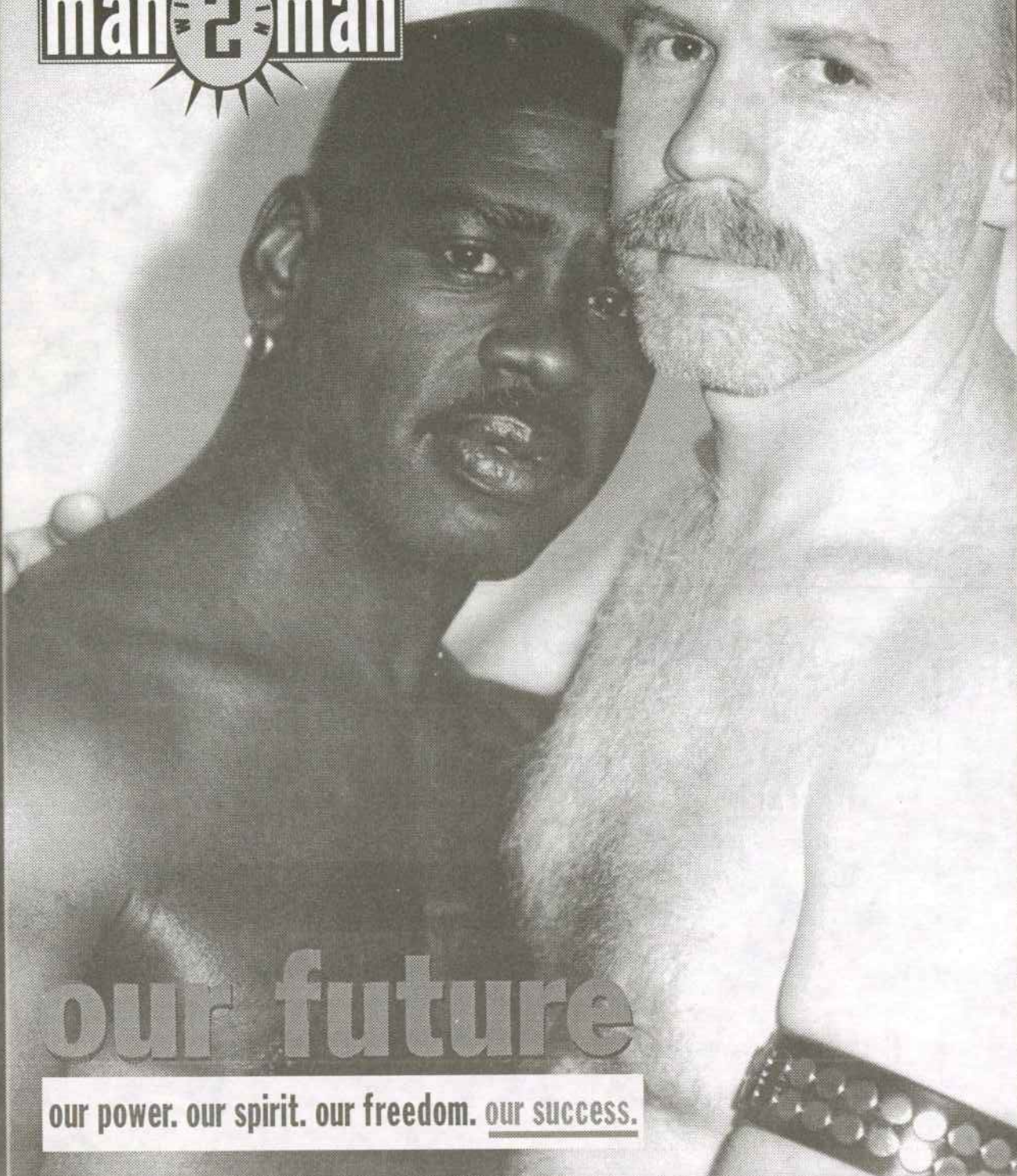




Q.Voice

February 1998 • Issue 3.4 • \$2.95 outside of Wisconsin

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Contents

Q•Voice Magazine ▾ February 1998 ▾ Issue 3.4 ▾ Hey! What happened to all the cheese heads?



page **13**
Good Fellows

Interview by William Attewell

Will Fellows is the only openly gay columnist writing for Milwaukee's non-gay press. His column is seen every three weeks in the Milwaukee alternative weekly, The Shepherd Express. Fellows is perhaps better known for his successful book, Farm Boys which chronicled the experiences of rural gays from the Midwest.

page **23**

Vampire Lesbians of Sodom

Jorge Cabal photographs the cast of Vampire Lesbians of Sodom and lives to tell the tale. Featured are BJ Daniels, Elaine Thorton-Wyler, David Rommel, Johnathan West, Timothy Reynolds and Terry Tuttle.



page **29**
Gutter Mutter

Interview & Photo by Waswo

What? An interview with Jimmy von Milwaukee?
Oh my God! Run for the hills!

page **33**

Cash, Check or Charge

story/photo by Waswo

The lusciously loquacious Cash Box is known not only for her cunning confabulations of speech, but for her social involvement.



News & Views

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

The Regulars

- 8** Casual Observer
by Ed Grover
- 34** Renaissance à la Grassi
story/photo by Waswo
- 34** For the Ears
Music Reviews by Jorge Cabal
- 38** Ethan Green
by Eric Orner
- 39** Q•Books
Rainbow: A Star-Studded Tribute
to Judy Garland
reviewed by Ed Grover
- 41** The Bazaar
One Stop Classifieds
- 45** Q•Movies
Spice World
Reviewed by Kevin John
- 46** Juicy Bits
by W. W. Wells III

On our cover:
Model: Terry Tuttle from Late Night Theatre X's "Vampire Lesbians of Sodom, Photo: Jorge L. Cabal

NEXT Q•VOICE: Deadline: February 19 • Appearing: February 26

Gay Spring Break to Hit South Beach

Just Go Girl Entertainment in partnership with STS Vacations Tour Operator has announced an exclusively gay and exclusively fabulous, **National Spring Break Event** which seeks to bring together gay, lesbian, bisexual and transgendered (gibt) college students from all over the United States for the Gay-est Spring Break Party Ever. The fabulous Art Deco neighborhood of South Beach, Miami will be the backdrop for the Spring Break festivities and is home to movie stars, musicians, models and much tropical beauty and cultural diversity for all to enjoy.

"I always wanted somewhere to go for Spring Break where you didn't have to worry about the homophobia or the heterosexual crudity of a more traditional college Spring Break. So, what better way than an alternative Gay Spring Break, just for people like us," Shane Windmeyer, Just Go Girl Entertainment Event Coordinator, said.

Spring Break packages start at \$219 and up. For more information, contact Shane Windmeyer, Event Coordinator for Just Go Girl Entertainment by emailing justgo@ix.netcom.com. For reservations and package details, call toll free 1-800-648-4849 ext. 252.

Leave Your Stamp on History!

The U.S. Postal Service is planning an upcoming stamp collection commemorating the twentieth century, and there is a chance that lesbian and gay history could

be included — with your participation.

For the "Celebrate the Century" campaign, stamps will be issued to commemorate each decade, and the public will get to vote on which ones will honor the 1950s-1990s. The nominations to be voted on by the public will be chosen by the Citizens Stamp Advisory Committee (CSAC). This committee needs to hear from lesbian, gay, bisexual and transgender people and those concerned with honoring America's lesbian and gay heritage, and GLAAD is spearheading a letter-writing campaign to ensure that Americans will be able to vote for a major lesbian and gay event in American history as a possible candidate for the 1960s, 1970s, 1980s and 1990s.

"This is a unique opportunity for our community to have a direct impact on lesbian and gay visibility in a medium that Americans use every day — stamps," said GLAAD Executive Director **Joan M. Garry**. "While there are lesbian, gay and bisexual people represented in some stamps (**Bessie Smith, James Dean, Tennessee Williams** and **Cole Porter**, most notably), our community's larger history is invisible in the world of stamps."

Please ask the CSAC to include the Stonewall Riots for the 1960s, slain civil rights leader and San Francisco Supervisor Harvey Milk for the 1970s, the 1987 display of the Names Project AIDS Memorial Quilt in Washington, D.C. for the 1980s and the historic 1993 March on Washington for Lesbian, Gay and Bi Civil Rights and Liberation. In addition, explain why each event holds special historical meaning. Act quickly, as the ballots for the 1960s could be finalized as early as the beginning of March!

Contact: Stamps Department, Attn.: Dr. Virginia Noelke, Citizens Stamp

Advisory Committee, U.S. Postal Service, 475 L'Enfant Plaza SW, RM 4474E, Washington, D.C. 20260-6753.

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Gay Flick Picked Up at Sundance

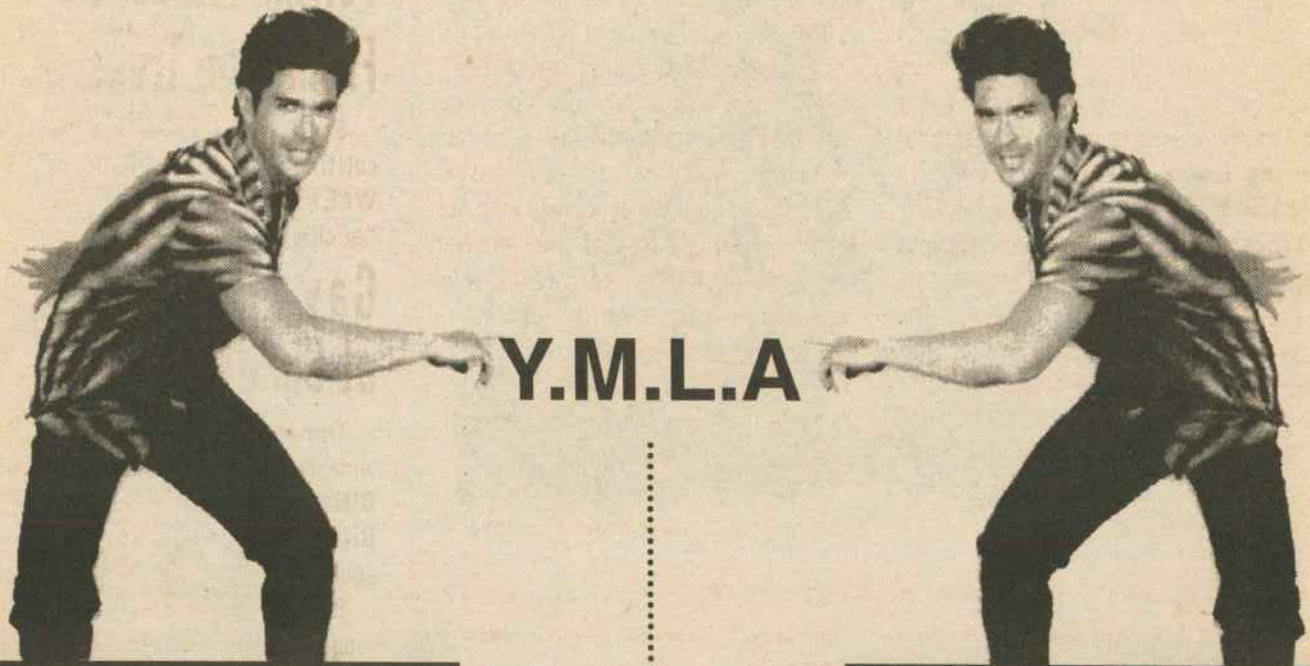
Trimark Pictures has acquired worldwide rights to writer-director **Tommy O'Haver's** Sundance competition entry **Billy's Hollywood Screen Kiss** for about \$600,000, according to sources.

Earlier in the festival, Fine Line reportedly made a mid-six-figure U.S.-only bid. That offer was eventually withdrawn, and Trimark was able to scoop up global rights for just slightly more, sources said.

In "Kiss," a gay photographer/movie buff falls in love with a male musician whose sexual orientation is at first unclear.

Shot in Cinema-Scope, the film uses the imagery of old Hollywood — as well as cinematic devices such as Polaroid freezes and dream sequences — to tell the unconventional love story. The largely unknown cast includes **Sean P. Hayes, Brad Rowe, Lynn, Matthew Ashford** and filmmaker **Paul Bartel**.

"Kiss" is the first feature of O'Haver, a 29-year-old USC alumnus who has written and directed several short films.



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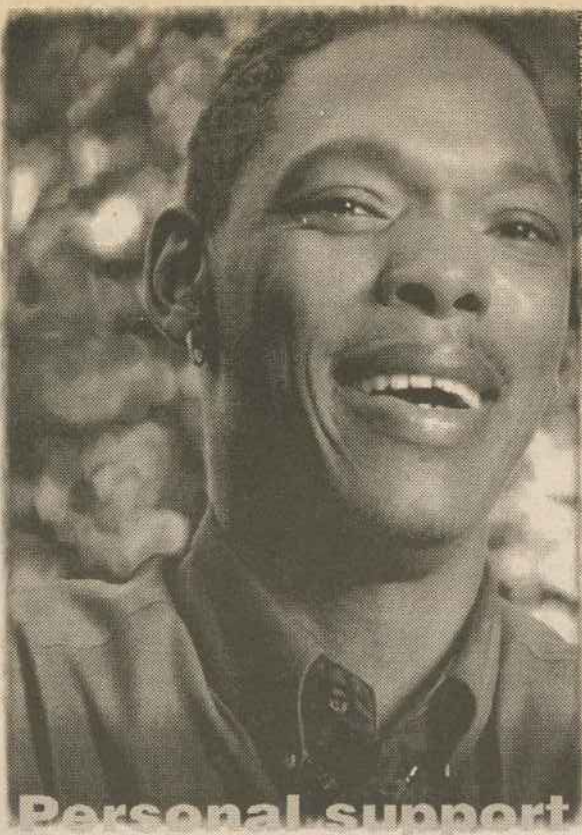
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Quips and Quotes

No, You Shut Up Ginger!

"Callate ... maricon." ("Shut up ... fag.")

—Geri Halliwell (Ginger Spice of the pop group The Spice Girls) to reporters and photographers who were booing the group in Madrid at the opening of the new film "Spice World." The journalists were upset at being forced to sign over the rights to pictures and video footage they shot at a Spice Girls press conference.



One of Milwaukee's Own

"The first gay person I saw on TV was a hero of mine, Liberace. Of course Liberace never said he was gay — he didn't have to, did he, dear? ... And Liberace's glamour! My mother was enthralled! He was what every straight person wants to think gaypeople are like — so camp, not at all threatening. In

1972 I did the Royal Variety Show with Liberace. We shared a dressing room, and I thought 'God, I'd better make an effort.' I had two fabulous lurex suits run up. Then he wheeled in trunk after trunk of costumes, including a suit covered with electric light bulbs. I knew I was outclassed. How could he play the piano with all those rings on? Maybe that's why he missed some of the notes. He had fun. He said 'fuck you' to everyone."

—Elton John to London's *Gay Times*.

The Boy is Catty

"Surely it's a bit of a comedown after so many years of being a reigning queen."

—Boy George on Elton John's knighthood to London's *Express*.



The New Math

"Look, I'm 40, I'm single, and I work in the musical theater — you do the math. What do you need, flashcards?"

—Birdcage star Nathan Lane on his sexual orientation to *US* magazine.

Hey, the 'Fonz' was from Milwaukee Too!

"With her penchant for fifties bowling wear and her predilection for pawing and groping her lover in public, Ellen DeGeneres is running the risk of evolving into some kind of macho cartoon character, a blonde Fonz for the nineties."

—Barbara Lippert's "The Image" column in *New York* magazine.

Blasphemy!

"I never understood why Diana became a saint. I thought she was trash and got what she deserved."

—Gay author Quentin Crisp, 89, to Australia's *Sydney Star Observer*.



Predictions

"Predictions for 1998: Barebacking will be discussed on the floor of the United States Senate. AIDS funding will be jeopardized by this so-called 'movement.' ... Thousands of men will be listed as sex offenders after being caught in toilets and parks. A few hundred will kill themselves. Most of this will go unnoticed by the gay news media. ... Some small band of men, in some American city, will say 'enough.' This group will organize resistance to entrapment [in cruising spots] and, almost overnight, the cops will back down."

—www.cruisingforsex.com Publisher Keith Griffith.

Running in Circuits

"I don't know who is more ridiculous when all is said and done: The occasional circuit boy who thinks the world revolves around him and his parties — or circuit-party critics who think the gay world revolves around the circuit boys."

—Jeff Epperly, editor of Boston's *Bay Windows*.

