

Q • Voice

Vol. 2, No. 11 • September 1997



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Q Voice — Milwaukee

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by Waswo

By the time Keith Haring died of AIDS, his energetic artwork was already world famous. Waswo travels to the Whitney Museum of American Art, discovering the sexual and spiritual propellants that rocketed Haring's graffiti into the firmament of pop culture.



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Tom Terrific

Interview by Tim Nasson

Tom Selleck, who played *Magnum PI* for eight years, is a conservative Republican and is probably one of the last people most would consider ideal for the part of an openly gay tabloid-news reporter in the upcoming gay comedy "In and Out." Tim Nasson interviews Selleck and finds out how it felt to kiss Kevin Kline and much more.



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Roger Oakley

Photo: Jorge L. Cabal, Styling: MAK

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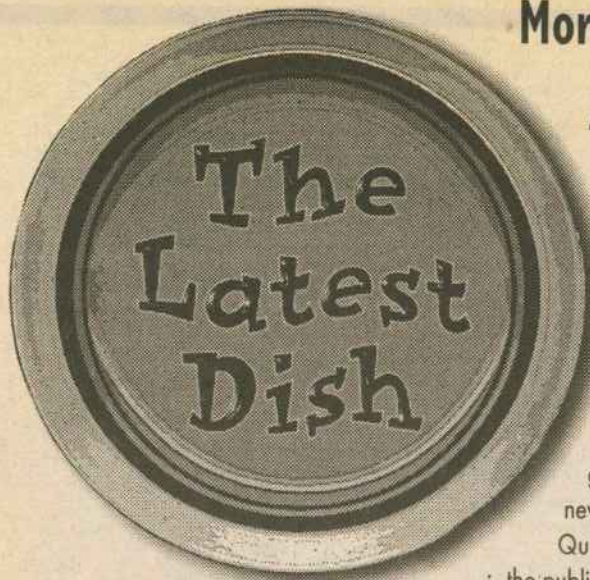
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Will That Be Spanking or Non-spanking, Sir?

A new little French restaurant in New York City is serving up mild sadomasochism with the food, offering such fare as a birthday paddling, boot cleaning or the chance to eat from a dog bowl at the feet of a whip-wielding mistress.

"It's like Disney meets S&M," said recent **Q•Voice** interviewee **Joan Rivers**, who loves the place, **La Nouvelle Justine**, in the city's Chelsea neighborhood.

"Our busboy didn't bring the bread fast enough, so the maitre d' spanked him."

La Nouvelle Justine, named for a **Marquis de Sade** novel, draws more giggling voyeurs than hard-core aficionados of the master. One Friday night, diners at New York's only S&M restaurant included traveling businessmen and two Wall Street bachelorette parties, as well as the staff of **Mistress Mine**, a magazine for dominatrixes and the men who worship them.

Between courses, a 30-year-old secretary ordered spankings from the \$20 "Special Fare" menu for both her brother and her boyfriend.

The busboys double as "slaves." They move along quietly in vinyl shorts and dog collars until commanded to shine a patron's boots or deliver the check between their teeth. The waiters and waitresses are called "dominants" — as in: "Ask your dominant for tonight's specials."

More Weekly Rumors

Last month we reported that **Milwaukee Magazineer Bruce Murphy** had called our World Headquarters, fishing for tips about launching his own weekly tabloid to compete with the **Shepherd Express**... with-in hours of that news hitting the streets, we got a call from deposed **Shepherd Express** sales czar **Greg Quindel** informing us that he, and a group of investors will be launching a new weekly as well.

Quindel poo-pooed Murphy's move into the publisher's chair, and was confident his publication would have the right stuff to compete in the market.

Quindel told us he already has a top-notch staff lined-up for a launch date sometime in September. The name of the new weekly is, of course, top secret, but we'll keep you posted ... well, gotta go, **Betty Quadracci** could be calling us at any minute.

Lesbian Mom Gets "Good Housekeeping" Seal of Approval

The September issue of **Good Housekeeping** features an article by the daughter of a lesbian mom, as well as a short article by the mother. **Claire Knight**, 20, begins with her early childhood, when "in the small world my mother had crafted, the people we socialized with accepted my mother and me without question." But in school, "I was discovering that the word 'homo' or 'lesbo' seemed not the smiling women I'd grown up picnicking with, but evil, witch like persons to be avoided at all costs."

Like many children of gay parents, she felt conflicted between her loving home and the discrimination society imposed on them. By high school she began to be more open, even in her senior year doing a class project on donor insemination and bringing in two other lesbian moms as guest speakers.

She says her mother "taught me the courage

to do what I feel is right, regardless of what society may say. From my mother I have learned honesty, morals, loyalty and persistence. Most importantly, I have always known that I was loved."

Foot Fetish Fantasy

San Francisco Mayor Willie Brown isn't sure he wants to step into it. But he says someone needs to settle the debate over a plan to put a sculpture of a big foot on the city's waterfront.

City Art Commission president Stanlee Gatti loves the plan for the sculpture, which the artist estimates would cost \$400,000 to build. But City Supervisor Sue Bierman, among others, hates it.

"I'm kind of a traditionalist in art," Brown said. "...But I want to give the foot a fair shot."

No matter what, Brown says the money must be used for public art because that's what voters approved.

Simpson, the Seattle artist who drew the plans for the foot, says he didn't intend to create such a stir. Simpson said the 18-foot-high statue would rest on its toes to show "the motion of the foot embarking on land."



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LETTERS

Waswo on the Tightrope

Dear Editor—

The person who wears the hat of the artist and the critic at the same time walks a narrow and wobbly tightrope. Richard Waswo has certainly done a praiseworthy job of executing just such a difficult feat. Besides his always awaited tales of exotic locations and equally exotic acquaintances, his perspective on the often slippery and contentious Art arena has been the first feature I turn to in your publication.

Artists must be open to all possibilities and points of view to be able to fully understand themselves and the world around them.

Where an artist has the power to open people as minds with their work, many critics have power to slam people's minds shut with their work. As the well crafted piece in your last issue on Walker's Point Artists Association clearly showed, Mr. Waswo is mindful of the responsibilities of the Artist/Critic.

*Sincerely, Douglas Krimmer,
Gallery H20*

What's Next... A Bush-Cam?

Dear Editor—

Cynic that I am, when it was announced some years ago the Milwaukee Police would be getting night vision equipment to help them fight drug dealers, I predicted that they would soon be using the expensive equipment not to fight drugs, but in Juneau Park to chase people around the bushes.

Now, I have confirmation that this is exactly what is happening. A friend, four other men, and three women left a party Friday night at 11 p.m. and went briefly into Juneau Park to use the swings. Suddenly two police officers came out of the bushes carrying "binoculars," according to my friend.

After interrogation and finger-printing, the eight people were given trespassing tickets for about \$140 each.

What vital civic purpose is being served

by this waste of police manpower?

Why are expensive and valuable resources provided to fight drug dealers being misused for this sort of thing?

I have another prediction: If Sheriff Lev Baldwin is given his helicopter, it will spend most of its time disturbing east siders' sleep as it hovers over Juneau Park shining its search light into the bushes.

This obsession with late night activity in bushes is really sick. It is a total violation of the spirit of the law. If night vision equipment (and possibly a helicopter) is needed to see this activity, it can hardly be claimed that it's going on in public view.

It reminds one of the story about the little old lady who calls the police about a naked man outside her window. When the officer asks her if the man is still naked, she replies "Wait a minute, I have to get my binoculars and climb back up on the chair to see." That's about where this obsession with Juneau Park is.

*Al Geiersbach
Milwaukee*



Q•Voice wants your opinion. Please include your name, address and telephone number for verification purposes only. Names are withheld by request only. Q•Voice reserves the right to edit letters for length.

Send Your Letters to:

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

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“QUIPS AND QUOTES”

Generation Q

“There is an entire generation of kids coming out now whose parents haven’t tortured them about being gay, who have come out with some support from their community, even from schools. The word ‘assimilated’ is meaningless in this context. They grew up assimilated. They don’t need the urban white gay culture that was created in the ‘70s.”

—Author Michelangelo Signorile to Atlanta’s Etcetera magazine.

Claude, It’s Your Butt

“You know, gays. Most of them they’re very tasty people — they like beautiful stuff in life. If they like me it means they have taste. They don’t follow me because of my butt shots. They like me for me.”

—Actor Jean-Claude van Damme in London’s The Pink Paper.

Condom Sense

“A woman told me that her boyfriend refused to wear a condom because he claimed that he couldn’t find one big enough. So I took one out of its wrapper and unrolled it over my fist, all the way down to my elbow. ‘Honey,’ I said, ‘if that’s — really — the case, then HIV is the least of your problems.’”

—White House AIDS czar Sandy Thurman.

Rhyming Fools

“It rhymes with a lot of words so it’s great for banners.”

—Comic Marga Gomez on “queer” at Lawrence, Kan., gay pride celebration.

Button Fly

“I never wear denim but I wasn’t surprised to be asked by Levi’s to do [a TV] commercial. I’m not surprised by anything that happens in America anymore.”

—Gay author Quentin Crisp, 88, to London’s The Pink Paper.

Positively-phobic

“You’d actually consider having sex with someone HIV-positive? ... HIV-positive people should not have any kind of sex with anyone!”

—Radio therapist Dr. Laura Schlessinger to her 12,000,000 listeners on 400 radio stations, according to the September issue of POZ magazine.

Camp Culture

“Camp is rooted in the gay man’s profound disillusionment with celebrity culture. It expresses betrayal. It is the gleeful sadism of the fan who has been tricked, who discovers he has been complicit in an elaborate swindle, a monstrous lie, who realizes that his youthful cinematic fantasies are false.”

—From Daniel Harris’ new book *The Rise and Fall of Gay Culture*.

The Closet is Optional

“You don’t have to be in the closet. You don’t have to be afraid of who you are. Lay the cards on the table, and people will accept you for who you are. If I can do it, you can, too.”

—1996 U.S. figure-skating champion Rudy Galindo.

Telemarketers Beware

“A phone solicitor pushed my girlfriend over the edge last Sunday. When the poor schmuck from Unitel politely asked for ‘Mr or Mrs Giese,’ my sweetie lost it. Instead of responding, ‘Mr Giese is busy right now, can I have her call you back?’ as she normally might, the girl screamed, ‘What makes you think there is a Mr and Mrs Giese? Why do you assume everyone is straight and married and takes their husband’s last name? We’re lesbians, okay? We’re a lesbian couple!’ before slamming down the phone.”

—Rachel Giese, features editor of Toronto’s Xtra!

Typecasting

“Are people going to find me appealing as a homosexual man? Will there be a problem when they see me making out with a girl? Who knows? I don’t know. Maybe. Maybe not. It depends. If I have to just play gay, I’m not unhappy about that either. I don’t have a problem playing a range of gay characters, if that’s what I have to do. I don’t find that insulting. I don’t find that limiting. You have to accept what people feel. Surprise, middle America! Not all gay people are the same.”

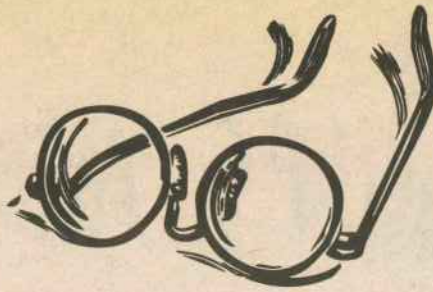
—Gay actor Rupert Everett (*My Best Friend’s Wedding*).



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



Around East Town

A lot has been happening on the east side of the Milwaukee River. Over the past few years this area has changed its name from the Lower East Side to the sleeker sounding *East Town*. New versions of the old Milwaukee street lights have been installed all around

Cathedral Square Park, and are marching up the streets as far east as the lake. Now if we could just get rid of that ugly fountain in the park that has a miniature version (or is it a child?) on 4th Street outside of MECCA. Talk about the need to recycle!

Running along the west and northern edges of the Cathedral Square Park on Jefferson Street and Kilbourn Boulevard, is the Saturday morning "East Town Farm Market," which will be in operation through October 25th (7 am to 1:30 pm).

This saves everyone here from the process of running out to West Allis on the weekend or downtown to Ziedler Park on Wednesdays. There about 25 to 30 vendors selling fresh-picked organic produce, herbs, plants and things like honey, flowers and homemade herb soaps. Fresh tomatoes, sweet corn and melons are making appearances after our cool summer — and they're great.

North Milwaukee Street is also having a resurgence of new shops and building rehabs. The wonderful old brick building on the corner of

"...about that "arty" sign post for the River Walk in front of Bank One. Whoever is responsible for that monstrosity should be sent to a remedial course on "good taste."

Milwaukee and Wisconsin was completely redone, along with numbers 706-708. Loft apartments are being readied across the street at 715-717. Somebody should take those buildings down to the original Cream City Brick. A 150 room hotel is planned for one of the larger buildings down the block ... In the old Loewi Building, perhaps? And, something should be done with the old Fritzel's and the Bressler Gallery spaces — they've been empty far too long.

At 728 North Milwaukee Street, in part of the old Hienemann's restaurant, a new Art/Furniture shop "Milwaukee Art Exchange," recently had it's grand opening. This new gallery is filled with likeable paintings, accessories, sculpture and furniture. It makes a fine neighbor to "Instinct" across the street.

Millenium Florists has opened at 718 North Milwaukee Street in the space that once housed "Jetta Muntain's" — the only place in Milwaukee where the North Shore Nancy's could get their Christian Dior and Jaques Fath apparel during the 50s. It's a big, airy, elegant space filled with lots of flowers and other pleasing objects.

A new bar and grill is almost ready for opening on Wells Street at the combined former Chappie's/O'Connor's locations. I'm glad to see that those two dives are finally gone from the neighborhood — and with them, some of the drunks and street people who plagued everyone for handouts.

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With all this activity going on and the Mayor's talk of living downtown, (mainly) at his pet project "City Hall Square," I find that Schwartz Bookstore's move to Downer Avenue and the Marshall Field's downtown closing a bit upsetting.

It's nice for people who have cars and are able to get around to be able to shop in the burbs, but this move on these owner's part leaves us who depend on our feet with no quality shopping in the area. Well Ok, there's still the Boston Store, the western anchor of the Grand Avenue mall!

And, what do we expect to fill Field's vacant space? Rumors abound. I've heard Nordstrom's, a Target store ... please, use the French pronunciation! We could use one of those downtown, although a Crate and Barrel store would be more to my liking — and, another suggestion I've heard of is a combination of stores and/or a theater and restaurant complex. Spare us — please!

As regards the proposed condos on the top two floors of the former Gimble's/Field's, a friend of mine who worked with me in the window's of Gimble's back in the 50s wrote to me and said, "I hope all the former Gimble employees come back to haunt the place." My feelings exactly.

With the new Midwest Express Convention Center (which is starting to look huge and very tacky), a new 250 room addition to the Milwaukee Hilton, a likely expansion by the Milwaukee Hyatt and a possible new hotel at 4th Street and Wisconsin Avenue, the city fathers had better get on the ball and see to it that there's some place to shop and play for all those out-of-town tourists and suburban types they are hoping to attract to the area.

