



Q • Voice

**Bo Black
Knows
Summerfest**

**BUILDING BLOCKS:
What's next for Milwaukee's
LGBT Community Center?**

**Leslea Newman on
Subversive Cats**

Waswo Has a Ghost Story



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Lights... Camera...

Attention MATA producers: In The Life, public television's award winning lesbian and gay newsmagazine, is seeking segment producers from all regions of the country with strong writing skills, creativity, great story-telling and solid journalistic judgement.

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Camp Camp Getaway for Gay, Lesbian Adults

The scent of pine needles, singing around the campfire and boy meets boy, girl meets girl? Welcome to Camp Camp, the nation's first summer camp for LGBT adults.

The camp, now in its second year, will take place in Kezar Falls, Maine from August 21-August 29 and August 31-September 6. "Camp Camp is a place away from your hectic life, a place and time to heal yourself," says Camp Co-Director Bill Cole.

Camp Camp offers a balance of individual free time and such activities as aerobics, canoeing, dancing, hiking, biking music, pottery, glass, sailing, swimming theater, volleyball, meditation and discussion groups. All activities are lead by trained counselors.

The fee for a week at Camp Camp is \$685 per person and includes lodging, meals and all activities. For more info call 888.924.8380 or visit their website at www.campcamp.com



Billy's Out In Style

Christian Lacroix, Tommy Hilfiger, Jean Paul Gaultier, Perry Ellis, Alexander McQueen, Liz Claiborn, Paul Smith, Todd Oldham and a slew of other fashion mavens have all donated their time and talents to design extraordinary one-of-a-kind Billy dolls to raise money for LIFEbeat — The Music Industry Fights AIDS.

A benefit auction will be held on June at New York's New Museum of Contemporary Art coinciding with the release of "Out and About with Billy" a ten song dance compilation CD proceeds of which will also benefit LIFEbeat. The CD features a never before released song by Boy George with additional tracks by Billy Ray Martin, Club 69, Blackout, Black Box and others.

The anatomically-correct line of out and proud Billy dolls first arrived in the US in 1997. For more information about Billy or the CD visit his website at www.billyworld.com

"Tales" Sequel Debuts With No Fanfare

The sequel to the controversial 1993 PBS miniseries "Armistead Maupin's Tales of the City" is taking a fascinating journey to the small screen. First PBS, which aired the original saga about a Midwestern woman in San Francisco's gay demiworld, backed away from the followup after taking heat for using public funding for it.

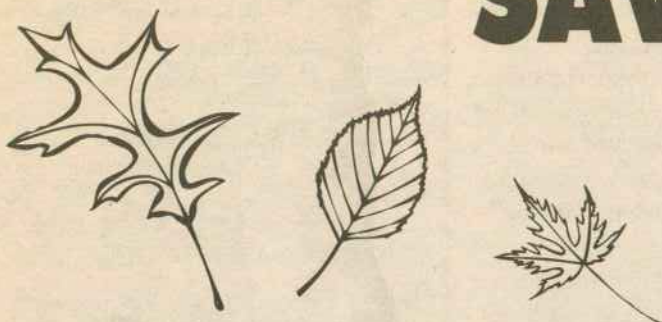
The latest chapter is Showtime's puzzling low-key airing of the six-hour sequel. It was broadcast in late-night slots last week even though the network has trumpeted a two-part June 7 "premiere" for the program. Is Showtime trying to downplay the project? That doesn't seem likely for a cable channel that takes pride in picking up controversial movies. Sources close to Showtime believe that the network was simply televising the miniseries quietly to beat the deadline this Sunday for Emmy Award eligibility.

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Celebrating Gay & Lesbian Pride Month

by Carmen Alicia Murguía

Last August in honor of Fiesta Mexicana weekend in Milwaukee, I published a piece entitled, "You Bring Out the Mexican In Me!" And as I finished writing it, I thought to myself, "How bold Carmen! Are you really going to print it in a local mainstream Hispanic newspaper?!" After all, this poem has all the references to well known closeted and out Lesbian and Gay Mexicans I've looked up to, and I wondered if my readers would get it too. Or would they be offended I didn't select Vicente Fernandez, our classic aging, but ever so macho crooner, and Octavio Paz, our national poet laureate who died in April during National Poetry Month. There was really no way of changing the piece, since it is truly the essence of my being, my generation, and what is true in my experience as a proud Chicana (Mexican-American) and a proud dyke.

