

# GAY S A N D D O L L S

THE VALLEY OF THE DOLLS ISSUE

resource

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The Power... The Passion,



Terrance McNally's

# *The Lisbon Traviata*

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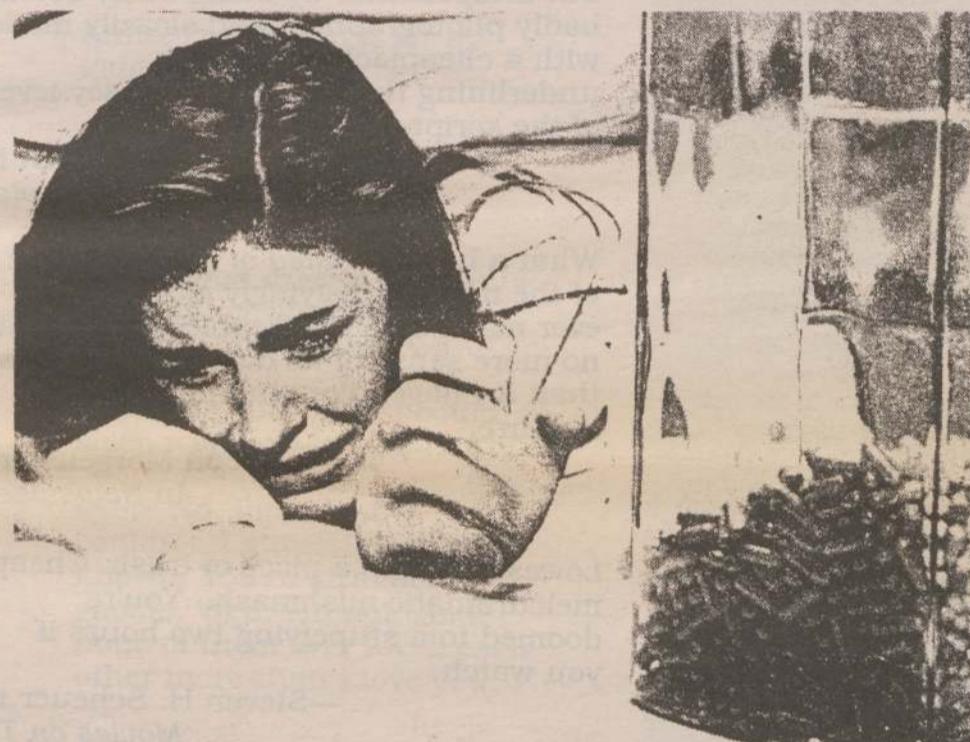
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For some gay men, *Valley of the Dolls* is that movie where Patty Duke tries to flush that old broad's wig down the toilet.

For others, *Dolls* is a way of life. Full of glittery gowns, big hair, and salty dames, the film, based on Jacqueline Susann's bestselling novel, defines the kind of camp on which gay humor is based. Released in 1967 by Twentieth Century Fox, *Valley of the Dolls* provided us with such essential imagery as Susan Hayward taking curtain calls under an enormous



stained glass mobile, Sharon Tate doing her "bust exercises" before a mirror, and Patty Duke rolling around in the gutter screeching "Neely O'Hara!"

Unfortunately, you have to climb Mt. Everest to reach the *Valley of the Dolls* on VHS. Available on video for only a short time in the late Seventies, copies of *Valley of the Dolls* are harder to come by than a decent press agent. Ever anxious to promote faggotry, we implore you to call our Dolls Hotline (256-7476) for information on where to go in the valley to rent this impossibly queer masterpiece of film. In the meantime, mix yourself a drink, take a doll, and "sparkle, Neely, sparkle!"

# "You Call This Acting?"

—Patty Duke to Martin Milner in *Valley of the Dolls*

Jacqueline Susann hated the film version of her record-breaking novel, and for once the critics saw things her way: The reviews for Twentieth Century Fox's epic *Valley of the Dolls* were less than enthusiastic.

For out-and-out trash, few films have surpassed 1967's *Valley of the Dolls*...It's a bowdlerized version of the Jacqueline Susann novel which provided a mawkish, trite, cheap story and smut. The movie lacks the smut but compensates by being badly acted, badly photographed, and sleazily made, with a cheapjack production underlining the near-idiot literacy level of the script.