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

The Casual Observer

by Ed Grover

Travlin' To Mexico

The holidays are over, my new calendar of naked men is installed above my desk, and I have my annual pot of amaryllis doing its thing in the living room. Other than that, there's not much to report except last week's phone call from Aunt Ursy. She ranted on about that *Damned Nino* (no Spanish pronunciation from her!). She thought she was going to get away from all the snow for a while by going south. Seems not, so they are heading to Mexico for about a month in Zöe's RV. That should be exciting for someone who doesn't speak the language.

That phone call got me thinking about my trip to Mexico back in the 50's. I was living in New York by then and working at Lord & Taylor in display. I had some money that was burning a hole in my pocket, and the chance to travel with this guy I had met at Fire Island was irresistible. The Christmas trim was up and, like all young queens, I didn't think about anything except what was happening right *now*. I asked for two weeks off ... it turned into a month.

My friend, who was a photographer, had already left on assignment to do a photo-essay on the Christmas festivities in Oaxaca. I made plane reservations and we met in Acapulco just before New

Year's Eve. I staggered off the plane reeling from the shots of Tequila that were fed to me by the cute steward; he thought it was funny, my friend was not amused to say the least.

Mon amour had been to Mexico several times before, knew people and spoke the language; I had only my high school Spanish and whatever it is young people have — a sense of adventure, I guess. The weather turned out to be great and we were at La Condessa Beach (the gay beach back then) every day from about 10 a.m. to sunset. We used the homemade coconut oil lotion that the beach boys hawked and had the Shrimp soup that was served in big blue enameled tin bowls. It was so hot and spicy it took me two or three Dos Equis to wash it down.

After a week in Acapulco (and a fabulous New Year's Eve party at a private house) we headed to Taxco and stayed at a hotel up in the hills for a few days. We went to the Zocolo and listened to the Mariachi bands, toured the cathedral and drank more tequila — this time with food, which helped deaden the effects. I bought the obligatory silver cuff links for everyone at work and did a few drawings that I eventually sold when I got back to New York. Next, we were off to Cuernavaca for the day to visit another friend of his for lunch; then on to Mexico City, where we ate our way through a dozen restaurants.

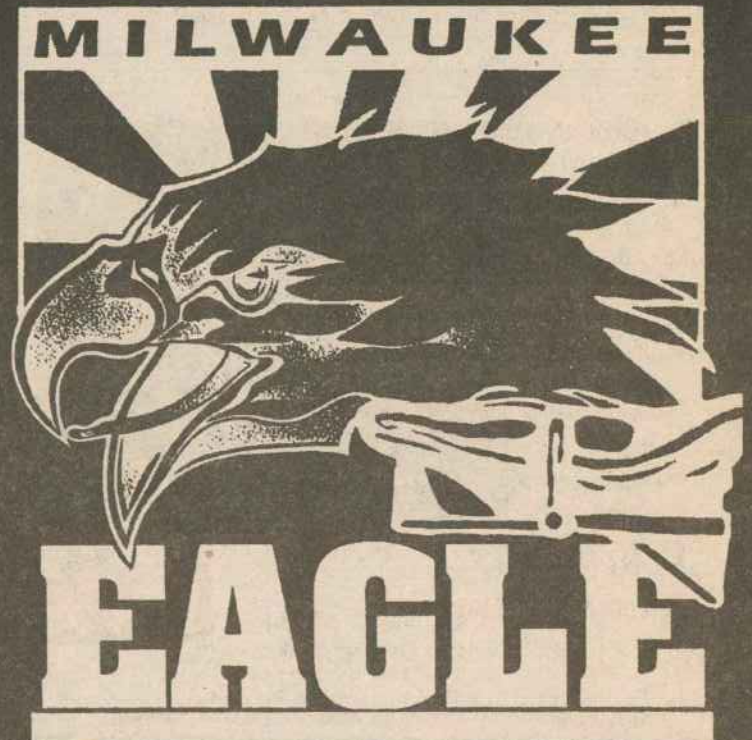
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My friend started to talk about Puebla, Cholula and Veracruz. He said I had to see these places; I called my boss and asked — begged and pleaded, really — for two more weeks. The time was granted, with the stern reminder that I had better be ready to work when I got back. I told my boss I was getting lots of ideas for the beach shop that was due to be up in late February.

We headed south to see the ancient ruins of Uxmal and Chichen Itza, and then on to Veracruz and the Yucatan Peninsula. Dick had heard about a little town on the interior called Tlacotalpan. He wanted more pictures.

To get there we took a native bus, loaded with the locals and chickens to the Papaloapan River, ferried across on a rusty barge, and were dropped on the other side with our bags. The only way to get into the town was by burro or walk. The mayor (who ran the burro business) was there waiting for anyone who wanted to come and visit. We climbed on. What a ride, and what a town!

The buildings were all early Spanish Rococo in pastel colors, the streets were paved with grass and cattle wandered around. There was a wonderful white church filled with ancient Santos, and it seems we came just after the annual repainting for the New Year. Dick found his photos. The people were handsome and friendly, the houses were filled with the most exquisite bentwood furniture. The grilled Red Snapper we had for dinner — fresh from the river and doused with fresh lime — was wonderful.

Dick also found the local Baños (baths) and while I was asleep in the only hotel he was off frolicking with the local males. We found out that the town was on all the tourist agendas after a bus load of people arrived the next morning. It was a national treasure. We had come in the back way, but it was by far more imaginative than coming in the front door.

Our time there was over before we knew it and we were back in Veracruz for one night before we caught a plane back to Mexico City. We found a gay bar and spent the night dancing the Merenge with the local guys. The next morning we were off, and made our connections for the flight back to New York. I was glad we made arrangements to ship all the stuff we both purchased; there was nothing to carry except a few pieces of

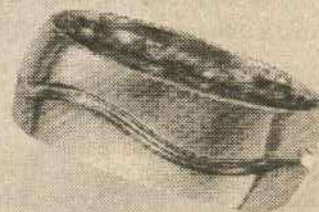
pottery.

Back at work people marveled at my tan (heightened with a little liquid bronzer), and I eventually produced a Beach Shop on the main floor that was just like the little lattice-covered sheds that were on the piers at the beaches of Vera Cruz. My boss was happy

and I had a pocketful of memories. I know that Aunt Ursy will have tales of her own to tell when I see her in the spring. Until then I have my own, and there are some wonderful photos in an old scrap book that take me back to Mexico every time I look at them.

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DUTCH LESBIANS AND GAYS TIE THE KNOT

Gay marriage got underway in earnest Jan. 14 in The Netherlands, two weeks after the new "Registration of Partnership" law took effect.

Three male couples were allowed to marry earlier because of grave medical conditions but everyone else was subject to Holland's two-week matrimonial waiting period.

The new law grants gay couples all rights of matrimony except access to adoption, a restriction that Parliament plans to remove later this year.

Childhood sweethearts Irma van Praag and Anna Kreuger, both 38, went first with a glittering ceremony at the Amsterdam Hilton at the stroke of midnight. They then spent their honeymoon in the suite where John Lennon and Yoko Ono celebrated their wedding with a week of "bed peace."

"This is the happiest day of our lives," van Praag said.

At about the same time, well-known Dutch singer Sugar Lee Hooper and her bride Andrea van der Kaap were married by the mayor of Kaatsheuvel in the south of the country.

More than 100 gay weddings are planned this year, according to

the newspaper *De Gay Krant*.

"Gay marriage" is also legal in Denmark, Greenland, Iceland, Norway and Sweden — but the laws withhold the rights to adoption, artificial insemination and church weddings. Hungary recognizes gay common-law marriage, granting all rights but access to adoption.

In addition to its new gay partnership law, the Netherlands also is preparing to open up standard marriage to same-sex couples. That would be a first worldwide unless the long-awaited ruling from the Hawaii Supreme Court beats them to the punch.

FRENCH MP COMES OUT

French Member of Parliament Andre Labarrere came out as gay during an interview on Radio-Television Luxembourg, reports correspondent Olivier Razemon of the gay publication *Ex AEquo*.

Labarrere has written a book (*Le Baron Rouge*) about a fictional gay politician and was asked by interviewer Thierry Demaiziere about his own sexual orientation during the live broadcast.

"Yes, I am [gay]," he responded.

Labarrere, a Socialist who is also mayor of the southwestern city of Pau, also told radio listeners that "there are plenty of other gay men" in French politics.

GAY MAN TORCHES HIMSELF AT VATICAN

A gay man from Palermo, Sicily, torched himself in the Vatican's St. Peter's Square Jan. 13 then rushed fully ablaze toward the entrance to the basilica.

Alfredo Ormando, 40, collapsed before he could enter the church. Documents found in his nearby coat said he was protesting society's and his family's failure to understand homosexuals.

Police doused Ormando with fire extinguishers. He is hospitalized in serious condition with burns over 90 percent of his body.

The Catholic Church does not condemn homosexuals per se but it insists that any sex act that is not open to the possibility of procreation is a "mortal sin" that leads to Hell.

GAY GROUPS PROTEST CHIAPAS MASSACRE

Gay and lesbian groups joined with 60,000 demonstrators in Mexico City Jan. 12 to protest the Dec. 22 massacre of 45 Tzotzil Indian refugees in Acteal, Chiapas, by pro-government paramilitary forces.

The protesters flooded Reforma Avenue, Mexico City's main street, shouting that President Ernesto Zedillo has blood on his hands. The Chiapas slayings were in retaliation for the Indians' support of the Zapatista rebels, according to news reports.



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AUSSIE MILITARY CAN KICK OUT HIV-POSITIVES

The Australian military has the right to kick out any member who tests positive for HIV, chronic hepatitis B or chronic hepatitis C, a federal court in Brisbane ruled Jan. 13.

The court ordered the Equal Opportunity Commission to reconsider a finding that the policy was discriminatory, saying the risk of bloodshed during military service is too great to tolerate soldiers with permanent blood-borne infections.

U.S. ACTIVISTS DENOUNCE ROMANIA

Two U.S. gay activists visited Romania Jan. 12-15 to encourage authorities to legalize gay sex.

At a press conference, Jeri Laber of the International Gay and Lesbian Human Rights Commission and Scott Long of Human Rights Watch presented a report entitled "Public Scandals: Sexual Orientation and Criminal Law in Romania."

"This report documents case after case of detentions, beatings, and harassment directed at gay men and lesbians," Long said.

Romania bans gay sex that "provokes a public scandal" including sex in private that somehow upsets a third party.

It also bans gay organizations and everything else gay. It is an offense punishable by one to five years imprisonment "to entice or seduce a person to practice same-sex acts, as well as to form propaganda associations, or to engage in other forms of proselytizing with the same aim."

Romania needs to liberalize its anti-gay laws before its application for admission to the European Union can receive proper consideration.

HUNGARY BANS CONDOM CAMPAIGN

Hungary's Self-Regulatory Advertising Board banned a billboard condom campaign last week charging it targeted only homosexuals.

The gay group Lambda Budapest, which produced the ads with a \$5,000 government grant, contested the finding, pointing out that the posters depict a condom-wrapped middle finger pointing at the word 'AIDS'.

"These ads don't say something homosexual, what they say affects everyone," said Lambda's Laszlo Laner.

Lambda plans to sue the outdoor-advertising company that refused to erect the ads and then brought them to the attention of the regulatory board. In addition, Lambda said its right to freedom of speech has been abridged.

NEW GAY MAGAZINE FOR CHILE

Follies is a new gay magazine in Santiago, Chile. Juan Antonio Alonso is the editor. Its contact information is Casilla 34, Sucursal 35, Santiago, Chile. Fax: 011-56-2- 233-6324. E-mail: centrum@cmet.net. For a sample copy, send \$5 to cover postage.

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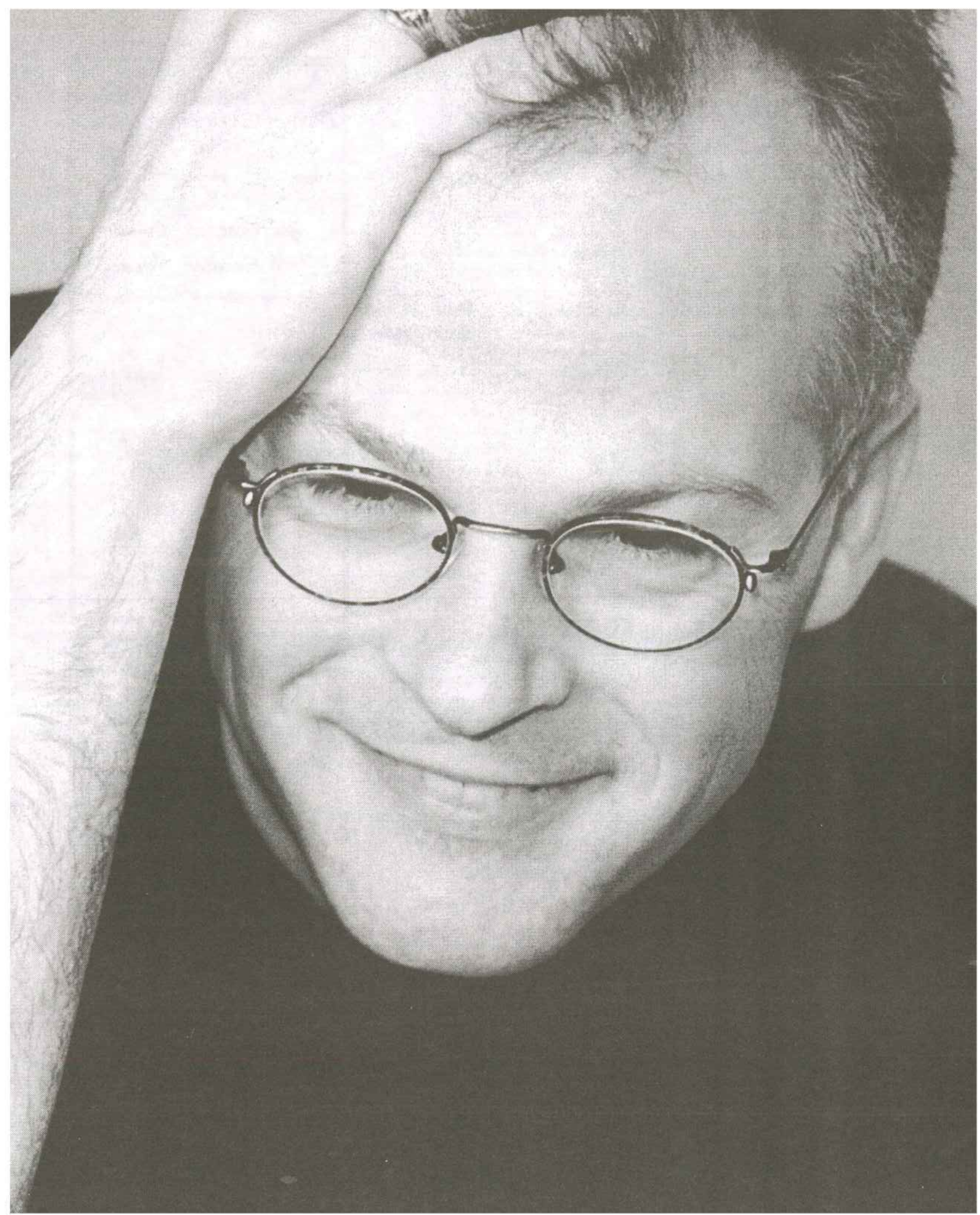
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GOOD Fellows

Interview & Photo by William Attewell

Author, Will Fellows holds the distinction of being the only openly gay columnist writing for Milwaukee's non-gay press. His column is seen every three weeks in the Milwaukee alternative weekly, *The Shepherd Express*. Fellows is perhaps better known for his successful book, *Farm Boys* which chronicled the experiences of rural gays from the Midwest. It will be released this April in paperback. Recently I spoke with Fellows about his column, the aftermath of *Farm Boys* and life in the suburbs of Milwaukee.

WA: How did you start writing for the Shepherd?

WF: I had a call from Joel McNally back in January of last year. He asked if I'd be interested in doing some writing for the paper. Initially I was a little hesitant, partly because of a sense of ... it's a very different style of writing than I'm accustomed to doing — to do a column like that that's engaging — at least some times engaging, and I also was wondering about how much it would intrude on my (you know I work full-time for a living and try to do some other writing as well.

I was doing some book promotion and stuff at the time that was connected with *Farm Boys* and I was just real feeling really busy. I just

thought, "I don't know if I want to do this." But I gave it a shot.

WA: What has the feedback been from your column?

WF: The main feedback that I've gotten has been — there hasn't been a lot. Probably the most significant feedback from readers was some letters that were written to in response a particular column that I did back in the middle of the year. There was a bunch of letters, and the *Express* ran a number of them that were sort of criticizing my partner and I for having moved to the suburbs. I thought they were good letters.

