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## CAROL DODA TOPLESS AT THE CONDOR

Co-directed and produced by Marlo McKenzie and Jonathan Parker

**Rating:** R for nudity/graphic nudity throughout, some sexual material, language and drug content



**March 22, Opens in New York, Los Angeles and San Francisco**  
**March 29, Rolls out to Top 40 markets**

**Running time: 100:18**  
**Year of Production: 2023**

**WEBSITE**

[CarolDodaMovie.com](http://CarolDodaMovie.com)

**SOCIAL MEDIA**

Facebook: [Carol Doda Topless at The Condor](#)

Instagram: [Carol Doda Movie](#)

Twitter: [Carol Doda Movie](#)

TikTok: [Carol Doda Movie](#)

Hashtag: #CarolDodaMovie

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## CAROL DODA TOPLESS AT THE CONDOR

### Logline

A daring young woman ignites the flame of the 1960s sexual revolution and becomes an international icon and symbol of sexual liberation in *Carol Doda Topless at the Condor*, a revealing documentary from directors Marlo McKenzie and Jonathan Parker.

### Short Synopsis

Against the backdrop of the 1964 Republican Convention, a San Francisco cocktail waitress became one of the city's most popular entertainers after making her debut as America's first topless dancer. The new documentary feature *Carol Doda Topless at the Condor* tells the story of the fresh-faced girl next door who defied convention and the law by gyrating atop a white baby grand piano and turning a North Beach nightclub into the city's second-most-popular tourist attraction after the Golden Gate Bridge. Meanwhile, Doda's very public use of silicone to enhance her breasts launched a new industry. Directors Marlo McKenzie and Jonathan Parker share an unprecedented look at Doda's life and legacy, as well as a behind-the-scenes tour of the vibrant, sometimes outrageous and always entertaining world of North Beach.

### Long Synopsis

On June 19, 1964, Carol Doda, a young woman with an eager smile and a love of performing, sparked a revolution in entertainment that reverberates to this day. Lowered from the ceiling of San Francisco's popular Condor Club on a white baby grand piano wearing only a "monokini," she became instantly famous as America's first topless dancer.

*Carol Doda Topless at the Condor*, a documentary feature from co-directors Marlo McKenzie and Jonathan Parker, takes audiences behind the scenes of San Francisco's vibrant club scene for an entertaining and revealing look at Doda's improbable journey from cocktail waitress to global icon and pioneering defender of sexual freedom.

A small-town girl who came to the city looking for excitement and fame, Doda would become a symbol of sexual liberation during the boundary-shattering San Francisco of the 1960s. Her performances transformed her into a countercultural heroine and made the Condor a landmark destination for celebrities, well-heeled

San Franciscans and curious out-of-towners alike. As topless clubs opened throughout the city's North Beach neighborhood, Doda consistently raised the ante, enhancing her breasts with risky experimental silicone injections, and, in 1969, performing completely nude.

Based in part on Three Nights at the Condor, a memoir by Benita Mattioli, the wife of Condor co-owner Pete Mattioli, *Carol Doda Topless at the Condor* captures the freewheeling spirit and uninhibited appetite for excitement that made San Francisco the center of a cultural upheaval that changed the rules forever. McKenzie and Parker bring together a compelling array of Doda's contemporaries, including dancers, club owners, bartenders, musicians and others, who share their first-hand experiences. The film also features interviews with academics who have studied Doda's role in redefining attitudes toward female nudity, as well as candid, fascinating interviews with Doda herself.

## ABOUT THE PRODUCTION

*I wanted to be in show business and  
I didn't know any other way than showing my business.*  
— Carol Doda

In 1964, Carol Doda became a symbol of both licentiousness and liberation when she put down her cocktail tray and slipped into a revealing designer swimsuit at San Francisco's famed Condor Club. A natural performer, she became famous not just for exposing her artificially enhanced bosom, but for her humor, candor and independence. But who was she when the lights came on? A tragic figure exploited for her naïveté or a savvy entrepreneur? A trailblazing entertainer or perhaps even a proto-feminist slyly thumbing her nose at the establishment with performances as subversive as they were sexy?

