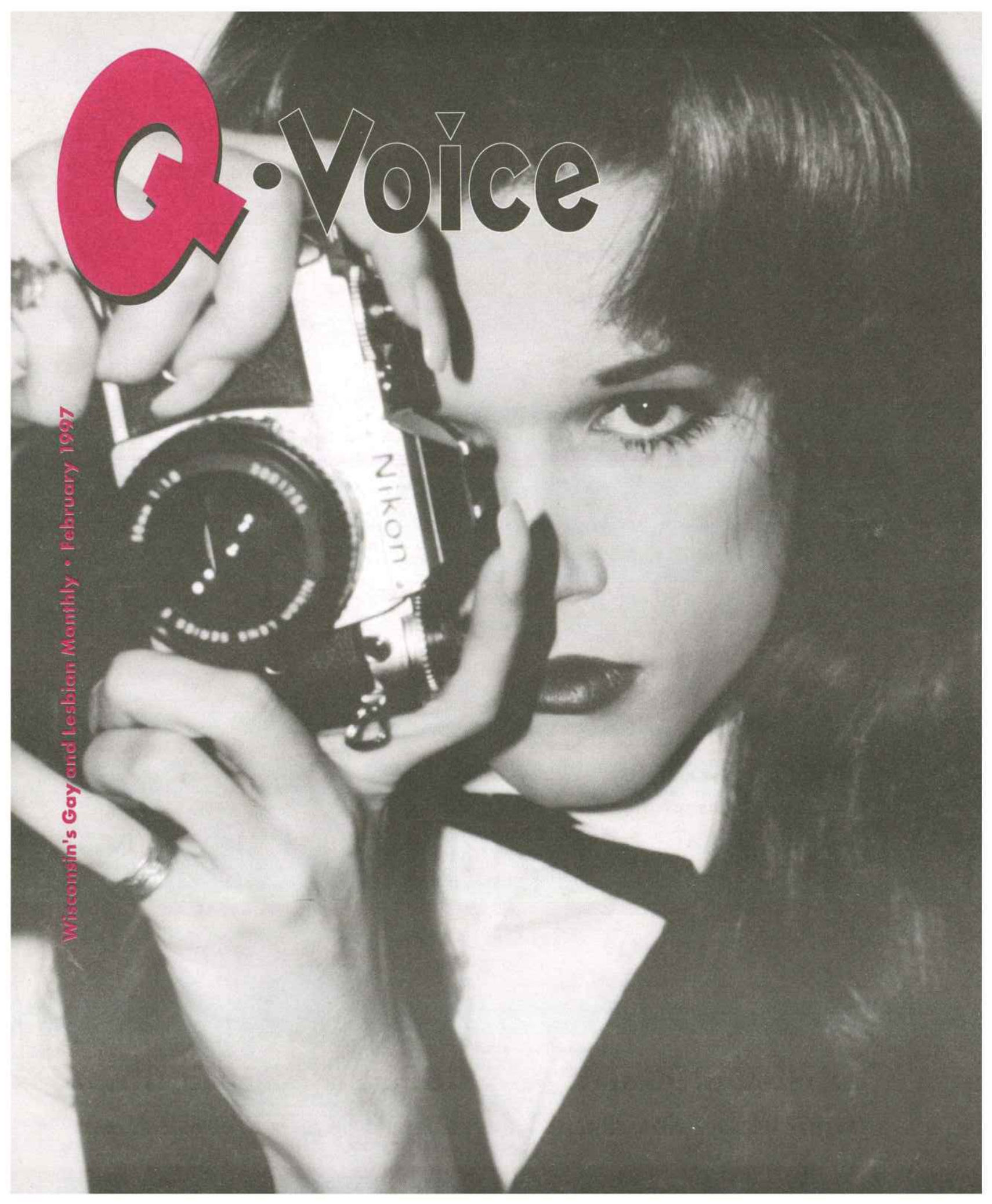


# Q.Voice

Wisconsin's Gay and Lesbian Monthly • February 1997





# OUTreach

Offering anonymous  
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sex education, and  
information about  
HIV and AIDS at  
places where men  
and women gather in  
our community.

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The multi-sensational Vanity Faire.  
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**NEXT Q•VOICE: Deadline: February 20 • Appearing: February 27**

## A Call for Investors

*Guest Editorial by Jim Schleif*

**H**ave you ever fore-gone an opportunity because it was unfamiliar, something you have never done or perhaps, "a little risky?" But your inner voice said "with patience, persistence and perhaps a little sacrifice, there are great future rewards in this endeavor."

Milwaukee's L/G/B/T community has such an opportunity, one which will forever change our history, our strength, our landscape, and our city. It has been with patience, persistence and sacrifice that a group of fifty volunteers of diverse backgrounds have been working nine months investing in a dream, the creation of our own L/G/B/T Community Center.

**Let's not let this effort, our community's vision, just go to rest in the fourth Milwaukee community center filing cabinet. Please stretch and embrace the vision.**



Shortly, the final business plan will be announced to the community, based on what national leaders have called "the most comprehensive feasibility study for a L/G/B/T community center ever mounted in the nation."

The community center project is at its most critical point and the spotlight is on now on the community, our investors.

The best business plan is only paper without all of us willing to invest in our dream. This call for investors challenges us all to stretch. How can you invest? A membership campaign is kicking off in two months: become a founding member. The project still needs volunteers and will need ten-fold the number once the ribbon's cut: become a founding volunteer.

Before there is a ribbon to cut, we need founding flagship tenants. A number of organizations and businesses have responded positively to the call. Boards and business owners must now seriously consider the great long term rewards of investing.

Are you currently comfortable with your space? Could we ask you to stretch and consider moving your business or organization to the L/G/B/T Center? (We'll help you move!) Did we miss contacting you or were you undecided? Now is the time to invest. Please call for more information.

Let us all continue to set the direction for our community by challenging ourselves to stretch and focus on purposeful returns. Here are just a few examples of initial returns:

- ▼ Increased capacity of diverse community groups and businesses to reach their goals.
- ▼ Decreased violence and related human service costs as LGBT individuals have greater opportunities to enhance their options for personal growth.
- ▼ A self-sustaining LGBT owned and operated service or business is developed through the Center.
- ▼ The City's services are modified based on lessons learned from the projects and activities based in the Center.

Let's not let this effort, our community's vision, just go to rest in the fourth Milwaukee community center filing cabinet. Please stretch and embrace the vision. With patience, persistence and a little sacrifice, we will celebrate improved quality of life for ourselves and future generations; all because we invested today.

Businesses, organizations or individuals interested in discussing flagship tenant opportunities may contact Karen Gotzler at (414) 263-8734 or Jim Schleif at (414) 272-5132 ext. 40. Individuals interested in volunteering or becoming members may call the center hotline at (414) 483-4710.

*Jim Schleif is the co-chair of the Milwaukee L/G/B/T Community Center Project*



## Baldwin for President! Braddock for Pope!

**To the editor,**

Q•Voice is great! I moved here in September from Texas. I knew nothing about Wisconsin but had a job opportunity. Life as a gay man in Texas was a nightmare for me. I was emotionally and physically bashed by government and church alike, police and priests.

It was really scary for me to move here. I had no idea what to expect. Your magazine has been a great resource. More, importantly, the stories about Ms. Baldwin and Brother Braddock have restored my hope in the government and my faith in the church. As long as we have people like them on our side, there is hope for a future of equality for us all.

*Sincerely*  
**Jim Thatcher, Jr.**  
**Milwaukee**

PS. Brother Braddock would look great in a cowboy hat!

## Q•Voice Roasted with a Madonna Glaze

**To the editor,**

Your so-called "Very Special Report" on Madonna and the World Premier of "Evita" was obviously written by a high-school, autograph-collecting-groupie. I can appreciate winning a trip, but when one can't even use the English language correctly, why bother to write at all. On top of which, the very same piece was printed in "The Light." Where's the exclusivity in that one?

I would have thought that you would have caught the difference between the word "Carnivorous" (meat-eating) and "Cavernous" (meaning cave-like). That

seems to be a case of the writer not knowing which fifty-dollar word to use (forget anything bigger in this case), or the lack of a good dictionary, or both. Or is your proof-reader on vacation?

As for Madonna, I've heard enough about her to last me more than a lifetime. Have you noticed that the "big" movie of the year isn't even on the top three anymore. "Swift justice," I say, and what does that tell you?

You are not to be blamed for jumping on the Evita Bandwagon. It seems that everyone including Cable TV has overindulged. If I see Madonna or Faye Dunaway (who can't act either) one more time, I'll barf all over the tube.

The cover of Madonna, which was a cross between Garbo and Lombard, was interesting, if nothing else; as was Cabal's piece on the motion picture soundtrack. Mr. Nasson's opinionated writing about the movie showed not a whit of knowledge about what goes on in dubbing screen soundtracks. I think he's been to too many drag shows. I would have much rather read something on Evita/Madonna by your resident nit-picker: The Casual Observer.

On a more positive note, I applaud your efforts to bring us fresh and exciting writing by gay writers, local and otherwise. Keep up the good work.

*Aunty Nonymous*  
**Milwaukee**

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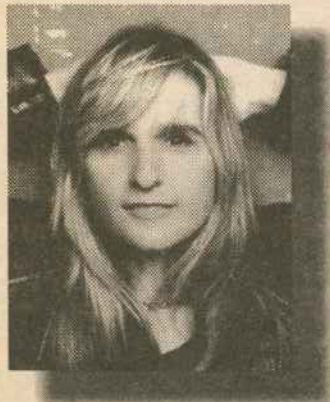
# HIV +

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For more information call Casey at STD Specialties Clinic, 414/264-8800

# “QUIPS AND QUOTES”



## There's No Place Like Homo

“Poor Leavenworth. They're known for a prison and the most famous homosexual.”

—Melissa Etheridge on her hometown, to the *Des Moines Register*.

## Not in the Melissa Fan Club

“Melissa Etheridge ... denied it, hid it, kept it from everybody for what — 10 years? And then all of a sudden she's safe, she's got a stable career, every-

thing's good, she's sold millions of records; all of a sudden, just: whammo! 'Oh, yeah, I'm a lesbian. Oh, and I'm going to have a baby. Oh, and I'm married too!' Give me a fucking break.”

—Former 4 Non Blondes singer-songwriter Linda Perry on rock legend Melissa Etheridge to *Los Angeles' Lesbian News*.

## GWM, Bl., Blue Eyes, 165lbs, Washboard Stomach

“The 'gay male body ideal' — impossibly broad shoulders, vanishing waist, zero percent body fat, huge titties, washboard stomach — is about as difficult to achieve as the straight female body ideal, and, it seems, it causes similar damage. Of bulimics and anorexics who are male, upward of 90 percent are gay men.”

—Syndicated gay advice columnist Dan Savage.

## Tell Us Something We Don't Already Know

“As a rule, transvestites look classier, charge higher prices and have more clients than women.”

—From a Copley News Service article on prostitution in Mexico.

## Vamp It Up For Eartha

“A lot of [gay] boys have said to me that they like my vampiness, although I never think of myself as a vamp. But what the hell! If that's what they think I am ... then fine! I love it!”

—Singer Eartha Kitt to Pittsburgh's *Out*.

## Front Page News

“Maybe soon it will be time to retire the obituary page of the Bay Area Reporter. For years the gay newspaper's obituary page has been one of

the most powerful statements in journalism, with pictures of dozens of people, mostly young, who died of AIDS. The Jan. 2 issue contained only two obituaries, which the staff hopes reflects the effects of new drug treatments. Editor Mike Salinas says that the week when no obituaries come in, the page won't be canceled but moved to the front page. Hope lives.”

—*San Francisco Examiner* columnist Rob Morse Jan. 8.

## Poor Dennis

“In fishnet and feathers, he's a unisex wreck.”

—Fashion critic Mr. Blackwell in naming Chicago Bulls transvestite Dennis Rodman last year's “Worst-Dressed Woman.”



## kd and Madonna, sittin' in a tree...

“She's really a great person. She is very down to earth for someone who is in her position, very open. Madonna has done a lot for gay and lesbian people too. She's opened dialogue to educate people, which is very important. I wouldn't call her straight, more bisexual. But it's very important that people who are straight or bisexual are open to include gay issues in their lives, just like we have to include their issues in ours. Madonna's done it very graciously. As has Roseanne.”

—Singer k.d. lang on Madonna to Oregon's *Just Out*.

## Speaking of Dirt

“When a man talks dirty to a woman, it's sexual harassment. When a man talks dirty to a man, it's \$3.95 a minute.”

—Found on an Internet Usenet newsgroup.

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Compiled by Rex Wockner and our crack news sources around the world. Seen a good quip or quote? Send it to us at *Quips and Quotes*, *Q•Voice World Headquarters*, P.O. Box 92385, Milwaukee, WI 53202, or e-mail to [editor@qvoice.com](mailto:editor@qvoice.com)

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## BJ Daniels Back in Gown?

Well sort of... Milwaukee's resident ex-drag diva, **BJ Daniels** will again be donning a dress, but BJ isn't coming out of retirement. He has landed a plumb role as one of the head lesbian vampires in the ultra-campy **Vampire Lesbians of Sodom** being staged as part of Theater X's Late Night Series this February.

Written by Charles Busch, who also penned the very funny **Psycho Beach Party**, Vampires finally hits the Milwaukee stage after a very successful run in Chicago a couple of years back. Maybe Milwaukee is finally ready for some real lesbian blood sucking.

"Vampire Lesbians of Sodom" makes its Milwaukee premiere on February 27 at 11pm and will run through March 22nd.

## Bab's Boy Lands Beau

**Barbra Streisand's** son **Jason Gould**, 30, is dating **Party of Five** star **Mitchell Anderson**, 35, — and Mama approves according to a report in the *National Enquirer*.

"Barbra couldn't have been happier when Jason told her that he and Mitchell were a couple," an insider declared. "She thinks they're perfect for each other."

Jason told a pal, "Having Mitchell in my life is one of the best things that has ever happened to me. What's more, Mom really likes him too!"

And Barbra told a friend, "I couldn't think of anyone better for Jason. I just hope he remains in Jason's life a long time."

Meanwhile, Jason has entered a 26-minute short in the **Sundance Film Festival** in Utah. It's called **Inside Out** and stars himself and his dad, **Elliott**, as his dad. It's about a celeb's son outed as gay in a tab. In 1991 *The Globe* ran a similar story about Jason, who says: "I think it's very funny, but it's also quite painful."

## "EuroBoys" Too Naughty For USA

A new U.S. law is forcing an established erotic "boys" magazine to become a "guy thing." Publishers of U.K.'s **EuroGuy** say they changed the name because **EuroBoy** sounds dirty in American.

The U.K. producers of the popular 9-year-old gay erotic magazine **EuroBoy** announced January 15 that it changed its name to **EuroGuy** because of a new U.S. law. While European gays commonly use the term "boy" to refer to anyone under 30 who looks his age or less, the U.S. usage makes **EuroBoy** "like waving a red flag", according to Prowler Press' attorneys, in the face of the United State's so-called **Child Pornography Protection Act**.

That law was sneaked through in the final moments of the 1996 Congressional session, attached to a finance bill. It criminalizes depiction of people engaged in sexual activity in such a way as to lead the consumer to believe any of those depicted to be under age 18 — regardless of the model's actual age. Punishments can include 5 to 30 years imprisonment and fines with no upper limit.

## Community Center Name Change Enters Second Phase

The **Milwaukee LGBT Community Center Project's** search for a less cumbersome name got an extension when it was announced the previous deadline for entries will be extended.

**Q•Voice** has learned some of the current submissions just aren't catchy enough. Our personal favorite from the list thus far is **Queer Central**, which sounds like some new **FOX**

drama series scheduled opposite **Baywatch**. Meanwhile, one person on our staff made a very strong case for the **W.W. Wells Community Shrine**.

Anyway, if you've got a better idea, the next Town Hall Meeting will be held on February 15 at 3pm in the UWM Student Union, room E240. For more information call 414/271-6895.

## Ex-Milwaukeeans Open Key West Guesthouse

**Les Vollmert** and **Paul Masse**, long-time residents of Milwaukee, have purchased and opened **Knowles House** in Key West, Florida. The bed & breakfast, currently accepting reservations, caters to the gay and lesbian community.

Knowles House is a restored 1880's Conch House located in the Old Town Historic District of Key West. The small, intimate bed & breakfast boasts five guest rooms, "vibrant hibiscus" and "lush tropical gardens." The property also includes a secluded sun deck and a "clothing-optional," heated plunge pool.

Vollmert, an architect and historic preservationist, and Masse, an interior designer, bring years of practical experience to their hosting roles at Knowles.

They have redecorated the entire house creating an atmosphere of casual elegance unique among Key West's gay guesthouses. Vollmert and Masse plan to continue renovating the residence through 1997.

As Masse explained, "If you are vacationing in paradise, you shouldn't stay at just another guesthouse. Knowles House is more like a home than a hotel and we want to pamper our guests with attentive personal service in a comfortably stylish setting. You are not just a room number with us — you're among friends at Knowles House."

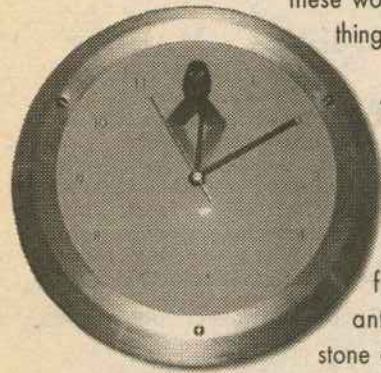
Knowles House is located in a handsome residential area near many of the city's popular gay guesthouses. Only five blocks away is bustling Duval Street, the site of Key West's fine restaurants and interesting shops, and the center of its scintillating nightlife.

For rates or additional information on Knowles House, please call 1-800-352-4414 or 305-296-8132.



## UFO Lands on Hamilton Street

Located at 823 East Hamilton Street just off Water and Brady Streets, **UFO** stands for **Unforgettable Furniture and Objects**. Owned and operated by **Paige Heid** and **Paul Schulman**, UFO's gallery is an exceptional mixture of the old and the new. Heid and Schulman find old, beat up/broken pieces of furniture and refinish/rebuild them; with a classic eye, but a sense for the modern and the sophisticated, they work magic on these worn out chairs and sofas, and anything else that catches their eyes.



What emerges is, on one hand, old world in quality (the pieces are surprisingly heavy in this day of throw-away, insubstantial furnishings) and new world in style.

Step into the UFO space and find astonishing pieces like an antique chaise lounge refinished in stone colored ultra-suede and given four inch industrial casters or a 50's style sofa reupholstered in a chartreuse mohair with antique claw feet, and tables made or retopped with hundred year old maple flooring.

One recommended item at UFO, the brushed aluminum **AIDS Ribbon Clock** (above) with a portion of the proceeds benefiting national AIDS charities.

UFO brings the sophistication of a big city, together with the personal touches of a small town community. Heid and Schulman possess a confidence in their work and in Milwaukee's readiness for a new concept in home furnishing, unlike anything available locally. When asked if UFO will make a successful landing on the East Side, they unequivocally exclaim, "We Believe."

## Richard Simmons Sheds LBS

After the success of his exercise videos, his Boston obesity clinic, his infomercials and his cookbooks, what could be next for flamboyant fitness freak **Richard Simmons**? According to a report in the *New York Magazine*, apparently, the Great White Way. **LBS**, a Broadway musical set on a fat-farm, has been on the Deal-a-Meal guru's back burner for a few years. But now that Simmons has a new writing partner, **Glenn Rosenblum**, he's ditching that one for a brand new show: **The Meeting**.

Simmons calls it a "low-cal Lily Tomlin one-man show" and says he will play all seven characters at the meeting, which he describes as a mixture of "Overeaters Anonymous, Weight Watchers, Jenny Craig, Diet Workshop—and a little Tabasco sauce."

Simmons isn't worried about stage fright. "I don't need a microphone," he boasts. "They could save money." And should Simmons literally "break a leg" on his still-far-from-scheduled opening night, he'll be able to heal himself. The diet diva recently announced to **David Letterman** that he plans to begin a special medical-school program at USC soon. In the meantime, he's hired a professor for twice-weekly science tutorials at home.

## Mummenschanz

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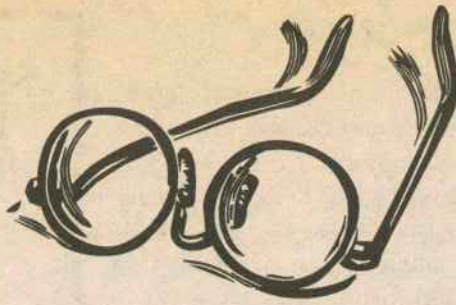
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BROWN

# THE CASUAL OBSERVER

by Ed Grover



## A Shelf Full of Books

Here at the World Headquarters of *Q•Voice*, there are shelves of the newest in novels, non-fiction and paperback books. I have dipped into the pile and picked, at random, two amusing paperbacks for your reading pleasure.

### *different slopes* by Bill Lee

GLB Publisher, ISBN: 1-879194-21-X (\$13.95)

In his preface, Bill Lee discusses the fact that "most previous bisexual writing has been done by women and was devoted to a woman's viewpoint." One comment that really got to me came after the author patiently explained that: "To my mind there is no question that bisexuality is not a term for some subset of the human sexual condition, but is a normal, expected situation for *homo sapiens* of all colors and stripes where our natures are undisturbed. "Well, OK—I'll accept that because

I don't have any other information at hand.