—Judith Crist in  
*TV Guide to the Movies*

What a howl!...*Valley of the Dolls*, one of the most stupefyingly clumsy films ever made by alleged professionals, has no more sense of its own ludicrousness than a village idiot stumbling in manure.

—Joseph Morgenstern  
in *Newsweek*

Lowest rating!...a piece of trash. Cheap, melodramatic mishmash...You're doomed to a stupefying two hours if you watch.

—Steven H. Scheuer in  
*Movies on TV*

(*Valley of the Dolls* is) an unbelievably hackneyed and mawkish mishmash of backstage plots and *Peyton Place* adumbrations...It's every bit as phony and old-fashioned as anything Lana Turner ever did, and all a fairly respectful admirer of movies can do is laugh at it and turn away.

—Bosley Crowther in  
*The New York Times*

Poor: Lowest rating!...Think of a showbiz cliche and *Valley of the Dolls* has it.

—*Monthly Film Bulletin*

A thoroughly maladroit soap opera, whose innumerable iridescent suds are blown up ten times bigger than life and therefore become, even when they are meant to be tragic, laughable.

—Brendan Gill in  
*The New Yorker*

The story is about girls who take all sorts of pills, but *Valley of the Dolls* offers only bromides...Viewers are also not likely to feel anything—except numbness—after ingesting this film...

—*Time*

Bomb: Lowest rating! Scattered unintentional laughs do not compensate for terribly written, acted and directed adaptation of Jacqueline Susann's novel...

—Leonard Maltin in *TV Movies*

Ineptitude...inadequacy, and downright dishonesty characterize every aspect of the Mark Robson-David Weisbart production...

—Arthur Knight in  
*Saturday Review*

Patty Duke is ghastly here. Sharon Tate is pretty, but that's about it. The men are all an uninteresting-looking lot. Sometimes you'll laugh in the wrong places at the script. There's a lot of talk about taking pills (dolls). But what kind of pills do you take to sit through a film like this?

—*Cue*



Doll moll Jackie Susann

# Talking Dolls

Jackie Susann's original manuscript for *Valley of the Dolls* had to be rewritten by no less than three editors. But it took only two women—Helen Deutsch and Dorothy Kingsley—to pen the magnificently awful dialogue for the film. Some samples follow.

*Helen Lawson tries to get past Neely O'Hara, poised at the powder room door:*

Helen: Now, get out of my way, 'cuz I've got a man waiting for me!

Neely: That's a switch from the fags you're usually stuck with.

Helen: At least I never married one!

...

*Neely O'Hara tells Jennifer North about Mel, her ineffectual husband:*

Neely: Ted Casablanca says he's the joke of the town.

Jennifer: I wouldn't pay any attention to that. You know how bitchy fags can be.

Neely: He's not even thirty and he's made over a million bucks!

...

*In the sanitarium, Neely tells Anne and Lyon about seeing Tony Polar have a nervous breakdown:*

Neely: When I saw that poor guy being lead back to his cell, I knew I was gonna make it.

Lyon: You have made it, Neely...How would you like to do a Broadway musical for David Merrick?

Neely: You think I can?

Anne: Lyon's checked with the doctors here, and they say you can do it.

*Anne and Lyon flirt with one another at a New England tavern:*

Anne: It seems the two of us are alone in the world.

Lyon: We are. You know that.

Anne: I've known it for a long time.

...

*Later, Lyon tries to seduce Anne in her parents' New England farmhouse:*

Anne: Do you think I could sleep with you in this house?

Lyon: No. I guess you couldn't. I guess I should've known. You're afraid of ghosts. Well, I'm not. And none of them ever loved each other more than I love you.

...

*Tony Polar tells his wife, Jennifer, and his sister, Miriam, that the movie studio has dropped him.*

Miriam: I should've never let them put you in Westerns. You're a romantic lead.

Tony: Sure, sure.

Miriam: Look, you're a singer. You can always go back to nightclubs.

Tony: I don't want to go back to nightclubs.

Jennifer: He doesn't want to go back to nightclubs. He wants to make pictures.

Miriam: I'm gonna go heat up the lasagna.

## f y i

Vital information about onscreen antics in *Valley of the Dolls*.

