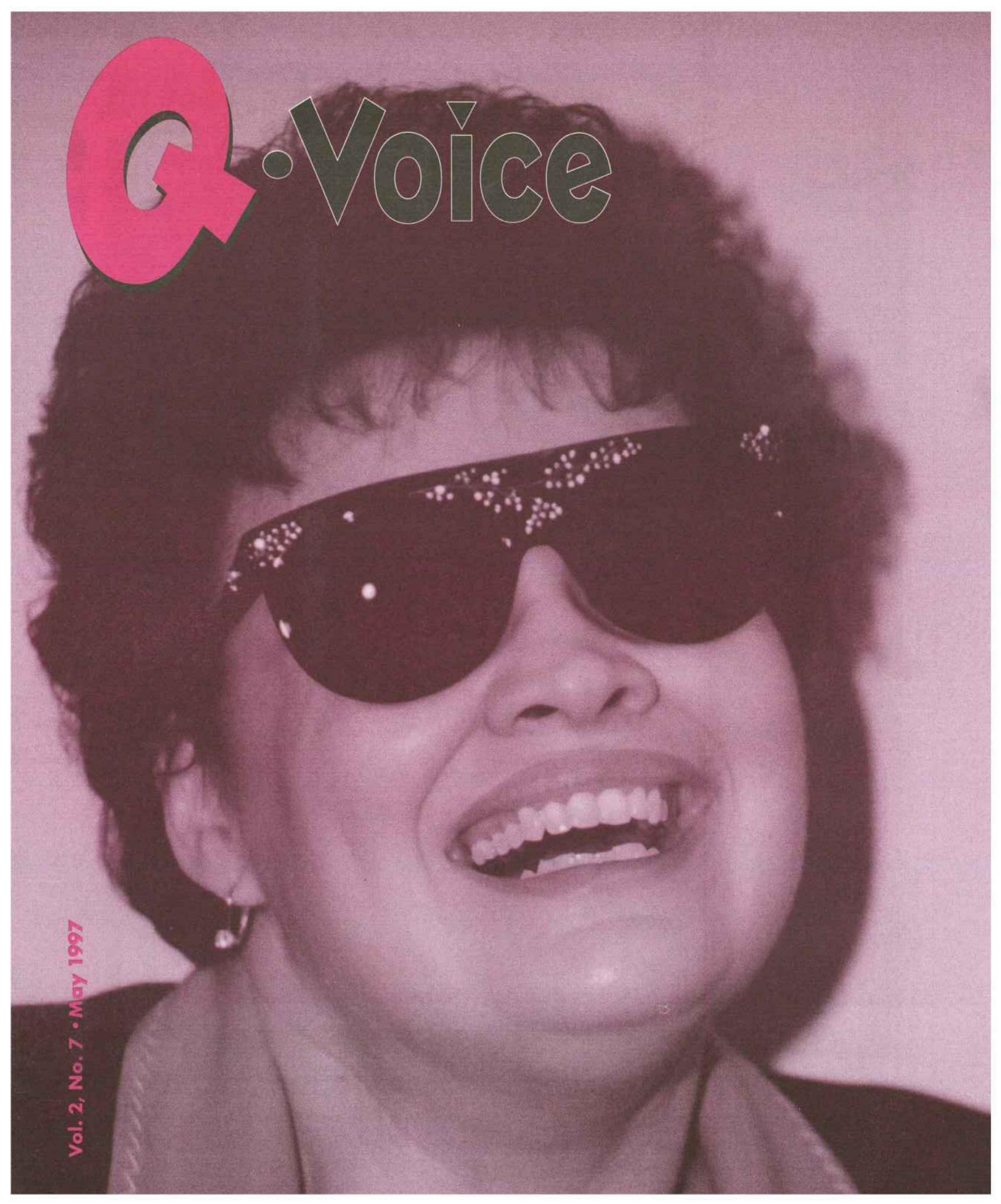


Q.Voice

Vol. 2, No. 7 • May 1997





man 2 man

our dreams

happiness. love. success. a future.

©1997 by The AIDS Resource Center of Wisconsin

Take Pride. End AIDS.

For information on AIDS, call 800-334-AIDS.

Brought to you by the AIDS Resource Center of Wisconsin in cooperation with Gay men from throughout the state. **ARCW**

Contents

Q•Voice Magazine ▾ May 1997 ▾ Issue 2.7 ▾ The GWM Issue



page **14**
The Unlikely Activist

Interview by William Attewell, Photo: Jorge L. Cabal.
Scott Evertz is a rare breed, an openly gay Republican. As a member of the Wisconsin chapter of the Log Cabin Republicans, Evertz often finds himself on the edge of established gay and lesbian politics.

page **26**

The Taming of the Shrew

photos: Jorge L. Cabal



page **33**
Schuur Shot

Exclusive interview by Jorge L. Cabal
Diane Schuur has been blessed with an incredible 3-1/2 octave range, and is considered by many to be the new first lady of jazz. She sat down with Q•Voice for this exclusive interview.

page **41**
X Man

story and photos by Waswo

This singular Milwaukeean seems to do it all. On any given day he might be an actor, singer, director, puppeteer or playwright. Is John Schneider a brewtown Renaissance man?



page **39**
A Classical Man

Interview and photo by Jorge L. Cabal
For more than twenty years Reinhard Goebel and "Musica Antqua Koln" have been at virtually every important musical center and festival at which early music is performed. He conducts the ensemble which is renowned for their lively interpretations of 17th and 18th century works.



News & Views

- 4** Letters
- 5** The Latest Dish
- 7** Quips and Quotes
- 10** The World in Brief
with Rex Wockner
- 20** Art's Page

The Regulars

- 8** Simply Fabulous
Photo Page by Waswo
- 9** Casual Observer
Some Good Things
- 36** Allen Adieu
by Lesléa Newman
- 38** Ethan Green
by Eric Orner
- 48** For the Ears
Music Reviews by Jorge Cabal
- 50** The Bazaar
On Stop Classifieds
- 54** Juicy Bits
by W. W. Wells III

On our cover:
Jazz great, Diane Schuur,
Photo: Jorge L. Cabal

NEXT Q•VOICE: Deadline: May 15 • Appearing: May 22



Q Kudos

Dear Editor—

Thank you so much for Q•Voice Magazine. I read each issue with considerable interest. I am struck by how much more class (and less outright nudity) they have. I know there is a place for pictures of swelling shorts, tangled male bodies, etc. but frankly that's why I stopped reading some of the mainly gay magazines.

Also, I am very interested in your in-depth interviews. I like them, both from the perspective of the constant thread of how we need to keep coming out and out and out, and because the stories are so great.

I also enjoy the writing of Ed Grover, The Casual Observer.

*Shevy Healey
Apache JCT, AZ*

For Love or Money?

Dear Editor—

In response to the Letter to the Editor, "Beware of Homos Bearing Gifts..." (Q•Voice, 2.6) Consider this: You're at a bar having a few drinks. Someone makes eye contact with you and starts a conversation. You both hit it off. He rubs against your leg, and since this interests you, you later give him your phone number. He calls you the next day and tells you that he has a boyfriend. You tell him that's his problem and leave it at that.

He calls back and you arrange to meet later. You meet and then have outstanding sex. This goes on just about daily for the next two months.

He starts talking about his best friend who moved to California. He wants to see him badly, and it would be a time to be together without his boyfriend in the picture. You have the time and money to make this happen, and since you wanted to take a vacation somewhere anyway, you set up a trip to California.

During this time, he tells you that he is not getting along with his boyfriend, getting beat up and hit with a vacuum cleaner hose, etc. He tells you that he wants out of his relationship and wants to be with you.

After the first month of this acquaintance, he gets fired from his job as a hair stylist. He finds another styling job but needs his own tools to get the job. You offer to lend him the money to get the tools. The tools cost \$331.28. Again, he promises to repay the loan.

He/She wants new dresses, wigs and accessories. You offer to purchase these items for him because he promises to repay you. On two separate occasions he says he is ready to move in with you. He calls you and wants to stay the night because he is afraid of getting hit by his boyfriend and you let him.

A few weeks before the trip, you find out that everything was a lie. A few weeks later he begins to repay the loan with \$100. He tells you that he will give you as much as he can afford till the loan is paid off. This is fine with you.

After about a month, there hasn't been a payment. He tells you that he considers all the items gifts and has no intention of repaying you. At this time you go to court and file papers. The outcome is not known, until the court date. One thing I've learned, never trust a drag queen!

*J.A.,
Milwaukee*

HOW TO CONTACT Q•VOICE MAGAZINE

414.278.7524 voice
414.272.7438 fax

P.O. Box 92385
Milwaukee, WI 53202

Q•Voice

**Jorge L. Cabal
William Attewell**

Publishers

William Attewell

Editor-in-Chief

e-mail to: editor@qvoice.com

Cabal

Photography Editor

e-mail to: cabal@qvoice.com

Manuel Kortright

Fashion Editor

e-mail to: mak@qvoice.com

Ed Grover

Andie Jaye

DJ Mags

Timothy Nasson

Lesleá Newman

Waswo

Rex Wockner

W.W. Wells III

Contributing Writers

Wells Ink

Art Direction and Ad Design

Publication of the name, photograph or other likeness of any person or organization in Q•Voice is not to be construed as any indication of the sexual, religious or political orientation, practice or beliefs of such person or members of such organizations.

We reserve the right to edit any submissions, advertising or editorial at our sole discretion. We assume no responsibility for typographical or others errors unless camera-ready copy is provided. We assume no responsibility for advertisers' claims.

Q•Voice is a registered trademark. Entire contents including advertising, ©1996 by Q•Voice Magazine, except where specifically noted otherwise. All rights reserved. Reproduction, either in whole or part is prohibited.

Q•Voice is produced by A Slice of Life Productions, LTD.



Women Threatened With Voodoo Curse

A 20-year-old Nigerian woman was arrested on charges she used voodoo threats and violence to force three compatriots to work as prostitutes in Germany. The three women were forced into prostitution to pay off the 45,000 mark (\$27,000) fee for being smuggled into Germany, according to prosecutor Inge Schwanecke.

The alleged madam, who had to work as a prostitute herself at first, was arrested with an accomplice on charges of trading in human beings. Schwanecke said she threatened her charges with a voodoo curse, promising to send samples of their hair, fingernails and blood to a voodoo priest in Nigeria if they didn't do as told. They also were threatened with beatings. They all now face deportation.

Encounter Stewart Was Not A Good Thing

It happened at a recent dinner party in Washington, D.C., when **Colorado Governor Roy Romer** found himself sitting next to a woman he didn't recognize.

Romer introduced himself. The woman told him her name was **Martha Stewart**.

"Martha, just what is it that you do?" Romer asked.

Ms. Stewart said she had a television show

and magazine.

"When is your show on TV?" Romer asked. "What's the name of your magazine?"

Ms. Stewart laughed and told him it was refreshing to find someone who didn't know who she was.

But Romer said he knows now, and he's embarrassed by his ignorance about the guru of good living, whose entertaining, gardening and decorating empire includes the *Martha Stewart Living* magazine and television show.

He said he plans to call Ms. Stewart and offer his apologies. He may even watch her on TV sometime, he added.

Lagerfeld's Private Parts

When the editors of *Visionnaire*, a quarterly fashion-and-art magazine, were putting together their upcoming "Diamond Issue," they should have warned a few of the photographers not to get too carried away.

The idea was to re-create all 53 cards in a deck, and "Kaiser" **Karl Lagerfeld** landed the plum gig to shoot the ace of diamonds. Lagerfeld told the editors he was flying in a model from Germany and would be featuring an 11-carat diamond from H. Stern. But when the editors got Lagerfeld's photos, the pear-shaped stone was dangling from the tip of the model's penis.

"Looking at this guy — I would have flown him in too," laughs a *Visionnaire* spokesperson. "I have no idea how Karl got that rock to stay on there."

The editors took the safe route and selected a photo of the model's face, with the same gem transformed into a teardrop.

Q•Voice's Newman Lands Poetry Fellowship

Our very own **Leslea Newman** has been awarded a 1997 National Endowment for the Arts Poetry Fellowship. The award which is made anonymously and carries a cash prize of \$20,000 was given on the basis of a selection of poems from her forthcoming collection, "Still Life With Buddy" (Pride Publications, 1998).

Newman who was **Allen Ginsberg's** apprentice at the Jack Kerouac School of Disembodied Poetics (see Newman's tribute to Ginsberg on page 36 of this issue), has published twenty-three books including two collections of her own poetry, "Love Me Like You Mean It" and "Sweet Dark Places" (both from Pride Publications).

She is also the editor of two poetry anthologies, "Bubbe Meisehs by Shayneh Maidelehs: Poems by Jewish Granddaughters about Our Grandmothers" (Her Books) and "My Lover is a Woman: Contemporary Lesbian Love Poems" (Ballantine Books).

Newman will use her fellowship to take time off from her busy lecturing schedule to write full-time and plans to take a sabbatical in New York City in 1998.

Catching the Bi "Vibe"

May's *Vibe* magazine special sex section includes an uncensored conversation with openly bisexual recording artist and mother **Me'Shell NdegéOcello**, a 1997 GLAAD Media Award winner. Written by **Christian Witkin**, the openly bisexual daughter of **Alice Walker**, "Have No Fear" unflinchingly and unapologetically discuss the singer's sexual orientation and the most intimate of her sexual desires.

Speaking of her first time, **NdegéOcello** tells *Vibe*, "The first time she kissed me, her tongue just probed my entire throat and mouth, and it was the most amazing feeling."

Witkin asks if having short hair or being openly bisexual affects record sales and questions her about raising a son and her mother's reaction to her sexual orientation.

NdegéOcello will blow into town on May 22nd for an 8 p.m. performance at The Rave. Call Ticketmaster or the Rave (414) 342-RAVE for more information.

Parade

Reviews

Interfaith Service

Dance Tent

Entertainment

Family Day

Excitement

Shopping the Marketplace

The largest Pride Festival in Wisconsin

'97

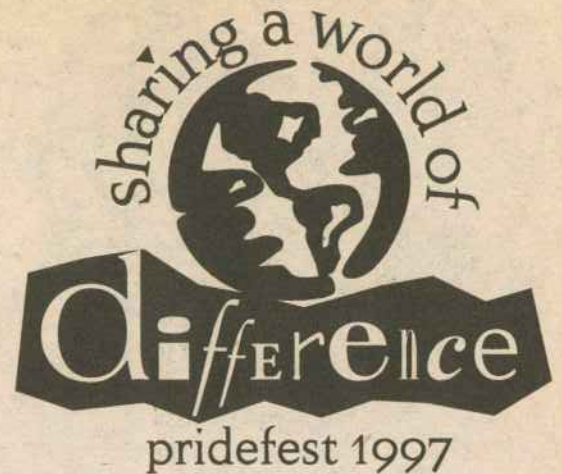
Brought to you, with Pride, by our 1997 Sponsors:

ARCW
AIDS RESOURCE CENTER

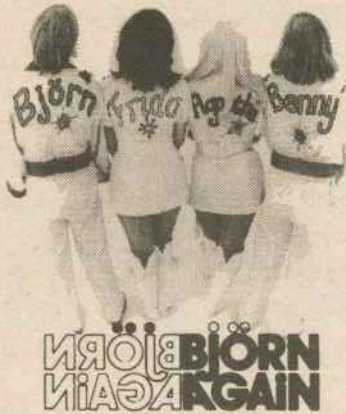


MILWAUKEE
JOURNAL SENTINEL

Outpost
Natural Foods
A COMMUNITY COOPERATIVE SINCE 1970



Björn Again
"ABBA-esque" at its Very Best!



June 6, 7, and 8
Henry W. Maier
Festival Grounds

FMI:
414/272-FEST

For Hotel
Accommodations Call:
800/554-1448

“QUIPS AND QUOTES”

It's Time Ellen!

“When I decided to have my character on the show come out, I knew I was going to have to come out too. But I didn't want to talk about it until the show was done. And you know, I watched my friend Melissa [Etheridge] come out, and she became 'the lesbian rock star.' I never wanted to be 'the lesbian actress.' I never wanted to be the spokesperson for the gay community. Ever. I did it for my own truth. ...

—Ellen DeGeneres to Time magazine.



Does It Come with Coming Out Instructions?

“Perhaps someone can forward one of these 'Come Out With Ellen' kits to Rosie O'Donnell? Just a thought...”

—E-mail to this column from Terry Anderson, author Armistead Maupin's lover. GLAAD and HRC are distributing the kits for the April 30 coming-out of TV's Ellen Morgan. Maupin wrote the “Tales of the City.”

“Rex, you know me better than that — of course it's on-the-record (but I only speak for myself not Armistead). But why stop with Rosie? Maybe we should make up a list of people to get 'Come Out With Ellen' kits: Kevin Spacey, Leonardo DiCaprio, John Travolta (send his c/o of the Celebrity Center, of course), Calvin Klone, Madame Tomlin. You must have one or two to add to this list? But then who's going to print it? xxxooo Terry.”

—Anderson's response when this column e-mailed him back to confirm the Rosie O'Donnell comment above was on-the-record.

Coming Out Rosie?

“I don't know [if I consider myself an icon to the gay community.] I think of Bette Midler, Barbra Streisand, Diana Ross. More people who sing. Although Joan Rivers, I think in some ways is. It would be very flattering if it were true.”

—Talk-show host Rosie O'Donnell to TV Guide.

Testing the Cartoon Waters

“It was a little weird [being the voice of a gay antiques dealer on TV's 'The Simpsons' recently] because I don't define myself by my sexuality, and the show was about that. I wasn't playing myself, but it looked like

me and my name was John. It was weird to see myself as a cartoon, period.”

—Film director John Waters to Us Magazine.

How About the Newlywed Game?

“I'll tell you where it won't go. It won't become the lesbian dating show.”

—'Ellen' Executive Producer Mark Driscoll to TV Guide.



In the Ghetto

“It's appalling that a straight couple got thrown out of the [gay] club [for kissing]. I don't want to live in a gay ghetto. When we become like our persecutors, then we have really lost the plot.”

—Boy George to Melbourne, Australia's *Herald Sun* after a straight couple filed suit against a gay bar that evicted them for kissing. Boy was in Melbourne for a DJ gig.

Come Out, Come Out...

“I think the most important thing we do in our lives is to be out. But I think being out is all we can do. Then just live a life that's of use to other people.”

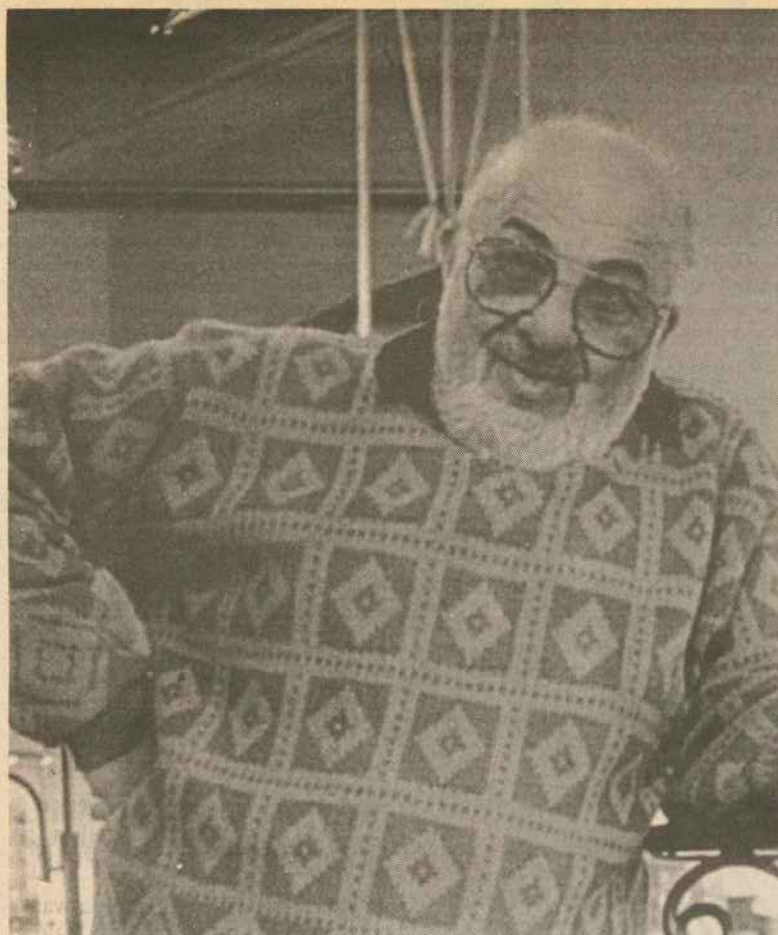
—Playwright Terrance McNally to The Advocate

Gay-Bonics

“Should I consider teaching a course in Gay English, or Shebonics, for straight actors attempting gay roles? I can always spot a straight actor by the incorrect emphasis he uses on such phrases as 'Don't go there,' 'You go, girl, and 'Get her.'”

—'Jeffrey' author Paul Rudnick in Newsweek.

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 qvoice@aol.com



Simply Fabulous

"There are things as you go through life that you subconsciously absorb, and at one point it comes out — unknowingly," muses Leon Boniface, "How does a cook sense how much spice to put in a soup? At first it's accident, and then it's knowledge."

The knowledgeable and philosophical Leon has indeed created a life that is richly flavored. Born in Hartford Connecticut, he studied at the Corcoran Gallery of Art in Washington DC. Coming to Milwaukee as Display Manager for Gimbels department stores, Leon eventually formed a partnership with Lester Delgase for the importation of department store crafts and furnishings.

"We had an office in Florence and a warehouse in Miami. We'd go to shows in Milan and Florence, and formed an alliance with a great many artisans. We'd also take a suite at the St. Moritz in New York and do the shows there. We sold to major department stores. There was a time when I travelled to Florence four times a year."

These days Leon is probably best known as the owner of Eccola in the Third Ward.

"The big department stores started having trouble.

Bloomingdales didn't have any money. When Lester died, my wife and I moved the warehouse from Florida to Milwaukee. I didn't like Florida. Too much humidity and too many bugs.

"I stopped importing and started the first retail shop to open in the Ward. We began in the basement and eventually expanded to the first floor."

Eccola offers a masterful collection of ironwork, crafts, collectibles and home decor.

"When you're in a major department store you have an awful lot of money to spend on frills. When you don't have that kind of budget you've got to rely on ingenuity. I design things specially for the store and have my own artisans create them."

