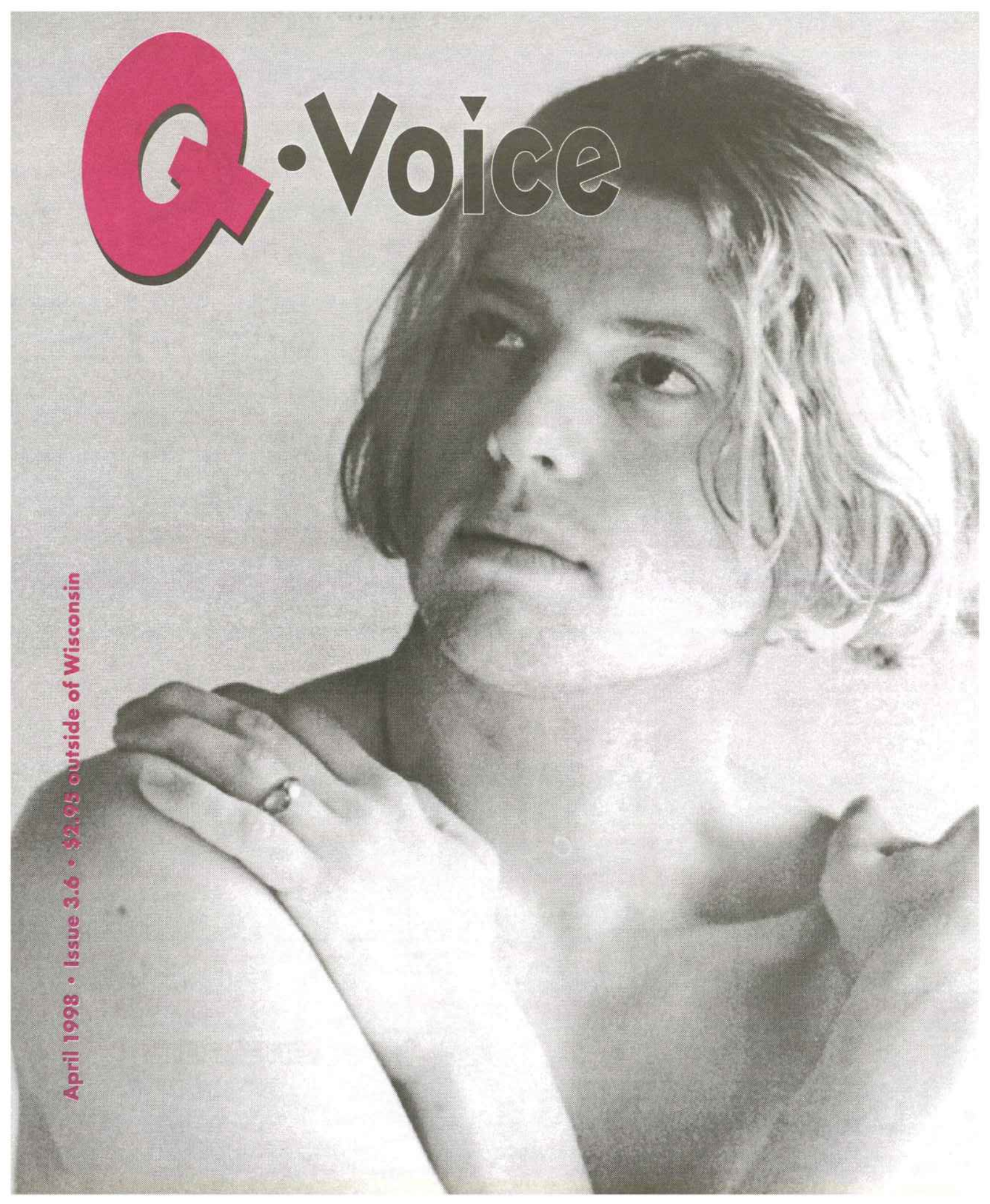


Q•Voice

April 1998 • Issue 3.6 • \$2.95 outside of Wisconsin



1997 Chevy Blazer turning stability claim based on USAC-certified dry lateral acceleration test. 1997 Ford Explorer braking comparison based on USAC-certified dry testing of 60-0 braking. Grand Cherokee fuel economy comparison based on 1997 EPA estimates of city/highway 21/27. Subaru and 16/21 Jeep Grand Cherokee. The ABC's of Safety: Air bags. Buckle up. Children in back.

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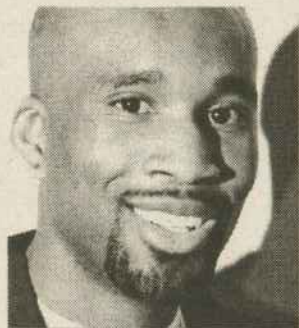


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Bi MTV Video

Rob Halford, formerly of **Judas Priest**, has a very bisexual video coming out on MTV directed by porn directrix **Chi Chi LaRue**, and starring many bi pornstars, including **Sharon Kane**, **Tom Chase**, **Jeanna Fine**, **Rod Barry**, **Bradley Picklesheimer**, etc. Right now, it's so hot, MTV is seeing if they should cut the girl-girl scenes or the guys licking on each others' boots, or perhaps the girl spitting in each other's mouths? Sounds hot...there's more, you just wait. Halford just came out of the closet, by the way! They may censor it, which could warrant a letter of protest. We'll keep you informed.

Gay-Themed TV Drama An Online First

Variety is reporting that **Chad's World**, the first episodic TV program produced exclusively for the Internet, will launch in May.

The drama stars newcomer Brian Stark as the title character, a conflicted teen whose best friend has just committed suicide after telling his parents that he's gay.

The show explores Chad's coming of age and emerging sexuality as he goes off to live with his gay brother Kevin (**Dan Thiel**) and Kevin's partner Jim (**Sean William Scott**).

Web surfers who tune to the "Chad's World" website for the first half-hour installment will find five subsequent episodes automatically downloaded to their computers via a "smart engine" and will be able to watch the series at 30 frames per second (the same speed as broadcast TV).

Executive producer **Marc Collins-Rector** said the half-hours will be conventionally sponsored, with 22 minutes of show and eight minutes of ads. But he stressed that only 50,000 web viewers are required to turn a profit.

"When you consider that there are two million gay young people between the ages of 12 and 19 who spend two hours a day online, that's a big audience to tap," Collins-Rector added.

"Be Prepared"

With the Boy Scouts going gay, they'll need a few more badges, at least according to **Paul Rudnick** in his recent piece in the New Yorker. Here are some of Rudnick's gay-sensitive merit badges:

MODELLING: This badge has already been earned by all the barely pubescent Scouts whom **Bruce Weber** photographed for a recent article in *Vanity Fair*, frolicking, often shirtless, and bathing at a national jamboree. Mr. Weber, in this pioneering portfolio, has added the following virtues to the Scout Oath: along with "brave" and "reverent," we can now include "lithe," "ruddy," and "scrumpitious."

GUCCI AWARENESS: This badge, designed by **Tom Ford**, would be a simple circular cutout in the standard Scout shirt, revealing the Scout's left nipple. Qualified Scouts would be asked to memorize the Modernism pledge: "It's not about fashion, it's about creating a system in which Gwyneth can happen."

SOCIAL JUSTICE: This badge would be awarded to any Scout willing to legally marry Andrew Sullivan. Afterward, the happy couple would pitch a pup tent, roast marshmallows and use a burnt twig to accent their eyes.

Ryan Idol Injured in 4-Story Plunge

Well-known gay porn actor **Ryan Idol** was critically injured after a four-story fall from the window of a friend's apartment in Manhattan.

Authorities said they had not yet determined if the 31-year-old Idol, whose off-screen name is Marc Donais, had fallen accidentally or had jumped from the window. Police said there was no one else in the apartment in the early morning hour when the event took place and said they were still investigating.

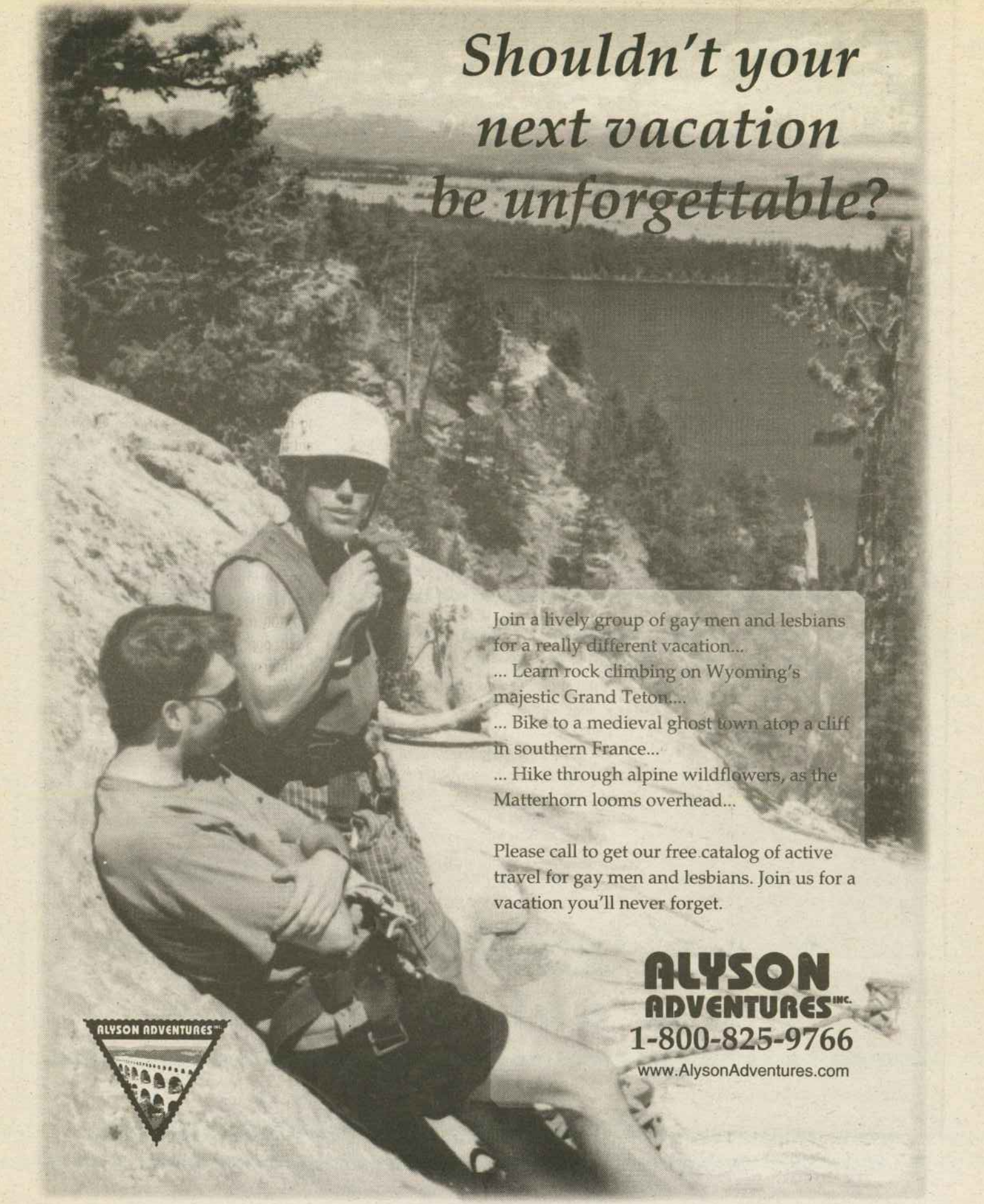
The porn actor, who starred in such films as "Idol Eyes" and "Idol in the Sky," has been one of the leading performers in gay men's sex films for nearly a decade although he has made fewer than 10 videos during that period. He reportedly demanded — and got — \$50,000 for his last film, and references to him pop up in some 200 Web sites on the Internet.

But recently, there have been growing reports of trouble with the porn actor. In an interview last year he said that he had had a drug problem and was in the process of recovering from addiction.

In Chicago in 1997, while he was starring in the traveling production of a stage show called "Making Porn," he was arrested on battery charges.

Idol was in New York to appear in another play, "Born for Porn," when the four-story fall occurred.

Hospital officials said Idol suffered, among other injuries, a broken pelvis and serious head injuries as a result of the four-story plunge, but that he is expected to survive his injuries despite their critical nature.



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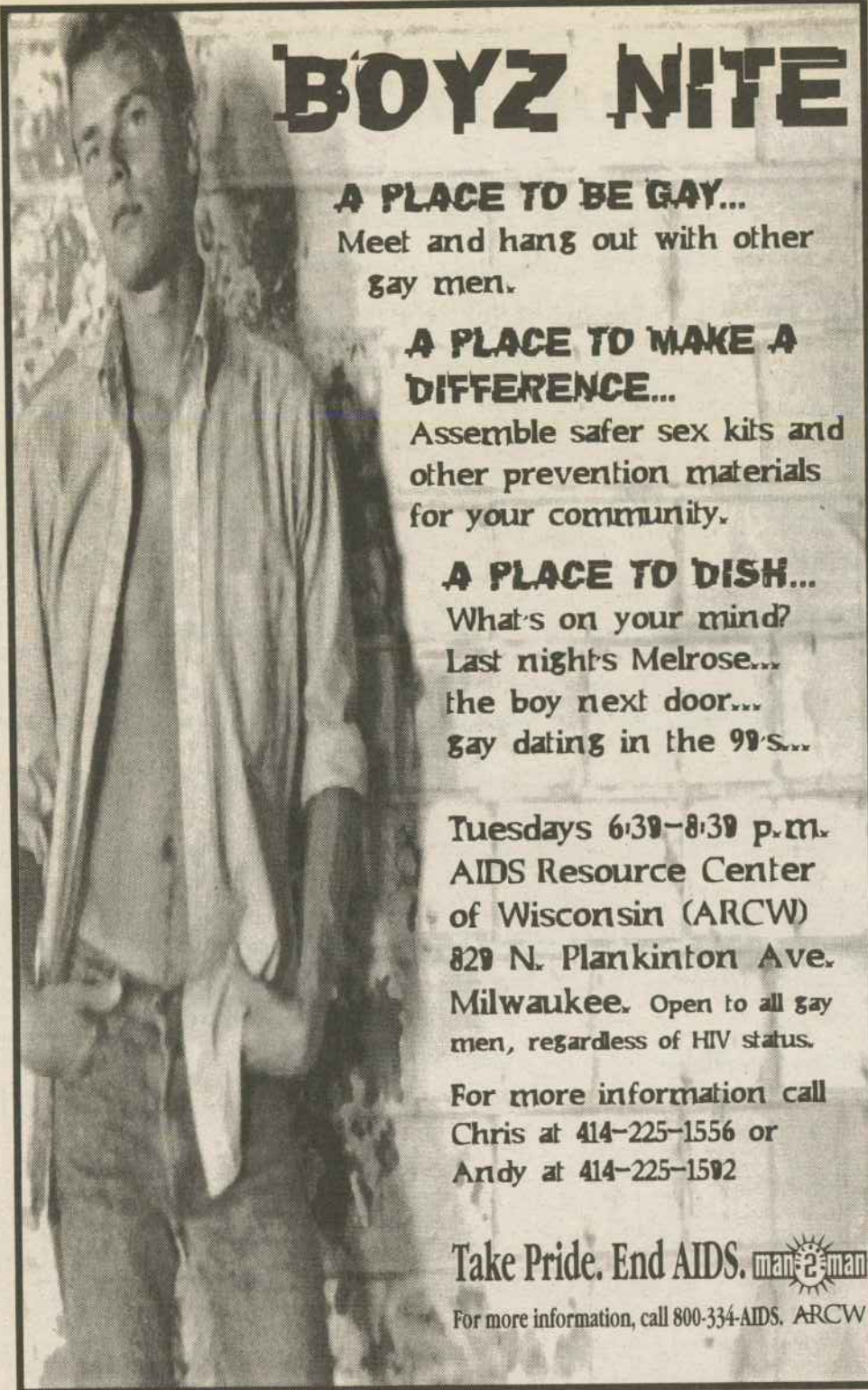
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Quips and Quotes

Rainbow Colors



"I was in the shower [at the Beverly Hills Gym in 1982], butt-naked and soaped up from head to toe [when John Travolta walked in and introduced himself.] I asked him if he was looking for the manager. 'No,' he said, 'I'm looking for you.' ... Out at his ranch, he had a whole collection of my videos and magazines, just the straight stuff. ... We went to dinner together

publicly once in a while but mostly we stayed at his ranch or at my place. It was understood that the whole basis of our relationship was strictly the sex."