But then he says, "... can anyone imagine cave-men hunter groups . . . waiting until they return to the cave to have sex with their women?" Now there's a topic I haven't given much thought to lately. All I can seem to visualize is an old comic strip from the Sunday papers: Alley Oop's cave-lady-love, Oompha, is giving him a good bashing with her club for one reason or another (she probably smelled "sex" on him). That's about as far back as my pre-history memories go.

One reviewer says this author is relating to his own experiences: "No writer on gay and bisexual love writes with the originality, force and beauty of Bill Lee. His 'raunchy' moments (and there are many) derive from his own life-affirming sexual life, experienced in many areas that other horny men merely fantasize about." That statement, odd syntax and all, is what this novel is all about: Fantasies!

The story seems to be a variation of the old adage: "Different strokes for different folks." The setting is a vineyard in Napa Valley, California, circa 1945. Different grapes for different wines and different people with different tastes inhabit the different slopes of the valley. Young man meets young man meets young woman. Instant *ménage à trois*. Hence the inventive title: "different slopes."

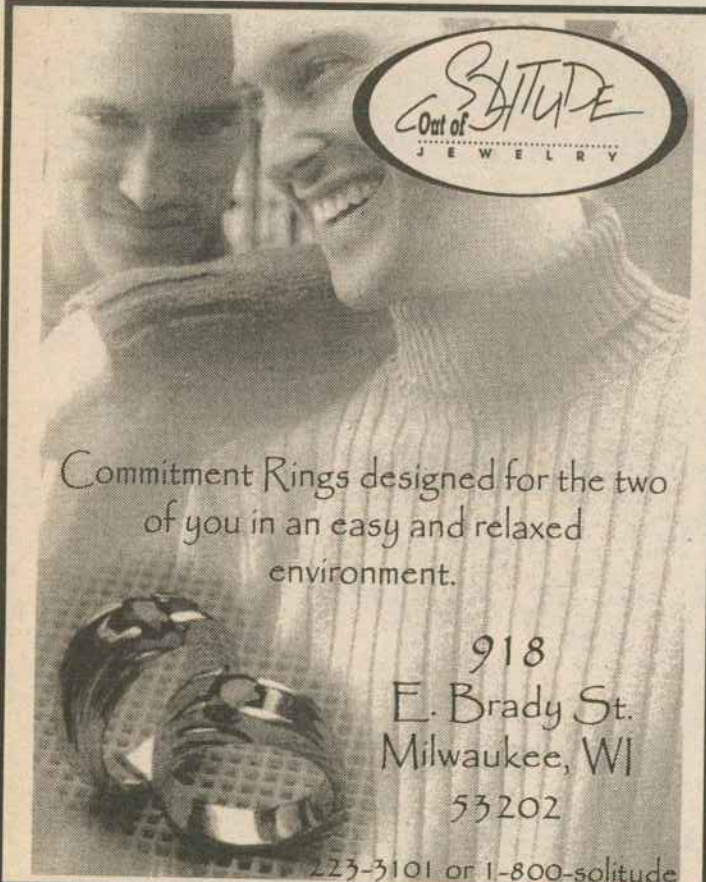
After the unfolding of his sexuality and the attack on Pearl Harbor, our hero enlists in the Army and goes off to Europe as a medic. He uses his connections NOT to be sent West! There's a nice series of events at an apartment in Washington DC. The apartment owner works for the State Department, and there is a fairly accurate description of the gay bars on Ninth Street. "Don't ask. Don't tell," didn't exist in the days of this so-called "historical" novel.

Our bisexual friend has many adventures in and out of the Army, around the U.S. of A. and in Europe, where he meets more boys and more girls who want to have sex every time he turns around. He finds one of each, and eventually brings them home to Napa Valley, where they all live happily ever after . . . as a committed bisexual family. Since I'm not of that persuasion, all I can say is this is truly a book for our bisexual brothers and sisters. It was a quick read. I finished it in under three hours.

### *drag Queen* by robert rodi

Plume/Penguin Paperback, ISBN: 0-452-27344-7 (\$11.95)

This is a very funny novel about brotherly love: One brother (Donald Sweet), we find out about in a bit; the other brother (Michael Sayer), is an uptight, successful gay attorney whose eccentric mother



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has just told him that he has an identical twin. The two boys were adopted by different sets of parents: Michael went to a rich family on Chicago's Gold Coast and Donald went to a middle-class family in the "urbs." Michael's mother then announces that she is joining a religious cult in Oregon, and leaves.

The scene in Michael's apartment is a classic of "anal retention." Nothing is ever out of place and he has a fit when he can't find his jade letter opener. After his mother tells him the news, she discovers the opener under a coffee table as if by magic (Dharma) as he is trying to line up the edge of the oriental rug with the parquet flooring. She had let herself in earlier so she could drop this "bomb" on him. How the letter opener got misplaced is a mystery, but there is a funny bit with some misdirected mail.

Michael sets out to find his sibling and the fun begins almost at once. He is openly gay at his law firm in Chicago, so there is no pussy-footing around with that closeted stuff. He finds a one-woman detective agency run by Cora Deene, who finds his twin in a day and gives him a phone number to call.

He calls and sets up a date to meet his new-found other-half at the gay club where he works. Michael appears at the appointed hour expecting to meet his double and, when he finally realizes that the gorgeous blond on stage is his brother in drag, he flees. The poor boy is tracked down again by this vision who appears at his office in her street clothes and magenta hair.

Donald, who is also a hand model, has the stage name of Kitten Kaboodle, Doyenne of Despair. She/he specializes in singing (in his/her own voice) rather depressing renditions of Edith Piaf (and other chanteuses) at the Tam-Tam Club on Clark Street. The Club is run by a manipulating Vietnamese refugee named Gordy Trahn, who is addicted to nasal inhalers and has a hair piece that looks like an alien life form.

We are introduced to Rondell Davis (Regina Upright, the Idol of Millions), who is Donald/Kitten's best friend and who also works at the Tam-Tam Club. Rondell/Regina speaks by spelling out key words (That's a F-A-C-T), in every other sentence. This is all very clever, and while the repartee is amusing and bitchy, this quickly becomes a bore! There's a big surprise about H-E-R later in the P-L-O-T.

The drag names are hilarious: Raquel Dommage, the Unliving Doll; Tequila Mockingbird, America's Sweet Tart; and May Oui, the Sultana of Sass, to mention but a few. An anonymous donor materializes who wants to sponsor a Tam-Tam float for the Chicago Gay Pride Parade and you will be so-o-o-o-o pleased to know who gets to be the "Star", that is if you haven't figured it out half-way through the book.

Michael wants to "straighten out Donald (so to speak)" and Donald/Kitten wants to perform super-ego surgery on his/her uptight brother. There are a lot of twists and turns and sub-plots, so pay attention. Michael has an ex-lover, Simon, who is a leather-queen (man, he says) He belongs to a leather club called the "Darklords", and they idolize the Queen [of England] and love opera—that sounds about right. Simon takes Michael to a party (orgy) in the warehouse district that is full of sex and is pretty funny to boot. Excuse the pun.

This is a bright, bitchy, campy novel and the author, Robert Rodi is called "the reigning king of gay satire." The culmination of the plot is a joy to behold. Read and enjoy!

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# The World in Brief

with Rex Wockner

## Israeli President Apologizes

Israeli President Ezer Weizman apologized Dec. 23 for having called gays and lesbians "completely deviant" during an address to high-school students three days earlier.

Following a 90-minute meeting between the president and 10 gay leaders, Weizman's spokesman said: "He asked to apologize for any public statement that might have offended anyone.

"The president sees legislation which discriminates as undermining the foundations of democracy, the rules of natural justice, and the dignity and freedom of man, and he has no intention of encouraging legislation which leads to discrimination between citizens of the state regardless of origin, religion, sex or sexual orientation. The president says that any deed or expression in which people are publicly humiliat-

ed — or deeds which can be interpreted as such — should be regretted. The dignity, rights and well-being of all the citizens of Israel must be upheld."

In his address to the students, Weizman also had said homosexuality "disgusted" him.

"I like a man who wants to be a man and a woman who wants to be a woman, but not a man who wants to be a woman," he said. "I personally do not accept this business of everyone coming out of the closet. It seems to me to be weird. ... I hope you are not in favor of sodomy. ... I am aware that homos suffer in society. I'm not pleased about that. But there is too much fuss about this. It is exaggerated. It has turned into something beautiful."

Gay groups were generally pleased with Weizman's about-face.

"We had a chance to express our deep hurt over the president's remarks," said Uzi Even, spokesman for the gay Society for the Protection of Personal Rights. "He is ready to accept now that things are not the way they were when he was a youngster. The atmosphere was one of reconciliation."

## Pope John Paul Pooh-Poohs Gay Marriage

Gay unions are ungodly, Pope John Paul II said Dec. 12. Addressing Latin American bishops, the leader of the Roman Catholic Church said: "With the pretext of giving attention to and protecting the family and all families, some have forgotten that there exists a model which has been loved and blessed by God.

"At the same time, there has been the attempt to introduce other forms of unions of couples which are contrary to the initial design of God for the human race.

"In this way, the rights of the family are turned upside down, threatening society at its very foundations."

## Spanish Partnership Legislation Introduced

Spain's Socialist Party has introduced partnership legislation that grants pension, inheritance and other spousal rights to gay couples. Adoption rights were withheld from the proposal.

The governing Popular Party — which has a conservative, Christian bent — said in December it supports the measure. Some gay-activist groups have refused to endorse the bill because of the adoption exclusion.

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## Ontario Women May Bare Their Boobs

Women in Ontario no longer have to cover their breasts in public, reported the Canadian Broadcasting Corporation.

The province's Court of Appeal ruled last month that Gwen Jacob was not guilty of an indecent act for taking off her blouse on a hot day since she did not go topless for sexual reasons.

Legal observers say other women who want to bare their breasts for non-sexual purposes now should be able to do so without fear of arrest.

## Sweden Welcomes Abused Foreign Gays

By unanimous vote Sweden's Parliament categorized gays as a group of people sometimes needing asylum under the provisions of the Aliens Act.

The measure was supported by the Social Democrats, Conservatives, Centrists and Christian Democrats. The Liberals, Leftists and Greens want to go further and categorize homosexuals as "refugees" as defined by the Geneva Convention.

## Malaysian Youth Like Their Sex Gay

A new study of Malaysian youths between ages 15 and 21 found that 20 percent have had gay sex, Health Minister Datuk Chua Jui Meng reported last month.

Chua termed the statistics alarming and called for creation of an "interesting AIDS awareness program which could attract the young" and for renewed "education on moral and family values."

## Nicaraguan Transvestite Thrown Down Well

Transvestite Jose Ramon Martinez Arteaga, 22, spent eight days at the bottom of a well in mid-December after two homophobes raped him then threw him in, reported *La Prensa*.

The tranny, also known as "Shakira," said the men picked him up at a dance club. "With

lies, they led me to a field where they violently assaulted me, one after the other, and when they had satisfied their animal desires, they tied a cord around my neck as if to strangle me," Martinez said.

Martinez fractured a leg when he was tossed into the pit and could not climb out. Searching family members heard his cries eight days later.

"I slept next to a plastic pipe. The ants and lizards were my friends," Martinez said.

## Manitoba Gays Will Appeal To Supreme Court

Gays in Manitoba will appeal to the Canadian Supreme Court after an appeals court overturned a ruling ordering the province to ban discrimination based on sexual orientation.

The only other provinces that do not have gay civil-rights protections are Alberta, Newfoundland, the Northwest Territories and Prince Edward Island.

## Dutch Fund Costa Rican Gay Group

Gay services are expanding in Costa Rica thanks to \$70,000 from the Dutch HIVOS Foundation and the Dutch government.

The gay group Triangulo Rosa will use the money to open new community centers in the capital, San Jose, and the Pacific gay-resort town Puntarenas.

The organization presently runs community centers offering workshops, recreation and counseling in Alajuela, where the group was founded, and Puerto Limon, the main town on the Caribbean coast.

"One of our main priorities in 1997 is to continue to pressure our government to provide necessary medications for people affected by AIDS," said Richard Stern, Triangulo Rosa health coordinator.

"Costa Rica is not such a poor country that these medications could not be provided. It is simply a question of values and priorities."

Costa Rica — Central America's most prosperous and middle-class nation — reportedly funds no AIDS drugs at all.

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# Erv & Ross

**E**rv Uecker and Ross Walker would probably bristle at the term “pillars of the community” especially if the term were to be applied to them. But, in an age of community bickering and growing pains, their integrity, perseverance and volunteer work stands out as an example of what service can do for the community. A pledge of monetary support and their challenge to Milwaukee’s LGBT Community to “come of age” helped launch the LGBT Community Center Project and their longtime involvement with the Brady East STD Clinic has put them at the forefront in Wisconsin’s battle against AIDS.

Ross Walker comes from an education background. He was employed in the Chicago school system specializing students with autism and learning disabilities.

His life partner of nearly 40 years, Erv Uecker turns 65 in July. Uecker got his start as an assistant to the manager at the largest container plant in the world at American Can Company. He was a funeral manager in the Jewish community for ten years, has served as pastor for a congregations in Chicago and Wisconsin, was President of a financial institution in Chicago, and is presently the CEO of a mortgage brokerage company and religious foundation.

In their spare time, both volunteer their services to the Brady East STD Clinic. Recently, I sat down with Erv and Ross, we discussed the state of AIDS care in Wisconsin, anonymous HIV testing and their life outside the BESTD Clinic.

**WA: I think people know both of you best from the BESTD Clinic. Was that your first involvement in the community?**

Erv: No, not really.

Ross: What actually brought us to Milwaukee, and helped us to decide to make our home here, was the friends we made through twelve-step programs. That was probably our earliest involvement with the community as such.

Erv: I think that both our social and organizational involvement’s were with twelve-step programs and we were kind of in on the ground-floor of the formation of the Galano Club. That predated the BESTD Clinic.

**WA: How did you get involved with the Clinic?**

Erv: We were in a group that met weekly. It was kind of a sharing/support group when those things were popular in the early eighties. We met with a group of people and Gary Hollander was part of the group.

He said one Saturday morning, “We really need people to get involved in either the Milwaukee AIDS Project Committee or the BESTD Clinic—they didn’t call it BESTD then—it was the Brady Clinic. They were both one-in-the-same ... the Milwaukee AIDS Project (MAP) was a part of BESTD. The Clinic was the parent body.

Ross: At the time we talked about it and I said, “I don’t know anything about health care.”

Erv: I had been the Chair of Memorial Hospital in Chicago for a couple of years and I had some background in health care. I said to Gary, “Where do you need the help most?” He said, “Right now, at the Brady Clinic.” That was in 1985 and I was elected to the Board along with Bernie Schutten and Dean Hall and Dave Cadle. the four of us came on together.

Ross: Indirectly, the first involvement with the Clinic was that one of the directors had a partner who was HIV infected and was looking for someone to be a “buddy.” for emotional support. I thought it was something that I could be good at.

Keep in mind that this was in the days when a person with HIV went into a hospital, the staff came in these “space suits” to take care of the clients. The person did get very, very sick and was hospitalized for a long period of time. I spent a lot of time at the hospital during the day with that person watching medical professionals who would leave stuff at the door or were afraid to come in.

Fortunately there were a few doctors there that were very, very good and very, very dedicated. One of them was Cassandra Welch, who is still around and still working in the area of HIV. Presently she’s at Isaac Coggs Clinic, and she didn’t worry about what to do — no space suits — she came in and did what she needed to do and was really a great doctor, and still is.

At that point I think one of the first paid people at MAP was Cheryl Vaughn — in fact the night that this person died, she was there. I think that that was the last personal contact she had with the client. After that she became administrative and that’s where she’s at now. I think she had just gotten started there, she hadn’t been there very long.

After that—when he died—I kind of backed away from wanting to do those things for a while. Erv had a Board meeting one night down at the *In Step* offices or whatever it was at the time.

Erv: It was a Community Center for a short period of time.

Ross: I was out in the lobby area reading something while they were

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Interview by William Attewell • Photo by Jorge Cabal, opposite: Erv Uecker (L) and Ross Walker (R)

having their Board meeting and someone hollered out that I had just been elected to the Board. Evidently they had some resignations and they needed some board members, so . . . It wasn't quite like that—they asked me first, and I said OK.

That's how I became involved with the Clinic. I thought I had better find out what the Clinic was all about. At that point Erv was commuting back and forth to Chicago because he was running the financial institution down there and I had a lot of time on my hands. I would come down here almost every night and I learned about all the different areas of the Clinic.

Erv: Some things never change.

Ross: Yeah, well. But at that point I was learning many things and I still am, but that's how I got involved.

**WA: It is interesting to note that the MAP was actually a part of the BESTD Clinic?**

Erv: The Milwaukee AIDS Project Committee was founded by a very small group of people like Dr. Paul Turner, Doug Johnson, Sue Deets, Dr. Roger Greminger and a couple of others. They were the people that

**I think that my big "other concern" is the cost of doing business. What I see [at ARCW] is kind of an inverted triangle where the services are the small end of the triangle and the administration part is the larger end. I think that's where I come to disagreement.**

### ROSS WALKER

saw that there was something big that needed attention. It [AIDS] was just emerging in Milwaukee; I think at that time it was called GRID (Gay Related Immune Disease).

These people started the first responses; they were simple things like: "Can we find a doctor who will treat somebody with this disease?" (At that time there weren't any.) "Can we find a funeral director who will bury people with this disease?" It was known as the Milwaukee AIDS Project Committee, and it remained that, at a small desk downstairs in the lobby and functioned as a group of volunteers until it became a separate agency.

**WA: How did that come about?**

Erv: In late 1985, Mark Hauptert and Don Schwamb formed a new corporation — a not-for-profit corporation — called the AIDS Resource Center of Wisconsin (ARCW). There were no resources, there was no center and there was nothing else in Wisconsin other than a few scattered volunteer efforts.

After a series of negotiations with the Brady Board — the (then) MAP volunteers were a part of this committee — it was decided that this was a bigger thing than a small group of volunteers could manage and that we had only seen the tip of the iceberg. What we really needed, ultimately, was to have a paid staff — since we had always been a volunteer agency, that was a touchy issue.

In 1986, the decision was made, and formal agreements were drawn up, and MAP, its assets and program were transferred to the AIDS Resource Center of Wisconsin, officially. That transfer was completed

by the Brady Board and MAP volunteers and ARCW. Then Brady had dedicated seat on MAP's Board of Directors.

**WA: Does BESTD still have a person on the Board?**

Erv: No, Brady's seat was eliminated. Bernie Schutten served as our director — the representative of the Clinic and the Director — until he died in 1990, and then it was eliminated.

**WA: By ARCW?**

Erv: Yes.

**WA: It sometimes seems that BESTD is on other side of the sidewalk from MAP or ARCW when it comes to AIDS care issues. Do you think that's true?**

ERV: No, it isn't true at all. I think we're all on the same side of the fence. I think that everyone out there is out there to provide services, both care and treatment and intervention and prevention services for people with AIDS. I think that where the differences come in is how they're provided; what their modes are, the accessibility of services, the allocation of funding — those are the issues where we sometimes find ourselves on different sides of the fence.

Ross: I would have to agree with that. The issues in which we come to disagreement have been partially — I don't want to say "watch dog" but almost where clients are complaining to us, or to support groups, about the lack of services and inadequate services — trying to get them to be more efficient in providing services, or actually providing them. In some cases it's just been a service that's on paper, while in reality in many cases, it's just not been there.

Taking sides — that has not been part of what I'm about. It's been more of an advocacy for people who are not getting what they should be getting. I think that my big "other concern" is the cost of doing business. What I see is kind of an inverted triangle where the services are the small end of the triangle and the administration part is the larger end. I think that's where I come to disagreement.

Erv: We both had a very lengthy conversation with Doug Nelson, just about a year ago. We had lunch together; Doug had had never been to the Clinic, and we invited him to come. We sat down and talked very candidly for quite a while, and we made it very clear by saying just exactly what we're saying right now.

BESTD has always been in kind of a unique position because we're pretty independent. We're not reliant on the State, on public funding or really even on private funding. We can exist very nicely if we watch our step on the small client donations we get and the fund-raisers that are held on our behalf. We operate on a shoestring. Our budget is under \$50,000 a year, and that serves about 10,000 clients.

We are all volunteers, so nobody's job is at stake. As a matter of fact, we don't have any jobs. There's nothing to gain or to lose. So we're really not dependent on funding, we're not dependent on politics; we can afford to be pretty independent — we can afford to be rather "rash," I guess, at times.

Sure, we make mistakes; there's no question about it. But we do call it the way we see it and we are particularly served as advocates for clients because when you see 10,000 clients a year, you get a lot of feedback.

**WA: Where do you see the gaps in services?**

Erv: One of the things that we've done here pretty well is support groups. We have tried to shape our support groups to the needs, par-



ticularly, of the numbers of people who are, in fact, impacted by HIV. Our support groups have been very successful. Presently, there is United HIV Services, which comprises three agencies who cooperate together: STD Specialties, Camillus and Brady Clinic.

I think we offer eight or nine support groups for people with HIV, which is probably more than all the other agencies provide in Milwaukee. They are all operating very successfully. Attendance is good, the focus is good; so, that's one of the areas we've been very active in.

Obviously counseling and testing is our strongest suit. We're reaching the people at risk. As of yesterday, we have managed to get 100 percent of the results to HIV infected people who have been tested here. We had 49 positives last year and we have 49 results; so that's a 100 percent comeback, which I think is pretty phenomenal when it's all anonymous testing and much of it is done at bars and at outreach sites.