Number of cigarettes smoked: 18  
Number of cocktails consumed: 21  
Number of taxis seen: 3  
Number of times *Variety* is seen on camera: 2  
Number of times someone takes a doll: 10  
Number of times Patty Duke's necklaces get caught on her breasts while performing "It's Impossible": 11  
Number of marriage proposals: 2  
Number of weddings: 4  
Number of times Jennifer's mother asks for money: 2  
Number of abortions: 1

Number of wigs worn by the following actresses in the film:

Patty Duke: 10  
Sharon Tate: 5  
Susan Hayward: 3  
Lee Grant: 2  
Barbara Parkins: 17

Number of times the following words are spoken:

Baby: 5  
Bitch: 1  
Queer: 2  
Fag: 4  
Booze: 5  
Dolls: 11  
Boobies: 4  
Neely O'Hara: 44

Number of times Neely O'Hara's name appears in print on screen: 12

Patty Duke's first line in the film: "Cut the song?!"

# dolls recall

The first hint of what *Valley of the Dolls* was really going to do for my career came in an insulting *Look* magazine article about the filming that portrayed me as a foul-mouthed harridan misbehaving in public. I did indeed swear, but not like a sailor on the set, not to the extent that the piece claimed. It was cruel, it was erroneous, and it was bad journalism. I cried when I read it, and I literally did not go out of the house for two weeks, until every one of those issues was off the stands. And afterward, my swearing became worse. I figured, "Okay, I



may as well be damned for a lion as for a lamb."

Harry convinced me the screening would be a good idea, and I was not that hard to persuade. I'd been distracted from my work while I was shooting—I was busy having a war with the director and eating doughnuts and playing an ineffective Florence Nightingale to Judy Garland—and I certainly wasn't aware just how bad the film might be.

It was a small screening...the film started out nicely enough, but then it got to the meat of things, and I thought I would die. I was awful, everything was awful, it was just the pits. I started thinking to myself, "What am I going to do? Should I get sick and leave?" I chickened out and waited until the end of the movie, praying, I suppose, that it would get better somewhere along the line. It didn't. The lights came on and no one said a word—talk about humiliating. I stood up—cautiously—and Harry said, "Gee, the music's beautiful." And that was it.

One of the reasons Twentieth Century Fox had shown me the film was that they wanted me to fly to Miami and join a press junket on a cruise ship going from there to the Bahamas. Well, of course, after I saw it I wasn't going to cross the street to be part of that junket.

—Patty Duke, in her autobiography, *Call Me Anna*

That night, the lights went dark in the ship's theater, the credits for *Valley* came on, and we saw the wonderful opening scene of Mt. Vesuvius sideways, pumping out pills instead of lava. But from there on, nearly everything went downhill. Jackie hated the film. She hated it passionately. When the lights came on, she got hold of Mark Robson, took him into a corner, and said to him, with fire in her eyes, "The picture is a piece of shit."

Then Jackie burst into tears, ran into her cabin, and cried her heart out. The stewardess knocked on the door, entered, and said, "Miss Susann, I just want to congratulate you on your triumph."

"Get the hell out of here," Jackie screamed. Later, she apologized to the poor woman.

Why was Jackie so enraged? I think it was mostly the tone of the movie. It was a picture about junkies, she felt, not about the price of success and loneliness of standing out from the crowd, as she had intended. All the nuances were lost, the subtleties of character she had worked so hard to develop. She thought, as she had at the

beginning, that Patty Duke was very badly cast as Neely, and as a result of the miscasting, the entire picture was out of balance.

Once Jackie washed her tears away, she decided to play it cool except among intimates. She never bad-mouthed the film publicly, but she never extended herself to publicize it. I think it was one of her really big disappointments that the major motion picture made from her sensationally bestselling book fell so far short of her dream of what the movie should be.

—Jacqueline Susann's widowed husband, Irving Mansfield, in his book *Life With Jackie*

Barbara Parkins, who was ecstatic with the attention she was getting, remembers being astonished at Jackie's reaction. "She was hysterical," Parkins recalls. "She said, 'This is not what I've written. I want off this boat.' She was so angry you couldn't even approach her..."

Jackie felt the cast was ill chosen and inept, and she hated the script, which had been worked on by several writers in addition to the two officially credited, Helen Deutsch and Dorothy Kingsley. She hated the ending and the characters who were transformed into caricatures. She and Irving disembarked at the Canary Islands and returned to New York where, according to Ruth Batchelor, Jackie "stayed zonked out on pills for two weeks."

