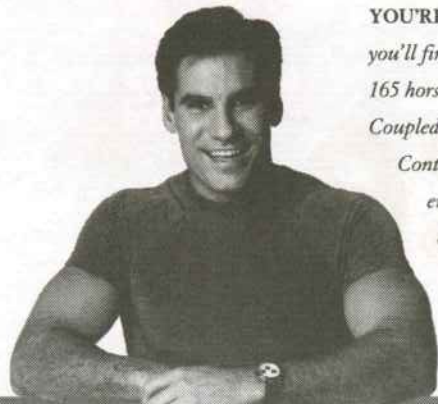


Q•Voice

Vol. 2, No. 10 • August 1997



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by Amy A. Muehlbauer

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story and photo by Waswo

In an art world controlled by powerful curators, back-biting competition, and unseemly commercialism, a growing number of artists have sought a more democratic and cooperative means of advancing their work. For seven years, Gallery 218 has asserted an alternative philosophy to Milwaukee's mainstream art market.



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Sitcom Stars and Spree Killers — Gays in the Media in 1997

As I sit down to write this guest editorial, the breaking-story of Andrew Cunanan's end is being played out ad nauseum on nearly every channel my remote can find—except perhaps on the cartoon channel. As I always start my day with extra sugar in my coffee, I tune in to watch Katie and Matt spin out the details—or at this point, lack of murderers, homicidal maniacs, and, oh, yes, the gay community.

As the horror show continues, Katie takes us momentarily away from the Miami mayhem to Hollywood—how fitting—for the announcement of this year's Emmy nominations. Heading the list for best actress in a comedy is Ellen DeGeneres for the sitcom that bears her name.

Thus I watch the bizarre crossing of the two biggest media-obsessed stories of 1997 — Cunanan and DeGeneres. O. J. is finally in search of another white bronco to ride out of the center of our media lives and so far, in 1997, it is two homosexuals that have grabbed the most attention in the tabloids.

But any similarity between the two media-blitzed stories ends quickly.

"Ellen-mania" was a media triumph for the lesbian and gay community. We all toured Ellen's comfy California home, met her family, and saw her baby pictures. America en masse was delivered the message that gay people don't bite. Many became sick of the excessive coverage, but I was yelling "spin, spin, spin" from the mountain top-well, skyscraper. The gay press suddenly became the experts as mainstream media actually attempted to get some of the story right, and for all of the garbage that flowed, some real issues about gay men and lesbians living in this country did get discussed.

When Andrew Cunanan went on the lam, the mainstream press got amnesia about any insight they may have had last spring, and the story predictably became filled with every blood-thirsty tangent of drugs, AIDS, clubs, gigolos and S&M sex that could possibly be dreamed up. Gay men once again assumed their traditional media role of travelers in a dysfunctional community.



Sarah Pettit, editor of *Out* magazine, was able to articulate some needed outrage when on "Nightline" she chastised the FBI and the news media for the continued dehumanizing of gay people. The FBI, it seems, made little effort to connect with the huge gay community in South Beach, and when Versace was killed, it was simply more fuel in the news media for the club culture and gigolo angle.

Let us not forget that Versace had reportedly been together with Antonio D'Amico for eleven years. Eleven Years! It was briefly reported—and then dropped—that D'Amico was in the house at the time of the murder and was horrified. D'Amico then went out with police in search of the killer. How many

reports did we hear of that story in the national news media?

If a straight celeb had been murdered, a large part of the media coverage would have been of the sad loss for the mourning partner—funeral services, condolences to the spouse, the whole nine yards. We saw a tearful Elton John and a mourning fashion industry. The acknowledgment of Versace's relationship did not fit neatly into the story that most of the national media wanted to play out—drugs, AIDS, rage, and kept boys.

I am more and more convinced that as gay men and lesbians we must continue to push to tell our stories through our own gay press and by working openly within mainstream media outlets. For five years we at "In The Life," have been telling the stories of gay people to a national public television audience. Most of these often simple and honest stories would otherwise never make it to the airwaves.

John Catania, a Milwaukee native, is the Director of Communications and a contributing producer for "In The Life," America's gay and lesbian television newsmagazine.

Above photo: Jorge Cabal



New Milwaukee Weekly Imminent?

As **Judith Moriarity**, publisher of the (late) *Art Muscle*, revealed in the last issue of *Q•Voice*, Milwaukee Magazineer **Bruce Murphy** is close to launching his own weekly tabloid to compete with the *Shepherd Express*... and he's been calling the *Q•Voice World Headquarters* fishing for advice.

If it launches, expect casualties in a field already crowded with *The Shepherd*, *City Edition*, *The Onion*, *In Step*, *Q•Voice*, *Voice Monthly*, et al. The free publication market is already tight, and *City Edition* stock is plunging faster than our shares in Apple computers.

From what we've gathered, the new weekly would share the same tabloid size as the *Shepherd*. How close are we to a new weekly? All we know is that Bruce called us last week about delivery drivers... sorry, but ours is taken.

Homophobia on ABC's 'Politically Incorrect'

Host **Bill Maher** brought up the story of Yale refusing Larry Kramer's donation to start a Gay Studies dept. First, **Illeana Douglas** (an actress) says she'd like to take a gay studies course so she could learn about hair and makeup and how to make her bag match her dress.

Then **Robert Wuhl** says there's already a gay studies dept. — it's called the drama dept. The panel then went on at great length about how ridiculous it is to have a gay studies dept., how no one would enroll but gay men, so why bother. Wuhl says, after all, it's a lifestyle, not something to study.

Interestingly, two of the panel were black and they made a good case for African American studies, but couldn't see the parallel. So after way too many tasteless gay jokes and lots of laughs, they all agreed that gay studies is a stupid idea.

You can write to ABC at abcaudr@ccabc.com. Or you can visit their website at www.abctelevision.com. The website usually makes a transcript available the day after a show airs.

Baptists Boost Disney Stock

Record attendance at the Walt Disney World theme park and strong cable television and home video sales boosted Walt Disney Co.'s third quarter earnings 18 percent.

The Southern Baptists launched a boycott of Disney earlier this year, in part because Disney provides health benefits to homosexual partners. A Disney spokesman said there's little indication the boycott is having any impact.

This Pinball Game is a Real Drag

If **Elton John** is pinball's wizard, **Michael Brown** is its queen. A gay 36-year-old artist from San Francisco, Brown is the creator of **Go Girl!**, a pinball machine with a queer identity. The winner of the custom game competition at the Pinball Fantasy '97 convention in Las Vegas in July, Brown has given pinball a face lift with his use of wigs, makeup and campy commentary according to a report in the *Los Angeles Times*.

To begin the game, one must step into Brown's shoes—a pair of red metal stilettos welded to the machine's platform. Pulling the plunger sends the ball up a ramp where it rolls by a

miniature Ken doll wearing makeup and a pink feather boa. The ball then makes its way into what Brown calls "the protest area," a series of bumpers marked with such gay political icons as Act Up and Queer Nation, before careening toward the drop targets—renowned homophobes **Jesse Helms**, **Lou Sheldon** and **Fred Phelps**.

If you mess up and lose your ball down the center hole, a dark-haired drag queen pops up on the video monitor, teasing: "It's always better the second time." And if you do well, a queen cheers you on with "She is on fire!" or "Go girl!" All the while, a disco soundtrack throbs in the background.

High scores result in "wig mode," which freezes the game's action and places a number of wigs on the screen (an auburn bob, a curly perm). A built-in video camera then photographs your face, placing it in the wig of your choice and storing your image so that it actually becomes part of the game. Before the action resumes, a drag queen whispers naughtily: "That's the biggest wig I've ever seen!"

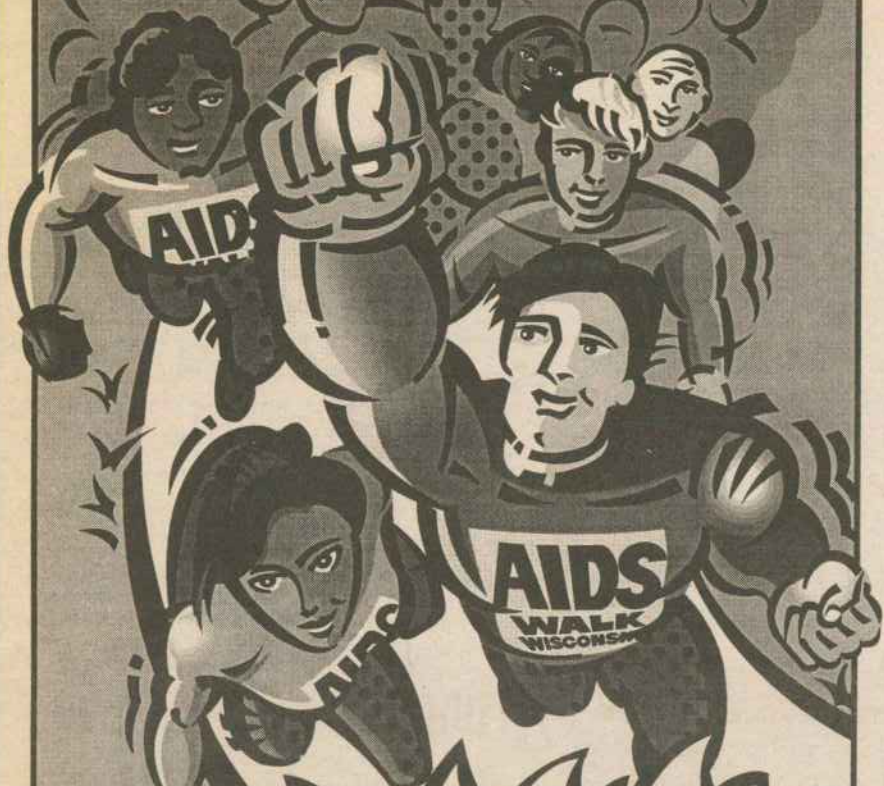
Did Miss Travolta Buy Di's Gown?

Was it **John Travolta** who bought the blue-black off the shoulder ball gown worn by **Princess Di** when the couple danced at a White House dinner in 1985? Unconfirmed reports say it was Travolta who forked over \$222,500 for the gown. The dress was one of 79 from Di's closet that were sold for charity last month at Christie's auction house.

A Christie's spokesman would say only that the dress was sold to a female garment executive on a telephone bid. The clothes brought a total of \$3.2 million.

This is the same John Travolta who was shown in suggestive pics with gay porn star **Paul Barresi** a few years back in the *Enquirer*. Barresi told the *Enquirer* the two had carried on for quite some time.

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“QUIPS AND QUOTES”

Love Story

“Yeah, I’m in love [with Leisha Hailey, singer in the pop band The Murmurs]. They [The Murmurs] are young and unjaded. Working with them [producing songs] really helped me get my shit together and recover my lust for making music.”

—k.d. lang to the Sydney Morning Herald.

Always Wear Protection

“DYKES ON BIKES thrummed slowly down Market Street last Sunday past the curb-side perch of a 6-year-old girl. The first grader, who recently learned to ride a bicycle without training wheels, was fascinated by the squadrons of Harleys and Hondas that launched San Francisco’s 27th annual Lesbian, Gay, Bisexual, Transgender Pride Parade. Out-of-towners must have been amused, or scandalized, or both, at the costumery. Miles of leather. Two bridal gowns. One torso clothed in blue paint. Nighties. A tuxedo. Cowboy chaps. Creative tattoos. Bare breasts. Bare skulls. Bare buttocks. It wasn’t Kansas. The little girl from San Francisco was staring. ‘Mommy,’ she said. ‘They’re not wearing helmets!’”

—Full text of a July 6 editorial in the San Francisco Examiner.

Was Abe a Top or a Bottom?

“The next big battle we have to attend to is for gay and lesbian studies to be taught in schools. It’s time. One reason we’ve only had sex to fall back on is because we’ve not been allowed to have a history. I’m tired of not having a history, of every kid not knowing who the famous gays and lesbians really are, of all the great things gay people have accomplished since time began. And I’m tired of others getting credit for what our people have done. Did you know that George Washington was in love with Alexander Hamilton? I’ll bet you didn’t know that. Did you know that Abraham Lincoln was gay? That he had a desperately intense and exceptionally meaningful love affair for four years with a man named Joshua Speed. You didn’t know that either. Abraham Lincoln wanted to tell the world he was in love with another man. I’m convinced of it. But he didn’t, for reasons not very different from the ones people like Barbara Jordan and Jodie Foster have used not to tell us who they are.”

—Author/activist Larry Kramer writing in New York City’s LGNY.

Constitutional Crisis

“[W]hen I told him that job discrimination against gays is illegal in 41 states, he actually said to me that that was unconstitutional. While he was a congressman. Frightening.”

—Chastity Bono on her dad, Sonny Bono, R-CA, to The New York Times.

Stereo-Typecasting?

“If I am typecast [from playing gay roles recently], then I am. I don’t have any illusions about it. My feeling is that if I only get to play gay characters from now on,

then that’s really fine by me. Gay characters, contrary to popular opinion, are not all the same.”

—Gay “My Best Friend’s Wedding” star Rupert Everett to the New York Post.

Omni-Sexual

“I don’t believe there is such a thing as gay or straight. I think the only thing that exists is sexuality. Everybody is sexual, and all sexuality is fragile. To me, a truly evolved person is bisexual, or at least open to the possibility of being bisexual. I don’t consider myself to be liberated because I sleep with men. There are things about women that I find attractive although the idea [of sleeping with women] is something that I’m not comfortable with because it’s kind of too late in my life. What I know is that I enjoy male company and sex and to go out of that would be too threatening for me.”

—Singer Boy George to Australia’s Outrage.

Madonna-mania

“We did meet Madonna briefly for about five minutes on our last day in New York when we were doing The Rosie O’Donnell Show — and it was truly an out-of-body experience. Both myself and Vince were in complete awe, so much so that she looked at us and commented, ‘Are you always this serious?’ Little does she know! It was really one of the most intimidating experiences we, as a group, have ever had — it was a bit like meeting the headmistress at school really.”

—Andy Bell of the pop duo Erasure to Sydney, Australia’s Capital Q.

Now I Don’t Feel So Bad About Seeing ‘Air Force One’

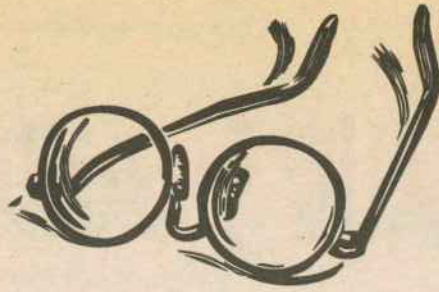
“I don’t feel one way or the other about it [the coming out of Anne Heche, Ellen DeGeneres’ lover]. She was the best person for the part [as my romantic interest in our upcoming movie]. She’s still the best person for the part. I’m really looking forward to working with her. She’s a very talented actress. I have no problem with her.”

—Harrison Ford to Oprah.

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

THE CASUAL OBSERVER

by Ed Grover



Clowning Around with Aunt Ursula

The big old dark blue Packard that my aunt drives pulled in late Friday afternoon loaded with goodies. There were two fat, fresh-killed chickens packed in ice (the deed was done that morning), a fifty-pound bag of onions and the same of potatoes, jars of wild berry jam, lots of fresh veggies and herbs and, as always, packages of frozen venison cutlets that had been saved "special," from last Fall's hunt. Somewhere among all this was my sister and Aunt Ursula. "We're here, she shouted with glee as I helped unload the car, "let's go see them circus wagons!"

"Wait a minum", she bellowed, as she picked up both fifty-pound bags, "we better get all this inside — then we can go." And that's exactly what we did; we made our way down to the lakefront to look at the wagons and go through ALL the horse tents with Aunt Ursy looking at

each horse and making comments and noises to all the mares.

In one tent was a mare with a female foal. There was a naming contest with the stipulation that the foal have a name that started with "U." It was so easy; we all agreed on the same name at once. Now, only time will tell if Aunt Ursula has a namesake.

After what seemed hours, we came back up the bluff and had a late supper of the Veal Fricassee I had made just the way my mother always made it. First the veal was poached in broth with onions, celery, carrots, allspice and bay leaves. Then, the hunk of veal was removed, cooled (with every trace of fat removed) and cut up. The broth was strained and thickened with cream and egg yolks. The egg whites were swirled into the sauce to make little white flecks and everything was served over mashed potatoes with steamed carrots, baby onions and white asparagus. We had Apple Crisp and ice cream for dessert; there would be no dieting this weekend!

I gave them my double bed and I slept on the couch. Ursy was up at 5 a.m. (as usual) and had coffee going in a jiffy. Disdaining my Melita filters, she had brought her big old enameled pot and made boiled coffee. "It's the only way to make it," she said, as she filled the pot with all the bottled water I had in the house and proceeded to put it on the burner.