A French restaurant — Yvette's — is in the works for the corner of Wells Street and Plankinton Avenue in the former Xerox building. It should be a great addition to our expanding River Walk. I only hope that this ongoing project will be completed with some restraint; that it will be something the city can be proud of, and not junked up with tacky establishments like a carnival.

While I'm on that subject, let me do some complaining about that "arty" sign post for the RiverWalk in front of Bank One. Whoever is responsible for that monstrosity should be sent to a remedial course on "good taste."

The person responsible for this "thing"

tossed in a marble base, some wrought iron, glass jewels and topped it all off with a plumbing pipe — painted silver — capped with tacky metal oak leaves on wires. There are pieces of rusting plate-steel welded to the sides of some metal mesh which holds a map — which is at least functional. All they left off were some old muffin tins.

It's such a mish-mash of styles; it doesn't remotely go with anything near it. What's all this garbage supposed to represent? It all looks like something that was dredged up

from the bottom of lake Michigan. Shame on the City for accepting — and paying for — such a piece of JUNK!

On a final note, let me remind everyone again about AIDS Walk Wisconsin on Sunday, September 21. Greg Louganis will be here. Sign up and get your pledges in ... AIDS is still out there!

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The World in Brief

with Rex Wockner

Ecuadoran Governor Fights Gay-Sex Ban

The governor of Ecuador's Azuay province, Felipe Vega de la Cuadra, has come out forcefully against the nation's ban on gay sex — one of only three such laws in Latin America. In June, provincial police raided a gay bar in Cuenca and arrested 14 men, sparking the city's first gay protest march by 40 people a few days later.

The International Lesbian and Gay Association wrote Vega de la Cuadra denouncing the raid and he replied: "In my capacity as foremost authority of the province, I have taken the necessary measures to avoid such events being repeated. The provincial chief of police and the National Police have been cautioned and advised of rules of behavior which will not give rise to denials of human rights in similar circumstances.

"By the same token, I wish to state that this authority shall respect people's liberty of ideology, religion and sexual choice. The events of the first half of June have served to raise awareness of the fact that gay groups have equal rights amongst the people of Cuenca. I have spoken personally with these gay groups and they are aware of my position with regard to this regrettable repression. Regarding Article 516 of the Penal Code, which criminalizes homosexuality, our provincial representatives in Parliament are taking the necessary steps for its elimination."

Article 516 punishes gay sex with four to eight years in prison. Cuenca, population 300,000, is 180 miles southwest of Quito in a high Andes valley. The nation's third-largest city, it has been called the "Athens of the Andes" for its tradition of achievement in scholarship and the arts. It is home to three universities and numerous museums and research and cultural organizations.

Chile and Nicaragua are the other Latin American nations that ban homosexuality. Nicaragua re-criminalized gay sex after the leftist Sandinistas were ousted from power in 1990.

Support for Ecuadoran gays can be routed through Movimiento Ecuatoriano Lesbico-Gay, Triangulo Andino, Albis Cruz y Orlando Montoya, Casilla Postal 17-21-1404, Quito, Ecuador. Phone/fax: 011-593-2-223298. E-mail: legas@fedaeaps.ecuanet.net

Moscow Bar Raided

Armed and camouflaged Moscow police raided the gay club Chance last month and beat and arrested 40 people for allegedly being under the influence of illegal drugs.

According to a correspondent, the arrestees were forced to sign documents containing "fake drug-test results." Then "bleeding people were displayed before cameras for six to eight hours."

During that time the detainees were denied access to water and toi-

lets and were insulted with comments such as, "You are fags not humans, and you deserve to be killed."

According to gay activists, no drugs were found on any of the people arrested and several of the victims took independent drug tests the next day to prove their innocence.

According to one activist, the "Russian gay community is assuming that this action was just a 'cleaning action' before [the] 850th anniversary celebration of Moscow, when everyone who is different gets into [the] category of people who ha[ve] to be removed from the city — and homosexuals are in this category."

Algerian Terrorists Target Gays

Algeria's terrorist Armed Islamic Group is killing homosexuals, reports the underground European newspaper *Al Djamaa*.

They are also killing "those who do not pray," people "who drink alcohol [or] take drugs" and "immodest or debauched women," says one of the group's leaders, Abou el Moundhir.

More than 700 people have been killed in the past three months.

"There are no indiscriminate killings," Abou el Moundhir said. "Our fighters only kill those who deserve to die."

Gay Leader Speaks In Argentine Congress

For the first time, a gay leader spoke in the Argentine Congress' Lost Step's Hall last month. Rafael Freda addressed a gathering of reporters, politicians and labor-union leaders, denouncing the Catholic Church's recent call for all gay teachers to be fired.

The church is upset that the teacher and flight-attendant unions have extended spousal benefits to gay employees' lovers and that the government is paying death pensions to same-sex partners.

Gay Zimbabweans Display Literature

In contrast to previous years, the organization Gays and Lesbians of Zimbabwe (GALZ) got to distribute literature at this year's Zimbabwe International Book Fair (ZIBF) Aug. 1-9 — but not at a booth with their name on it.

Instead, a "human-rights" booth sponsored by fair organizers offered GALZ pamphlets along with information on women's issues, universities and a host of other topics.

A pink poster read, "GALZ, Who Are We?", using only the acronym for the group's name. Brochures dealt with how to contact other gay people, safe sex and HIV education, personal-identity issues and gay-related family problems.

In 1995, Zimbabwean President Robert Mugabe forced the fair to

cancel GALZ's booth. In 1996, GALZ filed suit and won the right to be at the fair only to see their booth torched and destroyed by an angry mob of 60 young men.

"This year, we did not even apply to exhibit, as we knew the consequences," a group spokesman told Inter Press. "But for us, really, this [new] arrangement is just as good as we are exhibiting, although we cannot personally man the stand. But we come in from time to time to check if the stand is being manned well."

Mugabe has called homosexuals "repugnant to my human conscience ... immoral and repulsive." He has declared gay sex "an abomination" and "sub-animal behavior" and urged citizens to "hand [gays] over to the police. ... I don't believe they have any rights at all," he stated in 1995.

Aussie Premier Blames Gay People With AIDS

The head of the Australian state of Victoria, where Melbourne is, has little sympathy for people who catch HIV from sex, reported The Age.

On a radio talk show, Premier Jeff Kennett said: "Those who have been part of the AIDS movement have done a brilliant job ... of marketing their concerns. And they have now put such pressure on community and politicians that politicians have, for political correctness reasons, given that a higher priority than the biggest killer among our society in terms of health, which is breast cancer for women. [That is] absolutely immoral, and it is wrong. I feel very, very sorry for those with

AIDS who have contracted it medically. I think that's an absolute tragedy. ... Those who contract it through their own performance I have not as much sympathy for. But the symptoms of the illness are so bad you still can't help being moved by it."

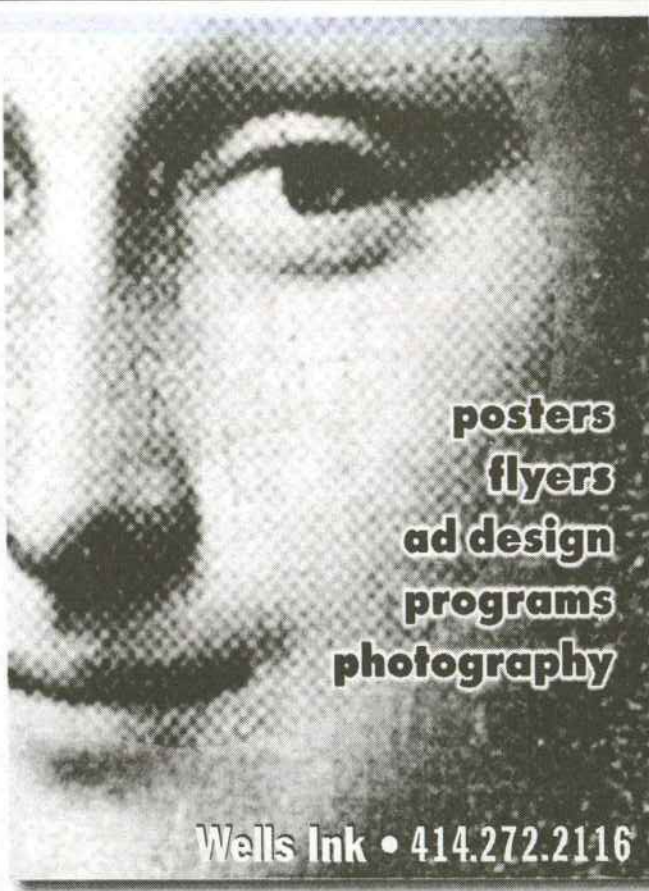
New Zealand Gays Appeal Marriage Ruling

Three New Zealand couples who lost a High Court gay-marriage case have advanced to the Court of Appeal, New Zealand's highest court.

In May of 1996, Auckland High Court Justice Kerr ruled that legalization of gay marriage should be pursued via Parliament not through the courts, in part because public support for the idea is hard to gauge.

"To give marriage a meaning which the plaintiffs seek would require me to interpret the law in a way which I do not perceive Parliament to intend," Kerr wrote. "Community attitudes in 1996 are much more relaxed to gay and lesbian couples ... but whether that relaxation would extend to supporting marriage of such couples is difficult to gauge."

New Zealand has a national law banning discrimination based on sexual orientation, and the 1955 Marriage Act does not say spouses must be of opposite sexes. The only marriages specifically prohibited are those that would "damage the gene pool."



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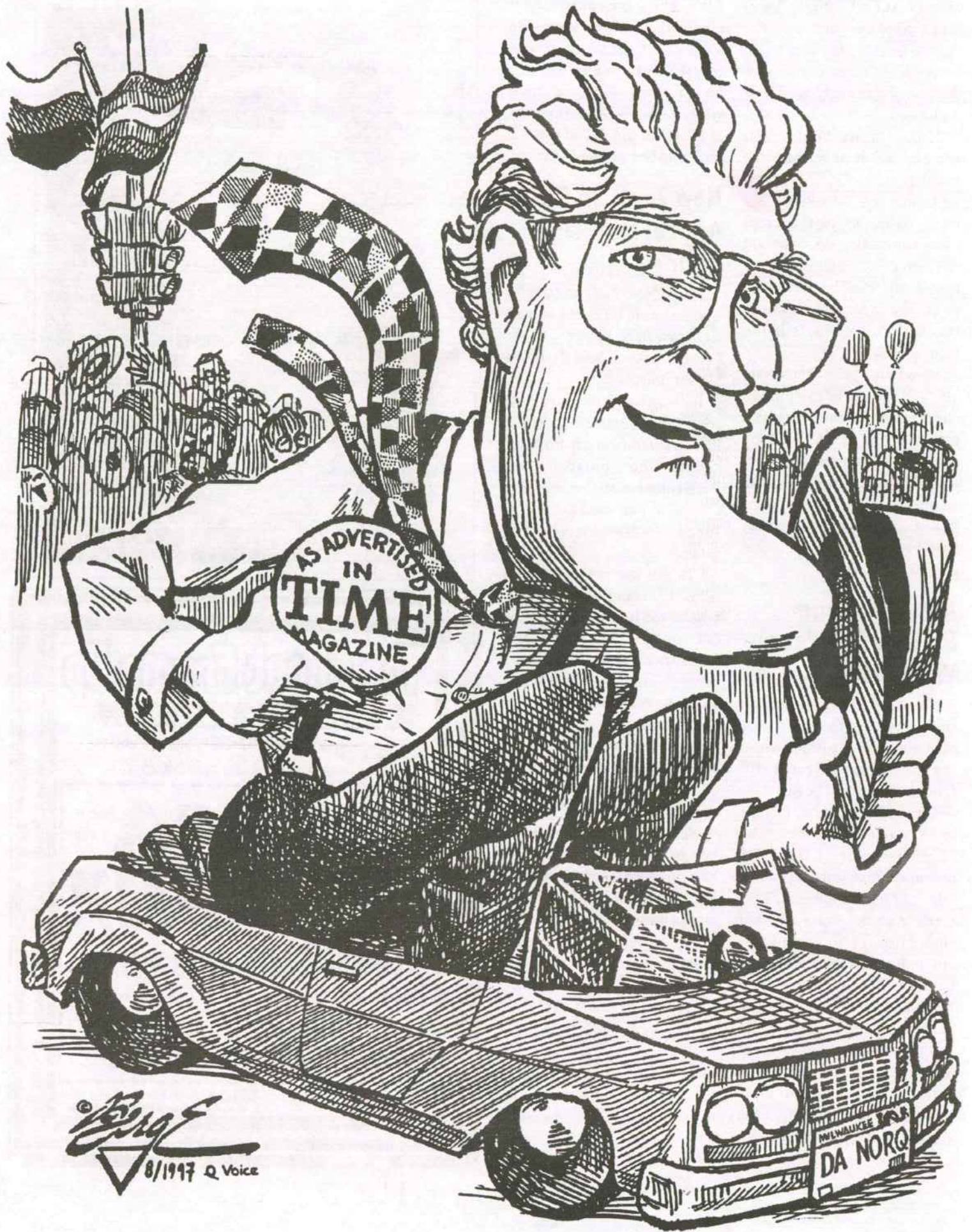
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NORQUIST

INTERVIEW BY WILLIAM ATTEWELL

Since he took office in 1988 as the 37th Mayor of Milwaukee, John Norquist has compiled an impressive record of streamlining city government, improving public safety, and spurring job growth in Milwaukee. He won election to his third term as the city's chief executive in 1996.

While Norquist has been a prominent participant in national discussions of urban design and educational issues, he has been much less outspoken on matters concerning Milwaukee's gay and lesbian community.

Recently, I had the opportunity to talk with the Mayor about about his stand on same-sex partner's benefits, AIDS funding, needle exchange and the closing of Marshall Field's downtown store.

WA: The big question everybody is asking is, where do you stand on Alderman Paul Henningson's Same-Sex Partner's Benefit proposal?

MN: Well, in principal I don't have any problem with it. We're looking at some of the details of it. I'm glad he [Henningson] introduced it because it gives the [Common] Council a chance to examine it and see if they can come up with a majority to support it.

In the jurisdictions that have adopted it — from the little bit I've been able to find out about it — its worked pretty well. There haven't been any real big problems with it. There hasn't been any noticeable amount of fraud or any of the usual criticisms, but we need to get real data.

The other consideration we have is that whenever were doing benefit changes we try to include our bargaining units in the discussion. We're

ILLUSTRATION BY PAUL BERGE

ON THE RECORD

IN SUBSIDIZING THE GAY PRIDE PARADE, I FELT IT WAS NECESSARY TO [VETO IT]. THERE'S A LOT OF MONEY IN THE GAY COMMUNITY TO SUPPORT THAT KIND OF THING, AND WE DON'T SUBSIDIZE ANY OF THOSE ACTIVITIES, NOW — FOR ANY GROUP.

right at the beginning of negotiations with all our unions, so that will be part of the dialog, too.

I think that there's a chance that this could become a part of the benefit package within the next couple of years.

WA: Part of what I've heard in talking to a couple of the aldermen is that they want to tie it to non-married, non-gay partners ... the heterosexual partners as well...