—Barbara Seaman, in her biography of Jacqueline Susann, *Lovely Me*

Does *Valley of the Dolls* need any kind of introduction? It is really the great gay cult film, although I suppose it has been superceded by *The Rocky Horror Picture Show* to the world at large. I've seen it so many times, and it's such a constant reference point that I really am a *Valley of the Dolls* scholar. I've read scripts that were not used; I've studied stills, and to me it's beyond description—it's fascinating in its awfulness. Patty Duke plays Neely O'Hara, a young singer who becomes a malicious, wicked-tongued drug addict. The film is really just a mean version of *How to Marry a Millionaire*. Twentieth Century Fox did lots of films about three girls, especially when Cinemascope came along, and *Valley of the Dolls* was just a sexed-up drugged-up version of that kind of thing: about three girls trying to make it in show business.

Barbara Parkins became famous when she was in the TV version of *Peyton Place*, and *Valley of the Dolls* was really her greatest moment in feature film. I like her lines about "that rush of loneliness that overcomes you just before the pills you've taken come on."

—Lyspinka, in an interview in *Incredibly Strange Music by REsearch*, edited by V. Vale and Andrea Juno.

# Know Your Dolls

*Valley of the Dolls* queens are an obsessive bunch. Not content to merely learn a few lines (which they will later quote, with varying accuracy, at some drunken soiree), they commit whole scenes to memory, take note of choreography, wig styles and colors of pills popped. Some even throw parties where guests must take a pill every time someone on screen does. These are not well women.

Therefore, we thought we should administer a test to separate the, uh, men from the boys and to determine how far up Mt. Everest you have climbed and how many facts, rumors, and biographical tidbits you've picked up along the way.

1. Before becoming a bestselling novelist, Jacqueline Susann tried to make it in which profession?

- A. Dry cleaning
- B. Acting
- C. Female impersonation

2. The character of pill-popping Neely O'Hara was based on which Hollywood legend?

- A. June Havoc
- B. Judy Garland
- C. Judy Geeson

3. To help boost sales of her novel, author Susann made it a habit to...

- A. Read aloud from the book at parties.
- B. Go down to the docks to get chummy with the truckers who would be hauling her book to bookshops.
- C. Go down on the truckers who would be hauling her book to bookshops.

4. Although star Susan Hayward had previously sung in the film *I'll Cry Tomorrow*, for *Valley of the Dolls* it was decided to dub her voice with that of a professional singer. Who sang for Helen Lawson?

- A. Margaret Whiting
- B. Petula Clark
- C. Ezio Pinza

5. *Patty Duke Sings Songs From Valley of the Dolls and Other Selections* was the last of Patty Duke's many popular recordings. How many record albums did Patty record in the Sixties?

- A. Six
- B. Eight
- C. Twelve

6. Would-be matinee idol Tony Scotti, who portrayed would-be matinee idol Tony Polari, went on to success as what?

- A. An auto mechanic
- B. A movie producer
- C. A spokesman for Lou Gehrig's disease

7. Although Jacqueline Susann is best known for *Valley of the Dolls*, her first book, *Every Night, Josephine!* concerned the comedic exploits of her beloved pet. What type of animal was Josephine?

- A. A poodle
- B. A piranha
- C. A yak

8. Rumors of Jacqueline Susann's lesbian proclivities circulated after a sexcapade at a party with what Broadway legend, herself the prototype for *Valley's* Helen Lawson?

- A. Betty Hutton
- B. Ethel Merman
- C. Eva Le Gallienne

9. Furthermore, Susann had a long association with a one-named entertainer who was rumored to be a lesbian herself. Who was it?

- A. Cher
- B. Hildegarde
- C. Lulu

10. Shortly after the birth of author Susann, the country was gripped by a ravaging epidemic. What was it?

- A. Plague
- B. Influenza
- C. A sudden rash of queens popping candy pills and shouting, "Neely O'Hara!"

11. Viewers with sharp eyes will note Jacqueline Susann in one scene in *Valley of the Dolls*. What did she play?

- A. A hooker
- B. A TV reporter
- C. A TV

12. In her memoirs, lyricist Dory Previn explained that the halting, repetitive verse to *Valley of the Dolls* title song was reflective of her own experiences with...