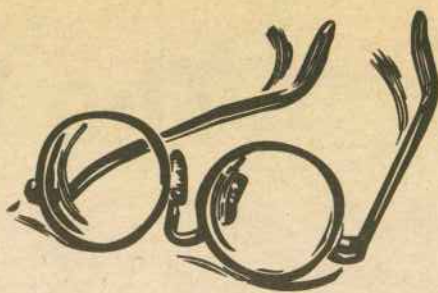
Leon still fondly remembers his days with Gimbels. "I had fantastic guys working for me in display. Some were hysterical, but all of them fabulous. Today it seems the stores hamper the initiative of the individual. They have gone from being creative to painting by the numbers."

—photo/story Waswo



THE CASUAL OBSERVER

by Ed Grover



Some Good Things

With Spring making daily attempts to get here I have been going through the piles of garden catalogs that have arrived in the mail and have been trying to make some sense of them. I want to get more Day Lilies, which seem to be the only things that grow well in the shaded area outside the living room windows.

The apartment has been filled with forced bulbs (Narcissus mostly), that I shoved into the back of the refrigerator in October, to chill for six weeks, so they would bloom for me around the holiday season. Lately, I have been making some late-night raids on neighboring Forsythia and Quince bushes. The old cut-crystal pitcher I got from my mother is filled to overflowing with blooms.

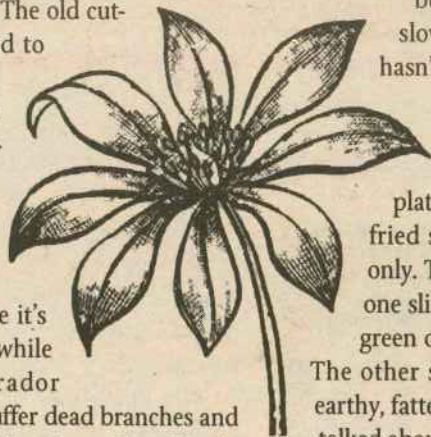
This morning as I watched Martha Stewart "ever so gently" pruning her roses and box-wood hedges and repairing broken brick edging with new (old) bricks, I thought about my lesbian aunt and her techniques for dealing with the ravages of winter. Martha Stewart would surely faint dead away, because it's whack, whack, whack with a big old scythe while Aunt Ursula shoos her two Golden Labrador Retrievers away. Diana the Huntress doesn't suffer dead branches and weeds gladly. She does compost everything though, and as Martha would say, "That's a good thing."

One Spring while I was visiting my sister during Easter week, Ursy and I went for a woods-walk to see "Them Easter Fleurs," as she calls the wild Anemones that come up through the snow on a hill not far away. She has a genuine respect for these "Pasque" flowers, and I have only seen them once before at Ed Heth's country home near Genesee Depot.

We went for a walk down the long-meadow one chilly spring afternoon. "Come on. I want to show you something wonderful," he said. Up the hill we went and there they were; about a dozen blooms pushing their furry heads up through a patch of snow.

My memories went back to my Godmother, Minnie Door Chapman (of the Door County Door's, no less), who had a garden filled with wild flowers in the small town where I grew up. She used to invite all the grade-school classes over to "look, but don't touch" every Spring on a nice warm day in May.

Sometimes she would take me with her out into the woods and show me where the "real wild flowers" grew, always reminding me that



I should leave "some" when I dug up a few to take home to start my own collection. My father never knew I was doing this until one spring there was a bounty of Trilliums, Shooting Stars, Bloodroot and Virginia Blue Bells under the bushes. I often wonder if the people who bought our house cared as much about them as we did.

After our walk, Ed [Heth] made the most wonderful fried-egg and green onion sandwich I have ever had. As he fussed at the big old enameled country stove, he said, with much authority, "Now, these should be strictly "fresh" eggs and preferably brown. I get my eggs and butter from Ruthie, who lives down the road. Fry the eggs slowly—covered—in a good portion of fresh butter that hasn't been allowed to brown. Everything should be very delicate and runny. Use a little salt and pepper, but not too much."

He removed the eggs, placed them on a warm plate and, with the heat turned up and more butter added, fried slices of homemade bread golden-brown on one side only. The still warm eggs were placed on the uncooked side of one slice of bread and covered generously with finely chopped green onion and a cautious blob of his homemade chili sauce. The other slice of bread was placed on top and, as we ate this earthy, fattening sandwich, we wiped our plates with the crusts and talked about his plans for the vegetable garden.

Sometimes in the dead of winter I will make that egg sandwich with good bakery bread, store-bought eggs and a drop of Worcestershire sauce on the shimmering yolks. To hell with the diet! I can't wait until the green market opens so I can go and find my nice old couple who sell fresh eggs and poultry from one of the stalls. By that time in May, I will be ready to put in my yearly supply of Herb's and tomatoes.

One warmish day this past month I saw my friend George on the corner. He had just come back from an Afternoon Tea at the Charles Allis Art Library, and said it was filled with old ladies and a "few" old Belles. "Why don't you come with me some time? It would be a hoot!"

We both agreed that we were about ready for me to make Ruthie's Cucumber and Watercress sandwiches, a pot of green tea, and have a good "dish" session. Us old girls have to do something to keep our spirits up. Comfort food and memories go a long way in doing just that. And, that's a *good thing*, too!



The World in Brief

with Rex Wockner

Abused Aussie Student Sues School System

In a case that mirrors the Jamie Nabozny case in Wisconsin, a 14-year-old student in Sydney, Australia, is suing his former school for failing to protect him from homophobic abuse. Christopher Tsakalos is also taking action against 50 students he says assaulted him, the Australian Broadcasting Corporation reported.

Tsakalos was bashed by groups of up to 20 youths, had scissors held to his throat, and his family home was hit with anti-gay graffiti, he says.

On April 21, Tsakalos enrolled in a new school after several weeks of studying at home because the New South Wales Department of School Education said it could not guarantee his safety anywhere in the system.

In a deal worked out before the state Supreme Court, the department promised to educate students and staff at the new school against homophobia and take special steps to meet Tsakalos' unique needs.

Last year, gay student Jamie Nabozny won \$1 million in damages

from the Ashland, Wis., school district for its failure to protect him from anti-gay attackers.

Turkeys Star in New Brazil AIDS Awareness Advertising Campaign

Campy turkeys are the stars of a new Brazilian anti-AIDS campaign. The word "turkey" refers to both a bird and a penis in Portuguese, just as "cock" does in English.

The televised turkeys are dressed up like Carmen Miranda, pirates and other Carnival characters, said Andre Caldeira of the Master Comunicacao ad agency, which created the spots. The turkeys also appear on 2.5 million condom-sized wallets which are being handed out this week.

Brazil: Drag Queens OK, Gays Aren't

It's OK to be a drag queen in Brazil but not a masculine gay man, the *Chicago Tribune* reported in early April.

"Brazil is a very tolerant country but also a very hypocritical one," said Veriano Terto Jr., project coordinator for the Brazilian Interdisciplinary AIDS Association. "Homosexuality here is something exotic, and it's tolerated if it remains that. It's when an average-looking guy who pays taxes falls in love with another average guy that there's a problem."

"It's a paradox," said Paulo Fernandes, president of the Rio de Janeiro gay group ATOBA. "The same people who clap during Carnival for the [flamboyant] gays on the floats, throw rocks the rest of the year."

Homophobic bisexuals are a big part of the problem, ATOBA said. The group estimates that over half of Brazilian men have had sex with other men.

"Married bisexuals don't see themselves as gay," said ATOBA Vice President Raimundo Pereira. "They'll harass gay guys, even guys they've had sex with, just so they aren't identified. A lot of the killers are people who have slept with their victims." Brazil is believed to have one of the highest anti-gay murder rates in the world. A minimum of 126 gays, lesbians and transvestites were murdered in 1996 because of their sexuality, according to data collected by Grupo Gay da Bahia — a 12 percent increase over 1995.

At the same time, Brazil is the most pro-gay country in Latin America politically. Seventy-four cities ban discrimination based on sexual orientation and a wide-ranging gay-partnership measure recently passed a Congressional committee and moved to the full Senate and Chamber of Deputies.

The bill grants gay couples spousal rights in the areas of property,

MAY 2, 3 & 4, 1997
MILWAUKEE PREMIERE
ANDREA CHENIER
BY UMBERTO GIORDANO
Florentine OPERA COMPANY
HEAR THE FAMOUS ARIA "LA MAMA MORTA" USED IN THE FILM PHILADELPHIA!
UIHLEIN HALL / MARCUS CENTER
SUNG IN ITALIAN W/ENGLISH SUPERTITLES
414-273-7206 or 1-800-472-4458

inheritance, pensions, welfare, health benefits, loans, taxation and immigration. Adoption rights are withheld.

Web Site Targets Mexican Health Officials

A new World Wide Web site provides a point-and-click opportunity to complain to Mexico's health officials over the lack of treatments available to people with AIDS.

"Please help by firing off an e-mail message to Mexico's Secretariat of Health demanding that it provide proper medical care to persons living with AIDS in Mexico," the Web site urges.

The URL is <http://www.webcom.com/aousmex/solidarity.html>

Teachers Fund Anti-Homophobia Program

The British Columbia Teacher's Federation voted in late March to fund an anti-homophobia and anti-heterosexism program.

The funding may include such things as providing staff, office space and resources to develop workshops, policies and curriculum recommendations.

The program will be funded completely from members' dues.

Banned Straight Kissers To File Suit

A heterosexual couple kicked out of a Melbourne, Australia, gay bar for kissing is filing a complaint with the state of Victoria Equal Opportunity Commission, reported *The Age*.

"If they [gays] want to be accepted, they have to accept everyone else," said Renny, the male half of the couple that was removed from the Sir Robert Peel Hotel nightclub.

But club manager Tom McFeely countered: "They were kissing on and off for about an hour. There were ... complaints and ... I think they were trying to make an issue of it. [Gay people] don't see why heterosexual behavior has to be shoved down their throats [inside gay venues]."

"We can turn this situation around,"

McFeely added. "If me and my partner started kissing madly ... we'd get thrown out [of a straight club]. I believe we have the right to determine the behavior of patrons that is in the best interests of the majority of our customers.

"It's not an ideal world and before we get that acceptance, we do need our own space," he said.

The Equal Opportunity Act bans discrimination based on lawful sexual activity in the provision of good and services.

Dutch Church To Boycott Zimbabwe Conference

Holland's Evangelical Lutheran Church will not send delegates to the 1998 World Council of Churches Assembly in Zimbabwe because of Zimbabwean President Robert Mugabe's vociferously anti-gay rhetoric.

"We fear homosexuality will be hidden from publicity at the Harare summit, and open discussion will be impossible," said a spokesman. "Because of this we will not attend this conference."

Mugabe has called homosexuals "repugnant to my human conscience ... immoral and repulsive." He has declared gay sex "an abomination" and "sub-animal behavior" and urged citizens to "hand [gays] over to the police."

Kazakhstan Gay Group Seeks Contacts

A new gay group in Kazakhstan is seeking contacts with the outside world. "Different from Others" can be reached at P.O. Box 48, Almaty 480070, Kazakhstan. The group's leader is Nick Zapopadko.

Gay Men's Brothel Wins Approval

New South Wales' Land and Environment Court gave the go-ahead for a gay brothel in Sydney, Australia's Darlinghurst area last week.

The South Sydney City Council had refused to approve "Sin for Men" claiming it would bring loud noises, traffic congestion and anti-social behavior to a residential street.

Travel Experience 
Your Ticket to the World

FULL SERVICE TRAVEL AGENCY
WITH
LES-BI-GAY TRAVEL
IN MIND

WE OFFER:

- Complete travel packages to 1000's of destinations, many focused on our lifestyle.
- Lowest Airfares Available
- Free Ticket Delivery

****JUNE 7, 1997****
...Is the 7th annual "Gay & Lesbian Day" at Disney World, Orlando

Complete travel packages available...but hurry, limited space left. So get in on "Red Shirt" day at Mouse Land!!! Travel Dates are June 5-8th. Add-ons available. Prices starting at \$245 land only, based on double occupancy.

Plan now for other great Gay/Lesbian destinations!!!!

CONTACT: TODD
Travel Experience
414-744-6020 • 800-707-3767
Member IGTA (International Gay Travel Association)

FRINGES

A Full
Service
Salon

Conveniently located
in Bay Shore Mall

5900 N. Port Washington

The Unlikely Activist

Scott Evertz is a rare breed, an openly gay Republican. As a member of the Wisconsin chapter of the Log Cabin Republicans, Evertz often finds himself on the edge of established gay and lesbian politics ... instead preferring to take a perfectly Republican approach to advancing gay and lesbian causes. At thirty-four, he runs his own Madison consulting firm and only half-joking refers to himself as an "unlikely activist."

WA: Many people may know you best from your work with the Log Cabin Republicans, how did that group come about?

Scott Evertz: It started here for the same reasons that it started nationally. That was not the recognition that the Republican Party was getting better on gay and lesbian issues, but that it needed some help to get even better than where it was heading.

In Wisconsin, we have a pretty rich tradition of respectful Republicans when it comes to gay and lesbian rights. Something that many people still don't know is that it was a Republican Governor — Governor Lee Dreyfus — that signed our Civil Rights Law

back in 1982. So, there is kind of a history of progressive Republicans in the State of Wisconsin.

The Log Cabin Republicans were formed to basically promote the interests of the gay and lesbian community in the Republican Party and to promote the Republican Party in the gay and lesbian community. Every person in The Log Cabin Republicans says this, but sometimes it's a lot easier to be an openly gay Republican than it is to be an openly Republican gay. This means the bashing is sometimes more fierce from some of our gay and lesbian brothers and sisters than it is from Republicans who know that we're gay.

WA: How many Log Cabin Republicans are there?

SE: There's one in every congressional district in the state, so there theoretically could be nine (laughter); maybe there's more. I just taught the organization how to answer that question when we found out that we did have one in every congressional district. But I'll be honest; we probably have in the range of a hundred or so on our mailing list. For really active members — it's obviously like any other organization — the same people are always doing all the work.

WA: How do you think The Log Cabin Republicans are perceived in the gay and lesbian community?

SE: I think we're probably perceived as a bunch of self-interested rich white people and that isn't true. I'm not privy to the tax forms of all of our members, but I would argue that it's ... I mean we are a very white organization, and unfortunately; we need to work on diversity issues. But I do not believe that we could be characterized as any more wealthy — if you take our sub-set from the gay and lesbian community—than the gay and lesbian community at large.

We simply see that the Republican philosophy makes a lot of sense when it comes to taxation and fiscal policy for everyone — for every point in the economic spectrum. I think that the perception is that we are very much like the perception of main-stream Republicans.

I would argue for two reasons that we are not: One is that I don't think we are wealthier than the average Republican and, number two, as we relate to the Republican Party, we're looked at as outsiders. When it comes to our relationship with the gay and lesbian community we're kind of out there on the fringe.

WA: Do you think that your image within the gay and lesbian community is improving?

SE: I do. I think it is for two reasons: One is that much of what we have said has come true. When we worked with candidates and we said, "This candidate will do the following things if they are elected," and when in fact they do that as elected officials, our credibility naturally improves.

Interview by William Attewell • Photo by Jorge L. Cabal



We are constantly fighting with political writers in the gay press about what our candidates are saying or, are not saying they will do. I think that after having been in existence for four years, the proof is in the proverbial pudding. We are seeing a lot of our friends pay us back for our support.

The other thing is that the gay and lesbian community seems to be recognizing that it makes a lot of sense for us to be active on both sides of the aisle. You can't enact same-sex marriage legislation without some Republicans. You can't stop anti-same-sex marriage legislation without some Republicans, even if they are in the minority.

WA: There is an anti-gay marriage bill in the Wisconsin Legislature now, do you think it's going to pass the Assembly?

SE: I think it will probably pass the Assembly. Of course there are some Republican legislators who will probably vote against it, which the Democrats are ... If you were to talk to a Democratic gay activist you would think that all the Democrats are opposed to it and all the Republicans are in favor of it. Unfortunately, I think that the majority of Republicans are supporting the Bill for all the wrong reasons.

WA: Why are they supporting it?

SE: I think that they believe that to *not* support it is somehow endorsing same-sex marriage and that's wrong. It would be very difficult for any citizen in the State of Wisconsin to marry a same-sex partner if they wanted to do so. They couldn't do what the right-wing activists are arguing, and that's go to Hawaii, get married and come here. Even if the Hawaii court ultimately upholds the decision, we have what's

called an evasion statute, which precludes them from doing that. I think it all has to do with perception. They perceive that they would be saying to their constituents, "I support same-sex marriage."

WA: What about the Senate?

SE: I think if it goes to a vote in the State Senate, the likelihood of it passing is not nearly as great as in the Assembly. There are some moderate and some conservative Republicans in the State Senate who have indicated their displeasure with the Bill.

WA: If it passes the Senate, do you think Thompson will sign it, some people are indicating he may not?

SE: I think that's wishful thinking. I think that we need to be cautious and not necessarily buy into the reasons we're saying he may not want to sign it. You kind of jump from—"Well, he shouldn't sign it for these reasons," to "He's not going to sign it." It's possible because he is not the foe that the gay and lesbian community assume that he is.

He's not our champion either, but using some of the tradition I mentioned earlier — this is the first state to pass pro-gay legislation, signed by a Republican Governor — perhaps he might find it compelling that Wisconsin shouldn't be one of the first states actually signing legislation actually restricting our rights.

WA: When I look across the nation, similar anti-gay marriage legislation is sprouting up in nearly every state in the union. It's hard for me believe this is just a coincidence...

SE: It isn't a coincidence. And in fact, there's certain proof that the variety and types of legislation have been drafted by organizations, and that these organizations are filtering it out to their contacts in various states. Clearly they — they being the Right Winger's in Wisconsin — found a legislator in Lorraine Serati that would introduce this Bill. There's clearly a methodology. This doesn't just happen. Lorraine Serati just didn't wake up one morning and say, "I'm going to draft legislation."

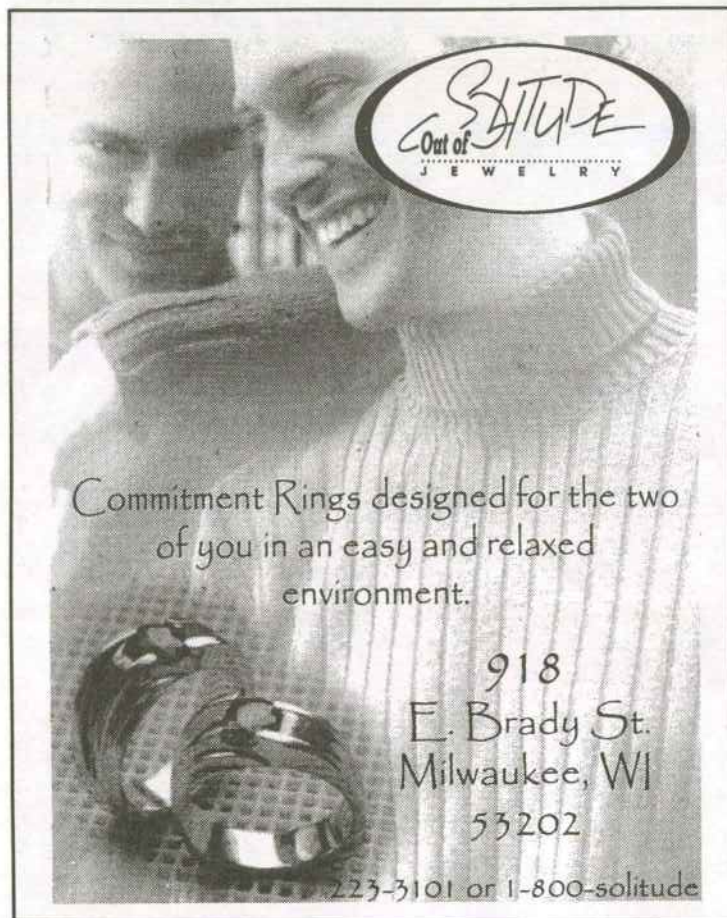
In Wisconsin, she got it from an organization called Wisconsin Christians United, which is Ralph Ovadahl's group. I hate to give him anymore press than he's already got. I think they are closely aligned with some of the other national organizations like the Focus on the Family and American Family Association.

WA: How have the Log Cabin Republicans acted in reaction to the bill?

SE: In the last session, we worked behind the scenes and attempted to get the Bill placed in the right committees. These are somewhat technical strategic things that are going on, but where we're most effective is that our friends are in positions of leadership and can either kill a Bill or put a Bill on the fast-track.

WA: How would you evaluate the state of the gay and lesbian community in Wisconsin now? What's your sense of where it is and where it's going?

SE: I think in Wisconsin—and nationally—just the fact that we are having a debate about same-sex marriage says that we are dramatically beyond where we were in the Stonewall era. Sometimes it requires a conversation with my 72-year-old father for me to get that in perspective. I'll get all up in arms because they're introducing this awful Bill, and he'll pull me back and say, "They talked about at least the possibility of recognizing your partnership with your partner on all three Sunday morning news shows." So, we really are quite a distance from



SOLITUDE
Out of
JEWELRY

Commitment Rings designed for the two
of you in an easy and relaxed
environment.

918
E. Brady St.
Milwaukee, WI
53202

223-3101 or 1-800-solitude

It [Madison] is probably the most racist city that I have ever observed and very unprogressive when it comes to women's rights and race issues.

where we were in 1969.

I think in Wisconsin, we're perhaps even further along than we are in a lot of other places. There are legislators who, perhaps, will vote for this bad Bill for politically expedient reasons. But they will also continue to support us and secure rights in kind of a piece-meal fashion. I think that makes Wisconsin part of the . . . it puts in a much better position as gay and lesbian citizens than some of the other places.

WA: Do you see any goals that the community should be working towards? Are there things in Wisconsin that are not being paid attention to?

SE: I think that the most important thing that anyone can do is to *come out*. What we've discovered as gay Republicans working in the Republican Party, is that they can't deny that we were there stuffing envelopes and banging on doors. It's much more difficult to discriminate against that which you don't know.

It's nice of you to ask the question, "What can the community be doing?" I think the most important thing we can do as individuals in that community is: We can all come out. The day that everyone really does believe, and can't deny that they know a gay or lesbian person, will be the day that I think we will finally secure our lives. We'll be much closer to securing equal rights.

WA: If you were to give Tommy Thompson a grade on gay and lesbian issues, how would you rate him?