Comments were made about the "store bought" flowers I had on the desk. "Oh hell, Nan, I forgot to cut some of my garden for him. We coulda put it all in a bucket and brung it by the back seat down," she said in a tone of regret; as if the bounty I had received wasn't enough.

After a hearty breakfast we went for a walk around the neighborhood and I took them over to O'Donnell Park for a \$1 trolley ride on the new Milwaukee Loop. My sister was pleased not to be walking and Aunt Ursy waved at everyone from her window seat like she was the Queen Mother on tour. We got off on Brady Street and they wandered the streets while I went into Glorioso's and got some of those wonderful cured black Italian olives, Parmesan, bread and olive oil... all to be used later for dinner.

We hopped back on the next trolley and were off to do the rest of the tour. She loved the new River Walk. She loved the Third Ward. She loved everything! As we got off near Cathedral Square to walk through Bastille Days, and then home, her only comment was, "Some ride, ainna? I need a nap." We all did.

While Ursy snoozed, my sister and I started the cooking. One of the hens and a lot of the onions would go into Chicken Onion Soup that is



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served over toasted French (in this case Italian) bread that has been sprinkled with parmesan cheese. The other bird was for cold sandwiches (packed into the old picnic hamper they arrived in), to get us through the parade.

Not long after we were done with our chores and had just settled in to watch the news and weather on the tube, Aunt Ursy woke up demanding to go see "them Frenchies." Needless to say we went! An hour or so later we were back for soup and a salad and early to bed... Tomorrow was the big day.

On parade day we made our sandwiches and made our way over to Juneau Park where we could see the parade being lined up and watch the start of the parade from the bluff. Ursy wanted to be closer so we trudged over to Mason Street and found a spot just big enough for their chairs. We had a great view of everything coming over the Lincoln Memorial Bridge.

There were clowns all over the place and naturally Ursy joined right in with them laughing and teasing and having a great old time; she even had a few comments for Ernie Borgnine and his wife — clowning is her great joy.

The parade was wonderful as usual. How many times have I seen it? Too many to count. After the forty-horse hitch, the elephants and the calliope passed, we chatted with people for a bit and made our way back home through the crowds. A little more boiled coffee and a lot of packing later, they were ready for their drive back north.

Aunt Ursy had her new Circus T-shirt and a French flag tucked under her ample arm as she gave me half a bear hug. I gave my sister a kiss through the open window and they were gone.

As I watched them drive away I thought: I may have given up my Nude Olympics weekend at Mazomanie, but the Great Circus Parade and Aunt Ursula only get here once a year. It all was worth it.

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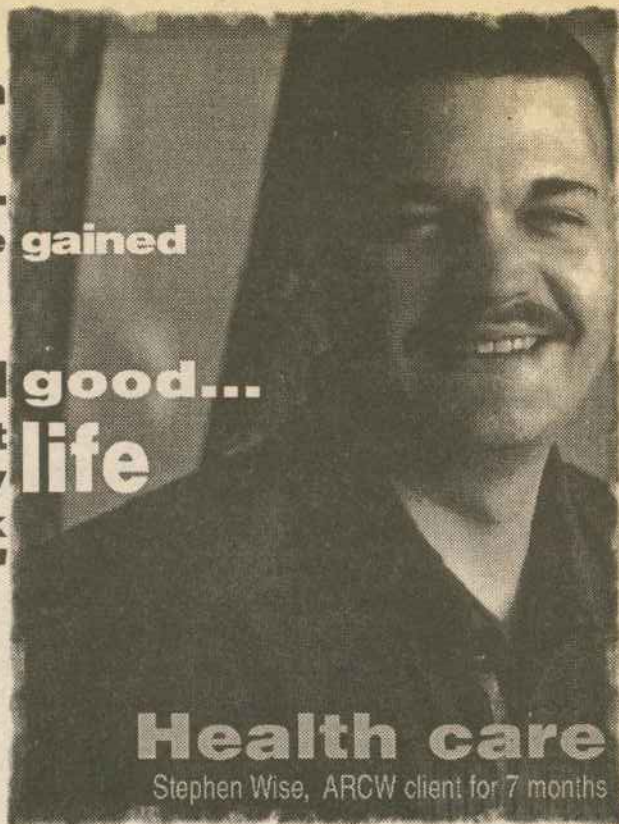


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The World in Brief

with Rex Wockner

Argentine Church Attacks Gay Teachers

The Roman Catholic Church has lashed out at gays after the Argentine teachers union granted health-care benefits to the lover of Argentina's only openly gay teacher.

In a press release authored by National Bishops Conference Family Secretary Rafael Nolasco, the church said gays are sick and perverted and recruit young men.

It said teachers known to be homosexual should be fired and claimed there is "scientific proof" gays can turn straight through psychology and spiritual guidance.

"If thieves are not accepted as bank clerks, or blind people as bus drivers, homosexuals are not to be accepted as teachers," the document continued. "Gays and lesbians can make as much effort as they want to achieve social or legal recognition, but they can not impede democratic society from defending itself from their absurd claim of

having the right to be abnormal or sick."

Meanwhile, a new poll by the TN television channel found that 52 percent of Argentineans accept gay teachers, 27 percent are indifferent on the issue, and only 21 percent reject the notion.

Gay teacher Rafael Freda and his lover, Eduardo Vazquez, were recognized as spouses by the teachers union's social-security system two months ago. Shortly thereafter, the government extended pension rights to the lovers of deceased gays and lesbians and the flight-attendants union began offering benefits to gay/lesbian employees' domestic partners.

Swiss To Pay Gay Victims of Nazis

Swiss banks and companies are giving \$12 million to 60,000 needy eastern European victims of the Nazis, including gays.

The institutions eventually will hand out \$190 million in compensation for having kept Nazi victims' money and profited from Nazi looting. Some Jewish groups claim the amount owed, with interest, is closer to \$7 billion.

Nazi victims who are poor and have not received other Holocaust compensation — such as eastern Europeans — are eligible to apply for the funds.

Gay victims can receive assistance from Beat Wagner at the Swiss gay group Pink Cross. His phone number is 011-41-1-262-4184. His e mail address is bwagner@sgtagblatt.ch.

British Airways Will Not Hire HIV-Positives

British Airways refuses to employ people with HIV as pilots or flight attendants, reports the AIDS magazine Positive Nation. The publication located three people who were denied jobs with the company solely because of their HIV status.

An airline spokesman said the policy was put in place because some countries (including the U.S.) deny entry to HIV-positive foreigners and because HIV-positive people are not supposed to take certain vaccines that are necessary for travel to the Third World, such as the vaccine for yellow fever.

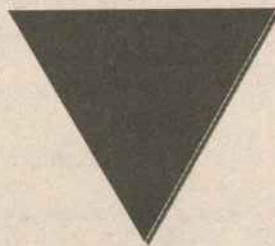
The spokesman also said: "Being positive you cannot predict when it will affect the brain. A pilot's lifestyle, crossing time zones, differing meal times, high stress levels, etc., can run down their immune system."

Virgin Atlantic airlines, on the other hand, welcomes HIV-positive applicants for pilot and flight-attendant positions, according to Positive Nation.

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Book: Shah's Mother Was Lesbian

A new book says the Shah of Iran's mother was a lesbian. "Until Darkness" by former Iranian movie star Parvin Ghaffari, 67, details the author's three-year affair with the Shah, and claims the Shah's mother encouraged the affair then vied with the Shah for Ghaffari's affections.

Bishops Ordained Non-Celibate Gays

A new survey of 1,200 Church of England priests by the Lesbian and Gay Christian Movement found that 10 of the church's 44 diocesan bishops have knowingly ordained non-celibate homosexuals.

"It is obvious the church now has no option but to drop the damaging and dishonest pretense that it is not ordaining practicing homosexuals in considerable numbers," the movement said in releasing the data. The survey also found that 37 of the bishops have employed at least one already-ordained sexually active gay or lesbian priest.

Australian Church Leader Comes Out

The second-highest-ranking officer of Australia's third-largest church came out of the closet at the church's annual assembly last week.

Uniting Church Commission on Mission National Director Rev. Dorothy McRae-McMahon, 63, outed herself as the assembly wrestled with the question of ordaining openly gay clergy — a decision it eventually opted not to

decide on.

McRae-McMahon will remain in her position for the time being despite loud opposition from some Aboriginal and Pacific Islander groups within the church.

Britain Will Not Fight Age-of-Consent Case

Prime Minister Tony Blair's administration said July 14 it will not contest a European Court of Human Rights case challenging Britain's higher age-of-consent for gay men.

Male-male sex is legal at 18 in the United Kingdom while heterosexual and lesbian sex are legal at 16.

In light of the move, it is expected that legislation to equalize the ages-of-consent will pass the House of Commons later this year.

Warsaw Cops Target Cruisy Area

Police are staging raids on Warsaw's largest open-air male cruising area, Plac Trzech Krzyzy. So far, the harassment has consisted only of demanding identification and creating a register of cruisers.

Meanwhile, the police and the gay magazine Nowy Men have started working together to solve murder cases where the victims were gay. The project has led to two arrests.

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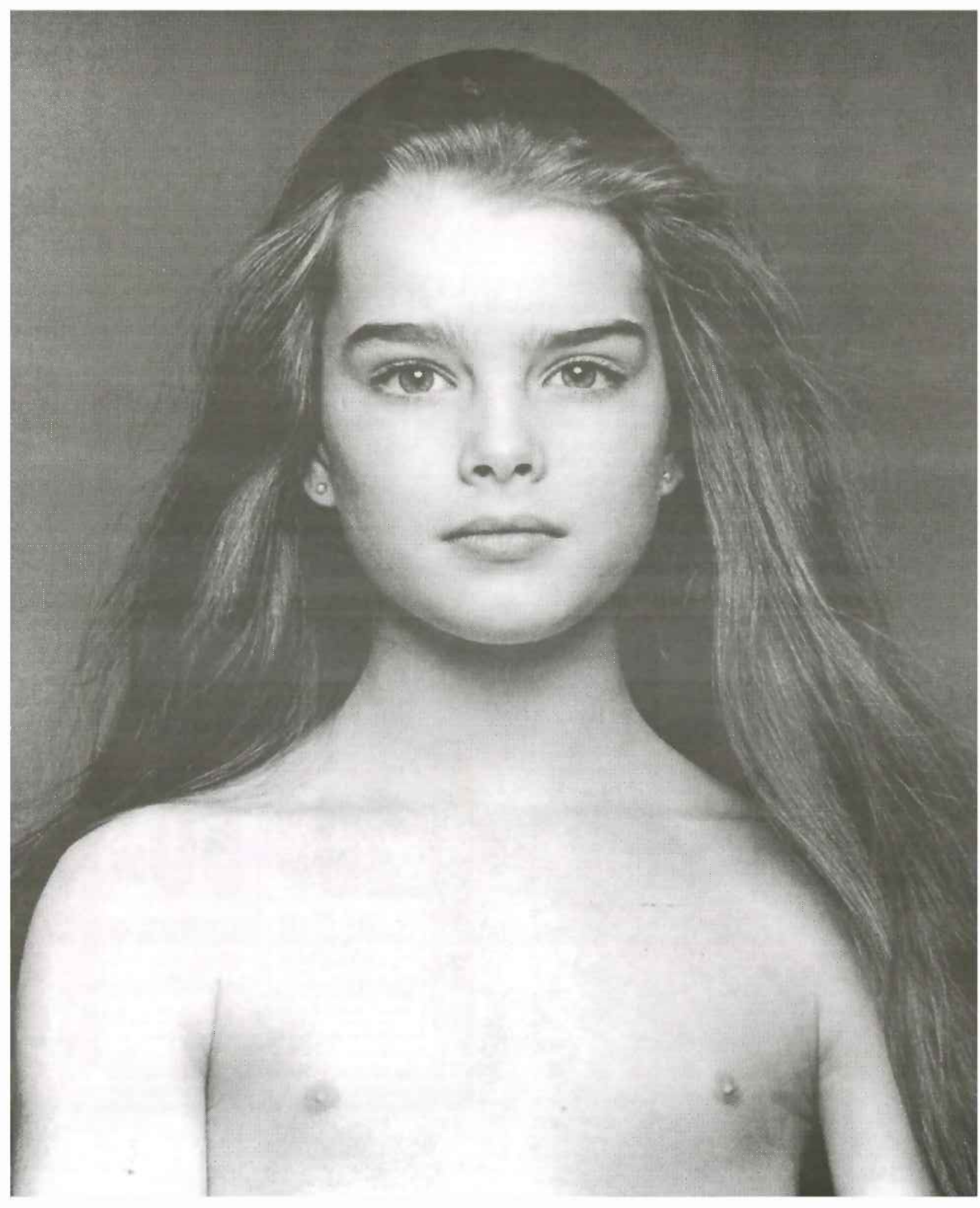
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"The name Scavullo is synonymous with excellence. His perception, artistry and sensitivity are peerless."

—ELIZABETH TAYLOR

As a child, Francesco Scavullo, was spellbound and inspired by the film *Queen Christina*... "instantly another magical world opened up for me, introduced by the most perfect distillation of female beauty I'd ever seen or could hope to see: Greta Garbo... I was spellbound by her close-ups, she was luminous."

Francesco Scavullo, a native New Yorker, has been a photographer for more than fifty years. His innovations with light and makeup, along with his unique sense of style and artistry has made him a fashion industry legend and Hollywood favorite.

His work has appeared in a literal "who's who" of major publications worldwide, including *Harper's Bazaar*, *Cosmopolitan*, *Seventeen*, *Town & Country*, *Vogue*, *Interview*, *Time*, *Newsweek*, and *New York* magazine. He has four books to his credit: "Scavullo on Beauty (1976)," "Scavullo on Men (1977)," "Scavullo on Women (1982)," and *Francesco Scavullo, Photographs 1948-1984* (1985)." Francesco Scavullo currently resides in New York City.

His Manhattan studio, just off Lexington Avenue, is a beautifully dark, erect building that Scavullo's father purchased for him in 1948. As I approached the simple, unadorned studio door, memories of myself at sixteen came back to me. I remembered how, as my father did the grocery shopping, I would wait at the magazine racks, gazing at

just couldn't copy a picture, I liked to take pictures. I began working for magazines like *Ladies Home Journal*, *McCalls*, and then I got on *Town & Country*. In 1955, I got hired at *Bazaar*. In 1965, I started doing *Cosmopolitan*, and in 1970 I was under contract to *Vogue*.

I have always been a magazine photographer. I never did big advertisements. My name was everywhere. ... It was very funny, I began to get lots of fans, and it was because I worked for all those magazines.

In those days, the magazines had art directors — they never came to the studio. They just egged you on. They said, "Oh, this is a wonderful picture. I think you should go that way a bit with it." You developed your own style. It developed into what is called the Scavullo Style.

QV: How would you describe that?

FS: I think a Scavullo picture is first of all... somebody at their best. It's somebody who looks very beautiful or handsome. The eyes seem to tell a lot in a Scavullo picture. Polly Mellon said, "His pictures are beauty and soul. They have nothing to do with glamour." She said, "Even those *Cosmopolitan* covers — they were glamorous, but it was something in those girls."

QV: How do you capture that?

FS: I have my techniques, I have good lighting, I have all that. But, it's how I relate to people; I relate very well to everybody — almost every-

SCAVULLO STYLE

Scavullo's famous [and for me, hypnotic] *Cosmo* covers. I never saw such spender and beauty in a woman before.

I found Scavullo, the man, to be endearing, comforting and straightforward. I quickly felt that I'd already known him for a long time. It's the same quality that has helped put many insecure megastars at ease, and allowed Scavullo to capture breathtaking portraits.

Always candid, I found Scavullo could roar at the current state of copycat photography and the lack of standards in the fashion industry, and still remain a blend of eloquence, grace and above all, style — an original. With a 50 year retrospective of his photographs being readied for a fall publication, Scavullo seems ready to be a lion rediscovered.

QV: How did you begin your career?

The way I really started was [that] we moved to New York. I lived on 52nd Street. When I was old enough to work, instead of going to work, I got very interested in photography. From *Seventeen* I started working for *Good Housekeeping*. I was working for all the magazines — I was very editorial — I didn't do advertising; for some unknown reason I

body. That's the whole secret. I never know what I'm going to do when I do a picture. I wait until I see you, and I say "Oh, you look good like that. Stay like that. You look great. That's fabulous. Move that hand a little bit." I do it all by ear... by instinct.

There are people who plot and plan, and walk in here with a whole book of all the clothes, and the way the pictures are gonna look and I say, "Oh my God, I can't work with you." That's the difference with working with Sean Byrnes and Polly Mellon, they walk in here and "click" it's all together. It's more spontaneous — like live television was when it first started. It's more fun for me — it's my energy — I get excited.

QV: Were you self taught?

