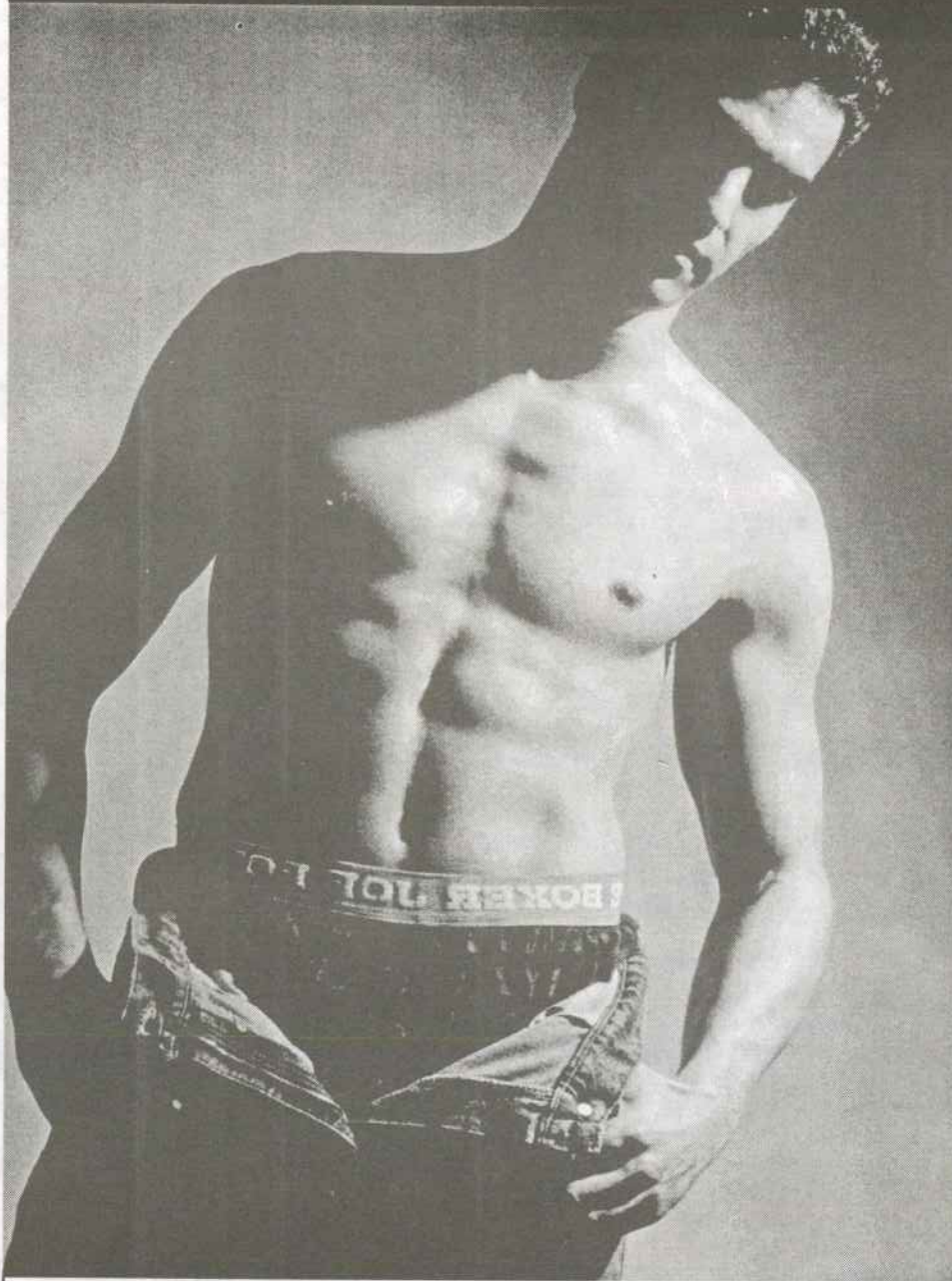


# Q.Voice

October 1997





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**Pansy Division**

Interview by William Attewell  
Pansy Division burst on the music scene in 1992 as the first openly gay rock band. On tour with a new drummer and new CD, ("More Lovin' From Our Oven," featuring such tracks as "Queer to the Core" and "For Those About to Suck Cock... We Salute You") Pansy Division continues to assault both gay and straight sensibility with in-your-face lyrics and attitude.

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## A Tasty Crop of Art

story by Waswo

Kathy Kercheck's humorous painting "The Cream Puff Line" has been chosen as the 1997 Art for AIDS poster winner. Corniness aside, Kercheck's work, combined with donations from scores of other talented artists, will help raise dollars for the AIDS Resource Center of Wisconsin.



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BJ Daniels  
Photo: Jorge Cabal

**NEXT Q•VOICE: Deadline: October 16 • Appearing: October 23**



# S T. C A M I L L U S

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## HIV/AIDS Ministry

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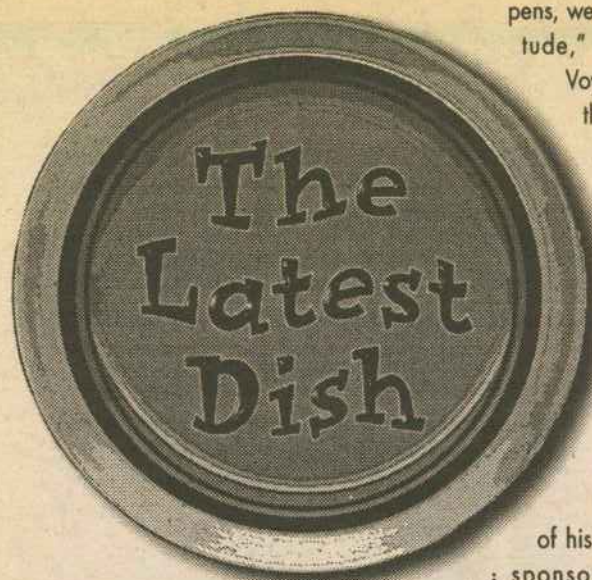
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## Size Does Matter

Men with large testicles are likely to have sex more often and to have a greater number of sexual partners than those who are less well-endowed, according to a recent report by an evolutionary biologist.

**Dr. Robin Baker**, of the University of Manchester, told Britain's biggest science conference that the size of a man's testicles and his body symmetry – a guide to attractiveness – were linked to male sexual behavior.

He also measured index fingers, length of ears, and the width of wrists and ankles to determine body symmetry – which is associated with attractiveness – and the size of testicles to see if they were determining factors. Highly symmetrical males were shown to ejaculate more sperm, be more attractive, copulate more often and have sex sooner than other men with less symmetrical features.

## Where No Man Will Ever Bodily Go...

Sources at the offices of **Star Trek: Voyager** producers Jeri Taylor, Richard Berman and Michael Pillar have revealed the the new Borg character played by actress **Jeri Ryan** ("Dark Skies") will eventually be revealed as a lesbian, making her the first gay character to appear on the series.

"Although I'll certainly be thrilled if this hap-

pens, we are taking a cautious wait-and-see attitude," says **Tim Perkins**, director of the Voyager Visibility Project, an online group that has been lobbying the producers to live up to **Gene Roddenberry's** 1991 announcement that he would be adding gay and lesbian characters to the cast of **Star Trek: The Next Generation**.

Roddenberry, whose announcement in the **The Advocate** was largely ignored by mainstream press, died several months later of a heart attack.

Perkins says that Los Angeles members of his 300 member online organization, co-sponsored by GLAAD (Gay and Lesbian Alliance Against Defamation), was recently told by a member of the Voyager production staff that the "Seven of Nine" character introduced in this week's season premiere will finally fulfil Roddenberry's promise, being the first and most visible of several gay and lesbian crewmembers. However, the creative team made a calculated decision not to publicize the character's sexuality until the relevant episodes air. Even then, the attitude will be matter-of-fact.

In the meantime, the Voyager Visibility Project online petition asking the producers to add an ongoing gay or lesbian character to Star Trek will continue to be forwarded to the producers as web surfers sign it. The website and petition may be found at <http://www.gaytrek.com>.

## Shakespeare a Queer?

**William Shakespeare** scorned women and inclined towards homosexuality, says a British academic in a new book about the Bard.

**Katherine Duncan-Jones**, who lectures at Oxford University, bases her claim on the theory that a series of "Sonnets" completed in the early 17th century appear to be addressed to a young nobleman, William Herbert, Earl of Pembroke.

"I don't offer any judgement on his sexuality, but readers can draw their own conclusions," she said.

Duncan-Jones said British literary critics were influenced in their judgements about Shakespeare by a strong anti-homosexual bias triggered by the trial of Oscar Wilde in 1895. Wilde was sentenced to two years hard labour

for homosexuality.

"Throughout the 20th century, there has been a lot of homophobia and a feeling that our national poet could not have written homo-erotic material," she said.

## Ellen Kiss Off!

**Ellen DeGeneres** recently taped an episode that included a passionate French kiss with another woman, a scene that caused executives at **ABC** and Walt Disney Television considerable consternation according to **New York Magazine**.

Network censors asked DeGeneres to shoot a second, tamer version that substituted a hug for the kiss, a request she angrily refused, according to an industry insider. Why, after DeGeneres's coming-out is this still an issue? Turns out the executives may well have reason to be worried. DeGeneres's positive TV-Q ratings (which track how people respond to TV stars) took a serious tumble the summer after the character came out, according to an internal memo.

And her negative Q's are at an all-time high. "She's got a negative Q-rating of 49," the source continues, "which gives her the dubious distinction of tying with the post-**Mike Tyson Robin Givens** for the least likable woman on prime time." An ABC spokeswoman had no response.



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# “QUIPS AND QUOTES”

## Lesbian Lip Lock

“I’m more comfortable kissing a man on camera because I’ve done it more times. This [kissing a woman on camera] is really the last thing I want to do.”

—Ellen DeGeneres, star of the TV sitcom *Ellen*, to TV Guide

## Wearing Minnie’s High Heels?

“We want Mickey [Mouse] to come home. We don’t want him to have a dress when he gets here.”

—Oceanside, Calif., radio talk-show host Mason Weaver at a “pro-family” protest outside Disney corporate headquarters in Burbank

## On Diana

“Diana’s impact upon the lesbian and gay world is almost without parallel. She singlehandedly destigmatized HIV when she opened Britain’s first HIV ward in 1987, and was supportive to the core.”

—Paul Clements, editor of London’s gay *The Pink Paper*.

## Don’t Fall in Love with a Jerk

“Now no one need doubt that relationships can be a good thing and that many people find fulfillment in them. But we should also make it clear that not everyone is a good candidate for a relationship. History and literature, to say nothing of the lives of our friends, provide abundant examples of people psychologically stuck in empty, drab, stultifying, demeaning, damaging and emotionally draining, miserable relationships. Some people are unpleasant or mean-spirited, emotionally immature or psychologically unstable, insensitive or dull, or even complete jerks. Urging a relationship on such people would be a disservice to them or their potential partner. Other people may be pleasant and interesting enough to be decent partners, but are focused on concerns other than a relationship: a career, a personal goal, a life-project or an exploration of their own individual potential.”

—Syndicated gay-press columnist Paul Varnell in a mid-September filing.

## How Many Times Has This Guy Seen Funny Lady?

“I feel like I’ve been married to her since the day we sat down together a year and two months ago. The honeymoon should be over, but I just can’t stand to be away from her.”

—Actor James Brolin, 57, on his love affair with gay icon Barbra Streisand.

## Double Standard

“Had Versace been a married heterosexual man, his wife would have been bombarded with reporters and photographed continuously – as were the wives of the two heterosexual-identified victims of Cunanan. In the case of [Versace’s lover, Antonio] D’Amico, much of the media seemed to have suddenly decided they needed to respect the privacy of the murder victim’s closest survivor, just as *The New York Times* decided that, in the case of Ellen DeGeneres and Anne Heche [hugging in the presence of Bill Clinton], the paper needed to speak out against public displays of affection.”

—Author Michelangelo Signorile in *New York Newsday*.

## Isn’t It Ironic, Don’t You Think...

“Living with a boyfriend really does change your life. No longer do you have to trawl the bars every night desperately searching for sex – I get to stay home and beg for it. Why do none of your friends in relationships warn you? I suppose it’s the only pleasure in their sad lives – watching you make the same mistakes.”

—Columnist Graham Norton in London’s *The Pink Paper*.

## It Looks Great with My Pink Flamingo...

“Despite the hushed tones of reverence with which we are supposed to discuss this unsalable artifact, the Quilt represents the very pinnacle of AIDS kitsch. It evokes the archaic innocence of nostalgic folk traditions straight out of a pastoral world of buggies and butter churns.”

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



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](mailto:qvoice@aol.com)



# The Casual Observer

by Ed Grover

## Getting It Together!

In New York during the 50s, and later in San Francisco during the 60s, going to the Levi/Leather bars was always a favorite thing to do — I got to dress up in something outrageous! One memorable time I got myself into a getup to go to a new bar near the Bowery with my friend, Marshall. The name of the bar has been forgotten — along with a lot of other stuff.

I wore ripped Levis, a chain belt, some sort of boots, and an old T-Shirt topped with a reversed lambskin jacket. A large royal blue Hermes scarf printed with ornate chains finished everything off. It was all, as they say in the Bronx, *soft as buttah*, and entirely inappropriate. But there's nothing like a little baby lamb and some silk to keep one warm on a chilly night.

At the bar we met two guys who had just come from the

opera (hello?). They wore tuxedo jackets, shirts and bow ties with leather pants, boots and motorcycle caps. They had the nerve to tell me they thought *my* outfit was a bit much. New York was like

**I wore ripped Levis, a chain belt, some sort of boots, and an old T-Shirt topped with a reversed lambskin jacket. A large royal blue Hermes scarf printed with ornate chains finished everything off.**

that then; you got to do your own thing. We just had fun and that was it!

On a recent Sunday afternoon when the skies cleared and the weather decided to warm up into the upper 70's, it was time to do this costume thing one more time. The problem was what to wear. It was my GAP pre-washed denims or nuthin'. They just didn't quite seem to make it—but that's all there was. I added my triangle rainbow-striped scatter-pin, got out he bike, and off I went.

I biked along the back streets to the patio party that SAGE/Milwaukee was having at the Boot Camp Saloon. As I turned into the parking lot I heard laughter and chatter coming from the patio. At the front door Eldon was busily handing out tickets for a drawing. Naturally, I had taken it for granted that everyone would oblige the management by at least getting into Levis and other assorted denim garb. Not so! As it turned out there was no need to have worried.

Everyone was in shorts and T-shirts and casual clothes. With soda in hand I was led to the food (many thanks to Si Smits who so generously supplied everything). Out back there were 30 to 35 gay men and lesbians (of a certain age) having a really great time. There was talk about how funny the movie *In & Out* was. There was also lots of reminiscing going on at one table about the old days at the Royal Hotel Bar — I had forgotten all about that place.

By 5 p.m. the drawing was done and the gathering was ending. Everyone was on their way home. Some of us agreed that it would be nice if some of the other bars did something like this with SAGE/Milwaukee so we could get to see how the other half plays.

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I passed South Water Street Docks, stopped in for a soda and continued back the way I came. I made a stop at the lake to sit in the late afternoon sun for a while; it

At a vacant table near the SummerFest grounds, I plunked myself down where I would have a good view of the marchers and the usual bunch of tacky protesters

were lots of dogs, balloons and children. I even spotted PWAs in wheelchairs. Greg Louganis went by in a black convertible holding a little white dog. Later when I looked up at the bridge to O'Donnell Park, I saw a crowd of people who were waving madly from a chained-off area. That must have been our Olympic Champion.

There were over 11,000 marchers who raised over \$800,000 through their pledges. They turned the corner onto Lake Shore Drive and were off to walk the 6-mile route and enjoy the entertainment along the way.

One of these years I expect to see Aunt Ursula and her new friend walking in this event. Ursy sent me a postcard with a picture of some strange sculpture from Taos, New Mexico. It carried a cryptic message with the words *finally* and *Zoe* in quotes. I expect Zoe and I will meet this fall when I go to see my sister for the start of her Christmas baking efforts. That should be something to look forward to!

**One thing that really pleased me were the volunteers and young people who stood right in front of the protesters. They cheered loudly for everyone who came by and, in the process, drowned out most of the cat-calls and preaching from behind them.**

had been an agreeable afternoon, and I think I got all that getting-dressed-up nonsense out of my system for a while.

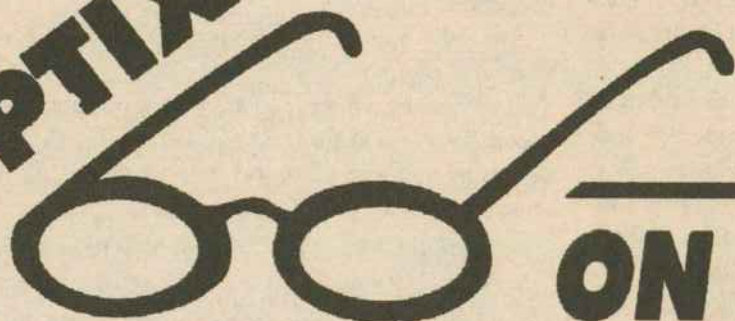
AIDS Walk Wisconsin, the next Sunday was considerably cooler. On went my *clone* outfit — a flannel shirt and some Levis. I was never aware of what this particular combination was called until I started reading some of the recent histories about the gay culture of the 60s and 70s. At least now I have my terminology correct even if my ensemble is outdated.

who were lined up at the end of Harbor Drive.