I was glad that people were moved to write and say what they said, and I was glad that the *The Shepherd Express* devoted as much space to the responses as they did. I thought they made some good points. I do occasionally hear as well from people that I've crossed paths with. I guess the most recent thing is [that] my partner and I are involved with the Unitarian Church here in Milwaukee. I'll hear things from people there frequently. I don't hear a lot other wise.

I was actually wondering when I first started doing the column whether there would be any problem with, you know, weird phone calls or that sort of thing. There hasn't been [anything] at all, which is been a really nice surprise.

My motive in doing it — I was thinking a little bit a few weeks ago as I was trying to take a more conscious ... See, in doing the column, it's not like I have some grand design in mind. It's kind of

what comes up in a given cycle of three weeks. Sometimes I'll know well ahead of time that I'm going to a piece on "This," because this is just sort of burning in my imagination. Other times it's much more loose and I may not know until the day before I have to get the thing in, what I'm going to do it on, and then it's a little bit more of a late-breaking inspiration.

A few weeks ago I was thinking — who is my audience, exactly. I think I've kind of unconsciously gravitated in my writing toward a particular audience.

WA: What is that audience?

WF: I'm writing primarily for — I think — a straight audience, with a fair number of queer readers as well. The thing about the straight audience is that I think, given the kind of paper it is and so on, that probably it's people who are open to finding out more than they already know about the lives of gay people.

I tried not to get into preachy, convincing modes of writing, even though sometimes there's an impulse to say, "Oh there's this largely non-gay audience out there. Hit them with a major message." I try to avoid that because I think that would be a turn off. I think it would be to me if it comes across as proselytizing or whatever.

Even though initially I thought I would do more focusing on different organizations in the Milwaukee area — lesbian, gay, bi sorts of things — I've tended to shy a little bit away from that

because I have found that when I've done that a few times the pieces tend to feel a little bit contrived to me, a little bit like this is a report on a particular group. I don't want it to feel that way.

So, for example, what I like to do is pick a particular individual story, whether it's mine or my mates or somebody that I overhear in my daily life, somebody I know from somewhere—and I present the story or a snippet from their life and then just use that as the piece and make a brief mention at the end of some organization or service that's related and is available. I like to publicize things, but I don't want it to feel like it's an "organization-of-the-month" kind of column.

I think an example of that was someone I know who's been involved with the Gay Fathers Support Group had a really interesting experience. He wrote a piece about it just because he wanted to write something about it, to record his experience and his reactions. He sent me a copy of it and I thought, "Boy, with some editing and trimming and rearranging, this would really make a neat piece." It would be much more concisely and richly expressive than if I had interviewed him on the subject, because he took the trouble to think it out — write it out on paper.

I try to be funny. One concern I had that came up initially when I was talking to Joel about it was my impression of the *The Shepherd Express* was that people who did columns in that paper tended to have sort of a prevailing smart-ass attitude about things — sort of a cynical, hard-edge, smart ... I get tired of that real fast. I like some of it, but it gets old, and I said, "This isn't what I'm going to be likely to write. I have a sense of humor — it's going to come out in certain ways, but it's not going to be in that particular mold." That didn't matter [to him]. I don't know how it works in. It seems like kind of an odd-ball piece in that paper to me.

WA: It's interesting that your column is the only column in any of the non-gay press that's written by an openly gay person. You reach an large audience — The Shepherd Express's audience is significantly bigger than any of the gay papers. Where do you see yourself fitting into the queer community structure?

WF: I guess, in a way ... When I did *Farm Boys*, I wanted it to be a book that would appeal to a gay readership. I knew it would — given the subject matter. When I was writing the introductory material, and the closing section of the book, I was really careful to write it in a way that was not top-heavy with gay jargon — that I was assuming a gay audience, and that I was writing for a gay audience. I wanted the book to be as effective as possible. It wasn't to sell more copies; I never imagined that *Farm Boys* would be a mega-seller.

It's not that kind of a title with its regional and specifically gay and specifically rural. That's not a recipe for getting Oprah Winfrey's endorsement or anything like that. However, I wanted it to speak to people who weren't gay because clearly a lot of the men who told me their stories wanted that — they wanted their story to be heard, read, understood and appreciated by people they considered to be community members or family members.

In a way, I've followed that same tact in working on this column — I really hadn't thought about it before, but it's an approach that I



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want to engage people like me, people who share queer sexuality, but I also don't want it to feel like it's a little exclusive society. I don't want it to have that kind of texture. I want it to engage people and to open people's eyes about different things.

One reason I do as much writing about my partner Bronze's and my life ... is because I think that's more engaging to people. If you're doing a lot of generalizing, or you're always talking about somebody else's experience, you're not as likely to connect with people as strongly as you could.

I've also see this column as a way that I can grow in my own writing, because as I look back at some of the things I wrote for *Farm Boys* ... I've come to realize that I tend to be much more interested in dragging stories out of other people that in opening up and letting my own story out.

There's some asset to that if you're an interviewer, and your job is to go around and collect people's stories, it's not good to not to get in the way with your own. But this column has been a good opportunity for me to broaden my range, and open up a portal in myself and let some of my own perspective and stories out. That's been beneficial for me in loosening up my writing style in general — in a way that I like and really wanted to see happen.

WA: How long has it been since you wrote Farm Boys?

WF: That was published about a year-and-a-half ago. I finished it, pretty much, about a year before that, so it's been about two-and-a-half years since I finished writing it.

WA: Do you feel that you're done with that...

WF: The paperback of the book is going to be coming out in April from the University of Wisconsin Press. It's got a brilliant cover design — very different from the more homely look of the jacket that was on the hard cover. Of course it's about half the price of what the hard cover was.

Given that the hard cover for a book of its type did pretty well, the Press is expecting that the paperback will do pretty well and they're looking to me to do some bookstore events and stuff like that. So to that extent, I'm still involved with it, but the focus of my energy and attention has shifted quite a bit away from that.

I feel real good about *Farm Boys*, I feel very proud of it as a piece of work. But I'm a little tired of it. I've done a lot of talking and writing

about it in the last couple of years. There's been a lot of travel to promote it. I found myself toward the end of that year of promoting the book after it had come out having to kind of feign interest and enthusiasm when I was talking and responding to questions. I just realized at that time that this is a good place to stop doing this now.

WA: As you look at it now — the whole experience of Farm Boys — what do you think you got out of it personally?

WF: I like the question... I think that probably the most significant consequence of doing that book for me has been an appreciation for the mix of things — Midwestern, Yankee, rural farm backgrounds that are a big part of my upbringing and my constitution. Consequently, appreciating that more, not only unto itself, but how that intersects with my being gay.

In my earlier adulthood — and I talk about this a little bit in the introduction to *Farm Boys*, I felt a little bit out of sync with gay culture. This was particularly through the late 70s and early to mid-80s. I've come to realize now, as a result of doing the book and talking and hearing from a lot of people around publicizing the book, that that's a very wide-spread experience. That's helpful to me to know that basically what I was doing was trying to fit myself to a more distinctly urban model of gay identity than was really appropriate for me.

It's just broadened my appreciation, not only for myself, but for all gay and lesbian people to not buy into prefabricated, pre-packaged identities. There as many ways to go about living your life as a queer person as there are queer persons and honor that. There are political values, there are social values, there are values related to sexuality, there are values related to work ethic and all kinds of things that go with that, that are woven into that.

You know, be attentive to that. If you want to change something — fine, but don't think you have to change it because it doesn't fit in with some poster-boy or poster-girl image of what a gay person's life is all about. I think for me that was the most significant thing.

Probably in tandem with that has been just getting some impression from people who have taken the time to write me a letter or make phone call or talk to me after a bookstore event, of how in some cases affirming and in other cases cathartic and in other cases therapeutic and sometimes just entertaining and enlightening

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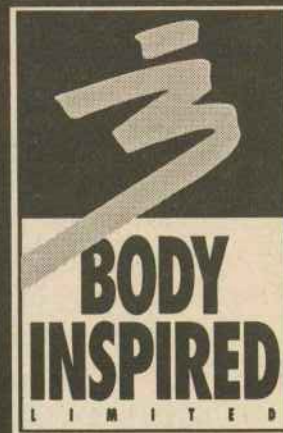
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reading that collection of stories was for some people. There's a gratification in that too, I don't want to dismiss that. That's a little bit more a professional satisfaction rather than an internal personal satisfaction.

WA: I suppose you're a millionaire now that you've sold all these books. You're pretty lucky that you got the book published to begin with and I think people might be surprised that you probably didn't make as much

money as they think.

WF: No, I'm glad to talk a little bit about that, because one thing that I was really struck by in the first few months of the book being out was the number of people who ... just assumed that I was in a position to hand out free copies of the book left and right. I wasn't. By the time I got into that mode, I was already up to my eyeballs in expense related to getting myself around the country to promote the book.

The University of Wisconsin Press has been really wonderful to work with on this, and they were very enthusiastic about the book right from the beginning. I can't imagine having found a better publisher to work with. They don't have a big publicity budget, in fact the major publishing houses in New York send somebody to ten or twelve cities and that's considered to be a big book tour. You have to be a pretty big name with prospects of selling a lot of copies of the book to warrant that.

It was very clear to me from the beginning that if I was going to do that, it was going to be up to me to finance it, and I was willing to do some of that and went to dozens of cities throughout the Midwest, as well as other parts of the country, but it was all my own expense.

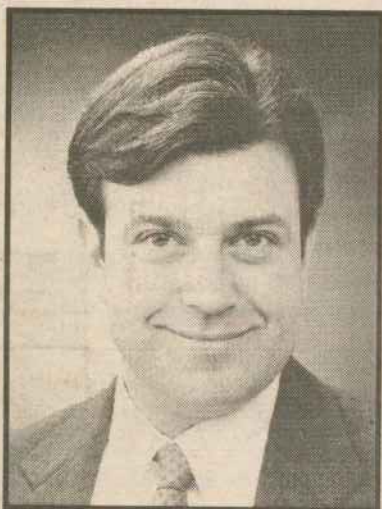
Fortunately, I had gone around for about for six or eight months before the book came out. I had a slide presentation that I had developed about the book. It had a lot more photographs than the book does. It was really kind of a neat thing in itself. I went around to quite a number of cities in the Midwest and presented this slide show - I'd get various liberal organizations or liberal churches to sponsor it. Through passing the hat and some honorarium payments that some of these organizations were able to make, I was pretty much able to pay for that advance publicity.

That allowed me to build up a pretty good sized mailing list from people who were interested in finding out about the book when it was available.

Then I sent out ordering information and it became a regular retail operation with the book and some promotional apparel items. The idea was not that I was going to make a lot of money or that I was going to be able to retire early, it was that then I could use the

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proceeds from selling copies of the book and other items that people might want to buy to help finance the promotional tour.

WA: You had Farm Boys merchandise?

WF: Yeah, there was fabulous Farm Boys T-shirts and caps and sweatshirts. There were some note cards that used some of the illustrations from the book. It was fun, it was meant to be fun. I really didn't think it would make a lot of money. It made a little bit, but the selling the book brought in the most money. Then the profits from that went into helping pay for air fare and other travel related expenses. I traveled pretty cheaply. I'm not a big spender, so I was able to make it go quite a ways and get to places to promote the book that I wouldn't gotten without having to dig into personal funds a lot more.

That went really well and the book promoting is really done now. I think there's enough awareness about the book out there from having gotten on a few best-seller lists in different cities and having gotten good reviews and feature articles that booksellers know about it and when the paperback comes out I can be more low-key and low-energy in promoting the book this year.

I wanted to say a little bit more about your comment about getting so much money from this. I did a tally by putting a modest dollar value on my time invested and totaling up all the cost of doing the interviews, getting them transcribed, supplies and telephone and all that kind of stuff and by my reckoning if the book does really well in paperback, and sells maybe three or four times as many copies as the hard cover sold, I will probably stand to recoup, in royalties, maybe about a fifth of what I've invested in it, so it's not a money making thing.

It was difficult because I was going to some foundations — I've gotten very good support from the Cream City Foundation. The New Harvest Foundation in Madison has also given me some very good support. This was very early support when I was first getting going on it. When I went back and made a proposal for some additional funding to help get out and promote the book, and also to make free copies available to public libraries that were

interested in getting it — they always have limited budgets. They can't buy every book and if push comes to shove, a title like this that's maybe going to become controversial, they may elect not to spend their money on.

One foundation that I approached basically said no, there's no money available. I heard from somebody who's involved with the foundation that the rationale was that I was making money now off the book and it was inappropriate for me to even be requesting funds for something that was a money making venture. I just thought, "Foundation people — some of them at least — need to get more educated."

Not just about projects like this — it's not sour grapes, because I wasn't looking for a huge sum of money that was going to turn my life in a different direction, but I think [in] any kind of creative, artistic, literary, journalistic kind of endeavor — it's the exceptional one that makes money. Basically I thought that by the foundations cutting off support where they did, they were cutting off the effectiveness that the book had had, because some additional funds toward promoting it and making people more aware of it could only enhance the effectiveness of it.

The idea was, now that it's in book form, not only is he selling [books] but he's selling T-shirts and sweat shirts and he's raking in money. Therefore, we're gonna close the flood gates; the flow of money has stopped.

WA: I get the feeling that you sort of ... being gay and your experience growing up, you view yourself as something as an outsider?

WF: I wouldn't say that I felt so much like an outsider during my growing up years.

WA: I was talking about now.

WF Now! Yeah, I guess I do and I'm more comfortable with it now than I used to be. Before I used to think it was some form of deficiency on my part, that there's something about me that's not in sync with mainstream gay culture — whatever that is.

WA: How would that manifest itself?

WF: OK. And this is going to be to a cer-

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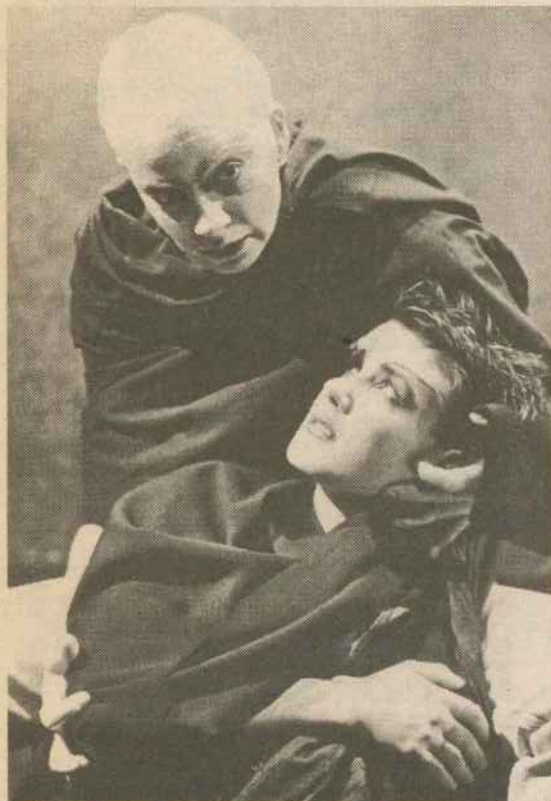
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UWM to Mount Controversial Production of Shakespeare's "King Lear"



Natasha Piletich as King Lear, Molly Hayner as Cordelia.
Photo by Alan Magayne-Roshak

Milwaukee — The Professional Theater Training Program in the University of Wisconsin-Milwaukee School of Fine Arts presents an original production of Shakespeare's epic tragedy, "King Lear," on February 19 through March 7 at the UWM Fine Arts Theater, 2400 East Kenwood Blvd. The play is directed by new PTTP faculty member, Bill Walters, who taught at Yale University before coming to UWM.

One of Shakespeare's greatest works, "King Lear" is the story of a family and a nation's horrific descent into deceit, murder, madness and barbarity. The plot revolves around Lear and his three daughters, Goneril, Regan and Cordelia. Lear

foolishly decides to divide his kingdom among his daughters in exchange for their flattery. When the youngest daughter, Cordelia, refuses to indulge him, Lear angrily disowns her, setting in motion a brutal power struggle whose savagery and cruelty destroys everything and everyone in its path.

According to director Bill Walters, "We live in violent times like that of King Lear. I hope to give the material a visceral quality that drives home the point that this barbarity is still with us from Bosnia to Northern Ireland to the inner cities of North America. To that end, we will occasionally subvert the narrative, adding modern texts to provoke and challenge the way people look at Shakespeare. Rather than setting this production in any specific time or place, we hope to create our own anachronistic world, juxtaposing gothic and modern elements."

