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Book Reviewed

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Arts and Entertainment

An Alumnus Is Guest Artist of Peabody Duck

By **Connie V. Dowell**
Contributor

Henry Brown came to UCSB to play baseball in 1969 and returned this quarter as a professional actor in the role of guest artist and leading actor in "The Peabody Duck."

While getting a quick meal at the UCen before baseball practice, Brown accidentally spilled a glass of milk on Frank Silvera, who was at that time a guest artist at UCSB. Silvera, whose films included *Viva Zapata* and *Mutiny on the Bounty* introduced Brown to Dr. William R. Reardon, now Professor Emeritus in Dramatic Arts. Reardon recruited him for the UCSB Touring Players — actors, not athletes.

Another guest artist, Paul Winfield whose films include *The Lost Man*, *The Greatest*, and *Star Trek II*, later worked with Henry Brown and introduced him to Stanley Kramer. Kramer who was then working on *R.P.M.* hired Brown, still a student, for his first film job.

Since his graduation from UCSB in 1971, Henry Brown has appeared in such movies as *Lethal Weapon*, *The Man in the Glass Booth*, *The Marcus Nelson Murders*, and *The Friendly Fire*. In addition to being the only black guest star to have appeared on "M A S H," his television credits include "Police Story," "The Rookies," "Kojak," "Ironside," "The Streets of San Francisco," "Banacek," and "The Bold Ones."

"What can you really give the college back? This was a chance for a direct payback — to display my skills and perhaps make Dr. Reardon proud," commented the actor.

"Henry is not only a performer — he is also a consultant giving the director, playwright, and the cast immediate feedback especially on (See BROWN, p.2A)



Grafitti Band Guitarist Jesse Ed Davis

Grafitti in the Pub

By **Philip Hall**
Arts Writer

On the cold, rainy night of Wednesday, Nov. 4, I journeyed to the Pub to watch the highly praised Grafitti Band. The Grafitti Band released their first album, "aka Grafitti Man," in 1986 to rave reviews. No less a musical presence than Bob Dylan praised it as his favorite album of 1986. With the release of their second album, "Heart Jump Bouquet," the band is again moving closer to widespread recognition for their unique music.

The main forces behind the band are poet John Trudell and guitarist Jesse Ed Davis. Trudell had been strictly a poet until he met Davis at a 1985 reading of his poetry. It was through this meeting that the band was formed. Davis is an experienced session musician who has worked with such artists as John Lennon, Paul McCartney, George Harrison, Bob Dylan and Jackson Browne. Together they form the nucleus of a unique band that places an extreme emphasis on the lyrical content of each song.

The show was opened by singer/guitarist Floyd Westerman. In between songs, Westerman spoke to the audience concerning his views on the freedom of religion

and the plight of the Native American people in the United States. Westerman, accompanying himself on the guitar, opened the show with a song about missionary work, and the damage that thoughtless missionaries can do to the culture of a people in their efforts to "civilize." Among the other interesting ideas expressed by Westerman was an ironic song entitled "Here Comes the Anshros" about the desecration of sacred Indian sites by anthropologists searching to discover the culture that they are, in fact, destroying.

"I sing most of my songs in the interest of freedom of religion," Westerman told the audience during one of his frequent talks. One of the most interesting observations that he made was in comparing the plight of the Native American people in the United States with that of the Black people oppressed by apartheid in South Africa. He punctuated this point by adding that he had just completed a tour dedicated to the freeing of Nelson Mandela as well as an imprisoned Indian, Leonard Peltier. He sang a song entitled "The Red, White and Blue and the Red, White and Black," furthering (See GRAFITTI, p.3A)

Randall Book Shows All Women's Bravery

Editor's Note: This review of Margaret Randall's book, *Women Brave in the Face of Danger*, Photographs of and Writings by Latin and North American Women, is run in conjunction with her free public lecture, "The Imagination of the Writer/The Imagination of the State" scheduled for tomorrow night, Nov. 13 in Campbell Hall at 8 p.m.

By **Marta Navarro**
Arts Writer

Women Brave in the Face of Danger is a magnificent collection of images and words of women. It is an inspirational collage of womanism. It is a proud and empowering contribution to the diversity of womanhood.