One thing that really pleased me were the volunteers and crowds of young people who stood right in front of the protesters during the march. They cheered loudly for everyone who came by and in the process drowned out most of the cat-calls and preaching. Good for them!

A huge crowd of marchers made up of all ages, races, and different kinds of AIDS support groups came down the road. There

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# The World in Brief

with Rex Wockner

## REPORT: ALMODOVAR, GAULTIER DETAINED IN CUBAN GAY CRACKDOWN

Spanish filmmaker Pedro Almodovar and French designer Jean Paul Gaultier were among the several hundred people detained in the Aug. 23 raid on Havana's most popular gay discotheque, El Periquiton, according to an unconfirmed report from the *Cuban Independent Press Agency*.

Cuban customers of the club were fined 30 pesos (US\$1) and released from a police station the next day. Two busloads were transported to immigration authorities for a document check.

Marianela Ferriol, a spokesperson for the Ministry of Foreign Relations, said police targeted the disco because prostitutes, pimps and minors were present. Revolutionary National Police head Angel Diaz told Radio Rebelde that the raid netted "prostitutes, pimps, some underage youth and various foreigners."

But sources in Havana and Miami say the raid was, in fact, the latest move in a widescale crackdown on all things gay.

"Gays are falling under the thumb of the government," said Alberto Montano of Miami's Cuba AIDS Project. The government "needs to keep everyone in their place and these [private house-discos] had become a place of freedom for gays. El Periquiton was the ... gay Tropicana, and drew a lot of foreigners."

According to Miami's *El Nuevo Herald*, several of the dozen or so other private gay clubs in Havana also have been raided, including Mi Cayito, Jurassic Park and Fiestas de Serrano y Correa.

Several government nightclubs whose customers were predominantly homosexual also have been raided, including La Red, El Karachi and El Joker, all located in the Vedado nightlife district. Since the raids, police have restricted entry at the official clubs to opposite-sex couples, sources said.

In addition, the Cuban Association of Gays and Lesbians, which formed in 1994, has been squashed and its members were taken into custody from their places of employment, the *El Nuevo Herald* report said.

"Homosexuals and transvestites are regularly detained by the police and accused of public scandal for which they can be condemned to three months in jail or a 500 peso fine," the newspaper said.

## N.Z. GAY MARRIAGE APPEAL HEARD

New Zealand's highest court has heard the appeal of three homosexual couples seeking the right to marry. The Court of Appeal announced afterward that it will take its time to make a decision. The couples — Lindsay Quilter and Margaret Pearl,

Juliet Ann Joslin and Jennifer Daphne Rowan, and Sarah Jane Anderson and Samantha Jane Court — lost a lower-court case in 1996, with the judge saying such a major law change should be made by parliament not a court.

New Zealand has a national ban on discrimination based on sexual orientation and the 1955 Marriage Act does not specify that spouses must be of opposite sexes.

## FIRST PRIDE PARADE IN HUNGARY

About 400 people staged Hungary's first gay-pride parade Sept. 6 in Budapest's busiest shopping district. They carried pink triangles, rainbow flags and signs reading, "Proud To Be Gay" and "Equal Rights For Homosexuals."

Halfway through the two-kilometer march, the group stopped at Vorosmarty Square -- the traditional site for demonstrations in Budapest -- to hear a speech by Hungarian Radio's Balazs Palfi, one of the nation's few openly gay public figures.

He urged the marchers to accept their gayness and come out of the closet. Passersby and onlookers were surprised but tolerant, participants said. There were no anti-gay incidents. The police cooperated fully.

After the march, the group descended on Capella Cafe for a show and all-night dancing.

"In Hungary, where laws are liberal but public opinion still fairly conservative and suspicious of 'otherness,' this march may be the beginning of a gradual process of acceptance and integration," said a correspondent from the Hungarian gay magazine MASOK.

The events were organized by Lambda Budapest and Meleg Hatter (Gay Background).

## MEXICAN CATHOLIC CHURCH LAUNCHES ANTI-CONDOM CAMPAIGN

Mexican Catholic leaders have launched an aggressive anti-condom campaign in response to a pro-condom ad blitz by the government.

Church officials are claiming that condoms have a "40 percent failure rate" and have threatened to sue Health Secretary Juan Ramon de la Fuente and the national anti-AIDS committee, CONASIDA, which produced the ads.

Mexico City Archbishop Norberto Rivera is demanding that condom packets be labeled: "This product may be hazardous to your health."

The government ads are appearing on billboards, subway cars, radio and television. Official figures — considered inaccurate —



show that 49,000 Mexicans have developed AIDS and 200,000 more are HIV-positive. Neither figure includes Mexicans who live or died in the U.S.

Mexican gay and AIDS groups are requesting international letters of support to CONASIDA Executive Coordinator Patricia Uribe at the e-mail address [conasida@cenids.ssa.gob.mx](mailto:conasida@cenids.ssa.gob.mx), with a cc: to the gay group Colectivo Sol at [colsol@laneta.apc.org](mailto:colsol@laneta.apc.org). They also urge activists to fax President Ernesto Zedillo asking him to support the ad campaign. His fax number is 011-52-5-515-5729.

## DUTCH LESBIAN DENIED ADOPTION

Holland's Supreme Court Sept. 5 refused to allow a lesbian couple to adopt each other's children, who were conceived via artificial insemination.

The women, named in court as Van Ijzendoor and Louman, plan to appeal to the European Court of Human Rights in Strasbourg.

"Our children are the victims in this affair," they said in a statement. "In everyday life, they are brother and sister but society does not grant them any rights which go with this."

The Netherlands is often considered the most gay-friendly nation in the world.

## PARIS GAYS PROTEST CLUB CLOSURES

Seven hundred gays demonstrated in Paris' Marais quarter Sept. 7 against the closure of five nightclubs shut down for

allegedly tolerating drug trafficking.

They carried banners reading, "Re-open the gay spots."

Hit in the late-August bust were Queen, Les Folies Pigalle, Scorpion, l'Enfer and Cox. They will remain shut for six months unless appeals reverse the decision.

The National Union of Gay Enterprises and ACT UP/Paris have charged that police target gay clubs more than straight clubs. Club owners complain that they have no legal right to search customers for drugs.

## BULGARIANS SEEK HELP

The defunct Bulgarian gay group Gemini is reviving itself and looking abroad for help.

The organization was the first gay group officially registered in Bulgaria, in 1992, but it faded away after founder Valery Laftchiyski died of AIDS in 1994.

The activists who are relaunching the group need books, magazines and other material on coming out, gay youth, gays and psychology and other topics. Their address is Nikolai Zhorov Georgiev, P.O. Box 123, BG-1784 Sofia, Bulgaria. E-mail: [geonick5@cserv.mgu.bg](mailto:geonick5@cserv.mgu.bg).

## RUSSIAN 'ZINE NOW ON WEB

The Russian gay erotic magazine ARGO is now available on the World Wide Web. The URL is <http://www.glasnet.ru/~rusfinn/argo/index.htm>

In other news, Moscow lesbians have celebrated the first anniversary of the city's only lesbian club, Dyke.

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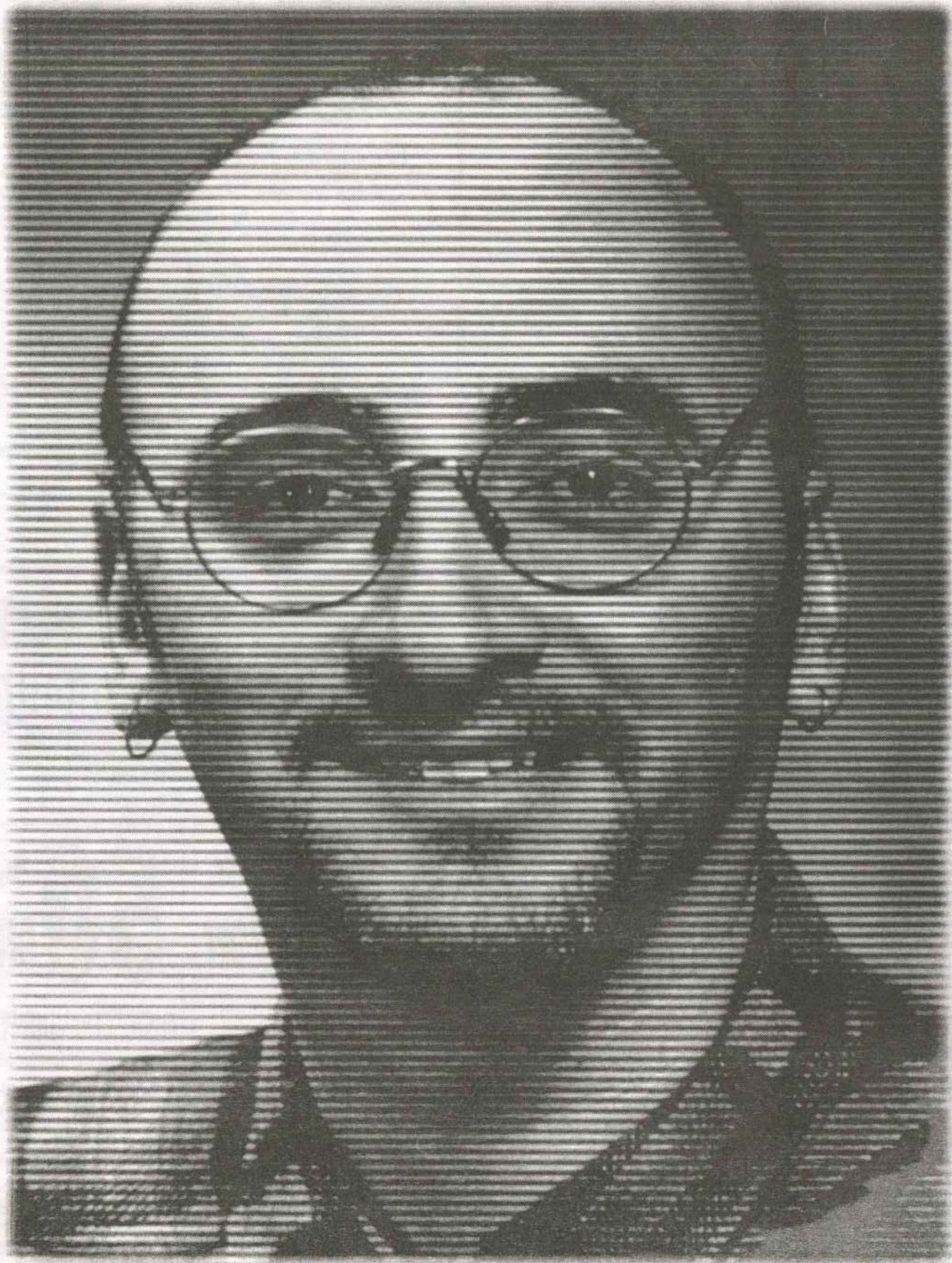
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# SPIN DOCTOR

**R**obert Bray, currently works for the Institute for Alternative Journalism an organization which works to strengthen and foster independent and alternative media. Currently, Bray travels the country with a project called SPIN (Strategic Progressive Information Network) teaching community activists how to influence the press and media. From 1988 to 1996 Bray worked on the national level with the gay community, most notably serving as the Media Director of the National Gay and Lesbian Task Force and The Human Rights Campaign Fund.

On a recent visit to Milwaukee for a workshop sponsored by community coalition including the Human Rights League, I had the opportunity to speak with Bray about gays, lesbians the media, and how to spin it.

**WA:** Madison is very visible politically. It has excellent political voices with Tammy Baldwin, Mike Vermeer and others. I often find, when the Milwaukee non-gay media wants a comment on an issue or event, they invariably contact the local gay press for a comment. Personally, I feel uncomfortable speaking for the community — I'm a journalist covering our community, but I don't consider myself to be a spokesman for our community, it clearly presents a conflict of interest. Where can Milwaukee turn to for appropriate people to speak for our community...

**RB:** Milwaukee is not unique in that way. There are many communities that are similar in size where often the mainstream media doesn't know who to turn to. We need to have more people in our community come out, and come forward so that there are many spokespersons — it's not necessarily the responsibility of one person.

There are many different types of communities within the broader gay and lesbian family. There are bisexual people, transgendered people, gays and lesbians of color, working-class gay people, rich gay people, gay youth and lots of different kinds of communities within the umbrella that we call the gay and lesbian community.

I think that it's imperative that people from each of those communities come forward and give voice to the issues that

are specific to the people that are affected by them, whether it's queer youth issues or AIDS issues or discrimination in the workplace issues. And, all of us [should] realize that not only when we come out to our own families and come out in the workplace and to our friends, we can [also] take that experience and educate the broader population through the press.

I think Milwaukee has often lived in the shadow of Chicago, in terms of news being made, or the magnet of Madison, because of its unique, progressive history and what's happening there. I personally think Milwaukee has a lot to offer the gay and lesbian movement on the national level because of some of the issues that you've grappled with here. You have a history — in this [city] and the state has a history of working with some very cutting-edge issues affecting the gay and lesbian community.

Milwaukee has played a role in national politics. Unfortunately, because of Jeffrey Dahmer sometimes you're in the national news in ways that you don't necessarily want to be. The initial headlines were, of course, "Gay Cannibal Killer." That was a perfect example of how the community was able to come out, and come forward, and counter-spin

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Interview by William Attewell

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**It seems like in the mainstream popular media, we kinda get two portrayals of gays. One is the serial killer, like Cunanan, with a degenerate lifestyle, and the other is the "Ellen" character which is very domesticated, sanitized, desexualized, usually white and suburban.**

that in the press.  
 [That was] similar in resonation to how Andrew Cunanan was covered in terms of "Gay Serial Killer." The kind of defamation that came out of the national reporting on Cunanan felt very familiar to how the national press reported on Jeffrey Dahmer. We learn those lessons and, because of what happened here in Milwaukee, we're able to take them forward and counter-spin.

**WA: You visited Milwaukee during the Dahmer aftermath...what's your impression of the change that's taken place in the [gay and lesbian] community during that time?**

RB: There's been an explosion of institutions — political and cultural institutions — in this city over the years.

Milwaukee is on the map — on the national gay and lesbian map — in terms of the community here. You also have some challenges that are not unique to other cities. There's no central gay community, necessarily. You have this very diverse community of all different social, economic and racial lines. Sometimes it's hard to bring all those people together. You have a mayor who I guess is still being tested on how he particularly feels about [gay and lesbian] issues. Some of his comments on domestic partnership ... on

one hand he's supportive, but on the other it seems like he could be educated on what that measure will really do for gay and lesbian people here. It sounds like there's a lot of room to really educate him. All that comes together to make Milwaukee very unique in the national picture around gay and lesbian issues. It then makes you similar to other communities.

**WA: What communities?**  
 RB: San Diego, for instance.

**WA: San Diego is a lot larger...**  
 RB: San Diego is a lot larger; true. But [Milwaukee] is a city that is kind of near another big city that has a huge gay community and is striving to have its own unique identity. It has its own kind of infrastructure of associations and groups and different organizations that people can become involved in.

It's clear that the LGBT community here is really coming into its own culturally and politically. I think that's because of the institutions, because more people are coming out, because there's a thriving gay press that services this community and a variety of other reasons.

I would like to see more openly gay politicians run for office and that probably will happen. I would like to see more presence in the mainstream media — more coverage of some of the work that the community is doing here. Not just around the big events like PrideFest or the AIDS Walk — but on a regular basis being integrated into the coverage of, for example, the *Milwaukee Journal*.

Then, of course, you have Tammy Baldwin. She puts the whole state on the map in terms of her visibility and her reputation. Should she be successful that will be very meaningful for gay people everywhere.

**WA: What goals do you have for increased visibility for our community?**  
 RB: I want to take our community to the next step. That's more

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 4. A man with a beard and wild hair holds a coffee cup. Thought bubble: "NOW THAT'S GOOD COFFEE!!"



than just about visibility. That's more than just getting it into the press or countering defamation — that needs to continue. It actually is teaching us how the media affects us — how the media affects us as citizens. An example of that would be the "Ellen" show.

The "Ellen" show was one of the most historic things to happen in the media for gay and lesbian people. Forty-two million people tuned in to the first openly gay regular characters. It was very courageous of Ellen De Generes to come out, and very important; more Hollywood celebrities need to [do that].

It seems like in the mainstream popular media, we kinda get two portrayals of gays. One is the serial killer, like Cunanan, with a degenerate lifestyle, and the other is the "Ellen" character which is very domesticated, sanitized, desexualized, usually white and suburban. The reality of who we are is somewhere in-between.

I would like to see gay and lesbian characters ... capture the rich diversity and texture of who we are, not just these polar representations. Given a choice, I think I would probably pick the non-serial killer, but I think we can do better than that in the media.

**WA: How does the connection between media, advertising and the gay and lesbian market... how does that affect us?**

RB: We're being targeted as a marketing niche in a way we never have been before. This has implications for us. It's something we rarely think about because (mostly) we're just happy that Madison Avenue has discovered us and is marketing to us.

