

the Tucson Weekly

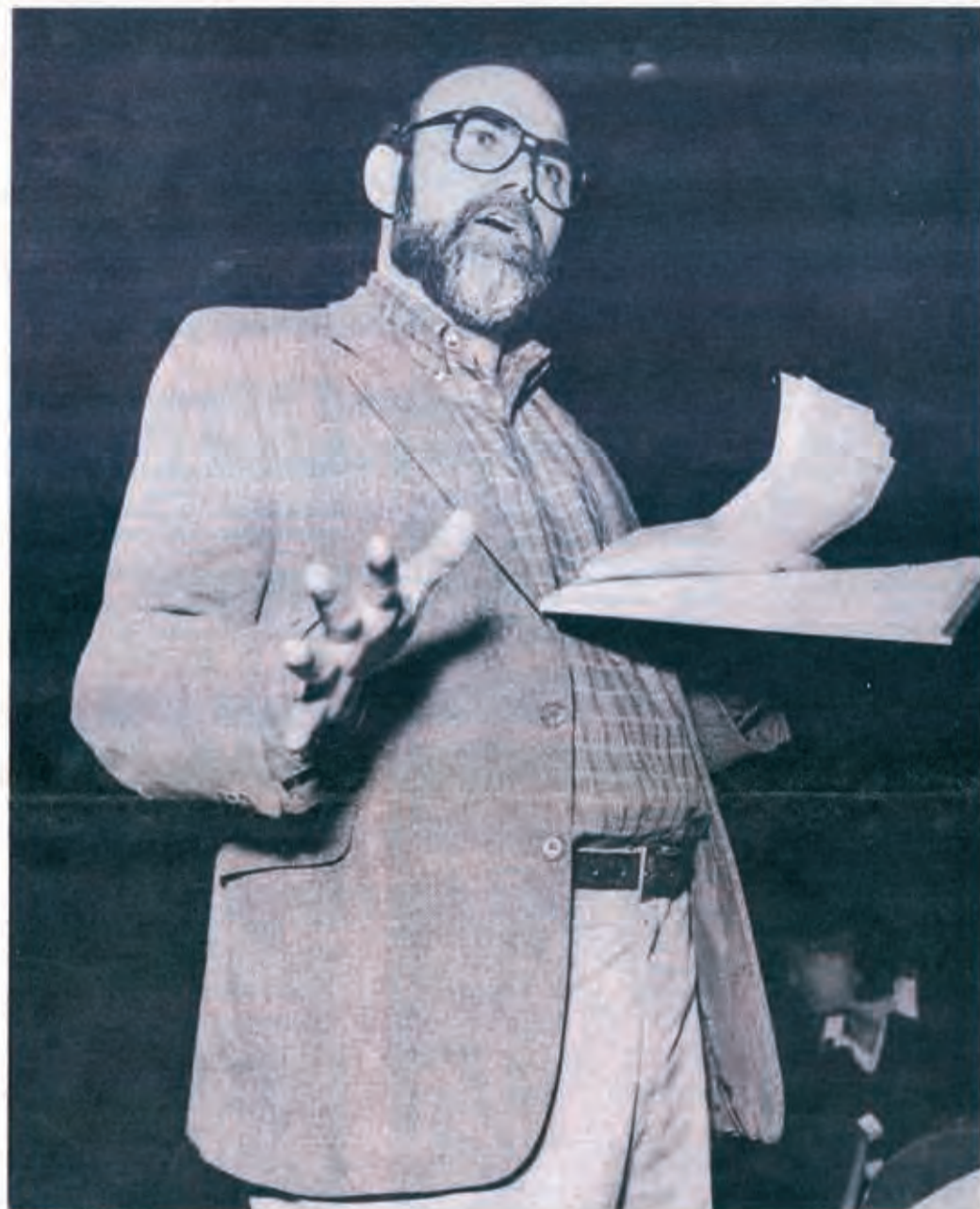
FREE

Arts,
Entertainment,
People & Places
February 22-28, 1984

HELLO, TUCSON

You're looking at the first issue of Tucson's only arts & entertainment weekly. If you're after a guide to the city's best and most creative happenings, pick us up every week. If you're seeking a good restaurant or saloon, or wonder what diversions or enjoyments you've yet to discover in the Old Pueblo, don't miss an issue.

TO OUR READERS
The Tucson Weekly is here to become your primary source for arts information. Let us know what you think — your feedback will make us the best weekly Tucson's ever seen.



The Tucson Weekly/John DeGruis

ATC's Gary Gisselman

Nurturing An Obsession: Four Years of Creativity

By Andrea Ibáñez

Am I not the Lord?" he booms imperiously to a dissident actor. The remark breaks the pre-opening night tension and he and the entire cast laugh heartily. Gary Gisselman may think he is only quoting Shakespeare, but he has indeed established a fiefdom at the Arizona Theatre Company. In addition to his regular duties as Artistic Director he has taken on the job of directing both plays in the winter repertory, *The Taming of the Shrew* and *Our Town*. It is a role demanding more time, patience and diplomacy than an ordinary person possesses.

Gary Gisselman by his own admission, is a man obsessed with the theater who outwardly displays few of the qualities associated with such obsession. In a risky business he is a man who does not like to take risks unless he is able to exert some control over the situation. In a flamboyant profession he is a surprisingly subdued person. In a lifestyle considered egotistical and self-centered by many, he talks less of himself than of the communal effort that makes for good theater.

Gisselman's diplomacy, evident in every conversation and interaction, is his foremost quality. His "notes" to the actors after a rehearsal, for instance, say: "I liked it better when you did . . ." instead of "Don't do that, the other thing worked better." And, "That word, *oats*, is hard to say; make sure we understand it."

Although being a diplomat may ease the job of being a director, it is certainly not necessary to it. But it is a vital quality for the performance of Gisselman's other, more full time job, that of Artistic Director. In this role he chooses the plays to be produced, hires the actors and directors and works closely with ATC's board of directors. Juggling all these differing interests could be a nightmare, but Gisselman, ever the optimist and diplomat, says he loves his job and has nothing but praise for Tucson, the board and the company of actors.

After twelve years with the highly successful Chanhassan dinner theaters in Minneapolis-St. Paul, the thought of trying something new coincided with David Hawkanson's call from Tucson to interview for the position of Artistic Director. Gisselman liked the board, liked Tucson and saw that this was a growing company he could help to shape. But his primary reason for

CITY LIGHTS — Things to Do & See this Week

Run, Don't Walk to See *Taking Steps*

Theatre

**Homegrown Salsas:
Tasting Tucson's Best**

The Good Life

**Luminous Landscapes
& 80 Arizona Artists**

Art

ART

80 Arizona Artists, Wolf Kahn at TMA

From a 1918 painting by Lone Wolf to a 1982 ceramic sculpture by Suzanne Klotz-Reilly, "Arizona Artists" provides the opportunity to explore the artistic activities of our particular region. While many works do reflect the artist's connection to the land, the diversity of form and expression clearly place Arizona artists in the mainstream of contemporary art movements.

The exhibit includes both works from past exhibitions and recent acquisitions not previously on display at the TMA. Among the latter is a collection of George Elbert Burr's etchings, renowned for their precise delicacy, that portray many aspects of the desert. Prescott photographer Frederick Sommer is represented by four unusual white ink drawings. Other acquisitions include works by David Kessler, Nancy Tokar Miller, Sharokh Rezvani and Dennis Jones. Previously exhibited works, by such artists as James Davis, Masoud Yasami, Deborah Horrell and Michael Croft, allow the visitor to view old favorites while making new acquaintances.

The luminous New England landscapes of Wolf Kahn are featured in the upper gallery. Kahn, considered by art scholars to be one of America's foremost landscape painters, employs both oils and pastels to create works of an almost dreamlike nature.



A necklace by Michael Crofts from the permanent collection of the Tucson Museum of Art. A part of the "Happy Birthday! Arizona" exhibition currently showing.

The thirty works on exhibit, circulated under the auspices of the San Diego Museum of Art, reflect the synthesis of Kahn's underlying structural concerns and his extraordinary use of color. Though Kahn considers himself a realist and part of the long landscape tradition, his dramatic color relationships link him closely to such abstract artists as Mark Rothko. A student of Hans Hoffman in the 1940's, Kahn is a gestural painter who strips his images of their unessential aspects to reveal the importance of form and color.