MN: In the other jurisdictions that I've heard of, they haven't done that because heterosexuals, under current law, can express their life-long devotion to each other through marriage. Because that hasn't been adopted [for gays and lesbians] in our law, that's why there are reasons that this option is attractive. It gives people who have same-sex partners the opportunity to ensure insurance within the household. They don't have any way through the law to express their life-long devotion.

So, there's a need for it, whereas with heterosexuals, who are devoted as a couple and live together ... they may have reasons to live together, and not to marry.

I think you can make a distinction between living with somebody, and lifelong devotion that a [gay] couple has — it may not be a perfect distinction, but married and unmarried is a distinction that people can

make. If they [heterosexual couples] want to get the health benefits, they can get married. Same-sex couples don't have that option at this point.

My feeling is that if we do it, it should only be for same-sex couples. The opposite sex couples have the option of getting married right now. That limits the cost. Otherwise you're in a position where it would be much more difficult to monitor and, those who oppose it could make the fraud argument.

WA: Several years ago, you vetoed a proposal to help fund the Milwaukee Gay Pride Parade. My question isn't so much about that, but I'm wondering — there is, sometimes, two schools of thought on how gays and lesbians can help advance the cause for their civil rights in this city and elsewhere. One of them sort of goes that in-your-face activism is very effective...

MN: That gays are victims! That's what it said. I think a certain amount of that is necessary — there's no question that gays and lesbians have been the victims of persecution. It's also true that gays and lesbians have made tremendous contributions to our economy and civilization and our culture. There's a lot of positives to organize around there.

In subsidizing the Gay Pride Parade, I felt it was necessary to [veto it]. There's a lot of money in the gay community to support that kind of thing, and we don't subsidize any of those activities, now — for any group. It was an agenda item; you can be for a political group, or you can be against them by giving them money — that's not my politics.

WA: My question is, there are some who feel gays and lesbians shouldn't be co-opted by the system, that gays and lesbians should be activist and vocal when they feel their rights are being violated. There are others who are more [interested] in working within the system and trying to advance rights that way. I was wondering, from where you sit, in the Mayor's Office, which of these you find to be the most effective in getting your attention?

MN: Well, I'd obviously prefer not to be in conflict with people, if it can be avoided. The gay and lesbian community is very diverse in their



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political attitudes. Despite the fact that the Republican Party often sends out very negative messages to gays and lesbians, the gays and lesbians who belong to Log Cabin persist in being Republicans because of the economic policies, and other policies that they can identify with.

The range from conservative to liberal and the diversity among gays and lesbians is great. It's as great as it is in any other part of the population. So, I really don't want to tell gays and lesbians how to organize their political activities. If some people want to follow them, or protest, there are times when that's appropriate; there are other times when other things are more effective. Everybody should make up their own mind on that. I don't want to dictate anything to anybody.

WA: What would you tell gays and lesbians who were thinking about moving to Milwaukee? What does Milwaukee have to offer the gay and lesbian community that they wouldn't find elsewhere in the nation?

MN: Well, there's our quality of life. It's a very urban place with culture, music and art. There's a wide variety of social activities. There's a wide variety of human activities, and lots of people living in close proximity. Milwaukee is a place where people, who might be despised in other parts of the country, and small-town environments, can lead their lives without constantly feeling that they're being objected to.

I think that has improved somewhat in smaller towns, but that's the reason why there's a large gay and lesbian population in New York, Chicago, Milwaukee, San Francisco, Miami and so forth. There's a comfort in numbers and the ability to lead — let me use the word — a novel life, without feeling like there are large parts of the population holding you in contempt.

There's a tolerance that you find in larger cities and — certainly in Milwaukee — that gays and lesbians are, for the most part, welcome. There are people who live in many neighborhoods, who are gay and lesbian, who are appreciated by their neighbors. So, I really think that the same things that attract gays and lesbians to Chicago and New York — or any other large city — are available here.

WA: The City of Milwaukee registered its one thousandth AIDS death this year, and recently *The Journal-Sentinel* was critical of the City's stand the Needle Exchange Program. Why does the City of Milwaukee — or you personally — not support the Needle Exchange Program?

MN: I think it's kind of hard to justify to the average tax payer that they should pay for needles for somebody to inject drugs into their body. I think there are probably lots of gays and lesbians that would wonder at that — why are my tax dollars devoted to that? We support the effort to reduce infection from AIDS in other ways, in the same program, and give money to that program.

WA: The Needle Exchange Program?

MN: Not directly to the needle exchange part of it. There hasn't been a problem for the Needle Exchange Program to get money from other

sources, so they have adequate funds to do the benefit of that. People who are very familiar with IV Drug Abuse can fully appreciate the benefits of a needle exchange program. I don't think there's enough time in the day, or days in the year, to explain that to the average person — nor is it necessary.

I don't think that the taxpayers of Milwaukee have to have their noses rubbed in something like that in order to prove how committed they are to IV drug users. Those people would tell IV drug users to stop using drugs: Don't use IV drugs! Get clean!

I can't imagine why it's so important for some people to have the entire society endorse something that most people couldn't understand, don't have time to understand, and don't need to understand, because it's not part of their world. There are better ways to raise funds to do that work.

From a medical standpoint — sure — physicians that are familiar with IV drug abuse have found, over time, that a clean needle exchange program has some benefit. It's like, do we have to prove to everybody that Milwaukee is a worthy place by having all the people in Milwaukee endorse something that is so difficult for them to understand, and has nothing to do with their everyday lives? It's something that would seem absurd [to them] that they would have to pay taxes to buy somebody a needle so that they can inject it in their arm.

I think it's perfectly appropriate to do what we do. The City of Milwaukee puts a lot of money into AIDS prevention: \$340,000. There are only three governments in the state that do that; the State, and City of Madison, and Milwaukee. We have a big effort in that area within our Health Department and through partnerships with The Milwaukee AIDS Project (MAP) and others.

I just think some people want to score some kind of political points by trying to make the average Milwaukee taxpayer have to have this right up front in their face. To be honest about it, I think it's very understandable that the average person out there — whether they're straight or gay ... the average person out there who is obeying the law every day, finds it awfully hard to know why anybody has to stick needles in their arms in order to enjoy the wonderful life that we have on this earth.

It's not something that [the taxpayers] want to put their money behind and encourage. There may be medical reasons, and people who are really familiar with it; that really know it — like the MAP workers, but I don't really have a lot of admiration for somebody that's an IV addicted person, I really don't.

Unless they're doing it for medical purposes because they have to use needles for some disease they have. If somebody is just addicted to drugs, that was a decision that they made at some level that they wanted to be that way. So, that's the way they are, and I don't believe it's the responsibility of the tax payers to support that lifestyle.

SOME OF THE PEOPLE I HAVE TO DEAL WITH ON AIDS LIVE OUT IN THE SUBURBS, AND THEY'RE PONTIFICATING ABOUT HOW MILWAUKEE OUGHT TO DO MORE, AND THEIR COMMUNITY DOES ABSOLUTELY NOTHING ... CAN YOU IMAGINE ASKING FOX POINT TO DO A NEEDLE EXCHANGE? OR WEST ALLIS?

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WA: Is that something that you've heard directly from the taxpayers?

MN: Well, we'll hear about it a lot if somebody wants to persist on ... I don't know any aldermen that are pushing real hard to have direct funding for the needle program. If somebody puts a resolution in like that, I can guarantee you that most people won't like it. And, I can understand why they wouldn't. I don't understand why people really want to put that in everybody's face.

WA: How would you describe the city's relationship with the Milwaukee AIDS Project. Is the Health Department working well with them?

MN: I think so.

WA: How would you evaluate the work the Milwaukee AIDS Project is doing here in Milwaukee?

MN: I think they're doing pretty well.

WA: Some people, working locally in AIDS care, have expressed frustration with the Milwaukee Health Department... that the City hasn't fully implemented an AIDS plan.

MN: I really don't know any details about that. I don't know quite what that means. Unlike the health departments in any of the suburbs, in any other city in the state, and I expect Madison, we have a very large involvement in the effort against AIDS, as we should. I really think that singling our health department out for criticism, when they do more than any other health department in the state, except Madison — possibly. I don't know how much money Madison has [committed], but I imagine its probably less than we do.

I'm proud of what our health department has done. They have taken initiatives that sometimes have been offensive to people, like when they shut down the baths here. There was a lot of infection going on because of what was going on in those baths.

WA: So, you have a lot of support for Commissioner of Health Paul Nannis then.

MN: Absolutely, and I think that any arguments that happen between Doug [Nelson] of MAP and Paul [Nannis] are arguments among friends. There's no question that Doug Nelson's life is focused on trying to relieve this problem, so its easy to get impatient and frustrated with the people you're working with. But some of that frustration and impatience should be leveled at those who do absolutely nothing. There's not one other municipality in southeastern Wisconsin that's spent a nickel on this issue. Where do you live? In the city?

WA: I have a house in the city.

MN: OK, good. Its easier to accept criticism from city residents. Some of the people I have to deal with on AIDS live out in the suburbs, and they're pontificating about how Milwaukee ought to do more, and their community does absolutely nothing. But that's the suburbs so they don't expect them to do anything. Can you imagine asking Fox Point to do a needle exchange? or West Allis?

There are some who say Milwaukee is the most racist city in the state. [Milwaukee] has about 84 percent of the black population and over half of the Hispanic population, and a large percentage of the gay population. A lot of the activists are focused on stigmatizing the only place where people of color, and those who live a little bit differently are allowed to live. I can understand their frustration because life isn't perfect, but try out Oshkosh and see how it is. How is it for African Americans in Manitowoc. Or, how is it for a gay person to live in the

Town of Eagle? That's just something to think about.

WA: You're a politically astute man, and Tammy Baldwin is running for Congress in Madison. What do you think her chances are at this early stage?

MN: I think they're pretty good. I think she's well respected. She's going out into the rural areas; her base is in the urban area, but I imagine she'll be milking some cows, and walking through the fields to get to know the farmers a little bit.

WA: Would you support a gay marriage bill in Wisconsin?

MN: I think you've asked me enough questions without getting into that. I think we need to have a longer dialog on that before we see where that's going. There's a lot of people that would find that extremely repugnant... I don't, but there's a lot of Evangelical Christians and people of traditional backgrounds — Orthodox Jews, for example — there's a lot of people who will immediately react negatively to that. We need to talk about it, and think about it. It may take many years, but I don't think it is a change that will come very easily.

I do think that the appreciation for gays and lesbians and for gays and lesbians who have enduring relationships will grow over time. It may get to the point where that's something that is very acceptable. I think that at this point it's in the earlier stages of debate where some people would find it disrespectful to their religion and what they stand for. They have a right to a part of Wisconsin too.

WA: I know many people who really wanted the stadium to be downtown, now with Marshall Field's closing, are you worried about the state of downtown?

MN: I wanted [the stadium] downtown, too. I think that the Marshall Field's building will redevelop very nicely. They were sitting on that real estate for six years. I'm very confident that the upper floors will be developed as housing, and eventually that retail will reoccupy the lower three floors. We didn't have a Marshall Field's there — we had a pretend Marshall Field's. I think it's good that we're moving on to the next stage. ▼

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Madison Rep's Play Reading Series Continues with "Mother College"

Madison — Madison Repertory Theatre's play-reading series, "From Page to Stage" continues with a reading of "Mother College" by Richard Kalinoski. Directed by the Rep's Artistic Director D. Scott Glasser.

"Mother College" is a play about one day in the life of a small college theater department. Pete Converse, a talented and ambitious theater director and teacher yearns for companionship, collegiality and competence from his fellow professors. What he gets that take up a good portion of a day at the "mother college," Pete is compelled to endure override jealousy, lunatic logic and wanton incompetence—all in the name of "education." Things break, people rant and Pete explodes. What Pete discovers is his own urgent need for a sense of community and family.

For these readings, the theater selects original scripts that show

potential for a fully staged production. Each play is given one rehearsal and an evening reading by professional actors, followed by a discussion with the audience—a critical part of the process. "From Page to Stage" debut in 1995 with readings of "Three Viewings" by Jeffrey Hatcher, Clifford's "Voices" by Madison's own Marc Kornblatt and "Forget Nothing" by Patty Lynch. The 1996 season of readings included "Counting Days" by Marie Kohler and "Red-Right-Return" by James DeVita. During the 1997 season, the Rep read Buffy Sedlachek's "Under Yelena" and Ann Schulman's "Conversations about Hannah."

The January 1995 reading of Jeffrey Hatcher's "Three Viewings" led to a production at the Manhattan Theatre Club where it received positive reviews. The play has been published by Dramatists Publishing Service and several regional theaters produced the play last season. "The reading was very useful and helped bring the script closer to its

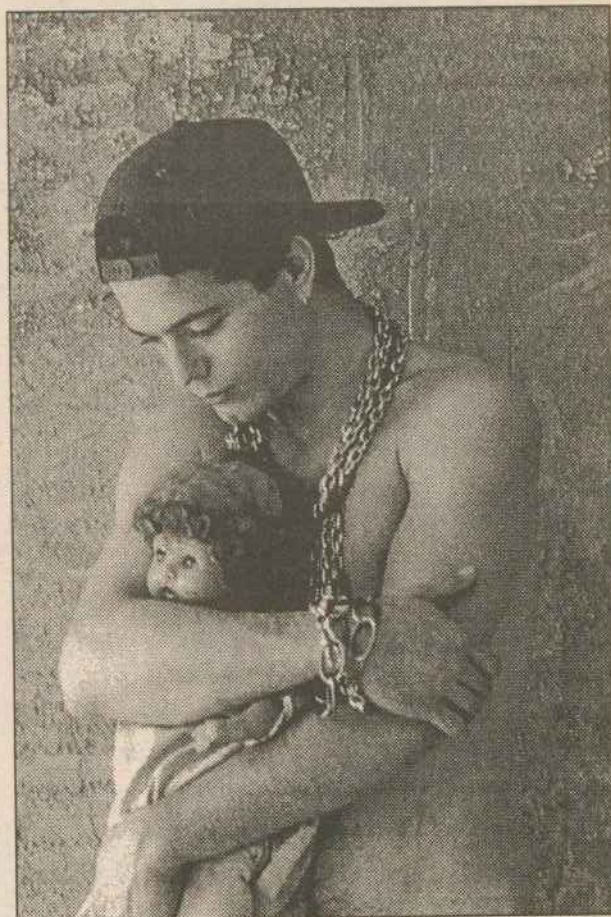
"Bill Costa Icons" is an Arresting Photography Book

New York — At the time of his death from a massive heart attack, Bill Costa (1944-1995) was beginning to enjoy the growing international reputation that continues unabated to this day for arresting photographs of the male nude. Born in Massachusetts, Costa grew up in an artistic community where his talent was spotted at an early age. After graduating from the Museum of Fine Arts in Boston, Costa turned his attention to photography. Costa's works have been published in magazines, calendars and in postcard editions and have been the subject of numerous exhibitions in the USA and Europe.

"Bill Costa Icons" also contains a highly engaging essay in German and English by artist and essayist Thomas Lanigan-Schmidt that helps explain why Costa's work occupies a special place in photography.