We have to arm ourselves with information and educate ourselves in a way that we can become better consumers and respond in a way that is more critical. An example of that would be "Ellen." No one I know actually watches the commercials — all of us got up and left and went to the kitchen during the commercials.

The fact is, subconsciously, we *were* paying attention to the commercials. One of the commercials was on a home HIV test kit. Its main message to young gay men was to assuage their fears of what they did the night before. This is a very dangerous message to be putting out to young gay men who are [testing positive] at an alarming rate. At a time when we're trying to come up with preventative education campaigns for them.

Another spot was SlimFast. Its message to lesbians was [presented] in a way that creates the desire among lesbians to be skinny. The commercial was very subtly coded to appeal to lesbians; the single mother with the baby; no mention of men in the household; photos of women on the wall in the background of a suburban kitchen.

There is a sort of consumerist synergy where we are being targeted by corporations to sell products through the mainstream media in a show that they know we will be watching. We have arrived at our right to be a marketing niche, but we're not necessarily armed to respond to that.

A lot of gay people have high-brand loyalty; mention, or even suggest, the G & L word and we'll buy your product. This is particularly evident in the pervasiveness of alcohol sponsorships of gay and lesbian events and it's almost to the point where Absolut Vodka and Tanqueray are sponsoring everything.

**WA: You forgot Miller...**

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It seems like in the mainstream popular media, we kinda get two portrayals of gays. One is the serial killer, like Cunanan, with a degenerate lifestyle, and the other is the "Ellen" character which is very domesticated, sanitized, desexualized, usually white and suburban.

RB: Miller! Miller is one of the biggest. There's Miller, and Coors occasionally, but sometimes that comes with a political baggage.

WA: What kind of baggage?

RB: Coors, and the Coors family, which makes its money off of profits sold by the beer, is a *major* contributor to, and strategist for the far right; the same far right that has introduced anti-gay ballot measures in attacking gay marriage. There's more than writing checks; they're actually players.

It's even more than that. I'm talking [about] consumers going to Gay Pride, going to gay film festivals, picking up gay press. What is the impact of this on us? I like beer, I like a martini, but I also understand that alcohol abuse in the gay and lesbian community is pervasive. According to gay and lesbian health groups it may even be increasing at a time when the corporate sponsorship of gay and lesbian culture is at an all-time high by alcohol companies.

I'm not suggesting we all become tea-totalers, but we need to understand that the deal we're making with the devil [is] that when we view as progress, corporate America reaching out, and marketing to us, that there is a trade-off. What is that trade-off as consumers? How do we become more literate?

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WA: Is there a comparison to be made between the way cigarette and malt liquor manufacturers target the African-American community?

RB: Yes. I believe that what malt liquor is to the African-American community — a package store dispensing poison on every corner — Absolute Vodka is rapidly becoming to the gay and lesbian community. It has implications for the health of the community. Again, I'm not saying we should all be tea-totalers, but I am saying, "What are the implications of this for both AIDS prevention and our ability to make decisions around safe sex, and also, who do we allow to sponsor our events?"

On one hand, we need the money because, obviously, government subsidies aren't happening. In many ways we "tap-out" the gay and lesbian community because of our requests for contributions for AIDS and other events. We do need some kind of sponsorship — and no corporation is perfect. How does this affect us personally and collectively? Both our health, our culture (how we identify) and our politics. I even see a connection between the mainstreaming, and the domestication of gay and lesbian people through mass culture and their political agendas. It's no coincidence that at the top of our agenda is marriage. What better way to domesticate gay and lesbian people?

I support gay and lesbian marriage. I'm in a long-term eight-year relationship and I want the decision whether I'm going to get married or not; not Jesse Helms or Trent Lott. I want to make that decision; not Bill Clinton.

I think we should continue to advocate for those things, but we should also understand that when we have an agenda that is complicit in domesticating gay and lesbian people in a way that has the potential of eliminating people in the community who don't conform to that domesticated image — [that is,] a lot of people who would be considered on the fringes of the gay and lesbian community (whether they be transgendered people or people of color or working-class gay and lesbian people), a lot of those people aren't necessarily included in that agenda and the need to be.

WA: Two of the biggest stories this year have been the death of Princess Diana and the hunt for Andrew Cunanan. The media coverage of both of these stories has exceptionally intense...

RB: Celebrity obscures real issues and diverts the spotlight from issues that affect real people in a very dramatic, personal way. It distorts them or sensationalizes them so that they become unreal and become, possibly, even defamatory. I think what we have to do as gay and lesbian people is constantly be on guard about that, to be able to understand why it's important for us and, as regular people, to come out.

WA: What big stories do think will we will see in coming months?

RB: I think that some of the biggest stories that are going to continue to happen in our community are around gay marriage



and the ongoing battle in Hawaii. I think grass-roots struggles for gay and lesbian equality are going to continue to make more news. It's all playing out in very unique ways all over the place.

The right wing, and the opponents of gay and lesbian civil rights, are strong or weak in different communities depending on ... Actually, they're strong in almost every community, including San Francisco, except in the so-called gay ghettos. That will cause stories about the unique struggles local gay and lesbian people are having to rise up. We'll continue to see more of this.

If I have anything to do with it, I would like *The New York Times* to cover what's happening here in Milwaukee about domestic partnership. There's a unique angle to the domestic partnership story here.

The City Attorney has reviewed the ordinance and claimed that it probably will be unconstitutional and illegal based on the anti-discrimination sexual orientation law you have in Wisconsin. In other words, a gay rights law — which you all struggled so hard to pass — could be used to prevent you from getting domestic partnership benefits because your gay rights law says "discrimination will not occur based on sexual orientation," which means heterosexual, too — at least as interpreted by the City Attorney.

Imagine the irony of your trying to pass a domestic partnership law, which would protect the loving relationships of gay and lesbian unions and families, being blocked because heterosexuals are not included. What makes that discriminatory is your gay rights law because it bans discrimination based on sexual orientation. Once again, Milwaukee suddenly has the potential for making national news because of this unique development.

I think we're going to see more stories on gay youth as more young gay, lesbian, bisexual and transgendered people come forward and begin to become more skillful with the press; plus it's a fascinating story. That story alone is enough to work the on the nerves of the far-right in a way that nothing could before — young gay people empowered! I think that's going to become a very dramatic media story that we haven't even seen yet.

**WA: Is there anything else important that you'd like to add?**

**RB:** I think to summarize I would say that Milwaukee and the Greater Milwaukee Area has a unique role to play in the national GLBT movement. You have a history here of cutting-edge civil rights advocacy, which among other things, resulted in the passage of the first gay rights bill.

Now you're grappling with very controversial issues such as domestic partnership. Wisconsin itself, in particular this whole part of Wisconsin, is a bastion of progressive thinking. Experiments in social change have emerged from this area. I would like to see more of that happen and see that it gets more attention in the media.

I would like to see Milwaukee stand separate from the communities around it, whether they be Chicago or Madison, in that Milwaukee has a very unique and blossoming gay and lesbian community that has social, cultural and political institutions which are growing and getting stronger. All of which come together to make Milwaukee, in many ways, represent the future of the gay and lesbian movement and some of the issues that we're grappling with.

## 1997 National Coming Out Day Calendar of Events

### **Saturday, Oct. 4, 1-4 p.m.**

Friends, Families & Allies Reception, Milwaukee Art Museum East Entrance, 750 N. Lincoln Memorial Dr.  
**Platinum Sponsors** Hume Law Offices and the AIDS Resource Center of Wisconsin.

### **Tuesday, Oct. 7, 7 p.m.**

Financial Strategies for Gay Men & Lesbians, UWM Union-Milwaukee Room, 2200 E. Kenwood Blvd.

### **Wednesday, Oct. 8, 5:30 p.m.**

Forming LGBT Communities at Work, M&M Club, 124 N. Water St. Guest speaker from St. Paul Companies and LGBT groups from three Milwaukee employers.

### **Thursday, Oct. 9, 5:30 p.m.**

Fourth Annual Public Officials Reception, First Unitarian Church- Community Room, 1342 N. Astor. **Platinum Sponsors** Hume Law Offices and ARCW. **Silver Sponsors** Log Cabin Republicans and SAGE.

### **NATIONAL COMING OUT DAY - Sat., Oct. 11**

**Noon**, Milwaukee LGBT Community Center Town Hall Meeting, M&M Club, 124 N. Water St. Reports on floor plan, services and upcoming events.

**8 p.m. - 12 a.m.**, Outcoming Dance, Milwaukee Public Museum 2nd floor Uihlein Decorative Arts Gallery, 800 W. Wells St. Buy advance tickets at Afterwords, Designing Men and Outpost Natural Foods, \$8/single, \$10/couple, tickets are \$13/\$15 at the door.

### **Monday, Oct. 13, 6 p.m.**

HRL Annual Membership Meeting, M&M Club, 124 N. Water St.

All events are free and open to the public.

For more info, call HRL at (414) 228-1921.

Major Sponsors include: Cream City Foundation, Miller Brewing Company, Milwaukee LGBT Community Center, Milwaukee NOW, Jack H. Smith of Shorewest Realtors, LAMM, PrideFest, Tammy Baldwin, Sherman Park Rainbow Assn., Wisconsin Research Center, Busche, Lukovich, O'Donnell & Associates, American Express Financial Advisors, La Cage.





*Voice of the Turtle. Photo: Susan Wilson*

## EARLY MUSIC NOW PRESENTS VOICE OF THE TURTLE AS SEASON OPENER

Milwaukee — Combing their four voices and performing over twenty exotic instruments, the internationally acclaimed *Voice Of The Turtle* opens Early Music Now's 11th Music Season at 5 p.m. on Saturday afternoon, October 18 at the Congregation Emanu-El B'ne Jeshurun, 2419 E. Kenwood Blvd. (across from the UWM Campus).

Founded in 1978, the ensemble has over ten recordings to its credit which are known throughout the world. Their music expresses the strength and character of people from all over the world and is reflected in the group's unusual instrumentarium. The language, the medieval Castillian Spanish spoken at the time of the expulsion, is called Judeo-Spanish. It was spoken and written, first in Hebrew characters and later, in LatinScript, often called Ladino, which is, in fact, the literal translation of the liturgy.

*Voice Of The Turtle* performed in Jerusalem in the 1984 Israel Festival in the Israel Museum and received a rave review. Drawing from its vast repertoire of Sephardic music, Milwaukeeans will be treated to a program called "Flowers of Change — A Mixed Bouquet."

The music, born of the pain of exile, is a fascinating cultural blend of Arabic, Spanish and Eastern European folk music that has been passed down from generation to generation for over 500 years. All express the vitality and strength of these wandering people telling of love, beautiful women, strong men and the joys and sorrows of life itself.

Rounding out the series are *The Waverly Consort* heralding the

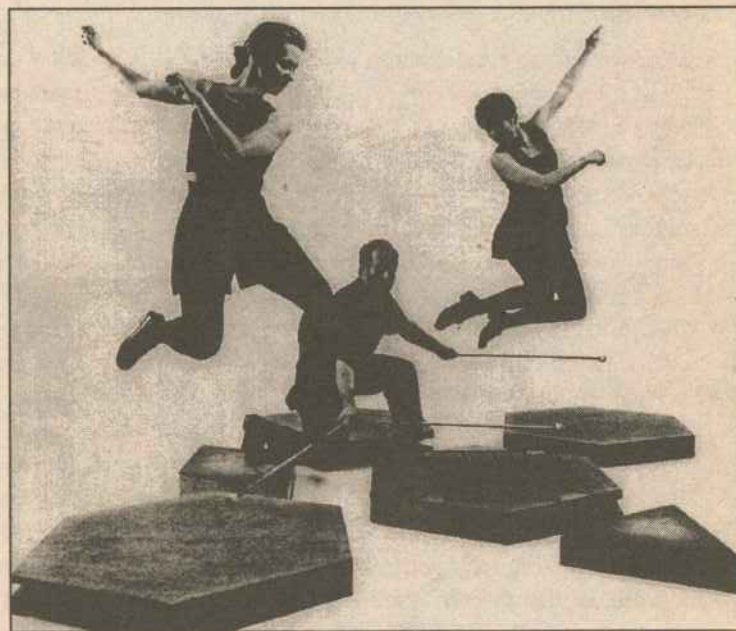
holidays with its time-honored program, "The Christmas Story," at 7:30 p.m. Friday, December 5th and presented in the gloriously and newly renovated St. Josaphat Basilica in Milwaukee. To encourage family attendance, a special Student Rate of \$10 is available for the Christmas concert only.

On February 7 at 5 p.m. Saturday, February 7, 1998 the extraordinary Dutch a capella quintet *Quink*, will present a concert of Renaissance masterworks in the excellent acoustics of the Wisconsin Lutheran College's new concert hall. The first tour of Holland's fabulous young Baroque instrumental ensemble, *Musica Ad Rhenum* will be presented in the exquisitely refurbished Grace Lutheran Church in downtown Milwaukee at 7:30 p.m. on Friday, March 27, 1998.

Prices for the individual concerts are \$22.50 in advance via mail. A stamped, self-addressed envelope and a \$3 handling fee must accompany each order. Send to Early Music Now, P.O. Box 71303, Milwaukee, 53211-7403. A limited number of season subscriptions (at \$80 for the four-concert series) are still available. Half-price and student rush tickets may be obtained at the door if seating allows. For details on group sales, call (414) 225-3113.

## WILD SPACE PRESENTS: BODY & SOLE

Milwaukee — *Body and Sole*, a one-of-a-kind celebration of live music and new choreography featuring the Wild Space Dance Company and Anita Feldman Tap of New York City at Alverno



*Rhonda Price, Anita Feldman and Gary Schall. Photo: Beatriz Schiller*



College's Pitman Hall on October 10 and 11 at 8 p.m.

Wild Space will premier "When The Heart Does Not Agree", a suite of dances choreographed by Artistic Director Debra Loewen. This suite of dances is set to the music of Milwaukee native and Eastern Front recording artist Peter Mulvey. Mulvey is currently touring nationwide following the release of his latest album, *Deep Blue*, and will perform live with the company.

*Body and Sole* features a guest appearance by Anita Feldman Tap. Feldman is a leading innovator of tap dance, choreographing dances in collaboration with new music composers that incorporate electronics and her patented "Tap Dance Instrument" a wood and brass multi-timbral floor.

*Body and Sole* features "A Road Map", a structured improvisation which highlights the interaction of music and dance. Keyboard sampler musician Paul Gaudynski and drummer Mike Lucas join Wild Space for this exciting collaboration of live music and dance.

Tickets for these performances are available at the Alverno College Box Office. You may call (414) 382-6044. For more information, contact Kirsten Bonner at (414) 271-0307.

## ET TOI, TU DANCES? UNVEIL '1997-'98 CELEBRATION SEASON

Milwaukee — Et Toi, Tu Dances? (ETTD), Milwaukee's premier professional chamber ballet company, under the artistic direction of Yves de Bouteiller announces it's '97-'98 Celebration Season. Featuring classics, as well as the contemporary, the new season once again ensures that creative and cultural diversity continues to thrive in Milwaukee.

The new Season Subscription celebrates the Baroque era on October 5, 1997, Contemporary Choreographers in March, 1998, and the Wisconsin Sesquicentennial in May of 1998. A collaboration with the Festival City Symphony will culminate in a joint production of *Peter And The Wolf* as part of the "Pajama Jamborees" series in November of 1998. In the Fall, Et toi, tu



Et toi, tu dances? Photo: Deone Jahnke.

dances? hopes to tour its AIDS Educational Outreach Program, *Choices*, to middle- and high-schools.

On October 5, the opening concert, "Celebrate Baroque" will be held at 2 p.m. in Cooley Auditorium at the downtown MATC. This performance will feature two world premiers by Mr. de Bouteiller: *Fall*, by Antonio Vivaldi, the first of a four-part series, and *Decor* which combines the works of Henry Purcell. Also featured will be a revival of choreographer Mihailo Djuric's *Loose Ends*.

Mr. de Bouteiller received his training in his native France where he studied with Marie-Laure Medova, Raymond Fanchette, Robert Bestonso and Rosella Hightower. He was a soloist and principal dancer with the Ballet du Nord and Maurice Bajat's Ballet of the 20th Century. He came to the United States in 1989 to dance with the Milwaukee Ballet. In 1991 he founded ETTD, and in 1994 he opened The Dance Theater in Shorewood, ETTD's official ballet school.

For information regarding individual or season tickets for any of the '97-'98 Celebration Season concerts or the *Choices* AIDS Educational Outreach Program, please call ETTD at (414) 964-6700. Information for the joint production of *Peter And The Wolf* may be obtained by calling ETTD or the Festival City

Symphony at (414) 963-9067.

## KLEZMATICS AT ALVERNO COLLEGE

Milwaukee — The Klezematics, a group of six astounding musicians who have been instrumental in bringing Eastern European musical roots to the twentieth century with verve, style and soul will perform at Alverno College for one night only on October 4th.

This New York-based group is perhaps the most popular and most innovative klezmer ensemble. They have been together for ten years and celebrate the ecstatic nature of Yiddish music, emphasizing dance rhythms and group singing.