- A. Drug addiction
- B. Mental illness
- C. An inability to write normal lyrics

13. Shortly after the film was released, Dory Previn was ditched by husband Andre, with whom she'd written the *Dolls* score. In response to his departure, Dory wrote a song called "Beware of Young Girls" about how her husband had been lured away by...

- A. Mia Farrow
- B. Gia Scala
- C. Pia Zadora

14. Actress Sharon Tate and several others were murdered at Tate's home by the Manson family, but the killers were reportedly looking for someone else. Who?

- A. Joey Luft, son of Judy Garland
- B. Dino Martin, son of Dean Martin
- C. Terry Melcher, son of Doris Day

15. Which of the following is not a title of a movie or play that Neely O'Hara is appearing in?

- A. *Tell Me, Darling*
- B. *Love and Let Love*
- C. *Hit the Sky*

16. Barbara Parkins, who made her big-screen debut playing demure Anne Welles, played a similarly straight-laced New Englander in what TV show?

- A. *Bridget Loves Bernie*
- B. *Peyton Place*
- C. *Honey West*

17. Which *Valley* star, profiled in *Look* magazine in 1967, was quoted as saying, "I'm trying to develop myself as a person. Well, like sometimes on weekends I don't wear make-up."

- A. Sharon Tate
- B. Patty Duke
- C. Paul Burke

## Scoring

Answers are printed below; score one point for each correct answer you gave, and then ask yourself, "Am I a Valley doll?"

**0-6 Points:** You blew it. Get to a video store right away. Your punishment is to rent *The Love Machine*. And pay for it.

**7-12 Points:** You can safely call yourself a homosexual, but you are not yet certifiable. Read *Yargo*.

**13-17 Points:** You've made it. You wait for the rush of exhilaration, but it doesn't come. You are alone, and the feeling of loneliness is overpowering.

*Text by Devon Clayton.*

Answers: 1. B 2. B 3. B 4. A 5. A 6. B 7. A 8. B 9. B 10. B 11. B 12. A 13. A 14. C 15. C 16. B 17. A

*the*  
**VALLEY OF THE DOLLS**  
*game*



**OBJECT OF THE GAME:** First person to overdose on barbiturates wins.

**WHAT YOU'LL NEED:** Two dice; note pads; playing pieces (we recommend stray pharmaceutical tablets).

**DIRECTIONS:** Roll dice to determine which player goes first. Place playing pieces on LAWRENCEVILLE square. Each player in turn rolls dice and moves his or her playing piece clockwise around the board the number of spaces indicated on the dice. Player then follows the instruction printed on the space on which his or her playing piece has landed. If a playing space directs a player to "take dolls," player then tallies number of dolls earned on his or her note pad. (Example: If a player lands on a space marked "Take 6 dolls," player then marks six slash marks on his or her note pad.)

The first player to tally eighty (80) dolls overdoses and is the winner.

If your playing piece lands on:

**BROADWAY:** Take one half of each of the other players' dolls. (Example: If You are Player Number One, and Player Number Two has 42 dolls and Player Number Three has 22 dolls, you would take 21 dolls from Player Number Two and 11 dolls from Player Number Three. Players Two and Three then deduct these totals from their scores.)

**FUNNY FARM:** A player whose playing piece lands on this space must remain on this space until he or she rolls doubles, or until the player has missed a total of three turns.

**HOLLYWOOD:** Player must move space to BROADWAY and take one half of other player's dolls.

**BROADWAY**

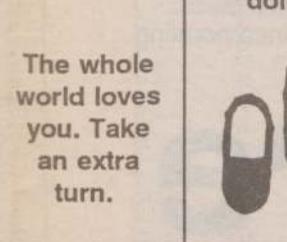
TAKE 1/2 OF ALL PLAYERS' DOLLS



Ted Casablanca says you're the joke of the town. Take 3 dolls.



Your Siamese gets pregnant by a one-eyed black tom. Take 2 dolls.



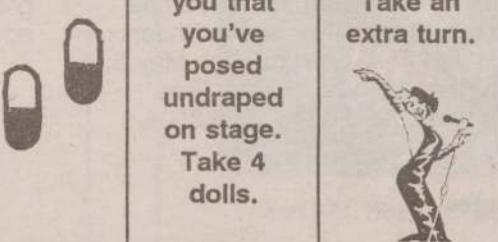
Nobody cares if you live or die, as long as you write the checks. Take 6 dolls.