Early intervention is a big part of it; that's the service we are offering for people who receive a diagnosis today and can be moved into a treatment program, or an early intervention program, which comprises medical, mental health, AODA, relational, social and spiritual assessments and referrals. They can be in that perhaps today or tomorrow at the latest.

We can get people into that without cost, they don't have to compromise their identity, they don't have to go through a maze to get to it; we can get them to it directly and they can get treated.

Ross: Early intervention is not a place where people stay for long. It's a period of time to get an assessment of primarily physical, emotional, spiritual and whatever else is needed very quickly and then moving them on to ongoing connections.

**WA: There has been much talk in the Wisconsin AIDS health care community about the state's proposed plan for funding services over the next four years. How do you evaluate the situation?**

Erv: I think that what we are seeing with the proposed process is two things. First of all, it is in a sense promoting the reality of one agency patrolling all of AIDS/HIV prevention, care and treatment for the entire State of Wisconsin. It's certainly a philosophic concept. We feel that's not perhaps in the best interests of the consumers and the people around the state; this is a very diverse state, ranging from Milwaukee (a very rich urban area), to the farmlands in the rest of the state and several medium sized cities.

There's a lot of diversity in this state and we feel that one structure, one agency, is perhaps not the best way to go. Maybe at the other end of the spectrum, having many, many, many small groups is also not the way to go either, but somewhere in the middle there is perhaps some wisdom and some truth to allow several — or a few agencies — to provide services, to compete in a sense, to be watch dogs with and for the clients with each other.

Secondly, the proposed funding system locks in HIV/AIDS funding for four years. We are in an extremely fluid period as we just look back over the last year. There's been dramatic changes in both care and treatment and prevention in the last year. Locking in AIDS funding for four years — I don't deny that it's good to have that stability in the terms of dollars, but I think that locking it into contracts for four years is unthinkable at this point; even the state operates on a biennial, or

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two-year basis. I think that the four-year process is just far too long.

**WA: What would be your ideal process to deliver AIDS care? What would you like to see a consumer have as far as choices of services?**

Erv: Well, I think that a client should have several choices. Perhaps three or four at least, particularly in the large urban areas. I know that's not possible in a lot of the rural areas.

**WA: You're talking about choices, what specifically?**

Erv: Choices of services. Service providers. Just as we have choices of physicians and hospitals; I think it's good to have choices of service providers. Maybe we have to involve some of the mainstream medical health care providers into the system. Because that's really — you see what we've done is isolated HIV/AIDS as kind of a separate almost "leprosy" out here. People, for instance, with diabetes, people with cancer, people with other chronic diseases don't go to, generally, a specialized service provider or institution.

There may be those advocating agencies

for them — and that's fine, but they're integrated into the mainstream of health care. Maybe that's where we need to move in terms of HIV/AIDS. I'm not advocating necessarily for HMOs, Managed Care or anything else, I'm just saying that somehow maybe the mainstream providers need to get into the arena too. It is not to be said that they might not be able to provide sensitive and reasonable caring service.

**WA: Around the country this model of AIDS Service Organizations is pretty much duplicated, isn't it?**

Erv: It's duplicated in one form or another. In some areas and states you have the monolithic model, other areas — for instance, Chicago is a good example — there are probably thirty or forty service providers doing the same things with maybe a little bit of a different twist.

Erv: We would like to see the State, in it's wisdom, set up the machinery, the mechanisms, simply but appropriately to hold people accountable for the public dollars they get. Not necessarily only financially; financial

audits are fine. I think we're all smart enough to know that you can have numbers say anything you want the numbers to say.

I think audits also need to be performed in the area of service. In other words to check out, through independent consumers—not agency picked consumers, but independent consumers who would audit the kinds of services—both the quality—the sensitivity, the accessibility, the availability of services that the state and the public is getting, to see that they (the state and the public) are receiving the most for their dollars.

**WA: Do you think that will happen?**

Erv: I don't know. I would hope ... when we spend dollars we like to know what we're getting and what they're buying for us. If they're not buying what we think they should, we'll either find other providers or we'll find other places to shop. I think that's the role of being a consumer. Public dollars aren't always spent that way.

**WA: You said earlier BESTD has 49 persons test posi-**



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tive for HIV last year?

Erv: We had 49 positive tests in 1996 through the testing we did, which is about 3,000 tests, or close to it. And everyone of them was picked up as of yesterday.

**WA: Is the BESTD Clinic one of the largest test sites in the state?**

Erv: I would say we're one of the larger anonymous test sites. We only do anonymous testing, we don't do any name-associated testing.

**WA: Home HIV test kits have recently hit the Wisconsin market. How do you feel about those?**

Erv: We tried them out. We tested them.

**WA: How did that go?**

Ross: They were purchased with the package stating that you'd get your results in seven days. Not so! You call and, if you call on the weekend

**The referral sources [for home HIV test kits] were inappropriate and in a couple of cases inaccurate. In one case, a counselor advised a client to contact the Gay Men's Health Crisis in New York. The client said, "But I'm in Milwaukee," and they said, "Well let me look for someone else in New Jersey."**

**ERV UECKER**

with the one company, you're out of luck because they only operate Monday through Friday from nine to five. The other one has a twenty-four hour line and you get very inept people who fumble around and then finally get around to telling you that it's not ready yet. And you call for three or four days in a row and they keep telling you to call again the next day and maybe it will be ready and it's not. And this is all after the seven days is up.

Erv: One of the companies—we tried both the Home Access and the Confide—Home Access took eleven days from the date of mailing at the main post office in Milwaukee, and the Confide took fourteen days.

Ross: And, it should be noted that we also mailed the same tests to the State Laboratory from the same clients on the same night. Those were back in less than a week.

**WA: When you sent the tests off to the other companies, what was the response regarding the results on the phone?**

Erv: Both of them were positive. We used clients who we knew were positive, because we wanted to see ... with their permission, of course. The results that were given in both cases, I would say at best, were insensitive; at worst, inaccurate. In both cases the client asked whether this [the test] was really accurate — they were told, "Yes, this is accurate, but you should go to a doctor and get retested." In both cases the clients indicated that they didn't have doctors and the answer was, "Well, then you need to go find a doctor and get retested."

The referral sources were inappropriate and in a couple of cases inaccurate. In one case a counselor advised a client to contact the Gay Men's Health Crisis in New York. The client said, "But I'm in Milwaukee," and they said, "Well let me look for someone else in New Jersey" (laughter); It was rather bizarre. One of the counselors had a very, very heavy accented foreign voice and was very difficult to understand.

I think that there were a total of four or five different people who were spoken to because of the delays, and they had no excuses for the tests being late, they insisted that they were accurate, but the referral sources that they gave were generally very generic, and in some cases very inappropriate to the clients themselves.

We had the clients try to "fish", in a sense, for some resources that we knew were available. For instance they didn't come up with Brady Clinic—because a client asked specifically "Do I have to go to a doctor to get retested, can't I go to some place where they don't know who I am?" They were not given that option.


When one client said, "Well, how do I tell my boyfriend?" the counselor said, "Well, go to the Milwaukee Health Department." So the experience was not a good one.

**WA: Do you see any value in the home test kits?**

Erv: Sure, for people — I call "the worried well"; people who are just kind of worried but really aren't at risk, I think the home test is fine, if they want to pay \$40 or \$50 for it and have the convenience of doing it in their homes. For people in the outlying areas where there aren't anonymous test sites readily available ... sure, that's fine; go to the drugstore, pick up the kit and do it! I think there are appropriate places for it. I think it is frankly — I guess it's a strong word — I think it's almost unconscionable to direct and target people at risk for HIV with these home test kits.


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ask. Where are they going to go? What are they going to do? Not very far or very much, because there was nothing forthcoming other than "Go get a doctor and get retested." A person who does not have much knowledge is not going to be able to generate the kind of intelligent questions in the same way we had the clients set up to do it.

**WA:** You are volunteers at the BESTD Clinic along with everybody else. What do you get out of it personally?

Erv: I think what we get out of it is the fact that it is possible for people to do something just because they want to do it and not just because they're getting paid to do it, not because they're . . . the fact that 100 plus people come here regularly and offer themselves to others, that's what we get out of it. It's possible to run a health care agency—a pretty good health care agency with a pretty good reputation, and certainly an impeccable record—it's possible to do that on very few dollars with a lot of very dedicated and willing people.

I think we are the catalyst that allows peo-

ple to do that. It takes somebody to engineer it. It's like case managers, somebody's got to be behind it all—the safety net and kind of pull it all together and motivate and allow the people to do what they do best. Maybe we're that safety net, maybe we're the case managers. Ross: I don't know that that's really the way I'd like to look at it. I think regardless of whether Erv and I were here or not, Brady Clinic would continue going on doing what it's been doing. It might be a little different if someone else were doing the "pushing". I guess it depends on the day of the week what my mood is—how I would say, "What am I getting out of it."

There are many, many occasions where a client will come back after a test or something like that and just say, "Thank you very much. I wouldn't have known where else to go," and, "to get the kind of services I got here in a kind, warm understanding way." It's not just the people who test positive either. People who tested negative, people who we've connected with other services, there are all kinds of occasions, and I think that knowing that we've helped somebody along the way is certainly one thing that I get out of this. I've

made a difference in some way, or the Clinic has made a difference.

I'm not saying that I'm the one these comments are directed at. In many cases there are other counselors or other people here at the clinic that these remarks are directed to. On another day of the week I look at it from a taxpayer's point of view in that if we weren't providing these services, perhaps my tax bill would be much, much higher.

If you had to get into a bureaucracy providing these services, I would shudder to think what this would cost the city or state to provide them if they had to engage paid people to provide services for 10,000 clients per year. That's a lot of people.

I don't know how many people a professional can see in a day on average, but I think if you split that up you'd find out that there were many, many, many full-time paid positions that would be needed to provide those services.

Erv: We had a telephone call this morning from a person who's leaving Milwaukee to move to another area of the country. It was just a call to say thank you. He said, "Brady Clinic has made a big difference in my life." He's been a client for a while and he just called to say thank you to everyone at the Clinic for being there when he needed something and somebody.

Another thing that I think is astonishing, and it's the fact that the people find this hard to believe; we have about 40 health care professionals, which includes seven physicians. A lot of people find it pretty hard to believe that there are seven physicians that give their time regularly. They kind of figure that at least the doctors get paid here; nobody gets paid.

Everybody's on the same footing and I think that one of the things that has made this thing work as well as it works is the fact that everybody here is involved in client care. Nobody is removed from seeing people and dealing with people directly. And, that includes us, we're here on the front lines with everybody else seeing clients every day. Maybe that's what makes it work as well as it does because you never lose sight of why you're here.

**WA:** I think often when people refer to you they say "ErvandRoss," like it's one word. How do you maintain your separate identities?

Ross: Somehow, I think — and I'm speaking

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for myself — our ego needs have been met years ago with whatever things we were recognized for. I don't think that the need is there for one or the other to have a problem when the other is recognized for something. If Erv gets recognition and I don't, it doesn't make a whole lot of difference.

Erv: And, visa-versa.

Ross: I guess that idea is hard for some people to understand. Certainly, it's nice to be recognized and have somebody say, "You did a good job," but at this point I think we've been there and we've gotten recognized by all kinds of wonderful people and organizations in the past that are unrelated to the Clinic; prior to our involvement here. Maybe we're just a little more comfortable and secure.

Erv: One of the nice things about our working together at the Clinic — which consumes the largest chunk of our waking hours — is the fact that we do it together, that we spend our time together. In almost everything we do here we're kind of a team. We just do it together. It's just a natural extension of our relationship.

**WA: What's the one thing you most admire about Ross?**

Erv: That I love him and he loves me.

**WA: What do you admire about Erv?**

Ross: He's smart (laughter).

**WA: Is there anything important that you think I've missed?**

Erv: We do have a life outside the Clinic.

**WA: What is your life outside the Clinic?**

Erv: Well, we have fun, believe it or not. We've got a wonderful family. We have two kids of choice: Our sons. We have a grandson of choice, and two women who are our dates. So we have a life. We have a lot of fun. We have these two women who have been our friends for a long time and the four of us go out regularly and we have a great time together.

**WA: What do you do?**

Erv: We go to dinner, we go to the theater, we go to musicals, we visit, we just do all kinds of things. We have a family. And, we have a daughter; we have a wonderful dog.

**WA: What do you think that people would be surprised to know about you?**

Erv: I don't know what I want to do when I grow up. I have been at various times a clergy person, a Jewish funeral director, a CEO of a financial institution. I've been a captain of industry, I've been a therapist and a farmer.

**WA: What did you grow?**

Erv: It's what we didn't grow that's more important (laughter). We had a horse breeding operation. We had 60 head of horses at one point and bred them and raised them and fed them. It would have been nice during the periods of high feed to grow the feed, but we never had enough land to do that. Yeah, I've been there and done that.

Perhaps the most ironic thing, based on my personality, is the fact that for 30 years I was a clergy person off and on. I very often don't act like a clergy person, don't think like a clergy person and frankly, don't really—although I'm a very good pastor. I think that given the opportunities I'd have been a very good pastor both professionally and personally. But I don't have a lot of use for the church at this point because I think that the church has done more harm than good.

**WA: How long do you think you'll be doing this work at the Clinic? How long before you just say, "I just can't do this anymore?"**

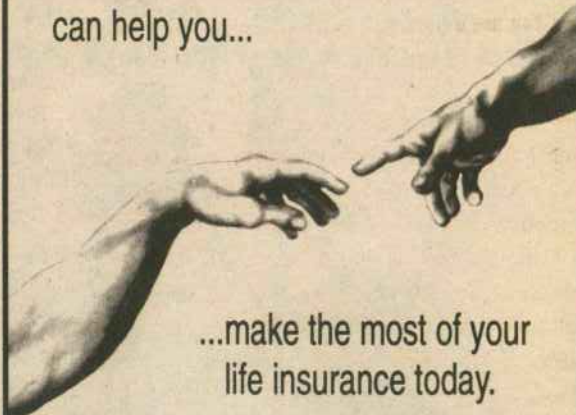
Ross: I say that about once a week (laughter).

Erv: I suppose we'll be doing this, or something like it, for the rest of our lives.

Ross: I agree. We've retired enough times and retirement just means changing focus. I think that as long as there's a need here and somehow we are helping to fulfill that need I have a feeling that we'll be around. ▼

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Swedish mime troupe Mummenschanz

## The Historic Pabst Theater Presents Mummenschanz

**Milwaukee** — The Swiss Mime-Mask Troupe, Mummenschanz (pronounced moom-un-schonz), is coming to the historic Pabst Theater on Friday, February 7, 1997 at 8:00 p.m. The internationally famed troupe that has brought audiences to their feet throughout the world returns to Milwaukee bringing back favorite Mummenschanz characters together with fascinating new creations. Tickets for Mummenschanz range from \$12 to \$30 and may be purchased at the Pabst Theatre Box Office, 144 E. Wells Street in person or by PHONE CHARGE at 414-286-3663.

Although the trio known as Mummenschanz presented its first program in 1972, the origins of their performances date back to 1969

when Bernie Schurch and the late Andres Bossard staged their first show together. Originally the two Swiss mimes combined spoken dialogue with mask sketches to create wondrous and humorous effects, but upon meeting Floriana Frassetto, another student of mime, and traveling to perform in Paris, they dropped all the spoken dialogue to overcome the language barrier. From that point on, their programs have relied solely upon mime and mask, and traveling to perform in Paris, they dropped all the spoken dialogue to overcome the language barrier. From that point on, their programs have relied solely upon mime and mask, and become appropriately named "Mummenschanz" meaning "masquerade" or "mummery." The name Mummenschanz comes from a term used to describe medieval Swiss soldiers who wore masks to hide their reactions.

Often dubbed a "visual musical without the music," the troupe has enchanted crowds for 25 years with its strange blend of body creations that convey dancing hands, mobile jigsaw pieces, slinky-like wriggling tubes and even rolls of toilet paper. They wear masks of a material similar to Silly Putty that can be transformed into various shapes, from human to animal, happy to sad, and back again. The show is full of creatures-almost beyond description-and full of humor, magic, mystery, fantasy and emotion. It is unpredictable, captivating, compelling, mesmerizing, and not to be missed! As the *New York Times* so sentimentally affirmed, "Mummenschanz is for children who think they are adults and for adults who still believe they are children at heart."

## UWM's Professional Theatre Presents Two Views of War

**Milwaukee** — The Professional Theatre Training Program at the University of Wisconsin Milwaukee's School of Fine Arts presents Arthur Miller's classic play, "All My Sons" in repertory with Naomi Wallace's contemporary drama, "In the Heart of America" February 6-March 1 in the UWM Studio Theatre, 2400 East Kenwood Boulevard. "All My Sons" opens on February 6 at 7:30 p.m. and "In the Heart of America" opens February 13 at 7:30 p.m. For more information call 414-229-4308.

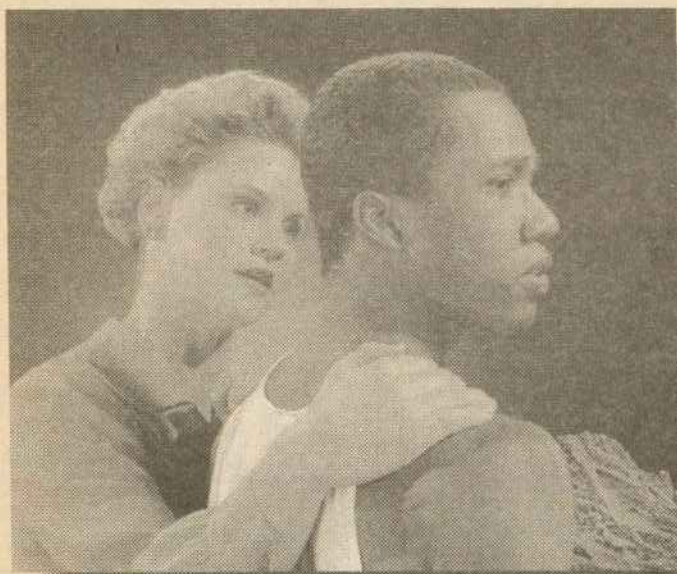
Written by "Death of a Salesman" and "The Crucible" playwright Arthur Miller in 1947, "All My Sons" is loosely based on an incident in Ohio at the end of World War II.

The action takes place over the course of one day and explores the effects of war on family relationships. As Miller explores the rot beneath the Keller family's facade of respectability, the consequences of past decisions become an escalating nightmare.

Family patriarch Joe Keller is desperately concealing a terrible secret that could destroy his carefully constructed world. His eldest son has been missing in action for three years while youngest son Chris has fall-

en in love with his missing brother's fiancée. According to Director Judy Leigh Johnson, "The play is a series of volcanic eruptions, increasing in intensity and culminating in a final horrific explosion."

Naomi Cambell's highly charged contemporary drama, "In the Heart of America" explores the deep yet fragile connections of love between two soldiers from radically different backgrounds amid the



Scene from "In the Heart of America." photo: Alan Magayne-Roshak

brutality of war. Resonances between the Vietnam and Persian Gulf wars emerge as a sister searches for the truth behind her brother's death and the ghost of a Vietnamese woman seeks her own murderer. Director Michael Johnson-Chase declares "With all the barbarity and senseless violence alluded to in this story, this work is at its heart a lullaby about finding love in terrible circumstances. It explores the remarkable power of the human spirit to blossom and grow despite the carnage and suffering of war."

## Madison Symphony to Feature New American Opera, "Harvey Milk"

**Madison** — Directly from its world premiere performances in the opera houses of San Francisco, New York and Houston, Stewart Wallace and Michael Korie's opera "Harvey Milk" finds its way to the concert stage as the Madison Symphony Orchestra and Chorus and guest soloists under the baton of Maestro John DeMain perform the final "Kaddish" from this opera about the assassination of two of San Francisco's most prominent politicians.

Tickets for the event are available at the Civic Center Ticket Office, 211 State Street. Ticket prices range from \$18 to \$35; for more information call 608-266-9055.

The opera "Harvey Milk," is scheduled for Saturday, February 22 at 8 p.m. in the Oscar Mayer Theatre of the Madison Civic Center, this performance will also feature Haydn's Symphony No. 101 in D major and Strauss's Concerto in D major for Oboe and Small Orchestra.

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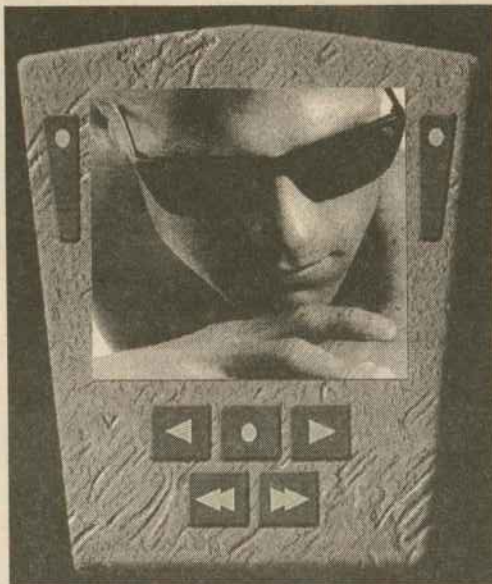
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In the "Kaddish" from "Harvey Milk," Wallace returns to the events that inspired the opera "Harvey Milk." The opera tells of the day in November of 1978, when San Francisco was shaken to its core by the assassinations of City Supervisor Harvey Milk and Mayor George Moscone. The murders were committed by a disaffected former supervisor named Dan White, who had stormed into City Hall. Milk, targeted by White because of his assis-

tance on behalf of San Francisco's gay community, has since become a martyred focal point of gay consciousness and support in America.