The vitality and joy of The Klezmatic's have uplifted sold-out audiences around the world. The Klezmatic's have reached millions of television viewers on *Late Night With David Letterman*, *CBS Nightwatch*, and the BBC's *Rhythms of the World* and *MTV News*.

New this year, *Alverno Presents* and the *Telesis Institute* are offering an Insider Series which invites the public to learn about various *Alverno Presents* performers. As a part of



The Klezematics. Photo: James Hamilton.

the Series, Leon Cohen of the *Wisconsin Jewish Chronicle* will talk about the modern klezmer revival and the cultural and religious roots of this music of celebration. A musician in his own right, Cohen will demonstrate klezmer styles and share his enthusiasm for this long standing, but never boring tradition. Cohen's presentation will be on Wednesday, October 1 from 7 to 9 p.m. in the Alverno Arts & Cultures Gallery. Tickets for the Insider Series may be purchased separately or together with tickets for the performance.



This music-to-dance-by performance of the Klezmatiks begins at 8 p.m. in Alverno College's Pitman Theater at 39th and Morgan Avenue. Tickets are \$14 and \$16, and there are discounts for students and seniors. *Alverno Presents* will hold a matinee performance on October 6 from 10 to 11 a.m. for middle- and high-school students. For ticket information, call the Alverno Box office at (414) 382-6044.

## BEL CANTO CHORUS TO OPEN '97-'98 SEASON WITH MENDELSSOHN'S ELIJAH

Milwaukee — The Bel Canto Chorus of Milwaukee, under the direction of Richard Hynson, will open its 1997-'98 season on Sunday, October 5 at 4 p.m. with a performance of Mendelssohn's stirring oratorio *Elijah*.

Mendelssohn based this magnificent work on various parts of the Old Testament. It traces the life of Elijah, a prophet of Israel. Appearing with the Bel Canto Chorus and Orchestra will be baritone Jeffrey Snider as Elijah, soprano Jennifer Fitch, alto Cynthia Anderson and tenor William Watson.

Bel Canto performed this piece in July at

the prestigious Festival Die Due Monad in Spelt, Italy at the special invitation of internationally acclaimed composer Gian Carlo Menotti.

The site of the October 5 performance will be Elmbrook Church, 777 S. Barker Road, Waukesha. For ticket information, call the Bel Canto office at (414) 671-4566.

## RARE BOOKS TO BE SPEECH TOPIC AT FALL ANTIQUES SHOW/SALE

Milwaukee — James M. Babcock, a buyer and seller of rare books, will be the guest lecturer at the 15th Annual Antiques Show and Sale sponsored by the Milwaukee Historical Society this fall. The three-day event will be held Friday through Sunday, October 3, 4, 5, at the historically refurbished Grain Exchange Room of the Mackie Building, 225 East Michigan Street in Milwaukee. The Grain Exchange, restored in 1982, is a national landmark and the antiques show remains the only occasion each year when the room is open to the general public.

Babcock, of Harsens Island, Michigan, will speak at 9:30 a.m. on Saturday in the Grain Exchange Room. The \$10 ticket cov-

ers the lecture, continental breakfast, and continuous admission to the show/sale. For reservations call (414) 273-8288.

For those not attending the lecture, the show/sale, admission is \$5, which covers attendance for all three days if desired. Show hours are 11 a.m. to 9 p.m. Friday, 11 a.m. to 5 p.m. Saturday, and 11 a.m. to 4 p.m. on Sunday.

Show proceeds help the Historical Society support museum exhibits, a research library, school programs, historic houses, and other community activities aimed at promoting an understanding and appreciation of Milwaukee's heritage. For more information, please call (414) 273-8288.

## ARTWALK '97 SCHEDULED

Milwaukee — The Riverwest Artist's Association invites everyone to attend ARTWALK '97, a walking tour of artist's studios in Milwaukee's Riverwest neighborhood from Friday through Sunday, October 3, 4, and 5.

The festivities will kick off on Friday, October 3, with a Silent Auction Preview and an evening of poetry from 7 to 10 p.m. at the Riverwest Art Center, 3178 N. Fratney St. On Saturday, the Walk will start at noon and continue through to 6 p.m. Sunday's hours will be from 11 a.m. through 6 p.m.

Tickets are \$3 for adults and \$2 for children and seniors. Children under 12 are free when accompanied by an adult. For more information, please call Melissa at (414) 374-4722.

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for those who have  
COME OUT



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# FOR THE EARS

## CLUB VERBOTEN

Reviewed by Wayne Brasler

Gay music and gay performers can be found in abundance in today's pop and jazz scene. But it hasn't always been that way. Until the mid-1980s anyone looking for a gay music sensibility had to read between the lines and listen between the notes to figure [out] who might be who and what might be going on.

Adding to the mystery and confusion, song publishers who ruled the music roost in the 1920s and '30s did not allow singers to change the gender of lyrics, which resulted in straight male crooners singing about *lovin' dat man of theirs*.

In *Club Verboten*, the already best-selling four CD box from DCC Compact Classics devoted to *The music that dared not sing its name*, the real story curiously *still* lurks between the lines and notes.

For example, you'd have to know the flick "Calamity Jane" (1965) to understand that Doris Day in the title role is supposedly singing *Secret Love* about studly Howard Keel but just as logically could be mooning over lovelly cabinmate Allyson McLerie.

Is Chris Connor singing *Something To Live For* because the lyrics were written by said-to-be-gay lyricist Larry Hart? Or is she in the collection because she, to quote a disclaimer in its earnestly prepared 100-page booklet, is *not necessarily gay or lesbian*.

Well, don't look for the answers; you ain'ta gonna find them here. But you really don't need to anyway. The half-century of music covered in this 63-track collection speaks to its own merits.

Marlene Dietrich singing *Falling in Love Again*, Josephine Baker performing "J'Ai Deux Amours," and Lotte Lenya emoting *Surabya Johnny* remain riveting minidramas which will be enthralling listeners another half century from now.

And surprising links appear between the music and what was to come much later. Lou Reed's hypnotic *Walk on the Wild Side*, for example, shares a lot of qualities with the Lenya recording.

Along the way we get Garland and Minelli; hit singles ranging from Johnny Ray's *Cry* (with the Four Lads doing background vocals--they were assumedly straight) and Helen Reddy's *I Am Woman* (does anyone remember that this million-selling version was her second try at getting a hit with this song?); and oddities such as Scott McKenzie's almost forgotten but still sunshiny *San Francisco (Wear Flowers in Your Hair)*.

There's a hearty serving of excerpts from Broadway musicals; pleasures from Janis Ian, Barry Manilow, Peter Allen, Rod McKuen, Patti LaBelle and Gloria Gaynor; and listener-friendly selections from the wonderful Alix Dobkin, Meg Christian and Chris Williamson.

The fourth disk is devoted to the classics and here the gay link is more obvious — Peter Tchaikovsky, Benjamin Britten. Ned Rorem ... well, you get the point.

Which brings us back to the Misses Day and Connor. At one point in their lives they looked a lot alike. As people they were and are a lot alike--friendly, natural personalities powered by original thinking and strong enthusiasms. As singers, both have combined distinctive styles with impeccable musicianship. Both have been making superlative records at least four decades.

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## COMING HOME TO AMERICA:

*A Roadmap to Gay and Lesbian Empowerment*

by Torie Osborn

The *Advocate* says that Torie Osborn's newest book, *Coming HOME To America* (St. Martin's Press, ISBN: 0-312-16804-7, \$12.95) "has the intriguing mix of a how-to book, an anecdotal history of the gay movement, and an inspired sermon. ... Making liberal use of anecdotes and personal stories, [Osborn] crafts her prescription for revitalizing the [gay and lesbian] movement."

Torie Osborn has been active in the gay and lesbian movements for more than thirty years. She was the former Executive Director of both the Los Angeles Gay and Lesbian Center and the National Gay and Lesbian Task Force. This book gets raves from such assorted people as David Mixner; Tom Stoddard; Holly Near; Elizabeth Birch, of the Human Rights Campaign; Gloria Steinem, and many others.

There is a lot of space devoted to coming out—not only to ourselves, but to everyone: friends, family, co-workers, and the whole bit. Osborn says, "Coming out is a personal journey. If we have begun that journey, we have experienced personal growth and satisfaction. ... We know the struggle and the joy of triumphing over the invisibility, isolation, and exile that remain facts of life for too many gay people" With *National Coming Out Day* fast approaching (October 11th), this could not be a more appropriate book for people who are just beginning this journey of discovery.

Osborn describes what she calls the "coming out click", when "many gays and lesbians have a full-color epiphany freeze-framed in time — an *aha experience* ... marking the inescapable realization that they are gay or lesbian."

She continues on with a chapter called "Do Ask, Do Tell; Bringing the Revolution Home," in which she continues her coming out theme. She discusses polling data that shows that most Americans — at least 60 percent — don't want us to suffer job bias. She proposes a *75 percent solution*: If enough gay people come out to enough people in our circles of acquaintanceships, instead of 50 percent of straight Americans knowing that they know one of us, 75 percent

will. She feels that "the figure fortolerance could very well go up from 41 percent to 51 percent or higher."

"When a simple majority of the public accepts us as morally equal we will mark the beginning of the end of homophobia for good." Along with coming out, she urges us to get into activism, whether it be political, AIDS related work, P-FLAG, or whatever. She urges us to "come out at church, at work at school and beyond."

In Chapter 3, she discusses the building of community and family within the gay and lesbian communities — for affirmation and empowerment. She asks us to support our existing community groups and tells us: "If you can't find the group you need, start it." She wants a community center in every town, and says, "Community centers are our own grassroots, democratic organizations. ... [which] nurture a vision of diversity ... help develop professional and political skills ... and project more credibility."

In the last two chapters, she suggests turning home toward freedom and embracing the politics of hope. "As we stream out of closets and gay ghettos into broader channels, we must take our next step: we must effectively mobilize our individual and community resources to build a powerful political movement at the grassroots, state, and national levels to permanently change policies, laws, and public opinion on our issues. She wants gay men and lesbians to teach America about the affirmation of diversity.

This all sounds like a huge, daunting job, but I know that here in Milwaukee we have many people in the LGBT Community who are doing all these things she speaks of so eloquently. We *are* creating a Community Center, we *are* diverse in our affirmation, and we *are* coming out and spreading the word.

Let's unify and work for the cause; let's stop all the personality and ego conflicts and try to be more tolerant of each other's diversity. We need to find the *joy* Osborn speaks of: "Joy in the face of it all, a joy that each of us recognizes and shares as we come home at last."

This is a book for anyone who wants to begin to help with — or already is involved in — this process.