So I submitted it, they published it, and I waited. Nervously, I waited. It felt like all articles feel, slow motion response. The editors loved it! We handed out several hundred issues at Fiesta Mexicana, and that weekend I received the most positive response from "my other community." A dear Nicaraguan friend of mine that I look up to, who we'll refer to as "Senora M," requested signed copies for her and her friends. This is coming from someone who enjoys my work immensely, but has often asked why do I write so much about being Gay. (There is the occasional piece, such as "Crises," that has more to do with the experience of being in Mexico than with my being Gay).

And my father, the biggest critic on my personal life, paused for a moment when he saw me. As the Mariachis began playing "Guadalajara" on the Miller stage behind us, he spoke slowly. "I read your article." "Oh, you did, papi?" I replied and cringed

waiting for his next thought. "Me gusto el articulo. Y la poema hasta me hizo llorar," ("I enjoyed your article. And the poem, well, it almost made me cry."), he said looking directly at me for a moment and then suddenly looking off toward the musicians. "Thanks, pop, it just came to me."

I realized a simple yet important message about this experience. There is no sure fire way to "separate" parts of ourselves from being who we are as women and men, being gay or lesbian, Latino or a Person of Color. I can trip over myself, go to great lengths to lie, sweat and live in fear wondering if I'll be found out, and ask myself day in and day out, "Is this what life's going to be like?" And just as I think of dissecting a new poem or essay for mainstream audiences, I recognize I may be alienating someone just like me. PRIDE is really about letting all of ourselves shine through, during June, at festivals that reflect our culture's, and every single day of our lives. Because when people experience all of you, they get an opportunity to Love all of you.

You Bring Out the Mexican In Me! You Bring Out the Pride In Me!

You bring out the "Grito de Dolores" in me,
the Rudy Galindo triple axle, figure eight in me,
the Ana Castillo "Daughter of a Toltec" and Sandra Cisneros red pickup truck soltero in me,
the Gloria Anzaldúa y Cherrie Moraga Chicana Scholars and rebels in boots in me.

You Bring Out the Mexican In Me! You Bring Out the Pride In Me!

The tattooed East L.A. Ruca y Los Lobos in me, the Cesar Chavez visionary and Dolores Huerta fuerza in me.

You Bring Out the Juan Gabriel torch song and Luis Miguel "Romance" in me!

The Aztec Warrior sacrifice on a mountaintop and Virgen de Guadalupe Honor in me. It's the Frida Kahlo lagrimas and Diego Rivera passion You Bring Out In Me!

Most of all, it's a feeling of Pride that brings OUT the Mexican in me!

The Lesbiana in me!

©1997 by Carmen Alicia Murguía

Q•Voice

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Home Run?

"Mickey Mantle — FBI kept a file on the Yankee slugger. Did Hoover hope 'switch hitter' meant something else?"

—Listed under "Losers" in Newsweek magazine's "Winners and Losers" column, May 18.

Proud as Punch

"Are you sufficiently proud of me now?"

—Cher to her lesbian-activist daughter Chastity Bono at the 9th annual Gay and Lesbian Alliance Against Defamation Media Awards in Los Angeles. Cher received the 1998 Vanguard Award for promotion of gay equality.

Terra-forming

"If many of our [gay] spokespeople are to be believed, equality with straight America is best won by demonstrating that we can be monogamous spouses, tidy neighbors and loyal soldiers. ... True gay liberation is not about gay people conforming, but rather about the whole world transforming."

—Editorial in the national gay magazine *The Guide*, May issue.

