 El Cajon Blvd. 583-4524.

Mama's Mink: Moonshiners, country western, Monday through Saturday, 533 E. Main St., El Cajon. 442-5573.

Mandolin Wind: Darrell Ray, Wednesday and Thursday; Tumbleweed, country rock, Friday and Saturday; The Great Scott, magician, Saturday, 729-2339.

Mermaid's: Dave Garcia and Friends, folk and country, Thursday through Saturday; Tomcat - Sam Chaitman blues, Sunday, 4970 Voltaire, Ocean Beach. 223-9775.

Pine Hills Lodge: Eclipse, jazz, Saturday, La Posada Way, Julian. 765-0119.

Pairie Cattle Co.: Mark Baker, folk, soft rock, Wednesday through Saturday, 12237 Pomodoro Road, Poway. 566-2050.

Pub 'n' Grub: Diane Whitley, folk, soft rock, Thursday through Saturday, 5505 Jackson Drive, La Mesa. 465-8080.

Rain Tree: Mike Sanders and Jeremiah, Friday through Saturday, 10450 Friars Road. 284-1141.

Reuben's Restaurant: Magic II, show group, Tuesday through Saturday, 880 Harbor Island Drive. 291-6030.

Rodeway Inn: Moonlight Bay, soft rock, Tuesday through Saturday, 2501 Nimrod Blvd. 224-3655.

Royal Palms: Gary Wade Trio, Thursday through Saturday; Road Show, Sunday, Carlsbad and Elm, Carlsbad. 729-2339.

Shelter Island Inn: Rose and the Arrangements, Tuesday through Saturday, 2501 Shelter Island Dr. 222-0561.

Spunky's Saloon: Gabriel, Tuesday through Sunday; Thunderbolt the Wonderbolt, Monday, 2855 Midway. 232-3154.

The Safety: Together, soul, Wednesday through Sunday; Evil Cycles, jazz, Sunday, 4:30-6 p.m. 6233 Imperial Ave. 263-4590.

Tomcat: Sam Chaitman blues, Sunday, 4970 Voltaire, Ocean Beach. 223-9775.

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Thursday through Saturday: 388 University Ave., Hillcrest. 297-3017.

Mon's Saloon: Foxfire, Thursday through Saturday, 943 Garnet, Pacific Beach. 488-3366.

Norton's Flotam: Pure Corn, country western, Thursday through Saturday, 417 Santa Fe Dr., Escondido. 753-0229.

Nite Owl East: Bach & La, rock, 667 N. Mission, El Cajon. 447-3854.

Palais 500: Bobby Craig Trio, Tuesday through Saturday, 500 Hotel Circle North, Mission Valley. 291-7131.

Park Place Lounge: Steamboat Willie, top 40 music, Wednesday through Sunday; Fox, rock, Monday and Tuesday, 1280 Fletcher Parkway, El Cajon. 458-4111.

The People: Dave Garcia and Friends, folk and country, Thursday through Saturday; Tomcat - Sam Chaitman blues, Sunday, 4970 Voltaire, Ocean Beach. 223-9775.

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