Mrs. Gottlieb is shocked at your pictures. Take 3 dolls.

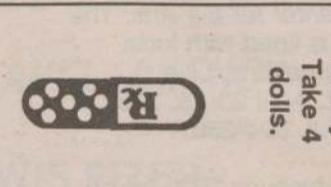


Miriam reminds you that you've posed undraped on stage. Take 4 dolls.



**FUNNY FARM**

You get rolled by a trick and wake up in the sanitarium. Advance to FUNNY FARM.



You're not the bread winner. Lose a turn.



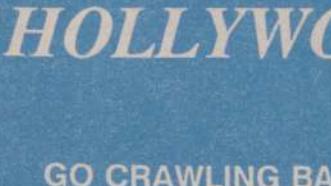
Lyon tells you that you look 36. Take 5 dolls.



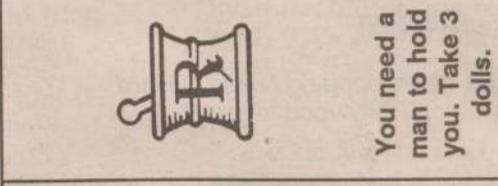
A latent lesbian attacks you while playing checkers. Take 3 dolls.



Helen Lawson ties a can to your tail. Take 3 dolls.



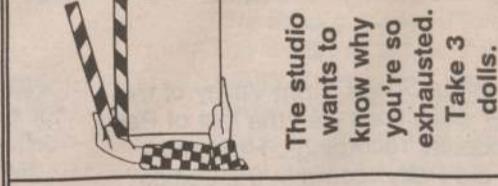
Jennifer asks you where to go to get an abortion. Take 3 dolls.



You need a man to hold you. Take 3 dolls.



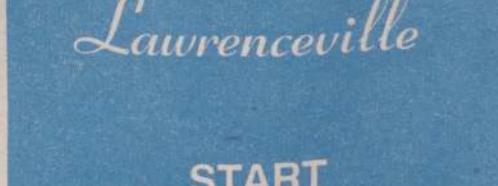
Find a lump in your breast. Give all your dolls to other players.



The studio wants to know why you're so exhausted. Take 3 dolls.



George Jessel presents you with a Grammy. Take an extra turn.



Neely O'Hara crashes your press party. Take 2 dolls.



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## art spaces

**Nelson Fine Arts Center:** "Special Collections: The Photographic Order From Pop to Now" examines how 26 photographers and artists have grouped, collected and categorized photographic images to create complete artworks. Featured artists include Andy Warhol, Sol LeWitt, John Balessri, Alan Rath, Ed Ruscha and Rick Hock. Thirty years of reciprocal influences between the photographic image and pop art, conceptualism and post-modernism are also illustrated. Now through May 23. "Hogarth's Prints: The Good, the Bad and the Funny" will be featured April 13 through May 15. Views of 18th-century British life are reflected in several suites. Free. 8:30am-4:30pm, Tuesdays-Fridays; 10am-5pm, Saturdays; 1-5pm, Sundays. Mill Ave and 10th St. 965-ARTS.

**Scottsdale Center for the Arts:** The center's mall is lined with local chefs' finest creations. Live entertainment. April 23-25. 7383 Scottsdale Mall. 994-2301.

**Phoenix Art Museum:** "The Art of Seeing: John Ruskin and the Victorian Eye" is the world premier of an extensive exhibition on Ruskin that includes many paintings never before available in the U.S. Now through May 23. "Fans and Fashion" explores the role of fans as an indispensable fashion accessory. Now through August 29. Museum hours: Tuesday through Saturday, 10am to 5pm; Wednesday until 9pm; Sunday noon-5pm. Admission is \$4 for adults, \$1.50 for students. No charge on Wednesdays. 1625 N. Central Ave. 257-1222.

**Small World Miniature Club Exhibit:** Showcasing attic vignettes, houses, shops, furnishings and collections, all done to scale. 8am-5pm. Valley Bank Center Concourse. Central and Van Buren. 221-1005.