Viagra Maddness

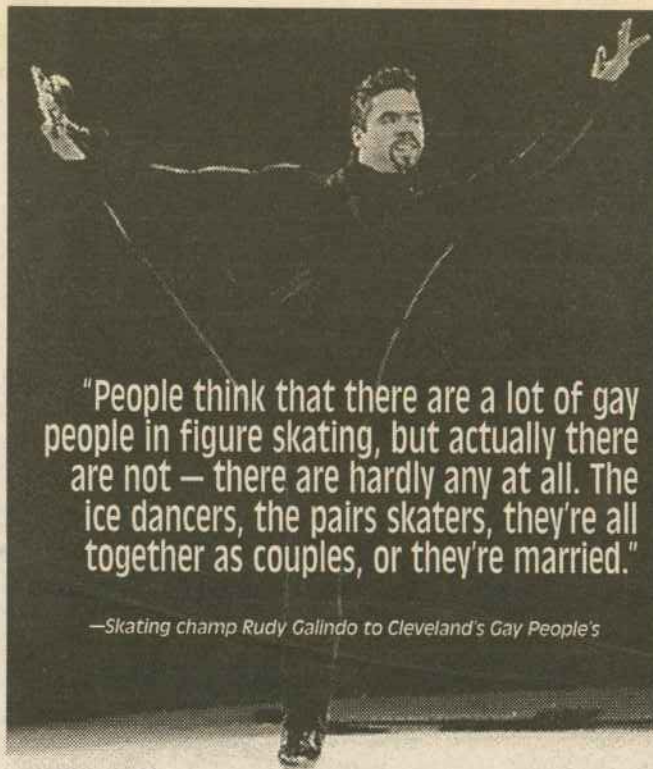
"Viagra [the new anti-impotence pill] is already in short supply; gay porn studios are threatening to highjack trucks and hold up neighborhood pharmacies, so go get those prescriptions filled now, before it's too late."

—Windy City Times columnist Michael Beaumier.

Girls In Uniform

"Catholic schoolgirls, about 14 years old [are my guilty pleasure]. It's not like I'm founding the North American Woman-Girl Love Association or anything, but I love to look at Catholic schoolgirls in their uniforms."

—Comic Lea DeLaria to Los Angeles' *Lesbian News*, May issue.



"People think that there are a lot of gay people in figure skating, but actually there are not — there are hardly any at all. The ice dancers, the pairs skaters, they're all together as couples, or they're married."

—Skating champ Rudy Galindo to Cleveland's *Gay People's*

Good Read

"[The immortality of a good book is] one of the most miraculous transactions. ... That really is paradise for me, to have produced, at the end of one's life, five or six books that still beat with your heartbeat and jump with your erectile tissue, that are still hungry and satisfied at the same time. Amen."

—Allan Gurganus, gay author of *Oldest Living Confederate Widow Tells All*, *White People* and, now, *Plays Well with Others*, to *The North Carolina Review of Books*, Spring 1998.

Disappearing Act

"Disappear, Reggie White. Disappear from the NFL. From those Campbell's soup cans. From my television. Go away. Hide inside whatever church it is that

dares give you a pulpit, and spew your stereotypes, racism and outrageous homophobia there. Spread your narrow-mindedness there. They say you are an ordained Baptist minister? The Baptists must be so proud."

—Miami Herald columnist Greg Cote.

Yeah, but not Q•Voice

"Your paper's boring. Why do you have this crap on the front page that's not even gay? George Michael got caught. So what? Some gardener joins the AIDS Council. Who cares? Men are still dressing up in frocks. What's new? When I first came out being gay was exciting, dangerous, subversive and illegal. Now it's all about designer homeware. Yawn. I'm taking my bat and ball and going home."

—Letter to the editor of Australia's gay paper *The Melbourne Star Observer*.

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

Bits & Pieces

I remember when you couldn't wear white or madras before Memorial Day or after Labor Day. My, how things have changed. Now you can wear whatever you damned well want whenever you damned well please.

With that in mind I set off for the *greenmarket* in West Allis wearing pink Ralph Lauren shorts and a gray t-shirt with an Indian on it that Aunt Ursy had sent me last winter. I needed to get my tomato and

Speaking of Cathedral Square, I had to laugh to myself when Waswo called me one day this spring all upset because that ugly fountain was gone. He said it was all my fault for bitching about how dreadful it was in that column I wrote about East Town.

herb plants for the little plot of earth I call a garden. This had to be done on Thursday, as I had promised faithfully to get on the train the next day and go north to visit my sister for Memorial Day now that everyone was back where they belonged.

When I reached 65th and Greenfield, I walked two blocks over to the market and started to look for my favorite vendors. I'll be glad when our weekly green market resumes on Saturday mornings at Cathedral Square. Speaking of Cathedral Square, I had to laugh to myself when Waswo called me one day this spring all upset because that ugly fountain was gone. He said it was all my fault for bitching about how dreadful it was in that column I wrote about East Town.

I assured him I had nothing to do with the removal of the fountain as I didn't think the "powers that be" paid much attention to the Casual Observer. Well, maybe they do, one never knows. He said he liked the sound of the water as he and Tommy sat there listening to the jazz concerts that will start again now that the weather has warmed.