—Porn actor and director Paul Barresi to Boston's *The Guide*, March issue. Barresi said he and Travolta had a falling out in 1990, after which Barresi sold his story of the relationship to *The National Enquirer* for \$100,000.

Darwinism

"I love it. It is the celebration of the flesh, something that is not done in northern Europe. Tolerance is the mark of any evolved society."

—U2 star Bono at Sydney's Mardi Gras parade, according to the *Sydney Sunday Telegraph*.

What Happened to Tom Cruise?

"Talk show queen Rosie O'Donnell has found true love with Nickelodeon TV executive Kelli Carpenter — and they've even exchanged rings to show their deep commitment to each other."

—*The National Enquirer*.

Isolationism

"In the '50s and '60s, gay men seemed to despise one another. The idea of hanging out with another gay man was just not something you did."

—Author Edmund White to Atlanta's *Etcetera* magazine.

Butchism

"When a butch walks into a room I always cruise a butch, I always will look at a butch. I'll look at what a butch is wearing, I'll look at her hair, I'll wink at her because there's an identification, there's a solidarity there, there's an angst there. It

makes me really proud to see another butch on the street being herself."

—Singer Phranc to Los Angeles' *Lesbian News*, March issue.

The Art of Subtlety

"[The Ellen DeGeneres/Anne Heche romance,] that's been, like, the most — to me — ridiculously used and publicized kind of trivia that I've seen in recent years. ... To me, it's a publicity stunt. I don't want to see that from any couple, gay, straight or otherwise. I don't want people using their relationships to further their careers. ... I personally have a little more desire for privacy and dignity than that. ... If you're so in love, then protect it. To me it's just like totally exploiting it. ... You're not gonna change anybody's fucking mind because you're in a fucking TV show and your girlfriend has been with men. Oh, suddenly it's all going to be cool. It's never going to be fucking cool. People are people. They're either tripped out or they're cool with the shit. And I think subtlety and nuance is a more interesting way of raising consciousness for me."

—Comedian Sandra Bernhard to Los Angeles' *Lesbian News*.



[Insert Turkey Baster Joke Here]

"Yes, I'm pregnant. I couldn't be happier. But no, I'm not going to discuss the father, the method or anything of that nature."

—Actress Jodie Foster, long rumored to be gay, to syndicated columnist Liz Smith.

Tongue Twister

"I would much rather have the children of the United States know about oral sex than listen to Oral Roberts."

—Gay author Gore Vidal on KQED-San Francisco's "Forum" program.

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

Spring Cleaning ... And Denial

With the sun rising earlier every day, my sleep cycle is completely off; I'm up at 6 a.m. and can actually identify a few of the birds that are hopping around the bird feeder pecking at the seeds, bread and fruit. I guess they're confused too. There are pine siskins and morning doves, along with the usual house sparrows, chickadees and the local squirrels. And, imagine — robins in February! I've mentally started planning for weekends at Mazomanie when it isn't even warm enough to be sunning in the back yard (give me a few more warm days and I may try it).

The weather we've been having has thrown me for a loop. It's thrown all my spring bulbs and a few perennials for a loop, too. Everything is about a month ahead of where it should be. I forced some Forsythia branches in late February/early March as we sat out that 8 to 12 inch snow storm that hit everyone *but* us in this city. The freezing weather that followed nipped some of the tender shoots that were coming up. Maybe if I dive into spring cleaning, I can get rid of all this crazed feeling.

Around my place there's always something in progress. I haven't finished some of the mid-winter cleaning projects I started as Christmas and New Year's sped past. The kitchen cupboards still are half done and the hall closet is in a state of disarray. There's a pile of half-read books and some other projects that were stopped mid-stream so I could get at something else that seemed much more important at the time. My thinking was that I could finish those things later. Yeah, right!

As I scan the pile of books, my eye falls on one titled: *Other People's Dirt* by Louise Rafkin (Algonquin Books). It's subtitled "A Housecleaner's Adventures from Cape Cod to Kyoto". I start to read and notice something at the bottom of the cover: "Please do not quote before [making] comparison with finished book." A little more exploring tells me that the book will be out about the first week in May. I tell myself that I won't quote, but I do stop what I'm doing and start reading.

The author says she "never imagined she'd be cleaning other people's refrigerators or having a preference for a particular brand of paper towels" (Oops, I just quoted). As far as paper towels go, I use whatever has been on sale most recently. I still haven't gotten over walking all the way to Pic 'N' Save since the Juneau Village Sentry closed in early November. My one experience with those carts all the LOLs use left me with a strained back. They're not designed for anyone who's taller than five foot six inches. I watch

my grocery loads very carefully now, and tell myself it's better to make another trip than not be able to carry anything at all.

It's a funny book. It seems the author originally got her cleaning expertise by earning a Girl Scout Merit Badge for "Housekeeping"; that, and "cleaning her room whenever her father said, 'Clean your room,' in a certain tone of voice." My parents just sent me to my room on a regular basis and added, "While you're in there, clean up that mess." I did the Boy Scout bit and almost made it to Eagle Scout before I decided that foolin' around with the football captain was more fun and became a merit badge dropout.

There's an amusing chapter on Messies Anonymous (MA). The author checks out a local meeting somewhere in Southern California. It seems to be based on a twelve-step program (what isn't these days?) and has 35 support groups around the United States. I don't think I would fit into this MA group because I try to be neat and orderly with all the *tschotchkas* I have scattered around on various tabletops.

These MA people are guilty of having "three-foot stacks of papers on their desks that are yellowed, curling with age, and dating back decades."

Another sin is having furniture covered with the detritus of the ages: "...scratched lottery tickets, bent toothpicks, crumpled cellophane wrappers and enough loose change to keep a parking meter going for a week." I've never gotten that bad.

At the MA meeting, where the afflicted admitted "they were powerless over clutter and that their lives had become unmanageable," everyone takes notes and some of the comments are priceless: "It's not junk if it gives me love and good feelings." "Whenever I can't find my bank book, I open a new account. I have thirty." "It's not about finding my keys, it's about finding myself." The author mentions her "post-it" covered walls and I glance up at the bulletin board above my desk. It needs attention desperately; there's two years worth of stuff tacked up there and I may need some of it some day. Should I toss it? Nah, not yet!

I think of lots of people who fit these situations, but I don't include myself although I know I don't finish my projects when I start them. I'll have a blast of energy and get things looking sort of spiffy and then collapse in a chair to read or gaze out the window and everything stops. Is that Denial knocking at my door?

I just realized that my bike needs to be cleaned and oiled. The tires need to be checked before I start my yearly effort to finally make it up that big hill that leads to the War Memorial building on the lakefront. And then there's taxes. Jeez — I better get on that right away! The rest of this stuff can just wait.





VARRROOMMM!
BZZZZZZ!
WHIRRR!

Sound effects specialist Roger Huebner is perhaps the only man in Milwaukee (other than Mark Belling) who actually gets paid for making obnoxious noises with his mouth. Without him, the improvised routines of Comedy Sportz would be boringly silent.

Huebner, who joined the comedy troupe nearly fourteen years ago, is never on stage. But he's always audibly present. His special talents add a repertoire of over two hundred sounds to the mimed action of the comedians.

"I do a lot of door sounds. A lot of automobile sounds. Right after the half-time of every show they generally introduce me and give me a chance to show off what I can do."

It's during that part of the performance that Huebner wows the audience by simultaneously generating the noise of a chain

saw, a motorcycle, and a can-opener.

"That came out of a real show. A scene arose where I had to do the sound effects of two buzz-saws and an electric hair remover. Everyone on stage stopped, because they couldn't believe I was doing all three sounds at once.

"I get one sound coming out of one side of my mouth, and one sound coming out of the other. Down in my vocal chords I generate the third sound. Now it's part of every show.

"On my mother's side of the family I'm related to Ann Putnam and Mary Bradbury from the Salem Witch Trials. During the trial people supposedly became possessed and barked and made strange noises. It's funny that now I get paid for doing the same thing!"

Huebner, when not noisily at work, is a soft-spoken and retiring sculptor. Not only

has he created most of the props for Comedy Sportz, but he has fashioned wax figures of everything from "Godzilla Rabbit" to local personality Sandy Lewis.

"I happened to be walking through a toy store and noticed they had a lot of Hercules toys but no Xena! So I started making my own figure. It's nineteen inches tall.

"If my Xena sculpture gets to where I really like it, I'll get in touch with the people at Universal Studios and see what they think. Maybe they'll buy it. Or insist that I come out there to work and live!"

Considering that he has already been flown to Los Angeles to do a segment of *America's Funniest People*, Roger's talk of someday finding work in Tinsel Town is more than just making noises.

—photo/story by Waswo

Australian Jailed For HIV Transmission

An Australian man who didn't tell his sex partners he was HIV-positive was jailed for eight years March 6.

The 52-year-old Victoria businessman, whose identity was not made public, allegedly infected two men. He claimed he always used a condom but prosecutors argued otherwise. DNA testing found the same strain of HIV in all three men.

In handing down the sentence, the County Court judge said: "I consider there is a need for this court to send a clear signal to the community of the requirement for personal responsibility. The prisoner, by the commission of these crimes, abused such requirement in the pursuit of his own sexual gratification."

Upon arrival at Victoria's Port Phillip Prison, the businessman attempted to hang himself. He was cut down by other inmates and hospitalized in critical condition.

Meanwhile, on March 4, an HIV-positive Victoria doctor, Christopher Denis Dirckze, 41, was forced to surrender his passport after relatives told authorities he may have been planning to

flee the country. Dirckze was de-registered by the Medical Board last year for allegedly having unsafe sex with patients.

Bahamas Anti-gays Protest Again

Hundreds of anti-gays marched through downtown Nassau, Bahamas, March 8 following false reports that the visiting cruise ship Veendam was carrying homosexuals.

"We obviously do not check on lifestyles of the passengers, but the ship is not chartered to a group that is comprised primarily of homosexual individuals," Larry Dessler, a spokesman for Carnival's Holland America Line, told Reuters.

Marching under the banner "Save the Bahamas," the protesters demanded new laws banning gay sex, gay venues, gays in government and "open sodomites" -- and declared May 8 a "national day of repentance."

Homophobia has come out of the closet in the Caribbean this year. In January, the Cayman Islands denied docking privileges to a cruise ship carrying 900 U.S. gays, explaining, "We cannot count on this group to uphold the standards of appropriate behavior expected of visitors." The same cruise was due to stop in the Bahamas later in its voyage and protesters took to the streets of Nassau even as the ship was turned away by stormy weather. Partially in response to the Cayman's incident, Britain ordered its Caribbean Dependent Territories to legalize gay sex so the United Kingdom will not be in violation of its international human-rights agreements. This sparked further outrage on Anguilla, the British Virgin Islands, the Cayman Islands, Montserrat and the Turks & Caicos Islands, including among some high-ranking officials. Anguilla head minister Hubert Hughes informed London, "Even though we are dependent on British aid, we will not, definitely, compromise our principles when it comes to Christianity." Montserrat chief minister David Brandt said: "No politician could vote for such a law [allowing homosexuality]. There will be protests everywhere on this island and in other dependent territories [if Britain imposes the change]."

Bahamian Prime Minister Hubert Ingraham, on the other hand, is "chilled by the vehemence of [the anti-gays'] expressions."

"There have been expressions of reason and understanding on this matter on the editorial pages, but these have been largely lost in a sea of bitter, poorly reasoned diatribe," Ingraham said last week at a specially called press conference. "[The Bahamas] does not condemn or exclude persons who reveal themselves to be homosexual."

Thai Aids Colony Plan Dissed

Thai AIDS activists have denounced a government-backed plan to set up a 10,000-bed AIDS colony at a buddhist monastery in LopBuri.



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The "community rehabilitation center," which already operates privately on a much smaller scale, would needlessly separate people with AIDS from the rest of society, critics said.

"Instead of being able to create a better understanding in society that AIDS victims can lead a normal life without spreading the virus to others ... a separate colony would make it all the more difficult for society to understand them," said Jon Ungphakorn of the AIDS organization Access.

The present facility, run by Abbot Phra Alongkot Tikapanyo, houses about 500 people with AIDS and has turned away thousands who want to live there, according to the Bangkok Post.

Aussie Clubs Allowed To Ban Women

Two gay venues in Melbourne, Australia, have been granted exemptions to the state Equal Opportunity Act so they can ban women.

Anti-Discrimination Tribunal Deputy President John Wolters agreed with peti-

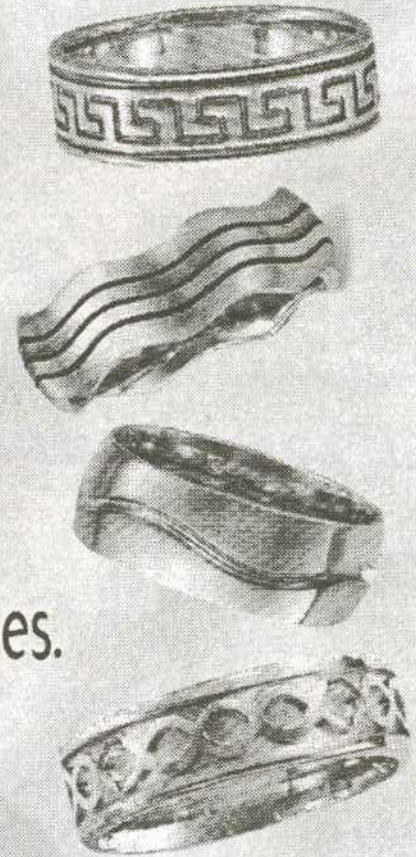
tioners that letting women into the Club 80 sex club and the Laird Hotel bar would oppress gay-male patrons, who, he said, need spaces of their own.