SE: Probably a "C". Maybe a "C+". He hasn't had a whole lot of opportunities to shine. He hasn't had a whole lot of opportunities to fail either. His support of HIV/AIDS funding in the State of Wisconsin is very significant. In fact when it comes to certain funding issues, we're much better off than many other states.

We have protections for people living with HIV that are stronger than those in many, many states; confidentiality and protections in many different areas. That legislation was all signed by Governor Thompson. I'd say he should get a "C+".

He gets a "B" for hiring a lot of people that are openly gay or have become openly gay after they're working for him. He seemingly has no problem with that, from what I under-

stand. That says something.

WA: How would you grade Tammy Baldwin on what she's done using the same scale?

SE: I'm certainly not going to give her anything below a "C". Nor does she deserve anything lower. I would have to give her a "B" and perhaps a "B+" if she'll do some extra credit—and that extra credit assignment is to identify all the things for which she and the Democratic Party have taken credit, that in fact are due in large part to the Republicans and the Log Cabin Republicans. That's the only reason she doesn't get an "A" in my book.

WA: Do you think she will fare well in a congressional bid?

SE: I hope that she does, but that's a political-evasive answer. I worked for Scott Klug on his congressional bid and saw and heard how people reacted to Paul Soglin's (our former Mayor) bid. There were people in some of the outlying rural communities who thought it was hysterical that Paul Soglin would even consider running for Congress in that district.

I'm having a hard time getting beyond hearing that laughter: "Paul Soglin thinks he's going to win running out here in Cross Plains." I'm having a hard time getting beyond the laughter I heard connected with his candidacy, and I'm thinking that the laughter might even be louder as people react to Representative Baldwin's candidacy.

She is, however, a very likable person. Anyone that knows her, likes her personally. So, if in fact, through a combination of literally banging on the doors of the people out in the rural communities, and then a media campaign that would actually portray her as a likable person—she may actually do a little better than Paul Soglin.

It's not a Republican district, though. So whatever Democrat makes it through the Primary—it's not a shoo-in—but statistics are on their side. If she makes it through the primary, I think she will be in a pretty good position (given whatever Republican comes through) to at least do a good job.


WA: You live in Madison, which is generally considered a rather liberal city. Are you something of an outcast there, or have you been adopted as the sort

of the Republican mascot of the liberal gay community there?


SE: Well, that's the way it feels in Madison. My partner and I recently bought a house in a little village that's stuck on the side of Madison called Maple Bluff. It's very Republican. I go out and do my activist thing on the isthmus, and I turn back in to Maple Bluff and see just hundreds of Dole, Kemp and Klug signs and I think, "Well, I feel comfortable out there with the gay activists, but I also feel comfortable in here with the Republicans."

Tommy Thompson is a neighbor. The Governor's residence is right around the corner. I guess I found a very political place to live in the middle of very leftist, activist Madison. I do have to say that it's not a progressive city. It's probably the most racist city that I have ever observed and very unprogressive when it comes to women's rights and race issues.

I think that's because they have cloaked themselves in progressivism, believe that's





LYON
REALTY



Carlos James Delgado

3479 S. 15th Place • Milwaukee, WI 53215
414/384-6226 bus. • 414/384-6628 direct

SE HABLA ESPAÑOL
"In Support of Your Family" 



do something
extraordinary
Thursday May 29

Dine Out!

Eat dinner at a participating restaurant on Thursday, May 29th and 25% of your food bill will be donated to **CAMP HEARTLAND**, the nation's largest summer camping program helping children impacted by HIV/AIDS.

DOWNTOWN

Aladdin Middle Eastern Cuisine
The Boulevard Inn
Cafe Melange
Ed Dabovic's
Edwardo's
Guri Mexican Cantina
King & I
La Boulangerie
M&M Club
Miss Kable's Diner
The Safe House*

EAST SIDE

Chancery Pub and Restaurant
Don Qullora
Ibiban
Mama Roux Bar & Grill
Mimma's Cafe
Outpost Natural Foods
The Pasta Tree
Sandwich Emporium
Serifino's

MILWAUKEE NORTH

King & I II

MILWAUKEE SOUTH

Chancery Pub and Restaurant
Frig's on Second

MEQUON/NORTHSORE

The Centennial Bar & Grill
Chancery Pub and Restaurant
Chip & Pyle
Donges Bay Clubhouse
The Highland House
Mantad's Cafe Siciliano
Mini's Restaurant

RACINE/KENOSHA

Chancery Pub and Restaurant
(Harbourwalk & Racine locations)
Los Tres Reyes
The Summit Restaurant
Yardarm Bar & Grill

BROOKFIELD/WAUKESHA

Bark River Inn
Chancery Pub and Restaurant
For Pete's Sake
Waldo Peppers
Zorba's

TOSA/MILWAUKEE WEST

Chancery Pub and Restaurant
Derry's Pub & Grill
Hector's Mexican
Pleasant Valley Inn

* Call for special lunch hours

Dining Out

FOR LIFE

MILWAUKEE



CAMP HEARTLAND

(414) 744-1118

<http://www.fetch.com/DININGOUT4LIFE>

SPONSORED BY



WARNER CABLE

CELLULARONE



THE WEEKLY NEWSPAPER OF MILWAUKEE



MIDWEST EXPRESS AIRLINES



what they are, and consequently don't have to do anything to deal with the fact that it's a very segregated community. I believe that African Americans probably have very, very low earning potential. There is basically no black middle-class. It's not the progressive haven that many people would have you believe. It is a good place for gay and lesbian people who have money ... but that's true anywhere.

WA: How long have you and your partner been together?

SE: Three years.

WA: Would you get married if you could?

SE: Yeah, I think so. What's interesting, though, is that I can't identify at which point we would have done that. As you know, gay couples define their anniversaries on all sorts of different things—based on the couple. I assume that the point at which we decided that we were going to live in the same household could, perhaps, be defined as the wedding date. We would not have wanted to live together before we were married, so maybe that's when we would have.

For practical reasons it makes a lot of sense to be married. Everyone just doing taxes recognizes that. The together thing is that I think—you didn't ask for a commentary on marriage—I think that a commitment is important. If nothing else it does cause couples who are having difficulties to reflect on that commitment that they've made before deciding to just call it quits.

WA: Do you think you guys have been fairly portrayed in the media, or do you think the gay and lesbian press sort of ignores you?

SE: I think that the fairness has increased a great deal. I think there's an increasing willingness to feature Log Cabin stories in the media. I think we've not done a very good job of telling people what we do, so in part that's our problem.

Organizations do one of two things: They either do the work and don't spend any time promoting themselves while building the organization, or they spend all their time promoting themselves and building the organization, but don't do any of the work. Log Cabin is one of those types; ARCW [AIDS Resource Center of Wisconsin] is another.

WA: What do Log Cabin Republicans do for fun?

SE: Oh, we sit around and look at the back of the Blue Book and all the statistics on racist stuff ... naked! No! Personally, I'm a runner and I do marathons. That's fun but it's also therapeutic, too.

WA: When was the last marathon you ran?

SE: It was actually over a year ago.

WA: What does it feel like to finish a marathon?

SE: The last one that I did was the Chicago Marathon. What was striking about that was the neighborhoods you go through. You swing right past Cabrini Green, you go through Little Italy, you go through a Latino neighborhood, you go through Chinatown and what's really kind of neat is that all the people from these very, very diverse communities are out on the streets cheering on the runners.

What was a little disturbing was that when we ran through the projects on the South-Side there were just unbelievable pieces of despair. People came out of these large dwellings—public housing—and watched, for the most part, very rich white people go running past them—I mean we would literally run through their neighborhood and then run out. That was my last memory, because you swing

I don't necessarily agree with outing, but at some point it's ridiculous. I think that those who stay in the closet, when in fact everyone knows that they're gay, are doing our community an incredible disservice.

through the South-Side and the projects before heading back up to Buckingham Fountain for the finish.

WA: There must be a certain sense of pride to be able to do something like that.

SE: Somewhat. But it isn't as great as you would think. I would say that if it were the case, but that's not the case; it was just, "Oh, cool! I did that," and I like to be able to tell people that I did it. I obviously just did. I think it's a lot easier when you actually do it than you think it's going to be. The desire to feel this kind of enormous accomplishment is, "Oh well, it wasn't as hard as I thought it was going to be."

I, like others, like going out to the bars from time-to-time. I'm discovering as I get older that the "time-to-time" is further and further apart,

WA: I imagine Madison community is still feeling the loss of the Hotel Washington. Do you think that anything's going to come up to replace it?

SE: No. In fact, I never really believed that it was going to happen in the first place. I'm concerned that no one ever really challenged the statements that Greg Scheel was making along the way. I think that some of what he said could have easily been challenged, and in a more sophisticated gay and lesbian community we could have done that. They [the Scheel's] could have said, "This just isn't going to come together."

The thing that they still haven't asked, and I think that they need to ask is, "How much of his insurance money did he spend on attorneys and architects and all those sorts of things."

I mean, he can say, "You have no business knowing this," and that's fine. Then I would say, "You have no business using the community." I think that question needs to be asked, and as soon as that property sells, which is as you may know, is just blocks from the \$70 million dollar Kohl Center, we should know how much he sells it for.

He has actually led the community to believe that he has been a victim — at some

point — in all of this. I would argue that he's going to come out of it with at least several hundred thousand dollars in the bank. And, we're supposed to feel sorry for him.

So, my answer is no! I don't see anything coming out of it. All one has to do is go out in the bars on a Friday or Saturday night and see that there are far more people that want to go into the bars than can actually fit—there's room for another large nightclub in the city.

WA: Is there anything important I've missed?

SE: I would say that just the fact I sometimes feel like an unlikely activist. I'm always fighting someone." I guess what I would characterize that as being is truly Republican. Those of us involved in the Republican Party who are also gay or lesbian people, are more likely to find themselves in sync with ACT-UP or Queer Nation, and that's because we are both challenging a status quo.

They're challenging society's status quo when it comes to its treatment of people with HIV and AIDS and gay and lesbian people.

We're challenging it—in many cases—by asking what's the status quo in the gay and lesbian community. By that, I mean how are

HIV and AIDS services being delivered? How are social services or any other services being delivered to gay and lesbian people.

We're similarly threatening to a lot of people because that mainstream community, which Dan Fons liked to refer to as the "Coffee Klatsch" Democrat establishment, doesn't like us. They have drawn from and taken examples from the worst of straight culture in creating your fiefdoms and hierarchies. We're calling you on it because people are not being served."

I think that he [Fons] and others in ACT-UP served a very important role. He said things like they were. He outed, as you know, state representatives who everyone in the world knew to be gay or lesbian.

I don't necessarily agree with outing, but at some point it's ridiculous. I think that those who stay in the closet, when in fact everyone knows that they're gay, are doing our community an incredible disservice. They're saying to our would-be opponents, "Look it! I'm so uncomfortable being gay or lesbian that I'm not willing to be out about it, so I endorse your prejudice by doing so." ▼

GARDEN STAR



I-94 and Hwy 50 in Kenosha
(414) 857-3600

Hundreds of unique
accessories for your landscape:

Statues, Fountains
Planters, Benches
Birdbaths, Gargoyles
and much, much more!

Unique Mother's Day Gift Ideas!

Bring in this ad in before May 10, 1997 and receive \$5 OFF any purchase!

A QUEER HISTORY TIMELINE

10,000 B.C.

Interior decoration and track lighting first appear as Neanderthal Man paints the walls of his cave and then highlights his art work with torches suspended from the ceiling in the earliest recorded version of track lighting.



Barter invented when a gay man trades some pretty rocks for a can of hairspray and a subscription to Torso.

8000 B.C.



The first gay bar guide is published, lesbians and gays no longer paint personal ads on cave walls with animal blood.

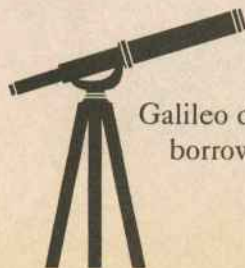
2000 B.C.

650 B.C.

Romans build the first public indoor restroom, gay men no longer have to cruise outhouses for anonymous sex.

950 A.D.

Pope Gregory XIII develops the modern calendar we use today with the addition of the weekend. According to church records, Pope Gregory added the additional days so he could get drunk, cruise the bars and try to pick up men on Friday & Saturday nights.



Galileo develops the telescope. Leonardo Di Vinci borrows it to peek into the bedroom windows of hunky Italian boys.

1423 A.D.

9000 B.C.

Clans of gay nomads cross the Alaskan land bridge from Russia, migrate to San Francisco and open a high energy dance bar on Castro Street.

3000 B.C.

A Milwaukee lesbian invents beer and later, after waking up naked next to an unappealing bed partner, invents the excuse, "I was so drunk, I didn't know what I was doing".



23 B.C.

Metal mirrors developed.

24 B.C.

Hair brush, styling mousse and hair dryer introduced.



557 A.D.

A Turkish monk invents the tweezers. Prior to this time, drag queens plucked their eyebrows with a rock and a sharp stick.



1482 A.D.

Ten years before Columbus discovers America, boat loads of drunken gay Spaniards on a Middle Ages version of a bar hopping tour, accidentally sail to the New World aboard three boats, The Nellie, The Pansy and The Santa Margarita.





1878 A.D.
Alexander Bell invents the telephone, has sex with an assistant, promises to call him and never does.

1901 A.D.
Ivan Pavlov confirms his theory of "Conditioned Reflexes" after observing horny gay men drool at the sight of hunky male strippers.

1917 A.D.
A self-conscious, slightly endowed Russian scientist develops the Metric system because 23 centimeters sounds much bigger than 4 inches.

1947 A.D.
The first mall opens Teaneck, New Jersey and a new whole line of work opens for gay men, "retail slut."



1959 A.D.
Little Bobby Mapplethorpe receives a Brownie camera for his 5th birthday and the drug store refuses to develop the first roll of film he shot in the privacy of his own bedroom.

1985 A.D.
British genetic researchers identify the chromosome which predisposes over 75% of over 30 gay men to sprout really big mustaches.



1989 A.D.
Massive earthquake strikes San Francisco, drag queens wearing high heels topple.

1878 A.D.

1886 A.D.

Samuel Colt patents the pistol; gays in relationships report a sharp decline in incidents of "tricking out."

1915 A.D.

The Boy Scout Motto is rewritten after a Scout Master's first draft, stating a Boy Scout should be, "cheerful, thrifty, brave, kind, witty, well-dressed, hung, hot and horny" is deemed unacceptable and plans for a Boy Scout merit badge in "cruising"

1941 A.D.

Japanese pilots launch a sneak attack on Pearl Harbor and thousands of gay men enlist in the Air Force so they can wear leather bomber jackets.

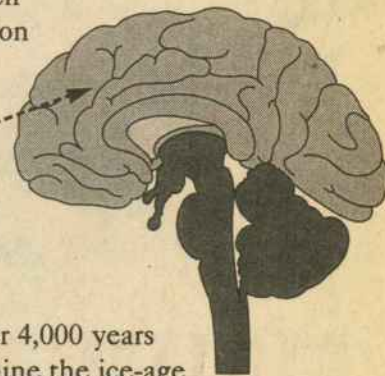
1962 A.D.

Merv Griffin first conceives of Wheel of Fortune while playing a game of strip Scrabble with his male lover.

1984 A.D.

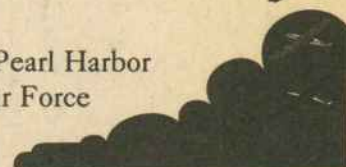
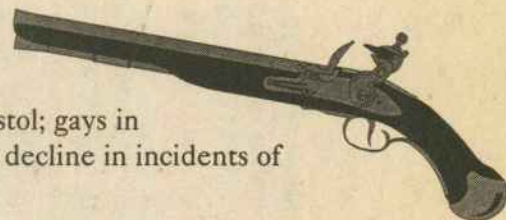
Scientists discover that gay men's brains are 34% larger than their heterosexual counterparts. Researchers speculate gays use this extra brain space to store their acute fashion sense, color co-ordination and the words to Madonna songs.

MADONNA SONGS



1992 A.D.

Archeologists defrost a man frozen for 4,000 years in the Italian Alps. Scientists determine the ice-age explorer was actually homosexual, when they open his knapsack and discover the perfectly preserved remains of a condom, a fossilized ticket stub from a wet jockey shorts contest and a copy of Bob Damron's gay guide.





and/or sing one of Mr. Showmanship's well-known songs. Those who would aspire to the title, but lack the requisite musical training, may offer their best rendition of one of Liberace's trademark lines, such as the classic "Remember that bank I cried all the way to? I bought it!"

Impersonators will be judged on costuming, showmanship and material selection. The contestant earning the highest score will receive The World's Greatest Liberace Impersonator 1997 Rhinestone Candelabra trophy. For entry forms, please contact Renee Harshmann at (702) 798-5595 extension 20, or write to Liberace Contest, c/o The Liberace Museum, 1775 East Tropicana Avenue, Las Vegas, NV 89119-6529. Applications must be received (mailed or faxed) no later than May 9th.

Madison Rep Set to Perform Larry Shue's "The Foreigner"

Madison — Larry Shue first premiered "The Foreigner" in Milwaukee in 1983 where it relished a sold-out run, and went on to

First Annual Liberace Impersonator Competition Slated for May

Las Vegas, NV — Elvis Presley is effortless. Barbra Streisand is duck soup. But it takes a master to master Liberace! This May, The Liberace Museum will celebrate Liberace's 78th birthday with a series of special events including the first-ever official Liberace Impersonator Competition, and the presentation of a giant piano-shaped birthday cake to Museum guests.

Liberace, who was once quoted as saying he believed imitation to be "the sincerest form of flattery" would no doubt be pleased to learn of plans for his latest homage. The Liberace Impersonator Competition, which replaces the "Play-A-Like" contest of birthday celebration scheduled for Saturday, May 17, at Carluccios' Tivoli Gardens (Liberace's former restaurant), adjacent to The Liberace Museum Costume Gallery.

Contestants vying for the title of The World's Greatest Liberace Impersonator 1997 are invited to use the piano in their presentations



—Reverend David (Jeff Christian, right) and Owen (Mark Lazar) from "The Foreigner."

become an Off-Broadway smash. The play was such a hit with audiences everywhere, that before his death in 1985 at the age of 39, Shue was working on a screenplay for Disney Studios. Michael Feingold of the *Village Voice* remarked that "The Foreigner" is "a constant invitation to relax and laugh at the foolishness of life."

"The Foreigner" is based on a "devilishly clever idea," according to the *New York Post*, this high-spirited comedy features Charlie Baker, a meek and mild-mannered little fellow. Charlie has been persuaded by

this friend Froggy to take a brief holiday from the bedside of his ailing wife, a nasty shrew who has been viciously unfaithful to him. They travel to the backwoods of Georgia where Froggy must make his annual visit to a military camp. While he's off on maneuvers, he plans to leave Charlie at Betty Meeks' Fishing Lodge, an old inn that is every bit as friendly and rundown as Betty herself. The only hitch in these plans is Charlie. Desperately shy, afraid of conversation, and fearing he lacks a personality, he begs not to be abandoned in this strange place. Froggy simply informs Betty that his friend is a foreigner who can neither speak nor understand a word of English. It doesn't take long before Charlie is unwittingly made privy to all sorts of secrets kept by Betty, and other local yokels. In between the many laughs, Shue has filled the play with lovely observations on the importance of friendship and trust.

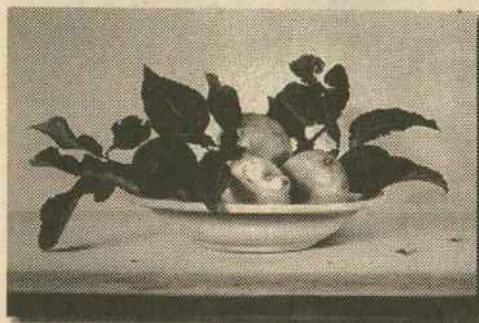
"The Foreigner" is directed by J.R. Sullivan, and this production features the return of three actors who appeared in the Rep's 1987 production. Michael Herold will return as Charlie, the foreigner, while Jeff Knupp and Mark Lazar return as Froggy and Owen. Joining these exquisite performers are Margaret Ingraham, Valerie Lantz-Gefroh, Jeff Christian, and Royden Mills.

The play will run through Sunday, May 4th. Tickets are available by calling the Rep office at (608) 256-0029 or through the Madison Civic Center ticket office at (608) 266-9055.

Farrell to Mount One-Man Show in Madison

Madison — The Grace Chosy Gallery resplendently present a one-man show of renowned artist Patrick Farrell's work, May 9th at the gallery's new location, 1825 Monroe Street. The gallery, established in 1979, will display Farrell's popular Still-life and landscape oil paintings. Included in this exhibition of new paintings will be Farrell's signature works that incorporate fruit with pottery and silver. An opening reception for the artist is scheduled Friday evening in conjunction with "Gallery Walk," from 5 to 9 p.m. The exhibition runs through May 31st. For additional information, call (608) 255-1211.

The popularity of Patrick Farrell's "Magic Realism" still-life and landscape oil paintings continues to wile attention from national galleries across the country.



—Lemons and Foliage, oil.

Within the past year the artist has been contacted by a number of leading galleries, and Farrell has accepted their invitations to be represented by them. Patrick Farrell is currently exhibiting with the following galleries: J.J. Brookings Gallery, San Francisco; Ohio's Miller Gallery, Cincinnati; State Street Gallery, Sarasota and Altermann & Morris Galleries, Dallas.

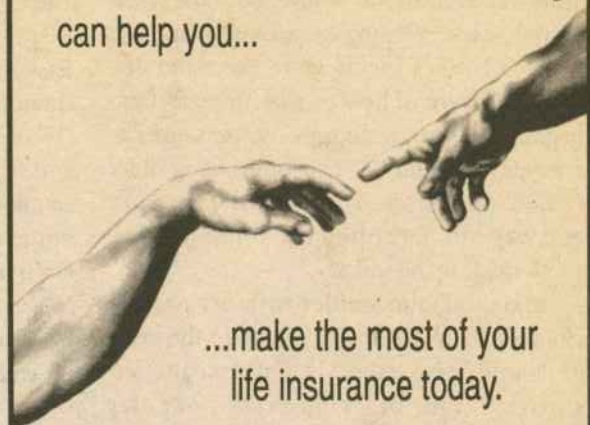
In the Far East, Imavasion Gallery of Taipei, will again exhibit Farrell's "Magic Realism" repertoire at a number of important international art fairs. Included this spring is "Tresors '97," at the Singapore International Convention and Exhibition Center. Later in the year, Farrell's paintings will be shown in Taipei Art Fair International at the Taipei World Trade Centre.