FS: Yes. I learned, and I went to the School of Modern Photography for two weeks and I hated it. They wanted me to photograph a tree in Central Park (laughter) at every hour of the day, all day long. I said, "I'm so tired of that tree, I'm walking. I don't want to see that tree

Interview by Jorge L. Cabal

Photograph opposite page: Brooke Shields, model/actress photographed by Francesco Scavullo in 1975.

From the book, "Scavullo Photographs 50 Years" to be released in October of this year.

It was fine for Robert Mapplethorpe to put a whip up his ass and take a picture. His best photographs were his S&M. I always thought that his society portraits were boring.

again." So, I quit. I got a job in a catalog studio — first as a press photographer, then in a catalog studio. I was the clean-up boy, I was the scrub boy. I started at the bottom — cleaning the studios, cleaning the john, just to be near the photographers.

QV: What makes a good picture?

FS: I think what determines a good picture, is a good photographer — somebody who is good behind the lens. I think that's the trouble with photography today. I think that someone like Steve Miesell has a great fashion sense. He has a wonderful sense of makeup and hair, but he has no style in photography. He's been created by tear sheets — by copying. Everybody copied and copied. He started all the copying that's going on.

First they copied Avedon, Penn, and then me. They copied and copied, and now they copy each other. Now, all of a sudden, creative directors have arrived on the set, and they're telling them to copy more. England comes out with "Trainspotting," and people want something different every month, every month, every month. So you have the "Grunge Look," and they have just finished the "Heroin Chic," and now it's "Anorexic Chic."

The newest thing right now is girls who look like they [throw up] after every meal. You see their pictures in the magazines — they're all skin and bones — I think it's grotesque ... it shows how sick fashion is; it has nothing to do with beauty, glamour, style. The magazines are just reflections of bad photography and bad creative direction.

QV: Is that frustrating for you?

FS: It's very frustrating because, for me, photography is to bring out the best in people. I think if somebody was a drug addict, like this one model Gia was, I'd try to help her. I'd try

to get her to eat. I'd try to get her to kick the habit and see a doctor. I'd never made her look like a drug addict in her photographs. I'd never show her as she was when we would go on locations. I'd never take pictures of her that way. I don't want to give out wrong messages to young people. They get enough bum messages without fashion giving it to them.



QV: Where do you think that comes from?

FS: It comes from people not caring. It comes from people who *don't* take their lives in hand and want to do something for the human race. It comes from selfishness. It comes from caring about who you could shock.

QV: So, your work is very personal?

FS: Very personal. I think I have style. I'm not gonna change my colors every month and put on new spots, so that I can be the trick of the

week or the trick of the month. I'm Scavullo! I like to be the trick of the century (laughter).

QV: Tell us about your new book that's coming out this fall.

FS: I'm very excited about the book. It was a very big book. Sean Brynes, who edited my work... Every picture I ever took, he edited them. I never thought they were gonna be worth anything — who the hell kept a fashion picture? In the 50s, you took the fashion [picture], and gave it to the magazine and it was over. There's always another fashion set, there's always a new dress...

All of a sudden now, they've become so pretentious about fashion photography. Well, they should be because it was beautiful in the 50s — the crap they have now, they shouldn't save. Magazines come [to the studio] and they're in the garbage the next day — we don't keep *Harper's* or *Vogue* or any of those magazines. Why should you keep them? There's nothing in them.

I used to tear pages out and have scrap boards with all my favorite pictures — pictures that had depth, that had meaning. Now they're like movies. They come into the theater and they're number one, one week, and the next week they're zero. There's no content today — it's our society today. Look at what boxing came

to. This guy bites somebody's ear off and Versace says, "Wonderful, I make my whole collection after Tyson. It's like the Roman gladiators. It's fabulous."

The heck it is. We can't be decadent today. I think we should be responsible. I think as a person whose pictures appear in magazines that millions of people look at... That's why I never did a cigarette campaign. I turned down millions of dollars a year for Virginia Slims

Photograph above: Francesco Scavullo, photo by Sean Byrnes.

when they first came out. I refused, because when they came to me they said, "You have to use girls that are twenty-seven years old, but we want you to make them look like *Seventeen* Magazine. I said, "Thank you very much. Here's your hat. Good-bye!"

Maybe I'm just a fool. Maybe I should have just taken all the money, and fed them cigarettes.

QV: Do you see anybody who's doing good work now?
FS: No! Who?

QV: I'm asking.

FS: I don't see anything. You know what I mean? If I see something I like, it's something that they've copied from the pictures I took in

I love her [Streisand], and I think she's an incredible woman. She's a perfectionist — I think she must drive herself crazy. I'm a perfectionist, but not that much.

the 70s and 80s. I just don't think you'll ever see another Penn, Avedon, or Scavullo again.

I think that "Trainspotting" was a very good movie, but it didn't inspire me to do fashion pictures after I saw it. It inspired me to make a lot of people go and see it to find out that heroin addiction is not pretty. The fashion people took it and made it glamorous — they're so superficial. Fashion is really awful, it makes so much money from the world and gives so little back.

QV: When do you think it started to change?

FS: I think it started to change in the 80s. I could see it happening in the 90s, when I was looking in the magazines, and would say to myself, "What is this?" The English influence has been, I think, very negative. All the trash English news[papers] where they go after the guy — here we do it with the *Enquirer*. People have no respect for each other. People don't love, don't care about each other. They say they do charities, but charity begins here — at home — in your own heart. You gotta respect what you put out there and respect what you stand for.

I love Madonna because she respects herself. How can Tyson respect himself after he bites somebody's ear off just to win that fight? He's like an animal.

QV: Will the fashion industry change?

FS: I think there will be a change, but it's going to be a tough fight. I think the people who control it don't have the right feelings. I

think someone like Ralph Lauren has always had beautiful advertising. He's never allowed that crap to come into his ads ... I admire him. He's very stable and very classic.

QV: What about Calvin Klein?

FS: Calvin Klein would stand on his head and put a flag up his ass, or do anything to get attention. I mean, he don't care. It was fine for Robert Mapplethorpe to put a whip up his ass and take a picture. That was Robert's art. His art was his porn, his homo, his S&M. His best photographs were his S&M. I always thought that his society portraits were boring. His best pictures were of guys in chains. That was him; he lived that life. That was his life and I thought it was wonderful.

He didn't do it to make money. That was his passion. He photographed his passion and showed it to people and people liked it; it became art. Passion does become art. I don't think that Calvin Klein's ads are art.

QV: What would be an embarrassing moment?

FS: To take somebody at their worst — to have photographed Gia in St. Barts, when she was dying for some drugs — when somebody threw her drugs away.

I photographed Chet Baker while he was

living here, and when he needed heroin. I saw him go in and out of heroin. I mean, I've seen drugs all through my life. I never did drugs because I'm a manic depressive. I have to take things to keep me *down*. I can't fool around; I have a chemical imbalance. I would be dead if I took drugs.

QV: Would you name some favorite faces that you've photographed?

FS: Oh, my God. Cher, Elizabeth Taylor. Way back, Sandy Crown. I have so many beautiful, fabulous faces.

One of the ones who I thought was so beautiful — never was considered a beauty by anybody but me — was Janice Joplin. I spent an afternoon, here, photographing her. I fell in

love with her. She became one of the most beautiful, charming, vulnerable, tough ... When she walked through the door, she said, "Hey! I thought you were going to be a fag. I'd like to fuck ya, only I got the clap."

I loved it. She was after me, ya know. She wanted me to take off with her and go to the redwood forest. It was just before she died. She was a great woman. I have met so many fabulous people.

She was burning up on stage; she was

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—Amy Taubin, VILLAGE VOICE

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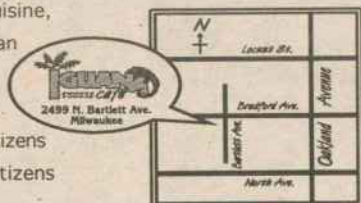
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burning herself out, and you could see that. You could learn from just looking at her. The way I portrayed her was so that there was a soul inside all this suffering and this burn-out. I think they show people today as if they're soulless — that they are babies that have been tossed in a garbage can.

QV: One of my favorite photographs is the silhouette of Barbara Streisand on her "Greatest Hits."

FS: Oh, that was her idea. Absolutely! I had lots of fun with her when I first worked with her because she would like to direct. She got to like me, and trust me. She once told me, "You're the only one with any eyes."

We collaborated, and that one was a collaboration. She said, "I see this cover as a silhouette — my profile." I loved that So, I said, "OK. Fine! We'll turn off the lights and we'll back-light you." I showed her the Polaroid, and she said, "I like that." I said, "I like it, too. Well call it a Scavullo/Streisand." That was her idea. The poster for "A Star is Born" was all me; she followed my directions.

QV: Was she an easy person to work with?

FS: I loved working with her because she had a passion for it. Once her dog bit my ass when I went to see her — a big Doberman Pinscher. His name was Red, and they were going to put him to sleep. I had to go and get Tetanus shots and everything. She was so frightened, she kept sending me flowers and candy. So, when she came to the studio she was like a pussycat (laughter).

But because that thing happened — God made it happen — instead of her overpowering me, I got very strong, and she was a little frightened that I could sue her. Anyway, we got on very well and we've always had wonderful [sessions]. It was always like, "Could ya do it over there, Could ya do it over there?" And she'd say "Oooh, I see that look in your eye." I'd say, "Yes, Barbra, I did it your way a couple of times — but not every time."

I love her, and I think she's an incredible woman. She's a perfectionist — I think she must drive herself crazy. I'm a perfectionist, but not that much. That *really* is hard to live with. She can't clean it up enough. When I saw her concert live, I had goose flesh. But when it came on Home Box Office, she cleaned it up too much.

It's like a photograph if you don't know where to stop. I don't retouch much in my photographs. In the book that's coming out, none of the pictures are retouched. I don't believe in it. Everybody used to say that I did a lot of retouching — I don't! I believe in good lighting, good hair and good makeup ... but not retouching.

That's the trouble with all these covers like *Harper's Bazaar*. They have these computers now where they can take your shoulder off and your neck off. You're no longer a picture; it's a computer image. Watch, I'll complain about everything, and not a person will book me. That's OK, I don't care (laughter).

QV: What's a difficult moment like? Could you describe a difficult celebrity or individual?

FS: A difficult moment is when you're with people who are insecure — people who are frightened and insecure. I've had problems working with Raquel Welch, because she's insecure. She's worried about the pictures. She comes up here, and cries in my arms. I love her, I treat her like a little girl.

I think that people who are insecure make it difficult for everybody. People who are control freaks will also make it difficult. I'm not a control freak. I'm slightly insecure, so I'm sensitive to all that and I know what it feels like to be insecure. I know what it feels like to feel a little power. I know all those feelings, so I can work with these people.

I have to find out what's goin' on. It is very difficult if someone really doesn't have a good image of themselves. I have to just talk, talk, talk, talk, talk until they forget about themselves.

QV: You seem very grounded. I was wondering if there's any spiritual component to how you deal with your life?

FS: I think I'm very lucky for some unknown reason. I am a Roman Catholic, and I go to church every Sunday, just because I think you need some discipline. The fact that I'm Catholic is that I need to obey one law of the church, which is to go to mass on Sunday and put my money in there. In many ways, I'm very critical of the church. I'm critical of the way it handles many things—including birth control and abortion.

I only feel that somehow there's a simplicity about me; there's a caring. I really care. I think that's a gift that God gave me. The only thing He gave me was a gift for caring, and I took that caring and happened to take up a camera. I think you can learn to be a caring person, but I think it was born in me. I have always worried about somebody's feelings. But sometimes I can be very sarcastic and lash right out. I'm not a little marshmallow. I'm very insecure and frightened.

QV: What frightens you?

FS: I've never been frightened when I'm living in my fantasies [taking pictures]. Now, I'm thinking: I'm umpteyp-ump years old. When am I supposed to retire? I don't want to retire! I keep thinking: Oh my God. I really have to face life now. Here I am, hittin' seventy years-old and I gotta face life. I can't be a little boy anymore — there's a child in me, and that gets me crazy. That makes me stay up at night and wonder what the Hell am I gonna do? How did I get to be this old?

QV: What advice would give to someone who is interested in being a photographer?

FS: Well, I think for photographers—for young photographers today—for God's sakes, don't let people show you pictures. Tell them that you'll show them *your* pictures. They can tell you what direction to go in, but don't let them give you a bunch of tear-sheets from the 50s onward—even '97, and tell you to go out and do that. Don't copy. Don't be a copycat. Oh God, it's so bad.

What's wonderful is to take all the shit in and let it come out as your own. But not to copy. They got FAX machines for that. Steve Miessel is a fashion FAX machine. What good is that? A FAX machine contributes nothing except to a reproduction of something. You're changing it a little — only because its an imitation. Or, changing it better — I love to stick my pictures in the computer and then say, Oh did I take that? Then I pin them on the wall next to the garbage can.

I think the most important thing for anybody, no matter what they're going to do in life, is to try to be original. That was the wonderful thing about the world up until 1990. It was all originals. Judy Garland was an original. Diana Ross was an original. Madonna was the first to copy, copy, copy until she became Madonna. But what is Madonna? What do we remember her for? We remember her for her changing. And now she is Madonna. Now she has finally become someone. I respect her at this

Continues on page 40



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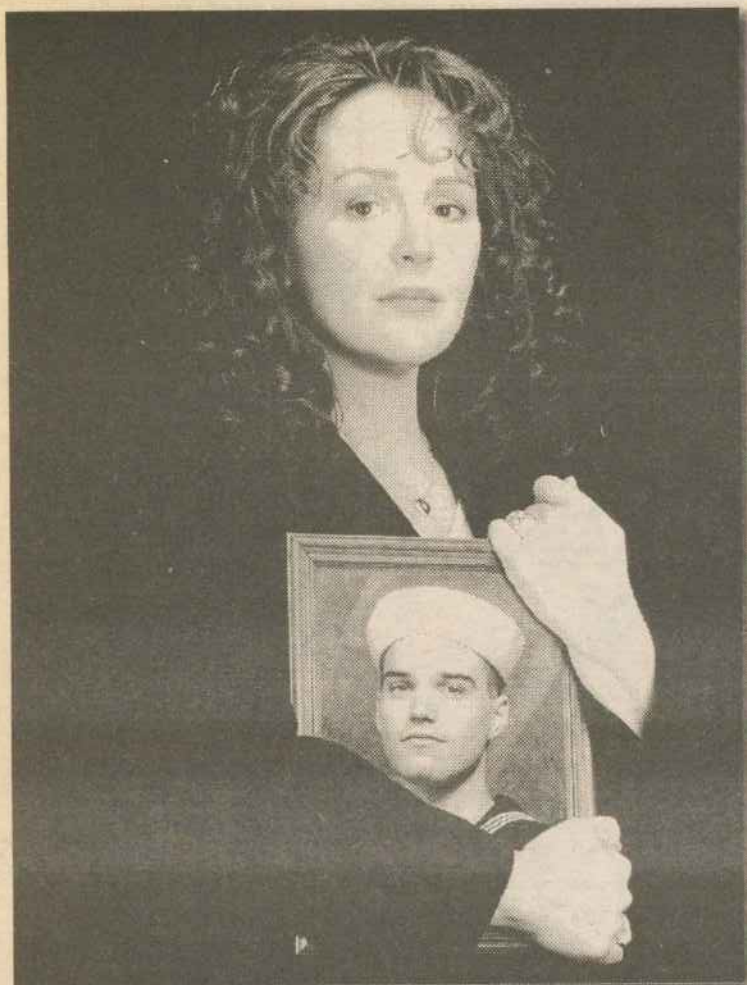
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— Bonnie Bedelia stars in "Any Mother's Son," the story of Dorothy Hajdys, whose son Allen Schindler (Paul Popowich), a sailor in the U. S. Navy, was brutally murdered by fellow shipmates because he was gay.

Lifetime Presents "Any Mother's Son"

New York — "Any Mother's Son," based on actual events, is a heart-rending gem that's intelligently executed and performed. Bruce Harmon wrote a screenplay that's easy to digest, candid and thought-provoking and not overloading in the melodramatic. David Burton Morris, who began his career in 1983 as writer/director in the feature film "Purple Haze," directed. Paul Popowich who plays Allan Schindler shines in a role that inhered of a few lines and flashbacks.

Dorothy Hajdys (played by Bonnie Bedelia) says good-bye at the airport to her son Allen Schindler (Paul Popowich) as he prepares to return to his navy base in Japan, little does she know it is the last time she will ever see him alive. Returning to his ship after a night on the town, Allen is followed by shipmates Terry Helvey (Scott Gibson) and Charles Vins (Michael Gabriel), who-looking for some "fun"-follow

Allen into a restroom in a park and beat him to death. Helvey confesses to the murder and implicates Vins as a conspirator. Concerned about potential negative publicity, the navy sends a representative to the ship to quiet the rumor mill.