Walters adds, "We will be referencing such disparate phenomena as performance art, body piercing, haute couture, S&M, incest and others. I feel that my role as director is not so much to provide answers as to raise questions. I love to play with dissonance and ambiguity." This extends to the casting, with a woman, third year student Natasha Piletich playing Lear—not as a woman, but as a man, creating a kind of androgyny that Walters hopes will further illuminate the abusive and toxic relationship between Lear and his daughters.

The production features newly constructed costumes with an eclectic post-modern sensibility, epitomized by Lear's crown of plexiglass and needles. Costume designer for "King Lear" is Rosemary

Ingram, who created the PTTP's "Taming of the Shrew" last spring. A large, new futuristic set, designed by PTTP faculty member Rick Graham, spirals from the proscenium into the backstage area, creating the illusion of stretching to infinity. The sets monolithic sculptural pieces will be moved and rearranged throughout the performance.

Tickets are \$16 adults, \$12 students for all Friday and Saturday evening performances, \$14 adults and \$10 students for Wednesday and Thursday evenings and Saturday and Sunday matinees. Tickets are available at the Fine Arts Box Office or by calling (414) 229-4308. There will be a First Friday Talkback after the February 20 performance.

Florentine Opera Presents Mozart's "Abduction from the Seraglio"

Milwaukee — The Florentine Opera continues its 65th Anniversary Season with Mozart's *Die Entführung aus dem Serail* (Abduction from the Seraglio) on February 20, 21 and 22 at Uihlien Hall of the Marcus Performing Arts Center. An exotic comic spoof, *Abduction from the Seraglio* was the perfect vehicle for the composer known for his ability to express emotions with musical precision.

Against a backdrop of Turkish spires, Belmonte and his servant, Pedrillo, must rescue Constanza from the clutches of the powerful Pasha Selim and his harem. With the help of Blonda, Constanza's servant, the three use alcohol and their combined wits to pry their way into the Pasha's palace ... only to be promptly captured.

Despite the Turkish setting, the opera is in German thanks to Joseph II of Austria who commissioned Mozart to write a



Scene from the Florentine's rendition of Mozart's *Abduction from the Seraglio*.

German singspiel in his native language. Mozart had always dreamed of writing opera. "I am jealous of all who write opera," he wrote at the age of 22, already an accomplished composer. "When I hear an aria, I weep. My fixed idea is to compose operas."

This expressively musical and dramatic cast will be headed by one of opera's leading stage directors, Linda Brovsky, and the magnificent Arthur Fagan, conducting the Milwaukee Symphony Orchestra. Performance times are Friday and Saturday at 8 p.m. and Sunday at 2:30 p.m. Pre-opera talks will be given by Professor Corliss Phillabaum one hour prior to each performance in the Anello Atrium. *Abduction from the Seraglio* will be sung in German with English subtitles, projected above the stage in Uihlien Hall.

Single tickets are \$20 to \$90 at the Marcus Center Box Office, or you may call toll-free in Wisconsin 1-800-472-4458; TTD (414) 273-3080. Group sale discounts are available for groups of 10 or more by calling (414) 291-5700. For more information or a free season brochure, please call the Florentine opera office at (414) 291-5700.

Alverno Presents Kiltartan Road - "In The Deep Heart's Core"

Milwaukee — A mystic cabaret from the works of Irish poet William Butler Yeats will be performed by Chicago's Kiltartan Road ensemble on Friday February 13 and 14. The ensemble's performances of the award-winning musical, *In The Deep Heart's Core* will be held at 8 p.m. in Alverno College's Wehr Hall, 41st and Morgan Avenue.

In The Deep Heart's Core is a poetic autobiography and a deeply moving musical journey through Ireland. It follows the life of Yeats and his romantic yearning and love for Ireland, moving through dreams and heartbreak towards ultimate spiritual triumph.

The play is a musical collage blending ballads, jazz riffs, lively dance and traditional fiddle tunes. Featuring award-winning song settings of some of the best loved lyrics in the English language, and the brilliant singing and playing of Kiltartan Road, this play is a musical theater event of transcending power.

Kiltartan Road was formed in 1993 to present *In The Deep Heart's Core* by Joseph Daniel Sobol, a folklorist and musician with a passion for Yeats. The core group, Kathy Cowan, Tom Orf and Joseph Sobol, have nearly fifty years of combined experience and ensemble singing in classical and folk genres.

Funding is provided, in part, by Wisconsin Arts Board-Pan Wisconsin, Milwaukee Arts Board, Arts Midwest's Performing Arts Touring Fund, Potawatomi Bingo Casino, Midwest Express Airlines and Milwaukee Irish Fest Foundation, Inc. A student matinee will be held Friday, February 13, from 10 to 11 a.m. in Wehr Hall. Tickets are \$14, with discounts for students and seniors. To order tickets or for more information, call the Alverno Presents Box Office at (414) 382-6044.

Dual Exhibit at MIAD

Milwaukee — Photography and architecture are the focus of a dual exhibit at the Milwaukee Institute of Art & Design (MIAD). "Arthur Leipzig/Growing Up in New York" and "Evolving Manifesto: Kubala Washatko Architects" will be on view in the Frederick Layton Gallery, January 27 through February 21. On Friday, January 30, MIAD will host a book signing and gallery talk with Mr. Leipzig from 5 to 7 p.m.

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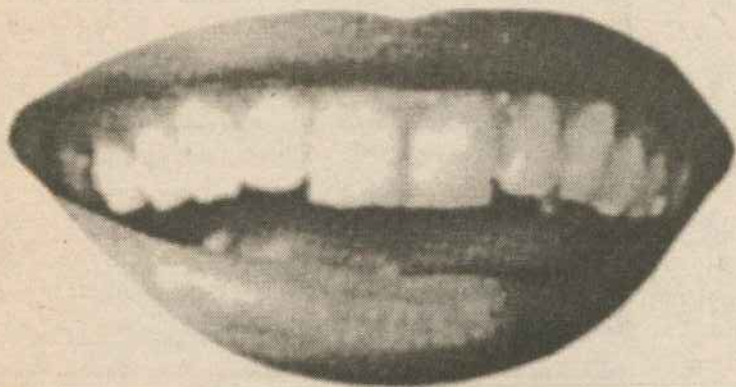
exhibit is drawn from his book, *Growing Up in New York*, a compilation of photographs from 1943 to 1967.

Award-winning commercial architecture firm, Kubala Washatko, explores the process of defining spaces for living and work environments. The exhibit includes sketches, plans, models and photographs

that show different phases.

MIAD is located at 273 Erie Street in the Historic Third Ward. All MIAD galleries are free, open to the public and handicapped accessible. For more information call MIAD at (414) 276-7889.

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Boulevard Ensemble Hold Auditions

Milwaukee — The Boulevard Ensemble will hold open auditions on Saturday, February 7, from 1 to 5 p.m. for David Mamet's *Glengarry, Glen Ross*. Auditions will be held at the Boulevard Theater, 2252 South Kinnickinnic Avenue, one block from Lincoln and Kinnickinnic.

Director Timothy Troy requests a one-minute contemporary monologue and a resume. A wide range of performers will be needed for Mamet's scathing indictment of capitalism. Actors and actresses who have not previously auditioned for Mr. Troy or the Boulevard are encouraged to audition for the Ensemble. Production dates are April 3 to May 3. To schedule an appointment, Please call (414) 672-6019.

Artists Invited To Submit Applications For 1998 Art Fair On The Square

Madison — The Madison Art Center invites artists to submit slides of work for jury review to the 40th Annual Art Fair on the Square, to be held July 11 and 12, 1998. One of Madison's premier cultural events, the Art Fair on the Square is rated among the best fine art shows in America by *Sunshine Artist* magazine and *The Harris Report*.

The Fair occupies eight blocks around Madison's beautiful State Capitol building and attracts enthusiastic crowds of nearly 20,000 people, providing artists with an excellent opportunity to show and sell their work. In 1997, artists reported average sales of over \$8,500 per booth; total artists' sales for the two-day event were estimated at \$1.8 million.

To request an application with jury and booth fee information, call (608) 257-0158, or write to the Madison Art Center, 211 State Street, Madison, Wisconsin, 53703. Entries are due by March 11. The jury fee is \$25; booth fees are \$275, with no commission on sales. Notification will be sent April 10; the last day for cancella-

tions and refunds will be May 8.

A Conversation and Gala Evening with Beverly Sills

Milwaukee — In celebration of its 30th Anniversary, the Milwaukee Florentine Opera Club is presenting international opera star Beverly Sills in a special and unique setting--and intimate and candid conversation about her life's achievements and challenges as Prodigy, Prima Donna and Impresario — at 7 p.m. at the Pabst Theater on Saturday, February 28.



Beverly Sills

A great artist and a great woman, the warmth, intelligence and humor Beverly Sills brings to the lectern has earned her the distinction of being one of the world's favorite speakers. She traces her course from Brooklyn, New York, through her twenty-

five year career, to her present worldwide prominence with delightful personal anecdotes. She relates her disappointments as well as her successes, and shares the secrets of her inner strength which enabled her to cope with some of life's harshest blows.

"I have a kind of dialogue with the audience. People say, 'Just wind her up and she talks,'" Ms. Sills said. "I do want to talk about how the community is only as beautiful as people want it to be."

In conjunction with Ms. Sills discussion, the Florentine Opera Club will present a Gala Benefit with the guest of honor at the Wyndham Hotel Grand Ballroom starting with a Champagne Reception at 6 p.m. Following the "Conversation With Beverly Sills" at the Pabst Theater, there will be hors d'oeuvres, and a Dinner-Dance to the music of the Nick Contorno Orchestra at 8 p.m. in the Grand Ballroom.

For reserved seats to the Pabst Theater "Conversation," priced at \$30, \$20, and \$10, call the Pabst Box Office at (414) 278-3663. For Patron tickets to the Gala Benefit, including the Champagne Reception, Sill's Presentation and the Dinner-Dance with the guest of honor, call, (414) 278-8030.

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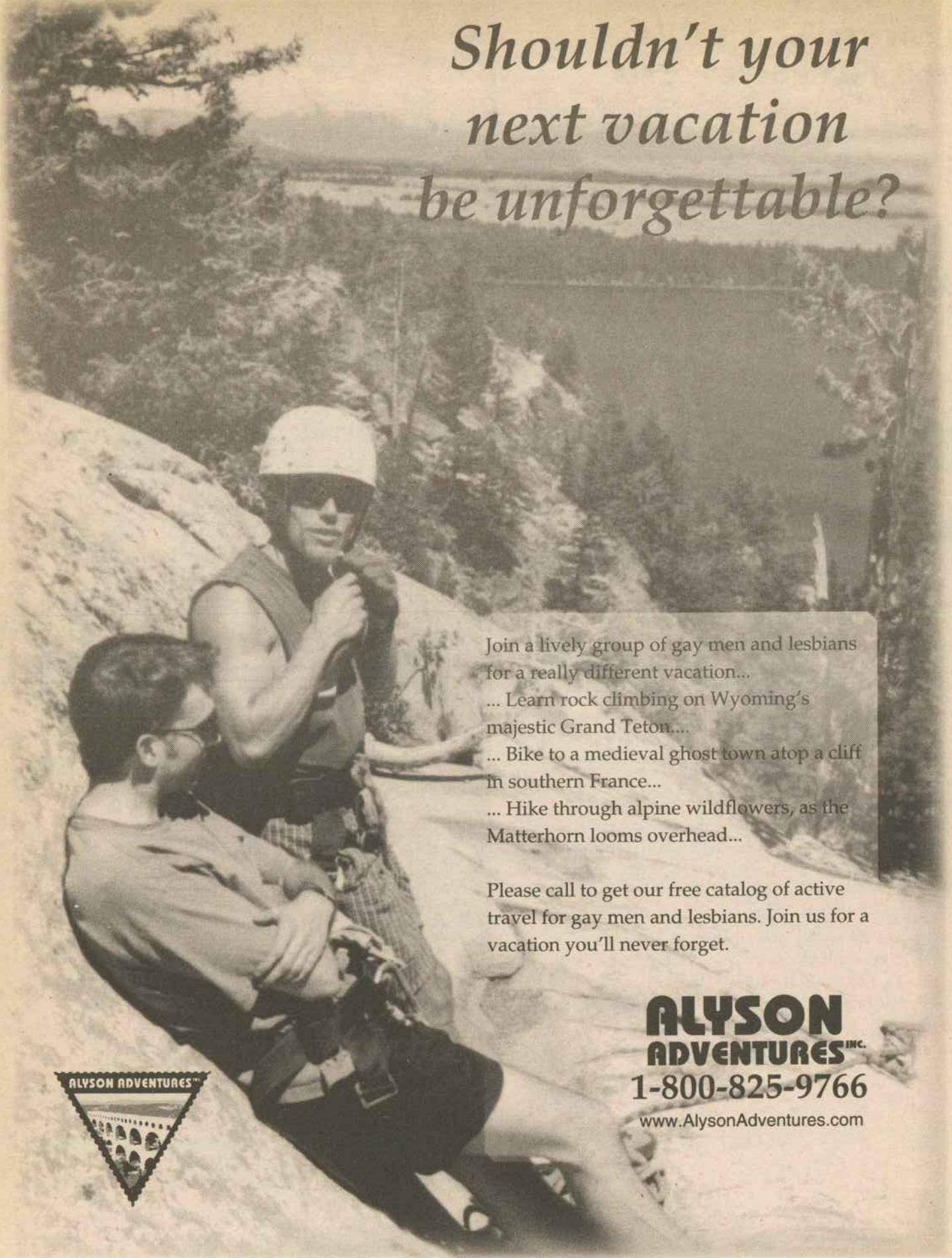
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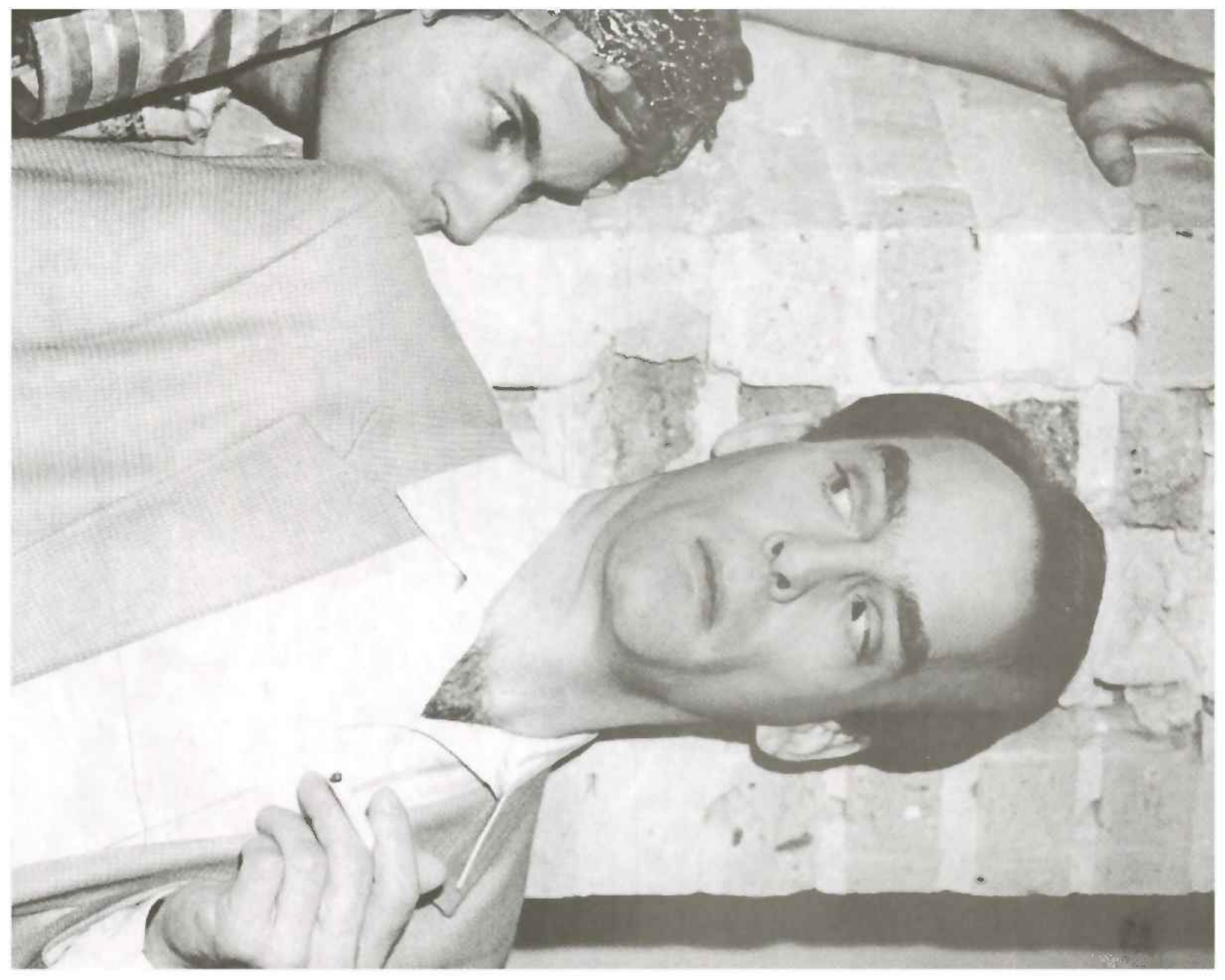
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BJ Daniels & Elaine Thornton-Wyler