***Carol Doda Topless at the Condor***, a revealing feature-length documentary from filmmakers Marlo McKenzie and Jonathan Parker, explores Doda's life and legacy, as well as the unique community that helped create her. Based in part on Three Days at the Condor, a memoir written by Benita Mattioli, wife of Pete Mattioli, Condor co-owner and one of the architects of Doda's notoriety, McKenzie and Parker take a deep dive into the history of the North Beach neighborhood that launched the topless craze and Doda's career.

Originally San Francisco's Little Italy, in the mid-1950s the area became a haven for Beat Generation literary luminaries, including Jack Kerouac, Lawrence Ferlinghetti and Allen Ginsberg. By the time Doda arrived, it had become the "off-season Vegas," the home of legendary clubs like the hungry i and the Purple Onion. And thanks to Doda, the Condor became *the* place to go.

Exclusive interviews with Doda's colleagues and contemporaries form the heart of a story about a woman who found her place in the limelight and never let go. Sixty years after Doda delighted and scandalized the world with her topless debut, McKenzie and Parker have tracked down some of her fellow dancers, co-workers and the club owners that employed them, as well as her loyal fans and friends.

Vintage footage and archival photos of Mattioli's business partner Gino Del Prete, the Condor's well-connected press agent Big Davey Rosenberg and North Beach club owners Larry Nelson and Art Thanash provide a glimpse of the neighborhood in its prime, while original interviews with academics and journalists shed new light on Doda's legacy. McKenzie and Parker also share a wealth of rarely seen interviews with Doda herself, in an entertaining and surprising film about an American original.

## **Behind the Scenes**

McKenzie and Parker were aided in their efforts by an impressive group of collaborators, including Metallica co-founder and drummer Lars Ulrich, a 41-year resident of San Francisco who serves as one of the documentary's producers.

Ulrich and Parker have known each other for nearly 15 years, since the musician first reached out to Parker after seeing his award-winning 2009 film (*Untitled*). A wry satire set in the contemporary art and music worlds, the movie's dry humor and satirical approach was, Ulrich says, right in his wheelhouse. "The film ticked so many boxes for me. It had a unique take on numerous areas of art that interest me."

That was the beginning of a creative relationship that continues to flourish. "I love Jonathan's creative mind," Ulrich adds. "I know the title 'producer' means a lot of different things. For me, it can mean making introductions, offering feedback, connecting him with like-minded folks. I just try to do whatever I can to help."

Ulrich played in several of the clubs in North Beach in his early days as a musician, but he never met Doda or saw her perform. "The Broadway scene was ground central for all kinds of music venues and nightclubs," he says. "San Francisco has more of a small-town mentality than some larger cities. We were always aware of the other performers and Carol was and is a cultural icon."

Veteran filmmaker Vincent Palomino shares producing duties with Ulrich, McKenzie and Parker. And Grammy<sup>®</sup>-winning musician and record producer Jack Douglas, known for his work with John Lennon, Yoko Ono, Patti Smith and the New York Dolls, contributed several original compositions to the film.

## **Meeting a Living Legend**

Parker met Doda almost 25 years ago, around the time she opened her Champagne & Lace lingerie boutique in a building in San Francisco's Cow Hollow neighborhood, where Parker worked. Her exotic dancing days were over, but Doda still lived to perform, he remembers, finding work as an actress, singer and emcee. The better he got to know her, the more fascinating and improbable her journey seemed. Eventually, he proposed making a narrative feature film based on her life.

"She invited me to follow her around for several months for research," he remembers. "She did a lot of different things. She had occasional gigs with a small jazz combo and I joined them sometimes. She had some oddball emcee gigs. I vividly remember going with her to an annual ball attended by 300 men in evening gowns. That was different."