The decision was denounced by the Women's Action Alliance.

"We would feel it's important to rid the community of all forms of discrimination and that includes segregating groups in the community for whatever reason," said President Karin Abrams.

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Funny Business

John McGivern is a comedian and actor. A Milwaukee native, he now resides in California. He has taken his comedy act across the country, and was featured on Comedy Central's *Out There II* and will be featured in the upcoming HBO documentary, *We're Funny That Way*. Many may remember him from his role as the gay hairdresser in the outrageous *Sheer Madness* which is still running at Chicago's Blackstone Theater.

His one man show, *John McGivern — Back Home Again* draws on his experiences growing up in Milwaukee and will be performed March 26 - 29 at Milwaukee's Stiemke Cabaret. Recently, McGivern visited the *Q•Voice* World Headquarters. We discussed Martha Stewart, Liza Minelli, and Mark Belling among many others.

WA: Do you miss the Midwest?

JM: I kind of miss the sensibility of what I believe the Midwest is all about. I miss the realness of the people here; L.A. is just kind

of strange and odd [compared] to what I'm used to.

WA: How is it odd?

JM: Here, if you say something to somebody, and they don't like it, they're like, "Oh you know what? I don't really like that." I find that here. Out there people are, "It's fabulous," and you never hear from them again (laughter). I miss that. I miss people bein' real.

WA: You're doing a one-man show?

JM: I'm doing a one-man show next week at the Milwaukee Rep's Steimke Cabaret. This week I'm across the street at the Comedy Cafe. I opened last night. It's odd. It's really straight.

I wondered if there were gay people in the audience. After my set I said to the waitress, "Do you think there's any gay people here?" She said, "Oh no, but the bartender's gay," which was nice (laughter). I said to the bartender, "What's the deal here?" He said, "You're the first gay comedian we've ever had here — ever! I asked if they'd only been open six months, and he

said, "No, we've been open a long time, but you're the first one here."

WA: They ship them all to some other comedy clubs whenever gay comedians come to town.

JM: Ship them! Think about it. I think you have the active verb right there (laughter). A good friend of mine, Bob Smith, was here. I said to him, "I'm going to Milwaukee," and he said, "Where are you [going to be?]. I told him I was producing my own show at the Milwaukee Rep, and then I'm doing the Comedy Cafe. He said, "That's not where we were." I told him I thought this was a first for the Comedy Cafe, and it turns out that it was.

They put me in a week where I'm on with a guy named John Fox who is the raunchiest, dirtiest, pussy-talkin', fuckin' straight guy you'd ever want to meet. It's like the Yin and Yang of comedy. My stuff is so incredibly clean; it's a lot about family and it's a lot about dealing with my mom. It's really clean and I only say "fuck" twice!

I'd say it went really well. The audience was packed. There wasn't a seat in the

Interview by William Attewell

“I got in my car and went to Capitol Court. What happened? I left there with a baggy pair of pants and a baseball cap turned sideways and did a drive-by shooting!”

house and they embraced the shit out of me. I opened by saying that I've been home and I wanted to recapture some of my youthful memories. I said, “I got in my car and went to Capitol Court.” The audience laughed. I said, “What happened? I left there with a baggy pair of pants and a baseball cap turned sideways and did a drive-by shooting. What happened to Capitol Court?” I geared [my show] to coming home and geared it to a lot about Milwaukee. They were really kind; it was a fun time.

WA: What's your show at Steimke about?

JM: It deals with growing up here, it deals with a lot of parochial school stuff. I don't know if you saw my show last year — I did a show which was named one of the ten best performance events of '97. It was at the same space that I'm coming to — The Steimke Cabaret--and was called “John McGivern: Live.” The show this year is called “John McGivern: Back Home Again.” I have a whole section called “Parochial,” where I talk about my first mortal sin...

WA: Which was?

JM: Which was ... on the corner of Oakland and Kenwood (today

there's a McDonald's there), there used to be a factory called Lakeside Sheet Metal. On top of the factory there was an apartment on the roof. The woman who lived there had a collie that she never let out — she would just let it on the roof and it would shit all over the roof. We would climb up there. In fourth grade I climbed up the ladders and threw shit on people's heads from the roof. The police brought me home and that Saturday I confessed the fact that I had shot [dog] shit on people's heads. It was a mortal sin.

WA: What was your punishment?

JM: Well, three Our Father's and three Hail Mary's, but that wasn't the worst punishment. Before [this bit] I talk about the fact that I'm the only boy my large Irish Catholic family that couldn't throw a ball, and it was well known as “it's an indicator,” OK. At the end of that piece I tell about the cops hauling me home and my father coming out on the porch. They asked him If I was his son and he said, “Yes.” They said, “Well, your son was throwing poop.” My father looked at those policemen and said, “My son can't throw,” (laughter), but, I mean, my dad kicked the shit out of me because I threw poop on people — it was bad!

WA: So, this show has a lot from your own experiences?

JM: A lot. I do another thing called “Prepositions” and I do a thing called “Pets” where I talk about . . . I was raised without any pets, so I don't know how to relate to other people's pets. I talk about the pets that are in my life, and that were in my life, and how I deal with it. As a kid when I heard that a dog was going to be “put down,” I thought that it was going to get up; “put to sleep,” I was waitin' for the dog to get up. When I would go home and tell my father that, he would say, “You stupid little shit. That means that it was killed.”

I go through all this pet stuff and it turns a little serious about putting a pet down. Then it's intermission and I go into a piece called “Turn up the Lights. I'm a Stand-Up.” I go through the audience and talk to them about what they do and why they're there. I've had some incredibly interesting dealings in that piece of my show. The cast of “Caroline in the City” came to one of my shows in Los Angeles, and I chatted with them. Phil Esposito who's in the Hockey Hall of Fame came with ten hockey players to one of my shows in Tampa. I just deal with people one-to-one.

Last time I was in town the pastor from St. Roberts was there with an eighty-year old woman who I asked why she was there. She said, “I read about you in the *Milwaukee Journal-Sentinel* and I thought it would be interesting.” I asked her if she was having fun and she said, “Kind of.” (hysterical laughter) She had no idea what she was getting into.

Then I go into a piece called “It Could Be Any One of Us,” and it deals with my grandmother who just died at the age of 99, and what she meant to me. There's a waltz that plays in the background and I take my grandmother out of a wheelchair and mime a waltz with her. It's a real kind of serious piece. Then, my last piece is




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"Bachelorhood," and it's about my coming to terms with my sexuality with my family, and how for years they just said, No John, no. You're a bachelor."

It's different than just doing stand-up. I'd so much rather do theater pieces because then you're able to have a variance of emotion and laughs. It's a full evening then.

WA: Do you have a theater background?

JM: I do. I was an actor long before started writing and doing my own stuff. Four years ago, in Chicago, with the Bailywick Pride Festival, I did a show called "Sheer Madness" for a very long time. A friend of mine was the director of that show. He said he wanted me to get on stage and do some of my own material.

WA: What did you do in "Sheer Madness"?

JM: I played Tony Whitcomb, the gay hairdresser. Are ya shocked?

WA: You your own stuff. How do you find the writing process, is that a difficult thing for you? You've had quite a few of these one-man shows.

JM: I have four two-hour shows, so I have close to eight hours of material.

WA: Do you get afraid of repeating yourself or ...?

JM: You know, all of it is real. All of it is true. I'm 43 years old, so I've got a lot of truth that I can speak from. I'm just afraid that one day it's going to

be like, "I'm done." There's always just daily stuff, and when I do stand-up I talk about the news and my take is like, "I'm gay and all of this is really queer." It's just odd stuff and I've learned that my take on things is always a little cock-eyed, that my perspective is not middle-of-the road. I've learned that my gift is that I take a perspective on something that's a little off.

WA: What do you think about President Clinton and Monica?

JM: You know the truth? I can so relate, I can put myself in both their shoes because I have lied about having sex with people and I know people have denied having sex with me (laughter). That's it! You know? Honestly, my true feelings are that I don't think there's a soul among us that could live through the kind of interrogation that's going on here, the kind of ground *dicking* that they're doing to get anything on this guy.

But, it's like what's coming up is, "You are active! Bill, you gotta get to an SLA meeting!" You know what I mean? He's got family members coming up saying "I've had sex with him." It's just silly. I don't give a shit though, I don't give a shit.

WA: You come back to Milwaukee often, weren't you here last year, too?

JM: I was. It's not often though. I'd love to come back more.

WA: What do you like

about Milwaukee?

JM: The fact that my family is here, the fact that I'm really familiar with the city. The biggest think is that my family is here. My mom is here.

WA: Do you stay with your mom when you're in town?

JM: I do.

WA: In your old room?

JM: She moved (laughter). She now lives in Cedarburg, so not my old room. I'd love that, but that's not the way it works. But it's great. I see my mother a lot. She's retired now and I bring her out to events that I think she would enjoy. I opened for Liza Minnelli in April a year ago for a huge benefit for Bread and Roses out in Connecticut. I flew her out there to see that. She went backstage because she wanted to meet Liza. I asked if she would mind if I brought my mom back and she said, "No, that would be great."

WA: So how is Liza?

JM: She was good. She sure does embrace the gay community though. Why she marries 'em, I don't know, I mean how silly is that?

WA: Why do you think she does that?

JM: Well, I don't fuckin' know (laughter). Do you have any ideas?

WA: Well, your mother met her.

JM: Do you know what she said to her? "I just want you to know that I really loved your mother. You know, Judy

"I can so relate, [to President Clinton and Monica Lewinski] I can put myself in both their shoes because I have lied about having sex with people and I know people have denied having sex with me."

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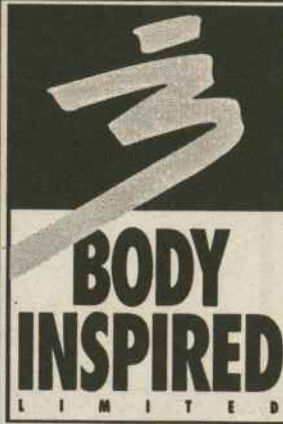
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Garland." (laughter) Liza gave me a look like, "Who the fuck is this?"

WA: You know Bob Smith?

JM: I think he's the most honest, most real, most down to earth, embracable, could be cross-over main-stream kinda sweet man, who's involved in a long-term relationship. He doesn't fuck around, doesn't drink. I mean he'll have a glass of wine, he's not out there being an ass. I adore him. I think he's

an incredible roll model for us who are in the business.

I haven't been in gay comedy — as my mom would say, "You're a professional homosexual." — I haven't been in [this business] that long, and if I were to look to anybody, I do look to Bob for advice. I think he's the one who could give it and ...

WA: What's the best advice he gave you?

JM: We talk a lot about maintaining integrity as someone who represents our community. Integrity for me, and for him, is based on honesty and on truth. I have tried to get out there and create pieces aren't based on that and they don't work. So, it's a matter of maintaining what my life is about. He does that as well. He's really wonderful. I love the man. And Kate Clinton.

WA: Is it hard to get work as a homosexual comedian?

JM: If you have aggressive management and agents who are out there, it's not so hard, but you get to a point where it's like, you're traveling horizontally and there's not much. Where do I go from here? I make a good living, I do a good share of comedy events and I do a lot more theater stuff, which a lot of gay comedians don't do. They do their stand-up and do their 40 minutes and they're done. You think what's the next step? Now what do I want to happen this year? What ultimately do I want? That's when it gets tough to get work.

If you come see my show you'll see that it's very straight-friendly. A lot of my audiences around the country are — percentage-wise — more straight than they are gay. I think it's important that we have that out there. I think it's important that we have some sort of voice that ... There's a real fine line here in discussion with people about am I trying to relate to the straight community. I talk my truth and if that relates to a straight community, so be it. I was raised and grew up with straight people in a really tight Irish Catholic family. That's my point of view and my point of reference. I'm not out there to please the gay community, I'm not out there to please the straight community. I'm out there, and if it does any of that that's a gift.

WA: Do you have to play your family royalties for every joke you do about them?

JM: I don't. They're really kind (laughter), but they're always like, "This isn't going to get in your show, is it?"

WA: Does it?

JM: I talk a lot about my mother and a lot of it gets in.

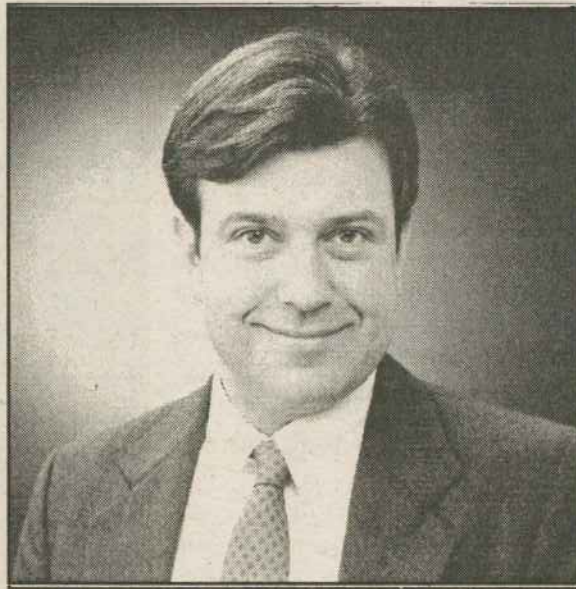
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Last night there were about 25 Harley Davidson dudes sittin' [at my show] and I saw 'em all just lookin' — at first I thought, "Oh good, big bear men are here."

closer to your mother?

JM: The stuff on my mom is pretty much day-to-day kind of light stuff. I have pieces in other shows that deal with my relationship with my father — who is now deceased — that really help me. I looked back on my writing the stuff and putting it on stage in front of a lot of people, and I realized that I was working my own issues, my own therapy, and getting that stuff out. I became resigned to what my relationship was and I came to what my father meant to me as a kid, and what I wished he had meant to me.

My mother's stuff is pretty light. My mother is just a really funny woman. Her take on stuff is as cockeyed as mine. I'm full of joy for the fact that she's in my life

— and, in my life almost daily. I talk to my mom all the time.

WA: Tell me something your mother would be surprised to know about you. Or, does she know about it already?

JM: There's a lot, but I think my point of doing all of this — and, it's not only my mother, it's my five brothers and sisters and my aunts, uncles and cousins — that my purpose is like, for approval. My youngest brother Michael, was at the show last night and I didn't give a shit if the 250 people sittin' there thought it was OK, I just wanted my brother to say, "That was great."

WA: Did he?

JM: He said, "I'm really

proud of you." I'm 43 and I'm still waiting for my mom to say it. I hear it all the time, but I want my mom to say, "I'm so proud of you." She'll be surprised to know that I do this with that in mind. I need some therapy (laughter). If I did get past all of this, I'd probably wouldn't be very good at what I do.