"Bill Costa may be considered as a representative of the new, conservative generation of male-model photographers following after Mapplethorpe. He has taken the male body out of the studio and its artificial setting and would seem to have put it in a natural environment. But even so, the technical complexity remains unmistakably similar. Although Costa portrays his males naked and as desirable consumer goods—an otherwise normally exclusively female role—the Costa icons maintain the traditional, classic masculine sexual pose throughout."

"Bill Costa Icons" is available in bookstores nationwide, copies can also be purchased by call Lambda Rising's mail order at 1 (800) 621-6969.

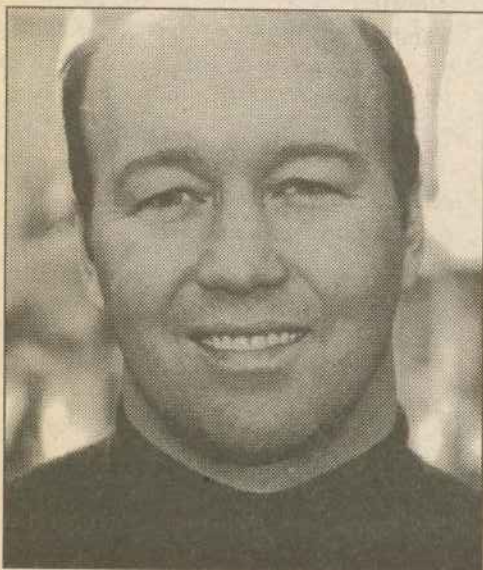


New York premiere," states Hatcher. "I found the audience at the Rep to be smart and their comments to be insightful."

"Mother College" will be read on Monday, September 15th at 7:30 p.m. in the Isthmus Playhouse of the Madison Civic Center, 211 State Street. Admission to the reading is free, donations are taken at the door. For additional information, contact the Rep's offices at (608) 256-0029.

Milwaukee Author James Koeper Slated to Read From His Debut Novel "Exposed"

Milwaukee — The question raised is which is stronger: a blood relationship between brothers founded on love, or a political rela-



James Koeper

tionship between spies founded on greed and power? This is the question Milwaukee author James Koeper explores in his first novel, "Exposed." The suspenseful plot exposes how, during the Cold War, Soviet KGB agents could infiltrate American society with little effort simply by stealing the identities of the dead. But what happens when these supposedly dead people turn up quite alive? When New York City police officer Michael Sarikov accidentally stumbles on the secret and is killed for it, it is up to his journalist brother to clear the family name, avenge his only brother's

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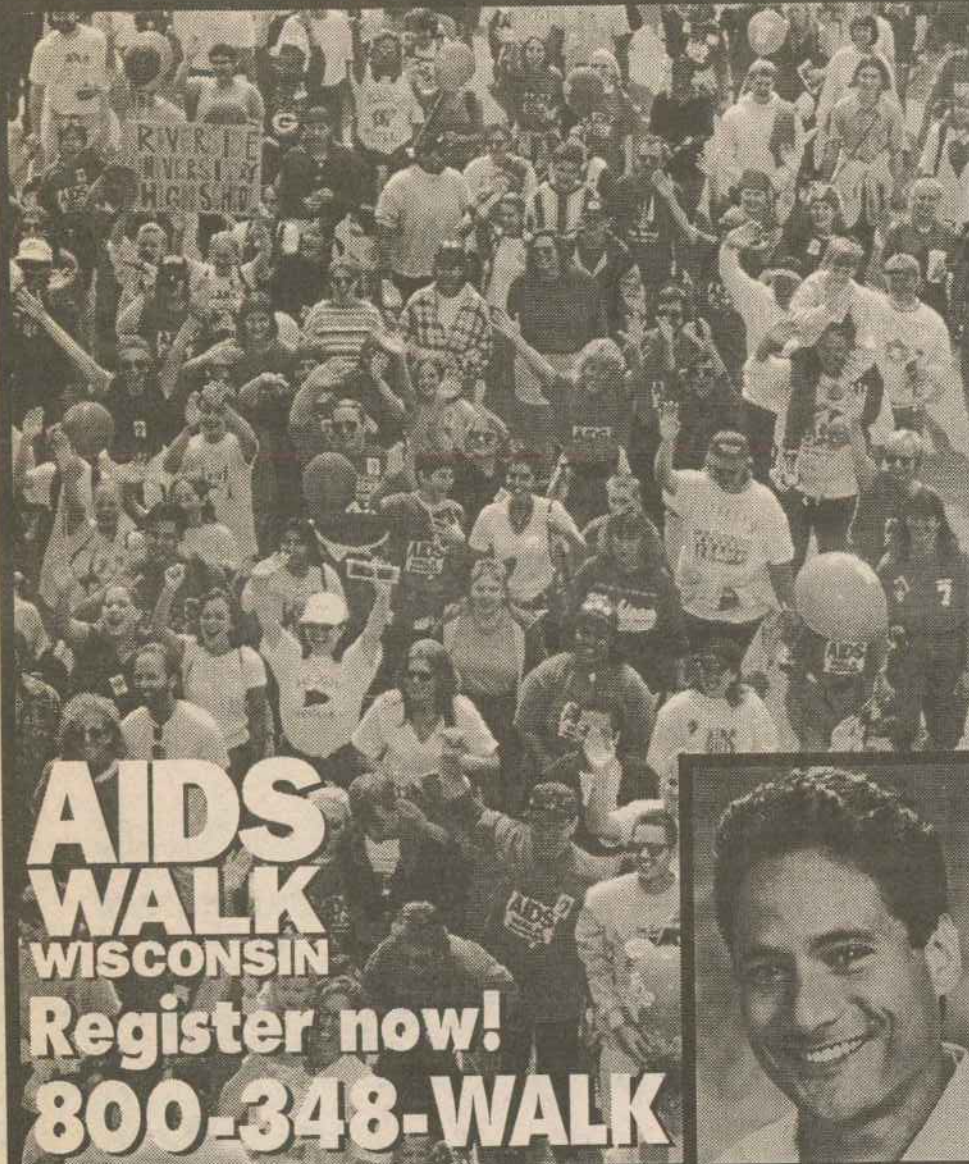
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death and expose a fifty-year-old Soviet spy network. James Koeper keeps winding up the tension in his can't-put-down debut.

James Koeper was born and reared in Milwaukee. He attended Nicolet High School followed by college and law school at the University of Wisconsin-Madison. After working on Wall Street and traveling around the world, he returned to Milwaukee and his first love, writing.

James will read from his tough, tense, fast-paced debut novel, "Exposed," at the Schwartz Bookshop on Downer Avenue, Tuesday, September 9th at 7 p.m. This event is free and open to all. For more information call (414) 332-1181.

Chamber Theatre to Present Fry's Poetic Musical Drama "One Thing More"

Milwaukee — "One Thing More" by Christopher Fry will be presented as part of the Cathedral of Saint John the Evangelist's Sesquicentennial Celebration. The musical drama, written in 1986, and first performed in that year at Chelmsford Cathedral and BBC Radio in England, tells how Caedmon, a pagan with an unhealed wound, comes to embrace Christianity in the seventh century.

Christopher Fry is a British playwright noted for his charming and witty verse plays of the 1940's and 1950's—"Venus Observed," "The Dark is Light Enough," and "The Lady's Not for Burning," which Milwaukee Chamber Theatre produced in 1992's Shaw Festival. Fry's view of mankind is marked by a tolerant Christianity that has sometimes made his plays unfashionable. This year marks his 90th birthday.

"One Thing More" represents Fry's latest dramatic thought and his return to writing poetic church dramas. With the encouragement of T. S. Eliot, Fry first wrote "The Sleep of Prisoners" and "Boy with a Cart" in this style. "One Thing More" is rooted in religious ritual, and is the infusion of the Spirit in mankind and the illumination of spiritual poetry.

Performances will be held Friday, September 19th and Saturday, September 20th at 8 p.m., and Sunday September 21st at 2 p.m. at Saint John's Cathedral, 802 North

Jackson Street. The ticket price is \$20 for general admission seating.

Call Barbara Wood of the Cathedral Fine Arts Commission at (414) 276-7455 for a mail order form. Saint John's Cathedral members and Milwaukee Chamber Theater subscribers will receive a special priority order form for tickets. No phone orders will be taken. Tickets will be processed in order of date received. For information call Saint John's Cathedral Music Office (414) 224-0250.

Skylight to Stage Rossini's "Cinderella"

Milwaukee — Skylight Opera Theatre opens its 39th season with "Cinderella" by Gioacchino Rossini and libretto by Jacopo Ferretti. This inventive telling of the familiar tale about a mistreated kitchen maid turned princess is a delightful romp filled with magical transformations and comedic disguises. Director William Theisen and conductor Pasquale Laurino have chosen to make "Cinderella" accessible to everyone. Theisen says, "Opera lovers and novices alike will experience a fresh look at a timeless classic."

Bound by his father's will to marry soon, the Prince hopes to marry for love. Alidoro, a philosopher in the service of the Prince, comes to the Baron's castle disguised as a beggar, to investigate the daughters of the house as possible choices for the Prince's bride. Cinderella receives him warmly, but her two snobbish stepsisters, Clorinda and Tisbe, chase him away. The Prince comes to investigate for himself, changing roles with his valet, Dandini, and falls in love with the kitchen maid. However, only the two stepsisters are allowed to attend the ball. Alidoro plays fairy godmother and sends Cinderella to the party, where she spurns Dandini, confessing that she loves his squire. She gives one of twin bracelets to the disguised prince, who claims her the following day by recognizing it. Crowned the new princess, Cinderella, out of the goodness, Cinderella, out of the goodness of her heart, forgives her cruel stepfather and stepsisters.

The cast of "Cinderella" includes Mezzo-Soprano Julia Bentley in the role of "Angelina;" Soprano Jennifer Clark as "Tisbe;" Bass-Baritone Stephen Eisenhard as "Don

Magnifico;" Tenor Brian Hunt as "Don Ramiro;" Soprano Holly Hutchinson-Siña as "Clorinda;" Lyric Baritone John Muriello in the role of "Alidoro," and Baritone Michael Sokol as "Dandini." The production will be directed by William Theisen. Pasquale Laurino will be the musical director, and Bruce Goodrich will be the set designer.

Skylight Opera Theatre's performances of "Cinderella" will take place in the Cabot Theater at the Broadway Theatre Center on Wednesday, October 1st and 8th at 7:30p.m.; Friday September 26th, October 3rd, and October 10th at 7:30 p.m.; Saturday September 27th, October 4th, and October 11th at 7:30 p.m.; Sunday September 28th and October 12th there will be a 2 p.m. Matinee; Sunday October 5th will be at 7:30 p.m.

Tickets are available at the Broadway Theatre Center Box Office or by calling (414) 291-7800. Ticket prices range from \$21.25-\$43.25 (tax included) and discounts are available for seniors, students and groups. For information call (414) 291-7800.

"The Light of Falling Stars" Author Schedules Reading

Milwaukee — Plane crashes make headlines. Survivor stories become human interest news. But what happen to the people living at a crash site? In Lennon's debut novel, "The Light of Falling Stars," he focuses on a small town in Montana at the moment a plane dives into the forest, and into the lives of nearby residents. Lennon structures his story around characters whose daily lives have become predictable with varying degrees of unhappiness. The crash brings the characters together and transforms their lives-for better or worse.

J. Robert Lennon was born and reared in Phillipsburg, Pennsylvania. He is working on his second novel.

J. Robert Lennon will read from his new novel at the Schwartz Bookshop in Brookfield on Thursday, September 11th at 7 p.m. For more information call (414) 797-6140.

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The Life of Frederick Ashton

by Julie Kavanaugh

Reviewed by Ed Grover

The Life of Frederick Ashton (Pantheon Books ISBN: 0-67944269-3 \$35.00), Britain's pre-eminent choreographer and director of the Royal Ballet is, as Gore Vidal says, "Not only the best biography of a ballet figure but, far more important, a Proustian recollection of that glamorous near-mythical time, the first half of our now setting century."

Born in Ecuador in 1904, young Frederick grew up among the privileged classes. "During a yellow-fever epidemic ... the Ashton children were entrusted to the care of an English nun who ran a convent in the Andes." The family eventually settled in Peru.

"It was in Lima, that young Frederick came into his own artistically... as a child he instinctively stored choreographic images for the future." He loved to watch the stylish Peruvian women while he was out for Sunday walks with his nurse. He adored the pageantry of the Catholic church.

He saw Pavlova as a thirteen-year-old boy and was so enchanted with her movements that he decided then and there he would be a ballet dancer. Later, he was sent to a boy's school in England. He saw Isadora Duncan during this period, and she, too, made such an impression that he immediately enrolled in ballet classes with Leonide Massine, "the charismatic [Russian] dancer and choreographer made famous by Diaghilev."

He joined Ballet Rambert as a dancer and choreographer and was with Marie Rambert for years. His choreography was amazing — he began to use those stored images. Later he danced in Paris with Ida Rubenstein's company. Rubenstein was not a trained dancer. She had appeared in Diaghilev's *Sheherazade* as a mime and caused a sensation.

Rubenstein formed her own company and "would appear in the opening performance only—an extraordinarily deflating experience for everyone." This woman couldn't dance at all, but because she had all money she was given easy lead roles that were choreographed especially for her. The cast and audience snickered and laughed behind her back. Everyone but Ida knew how bad she was.

Ashton played "dress-up" at the drop of a hat and was famous for his imitations of Ida's "Dying Swan." Among other women, he parodied Queen Victoria — with a giant powder puff on top of his head. Ashton

was a dear friend of Duchesses, Princess Margaret, and the Queen Mother. He dined off of his imitations for 30 years.

Ashton eventually became a dancer and choreographer of the Vic-Wells ballet and there were tensions between him and the ballet's founder, Ninette de Valois. This company eventually became the Royal Ballet.

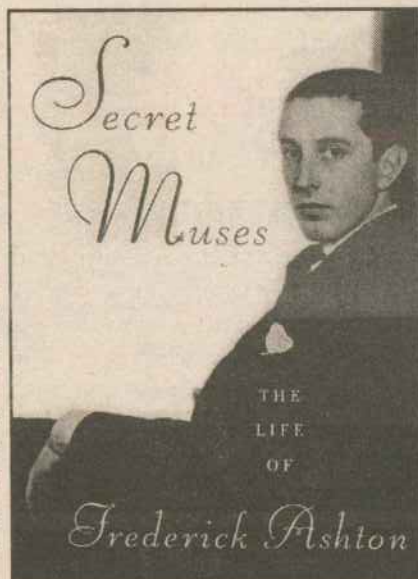
In London, Ashton attended all the wild parties with Bloomsbury group; drinking, using cocaine and debauchery ruled the day. There were lots of wealthy lesbians and he was their Fag-hag. He seemed to always sit on the sidelines observing everything, he was bitchy and wickedly witty. "Spotting a minor playwright in a corner performing *fellatio* on a major playwright, Ashton quipped, 'Look! There's K — trying to suck some talent out of E —.'"