Mr. Wallace writes the following in his program notes: "Following the murders of Harvey Milk and George Moscone, San Franciscans responded by gathering for a silent, candlelight march, up Market Street from the Castro District to City Hall. This music is a response to that silent tribute and includes, interspersed with the choral chanting of the 'Kaddish,' remembrance's of those who were instrumental in Milk's life and work."

The opera "Harvey Milk" has received favorable reviews at its second American performance in San Francisco. A reviewer in the *The San Francisco Chronicle* wrote, "...Milk (was) a brassy street politician, an opera lover.

## A Man of Words, Kenny Fries Will Read at Woodland Pattern

**Milwaukee** — Award winning gay poet, playwright, essayist and author, Kenny Fries will read on Saturday, February 8, at 8 p.m. at Woodland Pattern Book Center located at 720 East Locust Street. Admission is \$6 for general public and \$5 for advance ticket buyers and members. Due to limited seating, advance ticket purchase is strongly recommended. For more information call 414-263-5001.

Kenny Fries was born with "congenital deformities of his lower extremities," the absence of the fibulae in both legs (the fibula is one of two bones that extend from the knee to the ankle). A tumultuous introduction to the world and continuing through childhood, Fries underwent countless of reconstructed surgeries, which, until several years ago enabled him to walk trouble free. New difficulties began about four years ago when his congenital disability began to take a toll on his back. He now walks with a cane.

In his writing, Mr. Fries looks at all facets of disability. He uses his art as a means to explore his history. In doing so, he aforementioned the ability to move "through and beyond" the pain and stigma of illness as well as physical and emotional loss. Fries comes to term with an abusive brother ("freak, midget, three-toed bastard"); and endures the name calling of a disability-shunning society ("disabled, crippled, deformed").


Kenny Fries latest artistic endeavor "Body, Remember" is a book about connection, an antidote to the fragmentation of our times, and a redemptive and passionate testimony to one man's search for the sources of identity and difference. Fries is the recipient of the Gregory Kolovakos Award for AIDS writing and a Lambda Literary Award nomination. He holds an MFA from Columbia University's School for the Arts and currently teaches at the MFA program at Goddard College. A former resident of Provincetown, San Francisco, and Brooklyn, he now lives in Northampton, Massachusetts.



Randall Wong

He liked the fact that his City Hall offices faced the opera house and the Saturday before his assassination, he sat through a three-hour war horse production. What would Milk think today of his own story, an outsider who breaks down tall castle gates and dies at his moment of triumph?"

Mr. Wallace, composer of the "Kaddish," will be presenting a free prelude discussion starting at 7 p.m. the evening of the performance in the Marquee Room of the Madison Civic Center. This concert has been generously funded by the Dane County Cultural Affairs Commission.



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## The Chenille Sisters Return to Milwaukee's Pabst Theater

**Milwaukee** — The Pabst Theater is gladdened to welcome back The Chenille Sisters on Saturday, February 1, at 8 p.m. A Milwaukee audience favorite, the *Journal/Sentinel* praises them for their "...harmonies so pristine...solo singing so deft... stage presence so warm and clever..." Their hilarious, heart-warming music has charmed and



*The award-winning Chenille Sisters*

delighted Milwaukee fans and other devotees from coast to coast—an evening of great fun is guaranteed. Tickets for the performance are \$20.00 and may be purchased at the Pabst Theater Box Office, 144 E. Wells. Tickets may also be PHONE CHARGE at 414-286-3663.

In 1995 PBS produced an Emmy Award-winning, nationally-aired television special, "The Chenille Sisters: Makin' Rhythm," which was so well-received that PBS rebroadcasted it this year. The Chenilles have appeared on numerous national radio and television broadcasts, including NPR's "All Things Considered," appearances on Garrison Keillor's "A Prairie Home Companion," ABC's "The Home Show," CBS's "Nightwatch" and a featured appearance on PBS's "Lonesome Pine Specials." There are nine albums on the market by The Chenilles, their most recent being their third children's album, "Teaching Hippopotami To Fly," released in June, 1996, on the CanToo label. "Hippo" has already received rave reviews by critics, parents, kids and peers.

A busy tour schedule keeps "The Chenille Sisters" moving coast to coast throughout the year. Don't miss this chance to both listen and laugh with Grace, Connie and Cherly. See and hear why they are described as double chocolate swirl ice cream—no mere words can take the place of experiencing the fanciful, delectable delight for yourself!

## Michala Petri and Lars Hannibal to Perform at The University of Chicago

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with Lars Hannibal accompanying her on guitar and lute. This second concert in the acclaimed Howard Mayer Brown International Early Music Series will be in Mandel Hall, 1131 E. 57th Street on Friday, February 14th at 8 p.m. The program features works by Renaissance and Baroque masters including J. S. Bach, John Dowland, G. P. Telemann and Antonio Vivaldi. Tickets are \$22; \$9 for students, and can be purchased by calling the Professional Concert Series Office at 773-702-8068.



Michala Petri

In a career that spans four continents, Michala Petri has become firmly established internationally as one of the very best recorder players, delighting and astonishing audiences worldwide with her virtuosity and musicianship. Since her professional debut at the Tivoli Concert Hall in 1969, Ms. Petri has toured extensively. A frequent soloist in Europe with such groups as the English Chamber Orchestra and Academy of St. Martin-in-the-Fields, she made her highly acclaimed New York debut in 1982 with the New York Chamber

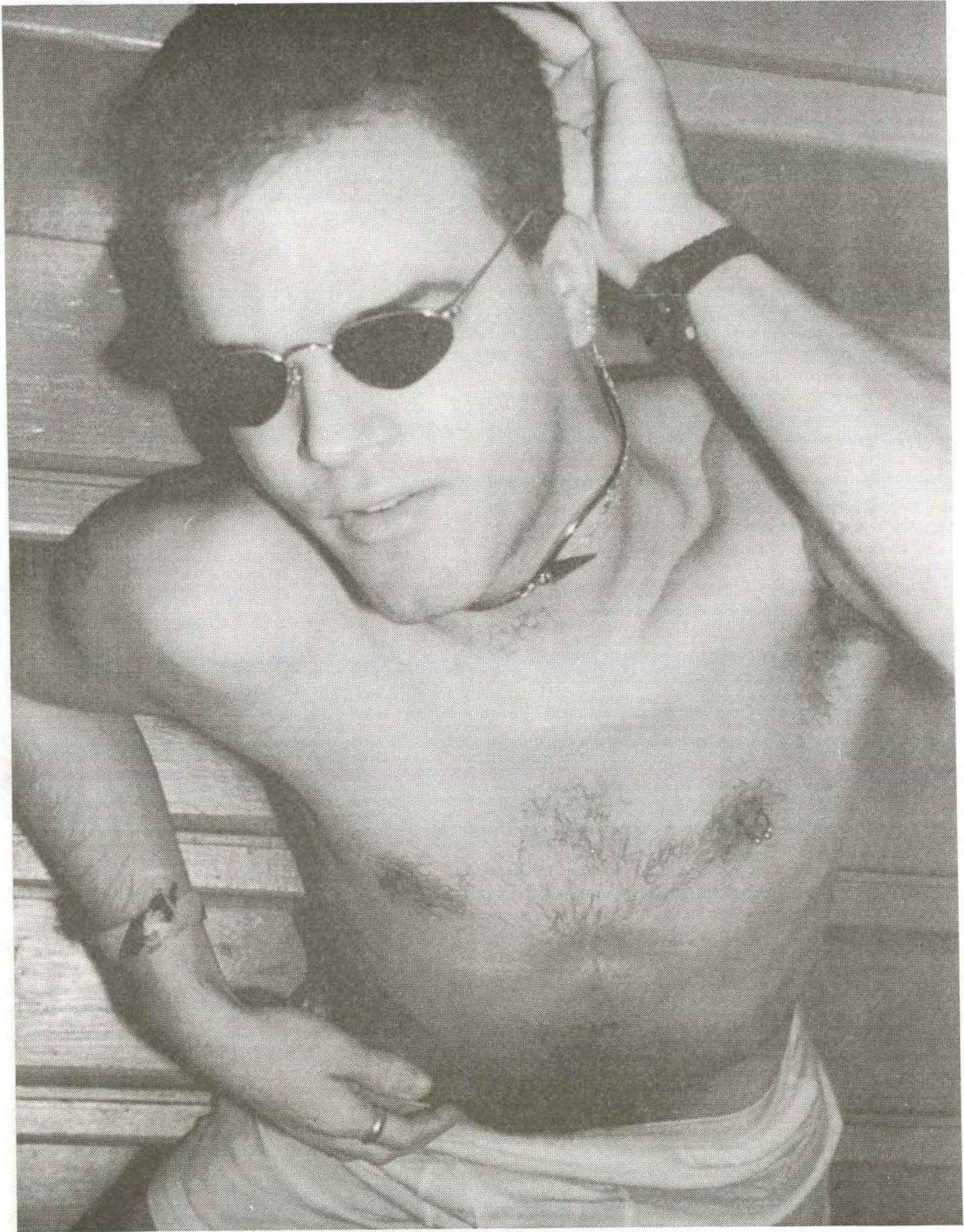
Symphony. An exclusive RCA Victor Red Seal recording artist, Ms. Petri's discography includes six concerto albums with the Academy of St.-Martin-in-the-Fields and Handel's "Sonata for Recorder and Harpsichord" with Keith Jarrett, as well as numerous solo recordings.

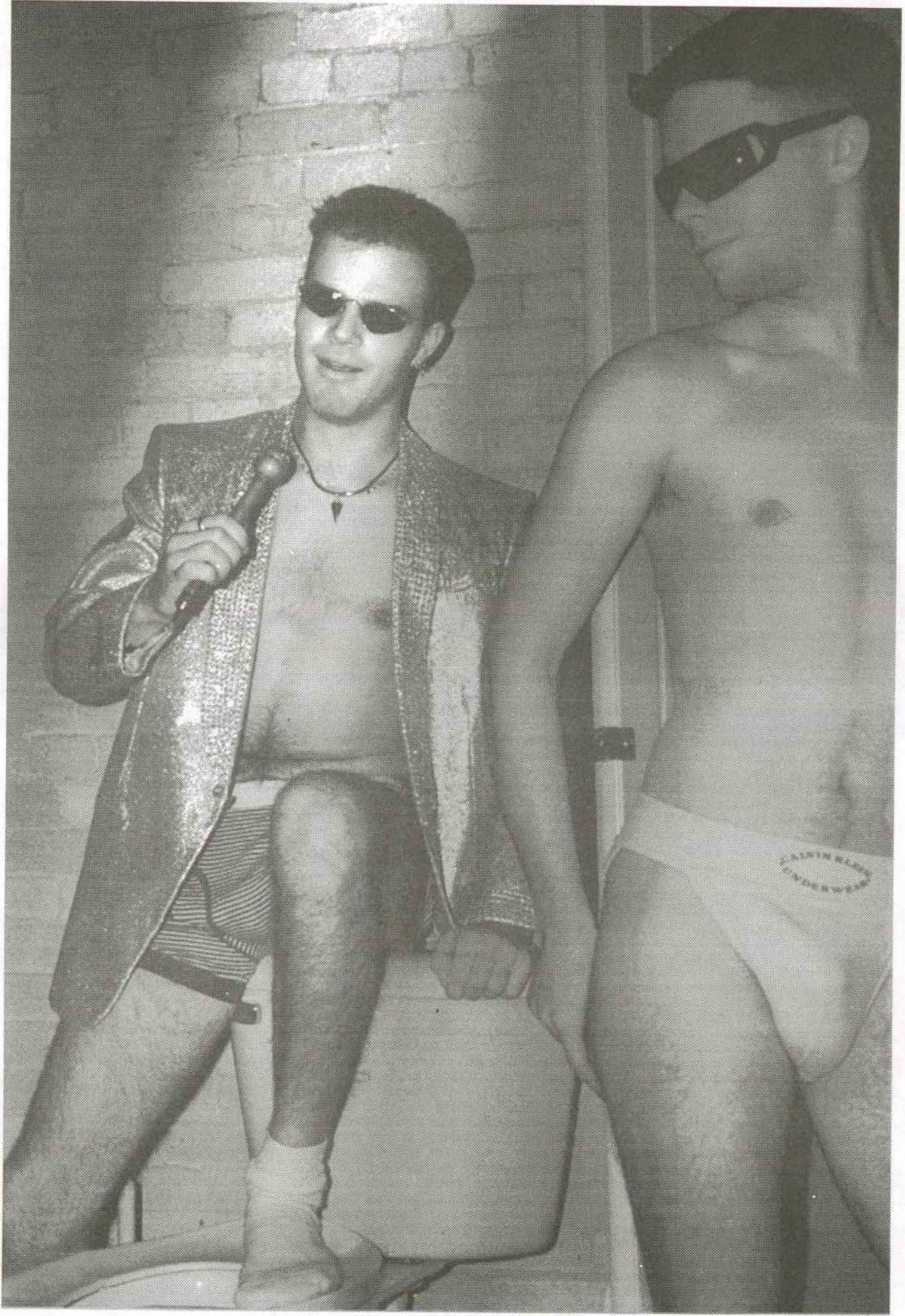
Accompanying Ms. Petri on lute and guitar, is Lars Hannibal. Mr. Hannibal studied at the Royal Danish Academy of Music where he also taught for many years. In 1991, Hannibal was given the Danish FTF cultural prize and in 1993 he received a special honorary award from the Danish Soloists Union. This performance by Michala Petri accompanied by Lars Hannibal will be their first at the University of Chicago, and is part of the fifteenth anniversary season of the Howard Mayer Brown International Early Music Series. The series is underwritten, in part, by Regents Park by the Clinton Company.

**Budapest Festival Orchestra To Make Chicago Appearance**

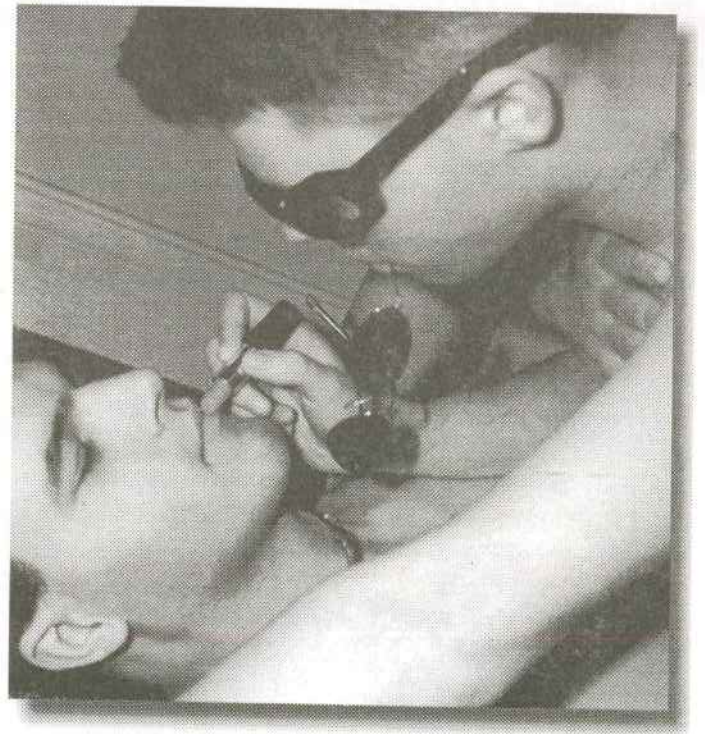
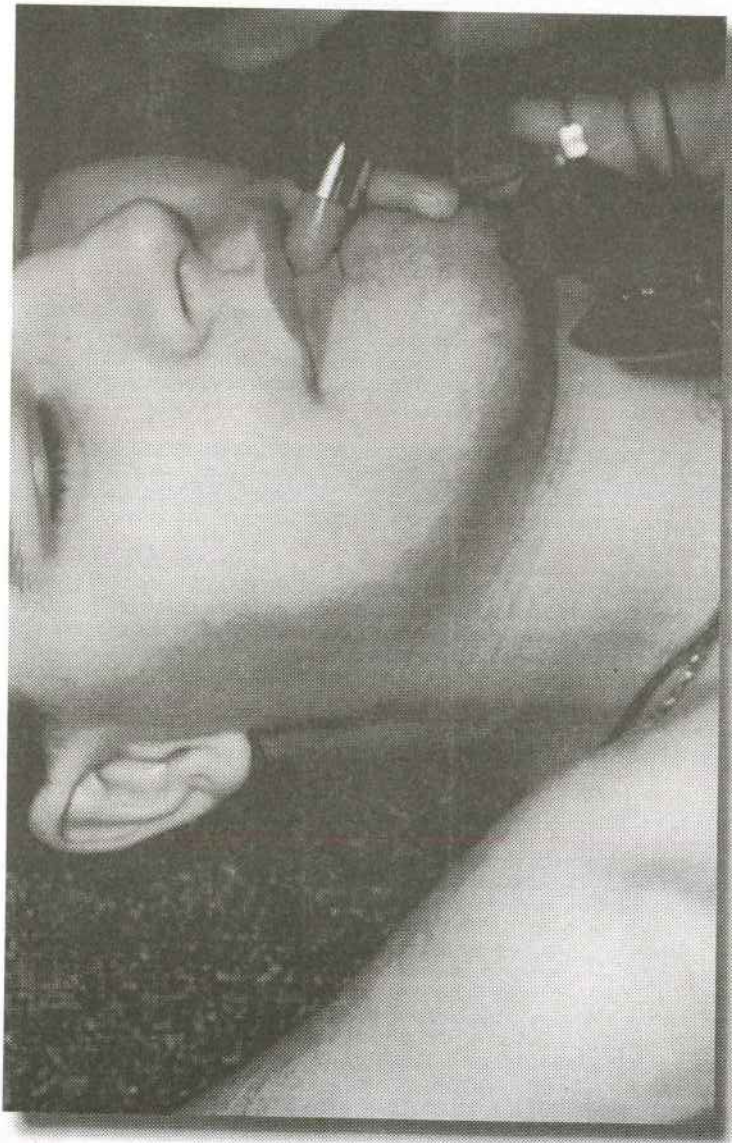
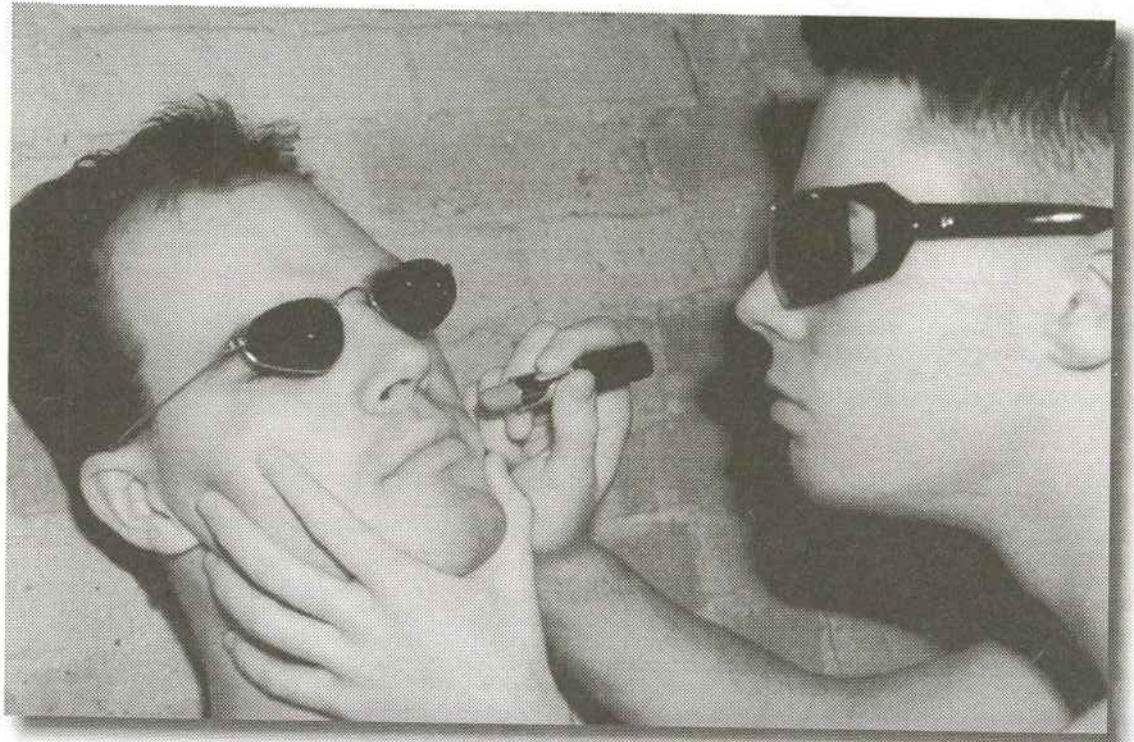
**Chicago** — Giving their only Chicago-Area concert, the Budapest Festival Orchestra will perform at The University of Chicago's Mandel Hall, 1131 E. 57th Street, on Sunday, February 2, 1997 at 7 p.m. Conducted by co-founder Ivan Fischer, and with guest violinist Robert McDuffie, the concert will include Bela Bartok's "Transylvanian Dances" and "Romanian Folk Dances," Felix Mendelssohn's Violin Concerto in E-minor, and Johannes Brahms' Symphony No. 1 in C minor. Ticket prices are \$22; (\$9 for students), and can be purchased by calling the Professional Concert Series Office at 773-702-8068.