I got back on the bus and headed home with my shopping bags full of tomato, Impatiens, coleus and herb plants. There was a large bunch of spring spinach tucked in there somewhere. When I got home I planted and watered and planted and watered until it was finished. Then I made a wilted spinach salad for dinner.

I packed a few things for the long weekend and went to bed early so I could get down to the AmTrack station on time. I made it with time to spare. It's amazing when you finally stop smoking, you can go anywhere you want without someone making fake coughing sounds. It's nice too, when you can honestly say, "Sorry, I don't smoke," to someone who's trying to bum cigarettes from you.

It's been two weeks since I quit smoking and I think the Zyban is

working — with a little help from the nictotine gum I'm using to get over some of those powerful cravings. There would be no cigarettes this trip! Luckily I remembered to bring something to read and had tucked a few cold sodas in my bag.

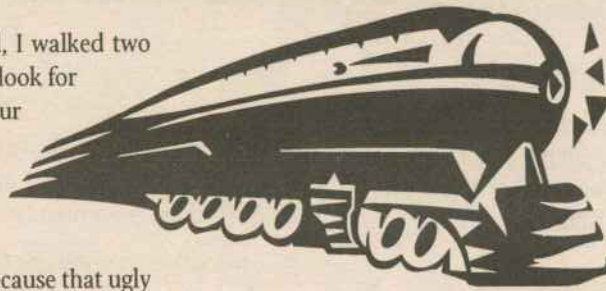
My sister was waiting for me at the station. I asked if we were going to go to the local parade on Monday to watch the last of the ancient village veterans proudly march the six blocks to the cemetery where we would listen to the kids try to remember the words to the Gettysburg Address. When I was in grade school I got roped into doing that; I stumbled over the words and muttered under my breath. I felt like everything was crashing in on me. Now I realize it was just part of growing up in a small town; everyone gets a chance to do it.

I went over to Ursy's farm and we took a long walk in the fading daylight; the dogs tagged along. Zöe was occupied in the barn putting together the start of a huge sculpture. Ursy and I made plans for grilling hamburgers and brats (for us) and veggieburgers (for Zöe) on the huge outdoor fireplace that Ursy had made of field stones years ago. It stood ready and waiting and reminded me of the one my dad made one year that just stood there in our back yard. No one ever used it. I think it was just one of his "projects," like his rock garden that never got finished.

Ursy and I had a long chat about their trip to Mexico. She said what really made her return was a funny feeling that she had to get back to Wisconsin for spring. She took a deep breath and said, "There's no place like it, ainna, kiddo?" I agreed and as we walked along I asked how she and Zöe were getting on. "Uh, fine," was all she would say, "We get on jus' fine." I got

the feeling that the honeymoon was over and the real job of making a relationship was only beginning.

On the trip home I thought about the next big holiday coming up. This time I will have to get to Mazo for the Fourth of July weekend, and then the Nude Olympics week, which follows. I missed out on a ride shortly after we all heard about the ruccus created by the Naturists who had complained about some of the activites that were happening out there. From what I understand, the beach is still there; there are some restrictions regarding overnight camping, and everyone is behaving much the way they always did, or so my informants tell me. Just be aware that the DNR is trolling the bushes so behave yourselves.

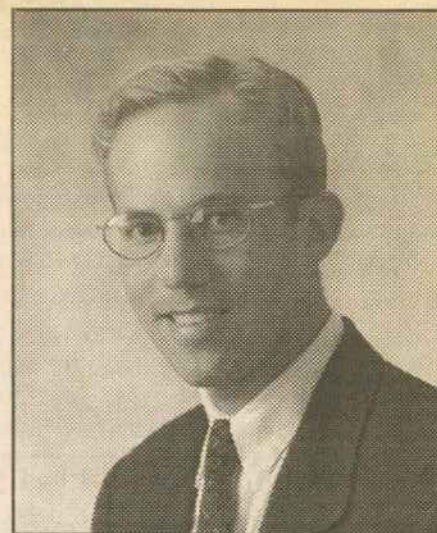


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Cyprus Legalizes Gay Sex

The parliament of Cyprus legalized gay-male sex by a vote of 36-8 May 21, just eight days before a deadline set by the Council of Europe for compliance with a 1993 European Court of Human Rights ruling that struck down the nation's ban on homosexuality.

Had the House of Representatives refused to implement the ruling, Cyprus could have been ejected from the Council of Europe and denied entry into the European Union.

Eleven representatives skipped the voting and one abstained.