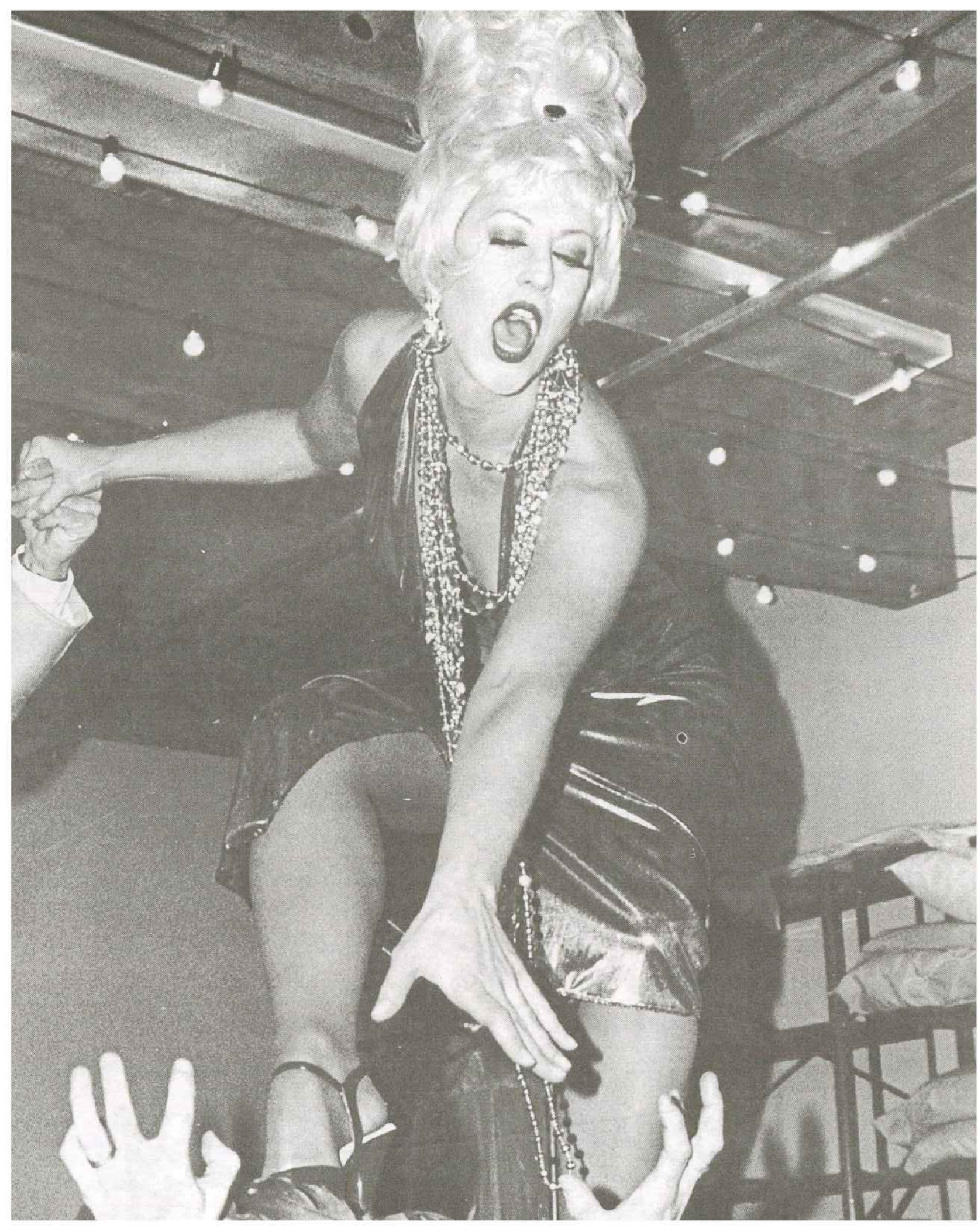
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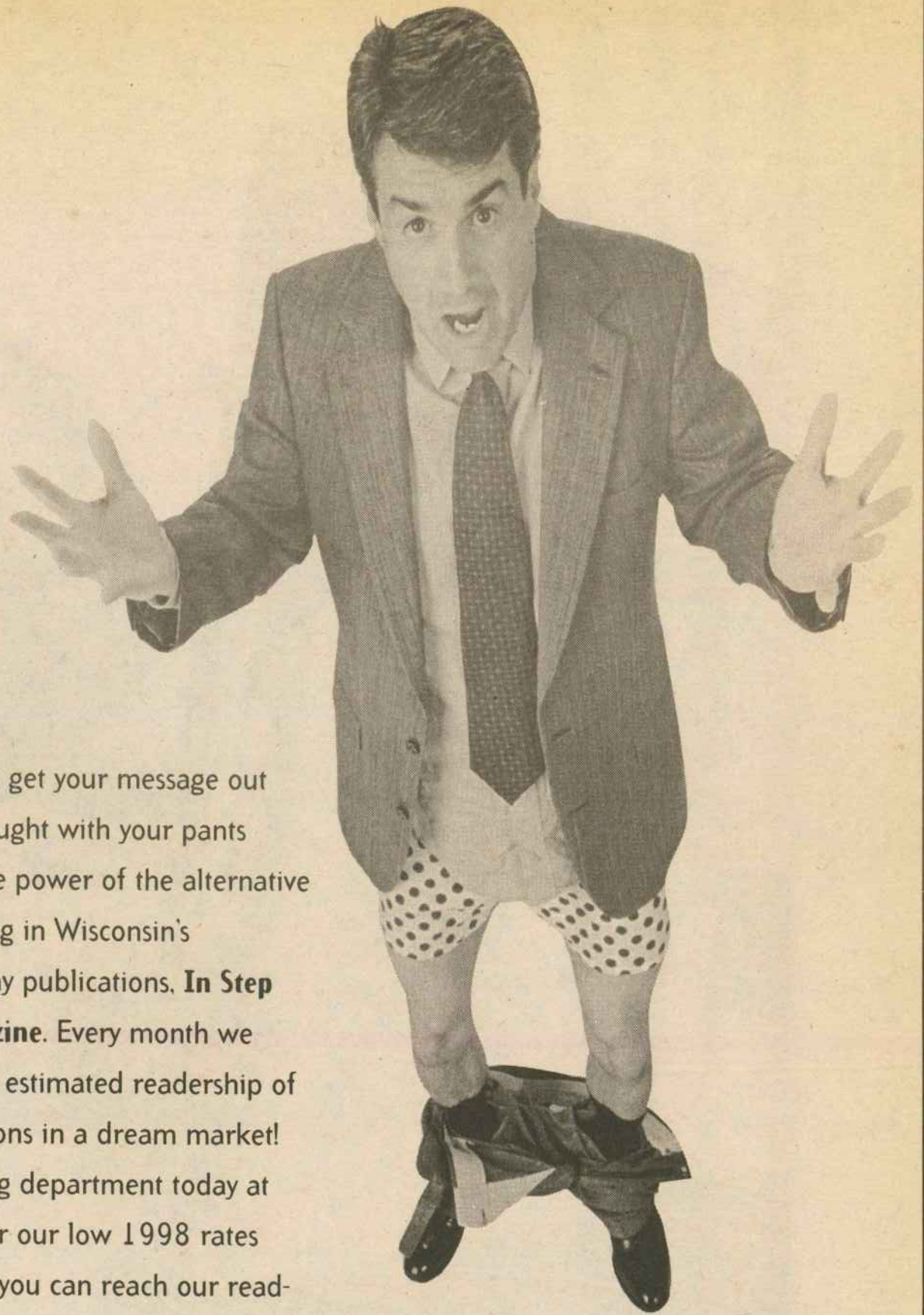
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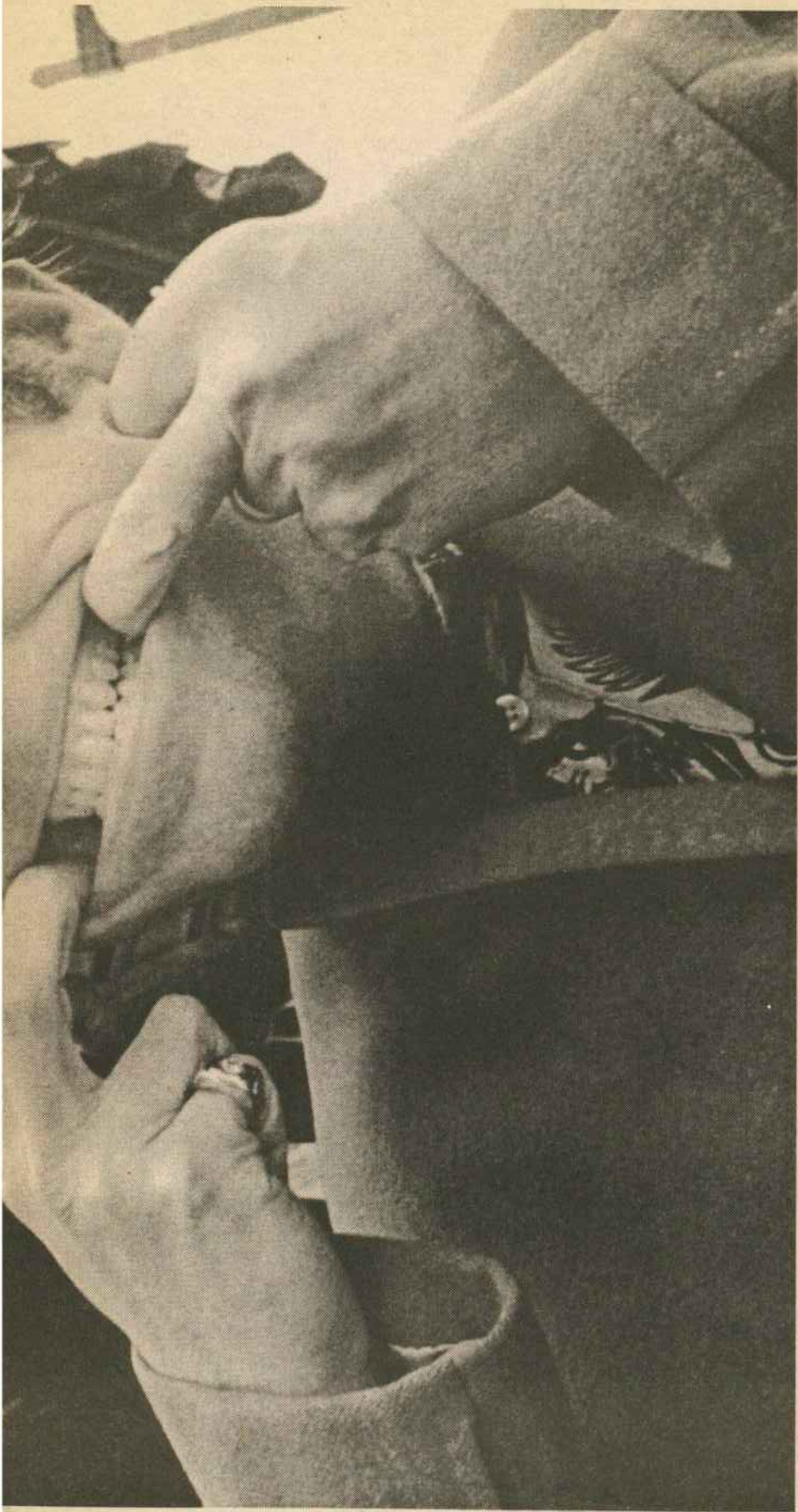




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GUT MILWAUKEE MILWAUKEE

**What? An interview
with Jimmy von
Milwaukee? Oh my God!
Run for the hills!**

PHOTOGRAPHED & FAITHFULLY TRANSCRIBED BY WASWO

Jimmy von Milwaukee is perhaps best known as the former art critic of the *Shepherd Express*. He is also an artist, social critic, saboteur, and loose canon par excellence. His very name strikes terror into the hearts of Milwaukee's art

There's bad art out there, but nobody's wanting to admit it. I always said things were bad when they were. I once said something was so bad it should have been a place mat!

the pointed diatribe. "In the end, *Art Muscle* was neither art nor muscle!"

Von Milwaukee confided in a private conversation that he had "been censored all year". Certainly his penchant for the off-beat and extreme have caused even his admirers to be wary. But without him, Wisconsin would lose a uniquely creative voice.

I recently met Jimmy at Regano's Roman Coin on Brady Street. Over a pitcher of cheap cheap beer we had the following conversation.

WASWO: I've been writing for Q-Voice for over two years now, and still shy away from the word "critic". I see myself as a journalistic feature writer. During your stint with the Shepherd Express you seemed to relish the role of critic. What do you see as the function of the art critic in society?

Jimmy von Milwaukee: I didn't really "relish" the job, but like a garbage collector somebody had to do it. If a piece of art was trash I'd say so. I hear they hate me in Riverwest. But I wasn't out to win a popularity contest. To me a critic should always be in search of the *creme de la creme* and the *scum de la scum* of both low and high culture.

W: So, your criticism was basically honest?

JVM: There's bad art out there, but nobody's wanting to admit it. I always said things were bad when they were. I once said something was so bad it should have been a place mat!

W: What happened at the Shepherd? Why did you leave?

JVM: It was only a matter of time for me to leave the paper. The arts editor and the current critic both wrote press releases for the Milwaukee Art Museum, and were friends, I am told. So you could say there was a major clash of aesthetics between

them and me: like Rush Limbaugh and Madonna. I was really insulted to have the new arts editor edit or change my columns to his liking. To me he was a big nobody. I told the *Journal-Sentinel* that I might as well have been writing for the *Mequon Women's Club Newsletter*, no offense.

W: You thought they were getting more conservative? They tried to get you to tone down your criticism?

JVM: In the beginning, with Anthe Rhodes, she didn't really touch anything. Then, Dave Luhrssen changed the tone. I was insulted. It was degrading to have someone cut and cut.

W: I give you credit for drawing attention to a lot of alternative artists. You helped bring Matt Fink to the forefront. Do you think that you managed to change some attitudes?

JVM: I don't think I've changed anybody's viewpoint. It's a "I don't know anything about art, but I know what I like" kind of world. Hitler said "anybody who paints the sky green and the grass blue should be sterilized"! Everybody's a critic. Ask Jesse Helms.

W: Some people say that you are at

...if Dean Jensen thought I was "gas-baggy" then I have to say my contributions to the Shepherd were nothing short of brilliant!

heart a performance artist. They say that you used your position at the Shepherd to construct an elaborate performance. That you played the critic to mock the pretensions of critics. Is there some truth in that?

JVM: I agree that life is one big performance. Last summer I was driving my car

down South Lake Drive during the Miller Ride for the Arts. I was going ten miles below the speed limit when a bike swirled in front of my car and I stopped. The biker yelled at me "you stupid asshole, what do you think you're doing?" I yelled back "buy a fucking painting!" I later thought that if I had killed her, I'd be painting clown paintings in prison and she would have died for art! It's all in the timing and being in the right place at the right time.

I've done a lot of performance. For Halloween I was Mother Teresa at Gallery H2O's Fetish Show. I think an alternative paper should have alternative criticism! I reviewed the new cake in the window at Meurer's Bakery! I reviewed the Usinger elf display!

W: What about your alter ego, Leo Feldman? What was Leo Feldman Gallery about?

JVM: Leo Feldman wasn't an "alter ego"! He was an art dealer from Budapest! It was his gallery and I curated the shows for him!

W: OK. But tell me about the gallery.

JVM: Feldman's motto was "from the gutter to the gallery!" That kind of art and low class culture has always fascinated me. I learned a lot from Leo. He once told me that today's news is tomorrow's toilet paper. I never forgot it!

A Milwaukee *Who's Who* of degenerate crack-pot artists had their first solo shows at Leo Feldman. The list includes Holly Brown, Cash Box, PP d' Caca, Matt Fink, Sally Kolf, B.J. Daniels, Jerome Voelske and

Hollywood Autopsy! The gallery was also the first to show Lawrencia Bembenek's work out of prison. We sent her a four by three foot Christmas card when she was in Thunder Bay.

W: Why did Leo Feldman close?