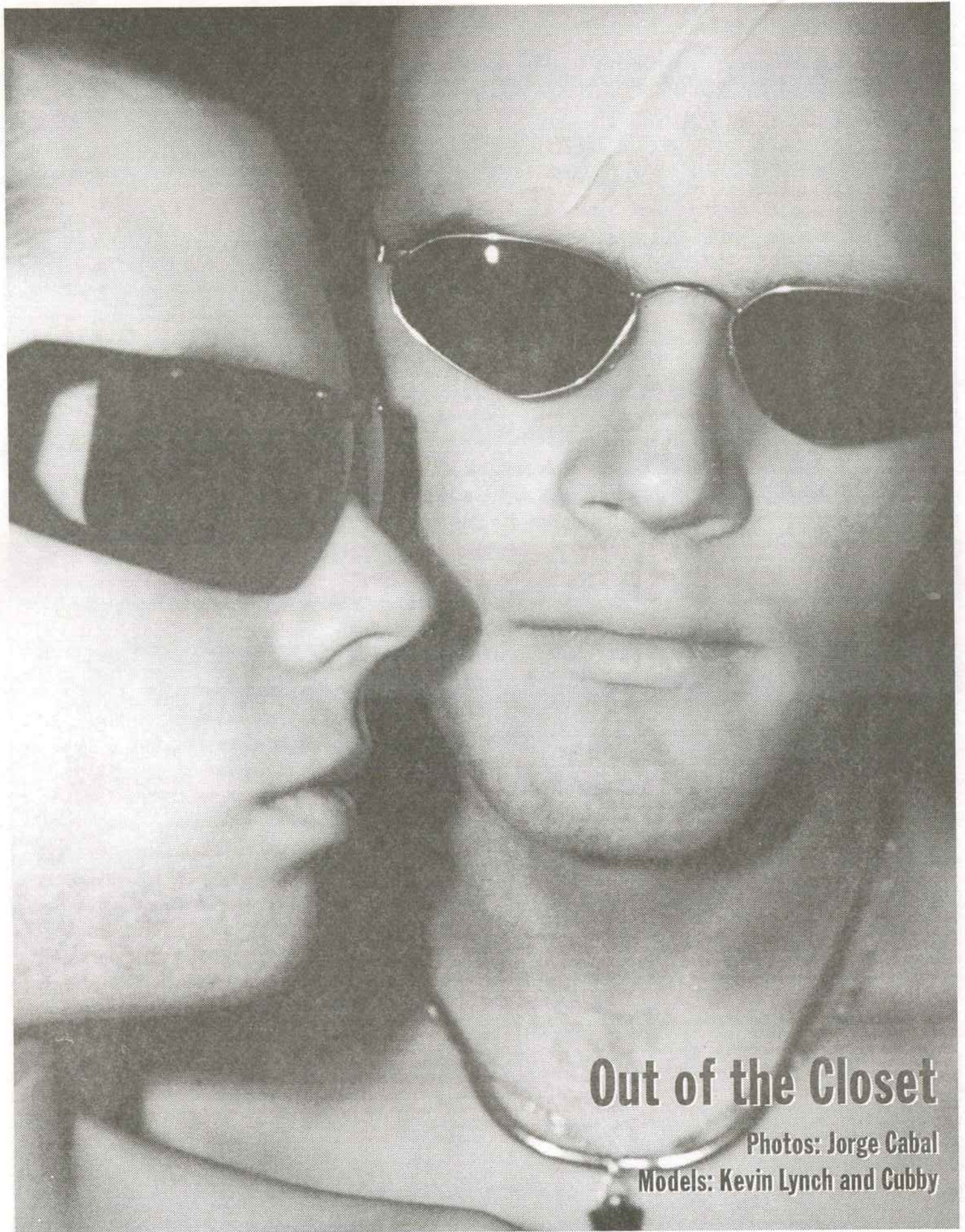
—Jorge L. Cabal





Sunglasses; Kaul's Kwik Mart (\$4.99), Underwear; Calvin Klein (\$14.99), Lipstick (Russian Red); left behind by Vanity Faire after cover photo shoot.





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**Photos: Jorge Cabal**

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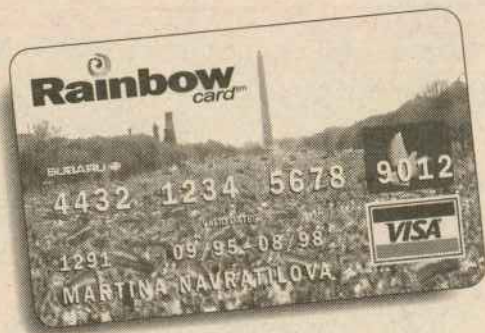
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Photo: Peter Lien

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# The Steve Kelso Questionnaire

Earlier this month Colt and Eagle Studio's "supermodel" Steve Kelso came to Milwaukee. His appearances raised over \$2,000 for local gay and lesbian charities. Only Q•Voice Magazine had the courage to ask Kelso the ummmm... really hard questions...

## TRUE OR FALSE:

1. True or False: The smell of leather is better than sex.

VERY FALSE

2. True or False: Modeling is an art form.

TRUE

3. True or False: I've misspelled my own name when autographing a photograph.

I NEVER MISSPELLED (KELSO) ?

## FILL IN THE BLANKS:

4. The one thing I will never do on a first date is....

WASH THEIR CAR.

5. The most important song to me is...

(BEAT IT)

6. If I was reincarnated I would want to come back as...

AS A BIG BIRD WITH A BIGG (ASS)

7. The best advice I ever gave someone is...

(GET OUT OF THE CLOSET)

YOUR MOTHER NEEDS IT FOR CLOTHES.

8. The most important thing I've learned from being a model is...

WALKING WITH A BOOK ON MY HEAD.

10. The best thing about visiting Milwaukee is...

EATING THE PEOPLE (I MEAN MEETING THE PEOPLE)

## MULTIPLE CHOICE:

11. I would rather work with...

- a) Jeff Stryker
- b) Ryan Idol
- c) Elizabeth Taylor
- d) Chi Chi LaRue

I LOVE HER

12. I never eat...

- a) Meat
- b) Eggs
- c) Leftovers
- d) With my hands

E) SMALL CHILDREN

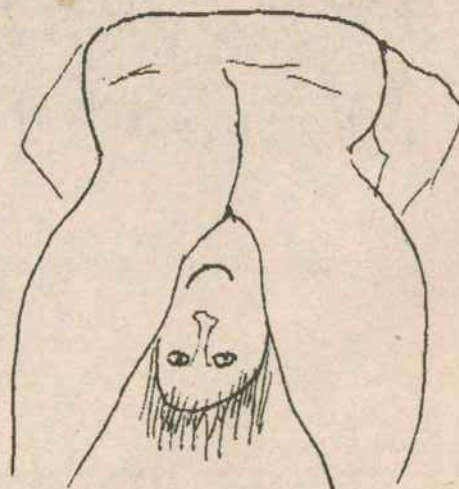
13. The most pressing issue today is...

- a) AIDS
- b) Lack of leadership in the Gay & Lesbian community
- c) Education
- d) My career

14. I get most of my news from....

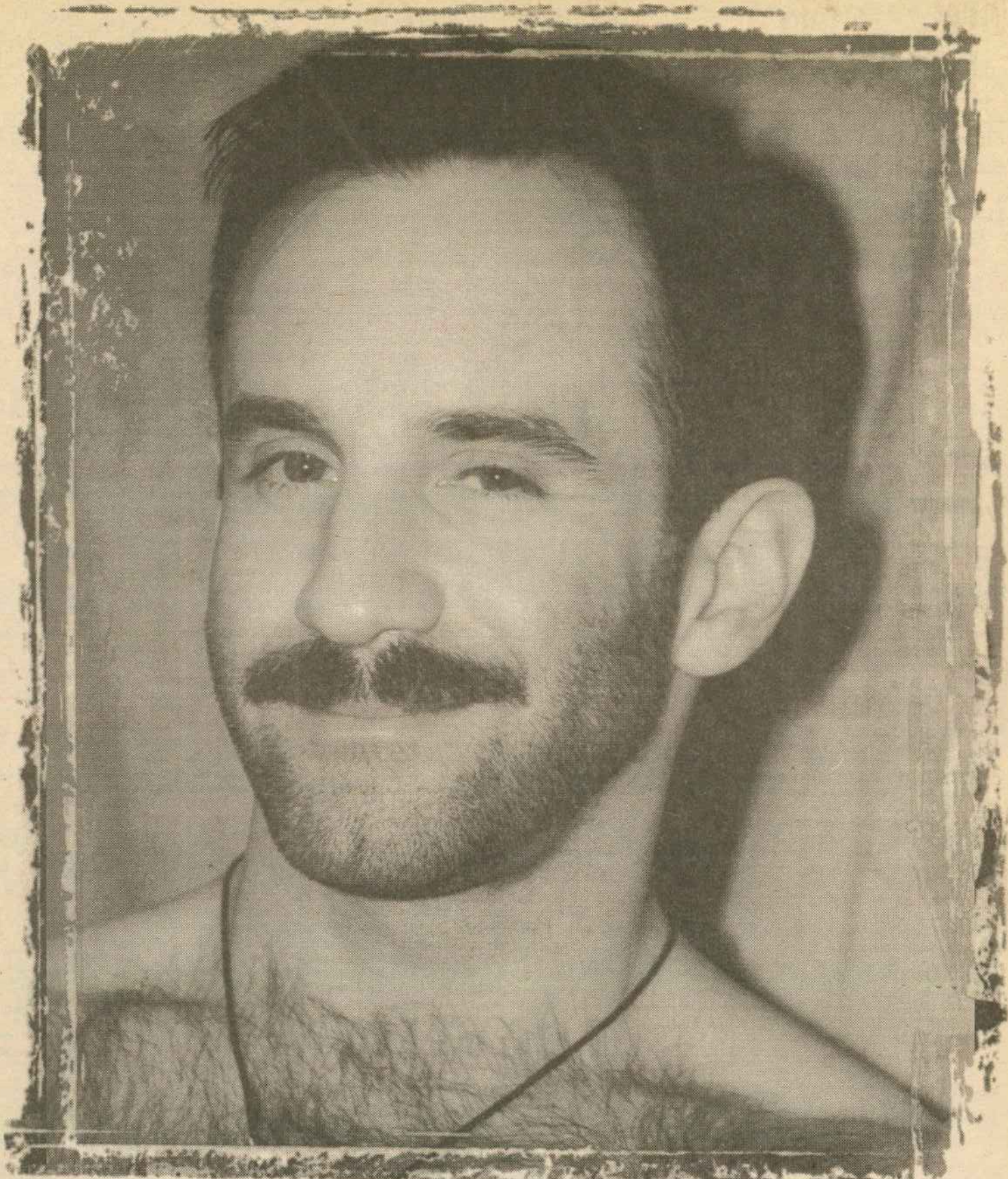
- a) Television
- b) The Advocate
- c) Blueboy
- d) Q•Voice Magazine

15. Draw a self--portrait in the space below:



THE END





*Above: Steve Kelso, Photo: Cabal*

The city of Florence is defined by fine food, fine art, and sumptuous fashion. But what happens when today's flamboyant artists and designers are let loose to decorate the hallowed halls of the Renaissance? Is this a tacky display queen's dream come true? WASWO travels to Italy for the first ever *Biennale di Firenze*.



story and photos by  
Waswo

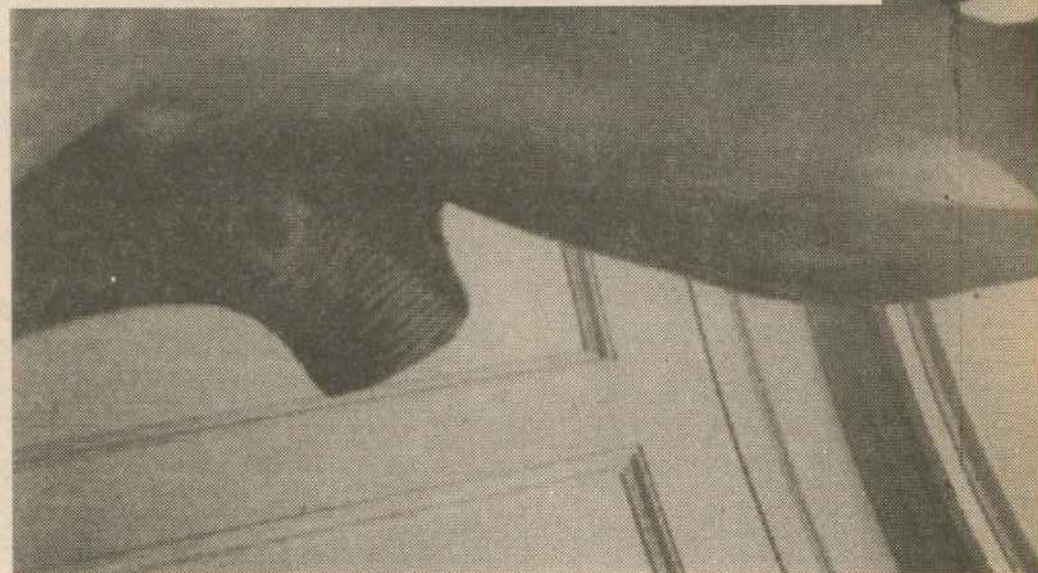
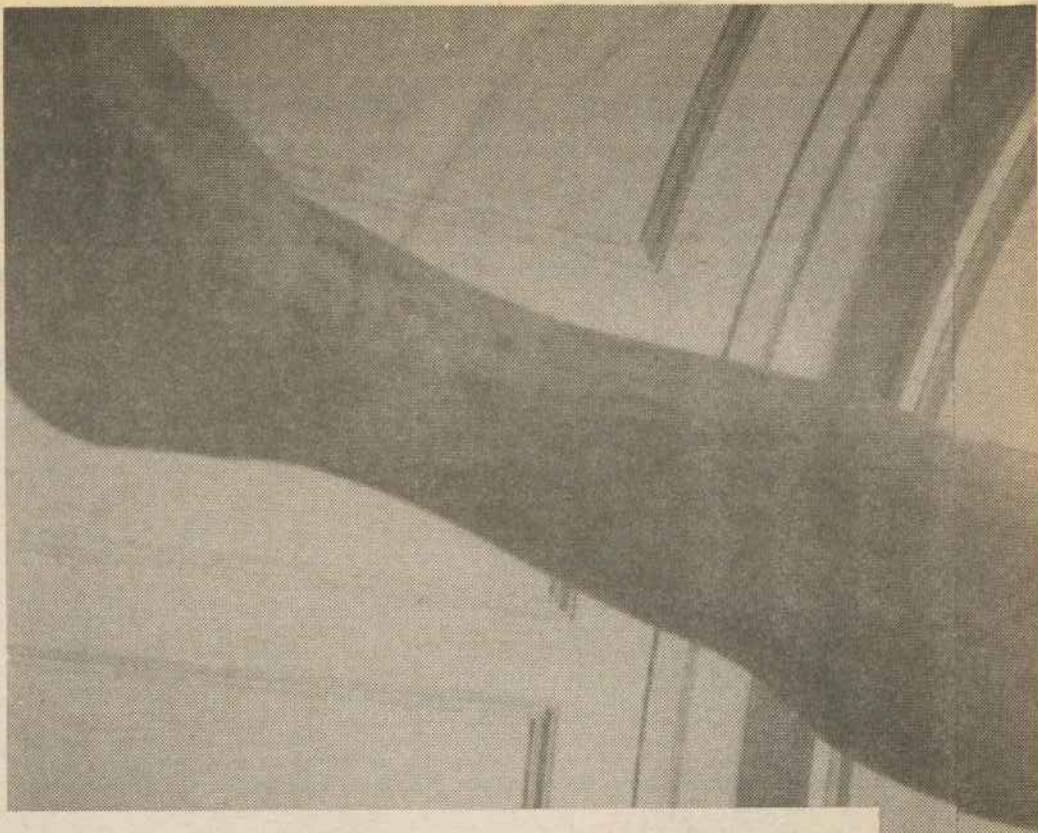
# Red Dresses and Michelangelo

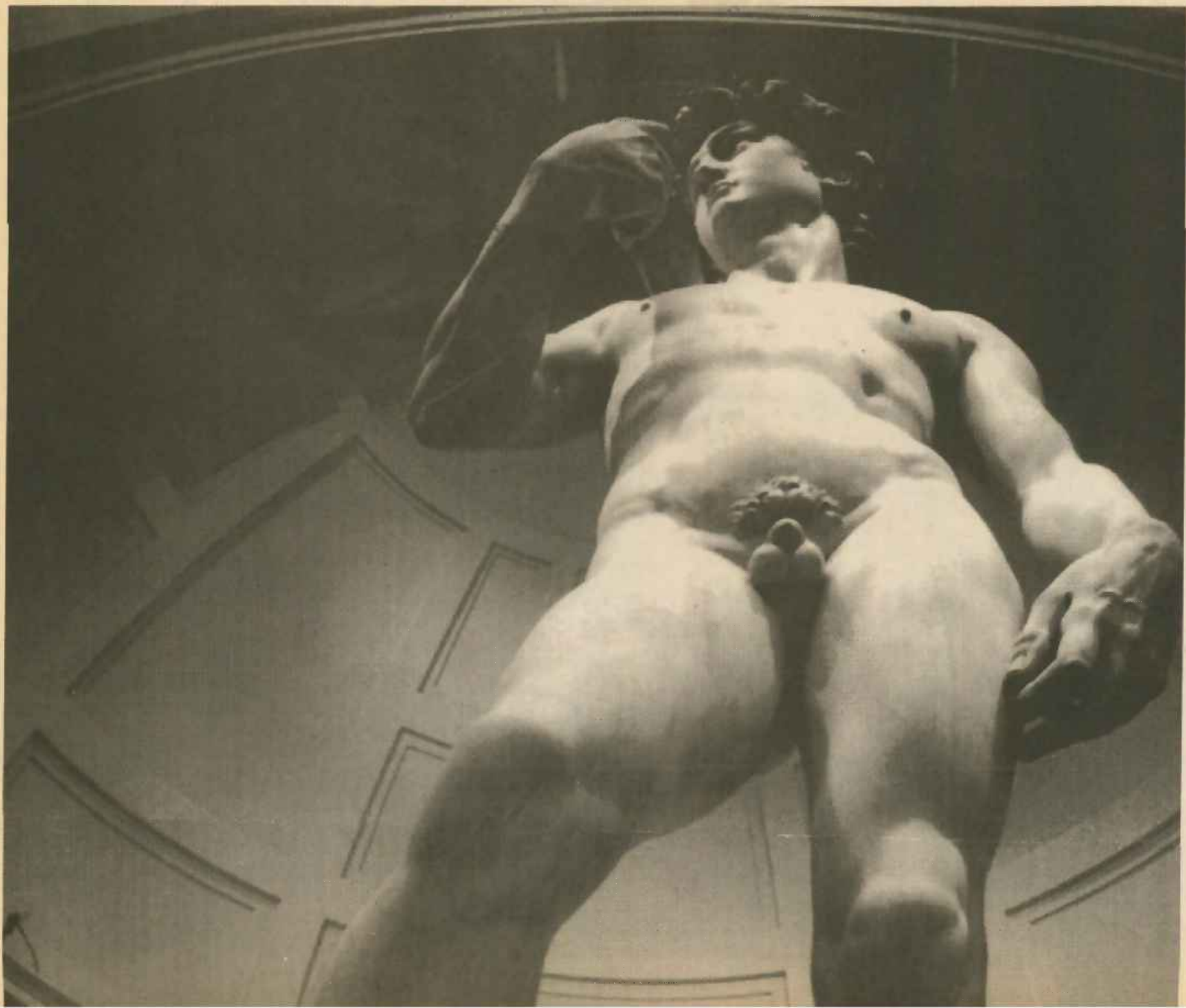


## Red Shoes

The woman behind me gives an annoyed little cough, but I still can't decide which flavor. Tiramisu? Or zuppa inglese? The proprietor of the gelato counter, ice-cream scoop in hand, waits for me to make up my mind. Curved stacks of frosted cones look like leaning Pisa towers, while sparkling confections line shiny glass bowls. I entirely avoid the impossible decision. "Pistachio," I point more than say.

The cone of pale green gelato is never far from my lips as I walk through the crowded city. Not half a day ago I was in Milwaukee. From a chilly and wet





November greyness I have been transported to a sunny autumn of golden leaves and warm afternoons.

The orange curve of Brunelleschi's *Duomo*, Florence's most recognizable landmark, constantly surprises me as I move from street to street. It disappears at the end of one cobbled lane, only to reappear majestically above another. I'm not sure just when I became an avowed Europhile, but I know that to be in Italy again is downright heavenly.

I just can't control my tongue. It darts out of my mouth with a will all its own. The Pistachio gelato disappears as I lick my fingers and crumple the paper napkin into my pocket. There is a boy with red shoes eating panettone on the corner. Is he really watching me, or is it my imagination? For a moment I meet his gaze. He shoots back with piercing, vulnerable, black eyes. There is a bandage on his forehead, and a ragged tattoo on his arm. I nervously ignore him and struggle not to look a second time.

## Nothing is New

Last season (and for several before that) designers have been pushing retro; back to the 60's and 70's, God forbid. I have just begun to find that my favorite resale shops are out of polyester and I can find (mostly) natural fibers on the racks. There are clothes from quality retailers: designer shirts, sweaters and suits among other things.

If you know what you're looking for, you can find wonderful stuff for very little money, wear it for a few months and (if it's still in good shape), donate it back to the resale shop. I am thinking of "Survival/Revival," but I also like the "Penny-Wise Resale Shop" on Broadway, which is run by the ladies of the Junior League. Of course if you have the bucks, go for the big purchase; maybe we'll see it on the racks when you tire of it.