Allen is given a military funeral by the Navy back home in Chicago and when Dorothy is told that the murderers were Allen's fellow shipmates, she is shocked and confused. It is a call from Rick Rodgers (Phil Jarrett), a reporter from the military newspaper *Pacific Stars and Strips*, telling her that her son was a victim of gaybashing, that turns her world upside down. Dorothy goes into complete denial that her son was gay, even when her daughter, Kathy (Hedy Burress) tries to convince her that Allen had tried to tell her he was gay a few years earlier.

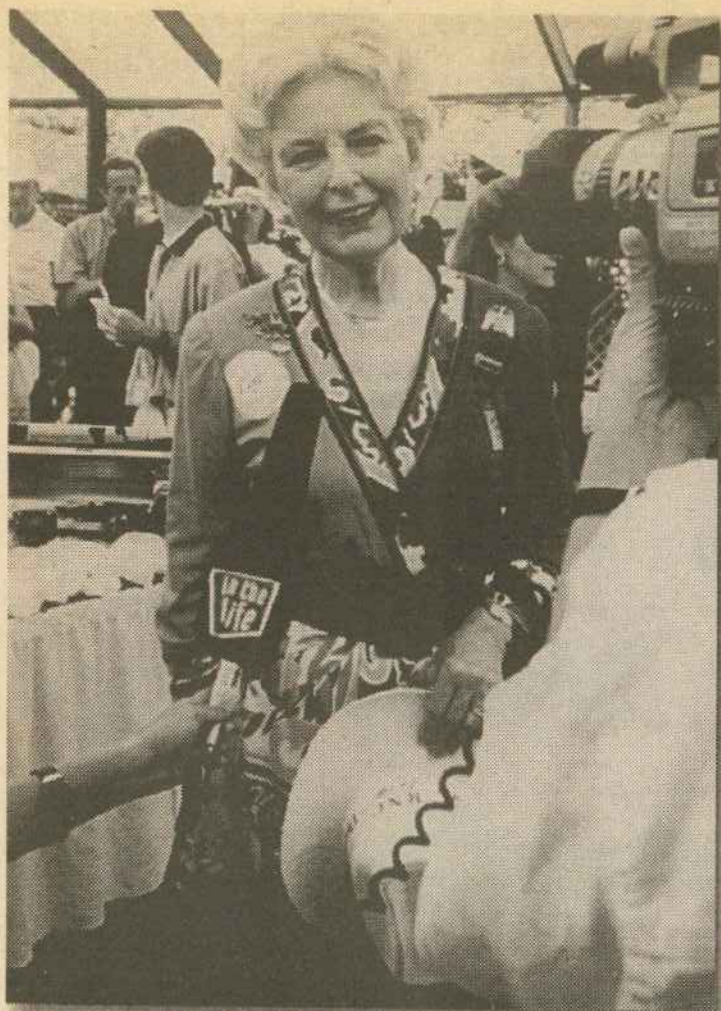
The performances is the emotional element along with a marvelous script and direction that ties "Any Mother's Son" altogether. Bonnie Bedelia whose acting credit includes television, stage and feature films is exquisite as the mother whose left to pick up the pieces, and confront the military from preventing the attempt to cover-up her son's murder. Paul Popowich expressed "it's unfortunate that something like this has happened...it was a learning experience to reenact such an incident." This is a movie that's unquestionably worth watching and discussing. "Any Mother's Son" the Lifetime Original Movie premieres Monday, August 11th from 9 to 11 p.m. ET/PT.

'In The Life' Celebrates Five Years!

New York — The August/September episode of "In The Life," America's gay and lesbian television newsmagazine, celebrates it first five years on the air. This special anniversary episode takes a nostalgic look back at the stops and starts that made up "In The Life's" early episodes, and then continues on through five seasons as the series evolves into an in-the-field newsmagazine.

When "In The Life" premiered in 1992, the idea that gays and lesbians should have a regular slot on national television was completely new — this was after all, five years before "Ellen." Those who have appeared over the years and who will be part of the special include Lily Tomlin, Sir Ian McKellen, B.D. Wong, comic Kate Clinton, writer/actor David Drake, writer and drag artist Charles Busch, choreographer Bill T. Jones, playwright Tony Kushner, Dick Sargent of "Bewitched" fame, George C. Wolfe of The Public Theater, and The Lady Chablis, made famous in the book, "Midnight in the Garden of Good and Evil."

Correspondents Tanya Barfield and Darius de Haas join host Katherine Linton for the five year retrospective of "In The Life" "The Early Years," the show's first two season's is the opening segment. The pilot episode aired to much fanfare in June 1992 with self-proclaimed political "fumorist"-that's feminist/humorist-Kate Clinton as the host. It didn't take long before the new gay series on national public televi-



— Conservative icon Phyllis Schlafly caught by "In The Life" at the 1996 National Republican Convention.

sion came under attack in the PBS funding wars of the early 90s.

"The Great Events" segment includes historic reports from the 1993 March on Washington; Stonewall 25 and Gay Games IV, the 1994 New York remembrance of the 1969 Stonewall Riots; and the 1995 4th World Conference on Women in Beijing, China.

"In The Life and the Arts," profiles artists and entertainers who help shape and define gay and lesbian culture. During its first five years, this segment features Marga Gomez, scenes from the Broadway musical "Rent," choreographer Bill T. Jones, British actor Sir Ian McKellen, playwright Tony Kushner, and Artistic Director of The Public Theater, George C. Wolfe.

An "In The Life Tribute" segment pays tribute to the many people who have appeared on "In The Life" who have since died. Included are singer and activist Michael Callen, International Lesbian and Gay Film Festival director Mark Finch, drag artist Randy Allen, writer Andrew Kopkind, and lesbian pioneer Peter Worth among others.

The anniversary show will also show three, past, memorable stories in their entirety. Included are "Persecution in Romania," an interview with "Stefan K.," a gay survivor of Nazi persecution, and "A Day In the Life of The Lady Chablis."

The Milwaukee premiere of "History and Highlights," of "In The Life" is Wednesday, August 6th at 11 p.m. on channel 10 (WMVS).

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—E-Mail to: jhsmith@execpc.com—

"Dames At Sea" Sails Into Madison

Madison — *The New York Times* hailed "Dames At Sea," "a real winner, a little gem of a musical." A hit of the 1968 off-Broadway season, pays a special tribute to the 1930's musical films of famed director and choreographer Busby Berkeley. Berkeley's films were born out of America's appetite to be distracted from the realities of the depression. In his movies, loners always found each other, all problems could be solved with enthusiasm and cleverness, and a spunky person could always rise and succeed. Mostly, they were stories of hope.

Berkeley's movies were noted for large casts of beautiful chorus girls, leading characters dripping with charm and personality, and extravagant dance numbers. The creators of "Dames at Sea" decided to recreate a 1930's film experience "on a postage stamp" using only six actors (Rep's production has seven). "Dames at Sea" specifically spoofs "42nd



— Tony Clements portrays the singing songwriter sailor, Dick in "Dames At Sea." Photo: John Urban.

Street" with its lead characters having the same names as the stars of the film—Ruby

Keeler and Dick Powell.

"Dames at Sea" introduces Ruby, just off the bus with only a suitcase and dreams of stardom. She meets Joan, the wise-cracking showgirl with a heart as big as the Bronx who convinces the dubious manager and producer Hennesey to give Ruby a chance in his upcoming show. Soon, Ruby finds herself sharing the stage with the temperamental Broadway star, Mona Kent. While they rehearse the play, Mona makes her move on Ruby's true love, Dick, the good looking, song-writing sailor. When Hennesey loses the theater right before opening night, it's Dick's heroic idea that saves the show. The cast is complete as Dick's sailor sidekick Lucky enters the scene, along with Ginger, the gum-smacking showgirl.

"Dames at Sea" is directed and choreographed by Pam Kriger. The show runs through Sunday, August 31st. Single ticket prices are \$18 for Wednesday, Thursday and Sunday performances, and \$22 for Friday and Saturday performances. For more information call (608) 256-0029. Isthmus Playhouse of the Madison Civic Center is located at 211 State Street.

"Always...Patsy Cline" Captured Chicago and Took Manhattan By Storm, Now It's Coming To Milwaukee

Milwaukee — "Always...Patsy Cline" written by Ted Swindley and licensed by the estate and family of Patsy Cline, features motor-mouth Louis Seger handling most of the dialogue and Patsy Cline singing such hit-songs as "Crazy," "I Fall to Pieces," and "Walkin' After Midnight." The production includes an on-stage, five-piece honky-tonk band composed of pedal steel guitar, banjo, bass, drums and piano. Now running off-Broadway in New York, the show has sold-out everywhere it's played from Denver to Chicago to Nashville, where it ran at the Grand Ole Opry.

Starring as Patsy Cline is Elizabeth Aiello who has performed in national touring companies of "Les Miserables" and "Pump Boys and Dinettes." Her New York credits include roles in several off-Broadway shows such as "Previous Engagements" and "At Home/Split, Squats," as well as a one-woman cabaret act. She has appeared in the title role of "Always...Patsy Cline" with New American Theatre in Rockford, and also with companies in Calgary, Denver and Chicago.

"Always...Patsy Cline" premieres July 30th and runs through August 10th at UWM Fine Arts Theatre at 2400 East Kenwood Blvd. Don't miss the opportunity to hear over twenty of the late Patsy



Cline's songs in this two-woman musical about a friendship between Ms. Cline and her fan and pen-pal, salty Texas divorcee, Louis Seger. For additional information or tickets call (414) 229-4308.

Author E. Lynn Harris Will Read From His New Book "If This World Were Mine"

Shorewood — Four bright, ambitious black students—two men and two women—became best friends in college. Years later they are all living in Chicago and decide to meet once a month to read their personal



— Author E. Lynn Harris. Photo: Martin Christopher.

journals and contribute to a group book of wishes and dreams called "If This World Were Mine." E. Lynn Harris's earthy, real, touching and exciting fourth novel follows the lives of Yolanda, Dwight, Leland and Riley as they face severe personal and joint crises and emerge on the other side with a deeper understanding of themselves and their friendship. Harris masterfully shapes his characters and fashions dialogue and music stings that readers can almost hear as they read. "If This World Were Mine" is a novel for anyone who ever had best friends, and who treasures them.

E. Lynn Harris is a former IBM computer sales executive and an honors graduate of the University of Arkansas-Fayetteville. His first novel, "Invisible Life," was #1 on the Blackboard Bestseller list of African American titles for ten months. His second novel, "Just As I Am," was also a national and

Blackboard bestseller. With his third novel, "And This Too Shall Pass," he made national, Blackboard and *The New York Times* bestseller lists. In addition, Harris's work has appeared in *American Visions*, *Essence*, *Go the way Your Blood Beats*, and the anthology "Brotherman: The Odyssey of Black Men in America." E. Lynn Harris lives in Chicago where he writes, lectures and follows the *Arkansas Razorbacks*.

E. Lynn Harris will be reading from his new book "If This World Were Mine" Thursday, August 21st, at 7 p.m. at Schwartz Bookshop in Shorewood. The novel's title is also the name of a group journal the friends write in as they learn to understand what it really means to be a friend and to be happy. For more information call (414) 963-3111.

Fest City Singers Schedule Open Audition

Milwaukee — Fest City Singers will hold auditions Wednesday, August 13th at 7 p.m. Enthusiasm and dedication share equally with ability to sing and dance.

Cabaret performances are planned for early November '97 and May '98. Fest City Singers also performs at community events and private meetings throughout the year. For additional audition information call the FEST LINE (414) 263-7464.

Arundhati Roy Schedules Reading for "The God of Small Things"

Milwaukee — Arundhati Roy's first novel, "The God of Small Things," has earned a list of powerful descriptive adjectives. "Devastating...imaginatively supple" says *The New York Times Book Review*. "Gorgeous and seductive...truly spectacular" says *Kirkus Reviews*. "Dazzling...musical, densely patterned prose" wrote Michiko Kakutani in *The New York Times*.

Arundhati Roy was herself raised in Kerala, the state in southwest India where she sets her story of a family in emotional, cultural, economic and moral turmoil. Writing from the viewpoint of her main characters, Rahel and her twin brother, Estha, Ms. Roy moves deftly between a privileged but dysfunctional Indian childhood in the late 1960's to the present day alienation of the once

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— Author Arundhati Roy.

inseparable siblings. In "The God of Small Things," she chronicles the rise and fall of an Indian family in rule-breaking language that challenges the craft of writing as much as her characters challenge traditional religious, caste, and political ideas.

Arundhati Roy was trained as an architect and went on to become an award-winning screenwriter. She lives in New Delhi, India.

Arundhati Roy will read from her debut novel "The God of Small Things," Thursday, August 7th at 7 p.m. at Schwartz Bookshop's new location 2559 Downer Avenue-at the corner of Webster and Downer. This event is free and open to all. For more information call (414) 332-1181.

Madison's Broom Street Theater Welcomes God In Their Latest Production of "Tales for a Millennium"

Madison — The plot of "Tales for a Millennium" thickens as God returns to take over the heavenly driver's seat. Peter and Jesus are nervous that God is going to be really angry when He sees what shape the world is currently in. In God's absence Jesus has been running the world and hasn't exactly left the place in perfect condition.

Longtime Broom Street Theatre actor, Brian Wild, who is making his play writing debut, expresses that "'Tales for a Millennium,' is not only about family relationships (the first dysfunctional family in history is dramatized in the play) but is also about how to find a pleasant way out of the chaotic world."

In the cast are Broom Street veterans Callen Harty as both God and Satan, Brad Knight as Jesus Christ, Buck Hakes as St. Peter, Isa Norwood as Mary Magdalene, Joe Wiener as Beethoven, Mark Edwards as both Desi Arnaz and Buddha, Betsy McNeely as White Buffalo, and Cindy Toth as Jessica Savage. Mathew Duckett makes his Broom Street debut as Noah.

All shows of "Tales for a Millennium" are 8 p.m. Friday, Saturday, and Sunday through August 31st at Broom Street Theater Building, 1119 Williamson Street. Tickets are \$7 at the door only. For more information call (608) 244-8338.

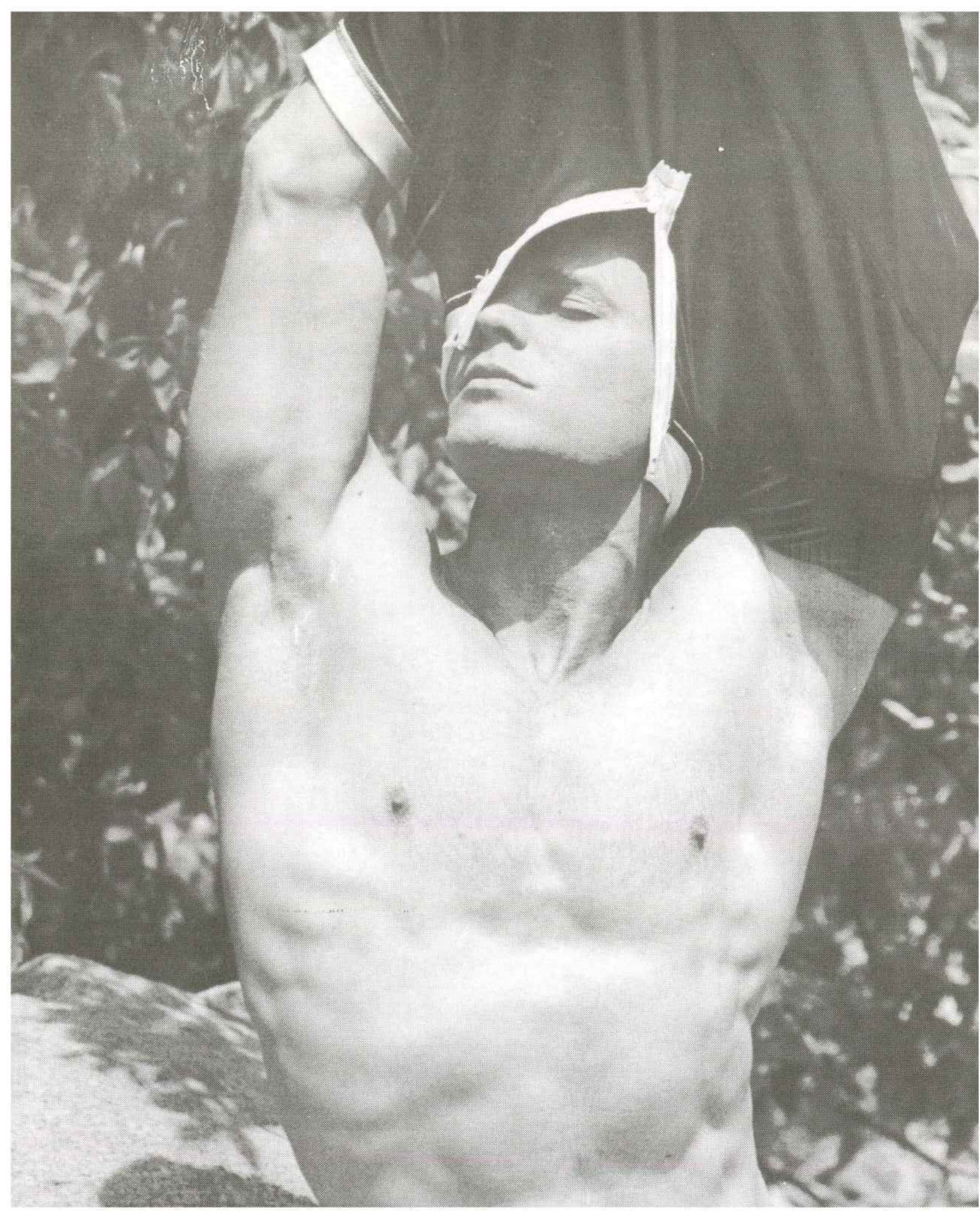
Audition Notice: "Joseph and The Amazing Technicolor Dreamcoat"