Inspired by the radiance of light in its

natural setting and by the upper Connecticut River Valley where he lives, Kahn's fields, barns, lakes and woods are a rare fusion of abstraction and illusionism. A catalogue of the exhibit is available. □

"Happy Birthday, Arizona!" Works of more than 80 artists: includes paintings, sculpture and crafts. Also on exhibit: Vibrant Landscapes of New York School colorist Wolf Kahn. TUCSON MUSEUM OF ART, 140 North Main. Hours: 10-5 p.m. Tues-Sat, and 1-5 p.m. Sundays. For more info, call 624-2333. Exhibitions run through April 4.

and \$7 for general admission, with a \$1 discount for TJS members and senior citizens. Tickets are available at Zip's on University and at the weekly Sunday night Jazz party at the Marriott Hotel.

Following Primavera is the UA's Az Jazz Week, where trombonist Carl Fontana will be featured. On Monday night, March 5, percussionist Bob Becker will appear with the Rosewood Marimba Band. Tuesday is "Quite a Night O'Dixie, Take 2," and Fontana will be in concert with the UA Studio Jazz Ensemble on Wednesday, March 7. More information on the weeklong event next week.

(Yvonne Tost is the editor of the Tucson Jazz Society's Jazz Beat and host of KUAT-AM's "Jazz Notes" program.)

THEATER

Run, Don't Walk, to see Taking Steps

By C. Chase

Stepping out to see Le Theatre's production of *Taking Steps* by Alan Ayckbourn — England's Neil Simon — is like taking a trip through the looking glass. Once you get past the dreary location and unidentified exterior which gives the building an abandoned look (no theatrical PR out front), the magic begins.

From the rabbit hole box-office, the congenial staff peek out and hand you a program and map pinpointing your seats in the theater's vast maze of tables. En route, a gargantuan circular bar mushrooms out featuring an array of "Drink Me" bottles and a display of paintings for sale. A delightful intermission watering-hole.

A waiter who will soon turn into an actor seats you and explains the madcap process of trips up and down ramps, and in and out doorways to the salad bar and buffet areas. Plates heaped with tasty morsels do not distract you from the shadowy apparition that takes, and is, center stage. Unlit but ready for the show, the set titillates and teases your subconscious with expectations of the delicious unknown waiting in the wings.

Living up to both expectations and expectations, Ayckbourn's comedy of errors aids the digestion by offering the classic ploys designed to elicit a range of joyful responses from the audience — from cheshire smiles to rolling in the aisles. (At least two citizens, one senior one junior, were seen falling off their chairs.) These include eccentric characters, frenetic pacing, dimensional illusions, connubial confusion, one-liners and hide and seek mayhem. But, as is usual in farce, all's well that ends well.

The two flies in my ointment were a desk which obscured my view of the hilarious bedroom antics, and the acting style of the ensemble. Despite a very appealing cast, this fool-proof play would have left me more food for thought with less impersonation and more interpretation. It is the truth in jest that makes it really hit home, entertaining and enlightening in one fell swoop.

Le Theatre is a local Fantasy Island offering escape from headlines, breadlines and deadlines. Now you can get a dozen packaged mini-tours thrown in for just a few dollars more, depending on what you want to visit: the city, canyons, caves, or museums.

In addition, a company of local comedians, *Compendium*, tapes a live video of original material once a month after the play, at 11:30 PM. The \$4 donation pays expenses for the learning-by-doing group. Anyone who wants to get into show biz and is willing to commit and work on whatever aspect they choose, i.e., performing, writing, technical can join for free. David Bukunus, the head honcho of *Compendium*, can be reached at Le Theatre (882-4447).

Having recently relocated from San Francisco, I am impressed with this theatrical beehive as a refreshing desert oasis offering the community a gathering place and creative alternative to the more separatist forms of entertainment. □

DANCE



From "Death and the Maiden," by the Oakland Ballet.

Renowned Oakland Ballet in Town

Oakland Ballet will present two performances of works from its acclaimed repertoire at Tucson Community Center Music Hall on Saturday, Feb. 25 at 8 PM and Sunday, Feb. 26 at 2 PM. The performances are sponsored by The Tucson Metropolitan Ballet.

Both performances will feature three works premiered during the Company's highly successful 1983 season. To be performed are *Cakewalk* by Ruthanna Boris, *Death and the Maiden* by Robert North, and Artistic Director Ronn Guidi's *Dvorak Dances*, premiered in 1982.

Cakewalk, inspired by the rich tradition of America's dance heritage, reflects the energy and vitality of high-stepping minstrel shows and the magic and humor of vaudeville. Originally commissioned by New York City Ballet in 1951, the work was set by choreographer Ruthanna Boris of the Oakland

Ballet for its Gala Sept. 30 Opening of 1983.

Robert North, the American-born Artistic Director of London's Ballet Rambert, considers *Death and the Maiden* to be one of his most satisfying works. Expressing the spiritual, sensual, physical and emotional aspects of death, the ballet is set to the first two movements of Schubert's famed Quartet in D Minor — *Death and the Maiden*.

Rounding out the program will be Oakland Ballet Artistic Director Ronn Guidi's *Dvorak Dances*. Guidi called the ballet a "...champagne toast to the 1982 season," when it premiered.

Critics have praised the Company's young and energetic dancers as well as its top-flight repertoire. The *Honolulu Star Bulletin* reported that Oakland Ballet dancers "...move with a snap and polish that is a real joy to watch." The *New York Times* said the Company presents "dancing with exuberant commitment." The *San Francisco Examiner* praises the Company's "dancing of international caliber." The *Los Angeles Herald Examiner* stated, "...this is a company to watch. Important things are happening here." □

Tickets for the Feb. 25 and 26 performances of the Oakland Ballet are \$7, \$9, and \$12 with \$1 discounts available to Senior Citizens and Children under 12. For ticket availability or more information on the Company's upcoming performances at Tucson Community Center Music Hall, call 296-0264.

JAZZ NOTES

Flora Purim & Airtó Moreira

By Yvonne Tost

Greetings fellow jazz lovers. It is a privilege to be addressing you in this first issue of the TUCSON WEEKLY. "Jazz Notes" will include short reviews, profiles and interviews dealing with local and national jazz artists. I'll keep you abreast of local jazz happenings, as well as spotlighting state and national events.

No doubt many of you will be surprised by the scope and number of jazz performances in Southern Arizona. There's something to suit everyone's

taste or mood on the concert scene and in the clubs.

On the concert scene, we'll begin with a benefit concert for radio station KXCI featuring Flora Purim and Airtó Moreira. Since the station was but a gleam in organizer's eyes they've wanted to bring these two to town, so it's great they're finally doing it.

This Brazilian husband and wife team fuse jazz, Brazilian and pop music into their own brand of latin jazz. They have been recording together for a dozen years and both have played or recorded with Chick Corea and Return to Forever, Hermeto Pascoal, Stan Getz and others. Both studied with Moacir Santos. Airtó came to prominence through his memorable percussion work with Miles Davis in 1970.

The hot Latin sounds of this duo should sell well in Tucson and the tickets are reasonable — \$7 and \$8. The concert will be held on Thursday, Feb. 23 with shows at 7 and 10:30 p.m. in the Marriott Hotel's Grand Ballroom. Tickets are on sale at Pool Conspiracy, Zip's Records on University and the KXCI office downtown, 622-1472.

Jazz has a home at the Marriott in Tucson. Besides KXCI's concert, all of the Tucson Jazz Society's events are held at the Marriott, including a weekly Sunday night jam in the Jammer Lounge.

The Society's next event will be the third annual Primavera Jazz Fest on Sunday, March 4 in the Grand Ballroom. The concert features women jazz performers and the headliner will be jazz vocalist Betty Carter. While Carter is practically unknown in town at this time, she will be the talk of Tucson on March 5.

Known for her dynamic stage presence and her fierce artistic integrity, Carter's unique bebop vocal style has earned her the respect of other singers, as well as the critics, some of whom call her the greatest living jazz singer. Carter has struggled for many years to be recognized by jazz audiences, and her time has finally come.

Also on the bill at Primavera is saxophonist Ann Patterson and the Maiden Voyage All-Stars, an offshoot of the all-women big band in Los Angeles. Patterson and her crew have a long line of credentials in jazz, pop and studio work. Opening the concert will be the TJS All-Women Jazz Band, including the members of "Bitches Brew," the winning group at the annual Jazz Warz battle-of-the-bands.

Tickets are \$10 for reserved seating

THE GOOD LIFE



Homegrown Salsas: Tasting Tucson's Best

Man's wisdom lies in the pursuit of pleasure.

— Epicures, 341-270 B.C.

By Dale Hopper

I don't remember the first time I tried salsa, but it was good. The latest came during a TUCSON WEEKLY salsa taste test. Sue Claggett, Barbara Szambattalvy and I were compelled to sample almost three pounds of jalapeno, tomato and onion dips.