I have known people in the 1950's who would get scrupulously clean, dress up in newly washed jeans and shirts that were full of wrinkles, and then put their fingernails in the potted plants to achieve that "grungy" look. So you see, whatever today's youth may think, that's not new either. A lot of people were (and still are) anti-fashion in that they ended up having a look all their own whether they knew it or not.

In the display world, every time we would try some combination we thought was really hot in the windows (and while were patting ourselves on the back), our boss would appear and say, "What's so new about that? We did that in the 30's. In this particular instance we were trying to create the effect of wind-blown clothes by using wire and masking tape, but a robotic mannequin fashion show takes the cake.

—Ed Grover



This is all a dream. Firenze is a city of fantasies. I brush against an elderly woman who is selling umbrellas from the edge of the sidewalk. I apologize and remember to look where I'm going.

It is hard to imagine a city more vibrantly alive. Thousands of minibikes roar past towering *campaniles*. Pedestrians throng squares adorned with fountains and cafes and centuries-old statuary. The aromas of incredible restaurants float on the breeze and each and every shop window competes to be most noticed.

Windows are jammed with colorful marzipan, sausages, antiques, rare books, oil paintings, and sleek contemporary furnishings. Mannequins with furs, mannequins with evening gowns, mannequins with luncheon dresses, mannequins with smart sweaters and coats and purses and shoes ... have I ever seen so many mannequins? A small boutique sells nothing but women's hats and gloves, each perfectly matched and elegantly displayed.

I sit and lunch under a small frescoed dome, in a coffee shop that

serves me cappuccino accompanied by a tiny gold spoon.

Across from me a youthful couple sips Campari. Each is coifed with the tiniest flecks of dramatic color frosting their hair. The woman's hair hints passionate red while the boy asserts masculinity with blue. Tiny feathers and beads dangle as ornamentation from these fine coiffures.

I'm immediately struck by the elegance of this couple. These are not London punks, despite the daring radicalism of their hair. They are perfectly dressed, sophisticated, and daringly beautiful. In a word: *Florentine*.

I'm wishing I had responded more courageously to the overtures of the red-shoed boy. Like pistachio gelato, his image has melted into memory.

## II

### Pucci Promenade

I have come for the first ever Biennale of fashion to be held in Florence. The official name of this Biennale is *Il Tempo e la Moda*, or "The Time and The Fashion". Fashion and time are of course inextricably linked. Fashion attempts to fit the appropriate dress and accouterments to the philosophies and necessities of the time. The fact that fashion continually changes has armed its critics with pejoratives such as *trendy*, *fickle*, and *superficial*. Of course they miss the point.

As political winds blow from conservative to liberal, and social philosophies are first embraced and then discarded, fashion attempts to mirror or challenge the notions of the day. Fashion survives because it adapts to the evolutions of time.

The Biennale di Firenze consists of several major exhibitions, and a multitude of small ones. At Fort Belvedere, high on a hill overlooking the city, is *Arte/Moda*, an examination of the interrelation between fashion and the visual arts. At the old *Satione Leopolda* is *New Persona/New Universe*, a wild conglomeration of installation art that examines the broadening horizons of our time. And, throughout the city, fashion designers have been invited to create displays in some of the most sacred enclaves of Renaissance art.

I have crossed the Fiume Arno on the Ponte Vecchio, the only Florentine bridge the Nazis left standing on their retreat from northern Italy. Ahead is the Pitti Palace, residence to grand dukes of Tuscany for over three centuries, and onetime home to Pitti's and Medici's. A red banner announces a special commemorative exhibition dedicated to Emilio Pucci.

Emilio Pucci was the father of contemporary Italian fashion. Born in Firenze to an illustrious Florentine family, Pucci spent his childhood in palazzi and villa. Adventurous and handsome, he competed as a member of the Italian National Ski Team in 1934. He piloted a bomber during World War Two, becoming a hero of the Italian Air Force. But he found his true calling when his specially designed ski suits appeared in the December 1948 issue of *Harper's Bazaar*.

Ski suits had been baggy, ugly, olive green or grey. They were designed only for function. Pucci saw the need to add a bit of fashion to the slopes. He created brightly patterned, form-fitting outfits with the help of Florentine tailors. The suits were an immediate success;

shipments were soon traveling to all parts of Europe and the US.

Pucci next took on swim wear. He designed bright, modern beach clothes for the rich and the famous; the sort of people who then frolicked on the island of Capri. His short pants, cut off just below the knee, became a rage among women. To this day they are known as "Capri Pants".

But it was in the 1960's that Pucci hit his stride. Those formerly known as "Cafe Society" were now being described by a new term: "Jet Set". Air travel had created a class that regularly breakfasted in London then dined in Rome. Pucci realized the impracticality of Christian Dior's Parisian high-fashion. He knew women needed lightweight, colorful clothes, easily packed yet retaining unquestionable elegance.

Thus the creation of the Pucci dress. And with it, the Pucci women. Pucci dresses were made of the new materials: kasha, jersey, and helanca. They could be rolled into a suitcase, and still emerged wrinkle-free. Most were little more than tubes with slits for arms and neck. Whether a floor length evening gown or a daring new mini, Pucci dresses sported signature dazzling prints: wildly colorful geometric designs culled from the rages of Op Art and Psychedelia. Pucci fashions were mod, daring, and quickly linked to jet set adventures. Almost singlehandedly, Pucci had managed to steal the fashion crown from Paris and hand it to Italy.

Within the Pitti Palace I am ushered behind a black velvet curtain and into the famous *Sala Bianca*. It is here Pucci staged glamorous and legendary fashion shows. The room is dark, but light slowly descends, emanating from immense chandeliers. It is a dream, a mirrored ballroom of incredible luxury, slowly revealed under dramatic light. There is a fashion show taking place. Models wearing Pucci gowns are sliding gracefully down a mirrored runway. The elegant garments are printed with designs inspired by the medieval flags of Florence and Siena. An appreciative audience holds their hands ready to clap, and yet remains respectfully silent.

What is this music? It reminds me of a tinkling tune from a precious music box. There is something mechanical about it. I suddenly realize the runway models, now gracefully pirouetting, are in fact robotized mannequins! The audience itself, so deathly quiet, consists of nothing more than row after row of white, Pucci-dressed mannequins!

I am the only human being in the room! The mannequins have deemed themselves Pucci women and are on promenade!

## III

### Red Dresses and Michelangelo

Everywhere in Florence hang red banners emblazoned with white letters announcing "Visitors". These are the invitational installations of major designers. Upon seeing my first "Visitors" I am totally overwhelmed. I enter the *Cappelle Medicee* to view Michelangelo's *Sagrestia Nuova*. Walking into the Chapel of the Princes, my eye is first captured, not by the six marble tombs of the princes of Tuscany, nor by the incredibly frescoed dome, but by the sight of a fuchsia colored hoop skirt, suspended from the ceiling and fluttering in a breeze!

This is the installation of Gianfranco Ferré. Six elegant dresses, reminiscent of those worn during the Renaissance, are mounted on wicker forms and float like spirits beneath the magnificent dome. Small cylindrical fans blow from the marble floor to the fluttering apparitions above. The beauty is unreal. I make a vow to take in each and every "Visitors" installation in the city.

Dolce & Gabbana have been given the *Museo Nazionale di Antropologia* to exhibit their wares. I purchase my biglietto d'ingresso, present the colorful ticket at the door, and am immediately greeted by a white mannequin, in black dress and black shoes, dwarfed by the spear-carrying aboriginal at her side! This is a museum of the old school. Not fancy modern dioramas, but a wondrous display of shields and headdresses and spears and amulets, all housed in immaculate antique cabinets.

Dolce & Gabbana have taken the solemn austerity of this environment and have added the playfully unexpected. Wandering through the stately rooms, I never quite know when a display case will suddenly present, rather than the expected dusty artifacts, glorious red fuckme pumps.

Dolce & Gabbana are not just entertaining, they are asking us to think. The installation of contemporary fashion, among the artifacts of diverse and ancient peoples, begs us to reexamine the culture of our day. Caucasians are the aboriginals of Europe.

Our vanities and fashions will some day be the decayed artifacts of a vanished time.

Not far from Dolce & Gabbana, is the *Sala dei Gigli* in the *Palazzo Vecchio*. I view an installation by Yves Saint Laurent. Most visitors to Florence tend to overuse the word "magnificent". But what else could describe a room such as this? The walls are covered with frescoes and gold fleur-de-lis. The ceiling consists of a pattern of gilt hexagonal coffers.

Yves Saint Laurent has constructed an exact duplicate of the elaborate ceiling on the floor below. Laurent's gilt hexagons frame polished mirrors, which in turn reflect the ceiling above. In one corner stands Donatello's *Judith and Holofernes*, on an immense marble pedestal. In the other corner, stands a mannequin wearing a full length Yves Saint Laurent gown. Both are reflected in the gilt framed mirrors of the floor. The Donatello and the Yves Saint Laurent oppose each other like giant chess figures on an ostentatious board.

I am more than thrilled. Florentine art enhanced by fabulous fashion ... a mad display queen's dream! I bolt down an espresso at a coffee bar, throw my lira on the counter, and head to the *Accademia*.

Here is Michelangelo's *David*, a symphony of naked, white, musculature in stone. Juxtaposed with this are ten floor-length Valentino red dresses. The contrast of red cloth and white stone, full-clothed femininity and raw naked maleness, is startling.

*David*, like a cocky young hustler, stays aloof. The eternal symbol of the whore, the red dress, is elevated to chic respectability. The sexual tension in the room is unbeliev-

able. A Prince surveys his harem. The wild erotic symbolism makes lewd desire deliciously palpable.



#### An Exploding Universe

I have become intoxicated with Firenze. I lunch on fresh mozzarella, tomatoes, basil, and olives, all washed down with glasses of Pinot Grigio. I dine on ravioli at small trattorias and consume full bottles of Chianti Classico. The images swirl past me as in a dream. Here is Elton John's array of camp sunglasses, rhinestones, and queenish costuming; all posed beside a grand piano, beneath a pulsating video screen. Here is a palazzio filled with nothing but hats. Here are mannequins with feathers and sequins and lime green gowns that walk through unending red-carpeted corridors. Here are Donna Karan gowns, dangling before the altar of a chapel, like angels caught in a hangman's noose.

Bruce Weber reveals to us his "Secret Love." Three rooms near the Arno hold the fashion photographer's teasing display. At each end of the Weber show are salons covered with delicious, tantalizing, homoerotic. Muscular models emerge glistening from pools. Naked men are seen holding dripping wet dogs. In between is a shocking statue of a pledging Boy Scout. This middle gallery celebrates Scouting and youth as never before. Though the boys are photographed fully

## Getting the Image Right

When I was in display at Lord and Taylor in New York, and later at Saks Fifth Avenue, the windows and mannequins were breath-taking. People always stopped to look and see how we were showing the latest clothes. Money was spent like water for an effect that would last a few weeks. Mannequins were designed to look like the leading socialites—who obviously shopped at the stores that used their likenesses.

The windows and mannequins in the State Street store of Marshall Field's in Chicago, from the 50's through the 70's, were the consummation of creativity. I remember being taken through the display workshops and seeing mannequins being cut apart and reassembled so they would look like they were riding bicycles built-for-two. Field's spent lots of money on image in those days.

At most stores new wigs and hairdos were designed every time there was a change in styles ... and, sometimes when there wasn't. When bouffant hair came in, every mannequin (everywhere) suddenly sprouted "big hair" ... and I mean big; these were creations no ordinary woman would wear, but I have seen a few drag queens try.

Last spring in New York I had a chance to see Calvin Klein's new store. There was nothing but a single silk dress form in each window with an open view into the flawless, modern interior. The only decoration visible in the interior was a large, low glass container about three feet across that was placed on a platform. This container was filled with hundreds of white Calla Lilies that were packed in so tight there was barely room for water. It was an extraordinary look at modern visual merchandising—clean and minimal, just like Calvin's clothes.

—Ed Grover



clothed, in uniformed groups, their proximity to the eroticism of the adjoining rooms is disturbing. But this is a city where regal stone nudes stand, well-hung and illuminated, in front of city hall. In Florence, Jesse Helms holds no power.

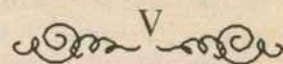
At the old train station, the Satione Leopolda, I walk into an exhibit entitled "New Persona/New Universe." Inspired by the Hubble Telescope's discovery of a billion new galaxies, the exhibitors explore the unexpected collapse of the boundaries of the known universe. A tube of white fabric tunnels me

through environments and installations by over thirty designers, artists, musicians, and photographers. Pulsating lights, throbbing music, mirrored surfaces and maze-like passages create, in the old-fashioned 60's sense, a "trip."

In a darkened room a florescent orange child floats in the air before a purple television. The naked child sits in the lotus position, absorbing all he sees and hears. The screen blares noise and images of wars, science, culture, copulation, and greed. In the very next room David Bowie reveals he is an

artist as well as a performer. His sculpture challenges the dark with phosphorescence and sound. I wander through a "woods" of glowing fabric "trees" and African rhythm. I find myself trapped inside a giant, fuzzy, red heart designed by Moschino. Giant stainless steel sarcophagi hold row after row of Calvin Klein underwear.

Another darkened room holds projections of naked bodies curled upon the floor. As I walk over the sleeping nudes, they writhe and twist and come to life. Though they are only images emanating from projectors above, they react to my footsteps as if they were alive. I kick them and they crawl out of my way. Is this a trip? Am I still on this planet? Are these the boundaries of the new universe?



## Il Tempo e la Moda

Time and fashion. Timely fashions and fashionable times. The Biennale di Firenze is more than just suits and jackets and hats and shoes. It is an incredible examination of the aesthetics and philosophies of our time. Display queens gone mad. Superficial?

The final judgement of what is meaningful, and what is not, always belongs to the future.

I have sipped cappuccino high in the Boboli Gardens. I have watched the sunset from atop Fort Belvedere. I have nibbled biscotti with Versace gowns and Lichtenstein sculpture at my side. I have absorbed the intermingling of fashion and art. The sky grows red behind the Duomo. Pigeons settle on orange tile roofs, and the evening star pushes its way into our world unaided by space telescopes or wild imagination.

Tomorrow I leave. As I wander back to the hotel I pass my favorite gelato stand. The red-shoed boy is there, posed in a doorway like a mannequin. He seems to be holding his arm out toward me, raising a frosted cone as if proposing a toast. He is curiously and gloriously statuesque. This time I do not ignore him. I smile and stare. His shoes are definitely red, and the flavor is definitely Pistachio.



# My Queer Foot

by Lesléa Newman

**A**fter a typical lesbian Sunday morning, Flash says those three little words I love to hear: "Let's eat out." Soon we are at a restaurant, reading brunch menus. As I take a sip of water, Flash shifts her eyes to the right. Flash's ex, Candy, and her best friend, Honey, are being seated at the table right next to ours. Honey used to go out with Mitzi's new girlfriend, Whit. In other words, my girlfriend's ex-girlfriend's best girlfriend is my best girlfriend's new girlfriend's ex-girlfriend.

As I ponder the situation, Flash whispers, "Be nice." Flash thinks I dislike Candy. I don't dislike Candy. I hate her. But I can't ignore her. Our tables are so close together that the anorexic waitress pouring my coffee can barely squeeze her nonexistent butt between them.

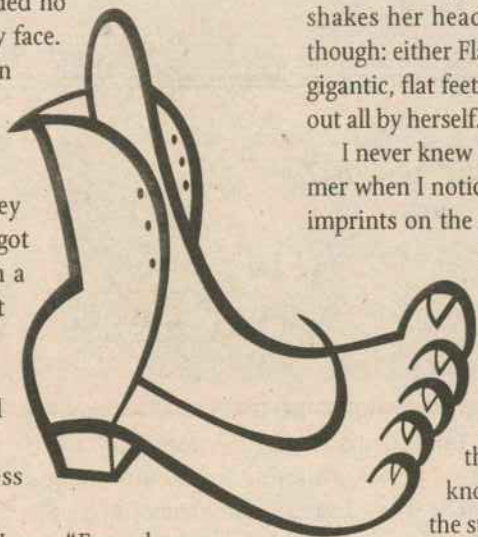
"Hi, Candy," I say, baring my teeth in what some would consider a smile.

"Hi." She looks at me and squints, blinded no doubt, by the afterglow shimmering on my face. Suddenly I wish I hadn't left the house in such a hurry: I'm wearing glasses instead of contact lenses, my hair's a mess, and I have on one of Flash's old shirts.

Candy looks perfect. She's wearing grey slacks and a fuzzy pink sweater. She's even got on eyeliner. Who bothers with makeup on a Sunday morning? Someone who hasn't spent the last three hours doing what Flash and I have been doing. I smile a real smile, and though it hardly seems possible, will my afterglow to brighten.

"Are you ready to order?" Our waitress is back.

"I'll have the truckdriver's special," I say. "Eggs, bacon, sausage, grits, pancakes, homefries, toast, and pie." Flash looks at me, bewildered. I hate eggs. Bacon is against my religion. I've just ordered more food than I usually eat in three days. I shrug. "All those morning acrobatics, I mean aerobics really gave me an appetite." I look over at Candy and wink. Before she can respond, I cross my right leg over my left, and the tip of my shoe knocks against our table. A pitcher of cream goes flying, covering Candy's pink sweater with half-and-half.



"Oh, I'm so sorry," I say as Candy dabs at her flat chest.

"How did you manage that?" Flash is clearly annoyed.

"Oh, don't get upset, Flash," Candy says, still dabbing. "She didn't do it on purpose." Candy reaches down to fish a tissue out of the purse

**I'M SURE NO MOVIE STAR'S FEET RESEMBLE MINE, EXCEPT FOR DONALD DUCK, WHOSE FOOTPRINTS IN THE CEMENT OUTSIDE GRAUMAN'S CHINESE THEATER MATCH MY OWN PERFECTLY.**

parked under her chair. "I like your shoes," she says straightening up. "Do they come in anything smaller than a ten triple E?"

"What?" I glare at Flash, my eyes asking, Did you tell her? Flash shakes her head but I'm not sure I believe her. One thing is clear though: either Flash has told my arch enemy how mortified I am by my gigantic, flat feet, or they really are so unbelievably big, she figured it out all by herself.

I never knew there was anything wrong with my feet until one summer when I noticed all the other kids' feet left wet toe, instep, and heel imprints on the concrete around the pool. My pancake feet left their entire outline for all the world to see. I begged my parents for an operation so I could have an arch. I didn't care if it meant breaking every bone in each foot (there are 26). I was determined. Especially after I read that *Oh! Calcutta!*, Broadway's first nude musical was holding auditions, and the only physical trait the director wouldn't put up with was flat feet. "Do you know what a flat-footed actor sounds like walking across the stage?" he asked.

I take no comfort in knowing that Ingmar Bergman said, "Even the beautiful have ugly feet." I'm sure no movie star's feet resemble mine, except for Donald Duck, whose footprints in the cement outside Grauman's Chinese Theater match my own perfectly. I know. I took a special trip to Hollywood to check.

Flash, in an attempt to be supportive, once gave me a gift certificate for a pedicure. "I have really ugly feet," I said to the pedicurist. "Oh, relax," she said, snapping her gum. "Everyone says that." I removed my



shoes and socks and she swallowed her Bazooka. "Boy, your feet really are ugly."

My feet have informed every important decision I have ever made. I wouldn't go to college in a sandal-wearing climate. I almost went

## I ALMOST WENT BACK IN THE CLOSET BECAUSE AT MY FIRST LESBIAN POT LUCK, THE HOSTESS MADE EVERYONE TAKE OFF HER SHOES.

back in the closet because at my first lesbian pot luck, the hostess made everyone take off her shoes. I gave up karate because standing in stances makes your feet spread. I never had a child because my mother's feet grew an entire size with each pregnancy. When Flash popped the question, I almost said no because I swore I would never marry someone whose feet were smaller than mine (my beloved wears a six-and-a-half). Flash so smoothly swept me off my Paul Bunyan-sized feet, I broke my own rule, a fact I often remind her of, whenever she doubts my devotion. Right now I am doubting hers.

"Do you wish you were still with Candy?" I whisper to Flash,

"Of course not."

"Do you miss her feet?"

"Her feet?" Flash looks at me.

"Yes, her feet." I hesitate and then ask a question I've been dying to ask for years. "Flash, are Candy's feet prettier than mine?"

"Honey," Flash shakes her head. "I don't remember Candy's feet."

"You don't?" This shocks me. "You don't remember her feet? You mean, if we broke up you wouldn't remember what my feet look like?"

"Don't be silly. Your feet are unforgettable. In a room full of ten-thousand feet, I could pick out yours in a heartbeat."

I don't know whether to laugh or cry.

*Leslea Newman's book of humor, Out of the Closet and Nothing to Wear, which is based on her columns, will be published by Alyson Publications in June 1997.*

Some decisions are easier than others.