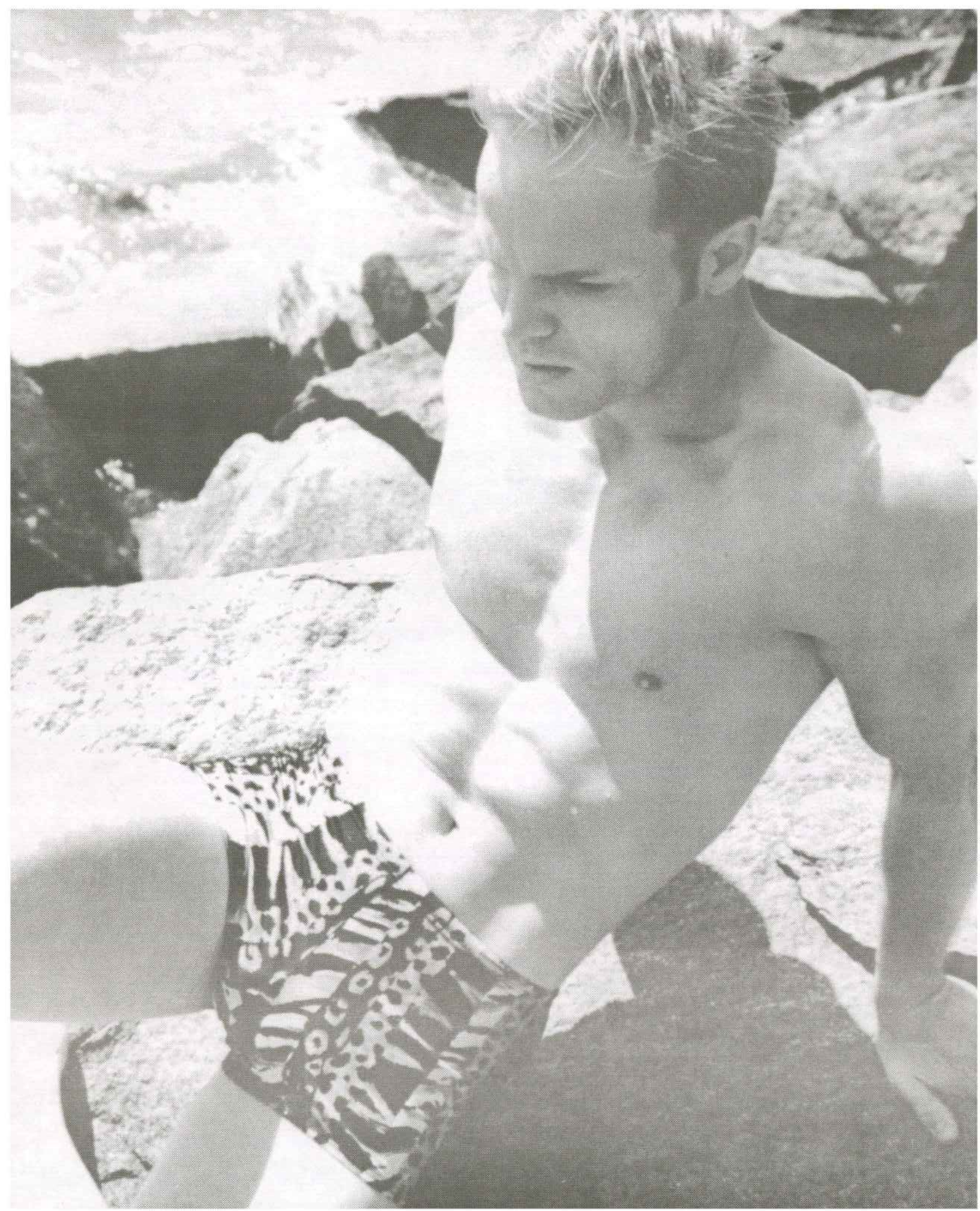
Wauwatosa — A large multiracial cast of all ages is needed for The Village Playhouse of Wauwatosa's production of the musical, "Joseph and The Amazing Technicolor Dreamcoat." There are roles for 17 teenage through adult men, 12 women, a chorus of 20 children ages 7 through 12, and an orchestral choir of 10 female voices. Dancers, sopranos and Elvis impersonators welcome!

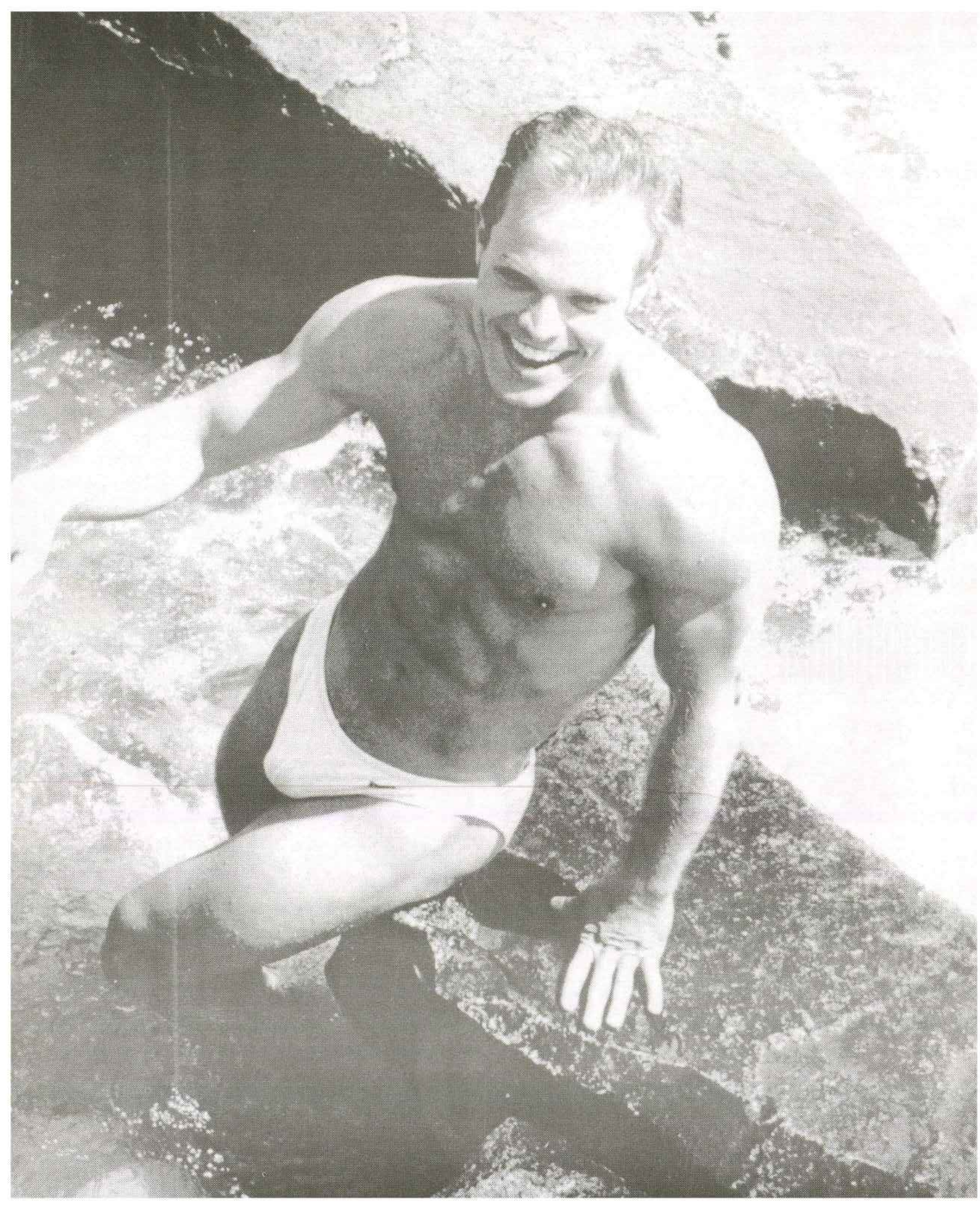
Adult will audition at 7 p.m. on August 10th or 11th. Children will audition on Sunday, August 10th at 2 p.m. All children must be accompanied by an adult. Auditions are at the Plank Road School Auditorium, 9508 Watertown Plank Road. No prepared material is needed, those auditioning will be taught a short musical selection and movement exercise. Production dates are October 10th-19th. For more information, or if you are interested in being part of our technical crew, please call Gene at (414) 933-5905.

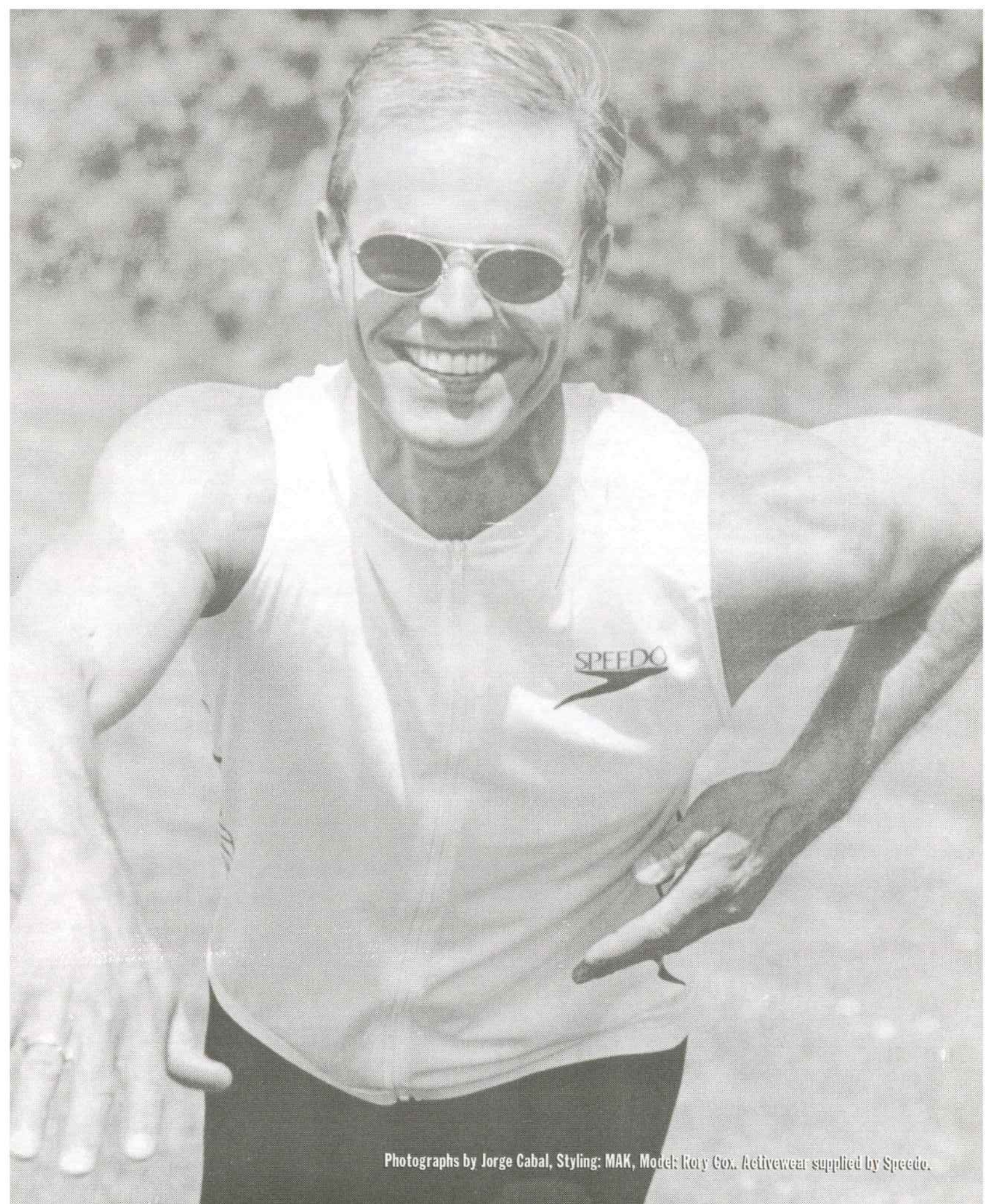
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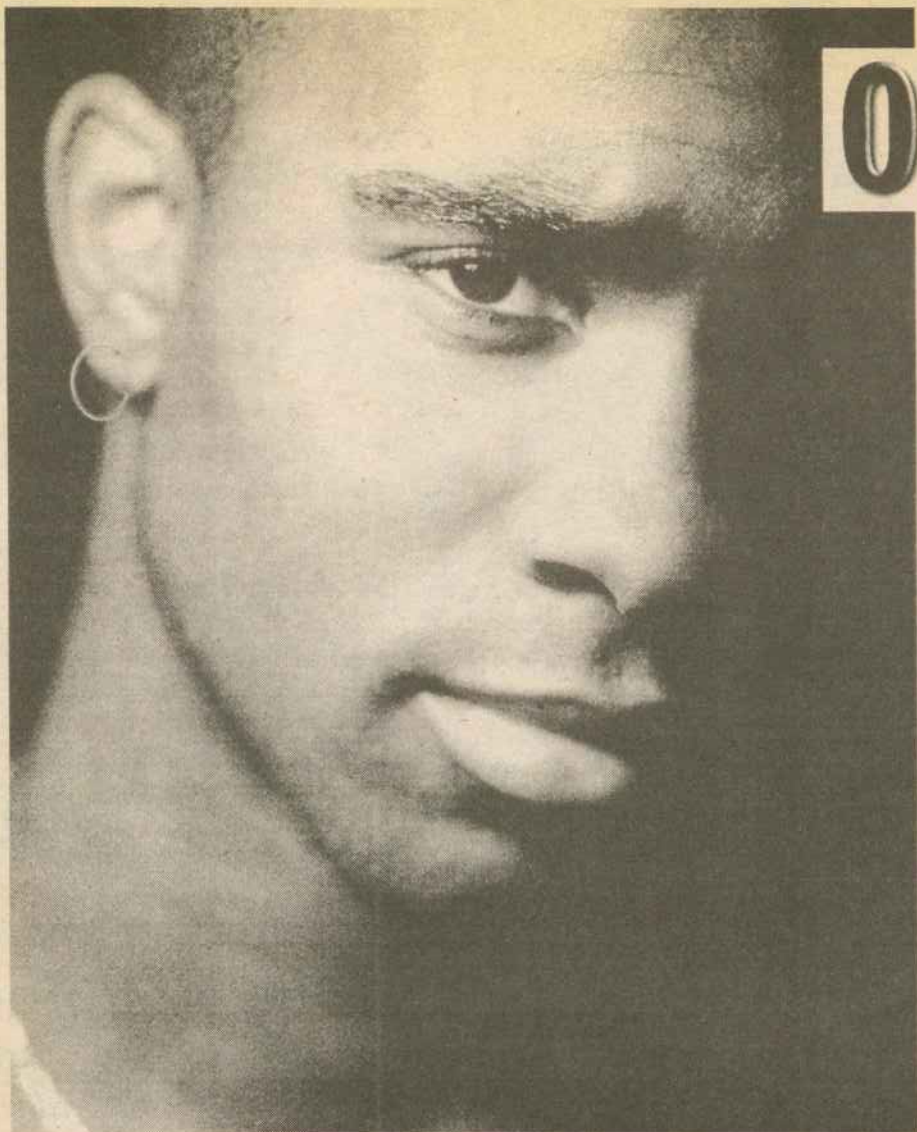








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Neighborhood Rainbows

Milwaukee Community Groups Continue to Grow

by Amy A. Muehlbauer

They each have a different focus and yet share a common goal. Milwaukee's gay, lesbian and bisexual neighborhood associations have been gaining momentum over the past few years. The opportunities they present for members to play a part in their neighborhoods, both socially and politically, have caused such neighborhood groups to grow in membership and in prominence.