Parker says he was ready to start work on a script when Doda suddenly got cold feet. Famously private, she pulled out of the deal at the last minute. Parker put his notes in a drawer and mostly forgot about it. When he

began his collaboration with McKenzie, he invited her to take a look through his files for promising ideas. “I was a huge fan of (*Untitled*) and totally excited to work with the guy who directed it,” McKenzie remembers. “We’re very different as filmmakers and people, but our perspectives and skill sets complement each other, making for a great collaboration.

A Detroit native with no prior knowledge of Doda or the North Beach club scene, McKenzie was immediately intrigued when she read Parker’s notes about the famed dancer. Her instincts, honed over more than a decade in the film industry, told her this was a one-of-a-kind subject. “That particular point in time felt like a moment for women to speak out,” McKenzie says. “I knew we had to do a film about Carol. We started out thinking it would be a feature, and we began looking for people who knew her.”

McKenzie’s research initially turned up little new information. The dancer, who died in 2015, had always kept her private life a mystery. In recorded interviews she was clever, funny and confident, but personal revelations were scarce. Many of Doda’s friends and colleagues no longer lived in San Francisco and had left few clues to their whereabouts.

It was after discovering a Facebook group called “San Francisco Remembered” that she learned about Benita Mattioli’s [Three Nights at the Condor](#). The book is perhaps the only first-hand account of how the Condor, once a tiny San Francisco bar with a jukebox, was transformed into America’s first topless nightclub.

Benita and her husband, former Condor co-owner Pete Mattioli, were happy to talk about the old days in North Beach — and they were still in touch with many of their former friends and associates. “It turned out there were a lot of folks still around who were willing to be interviewed,” says Parker, “and they were surprisingly candid.”

With Benita vouching for them, more doors began to open for the filmmakers. “She was essential in the process,” says McKenzie. “The people she connected us with then connected us to others. We spoke to over 40 people eventually and learned things we might never have known otherwise.”

It was producer Palomino who suggested the interviews be filmed. “Once we started doing that, we realized that we had a pretty good basis for a documentary,” Parker says. “The people involved are just such fascinating characters. And they gave us all these photographs and video we were able to use in the film. They were so helpful and really very proud of that part of their lives.”

## **Destiny Calls**

McKenzie and Parker have painted a meticulous picture of Doda’s life and times. Born in Solano County, an agricultural area in Northern California, she left home as a young teenager for nearby San Francisco and

soon found work as a cocktail waitress. Her quick wit and sunny attitude made her a customer favorite. She was always dancing, and soon club management encouraged her to get on stage. When the band told her there was not enough room for her, she climbed up on the piano.

At the time, North Beach was a proving ground for young comics and musicians. Barbra Streisand, Woody Allen and Bill Cosby performed at the clubs before attaining stardom. Edgy established acts like Lenny Bruce and Mort Sahl were regulars as well. The freewheeling atmosphere attracted crowds of well-dressed customers. And every club needed a gimmick. “Go-go dancing was becoming a big thing,” says Parker. “Carol loved to dance and she became the girl on the white baby grand.”

But just doing the Frug on a piano was not enough for Doda and her show business ambitions. When management cut a hole in the club’s ceiling for a platform with hydraulics that would lower the piano — with Doda on top — into the club, her fame began to grow.

Then public relations maven Davey Rosenberg had a brainstorm. He heard about a provocative new swimsuit introduced by a top fashion designer, Rudi Gernreich. He called it a monokini. A bikini bottom with suspender-like straps, it left the wearer’s breasts exposed. Doda put it on, got on her piano and a star was born.

Doda would later say she did it because she was “stupid” and always did what she was told, but few people who knew her believed that. “Carol was game for it,” says Parker. “And it swept down the block. All the club owners switched to topless dancers.”