Salsa is a simple word. It means, merely, sauce. But unlike the rich French *sauce au crème*, salsa is a Spanish word, which means Mexican to us on the border, and that means hot.

When I look for a salsa I look for heat or, rather, that more precise type of spicy heat, *picante*. Not coincidentally, Picante is the prominent name of Pace brand salsa. As far as I know, it is the hottest commercially available salsa on the American market. For this test, Pace "medium" was used as the "control." It is easily the hottest of the bunch we tested — the others all being local brands. I think it's a statement of this brand's leadership that "medium" overwhelmed the locals, and I've never even seen "hot" for sale (although I have heard rumors). Pace is also the cheapest.

Those are my biases. The two women disagreed. "When I think of salsa I think of the total chip dip. It has to be well proportioned: chunky, tomato-y, and spicy," said one, and the other agreed. I took notes.

"Like this one. It's closest to Pace in taste, but it's not runny. You don't have to chase the dip around the plate." They were speaking of Lupitos, a product of Lupita Foods in Tucson.

I talked with Millie Rodgers, the Office Manager at Lupita's South Santa Rita factory. "The salsa is made for us locally, according to our homestyle specifications. The company itself started with chips in November 1982. We didn't start the salsa until last July. Now we have a full line of Mexican snack items — cheeses, the salsa and different types of chips.

"I like the salsa," said Millie, "because I can enjoy it without burning my mouth. Watching TV I can sit down and inadvertently eat the whole jar. It's also good on scrambled eggs."

Sue observed of Lupitos, "This has an Italian flavor to it." "Yeah," said Barbara, "I think it may be cayenne, or an awful lot of pepper."

"What about the jar?" I wondered; but they didn't seem to notice.

"The jar," explained Millie, "appeals to the housewife. It's a reusable canning jar. We have both the 8 ounce and a gallon size." This reporter likes it because the wide mouth permits dipping without pouring.

Another wide-mouth jar and relative newcomer to the market is Michael Guillaume's Old Pueblo brand. "I started making it about four or five years ago on my stove at home. It was a hobby, made good Christmas presents. I still make it in my guest house," Michael said.

"Wait a minute, your stove?" I asked. "I cook the salsa. That's what makes it different. Most salsas aren't cooked. The analogy is like when you saute onions — it sweetens the flavor. I also use carrots and kosher dills (and a little unbleached sugar — turbinado). It gives it that sweet/hot taste. Most people's first reaction is surprise. But they come back."

"This is the worst one," Sue sputtered. "Too much on the tomato." "It's more like a cocktail sauce," added Barbara. "Maybe it's the pickles."

"I'm from the Midwest," said Michael. "You know, in the Midwest they only think of salsa as super-hot — if they know of it at all. I like Old Pueblo because you can eat it without burning. You get the flavor, then the heat. And it doesn't burn when it comes out. That's important. It's good on scrambled eggs, too."

The undisputed winner of the taste test was Desert Rose. "It's got a good tomato taste, it's hot enough, it's chunky," said Barbara. Sue added, "A good proportion of tomatoes, peppers, and onions."

The Desert Rose people have this to say about their product, "We don't feel we have competition — just other people in the same business. We don't look at what other people do."

I was able to talk to Desert Rose's Steve Swindler. His wife, Patti, was on a business trip. "Patti is the heart of it. Almost every step is still hand-done. This hasn't been a business geared for profits. We're committed to keeping it very special, even though it's easy to cut corners. We want to remain the best salsa in the gourmet market. It's a treat."

Steve went on to tell me how they began by making their salsa for home consumption, then Christmas presents on a budget and were encouraged to go commercial. The product now appears in such exclusive stores as Nieman-Marcus and Dean & DeLuca. At least one mail order firm sells it for twice what we pay in Tucson. And, yes, Steve likes his salsa on scrambled eggs, too.

After sampling all the free salsa, (the Tucson Weekly picked up the tab) I showed Sue and Barbara the prices, and asked which one they would buy. Desert Rose is twice as expensive as Pace. Old Pueblo is a little less expensive than Desert Rose, and Lupitos is a little more expensive than Pace. "I would buy Desert Rose if I was feeling rich," they both agreed. "But I would usually buy Pace. It seems more versatile. It would probably be the best on scrambled eggs." □



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Volume 1, Number 1
February 22-February 28, 1984

The TUCSON WEEKLY (ISSN 0012-3471) is published every Wednesday by the M & D Publishing Co. Inc., 314 South Convent, Barrio Viejo, P.O. Box 2429, Tucson, AZ 85702. Address all editorial, business and production correspondence to The TUCSON WEEKLY, P.O. Box 2429, Tucson, AZ 85702. Phone: (602) 792-3630. Domestic subscriptions are available for \$15 yearly.

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Manuscripts, drawings and other material submitted must be accompanied by a stamped, self-addressed envelope. The TUCSON WEEKLY, however, assumes no liability for unsolicited material.

Letters and calendar submissions are welcome. Please send these at least 10 days prior to publication.

For information call:
792-3630

BOX 2429

Yes, Tucson has a new arts weekly

Welcome to issue one of *The Tucson Weekly*. This city now has a paper entirely devoted to the arts, entertainment, people and places that make Tucson such a fine place to live and visit.

This small, 12-page issue initiates what we hope will be a long and enjoyable process of growth and evolution. We're here to serve this community — your feedback and suggestions will help to make *The Tucson Weekly* an indispensable source on the best and most creative happenings in the city. Write to us here in the heart of downtown Tucson — we appreciate your blistering criticism as well as your praise.

A basic editorial bias you should be aware of: We'll be looking for the positive impetus behind artistic efforts, be they plays, a poetry reading, an art exhibition or a concert. Critical writing has a place, but our primary goal, initially, is to inform.

Tucson is graced with a level of cultural and artistic energy unlike nearly any other city its size. We hope to keep you up-to-date on all that's available and to introduce you to the personalities behind the events and exhibits, the podiums and stages.

Quite simply, *The Tucson Weekly* will be an ardent supporter of the entire arts spectrum in the city. You won't find any "news," per se, in this paper. We've purposefully removed ourselves from coverage of local issues so we can establish the paper as the arts and entertainment source.

In addition to the arts, you'll find restaurant reviews, columns on local enjoyments and diversions, film reviews, comics and local music

coverage. CITY LIGHTS, our calendar/listings section, will soon be the most comprehensive weekly guide to what's-to-do and see ever compiled. Make use of our absolutely FREE classifieds.

Tucson's reputation as a town that loves to kill small newspapers doesn't bother us. Thus far we've encountered only overwhelming encouragement and genuine enthusiasm. Local businesses, we believe, will immediately support our efforts. As a guide for consumers — as well as readers — we think *The Tucson Weekly* will be a welcome addition to the Tucson advertising market.

The Tucson Weekly is a bonafide small business. If you like what we're doing and want to see us do even more, patronize our advertisers. Mention their ads, carry the paper into the store when you visit and tell your friends to do likewise. We're here to serve our readers and the arts community, but our advertisers make it all happen. It's as simple as that.

Let us hear from you. Greetings, Tucson, from *The Tucson Weekly*.
— Douglas Biggers, editor
— Mark Goehring, publisher

Acknowledgements

We wish to thank the following individuals and businesses whose generous help, both emotionally and financially, has made *The Tucson Weekly* a reality: Bill Small, David Hoyt Johnson, Frank and Kaz Pierson, Rita Keeton, Mort Solot, Ted Disante, Clint Colby, John S. Jones, Bill Nugent, Donald and Kelley Rollings, Jim Larkin and Michael Lacey, John and Jean Biggers, Emma Hardesty, M.K. and Ethel Goehring, Sue and Al Baldini, Food Conspiracy, John Kromko, John Baab, our first issue advertisers, Sue Trinacty, Jerry and Debbie Soldevere, Kay Mirocha, Randy Holdridge, Sylvester Arena, Royce Davenport and Juanita Williamson, Harold Jones, Terry Etherton, our first issue contributors, Andrea and Jonathan Kress, John DeCindis, Don Haskell, Betsy Bolding, Christine Griffin, William Biggers, Michele Wells, Julia Sly, Larry Evers and Barbara Grygutis, Ed Abbey, and many more. Thanks.

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Start Your Week on Wednesday with

the Tucson Weekly

41

making the move was Hawkanson. "He's the best Managing Director in the country and he's the reason I came here."

Coming to Tucson was a challenge in more ways than just professional. It meant leaving his wife, who works in the theater in Minneapolis, and two children behind, a solution that Gisselman is not particularly comfortable with. At present it is one he lives with.