"All of Europe cannot be wrong and we right," Speaker of the House Spyros Kyprianou said after the vote.

Cyprus' Orthodox Church — the primary force that delayed compliance with the European ruling for four years — expressed distress that the decriminalization measure finally passed.

Behind-the-scenes negotiations with the church resulted in anti-gay amendments to the repeal law that ban advertising for a gay partner, prohibit gay "indecent proposals," and attach higher penalties to sex offenses that are homosexual in nature.

In a May 24 editorial, the daily Cyprus Mail newspaper called the amendments "ridiculous, petulant and spiteful."

"They show that Cyprus has yet to enter the 20th century so far as an

enlightened attitude towards homosexuality is concerned," the paper said.

Partners Measure Narrowly Defeated In Czech Parliament

The parliament of the Czech Republic has voted down a gay registered-partnership scheme by only two votes.

MPs from the Communist, Social Democrat and Freedom Union parties supported the proposal but the Republicans, most Civic Democrats and members of the Civic Democratic Alliance opposed it.

The measure would have extended to registered gay couples the same legal advantages and safeguards granted heterosexual spouses with the exception of the right to adopt children.

Opponents claimed the bill was an affront to traditional family values, and Republican Josef Krejsa argued, "Even a healthy buck does not seek another buck, but a doe, so as to have a fawn."

The Association for the Organization of Homosexual Citizens (SOHO) plans to push the measure again later this summer.

Scottish Church Head Denounces Church Homophobia

Speaking at the recent conference of the United Kingdom's Lesbian and Gay Christian Movement in London, Bishop Richard Holloway of Edinburgh, primus of the Scottish Episcopal Church, apologized "for the way many religious institutions, including the Christian church, have persecuted you."

"We have recently abandoned the [Bible's] tyranny over women, as we abandoned its justification for slavery, and soon we'll abandon its ignorant misunderstanding of homosexuality," Holloway said. "The real moral issue here ought to be not the meaning of the texts themselves, but the appalling way they have been used as a justification for the persecution and abandonment of God's children."

Gays should "refuse any longer to ... be treated as a theological problem to be debated by others, without reference to them and their experience," he urged.

Canadian Gay Paper Dies

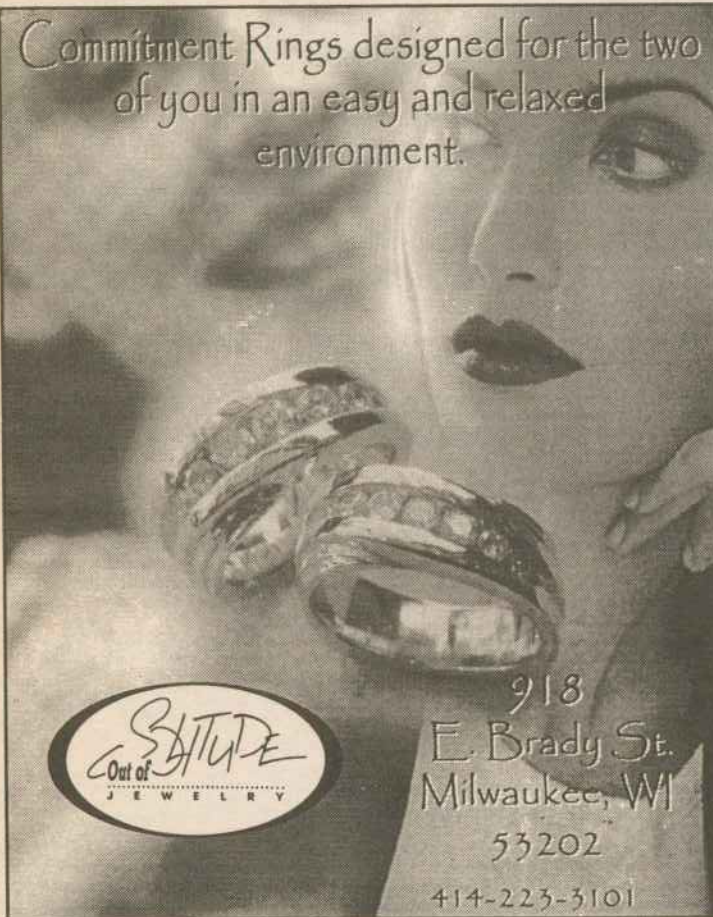
The Vancouver, Canada, gay newspaper *Angles* has folded after 18 years. The collective that published it was broke and in debt.