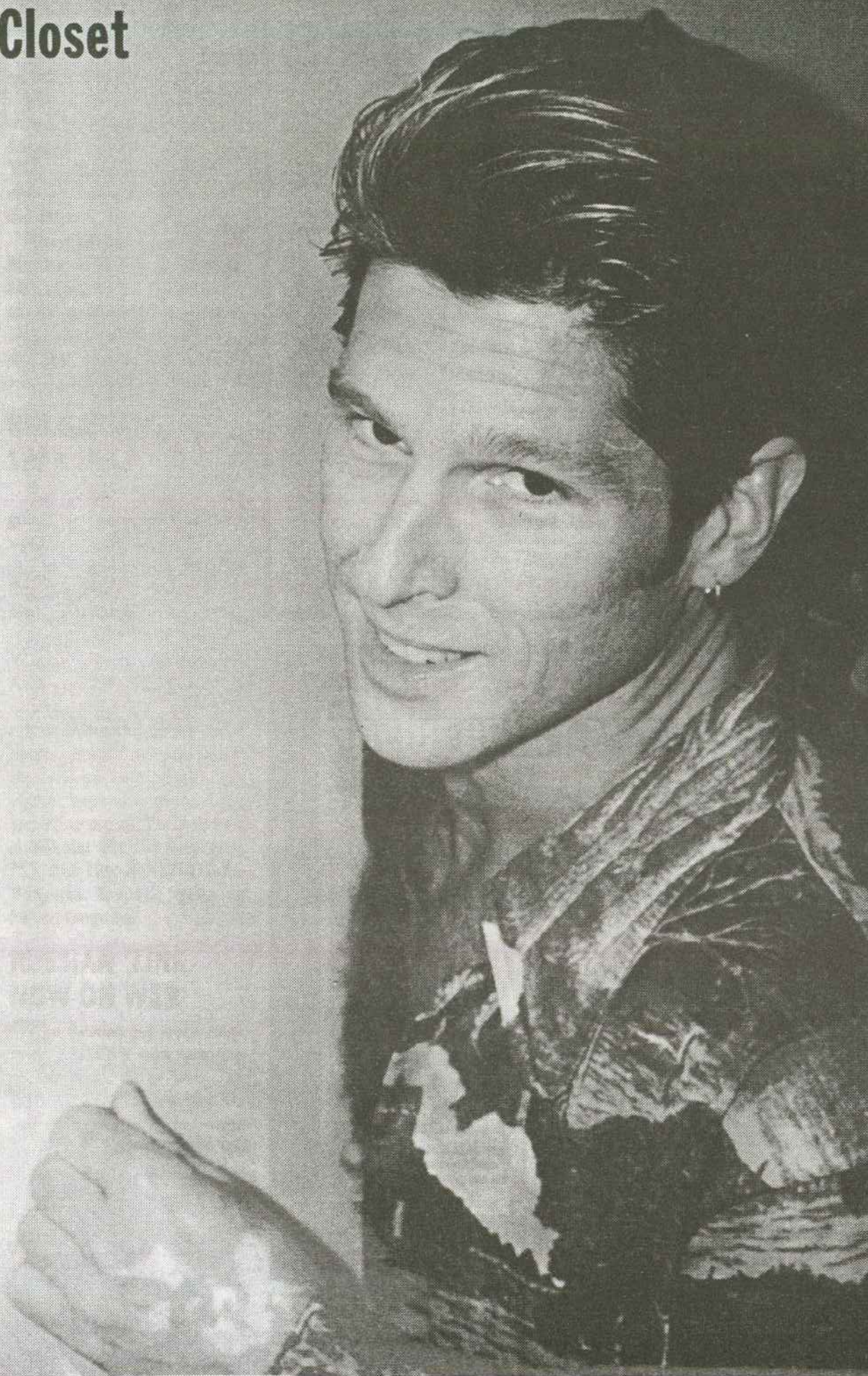
—Ed Grover





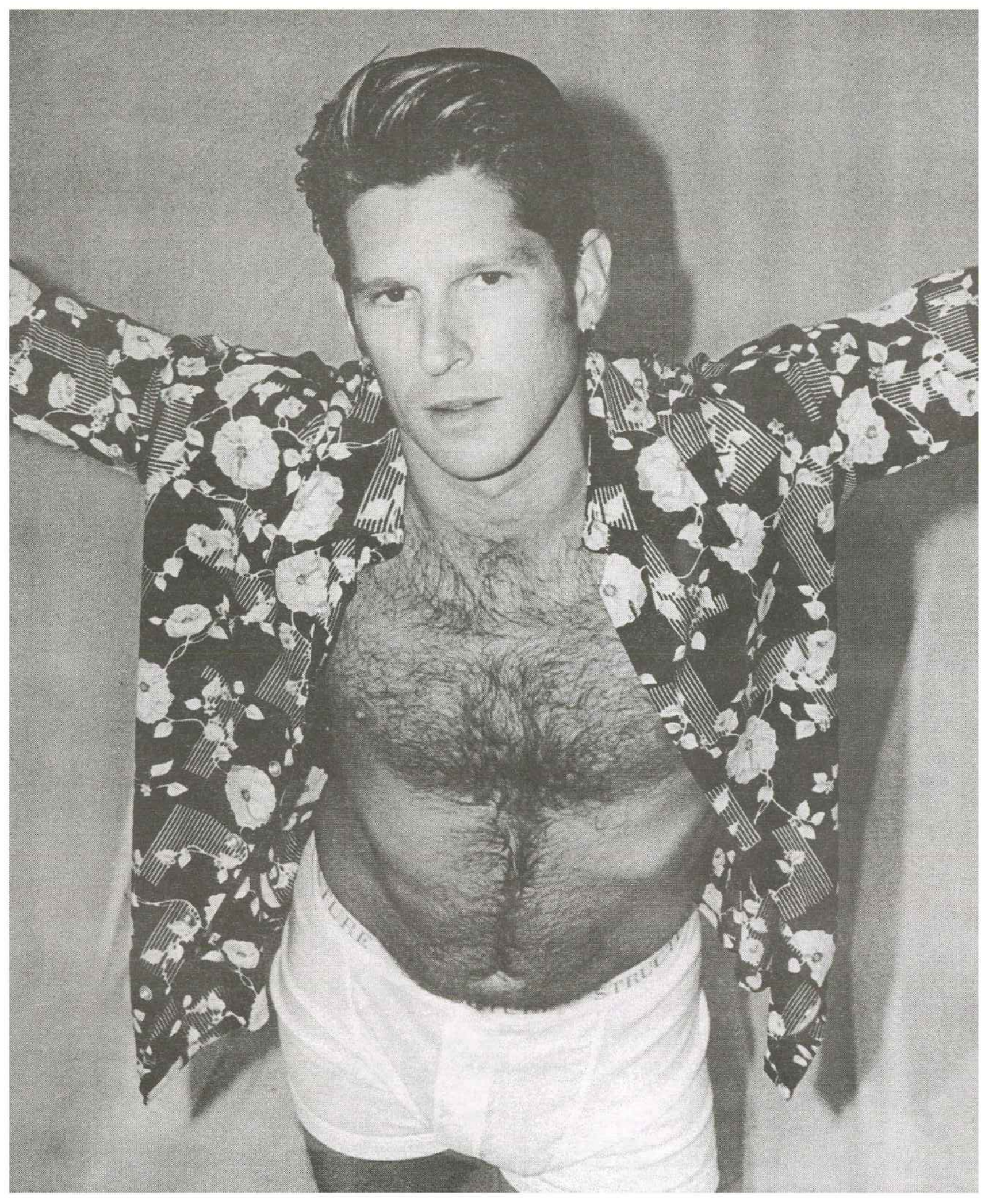
# Out of the Closet

Photos by Jorge Cabal  
Styling by BJ Daniels, Model: Del

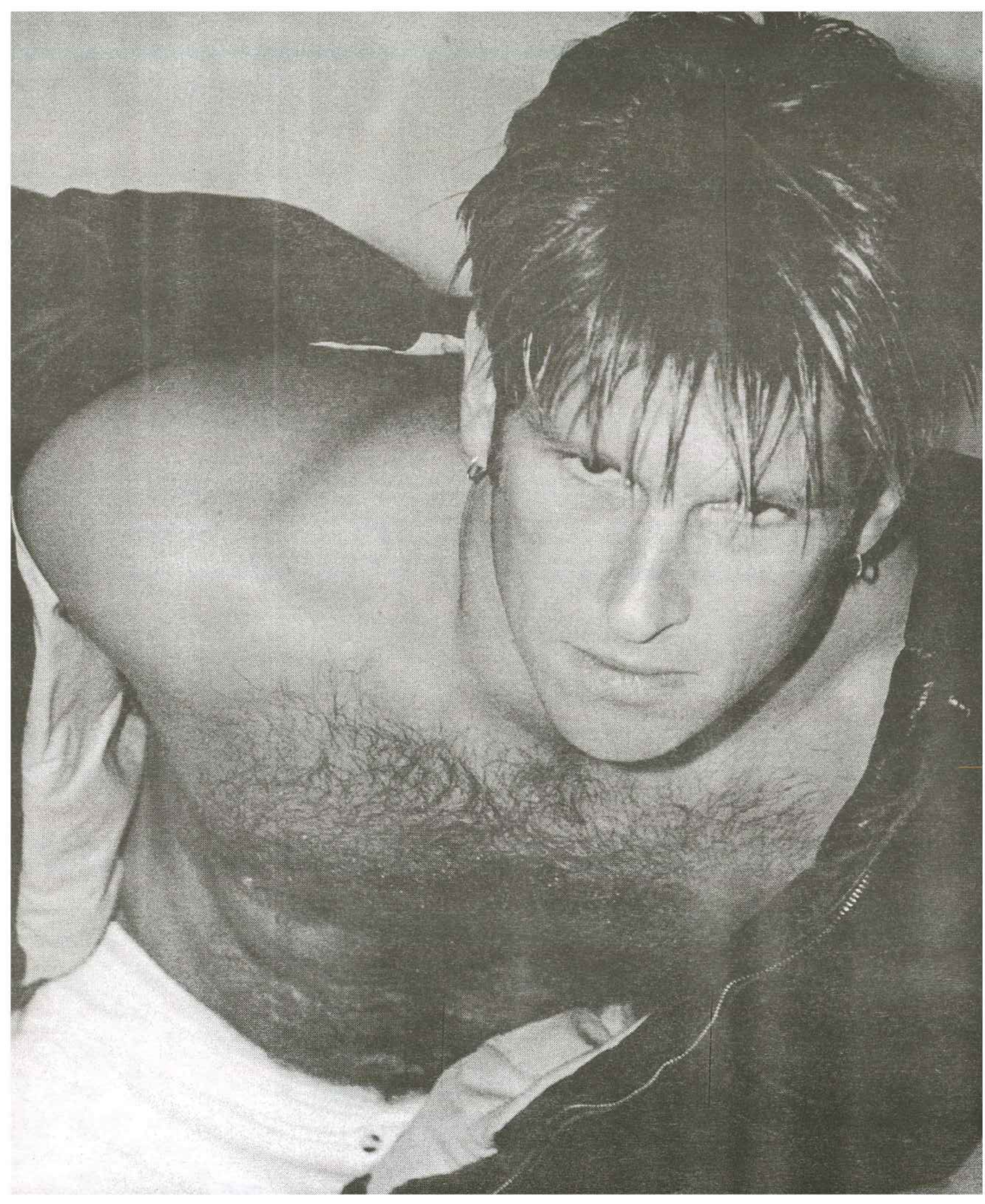


PARIS  
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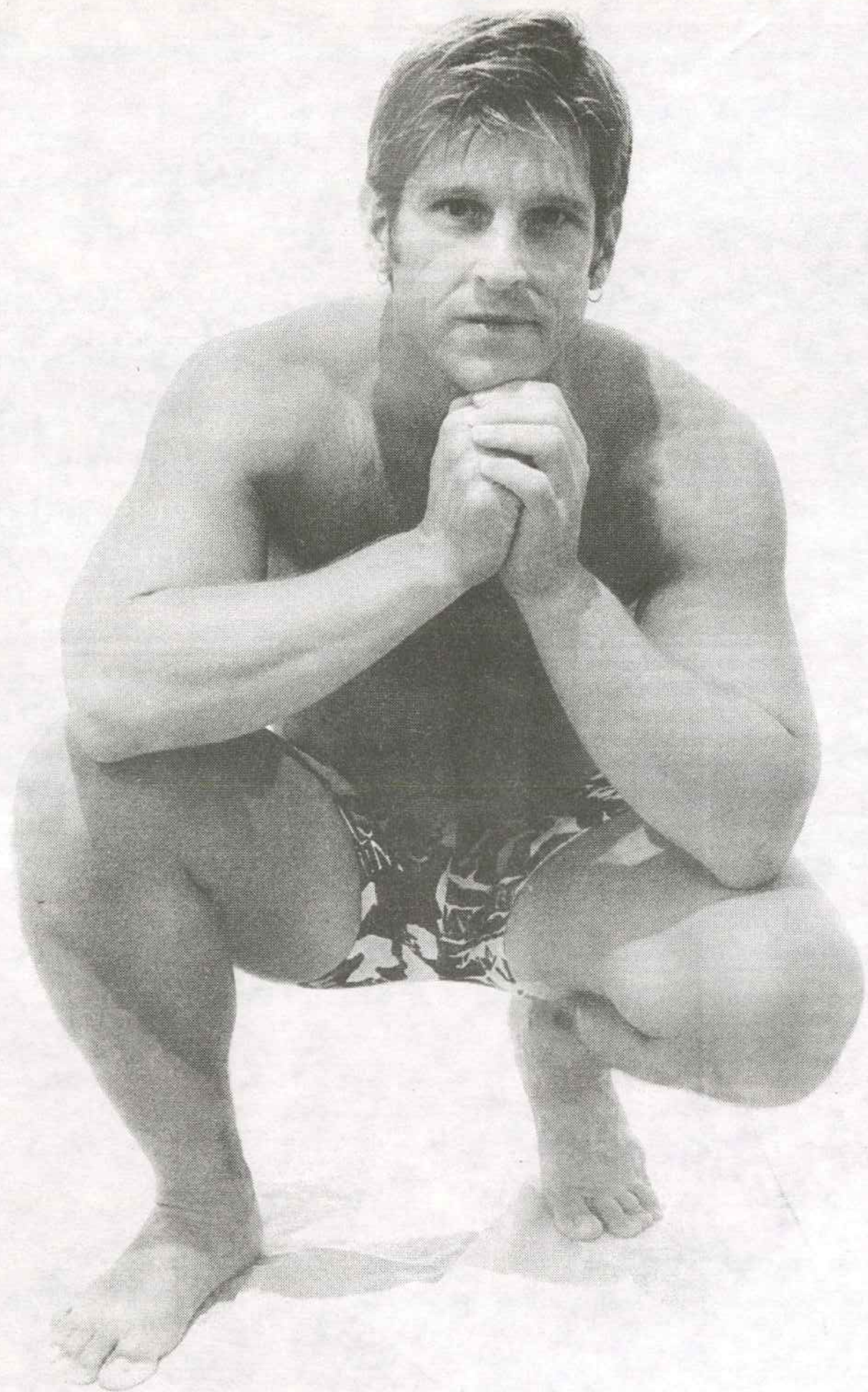




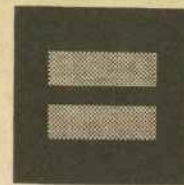
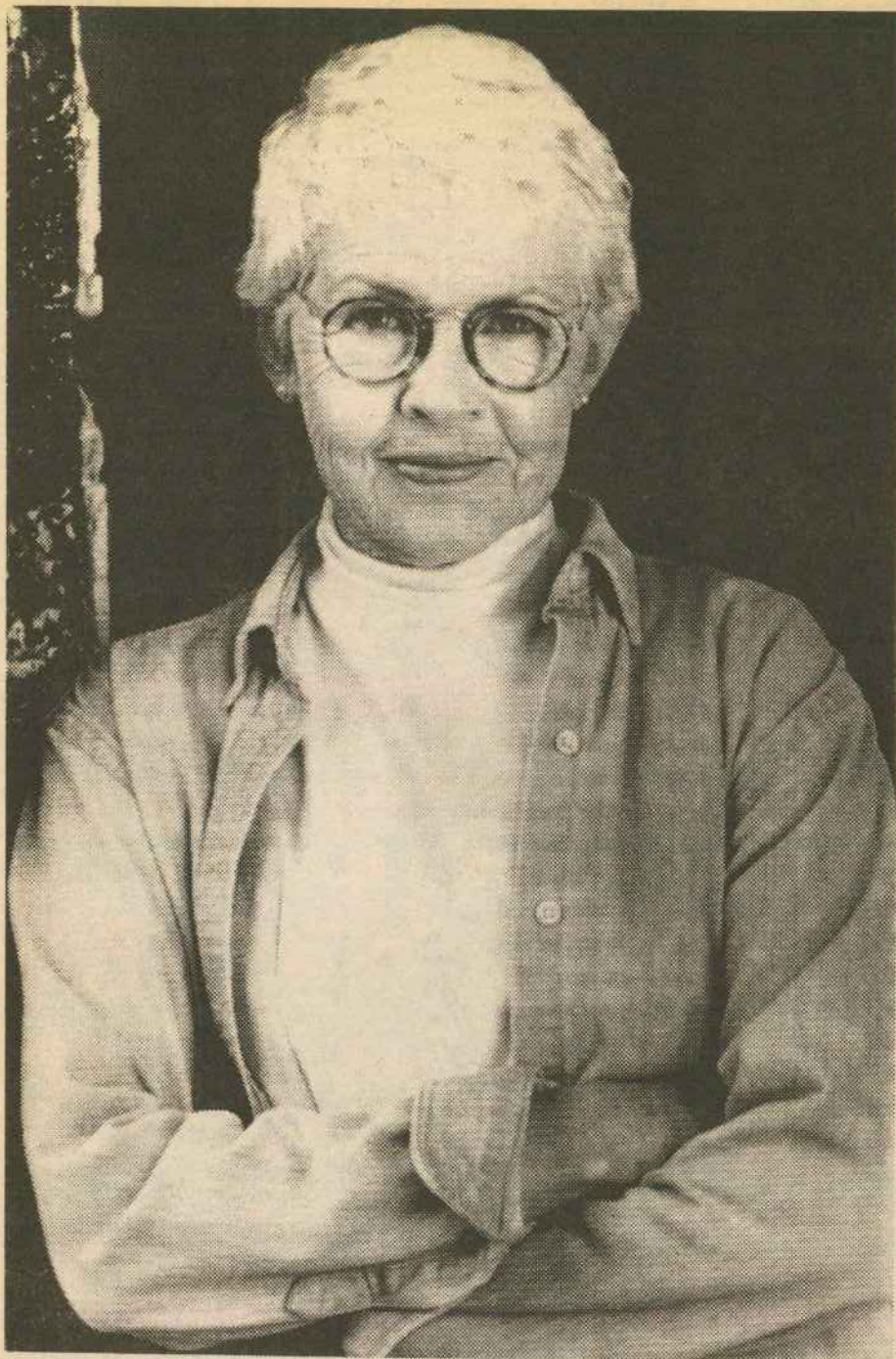












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*"Treating gay people  
fairly is a family issue...  
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come out for fairness."*



# RAMBO



# Division



**W**hen bassist Chris Freeman and singer/guitarist Jon Ginoli started Pansy Division in 1992 they became the first openly queer rock band on record. No one before had written about queer sex, and since their songs were so brash, funny and in-your-face, the band instantly attracted interest and curiosity.

Pansy Division's fifth CD on Lookout Records, "More Lovin' From Our Oven" is a collection of over twenty singles, compilation tracks, unreleased versions of other songs and rare demos.

Nearly a third through their current tour, Pansy Division played Madison on a recent Thursday night at a straight club, O'Kayz Korral just around the corner from Madison's queer gift and coffee shop, We Are Family and popular night spot, Manouvres. Before their gig we sat down with the members of Pansy Division at We Are Family for this interview.

**WA: What do you think people's perception of the band is?**

Chris: What I hear from a lot of gay audiences, that don't tend to appreciate it as much, is they feel that we trivialize a lot of issues and a lot of matters. When, in fact, we're taking them at a humorous approach because this isn't all just for the gay community. We're writing songs from a gay standpoint for everyone to enjoy, for everyone to listen to. Our crowds tend to be very straight. The best way to approach themes which may be uncomfortable for some people is humor; it's the most inviting way of bringing people into that.

People who have heard us kind of understand where we're coming from ... there were always serious things by Pansy Division through-out our the albums, but many people didn't look past the novelty of the songs like, "Bunnies." People just took that and like, decided that was all the Pansy Division was about. It was a funny ha-ha way of looking at gay sex.

**WA: In the new songs, what message do they have that's different?**

Chris: It's a message that's more of an

attitude as far as "we're gay," we're playing these songs, listen to it. This is our viewpoint. It's not one message like, you should be like this or you should be this way.

In the gay community if you're speaking out, if you're an actor, a playwright, a writer or a musician, people need to agree with you. People feel like you're speaking on behalf of the gay community. We're not doing that. We're speaking for ourselves, and that's another thing that may upset some people; they want us to be in line with all the gay agendas. The gay community is so diverse, you can't envelope everyone — you just can't include everyone.

A lot of these songs are about relationships, and stuff that a lot of people can identify with. Things like failed relationships as well as very celebratory things about being queer in the modern world. A few have more admonitions (I guess that's the word) against some of the more heinous aspects of the gay community that we see right now.

**WA: Like what?**

Chris: Like steroids, that gym-buffed, Marky-Mark attitude about bodies, and capitalism. Portionalization of being gay. We thought for a while of maybe even taking a burned gay flag and putting it behind us just as a symbol, but we thought that might actually be going just a little too far — burning the gay flag!

This whole thing about the rainbow flag credit card and — I don't know if they have them here, but in San Francisco they have these big billboards for Johnny Walker's — the queer market is big for liquor. All the stuff like that, which is a load of crap.

A large percentage of gay men are alcoholics. They're making advertising for us, they're directing it at us, and now we're included. That's insulting! It's insulting to be targeted like that. It may be more inclu-

sive in the whole scheme of things, but it's insulting.

**WA: Is it difficult being identified as a queer band?**

Patrick: No, not at all. I enjoy it, actually. I actually like being called a gay man because then people like, look at us and then talk to us. I've had people from other bands come up and to me and say, "You're not gay are you?" They don't expect a person playing rock to be gay. By the same token, as Luis said, our songs are getting a little bit more towards things that everybody has to deal with in terms of being involved with somebody or like, sexual politics — those sort of things.

**WA: You travel around in a van? What kind?**

Luis: It's a three-quarter ton Dodge van. It's my apartment, really. Four guys in a van for three, four months on end. We keep a vacuum cleaner in there, you know? We keep it very tidy (lots more laughter). We have a houseboy; he walks around and serves cocktails.

Chris: Well, actually it's very clean. Not spit-shine clean, but compared to other bands ... We've seen other bands that are really disgusting and ours is very neat compared to that. We're very neat. (At this point Jon joins the conversation)

**WA: Do you guys have groupies?**

Luis: Occasionally. They're not really like groupies though. They're fans that we might enjoy a little further than just listening to the band. You know what I mean?

**WA: Oh, that way.**

Chris: In an addendum to what I was talking about earlier — I'm looking around and I'm seeing these David Morgan photographs, and that's exactly what I cannot tolerate (much laughter).

**WA: So you've had it with David Morgan?**

Chris: Well, I don't know who he is and he's probably a very nice person, but I think that the pictures that he's taking are really the kind of things I can't tolerate about the gay community. How many people do you know who look like that? So, if you don't look like that, do you

Interview by William Attewell

Photo opposite page: (L-R) Patrick Goodwin, Jon Ginoli, Chris Freeman and Luis.





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don't belong in the gay community? Is that what they're telling us?

It promotes that body fascist [crap] that we've addressed in a couple of songs. Anyway, back to the trash that we were talking about. Sex on the road!