The Theater vs. the Pastorate

Gisselman decided he was going to be an actor when he was in college, an announcement that met with little family enthusiasm because it was perceived as a "show-off" sort of profession. He also toyed with becoming either a Lutheran minister or a rabbi, a diplomatic consideration between two religious traditions of his family. Asked about this tremendous variety in career choice he responds that he sees more similarities than differences between an actor and a preacher: the minister must *feel* in order to help the soul heal itself, the actor must salvage something lovable in even the most hateful character in order to render a sympathetic portrayal.

Acting won out largely due to his early successes. He generally played lead roles in the productions in which he acted, but really began to enjoy himself in summer stock, where he got comedy roles and found he could make people laugh. Oddly enough, he moved from acting to directing because he didn't think he was "ever quite good enough to make it." His love of comedy is clearly seen in the delightful and innovative touches in all the comedic productions he has directed. He claims not to prefer comedy over tragedy but I sensed it was more a question of a preference he chose not to state.

ATC: Creativity as Process

Gisselman refers to ATC haltingly as an institution, but more often speaks of it as an organism which must be "kept alive."

The director's role in this process of nurturing, as Gisselman sees it, is not one of leading the actors toward some fixed idea (or his idea) of the play. Rather, "orchestrating the ideas, the process of discovery" that each actor brings to the rehearsal hall is, for him, the most exciting part of being a director, superceding the selection of the play, the casting and the performances themselves.

If an actor tries something new in rehearsal and it works, then that becomes part of the portrayal. If it doesn't work, it isn't used. The focus of the play changes as it takes shape, and things which worked well in the first week of rehearsal are no longer viable the day before the performance.

A tyrannical director he is not, says Gisselman; that is, one who demands particular line readings or even specific characterizations. Sometimes he himself doesn't know what a line means or where the play is headed, he admits. Although some actors might be frightened at the thought of the "director being without direction," directing a play is a process of discovery for him, too, Gisselman said.



ATC's Gary Gisselman under the lights: "I'd like to do an eight hour, two nights' performance of *Don Quixote*."

The Taming of the Shrew was a challenge for him, and he says frankly that he wasn't sure what he would do with it when he began to formulate some thoughts about the production late last summer.

While he is pleased with the current repertory offering, he is also never satisfied: there is always another way that it could have been done. He says that everything he reads (and he spends several hours a day reading) in some way reflects upon what he is doing. A bookcase in his office filled with an eclectic selection of books, diaries and plays led me to ask how Dickens, for example, pertains to Shakespeare or either of them to Thornton Wilder. What do they have in common?

They all deal, said Gisselman, with the large ideas that have always interested people: the nature of love, how humans get along with each other, the family, marriage, life and death. He is delighted to be able to produce and direct plays which address these universal themes because they demonstrate to him and the audience that people in Elizabethan England and 20th century

New England have basically the same struggles and aspirations that we do.

ATC & Tucson: Four Years of Progress

Tucson has been a supportive community for ATC; its season ticket sales increase yearly and Gisselman perceives that the audience is "opening up more" to new kinds of productions. He praises the board, who he sees as young, energetic and involved. The theater company had a \$200,000 deficit when Gisselman first came four years ago and now, due largely to the efforts of Hawkanson and the board, ATC has received a prestigious Ford Foundation matching grant of \$250,000. Tucson's matching portion was raised in only thirty days. With this kind of financial support from the community, moral support from the board and a chance to direct any one of the plays from the season he has assembled, what could possibly be wrong about his job?

Gisselman's complaints are mostly about things, not people. He doesn't like the Little Theater stage much, although

he praises the efforts the Tucson Community Center has made to accommodate them. Since the stage is too wide and flat and lacking a proscenium (the portion of the stage that projects into the audience), many in the audience have a poor view. He blames this on the multi-purpose design for the building which ended up not serving any one group's particular needs well. Ideally he would like to see ATC have its own building.

One of Gisselman's other gripes is the demands that the theater makes on the actor. The minimum wage for an Equity Union actor is \$308 a week, which includes rehearsal and performance time. But it doesn't pay for transportation and there is little hope that an actor can be booked year around.

It's no wonder that actors tend to stay on either coast — New York for the live stage, L.A. for the movies, television and commercials. One lucrative commercial can more than double an actor's normal yearly income. Then why do regional theater at all?

"People in the theater are somewhat obsessed," Gisselman says. In Los Angeles, he explains, there are "waiver" theaters, meaning they can hire Equity actors but can waive the necessity of paying them union wages. "These actors are literally carrying the theater on their backs," he says.

Gisselman wants to see ATC develop a workshop concept: an idea is suggested for a play and the dialogue and characterizations come out of the actors' interactions with each other. *Quilters*, the last production of the season, was developed in just such a workshop environment out of a Denver theater. It is this kind of creativity and versatility that Gisselman would like to see at ATC.

This year heralds the first repertory season, a concept that has many benefits for ATC. It enables winter visitors, for instance, to see two plays within a one week sojourn. It also places the theater among the ranks of the better regional companies, thereby increasing its chances of drawing top talent.

But repertory has its problems, too. ATC must pay two casts during a period where there is normally one. This has been offset financially by the limited number of actors used in other productions this season, such as *Billy Bishop* and *'night, Mother*.

Another problem with the repertory concept is that ATC plays in Phoenix as well as Tucson. Not only do the actors move from one play to the other, but from one city to the other. The idea of a closely knit company disintegrates when the actors are essentially working in two productions in two cities.

These are but logistical problems for Gary Gisselman. He clearly loves what he is doing and is proud of ATC's progress since he came here four years ago. He has seen ATC grow conceptually and the community grow along with it. He has also been able to take on the demanding job of Artistic Director without losing the opportunity to direct.

One goal Gisselman sees for himself is creating a play from an existing work. He doesn't envision himself as a playwright, modestly asserting that, "I don't think I have the talent for it." But he would like to do something "like an eight hour, two nights' performance of *Don Quixote*." With everything else he has to do, it must be true that people in the theater are obsessed. □

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City Lights

February 22

February 28

Submissions for CITY LIGHTS listings should be mailed to City Lights Editor, The TUCSON WEEKLY, P.O. Box 2429, Tucson, AZ 85702. Photos, artwork & other trivia are encouraged. All submissions must be received ten days prior to publication.

22 Wednesday

South Pacific, UA Drama Dept., University Theatre, Olive and Speedway, Box office hours: Tues-Fri 12-6, for more info call 621-1414. This Pulitzer Prize-winning musical is one of the best-loved in the annals of American musical theatre. A treasury of brilliant lyrics and music. Directed by Robert C. Burroughs and Richard Hanson. Tickets \$6, \$3 students.

Taking Steps, Le Theatre Dinner Theater. Showtime is 8:15, with buffet dining preceding at 6:30. \$15 per person. Reservations: 882-4447. (see review this issue).

Taming of the Shrew, Arizona Theatre Company, TCC Little Theater, 8 p.m. 622-2823 for reservations.

UA Chamber Orchestra and Dance Performers, 8 p.m., Crowder Hall/UA campus, free (Olive south of Speedway).

A Very Special Arts Festival, Tucson Community Center, all day long.

PCC Film Series, The Ritz, Student Center, Pueblo Room, PCC West Campus, 12 & 5, free.

Winter Classic Horse Show: More than 700 riders from 40 states and six foreign countries will be on hand at Pima County Fairgrounds Tuesday through this Sunday. Starts today. Best days for spectators are Saturday and Sunday, when the highlights from the jumping competition can be seen. Jewelry and clothing on sale in boutiques and booths. Displays, books and food, too. Admission \$3. Pima County Fairgrounds, South Houghton Rd. south of I-10.

23 Thursday

Flora Purim and Aírto Moreira, in a Dance Music Concert, benefit for community radio KXCI, 91.7 FM. Don't miss this special musical event at the Marriot Hotel's ballroom, 7 & 10:30 p.m. Advance tickets \$7 at Zip's Records (all locations), Food Conspiracy or KXCI, 145 E. Congress, \$8 at the door. Music includes **Steps of Imagination and Drumsong.** Be there or be square.

Very Special Arts Festival, TCC Arena and Exhibition Hall, all day.

Ballet Master Classes by the **Oakland Ballet:** Intermediate and advanced classes today and tomorrow at the TCC Music Hall. Enrollment limited for this rare opportunity. For more info call 296-0264.

Winter Classic Horse Show (see 22).

Basketball: Wildcats vs. University of Oregon, McKale Center, ticket info 621-2411.

Tucson Botanical Gardens tour: **Winter Color in the Gardens,** 10 a.m., admission fee, 2150 N. Alvernon, 326-9255.

Laserium, Grace Flandrau Planetarium. Shows at 10:30 and midnight, for more info call 621-4556, UA Campus.