WA: You're always looking for that one person in the room who isn't laughing at your jokes?

JM: Oh, you see them, you smell 'em. Last night there were about 25 Harley Davidson dudes sittin' [at my] show and I saw 'em all just lookin' — at first I thought, "Oh good, big bear men are here." It wasn't them, it was big straight fuckin' Harley Davidson



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dudes. I was so fuckin' focused on the fact that they were there, and I got my first laugh and it came big. I kinda just tried not to look that way. After, the waitress said, "Did you see all those biker dudes there?" I said I saw 'em and she said they were so funny because they didn't know if they should laugh."

They kept lookin' to each other very co-dependently like, should we laugh at this? After [the set] two of them came up to me and said, "That was fuckin' brilliant." I thought brilliant? Maybe they are big bear men, but they weren't. You see that stuff. I can smell somebody not likin' it.

WA: How is it playing different parts

of the country? Do you notice a difference in the audiences?

JM: Oh sure. Some of them are hard. I do a piece about [being] picketed by the Ku Klux Klan in the south.

WA: How did you feel about that?

JM: I was terrified. It was scary. They were screaming in unison "God hates fags." I do a piece on the fact that I grew up in Milwaukee and I knew there were people who wore white sheets and hoods, but growing up I thought they only hated people of color and Jewish people. Little did I know that their hate was so encompassing. I didn't know what to say to them, but at every show, every venue, every city, every comedy club I've played, I've gone to the front door on the evening of that performance to see if they were back.

I finally figured out what I shoulda said to those people, and that is: "Hey you in the sheets. You may believe that God hates fags, but you need to know that fags hate people that wear a cotton polyester blend. What's the thread count on those sheets is what I wanna know. Am I the only one here that smells dacron? Hey young lady, I'm talkin to you. Is that chubby eight-year old a child of yours? And, you put her in a 'fitted twin? Shame on you."

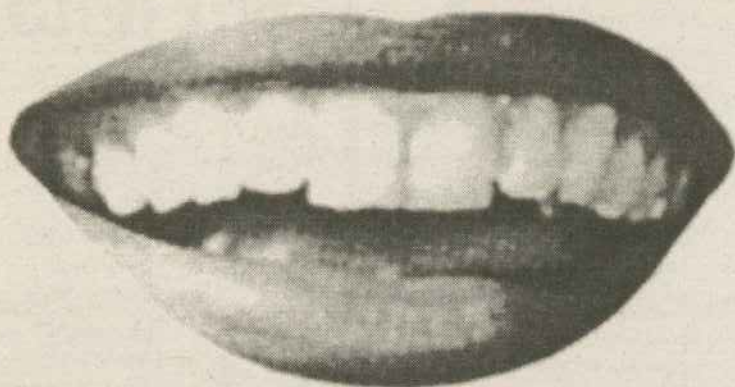
I'd also say, "Could I ask how come, collectively (which means all of you), how come you only have four teeth? Doesn't the KKK have a good HMO. What happens when you're in the KKK and your tooth falls out? Do you put that tooth under your pillow? I think not. Heaven forbid that a fairy would visit your house in the middle of the night." It's taking something like that, which was truly horrifying, and kinda making light of it.

WA: Talkin' about sheets, what's your take on Martha Stewart. She has her own line at K-Mart, you know.

JM: Oh, Martha-Bugs! Can I tell ya somethin'? She kinda bugs me, she does. She's kinda like a fuckin' Nazi. She's supposedly so eclectic with her "You can just take anything and make it fabulous." No, you can't! You just can't! It costs money to make things look pretty. I got *Living* magazine, I did. Now it's just way too much.

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you know what? I can't do any of it.

WA: Does that make you feel like less of a person?

JM: No. Heavens No! She just bugs me. I gotta tell ya. There's something about her that's incredibly appealing. It's the whole thing. It's like listening to Rush Limbaugh.

WA: Do you listen to Rush?

JM: I don't make a point of it, but if I'm in the car and going through the dial and he's on, [I do].

WA: Do you think he's funny?

JM: I do. There's something incredibly humorous about him. He fuckin' knows. I think he accepted a role and he's playing it to Oscar fuckin' potential. He believes that those mega-ditto people are fuckin' idiots.

WA: So it's all an act?

JM: I think there's a base-line right-wing agenda goin' on, but it cannot be to the excess that he throws to the right. He's so much to the right that it's almost to the left. You're scarin' me!

I don't even know if his tongue is so

wedged in his cheek — like, I can't figure it out. I'm a radio fan. I've been listening to Mark Belling while I'm in town.

WA: What do you think of Belling?

JM: (laughter) I'm telling myself, He's gotta be ugly. He's gotta be ugly because he's so bad.

WA: He's double ugly.

JM: Is he? My mom says he's "not very attractive" (laughter). But he's funny, though. He made some sense when he was talking about the light rail system that Mayor Norquist wants to run from Milwaukee to Watertown. Who the fuck wants to go to Watertown? And, it stops in Oconomowoc. It's because the mayor doesn't want any cars in town. Why? Why don't you want cars here? I've driven in Milwaukee during rush hour. It ain't a big deal; it just isn't. He wants light rail. Why?

WA: Do you watch Jerry Springer at all?

JM: I do if I can. Last night I said, "I watched Jerry Springer today." It got a huge

laugh. That's when I say, "I'm gay and they're queer. They have a test to get on the Jerry Springer show. This is the test: How many hands am I holding up? Give me a number. That's all ya gotta do. It's fucking weird. What do they feed these people and what do they say to them?"

WA: How do you like Ellen?

JM: I do. I don't think she's as funny as she used to be, to be honest with you. I think she's really narrowed her scope in creating a show that some how someone . . . people believe that this is going to be about lesbian issues, it's going to be about gay issues. I don't fuckin' buy it. It doesn't have to be. It seems so much less human to me now and I don't think it's going to be around much longer.

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.....Art's Page.....

Florentine Opera Closes Season with Wagner's "The Flying Dutchman"

The Florentine Opera closes its 65th Anniversary Season with Wagner's dramatic opera *Der Fliegende Holländer* (The Flying Dutchman) on May 1, 2 & 3 at Uihlein Hall of the Marcus Center for the Arts, 929 North Water St., Milwaukee.

One of Wagner's earliest and most accessible operas, *The Flying Dutchman* is based on an ancient legend of a sailor punished to wander the seas until Judgment Day for his overly adventurous spirit. Senta, daughter of Norwegian sea captain Daland, is the Dutchman's only hope to find the faithful woman needed to end his

doomed journey.

The drama unfolds as Senta's father pledges her troth to the Dutchman in exchange for the seaman's vast treasures. Against the wishes of her steadfast admirer, Eric, Senta falls perilously in love with the Dutchman, singing his ballad to prove her love to her friends. As a storm rises, the Dutchman overhears Eric pleading with Senta and, fearing himself abandoned, bids her farewell. Eric tries to hold her back, but Senta breaks away and casts herself into the sea, calling out her faithfulness to the Dutchman.

Marking only the second Wagner opera to be performed in Milwaukee in the last twenty-five years, *The Flying Dutchman* is headed by John Cheek, one of America's leading basses (Donnie Ray Albert, alternates as the Dutchman). Dramatic soprano Frances Ginzer debuts with the Florentine as Senta, bass Louis Lebherz portrays Daland, and tenor Allan Glassman professes his love to Senta as Eric.

Florentine Opera Artistic Advisor and Principal Conductor, Joseph Rescigno, leads this cast with the Milwaukee Symphony Orchestra, and noted Yugoslavian stage director Dejan Miladinovic will direct this stunning production from Dallas Opera. Performance times for *The Flying Dutchman* are Friday

ALA Announces Gay Lesbian Bisexual Book Award Winners

Chicago, IL — Lucy Jane Bledsoe, author of *Working Parts* (Seal Press); and Adam Mastoon, author of *The Shared Heart: Portraits and Stories Celebrating Lesbian, Gay and Bisexual Young People* (William Morrow, reviewed in *Q•Voice*, December '97), are the winners of the American Library Association's (ALA) Gay, Lesbian and Bisexual Book Awards for literature and non-fiction. Established in 1971, the awards are given annually to authors of books of exceptional merit that examine lesbian, gay or bisexual experiences.

Bledsoe won this year's Fiction award for her first novel, about a lesbian cyclist and skilled bicycle mechanic, Lori Taylor, as she undertakes the challenge of learning to read. *The Shared Heart*, the Nonfiction winner, pairs Mastoon's photos with the words of teens and young adults describing their awakenings in the world around them.

The Fiction finalists are Elena Dykewoman for *Beyond the Pale* (Press Gang Publishers); Judith Katz for *Escape Artists* (Firebrand); Scott Heim for *In Awe* (Harper Collins); and Persimmon Blackbridge for *Prozac Highway* (Press Gang Publishers).

The Nonfiction finalists are Amy Hoffman for *Hospital Time* (Duke University Press); James Sears for *Lonely Hunters; An Oral History of Lesbian and Gay Southern Life, 1948-1968*

(Westview Press); Susan Raffo, editor, for *Queerly Classed* (South End Press); and Arlene Stein, for *Sex and Sensibility: Stories of a Lesbian Generation* (University of California Press).

The awards, sponsored by the Social Responsibilities Round Table (SRRT) Gay, Lesbian and Bisexual Taskforce, will be presented June 29, 1998, during ALA's Annual Conference in Washington DC. A committee of 14 public, academic and special librarians made the selections.



Lynn, Age 21 from "The Shared Heart"

and Saturday, May 1 & 2, at 8:00 p.m. and Sunday, May 3, 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. The Flying Dutchman will be sung in German, with English supertitles projected above the stage in Uihlein Hall.

Single tickets: \$20-\$90. Marcus Center Box Office, (414) 273-7206 or toll-free in Wisconsin at 1-800-472-4458; TDD (414) 273-3080 for the hearing impaired. Tickets can also be purchased by calling Ticketmaster at (414) 276-4545. Group sale discounts are available for groups of 10 or more by calling the Florentine Opera at (414) 291-5700, ext. 21. For more information about the Florentine Opera or a free season brochure, please call the Florentine Opera Office at (414) 291-5700.

Averno Presents "San Jose Taiko"

San Jose Taiko, an outstanding Japanese-American drumming ensemble that blends dance, music and theater, will delight its audience when the perform on Friday, May 1 at Alverno College. The performance begins at 8 p.m. in the College's Pitman Theater, 39th and Morgan Avenue.

For 25 years *San Jose Taiko* has been mesmerizing audiences with the powerful, spell-binding sounds of taiko drums, which the ensemble uses as a means to convey their unique experiences as third generation Japanese

Americans. Taiko, as a symbol, holds much of the essence of the spirit of Japan.

San Jose Taiko has taken the essence and voice of the traditional taiko and infused it with the vitality and freshness of their American spirit to create a dynamic and compelling new Asian American art form. Their repertoire fuses traditional Japanese rhythms and melodies with the world music of Africa, Brazil, Bali, Latin America and jazz. The resulting sounds are contemporary, exciting, new and innovative.

Tickets for San Jose Taiko are \$18 and \$16, with discounts for students and seniors. In addition to the ensemble's evening performance of May 1, a student matinee will be held on May 1 from 10 to 11 a.m. To order tickets or for more information, call the Alverno Presents Box Office at (414) 382-6044.