The avant-garde opera, *Four Saints in Three Acts*, with music by Virgil Thompson, and text by Gertrude Stein had its world premier in New York City in 1934. The direction and choreography were by Frederick Ashton. Virgil Thompson decided to have the whole cast of *Four Saints* played by [blacks] and, as Carl Van Vechten has quoted him as saying: "they alone possess the dignity and the poise, the lack of self-consciousness that proper interpretation of opera deserves."

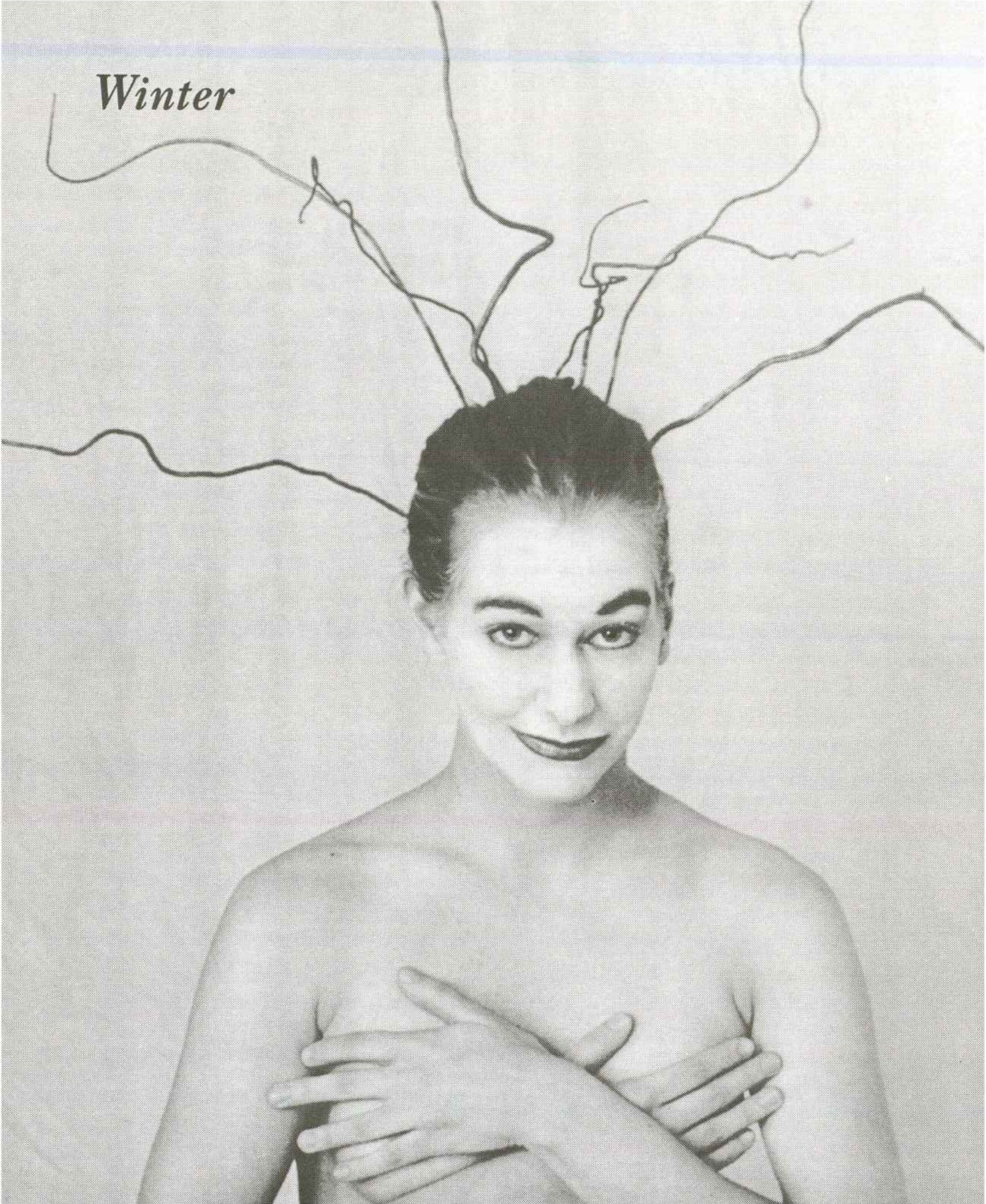
These Englishmen were introduced to Jimmie Daniels, the host and entertainer of the "Hot-Cha"— a kind of secret club in Harlem, which was frequented by Noel Coward and Tallulah Bankhead. They all went to the Savoy — the dance palace in Harlem — to recruit the young dancers who would be trained by Ashton for the opera. These young black non-professional dancers could not believe that these men were at all serious. How little they knew.

Ashton's returned to Europe to "create more than 80 ballets and shorter works for operas and film." Among them: *Mephisto Waltz*, *Les Patineurs*, *The Wanderer*, *Enigma Variations*, and *Symphonic Variations*. Throughout his career he worked with some of the greatest dancers of his time — Tamara Karsavina, Alexandra Danilova, Alicia Markova, [Dame] Margo Fonteyn, Rudolph Nureyev and Mikhail Baryshnikov among others.

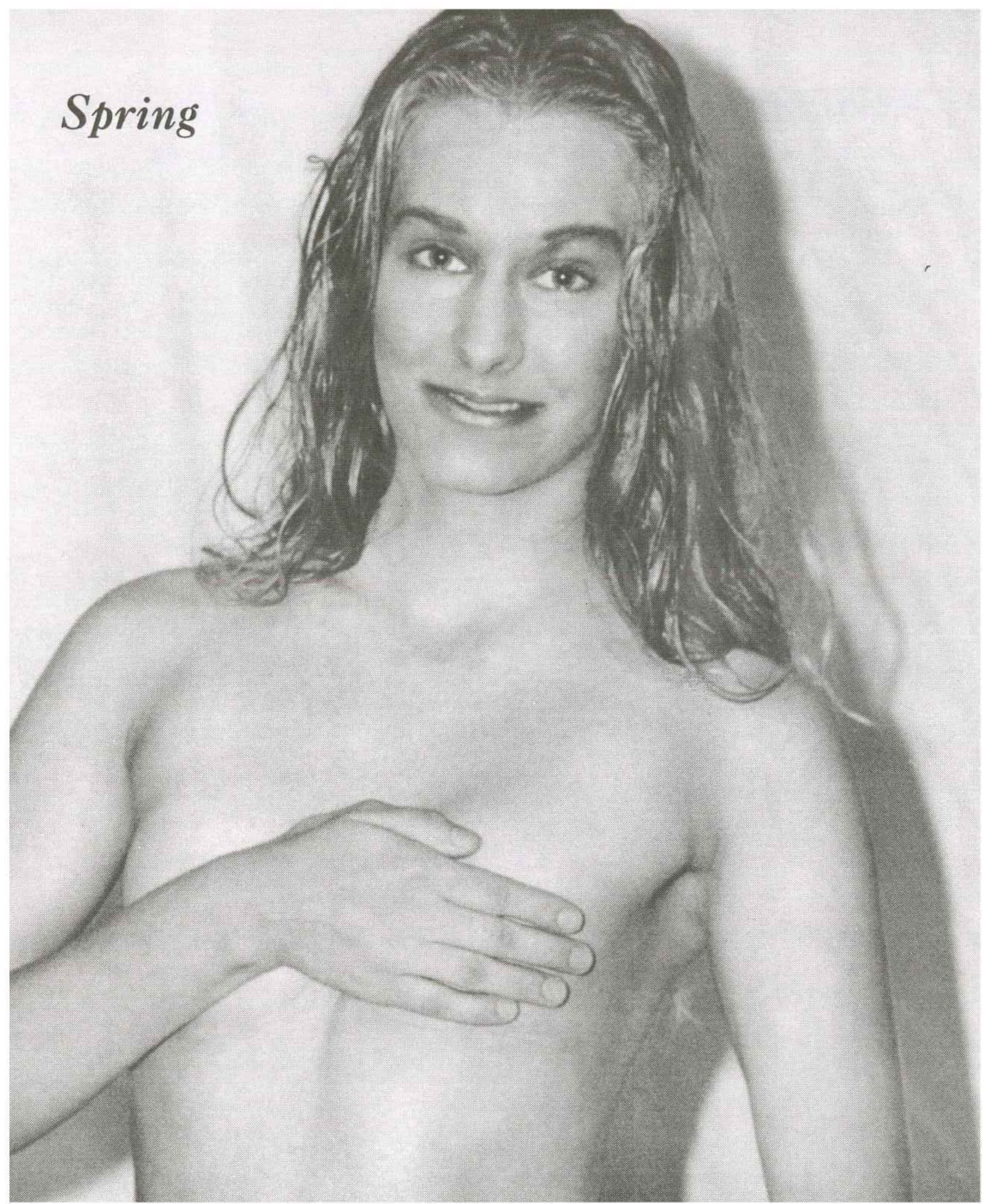
Julie Kavanaugh, has written a complete, detailed account of this fascinating man who directed the Royal Ballet from 1963 through 1970. And, about the *Secret Muses*; read the book and keep in mind that "Ashton's ballets grew out of unrequited love."



Winter



Spring

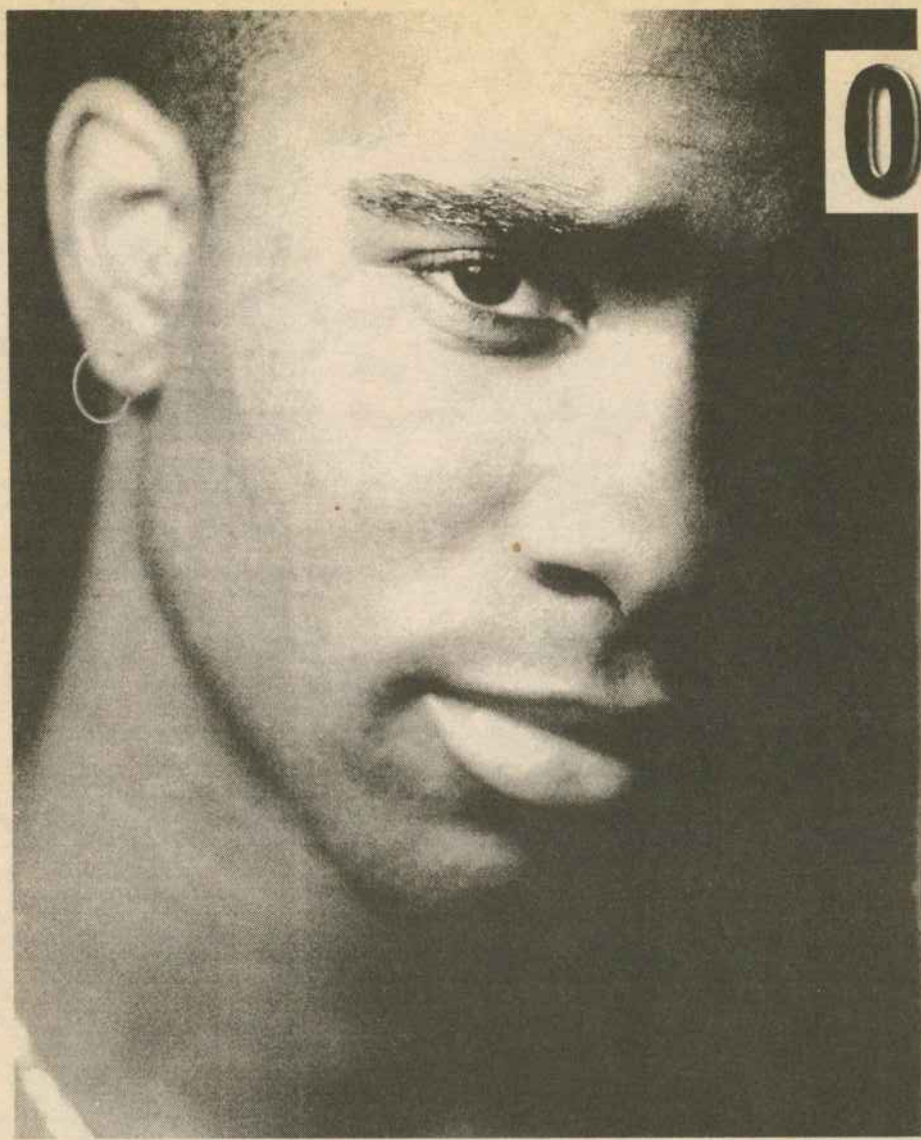


Summer



Fall

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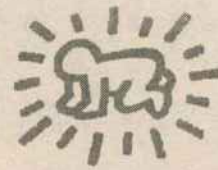
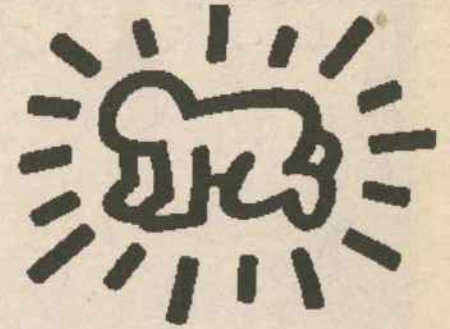
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METAPHYSICAL graffiti

By the time the thirty-one year old Keith Haring died of AIDS, his energetic artwork was already world famous. From subway vandal to sought after muralist, Haring had charted one of the art world's briefest and most spectacular careers. Even the Reagan White House had once commissioned Haring's work. WASWO travels to the Whitney Museum of American Art, discovering the sexual and the spiritual propellants that rocketed Haring's graffiti into the firmament of pop culture.

Story by WASWO • Photograph by Tseng Kwong Chi



ARNING: "This exhibit contains graphic depictions of sexuality which may not be suitable for children and may be offensive to some viewers."

So states a cautionary sign in the entrance to the Keith Haring retrospective at the Whitney Museum of American Art. Perhaps this article ought to be prefaced with a similar warning. Those familiar with the joyful, child-like exuberance of Haring's pop imagery, might be shocked to discover the iconoclastic politics and sexuality of his best work.

It is often said that Keith Haring spoke to the child in us. More accurately, Haring

spoke as a child. His art was an innocent, truthful, and spiritual declaration in the midst of a sophistic society. Keith Haring not only exposed the emperor for having no clothes, he stripped his own self naked and asked the emperor to dance.

I wish I were naked. It is a hot August noon and I am wearing a black leather sports jacket just purchased this morning. Park Avenue presents itself as princely and posh in the sweltering heat. Trudging past uniformed doormen who guard polished brass doors, I wonder just which of these tall buildings housed Marlene Dietrich or Truman Capote.

On the lush green median at the center of the Avenue, red and blue figures tumble in an energetic breakdance. These are the

enamel-on-steel sculptures Keith Haring executed in the sunset his career. Inspired by the street dance of the 80's, they depict the downrocking, ecstatic mayhem of Manhattan's club scene.

Yellow dancers spin on their backs. Green figures intertwine with blue. Kicking, gyrating motion is frozen in elegant grace.

Keith loved to dance. Whether it was electric boogie, hip-hop, breakdance, or the Afro-Brazilian *capoeira*, Haring was not only an onlooker, but an active participant. A regular in such clubs as the Roxy and Paradise Garage, Haring was a Degas obsessed ... not with ballerinas, but with the muscular braggadocio of Black and Puerto Rican street dance.