This Land is Our Land, a theatrical debut by the Pastime Players at the Very Special Arts Festival (which happens all day). The performance, directed by **Susan Claassen,** is at 10:15 a.m. at the TCC Exhibition Hall. **Pastime Players** is a group of trainable mentally handicapped students involved in Project Pastime, a comprehensive theatre arts program. A joint project of the Invisible Theatre & the staff of the Rillito Neighborhood Cntr. For more info call 882-9721.

ON THE AIR: Public Access Cable Channel 10-B. *The Sunset Years,* episode #21, 7 pm; *Seeing the Mountain,* 7:35; *Banners,* 8 pm; *Pima County Medical Society (Smoking),* 8:30 pm; *Warm Water Fishing in AZ,* 9 pm.

24 Friday

Second Annual International Festival of Dance: Tucson Mall. More than fifteen groups will be performing a wide range of dance, including ballet, tap, jazz, folk, modern, Mexican and belly. Starts today and runs through the weekend: Friday, 6-7:30 p.m.; Saturday, 1-5 p.m.; Sunday, 12:30-3:30.

Margaret Shaw Steinbrink, art show, Student Union Rotunda Gallery. Runs thru March 13.

A Very Special Arts Festival. An annual event designed to provide a non-competitive forum for disabled adults, youth and children to celebrate and share their accomplishments in the visual and performing arts with an interested audience.

Free workshops and performances will be provided from 10 a.m. to 3 p.m. for the next three days in the Meeting Rooms and Exhibition Hall of the Community Center. The public is invited and no admission is charged.

The Tucson Very Special Arts Festival is being sponsored by the Arizona Committee/Arts for the Handicapped, the Tucson VSAF Committee, the Mayor and Council of Tucson, The Tucson Commission of the Arts and Culture and the Altrusa Club.

Winter Classic Horse Show (see 22).

Taming of the Shrew (see 22).

South Pacific (see 22).

Baseball: Wildcats vs. Oklahoma State, Wildcat Field/UA, 2 pm, 621-2411

QUICK CLIPS

EDUCATING RITA — A vivacious, working class woman tangles with a stuffy, tippling literature professor. The result? A lively Pygmalion story that avoids the romantic ending we all expect.

NEVER CRY WOLF — A likeable, bumbling biologist infiltrates a wolf community in the Arctic only to find himself the subject of wolfish scrutiny. A splendidly photographed, funny, and deeply moving film about man's inescapable kinship with other fauna.

TERMS OF ENDEARMENT — If you haven't seen this mother-daughter story yet, drop everything and run out to see it. Shirley McLaine and Debra Winger turn in the best performances of their lives. An emotional roller coaster of a movie.

for ticket info.

La Traviata, UA Gallagher Theatre, 7:30, 9:50.

On the Air: Public Access Channel 10-B. *Tucson Remembered,* 7 pm; *TUSD Update,* 7:45 pm; *Inside Your School,* 8 pm; *Pima County Medical Society,* 8:30 pm; *Video Waves #3,* 9 pm.

25 Saturday

Rosewood Marimbas, UA Percussion Ensemble, Arizona Mini-Concerts, 12 noon, Free, El Con Mall.

Taking Steps, (see 22).

Oakland Ballet, presented by the **Tucson Metropolitan Ballet,** 8 p.m., TCC Music Hall. (see preview on page 10, this issue).

South Pacific (see 22) 2 p.m. show.

Taming of the Shrew (see 22) matinee.

Very Special Arts Festival, TCC, all day.

Historic Sight Walking tour: John C. Fremont House, 1012, \$2, reservations required, 622-0956.

Basketball: Wildcats vs. Oregon State, McKale Center, 621-2411.

Family Foot Rodeo: Beginning at high noon at the **Last Territory** at the **Sheraton El Conquistador,** 10000 N. Oracle Rd. Don't miss out on the fun activities planned for this pre-rodeo weekend. BBQ and bluegrass begins in the courtyard at noon. Ongoing activities include mountain men demonstrations, quick draw contests, hayrides, stagecoach rides, corn on the cob eating contests and much more. The Family Foot rodeo is at 2 pm, in the wash next to the stables. No riding skills necessary. At 4 pm catch the **Country Swing** dance contest in the courtyard of Last Territory. Grand prize includes a weekend get-a-way, dinner for two at L.T., champagne trail ride and an old tyme photo. **Bring Your Salsa** contest at 4:30. Winning salsa recipe will become house salsa in Last Territory, plus \$50 cash. Sounds like fun.

Psycho II, UA Gallagher Theatre, 5:10, 7:30, 9:50.

ON THE AIR: Public Access Channel 10-B. *Compendium '84,* 7 pm; *Tucson Boys Chorus,* 8 pm; *Toy Maker,* 9:15 pm.

26 Sunday

South Pacific (see 22). Afternoon performance.

Our Town, ATC, TCC Little Theatre, 2:30 p.m.

UA Symphonic Band and UA Wind Ensemble, 3 p.m., UA Main Auditorium, free.

Oakland Ballet, 2 p.m. (see 25).

Old Time Fiddler's Contest: An annual rodeo event, at the Armory Park Bandstand, 220 S. 6th Ave. Official Kick-off for Rodeo Week! Contests in three age categories . . . also a special "Arkansas Traveler" competition. FREE. For more info: 791-4860.

Winter Classic Horse Show: Climax of the event is today, with the Grand Prix of Tucson. A World Cup qualifying event, it begins at 2 p.m. The winner collects a portion of the \$25,000 prize money, along with a Mercedes Benz, Pima County Fairgrounds, \$3 admission.

Baseball: UA Wildcats vs. Oklahoma State, Wildcat Field, 1 p.m., 621-2411.

Chili Cook-off, Foothills Mall, 742-7191.

The Condor Over America, by Randy Thureau, **Sunday Evening Forum,** 327-4296, admission fee.

Psycho II, UA Gallagher Theatre, 5:10, 7:30, 9:35.

ON THE AIR: *Tucson Junior Strings,* 7 pm; *Compendium '84,* 8:15 pm; *Birds in Arizona,* 9:30 pm.

27 Monday

Loras College Concert Choir, 12 noon, Crowder Hall/UA, free.

Drama workshop, with Joseph Nassi; **Stage Combat,** 4:30 p.m., Drama building, UA.

Music Lecture: Gian-Carlo Menotti: Opera Today, guest lecturer, 8 p.m., Crowder Hall/UA.

Basketball: Wildcats vs. USC, McKale, 621-2411.

Baseball: Wildcats vs. Cal State (Northridge), Wildcat Field, 2 p.m., 621-2411.

The Spy Who Loved Me, UA Gallagher Theatre, 7:30, 10 p.m.

ON THE AIR: Public Access channel 10-B. *Inside Your School,* 7 pm; *Pima County Medical Society (smoking),* 7:30 pm; *Video Vocals,* 8pm; *Writing world (Sinclair Browning),* 8:30 pm; *Video Waves #1,* 9 pm.

28 Tuesday

Southwest Story, Tucson Public Library, Himmel Branch: **Tsuk-i-soon: An Archaeologist Looks at Tucson 500 Years Ago,** with Mike Bartlett of the Arizona State Museum, 7:30 pm, 1035 N. Treat Ave., 791-4397.

Southwest Story — Live Animals and Vital Concepts: The Desert Ark, with Hal Gras, Arizona-Sonora Desert Museum, 7 p.m. at the Columbus Branch, 4350 E. 22nd, 791-4081.

Taming of the Shrew, ATC, TCC Little Theatre, 8 pm. (see 22).

Tom Coopman, harpsichord, Arizona Early Music Society, 8 p.m., Admission charge/Crowder Hall/UA.

The Birth of the Stars: Nature Reveals New Secrets and Mysteries, 8 p.m., free, Grace H. Flandrau Planetarium, UA campus.

The Spy Who Loved Me, UA Gallagher Theatre, 7:30, 10 p.m.

ON THE AIR: Public Access Channel 10-B: *Writing World (Sinclair Browning),* 7 pm; *Pima County Medical Society,* 7:30 pm; *Compendium '84,* 8 pm; *Video Waves #2,* 9 pm; *TUSD Update (For the Love of Reading),* 9:45 pm.

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at cocktail parties when other people start to rave about Brian Di Palma as an *auteur*.

GORKY PARK — In this underrated thriller William Hurt does a surprising credible job at portraying the Moscow detective caught between a murderous American and a brutal KGB chief.

HOT DOG — A teen bopper movie. If you're under twenty, here's the mustard.

SCARFACE — Al Pachino dazzles us once again in this tough-minded, morality play about getting to the top of the heap. A worthy successor to the 30's gangster films and *Bonnie and Clyde*, which also ended with a bloodbath.