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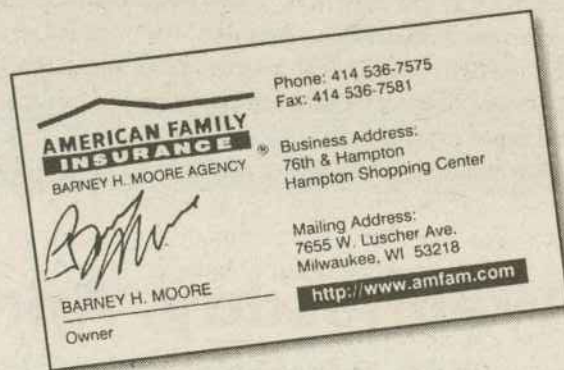
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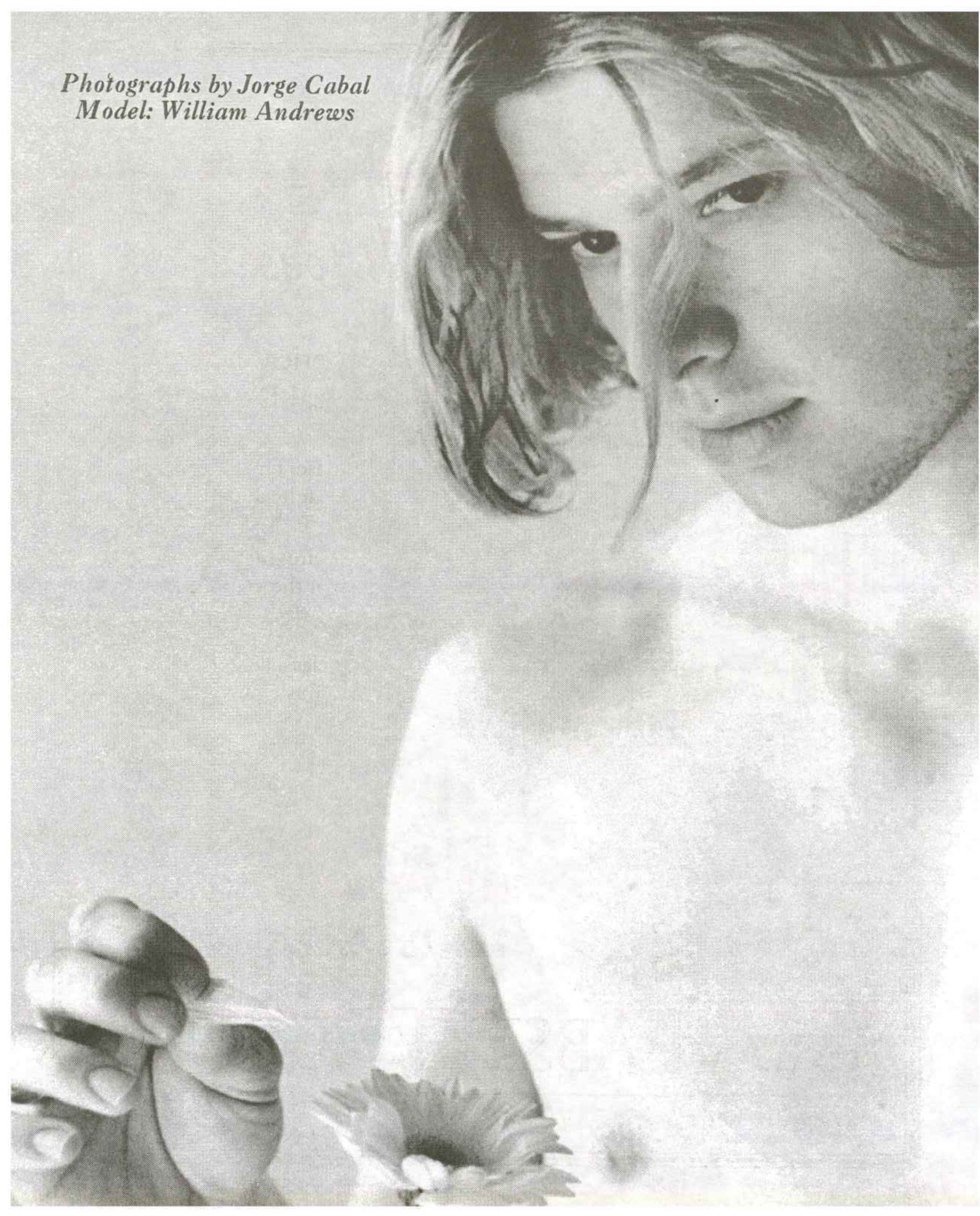
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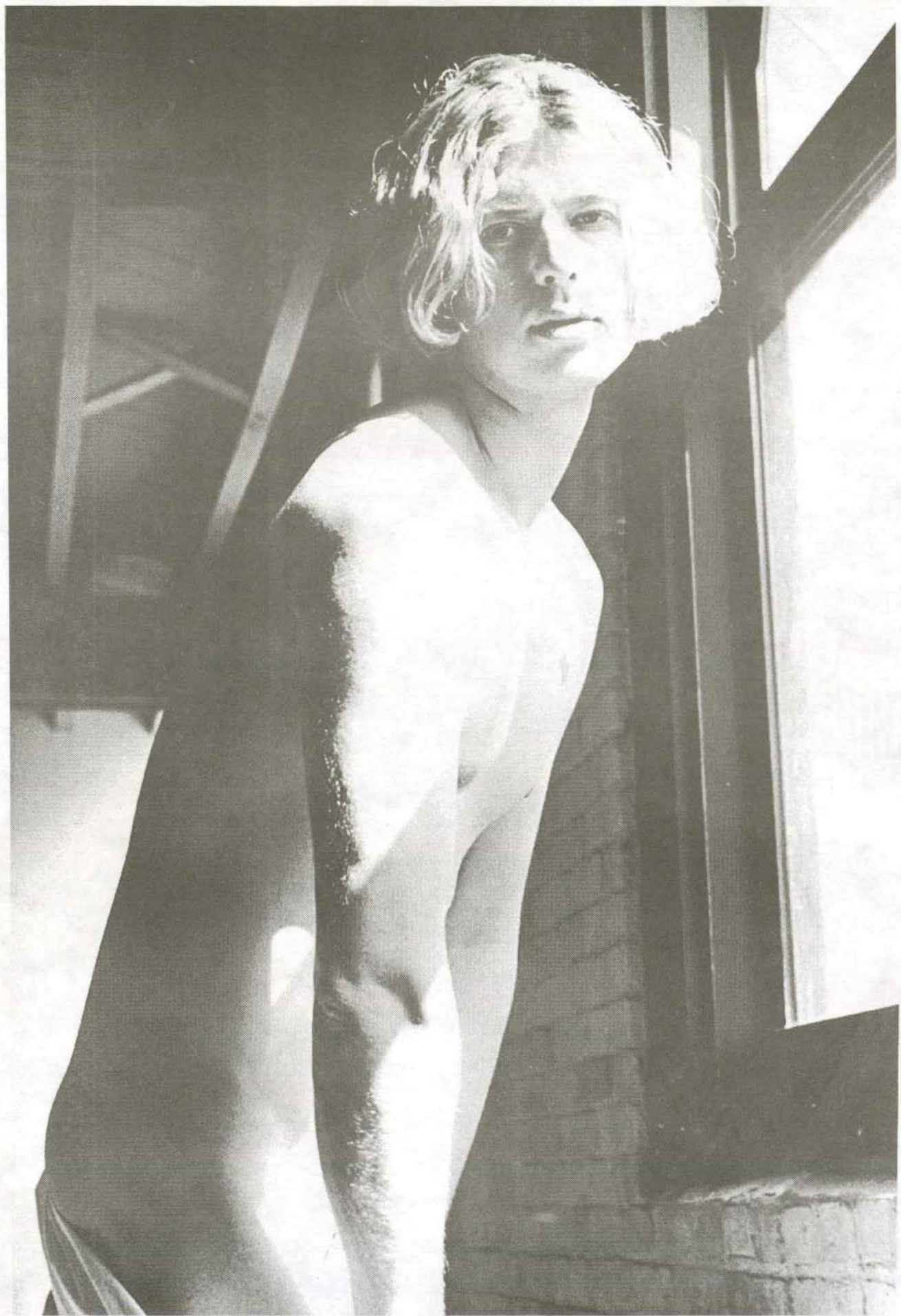
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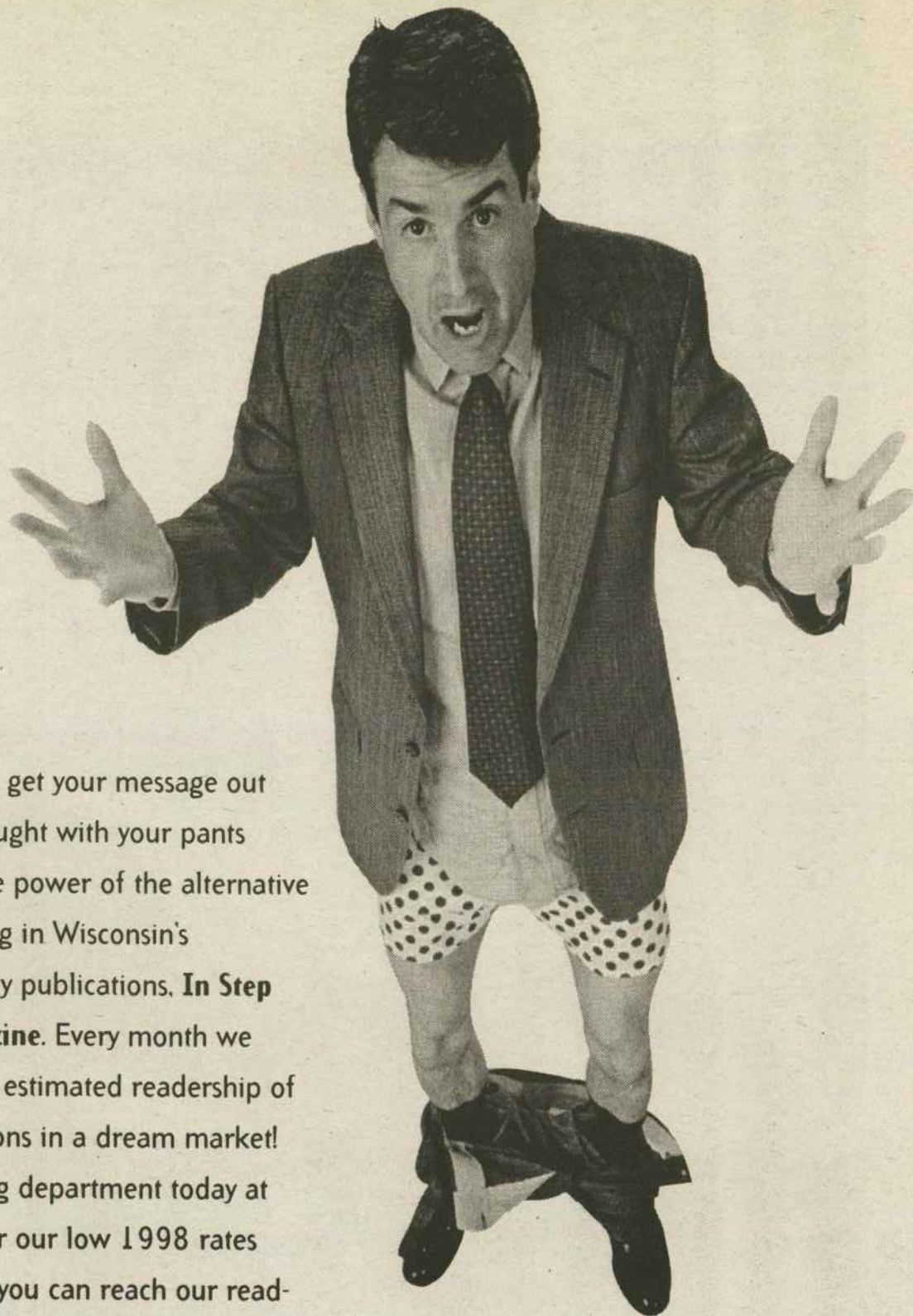
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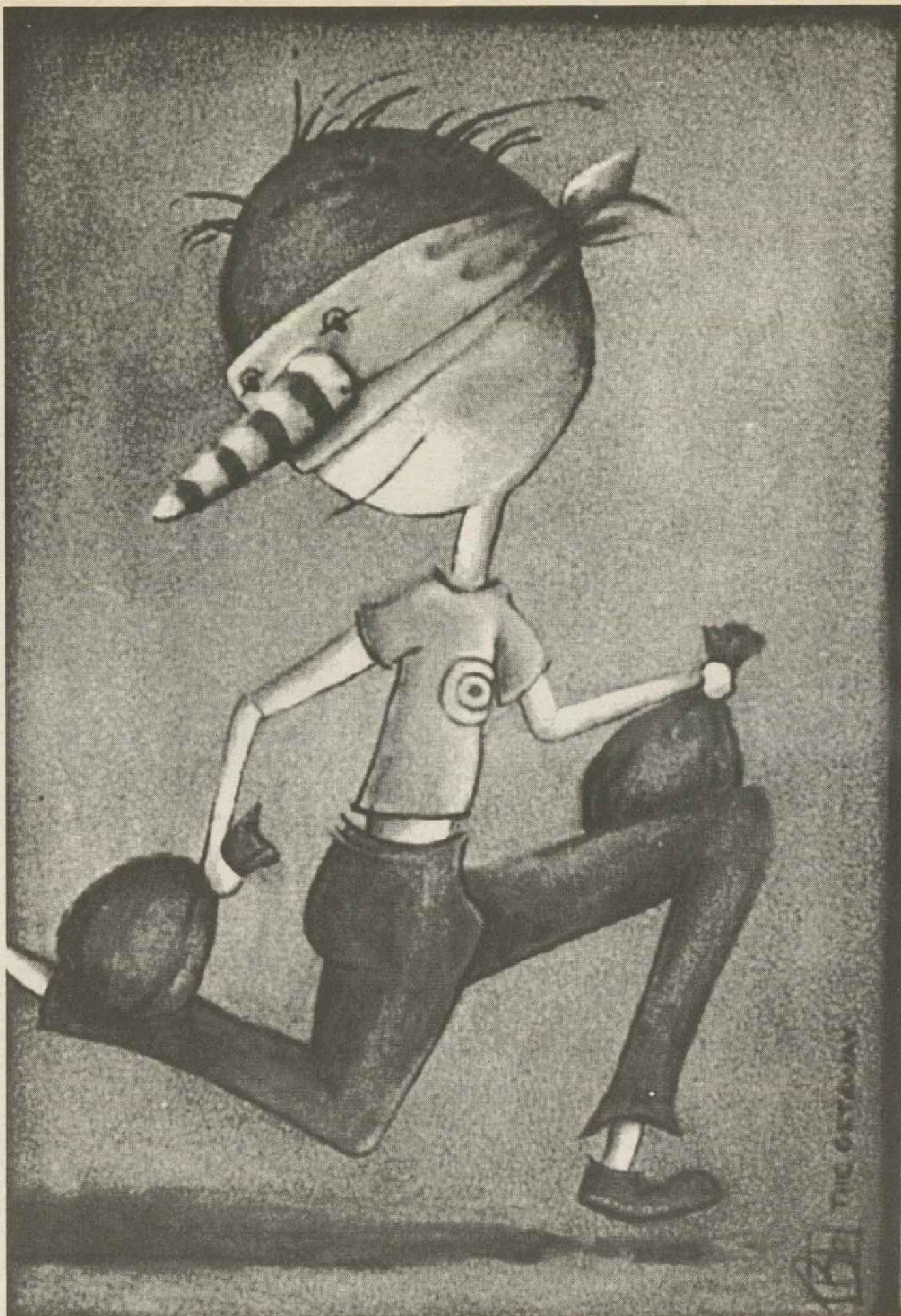






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Sculptor Mark Winter exudes a quirky humor that hints at subliminal darkness. Beth Bojarski's child-like paintings hold sophisticated depths of meaning. Together, Winter and Bojarski seem destined to become one of Milwaukee's most funky creative couples.

OCCULUDING the OBVIOUS

Story by Waswo

Mark Winter is kicked back in the comfort of his Brady Street apartment, running his fingers over his head and pretending to pull out his hair.

"I've been struggling a lot lately ... having more problems than ever making things. I get set to make something and it doesn't work. I end up throwing a fit and tossing something across the shop. Usually creating had been very easy for me. But lately there's been problems with inspiration. I don't know what it is."

Beside me, on the sofa, Beth Bojarski leans forward offering no-nonsense consolation and encouragement.

"It's happened before," she states simply. "But after the last time this happened you

started to use stone. The time before, when it happened, you started using wood. The frustration always seems to take it to another level of experimentation."

Winter sighs a recognition. "I guess I shouldn't chuck the whole thing yet. I have to remember I get through these dry spells and emerge with something better."

It is odd to hear a man noted for the ease with which he creates to complain about struggling in the studio. Mark Winter has developed a reputation for gifted invention. For those less talented, Mark Winter has had the irritating knack of "making it look easy".

Mark often brags that he assembles whole shows just weeks prior to their openings. For those of us who perceive in Winter a seething raw talent, this nonchalance can be exasperating. Few sculptors

are able to assemble welded metals with the same wit that Winter brings to his craft. He has demonstrated a vision, a skill, and a business sense, uncommon in artists his age.

But it is precisely Winter's ability to create quickly and casually that has inspired Beth Bojarski to alter the course of her own artistic career.

"A lot of what Mark does has influenced me. My work use to consist of watercolors and oil paintings that took maybe a hundred and fifty hours to complete. They were very photorealistic; very perfect. But I always admired the way Mark works. He's very fast. He has a lot of fun with it. It doesn't take him a lot of time, but he puts a lot of skill and talent into it.

"I reached a point where I was procrastinating starting new paintings because I knew they took so long to com-

plete. So I decided to change directions just to see what would happen. It was my way of getting back into it. I started doing paintings that took me only four or five hours to finish."

The result of Winter's influence and Bojarski's experimentation manifests itself in a series of small paintings that seem reminiscent of Paul Klee in their ability to be both whimsical and angst ridden. Winter and Bojarski are always accessible, but seldom obvious. Though Bojarski's work initially makes us smile, it's lingering effect is one of discomfort.

One such painting is entitled *Simple Sheriff*, in which a small child is depicted wearing a bathroom plunger for a helmet and holding a hair dryer as if it were a gun. He is playing the Sheriff with an oversized badge that looks, in

Bojarski's words, "as if he got it by sending in the top of a box of cereal then waited six months to get it back."