Currently, there are neighborhood rainbow associations in three areas of Milwaukee: Sherman Park, Riverwest and Washington Heights. There is also a neighborhood association in Bay View known as the Bay View Garden and Yard Society (GAYS). All four associations

are independently organized by each neighborhood.

Each association has its own set of priorities and goals specific to its membership and neighborhood. "We finally decided to do something for ourselves right in our backyard," said Brenda Lewison, founder of Rainbow Heights in the Washington Heights area.

The Sherman Park Rainbow Association is one of the oldest neighborhood associations in the Milwaukee area. In July, the association celebrated its four year anniversary. The Sherman Park area is bordered by 60th Street to the west, 35th Street to the east, Capitol Drive to the north and North Avenue to the south.

According to current president George Litts, the association was formed when members "recognized the diversity of the Sherman Park area."

The association works within the neighborhood in conjunction with

other neighborhood groups to do clean-ups and paint over graffiti. Social activities such as fish fries and holiday parties are also sponsored by the association.

At monthly meetings members discuss issues such as domestic partnership and fair housing. Membership costs \$10 per person/\$15 per household and is not limited to those who live in the Sherman Park area.

"Our goal is integration with the Sherman Park area in general," said Litts. He said the association wants to continue to grow as a part of the neighborhood. "People are proud of where they live ... [and want] recognition within the community."

The Riverwest Rainbow Association serves those who live in the area west of the Milwaukee River, east of Holton Street, north of North Avenue and south of Capitol Drive.

The idea for the association sprang from brothers Patrick and Kevin Flaherty. In May of 1996, the two organized a picnic in the Riverwest neighborhood.

"Pretty soon we had 150 people on our mailing list," said Patrick.

The association is both socially and politically motivated. Members participated in Pridefest activities for the past two years and recently held a pot luck picnic. The association also holds meetings with elected officials who represent the Riverwest neighborhood. According to member Sura Faraj, issues such as the creation of a city AIDS fund and the possibility of domestic partnership for city employees are among those issues discussed at meetings.

"I think people are definitely listening to us," said Faraj. "We're looking for and expecting to see more results in the future."

The Riverwest Rainbow Association also sponsors a softball team and a book club. The association has meetings as well as occasional pot luck dinners and other special events. The next pot luck dinner is planned for August 10 at Kern Park on North Humboldt Boulevard.

According to Faraj, the Riverwest Rainbow Association is open to anyone who wants to join. There is an annual membership fee of \$10 per person/\$15 per household. Faraj stressed that like all organizations, the Riverwest Rainbow Association has its flaws, but also has a lot of power.

"It provides a great opportunity for people to network," said Faraj. "I've met a lot of people through this organization I would not have met if it weren't for the group."

Rainbow Heights serves residents of the Washington Heights area from 49th Street to 50th Street, bordered on the north by North Avenue and on the south by Vliet Street. The Association was founded by Brenda Lewison and her partner Kimberly Floyd in August of 1996 in response to the theft of the couple's rainbow flag from their home. Lewison said her motto has always been, "Don't mourn — organize."

That is precisely what they did.

Since that time, Rainbow Heights has grown to include 40 to 50 members. The association varies its schedule, rotating meetings with parties every other month. According to Lewison, the association's structure is purposely a very informal one. It serves a networking function more than a political function.

Most recently, the association held a fund raiser to raise money for

the Washington Heights neighborhood. Money was donated to purchase flowerpot holders for the business district of North Avenue.

"We wanted to have a presence in our local neighborhood," said Lewison.

She also said the association is considering inviting elected officials from the Washington Heights neighborhood to a forum discussion with Rainbow Heights to talk about any issues of neighborhood concern.

Rainbow Heights is currently organizing a Brewers tailgate party for all Milwaukee area rainbow associations on August 24.

The Bay View Garden and Yard Society (GAYS) is a small association that attracts people with a green thumb who live in the Bay View neighborhood. This neighborhood is south of downtown and bordered on the east by Lake Michigan and on the west by Kinnickinnic Avenue. The north boarder is the Hoan Bridge and the south boarder is Oklahoma Avenue.

The group grew as a result of Dan Austin's master's studies at Marquette University. In his study of group formation, Austin said he learned, "There are specific needs of a community but also of a neighborhood."

Austin identified a significant gay population in the Bay View neighborhood with a common interest in gardening and upkeep of the neighborhood. He formed GAYS in May of 1995. Currently the association has 12 members. According to Austin, interest in GAYS is growing rapidly and the association is seeking permanent headquarters.

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Austin also said the association's small size is intentional. "I wanted it purposely to grow slowly because I wanted the group to have its own identity," said Austin. "I want it to far outlive me."

Austin describes the association's focus as primarily social. Members meet monthly to discuss the neighborhood and share tips on everything from gardening to who is the most reliable plumber in town. The association has

plans to adopt a community garden at the fire station on Kinnickinnic Avenue next year.

Membership dues are \$5 per person per month, or \$60 annually. The association meets on the third Wednesday of each month.

"My biggest dream is to see every neighborhood have its own garden and yard society," said Austin. "I want the organizations that grow from this one to have the same focus and the same continuity as this one."

The idea of linking all such neighborhood associations together under one citywide rainbow coalition has recently been raised.

According to Patrick Flaherty, the Riverwest Rainbow Association plans to host a "rainbow summit" this fall to enable all gay, lesbian and bisexual neighborhood associations to connect and make plans for the future.

Faraj of the Riverwest Rainbow Association said she strongly supports such a coalition which would enable neighborhood groups to be politically and socially influential on a larger scale.

"I would like to see a larger membership and see us become a stronger force in our community," said Faraj. "I'd like to see us working in coalition with other groups."

Founder of the Bay View GAYS, Dan Austin, said, "Our group would be more than happy to coordinate efforts with groups whose purpose is the same as our own."

Litts, president of the Sherman Park Rainbow Association, said that such a joint coalition would be a step forward, but stressed he would not like to see any of the associations lose their own unique identities by melding into one association.

Brenda Lewison, founder of the Rainbow Heights association, said she would rather see such a coalition form if there was a strong political need. Lewison said she likes to see the associations working together when a common cause arises, but sees no need for the formation of a citywide coalition to be formed for its own sake.

Rainbow Heights member Julia Kleppin said she agrees with Lewison. Kleppin said the coalition would not be necessary if people "could just get together and act when something important comes up." Kleppin stressed the fact that rules and codes are not what tie associations together. People respond to one another when there is a need and it is this need that can tie people together.

"A lot of gays and lesbians have done the national thing," said Flaherty. "Then you realize you've got to start building from the ground up."

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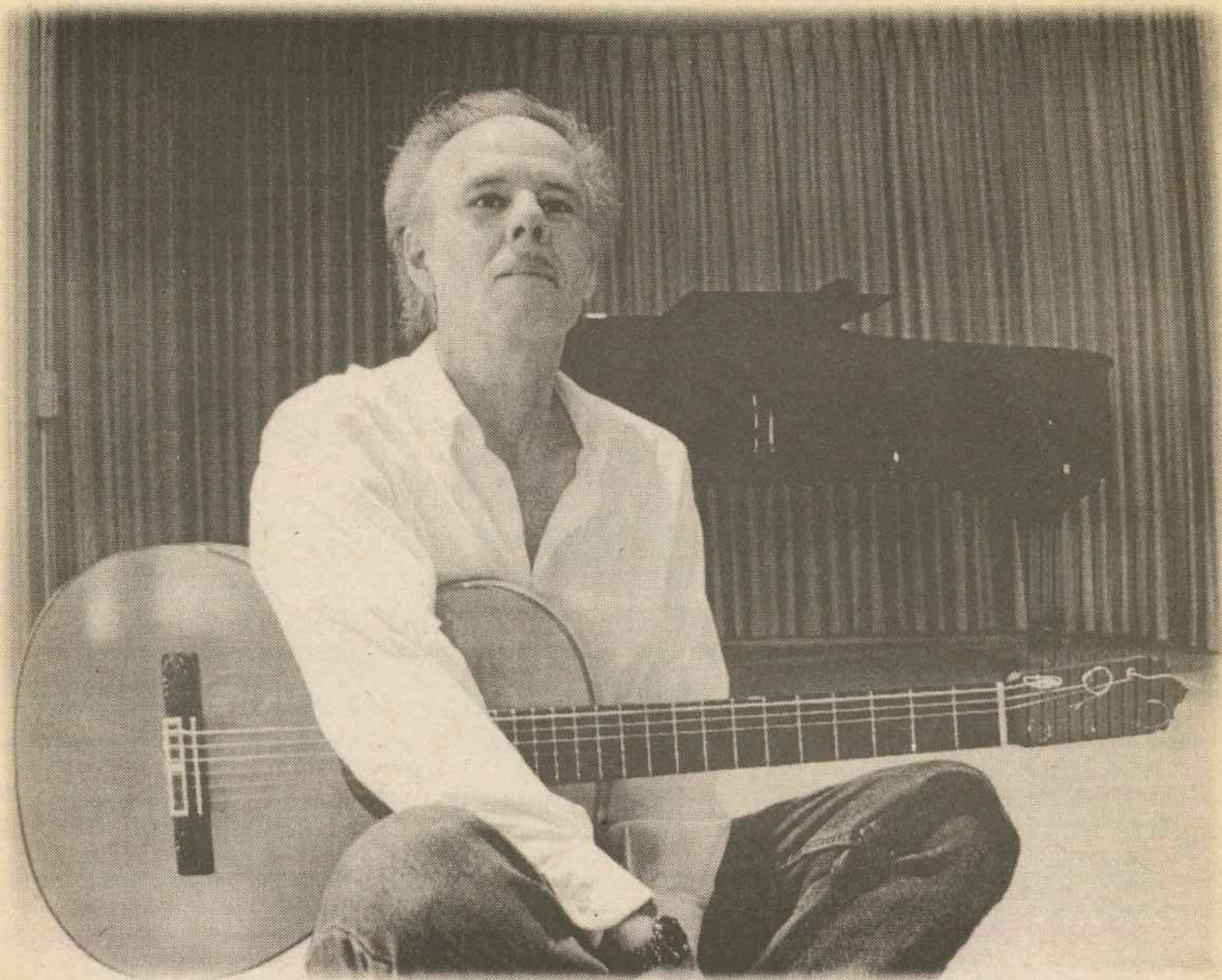


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Flamenco guitarist Peter Baime has the ability to enliven any gathering with the stomping rhythms of Spanish music. Chair of the Guitar Department at the Wisconsin Conservatory of Music, Mr. Baime started playing classical guitar when he was sixteen years old, switching to the study of flamenco guitar at age twenty.

"I spent time in Spain studying flamenco guitar, which is about the only place to do it. I studied in Madrid and throughout the country. I lived for a summer in a small town outside of Seville and studied under Diego Gastor. He has become a legendary flamenco guitarist. It was an extraordinary experience to study under him."

Peter Baime later authored the book "The Music of Diego Gastor." He has performed in Canada, Italy and Spain and has appeared in more than 1,000 schools as performer and clinician.

He has worked with Public Television to produce the soundtracks to several documentary films.

"I started playing coffeehouses in Chicago in 1965. Most of my work continues to be in Chicago. I perform every Tuesday at Cafe Marche here in Milwaukee."

story/photo WASWO

NAKED MEN: Pioneering Male Nudes - 1935-1955

By David Leddick
ISBN: 0-7893-0079-6; \$35.00

Reviewed by Ed Grover

This book is about men who were beautiful enough and brave enough to bare [it] all for photographers and artists between the years of 1935 and 1955. Forty-eight men are represented, of whom twenty-nine are still living. Their modern-day portraits have been taken by photographer Ethan Winslow to contrast with the stylized beauty of the past...

This is not your average coffee table book; it is a *collector's* edition full of beautiful reproductions of photos, drawings, paintings and sculpture—all executed by well known artists and photographers of the period. There is a forward written by Quentin Crisp who posed nude as an artist's model in the state-run schools in England, and wrote *The Naked Civil Servant* as a result of his experiences.

In early 1994, David Leddick, a former dancer at the Metropolitan Opera, and now an advertising consultant in New York, became aware of the photographs of a group of artists who called themselves PAJAMA (an acronym of the first two letters of each of their first names). These artists were: Paul Cadmus, Jared French (Cadmus's lover) and Margaret French. "Many of the photographs were taken of subjects on the beaches of Fire Island. Others were taken in Provincetown and a New York apartment on St. Mark's Place that the artists used as a studio."

The author met ninety-one-year-old artist Paul Cadmus at an opening of one of his exhibitions and "expressed his interest in PAJAMA and the idea that a book on male nude photography of the period might prove interesting." Cadmus was very encouraging and helpful in providing addresses and phone numbers that would help Leddick get started on this project. He tracked down one subject in Bahrain, in the Persian Gulf.

Not all of these men are gay, and only one man showed a "disinclination at hav-

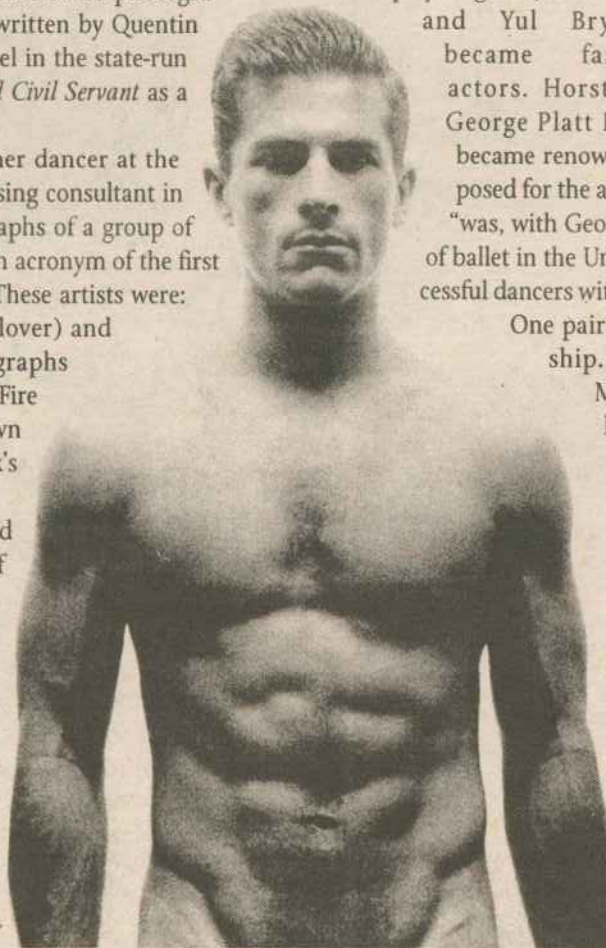
ing his youthful nude image included" in the book. The photographs were taken mostly by George Platt Lynes, a photographer who was part of a group of Magic Realist artists, which included Bernard Perrin, Paul Cadmus, Jared French and George Tooker.

Most of these men modeled frequently for the artists they met in this coterie, and posed for Platt Lynes. "As the author explored further, traveling back and forth across the country [he] uncovered a world where most of these men had known one another, and frequently loved one another."

Many of these men went on to become successful in various fields. Tennessee Williams became one of America's leading playwrights. Jean Marais and Yul Brynner became famous actors. Horst and George Platt Lynes became renowned photographers. Lincoln Kirstein, who posed for the artists Pavel Tchelitchev and Gaston Lachaise, "was, with George Balanchine, pivotal in the development of ballet in the United States." Many of the models were successful dancers with the American Ballet Theater.

One pair of men formed a near fifty-year relationship. One was director of exhibitions at the Museum of Modern Art and the other was hailed as an important American writer.

These photographs, drawings and paintings are not pornographic by any means; very few of them are even erotic, in the stricter sense. They were the precursors and inspirations to modern photographers such as Robert Mapplethorpe, Herb Ritts and Bruce Weber — not to leave out the many others whose photographs we now enjoy looking at in books and the ubiquitous calendars everyone has on their apartment walls. This is a book to own and treasure. It's a keeper!

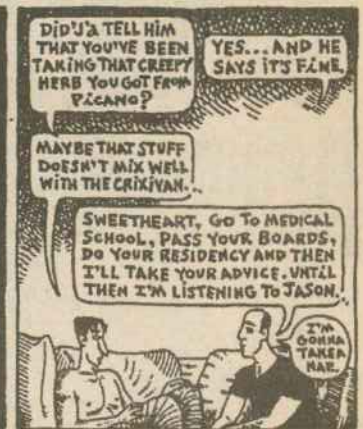
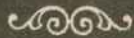


Pictured above: Robert Bishop, photographed by George Platt Lynes in 1952, and as he appears today.

THE MOSTLY UNFABULOUS SOCIAL LIFE OF ETHAN GREEN

by Eric Orner

A Few Weekends back Doug lost his erection while he and the hero of our story were making love...