Ironically, Doda’s unprecedented performances coincided with the 1964 Republican National Convention, held at Daly City’s Cow Palace starting on July 13. Arizona Senator Barry Goldwater, a self-proclaimed champion of “traditional American values,” was nominated for president at the convention. That didn’t stop scores of his supporters, including his two sons, from showing up at the Condor. The lines went around the block. The headlines went around the world.

As more and more dancers went topless, Doda got even bigger, literally. She became the first public figure in America to enlarge her breasts with liquid silicone. Dozens of dangerous injections transformed her bust from 34 to 44 inches. Other dancers took notice and lined up for the procedure. Finally Doda breached yet another boundary. Advertised as the world’s first topless and bottomless dancer, she appeared on stage totally nude.

Learning about Doda, says McKenzie, gave her an entirely new perspective. “It may be easy for some people to judge her,” the filmmaker says. “But she was meant to be Carol Doda. She made her own rules. Maybe some people don’t particularly value what she did, but as Wednesday Martin says in the movie, not everybody needs to be Betty Friedan. It took real moxie to be Carol.”

## **Steeped in North Beach**

The film became much more than a biography of Doda, as retired dancers, bartenders, waitresses, musicians and more responded to McKenzie and Parker's requests for interviews. Together they tell a story of an unconventional community that provided a feeling of family and sense of normalcy in a world outside traditional boundaries. According to Ulrich, the movie is "a quintessential San Francisco story about the way the city welcomes unique individuals who have the courage to do what they believe in."

The filmmakers found their interviewees happy to answer any and all questions about the period and the flourishing North Beach entertainment scene they were a part of. "I don't think anyone had ever asked them about it before," Parker says. "They were living in this world of nightclubs where they were up all night, partying all night and seemingly unaware that it's not the path that most of us take."

"Our culture tells us we need to go to college, get a job that our parents would be proud of, have children," adds McKenzie. "But there's another way to live and I feel like all of these people lived to enjoy their lives. They have a natural freedom and the courage to live a little bit outside of conventional society."

Parker notes that club owner Nelson was arrested for showing porn films. "I asked him how he got into the porn business and he said, 'My wife's family was in it.' Art Thanash, the mustachioed impresario and club owner in the film, told us a great story that wasn't used in the movie: He had a small ice rink installed in his club for a show called 'Nudes on Ice.'"

Judy and Jimi Mamou, a North Beach dancer and a club musician, became two of the filmmakers' most compelling sources. The second girl to go topless in North Beach, Judy's journey in some ways mirrors Doda's, including silicone injections. But there was one notable exception: In the 1960s, an interracial couple like the Mamous was not just unusual; in some places, it was illegal.

Now living in Mexico, they share extraordinary memories of a life joyously lived. Judy recalls a long friendship with Doda as the two women helped each other with costumes and makeup, and shared the same plastic surgeon. Judy, who once danced with a seven-foot snake, offers the film's most succinct explanation for the popularity of topless entertainment, saying simply: "Men want boobs."

Saxophonist and Rock & Roll Hall of Famer Jerry Martini was a member of George and Teddy and the Condors, the R&B band that was the club's premier act before Doda became its star attraction. A regular on the North Beach music scene before joining Sly and the Family Stone, his memories of Doda go back as far as her waitressing days.

Others featured in the film include hat-check girl Judy Mac, who popularized the 1960s dance craze the Swim at a nearby club; Polly Mazza, who served cocktails in a black leotard at the Condor, but never went topless because her parents lived nearby; and Mary Anne Schildknecht, who laughingly admits she danced at

every club in the area — but just once. They all remember Doda with awe and admiration, and their years in North Beach with affection.

A trio of experts offer context and insights surrounding issues of women’s rights during this time of social and political upheaval: science journalist and author Florence Williams ([Breasts: A Natural and Unnatural History](#)); author and social critic Wednesday Martin ([Primates of Park Avenue](#)); and Sarah Thornton, an ethnographer and sociologist whose most recent book is [Tits Up: What Sex Workers, Milk Bankers, Plastic Surgeons, Bra Designers, and Witches Tell Us About Breasts](#).