**WA: Who do you enjoy listening to?**

PD: Stero Lab, Beck, Skeleton Key, Beatles, Cheap Trick... lots of stuff — we could just go on and on...

**WA: So Barbra Streisand hasn't had a big influence on you?**

PD: (All together) No! Not on your life (lots of laughter). Well, she has had an influence on me. Her son is very cute (more laughter). *What's Up Doc?* was very good. That was only a quarter of a century ago.

**The music industry completely sucks! It has nothing to do with the artist and everything to do with moving units and how many you can sell this week.**

Since then, I don't know. That album with Barry Gibb. What about *Yentl*?

You know, what they call queer music — Barbra Streisand and Pet Shop Boys — all that nonsense is like, it influenced me to do exactly the opposite. I got sick of everywhere I went of hearing these pounding techno-beats and silly torch songs and stuff. That's fine, I can respect that, but at the same time it's like, you know, the whatever you want to call the gay community, that's all you get to hear and I never related to that. That made me work harder to do something different.

It shouldn't be mandatory, but it seems like it is to a large degree. It's almost that way now in the punk community. You're expected to sound like the Ramones and listen to a certain kind of music. We don't fit into that mode either. We don't fit anywhere; we're in our own little niche.

**WA: How do you call what you play?**

Jon: Rock, pop, guitar, guitar pop — with a gay slant. Some of it's like, bouncy guitar pop. Some of it more rocks out, but it tends to be melodic, and have a certain amount of drive to it. We

are influenced by punk, some of our songs sound that way, but then a song like "The Ache" on our last record where it was just an acoustic guitar and some cello and a voice. Where does that fit in? It fits in to more like, Beatles pop, you know?

Chris: We have a new song that sounds a lot like a possible Neil Young song. It's all over the map. I'd rather be open-ended about what we're about and not be pigeon-holed.

Luis: He can be very open-ended at times (laughter).

Chris: At least not on stage! I mean, when we came out it was like the press was trying to find a niche for what we were doing. So with the dyke bands that were coming

up at the same time, they came up with the "queer-core", "homo-core" thing. It was like, well OK, for the lack of a better term, it doesn't really mean anything, necessarily, so let's go with it.

Now that term has almost not served us as well as it could have because the queer angle might have turned off some hetero people that might be into what we're doing. The hard-core angle of it might be turning off some people.

We have different audiences that come at us from different angles. To some queers, "Oh yeah, we're the gay punk band." To punk rockers, they say, "My God, they sound so wimpy. They just aren't hard enough." I don't mind being lodged in between...

**WA: Where do you see yourselves in five years?**

Jon: We couldn't foresee ourselves here in five years, so who knows where we're gonna be in the next five years. I think where we were five years ago — we had recorded one album, it wasn't out yet. We were just finding a record label then; we had no idea where we would be. And, five years later we have five albums out and we seem to be going strong.

**WA: Where have you been in five years?**



Jon: Eleven countries. This is our eleventh tour of the states. Six tours in Canada — something like that. We've been around the block a few times now. We're getting close to 100,000 records if you combine all five of them (laughter). Well, that's all right.

**JC: What do you think of the music industry?**

Chris: The music industry completely sucks! It has nothing to do with the artist and everything to do with moving units and how many you can sell this week. It's priorities and money and all that crap that we don't have any access to right now. It's who's your press agent, and who can connected you with what, and who can do you favors for getting you — it's all about businessmen trading and owing favors and crap like that. It's really not about music at all.

The only thing I expect five years from now is that we'll be going in some form. I feel like I'm in it for life. It's like, this is what it evolved into, what we were chosen to do.

**WA: Do you mean chosen in a spiritual way?**

Chris: If you're realistic, it seems that way. Everything that Jon and I tried to do has led us to be exactly where we are. John and I have had experiences that seem to mesh together well so that we got this thing accomplished. These guys have seemed to appear right when we needed them, and everything's been like, somethings telling us that we deserve to exist.

Jon: It's interesting, because in the 80s Chris and I both had bands in the places we lived before we moved to California. We went different routes trying to get something accomplished musically. Chris's band was more commercially oriented to what was going on in the 80s, and my band was more geared to the underground of 80s independent label stuff. We ended up having similar experiences about being alienated — how people handled the fact that we were gay and playing rock music and pop music.

I just remember living in Illinois, having a double life between the gay friends and my straight friends. The straight friends were the ones who would come to see my band and support me. The gay people were like, "He likes Bob Dylan! How can he really be gay?" It was that kind of incredulousness.

Chris was in a band that had a chance to get signed to a major label. Just being gay was an issue in which he was instructed by a marketing team to shut up about it; he's not the singer in the band, so he's not important — keep it quiet. The different routes that we took we both ended up frustrated with, where we were at both physically in the sense of where we were living and in how our music interests were going.

We both ended up in San Francisco. Chris moved there in '87, I moved there in '89. When Chris and I got together, he'd been living there for four years; I was there two years. In some ways we don't actually fit in in San Francisco very well. It's a gay Mecca, and it's a diverse gay Mecca compared to some, but there's still a certain attitude about what you're supposed to do to be gay that we don't quite fit. But at the same time we're definitely a product of San Francisco. We wouldn't have formed the

*continues on page 35*

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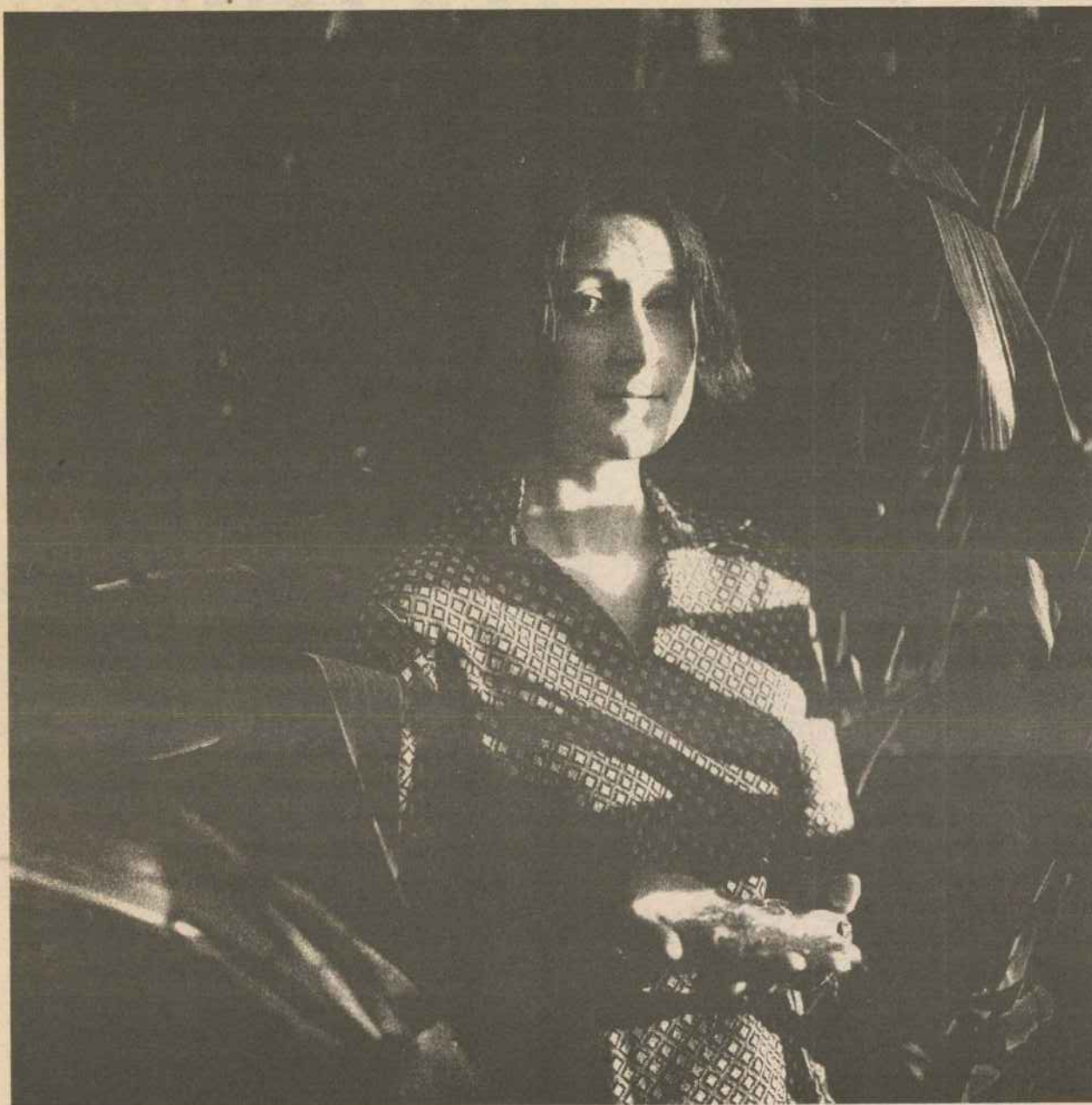
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# A TASTY CROP OF ART



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Kathy Kerchecks's humorous painting *The Cream Puff Line* has been chosen as the 1997 Art for AIDS poster winner. Corniness aside, Kercheck's work, combined with donations from scores of other talented artists, will help raise dollars for the AIDS Resource Center of Wisconsin.

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**T**he Art for AIDS brunch and auction is an annual extravaganza that is seldom worth missing. Combining good food, tasteful art, an elegant ambiance, and celebrity mingling, the ARCW benefit has consistently offered a sophisticated setting for the casual collection of art.

With a change of date and locale, organizers hope the sixth annual event will be one of the most successful ever. The

**"The painting of mine that was chosen for this year's poster is called *The Cream Puff Line*. It depicts people waiting in line for cream puffs at the state fair."**

change to an autumn date (Sunday, October 26th), is intended to capitalize on holiday gift buying and no longer compete with the first warm days of Spring.

Not only does Art for AIDS serve a good cause (last year's event raised over \$49,000), it has become a prominent showplace for Wisconsin art. Careers have been jumpstarted by voice auction bidding wars, as dealers and gallery representatives have been made aware of an artist's market value.

"Last year there was a bidding war for my paintings in the voice auction," says this year's featured artist, Kathy Kercheck. "It was fun to watch.

"One of the paintings was called *Two Bakers*, the other was *Three Bakers*. They were actually portraits of my relatives. One was my grandfather, who was a German baker who worked at Jaeger for most of his life.

"I think these paintings represent human archetypes to a lot of people. Maybe that's why there was such competition in the bidding war.

The bakers were portrayed standing really proud. I think people related to the colors as well."

Kercheck holds an MFA in painting and drawing from the University of Wisconsin-Milwaukee. She has taught at UWM and Cardinal Stritch, and currently teaches adult classes at the Milwaukee Art Museum.

"The painting of mine that was chosen for this year's poster is called *The Cream Puff Line*. It depicts people waiting in line for cream puffs at the state fair. A lot of my work deals with festivals, parades, and other community get-togethers.

"I like to play around with narratives. I'm inspired by Renaissance narrative painting. Lately I've started painting murals. My work seems to be getting physically bigger.

"How people celebrate and use recreational time interests me. The other painting I've donated this year is called *Autumn*. It depicts three children sitting in a line on rocks.

One child is reaching forward, one is looking down at a leaf, and the third is looking backwards at a cat. I think the painting is symbolic of changing time: looking forward, back, and being in the present."

Kercheck's *Cream Puff Line* will also be available as notecards, along with notecards from other Art for AIDS artists.

**K**athy Kercheck is not the only outstanding artist to be featured in this year's auction. It is impossible to mention, let alone describe, all the donated art. What follows is merely a brief and somewhat random listing.

Jason Rohlf, last year's poster artist, has once again given of his exquisitely painted and enigmatic work. Fresh from a show at Milwaukee's Michael Lord Gallery, Rohlf has enjoyed a year of skyrocketing recognition. Chances are that Rohlf's donated piece (entitled *Gift*) will be one of the

## AN INTERVIEW WITH ART FOR AIDS CO-CHAIR GREG ROSS

**WASWO:** How do artists get selected to participate in the auction?

Greg Ross: When we contact artists we really don't discriminate. We just send out invitations to anyone we can. No one gets turned away. The art we get is valued from thirty dollars to well over a thousand. By the time the auction arrives we will probably have over two hundred and fifty works of art. That's about the same as we've had in the past.

**W:** Being chosen as the Art for AIDS poster artist has become a coveted prize in the community. Can you tell me something about the decision making process involved in this?

GR: We usually choose artists who are local. Last year we chose Jason Rohlf, whose artwork has since really taken off. I think we had something to do with that. This year's artist, Kathy Kercheck, is also local. She had donated some paintings of bakers last year. They were in the voice auction and sold for quite a bit of money. We picked her partially because of the good prices her work fetched last year, and also the general reaction by the public to her work

**W:** So it's a committee decision?

GR: Yes, it's the steering committee that makes the final choice.

**W:** Can you tell me anything about any of the other artists?

GR: Steve Slaske, who is of course a well-known Milwaukee illustrator, will be donating a piece. Rose Holloway, who is probably the best custom jeweller in the city, will also be donating. Jason Rohlf will once again have a work up for auction. Fujie Moses, who was our poster artist a few years ago ... with the event getting larger and more substantial every year we are able to draw in more respected and well

STORY BY WASWO

PHOTO OF KATHY KERCHECK BY: GUMIENY / KIMPEL



known artists.

**W:** So you think that this year is bigger and better than ever? A little bit more fancy?

**GR:** The fifth floor ballroom at the Hilton is really spectacular. It's a magnificent place for such an event. And by moving the auction to the fall season we are timed perfect for holiday gift buying.

We're doing something a little different this year, which is selling tables, much like the Make a Promise Dinner and Auction. For people who commit to a table of ten there will be a showing of work in a private residence with hors d'oeuvres and cocktails. The private tables will also be in a prime spot in the ballroom.

**W:** There are people in the arts community who say that these auctions sap sales from artists and galleries. They contend that artists are some of the least wealthy professionals in the community, and yet they are always being asked to donate. How do you defend the auction from such criticisms?

**GR:** I've always felt that when we leave this world people don't remember us for what we've got, but for what we've given. It's what we've done for society that counts. I know it's been an issue in the past when some of the pieces haven't sold for a fair value. But we have to remember what the cause is for, and remember that any money that can be generated helps.

**W:** Is the auction going to stick to definite minimum bids this year?

**GR:** I know that failure to stick to minimum bids has caused problems in the past. We'll be sticking to minimum bids which are one third the value of the piece. We're also instituting a new idea. If a person is really interested in a piece, 25% over the stated value will reserve it and take it out of the auction ... immediately.

I'm really excited about this year's auction. The pieces I've seen come in so far are wonderful, wonderful, really special works of art.

most fought over at the show.

On the opposite end of the spectrum, Bob Watt, perhaps Milwaukee's most recognizable "outsider" artist, has donated no less than three paintings to this year's auction.

Poet and artist Watt is perhaps most notorious for his automobile that sports a rooftop garden of plastic flowers and assorted debris. He is a respected member of Milwaukee's poet community, and his paintings of Native Americans have become prized collectibles among the alternative crowd. He regularly shows at Instinct Gallery on Milwaukee Street, a gallery devoted to untutored outsider art.

Sally Gauger Jensen, best known for her prismacolor renderings of ships, freighters, and industrial wastelands, has donated two pieces this year. The first is an untitled portrayal of a mammoth hull floating just off Jones Island. The second is a more abstract composition picturing the underside to a freeway overpass. It is strangely titled *It's Been a Long Road to You*. One component of Jensen's style is the slightly off-skew perspective that resembles the accidental composition found in family snapshots. This serves to heighten the already intense realism of her work.

Some of the other donors to this year's auction include: Dennis Coffey, Polly Daeger, Jason Fricke, Robert Hansen, Ringo Mike White, Jane Boller, and Tonio Kountz.

## A FEW ADDITIONAL THOUGHTS

When a cause is as noble and worthwhile as the Art for AIDS auction, it is difficult to offer criticisms. Yet, year after year, a whispered dissent runs through the art community. Artists and gallery owners grumble concerns that seldom are heard beyond the privacy of studio and gallery.

An established local painter recently told me that she received no less than one "beg letter" a week, requesting the donation of work to charitable auctions. The nation-wide proliferation of these benefits is seen by some as an enormous drain on the art community. The suspicion is that art buyers have been lured away from galleries to bargain hunt at auctions.

In an art community that often feels neglected and unsupported, the request to donate work is sometimes felt to be adding insult to injury. "There are people who won't spend a dime in local galleries, but expect me to donate to auctions," is a complaint I have heard more than once.

"Many groups don't realize that, by law, artists are unable to deduct the full retail value of their work, but only the materials," added painter Patrick Farrell, "That can be a burden."

What could be done to alleviate these problems? At the risk of sounding meddlesome or

uncharitable, I would make the following suggestions. Organizers of charity auctions need to do more to promote the art community as a whole. Artists will more freely give of their work if they are impressed with the publicity value of the event. Improved efforts should be made in providing the press with short biographies of various donating artists.

Awards of different kinds could be given to artists who donate works of outstanding quality. People are always happy to add a blue ribbon to their collection, or come home with a gift certificate won by their work. Let it be known that only works of special quality are juried into the voice auction.