Lesbian Author Jackie Calhoun to Read From New Novel "Seasons of the Heart"

Milwaukee — Jackie Calhoun, author of such novels as "Love of Money," "Triple Exposure," "Friends and Lovers," and her latest artistic endeavor "Season of the

In Memoriam Of Our Founders, David Scott Reed (1946-1996)
and Cecil Ray deLoach (1952-1991)

Living with HIV? The Medical Escrow Society can help you...



- ▶ Our staff has helped over 3,000 people living with HIV to receive up to 85% of their life insurance in cash.
- ▶ We create competition among the 12 most reputable funding sources to make sure you receive the highest cash settlement.
- ▶ All types of policies qualify: group, term, whole life, universal, federal employees, and veterans.
- ▶ We qualify anyone with HIV (up to 1,000 T cells).
- ▶ Absolutely no cost or obligation at any time.
- ▶ All your information is strictly confidential and applications can be requested 24 hours a day at:

1-800-422-1314

www.med-escrow.com

Founding Member of the Viatical Association of America

© The Medical Escrow Society 1996

QVOICE.COM

bookmark: <http://www.qvoice.com>

QVOICE.COM

Heart," will read April 26th at 1 p.m. at Afterwords. For more information call (414) 963-9089.

In "Season of the Heart," Jackie Calhoun explores through the character "Sarah," the conflicts and confusions, the pain and the passions of contemporary lesbian life. Sarah's heart has been so full of love, but now something else was creeping in—a strange emptiness that has left her feeling quite alone and desperate. Unsure of how or why these feelings began, perhaps adding to the pressures of everyday life and her fear of growing older without the benefit of change, Sarah saw only one way out. Dreading the consequences, Sarah made up her mind.

Jackie Calhoun resides with her partner along the banks of the Fox River in the heart of Central Wisconsin. Ms. Calhoun also has stories in four of Naiad Press's popular anthology series including "The Romantic Naiad" and "The First Time Ever."

UWM Jazz Ensemble to Perform New Music

Milwaukee — The University of Wisconsin-Milwaukee Jazz ensemble and UWM Youth Jazz Ensembles I and II will perform their final concert on Sunday, May 4. The concert will take place in the UWM Fine Arts Recital Hall at 7:30 p.m. The UWM Jazz Ensemble and Youth Jazz Ensembles will perform music from their forthcoming CD, "Hard Ball," which is being recorded at the end of April. The CD will feature original compositions and arrangements by the finest musicians in the jazz idiom including: John Harmon, Jim Martin, Peter Blair, and Steve Nelson-Raney. The concert and CD will be led by Curt Hanrahan, Director of Jazz Ensembles.

Hanrahan has directed the UWM Jazz Ensemble and Youth Jazz Ensembles since 1990. In the past six years the band has worked with several notable jazz musicians such as: Arturo Sandoval, Carl Allen, Ernie Watts and Frank Morgan. Hanrahan is the co-founder and director of the Lakeshore

Conservatory of Music in Racine. He also performs as a freelance musician in the Milwaukee area.

Tickets may be purchased at the UWM Fine Arts Box Office, 2400 East Kenwood Boulevard. Ticket prices are \$7.50 for the general public and \$4 for students and seniors. For more information call (414) 229-4308.

Anonymous 4 Returns to Grace Milwaukee

Milwaukee — Anonymous 4 combines musical, literary, and historical scholarship to create programs that interweaves music with poetry and narrative.

Formed in 1986 to experiment with the sound of medieval chant and polyphony, the group is renowned for its astonishing vocal



blend and technical virtuosity. Five of the group's six recordings, on the Harmonia Mundi USA label, reached the top of *Billboard's* classical charts.

Anonymous 4 will perform "Vespers of 1210" at 7:30 p.m. on Friday, May 2nd at the Cathedral of St. John, 802 N. Jackson Street. The vespers are a solemn service for the Feast of the Assumption of Mary, with plainchant, organum, motets, and conductus from the golden age of medieval music at the Cathedral of Notre Dame. Tickets for the concert and reservation, call Early Music Now at (414) 225-3113.

Auto ▾ Home ▾ Business ▾ Health ▾ Life ▾ Financial Services

Here to serve
all your
insurance needs



Richard Robinson Insurance Agency

(414) 536-7575

Call Today for Your Free Quote!



7655 W. Lusher Ave. • Milwaukee (76th & Hampton in the Hampton Shopping Center)

Hesperion XX to Perform Songs of the Medieval Mediterranean World



—Jordi Savall. Photo: Tony Catany

Milwaukee — The Historical Keyboard Society of Wisconsin presents an evening of medieval song with the internationally-acclaimed ensemble, "Hesperion XX," on Thursday, May 1st at 7:30 p.m. at Congregation Emanu-El B'ne Jeshurun, 2419 East Kenwood Boulevard. For ticket information call (414) 226-2224.

The concert marks the culmination of the second year of the Society's Spanish

Baroque project, "Spain and Its New World Empire." The focus this year has been on "The Migration of the Spanish Jews." The concert, entitled "Del Al-Analus a les Hesperides; La monodia medieval arabo-andaluza, judia y cristiana en el tiempo de Alfonso X, 'El Sabio'" includes the "Cantos del pueblo," Sephardic romances from Turkey, Smyrna, Morocco, Sarajevo, and Rhodes. Alfonso the Learned's own thirteenth-century "Cantos Spirituales" are on the program, as are the "Cantos de amor" of the Condesa de Dia, a trobairitz or female troubadour. The evenings ballads, love songs, and laments, some derived from written sources and others reconstructed from oral tradition, reflect the diversity of the medieval Mediterranean world, where Islamic, Jewish and Christian cultures had existed side-by-side for centuries.

"Hesperion XX," under the direction of viola da gambist Jordi Savall, also includes soprano Montserrat Figueras and harpist Andrew Lawrence-King, director of the Harp Consort. Pedro Estevan, percussion, and Pedro Memelsdorff, flute, complete the ensemble. Savall gained wide recognition in the early 1990s for his contribution to the soundtrack of "Tous les Matins du Monde."

John Philip Sousa Returns to the Pabst In "Stars and Stripes and Sousa"

Milwaukee — Keith Brion who has made a passionate career out of recreating the music, spirit and the very persona of "John Philip Sousa" returns to Milwaukee on April 27th for a 3 p.m. concert at the Pabst Theater. This concert, which celebrates the 100th anniversary of "The Stars and Stripes Forever," also features Brion's New Sousa Band, a forty-three piece professional concert band which is one of America's premiere ensembles and the equal of Sousa's original band.

Keith Brion has appeared in Milwaukee conducting the Milwaukee Symphony Orchestra on seven previous occasions, returns this time at



—Keith Brion as John Philip Sousa. Photo: John Pilvertz.

the head of his own, forty-three person professional band, a band which he founded in 1979. Mr. Brion has had an active career working with symphonic bands and concert orchestra, including appearances with Boston Pops, the Philadelphia Orchestra, the St. Louis Symphony, and all the major service bands, among others. Tickets for "Stars and Stripes and Sousa" are on sale at the Pabst Theater Box Office, 144 E. Wells Street, or phone charge at (414) 286-3663.

Fest City Singers

Present

An Evening Out (A Gay Cabaret)



Café Mélange

Hotel Wisconsin 720 N Old World Third St
Milwaukee, WI

Friday May 30 • 8 PM Saturday May 31 • 8 PM

ARCW - Benefit Performance Sunday June 1

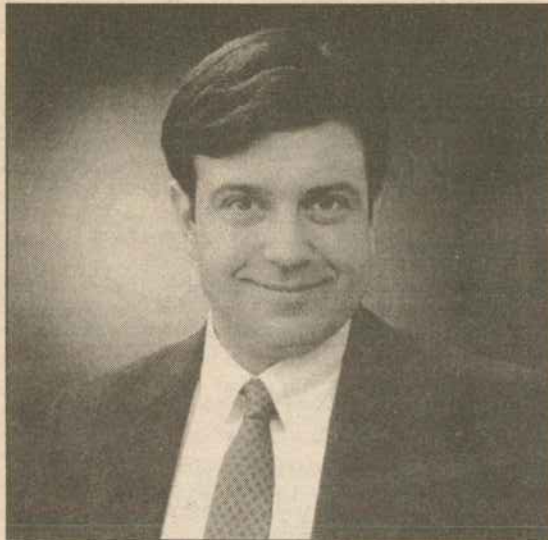
Post - Brunch • 3 PM

Tickets \$10

For Ticket Information Call 263-SING(7464)

OUTSTANDING

Jack H. Smith



*"With over nine years
experience, I understand your
lifestyle and goals"*

**Real Estate... Buying or Selling?
Call Jack Today.**

**Serving Milwaukee, Washington,
Ozaukee and Waukesha Counties**

**Gold Medal Award Winner • Master's Club Member
Over \$6.5 Million Sold in 1996!**

**Federated
Realty Group, Inc.**

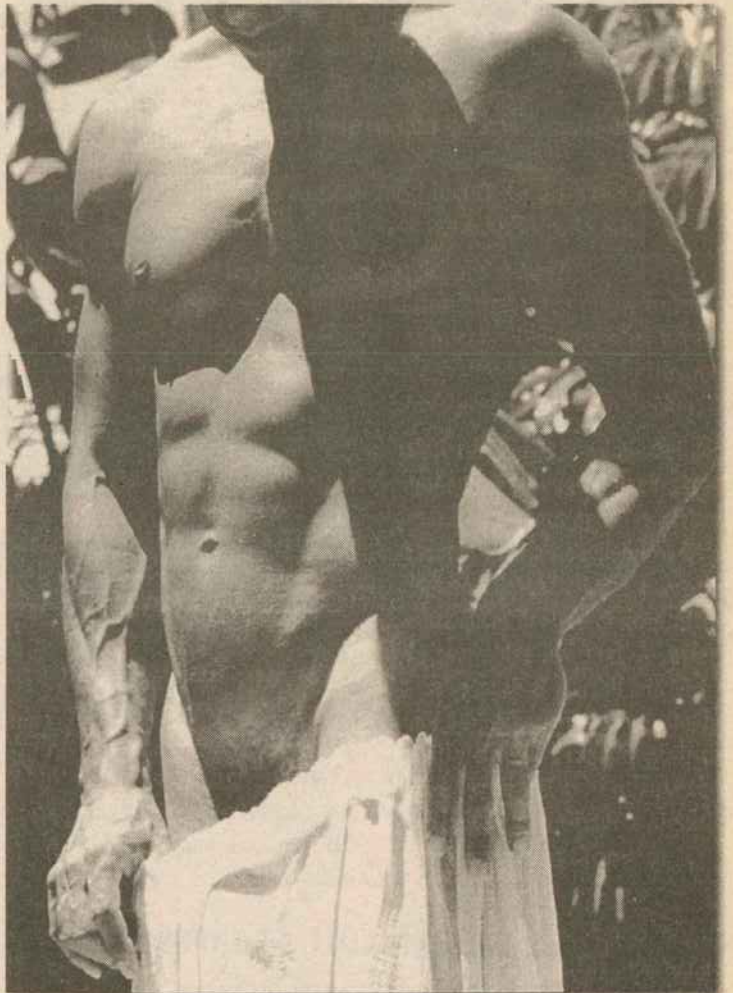
(414) 964-9000 • (414) 283-1452

E-Mail to: jhsmith@execpc.com
or visit my web page at: <http://www.execpc.com/~jhsmith>

Palmer and Cowan Nudes in Art for AIDS Exhibition at Key West Gallery

Key West, Florida — The male physique through the eyes of photographer Jeff Palmer, and the unique geometric overlay drawings on studio nudes by Craig Cowan will headline a new exhibition of fine art male human figure photography opening on Monday, May 5 at Bodyscapes Gallery in Key West, Florida. Sharing the gallery's walls in this new show will be the sometimes classic, sometimes highly erotic work of Los Angeles photographer Rolf Juario. The show is tentatively scheduled to run through most of the spring and summer.

The Art for AIDS theme is inspired by elements of the lives and work of the exhibit's two headliners. Los Angeles photographer Craig Cowan who died of AIDS in 1994, and Jeff Palmer who has become



known throughout the world in large part of the success of his annual "AIDS Benefit Calendars."

A "Master Demo Shoot" on Thursday, June 5, will feature Palmer at work on his 1998 AIDS Benefit Calendar. Attendance by members of the public at this special shoot is by paid admission. One hundred percent of the proceeds will benefit Key West's "AIDS Brigade." Tickets are available in advance at Bodyscapes or The Brigade. For more information call (305) 292-2940.

—Jorge L. Cabal

Q•PREVIEW

Tenor Tonio Di Paolo to Sing Title Roll in The Florentine's "Andrea Chenier"



—Tonio Di Paolo. Photo: Lisa Kohler

"He is a man who has a very deep full character. He is a man driven by love of country and honesty. He is a poet who wants fairness for all," says tenor Tonio Di Paolo, of his title role in the the Florentine's production of Umberto Giordano's sentimentiously-scored verisimo opera "Andrea Chenier."

According to Di Paolo, "Andrea Chenier is a very wonderful opera and for a tenor, it is one of my dream roles."

Di Paolo told *Q•Voice* this Milwaukee performance will be his very first as Chenier adding, "As a company, we have a little over two weeks to put the opera together, but I have been living this opera for several years."

"Chenier is my fourth opera with the Florentine. I always have a really good time. The company is wonderful and I love the proxminty to the lake," states Di Paolo.

The opera tells of the inexorable hysteria and cruelty of the French Revolution, Andrea Chenier—a French poet, satirist and critic of the French Revolution—goes to the guillotine, accompanied by his beautiful and aristocratic Madeleine, who refuses to live without him. "Andrea Chenier" is a tragic romance set to some of opera's most rapturous music, wrapped in a crucible of great dramatic power. As a contemporary of Puccini, Umberto Giordano scored a major operatic triumph when this opera premiered just one hundred years ago at Milan's La Scala Opera— it continues to electrify audiences.

Partaking the demanding role of Chenier are tenors Di Paolo (May 2 & 4) and Paul Lyon (May 3). Both will sing this signature role made famous by many of the great tenors of our day. Florentine Opera favorite Soprano Mildred Tyree will sing the impassioned and moving role of Madeleine de Coigny. Baritone Yalun Zhang, who made his Florentine Opera debut in "Rigoletto," will sing the dramatic role of Gerard.

Making their debuts with the Florentine Opera will be Catherine Cook as the Countess Di Coigny and Madelon, Kimm Julian as Pietro Fleville, Kristopher Irmiter as Mathieu, and Douglas Perry as Incredible. Other singers returning to the Florentine Opera include John Koch, Dean Marshall, Scott Sowles and David Boyd.

Performances of "Andrea Chenier" will take place in Uihlein Hall of the Marcus Center on Friday, May 2nd at 8 p.m. Saturday, May 3rd at 8 p.m.; and Sunday, May 4th at 2:30 p.m. Tickets, ranging in price from \$18 to \$78, are available at the Marcus Center Box Office at (414) 273-7206.

—William Attewell

**PIER
221**
cafecatessen

Enjoy Casual Riverfront Dining

with flavored coffees,
espresso, cappuccino,
and our fabulous

May Brunch Menu Sundays 10am-2pm

featuring:

- vadalla frittata
- beef stroganoff
- vegetable fritters
- seafood de jonghe
- cordon bleu crepes
- caramel apple stratta

\$7.95



Or join us for weekday dining!
HOURS:

Tue.-Fri. 7:30am-4pm
Saturday 10am-4pm
Sunday 10am-2pm

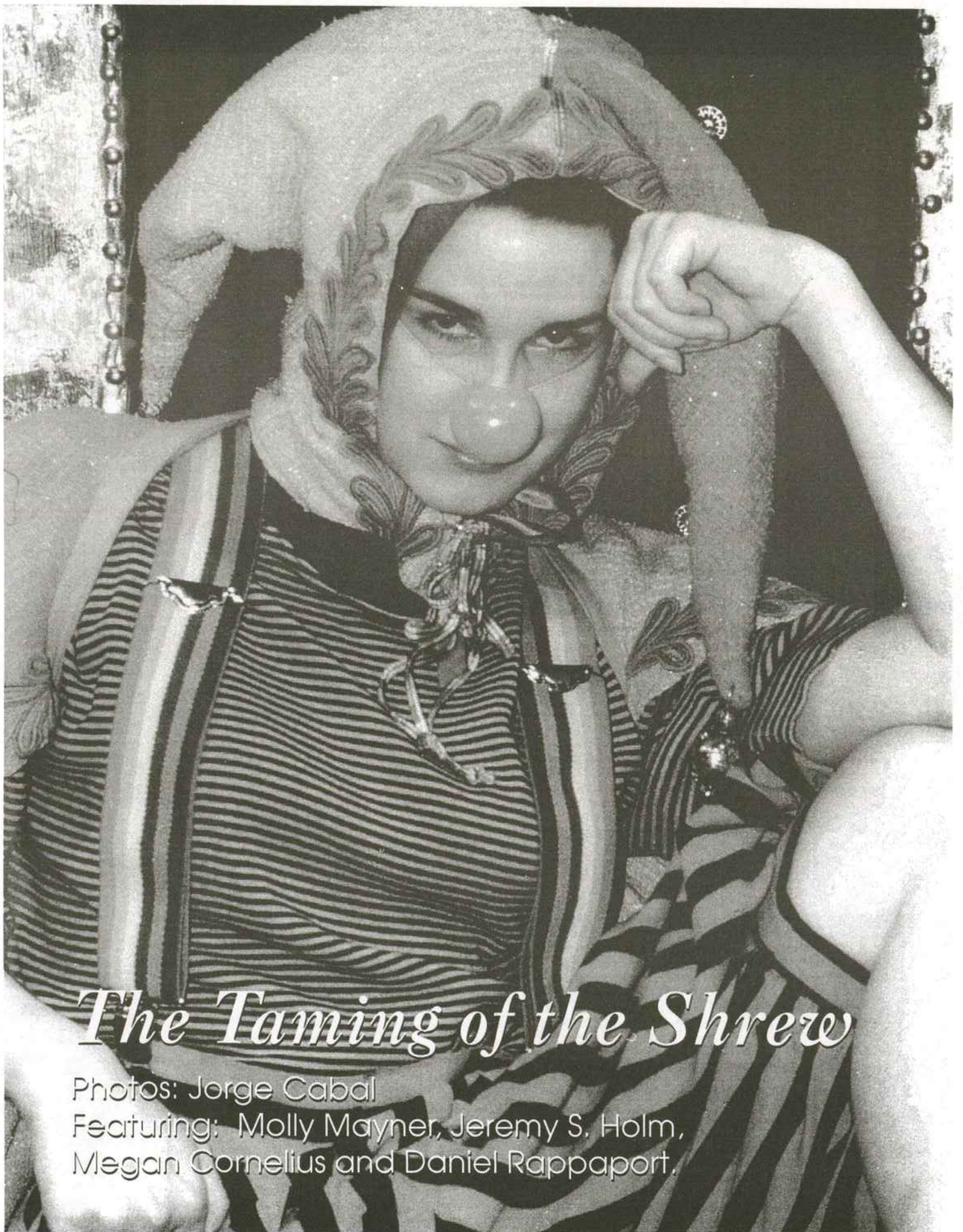
(414) 283-9244

**221 N. WATER STREET
MILWAUKEE, WI**

The next **BIG** thing.

The logo for INTEP features the word "INTEP" in a bold, italicized, sans-serif font. The letters are black with a white outline. The "I" and "N" are connected, as are the "T" and "E". The "P" is separate. The logo is set against a background of three overlapping, slightly offset rectangular frames that create a sense of depth and movement.

May 28, 1997



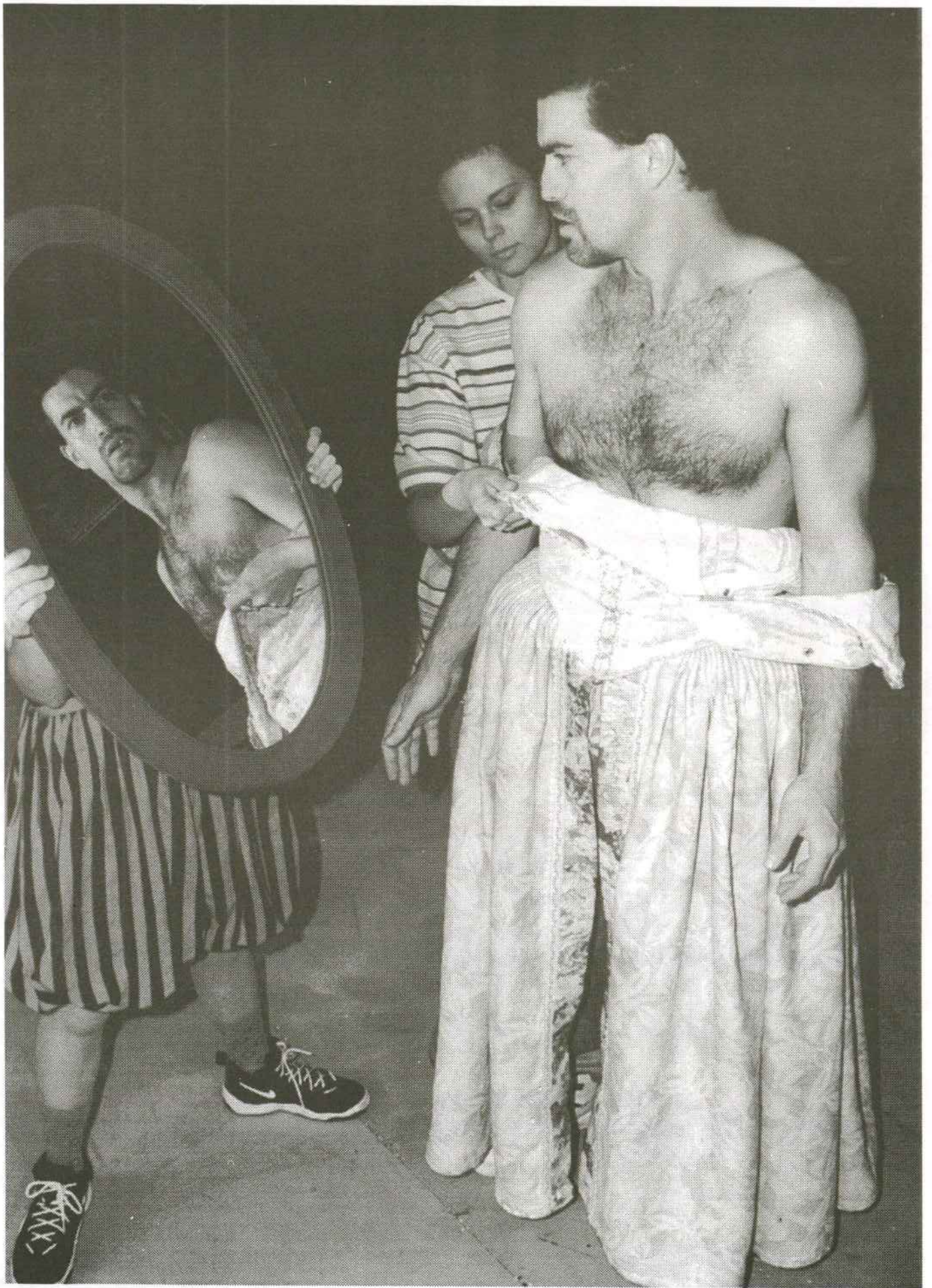
The Taming of the Shrew

Photos: Jorge Cabal

Featuring: Molly Mayner, Jeremy S. Holm,
Megan Cornelius and Daniel Rappaport.