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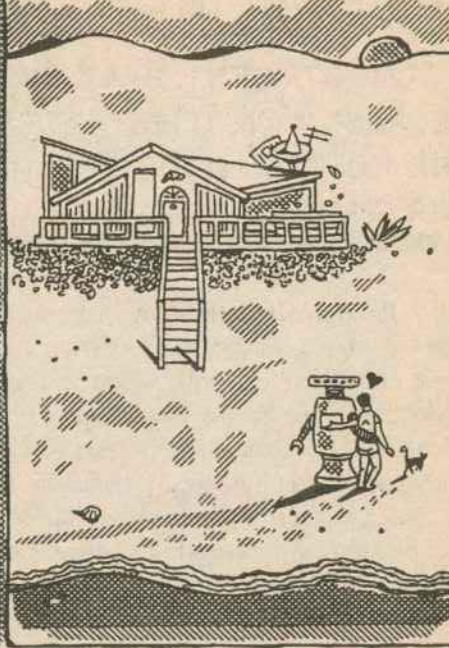
# The Mostly Unfabulous Social Life of Ethan Green

by Eric Orner

**A**N AGING TELEVISION PERSONALITY AND I FELL DEEPLY IN LOVE...



**F**OR OUR ANNIVERSARY HE BOUGHT ME A BEACH HOUSE IN LA JOLLA...



**O**UR FAMILIES WERE UNSUPPORTIVE AT 1ST, BUT GRADUALLY, THEY CAME TO ACCEPT OUR UNION.

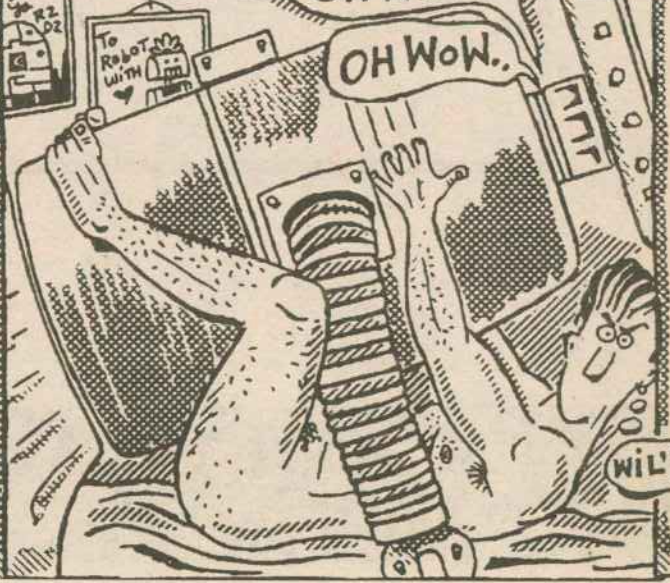


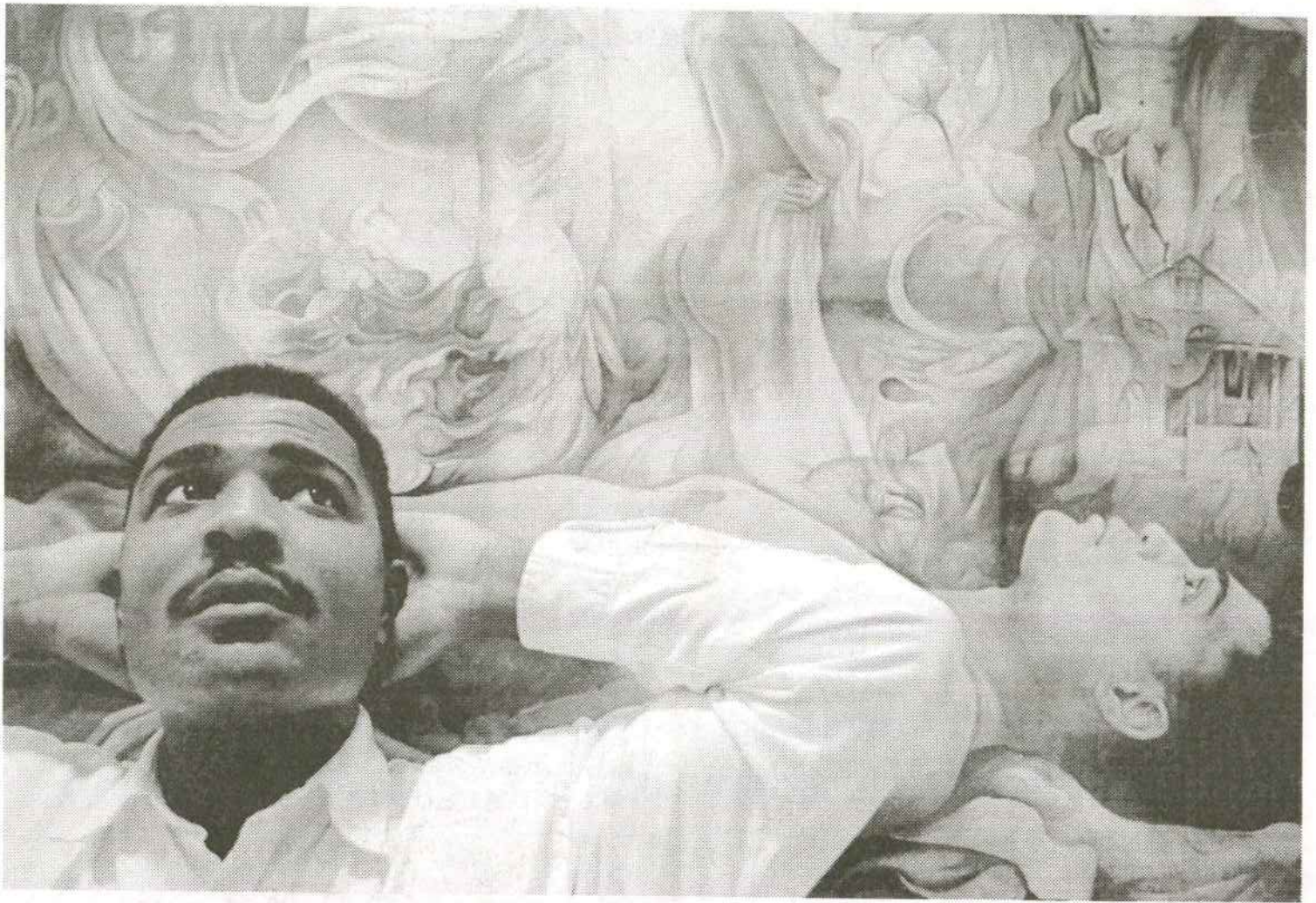
**H**OLLYWOOD FEIGNED DISINTEREST IN HIS CAREER COMEBACK, SO WE TRAVELLED OFTEN TO JAPAN, WHERE HE REMAINS HUGELY POPULAR...



**O**CCASIONALLY, SEX IS A PROBLEM, BUT WHAT RELATIONSHIP DOESN'T HAVE ITS ROUGH SPOTS?...

OH AHHH OHHH.. AH GOD YOU'RE SO IRRESISTIBLE IN YOUR LITTLE SPACE SUIT..AH. AND WHEN YOU SAVE THE JUPITER 2 FROM CERTAIN DISASTER, WELL MY LOINS JUST ACHE.. OH WIL?.. OH WIL?.....





# Beautiful *Dreamer*

**I**t's no secret that Madison artist Marlon Banks holds a strong affinity for Marc Chagall.

"I love Chagall," Marlon admits, "his paintings have a dream-like quality that intrigues me. Chagall told stories with his paintings, much like I do".

Marlon Banks' own colorful dreamscapes are rendered in watercolor, prismacolor, and oil. He holds degrees from both Carroll College and UWM, but it was his Mother who first encouraged him to be an artist.

"My Grandmother was an artist and a storyteller. My Mom was a landscape painter.

She gave me books of paintings by famous artists and told me to copy those things.

I was encouraged not only to express myself, but to perfect my art as a skill.

"A lot of people in the artworld don't like to perceive black people as being classically trained. They want to put us in this "primitive" or "outsider" category, as if that is all we can do. But people of color are so many more things than what the artworld normally offers as images of us.

"I see my purpose as being a sort of recorder. I deeply feel that I am intended to record certain images. I have a need to represent people of color, like myself, in a way that

we really look. Black people don't need more primitive-looking images of themselves. Painting in a classical style, and portraying black people in a non-primitive way, comes out of a need to define myself positively."

Marlon Banks' show *The Beauty of Color* runs through February 28th at the BESTD Clinic, 1240 East Brady Street."

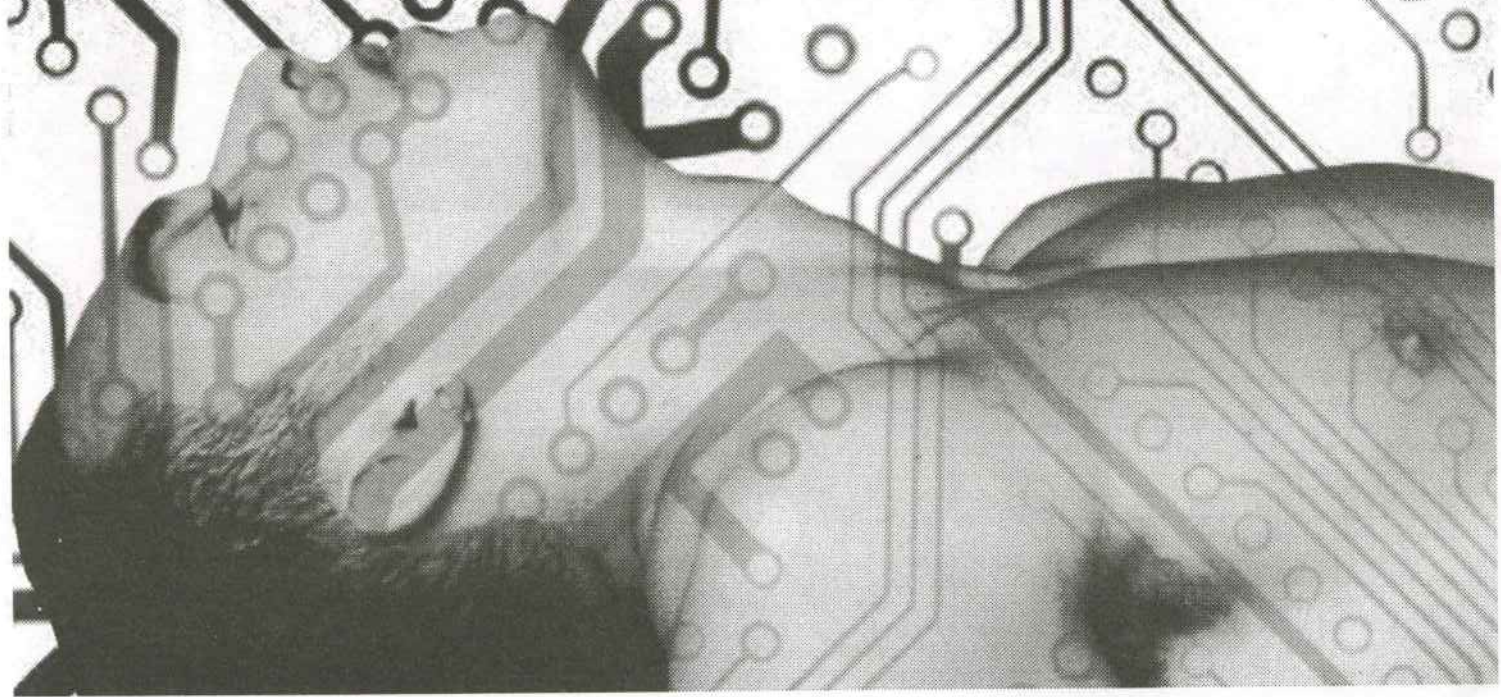
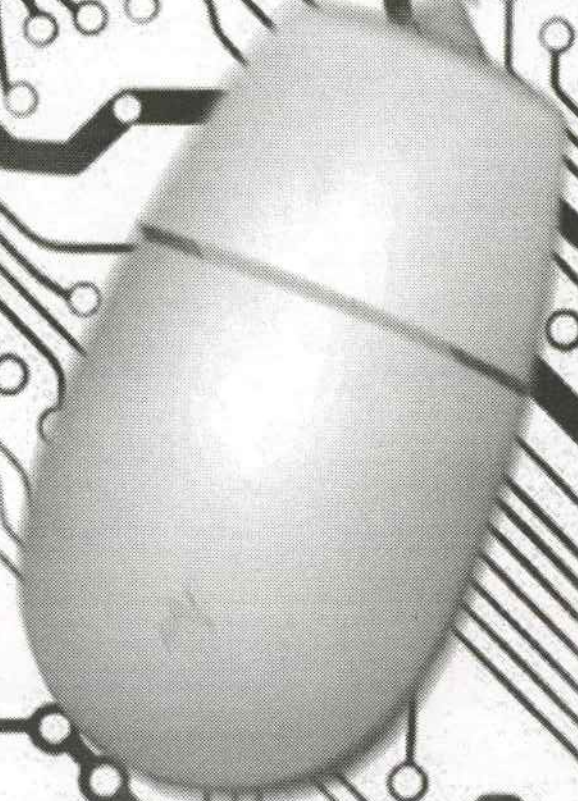
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**Open**

**Cruise**  
**Flirt**  
**Chat**  
**View**

**Edit**



# Cyber Censorship

## Gay On-Line Providers Fighting Content Restrictions

BY WAYNE HOFFMAN

It may not be 1984 anymore, but Big Brother is alive and well. Just as cyberspace seemed poised to become the bastion of free expression, censorship looms on the horizon, threatening to curtail editorial freedoms — especially in the burgeoning gay on-line universe.

Bill Pinyon was working for NASA at the Kennedy Space Center a few years ago, when he decided to launch his own gay bulletin board system (BBS) called Out in Florida. While the BBS originally was meant as a small-scale, free, gay internet guide, everything changed when Pinyon started including a few erotic images he called "Badpuppy" pictures.

"Within two hours of announcing we had this stuff on the site, we were dead, overloaded," he says. "So many people had wanted it so badly."

Realizing he had touched on something big, Pinyon expanded his scope and upgraded its capabilities and launched Badpuppy as a website. He aspires eventually to make Badpuppy a gay equivalent of full-service providers like America Online or Compuserve — but with a key difference. While it includes information on travel and entertainment, news updates, community forums and chat rooms, Badpuppy is still driven primarily by its erotic content: live video cyber-sex, a massive archive of pornographic images, and even a new section for virtual cruising.

"I believe with anything you have to have a selling feature. Unfortunately or fortunately, the adult erotica on Badpuppy is

work on the internet full-time. But Badpuppy's employees and subscribers are all operating under a threat of censorship called the Communications Decency Act.

Introduced by Congress last year and currently under constitutional review before the Supreme Court, the CDA restricts indecent material from circulating on the internet, and holds the provider responsible for ensuring that all users who view adult material are adults who specifically request it.

"I had to make a decision as to whether I wanted to keep running the risk of getting in trouble with the government, or conforming to the rules of the Decency Act," says Pinyon. Even

**"If we had to, we could move to another country. That is an option we are considering ... but I think the American people are going to wake up and say let us make our own decisions."**  
—Bill Pinyon, Badpuppy

though the CDA hasn't gone into effect yet, Pinyon opted to restrict access to his erotica as best he could.

"If the CDA were thrown out right now, I would probably maintain my standards," he says. "You have to do everything in your power to make sure this does not fall in the hands of children. I think adult sites should conform to that anyway."

The Court should issue a ruling on the act by this summer. Beyond the CDA, however, lurk more restrictive laws. If the Supreme Court strikes down the CDA, other legislation will replace it; if the CDA is upheld, further legislation will likely narrow cyber freedoms even more. None of this bodes well for Badpuppy, or any of the hundreds of adult gay sites on the internet, regardless of their current standards.

"If we had to, we could move to another country. That is an option we are considering," Pinyon says, citing Amsterdam as a likely destination with more lenient obscenity laws. "But I think the American people are going to wake up and say let us make our own decisions."

"It would be a shame to have the communications capital of the world not be involved in the internet," says Richard Laermer, whose gay online bible Get On With It is due out this spring. "The CDA will kill the gay uni-

**"...I understand why Badpuppy would want to be cautious... they could exhaust a lot of money in legal fees defending themselves against a frivolous suit."**

—Tom Rielly, PlanetOut

its selling feature," Pinyon admits. "People like the customer service and that's what keeps them there. But the initial draw is the quantity of images and the selection."

Whatever the draw, it's working. Badpuppy has grown to more than 17,000 paid subscribers with a near-zero attrition rate, with several hundred new customers each week. The company employs two dozen people, including Pinyon, who left NASA last year to

verse on-line, unless we fight them to high hell."

Tom Rielly, founder of PlanetOut—a multi-purpose gay on-line provider—doesn't think the entire gay on-line universe is at stake. PlanetOut, for instance, will likely not be affected by the CDA; even though browsers can link into other, adult-oriented sites through PlanetOut, the website itself doesn't have any explicit content. Nonetheless, Rielly sees the danger inherent in the legislation.

"The CDA is a really bad law, badly written, and I don't expect it to survive court challenges," says Rielly. "But I understand why Badpuppy would want to be cautious. If one overzealous district attorney decides to make it a cause, to get publicity, or they want to run for governor or mayor, they could exhaust a lot of money in legal fees defending themselves against a frivolous suit."

Meanwhile, Rielly has his own editorial freedoms and "frivolous" concerns to worry about. While Badpuppy — along with other, smaller explicit gay websites—is up against the CDA and obscenity laws, PlanetOut —along with other less explicit gay websites—is up against different content restrictions.

PlanetOut is available over America Online and MSN — the Microsoft Network—and can also be accessed for free on the World Wide Web. Instead of supporting itself with paid subscriptions, PlanetOut relies on advertising on its site. Major sponsors—American Airlines, for example — bring money and polish to PlanetOut, but they can also limit what content can be included.

"You've got to be pretty damn milquetoast if you want to get the big boys to advertise," Laermer says. And this is a catch-22, since

## Has PlanetOut Already Sold Out?

When you turn to venture capital, you dance with the devil, or so the founders of PlanetOut have learned. PlanetOut came across as hip without being snotty with a whip-smart, twenty-something sensibility, the site debuted with predictions of a bright future all around.

Now, only months later, executive producer Karen Wickre has been sacked; founder Tom Rielly has been tossed from the board and stripped of his president title; employees are complaining that the site's content is being sanitized, and PlanetOut is losing its way.

What happened between its founding and today is a classic business tale: Promising hip young business garners acclaim; venture capital follows; founders ousted by imagination-impaired investors. PlanetOut danced with the devil and it seems to be getting burned.

Following Wickre's ouster, the site dropped its tag line, "a worldwide online community for gay, lesbian, bi[sexual] and trans[sexual] people," claiming it was necessary in order to please investors who feared the site was too controversial to attract nongay-specific advertisers.

"There are bits and pieces where people have ambivalence around the edges of our community and that's why we decided to reword," said Jon Huggett, president and CEO of PlanetOut. "What happens if we get into a meeting with some CEO who's a raging homophobe?... We want to make it an easy sell."

Huggett insists that the content of the site won't change. If anything, it will be more inclusive of the "edges" like bisexuals and transsexuals, he says. The new tag line will be "the most inclusive place in cyberspace."

PlanetOut employees tell a different story. They say the site's content is being toned down to the point of being insipid. The lively attitude that gave PlanetOut its edge is evaporating. Chat rooms like the popular "Sissy Boy" have been buried.

It would be easier to accept that PlanetOut's attitude had to be scuttled for the sake of advertisers if only the company had attempted a few sales before declaring defeat. The web site and AOL sites only went up a few months ago.

But, besides Wickre and Rielly, PlanetOut investor Mike Moritz of the famous high-tech

Sequoia fund didn't have to twist arms too hard. President and CEO Huggett and sales VP Harry Taylor, formerly of gay magazine *Out*, are described by some staffers as old-school gay men who find the "new queer" sensibility offensive. They aren't alone.

Many older gays and lesbians are as shocked at younger people's casual use of the word "queer." To them, it's a hateful epithet they've fought against their entire lives, according to Jason P. Lorber of Lorber Consulting, a firm that specializes in marketing to the lesbian and gay community. This group also tends to stick to a more traditional definition of a gay community as being only gay men and lesbians who've also fought for acceptance by straight society.

In a world that has elevated basketball player and cross-dresser Dennis Rodman to pop icon and where drag queen RuPaul sells lipstick, it's hard to believe that PlanetOut, by hanging out the "weirdos keep out" sign, is heading in the right direction, culturally or commercially. And what's sadder is that it was never given a chance.

Are sites that cater to select communities selling out in the name of mass appeal and mondo advertising revenue, or are they selling in?

—Newslinx

it's the more daring and original providers who command the greatest attention and loyalty. "In order to be a provider and have people stick with you, you've got to be doing something extraordinary."

While subscriber services like Badpuppy are in the awkward position of keeping content hot enough to lure customers but tame enough to avoid "decency" regulations, Laermer thinks advertiser-driven places sites like PlanetOut are also in a difficult position. If they keep their content PG-13 to satisfy sponsors, they risk losing customers looking for more mature material who are willing to pay a subscription rate to enjoy a racier website.

"The people at PlanetOut and the people at Badpuppy, who I think have the same idea, are in a position of deciding who they want to get their money from," says Laermer. "PlanetOut is not ever

**"PlanetOut is not ever going to have a subscriber base, so they've got to have advertising. And eventually, you're going to find yourself neutered by the ad people."**

—Richard Laermer

going to have a subscriber base, so they've got to have advertising. And eventually, you're going to find yourself neutered by the ad people."

"That's a bit of a false chestnut," counters Rielly. The same charge has been levied against the gay print media since they started running mainstream advertisements, he says, and other than explicit pornography, content hasn't been limited in those outlets despite dire predictions. But net surfers are less easily reassured. There's plenty of buzz on the internet about censorship and restriction of gay material on commercial providers, from Compuserve to America Online to PlanetOut itself.

Most gay on-line services tend to follow the models of PlanetOut and Badpuppy. If they want major advertising dollars, they tone down the sex and adhere to sponsors' content standards. If they want subscriber dollars, they use erotica to lure users and run the risk of governmental interference. Either way, it seems, cyberspace might not be a forum for unparalleled gay editorial freedom for long.