In an artworld controlled by powerful curators, back-biting competition, and unseemly commercialism, a growing number of artists have sought a more democratic and cooperative means of advancing their work. For seven years Gallery 218 has asserted an alternative philosophy to Milwaukee's mainstream art market.



Keeping the Rain OUT

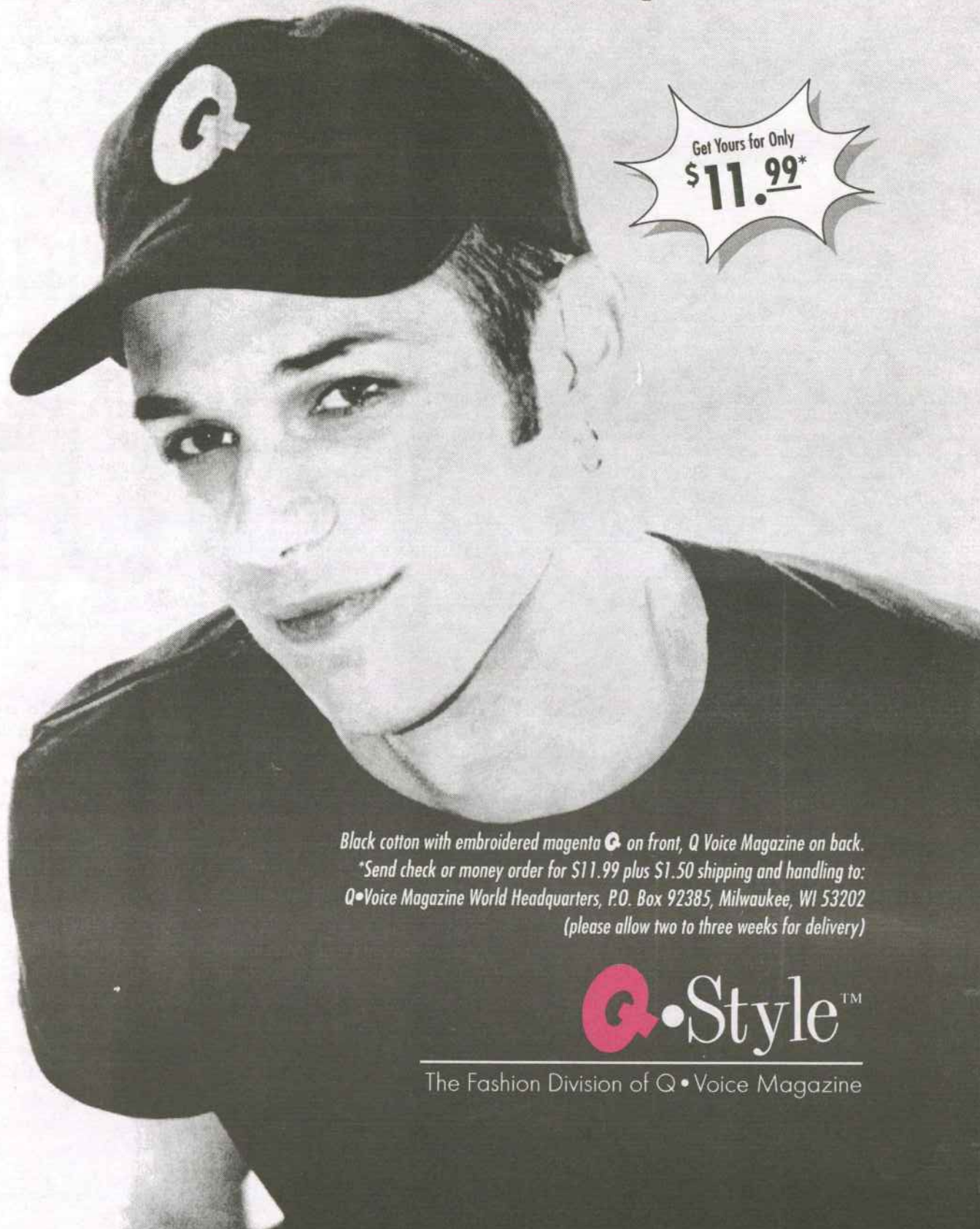
The idea is a simple one: let artists own their own gallery and control their own shows. In the process, remove the omnipotent gallery owner, a person who censors work and routinely grabs forty to fifty percent of any sale. By forming a cooperative, artists can engineer their own destinies.

In reality, cooperative galleries engage in a day to day struggle to pay the bills, maintain a workable gallery space, and keep the rain out. Often shunned by a profit-motive art establishment, such galleries wage a never-ending fight for respectability.

The Walker's Point Artists Association has maintained a cooperative gallery space at 218 South 2nd Street for over seven years. It has presented work which is sometimes brilliant, sometimes dis-

story and photo by
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mal, but always worth a look. Openings at Gallery 218 are known for good music, good food, and a wildly eclectic crowd.

In trying to keep with the cooperative spirit of the gallery, I decided to open this article up to a forum of artists, sculptors, photographers and critics. Taped in individual interviews, each expressed the pro and cons of cooperative gallery space, and why it is necessary to keep an art alternative alive in Milwaukee.

JUDITH HOOKS (president, Walker's Point Artists Association): The Association started as a small group of artists. We didn't have a space, but moved from one studio or home to another. Our first show was at, I think, the old Metropolitan Gallery. We had a show at Chip and Py's, back when it was still on 5th Street. Eventually we found the current gallery space. It was in pretty bad shape. The walls were green.

FRED STEIN (photographer and artist): I helped do the initial painting of the gallery, we painted the walls a traditional white. I remember the first show we had in the new space. We had no idea what we were doing! I had a piece in the show that a fellow from Palm Springs was interested in buying, and we had no one to handle sales! Things have improved a lot since then. I give a lot of the credit to Judith. We now have a mailing list of over two thousand people, and we make sales on a regular basis.

JUDITH HOOKS: I was elected president in 1992. Nobody ever really wants to be president, you sort of get elected by default. I have certain standards. Shows have to look professional. Things must be properly labeled and framed. We want to be taken seriously. But anyone who is seriously pursuing their art can become a member.

New members must pay a membership fee and entry fees into the individual shows. All that goes to support the space. We require that members have slides and a resume of some kind. But no one looks at your art and says "no, you can't show that here".

HAROLD ANNEN (association member): Gallery 218 is totally democratic. It is also totally against the grain of the artworld. In the art world, if you can sell a Van Gogh for a million dollars you are more important than if you can paint well. That's capitalism. Buying and selling conveys more power than making

and doing.

At Gallery 218 anyone who can pony up the relatively small membership fee can participate. We've got to charge a fee because we still exist in a capitalist environment. If some one gave us a grant for the gallery rent, maybe even the fee would disappear.

JAMES AUER (Journal/Sentinel art critic): The great advantage of displaying one's work in a privately owned space (as opposed to a cooperative) is that, as a rule, its shows reflect the deliberations of a single creative intelligence. That is to say, the director/owner has a choice of many shows to mount and artists to handle, and practices discretion in his/her choices. There is, if the gallery is a good one, a consistency to its monthly offerings. Such a gallery is more likely to draw serious collectors.

HAROLD ANNEN: Too many people don't enjoy a piece of art just because they enjoy it. They rather want the art to reflect their own good taste. They want a third party somewhere to register in some document that they have good taste. We have that third person walking around in the artworld all the time.

You're not really allowed to make your own decisions. For most galleries the trick is creating a space where a third party, the gallery owner, grants you permission to like the art. You are not granted the permission to dislike the art.

Gallery 218 asks you to participate, to become engaged and make your own decisions. There is a give and take here, as in a good conversation.

PHILO (poet/artist): Even before I ever created anything to display I use to come here just to hang out. It's always a good party. It's that simple.

I had some drawings I wanted to get people's reactions to and decided the gallery was a good way to do it.

Privately owned galleries are often only looking at the bottom line. They're not necessarily looking at the art. At 218 you might see things that aren't commercially successful, but they still have value.

WASWO: It amazes me that more people don't utilize the gallery. The space is wonderful and the individual is allowed near total freedom. It's a space where BJ Daniels could

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mount an exhibit of her gowns as art! The fun thing about it is that anything goes.

DOUG KRIMMER (photographer and former member): My experiences at 218 were real positive. It is an excellent place for someone who is just starting out, whether young or old, to learn all aspects of the art game. You learn how to maintain the gallery, advertise, take on financial responsibilities. Gallery 218 is a very fertile ground for interaction between artists.

There's an allure to 218. The old wood floors and the outsider attitude. There's some romance to the warehouse district on Second Street. It draws a lot of artists and the alternative crowd, but it has a hard time drawing the money people. The problem with co-ops is you have to cooperate!

This is why I am no longer with the group. It seemed like there were a smaller and smaller number of individuals putting in the effort. Maybe it's out of vogue to think artists can get together and function on the same sort of astral plane. But if they can, a cooperative is the place for it.

LIA GIMA (printmaker/graduate student): One of the requirements for graduate students is to enter some shows. you don't have to be accepted in, but you do have to enter. Gallery 218 was asking for work, and was the first gallery experience I ever had. It helped me get my feet wet.

I've sold a few things through the gallery to a young collector who's just beginning a collection of Milwaukee art. It hadn't even occurred to me that I might sell something. It was a surprise!

It's nice to know there are people like that stepping into the gallery and supporting it. I think its an excellent venue for graduate students.

SALLY FOGELBERG (artist/writer): I have been approached to enter other shows because of people seeing my work at 218.

What has impressed me most is the high level of professionalism the gallery maintains. But I'd like to see more volunteers from other backgrounds besides art. People who could help with some of the administrative things.

Both the Riverwest Artists Association and the Walker's Point Artists Association offer opportunities to work with other artists and share. There's not a snobbishness to either organization.

MICHAEL MERRITT MANGAN (artist): It's not just a vehicle for people starting their careers! It exists for people who are better established also.

I'd like to pick Gallery 218 up and move it closer to the City of Milwaukee. Its just too far off the beaten path.

WASWO: It seems that there are many more people in places like New York who sort of relish making discoveries on the wrong side of the tracks. People from uptown penthouses will cruise the studios in East Village dives. They like the sense of adventure in discovering and promoting something new. Milwaukeeans seem to prefer the safe and officially sanctioned.

JIM TOTH (sculptor and Director of Exhibits and Programs at the Betty Brinn Children's Museum):

I think location plays into the galleries difficulties. For some reason a lot of people think that when you cross south of the river you

are in a location you don't dare go into. That's far from the truth, but how do you change people's attitudes?

Milwaukee's a very conservative community. It comes upon things slowly. Milwaukee takes time getting use to "new" ideas, which may not be new at all in other places. The art buying public here often needs an authority to reinforce their taste and tell them what is worth taking seriously. They tend not to trust their own judgements.

JAMES AUER: I do, indeed, think that Gallery 218 fills a definite need in the Milwaukee art community. It provides exposure for deserving artists who might not get it under other auspices, and it attracts a clientele of curious collectors and other artists. Furthermore, it provides training in entrepreneurship that can be put to use later.

Personally I've had some good experiences at Gallery 218, and I enjoy visiting it. I should admit, however, that some potential visitors might be put off by its non-juried status.

FRED STEIN: Even in some highly juried shows I've seen pieces that I find hard to believe anyone would consider art! The definition of art is very loose at times.

We do have an annual juried show each January, which I believe gives the gallery a little more status and reputation. We invite respected jurors from well-known art establishments: gallery owners, critics and professors.

HAROLD ANNEN: The fact that something is a conglomeration of this and that doesn't mean you shouldn't take it seriously. America's a conglomeration of this and that! But people take it seriously!

The idea of an even, homogenous space where nothing impinges upon your ability to deal with what you want to deal with, is a 50's suburban dream . . . a capitalist ideal of a space without conflict. Well that's not our civilization!

ROAN (sculptor): One of the greatest strengths of the gallery is its freedom. When you mount a show you have control of the environment and the presentation, you can do what you want, not what some curator wants.

My solo show at 218 was really successful. I had both sales and exposure. I even made a sale to one of the Petits.

I think Gallery 218 gets short-changed. They don't seem to get the credibility of other galleries. That's partially because they're so open. They're not an elite group of cream-of-the-crop artists.

There's a nucleus of really good artists, but the gallery shows all sorts of stuff. You'll see representational work right next to abstract. It's really a mixed bag.

If I could change something about the gallery, I'd try to make it a more neutral space. If you're trying to sell art that's worth hundreds or thousands of dollars you need a high quality presentation.

The first thing I'd change is the lighting. Hanging cords and things should be cleaned up. The brick could be drywalled over to make for a more neutral space. Texture in the gallery should be in the artworks and not on the wall.

MIKE BRYLSKI (artist): I know nothing about life, I just stumble through it and get lucky. But I'm a hell of an artist!

My solo shows here were really great! We had so many people turn out it was amazing! We had really great bands and enough beer to get everyone feeling good. And I sold a lot of stuff!

Two years ago we had a reunion of the X-Cleavers at my opening. They were a really big 80's band here in town. Some openings have soft music and junk like that. It's like going to a funeral!

I believe an opening should be a party. If people have fun, they're more likely to look at your work in a good light.

The nice part is you can do exactly what you want to do here. But you have to pay for it!

JIM TOTH: When an artist does a solo show at 218 he or she agrees to pay the rent for the month, the cost of mailings, etc. It becomes quite expensive, and I think this deters a lot of people from mounting solo shows. A lot of our members are not necessarily well-heeled, so it's not easy for them to absorb those expenses.


WASWO: There are several highly talented individuals who have made Gallery 218 their home. Mike Brylski comes to mind. His shows have been phenomenal. It's shows like these that have put 218 on the map.

DOUG KRIMMER: I still think Gallery 218 is a very viable concept. But you have to support it. Without the support it's going to wither and die.

HAROLD ANNEN: I wish we as individuals could be more productive. But that's another mark of a democratic society. There's a lot of unproductivity.

LIA GIMA: I feel appreciated by this gallery. I feel that any time I can contribute is really valued. It's important to me to be a part of something bigger than myself. It's community. Artists need a community. ▼

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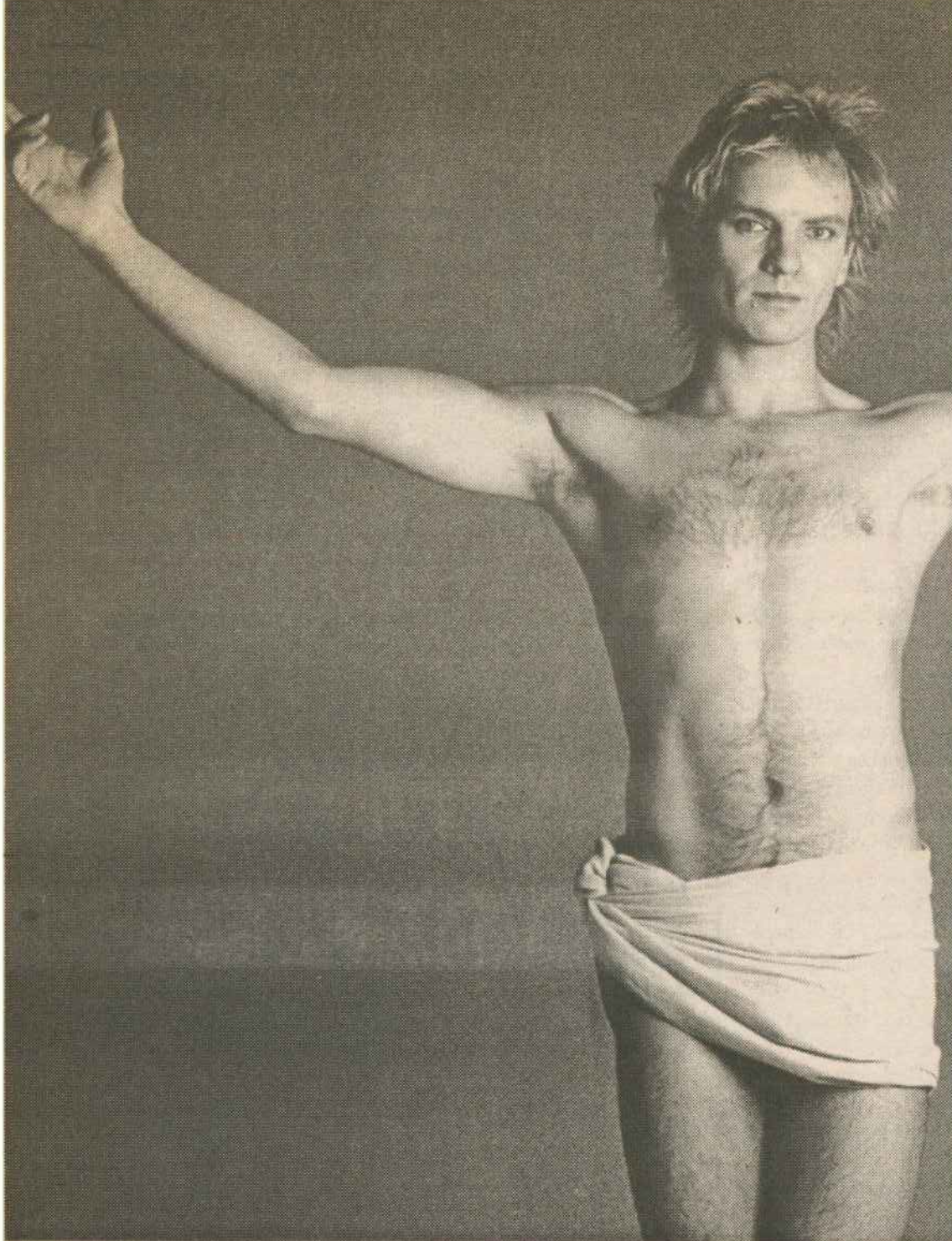
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moment.