The photographs could not be closer to real life. They are everyday faces of Latin and North American women struggling, working, surviving. This reflection of reality is accompanied by the words of famous and anonymous voices. Therefore the poetry of Audre Lorde, Rasario Castellanos, Joy Harjo or Marge Piercy comes alive next to a soldier, a mother, a lesbian, a dancer. There is great flexibility of meaning and appreciation. Each text and

photograph can be taken separately or in combination, leaving plenty of space for reflection.

Women Brave in the Face of Danger reminds us that our family is large and our world is one. It connects us in our most intimate moments and reveals our differences and similarities. It presents the many faces of women we know and don't know. It educates us and makes us feel closer to one another.

Many feelings and ideas surface throughout the book. There is a weaving of experiences between birth and death, war and love. Some of these one can identify with, others may come vicariously, but they are all emotive.

Margaret Randall is the author of 40 books. After living in Latin America for 23 years she wanted to return to the United States and was denied residency because of her open criticism of U.S. foreign policy. She is appealing this decision.

Her visit is sponsored by Arts & Lectures, the Women's Center, A.S. Program Board, Latin American and Iberian Studies program, Communication Studies Program and the Department of Political Science and Sociology. $\text{\textcircled{A}}$

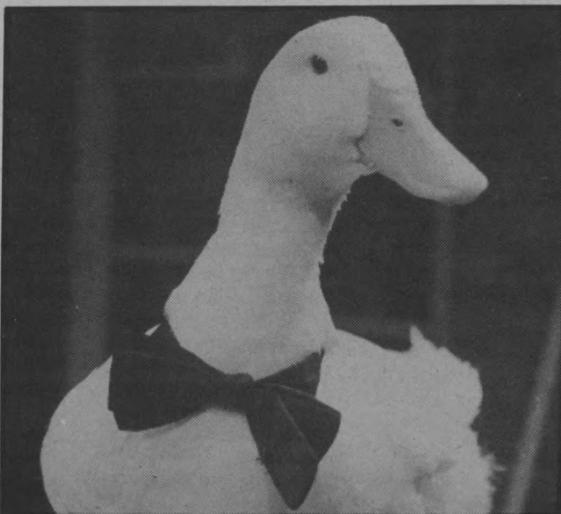
Guarneri: A Quartet with Humor

By **Renee Boyer**
Contributor

The Guarneri String Quartet performed at Campbell Hall Tuesday evening. The masterful combination of violinist John Dally, violist Michael Tree, cellist David Soyer and guest artist pianist Steven De Groot (Violinist and Quartet member Arnold Steinhardt cannot perform during the Fall '87 season due to injury.) delighted the audience. They played together solidly as an ensemble. The years of experience these musicians have was evident throughout the entire concert. Their unexpected humorous touches related throughout the performance are what the audience will remember most.

The program opened with Mozart's Quartet for Piano and Strings No. 1, in G minor, K. 478. When the three string players walked on stage, they began to move about the music stands and chairs to become comfortably (See GUARNERI, p.2A)

Peabody Duck: A Thought-provoking Delight



Gabriela the Duck

GREG ELAISON/Daily Nexus

By **S.M. Wenrick**
Arts Writer

Les Wade's "The Peabody Duck" throws us a curve: when is a duck not a duck? His answer: when it is an icon, a pillar supporting an entire social system.

Goleta Beach's own Gabriela the Duck is admirable in the title role, appearing briefly in the arms of one or another of the small human cast in UCSB's world premiere production.

The play is a delight, and thought provoking too. Wade's script as well as the direction is tight. It moves so fast, indeed, that the audience needs five moments to become habituated to the rapid-fire southern accents. In the first act the dialogue is packed with almanac-style information, through which the six characters are more or less defined. The Elvis wanna-be scuzz, for example, suggests they demand a pair of Elvis' toenails as ransom for the kidnapped duck. There is a woman, he says, who clips the king's toenails regularly because "you know they keep growing after death."

The six are so natural in their roles that one wonders if Wade has not written his play for this cast. Central to it is

Henry Brown, a visiting professional actor who lends maturity as Deacon, an older Black porter at the Peabody Hotel in Memphis. That he plays a man thirty years his senior poses no problem, as makeup is subtle and his limp is consistent.