*Carol Doda Topless at the Condor* is meant to be an entertaining film about an exciting public figure, says Parker. “But there are also cultural and societal implications that we are still arguing about. When we screened the film at the Telluride Film Festival, it ignited a passionate conversation about whether Carol was exploited or empowered. A couple of older audience members said they thought she had ‘ruined her life’ by making ‘bad decisions.’ One of the younger viewers disagreed strongly, saying that the world needs more Carol Dodas.”

### **A Lasting Legacy**

*Carol Doda Topless at the Condor*, notes Ulrich, does not only tell the story of one exceptional woman and her legacy. It is also a history of and tribute to the cultural landscape of San Francisco. “I believe the best documentaries are the ones that give you insight into a place or a person or a time that you think you know about, and show you details you never dreamed of.”

McKenzie says that while putting the film together, she would often have imagined conversations with Doda to ask if a particular element was serving the story or if there was something missing that needed to be added. “Carol had a difficult childhood and what became clear is that in many ways she was seeking love through her work. I know she had big dreams. Maybe she wanted to be a movie star. Maybe she wanted to be taken more seriously as an entertainer or a businesswoman. I’m struck by how really brave she was when you think about it.”

Parker sees Doda as a woman who almost singlehandedly transformed herself into a new industry. “There weren’t a lot of options for women at the time,” he says. “Carol had charm. She had charisma. She was able to be seductive and comedic at the same time. And I believe she loved what she did.”

Perhaps there is no other place and time when Doda could have become a once-in-a-generation media phenomenon and a genuine tourist attraction in her own right. She would see her image tower over North Beach’s club district on a 40-foot neon sign, have a granite dome in Yosemite National Park named in her

honor, be profiled by Tom Wolfe and receive a Harvard Business Person of the Year award. Just last year, a monumental mural commemorating her was painted on the side of a North Beach building. And the Condor has been designated a legacy business in San Francisco, an honor bestowed for its contributions to the city's history and identity.

San Francisco's long tradition of championing artists who push boundaries and stay true to themselves helped shape Doda as much as she influenced North Beach in her heyday, Ulrich adds. "She is the protagonist of this story," he affirms. "We follow her on a journey into a mindset and time where the rules were different. But for many years, San Francisco has represented unique progressive cultural and social movements, and this film is a part of that. It is about many things that we take for granted today, like female liberation and artistic autonomy. It's about outsiders and the impact they can have. It's about what you can accomplish if you believe in yourself. And it will, I hope, start many conversations about those things."

## ABOUT THE FILMMAKERS

**JONATHAN PARKER (Director, Writer, Producer, Music Supervisor)** is a writer, director, producer, musician and composer who is currently based in San Rafael, California. Parker's first feature film, *Bartleby*, which he also scored, was the opening night selection at the New Directors/New Films Festival at the Museum of Modern Art in New York and was nominated for the Grand Jury Prize at Deauville. Starring David Paymer, Crispin Glover and Glenna Headly, *Bartleby* was an official selection at SXSW as well as the Seattle, Munich, Jerusalem and Karlovy Vary film festivals.

Parker's film (*Untitled*), starring Adam Goldberg and Marley Shelton, won both the Grand Jury Prize and the Cinema Choice Award at the Mannheim-Heidelberg Film Festival as well as Best American Film at the Tallinn Black Nights Film Festival. *The Architect*, starring Parker Posey and Eric McCormack, made its world premiere at the Seattle International Film Festival and was an official selection at the Vancouver, Seoul, Rio de Janeiro, Houston and Mill Valley film festivals.