QV: Because of her child?

FS: I think she's a mother and she's very dedicated to that baby. I think this is [her] work of art — her baby. That's what she was born for. She wasn't born to be a diva. She says she was born to do that part [Evita], but I didn't get goose flesh when I saw the movie; I didn't get one chill. She wasn't good, she wasn't bad. It

was a terrible movie. The music sucks. The screenplay sucks. It looks like they did all the mob scenes in one afternoon.

Andrew Lloyd Weber, he has no talent. He has nothing. He just has money to do big sets. I mean, *Sunset Boulevard* was a terrible show. *Evita* was a terrible show... a terrible movie — all his fault. I just think he's the biggest phony that's hit the twenty-first century. He has no

talent. But, there are a lotta people out there with no talent. Some photographers with no talent are makin' a fortune. They make fifty times more than I ever made in my life. But I'd rather be me.

Everybody has something they can do. I just think that young people today should not copy. [They should] take from everything, but do their own shit! Digest it and let it come out as your own shit. Take a chance on being yourself. Take a chance on having style. Take a chance, and don't think that you have to change every day. That's what happens. All of a sudden Diana Ross is out of style. She's a great person and there will never be another Diana Ross. That's what's wonderful about Diana Ross, about Streisand, about Garland.

QV: Do you enjoy photographing men or women, or doesn't it matter?

FS: I love men, women, children — even flowers. I do that as a hobby. I really love photographing people.

QV: Do you find that you go into phases?

FS: I used to go into phases, but now whatever is coming up will excite me. I just did Judy Collins photograph I hadn't photographed her in twenty years and it was a wonderful experience. We had such a good time, it was a beautiful day and she sat in the studio and said, "I can't believe this place, it's still here. There are no studios like this anymore." I said, I don't know how long it's gonna be here, but it's here. They were beautiful pictures—she was just glowing. She's a wonderful woman. It was a wonderful experience—I like doing things like that. That was a fun day. She called up when she got the pictures and just loved them.

QV: What about nudes?

FS: I love doing nudes. They always used to say that all the people I photographed nude in the 60s became the best dressed people in the 70s (laughter). I never made nudes vulgar. I did a story for *Playboy* once, and I shot nudes for a whole month. They sent them all back to me and said "they're not vulgar enough." I can't do vulgar pictures.

As for nudes, whether they're male or female, I don't think that they are particularly directed to any one person. I mean, I don't do

Photograph above: Sting, singer/musician by Francesco Scavullo in 1984.

nudes of men that are very homo—like Bruce Weber. Basically his pictures are, to me, very gay. All his people look gay. You never see anything else. That's his style, that's his whole thing. I don't think that gayness shows up in my photographs. They are nothing but that a man or a woman is anything except attractive and sexy.

QV: How do you deal with people who don't like the work you've done for them?

FS: Well, when someone said they didn't like it I'd think, well great; I don't want my pictures in your magazine anyway. I never thought that [Playboy] Bunnies were attractive. I love *beautiful* girls. I've done Rene Russo nude and Cindy [Crawford] all the girls. All the models that I've worked with I've done nude. They always trust in me, and they always look very beautiful — but they would never get in *Playboy*. I hate vulgarity, but I like bad taste sometimes (laughter), it can be fun.

QV: Have you ever run into a face that you just had to photograph?

FS: I used to run into faces all the time in the 60s and 70s. I remember when I went to see Judy Garland at the Palace, one of the ushers was so cute. I dragged her into the studio and she became a big *Seventeen* model. I don't see people in the streets now as much as I used to. I got fascinated with the Club Kids and went through that phase in the 70s. In the 60s it was the downtown underworld — the Theater of the Ridiculous and all that.

I don't think there's that many fascinating people wandering the streets anymore. The last time I turned and sort of followed someone was Caroline Bissette Kennedy. I think she was quite snappy looking and she *made* me follow her. I walked after her for a while.

She is a very modest, contemporary looking woman. She doesn't look like she's on drugs, she looks like she cares, and she's intelligent. She's dressed well, and she has style.

That's who I think they should fashion young people after — her! But she's keeping such a low profile, you can't even see her — she's hiding, and it's too bad. I think she's got a wonderful image.

I think Princess Diana is terrific. I think she's had a tough life. She has heart and I think she cares — very much. She really cares. You can see it in her face. She's not just putting it on with the poor people when she goes to see them. I think she's a wonderful woman, I like her. I photographed the Duchess of York [Fergie]. She's very sweet. She's more insecure—she's frightened of the press. Diana's not! You can't let the press intimidate you.

When this thing comes out, if you put all this stuff in there I'll probably have to go to Siberia. I'll have every photographer and every critic and every creative director hating me, but I don't care. I just think that magazines were wonderful when they created artists. They created wonderful fashion illustrators at *Harper's* and *Vogue* ...there were wonderful photographers, too

Today, I don't know. As Andy Warhol said, "You get fifteen minutes of fame and that's it." Now you're lucky if you get a month. I feel fortunate to have been around for 50 years.

I love when people come up to me. Today in the subway, three girls came up to me and said, "Oh we miss your work. Those *Cosmo* covers suck! They're just awful. They can't copy you, Scavullo. You stay in there." They want to see something better, something good. ▼

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In today's musical arena, there is an abundance of musical styles and musicians exploring everything from inner-most-personal feelings (anger is the flavor of the day!) to the environment. New York-based "Vibrolush" fall into a category all their own, demonstrating an instinctive grasp for passion with their "slice-of-life" lyrics and music. On a sweltering summer day at Milwaukee's SummerFest grounds, behind the Rock Stage, I waited in an assigned trailer for Vibrolush. My first initial contact with the group was with James Mazlen the lead guitarist and songwriter. While the rest of the

bassist], and we actually started this line-up, which was two years ago. We got Alan signed to Iguana Records. The first show we played with him we got an offer from Independent and that was a year and a-half ago in October. It wasn't until this December that we signed with InterScope. Prior to that Phil and I had started writing material... we didn't have a band; we tried to assemble the pieces. We put an ad in the paper and we got Dane Charles [from Trinidad]. We auditioned about thirty drummers and through Dane we tracked Alan down; he was playing with the "Chris Whitley's Band" at the time. That completed the group.

JC: You're one of the songwriters of

eight-track with loops.

JC: How would you define your music?

James: I like to think that it's Rock that is modern sounding but has a classic base to it that will hopefully stand the test of time. I like to see our debut album as not being too trendy, where it's not running through the latest electronics because then, when you look at it five years from now, something else will be hip, something else will be in. I looked at it as something that was a little bit more classic and we can hopefully grow from here as opposed to trying to out do yourself on your first record. It's a very live sounding record. We recorded all the tracks in three days for the record and from there we just added

it seems fortunate that that's the way it is for us. It's hard enough to meet people you can work with musically, let alone get along with [socially].

JC: When did Vibrolush begin the current tour?

James: We just started the week prior to this [SummerFest Big Gig on June 26th]. We did some shows with "Stir" in the south. We did North Carolina, Georgia, South Carolina and now we're doing the Midwest run. We're going to go back down south. We're going to Florida and then continue up into Pennsylvania. Then we're going to take a week off and go out with another band in August. We'll probably do some West Coast stuff.



V I B R O L U S H

group was getting off the bus hurriedly rearranging strands of hairs, here and there, before their performance, I asked James a few questions about the genesis of Vibrolush.

Jorge Cabal: When and how did Vibrolush evolve?

James: There were two phases to it. The first phase was when we got Alan Gevaert [Belgian-born

the group?

James: Yeah and I play lead guitar. Phil and I are the cofounders. We started writing together and had a chemistry with the writing and had some good songs that actually got record label interest, but we didn't have a band. They said, "We want to see you live," so that was the next step. We were recording in my house. I've got an

vocals and overdubs, so basically it's all live.

JC: Are there any egos? How do you deal with that?

James: Not yet. Everybody's pretty cool. I've known Phil over five years and I've known Allan and Dane a couple of years, so everybody gets along. It seems that everybody works well together. That doesn't always happen, but

JC: Where do you see Vibrolush in five years?

James: I hope we're still able to do what we're doin' now, because it's what I love to do. My motivation was because we enjoy music and I think that's the most important thing—that we still enjoy music and will be making music that we enjoy and hopefully everyone else will too. That's the most impor-

From left: Phil Vassil, James Mazlen, Dane Charles and Alan Gevaert. Photographed by Jorge Cabal

tant thing; not to be swayed by too much by doing what other people want you to do. The main thing is to be honest and come from the heart. And, that works. When we did this we didn't expect to necessarily get a deal to be signed. But that's the most important thing. We did the best we could. I'm proud of this record. From that point, you move on.

JC: What do you get out of the tour besides trying to push the CD? Is there something else?

James: Yeah. Oh definitely! First, any band that's playing live—you may be tight, but you're going to get to that next level and I think it also helps to give you some time to work on some song writing and playing a lot and going to the next level where your live show is just really "tweaked" and really, really tight. Without touring, you really can't get that. Rehearsing a couple times a week is not the same. Playing in front of people—different audiences—getting different responses [is great].

JC: Musically, who do you admire as far as today's music goes?

James: Oh, there are a lot. Of course the classics from the Beatles to the Stones, to Led Zeplin. Jimmy Page of Pink Floyd was a big influence on me as a guitar player. David Gilmore, also. That's why our material has a classic influence in it. I like modern Rock a lot and that's what I grew up on, but I also listen to a lot of earlier, classic stuff, which has influenced the writing. I just like really good song writing, too; combined with good playing, which a lot of those groups have.

JC: Where do you call home?

James: New York City. The frontman for the group, Phil Vassil, looks like he belongs in a rock group with his diffident smile and sense-of-wit to match. After his primping session, Phil was so kind to share a few thoughts on his work and the group.

"I don't think you can learn to be a musician." "It's something that you notice in your system early on, and once it's there, you can't get it out."

"James and I started this project about two years ago. We put together a couple of songs on a demo and got some interest. We found our drummer in Manhattan, and then Alan, our base player, was the last to join the band and here we are! It was a long process. We went to an independent label and from the

independent label, which is still on this record—Iguana Records—we went on to InterScope."

JC: What are some of the things that motivate you to write the music that you do?

Phil: A lot of personal [experiences]—it's basically voyeurism (laughter)—no, it's a lot of personal experiences. One song is about somebody I used to work with, and I hated them from the minute I met them. It was a girl . . . I was a bartender, she was a waitress, and the minute I met her . . . Friction! A lot of the songs have to do with something that has happened to me in the past. I think that's a good start to write a song, you know?

JC: How would you classify the kind of music that you're doing?

Phil: The word alternative is so overplayed these days, I suppose Modern Rock. We recorded this record a year ago, so we've already got enough for the next record. I would say that the stuff we're doing right now is basically modern Rock 'N' Roll. It's got a lot of influences to it—from classic to modern. We try to keep a lot of things goin' on. We use a lot of phasers on the guitar and all kinds of effects.

JC: What do you get from touring besides actually trying to plug the CD?

Phil: Well, we played a lot in Manhattan—that's where we're from—it's kind of a biased way to play. When you come out here [the Midwest] and people really don't know who you are—they might have heard the song on the radio once or twice . . . The record just came out two weeks ago, so you're getting a genuine reaction from the people here. We just did a show in Fayetteville, and our sales went up 40 percent just from that show. This is a real good start.

JC: Is there a video?

Phil: Yes there is. Paul Andresen did the video. He did all the post stuff, and I know he did the Meredith Brooks's video and Veruca Salt. He's in the loop.

JC: Is there anything else that you'd like to add that I possibly missed?

Phil: The only thing about touring (this is the first time we're doing it with this band) is that the driving is horrible . . . You really get to know each other (laughter).

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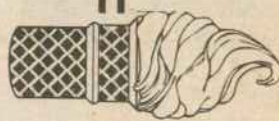
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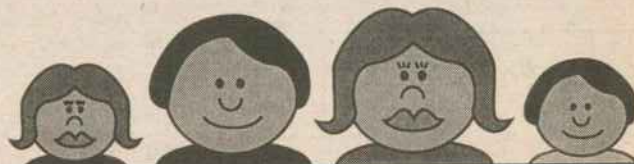
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Juicy Bits

by W.W.Wells III

HOMO-SCOPE

EDITOR'S NOTE: W. W. Wells, internationally famous caster of bones, reader of palms, stars, tea leaves wrinkles on prunes and dirty magazines has provided his readers with a special astrological forecast. This will probably be the one time you'll want to check out the predictions for all 12 signs!

Aries (March 21- April 19)

A Full Moon in Virgo signifies travel as you journey to our nation's capitol for The March on Washington. Once in D.C., you'll join a band of radical Safer Sex terrorists who will hijack a traffic helicopter and cover the Washington Monument with the world's largest condom and 10,000 gallons of Nonoxyl-9. Unfortunately, you'll be arrested after the drag queen pilot crashes while attempting to use the capitol's giant Reflecting Pond to apply mascara.

Taurus (April 20- May 20)

You will be kidnapped by aliens and brought aboard a spaceship for several days. No one will believe your story, and you'll be charged with pet neglect after it's discovered you left your cats "home alone" the whole time you were gone.

Gemini (May 21- June 20)

The moon wobbling through Aries indicates a focus on finance. Beware of an IRS audit if you're a member of Queer Nation planning on taking a deduction for whistles, angry body piercings or t-shirts that read, "I'm not gay, but my husband is." Also, if you're a male stripper, avoid paying your taxes in sweaty, crotch-scented singles embossed with sticky pubic hairs of unknown origin.

Cancer (June 21- July 22)

You'll be a hit with the politically-correct crowd when you develop an ecologically-sound, dolphin friendly line of cosmetics targeted for both drag queens and lipstick lesbians which uses supermodel, Ru Paul and boyish songstress, k.d. lang as spokespersons.

Leo (July 23- Aug. 22)

As Jupiter swishes into Libra, the baby boom Aries will focus on retro-fashion. However, do not attempt to relive the sixties all over again by growing your hair long, because everyone will think you've grown the extra hair to comb over your bald spot.

Virgo (Aug. 22- Sept. 22)

After listening to Jagged Little Pill CD 1,203 times in a row, you're boyfriend will have you committed to a Alannis Morrisette Internment Camp where you can freely listen to the musical equivalent of CheezWhiz until your ears bleed.

Libra (Sept. 23- Oct. 22)

Your money picture will brighten this week as you receive a check for \$2.50 from a gay peeping Tom who insists on paying for his sneak peeks into your bedroom window on a pay-per-view basis.

Scorpio (Oct. 23- Nov. 21)

The uncircumcised Scorpio, always following the latest fad, will become lost in the Alaska wilderness while cruising in a public park during a blizzard, get frostbite and be forced to undergo an emergency circumcision.

Sagittarius (Nov. 22- Dec. 21)

Peculiar planetary movements could cause embarrassment during sex with an exceptionally hairy lover, when you are forced to figure out the most polite, tactful way to extract a stray hair from your throat without being mistaken for a cat coughing up a fur ball.

Capricorn (Dec. 22- Jan. 19)

You will have a disturbing spiritual dream which reveals an eerie, divine connection between Jesus and Elvis. This vision will come in three parts. First, revealing that while Jesus is the Lord's shepherd, Elvis once dated Cybill Shepherd. Second, that Jesus was a carpenter and Elvis once carved a block of wood into a toy race car for the Pinewood Derby. And finally, Jesus was resurrected and Elvis had his famous 1968 comeback TV special. As a result of this vision, you will start your own cult and will be the subject of several sensational segments of *A Current Affair*.

Aquarius (Jan. 21 - Feb. 19)

After your long period of abstinence, be sure consult with your insurance agent to make sure you are covered for cracked headboards, ripped sheets, falling plaster and other sexually related damage.

Pisces (Feb. 20 - March 20)

Be supportive of your partner even when he's depressed. Tell him it doesn't bother you when he gets a new piercing once a week, and now looks like a pin cushion factory exploded and you have to get a tetanus shot every time he tries to give you a hug.

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