JVM: The last show we had was called Affirmative Reaction. Jerome Volski exhib-

ited his nude of a woman urinating. This woman whose husband was the janitor of the building, and who took classes at the Milwaukee Art Museum, found it so offensive she got us thrown out. She pressured the landlord.

W: Who do you think was your major discovery?

JVM: My major discovery were the paintings of bratwurst by the Usinger elf, who I gave a good review to.

W: As a critic, artist and gallery curator, you often seemed to be railing against the art establishment. Do you see it as a failed crusade?

JVM: You never fail if you try. When I changed my name to Milwaukee and ran for mayor... well, I just tried to make Leo Feldman the hippest gallery in the state. There is no one in the state doing now what we did then. I'm basically an oddity in

My major discovery was the paintings of bratwurst by the Usinger elf, who I gave a good review to.

Milwaukee. I'm not liked by the power brokers at the Art Museum or the grant cliques.

W: In what was supposedly the "last" issue of Art Muscle, Dean Jensen wrote that Nathan Guequierre's art columns are "a welcome change from those gas-baggy, smart alecky, hipper-than-thou diatribes of vitiated ideas that the Express use to pass off as art criticism." Ouch!

JVM: Well Dean, flattery will get you nowhere. Let's face it. Jensen and Guequierre are both human clones from the next-slide-please school of art. They spent most of their lives in a room with the lights out! Dean and Nathan couldn't paint their way out of a paper bag.

I'm definitely not of the Dean Jensen I'M SERIOUS school of art. When Leo Feldman first opened, Dean showed up to do an article. He came in, looked at the stuff, and really didn't get it. He thought it was all shit. But Jim Auer did. Jim Auer is at least open to ideas.

So, if Dean Jensen thought I was "gas-baggy" then I have to say my contributions to the *Shepherd* were nothing short of brilliant!

I'd assess my contributions to the *Shepherd* by saying that I was trying to be hip. Maybe I should really be writing for *The Entertainer*. Maybe that's where I belong.

W: What about Nicholas Frank? As an artist, a gallery owner, and a writer, he seems to have made tremendous inroads.

JVM: He's real boring too. People like that are just rehashing old Yoko Ono.

W: There seems to be a mutual admiration society

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among much of the art establishment.

JVM: I never met an artist who won a grant that I liked. The grant scene here is like a cross between Heaven's Gate and

Waco's Branch Dividians. It would be nice if they could get some non-partial judges from another state or country to stop all this art inbreeding and cloning!

W: After your show at Galleria del

Conte Q•Voice's own Ed Grover referred to your work as "Ugh! — Scribbles! — like something right out of those 'How-To' craft shows one sees on the cable channels."

JVM: I want to say that it was an honor to be given a bad review in *Q•Voice*! It's good that he said I was so over-priced and bad. That's what I wanted!

Like flies to shit Mr. Grover was right on the mark. My motto for that show was "Good artists go to heaven, bad artists go everywhere". The show was my way of getting people warmed up for the Lake Front Festival of Arts!

One painting was of a bird wearing Ray-Bans and smoking a cigarette. I exhibited paintings on bowling balls that were the "Wisconsin Women's Hall of Fame". They included Golda Meir, Georgia O'Keefe and Mrs. Bates from *Psycho*. They were also crafty and of questionable taste.

The show had something for everybody, including some quite good paintings. I was told Jim Auer looked at the show for no more than two minutes. He probably thought I was losing my mind. I was.

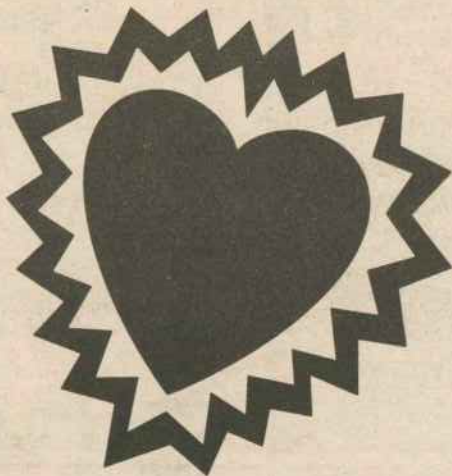
W: You sometimes seem to have made a cult out of making the tasteless tasteful.

JVM: New York artist and critic A.B.C. de Kramo calls my work "the new-senility", which I think works. My art is intended to critique the tensions that result between the interfacing of the pleasures of high and low culture, both in terms of style and content. I am at my best when I am at my worst.

W: So, in your opinion, what does Milwaukee's art scene need?

JVM: It needs more nudity! I also think the Milwaukee Art Museum should get Hooters to take over its restaurant! Milwaukeeans deserve nothing but the best!

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“A lot of people complain about Milwaukee not having this or that. But anything that happens anywhere is going to happen because people *make* it happen.”

The lusciously loquacious Cash Box is known not only for her cunning confabulations of speech, but for her social involvement.

“I received my BFA in Painting and Printmaking from UW-Madison. That’s where the political part of me happened.”

I managed to track the ever busy Cash Box to The Milwaukee Art Exchange on Milwaukee Street. I discovered her indulging in the many sensual pleasures the gallery had to offer.

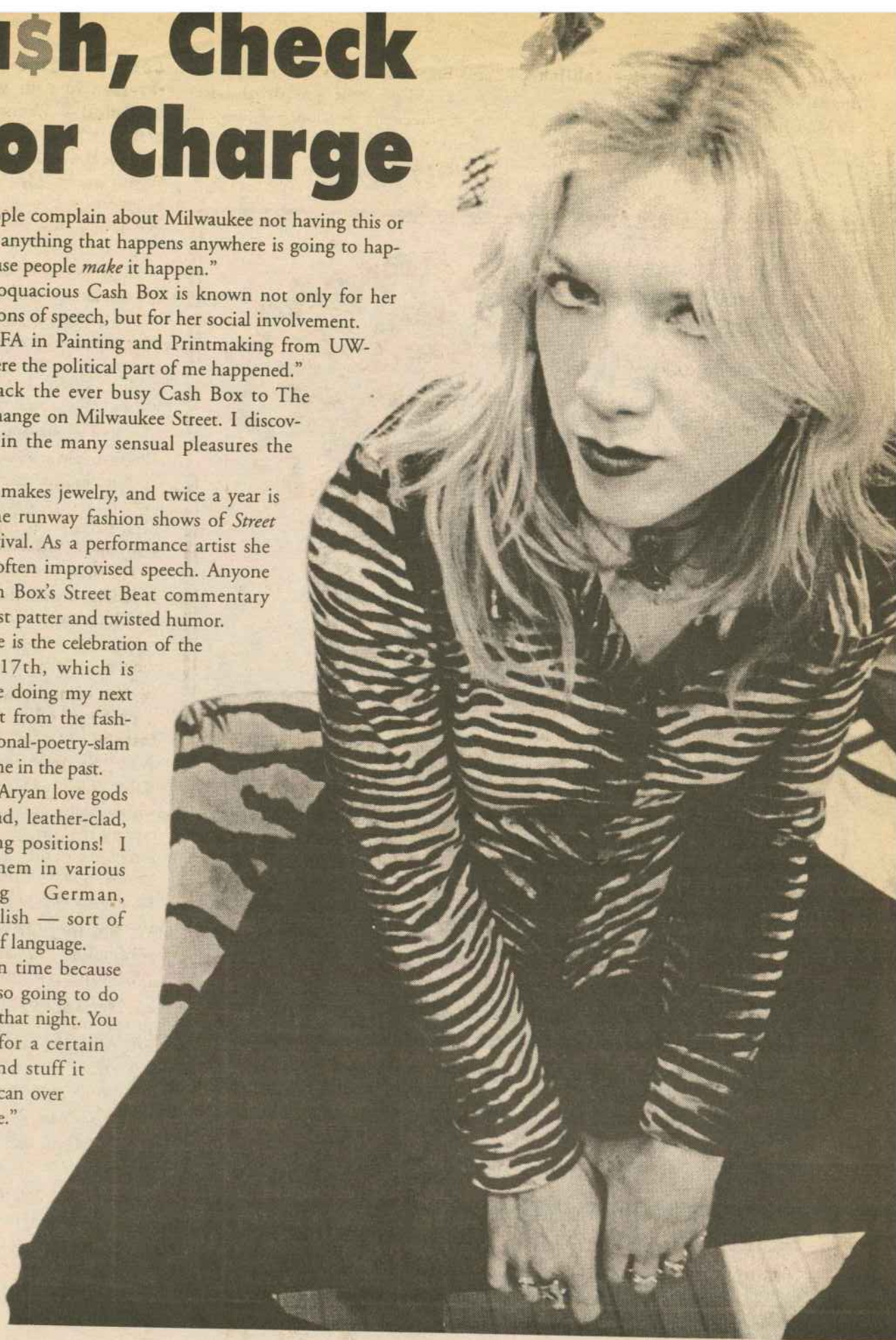
Cash Box paints, makes jewelry, and twice a year is heard moderating the runway fashion shows of *Street Beat* at Survival Revival. As a performance artist she excels at rapid and often improvised speech. Anyone who has heard Cash Box’s *Street Beat* commentary will remember the fast patter and twisted humor.

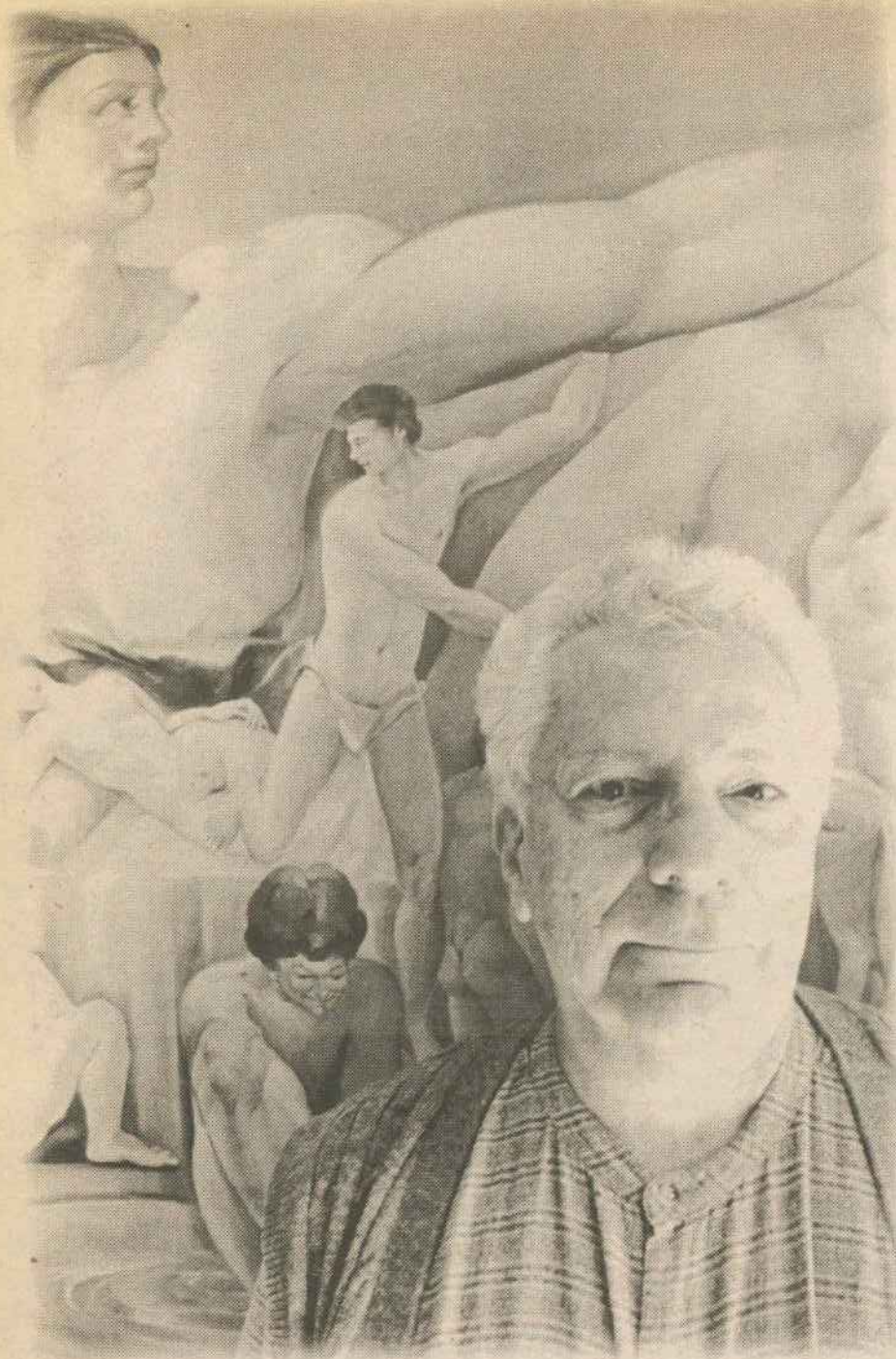
“My claim to fame is the celebration of the absurd. On April 17th, which is Gallery Night, I’ll be doing my next show. Much different from the fashion-show-improvisational-poetry-slam kind of things I’ve done in the past.

“I’ll be using two Aryan love gods as models. Tall, blond, leather-clad, and in compromising positions! I will be describing them in various situations, using German, Norwegian and English — sort of playful explorations of language.

“It should be a fun time because Survival Revival is also going to do the ‘bag sale’ concept that night. You can purchase a bag for a certain amount of money and stuff it with as much as you can over a certain period of time.”

photo/story Waswo





Renaissance à la Grassi

“A painting can provoke a viewer to question what it is about. Or a painting can ask the viewer ‘what are you about?’”

Dr. Eugene Grassi believes that art should be communicative. “The artist is trying to say something to the people. If no one can understand it, if it is so esoteric, why bother? Why waste your time in the studio?”

The thoughtful Dr. Grassi was born and raised in New York, graduating from New York University. He moved to Milwaukee in 1956, where he recently retired from a career teaching English, Drama and Art.

“Prior to when I went to college, I worked with an art dealer and restorer in New York. That was my classical training and background. I was once asked, as part of a class, to paint an abstraction. It later won a competition on Long Island! But traditional painting is what I really like.”

Grassi enjoys taking images from various Renaissance sources and working them into his own compositions. His *Seven Ages of Man* borrows from Michelangelo’s Sistine Chapel as well as statuary in the Palazzo Vecchio and Boboli Gardens of Florence. With this appropriated visual vocabulary, Grassi illustrates a passage from Shakespeare’s *As You Like It*.

“Artists have done that all through the ages. They’ve been inspired by other artists. Rubens did works taken from Michelangelo.” A painting from 1971 depicts cherubs, the ruins of war, individuals in wheelchairs, and the moon. In the center of the painting the races idealistically come together as cherubs. Titled, *Sacrifice, Love and Peace*, it is a surprisingly moving work that successfully makes the leap from the Vietnam Era to the present day. The space race may be over, but high-minded ideals never die.

“Renaissance a la Grassi” is currently on view at the BESTD Clinic, 1240 East Brady Street, until March, 27th.

story/photo: Waswo

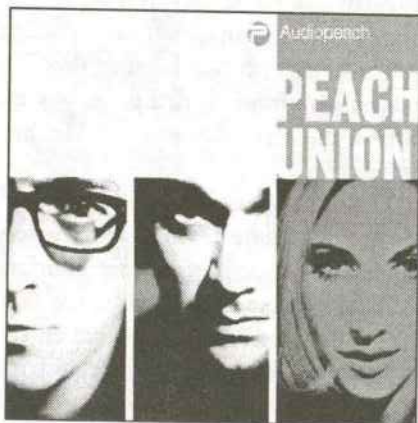
For The Ears

Review by Jorge Cabal

Peach Union "Audiopeach" MUTE/Epic Records Group

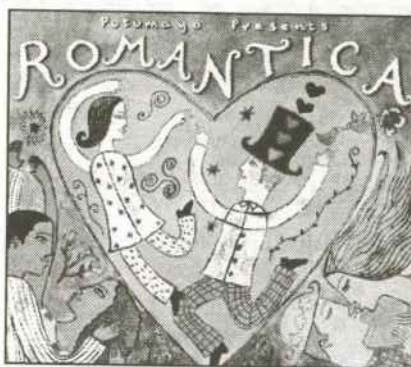
A rousing new musical treat to add to your musical collection is Peach Union's "Audiopeach." The English trio reside in London and they are: Pascal Gabriel, Lisa Lamb, and Paul Statham.

Peach Union's "Audiopeach" consists of ten tracks which may be limited in emotion, but is booming with sound.