I walk past more than a dozen Keith Haring sculptures that parade up Park Avenue. Keith is getting his due. Not bad for an artist who regularly got arrested in the subways.

Browsing through a catalog of Haring's work is bound to impress anyone: a mural at the Casino Knokke in Belgium, a decorated blimp celebrating the bicentennial of the French Revolution in Calais, a colorfully painted wall at the Church of Saint' Antonio, Pisa.

Haring imagery is everywhere: Swatch watches, the logo for National Coming Out Day, T-shirts, Safe Sex brochures. His visual vocabulary of everyman symbolism is known from Japan to the Ukraine. Earlier, riding in the subway, I had noticed posters for the New York AIDS hotline bearing Haring imagery. If you think you've never encountered Haring's work, think again.

At the Whitney Museum I take the elevator to the fourth floor. The door opens to a room painted a primary yellow. The young Keith Haring is introduced as a spectacled kid from Kutztown, Pennsylvania. Display cabinets hold school notebooks rife with doodles. Scraps of paper adorned with felt-tip marker betray an early interest in frenzied composition.

In High School Keith briefly joined the

Jesus Saves movement. His interest in organized religion was short-lived, but he maintained an unflinching spiritualism throughout his life. Though he discovered hypocrisy in religious establishments, his paintings were filled with crucifixes, halos, and direct Biblical reference. Haring can be read as a sort of modern day John the Baptist, a voice crying in the wilderness of materialism and inhumanity.

After graduating from High School, Keith continued his visual explorations at the Arts and Crafts Center in Pittsburgh. His doodles evolved to large scale painted abstractions of similar design. His first show (given at the Arts and Crafts Center after another artist had canceled) was full on energetic abstraction.

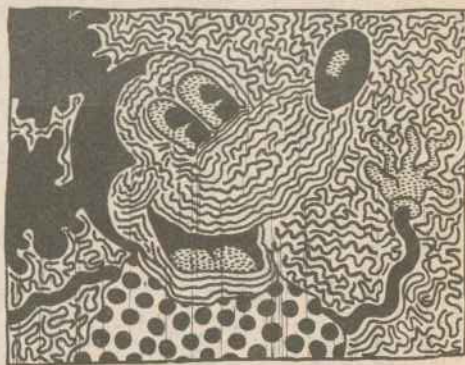
The Whitney displays a few typical works from this period. Cutting through the yellow room's assemblage of abstracts is a long roll of

butcher wrap that hangs from the ceiling. On it is painted Pollack-like meanderings in blood red and black. Near the bottom are the words "we all know where meat comes from, it comes from the store". The message is both sharply sarcastic and grade school innocent. It is obvious Haring could not continue abstract painting, when social concerns were so near his heart.

Haring found his signature style in New York City. It was there that he briefly attended the School of Visual Arts. He painted abstractly and dabbled in performance routines with his friend Kenny Scharf. But Haring soon made the break from abstraction and returned to the cartoon inspired doodles he had perfected since childhood. He had developed an unflinching sense of line, and was capable of creating evocative statements with a few quick strokes of chalk.

The street became his canvas. As a graffiti artist his first targets were scaffolding, lamp-posts and sides of trains. But it was in the subways that Haring hit his stride.

Advertising placards in subway stations were routinely covered with blank black paper when not in use. Haring began a relentless



Keith Haring, *Untitled, 1982. Ink on Paper.*

assault on these dark pages, using white chalk to create simple but powerful statements.

The next room of the Whitney retrospective is appropriately black. A video monitor runs a dated clip of the *CBS Evening News with Dan Rather*. Haring is portrayed as both criminal and "darling of the artworld." It was probably the first national press coverage ever given to a graffiti vandal.

The framed black subway sheets that surround the Whitney room (now priceless collectibles) adequately explain why Haring had become the talk of the town. They radiate the

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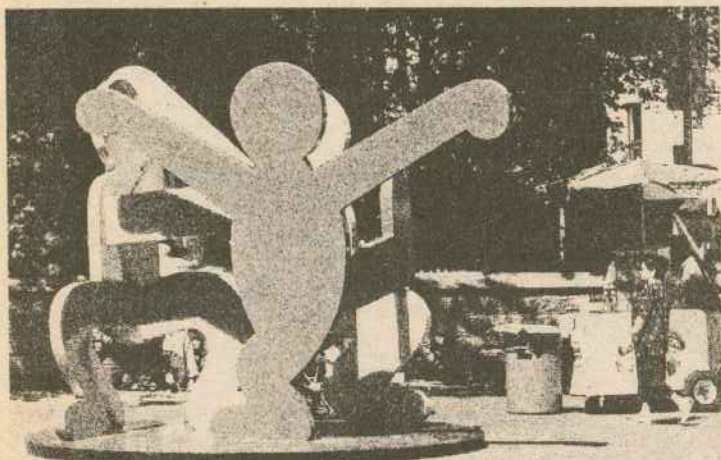
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same intensity as when they first confronted commuters in the early eighties.

One panel features a small figure that is seen leading a lumbering giant by a noose. Below, the noose has become a snake

restaurants. Haring remained silent. He let his images speak for themselves. Keith handed passers-by small buttons printed with the "radiant baby", his Jesus-in-the-manger symbol for innocence and holiness.



Haring Sculpture in New York's Central Park. Photo: Jorge Cabal

that devours the smaller man. Between frames the caption SOUTH AFRICA is arresting. Another panel is dominated by the torso of a man that erupts into a hydra-headed monster of multiple televisions. In a nearby frame a man's head seems to swell to bursting with a dollar sign replacing eyes and mouth. The panel below shows the same head exploding . . . a meaningful sight to businessmen working their way home from Wall Street.

A quote from the Keith Haring book *Art in Transit* looms on the wall: "In this underground environment one can often feel a sense of oppression and struggle in the vast assortment of faces. It is in this context that an expression of hope and beauty carries the greatest rewards".

Haring's visual expressions obviously rewarded many. He became a folk hero to commuters. Students, secretaries and businessmen discussed his images in offices, bars and

Even the transit cops who were occasionally obliged to arrest him, admitted to being moved. When Keith was led in handcuffs to the station, cops came out from behind their desks to shake his hand.

The artworld began to realize the possibilities. Dollar signs ballooned in the heads of gallery owners and collectors.

Keith Haring once wrote "to define my art is to destroy it". Yet define it we do. To define, pigeon-hole and commoditize, is the nature of our imperfect civilization. Haring had been discovered. His first solo gallery show was orchestrated by Tony Shafrazi in Soho. Shafrazi had worked hard to win the confidence of the streetwise Haring, and had tried to persuade him to paint on canvas. Keith had been regularly drawing or painting on paper, selling work out of his own apartment. But he had an aversion to canvas. This was based primarily on its associations

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with "respectable" art.

Keith discovered the vinyl tarpaulins used by Con Edison to cover their equipment. The brightly colored vinyl seemed a fitting backdrop to his imagery, and he soon worked out a cheap and steady supply.

Keith painted the tarpaulins in his Broome Street apartment, finishing some in the very basement of Shafrazi's gallery. The opening night was packed with artists, collectors, subway denizens and graffiti kids. The show sold out amid a throng of celebrities. It proved a precedent to a skyrocketing career.

I walk through the next two rooms of the retrospective. They are hung salon style, a jumbled amalgam of imagery that spans the course of Haring's early success. It is in these rooms where Haring's obsession with sexuality and religion becomes most prominent.

An adoring crowd bows before the image of a dog on a pedestal. Like the golden calf of Exodus, the dog is worshipped as a false god. In yet another painting a man stands on a similar pedestal. His erect penis protrudes through a glory hole. A similar crowd bows and worships.

In some paintings men's penises turn into serpents. Flying saucers zap oral sex lovers who copulate beside ancient pyramids. In one particularly large piece men frantically pile television sets into a modern day Tower of Babel, watched by gods who mock them from the sky. In yet another work a body falls, seemingly dead, as small winged angels burst from the corpse like a flotilla of butterflies.

Haring's pyramids remind us his images are universal and as old as civilization itself. His paintings read as an inspired litany of human experience: birth, innocence, joy, sex, sin, evil, greed, destruction,

envy, jealousy, lust, love, war, death. All portrayed with the simplest of line and the boldest of colors.

This is child's playfulness. Haring deals with the wrongs of society, not with self-righteous indictment, but with a child's revealing innocence. At the base of all Haring's art is the belief in positive change, the conviction that art is a tool to motivate and inspire humanity toward a common good.

I find myself watching, again and again, a video that runs in the corner of the room. It is Haring's Times Square testimonial, a piece that was originally seen in the winter of 1982. Projected from the Spectacolor Billboard above Times Square, it illuminated the masses in more ways than one.

It begins with a man who is chased by a barking dog. A light bulb is briefly flashed on the screen—the man has seen the light. He runs up a flight of steps, reaching for the light at the top.

On the other side of the staircase a man in a television set holds the cross. He jumps out of the screen and climbs to meet the fleeing everyman. As everyman almost reaches the light, the television preacher stabs everyman with his cross.

Everyman falls to the ground, stands, and a wound opens in his belly like a glowing angelic halo. The pursuing dog now turns into a group of frisky pups. One dog after another jump through the halo-hole as if in fun.

Despite the onslaught of organized religion, everyman has won redemption, and assumed power over the troubles that pursue him.

As AIDS slowly took its course through Haring's body, his art became more elaborate, almost baroque. Gone were the simple two figure compositions. Late Haring paintings evolve into a dazzling complexity of interlocking line. Perhaps most typical of this is the mammoth black on red depiction of hell painted in 1985.

The painting can be compared to Hieronymus Bosch or Vasari's Last Judgement in Florence. It is perhaps Haring's most pessimistic work. A vision of a fiery and decadent end for mankind. Sodom destroyed by flames. Fallen angels and tormented spirits. Doom.

But this is not the end. The Whitney exhibit continues. Rooms replicating the club scene of 80's New York throb with re-mixed dance music. Day-glow Harings jump from walls. In a video installation Grace Jones sings *I'm Not Perfect* as Haring designs her elaborate dress. Another video shows Keith dancing at the last party (last supper?) of the Paradise Garage.

The exhibit ends with these reminders of Keith's connections to the hip-hop scene. I'm suddenly brought back from Biblical stories to material earth. As I leave the darkened rooms of the Whitney I squint in the presence of blinding light.

Perhaps this is Gomorrah. Perhaps humanity never stops building Towers of Babel. Perhaps we are worshipers of the Golden Calf. But it's cooling off outside, this is New York City, and tonight I want to dance.

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THE MOSTLY UNFABULOUS SOCIAL LIFE OF ETHAN GREEN

by Eric Orner

THINKING
ABOUT
ANDREW

SO NOW IT'S OVER..
BUT PERVERSELY I AM SAD FOR
HIM. INCORRECTLY, I KNOW.
OBSCENELY EVEN..



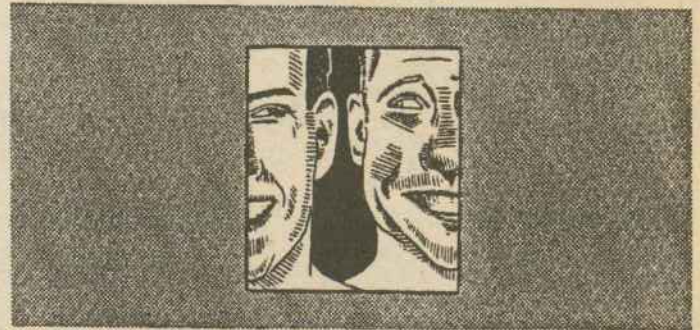
I SHOULD BE SAD. BUT FOR THE GUY MINDING HIS OWN
BUSINESS. GUNNED DOWN AT HIS GORGEOUS FRONT DOOR.
THE ONE WHO'S LION'S SHARE OF GOOD FORTUNE PAN OUT
ALL AT ONCE, AND FOR THE OTHERS.



WHAT CAUSED A PERSON YOU OR I MIGHT'VE KNOWN, TO
GO HAYWIRE IN SUCH FANTASTICALLY VIOLENT FASHION?



MAYBE IT WAS INFATUATION (WITH A FRIEND WHO MOVED
TO MINNEAPOLIS) OR ITS UGLY COLLEAGUE, OBSESSION,
VISITORS WHO'VE MADE UNHAPPY ACQUAINTANCE WITH
MANY OF US ...



THE ONE WAS ROYALTY, THE OTHER WASN'T. OR MAYBE
NOT. ANDREW WAS ATTRACTIVE, WHICH IS A KIND OF
ROYALTY AMONG US (AND NOT JUST AMONG US, BY THE WAY).



A PART OF ME, A WEAK AND STUPID PART, UNDOUBTEDLY,
DIDN'T WANT IT TO FINISH THIS WAY, AN ANIMAL CORN-
ERE. I NEEDED AN EXPLANATION. OR MAYBE I JUST
HOPED HE'D DISAPPEAR. NO MORE KILLINGS. AN ENDUR-
ING AND SCARY VANISHING. WITH WHISPERED SITINGS AT
CANNES AND ASCOT AND VIZCAYA.



Up Against The Wall



As a City of Milwaukee resident, I've had first hand experience with the anger and frustration involved with painting or scraping random tags from my home. The artworld's deification of Keith Haring has sometimes been seen as a nod of approval to random vandalism. But the history of art is a history of controversy.

Second year MIAD student Shane Walsh admits Haring as an influence, "He was an inspiration. He was there in the forefront in New York."

Shane has just completed a number of eye-catching graffiti murals at Your Mother's House, a new coffeehouse and music store on Milwaukee's eastside.

"I do canvases and oil paintings. But I like to experiment with all different kinds of media. I've used airbrush, but spray cans are way more economical if you're working on large scale projects."

"It seems to me that graffiti art is mostly about lettering. I also do caricatures. You can get amazingly detailed with the special caps

they have for cans these days. Cans can be cleaner and sharper than most airbrush."