**MARLO MCKENZIE (Director, Writer, Producer, Director of Photography)** believes that story can change the world, and to create a better world we must first be able to imagine it. She produced *Butterfly Town, USA* and *Standing on Sacred Ground*. McKenzie is also the director of

*My Secret Country*, a documentary about children who invent imaginary friends and worlds, which has just completed post-production.

McKenzie lived several lives before finding a home as a producer and director in San Francisco. The Detroit native spent time in Europe, working in theater in Germany and studying in France. In Australia, McKenzie co-founded a video production company that serves underserved youth.

**LARS ULRICH (Producer)** is a founding member of Metallica. He is passionate about independent film and devoted to his adopted home of San Francisco. Ulrich's love for Jonathan Parker's film (*Untitled*) led him to form a creative relationship with the director. They realized their mutual interest by partnering together on this documentary.

**VINCENT PALOMINO (Producer)** is a producer and director best known for serving as key grip on a number of major motion pictures including *The Collector* (2009), *Grindhouse* (2007), *Lovely & Amazing* (2001) and *Suicide Kings* (1997). Palomino was also the line producer on *The Collector*. He recently won an Independent Short Award for producing *Enemy No More*, which also received a Venice Short Film Award nomination. Palomino is currently in production on the feature *I Love You?*, a romantic dramedy starring Vanessa Angel that he is both directing and producing.

**RICK MORSE (Executive Producer)** has decades of experience as a producer and an entertainment attorney. For the last several years Morse has served as senior VP of business and legal affairs for Radar Pictures, the successor company to Interscope Communications. The original company is known for myriad critically acclaimed box-office successes such as *The Last Samurai*, *Mr. Holland's Opus* and *Cocktail*. Several franchises extended into remakes or sequels during Morse's tenure, including the highly successful *Jumanji* reboot.

**JENNIFER J. MAYER (Editor)** is a gifted editor with an intuitive sense of visual storytelling. Mayer finds the diamonds in the rough of a filmmaker's material and shapes them into a fast-paced narrative. She's edited numerous projects across documentary and fiction, winning numerous awards for her work. Most recently, Mayer's documentary *We Said No! No! A Story of Civil Disobedience* aired on PBS in 2023. Her prior credits include the series "The Night That Didn't

End” (2018) and *The Wave I Ride* (2015).

**JACK DOUGLAS (Music Producer)** is a Grammy Award<sup>®</sup>-winning record producer known for his work with John Lennon and Yoko Ono, Patti Smith, Cheap Trick and the New York Dolls, among other rock artists of the 1970s and 1980s. Most notably, Douglas produced three highly successful albums for Aerosmith.

**JEN PETRUCELLI (Archival Producer)** has had the honor of working on award-winning documentaries exploring a wide range of social and political topics. Petrucelli’s films have aired on public television, network television and Netflix, screened at Sundance and festivals worldwide, and garnered three FOCAL Awards for their use of archival footage. Her credits include *Double Victory: The Tuskegee Airmen at War* (2012), *Ahead of the Curve* (2020) and *The Way I See It* (2020).

**RICHARD BEGGS (Sound Mix Consultant)** won an Academy Award<sup>®</sup> for Best Sound for his work on the Oscar<sup>®</sup>-winning film *Apocalypse Now*. Beggs has worked on more than 60 films since 1979, including Jonathan Parker’s films (*Untitled*) and *The Architect*. His more recent credits include *Children of Men*, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, *Somewhere*, *The Beguiled* and *Mad God*.

**KAREN EVERETT (Story Editor)** is a documentary story consultant and award-winning filmmaker. She has directed and produced six documentaries, including the PBS biography “I Shall Not Be Removed: The Life of Marlon Riggs” and “American Visionary: The Story of Barbara Marx Hubbard.” Everett served as story consultant on the Emmy Award<sup>®</sup>-nominated HBO documentary “50 Children: The Rescue Mission of Mr. and Mrs. Kraus” and the Emmy-nominated series “The Future Starts Here.” Everett taught editing for 18 years at the UC Berkeley Graduate School of Journalism and is the author of the book [Documentary Editing](#).