The other actors also turn out superb performances. Allison Gendreau nearly incarnates the dowdy Willene, an older southern woman dimly aware there is something else but frustrated in the expression of it. She betrays none of her actual youth until the end. Tess Gill is a perfect Rowena, a red-headed floozy with a Southern accent and flamboyant black underwear. Her big mouth goes far in promoting laughter.

She has her sights set on Clinton (Paul Michael Quick), the young revolutionary who ignores her. He is too involved in finding a cause for his kidnapping the duck during its daily five o'clock trot to the fountain. A crew cut as well as his slight diffidence suits him.

Robert Owens delivers a good performance as the young black shoeshiner, with an emphasis on young. You can see the hope around his eyes. Michael Walsh's Garland is good as a stereotypical greasy creep, and his smaller stature con- (See PEABODY, p.2A)

A Comedy Bordering On Insanity.



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Biography of a Disappearance

Editor's Note: This review of Alicia Partnoy's book is run in conjunction with her lecture, "Disappearing and Surviving in Argentina," scheduled for next Monday, Nov. 16, at 8 p.m. in the UCen Pavilion, sponsored by Arts & Lectures, A.S. Program Board, the Latin American and Iberian Studies Program, COMPA, and the Peace Resource Center.

By Marta Navarro
Arts Writer

The Little School
Tales of Disappearance & Survival in Argentina
By Alicia Partnoy

She was a student, a young mother who identified with the struggle of the Argentine people: workers who demanded better wages and students that protested against a repressive government. She was caught and sent to "the little school," a concentration camp where she was kept for three-and-a-half months for being considered a threat to national security.

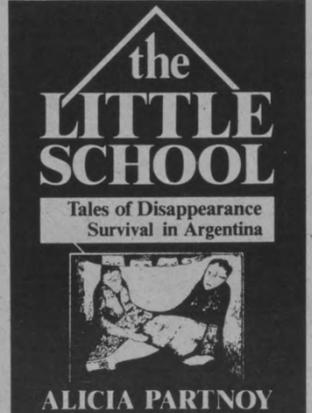
Alicia Partnoy survived, unlike many

of the 30,000 people that "disappeared" in Argentina between 1976 and 1979. To this day she ignores why she was not killed. *The Little School* is her biographical account of this period of military abuse. Partnoy managed to survive thanks to her own will to live.

One of the most moving effects in Partnoy's narration is found in her description of the prisoners' relationship with one another. In the midst of her own starvation, Partnoy offers cherished bread crumbs to another prisoner. On another occasion she challenges a guard to arm-wrestle to distract him from beating a prisoner.

Partnoy masters an amazing convergence between misery and poetry: a tribute to the human spirit in the middle of a filthy, brutal environment. The scene where she and her friend Maria Elena can be brought together in the rain is a delightful and intense description of sounds and feelings. A similar moving effect is created when she talks about her daughter Ruth, whose face she can not remember anymore, or when she describes the small box of matches where she keeps her tooth that fell out.

The Little School is a direct and honest book. The prisoners come



through as separate personalities bound together by their commitment to justice. They are people who learned to cope with abuse and humiliation and stay alive. Still many of them did not survive or were never found.

After her release from "the little school," Alicia Partnoy was taken to another place where she remained for 52 more days. In June of 1977, she "re-appeared," but was still a political prisoner for two-and-a-half years. In 1979 she was released and came to the United States with her daughter Ruth.

PEABODY

(Continued from p.1A)
trasts well with that of Deacon, Dexter and Clinton. He has a surprise in his guitar case, which he shows "to his closest friends."

Wade's other characters are effective, too. Fletcher, Willene's dead husband, manifests himself surprisingly at the end, and additional supports are given by his albino porcupine and Methusda, a "hero bull" whose skeleton skull ultimately saves the Peabody duck. Faulkner, whose portait hangs up-

stage, is a bit the sacred cow in Jeri Sykes' wonderfully curious set. The scene is the basement of Memphis' grand hotel, cluttered with the junk of several generations. That the work is performed in the Studio Theater is significant in creating an intimate setting.