*celesa semis.
regia
steterat*





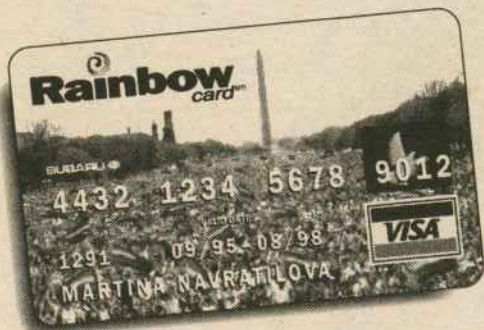
Page 27, Molly Mayner as Petruchio, Page 28, Megan Cornelius (Bianca) and Daniel Rappaport (Lucentio), Page 29 and Page 30 Jeremy S. Holm as Katerina. Special thanks to UWM's Professional Theater Training Program (PTTP). The Taming of the Shrews runs through May 3 at the UWM Fine Arts Theatre and is directed by James DePaul.

The power of one.



"Each of us can make a difference. Every time we use the Rainbow Card we help fund organizations serving the lesbian and gay community."

Martina Navratilova



One Card:

- **Low 6.9% Introductory APR**
- No Annual Fee
- Visa Worldwide Acceptance
- Transfer Any Current Credit Card Balances to Take Advantage of the Low 6.9%* APR
- Apply Jointly With Your Domestic Partner for an Increased Credit Limit
- Valuable Subaru Purchase Offer for Cardholders

SUBARU
Proud Founding Sponsor
of the Rainbow Endowment.

One Mission:

- If just 250,000 people get and use the Rainbow Card, \$20 million can be earned for the Rainbow Endowment.
- **Already, the Endowment has donated over \$100,000** to lesbian and gay health, arts, cultural and civil rights organizations such as:

AIDS Information Network • Astraea National Lesbian Action Foundation
Community Research Initiative on AIDS • National Breast Cancer Coalition
National Center for Lesbian Rights • National Lesbian and Gay Health Association

Call 1-800-99-Rainbow To Apply!

*The introductory Annual Percentage Rate is a fixed 6.9%. After six months, the rate is calculated by adding 7.9% to the Prime Rate published in the "Money Rates" section of the Wall Street Journal on the first business day of the month.

Photo: Peter Lien

**Get it.
Use it.
Got it?**

www.rainbowcard.com

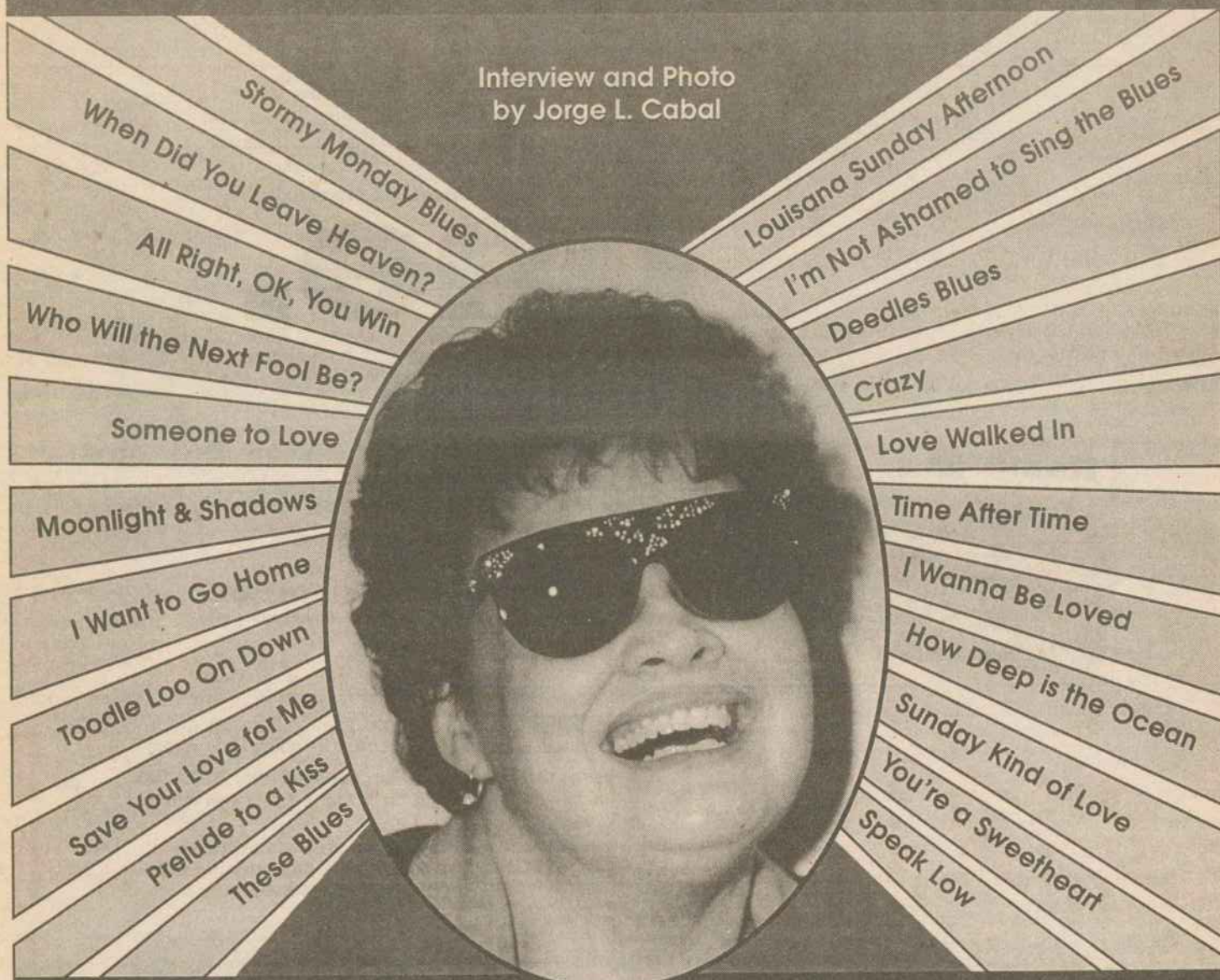
EXCLUSIVE!

10¢



Schuur Shot

Interview and Photo
by Jorge L. Cabal



Stormy Monday Blues

When Did You Leave Heaven?

All Right, OK, You Win

Who Will the Next Fool Be?

Someone to Love

Moonlight & Shadows

I Want to Go Home

Toodle Loo On Down

Save Your Love for Me

Prelude to a Kiss

These Blues

Louisiana Sunday Afternoon

I'm Not Ashamed to Sing the Blues

Deedles Blues

Crazy

Love Walked In

Time After Time

I Wanna Be Loved

How Deep is the Ocean

Sunday Kind of Love

You're a Sweetheart

Speak Low

She insists that friends call her “Deedles!” Blessed with an incredible 3-1/2 octave range, Diane Schuur is considered by many in jazz circles to be “the new first lady of jazz.” Blind since birth after excessive oxygen in her incubator damaged her optic nerve, Schuur perceived that her voice could be a bridge to the world she would never see.

Her first gig at the Tacoma Hilton catapulted the then nine-year-old, Schuur on a meteoric career. Repeatedly compared to jazz legends Sarah Vaughn and Ella Fitzgerald, it is Dinah Washington that Schuur has emulated and idolizes. Schuur now sits comfortably in the upper echelon of jazz vocalists and despite a past which includes sometimes rocky personal life, Schuur now seems filled with joy and happiness still basking in the glow of her recent marriage.

Schuur’s openness and acceptance has resulted in a strong following, especially in the gay community. She has performed often with the Seattle Gay Men’s Choir, and some may even remember when she flashed her breasts during a performance with Chicago’s Windy City Chorus several years ago.

On the day of my interview with Diane Schuur, I got somewhat lost trying to find the place she was staying for a two night engagement in Milwaukee. When I finally found the condo, I was greeted by a friendly

60ish gentleman who immediately invited me in. It wasn’t until later I learned that man was Schuur’s husband of nearly a year, Les “Rocket” Crocket.

I discovered that Schuur has a penchant for pet names. She bestowed the name “Rocket” on her husband because of his career in the aerospace industry, and quickly hints at a racier reason as well. Her favorite cup of coffee is a “Deedle-Caf” (a decaf latte with two Sweet & Lows). Her cat is named “Weedles,” and a Diane Schuur CD is, of course, a “CDeedle.”

While waiting in the condo living room for the interview, I suddenly heard that familiar voice crying out from the bathroom, “DEAR!” she affectionately cried to Rocket. Ms. Schuur, who had an in-studio radio interview immediately following my interview, was in dire need of a hairdresser. Naturally, she assumed that being gay immediately qualified me to tame her mane. I declined the challenge ... maybe next time! After a beautician arrived to deal with her tussled tresses, Schuur and I sat down for a Deedle-Caf and conversation. I was quickly told to call her “Deedles.”

JC: I ran across this quote in *USA Today*, and I just wanted to get your reaction of it. It reads: “For years I thought Barbra Streisand was the best singer we had. I think Diane Schuur is the best singer we have.” How do you feel when you hear

that kind of comment or review of your work?

DS: It’s nice that my voice is appreciated. Of course, Barbra does a different kind of music than I do. In a way it’s very humbling because there’s a lot of vocalists out there. I just love doing what I do. You know? I love being able to perform, and hopefully make people happy and all that stuff. It just feels really, really good; it’s very, very fulfilling.

JC: What do you look for in songs when you perform and record them.

DS: I look for a message — whatever that might be — so that I can interpret and put as much feeling into it as I can. I’ll give you an example: On the latest album, *Blues for Schuur*, the tune “You Gotta Hurt Before You Heal” really speaks a very direct message about having to go through some grief and some pain before you get to the other side.

It speaks to people in recovery from whatever addictions they’re going through. It speaks to me because I’ve been numbed up a lot in my life. Now, that option is really not open; I just have to be able to feel the feelings and go through the process.

JC: Are you more in tune with the lyrics than the actual music? Or, is their a nice marriage?

DS: I think that it’s got to be a good blend. Good lyrics and a yucky tune — I don’t think that would do (laughter).

JC: How personal are these songs that you sing and record?

DS: They’re pretty personal, I would think that most of the tunes that I sing, I have to be able to relate to. I think the love songs are especially — you know — like when I sang “Love Walked In,” I was in the process of falling in love with Rocket.

JC: I remember a wonderful performance at Chicago’s Orchestra Hall about four years ago. You closed the evening with a cappella rendition of “Amazing Grace.” It was a very moving experience. Are you drained after you do something like that — after you pour so much of yourself into it?

DS: Oh, maybe for a minute, but it really doesn’t last long. You do give your all when you’re out

there, naturally. And, of course, back then I didn’t have a significant other to ...

JC: To pick on?

DS: Yeah, to pick on (laughter), that’s true. That’s very good. But that’s more fun. We tease each other and all that kind of stuff. It’s nice to be able to have companionship after the gigs are over, [to Rocket] Isn’t it DEAR?

As far as the songs — even a tune like “Toddle on Down” is full of double-entendres ... “toddle-o fast and toddle-o slow ... toddle-os, ‘till you can’t toddle no more.” You know, it’s like you can kind of attach any meaning you want to that.

In “Hard Drivin’ Mama” were talking about using. I don’t know if Barbra has perfect pitch either — I’m inclined to think she might have, but it is nice to be able to have the blending of emotion and technique in a song.

“It could be the music. It could be that they [gay people] sense a sensitivity within me. I’m just one of these people that will not judge — I refuse. There’s only one power that can do anything like that, and I’m not it.”

"Classifieds? How Bazaar!"



Place your classified ad in the next issue of *Q•Voice Magazine!*

Call 414.278.7524, DEADLINE: May 15
Appearing: May 22

The Bazaar™

The Rave presents
me'shell ndegeocello
may 22nd 8pm



DAVID SANBORN

JUNE 11TH 8PM

Al Jarreau



w/ Boney James

June 18th 8pm

Tickets at TicketMaster or The RAVE Box Office
2401 W. Wisconsin Avenue Milwaukee, WI
For Complete Show Listing Call 342-RAVE

JC: Who can do that today in your opinion?

DS: I don't know. There's a lot of good singers. I think Whitney Houston does it to a certain extent in her torch ballads, Mariah's [Carey] good. It's really interesting because our times have changed so much.

Eydie Gorme, in her day could really show emotion and technique — when she did "If You Walked Into My Life," she was actually crying. My grandmother gave me a 45 rpm of that album when I was about ten and a-half. There aren't all that many people that can let go enough of their inhibitions for whatever reason within themselves to do that.

JC: How were you able to do that?

DS: I was breaking up with a guy—I did that a lot for many years. I was doing the album "In Tribute" and the emotions really got to me on a couple of tunes: "I Guess I'll Hang My Tears Out To Dry" and "Round Midnight," actually at the end of that I was crying my eyes out and the road-manager I was with said, 'Should we turn off the tape?' I said, "No." So, they kept that and I think that was really the first time in all of the years that I was really able to get so deep and really get in touch with the feelings of heartbreak.

JC: In everything I've read about you, Dinah Washington is mentioned as one of your musical influences. What is it about Dinah Washington that just perked your ears and tugged at your heart?

DS: When I was a kid she was whom I listened to — her articulation of the lyric — the way that she delivered a song was really strong and very strident — she just caught my attention, you know? Dinah had a hard life. I guess she was married about eight times. She had a quote that went, "You know, I change husbands before they change me." (Laughter).

JC: I read you started your career singing Country Western.

DS: That wasn't really of my own volition! It was my dad who kind of nudged me into that for a minute.

JC: I could never imagine Deedles with big

hair (Laughter).

DS: I have "big haaaare" once in a while. I did the song "Crazy" in the CD "Love Songs." Jack Sheldon did a nice trumpet solo. I know they don't play it on the country stations, but ...

JC: There are so many wonderful songs from that CD "Love Songs." I really enjoyed (singing) "The Leaves are Brown..."

DS: Thank you. You know, we made up a funny little limerick to that. I had to go and get my teeth cleaned; we were in the back of the limo and instead of "The leaves are brown" I'd go, "My teeth are brown, I need to go, to the dentist." (more laughter).

JC: Something tells me you're a trouble-maker.

DS: That's just part of my character. It's all in fun though; it's never malicious.

JC: How do you like being married?

DS: I love it. It's a trip; it really is, I mean to compromise and compromise and compromise. Sometimes I get my way. (shouts to Rocket: What's it like for you being married, dear?)

JC: You have a very large gay following ... why do you suppose that is?

DS: It could be the music. It could be that they sense a sensitivity within me. I'm just one of these people that will not judge — I refuse. There's only one power that can do anything like that and I'm not it. I have a lot of friends that are gay. I don't live the lifestyle, but at the same time ...

It's nice to have fans like that. I know Judy Garland did, too. Although, I don't know if she really ever got to know people that were gay? It's interesting, it really is.

I know Harvey Fiestein well. Harvey happened to be on the ship we went on, Harvey was down three or four decks below and you know what his voice is like (Laughter).

JC: Oh God. You know it's him without even an introduction.

R: We hadn't seen him, but we were looking for him and all of a sudden we heard him — we were standing by a stairwell — and we could hear that

voice calling, "Deedles!" Of course she's as bad as he is and she starts to yell "Harvey!" They just yelled until they found each other.

JC: You are in recovery...

DS: Well, you know, I thank God for my recovery — I will tell you that.

JC: How long have you been sober?

DS: Seven and a-half years.

JC: How has your singing and your feeling about your singing differed before and after? Are you able to notice a difference?

DS: Oh sure. Actually, the longer I've stayed sober, the more I can create in a natural kind of way. When I first got sober it took me a while ... I wasn't quite at ease without having to have something to alter my consciousness. Now, I'm really at ease with it. As a matter of fact, I can communicate with my audience much better and just a lot of things are better. I try to talk about my feelings without shrugging it off on to another person. I always try to keep in mind that no one else is responsible for my feelings, and I'm not responsible for theirs. That's a tough one, though.

I'm just so thankful. My life has really changed a lot. I mean, it wasn't that bad before, but it was definitely bad enough at times. Bill Cosby had an expression: "If you had to put your face in a place that was never built for your face." You know what I mean?

JC: Do you find more satisfaction out of performing or recording? Do you like to see the record sales or is it more of the relationship with the audience that gives you joy?

DS: I would say the latter. It's nice to get residuals from sales, although on a major label — especially the major label that I'm on right now — they put a lot into it, but you don't recoup much. Recordings are OK but it's work, you know. With an audience, you do the set once and it's done. Then you just go on to the next thing.

JC: Do you vary your sets from place to place? Or are there some songs that are pretty standard that you're going to do everywhere you go?

DS: Some of 'em. It varies. By changing it, it keeps it fresh. There's some of the same material.

JC: What would people be surprised to know about Diane Schuur?

DS: I love cats. I just love pussy cats.

JC: When we're in the car you listen to ...

DS: What do I listen to? The Seventies.

R: She gets right in there and sings along with all these old things like Led Zeplin.

DS: it sounds like he's just so horny, he just can't wait (laughter).

DS: AC-DC. Love at First Feel. (more laughter and she sings) "Feels good just like I knew it would." It's so funny. Dirty Deeds Done Dirt Cheap! (and more hysterical laughter). Have you heard the tune "Big Balls?" "He's got big balls, she's got big balls and we've got the biggest balls of all."

JC: Gosh...I was probably listening to Gloria Gaynor's "I Will Survive" while you were listening to Led Zeplin. What do you think of Linda Ronstadt?

DS: When I have a cold I kinda sound like her (laughter). You gotta have a sense of humor or you might as well forget it.

For the first time ever there's a company which offers everyone a unique variety of options for financial relief.

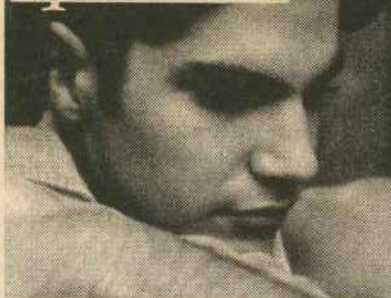
For those facing a life threatening illness we continue to offer:

• *Viatical Settlements*

and for everyone we offer:

- *Annuities & Structured Settlements*
- *Privately (owner) financed, mortgages*
- *Lottery payments*
- *Personal injury awards*
- *Business notes*
- *Royalties*

We offer everyone something really unique...
options!



1 (800) 554-2104
Confidential

Life... Today!

Options for financial relief.

Life Today, Inc., a viatical settlement company, is a wholly owned subsidiary of Note Bankers of America, Inc. NASDAQ trading symbol NBAL. AGENT/BROKER INQUIRES WELCOME.

LOOK
BETTER
NAKED!



work out to feel your best.

FREE ONE-HOUR MASSAGE

with the purchase of package. Great for gifts!!
Expires 5/15/97.

TANNING SPECIAL

20 tans for \$69 OR 4 months unlimited only \$129.
Expires 5/15/97.

MEMBERSHIPS

ONLY \$6.50/week, personal training included.
Expires 5/15/97.



Milwaukee's East Side Health Club BODY INSPIRED

2009 E. Kenilworth Place (2 blocks south of North Avenue on Prospect) Call today: 272-8622



Allen Adieu

by Lesléa Newman

“Hi, it’s Ginzy,” he’d say when I’d answer the phone. “Come over at two.” And so at ten minutes before two, I’d walk across the tiny town of Boulder, Colorado and ring the doorbell of America’s most famous (and infamous) poet, Allen Ginsberg, the author of *Howl*, *Kaddish* and other books that have been revered as well as banned for obscenity. He didn’t look like a controversial writer, mind you. He looked more like my Uncle Irving as he shuffled to the front door in his baggy grey pants and rolled up shirtsleeves, his glasses slightly askew and the top of his

bald head shining. Billy Holiday would be playing on the stereo and Peter Orlovsky, Allen’s lover of twenty odd years would be standing by the stove in red jogging shorts, cooking something delicious, his silver ponytail hanging down to his waist, a white towel draped over his arm like a maitre d’.

It was 1980 and I was twenty-five, a baby poet lucky enough to be chosen as Allen’s apprentice at the Jack Kerouac School of Disembodied Poetics. I had hitchhiked out to Boulder the summer before with a friend; he flashed a sign that said “We tell jokes” at passing cars while I read aloud from the worn copy of *On The Road* I kept in my pocket. When summer ended and it was time to return to the east coast, I decided to stay and work with Allen, who became my teacher, my mentor and my friend.

In class Allen talked about rhyme, meter and line breaks, “but,” he said, “if you really want to learn how to write poetry, hang out with a poet and watch how his mind works.” Which is exactly what I did. My job as Allen’s apprentice was to help him with the pounds of mail that arrived on his doorstep every day. What impressed me was the way he considered every letter of equal worth, whether that letter came from a Senator, a magazine editor, or a young gay boy in Kansas who didn’t know whom else to write to. Allen listened as I read each letter aloud, and he answered them all.

The other part of our time together was spent working on our poems. When I think about it now, it seems unbelievable, but not only did Allen critique my poems, he had me critique his as well. He treated me more like a peer than a student, and actually listened to my opinions about his work, as if I knew what I was talking about. All I was going on was my own intuition, which was precisely the point. Allen taught me to get to know and trust my own mind. In fact, his often-repeated mantra, “First thought, best thought,” is never far from my ear even now, seventeen years and two-thousand miles later, as I sit and write my poems.