RISKY BUSINESS — A wonderful surprise — a well-written, carefully edited movie about the mortifying pains of growing up. This sleeper will keep you wide awake.

— Ron Stottlmyer

IN THE MUSEUMS

Arizona Heritage Center, 949 E. 2nd St. (629-5774) Constantly changing exhibits recount Arizona's history from the Spanish Colonial time through the territorial years. 10-4 Mon-Sat, 14-4 Sundays. Free.

Arizona-Sonora Desert Museum, 14 miles west of Tucson (883-1380) The *New York Times* has called the Arizona-Sonora Desert Museum "The most distinctive zoo in the United States." The Desert Museum is much more than a zoo. Drive west on Speedway to Tucson Mountain Park. The Museum is open every day until sundown. Admission fee.

Arizona State Museum, UA Campus, corner of Park and University, (621-4895) The culture of the prehistoric and modern Indians of Arizona and their relationship to the Southwest environment are exhibited at the State Museum. Temporary exhibits present an international range of topics. Monday-Saturday 9-5, Sunday 2-5. Free.

Museum of Art at the University of Arizona. Olive and Speedway in the UA Fine Arts Complex. The museum presents a continuous series of temporary exhibitions which complement the Museum's permanent collections, spanning the Middle Ages through the 20th Century.

Center for Creative Photography, UA Campus, University Blvd. and Tyndall. (621-7968) One of the finest print and photographic libraries in the country, with 12 to 18 new exhibits each year. Mon-Fri 9-5, Sun 12-5.

Fort Lowell Museum, N. Craycroft Rd. and Fort Lowell, (885-3832) An original calvary post established to protect early residents from hostile Apaches. Exhibits. Wed-Sat 10-4.

Casa del Gobernador — John C. Fremont House, 151 S. Granada (622-0956) Home of the territorial governor. One of Tucson's oldest adobe residences. Wed-Sat 10-4.

Grace H. Flandrau Planetarium, UA campus (621-4556) Exhibits, shows, gallery, 16" telescope for public viewing. Tues-Sun 10-6. Call for times.

Kitt Peak National Observatory, 56 miles SW of Tucson on AZ 86. (325-9204) Located atop a 7000 foot mountain, the largest astronomical facility in the world. Includes man's most powerful telescope

... literally a window on the universe. Open daily 10-4.

Pima Air Museum, Wilmot Rd. Exit I-10 east (889-0462) One of the largest collections of historic airplanes in the US. New exhibitions all the time. Open daily 9-5.

Tucson Botanical Gardens, 2150 N. Alvernon Way (326-9225) Southwestern buildings landscaped with roses, herbs, iris, native southwestern crops and an economic greenhouse. Mon-Fri 9-5, Sun 12-4. Admission fee.

GALLERIES

Editor's note: These gallery listings are not comprehensive. They represent a few of Tucson's many fine art galleries and craft shops. Future issues of The Tucson Weekly will include every gallery in the city.

Wolfe Galleries — Fine art gallery featuring representational and impressionistic works. Oils, watercolors, acrylics, sculpture, etchings and wood carvings. 6420 North Campbell, Monday-Saturday 10:30-5 p.m. 299-5655.

Etherton Gallery — Linda Connor: *Western Images* thru March 3, Wednesday-Saturday 12-5 & by appointment. 424 E. Sixth St., 624-7370.

Tucson Art Institute — 1157 S. Swan Rd., 748-1173. Drawings and paintings by Philip Melton. Contemporary landscapes. Coming up: An excursion to Cochise Fine Arts Center & Bisbee artists studios on Saturday, March 3, \$16. Advance registration necessary.

America West — 363 S. Meyer, Mondays-Saturdays 10-4. Primitive, contemporary, in Barrio Viejo.

Saguaro Blossom — Patricia Cooper Hughes. Through February. 11050 E. Tanque Verde, 749-2152.

Dinnerware — 274 E. Congress, 792-4503, Tues-Sat 12-4, Sun 1-4. Tom Cosgrove, paintings; George Welch paintings; Betty Harris, sculpture; Joe Harris, sculpture. Thru March 4.

African Arts — Traditional & Contemporary Hand-Woven Rugs, paintings & prints, sculpture, jewelry. 2905 E. Grant Rd. (795-11997) Tapestries from Egypt: Charming, delightful & imaginative designs from Harrania, near the Giza pyramid.

ids. Thru February, Mon-Fri 10-5, Sat 10-5. Closed Sundays.

Eleanor Jeck Galleries, 6344 E. Broadway, El Mercado de Boutiques (790-8333) Max Pupapart — famous for prints. Oils, gouaches, prints and poster. Very large aquatints. Starts Feb. 25. Tues-Sat. 11-4.

Gekas-Nicholas Gallery — Features works of 20th century artists in contemporary paintings, drawings, sculpture, graphics and ceramics. Gekas-Nicholas Poster Gallery exhibits a large selection of fine art reproductions by artists, and styles from all over the world. Incorporated with the Galleries is a custom frame shop with extensive selections. La Plaza Shops, 6538 E. Tanque Verde, Tues-Sat from 10-5 and by appointment. 886-5295.

Sanders Gallery — Features traditional western and contemporary Southwestern paintings, bronze sculpture and alabaster sculpture by Nationally known artists. 6420 N. Campbell at Skyline, Mon-Sat 10-5, 299-1763.

Impressions II Ltd. — Features excellent sound contemporary southwest art by locally and internationally known artists. Impressions represents artists with a wide range of styles from the graceful work of R.C. Gorman, the "Picasso of Indian Artists," to the vivid abstract colors of John Nieto, to the traditional delicacies of Cliff Beck. 6336 E. Broadway in El Mercado de Boutiques, Mon-Sat 11-5 and by appointment. 748-8601.

Galleries: Send us notices of new shows, artist backgrounds, photos of art. TUCSON WEEKLY, P.O. Box 2429, Tucson 85702.

THEATER

The Sword of Zorro, or, From Z to Shining Z — An original musical melodrama at the **Gaslight Theatre**, 7000 E. Tanque Verde, through March 10. Showtimes are 7 & 9:30 Fridays & Saturdays; 7 p.m. only on Sunday; and 8 p.m. Wednesdays & Thursdays. Tickets are \$6.50 for adults, \$5.50 for students, senior citizens, students and military personnel; \$3.50 for children under 12. All you can eat family style meal is served in the adjoining dining room before showtime for \$5, \$3 for kids under 12. 886-9428.

The Taming of the Shrew — the Arizona Theatre Company's production of Shakespeare's comedy at the Tucson Community Center Little Theater; in repertory with *Our Town* till the end of the month. *Shrew* plays at 2:30 p.m. Sunday & at 8 p.m. Wednesday. Tickets are \$9 & \$13.. 622-2823.

Taking Steps — (see review this issue, page 10). **Le Theatre Dinner Theater**, 749 W. Miracle Mile, Wednesdays thru Sundays until March 4. Except for Sundays, the buffet at Le Theatre opens at 6:30 p.m. followed by the play at 8:15. Tickets are \$15, including dinner. Sunday tickets are \$13 for a 6:15 p.m. performance, with buffet at 4:30 p.m. 882-4447.

Our Town - Thornton Wilder's play about America and Americana plays at 8 p.m., ATC. (see calendar for days). Tickets are \$9 & \$13.

South Pacific — The University of Arizona Drama Dept.'s production of Rodgers & Hammerstein's musical will be given Tuesdays thru Sundays thru Feb. 26 at the University Theater. Shows at 8 p.m. with matinees on Saturday & Sunday at 2. Tickets are \$6, \$3 for students. 621-1162.

PLAN AHEAD

Mona Van Duyn, Visiting Poet, Wednesday, Feb. 29, UA Modern Languages Auditorium, 8 p.m. Winner of the 1971 National Book Award. Elected last year to the American Academy and Institute of Arts and Letters. UA Poetry Center, 1086 N. Highland, 621-7941.

Writers of the Purple Sage (Tucson Public Library); **Harold Bell Wright — His Southwest Legacy**, Feb. 29 at 7 p.m. Wilmot Branch. Lawrence Tagg, Wright's biographer, and Louis A. Hieb, Head Librarian of the UA Library's Special Collections Dept. will present a look at Wright's recently acquired papers, including original manuscripts. An immensely popular western writer, Wright lived in the Tucson area.

The program is part of a project funded by the NEH entitled **Writers of the Purple Sage: Origins of a National Myth**. The project is concerned with how the Southwest was seen by popular writers during the early years of settlement, and what effect their portrayals had on the region's development.