The second act lacks the easy levity and frantic pace, as some of the characters think the duck dead and the situation upstairs becomes more grave. It is curious that none of the well-to-do patrons of the Peabody, bereft of their bastion of Southern gentility, think to look for the duck on the premises. The debate rages on in the basement, however, with thankfully no outside interference, and gives rise to some interesting musings. Clinton, with his socialist ideals, is accused by the older Black man. "You stole Dr. King's dream!" A

GUARNERI

(Continued from p.1A)
situated. During this ruckus, Soyer commented "The next piece we'll move further to that side of the stage," inducing laughter from the audience. Although the Mozart was executed flawlessly, it seemed to lack spirit — as though it was a warm-up for the rest of the concert.

The next number on the program was Beethoven's Serenade for Violin, Viola and Cello in D Major, Op. 8. The players' humour was again made evident via their eye contact, head movements, and bow movements. For example, when the third movement ended in unison staccato notes, the players held their bows in the air a while after the note had sounded and grinned. They seemed to agree on the interpretation of the entire piece and stuck to their plan. The audience was entranced by their accurate and beautiful sounds.

The final repertoire performed was Schumann's Quartet for Piano and Strings, in E-flat Major, Op. 47. The Quartet communicated energy and vitality. They were constantly sensitive to all the parts being played simultaneously so the harmony essential to ensemble playing was not lost.

The Quartet is considered the world's premiere quartet. During the 21 years of their existence, the members of the quartet have remained unchanged. They have toured Japan and New Zealand, as well as the U.S. They have performed at international music festivals, been broadcast on TV and radio, and have made educational presentations. Three books have been written about them. The quartet is currently on the faculty of the Curtis Institute of Music in Philadelphia and the University of Maryland. Their '86-'87 season includes 100 recitals in the U.S., Canada and Europe. A

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BROWN

(Continued from p.1A)
issues of minority interest," explained Robert Egan, Chair, Department of Dramatic Arts.

"Another reason to come back was that this role was right for me. No one has done this before. I'm the first Deacon," added Brown, who plays the proud, aged man who runs the service staff.

"Deacon is a character of substance and requires an actor of substance. Getting Henry was a really good opportunity to increase the value of the project," Egan added.

One of the challenges of the role has been aging about 30 years to become the sixty-five year old Deacon. Along with make-up and graying hair, Brown wears glasses, padding to add extra weight,

and a special dental addition to make his teeth less perfect.

"I don't want to play it safe and become just another doddering old guy," he stresses, "I want to have a bold signature with Deacon."

"Henry can take material and find ways to play it. He's not good for locating the weak points in the text — he can make almost anything sound good," commented Les Wade, playwright of "The Peabody Duck."

"He brings a lot of work into each rehearsal," he added. "The other side of the script will be filled with Henry's notes — sometimes with what time he thought of his suggestions."

One night within a week of opening, Henry Brown started passing out Tootsie Pops to various characters during the last act. "When

Garland stands up for him, Deacon hands him a Tootsie Pop. The Tootsie Pops have now been written into the script," Wade smiles, "and so have many of Henry's other suggestions."

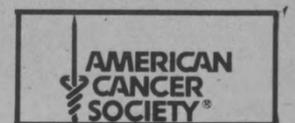
"Henry Brown brings an enormous energy to the stage. He's willing to dig and dig deeper. To help Deacon age, he went to a dentist and had forms made for his teeth that make his mouth form the words differently than he normally does. Those little things make it a joy to work with Henry," said John Blondell, director of "The Peabody Duck."

In one of his first lines, Deacon talks about an accident not unlike Henry Brown's spilt milk at the UCen which influenced his life: "First week I got my waiter jacket ... spilled a bowl of gravy ... goes on Edwin's shoes ... Big Brass comes charging over yelling about sending me back to the fields ... Edwin tells the Big Brass he's the cause — no part my fault. Little thing ... meant a lot to me. Yeah, it's the little things..." And perhaps it's the sum of the little things that make Henry Brown's performance as Deacon so amazing. A



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The College of Creative Studies Exhibit *Reminiscent Figurationism*

By **Anthony Emerton**
Contributor

There are echoes of the nineteenth century in the College of Creative Studies' exhibition of 1980's figurative painting by Dan McCleary, Hank Pitcher and Mark Stock, *figuration/imagination*.

Rather than a distortion of the figure, which is commonplace in twentieth century painting, here meaning is emphasized by a distortion of mood into the melodramatic. Meaning is conveyed by the subtlety of facial expression and accentuation of pose.