"I know people get really outraged at graffiti on private property. It's a problem that's out of hand in some areas. But I think business could help combat the problem by designating "legal walls." Places where kids could work on real art projects rather than just quick tags."

photo/story by Waswo

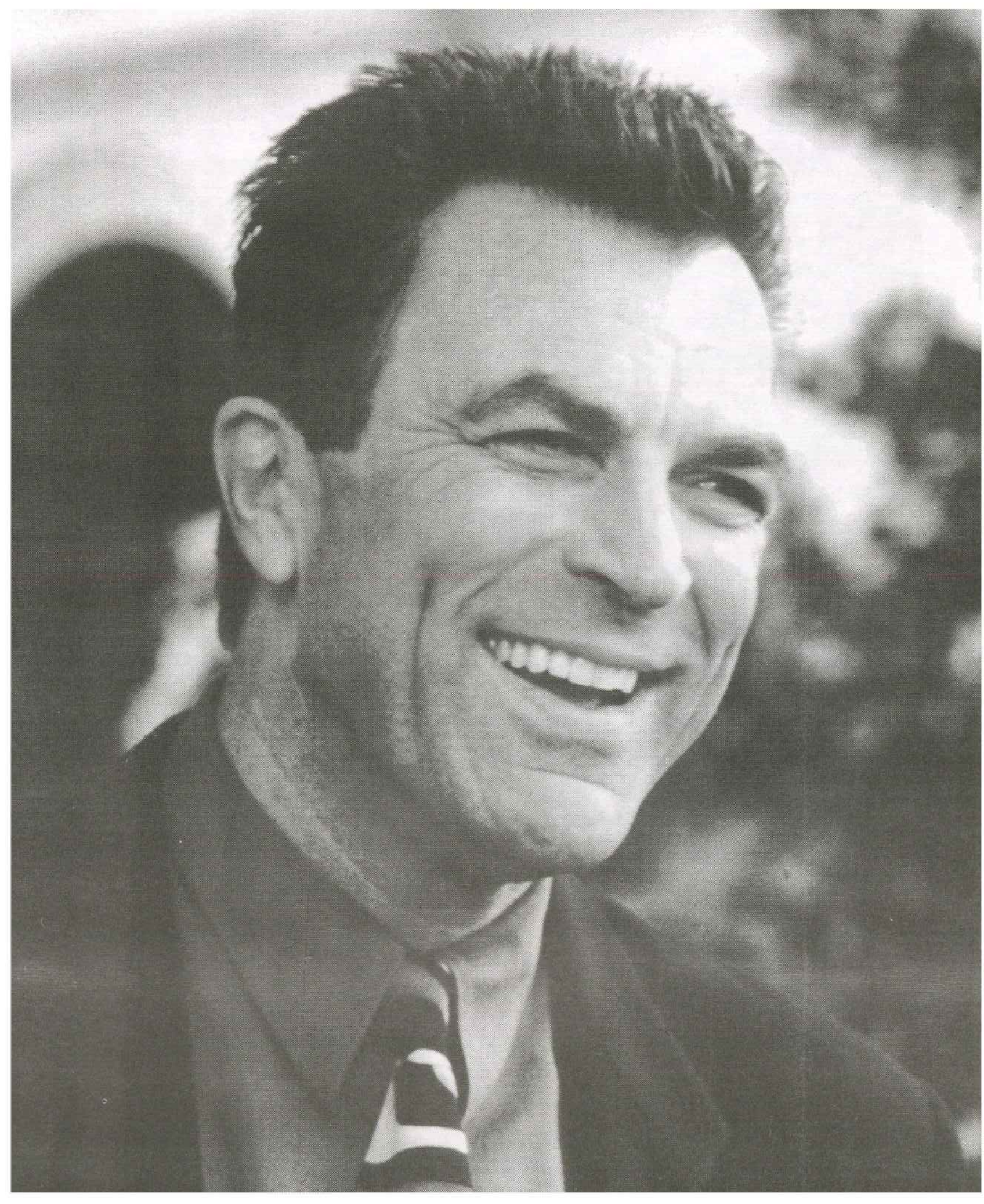
A black and white photograph of Martina Navratilova, a tennis player, smiling and leaning over a turkey. She is wearing a light-colored short-sleeved shirt and dark pants. The turkey is standing on the ground, looking towards her. The background is a dark, wooded area.

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Tom Terrific

Exclusive Interview by Tim Nasson

He played *Magnum PI* for eight years on CBS. He is a conservative-Republican who still defends and talks glowingly of Ronald Reagan. He even starred as one of the fathers in Disney's two *Three Men and A Baby* films. And most recently played Courtney Cox's love interest on *Friends*.

Tom Selleck would be one of the last people most would consider ideal for the part in a film playing an openly gay tabloid-news television reporter. He certainly gets the opportunity to prove himself in the new comedy *In & Out*.

"I had some concerns about the role," says Selleck. "Not like, 'Oh my God! Can I kiss a guy?' concerns, but 'Can I kiss a guy on screen in a way so that it will look nothing like a studio stunt?' You have to realize that kissing scenes in general are never easy."

Dressed in a denim shirt and blue jeans, sporting a goatee not seen in the film, his trademark moustache) Selleck talked openly about his role in the film over a cup of coffee at the Regency Hotel a couple of weeks ago.

Selleck's role in the film requires him to more or less get Kevin Kline's character to find out for himself that he is gay.

Kline plays a small town high-school English teacher (Mr. Brackett) who is outed on television by a former classmate (Matt Dillon) during a telecast of the Academy Awards.

For days, Brackett insists that the outing is a mistake and that he is not gay. How could he be? He is engaged to be married (to Joan Cusack) and has been engaged for three years.

Into town pops Peter Malloy (Selleck), desperate to get an exclusive story to boost his sagging ratings.

"At one point in the film, it is apparent that Kevin Kline's character needs a wake-up call. It is during that point that I just grab him and plant my lips on his. The actual scene took two days to film.

"With any scene that requires an actor to emit any kind of emotion, there is always a little tension or anxiety. I'm sure I was thinking about the 'kissing scene' the most. I just hope everyone thinks it looks believable," Selleck says.

At times, when making a film, actors have no say at all when it comes to adapting the script to their liking. With *In & Out* director Frank Oz (*What About Bob?* and *Little Shop of Horrors*) allowed the cast to fine tune the film in ways that they each thought their character would best be suited.

The most recognizable instance of ad-libbing was during the kissing scene. Kline got so into it that he went as far as wrapping one of his legs around Selleck during the scene.

"When I first took a look at the script, I thought, 'This character is written to obviously be gay' which would be fine, but not in this instance. I felt that Peter Malloy was a character who was comfortable with his sexuality but desperate about his career."

Keeping Malloy's sexuality something less than obvious also allows for a certain degree of shock to be rendered onto the screen when he finally does grab Kline and give him a big wet one.

"Originally there was even a strong sexual attraction between the two men," says Selleck, "But as time went on, it became apparent that the strongest attraction Kline had was to the town."

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In addition to working with Kline, Selleck's Malloy was the one character that played opposite Whoopi Goldberg and a few other A-List stars during the filming of the Academy Award scene.

It was kind of ironic that Selleck got to play a member of that particular medium that so often times is way out of control and loses reality with reason especially with celebrities.

"It was somewhat therapeutic getting to poke a little fun at the tabloid television reporters," he says. However, in the film everyone and everything is a target for mockery. All with the help of openly gay screenwriter Paul Rudnick. No one was spared the wrath of the venomous pen which Rudnick so cleverly knows how to use. Supermodels, actors, small-town folk, high-school principals, Hollywood, tabloid television reporters, brides, and even Barbara Streisand are shown no mercy at times.

Will there be a *Magnum* reunion? Will Selleck go back to television in a different show? More theatrical movies?

"I love doing television," he says, "After *Three Men and A Baby* was the number one film in the world when it was released, people asked me why I would want to go back to television? They are much more civilized hours than movies," he says with a laugh.

"With movies, you sometimes have to work sixteen hour days, six days a week for six months. When I did *Friends* I went into the studio one day a week and didn't spend the whole day their. You tell me which sounds easier. As for *Magnum*. Tom Clancy wrote a great script for a movie, but it involves so many locations and would take up so much time that it just may not happen any time soon. If the movie could be made on a back lot, it would have been made a long time ago."

"I think I will be doing a television sit-com next spring. It is in the works and I am involved behind the scenes as well. So whether it bombs big time or succeeds beyond anyone's wildest expectations will all be up to me. I am taking full responsibility."

"What I am waiting for at the moment is what the country's reaction to *In & Out* will be. There are still a lot of people who do not know any gay people. They were raised prejudicially and hopefully this can open their eyes." Seeing that it is a much more subtle film than "The Birdcage," which went on to make over \$100 million, *In & Out's* chances of making it are pretty good.

"*In & Out* doesn't preach or have a political agenda. What it does is entertain and is a very human film. That is what I think people will like most about it. In addition to it's ability to make you laugh all the way through."

"Speaking of funny. The funniest thing that happened while we were shooting the movie was during the kissing scene. Seeing that it takes place outdoors, by the side of a road, their was a cop directing traffic. And of course the scene took two days to do. The first time Kevin and Tom kissed, the cop made a face that seemed to say, "What the hell kind of movie is this?," says director Frank Oz, a little later on in the morning.

My ninety-year old grandmother may say the same thing at first, when seeing *Magnum* kiss *Wanda* but after a second or two she would certainly let the laughter kick in and not stop until the movie ended.

It seems doubtful that many will find *In & Out* anything less than spectacular.

"In and Out" a Hit

by Tim Nasson

I'll say it from the very start. "In and Out" is the funniest movie to hit the big screen since Bette Midler's film *Ruthless People* was released over ten years ago. And there are many reasons why you will feel that it is one of the funniest movies of the past ten years as well, after having exited the theater.

The ensemble includes a potpourri of actors of varying status in the entertainment industry and all bring to "In and Out" a unique sort of humor, with the help of openly gay screenwriter Paul Rudnick.

Rudnick ("Jeffrey") who's most recent stab at screenwriting went uncredited (the revised and also hilarious but not as funny "The First Wive's Club") will undoubtedly receive high accolades for this, his most entertaining piece of work yet.

Who else could come up with the concept where "Magnum P.I." (Tom Selleck) plays a homosexual? Or where "Mother" Debbie Reynolds utters the line, "I am a lesbian?"

Rudnick, a master at comedic writing, weaves together the story of a teacher, Mr. Brackett (Kline), who is from a small midwestern town and is outed by a former classmate (Matt Dillon) during an Academy Awards acceptance speech - less than a week before his planned marriage to Emily (Joan Cusack).

Chaos in the small town ensues and the sheltered townsfolk don't know what to do.

Debbie Reynolds is fabulous as Kline's ever understanding mother. "I don't care what you are dear. Just as long as I get to have my wedding," she says, after having planned the wedding for nearly three years.

Peter Malloy (Selleck) arrives in the fairy-tale town as an openly gay tabloid television reporter who needs to get a scoop on the story so he can boost his falling ratings. He does more than get a scoop. He gets some tongue. It seems that Mr. Brackett is the only person that can't figure out that he himself is gay. With the help of Malloy and even Diana Ross, Brackett is danc-

ing to the beat of a different drum faster than he can say "I Will Survive".

Rounding out the ensemble are Bob Newhart (in a perfect role) as the homophobic high school principal that fires Brackett when the town turns into a media circus, Wilford Brimley as Brackett's confused, yet compassionate father, and world famous supermodel Shalom Harlow as Matt Dillon's anorexic, dumb girlfriend.

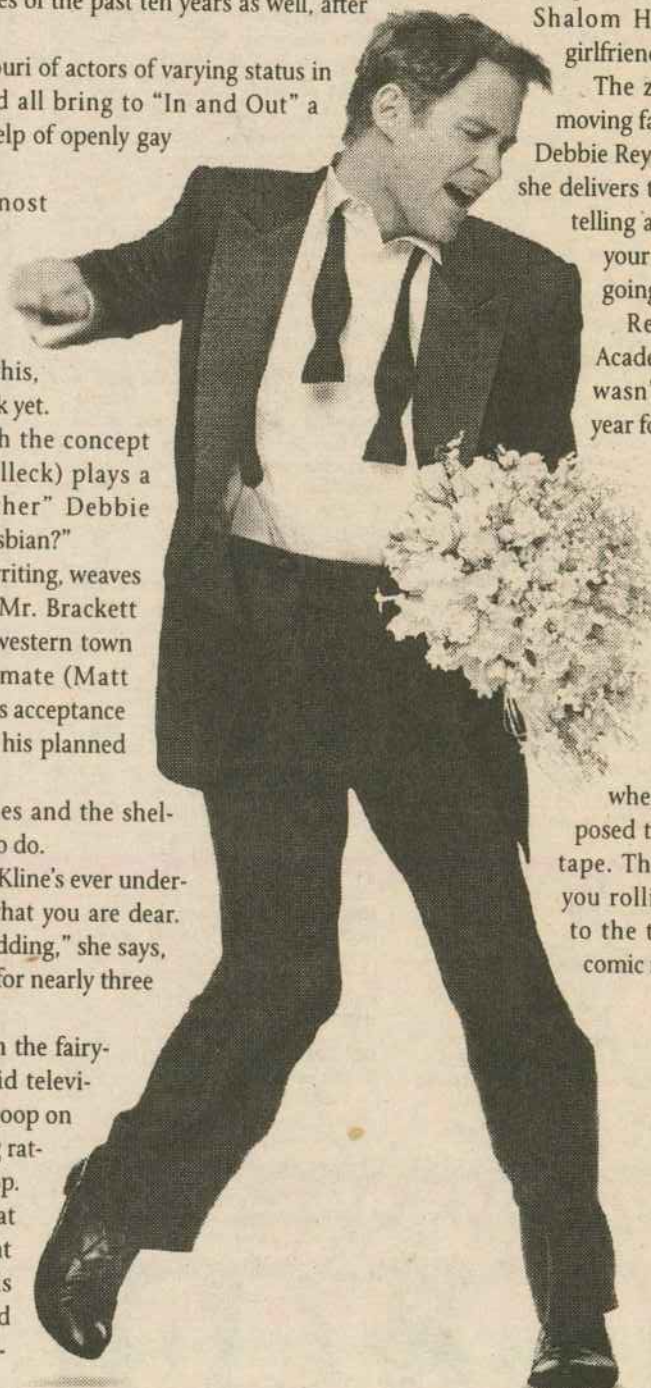
The zippy one liners in the film are what keep it moving faster than a speeding bullet. And it seems that Debbie Reynolds steals the majority of them. It helps that she delivers them with such panache. Like matter of factly telling a little girl, no more than ten years old, "Well, your mother is an alcoholic," after hearing the girl going around saying her son is gay.

Reynolds who deserved to have won the Academy Award this year for *Mother* but somehow wasn't even nominated, better get her dues next year for this role.

Another ingenious piece of screenwriting by Rudnick, is a gay spoof of "Forrest Gump". The audience gets to see a clip of the film that Matt Dillon's character is nominated for. Dillon's competition as Best Actor even includes Steven Seagal, proof positive that the film pokes fun at anyone and everything, from Hollywood to the fashion industry.

However, the best scene in the movie is where Kline is listening to a cassette that is supposed to teach him how to be a man. A masculinity tape. This scene along with many others will have you rolling on the floor and desperate to get back to the theater a second or third time to see this comic masterpiece.