Allen’s generosity knew no bounds. In 1982 when I moved to New York City, Allen put me up in his apartment until I could find a place to live. I called from the corner and then waited for him to lean out the window and throw the keys, tied in a sock, down four flights. Allen was on his way out of town, so I had the place to myself for a few weeks. I don’t know what was more thrilling, seeing my slim, first volume of poetry among the hundreds of books on his shelves, or picking up the phone and hearing, “Hi, this is Ram Dass. Is Allen home?”

My contact with Allen grew spotty over the years. I left New York after only ten months—the life of a struggling poet living in Alphabet

Waiting for something to happen

If you want exceptional, you'll want to try Eccola

OBJECTS •
FURNITURE •
INTANGIBLES •

237 N. Broadway
Milwaukee, WI 53202
(414) 273-3727
FAX (414) 273-3740

ECCOLA

City and working as a temporary secretary is much more glamorous in hindsight—and moved to Northampton, Massachusetts. In 1986 Allen came to my newly adopted town to give a reading and I showed up at his sound check. Always interested in everybody's sex life, he asked, "So who are you into now, boys or girls?"

"Girls," I said, having finally come out. Allen grinned from ear to ear. "I'm so happy for you," he said. "You were so miserable with the boys." He gave me a big hug and a fatherly kiss on the forehead which I greatly appreciated, as my own father, born the same year as Allen, did not have such a celebratory response.

I saw Allen a few times after that. Once at a reading which he started by chanting, "Ommmmi...." in his deep, melodious voice and ended by singing William Blake's "Tyger, tyger, burning bright," accompanying himself on a tiny, ancient-looking squeezebox. Another time I heard him give a speech as he accepted an award at OutWrite, the Gay and Lesbian Writer's Conference. I don't remember the content of his speech, but I do remember that afterwards he walked off the stage, came over to me and asked, "Did I make any sense at all?" And he wasn't being coy; he really wanted to know.

I treasure the postcards I received from Allen over the years, written in response to poems I sent him. "Solid as a rock, right there, light as a feather," he wrote. "Expose yourself more, both your intelligence and your dumbness."

When I heard that Allen had died, I jumped on a train to New York. It was the end of an era, and I felt that I had to bear witness to such a great loss. His funeral was held at the Shambhala Center in New York,

where he practiced Buddhist meditation. Hundreds of loved ones, colleagues, friends and students took off their shoes and crowded into the meditation hall. The memorial service mirrored the richness of Allen's life: first we received meditation instruction and practiced breathing in confusion and fear and breathing out compassion and expansiveness. We listened to Buddhist Monks chant in Tibetan, and friends and family members recite Kaddish, the Jewish Prayer for the Dead. Amiri Baraka told us Allen had called him a few days ago. "I'm dying," he said. "Need any money?" Bob Rosenthal, Allen's personal secretary for over twenty years told us to honor him by donating money to his meditation teacher's Buddhist Center, calling Jesse Helms and asking him to play "Howl" on the radio, or just making love with our sweetie. Anne Waldman who had founded the Jack Kerouac School with Allen read a poem, and Peter Orlovsky, his ponytail long gone, described Allen's last night on earth for us, how he moved "slow as a turtle" to put Ma Rainey on the stereo before he lay down and passed from this world into the next.

And then the service was over and we really had to say goodbye. A spontaneous line formed in front of Allen's coffin, draped with the Buddhist flag, and we all marveled at how small the casket seemed for such a large man. One by one we filed sadly by. When my turn came, I knelt down and whispered into the vicinity of his ear, "Goodbye, Ginzy." And then there was nothing left to do but find my shoes and and step out onto the streets that Allen will never shuffle down again.

Some decisions are easier than others.



Conquer the world?

Cancel

OK

Make the right one.

TELEKINETICS
WEB DESIGN

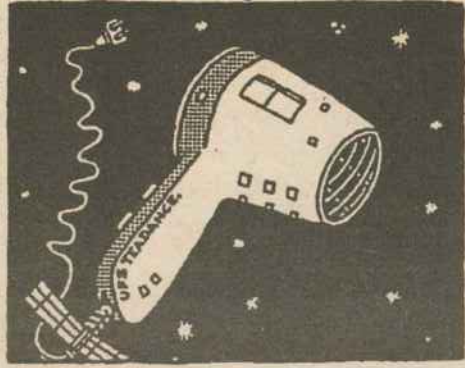
414/276.9572
[HTTP://WWW.TELEKINETICS.COM](http://www.telekinetics.com)

THE MOSTLY UNFABULOUS SOCIAL LIFE OF ETHAN GREEN

by Eric Orner

**HAT
SISTERS
IN
OUTER
SPACE**
with Ethan Green

GOD KNOWS YOU LOVE THE HATSISTERS, BUT SHARING A SPACE STATION WITH THEM IS WORKING YOUR NERVES.



OUR LIVING QUARTERS IS A VERITABLE BLIZZARD OF THE ONE'S COSMETICS...



WHILE THE OTHER KEEPS UNHELPFULLY MISTAKING THE DEEP-SLEEP-"STASIS" UNIT FOR A TANNING BED.



SURE THE VIEW'S PRETTY, BUT IT'S ALSO A CONSTANT REMINDER OF HOW MUCH YOU MISS DOWN THERE, WHILE YOU TEND TO SOME REALLY DULL EXPERIMENTS UP HERE.



OF COURSE 3 TIMES A WEEK YOU GET TO TALK TO YOUR LOVED ONES BY COMLINK. NASA CLAIMS THERE'S NOTHING WRONG WITH THE CONNECTION, BUT DOUG NEVER SEEMS TO HEAR YOU THAT WELL.



LUCY IS OBLIVIOUS TO THE MAGNIFICENT LONELINESS OF SPACE. LATELY SHE'S OBSESSED WITH A PEN CAP...



... AND YOU CAN JUST FORGET ABOUT MEETING ALIENS UP HERE. 'CUZ MARY, WHEN GOD MADE "CUTE" HE WAS THINKING RIO, NOT ALPHA CENTAURI.



The Triumph Of Love Is Just That — A Triumph

Ahhh, a day in the lives of the French. Take a disguise, fall in love, seduce those in your way. This could be the action in a traditional romantic comedy, but the Boulevard Ensemble's production of "The Triumph of Love" offers something refreshingly different — intelligent philosophical discussions.

Those heady musings are woven throughout Stephen Wadsworth's adaptation of Pierre de Marivaux's original work. The play revolves around Leonide, played by Kittson O'Neill. Leonide and her maid Corine, played by Terry Tuttle, have just entered the garden of Hermocrate, played by Jim Gallagher, a reclusive resident philosopher. (Remember, this is France.) The duo are also dressed as men.

One of the wonderful things about the Boulevard Ensemble is the intimacy. When you enter the theatre, you are in Hermocrate's garden. The action is never more than a few feet away from any seat of the house. Director Steven Young also made good use of the space by staging a chase through the basement for a fun audio gag.

What follows the two entering the garden is an elaborate scheme to unite Leonide and the object of her affection, Agis. He just happens to be the long-lost heir to the throne that Leonide is also scheduled to inherit. Don't worry if you're a bit confused. This is a pretty traditional script in the sense that you are provided with a lot of exposition. You'll get it.

Overall, "The Triumph of Love" is a very consistent show. The entire production has been thoughtfully crafted to create an entertaining evening of theatre. The show is long (about 2-and-a-half hours), but with two short intermissions, and the quick pace of the action, it doesn't feel overly long. The production uses an ensemble cast, and each member contributes to make it strong.

The big crowd-pleasers of the show are the comic relief. Craig Halstead plays Hermocrate's valet Harlequin, and James Konicek plays Dimas, Hermocrate's gardener. They're the perpetual schemers, even if they don't quite have the wherewithal to mastermind a scheme like Leonide. They work on a simpler level, and get most of the laughs. They have their concerns, and both fall for Corine, but they just don't

express themselves quite as eloquently as the rest of the characters. Then again, they get a few pouches of gold coins through the course of the day's activities, so they probably didn't mind missing out on pondering the meaning of love.

Along with the fun of a classic romantic comedy, the most interesting thing about the show is the nuances of the script. The story moves from physical comedy to serious discussions about life's questions.

Most of the serious philosophical conversations revolve around love and relationships. Hermocrate's sister, played by Michelle Waide, notes during one of these discourses that "It's good to think on these things." That really seems to be the main purpose for those discussions. While they do help the audience learn more about the attitudes of the individual characters, it's difficult for audience members not to

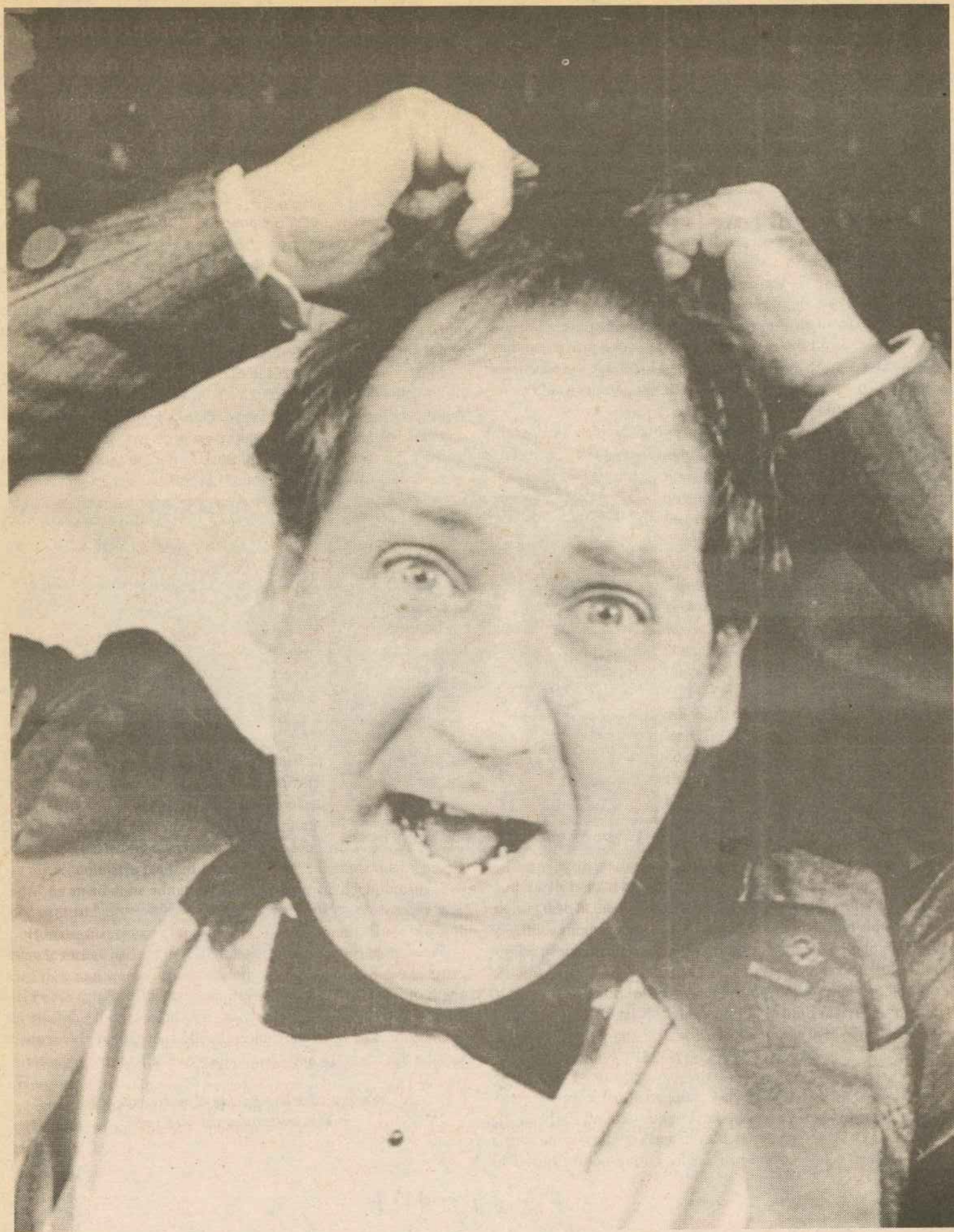


—Kittson O'Neil, Craig Halstead and Terry Tuttle.

ponder their own philosophies in relation to the opinions they hear on stage.

The director, Steven Young, notes in the program that "love requires personal risk." Leonide is risking herself to love Agis, while most of the other characters risk to simply love anyone at all. The "triumph" of the show is when the characters do make the choice, and it's definitely a well-rationed, thought-out choice, to fall in love. That choice alters who the characters are, and how they perceive each other.

*This classical comedy of romantic folly will run through May 18th.
For tickets and reservation call (414) 672-6019.*



Exceptional. This singular Milwaukeean seems to do it all. On any given day he might be an actor, singer, director, puppeteer or playwright. Is John Schneider a brewtown Renaissance man?

X Man

I know the Monte Cristo isn't the best for my diet, but it's too delicious to pass up. John Schneider and I sit face to face in the rear booth of the M & M Club. He has just ordered himself an omelet and takes an occasional sip of coffee. With one hand I push a straw into my Coke, while with the other I hold a microphone. One of Wisconsin's most tireless talents is beginning a fascinating discourse about his life. I worry his soft voice may not carry over the clamor of the restaurant.

Schneider's creative power rests in a gentle intelligence. Diminutive in size, he nonetheless looms tall in stature. He speaks in a direct, concise and chronological order. He is quick to remember dates and confident in his recollections. When I ask him to please spell a name, he is unhesitatingly accurate.

"The first play that I ever wrote was in high school. It was a musical called *The In-Betweens*. It was really self-indulgent. It dealt with the sufferings of the boys and girls in Fond du Lac, Wisconsin. My friends! It was very influenced by *West Side Story*. That's what it was: *West Side Story* in Fond du Lac.

"A lot of my friends at the time were Mexican kids, the children

of migrant workers. They were pretty tough. I was incredibly attracted to them and spent a lot of time with them. They became the troubled heroes of the musical. Needless to say the play never got produced!"

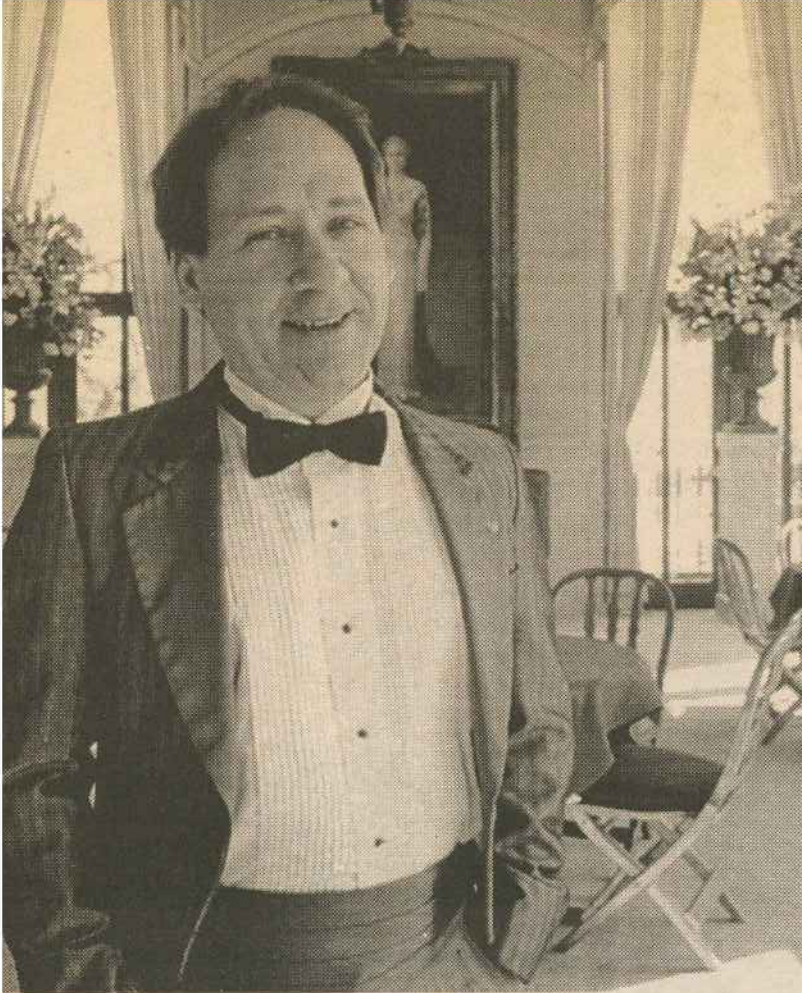
Born in 1948, John Schneider spent four years of high school at St. Lawrence Catholic Seminary outside of Fond du Lac. At first he thought he wanted to be a Capuchin monk, but later decided to attend St. Norbert college in De Pere.

"In my freshman year I was voted the president of the college players because I was clearly the one most interested in theater. I got

Story and Photograph by Waswo

to teach beginning acting while still an undergraduate. I founded a theater at the school which did original experimental work, and somewhere along the line I founded a theater in Fond du Lac, which did quite extreme off-Broadway plays. We called it the Cuesta Theater. I like names that don't have a lot of meaning — like X.

"Cuesta is a geological term for a ledge or an escarpment. Fond du Lac is right besides an escarpment. We did our first perfor-



mances in a Supper Club at the top of the ledge. After the first year we were given a church hall for the next three summers. We moved off the ledge and into town."

It was during his stay at St. Norbert college that John Schneider first saw a play he had written staged. It was very much influenced by the experimental theater that predominated the times. It was the story of Orpheus, and it lasted about an hour.

John Schneider chuckles to himself while remembering this first venture. "It had an immense sincerity to it I must say! We actually toured it. We brought it to UWM. There was drumming in it and things that were very ritualistic. It was full of angst like the *In-Betweens*, but of a much more disciplined sort."

It is Schneider's work with Theater X for which he is most known. After graduation from college he had come to Milwaukee to live on Farwell and Brady. It was the fall of 1970, a time when Brady Street was at its counter-cultural zenith. John supported himself by teaching singing and dancing in inner city schools. Somewhere near the beginning of 1971 John saw a performance by a relatively new group ... Theater X.

"They were doing *exactly* what I had been doing, or trying to do, with my various theater groups. I immediately recognized that they were kindred spirits and I wrote them a long letter. I thanked them for the performance and told them all of the reasons I liked it so much.

"Then I discovered that they were having auditions for one of there

first productions called *The Measures Taken*. I showed up and sang, and was immediately cast.

"This is back when Theater X still didn't have a regular performing space. They were performing in church basements. No one was getting paid. The performers were either full time students or had full time jobs.

"After that first production there were auditions to become a regular member of the troupe. They were happy to have me and I was happy to have them. By January of 1972 we had moved into our first permanent performing space, the old Water Street Theater."

Our food arrives and we take a short break. The microphone is set aside, and I tell John how well I remember the staging of *Macbeth* at Water Street Theater. I don't particularly remember John in his roles, but I do remember the theatrical wizardry produced by a small troupe of players in a spartan environment.

The audience was lined in rows of chairs that faced each other across an austere thin aisle. The actors marched, fought, swooned and spoke soliloquies in this narrow space. Witches crooned. Scenes of battle are particularly vivid memories.

"We had a karate instructor come in and teach us how to do some of the battle movements. I had actually hoped to play *Macbeth* in that production. It was between me and Dan Desmond.

But I was too short. The rest of the group decided my shortness would detract from the play. So the handsome and *tall* Dan Desmond got the role.

"Maybe that helped change my life. It tipped me more in the direction of writing and directing. When I joined Theater X the heart of their work was short pieces created by the actors. All these short pieces fell under the title of *X Communication*.

We'd sit around in a room talking about things and then make a short performance out of it. I started writing for Theater X by scripting down the final versions of these things.

"Conrad Bishop really championed my writing. He was the main force behind Theater X at the time."

Bishop left the group in 1974, and for a while it seemed Theater X might fade from the spotlight. The remaining members reorganized,

"The first play that I ever wrote was ... a musical called The In-Betweens. It dealt with the sufferings of the boys and girls in Fond du Lac, Wisconsin. My friends! It was very influenced by West Side Story. That's what it was: West Side Story in Fond du Lac."

rethought their aspirations, and started the group anew. John Schneider became the resident playwright.

Around the same time a new actor joined the troupe. A young man who had been attending UWM. John Schneider's good friend Willem Dafoe entered the scene with few people knowing he would go on to become Theater X's most famous "ex-X".

"When Willem first graduated he didn't know quite what to do. He

had gone to New York but wasn't having much success there. We were touring a play called *The Unnamed* and were also working on a new play called *Razor Blades*. I was finding myself with too many hats to wear. I was writing, directing and acting. We called Willem in New York and asked if he'd like to come and take over one of my roles. He said "you bet", caught a plane at two in the morning and was there the next day.

"The first time we did *Razor Blades* with Willem was in Denver. We were touring in late August of '75, playing in storefront theaters and eating red cabbage and onions because that is all we could afford after pooling our pennies. We were like a band. Everything fit into a van and we'd go from gig to gig.

"During that night's performance in Denver, the director of Amsterdam's Mickery Theater showed up without telling us. He had heard about the group from a friend in Chicago. That was the beginning of a ten year relationship with Dutch theater."

Amsterdam's Mickery Theater had established itself as a world famous producing house for new and innovative works. Supported through generous government funding, the Mickery annually hosted drama groups from around the globe. Groups performed experimental material in their native languages, and then toured throughout the Netherlands.

Between 1975 and 1985 John Schneider found himself spending two to five months a year with Theater X in Holland. The troupe's Dutch connection soon spilled over to performances in England, Wales, Sweden and Germany.

Schneider continued to concentrate on playwriting. *Sweet Dreams* had its premiere at the Mickery. After receiving rave reviews in Holland, it turned out to be one of the few plays that could be produced in an identical manner back home.

"*Sweet Dreams* had an incredible set with a pool and live ducks and live fish in a huge tank at the front of the stage. We recreated the whole thing at Lincoln Center for the Arts. It was a success in both Amsterdam and Milwaukee."

Sweet Dreams resulted in the prestige of a Pulitzer Prize nomination for John Schneider. True to character, Schneider is blushing

modest. "The *Milwaukee Journal* nominated me, that's how Pulitzer nominations are done ... it's no big deal."

One of Schneider's fondest recollections is his relatively recent visit to Japan. Invited by internationally renowned director Tadashi Suzuki, Theater X spent six days in an extraordinary foreign environment.