In Pitcher's work, it is the physical presence of the body that is important rather than the faces, which are generally impenetrable. His work mirrors Gauguin, though there is a greater scale, simplicity of design and brashness of approach. The stylization and the coloring of "The Boy at Coal Oil Point" are almost pure Gauguin, though the subject is more heroic, a complete glorification of the noble savage, or in this case, the noble surfer complete with surfboard "shield" and fetishistic plants. Elsewhere, savage stands with friend savage by the camp fire under the stars.

I feel slightly uncomfortable with these images, which seem like heroic figures, symbols for a nobler order, without fault or humanity, like the idealized worker or idealized patriot. The idea of the superhuman always seems to submerge most human qualities. Unlike the works of

McCleary and Stock, we don't see into the souls of these "individuals."

Stock's paintings also have an air of the nineteenth century. There is an association with melodrama, with the silent movies and with romanticism. The youth in "The Rope" is a Byronesque figure, overdressed shirt and satin ruff, lying languidly in a glade, having written a suicide note, doubtless because of an unrequited love either for himself or another person.

"The Noble Romantic" or the noble debauchee of the other pictures, suitably overdressed and suffering from lovesickness, bad news, too much alcohol or all three, leans against a wall contemplating what he would have done, should have done, or simply feeling sorry for himself.

After many years of irrelevance (one could almost say most of the twentieth century), we see the revival of figurative painting and also of painting that tells a story. It is perhaps a significant sign of the dead end into which abstractionism has dug itself, which has inevitably led to a return to and revival of interest in older forms.

McCleary is the most severe of the three. His figures remain solitary even when together, they are either looking in opposite directions, are leaving each other or are together only for "Christmas Eve. The painting has less lushness than Stock and Pitcher, it is more introverted in its statement.

The "McDonald's Workers" are together but not looking at each other. Their physical proximity an enforced accident, a coincidence of circumstance.

Though I like figurative painting and find many of the paintings in the show interesting, the undeniable empathy of much of the work with the nineteenth century is uncomfortable, as though I've entered some sort of time warp. The images of Stock exist in nineteenth century paintings of sentimental scenes and records of actions, such as David Wilkie's "Letter of Introduction," (1813). Though the portrayal of figures in varying attitudes of destruction or self destruction was less popular than death for a noble cause (there were noble causes then), it certainly had its place in romanticism. Here is what appears to be death because there's nothing better to do.

The most striking dissimilarity is between McCleary and Stock as opposed to Pitcher. The first two revealing weakness, insecurity, and uncertainty compared to Pitcher's confident and macho style.

The show continues until November 20th.



Christine Bruno noticed "The Butler's in Love." RYAN BECK/Daily Nexus

GRAFITTI

(Continued from p.1A)

the comparison. Westerman appeared on stage for a brief encore, and closed his set with a song dedicated to Ronald Reagan, "Custer Died for Your Sin."

After Westerman exited it was time for the Grafitti Band to perform. The six-member band appeared shortly, and immediately launched into their set. As the show progressed, more and more members of the audience participated by dancing in front of the stage. Among the highlights of the set were tributes to two legendary musicians who had heavily influenced the band, Elvis Presley and John Lennon. The Lennon tribute, "God Help and Breed You All," seemed to be a favorite of the crowd, it was a slower, more mellow song that allowed the audience to pay particular attention to the lyrics. While the band was supposed to be lyrically oriented, one of the biggest disappointments for me was the fact that, at times, I was unable to understand

the lyrics spoken. This was due in part to my unfamiliarity of the band's work prior to the concert, as well as the fact that on some of the faster-paced songs Trudell was drowned out by the band's playing.

After the end of their first set, The Grafitti Band was called back for an encore, and the audience was able to listen to two more of the band's songs before the close of the show.

In general, the evening was a success. The band showed that the high praise earned after the release of their first album was merited. The biggest disappointment of the night was the difficulty in hearing some of Trudell's lyrics over the band's playing. This was a concert that could be enjoyed on a variety of levels. As a simple rock concert, the band played enthusiastically enough, and the audience really seemed to enjoy them. But on a deeper level, the poetry of both Trudell and Westerman allowed a rare insight into a traditionally misunderstood culture, that of the Native American Indian. In this sense, the Grafitti Band left the audience not just entertained, but with some serious ideas to consider. A

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