The immediate humor of the work, and the way it is reminiscent of the free spirit and imagination of youth, is tempered by the ominous presence of a television set that the kid shoots with his hair dryer /

gun. The effects of TV in an unsupervised household somehow comes into question. What first appears as innocent fun takes on larger and more insidious meanings.

Another of Bojarski's paintings works in a similar vein. *Bullet Man Receives Another Key to the City* depicts a cartoon-like superhero (with a bullet for a head) apparently

being presented with the "key to the city". Bullet Man has presumably saved the day. But on closer examination, what is initially perceived to be a key, is in actuality a gun. Bullet Man is, in reality, the victim of a holdup.

This wry social commentary overpowers the works initial whimsy. Whether or not direct political statement is Bojarski's intent, the irony of having Bullet Man held at gun point can't help but be interpreted as a comment on our firearm obsessed nation.

"One of my current favorites is called *It Was On That Night That the Angels Went Bowling*. It's a sky filled with angels. They all seem to have bowling balls, but actually it is the globe of the world.

"It reminds me of when Mom would tell the kids not to worry because the angels are watching over them. Or when people would say a certain something was just the angels doing this or that. But in this painting the angels aren't really watching. They're too busy bowling.

"First I use a roller to gesso the masonite board, which gives it a lot of texture. I put the base color down first, and then I do a lot of wiping. The result is very thin layers of color.

"After I put down the base colors I sit back and discover weird shapes in what I've done. I have a lot of little stories and characters in my head. The shapes will suggest something to me that is almost cartoon-like.

"The finished paintings are whimsical and quirky. I fill them with freaky little sayings. I think these paintings have funny and odd meanings ... things you have to think about."

Adding to Bojarski's musings are the metal frames Winter creates specially for each painting. Whether rusted, bent or luminously enameled, Winter's frames seem the perfect match for the equally bright or twisted images they contain.

"At first the making of the frames was just a financial thing. We were trying to save on framing costs." Winter explains in his typically matter-of-fact way. "Some of the frames are painted, clear-coated, or ground down. Some of the found metals already have the paint on them, like when using old shelving from a warehouse. The heat from the welding torch brings the colors

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out and changes them."

Beth emphasizes the naturalness of the materials. "I think in only one instance did we actually paint a frame to work with the piece. Normally we use the colors and metals as they are found."

Mark draws parallels between the frames and his own sculpture. "I think my work is becoming less refined, while at the same time it is becoming more put together. If that makes any sense. The materials are more worn, but the end result is more finished."

A regular at such Brady Street haunts as the Up and Under Pub, Winter has regularly shown on his home street. He has created functional art for such Brady Street establishments as Diva. Winter and Bojarski will be holding their first dual show at Grava Gallery this April, with the opening set for Spring Gallery Night.

"I was suppose to do some work for the Hi Hat, but that fell through for now. I might still be doing something for them in the future. I think my favorite project so far has been the work I did for Cafe Vecchio Mondo on Old World Third Street. I got to meet a lot of the cool people who hang out there."

"I think my images are getting a little stranger, a little creepier. In this show I'll be exhibiting a variety of things: some simple figures, some tall objects, some things that are more light than dark and depressing. I get bored doing just one thing. I think it's important to keep exploring."

The interplay between Winter and Bojarski is just beginning, and has yet to reach its apogee. But the visual conversation that is evolving between the two is already worth a listen. The seminal dia-

logue between these two artists sounds like the first memorable lines of an anticipated drama.

"My Dad being a photographer inspired me," says Bojarski. "He always took me to functions where I met artists and people connected with the art community. Now my Dad is the owner of the Milwaukee Art Exchange. We're trying to connect the owners of new downtown lofts with artists who can create for those large open spaces."

"We have a lot in common that way," adds Winter. "My Mom is an artist, so I was always surrounded by art and the kinds of people who enjoy it. I grew up in a very open and creative environment."

"But I was picked on big-time in school. I hated High School. The thing I remember most is being spit on. I wasn't beat up, but I was spit on. It was a regular occurrence."

"This was in Menomonee Falls. I don't go out there that much anymore. I hate it out there. It was a nightmare. Two years ago I was rejected from the Cheery Cherry Fair in the Falls. I think that's great! Have you ever been there? Have you ever seen that mess?"

"Here I've been accepted into prestigious shows in Chicago and Minneapolis, and big-time events like the Fair on the Square in Madison, and my hometown rejects me!"

Beth and Mark both laugh at the absurdities of life. I can't help but ask the question, "Now that you're a successful artist, do you ever feel like going back and spitting on them?"

"Maybe! But no. I've got better things to do."

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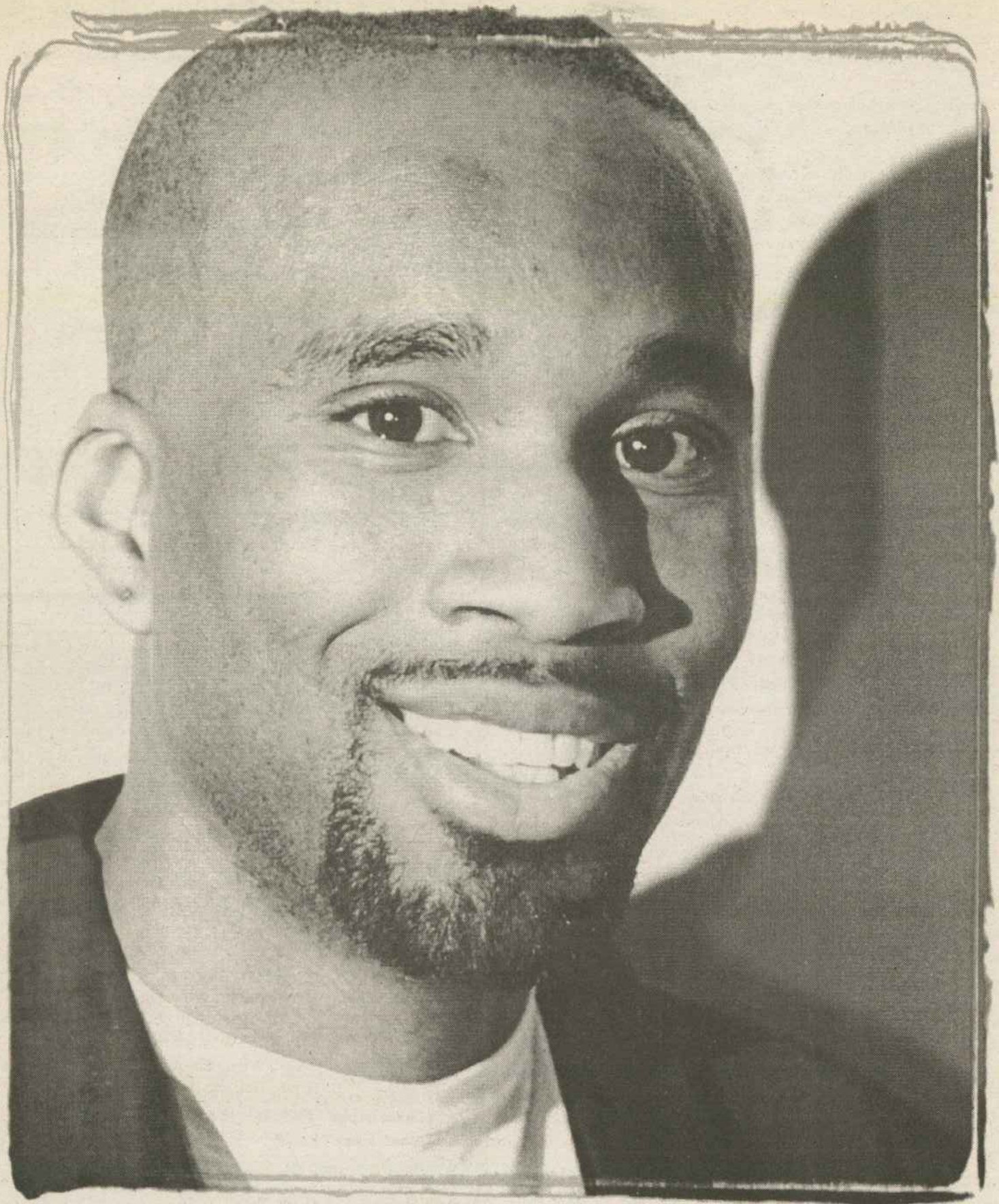
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Setting it Straight

"Place Out, gay Milwaukee," It's akin to "I want some Taco Bell," that is, as spoken in perfect Spanish by that adorable Dinky the Chihuahua. Though handsome, Charles Daniels, who coined the phrase, is more than a pretty face. He's the outspoken co-host of Milwaukee's award-winning "Queer Program."

But, aside from his stint on the show, Charles, 29, is a dedicated activist and local celebrity. His Charles D. Productions is responsible for the upcoming annual Mr. and Miss Mystique pageant. Recently, Charles also broadened his long-time commitment to AIDS prevention by joining the state's HIV Prevention Planning Council

I caught up with Charles at his downtown apartment, where he was busy preparing for this year's pageant. He took some time to share his views and ideas on the program and much more.

Q. So what's up with the pageant?

A. It's going along really nice. We have

contestants from Chicago, Florida, St. Louis, and also from here. The prospects are really good.

Q. Is the Queer Program sponsoring the pageant?

A. We are putting an ad in the booklet. (The show is) sponsored by the Gay People's Union, who is known for supporting a lot of things. This is the first year I've ever had sponsors, which is excellent. We've got the Milwaukee AIDS Project (now AIDS Resource Center of Wisconsin), PrideFest, and others.

Q. Now, you've been on the Queer Program for almost three years. How'd you get bagged to do the program?

A. About five years ago, I invested in a club called the Blue Gardenia. While I was there Michael Lisowski came in wanting to meet the person who started it. So we talked about a couple of things.

Q. And then what?

A. The next time I saw him was at our first pageant. Michael asked me to join them on the show. Every time Dan would leave,

I would be Michael's co-host. And when he left, I've been the co-host since then.

Q. What do you like best about being on the show?

A. It's a forum to get those little quirks out, such as discrimination between our communities, problems with policing. I like the diversity between Michael and myself because it lets them know it's not a black show, it's not a white show. It's a gay show for the gay community.

Q. What about non-gay people?

A. One thing too that I like, that I think I've brought to the show is that we have this huge straight community that watches the show. And now we have so many straight callers that call in.

Back in the day every call was, like, a crank call. Our phone calls now are straight people calling and asking where Charles D. specials are; what clubs they're at. Yeah, they ask, 'Why are you gay?', but that's a legitimate question, as opposed to a call saying fuck you, fag!' or stuff like that. So, I think not only does the show help the gay community, but it's helping the straight

Interview by Rande Brown

community understand there are people out there with different choices or there are people who feel they were born that way. Or this is the way they want to be. But it's their life. They have a right to live it that way.

Q. So you'd say the show provides a safe forum for those who really want to know to ask questions.

A. Yeah. You're always going to have those people that say, 'Explain it to me. Why?' And, it's not just for the gay community. I think that one of my main focuses of staying with the show was because we're reach-

I think we have too many vices within our own community and stereotypes and diversities that are so negative towards each other to be worrying about how the straight community views us.

ing so many people. I have so many black people that are in the community saying, 'Oh, I watch your show all the time, Charles.' And it's great to hear that because I always thought it was only the white gay community. And I'm glad to know that there are blacks — black gay, lesbian... homosexuals that do watch the show. I think altogether we do need to stick together and that's why I trip when people call in. I've had somebody call me a racist. I've had somebody call me a nigger. And these weren't straight people. They were gay people. And that's terrible.

Q. Yeah. I think we tend to generally assume that if you're gay, then you are exempt from other -isms or issues like racism or whatever.

A. I think we have too many vices within our own community and stereotypes and diversities that are so negative towards each other to be worrying about how the straight community views us. We have too many problems to deal with in our own community.

Q. You mentioned diversity earlier. So race is an issue in the gay community?

A. Yeah. I got up and walked off the set when we discussed the (LGBT) Community Center not venturing into the

black community. Our guest told me I didn't know what I was talking about — told me I'd better watch my mouth. And I'm like, 'I'm in the black community as well as in the white community too, so I know what's going on.'

Q. And the caller that called you a nigger — what did you do?

A. I laughed. Of course I won't let you see otherwise on T.V. All I did was state the obvious. A white gay asked my lover and I if we were swingers because he wanted to swing with us. It was obvious that he was

white. Just like it's obvious that Michael is white. I'm black. It's obvious.

Q. I hear tell that you actually met your lover through the show.

A. I did. I met my lover, my baby. I mean, he's everything to me. He does everything for me. (pause) Anyway, Jay had been calling the show for 3 or 4 months. So, Jay had been asking questions and being very informative. But he would always talk to Michael.

Q. And you?

A. He had been leaving messages on our Homophone, but we'd never checked it. When he asked for my number, I didn't get it. I mean, he had the homophone number. But he said, 'I just want to talk to you,' so I gave him my home number.

Q. Why?

A. I don't know. Just curious, you know. I was single at the time. We talked for five months before we even met. The next time I saw him, he brought me balloons and candy and CDs. And ever since then...

Q. I see. Now, you just celebrated a birthday, right?

A. Yes. My birthday was February 14. Valentine's Day.

Q. And the show just got an award as

well. Tell me about the Brick Award.

A. (pointing) It's a brick.

Q. No, seriously.

A. Well, the Brick Awards are given every year by the Human Rights League. The good thing about it is that no gay programming has ever gotten one. So it was an honor for us. Actually, it was the Spotlight Award. I think they did a real nice thing by spotting us like that.

Q. I remember flicking through the channels and I saw you and Michael. Michael I knew from my work. But you know why I kept watching?

A. What?

Q. Your smile. I was like, 'Who is this on the show?'

A. (smiling) Like Michael says, he's the serious type and I come in relaxing because my smile makes it kinda more of a mellow show. But I like the diversity; the message that we're trying to get out. Hey, we got the award.

Q. But back to the overall community at large. What else is there to being on the show?

A. I think being up there gives a lot of people focus when they see a black gay man. Some people see a negative, like straight heterosexual women. They call and they're like, 'You look too good to be on there.' You get used to that, though.

The other day I had a teenager call in. He told Michael I was his idol. He was asking Michael and myself about a relationship he wanted to be in.

And you know when it's a young person, it's good to know you have a positive impact on their lives. And a lot of people need that show. Especially younger teens, so they know they don't have to commit suicide or run away from home. That there are outlets and people they can talk to when they have a problem.

Q. Why "Peace Out?"

A. I always let the people know the show is for them. In my closing, 'Peace Out, gay Milwaukee,' I say that because this is your show.

The Queer Program airs every Tuesday at 7 p.m. on cable 47. The program repeats on Thursdays at 4 p.m. and Saturdays at noon.

For The Ears

Review by Jorge Cabal

Madonna

"Ray of Light"



It seems that Madonna may be focusing more these days on artistic and spiritual growth, and less on material and celebrity gain. "Ray of Light," Madonna's latest collection of new songs since 1994's "Bedtime Stories," illustrates a more confident, focused, confessional and real artist.