In and Out is scheduled to open in Milwaukee on September 19



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BREAK INTO GROUPS I'm a horny, well endowed, White male, looking for phone sex and group encounters. I'm 33, 5'10", 160lbs, with Blond hair, a goatee, and good build. I'm always ready to go. (Milwaukee) #5642

ART APPRECIATION Gay, White male, 48, 5'8", 170lbs, enjoys Broadway shows, especially musicals. Also, into the arts, antiques, humor, conversation, and travel. I'm relationship oriented, looking for someone with similar interests, and fun to be with. Age and race are unimportant. (Milwaukee) #5767

LEVEL HEAD Attractive, 33 year old professional, looks more like 25. I'm a White male, 150lbs, with Brown hair and eyes. Seeking a similar guy, versatile, and level headed, who'd enjoy technical and spiritual talks, on a variety of issues. Leave a message. (Milwaukee) #3262

SIMILAR ATTRACTION Hey guys, how's it going? Milwaukee man, wants to meet someone with similar characteristics. What's similar? 6'1, Brown hair, Green eyes, 160lbs. Let's have some fun. (Milwaukee) #3776

VARSITY TEAM MATE Black, college student seeks friendship with other Gay males. You are between 18 and 30, intelligent, game-free, serious, and comfortable with yourself. I'm 24 years old, 6'5, and weigh 200lbs. My interests are varied and deep. It's you, not the race, that counts. (Milwaukee) #5522

WOODY WRASTLIN' Wrestling makes me hot. I'm looking for other guys into fantasy, pro-style wrestling, who want to act it out. I'm good looking, straight acting, in my early 30's, with short Blond hair, Blue eyes, and a smooth, fit body. If you're also in good shape, 20 to 40, and love to wrestle, let's rumble. (Milwaukee) #5538

LOOK NO FURTHER This professional, 40 year old, Gay, White Male, 5'7", 150lbs, is a bottom, who enjoys workouts, movies, dinners, and sex. We can meet in my east side Milwaukee condo for discrete, sexual encounters. Smoke and drug free, please. (Milwaukee) #5561

DON'T HANG UP This good looking, White male, is totally into phone sex. I like it hot and heavy. The more explicit the better. Can't wait to talk to other men as horny as me. (Milwaukee) #4653

SWEET, SEXY ORAL Single, Hispanic male, 18, 5'9", 200lbs, deaf, using sign language, seeks a Single, Gay, White or Hispanic male, 18 to 30, interested in getting to know each other. You should be willing to learn sign language. (Milwaukee) #4994

FUN ON THE PHONE I'm looking for guys to talk to on the phone and have some fun with. This good looking, White male, 33, 6'2", 175lbs, with Brown hair, Blue eyes, and a mustache, can't wait to talk to you. (Milwaukee) #4845

ALL WORKED UP Married, middle aged, Bi, White male, 6'4, 300lbs, a former athlete, is into just about anything, as long as it's not too kinky. I like men of all ages and races, so let's get together and see what we can work up. (Milwaukee) #4494

FOOT LONG AND FANCY FREE It's a foot long and I love men. That's right. A foot long. Get to know me. (Milwaukee) #4345

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GETTING IN THE GROOVE I'm just coming to terms with my sexuality and would like to meet someone who can help me work through that. You can be inexperienced like me, or have something to teach. I'm a handsome, White male, 6ft, 220lbs, with Brown hair and Hazel eyes. Ideally, I'd love to find a relationship. (Racine) #5909

TICKLE ME PINK Ticking turns me on. Really! What turns you on? I am 5'11, 180lbs, with long, Brown hair, Green eyes, and a goatee. Music, dance, theater, walks, reading, and collecting are all of interest to me. Husky to heavy build, preferred. (Racine) #5662

YOUTHFUL YEARNING I wanna hook up with another young guy, 18 to 25, for hot times and friendship. This good looking, 25 year old, Gay, White male, 6ft, with Brown hair and Blue eyes, likes to do it all. (River Falls) #5452

EXPLORE YOUR WORLD This professional Single, White male, 6ft, 185lbs, with sandy Brown hair seeks a clean, discreet, healthy, well built, Bi, or Bi curious, man for friendship, exploration, and maybe a relationship. You should be a non drinker and non smoker, and enjoy the outdoors, fishing, camping, traveling, and the arts. Safe sex only. (Steven's Point) #4395

FEEL THE TINGLING Nice looking, White male, 27, 6ft, with Blond hair and Blue eyes, seeks other attractive men, around my age, for good times. Let's hook up and see what happens. (Superior) #5572

SPONTANEOUS COMBUSTION I'm a spontaneous, romantic, Gay, White male, in my 40's, who's young at heart. I have Brown hair, Green eyes, and mustache. My interests include the outdoors, movies, moonlit walks, quite times at home, and all the good stuff. I'd like to meet a Gay male, any age, to share friendship, love, life, and happiness. (Wausau) #5768

LINCOLN LOG I'm a lumberjack from Northern Wisconsin. I'm looking for cute, young, slim guys, blonds preferred. I'm 6ft tall, weigh 200lbs, and have dark hair and a trim beard. Head north and visit me. #5531

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TIME TO GET REAL I want to meet a womyn with more experience than me. I'm a 24 year old, Single, BI, White female, 5'2, 205lbs, with Blond hair and Hazel eyes. I like movies, darts, bar fun, biking, and playing tennis. I want to explore the other side of my sexuality with a patient, caring, Lesbian, or BI female. (Racine) #31057

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..... FOR THE EARS

Beth Nielsen Chapman

"sand and water"

Reprise Records



It seems the airwaves and record stores are overflowing with female singer/songwriters; and what's refreshing, is that there's some real talent out there. Sarah McLachlan, Fiona Apple, and Jewel make room on the shelf.

What makes Beth Nielsen Chapman's "sand and water" a musical attraction is the variation in sound each song brings to the listening ears, and lyrics that describes life as it unfolds before her eyes—oh-so-tender and sometimes blue. And a pleasing voice that

can dominate a rock tune as well as a lullaby.

I see "sand and water" has Beth Nielsen Chapman's *bounce-back*

record from her emotional roller coaster after the lost of her husband Ernest to cancer in August '94. Songs like "The Color of Roses," "Sand and Water," "Seven Shades of Blue," and "Say Goodnight," seem to illustrate Chapman's coming to terms with the many challenges life has bestowed upon her. Her lyrics are insightful, truthful and hopeful. If life gave Chapman lemons, she extracted "sand and water" out of them! Beth Nielsen Chapman's "sand and water" is a splash of music for the ears.



Jimmie's Chicken Shack

"...pushing the salmanilla envelope"

Rocket/A&M

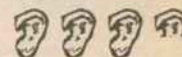
Pure caffeine pumped through your body while in a deep sound sleep is to experience Jimmie's Chicken Shack's "pushing the salmanilla envelope." The band is comprised of Jimi HaHa billed as the "git-fiddle" and "clucker;" Jimmy McD another "gitfiddle;" Ché Colovita Lemon, the "bassting" and Jimmy Chaney, "drumsticks" and "skins." This Baltimore band got their name from a shady blues restaurant in Harlem, New York where the likes of Charlie Parker washed dishes, and where Malcolm X hung out before he became a Muslim.



Jimmie's Chicken Shack started out as an acoustic duo that elevated to a "hyper-adrenalized" quartet. "We were playing really high-energy, aggressive acoustic music," recalls singer/guitarist Jimi HaHa. "We ended up needing to be electric. I mean, we wanted to rage, you know? After a while, it was like, 'Man, we need more amplification.'"

Their lyrics are as eclectic as their sound; "High," open to interpretation is whether to smoke or not smoke the ever controversial *weed*; "School Bus," describes the antics of pubescent teens on their daily ride, and it's also an example of a band with a sense of humor; "This Is Not Hell," has a Beatlesque familiar ring to it with a bold statement; and "Another Day," adds a reggae flavoring to the salmanilla composite.

Jimmie's Chicken Shack's "...pushing the salmanilla envelope" will probably not do to well with the Andy Williams's crowd, nor does the group attempt to answer the profound question "which came first, the chicken or the egg?" But "...pushing the salmanilla envelope" is definitely a peck for the ears.



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HOLLY BROWN

Le click

"Le click" Featuring Kayo
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This energized, pulsating musical bounty is dedicated to all the dance bunnies, clubbies, and yes, divas who want nothing more than to bounce around in tight vinyl, work up a sweat, and have...fun! Le click headed up the charts with "Tonight is the Night," and now the "star" track on their new compact disc, "Call Me," is heading towards the same direction on *Billboard Hot 100 Singles*.

Kayo Shekoni (whose name translates as both "work to get" and "future happiness") is the gorgeous half-Nigerian, half-Swedish velvety-voice of "Le click." The weaving of vocals between Shekoni and California-born rapper Robert Haynes helped the duo score two top 10 hits before their debut record came out.

"Le click" Featuring Kayo doesn't pretend to be anything more than mindless pleasurable music that makes you bebop, and makes you feel good. It's music that clicks to the ears.

Olive

"extra virgin"
RCA/BMG



The Northern England trio Olive has become the toast of Great Britain with the success of the group's anthemic single "You're Not Alone," which entered their country's singles chart #1. And after spending a couple of weeks at the top spot, Olive has sold half million copies in the UK alone.

The band was founded by Tim Kellett, a former keyboardist with Simply Red, and

Robin Taylor-Firth, who played with Sheffield beatmasters Nightmares On Wax. Kellett, who also has collaborated with Lighthouse Family, discovered Ruth-Ann when he would trigger tape loops of her voice while playing keyboards with the Durutti Column, then sought her out to join his new band. A home-made eight-track, three-song demo including an early version of "You're Not Alone" launched a British bidding war.

"We were keen to get some really strong backing tracks together...drum and bass, dub reggae and jungle," mentioned keyboardist Tim Kellett about the creation of Olive. "What's most important to us is to stick a good pop song on top. We try to marry good melodies and good lyrics. And I think that sets us apart." "The subject matter is something anyone can relate to," adds Kellett. "And, unlike many bands who have been connected to what we're doing, we



don't shy away from writing songs with a beginning, middle and an end. Every song on our album tells a story, it's not just an abstract smattering of lyrics that don't mean anything."

"extra virgin" has an electronic, jazzy and at times R&B synthesized sound to all the tracks. The beat could easily be applied to a long ride on the tube. "Miracle," the first track is the beginning to the musical ride, taking you through too similar echoes and monotone vocals. After awhile, you really don't care what the lyrics try to convey. A little less on the electronic wizardry and more emphasis on some great songs, and Ruth-Ann's voice, will bring more emotional depth. Olive's "extra virgin" is more like Wesson Oil for the ears.



—Jorge Cabal

Pizza Shuttle



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24	Burgundy Cherry
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Juicy Bits

by W.W.Wells III

A Beginner's Guide to the 1-900 Phone Lines

The continued popularity of 1-900 phone services has made them a familiar territory for most people. Yet, there are those among us who are still afraid to venture into this seemingly untamed realm. And like the early explorers, those who are not prepared for a journey into this wilderness are destined for disappointment and disaster. So, after exhaustive research and an enormous phone bill, I am proud to present the following beginner's guide to the 1-900 phone lines.

SETTING UP

Proper preparation is an essential ingredient for a successful session on the phone lines. It is vital to have your equipment set up correctly and properly positioned prior to dialing that number. Here is a short checklist:

1. **Choose a location.** Preselect a location in your home from which to call. Most often a bed, couch or big comfy chair. Your phone should be near-by, and be sure to have a table with-in arm's reach on which you can place any toys, accessories or snack items which may be needed to sustain your adventure into the sex phone zone.

Please note: calling the S&M lines may cause some people to become more physically involved, and sometimes results in wild arm flailing, and the assuming of unusual and acrobatic positions. In these cases, I strongly recommend setting up on the floor, and urge removal of any sharp, breakable objects from the area.

2. **Essential Equipment.** The most important item on any list would be the telephone. Be sure the phone is in good working order, and remember, failure to pay your phone bill may result in disconnection of service.

Often, a steamy bout on the phone lines leaves the receiver slick with perspiration

and/or lubricant. Many have solved this sticky problem by adapting non-skid bathtub decals for use on their phone. There's nothing worse than having a slick receiver squirm out of your hand at a crucial moment. Other items to remember: pen and paper for messages, Handi-wipes, and plenty of imagination.

3. **Telephone accessories.** There is a wide variety of items which may come in handy. Among gadgets to consider: Vibro-matic vibrating telephone, heavy-duty stain resistant speaker phone, and call waiting.

4. **Selecting a 1-900 Service.** Contrary to what many are led to believe, those gorgeous



hunks featured in magazine ads are not the men you will actually be speaking with when you call. People who base their decision on their attraction to a health-club-honed body in an ad will be sorely disappointed. The best procedure to use is the scientifically proven "Eenie-Meenie-Minie-Moe" method.

TALKING TIPS

There are dozens of bits of information a virgin phone line user should know about phone line etiquette, jargon and procedures. The following list should provide enough vital information for a rookie call to hit at-home

run on his first call.

1. Using the 1-900 numbers is the ultimate form of Safer Sex. It's not even necessary to use a condom unless, you're planning to put it over the moth piece to muffle your voice, making it less recognizable, and a latex-sheathed receiver makes clean-up a snap!

2. Many of these phone sex services allow you to connect with up to eight other horny guys at once. Ask the phone company to install 3-way calling on your phone, you'll be set up for the ultimate verbal orgy and be able to talk with 24 horny guys all at once!

3. Not only do the 1-900 lines provide an excellent forum for the expression of fantasies, they also provide the only real opportunity a man will every have to fake an orgasm. The quality of a phone orgasm is generally determined by the creative use of moans in ascending volume and frequency. An excellent faked orgasm should create a high pitched squealing feed-back on the phone line.

4. If someone asks if you are interested in a "three-way-call," he probably is wondering whether you'd mind if his lover joined the fun by picking up the extension in their spare bedroom.

5. Callers may tend to exaggerate their intimate dimensions. As a rule of thumb, divide their claimed physical birthright in half or double your own actual size to achieve "weenie parity".

6. Watch out how long you stay on those lines, ear infections are common among frequent phone line users. In addition, there have been several reported cases of men having to sell nude photos of their boyfriend in order to support their phone line habit.

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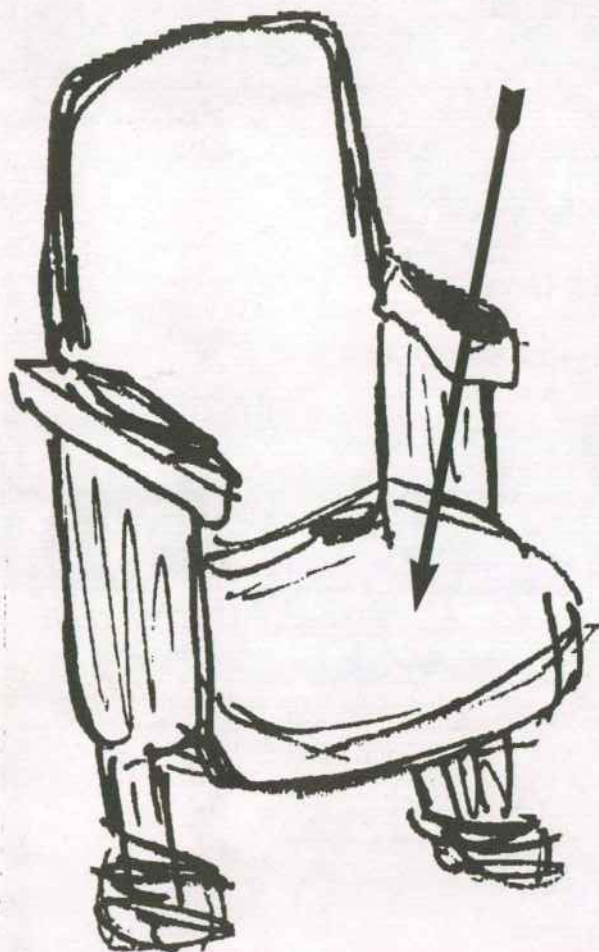
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