## INTERVIEWEES

**WEDNESDAY MARTIN (Cultural Critic, Author)** has worked as a writer and social researcher in New York City for over two decades. Her memoir Primates of Park Avenue, an instant No. 1 *New York Times* bestseller, is a hilarious and insightful look into the exotic world of Manhattan motherhood. Martin's book Stepmonster, a finalist for the prestigious Books for a Better Life Award, is widely considered a go-to source for stepmothers, adult stepchildren, therapists and others who seek a uniquely candid, interdisciplinary, cross-cultural and comprehensive look at the topic.

Martin is also the author of Untrue: Why Nearly Everything We Believe About Women, Lust, and Infidelity Is Wrong and How the New Science Can Set Us Free.

**SARAH THORNTON (Sociologist of Culture, Author)** writes about art, design and people. Formerly the chief art-market correspondent for *The Economist*, Thornton is the author of three critically acclaimed books, including 2008's Seven Days in the Art World. A Canadian who went to the U.K. on a Commonwealth Scholarship, Thornton was once hailed as "Britain's hippest academic." Now based in San Francisco, she is better known as "the Jane Goodall of the art world."

Thornton's newest book, Tits Up: What Sex Workers, Milk Bankers, Plastic Surgeons, Bra Designers, and Witches Tell Us About Breasts, is coming out this year.

**FLORENCE WILLIAMS (Science Journalist, Author, Podcaster)** is a contributing editor at *Outside* magazine and a freelance writer for *The New York Times*, *The New York Times Magazine*, *National Geographic*, *The New York Review of Books* and numerous other publications. Williams' latest book, Heartbreak: A Personal and Scientific Journey, won the 2023 PEN/E.O. Wilson Award for Literary Science Writing. Previously, her book Breasts: A Natural and Unnatural History (2012, W.W. Norton) received the *Los Angeles Times* Book Prize in science and technology and the 2013 Audie for general nonfiction. It was also named a notable book of 2012 by *The New York Times*.

**JUDY MAMOU (Former Exotic Dancer)** was well-known for performing at nightclubs in the North Beach neighborhood of San Francisco. Mamou's acts included fire, a monkey and a boa constrictor. She is the author of The Other Woman, her intimate story of coming of age in the '60s,

the path she took to nightclub life and the events that motivated her to leave it.

**BENITA MATTIOLI (Author)** grew up in a small Mormon town in Northern Utah. At age 20 she became a flight attendant and met Pete Mattioli on a vacation trip to Waikiki Beach. They have been together ever since. She has come to know most of the fascinating characters she writes about in her debut book Three Nights at the Condor, the captivating true story of how a tiny San Francisco bar was transformed into the first – and then the most famous – topless nightclub in history, becoming a key player in the sexual revolution of the 1960s.

**JERRY MARTINI (Musician)** is best known for being the saxophonist for legendary funk band Sly and the Family Stone. Martini began performing with the band at its inception in 1967 and continues to play with them today. He was inducted into the Rock & Roll Hall of Fame in 1993.

**JOHN BURTON (Former U.S. Congressman, Former Bartender)** is an American politician who served in both the California State Assembly and the United States House of Representatives. A member of the Democratic Party, Burton represented California's 5th and 6th congressional districts. He was born in San Francisco and before beginning his political career in the mid-'60s Burton was a North Beach bartender.

**PETE MATTIOLI (Former Condor Club Owner)** owned the Condor Club with Gino Del Prete during its rise to the international spotlight. After retiring from the Condor Mattioli went into the horse business, where he thrived due to the champion genes of his horse Cal Bar, described by *The Quarter Horse Journal* as “Joe Montana, Magic Johnson and Mozart all rolled into one.” He is a former Equus Honoree and champion at cutting horses who led the formation of the Horse Council in Sonoma County.

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