The first track "On My Own" has a catchy melody and a "newness" to it that entices you to want to hear it again and again. "From This Moment On," has a dramatic musical effect in the beginning, and then falls into that "English techno-electric" stuff. "Made In Vain" is reminiscent of a 90's ABBA hit song. "Deep Down Together," "Tell Me," and "Give Me Tomorrow" are for the dance floor, energy-driven with lots of those thumping-bumping kinda-of-things! The last track "Hush" returns to a slower momentum and a "fresh" sound similar to what's on the first track, "On My Own."

Peach Union's "Audiopeach" breaks the wave of commercialized dullness, and it certainly keeps you alert while listening. "Audiopeach" is juicy-fruit for the ears.



Various Artists "Romantica" Putumayo World Music

"Romantica" brings an international breeze into your house, filling your home with the soothing sounds of guitars and drums and other musical instruments.

"Romantica" is a compilation of eleven international love letters that run the gamut from passionate love to transcendent spiritual love. Music from such places as Brazil, Congo, Sudan, Uganda, Greece, Scotland, Cameroon, Nigeria, and USA. Various international artists such as: Belo Velloso, Lokua Kanza, Rasha, Louise Taylor, Samite, Fortuna, Dougie MacLean, Toshi Reagon and many more help to breath life to such songs as: "Toda Sexta-Feira," "Salle," "Azara Alhai," "Your Face," "Love and Affection," "We Mama," and more.

These songs may or may not be familiar to most listeners, but they do provoke the imagination as well as your emotion. They're delightful, joyous and full of substance. A perfect sound to fall in love with. "Romantica" is amore for the ears.



Dubstar "Goodbye" PolyGram Records

Another English trio import worth a look is Dubstar: Sarah Blackwood (vocals), Steve Hillier (keyboards & programming), & Chris Wilkie (guitars).

"Goodbye" is a suitcase of sparkling songs that provide a feel good charge on the surface and beneath lays a visceral world of bruised hearts and broken dreams which gives the music its depth and sincerity. Very much like the film "Blue Velvet." Unlike so many British pop, which applauds itself for denying true emotion, "Goodbye" is about honesty, about realizing that life is messy, uncomfortable, unpre-



dictable, and callous at times. The thread that whole these seventeen songs together are intelligent lyrics along with a refreshing new sound. A true trio that relies on input from each member. As primary melody makers and lyricists, Wilkie and Hillier found their vehicle, both vocally and visually, in the talented Blackwood.

Dubstar's "Goodbye" rarely fails to deliver intelligence, and if your overwhelmed with the lyrics, there is always the rich melodies to indulge in. "Goodbye" provides an eerie atmosphere that is equally forlorn and comforting for the ears.



tain extent engaging in cliches. You're going to have to indulge certain cliches and stereotypes of what mainstream gay life is. I have never been attracted to bar and nightlife kinds of stuff to any great extent. I have never been engaged particularly — sometimes entertained briefly but not engaged for the long term by cynical, bitchy perspectives of the day or the personalities of the neighborhood.

I've changed in the regard I'm going to mention, but a few years back before I met Bronze who has been a mellowing influence in certain respects on me, even though I would participate in Gay Pride events and stuff like that I always tended to go along more with the very rural, small-town type neighborhood perspective of don't rock the boat, don't stand out, don't draw attention to yourself. Changing in that respect has been a really nice thing. Partly the book promoted that. Partly working on the column has promoted that. My life with Bronze has definitely promoted that.

Just to elaborate a bit, Bronze and I are the same age pretty much, but I'm a coming-out product of the 70s. Bronze is more a coming out product of the 90s because he was married a couple of times and was very much in denial until he was in his mid-thirties about being gay. When he came out, he not only had the momentum of being totally disgusted with devoting so many years and so much energy to lying about himself, that that was really propelling him to say, "No more lying, God damn it. No more misrepresenting who I am to anybody for any reason."

But he also had the benefit — I guess you could say — of a very different social environment in regard to coming out. There was a lot more in the media — it wasn't as big a deal. Whereas, I was coming out initially back in the Anita Bryant days and that was just a very different environment. Combining that with my more conservative, blend-in, rural values it perpetuated itself through my early adulthood.

I certainly don't want to give the impression that I haven't — in terms of sexuality — slept around and played around, that I've

been some sort of monk. But by comparison to a lot of people that I've known as friends, my first lover of close to fifteen years, and so on, I was practically celibate in terms of numbers of sexual partners and the degree of sexual activity. So those are some examples of differences in how you go about spending your time and the value that you put on different kinds of things.

It was really interesting to me to see — not across the board categorically, but in many instances those same kinds of values coming out as I was doing interviews with guys for *Farm Boys*. I was very careful when I was putting the book together not to be unduly biased in my selection—that I would pick certain voices and leave others out or edit them out because they weren't in sync with mine. I tried to be very careful to have the book represent a wide range of perspectives.

There are some in there who are very activist and there others who are very far from activist. Some feel very comfortable with their transition to urban life as a gay man and others who feel very much at odds with that. I feel real comfortable with the place I'm at now and it will probably be different in five or ten years.

WA: Where do you think you'll be in five or ten years?

WF: I hope that within five years that this book I'm working on now will be a finished thing and I'll just be rolling on to the next project whatever that is. I don't have a grand plan, I really don't.

WA: How's New Berlin?

WF: New Berlin is treating us really well. We moved there about a year-and-a-half ago for several reasons, some of which I detailed in the piece in *The Shepherd Express* about our experience in the Washington Heights neighborhood, but also because we just wanted more green space — more open space. Also it's less commuting for both of us, which seems to make sense. It gets us off the freeways for the most part.

We were wondering what kind of reception we would have in this small, mid- to late-50s New Berlin subdivision that we bought a house in. I have just been really surprised by the lack of hostility or cold-

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shoulder treatment and the overt welcoming and being comfortable with us. This is five or six households that are right near us, so it's been an interesting experience, particularly for me. Bronze has never been enamored of insulating oneself from potential hostility. His basic approach is you live where you want to live and people around you get used to you. If they don't, then you just go about your life.

It's harder for me ... I can embrace that sensibility in a theoretical kind of way. But when it comes right down to it my upbringing and my basic constitution is much more inclined to want to be approved of. If I know, or sense, that I'm not approved of — even if it's somebody that I have no interaction with and they just live across the street — it rankles me in a way that it doesn't rankle Bronze.

I think I've moved quite a bit away from leading a life of approval-seeking conformity. Bronze has been a wonderful influence in that regard. There have been other things that have been really good influences, too, and I like the kind of movement that I've seen in myself. But it's kinda like coming out, it's something that in one degree or another you keep doing on an ongoing basis.

When I was living in Madison, before I moved to the Milwaukee area, my partner at that time and I had bought a house in a very mixed neighborhood — pretty much young hetero families. We commented several times [that] in some ways it would be kinda nice to be in an interconnected neighborhood with some other gay households.

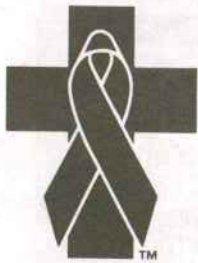
Looking at it from an altruistic perspective, look at what image

we're presenting in the lives of all these kids who get to know us— who play across the street. They're seeing two men making a home together. That feels kind of neat, too, to me at least. I think that's another thing that informs my sense of you need to be where you want to be. I would never have imagined it a few years back, but right now New Berlin is where Bronze and I want to be.

WA: I get a sense that maybe you're not so concerned about the big issues of the day, you're more concerned with day-to-day living.

WF: That's right. This actually goes back to a decision I made when I was in my late teens and early twenties. I started out as a journalism major and even though I consider myself to be a journalistic writer — I'm not a literary writer — I made a decision back then when I was in college as an undergrad that I didn't want to go into journalism.

The only thing I could figure out why I had that feeling was I felt like I would be focusing on all the ephemeral minutia of day-to-day life. I would be writing articles, or whatever arena of journalism [I got into], I would be focusing on all this transient stuff. I tend to be more of a big-picture kind of person. I don't say that with any kind of sense that one is better than the other. It's just that I recognized early on that that was my bent. That the idea of writing about the crisis for or event of the day was not going to be very satisfying to me. ▼



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Q • Books

review by Ed Grover

RAINBOW: A Star-Studded Tribute To Judy Garland
Edited by Ethlie Ann Vare

Judy gets her most current praise in a Forward by Michael Musto (a columnist for the *Village Voice*) who says, "Let's admit it right off the bat: I'm a Judy maniac. Instead of drinking (too much) or indulging in other intoxicating vices, I partake of Judy's greatness. Her music, movies, marriages, mistakes; her grand pronouncements and missed appointments."

This paperback contains 58 year's worth of interviews and feature stories from various American magazines. I guess "star-studded" in the subtitle refers to the writers who wrote all this stuff. Judy Garland's "life was written in the headlines. She was the original dysfunctional-family poster child." There is even an article written by Judy, herself, called "The Plot Against Judy Garland," published in *The Ladies' Home Journal* in 1967.

On the stage at the age of three, and on the screen at thirteen, we hear about her first duet, her first date, and all the other things that were fodder for the fan magazines (including a very touchy-feely 1954 piece by Hedda Hopper from *Woman's Home Companion*). Her early film life is chronicled in MGM and Warner Brothers' press releases and MGM production notices on the "Wizard of Oz."

Besides Oz, there were all those Andy Hardy movies she made with Mickey Rooney that I used to see on Sunday afternoons. She made "Meet Me in St. Louis" and ended up marrying Vincent Minnelli. With her second husband, Sid Luft, she made "A Star is Born." She turned in a terrific performance, but the Oscar went to Grace Kelly.

Toward the end of her career she gave a riveting presentation of the German

Hausefrau in "Judgement at Nuremberg," working with greats like Spencer Tracy, Richard Widmark, and Marlena Dietrich.

While she was still a child, the studios gave her and her co-star, Mickey Rooney, pills to be up and pills to relax. She had a life-long weight problem, and it was filled with alcohol, pills and five



Judy, Liza & Joey

tempestuous marriages. Mixed in with all that were trips to hospitals for exhaustion (used to cover up nervous breakdowns, suicide attempts and drug overdoses). Judy denied all this and in 1967 actually told ghostwriter Sanford Dody: "Isn't it remarkable that with all the horror, with all that I've been through, I never drifted into booze or pills?"

Her daughter Liza, says much the same thing (while gulping down Bullshots) during a revealing piece called "Liza Talks," which was published in *McCall's Magazine* in 1975. She lets us know how she feels about bisexuality and when she snarls the word faggots, we really get the idea! Even though her first husband and her father were of that inclination, she tells us how fond she is of Peter Allen, and she insists that her father (daddy), was always there for her. He wasn't! In the meantime she is calling her current husband, Jack Haley, Jr. "daddy" repeatedly. HMMMMM!

But more about Judy! There are several articles about the attraction Judy had

for gay men. Notably one by Richard Dyer (1986) and another by Rick McKay (1996) which go deep into the Judy Phenomenon. There's a wonderful story about Judy at a Hollywood party when all the male movie stars (read gay male movie stars) gravitated around her and make an impregnable wall. Talk about "Friends of Dorothy!"

Her stints at The Palace Theater in New York, London's Palladium and the famous Carnegie Hall concert are covered in full, as is the funeral in New York with thousands filing past the glass-covered coffin. The press release from the June 27, 1969 *New York Times* states that the actress died "from an accidental overdose of sleeping pills in London."

She also had a short-lived TV show for CBS. An article published 1963 in *The Saturday Evening Post*, states that she "slimed down to 100 pounds, and during the first few weeks of the show her voice was firm and clear." She was having a great time, but the brass at CBS felt the show "lacked a feeling of pattern." What they really wanted was another Gary Moore Show. They changed the format and brought in Norman Jewison as troubleshooter. The troubles continued and the show went off the air.

Musto says, "Judy's genius shines brighter than ever, reducing all that tragic-lady mumbo jumbo to a historical footnote that becomes invisible once you press Play." That's as good a note to close on as any, and all you have to do with this is read and enjoy. Maybe you could get out some of those Garland records you haven't listened to in ages. That voice gets me every time! (Boulevard Books, ISBN: 1-57297-334-X, \$14 pb).

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SOCIAL SCENE I'm searching for friendship and fun times with other men in the area. I'm a Gay, White male, in my 30's, 5'8, 165lbs, who enjoys talking, socializing, movies, dinners, and more. (Columbia County) #12674

GOT TO GET YOU INTO MY LIFE Good looking, slim, 27 year old, Gay, White male, with dark hair, seeks a very masculine, well built, Gay, White male, 30 to 40, who's interested in a special relationship. (Eau Claire) #12236

WINTER SPORTSMAN Very well built, good looking, masculine, White male, 28, 5'8, 170lbs, with Brown hair and eyes, seeks buddies for good times. I like working out, the outdoors, 4-wheeling, jetskiing, snowmobiling, hiking, and many sports. (Ironwood) #9488

HEAVY METAL MEN Bi, White male, 40, and a Bi, White male, 22, seek other Bi and Gay males, under 26, for fun times. We like heavy metal music and concerts, not bars. We're social drinkers but we prefer to do it at my home. (Kenosha) #11979

MUSCLED IN MADISON Muscular, very solid, professional, White male, 30, 5'10, 180lbs, seeks similar friends, 21 to 35, who are also muscular and big. I prefer guys around 200lbs who lift weights and work out. Hairy bodies are a plus. You should like to go out and have fun without smoking, drinking, drugs, and sleeping around. (Madison) #12638

GOOD OL' COLLEGE TRY This good looking, horny, college student, 23, seeks someone into a little bit of kink. I'm submissive and will try anything. (Madison) #10844

ATHLETIC SCHOLARSHIP Hot, built, Black college jock, 18, 5'8, 155lbs, with a worked out body, seeks other good looking studs, under 25, for discreet times. (Madison) #10470

MADISON MEETING Horny, Gay, White male, 19, wants to meet guys, 18 to 24, for hot fun. I won't tell anybody. (Madison) #10079

PROVE MEN ARE BETTER This very well endowed, Bi, White male, 6'2, 220lbs, with a hairy chest, needs to find another well hung guy, to prove to me that it's more fun with men. I'm totally new to this but am all jacked up for it. I can last for hours. (Madison) #8776

DO THE RIGHT THING I need a daddy to show me the ropes. This very submissive, White male, is attractive, smooth, and ready to do the right thing. (Madison) #8327

SILVER STREAK Attention seniors. This attractive, well built, Gay, White male, in my 40's, seeks in shape, senior, Gay, White males, in their 60's, 70's, or early 80's. White hair and a hairy chest are big pluses. I'm willing to travel to Milwaukee. (Madison) #8322

MASTER OF THE GAME Master seeks slave. Slave should be 18 to 25, under 5'9, alcohol, drug, and disease free, and willing to submit to master at all times. He should be smooth or willing to be shaved, and accept all forms of discipline and training. Master is a strict, demanding, teacher who must be satisfied at all times, but who can be nurturing and generous. (Milwaukee) #10733

PRAIRIE HOME COMPANION I'm new to this area and want to meet guys to hang out with. I'm an attractive, White male, 26, with Blond hair and Blue eyes. I like men around my age with Brown hair. We can work out together, listen to music, go out dancing, and enjoy each other's company at home. (Marshfield) #10849

I DO ALL THE WORK This talented, White male, 55, 5'10, 165lbs, wants to orally please you, with no reciprocation. I prefer guys who don't sleep around very much. Call and let me know how you like it. (Milwaukee) #12740

SOMETHING'S GROWING This Gay couple wants to meet, and get together, with other couples and singles for friendship, fun, and more. We like gardening, walks, cooking, football games, and quiet times in front of the fire. I'm 6'2, 170lbs, and a former marathon runner. He's 5'10, 165lbs, with a hairy chest. Let's talk. (Milwaukee) #12243

START OF SOMETHING GOOD I'm a good looking, 18 year old, White male, 6'4, with Brown hair and eyes. I'd like a relationship with someone, 21 to 27, who will love me. I'm a unique, caring, humorous guy, with lots of good qualities. I have good self esteem and feel that I'm a pretty nice catch. I hope you'll agree. (Milwaukee) #11895

TIED UP TRYST My partner and I are into group scenes and light bondage. We're both good looking and fit. I'm 33, 5'6, 145lbs, with dark hair and Brown eyes. He's 6'6, 200lbs, with Reddish Brown hair and Brown eyes. (Milwaukee) #2788

FATHER, MAY I? Seeking a father/son relationship. As your father, I'm nurturing, gentle, generous, respectful, affectionate, and open minded. As son, you're respectful, obedient, drug and alcohol free, full of love and patience, well mannered, clean shaven, smooth, thin, and 140 to 150lbs. You're able to think and act like a good boy. (Milwaukee) #11321