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To Access Badpuppy: [www.badpuppy.com](http://www.badpuppy.com)

To Access Planetout: [www.planetout.com](http://www.planetout.com)

To Access Q•Voice: [www.qvoice.com](http://www.qvoice.com)

---

## Madison Symphony Orchestra

*John DeMain, Music Director*

presents the world premiere of  
"Kaddish" from the new American opera

### Harvey Milk

**G**uest soloists and the Madison Symphony Orchestra and Chorus under the baton of Maestro John DeMain perform the final "Kaddish" from Harvey Milk, an opera about the assassination of two of San Francisco's most prominent politicians.



Randall Wong, Male Soprano

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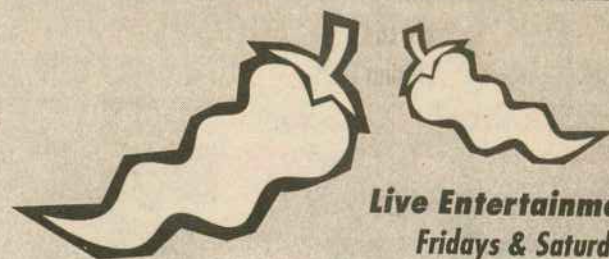
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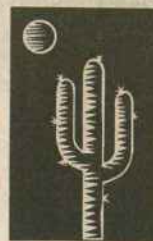


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# ..... FOR THE EARS .....

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Let the ear wax build.

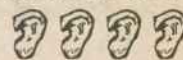


Various Female Artists  
"Women's Work"  
Putumayo World Music

In 1996, and hopefully again in '97, we saw a year dominated by top-selling female recording artists. Putumayo World Music has assembled "Women's Work" with some of the "hardest-workin' women" spanning the musical spectrum. The compilation combines

folk, pop, bluegrass, blues, rock and Celtic, with a common denominator of strong emotions, powerful lyrical content and beautiful voices that must be heard. Many of these singer/songwriters have toured and recorded since their teens, and have to their credit numerous critically-acclaimed releases and performances.

The artists on "Women's Work" include: Ani DiFranco, Catie Curtis, Janis Ian, Vonda Shepard, Toshi Reagon, Barbara Kessler, Fiona Joyce, Eliza Gilkyson, Kristen Hall, Laura Love, Ferron, Christine Kane, and Toni Childs. These women bring their own personalities, intelligence, apprehensions and emotions to "Women's Work". The result is an exquisite mish-mash of flavorful, thought provoking music! "Women's Work" is a strapping reminder that music with intentment can be pleasurable to the ears!



Dru Hill  
"Dru Hill"  
Island Black Music

The musical group Dru Hill is made up of four distinguishing young men: Sisqo (18), Nokio (17), Woody (19), and Jazz (18). The four met three years ago while each member was still in high school. Hooking up at the suggestion of friends, they formed a gospel group (taking their name from Baltimore's historic Druid Hill Park) and began performing at churches around the city. Their popularity grew, their repertoire stretched to include secular music. Things really took off for the group when all four members spent a summer working together in The Fudgery at Baltimore's Inner Harbor, where they entertained customers with their performances.

"Dru Hill" includes outstanding contributions from some of pop music's most esteemed hitmakers. "In My Bed," the CD's first single, and "Never Make A Promise" were produced by Daryl Simmons. Simmons is the talent behind Boyz II Men's chart-topping "End of the Road." Soul crooner/writer/producer Keith Sweat contributed the ballad "Share My World," and a gritty remake of Confunshun's "Love Train." Five of the CD's 13 tracks were co-written by the members of Dru Hill. Nokio along with Darryl Pearson.

Dru Hill's "Dru Hill" is a full-bodied blend of distinctive and pungent music that's stimulating, soulful and fun! An explosive debut that deserves an ear.



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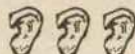
Paulo Bragança  
"Amai"  
Warner Bros.

I guess when you see a name like Paulo Bragança on a CD, you would probably ask yourself, who is he? *Billboard* magazine aforementioned: "One of the brightest hopes of last year is the young fado singer Paul Bragança.

"Amai" (Be Fond Of) his second album was one of the surprise Portuguese hits. It was the first time that Bragança had recorded his own compositions, and though the modern arrangements did not go down well with fado purists, the album's appeal reached out to a much broader audience stemming from all areas of popular music."

Born in colonial Angola to Portuguese emigrants, Bragança's singing and compositions bear the (saudade) stemming from real-life exile. His father played the keening Portuguese guitar and spent many family evenings listening to fado records, ingrained in reminiscence of his homeland.

Paulo Bragança's second artistic endeavor "Amai," has traces of flamenco, and Brazilian music accompanied with accordians and Portuguese guitars. Orchestral crashes and hip hop drums, even Nick Cave compositions contribute to songs that transport the essentials of fado beyond the country that gave birth to it. "Amai" is certainly not for all, but if you need a little cleansing of the palates and desire for something exotic, "Amai" is a welcome stranger.



Dead Can Dance  
"Spiritchaser"  
4AD

I certainly missed the boat with this British musical bountiful! What gave me my first clue that this was going to be a challenge, was when both my cats (Afrika and Pasta) were both awoken from a deep sound sleep; and they expeditiously perched their heads upward giving me a screeching owl kind-of-look. My reaction was somewhat similar, only I had to listen to the entire CD. The cats just went

underneath the bed to another part of the house.

I'm not quite certain what the overall concept of "Spiritchaser" is really all about. The CD is comprised of eight tracks of chant-like music with an occasional woman's wail, some choral-like vocal supplement, and a male lead. "Song of the Dispossessed" was the most mainstream piece; and yet it was distinctive and haunting. Dead Can Dance is composed

of band members Brendan Perry and Lisa Gerrard. All music were written, recorded and produced by Perry and Gerrard, they also performed most of the instruments on "Spiritchaser."

"Spiritchaser" is not your proper cup of tea, where milk comes first and then your tea! It was unusually dismaying, leaving you fidgety and your ears ringing.

—Jorge Cabal



## WISCONSIN AIDS RESEARCH CONSORTIUM

### HIV THERAPY TRIALS OPEN FOR ENROLLMENT

Wisconsin AIDS Research Consortium (WARC) is currently enrolling individuals with HIV/AIDS for participation in two trials of research drug therapies. These trials may advance scientific knowledge and future treatment of other individuals with HIV/AIDS.

#### TRIAL NO. 1 - REMUNE™

REMUNE™ is an experimental treatment intended to boost the body's natural immune response against HIV. In Phase I and II studies, REMUNE has so far been found safe and well-tolerated. The study compares the responses of individuals having equal chances of receiving REMUNE or placebo by injection every 12 weeks for up to 3 years.

**ELIGIBILITY** - If you are over 18 years of age, HIV positive, have a CD4+ count of 300-549, have had no prior investigational vaccine or immune-based therapy treatment and no changes in antiretroviral drugs or doses within the past 30 days, and have no history of or current AIDS-defining conditions except for Kaposi's Sarcoma, you may be eligible for this study.

#### TRIAL NO. 2 - DELAVIRDINE

This is a double-blind, randomized study. The study compares the responses of individuals taking varied doses of Delavirdine (DLV) and AZT, AZT and 3TC or a combination of DLV, AZT & 3TC.

**ELIGIBILITY** - If you are 14 years of age or older, HIV positive, have a CD4 count greater than 200 but less than 500, and haven't been on AZT more than 6 months, you may qualify for this study.

FOR INFORMATION ABOUT ENROLLING IN THESE TRIALS, PLEASE CALL ARCW AT 414-225-1578.

# ARCW

WISCONSIN AIDS RESEARCH CONSORTIUM IS A SERVICE OF THE AIDS RESOURCE CENTER OF WISCONSIN, INC. (ARCW)

# Star Patrol



your monthly guide to the stars with your astro cowboy, andie jaye

## **PISCES** ★ (feb 20 to march 20)

Good luck follows you through some potential misadventures. How is it that you do indeed manage to walk through manure and come out clean? Others hope that your luck will rub off on them, but this kind of good fortune is unfortunately not transferable. Perhaps it is time to put your ability to avoid disaster to good use. Is there some good work that you can do to help others in need?

## **ARIES** ★ (march 21 to april 19)

At last completely comfortable with your sexuality, you begin to explore all of the avenues that you once only wondered about. The sexual freedom that you feel has boundaries though – responsibility to others and to yourself, as well as limits imposed by the body itself.

## **TAURUS** ★ (april 20 to may 21)

Rejection by a desired lover is a blessing in disguise. Your future points in another direction and you would have wasted a great deal of time to reach a dead end. Conserve your energies, for in this coming year numerous delightful surprises await. Learn to be patient and all will be wonderful in good time.

## **GEMINI** ★ (may 20 to june 21)

A man is a terrible thing to waste, which is why you have put so many men to good use over the years. Now it is time to accept the facts about what you were really doing during those pleasurable years-having a good time. For in fact, you now realize, one does not need to pretend to be involved in the search for the perfect, lifelong mate. Pleasure is an end in itself.

## **CANCER** ★ (june 22 to july 22)

The solution to boyfriend problems is never simple. When we have many, we wish for just one- the perfect one. When we have only one, we wish for a smorgasbord. And when we have none, we'll settle for almost anything. The trick is in understanding that too much, too little and none are all the same thing- if you love yourself first.

## **LEO** ★ (july 23 to august 22)

You are known for your ability to please others, something you can do almost without trying you can do almost without trying. But there are also times when you should allow others to please you. For if it is better to give than to receive, shouldn't you allow others to be better too once

in a while? Goodness can be carried too far, and, though martyrs make great role models, have you ever tried to live with one?

## **VIRGO** ★ (august 23 to september 22)

The trappings of fame have eluded you so far, but this year may be different, thanks to something you did last year. Just how this fame comes about will depend on how you act. And whether you only last for five minutes or appreciably longer will also depend on you to a certain extent. One thing-fame, like everything else that you wish for, can be quite different than what you expected.

## **LIBRA** ★ (sept. 23 to oct. 22)

Love, lust and flirting are three different things, one should be aware. Love is forever, lust is for one night, and flirting is free and should be encouraged. If you can tell all of these things apart, and learn how to do all of them well, then you'll be a gay man my friend.

## **SCORPIO** ★ (oct. 24 to nov. 21)

The beginnings of romance are the best part of the relationship, when love is new and everything about the guy is lovable-even his bad habits. But for a relationship to last, recognize that we are all human beings, and that no one- not even you - is perfect. In fact, perfect is different for everyone. What matters is trying to be good, and not just good for him but good, period.

## **SAGITTARIUS** ★ (nov. 21 to dec.19)

Your abilities at seduction are at the point where you can bet just about anyone you want. Soon, you will realize that this is so and you'll have the kind of men you've been fantasizing about - gorgeous muscle men will just fall into your lap. No kidding. Only then will you realize that they are just a lot of meat, and that it's easier to fall in love with a muscle man than stay in love with one.

## **AQUARIUS** ★ (january 20 to february 18)

A dispute over a lover leaves you miffed. This guy is really cute, and you got there first, but now you find that there is another who wants to horn in on your good thing. The best advice is to forget him. Anyone who would manipulate two men that way doesn't deserve either. And a good-looking guy like you can afford to lose once in awhile.

# The BEST of Queer Wisconsin CONTEST



## Win \$75 Cash!

### Enter Q•Voice's 2nd Annual Best

### of Queer Wisconsin Contest and You Could Be a Winner!

**DIRECTIONS:** Use a mascara pencil or crayon or whatever to complete the following form. Please print neatly. Form must be completed and should include your name, address and phone number to qualify to win the cash prize. After completion cut out from and mail to the Q•Voice World Headquarters at P.O. Box 92385, Milwaukee, WI 53202. Forms must be postmarked no later than March 20, 1997 to qualify for cash prize. You may begin now. There are no incorrect answers. No copying.

Favorite Bartender (Male): \_\_\_\_\_

Favorite Bartender (Female): \_\_\_\_\_

Favorite Dance Bar: \_\_\_\_\_

Favorite Men's Bar: \_\_\_\_\_

Favorite Women's Bar: \_\_\_\_\_

Favorite Drag Queen: \_\_\_\_\_

Bar with Your Favorite Music: \_\_\_\_\_

Favorite Leather Bar: \_\_\_\_\_

Favorite Place for Romance: \_\_\_\_\_

Favorite Place for Cruising: \_\_\_\_\_

Favorite Male Dancer: \_\_\_\_\_

Favorite Place to Buy Gifts: \_\_\_\_\_

Favorite Place to Buy Books: \_\_\_\_\_

Best Place to Buy Furniture: \_\_\_\_\_

Favorite Special Event: \_\_\_\_\_

Favorite Place for Coffee: \_\_\_\_\_

Favorite Restuarant: \_\_\_\_\_

Favorite Entertainer: \_\_\_\_\_

Favorite Q•Voice Writer: \_\_\_\_\_

Favorite Community Activist: \_\_\_\_\_

Best Kept Secret: \_\_\_\_\_



**Name:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**City, State and ZIP:** \_\_\_\_\_

**Phone Number:** \_\_\_\_\_

**DEADLINE: MARCH 20, 1997.** RETURN TO: CONTEST, c/o Q•Voice Magazine, P.O. Box 92385, Milwaukee, WI 53202

RESTRICTIONS: Employees of Q•Voice Magazine are excluded from entry. No bribery allowed. Limit one entry per person.

# HANG-OUTS

## Milwaukee

### 1100 Club

1100 S. 1st Street  
414/647-9950

A friendly, mixed G/L Leather-Levi crowd more Levi than leather. Open early.

### B's

1579 S. 2nd Street  
414/672-5580

Live DJ on Friday and Saturday Night playing a smorgasbord of dance tunes.

### AfterWords

2710 N. Murray  
414/963-9089

Prime destination to find a good banned book and a cappuccino. Also, a hang-out for queer Milwaukee's "Literazzi" including Glenn Bishop.

### Ballgame

196 S. 2nd Street  
414/273-7474

This tried and true neighborhood hang-out may well be the oldest operating gay bar in the state.

### Boot Camp

209 E. National Ave.  
414/643-6900

Infamous Levi-Leather cruise palace. Pretty, hairsprayed boys need not apply.

### Cafe Melange

720 Old World 3rd St.  
414/291-9889

Life is a cabaret and so is Cafe Melange. Featuring a large bar, relaxed dining room, and eclectic mix of live entertainment.

### C'est La Vie

231 S. 2nd Street  
414/291-9600

No-frills queer landmark bar. Drag queens and go-go boys can be spotted on weekends.

### Club 219

219 S. 2nd Street  
414/271-3732

Drag Queen Central on Sunday nights. Plus male go-go bunnies on Wednesdays.

### Designing Men

1200 South First St.  
414/389-1200

We know its not a bar... but, people do hang out there to shop or to catch up on the latest dish.

### Fannies

200 E. Washington  
414/643-9633

Popular Third Ward women's bar.

### Grubb's Pub

807 S. Second St.  
414/384-8330

If grub is what you want, grub is what you'll get. Serving sandwiches, appetizers and a Friday fish fry. Top after-hours-stop on Wednesday and Saturday.

### In Between

625 S. 2nd Street  
414/273-2693

The decor alone in this friendly men's bar will make you want to break out in the "Cheers" theme song, with a long bar and pool table.

### Just Us

807 S. 5th Street  
414/383-2233

Proud to be your mixed bar. Boogie oogie oogie on the weekends and a Friday Fish Fry.

### Kathy's Nut Hut

1500 W. Scott Street  
414/647-2673

Regulars love this friendly women's saloon. Can't find it? Just call for directions.

### M&M Club

124 N. Water Street  
414/347-1962

Bona-fide cocktail bar with regular live entertainment. It's also a lovely restaurant for you and your significant same-sex partner.

### La Cage

801 S. 2nd Street  
414/383-8330

The Death Star of Milwaukee's queer clubs is now undergoing another serious renovation. With Dance<sup>3</sup> closed, the serious butt shakin' has moved over to La Cage and continues very busy on weekends.

### Mama Roux

1857 N. Humboldt  
414/347-0344

This bar & grill sports a wildly diverse crowd. Popular pit stop before & after hitting the club circuit.

### Renez CoZ Corner II

3500 W. Park Hill Ave.  
414/933-7363

At I-94 & 35th Street featuring music pumpin', booty-shakin', foot-stompin', party-makin'. Four DJs to choose from.

### Station 2

1534 W. Grant St.  
414/383-5755

Easy going neighborhood bar welcomes women of all ages with a pool table, darts and video games.

### South Water Street Docks

354 East National Ave.  
414/225-9776

This newly re-named southside hang out features a CD jukebox and friendly staff and absolutely no gargoyles.

### This Is It

418 E. Wells St.  
414/278-9192

This eastside bar features a diverse crowd of various ages.

### Triangle

135 E. National Ave.  
414/383-9412

Offering world-class cruising, videos, and an absolutely fabulous menu of tasty bartenders.

### Walker's Point Cafe

1106 S. First St.  
414/384-7999

Open daily, this diner gets really, really busy after bar closing.

### Zippers

819 S. 2nd Street  
414/645-8330

If the name don't get you the drink specials probably will. A drinking man's bar with pizza, sandwiches and pool tables.

## Madison

### Geraldine's

3052 E. Washington  
608/241-9335

A popular Madison mixed bar.

### Manoeuvres

150 S. Blair Street  
608/258-9918

Fresh from a make-over, you can dance, cruise or watch videos on starship sized video monitors.

### The Men's Room

3054 E. Washington  
608/241-9335

Upstairs from Geraldine's, this popular hang-out features lots of men and occasional male strippers.

### R Place

121 W. Main Street  
608/257-5455

This Madison bar is just a few doors down from the Shamrock. Featuring a backroom dance floor, its bright and clean, with a CD jukebox and even a fireplace.

### The New Bar/Rod's

Ground breaking scheduled for February! Re-opening later in 1997.

# Juicy Bits

by W.W.Wells III

## Sexual Compatibility Quiz

Let me start by saying that not for one nanosecond do I recommend you should ever allow a state of severe horniness to drag you into a situation where you end up having quick, moist, underpants shredding sex with a man you barely know. Well, unless of course you haven't had sex in ten months and it's that cute bartender who's occupied your 97% of sexual fantasies.

If you do succumb to the iron will of your libido, who wants a sexual disaster halfway through foreplay after you discover that you both like to be on the bottom bunk (if you know what I mean). Well, don't despair and don't reach for the latest copy of *Cosmo* because here's an all new quiz designed to determine how compatible you'll be in bed with your potential new *boyfriend-du-jour*.

Check your own choice for each question, and then check the answer you think your date will choose. Cover your answers and let him take the quiz. Compare your answers and then let the fireworks fly or fizzle as the case may be.

**DISCLAIMER:** *WW Wells may not be held responsible for any actions taken as a result of completing this quiz. He will not reimburse person or persons for damage to personal property including; cracked headboards, ripped or stained sheets, and orgasm induced concussions or injuries.*

### 1. While making love, you usually think:

- A. Hurry up! Antonio Sabato, Jr. is going to be on Letterman.
- B. Boy, that was fast! I almost missed the whole thing.
- C. Should I repaint the ceiling or maybe stencil a border?
- D. Oh, Antonio.... that feels so good!

### 2. What lighting puts you in the mood?

- A. Candlelight
- B. Total darkness
- C. Disco strobe lights, electronically triggered by motion detectors hidden in the mattress.
- D. Rotating mirrored ball suspended above the bed and operated by remote control by your own personal lighting man.

### 3. Which of these foreplay techniques most excites you?

- A. Kissing and nibbling
- B. Massaging and rubbing
- C. Pulling and tugging
- D. Re-enactments of those controversial Calvin Klein "kiddie-porn" ads.

### 4. What words are most exciting while making love?

- A. Tender passionate whispers.
- B. Silence.
- C. Dirty, raunchy talk that would even make Mr. 1997 Gay S&M blush.
- D. Oh... my... gawd! I've never seen anything THAT enormous in my entire life!

### 5. Your partner suggests a new position, you:

- A. Have a mega-anxiety attack and casually attempt to phone your therapist, without interrupting the action.
- B. Halfheartedly attempt to mask a look of terror.
- C. Just lay there frozen, twitching and grimacing any place he touches you.
- D. Pretend to enjoy it all, but hold it over his head when he wants you to go with him to visit his mother.

### 6. Your partner suggests using a sexual device, which of the following would you feel most comfortable operating during sex:

- A. Ab-Flex.
- B. A telephone with the first six speed dialing number preprogrammed to your favorite 1-900 sex lines.
- C. An electric chainsaw pre-lubricated with Nonoxyl-9.
- D. A stun gun.

### 7. He's feeling horny. Unfortunately, you're not, you:

- A. Respond with a snide, dismissive laugh.
- B. Suddenly remember a previous engagement.
- C. Fall asleep immediately.
- D. Hand him a tube of KY and show him how to download dirty pictures from the internet.

### 8. Now that you've spent the night together, he wants to talk about the future of your relationship, you:

- A. Weasel out of the whole thing by saying, you didn't really even want to see him tonight, but you dialed his number by accident and were too embarrassed to admit your mistake.
- B. Wistfully mention an ex-lover's name in conversation at least three times, for a more dramatic impact, wistfully mention HIS ex-lover's name.
- C. Suggest you arrange an appointment for both of you to see your therapist, "This is the man I told you about."
- D. Thank him for making you realize how truly lucky you are to be single.

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# AUCTION 1997

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**TRIANGLE**

A portion of the proceeds to be donated to the BESTD Clinic



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