Consider offering a small percentage of each sale directly to the donating artist. In the long run, this would encourage donors and might actually increase the auction's ability to raise funds.

Encourage non-artists, professionals and collectors, to purchase work and then donate it. Let people know they can support the cause by purchasing work from artist friends to give to the auction. And finally, I would want the patrons of charity auctions to dig deep into their pockets and pay what these pieces are really worth.



band if we hadn't gone there.

**WA: Did Gay Pride Festivals try to book you and all that kind of stuff?**

Jon: Yeah. Incidentally, San Francisco has really *lame* Gay Pride acts. It's the worst. It's unbelievable how bad the talent is. It's interesting, we played Madison Gay Pride two years ago and it was a very demoralizing experience.

**WA: Really, why?**

Jon: We got recruited to play — we were on tour so we arranged to be here during Gay Pride in July of '95. This is when the Hotel Washington was still around; we played at the Club de Wash. It was a situation where...

Chris: Tell him about the outside one first.

Jon: Well, here we are. It's Gay Pride, fags from all over Wisconsin descending on Madison. They had us play twice. We were to play the festival in the afternoon, out in the park, and then we were to play in the Club in the evening. We were supposed to headline in the afternoon at 4 or 4:30. By then most of the people there were drunk and were content to hang around in the disco tent, where they were playing The Village People.

So we had about 30 people watching us outside. There were about 1,000 people about 30 feet away. Most of the 30 people who came to see us were fans that were not gay and had come to just to hear us. In the evening we played at the "Club de Wash," and that was when they had all the different bars in that building open so you could walk from one to the other; there were about 1,000 people in that building.

They made an announcement in the other rooms that Pansy Division was about to start playing, so we got 50 people — and again, about half of those were straight who had come just to see us. Almost nobody came from the rest of the complex to see us. Instead they were dancing to YMCA by the Village People. We finished our set and walked around to the other bars and they were *packed!*

People just did not want to listen to rock, they just wanted to sit around and cruise. I don't blame them for wanting to do that other stuff, but no one was interest-

ed in taking a chance to see a queer rock band.

**WA: Do you get mad at that?**

Chris: Well, I kinda do, because I get frustrated. A case in point is the San Francisco thing. Here's the gay Mecca — by the world's standards — San Francisco, and it's

**"The editor doesn't want to do a story on you." I asked why, and he said, "He can't believe that anybody who's gay would sing the lyrics that [you] sing!"**

got the worst Gay Pride Celebration. It's the most disorganized, most out-of-touch...

There's like, all these straight hawkers trying to sell you crap — Guatemalan bags, one more time. What's the sense of that? It's crap, that's all. You go to gay festivals and it's all arts and crafts booths. It's all materialistic.

**WA: Do you know who Milwaukee had as their headline act for Gay Pride?**

PD: No.

**WA: it was Bjorn Again, an ABBA tribute band...**

PD: (in unison) Arghhh! My God. (shrieks of laughter) Well, now that would be cool if [San Francisco] had that. A friend of mine went to the Paris and London Gay Prides, he said London Gay Pride had Pet Shop Boys, Jimmy Summerville, Boy George and on and on down the line. They had Erasure — it was like, all these huge bands. San Francisco had *nobody!* At the height of the afternoon they had a solo acoustic performer and really dreary drag queens.

Do we sound bitchy? We are bitchy queens (more laughter). We are so bitter. I think we are actually more accepting than we let on. We have certain things against us that seem to appear ... On the other hand, all the stuff we said — at the same time, it's OK. We're finding our own way.

Jon: Having somebody like you come to interview us is cool. When we first started out the gay press could not handle us at all. Before we were big I used to think that maybe these people [in the press] would like to hear about a gay rock band. One of the reasons we started this band is because we'd never seen one.

When we did our first tour, I called a friend of mine who worked at a gay paper in Chicago: *Windy City Times*. He said, "The editor doesn't want to do a story on you." I asked why, and he said, "He can't believe that anybody who's gay would sing the lyrics that [you] sing."

On our first album there's a song "Anthem" with the lyrics, "We can't relate to Judy Garland." He's like, "He doesn't like Judy Garland? He can't be gay!"

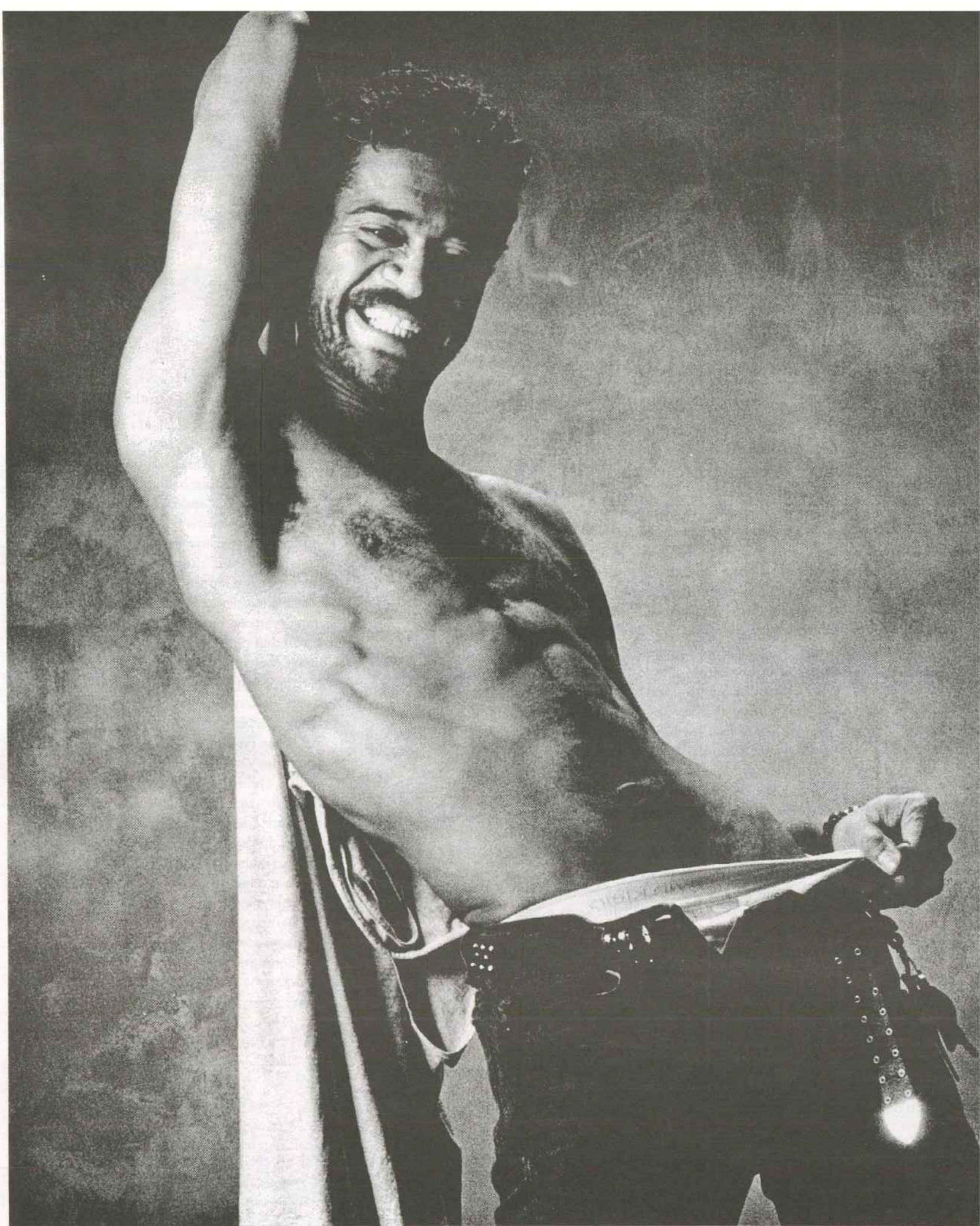
**QV: What do you guys think of radio? Are there enough rock stations?**

PD: It's all turning around right now. You see a lot more of the classic rock stations coming out and incorporating what is now classic alternative. It doesn't mean anything to us because we're on an independent label, and the only way to get on mainstream radio is through payola systems that we have no access to. We don't really don't want to have to go through that to get to that point. However, I would love to be on the radio. I would love to hear them playing Pansy Division once an hour, every hour, so everybody could hear it. We're not against success!

I want Fred Phelps' children to turn on the radio and hear Pansy Division, and then have Fred Phelps fly out to San Francisco to picket our band. I want the Ku Klux Klan to start hearing it in their homes. I want to be on *Saturday Night Live* and have David Duke turn it on, and see the screaming queens come racing out and have him have to deal with it in his house.

The main thing is not the money-game or the wannabe-famous-game — really, and I honestly mean that, but I would love for as many people as possible to hear us. That's what it's all about. I would love for every kid in suburban USA to have heard at least one Pansy Division song.







# Pearl Baily He Ain't

“I have a problem with the way people have interpreted black homosexuals in the theater,” says actor Bill Jackson. “There seems to be one stereotype. I call it the Pearl Bailey act. You know, the loud, flamboyant queen who never seems to have any grip on reality.”

The toweringly handsome Jackson appears as the character Belize in the Milwaukee Chamber Theater's presentation of *Perestroika*, the second part to *Angels in America*.

“If my character Belize has anything, it is a grip on reality. He is a former New York City drag queen who has become a registered nurse. He has done this specifically to help with the AIDS epidemic. It's important to me that the audience realizes this man is a crackerjack nurse. It's important to me that people take Belize seriously.

“The version of *Angels in America* that was performed in Chicago portrayed Belize as more drag queen than nurse. To me, Belize is more nurse than drag queen. I want people to know that he has changed. His drag days are over.

“When I play a character I often rebuild them. When I played the Scarecrow in *The Wizard of Oz* I didn't want people to think of Ray Bolger. I wanted them to think of something altogether different, something that was *me*.”

A seasoned veteran of the theater, Bill Jackson has worked as choreographer, director, singer and actor. He has appeared in such musicals as *Showboat* and *Oklahoma*, and toured with the national touring company of *Godspell*. He has worked with scores of theaters, including the Organic Theater in Chicago, The Sunset Playhouse in Elm Grove, and the Bay View Players.

“I've always had an interest in acting. I first remember being on stage in fourth grade. Growing up in Gary, Indiana, I worked in the steel mills for a while. But I got a scholarship to Northwestern University and moved to Chicago.

“My being tall has been more of a problem in the theater than my being black. I generally get roles that have nothing to do with being black. But being tall can be a problem. *Evita* told me I was too tall. Sammie Davis's tour of *Stop the World* told me I was too tall. Being tall seems to make film work out of the question.”

Ironically, it is perhaps Bill Jackson's height which has landed him such roles as The Creature in the Milwaukee Players' production of *Frankenstein*.

“At the Organic Theater in Chicago I landed this role as a monster from another dimension in the science fiction fantasy *Warp*. The monster was called Xander the Unconquerable. The play was directed by Stuart Gordon who wrote *Honey I Shrank the Kids*.

The production ran for nearly two years and was a lot of fun.” Jackson seems genuinely moved my Tony Kushner's *Angels in America*.

“The most wonderful thing about the play is that it makes you feel things you'd never expect to feel. There are ghosts, dream sequences, and scenes of madness. There are split scenes and surreal scenes. I am amazed at the script and the feelings it evokes from an audience.

“The play takes place during the first wave of the AIDS epidemic, the period of time when everyone was dying. I myself was lucky. I was in love during that period. And when I'm in love I'm like a killer whale or a mallard duck ... completely monogamous.

“When an actor is on stage and people are really, really, applauding, the actor can feel the actual displacement of air. That's a real sensation of gratitude. Over the years the theater has been my only faithful lover. It means everything to me.”

story: WASWO  
photo: Jennifer Girard



# THE MOSTLY UNFABULOUS SOCIAL LIFE OF ETHAN GREEN

by Eric Orner

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to  
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(Part 2)

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## “WATERMELON WOMAN” AND “LILIES” HIGHLIGHT QUEER FILM FEST

I used to think that what I wanted from gay cinema was a *Batman and Robin* or a *Lost World* where the principal characters just happen to be gay — no problematization just the formation of the homosexual couple as a subsidiary to thawing out Mr. Freeze and stomping out T. Rexes. But in great film after great film, director John Greyson seems to have struck the perfect balance.

Where the shoddy unevenness of a film like *Beautiful Thing* amounted to more of a lie than a romantic fantasy, the extraordinary craft of Greyson's new film, *Lilies*, outlines a heart-breaking love story without cheating the audience by eliding or ignoring societal pressures. The film takes place in 1952 when a Catholic bishop agrees to hear the last confession of Simon, a prison inmate who he knew as a teenager. Once in the confessional, however, fellow inmates lock the door and Simon forces the bishop to watch a play performed by the inmates about their youth together.

Greyson expertly blends past and present in an effortless weave that accommodates memory and desire, boundless joy and tragic pain. In an array of arresting images (the confessional door being transformed into a kind of Kinetoscope, Simon ripping off the roof of the confessional to reveal the blinding light of the bishop's past, a cast of leading ladies flawlessly portrayed by male actors), Greyson doesn't merely invoke the remembrance of things past but

the magic of cinema itself — how it organizes our pleasures and entices us with the illusion of closure to our lives.

Cheryl Dunye's *The Watermelon Woman* concerns a black lesbian filmmaker (played by Dunye) who pays the bills through a job at a video store. There, she feeds her jones for black cinema history by filling out fake customer orders for mammy films of the 1930's. She becomes obsessed with an actress billed only as “The Watermelon Woman” and becomes determined to find out who she is.

Dunye recreates glamour shots, worn film clips and home footage of the fictional actress as she uncovers more information on her life. These puzzle pieces are so perfectly realized in their post-modern precision that that alone is enough to be impressed with the film. But what Dunye contextualizes are those moments in cinema (sometimes no longer than a few seconds in some obscure film) that gays and lesbians have seized upon in a frustrating attempt to find a bit of themselves represented within. With much the same spirit of late seventies punk rockers piecing together their look with detritus and safety pins, she writes a history that either has never been written or doesn't exist at all.

There are so many different levels of referentiality in this film that eventually Cheryl's detective work uncovers parallels to her own life (and, one must assume, to the life of the woman that made *The Watermelon Woman*). Ultimately, the way the *Watermelon Woman*'s story teaches Cheryl about her own life underlines the importance of history and what we can learn from it. Bold, innovative and funny (the karaoke bar scene and the interview with Cheryl's mother are only the hilarious highlights), *The Watermelon Woman* is poised to make history all by itself.

—Kevin John



Jason Cadieux as Simon (right) and Danny Gilmore as Vallier in John Greyson's *Lilies*

The Milwaukee Gay and Lesbian Film & Video Festival runs from October 2-4, 9-11, 1997. Price is \$6 General Public/\$5 Students and Seniors at the UWM Union Theater, 2200 E. Kenwood Blvd. Cheryl Dunye's *The Watermelon Woman* on Thursday, October 2nd 7 p.m. and on Thursday, October 2nd 9 p.m. John Greyson's *Lilies*. For more information call 229-6971.