"Suzuki holds an international theater festival every summer. It is very well attended by the Japanese. They make a sort of pilgrimage

into the mountains. Suzuki is like a Samurai Lord. He has two theaters up there. One is indoors and one is outdoors.

"The mountains look like Japanese watercolors. They rise behind each other, looking more and more misty as they go up. I walked through little villages with Shinto and Buddhist shrines along the road. It was all sort of dreamlike."

Schneider pauses for a moment and shakes a nostalgic expression from his face. As if

Imagine the possibilities of volunteering

A place to meet people and make new friends...

a safe and affirming social and work environment...

experiences to enrich your life, build career skills and help people in your community.

You have a lot to gain... a lot to give.
414-225-1556.

ARCW
AIDS RESOURCE CENTER OF WISCONSIN, INC.
Volunteers are especially needed for Gay Outreach in Milwaukee.



LIVE



ENTERTAINMENT!

Singsationals Saturday, May 10th

Welcome to the Great Lakes Car Club!
Stop by and see the Classic Cars!
on Saturday, May 10th



Lunch
Monday - Saturday
11:30am to 2:30pm
Dinner
5pm to 11pm
Sunday Brunch
11am to 4pm

DINNER & LUNCH DAILY • SUNDAY BRUNCH
PARTY ROOM AVAILABLE & MILWAUKEE'S FINEST COCKTAIL HOUR!



M&M CLUB

CABARET ENTERTAINMENT • MAJOR CREDIT CARDS ACCEPTED
GIFT CERTIFICATES AVAILABLE

THE M&M CLUB • 124 NORTH WATER STREET
414.347.1962

returning to reality he suddenly assumes an expression of sincere concern.

"What really bothers me is that the heavy breather type people still phone and ask what's playing. It's not funny. It's horrible. People who have never seen one of our productions have an idea that isn't accurate. That hurts when it's time to go after funding. With public funding like the NEA under attack, people's misperceptions can really damage us.

"My whole life tends to revolve around the stage. I live with Jay. We've been together now for seven years. If it weren't for him I'd do nothing but music and theater. He makes me do the household

"The first time I sang was for a handful of barflies who lived in the hotel. A man staggered up in front of me and stood there swaying. When I was finished singing he said in a loud voice 'Thank God for Jukeboxes!'"

chores. We have a lot of pets: an iguana, a couple of lizards, two birds, three cats, and a couple of fish tanks. Jay has decided to plant a lot of vegetables and sunflowers. So the house is full of seedlings at the moment."

For ten years John has moonlighted to work with the John Schneider Orchestra. Still performing regularly at on Radio Milwaukee and at Cafe Melange, Schneider remembers the initial impetus behind the band.

"I was preparing for the first nude scene I had ever done in my life. I was really nervous about how people would react. I was using the piano at home to sort of calm my jitters. I found a book of songs by Harold Arlen. Songs like "Over The Rainbow," "Stormy Weather," and "Right is the Rain."

"Larry Krueger had just opened Cafe Melange. My friend David Carroll was playing piano at lunch. David and I asked Larry if I could sing some of these songs.

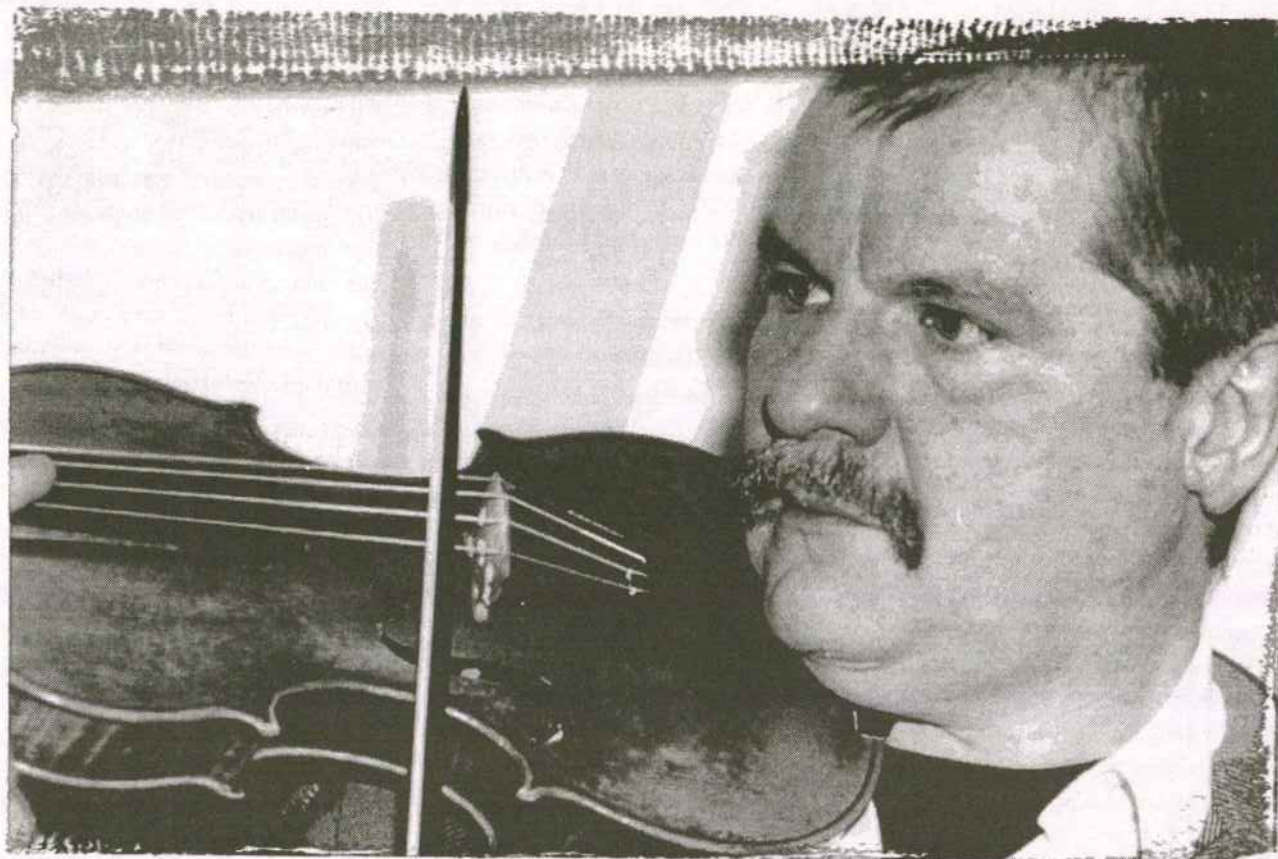
"The first time I sang was for a handful of barflies who lived in the hotel. A man staggered up in front of me and stood there swaying. When I was finished singing he said in a loud voice "Thank God for Jukeboxes!" I figured that my singing career could only get better from then on.

"Pretty soon my friends started coming in, and it became a kind of scene. Rip Tenor asked if he could play sax. Victor DeLorenzo was actually our first drummer. I learned a little more about how to sing songs over the next ten years."

As we finish our meal and prepare to leave, John takes time to plug *John Gabriel Borkman*, the Henrik Ibsen play he is currently directing. He takes a last gulp of coffee and tosses his napkin on the table.

"Things are changing. Theater X is becoming an institution that isn't just us, but can go on after us. For a long time I was artistic director. Now I'm just a company member. I think I'll be doing less with Theater X as time passes. I have no idea what I'll be doing, but whatever it is, I hope it'll be good for me." ▼

A Classical Man



My first impression of musician Reinhard Goebel was how serious, and talented this man is, and how I had my work cut-out for me. I couldn't have been more wrong! Enormously talented he is, but the man has a wonderful disposition and sense of humor — nothing serious. After his recent performance at the Pabst Theatre with "Musica Antiqua Köln, I met this Grammy winner at the hotel where he was staying for some conversation, and to acquire my first lesson on how to be a classical music connoisseur.

For more than twenty years, "Musica Antiqua Köln" and Reinhard Goebel have been at virtually every important musical centre and festival at which early music is performed. The ensemble is renowned for their lively interpretations of 17th-18th-century works and for their virtuoso and imaginative historical performance practice. "Musica Antiqua Köln" international breakthrough came in 1979, when the ensemble made its debut at London's Queen Elizabeth Hall during the annual English Bach Festival and gave five concerts at the Holland Festival. "Musica Antiqua Köln" perform with original instruments of that period.

Reinhard Goebel was born in Siegen (Westfalen) in 1952. After leaving school, he took up his studies at the Cologne Conservatory with Franzjosef

Maier, then with Saschko Gawriloff at the Folkwangschule in Essen, followed by an intensive course of study with Eduard Melkus and several years under the guidance of Marie Leonhardt. These were some of Goebel's musical influences that have help shape his musical taste.

JC: For those people who are not familiar with you and your work, could you tell me something about yourself and about the work that you do?

Rienhard Goebel: I grew up in a small city in Germany. I finished school at 18, and that included nine years of Latin, French, English, Mathematics, History and all the rest. After that I started to study Modern Violin at the Köln Conservatory. I went there to specialize on that instrument.

After that I went to Amsterdam and studied there for some time. I went back to Koln and studied Musicology at the University and spent my last year with a famous modern teacher. I had already been with a Chamber Group — we specialized in Seventeenth and Early Eighteenth Century Music and this group developed very well. We got a contract with Deutche Grammaphone and that began my career.

JC: When did you realize your passion for music?

RG: Late and early. It was actually from the age of ten or eleven — that was

Interview and Photograph by Jorge L. Cabal

very late for someone who wants to be a professional and very early because I already felt that music was what I definitely wanted to do. Although I was never interested in the violin performances, it was always music that interested me.

Actually, I hated violin music, but I loved music, itself, and I wanted to do it. When I was twelve I decided that "I wanted to be a musician," not matter how I had to do it.

JC: Who are some of your musical influences?

RG: Certainly the early music masters from the 70s. My teachers (the names are not so important), but one of my musicology teachers from the University definitely gave me a huge influence—especially on my Bach research and my work in the field of German music. I feel that basically I have concentrated on and specialized in German music.

The business of German music and aesthetics has a certain philosophy behind it. It is easier for a German to read the German resources — not to mention the letters, because the Latin alphabet which we had in the seventeenth century was very special — they are harder to decipher for foreigners.

It was a wonderful thing for me to grow up in a Protestant/Catholic family — it was half-and half. I *shlepped* these interests over to my music, so I was dedicated sometimes to Protestant church music, and the next year I was more interested in Salzburg church music. The tension between the two cultures that was there in the seventeenth and eighteenth centuries is still there — at least in my artistic life.

JC: Is there a piece of music that intimidates you?

RG: Yes, actually a sonata cycle of Beethoven's. I actually died violinistically when I recorded it. There were two reasons for dying: The first was that I had practiced like an idiot and the other thing was that it was the final step in my first career. This all came together and the music still makes me tremble and sometimes even cry — but not often.

JC: You practiced like an idiot?

RG: I studied very, very much at this time. The fifteen different sonatas have different tunings for the violin. You have to have a different violin for every sonata and you have to practice special techniques for every sonata. Everything changes — the double-stops change and the bow techniques change from sonata to sonata. I studied at home and was so concentrated on the work that I should have seen — if I had been awake — that this was the final step in my career as a performer.

JC: There is a technical side and an emotional side to

music, how do you find a marriage between the two?

RG: It is very good of you to recognize that. But basically most music making consists of technique. Even to play a game with the audience is technique. There's nothing that comes out of you and says, (he sings the words) "It's music!" It has to be formulated in a technical way and you have to study "how you bring that out."

It's all about how you bring out your ideas in a technical way. It's a translation between the brain and the mechanics, which is difficult for some people to obtain. They are either too mechanical and don't have artistic ideas, or they are so artistic that they don't see — in the mirror — that they are full of pimples.

JC: Do you know of any musicians that tend to be more on the technical than the artistic side ...

RG: Sure. Lots of American violinists are purely technical ... They are technical with musically empty tricks. They play what you can not see. This is purely my opinion, but I feel that many, many people have astonishing techniques these days, and are empty, empty musicians.

JC: Do you see the popularity of classical music rising?

RG: Certainly, a rise in popularity. But I don't see a rise in a real understanding of music and the arts.

JC: What do you mean by real understanding?

RG: The real understanding depends on how they are taught in school. If there are music lessons. Most people have gained more and more spare time. They can put on a classical CD and that is perhaps, tasteful. One cannot guess ... we cannot say this and that and then demand that classical music is growing. I wouldn't say that at all.

JC: You're saying that a person loses something when they sit down and listen to the music on a CD versus actually seeing a live performance?

RG: Yes, in that instance. But even a live performance can be a social act. It can be done from purely social reasons and not from understanding. I should be very careful here, because as a specialist in music — as a musician — you learn such a lot about music and one tends to look down on people that don't have the same knowledge that you have, and that's a danger for sure.

JC: Are you guilty of that? Do you tend to ...

RG: A little bit, perhaps because I feel that when a lot of my friends are art historians—and I am very much interested in the arts ... I take everything they tell me and I get interested—I sometimes feel that they look down at me like I am just a little shitty musician that is interested in paintings. I think I

know what that feels like.

I have a lot of knowledge on paintings and art and about 50 percent on music, and still, I feel I look down and ... it is a very difficult policy for someone to have. One has to respect an artist as well the knowledge of that artist. People tend to listen to music for emotional reasons. I don't look down at these people. I understand a lot from the backgrounds and the basics and the construction of the music, but if they want to listen to it for emotional reasons, please do so. They're paying for it.

JC: How do audiences in Europe and in America?

RG: The audiences in Europe tend to have their noses high in the air. Some of them are just ridiculous, but basically it's because the bigger cities like New York and Berlin have more snobs and the smaller cities have more people with an emotional background towards music.

JC: Do you feel that in Europe the European audiences are more conservative musically, than the audiences here?

RG: They are. But they are conservative because of their heavy history. Music history is connected to several towns. In Munich, for instance and In Vienna it's Brahms and Mozart and Hyden. In Salzburg it's only a little Mozart. In Hamburg it's Brahms. In Amsterdam it's Mahler. In Paris it's everything and so on.

JJC: We have Bach and we have Mozart, among others, who are considered the great composers of their times. Who do you consider to be the great composers of our times? Or, are there any?

RG: I think there aren't a lot. Certainly not Andrew Lloyd Weber. That's for sure. He's not even the entertainer of the twentieth century. One actually cannot say because Bach and Mozart were not the greatest in their time [either], that's for sure.

What is the taste of the time ... it changes after 50 years. Bach was not the greatest composer of his time—his contemporaries did not think the best of him. There was Telleman. He was the greatest. Salieri and Gluck and Glazinov. They were the greatest in Mozart's time. History rewrites contemporary records of "he's the greatest." History does all that after 50 years.

I was trying to think who had the Nobel Prize in Literature. We wouldn't read these books today. You don't even know the names of the people who won the Nobel Prize. The only name that I would remember is Thomas Mann. Pearl S. Buck. Do you know that name? She was a Nobel Prize winner, I think, and no one reads her anymore. One must be careful I think.

JC: What is the feeling you have just before you go on stage?

RG: Oh, I always have the feeling that I have to go to the Loo! That's my feeling.

JC: That's simple.

RG: Yeah, that's simple.

JC: Can you describe the genius of Bach in just a sentence or so?

RG: The genius of Bach is that he found a feeling for every word — for every sentence, for every phrase — and then he had to set it to music. That was possibly the best solution in many ways; not only in ways of decorating that word, but to mirror in his way of composition, at least three or four different meanings of the word, as well. One should see the scores. He also took together all the composition art of the seventeenth century, which was a sort of Protestant art and downgraded everything.

This was something that was seen in Bach as a brilliant manner. Everything that his forefathers (his own family) did is taken into his words as well, and grows from there in the next decades and the next century. He's the end-product of the development of the German seventeenth century and he's the beginning of North German music and on to the Berlin style of the nineteenth century that opens into the romantic symphonic tradition. He didn't plan to do that, but that's actually what his influence is.

JC: When it's time to play a composition again — one that you've played so many times before — do you interpret it in a fresh, new way every time?

RG: The pieces change a lot during the performances over the years because what's expressed on one evening you may see something new after all the rehearsals the next week. The instruments grow together and they grow apart. One week one looks for the balance between the instruments and the next week one looks to see if each one is loud enough on its own. It grows constantly and gives very different impressions to the audience.

Only a person who has not seen us for a few years will say, "Oh! What a difference to last year." At least with a little group of 5 or 12 players, it may change a lot because everybody is important and nobody stays the same their whole life in a symphony orchestra. Other persons may stay the same, but that doesn't happen in chamber music groups . . . it changes.

JC: Do you enjoy traveling?

RG: I do because this is part of my profession. As an opposite I have very quiet times at home. I don't move at all, I don't even go out on the street. I just stay home with books and read and relax.

JC: That's all you do is read?

RG: Read, play, rehearse, write music, lots of work and studying of my scores. When I stay in my country house, I get up at six or seven in the morning and I have a run. Then I practice from eight to twelve and eat a little bit and have a nap for a few hours. Then I work from three to six in the afternoon, and then I write and read.

JC Is there anything that I've missed that you would like to add?

RG: (Laughter) In between everything else, I entertain my friends and I cook for them—that's my counterpoint for traveling. I can't understand people who travel to Italy for a vacation. This is something I don't do because I have been traveling my whole life. I like very much being at home looking at my paintings. I'm an art collector. I collect prints and I have rooms full of books—art books, music books and dictionaries. I love to take all those in my hands and enjoy them. ▼

FRANCIS FORD WANTS TO PHOTOGRAPH YOU!



Daily Lunch Specials Fine Mexican Cuisine • 7 Days A Week

Come Ride
the **WILD**
Pepper!













"La Perla"



"FINEST MEXICAN RESTAURANT"
734 South 5th (5th & National)
414-645-9888

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

-     Party extravaganza for the ears!
-    I'm listening.
-   Yeah, but you better skip some.
-  Let the ear wax build.

U2
"Pop"
Island

"Pop," U2's eighth studio release on Island Records, is a kaleidoscope of social occurrences with a sting and bite to it! A breakneck pace musical documentary of what will become 90's nostalgia as we head on towards the millennium. The musical geniuses that comprise U2 are drummer Larry Mullen, bass player Adam Clayton, guitar player "The Edge," and vocalist Bono. These guys, together, have a special chemistry that ignite innovative music and lyrics. What's impressive about "Pop" is the individuality that each twelve track possesses.

"Discothèque," the first release, takes an off-beat look at the illusion-



**"Life is 10% how you make it,
and 90% how you take it."**

Spiritual, emotional & physical care
and support for persons infected or
affected by HIV disease.

For more information please call:
414/259-4664

St. Camillus AIDS Ministry

A concerned member of The Wisconsin HIV/AIDS Care Coalition

10101 W. Wisconsin Ave. • Milwaukee, WI 53226
414/259-4664 • 414/259-7702 fax

All services are offered without regard to race, gender, age, sexual orientation or religious affiliation.
Member of AIDS National Interfaith Network and National Catholic AIDS Network

a partner in United HIV Services — **Compassion • Care • Cooperation**



ary disco scene and the mind set that goes with it... "you know you're chewing bubblegum/you know what that is/but you still want some/you just can't get enough of that lovie dovie stuff." "If God Will Send His Angels," could be a glimpse of human nature's effortless route not to take responsibility... "nobody else here baby/no one else her to blame/no one to point the finger...it's just you and me and the rain." The track "Miami" severs human emotion and aims right at superficiality... "weather 'round here choppin' and changin'/surgery in the air/print shirts and southern accents/cigars and big hair." "The Playboy Mansion" is a stab at the limelight... "if coke is a mystery/and Michael Jackson...history/if beauty is truth/and surgery the fountain of youth/what am I to do/have I got the gifts to get me through the gates of that mansion."

"Pop" musically is as gritty and mirthful as it is lyrically. U2 continues to push the so-called evolutionary musical envelope producing a sound that's all their own. U2's "Pop" on Island Records is "popu-lis-cious" to the ears!



gusgus
"Pol-ydistortion"
4AD

gusgus are from Reykjavik, the capital of Iceland. They have been together for about a year. What are they? Is a question that needs probing. A band, friends, DJs, poets, a group of filmmakers, singers, actors, photographers or a design studio?

In Spring of 1995 when aspiring film makers Stefan Ami and Siggí Kjartasson of Kjól & Anderson (now gusgus' management company) set out to make their short film "Pleasure," they'd already picked up praise and prizes for their innovative work in experi-



mental film-making and design. Their aim with "Pleasure" was to harness their skills by telling a story from the underbelly of Reykjavik. The next stop would be a feature film. However, it didn't exactly work out as planned—only better.

When Kjól & Anderson had the cast of the film worked out, it dawned on them that all actors they'd gone for were doubly endowed with talent: Daníel Ágúst, Magnús Jónsson, and Hafðís Huld were stars of theater and music. Taking advantage of this happy coincidence, the Kjól & Anderson crew teamed up with electronic band T-World. The results: gusgus, a collaboration of band, friends, DJs, poets, a group of filmmakers, singers, actors, photographers, and a design studio.

"Pol-ydistortion," gusgus' debut compact disc is comprised of ten techno-pop musical tracks. Or as they call it "Ice-Hop" or "Cool Pop." "Oh(edit)," the first track, is a brief instrumental number with a man's "sigh" incorporated into the music that could easily lend itself as the opening musical score of a foreign thriller. "Pol-ydistortion" is modern techno-electronic sound that is distinctive, arcane, and fun. It has a feel of a new musical genre in the making. gusgus is a must, must for the ears!



Various Artists
"Club Cutz 2"
RCA



"Club Cutz 2" is the follow up to the dance music explosion "Macarena Club Cutz." This musical smorgasbord is a round-up of

15 previously released tracks of up-tempo club dance sound.

Sweden's Dreamwork opens the collection with their worldwide hit single "Movin' Up," with its rave-infused energy beats. Adding to the surge of musical energy is Le Click's

Euro-charged "Tonight is the Night," featuring Melanie Thornton before she hit it with RCA's La Bouche. Other musical contributors to add to the dance fire are Clubland's "Gimme Love, Gimme All," First Base's "Love is Paradise," Evelyn "Champagne" King with 70's smash "Shame," Alison Limerick's mega-hit "Where Love Lives" and many others.

"Club Cutz 2" is definitely a compact disc that's satiated with energy and fun. This is definitely for the party ears!