**Scottsdale Center for the Arts:** "Elusive Realities" by artist Judith Golden merges reality and illusion through photography and mixed media. Monday-Saturday, 10am-5pm; Thursdays, 10am-8pm; Sundays, noon-5pm. Now through April 11. 7383 Scottsdale Mall. 994-2301.

**Spring Flower Show:** Tens of thousands of spring flowers and bulbs, rare and antique roses, native wild flowers, and new flowering shrubs will be on view in

the Hunt Estate's classical garden. Also gardening workshops, lectures and special events every weekend. Proceeds benefit Arizona AIDS Project. Now through April 11. \$7. 10am-5pm, Fridays through Sundays. 2100 E. Missouri Ave. 254-0845.

**Memorial Union Fine Arts Lounge:** Quilts by Ruth Garrison of Tempe and mixed-media works by Phoenix artist Jeff Falk. Now through May 3, 8am-8pm, Monday-Friday. Free admission. ASU's MU. 965-3502.

## theater

**Romeo & Juliet:** Ballet Arizona's production of the Shakespeare classic plays through April 11. \$14-\$26. Herberger Theatre. 381-0184.

**Evita:** Andrew Lloyd Weber's popular musical, based on the life of Eva Peron, the former first lady of Argentina who was simultaneously loved and hated by others in her country, plays Tuesday through Sunday, now through April 11, at 8pm. Tickets: \$23-\$37. Valley Broadway Series. ASU's Gammage Auditorium, Mill and Apache Blvd. 965-3434.

**Death By Dominatrix:** Gregory Paxton's comedy about masochism, transsexuality, and homosexuality in *Rocky Horror Picture Show* savoir faire. Now through April 25; Fridays and Saturdays, 8pm; Sundays, 4pm. \$9. Planet Earth, 909 N. 3rd St. Friday, April 30 at 10pm and midnight, Saturday, May 1 at 10pm at Valley Art Theatre, 509 S. Mill, Tempe. 241-1828.

**Real Women Do!** This musical cabaret act, featuring six women singing Broadway hits, plays Thursdays at 8pm and 10:15pm through the end of April. Show Space Cafe, 7117 E. Sixth Ave., Scottsdale. 423-0557.

**M. Butterfly:** Doesn't everyone know the secret by now? April 16-May 1. Herberger Theater Center, 222 E. Monroe. 252-8497.

**Death of a Salesman:** Arthur Miller's classic play about a failing businessman reevaluating his life. \$8-\$10. Thursdays-Sundays, now through April 18. Theater Works, 6615 W. Thunderbird Rd. Call 979-9003 for times and 486-8636 for tickets.

**The Doctor In Spite of Himself:** In this hilarious play, the comic genius

Moliere administers generous doses of slapstick and romance, with a few mistaken identities and a lot of running around thrown in for good measure. Thursday-Sunday, April 23-May 1, 8pm. Tickets: \$10. Paul V. Galvin Playhouse. 965-6447.

**Deadlock:** A tragic comedy of three generations lost together in the adversities of their separate lives.

mothers. Friday, April 16, May 7 and 21 at 7pm; Sunday, May 9 at 5pm. All shows include a gourmet meal. \$25. Goldie's 1895 House Theatre, 362 N. 2nd Ave. 254-0338.

## performance

**Corky Siegel's Chamber Blues:** Contemporary music incorporating

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familiar elements of classical chamber music and urban blues. An adventure in rhythm, harmony and solos, the music of Chamber Blues is spontaneous, clever and irresistible. \$15-\$20. Wednesday, April 21 at 8pm. Gammage Auditorium, ASU. 965-3434.

**Sunday A'Fair:** Showcasing new talent at noon prior to a featured band of the day at 2pm. Food, artists, gift shop. Free admission. Every Sunday through the end of April at Scottsdale Mall, 7383 Scottsdale Mall. 994-2301.

**ASU Concert Choir and Choral Union:** joins the Phoenix Symphony for Bernstein's "Kaddish Symphony"

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at 8pm, Thursday, April 15 and Friday, April 16. Tickets: \$10-\$35. Symphony Hall. 264-6363.

**Guitar Ensemble:** Free performance at 7:30pm, Monday, April 26. Katzin Concert Hall, Music Building, ASU. 965-TUNE.

**Women's Choir and Concert Choir:** Free performance. Thursday, April 29, 7:30pm. Katzin Concert Hall, Music Building, ASU. 965-TUNE.