OIL IT UP This well built, White male, 5'9, 167lbs, with a nice chest and arms, and great legs and butt, seeks muscled, gym studs, who like to oil up, pose, and show off their bodies. I'll worship every inch. (Milwaukee) #10632

NEED A GENTLE TOUCH This attractive, shy, Bi curious, White male, 20, 5'9, 165lbs, seeks another White male, 18 to 30, to help me change the fact of my total inexperience. If you're honest and understanding, patient and gentle, you may be able to teach me all I need to know. If you're the man, I hope you'll call soon. (Milwaukee) #10543

HALLEY'S COMET This masculine, total top, White male, in my 40's, 5'7, 160lbs, with Blond hair, Blue Green eyes, and various interests, seeks a spirited, Black male, for a sensual journey, and maybe more. (Milwaukee) #10756

WHAT'S BREWING? This good natured, White male, enjoys movies, tennis, walking, biking, and lots of other good times. I'd like to make some new connections. (Milwaukee) #10432

TASTE THE DIFFERENCE This attractive, 35 year old, White male, has an interest in hanging out with educated, well traveled, older men, who have what they consider to be exotic tastes. (Milwaukee) #10447

HANKY BROWNIE I'm looking for hot, White males, who know what a brown hanky means. I'm good looking, sexy, 6'5, 190lbs, and am an expert in this unique scene, as a top or bottom. (Milwaukee) #7412

BEAR IN CHARGE I'm a firm, stern, but fair and loving bear, 35, of medium size. I'm strong with dark, Blond hair and Blue eyes. I need bare bottomed, clean shaven, boy boys, 18 to 25, who desire to play sex games and be dominated and punished by a stronger, older, wiser man, such as myself. Come on boy, let me show you what a man really is. (Milwaukee) #9837

KNOT'S LANDING This good looking, 37 year old, White male, 5'8, 160lbs, wants to get into the bondage scene. I've been longing to be tied up but I don't have any experience. I hope you'll call if you can show me what it's all about. Use a tight knot. (Milwaukee) #9928

YOUR BODY OBSESSER I'd like to meet a body-builder who likes having his body worshipped and serviced, by a smooth, in shape, good looking, White male, 5'9. I'm very versatile and can be submissive or dominant. (Milwaukee) #9635

MASTER ME This good looking, masculine, well endowed, White male, 31, 6'2, 185lbs, with Blond hair, seeks a master into serious bondage and discipline, light S&M, creative humiliation, and occasional crossdressing action. I'm also into nature, nudism, movies, and more. I'm sweet, sincere, honest, loyal, and can't wait to meet you. (Milwaukee) #8395

AT MY EXPENSE This good looking, fun loving, passive male, seeks a dominant, aggressive top, who likes to enjoy himself at the expense of another person. I'm into leather, bondage, and slavery. I'm all yours. (Milwaukee) #8045

OUTGOING HOMEBOY I'm looking for a sensitive someone who likes to explore sexually. I hope you're an outgoing person who's also a bit of a homebody and who enjoys entertaining friends. (Milwaukee) #8391

PARENTAL UNIT WANTED I'm an attractive, clean shaven, submissive, 24 year old, White male, 6'3, 190lbs, with Blond hair and Green eyes. I love older men. I need a father figure who can help me when I've been bad and show me what to do. I'll bet you know all the right ways to punish me. (Milwaukee) #8423

NATURAL WONDER Nice looking, stable, Gay, White male, 5'7, with Brown hair, Green eyes, and a trimmed beard and mustache, seeks a romantic guy, 21 to 30, who knows what he wants out of life. I enjoy fishing, camping, nature walks, star gazing, movies, travel, quiet evenings in front of the fire, and more. #12562

HAIRY, BLOND SOUP Sexy, hairy, Blond bottom, 38, 190lbs, in southwestern Wisconsin, seeks other hot guys for fun times. #6299

ROOKIE WRANGLER This good looking, 20 year old, cowboy, in central Wisconsin, seeks another man, 18 to 25, who's just starting out. #10728

24 OR YOUNGER This handsome, masculine, 36 year old, can be your mentor and companion. I'm 6'2, 200lbs, with a construction worker's build. I'm active, versatile, and have many interests, including model trains, rock and roll, woodworking, 4x4s, camping, and traveling out west. I'm attracted to masculine, adventurous, boy next door types. #9659

ACTIVE PASSION This masculine, White male, with a mustache, Brown hair, Blue Green eyes, and a swimmer's build, seeks an aggressive, yet passionate, Black male, who's active but can also kick back and relax. Let's have some one to one fun. #6752

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BEACH PATSY I'm looking for a special female, preferably Brunette, for friendship and fun. I'm a 36 year old, White female, 5'7, 130lbs, into the beach and hanging out with friends. (Eau Claire) #7436

GOTTA START SOMEWHERE This attractive, butch, Black female, 5'6, with Brown hair, seeks a feminine worny, 24 to 35, for friendship or more. (Milwaukee) #11961

NOT ABOUT GAMES I'm looking for someone to love, who'll love me back. I'm on the ball and have a lot going for myself. I'm not about games, I'm very family oriented. I really need to have someone in my life. (Milwaukee) #9960

NEVER ENOUGH FRIENDS This active, Gay, White female, 23, seeks other Gay, White females, 21 to 45, for friendship. I enjoy sports, going to movies, and just relaxing at home. Let's get to know each other. (Milwaukee) #7181

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My name is Kurt Kettler! I'm 31 yrs. old currently living in Germany. I'm looking to meet and write to men in America: Kurt Kettler, Lindenstr. 52, 27711 Osterholz-Sch. Germany.

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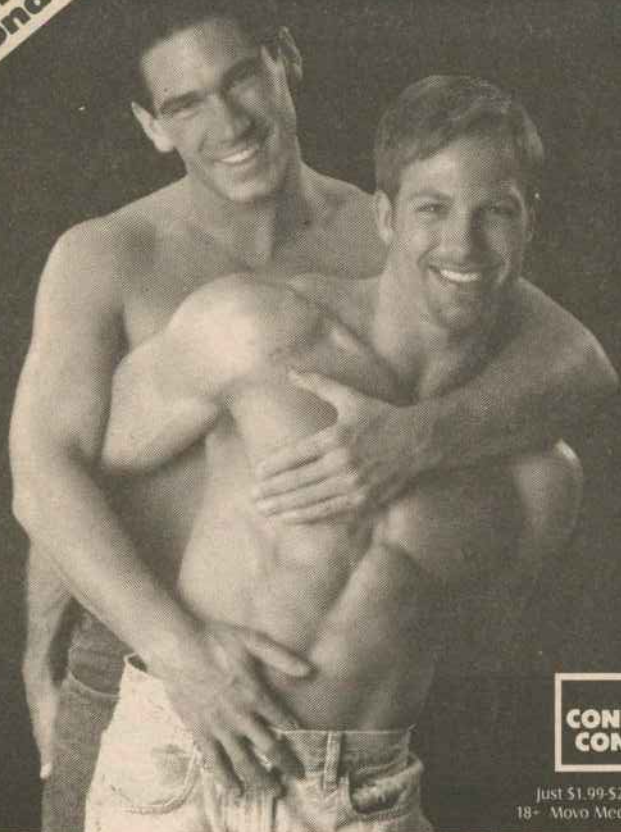


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Review by Kevin John

Stop this Spiceworld, I Wanna Get Off!

Yes, yes, *Spiceworld* is a bad movie. There is a story but it's a mighty muddy one. A few of the relatively major characters are completely useless as narrative agents. Cameos courtesy of Elvis Costello and Elton John are wasted. And dramatical-

flashforward that demonstrates how the spices retain their freshness middle-aged and pregnant. We see them in imaginary films and in land, sea and air adventures. And students of intertextual referentiality will sport prominent boners watching the scene where the Spice Girls play one another.



(from left) Posh, Sporty, Scary, Baby and Ginger smile for the cameras with British pop legend Elton John, who makes a cameo appearance in "Spice World."

ly, it's a dud.

But as Peter Travers suggested in *Rolling Stone*, this isn't a movie; it's a conduit for information. It tells us who the Spice Girls are, fetishizing the differences between Posh, Baby, Scary, Ginger and Sporty. In this context, individual scenes don't necessarily have to forward the narrative; they need merely to help underline what makes, say, Posh so posh. So we get to see each in a flashback that traces their struggling early days (singing a deliciously raw version of "Wannabe") and a

This particular flavor of bubblegum pops the same way the bubbles do on Pop Up Video. That is, it aims to create cultural literacy (and, by extension, ever-expanding markets). The truly fascinating thing about how *Spiceworld* works in this regard, however, is that, for the first time in years on a huge popular level, an amazingly young audience is getting to display their aptitude in this department.

Waiting in line for popcorn, a friend asked me if I knew the real names of

the Spice Girls. When I paused for a moment after Emma B. and Emma C., a little boy in front of us whisked around and completed the litany. He was 8. And perhaps piqued by this one-upbooyship, I thought it would be clever to create pandemonium back in the theater by loudly announcing to my friend that Posh Spice was in the lobby. Nary an eyebrow furled probably because most of these kids were on the Internet hours before and knew exactly where Posh was at that very moment.

Yet I guarantee I was the only one in the darkness who knew that was Elvis Costello on the screen (parents included). The point is that the Spice Girls phenomenon invigorates culture as something to master, to take a stance on, to fight for. "Spice Girls Suck!" websites don't repel the high concentration of information about them; they just get swept up into the discourse along with the albums, the books, the nick names, the firing of their manager, etc. For culture vultures like me, watching how *Spiceworld* teaches some, disgusts others and pats the backs of even more is an exhilarating experience. It's the sound of a tree falling in the woods with everybody there to hear it and you better believe it's making an extremely loud sound. And if you can't stand that sound, go ahead and plug up your ears — in a MMMBop, they'll be gone.

Juicy Bits

by W.W. Wells III

Great Events in Gay History, Part XVIII

While your seventh grade history teacher could lecture endlessly about The Renaissance she probably never got around to telling you the Leonardo Di Vinci and Michelangelo were probably gay. Well, education is a lifetime journey, and your adventure in the world of gay history begins here!

70,000 B.C. Non-gay Neanderthals first use stone tools and fire, while their gay counterparts have already perfected the use of styling gel and the VCR for viewing pornography.

776 B.C. First Olympics are held in ancient Greece. Winning athletes receive a gold medal along with lucrative product endorsement offers from Nike and Reebok to promote a new line of athletic sandals.

170 B.C. While sunbathing at a nude beach, Ahaz, Prince of Judah invents the sundial when he becomes aroused by the cute guy laying next to him and quickly determines (by the shadow cast in the sand by his upright privates) that it is exactly two o'clock.

981 A.D. Viking Conqueror, Eric the Red begins the settlement of Greenland. Meanwhile, rival Bruce the Flaming Pink establishes a colony in San Francisco and opens a styling salon on Castro Street because he doesn't want to wear those silly Viking helmets with the horns.

1507 A.D. First world map showing America is produced by Bob Damron. The map also reveals the most popular gay bars around the globe and denotes the cruisiest spots in each city. The map is said to be invaluable by gay explorers looking to unwind after a long day of exploitation and pillaging.

1776 A.D. Thomas Jefferson writes "The Declaration of Independence," Adam Smith writes "Wealth of Nations" and Benjamin Franklin pens a personal for a "young, GWM with a washboards stomach and pecs to die for".

1783 A.D. The Montgolfier brothers introduce the passenger balloon after they develop a system of capturing hot air emit-



ted by pick up used lines in Paris gay bars.

1812 A.D. Bryan Donkin develops the canned-food process and is later convicted for crimes against humanity when he introduces the now popular psuedo-food, Spam.

1819 A.D. Florida is ceded by Spain to Walt Disney.

1885 A.D. Gotlieg Danier builds the first gasoline powered automobile and immediately begins cruising the town, using his brake lights to signal cute guys he's interested in sex.

1877 A.D. Thomas Edison develops the world's first working phonograph, and fires his gay assistant when the aide invents house music and sampling and plays the music way too loud.

1939 A.D. In China, the first recorded attempt to surgically separate Siamese twins is abruptly cancelled after doctors discover the couple first thought to be joined at the hips and lips were actually very co-dependent lesbian lovers

1920 A.D. The United States begins prohibition. Thousands of drag queens immediately retire from the business because they are unable to perform without several stiff drinks prior to show time.

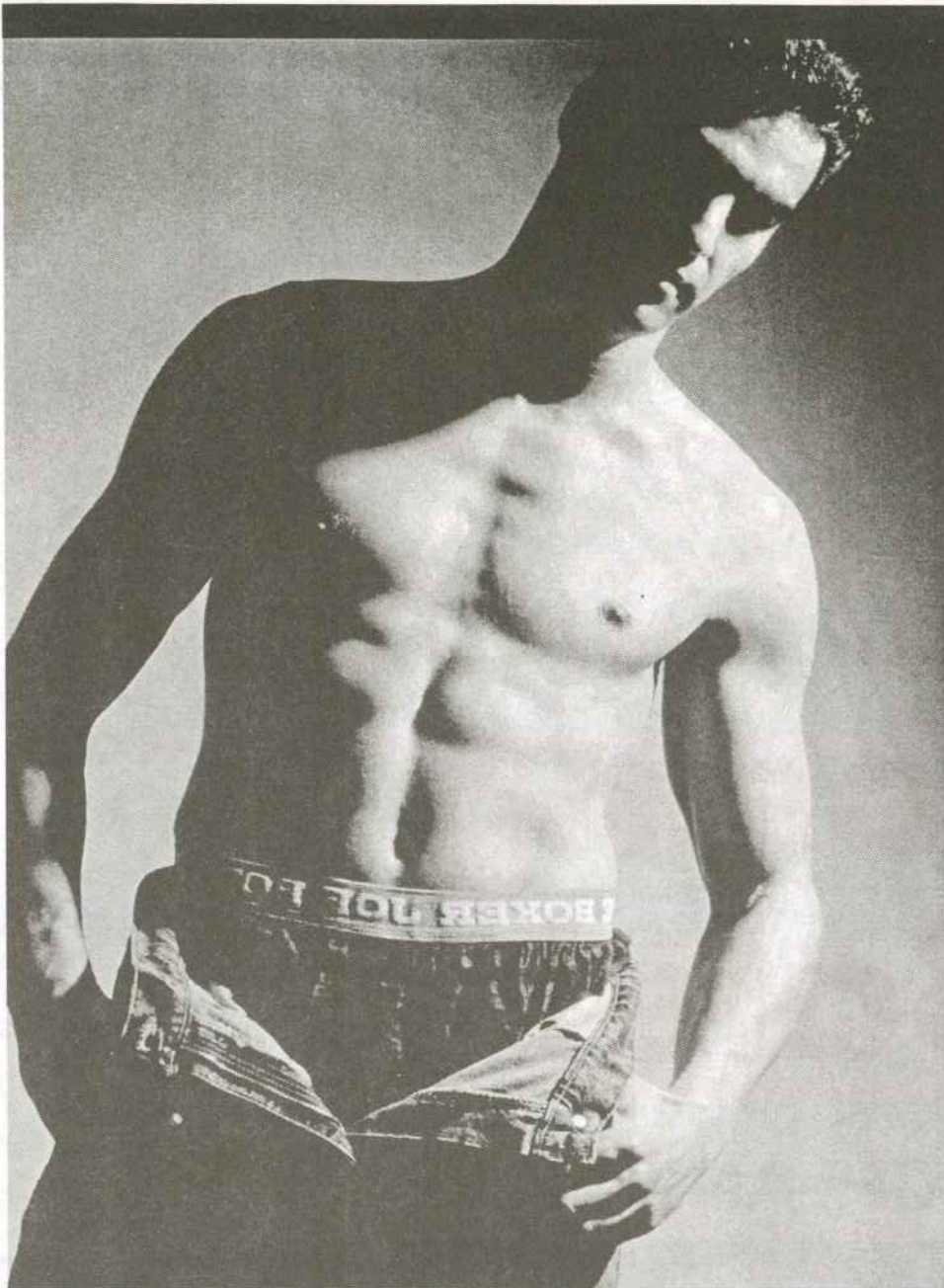
1939 A.D. Sigmund Freud first uses the word "compulsive" to describe the obsessive behavior of a gay man who claimed to have 17 serious boyfriends in a one month period, had his hair professionally styled once a week and had memorized the lyrics to every Broadway musical ever produced. The patient denied that he was compulsive and claimed his behavior was perfectly normal for most gay men.

1921 A.D. Karel Capek introduces the concept of robots after he invents Al Gore.

1959 A.D. Dennis Rodman is born in Chicago and immediately attempts to seduce the baby in the next crib.

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