DINNERWARE

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Tucson Museum of Art

FILMS IN FOCUS

Really Need a Laugh? Unfaithfully Fills the Bill

By Ron Stottlemeyer

UNFAITHFULLY YOURS. Directed by Howard Zieff. Written by Valerie Curtin & Berry Levinson. Twentieth Century-Fox. A Howard Zieff Film. Dudley Moore, Nastassja Kinski.

There's an old adage about French wine not traveling well. The same can be said for most movie comedies. Rarely is the remake nearly as funny as the original. The vintage bouquet turns to vinegar in a new bottle. Dudley Moore's new comedy, *Unfaithfully Yours*, is a great exception to this rule.

A remake of Preston Sturges' madcap hit of the late 40's, *Unfaithfully Yours* has just about everything imaginable in a good comedy — snappy dialogue, a tight, crazy plot, brisk pacing, and likeable, looney characters. But what redeems it from being merely a good

copy of the Sturges movie is the obvious care the screenwriters took in updating the story's social comedy.

Dudley Moore is Claude Eastman, a world-renowned symphony conductor married to Daniella (Nastassja Kinski), a sultry nymphette actress half his age. Mistakenly alarmed by an unsolicited detective's report that she's sleeping with his dashing solo violinist Max (Armand Assante), Claude starts sneaking around to gather his own evidence, alternately enlisting advice from his business manager Robbins and cook/chauffeur Guissepe. Then in the middle of a Carnegie Hall performance of Tchaikovsky's Violin Concerto, Claude madly hatches a diabolical plan for revenge. The rest is wild music, *forte*.

As this synopsis may suggest, *Unfaithfully Yours* has more than its share of wonderful vignettes. One takes place in a smoky Armenian restaurant. After a silly argument at crossed purposes in the kitchen, Claude and Max allow patrons to cajole them into a violin duet

that instantly degenerates into a duel of gypsy music as they lunge and parry in one passionate arpeggio after another. Then there's Claude's scuffle with his business manager on the stairs of the police station. But the best moment for my money comes when Claude coyly asks Guissepe what a man should do with an unfaithful wife. Guissepe momentarily stops paring vegetables, picks up an eggplant, and attempts to offer reasonable advice about how to talk to the erring spouse. But his passionate nature overwhelms him. Scenes like these give the movie a comic pace that approaches, if not matches, Sturges' breakneck speed.

But what really distinguishes *Unfaithfully Yours* from a lot of today's pedestrian comedies is Dudley Moore's urbane persona. Unlike Steve Martin, Chevy Chase, and other comics who indulge in wacky merriment with a limited appeal, Moore has perfected his loveable character to the point that he's at home in almost any comic vehicle. Whether he's a lustful composer (10), a bumbling, boozing millionaire (*Arthur*), or an infatuated psychiatrist (*Lovesick*), he's always a talented, middle-aged teddy bear with a Chaplinesque penchant for young, gorgeous women

who usually dwarf him. *Unfaithfully Yours* gives us still another bright side of this engaging character.

Moore does not, of course, carry the whole movie by himself. He is greatly assisted by Nastassja Kinski's nubile sensuality and Armand Assante's sculptured good looks. Together they are perfect foils for Moore's diminutive charms. His frantic bumbling becomes all the funnier because of Kinski's and Assante's beautiful poise. Robert Libertini must also be saluted for his great portrayal of Guissepe, Claude's man Friday who continually breaks into passionate tirades, sometimes *sotto voce*, about the difficulties of working for crazy people.

If the movie can be faulted for anything, it's the momentary loss of momentum when Claude tries to carry out his murder plan in the final moments of the action. For some reason the pace of this sequence is not quite fast enough, not quite as hysterical as it promised to be in Claude's imagination.

Still, this lapse is minor in a comedy as bright and high-spirited as *Unfaithfully Yours*. It's genuinely funny because it has exactly the right blend of slapstick, comic misunderstandings, and witty talk. If you really need a laugh, see it. □

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BANDS 7 NIGHTS A WEEK

- Feb.
22 (W) The Confused/Play Doctor (new rock 'n roll)
23 (TH) Statesboro Blues Band (blues and rock)
24 (F) Gentlemen after dark/Animation
25 (S) Gentlemen after dark/Animation
26 (Su) The Psalms/The Resisters (new rock 'n roll)
27 (M) Toxic Reasons (from San Francisco)/Conflict (new wave)
28 (T) Van Christians Naked Prey/The Freds/The Confused (original rock)
29 (W) The Confused/Play Doctor (new rock)

- March
1 (TH) The Statesboro Blues Band (Blues and rock)
2 (F) The Statesboro Blues Band
3 (S) The Statesboro Blues Band
4 (Su) Shagnatty (Reggae)
5 (M) Suspicious with Special Guest (original rock 'n roll)
6 (T) The Meat Puppets from Phoenix/Conflict (new wave)
7 (W) Lance Kaufman and the Soul Rebels (60's rock 'n roll)

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EATING & DRINKING

A Good Time at Karmel's Broadway

By G. Peppermore

Karmel's is a beautiful city restaurant on the busy corner of Broadway and Country Club, in Broadway Village — which is a fine place to browse anytime; full of interesting shops, and tranquil, somehow, in the evening; a place where the word *stroll* comes to mind.

Four of us went to Karmel's for dinner and enjoyed a fine meal. Though most of the tables were occupied, the noise level was muted, with plenty of privacy per table. Interior colors are deep and restful; there is much exposed brick and four different dining areas in the spacious location. The bar is comfortable and intimate, with large windows. Several paintings evocative of the Southwest are large enough to enjoy from across the room. *Sonoran* is a motif stressed in the decor as well as the menu.

When seated we were promptly attended to. The wine list, which we had to request, is more than adequate, tastefully presented and features various California, French and one Spanish wine. We enjoyed the Geyser Peak *Chenin Blanc*, served with French wine glasses with their larger bowl — easier to drink from.

There is an excellent array of appetizers. We chose Seviche Cocktail and Avocado Cocktail. Both came with lemon and lime, and both were excellently delicate: true appetizers. The Seviche contained a good portion of lightly

poached and marinated scallops and white fish. The Avocado Cocktail (large slices of perfectly ripe avocado) came with a subtly flavored sour cream sauce. Both were served on beautiful leaves of bib lettuce which might better have gone into the dinner salads.

Though our waitperson was a bit negligent (this is a very busy restaurant) we noted some elegant gestures at other tables. Owner David Karmel was about, personally seating guests at times, stopping here and there to greet people. It was nice to see him. Our other table attendants did a good job.

Dinner salads were a lovely array of mixed greens (though iceberg lettuce predominated), carrots, radish, cucumber and tomato. Dressings were deftly applied. The mushroom soup was as it should be — thin and tasting of mushrooms with a hint of milk. The dinner rolls were just barely warm and, although made from white flour, were tasty and satisfying in their crunchiness; butter was chilled in a mound and there was plenty of it.

Dinners arrived together and carrots seemed to be the vegetable in season — there were so many carrots — but they were perfectly cooked, even if unimaginatively sliced and unnecessarily peeled. Rice pilaf was fluffy but bland (white rice); baked potatoes were restuffed with a light blend of herb and sour cream and were rated high. (Not one of us ever reached for the salt shaker, nor was salt detected overtly in any of the food. We felt that this, more than anything, was a good indication that the kitchen is well in hand at Karmel's.)

Fowl, shrimp, meat, and seafood dishes are categorized and contain many offerings. They vary from Roast Chicken Chicago at \$8.95 to the tantalizing Broiled Lamb and Lobster at \$17.95. The evening we were there, Tournedos of Beef was featured at around \$13. It was nice to note that two entrees of lamb are offered, as well as veal and duck. There are several usual and unusual shrimp dinners, such as Country Club Shrimp, which is large shrimp wrapped in bacon, broiled and served with petite sirloin. Scallop dishes

and cabrilla are also available.

We enjoyed Stuffed Trout, which was simply presented and cooked to perfection; Fresh Scallops Saute, which was unfortunately just over-cooked; and Shrimp Duran, another finely prepared dish which was shrimp with spinach noodles and a creamy garlic sauce. Delicious. The Chicken Stanley at first glance was overshadowed by the accompanying stuffed potato, but upon first bite the chicken proved to be solid and succulent white meat portions with light garlic flavor. Slices of lime showed up everywhere and they were a pleasant treat.