Various Artists
"Deconstruction Presents"
RCA

"Deconstruction Presents" is a mix of music highlighting the vast array of talent from the venerable independent dance label formed in 1986 in northern England by Keith



Blackhurst and Pete Hadfield. Dance music purists will know many of the 15 tracks, and for others, it will be an official introduction to a label that has released well over a hundred ground-breaking singles.

This dance-a-thon collection has contributions by: Way Out West Featuring Joanna Law performing their British topper "The Gift"; UK's Harmonix's lush and spellbinding beats of "Landslide" (including a memorable U2 sample); De'Lacy who scored two massive back-to-back underground hits with "Hideaway" and "That Look"; N-Joi's number one classic club hit "Anthem," and many more.

On occasion it was difficult to differentiate between one song and the other, they seem to be doing that same "techno-electronic" thing. This compilation is brimming with vigor, and has a lot of chummy tunes for the ears!!



—Jorge L. Cabal

FROZEN CUSTARD

Sundays

Sunday of the Month
Banana Split
\$2.99

LICK ME!

Malts

Vanilla & Chocolate Everyday of the Month

Shakes

May 1997

Flavor of the Month

Day	Flavor
1	Carmel Fudge Pecan
2-3	Peanut Butter Cup Swirl
4-5	Death By Chocolate
6-7	Pralines 'N' Cream
8-9	French Silk
10-11	Cherry Cheesecake
12-13	Creamy Butterfinger
14-15	Mint Chocolate Chips
16-17	Butter Pecan
18-19	Chocolate Raspberry Torte
20-21	Carmel Cashew
22-23	Burgundy Cherry
24-25	Toffee Cashew
26-27	Rocky Road
28-29	Berry Berry
30-31	Chocolate Covered Cherries

Custard Hours:
4 P.M. to 12 A.M.

Pizza Shuttle
1827 N. Farwell Avenue
289-9993

"The Best LATE NIGHT Dining In Town"



The Bazaar



The most effective and affordable classified ads! Buy, sell, rent and more! How Bazaar! DEADLINE: April 17, 1997!

BED & BREAKFAST

**IT'S ALREADY
SPRING!**

**Gay male offers Bed & Breakfast
in sunny Guadalajara in
western Mexico.**

e-mail to macgregor@best.com
or telephone 011-523-618-3124

EMPLOYMENT

\$\$\$Reward: male and female models needed for local and national gay and lesbian advertising. No experience required. Healthy appearance, positive attitude needed. Call Wells Ink at (414) 272-2116 between 9:00 a.m. and 5:00 p.m. weekdays to schedule an interview.

Licensed Bartender Wanted and Part-Time Bar Back: Apply in person at Triangle between 5:00 p.m. and 9:00 p.m. No phone calls.

Salesperson: Bachman furniture has an immediate full-time position open for a salesperson. Individual must be self-motivated, professional with a strong desire to succeed; enthusiastic, and sales oriented. As a member of our team, you will represent Milwaukee's most unique store in furnishings and design. We offer highly competitive pay and bonus package. Contact Diane at (414) 461-9000 to schedule an interview.

Interior designer: Bachman Furniture has an immediate full-time position open for an interior

designer. Individual must be a self-motivated professional with a strong desire to succeed, enthusiastic, and sales-oriented. As a member of our team, you will represent Milwaukee's most unique store in furnishings and design. We offer a highly competitive pay and bonus package. Contact Diane at (414) 461-9000 to schedule an interview.

Work at home! Telemarketers needed for rapidly growing business. Large commission plus bonuses just to make telephone calls during your spare time! Call (414) 527-1276, serious inquires only.

Houseman! We loved the "Birdcage," and we're looking for the houseman who can clean, do laundry, iron, light cooking and occasionally serve at dinner parties. \$25,000/year plus benefits. Must have experience and a lot of flair! Call Kate at (414) 390-4098.

Private cottage for rent! One-Two bedroom, located on park overlooking city in Lavender Hill area. \$425 a month, plus security deposit. Available May 1st or June 1st. Call (414) 263-4464.

—this ad can be yours for only—

**Only \$27
per month!**

Call 414.278.7524
to advertise in The Bazaar!

Wonderful Lavender Hill lower flat! Living room, dining room, two bedrooms. Large kitchen with stove, refrigerator and marble topped counters. Heat, electric, central air and garage space included. Fenced back patio. City view. Gay friendly neighborhood a short walk to Brady Street. \$600. Call Rick (414) 264-1966.

"Classifieds? How Bazaar!"



CALL NOW!
Low introductory rates!
as low as \$10!

Place your classified ad in the next issue of *Q•Voice Magazine!*

Call 414.278.7524, DEADLINE: May 15
Appearing: May 22

The Bazaar™

HOUSING

Virginia B. Pierce Properties: Offering one and two family homes for rent throughout the Walker's Point area. Call (414) 271-7282.

Studio/Efficiency Apartment: \$310 per month all utilities included. Available immediately call Grant at (414) 342-2142.

BOYS FOR BOYS

College Student from Brazil: I'm twenty-four years old with light-brown eyes. Into traveling, reading, writing, dancing, being in contact with people around the world. I would like to correspond with men ages twenty up to thirty-five who want to become a

WRITING OPPORTUNITIES AVAILABLE

Join the leader in LesBiGay news and entertainment. *In Step Newsmagazine* is now seeking writers and reporters to cover news and special events in Milwaukee and through-out Wisconsin. *In Step* is also considering columnists and reviewers. *In Step* is Wisconsin's largest and most respected gay and lesbian publication. Our writers are compensated for their work.

Respond in confidence to William Attewell, editor-in-chief
In Step Newsmagazine
1661 North Water Street, Suite 411, Milwaukee, WI 53202

friend. Please, letters in English, French, Portuguese, or Spanish. Caixa Postal 5068-80060-050, Curitiba-PR, Brazil.

Need a J/O Buddy? "Best Buddies," the nationwide J/O Club, has lots of Milwaukee area members for you to meet. Write B.B., Box 194, L.A., CA 90078. Come and meet some of our hot local members!

ROOMMATES

Mature Teddy Bear Type: GWM, non-smoker, no drugs, seeks white male only 23-35 who's also non-smoker and no drugs. Your own carpeted furnished room, cable TV and use of rest of apt. Southside location on #20 bus line. You pay for your own phone line. Only \$150 per month plus \$100 security deposit. Call (414) 672-1827, we'll talk. References needed.

Looking in Bayview! GWM seeks male to share three bedroom home in Bayview. Laundry, private parking, all utilities included except phone. \$350 plus security deposit. June/July. Call or leave a message (414) 224-8795.

Roommate wanted! GWM to share large house, near Vic Tanny on Hawley Road (5 minutes away from downtown). Large modern kitchen with dishwasher, house has great decor. Rent includes washer/dryer, utilities, heat, and central air. \$270! Call (414) 259-0341.

SERVICES

Word Processing/Transcription: Professional transcription. Your tapes or handwritten copy. Reports, multiple-page documents, letters, memos, merge files, spreadsheets, databases. Microsoft Office or WordPerfect 5.1+. Output to disk/e-mail in text formats. Ed Grover (414) 224-1679.

The Bazaar is ONLY \$10 for up to 30 Words

Bazaar Ad Order Form

Please place my ad in the following Q•Voice Bazaar Section:

25 Letter Bold Lead-In

- Accounting
- AIDS/HIV Services
- Antiques
- Automotive
- Bed & Breakfast
- AIDS/HIV Services
- Bulletin Board
- Business Opportunity
- Buy/Sell
- Camping
- Counseling
- Datelines
- Employment
- Health Services
- Home Repair/Remodeling
- Housing
- Instruction
- Insurance
- Legal Services
- Mail Order
- Massage
- Model/Entertainer
- Moving/Storage
- Notices
- People Men/Men
- People Women/Women
- People Bi
- People TV/TS
- Pets
- Psychic
- Publications
- Recovery
- Real Estate
- Resorts
- Roommates
- Services
- Shopping
- Travel

▶ Pricing your ad:

Charge for 1 issue 30 WORDS OR LESS is \$10.00 _____

Multiply by 20¢ the number of words OVER 30 _____

Total for First Issue _____

Times number of issues ad should run _____

TOTAL Enclosed is cash, check or money order for: \$ _____

Placed by: _____ Phone: _____

Address: _____

City/State/ZIP: _____

Signature: _____

Your signature, area code and daytime verifying phone number must be supplied for a People (personal) ad. This attests that you are of legal age and your request is to meet other people at no expense on their part. We do not accept classified ads via phone or fax. Q•Voice reserves the right to place ads where we feel it is most appropriate. There is a \$5 service charge for any prepaid cancellation.

Mail or Deliver to: Q•Voice Magazine
1661 N. Water Street, Suite 411, Milwaukee, WI 53202

Here's One For The Fashionistas

Yves Saint Laurent: A Biography by Alice Rawsthorne

Nan A. Talese/Doubleday Publishers

ISBN: 0-385-47645-0, \$27.50

The author tells us everything about Yves Saint Laurent—from his childhood, through his joining the House of Dior in 1955, as a design-assistant at age 19, right after he won a contest for young fashion designers by edging out Karl Lagerfeld—to his being named head designer after Christian Dior's death in 1957. She follows up right up to the present.

Yves Henri Donat Mathieu-Saint-Laurent was born in Oran, Algeria of prominent French parents in 1936. His mother, Lucienne, was one of those women who took great pains with her appearance and played the part of a pretty woman. "All that was expected of an attractive young lady in the 1930s was to find an eligible husband to look after her." She accomplished her mission and when Yves was born she became fiercely attached to her child.

"Yves loved to watch his mother dress [for the evening] and insisted on seeing what she and his aunt were wearing before they left the house at night." (Sound familiar?) One night he made his aunt change her dress and accessories five or six times before he was satisfied. His mother said, "He had such authority and was so sure of himself that we accepted it . . ."

"The thoughtful, artistic boy who seemed so sweet to his mother and aunts was seen very differently by his school mates . . . He looked suspiciously like a sissy . . . I was mocked, intimidated and beaten by my classmates . . . As soon as my schoolmates realized I was different, I became their whipping boy." As an adult he admitted, "I didn't fit in, no doubt because I was homosexual."

Homosexuality was deeply frowned upon in Oran. "The Arabs in the Islamic society had a different attitude. Sexual contact between unmarried men and women is strictly forbidden . . . but sex between adolescent boys is tacitly tolerated . . . Similarly, it is acceptable for Arab boys to be physically attracted to white men, the unwritten rule being that there is no shame attached to sex with a Westerner — providing the Arab adopts the dominant role." Yves found no shortage of willing young men in the Arab quarter.

The book covers the formation of his own *Haute Couturier* house—his gigantic successes and failures with the fashion press and public after each collection—and, his retrospective exhibit at the Metropolitan

Museum of Art in New York.

There is the opening of Yves' *Rive Gauche* ready-to-wear ventures, his famous clients, his perfumes, his licensing agreements and his men's-wear lines, plus lots about all the money he makes and spends. We hear about the fabulous apartments in Paris and New York, the chateaux in France and the much more fabulous homes in Algeria, where he escaped to relax after each collection was presented.

Pierre Bergè, who was Yves Saint Laurent's business partner and lover for more than 30 years is profiled in depth. It was he who handled everything regarding the business so that Yves could concentrate on designing his collections.

We are constantly told about Yves' alcohol and drug abuse, which he says was because he was overly-shy, unhappy and depressed. In the last half of the biography, when Yves' drug and alcohol abuse became just too much, the love relationship ends.

Marcel Broussac (the owner of the French fabric company who owned Dior), allowed Saint Laurent to be drafted into the Army because he was unhappy with the way Yves was handling the designing at Dior; he was being far too progressive; that could not be tolerated.

Yves ended up reliving the horrors of school all over again, but on a much crueler level. He had a nervous breakdown and was "dumped" into *Val-de-Grace*, a Mental Hospital, where he was pumped full of drugs and tranquilizers and totally ignored. It was his lover, Pierre Bergè, who was finally able to get him out of there and the Army.

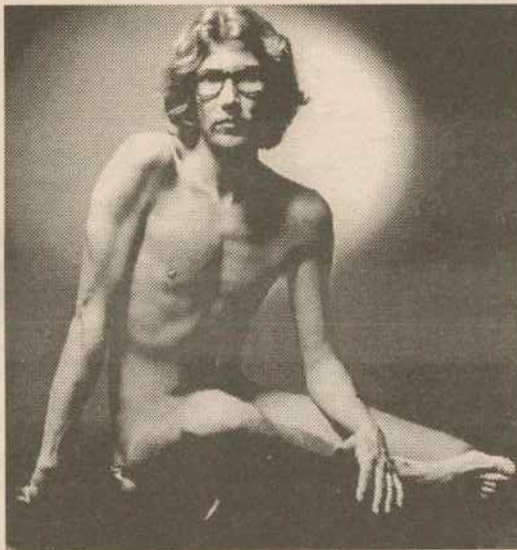
Bergè remains manager and watchdog over the Saint Laurent empire. He bought back control of the perfume rights for \$640 million dollars that, in the end, brings in many more millions of dollars a year.

This is another very dishy name-dropper's book and although many of the people mentioned are European, some like Rudolph Nuryev, Paloma Picasso and Catherine Deneuve are very recognizable. On this side of the Atlantic, we learn a lot about Andy Warhol, Studio 54, and "the charades of gay designers hiding behind marriages of convenience." This is a very instructive look into the lives of the people that make the fashion world tick!

For more about fashion, watch Bravo Channel's "Expose: The Look," on Sundays at 6 p.m.

On April 27th the segment will be devoted to Yves Saint Laurent.

A repeat of the YSL segment will air on Wednesday, April 30 at 9 p.m.



Infamous Yves Saint Laurent photo by Jeanloup Sieff circa 1970.

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.

Emeralds

801 E. Hadley St.
414/265-7325

This brand new and friendly neighborhood bar features a wide range of daily specials.

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 Dance³ closed, the serious butt sbaking 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.

Scandals

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.

Juicy Bits

by W.W.Wells III

The Numbers Game

An alert reader, Harry P. Ness of Appleton, Wisconsin, has written to point out an arithmetic error in one of my recent columns. According to Mr. Ness (who apparently sleeps with a calculator and has way too much free time on his hands), "the odds of any living human actually having sex with Antonio Sabato, Jr. is not 8,000,000-to-1 (as given); it is actually only 4,000,920-to-1."

Mr. Ness goes on to say, that the odds of W. Wells actually having sex with Antonio fall to 6,000,000-to-1. This — again according to the ever helpful Mr. Ness — is due to my recent string of really bad hair days, last week's nasty acne flare-up, and my near religious devotion for Kopp's custard Flavor-of-the Day.

I should note here that there is a 99% chance Mr. Ness's subscription to *Q•Voice* will be canceled, and I predict the odds are 3-to-1 he will be the victim of some painfully horrendous penis shrinking voodoo curse.

However, despite my recent inadvertent mathematical error, I have painstakingly calculated the odds against a variety of more day-to-day events which are actually likely to occur in the life of the average gay American. I guess it's just my way of celebrating National Statistics Month ... either that or I couldn't think of anything better for this month's column.

The odds that the articulate, handsome, stable man you are so desperate to hear from will actually call is no better than 1-in-25. However there's a 79% chance that the weird guy you gave your phone number to (because you were drunk, and you didn't know what you were doing) will call at least six times, and leave at least one obscene message on your voice mail. As a result the odds are 2-to-1 you will have to change your phone number.

The chances are 50-50 that any person you flirt with on a gay telephone sex chat line is a man you once slept with and later regretted. There is a 99% percent chance you're both lying about your age, weight and relationship status. And despite all the hot chatter, there is less than a 13% chance you will actually ever meet to have a good time.

There is a 1-in-3 chance that your boyfriend, despite being on a business trip several time zones away, will call at the exact moment when you're about to reach a simultaneous climax with the cute man you

hooked with up at bar closing time. The odds are better than 50-50 that he will look better in bar light than he does in the morning, and there is a 98% percent you will feel real uncomfortable and completely ignore him the next time you see him in public.

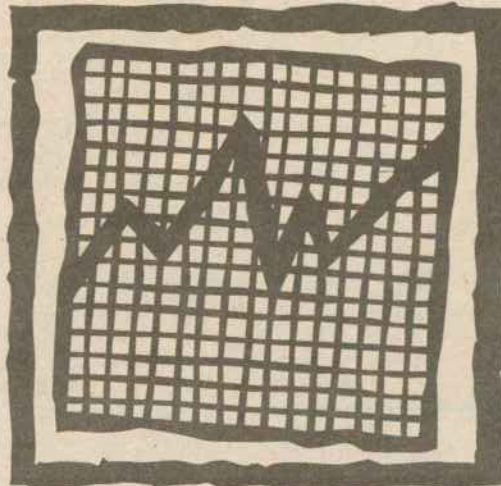
There is a 7-to-1 chance against your best friend's new relationship lasting more than six weeks, and 95% chance against it lasting more than three months. The odds of his new relationship lasting more than a year are so large that they cannot be determined with current technology.

The chances are 5-to-2 that you will not like his new stud du jour, and 3-to-1 that he will not like you either. There is a 68% chance you will sleep with him after they've broken up, and a 7% chance you will have a nagging feeling that you once had an embarrassing sexual encounter with him, but can't remember the details.

The odds are 1-in-6 that he will work in a mall, 1-in-10 that he will be a waiter at the Olive Garden or Ed Debeviks, and 1-in-1,780 that he will be the heir to a sizable fortune. (Please note: There is a 1-in-13 chance that he will claim to be an heir to a fortune,

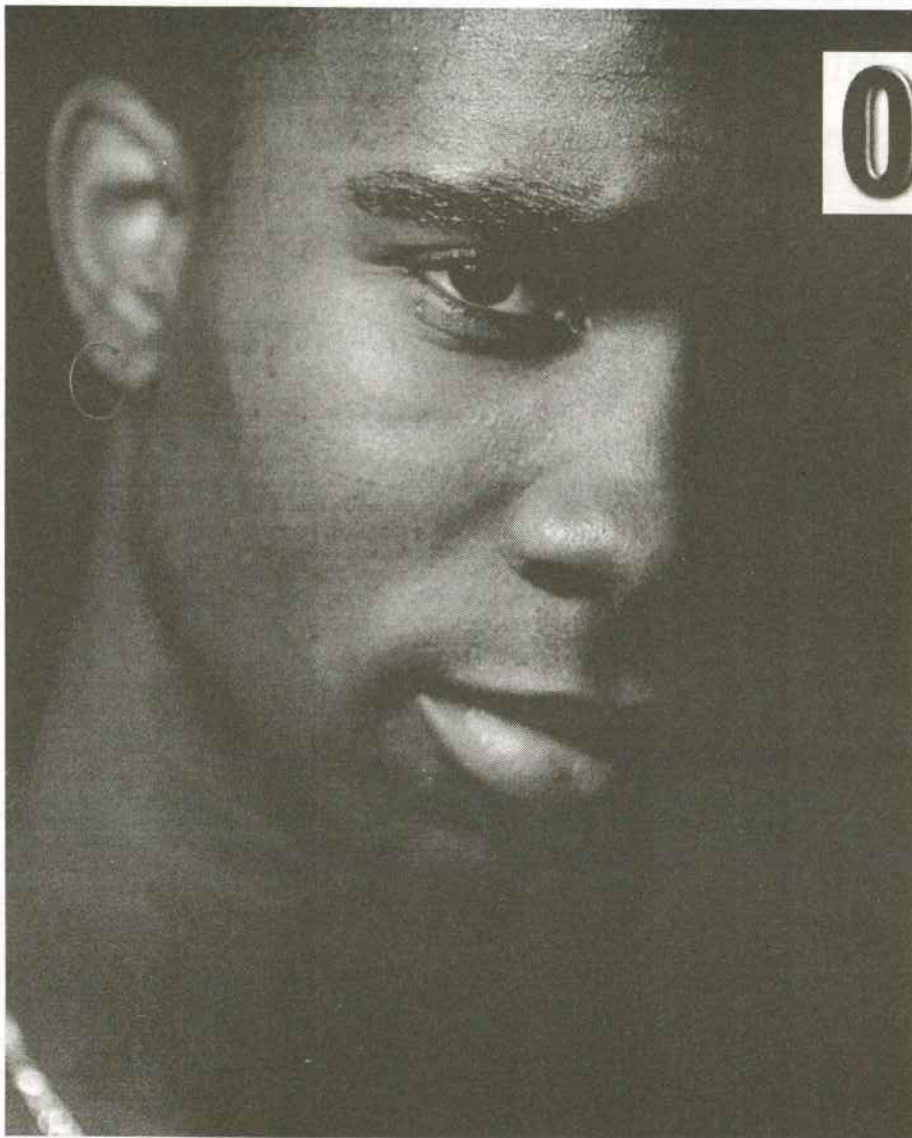
but in reality be completely full of shit instead. These odds rise to 8-to-1 if he's under 25 years of age or recently worked at a bartender in any gay club.)

Statistically, one gay man in three is completely screwed up mentally, while 75% of the remaining two-thirds have some sort of deep-seated insecurity or emotional problem that will reveal itself only after he has managed to move in with you. This leaves just 5 percent, or 1-in-20 men, who are relatively normal, non-alcoholic and hassle free (not counting annoying habits and men with excessive back hair). The bad news is that 60% of those stable gay men are already in relationships with co-dependent basket cases and virtually all the rest are so traumatized from former relationships with psychotic men, they won't even consider getting serious with you without a letter of reference from a qualified therapist. But, before you get too depressed over these figures, remember that you are unlikely to be of sound mind and emotions yourself, statistically speaking. Everyone knows that I'm sure not.



©Copyright 1997 by Wells Ink

All Rights Reserved Under International Copyright Conventions



OUTreach

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

Wednesday • May 7

LA CAGE

10pm to 1am

Saturday • May 10

1100 CLUB

9pm to 12am

Thursday • May 15

IN BETWEEN

9pm to 12am

Sunday • May 18

C'EST LA VIE

6pm to 9pm

Wednesday • May 21

TRIANGLE

9pm to 12am

A Co-operative Venture of Your Favorite Bar...

MAP

THE MILWAUKEE AIDS PROJECT

and

BESTD
CLINIC

MAP and BESTD Clinic working together to serve the gay/lesbian community. For more information call 414/225-1502 or 414/272-2144

Stay a Jump Ahead of the Competition.

graphic design

illustration

photography

advertising & marketing

desktop publishing

programs

invitations

business cards

logos

brochures

sales materials

corporate identity

writing & editing services

web design

radio & television



call Wells Ink: 414.272.2116

1661 north water street, suite 411 • Milwaukee, WI 53202