Madonna has made a distinctive mark in show business and has dared to take risks in her life and art; unlike many other artists who have stumbled into a formularized form of expressing themselves and have pigeon-holed their creative expression. Madonna has survived movie flops, unkind critics, short and shallow relationships and media exploitation. She keeps coming back fully in charge with more talent, a wider vocal range, a baby; and a softer edge that's well reflected in a provocative and personal CD, "Ray of Light."

"Ray of Light" consists of thirteen distinctive tracks each with their own unique sound and confessional lyrics that may be passages to a diary. There is an Indian (not Native American, but from India) trance-like tone throughout the CD that's soothing and comforting like a continuous flow of clean-clear water. "Drowned World/Substitute For Love," is the opening track which talks about the price of fame. "Swim," is a toss of a coin examination between the purification of our soul through baptism to the idea of karma and how the bad things

that happen every day all around us are an expression of our collective negative energy. In the most personal track, "Ray of Light," Madonna views herself as a piece of many pieces to a puzzle that makes up the big picture. "Candy Perfume Girl" would have been a more appropriate track for the "Erotica" CD, an exploration of obsession and being well kept-yummy! There isn't a single track that doesn't provoke some thought or arouses the senses. "Shanti/Ashtangi," and "Mer Girl," I found were the most intriguing of the bunch, they are the heart of "Ray of Light," as Madonna is the soul.

Madonna's "Ray of Light" beams true for the ears.



Ani DiFranco

"Little Plastic Castle"



"Little Plastic Castle" is Ani DiFranco's latest musical smorgasbord. This time around the mood is less angry, more playful with a comedic edge and as always there's no mincing words-the lyrics are to the point. Ani is a one woman enterprise who writes, produces, plays her music and if given a chance will wrap the plastic around the CD.

The majority of the material on "Little Plastic Castle" was recorded late last summer and fall at the Congress House, a studio located in an old house in Austin, Texas, where artists have the luxury of residing on the premises and working at their own

pace without the sterility of the usual studio setup. Ani's last three CDs and other projects were also recorded there, but "This one seemed to happen more organically (than earlier studio releases)," she says. Ani was joined by drummer Andy Stochansky and bass player Jason Mercer, who played with her on her 1997 tours, during which many of the songs were introduced including the track, "Two Little Girls," "Glass House," and "Independence Day." "Jason and Andy and I were a pretty tight unit coming off the road, and so the arrangements changed," Ani tells. "A lot of musical improvisation went on; it felt to me like the realization of longstanding musical relationships: me and Andy and Jason and Sara." The Sara Ani's referring to is bassist Sara Lee, known for her work with Indigo Girls, Gang of Four, and Robert Fripp, who toured with Ani in 1996 and appears on "Living in Clip."

Like Ani's previous work, she makes no bones about her feelings towards how the commercialization in the music industry has left many artists creatively naked, and enslaved to the latest craze that's generating the big bucks. It is always refreshing to hear songs like "Fuel," "As Is," "Independence Day," and "Loom," because they reflect what's happening all around us, sometimes unjust and unfair; and sometimes with a gleam of hope. Ani DiFranco sees it and sings it with candor. Ani adds, "I'm not really interested in nature and trees and children, so I guess human relationships reign supreme, as always."

"Little Plastic Castle," is musical food for the ears.



If you wish to sell short-short stories to *The Star*, the entertainment tabloid, maybe you can find out how it's done from Marilyn Auer. She has recently sold three, which were published in July and October, 1997 and February this year.

How did you do it? I asked.

She never answered the question directly in a lunch hour interview, but some answers did emerge from the conversation.

The chief answer seems to be: she works hard at writing — and everything else.

This is her current writing schedule. She writes on most evenings during the week, usually, from 8 p.m. to midnight. Days, she works full time at Rexnord as an administrative assistant to an operating committee of seven, doing accounting and word processing.

On Saturdays she writes for six hours. That accomplished, she proceeds to household tasks, including meals, shopping, laundry. Sundays, she sings in her church choir. Few moments in her life are dawdled away.

Although her serious focus on writing to sell is recent, she has been writing ever since grade school days in Evanston, Illinois.

"It was a wonderful school system, which encouraged writing, even in grade school. I wrote poetry, stories, essays, whatever," she recalled. She also had many books in the house. Her parents belonged to the Book of the Month Club, and the most important day of the month was the day the books arrived. The dividend books were classics.

Another magic day of that



Auer STORY

childhood was the day her father, who was a chemist and a salesman, came home from his annual trip to New York City, with his briefcase filled with

play bills.

"He would take out the play bills, and show them to us, and tell us the story of each play, and who was in it, and what it was

like to be there. And it was the most wonderful thing, the biggest day in the year."

Perhaps as a result, in high school and early in college

Interview by Dorothy Austin • Photo courtesy of the Auer Archives.

work, she planned to be an actress, and even in high school, worked in professional theater, "Show Case," doing everything from acting to building sets, making costumes, and ushering. And in the process she learned how to take criticism.

"In the theater, you give (what you consider) your best performance, and the director says, 'What do you think you are doing? Do you have any idea how terrible that was?' And you take this, and you either make it or you don't. But you learn that you can't take things personally."

At that time, as she recalls, she was "nearly uncastable," because she was then, at five-foot six, taller than anyone else. So she redirected her attention to other aspects of theater, including production, design, direction.

"And there is no better place to learn team work than in the theater," she discovered.

Everything she learned then has helped in her writing. Criticism of her work does not devastate her. She accepts some of it, perhaps most of it, reworks whatever is necessary in her view, realizes that every person judges from his or her own experience, and exercises her best judgment in the light of the criticism.

"Tighten it up," is the most frequent note on a rejection. And once, when she found ways to do so, the story was accepted on the second submission.

"None of our words are so precious that they can't be changed," she says.

She studies the guidelines to the needs of the market she writes for, given to her by her agent, Larry Sternig.

Her ideas and approach come from a mixture of the mysterious and wonderful world of imagination, and a "what if?" query, which helps to analyze a situation and suggest direction.

Writing can be improvisational, in her view, like some acting.

She writes with total concentration. Since she is always working on a story in her head, she seldom sits down at the computer without knowing where the story starts and where it is going. She sees the characters moving as if they were actors in a play, actors who know their lines.

In the short-short story market, no words are wasted. You either write tight the first time, or have to do it later. You have maybe one sentence to establish a character.

Now she is learning to write to fit the space allotted — the first or second time around.

For *Women's World*, a short-short story is allowed 1,500 words. For *The Star*, the length permitted is 1,200. Sometimes she writes long, and cuts. But in her last story, she wrote 1,392 words in her first draft.

One compliment she treasures was, "I really like your dialogue."

Another, which referred to one of her short stories, came from her agent who said, "I love it."

Hearing about that, her husband, Jim Auer, who is the *Journal-Sentinel* art critic, said, "Nobody has ever said that to me."

She laughed.

"It can be intimidating to be married to Jim Auer. He's such a good writer and he works so hard."

The Auers belong to six or seven book clubs, subscribe to a vari-

ety of periodicals, and are members of several writers' groups, in which Jim Auer plays leadership roles.

"Jim and I are interested in almost everything," she said, and added, "Life with Jim Auer is never dull."

Their son, Charlie, 31, is a photographer who works for Community Newspapers, Inc., and in a photo studio.

Marilyn Auer's recent successes in the competitive short-short story market may be traceable to her varied background in education and the world of work. Her life experiences are many and diverse.

She was graduated from Northwestern University in 1960 with a bachelor of science degree in speech education with an emphasis on theater, and with minors in English literature and US history with emphasis on constitutional and international law. She also studied folk guitar, music and storytelling at Old Town School of Folk Music, in Chicago. Later she took a master of science degree at the University of Wisconsin Madison in theater history and design.

She worked as an Avon lady, as a legal secretary, in retail sales, in banking, for small businesses and corporate trusts, and, recently, as a temporary worker for Milwaukee Public Schools in the office of the board of governors.

In recent years she has been downsized twice. Seldom has she been out of work very long.

But work has not precluded music, which is one of the great loves of her life. She sang with the Milwaukee Symphony Chorus for 10 years, with the Bach Chamber Chorus for three years, and with the German Festival Chorus, for German Fest, for three seasons. And she has enjoyed serving as a storyteller in the folk tradition to children and among adults.

Even so, life has not always been easy. There was a time when, as a child she had to assume adult responsibilities because her mother was ill. And life since then has not always been smooth.

"We've had bad times and good," she said.

For several years she cared for her mother-in-law, and then for her mother, whom she still visits almost daily in a nursing home.

Now, nothing seems to daunt Marilyn Auer. She has finished a novel, and is patiently reworking it, chapter by chapter as fast as she can, because she has written outlines for 13 more novels. Meanwhile, her immediate aim is to write one short-short story per month. How does she account for this capacity for work?

"It's the theater. There, the work is just unending."

Even so, she has had several other dreams, to see the Taj Mahal, to go on safari and see the Serengetti plain, to perform in Carnegie Hall, and to sing for Robert Shaw, the great choral and symphony conductor. So far, she has performed in Carnegie Hall three times and sung for Robert Shaw.

"Two out of four," she said, "and whether I see the Taj Mahal or not, I've had a fantastic life."

The Mostly Unfabulous Social Life of Ethan Green

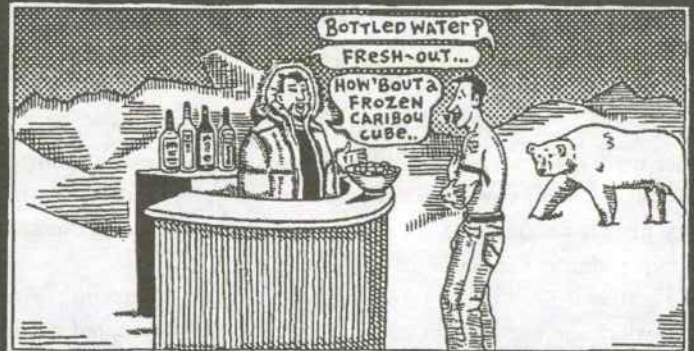
by Eric Orner

Really Pretty Far Off the Circuit Circuit Parties

with your host, Ethan Green

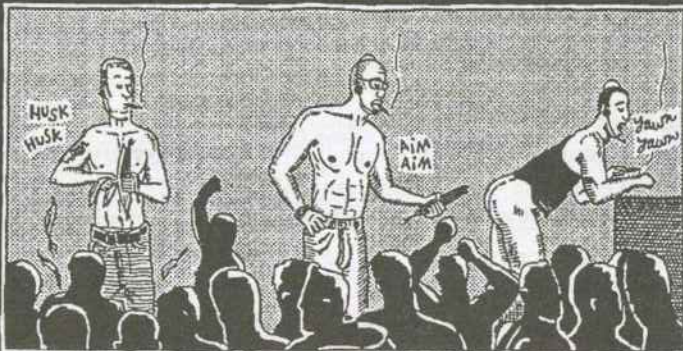
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review by Ed Grover

Of Men And Monsters:**Jeffrey Dahmer And The
Construction Of The Serial Killer**

by Richard Tithecott

Personally, I often wonder what people find that's so fascinating about serial killers like Dahmer and Cunanan, and the fictional killers like Hannibal Lecter and Buffalo Bill, from *Silence of the Lambs*. I tried my damndest *not* to follow any of the hyped coverage on TV or in the press, and I never had the urge to see that movie. But many of you just couldn't get enough.

Richard Tithecott says, "What we find more scary than the archetypal monster who jumps from behind the bush is the monster who is closer to home, blurring the distinction between us and them. That's when the distinctions between normality and monstrosity break down." *Of Men And Monsters* grew out of his dissertation for his Ph.D. in English Literature.

In the Forward by James Kincaid, a leading scholar in cultural studies, we find out a few interesting facts such as "... 8% of people know that the larynx is some sort of body part — and an equal amount think it's an animal — but 100%, every single adult and child, knows who Jeffrey Dahmer is and identifies him as a serial killer, homosexual, cannibal and ghoul."

In this study Tithecott "examines the serial killer as an American cultural icon, one that both repels and attracts. ...", he uncovers point after grisly point, not about the serial killer, but about us, and about our needs. There is a "fascination with the general public to build these white male superhero fiends into *Others* so we can fear and despise them, while we long for and

admire them."

In the first part of the book the author addresses the way the police, and in particular, the FBI, advance the notion of the serial killer as monstrous and evil. In the second half, he describes the different ways we (the public) construct the serial killer in our own images. We seem to devour books about serial killers and watch the never-ending television reports about



them. People go to movies about them and get their thrills as observers who are in no way involved with the cause or the solution of the grisly crime. After that, they all go to their safe little homes — secretly thrilled — and say, "How awful!" Some people even collect "Serial Killer" cards, similar to baseball cards, but with a completely different message.

After taking a look at how talk shows like *Geraldo* and *Oprah*, and *CNN* Specials, *Washington Post* editorials, and *People* essays told the Dahmer story, Tithecott argues that "the serial killer we construct for ourselves is a mythical figure in the contemporary world." About our fascination with these monsters, Tithecott says, "The serial killer character is a very powerful figure, almost like a mythical figure--

half real, half fictional, omnipotent, omniscient and omnipresent. For parts of our culture, the power that the character represents can be exciting and compelling."

One reviewer wrote: "We talk endlessly, as Tithecott says, of what we keep calling unspeakable. ... for all our talk, perhaps because of our talk, we are largely blind to the nature of our collusion in the process. What this book helps us to see above all is the social and linguistic climate in which the rampant mythology of the serial killer flourishes, a world in which fantasy and reality entertain strange relations with each other."

In his Conclusion, Tithecott says, "As a figure of monstrosity, the serial killer is that which gives meaning to much of our policing discourse. In this respect, it is a figure of mystery; at the same time, however, signs of the serial killer are all around us. In the moment when our surveillance locates or constructs a serial killer, we encounter what amounts to pure spectacle, content without form, a figure shining with the brilliancy reserved for that which functions as an ultimate reference to the language of power."

As for any possible fascination left for me after reading this book (which I must admit was very well written), you can count me out. If I really had my choice with all the books I read and review, this one would have remained on the shelf. It's not a book that I would choose to read. For you, dear reader, that may well be another story. (University of Wisconsin Press, ISBN: 0-299-15680-x).

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GWM ISO HIV+ Masc GBM: GWM, 33, 170 lbs, 5'11" good-looking, masculine, healthy HIV+ physician from Indianapolis, Indiana, br/br, moustache, loves professional sports. ISO gbm, masculine 25-50, top, also HIV+ healthy, wanting LTR, and who'd consider relocating, if things worked out. (317) 387-1315, Joe.