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**BOY NEXT DOOR** This discreet, professional, White male, the boy next door type, masculine, attractive, and in shape, 27, seeks guys around my age for fun times and hot encounters. I'm open minded and safe, 6'1, 180lbs, with Brown hair and Blue eyes. I like to go out and party on the weekends. (Eau Claire) #6956

**BLOW HARD** Good looking, masculine, White male, 35, 6ft, 190lbs, with dark hair and eyes, wants to hook up with other hot studs, in their 20's and 30's, for great times. (Eau Claire) #7099

**FEELING FRISKY?** This 32 year old, butch boy, 6'2, 175lbs, and easy on the eyes, seeks a frisky top, 21 to 35, for obvious reasons. (Madison) #7180

**READY FOR ACTION** Gay, White male seeks hot, young, Gay friend for good times. Let's talk about it. That's half of the fun. (Madison) #4166

**EXPLORING, EXPANDING** This good looking, White male, 30, mostly dominant, seeks bottoms, for hot times. I'm also interested in an older man to serve and obey. (Madison) #6953

**THE BOND THAT TIES** Good looking, 23 year old, White male, 6ft, 180lbs, seeks dominant, aggressive men who are into bondage. (Madison) #6419

**ADVENTURE RIDE** Picture this. Fit, masculine, Gay, White male, 37, 6ft, 170lbs, seeks a fit, masculine, Gay, Black male, whose interests include working out, movies, music, quiet dinners, and weekend adventures. (Eau Claire) #6752

**BODY SAFARI** Young, White male, 19, wants to meet men in the area for hanging out, and physical exploration. (Menasha) #3777

**HANDY HUNK** This very attractive, certified massage therapist, is interested in giving hot oil, full body massages, to accomodating, professional, clean, discreet, masculine, intelligent guys. I'm a very mature, 24 year old, Black male, 5'9, 190lbs, with short, curly, Black hair, Brown eyes, and medium Brown skin. Feel my hands. (Milwaukee) #7031

**LAKESIDE MASTER** This good looking, 42 year old master, 185lbs, wants to meet a slave into bondage and discipline. If you long to serve a master, I'm the man to call. (Milwaukee) #7044

**30 LOVE** This fun loving, 29 year old, Asian male, 5'4, 120lbs, seeks friends and especially, a tennis partner. I love tennis but don't have anyone to play with. Let's start on the court and see what develops. (Milwaukee) #6797

**KEEP AN OPEN MIND** This masculine, White male seeks interesting, open minded people to get together with. Let's talk. (Milwaukee) #6750

**WIFE HASN'T A CLUE** Discreet, Bi, Married, White male, 36, 5'6, 155lbs, seeks other Bi, or Married, (or both) men to hook up with. (Milwaukee) #5846

**RIDE OF YOUR LIFE** What more could you possibly need than this good looking, extremely horny, bottom. Bend me over. I'll take you for a ride. (Milwaukee) #6098

**YOU ONLY LIVE ONCE** I'll try anything once. This Bi, White male, totally inexperienced, wants to try it, out of curiosity. I need a discreet, gentle, friendly man. (Milwaukee) #6127

**TAKE MY PIX** Photographer wanted to take creative, magazine quality, photographs, of this good looking, in shape, 40 year old, White male. I'll also consider shoots including other hot, young guys. (Milwaukee) #6141

**THE RIGHT PLACE** This professional, Gay, White male, 5'8, 150lbs, likes movies, weightlifting, running, shopping, quiet dinners and sex. I'd like to meet a top, with a good job and a nice body. All ethnic groups encouraged to apply. (Milwaukee) #6142

**HEAD OF THE CLASS** Hot, private, sexual encounters. This studly, White male, 6'2, 210lbs, can't wait to meet a similar, non-smoking, White male, for a totally discreet encounter. I'm new at this game so teach me the basics. I'll advance to the top of my class in no time. (Milwaukee) #6201

**VIDEO VOYEUR** I want to meet other guys who like to watch porno videos and get off together. (Milwaukee) #3759

**END MY WAIT** Good looking, 20 year old, Gay, Asian male, 5'2, is waiting for you in Oshkosh. (Oshkosh) #3913

**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, quiet 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

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**THIS TOWN IS OUR TOWN** I need someone to share with. I'm a butch, Single, Black female, 37, 5'7, 140lbs. I'd like to meet a feminine womyn, of any race, to enjoy active pursuits with. I like movies, going out to dinner, sports, the beach, long walks, intense talks, and just cuddling in front of the tv. (Milwaukee) #13875

**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 my sexuality with a patient, caring, Lesbian, or Bi female. (Racine) #31057

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# The Beat Goes On

Interview and photo by Jorge Cabal

**W**hat does Milwaukee have in common with Paris, Milan or New York in SOHO? Fashion! Perhaps not the latest cuts that drapes supermodels, rockstars and moviestars, but an exceptional eclectic mix you can only find on the runway of "Street Beat" at Survival Revival. I had a chance to talk to a very busy Kathy Fortier, manager of Survival Revival, about the shop and the best kept secret in Milwaukee, "Street Beat."

**Jorge Cabal: Why don't we begin with a little background about Survival Revival. How the store began, and how did you get involved?**

**Kathy Fortier:** I was hired by the AIDS Resource Center of Wisconsin (ARCW) in September of 1994 to open up a resale shop as a fund-raising program for them. The idea was hatched a year or so before we opened in December of '94. It was done by ARCW, who were looking for an entrepreneurial way to raise money to fund the programs of the AIDS Project.

**JC: When you first came on board, what were some of the changes, or ideas, that you wanted to implement to make this a reality?**

**KF:** When I first came on board, the space had already been rented [in the Third Ward], I was introduced to a 7,500 square feet of emptiness. It was a great space, and we thought it was terrific. ... it had great possibilities.

We wanted to make the store a really quality space with quality goods ... to do that we had to figure out where to get donations — and how to get donations. Without the donations from a caring public the store can't exist. Everything that's in the store comes from the community.

I also made a lot of phone calls to different businesses. For instance: The Body Shop and Benneton and other manufacturers and retail stores to ask them if they'd ever had over-runs, over-stocks, anything that was sort of broken but still usable, or things that they had no use for. We asked them if they would like to donate them to us. In the beginning we got some wonderful donations from these firms. That was one way we got donations and that's the "donation" end — we're always trying to get publicity about that.

**JC: How are the prices determined on the merchandise?**

**KF:** The prices are determined by the values. ... For instance, if it's

antiques or collectibles, everything is listed in books. We have tons of antique books, and collectible books, and we just go and look it up. We always look on all the pottery on the bottom to see if it's a Johnson Brothers' piece of china, is it a Syracuse piece of china.

Also, the designer clothing that comes through, like J.H. Collectibles — who by the way made a very nice donation of about a thousand pieces of clothing over the past year. Unfortunately they went out of business, but we were a recipient of some of the stuff they gave away. Pricing comes from — in my case, 18 years of experience with vintage and antique clothing. That's what I was doing before I was hired to run the store — I had my own store — it's being in the business for all those years.

**JC: There are some very interesting murals on the walls...**

**KF:** It was painted by a good friend of ours, Chrisanne Robertson. Her stage name is Sister Cashbox and she is the star of the show, *Street Beat*. When we opened the store, I brought her in because we thought it would be a great thing to have a mural on the wall — a mural of Milwaukee. She's a very unique artist.

**JC: One unique thing that's happening in Survival/Revival is 'Street Beat'. Could you give me an idea of how it originated and how many shows you've put on?**

**KF:** *Street Beat* was first envisioned as a way to market the store. We felt that people have to know about you — this has to be a destination spot to come to. Chrisanne Robertson and other close friend, B.J. Daniels, who is a performer and hairdresser, and I got together and started brainstorming as to what we could do to market the store.

We decided that a fashion show would be a great way to do that. We would use thrift-store fashions — the clothes that are donated to us — to show our audience how you can put together really creative and wonderful outfits from a resale collection. That's how it came about. We asked friends and customers if they'd like to be models and that's how we did our first show. The one that's coming up on October 4th is our fifth show.

**JC: Is this going to be a continuing thing?**

**KF:** We hope so. We're always looking for more volunteers who



(L-R) Sister Cashbox, Taj, Kathy Fortier and BJ Daniels. Photo: Jorge Cabal



would like to help, who would like to brainstorm [with us] on how to change it, make it grow, make it better. We've done five shows and we want to always keep them fresh. Any volunteers out there who are creative people, who are theater people, who are models — please call us. We'd love to include you.

**JC: How do you go about selecting the models and the clothes and the concept?**

KF: Basically anyone who approached us and says, "Hey! I love your store and I saw your last show. Can I be involved?" We take them. It doesn't if they're fat, thin, short, tall or what color they are. We just want people who are enthusiastic and want to volunteer, want to help raise funds for the Milwaukee AIDS Project. We invite them to be in the next show!

That's basically how we've gotten all our models. We also get friends of models, but basically it's mostly people who come up to us and tell us they want to be in one.

**JC: What about the clothing? Is getting the clothes to fit the models one of biggest challenges?**

KF: Yes! It's getting the costumes together. We have 18 models and we have three segments. That's 54 outfits — that's a lot of outfits. To find 54 outfits, we must have to go through, maybe 200 pieces of clothing. And, that's circled around among the models to see if something fits.

As far as the segments are concerned, Sister Cashbox, B.J. and I have a couple of production meetings — and we started this one in July — to try and figure out what the themes are going to be for this fashion show.

This time we've come up with three different themes and they are: *Naked Lunch*, which will be a Film Noir, 50s, cool jazz, William Burroughs, Jack Kerouak, Columbia University in the late 40s and early 50s of New York City kind of feeling — Martinis and goatees and berets and beatniks.

**JC: Do you have any favorites?**

KF: No, they're all gonna be great. Its fun working on all of them. The next is *Multi-Culti*, which is a combination of multicultural (like, traditional, Asian, African, world music and native costumes), but it would also be like, weird yoga and weird diets and weird cultures and cults and Heaven's Gate and comets and transing and dancing and space aliens and primitivism and the future with all kinds of technological stuff. It's a combination of all that — we're very loose (laughter).

The third one is sort of an Homage to Versace, because we love Versace. Versace was one of the first designers to combine rock music with the runway shows and also taking ideas from the streets. That's what *Street Beat* is about. It's street and beat and rock and roll and that kind of thing.

**JC: This sounds so well planned out. Is there any room for spontaneity as far as the models are concerned. Tell me a little bit about that part of it.**

KF: OK, there's total room for the models to ... The spontaneity comes not only on the runway, and with Chrisanne's brilliant and unique fashion commentary that she does from the stage for all 54 outfits — she puts a lot of fun and vibrancy into the show.

**JC: Are there any egos?**

KF: No, there are no real big egos involved at all. Everyone is real accepting of everyone else. I totally encourage, and am so happy, when someone comes up with an idea. I just love it and we go with it and so does B.J. and Sister Cashbox. We're all just trying to work together.

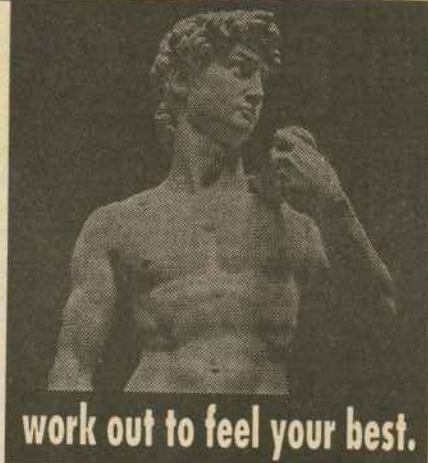
The main thing is that for everyone in it who is a volunteer, is to have a lot of fun and feel good and not stilted or embarrassed. It's important to know that everyone is beautiful and that we love them. They're here because they have big hearts and we all appreciate that so much. The main reason we do this is to help people with HIV and AIDS.

**JC: How do you think Milwaukee perceives it?**

KF: I think that the audiences who find out about it and make their way over here (I think it's the best kept secret in Milwaukee) find an event that's really unique and that you don't see in Milwaukee. You might see [something like this] in Paris or Milan or New York in SOHO, but you don't see it in ... Milwaukee. I think that the audience that finds out about it loves it. I think it's a unique event and I haven't heard any negative feedback about it.

Another way that we market the store and get publicity for the store is with *Street Beat*, which is coming up on October 4th. We get a great bunch of people in here — we had over 400 people for the last fashion show and it was a lot of fun. We're always trying to attract new customers. People who come to that show then tell their friends.

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# Juicy Bits

by W.W.Wells III

## Gay Men: The First Forty Years

**P**eople are like snowflakes — no two are exactly alike. But just as there are differences, there are similarities, shared experiences and life events which experts can predict with uncanny accuracy. The following chronology plots the stages, life experiences and milestones shared by typical gay males from puberty to the age from 40.

**14 Years:** First Phys. Ed shower. Furtive glances at fellow classmates in the shower. It is also the time when size queens begin their education.

**15 Years:** Unexplained fixation on dead female movie stars takes root.

**16 Years:** First crush on cute English teacher.

**17 Years:** The start of sleeping in the buff.

**18 Years:** First sexual encounter; lasts a total of 24 seconds.

**19 Years:** Gets drunk, has embarrassing liaison and develops the ability to ignore a previous trick.

**20 Years:** Year in which, that one day, in which you'll never look better occurs. Brain mysteriously migrates to crotch in which scientists call, "The Slut Phase."

**21 Years:** You can now legally enter the bars you've been sneaking into for years.

**22 Years:** Hairdo fixation progresses. Symptoms include; ponytails, mousse addiction and highlights approximating selections from a box of Crayolas.

**25 Years:** Messy end of first long-term relationship, when you dump him for a blond

with Rollerblades and a double-digit IQ. Your ex badmouths you all over town; it takes six months to extract all the knives from your back.

**26 Years:** First credit card, limit reached in 30 days. Most purchased items: cologne, clothes and discreetly billed 1-900 calls.

**27 Years:** Daily skin car consists of Ivory soap, Clinique moisturizes and PABA-free sunscreen.

**28 Years:** Aunt Betty stops asking when you're going to get married when she stumbles across your pornography collection during an unannounced visit.

**29 Years:** The last year in which a doorman will ever card you for being underage.

**30 Years:** Begins sleeping in underwear.

**31 Years:** You reach down to smooth a bulge in your tank top and discover what you thought was your shirt, is in fact, your stomach.

**32 Years:** Spend most of your free hours at the health club trying to lose that belly. As a result, have no time to stand around bars to show off your new pecs. You stop working out; pecs deflate in a week.

**33 Years:** After spending the night at a disco (where no one asks you to dance) you will first utter the words, "The music is too loud!"

**34 Years:** Removal of stuffed bears, posters of ballet dancers and framed centerfolds from *Q•Voice Magazine* from your bedroom.

**35 Years:** A relatively new tendency to put on weight in unattractive places which, if unchecked, will leave you looking like Rosie O'Donnell in a year.

**36 Years:** Realization that if they gave away a Nobel Prize for stereotypes, several of your friends could win one for "nellie flamer".

**37 Years:** Begins sleeping in pajamas.

**38 Years:** What were crow's feet at 30, now make you like like Granny from the Beverly Hillbillies. You try to disguise this phenomenon by wearing clothing totally inappropriate for your age.

**39 Years:** Daily skin care consists of Ivory soap, Clinique moisturizer, PABA free sunscreen, emollients, collagen injections and an appointment for plastic surgery.

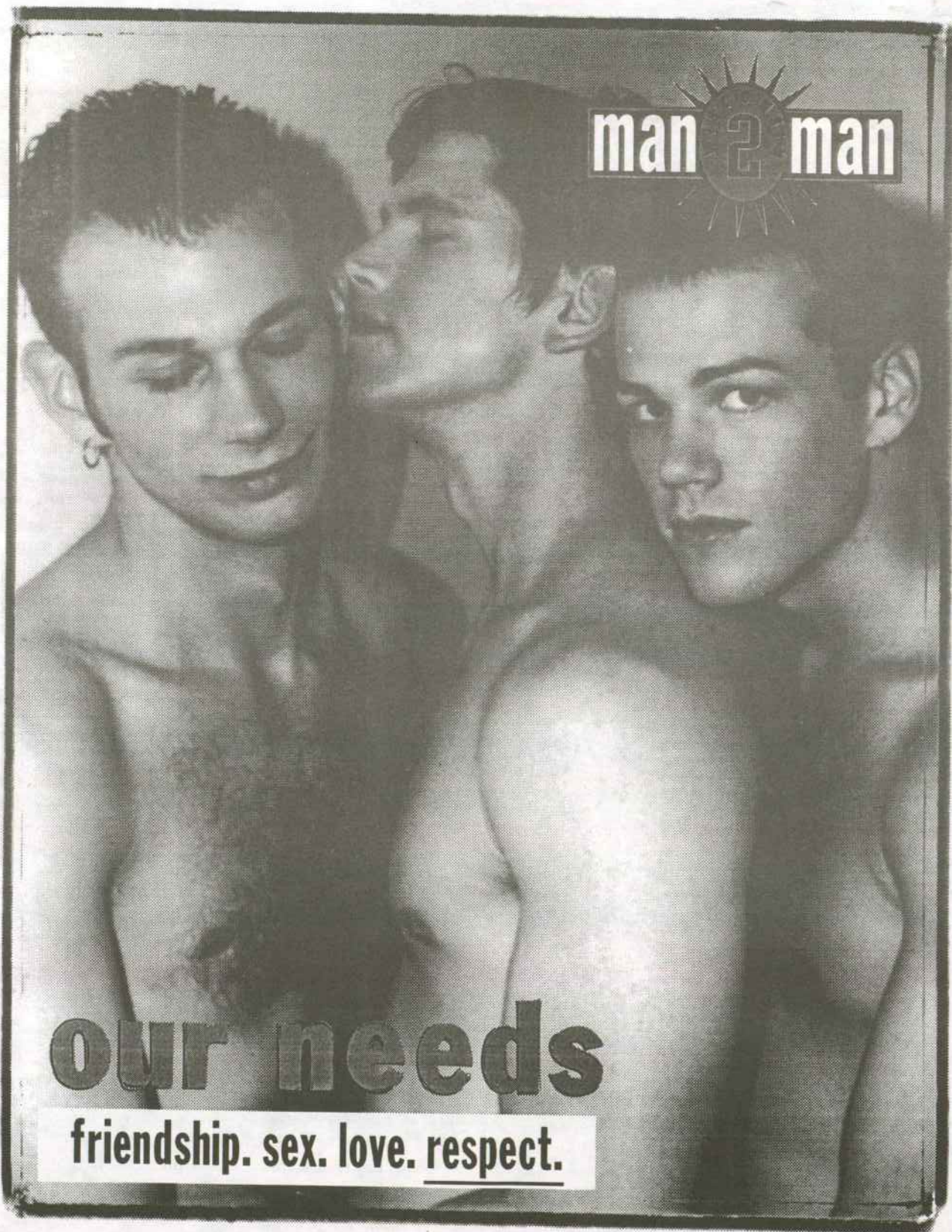
**40 Years:** Mid-life crisis as your chances of being sexually devoured by a 20-year continue to nose dive as you slide down the orgasmic food chain.

For those gay men over forty, take heart, for somebody famous once said, "Life begins at forty". Unfortunately, I'm quite sure that person must be dead by now.



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