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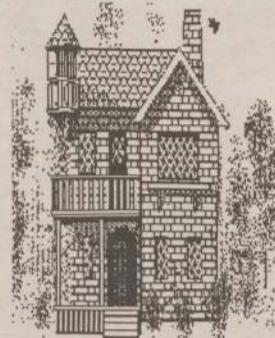
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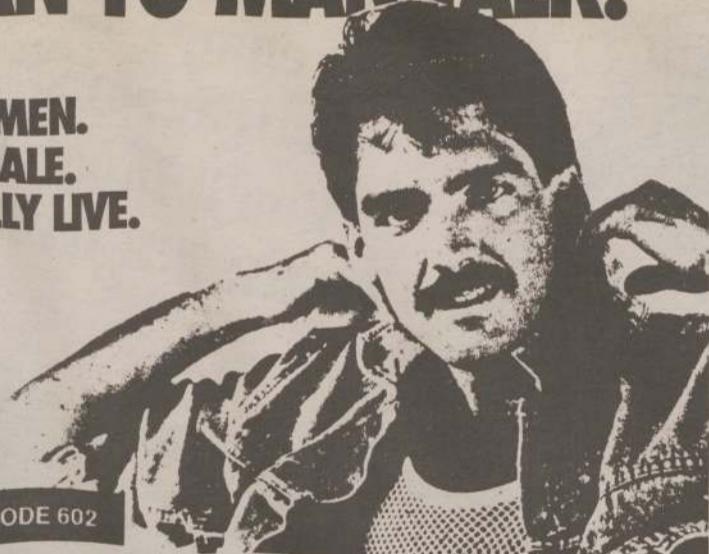
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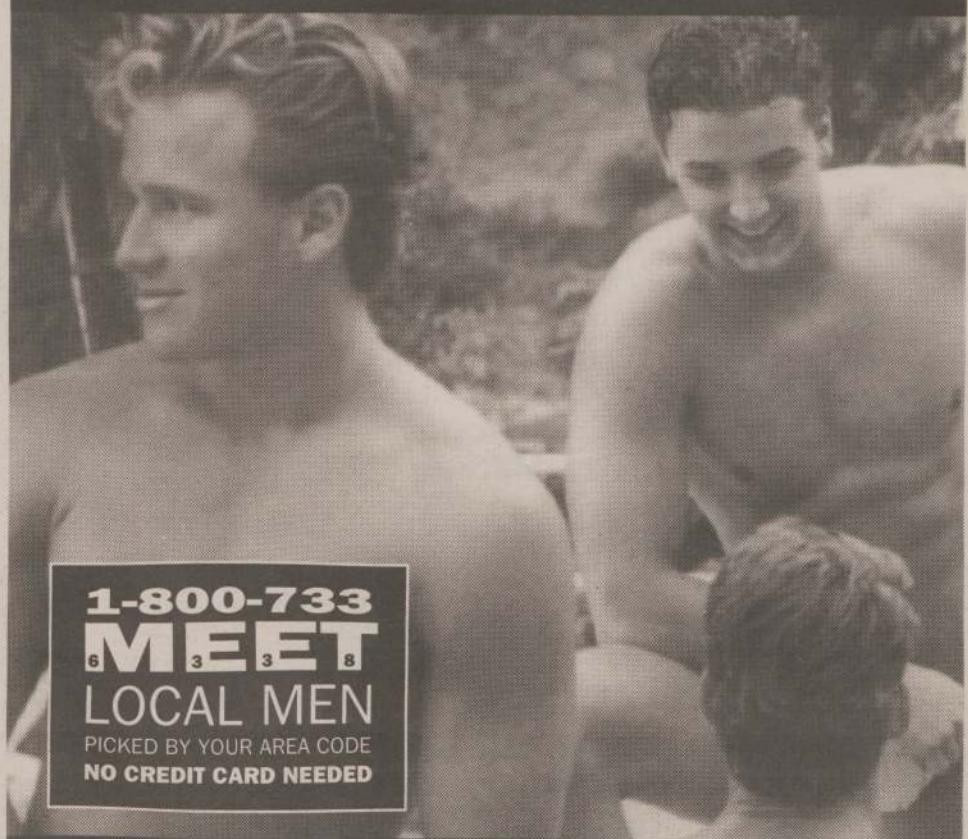
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