Coffee was high grade restaurant variety and just fine, with a request for brandy, too. We were disappointed that the Chocolate Mousse Cake was not available, but several pies, cheesecake, carrot cake and berries-in-season were. We had Walnut Pie and Pecan Chocolate

Pie. David Karmel told us we missed something fabulous in not ordering the Amaretto Cheesecake. Our pies were tasty, with thin crusts and not too sweet. When we asked our waitperson who did the baking, we were told that they were made by "a little old lady." All of us registered that as a slightly demeaning, non-informative answer. Perhaps they are made especially for Karmel's; certainly we enjoyed them.

Our dinners ran about \$25 per person, from cocktails through coffee and dessert. We found everything reasonably priced and heartily recommend Karmel's for a thoroughly enjoyable evening. □

KARMELO'S BROADWAY, 3046 E. Broadway Blvd., 323-2807. Open for lunch at 11, dinner served from 5-10 p.m. Sunday brunch from 11-3 Happy hour daily from 3-7. Live music (blues, folk) Thurs-Sat. from 9-1.

SALOONS

Being civilized at Jack's

By Gregory McNamee

Tucson, being closer to California than civilization, is shamefully lacking in saloons that are (a) free of potted ferns, (b) quiet enough to foster pleasant exchanges of conversation, (c) populated by well-meaning adults, and (d) interesting.

Jack's Eatery and Pub, which opened on January 20, combines all these qualities, and so is a happy anomaly in the general run of Tucson bars. Its existence should bring a sigh of relief from the professionally minded after-work tippler.

A restaurant — and a good one at that — by day, Jack's offers a well-tended evening happy hour throughout the week, ending only when the energies of

the crowd dictate — usually around 8:30. Each weekday evening sports a different theme, from Monday, Tuesday and Thursday drink specials to Wednesday fashion shows. (The first such show featured young women modelling new men's fashions, which seems to me a reasonable enough idea.) I am partial to the Friday extravaganza, where artfully prepared oysters on the half shell, at twenty-five cents apiece, easily assuage the pain of undiscounted drink prices.

Jack's floor service tends at times to follow the well-known Tucson devotion to doing things *mañana*, but all is forgivable in a pub boasting neither linoleum nor formica. The ambience is excellent, the drinks a tribute to the gentle art of bartending, and the location a step forward in the revitalization of downtown Tucson. □

Jack's Eatery and Pub, 26 East Congress. Breakfast until 11:00 a.m.; lunch until 2:00 p.m. Full bar.

Gregory McNamee is saloon correspondent for the TUCSON WEEKLY.

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CITY FOLKS

Downstairs and Up-Front at Mills Touché

By Joanne H. Vinick

Mills Touché, a bastion of conservative men's clothing in Tucson for 27 years, has had a new look since July of 1982, which is noticeable right down to the store windows. Since then, the women's department, always understated, has been moved from a tiny, 300 square foot upstairs cubby-hole to an area three times that size downstairs in the front of the store. The entire place has lost its quiet, public-library pallor.

Randy Zimbler, vivacious buyer/manager of the Ladies Department, is largely responsible for this metamorphosis. The Oriental rugs are still there, the polished wood and the subdued lighting, but the new feeling you get as you enter those hallowed precincts is, as Randy says, "somewhat more relaxed now, with feminine touches, brighter colors, and a lot more laughter downstairs. It was like invading a stag party" when the department first moved.

A native Arizonan, 33-year-old Randy was born in Phoenix and raised in Tucson. She is divorced and the mother

of two teenage children. She's a Virgo, likes "cooking but not cleaning," prefers fine wines and gourmet dining, plays tennis and attends exercise classes when she has the time. Randy Zimbler is a woman who has found her niche in a profession centering around fashion, color and clothing.

"Most of my customers need traditional clothing. They have a need to project credibility. Clothes should enhance, not distract. As for the wife of a professional man — she should reflect his affluence. I really do believe that a man's best accessory is a well-dressed woman. And vice versa, of course." Most conditions are easily met at this premier clothing store for men and women.

How would she describe the women's clothes at Mills Touché? "Updated traditional. The people who come here to buy are movers and achievers, professional women — doctors, lawyers, business women; the wives of professional men, the college students."

Randy and Mills Touché participate in a city-wide internship program for high schools students. Graduate students from the University of Arizona often serve an apprenticeship term there as well. Randy assists the students in the program herself and is seen regularly around the women's department, where she is well known to the clientele, often structuring entire wardrobes for them.



Randy Zimbler: Behind the metamorphosis at the bastion of conservative clothing, Mills Touché.

"You can build a wardrobe with less than a dozen pieces of clothing, and then add to it every year," she explained. She believes clothes should be traditional-classic. "They shouldn't be trendy; they should be in colors and natural fabrics with a feminine touch to them — accessories can update the classic look." Find out what your best colors are, Randy advises. "Anybody can wear almost any color, it's the shade of the color that counts."

Her advice to college graduates going out into the world is an old standard: "Get the proper interview suit. An interview in March in New York could be a lot different than one in Yuma. Of course, it depends on the field, and where the graduate is going." Her advice for all career people is well spoken: "Dress for the job you'd like to have next."

When men come into her department to shop, Randy is prepared to give them the "fifth degree" . . . what kind of woman are you shopping for? what are her interests? what does she do? This leads to satisfied customers and few returned items. "You've to know people's insides before you can do the

outside." She began her clothing career at Ann Mercer's, another fine women's clothing store in Tucson, where she worked for two years. She has been at Mills Touché for more than four years and very much enjoys traveling to San Francisco, Los Angeles and Dallas to attend the buyers shows five times yearly.

"I love my job; I'm getting paid for something I really like to do. I'm a compulsive shopper, and I love the clothing and the merchandising." She finds quality time to spend with her children (one of her greatest challenges), and currently is in a "committed" relationship.

"It's juggling everything," said Randy, when asked about any complaints. "I was brought up in a home where boys were the aggressive ones. So it's the juggling and organizing of time, and making time."

Would she like to live anywhere else? "No way. Where else can you feel comfortable almost any time of the day or night, get from one side of town to another in half an hour and still find a parking place, and beat Tucson's weather?"

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TUCSON WEEKLY is looking for a few good arts writers. Pay is nominal, but rewards await those who are patient. Send clips to Editor, The TUCSON WEEKLY, P.O. Box 2429, Tucson 85702. No phone calls, please.

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LEGAL NOTICE

ARTICLES OF INCORPORATION OF M & D PUBLISHING CO. INC.

We, the undersigned, desiring to form a corporation under the laws of the State of Arizona, do hereby associate ourselves together for that purpose, and adopt the following Articles of Incorporation.

ARTICLE I

The name of the corporation shall be M & D Publishing Co. Inc.

ARTICLE II

The names, residences and post office addresses of the incorporators and original directors are:

Douglas W. Biggers
314 S. Convent Avenue
P.O. Box 2429
Tucson, Arizona 85702
Mark Jeffrey Goehring
314 S. Convent Avenue
P.O. Box 2429
Tucson, Arizona 85702

ARTICLE III

The principal place of business of the corporation shall be in Tucson, Pima County, Arizona, but it may establish and maintain branch offices and do business at any place, within the State of Arizona, as may be established and deemed convenient by the Board of Directors.

ARTICLE IV

The corporation shall have the power and authority to do and perform any and all acts not prohibited by law which are in furtherance of the purposes and objectives of the corporation, and have all of the powers and authority conferred by the laws of the State of Arizona.

ARTICLE V

The period of duration is 25 years.

ARTICLE VI

The character of business which the corporation initially intends to conduct in Arizona is the publication of a newspaper, magazine or journal of interest to the general public.

LIFE IN HELL

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ARTICLE VII

The aggregate number of shares which the corporation has the authority to issue is one million, common stock, of the par value of one dollar per share.

ARTICLE XIII

The private property of the members of this corporation shall forever be exempt from corporate debts and no member shall be individually liable or responsible for any debts or liabilities of the corporation.

ARTICLE IX

Mark Goehring, 314 S. Convent Avenue, Tucson, AZ 85701, who has been a bona fide resident of the State of Arizona for at least three (3) years immediately prior to the date of the signing of these Articles of Incorporation, is hereby appointed the statutory agent of this corporation.

IN WITNESS WHEREOF, we have hereunto set our hands on the 12 day of January, 1984.

DOUGLAS W. BIGGERS
Douglas W. Biggers
MARK GOEHRING
Mark Goehring
STATE OF ARIZONA }
COUNTY OF PIMA } ss.
This instrument was acknowledged before me this 12th day of January, 1984, by Douglas W. Biggers and Mark Goehring.

My commission expires:
December 18, 1985
Jennifer G. Biggers
AZ CORPORATION COMMISSION FOR THE STATE OF AZ, FILED
January 12, 11:43 AM '84,
Pub: The TUCSON WEEKLY
February 22, 29, March 7, 1984

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— Sylvester Arena
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