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YOU ONLY I'm a very versatile Bi Male, 38, 5'7", 192 lbs., stocky and orally talented, with a beard, mustache, and a shaved head. I'm looking for you only. Race doesn't matter. ☎15525

KNEEPADS ARE WORN Submissive, White male, in my forties, seeks a dominant, White male, preferably over 40, for humiliation, foot worship, and oral servitude. Heavy or chubby guys are welcome. I'm eager to serve and am waiting on my knees. (Milwaukee) ☎14170

BE A YOUNGSTER This good looking, good natured, White male, 33, seeks a younger, Bi male, 18 to 22, who loves the outdoors and believes in safe sex. I like jogging, swimming, camping, and lots more. ☎14445

TO THE POINT This slave boy needs dominant men to control and humiliate me. (Milwaukee) ☎15105

LEAVE IT TO THE PROFESSIONAL I'm a 22-year-old Hispanic Male, professional, looking to meet another guy for good times. ☎14973

LOOK INTO MY EYES This Single Male with dark blonde hair and hazel eyes finds black-haired Males with green, blue, or grey eyes attractive. I have a variety of interests and don't like gay bars. ☎15057

THE SEEDS OF LOVE We're both fit, trim, and masculine. You have a passion for goals and are emotionally secure, HIV-, 31-38, 5'8"-6", non-smoking, and a light drinker only. I'm an attractive Gay White Male, 33, 6'1", honest, mellow, communicative, funny, independent, and thoughtful. We both want a long-term relationship. Gardening is my passion, what's yours? (Madison) ☎15057

EXPANDING MY CIRCLE You can't have too many friends, right? This Gay White Male, 33, 6'1", 180 lbs., with dark blonde hair and hazel eyes would like to locate new friends, Gay, Bi, or Straight, in the Madison area. My interests include gardening, biking, golf, UW sports, movies, art, dining out, and just talking. I have an overall great personality, according to my friends. You be the judge. (Madison) ☎15064

FRIENDS FIRST This good-looking professional Hispanic Male, 23, would like to make new friends, ages 20-30, with the possibility of a relationship later on. (Milwaukee) ☎15240

PLEASURE WITH YOU This very versatile Black Male, 38, 5'7", 190 lbs., dark complected, with a shaved head, beard, and mustache, seeks a well-endowed Man of any race, preferably a top, for mutual pleasure. I'm stocky and very talented orally, and I'm waiting to meet you. (Milwaukee) ☎15624

I LOVE LATINOS I'm a Bi White Male, 34, 6', with dark brown hair, blue eyes, a mustache, otherwise clean-shaven. I'm looking specifically for some nice-looking, in-shape Latinos or Hispanic Males, 21-35, to have a good time with, although I'll answer anyone who responds. I'm nice-looking and easygoing. Give me a call. (Madison) ☎16445

GREEN BAY BOY I'm hot to meet someone for good times. Let's get together and make our fantasies come true. (Green Bay) ☎12744



LIFT A LOAD This good looking, pretty well built, White male, college student and weightlifter, 23, 5'11", 235lbs, seeks other guys, around my age, to have fun with. (Oshkosh) ☎13457

NO VANILLA HERE This White Male, 32, 6'2", 175 lbs., blonde, smooth, seeks a master who's into serious bondage/discipline, humiliation, light S/M, and cross-dressing. I'm also into nude beaches, nature, walks, music, and dancing. This is my first ad, so please call. ☎15525

QUEEN OF THE NIGHT This tall, White, queen of the night, 37, is hot and very passable. I'd like to meet older, well groomed gentlemen, 35 to 55, who can appreciate my gifts. I'm very smooth, have a great figure, and dress to please. (Milwaukee) ☎14278

GOODBYE GREEN BAY Good looking, rugged, White male, 34, 6'2", 168lbs, into snowskiing, waterskiing, motorcycles, and other fun stuff, seeks a guy to enjoy life with. I'm moving to Texas in a few months. (Green Bay) ☎14092

I LIKE YOUR IMAGE This retired civil engineer and historian, 50, would like to meet some younger Guys, 20's to early 40's, who are beefy and well-muscled to photograph for my own personal collection. I'm not looking for any kind of relationship really, just the opportunity to appreciate young Male bodies. I'll treat you kindly. (Milwaukee) ☎15719

ARE YOU BEING SERVED? This submissive Male, 40's, seeks an overweight White Male master into foot worship, humiliation, and oral servitude. Make me a slave. ☎15306

HOUSEKEEPING! This Single White Male, 30, extremely submissive and petite, seeks a dominant master. I want you to humiliate me, totally control me, and make me serve you. I'll be your French maid, strip for you, or do whatever you want me to. (Milwaukee) ☎15914

DOWN FOR THE COUNT I'm a masculine, in-shape Male, 5'10", 185 lbs., looking for Guys to exercise with. I wrestled in high school, and am also interested in Judo. Let me know if you have experience on the mat. (Southeast Wisconsin) ☎15592

NEW TO ALL THIS I'm a 42-year-old Male, 6'3", 220 lbs., with greying brown hair and green eyes. I've been in the closet my whole life and am just coming out a little bit. I'm looking for understanding Gay Males to talk to. I'm trying to figure out just what it is that I want. (Milwaukee) ☎15863

ON MY KNEES I'm a submissive White Male, 40, with a foot fetish. I'm looking for dominant Males for master/slave games and to orally service. Heavy or chubby is a plus. I'll be on my knees waiting. (Milwaukee) ☎16005

WHAT'S IN YOUR HEAD? I'm a Bi Native American Male, 22, 6', 200 lbs., with dark brown hair and hazel eyes. I'm looking for intellectual Guys my age who want to have good conversations and good times. (Northeastern Wisconsin) ☎16118

HOW BI AM I? I'm a Married White Male, very, very, very Bi, looking for a Guy to get together with on a regular basis. I'm 48, 5'9", 180 lbs., with a good build. I enjoy the outdoors and watching videos, and thong underwear really turns me on. Let's meet. ☎25097

SERVITUDE SLUT This handsome, very submissive, White male, 42, seeks a dominant master, preferably White, to use me. Overweight or chubby guys turn me on. I'm into foot worship, humiliation, and oral servitude. I'm very eager to serve. (Milwaukee) ☎13468

THIRD SHIFTER Attractive, White male, in my mid forties, 5'7", 170lbs, with Brown hair and Blue eyes, seeks other guys to get together with in the mornings. I work third shift and have mornings to spare. Maybe we can have some coffee and if we hit it off, some good times. I'm a smoker. (Milwaukee) ☎14470

RIDING THE TRAILS Fun loving, White male, 5'11", 220lbs, with Brown hair and Blue eyes, wants to meet someone to spend time with. I like camping, long walks, mountain biking, and hanging out at home. (Appleton) ☎11582

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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

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

FIRST-TIMER I'm a married Female, heavysset, and so interested in women it's unbelievable! I'm hoping to meet the right Woman for my first experience. Be gentle! (Elk Horn) ☎15121

I VALUE COMMITMENT I'm a Single White Gay Female college student, 26, 5'5", 175 lbs., with blond hair, blue eyes, and a dark complexion. I'm in search of a Gay White Female, 21-40, who knows what she wants and isn't confused for a monogamous, long-term relationship, if possible. I'm feminine and interested in having an intelligent conversation with you. All answered. (Milwaukee) ☎16466

INSIDE AND OUT This Single Female, 45, in good shape, seeks an intelligent, interesting Woman to share time with. I'm a lover of language, travel, mountains, and nature. I'm hoping to meet someone who's interested in exploring internally and externally. (Milwaukee) ☎15652

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Review by Kevin John

Happy Together

You can tell director Wong Kar-Wai has a case of the artsy-fartsies without even watching his film *Happy Together*, for which he won Best Director at last year's Cannes Film Festival. All you need to do is close your eyes and listen to the music pepper-sprayed throughout: Astor Piazzolla's heady tangos, Caetano Veloso's irony-samba, Frank Zappa, etc. Each musician expressed a sort of theoretical dissatisfaction with their respective genres' limits which definitely mirrors Kar-Wai's own approach to filmmaking. But as far as mirroring the story *Happy Together* tells, there is one song that would fit so perfectly as to be downright thematic even if it would probably fall deaf on Kar-Wai's hipster ears: Diana Ross and the Supremes' "You Keep Me Hangin' On."

The narrative of *Happy Together* needles the viewer's patience just like those great Morse Code guitar riffs kept teasing Lady Di about her unsweetened love hangover. As such, it's not a very pleasant viewing experience. But that's only if you demand strict narrative economy and strong character motivation/development of every film you encounter. Give yourself up to Kar-Wai's stylistic tics and the loose story becomes increasingly intoxicating. And if you're all hung up on silly ole realism, you should be told that *Happy Together* is one of the most brutally accurate depictions of a

pathetically obsessive, mind-scrambling co-dependent relationship where the only thing the principals can ever do is keep hangin' on.

The film begins in Hong Kong where Lai Yiu-Fai (Tony Leung) and Ho Po-Wing (Leslie Cheung) decide to go to Argentina to visit Iguazu Falls. But once in Argentina, their relationship breaks down just like (and as) their car does on a highway stretch that's so indeterminately bland that it could be Anytown, USA. Ho simply walks away into the horizon for no intensely dramatic reason. He just goes.

Lai gets a sleazy apartment in Buenos Aires and a job as a doorman for a tango club where he runs into Ho who has taken up being a ho. Eventually Ho works his way back into Lai's life after he's been in a bad fight with one of his clients. And from here, the film could be called Hell Is Other Fags as the duo slip into an existential hell with no exit.

Actually, Lai does get a sort of exit from having the ungrateful and bitchy Ho fester in his apartment all day long. He gets another job at a Chinese restaurant where he meets the gorgeous Chang (Chang Chen). But after a couple of deliciously intense "is he or isn't he?"s, even the potential for a relationship here is sabotaged by Lai's destructive preoccupation with Ho. Chang becomes like any of the other flippantly realized supporting characters in the film, as

shooable as a fly swarming around your head.

An interesting tidbit to note about *Happy Together* is that while Kar-Wai is roughly Hong Kong's David Lynch, Tony Leung and Leslie Cheung are roughly Hong Kong's Tom Cruise and Bruce Willis merely meaning that they are enormous stars over there. Cheung, an open bisexual, had no problems adapting to the role but Leung reportedly didn't talk to Kar-Wai for days after they shot the intense nude make-out scene near the film's beginning.

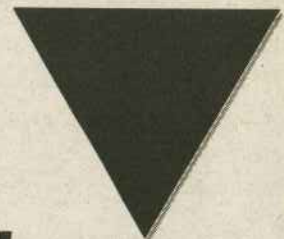
So what can it mean when Hong Kong's rebellious art-

house director leaves the city as it's being handed over to China and drops a top box-office star in Argentina (the way Jim Jarmusch placed two Carl Perkins-obsessed Japanese cool cats into Sun Studio in the brilliant *Mystery Train*) to wrestle the otherness of homosexuality? Was this desperate film the only way to articulate the itchy fears and confusion of this historical moment? Can't wait to see what the next one is going to be like.

Happy Together will be shown at UWM Union Theatre, April 2, 3 and 4 @ 7 p.m.

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Juicy Bits

by W.W. Wells III

A Gay Resume

Before the age of 25, most gay men have accomplished little except learning how to effectively communicate feelings of lust with their eyes, how to gingerly place a dollar in a stripper's g-string and how to tell if a guy is a gay activist merely by the Queer Nation t-shirt he's wearing.

During this time, he would put anything on his resume to pad it. If he didn't, the whole thing would have consisted of his name, address, phone number and, as references, the first names of the last two guys who spent the night at his apartment, and the stage name of some drag queen who once told him he was cute.

This type of resume, while expected by most personnel departments of large retail store chains, would receive the cold shoulder in today's dog eat dog world of big business. So, as a public service to fledgling job hunters, I have compiled the following Don'ts when putting together your gay resume.

DON'T list as a computer skill, your expertise at cruising the Wisconsin m4m chatroom on AOL.

DON'T include photos documenting your status as 3rd Runner-up and Miss Congeniality in the 1995 Miss Gay Wisconsin Leather Bitch Contest.

DON'T list as experience your stint as Treasurer of your favorite gay bar's Rollerblading Club. Especially, after that nasty scandal when you used some of the group's money to help pay for a new hair-do for your dog.

DON'T tell them you're listed in the "Who's Who of American Porno Stars".

DON'T include as applicable skills your familiarity with the operation of a Quickcam, especially in the bedroom.

DON'T list as special areas of competency that you've seen, "The Wizard of Oz" 104 times and have memorized all of

Faye Dunaway's lines in "Mommy Dearest".

DON'T include as special skills your mastery with a VCR remote control or how you can expertly Fast Forward to the best parts of any Lukas Ridgeton video by memory.

Don't list as previous employment experience that you worked for a gay hairdresser, because that's redundant.

DON'T list as a qualification that you were once auctioned off as a slave for \$14.86 at a *Drummer Magazine* bachelor sale or recently won a wet underpants contest.

DON'T list as a goal, your life-long desire to be ravished by entire Cub Scout troop.

DON'T say that you have a foot fetish and once hosted a cable access show titled, "Foot Star Search".

DON'T include as experience that you once baby sat your ex-lover's cat while he vacationed in France.

DON'T list under special skills that you consider yourself to be an artist when it comes to a blow dryer and a can of styling mousse.

DON'T tell them you double pierced your own ears, have pierced nipples or pierced anything else.

DON'T be surprised that you don't get hired, if you listed W. W. Wells III as a reference!



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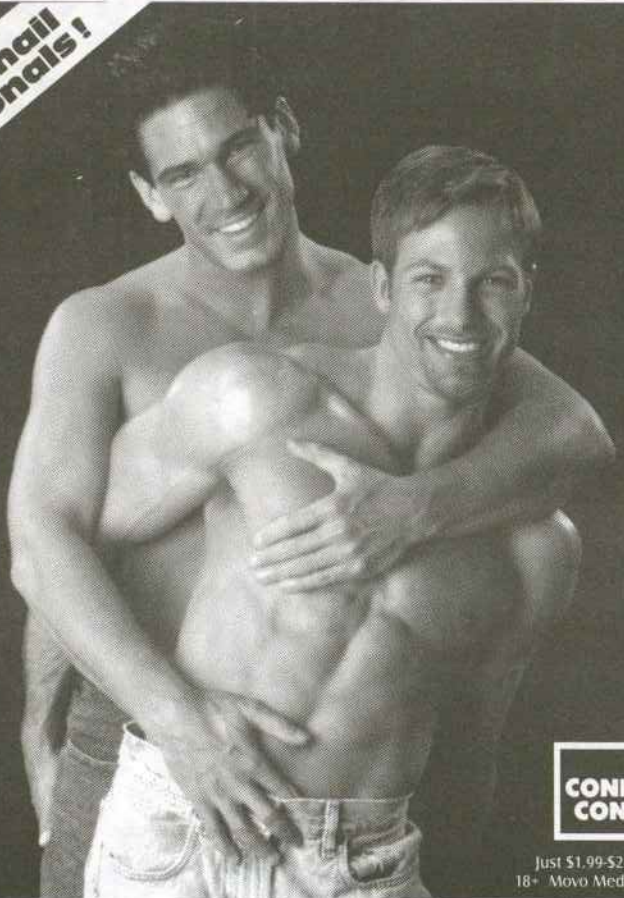


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