Since 1993, *Angles* faced strong competition from the more-professional *Xtral West*, published by Toronto's Pink Triangle Press, which also publishes *Xtral* in Toronto and *Capital Xtral* in Ottawa.

Stars To Perform At Gay Games

Grace Jones, Jimmy Somerville, Right Said Fred, Bjorn Again, The Weather Girls (accompanied by hundreds of dancing sailors) and transsexual Eurovision song contest winner Dana International are some of the stars set to perform at the opening and closing ceremonies of the Gay Games this summer in Amsterdam.

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The performances take place at the Amsterdam Docklands. "The huge halls of the Docklands will be turned into a Palace of Swing with large stages, an indoor luna park and even a complete indoor street of entertainment," organizers said.

For more information or tickets, phone 011-31-20-420-0200.

Mexico City Pride Parade Is June 27

Mexico City's 20th Gay, Lesbian, Bisexual and Transgendered Pride Parade is June 27 and organizers are inviting foreigners to join the festivities.

Individuals coming from other Latin American nations will receive free room and board from local gays and lesbians while "activists from the United States, Europe and the rest of the world ... will be provided details on lodging available during the pride weekend." For additional information, e-mail prt@laneta.apc.org.

Israel Will Pay For All Aids Drugs

The government of Israel announced May 20 that it will pay for all anti-HIV treatments.

"The significance of the decision is the people infected with AIDS or AIDS carriers needing treatment by cocktail medications will receive full funding from health funds," said Health Minister Yehoshua Matza.

Israel has 1,700 HIV-infected citizens, 90 of whom have developed AIDS, Matza said. He estimated the cost of treatment at \$13,150 per person per year.

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Malaysian Drag Contestants Arrested

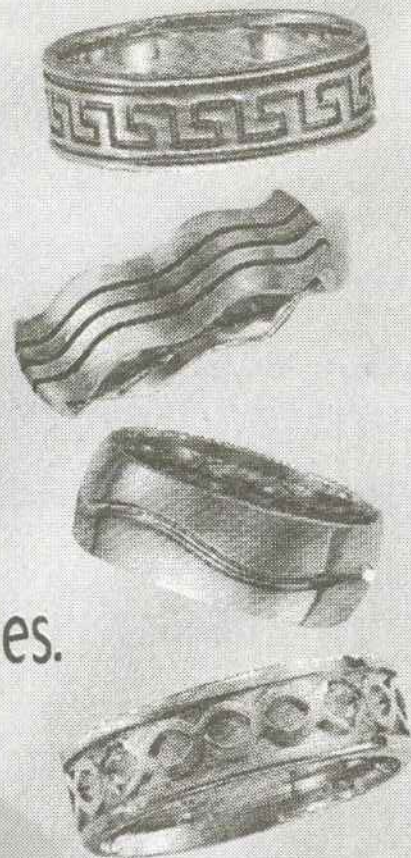
Forty-five male contestants from a transvestite beauty pageant in Alor Star, Kedah, Malaysia, were tried in an Islamic court May 19

for the crimes of wearing female clothes and posing as women in public.

They face sentences of up to six months in jail and a \$260 fine.

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The name Bo Black and Summerfest have been virtually synonymous for almost fifteen years. One of the most recognizable and influential private citizens in Milwaukee, Black is clearly a woman with strong opinions, a fighter and most of all, a dedicated parent. Recently, I met with Black at the Summerfest headquarters. We talked about politics, PrideFest, her future and much much more.

Interview by William Attewell

WA: How you got this job?

Bo Black: My background is in math. As a little girl I loved music and I used to go to the nursing home and sing for my great grandmother. I always had a mixture of music and math. I did very well in math, and I actually did teach math after I graduated from the University of Wisconsin-Madison.

Later on ... I was a divorced, single mom and I had to get a job. I had been singing at the Skylight Theater, but that didn't pay the bills. I

“ I want to — once and for all — clear up the the misconception, that I was appointed to this job. This was not a political appointment. I was not appointed to this job by anyone...”

became Claire Richardson's assistant at the Skylight. I raised money, and got Skylight out of debt. That was in 1970-73.

Then I saw an ad for a job at Summerfest. Henry Jordan was the executive director at that time. I interviewed and got the job. In those days there were only four full-time people at Summerfest. I was the secretary, I was the book-keeper, and I was helping fund raise. I had two really good teachers in Claire Richardson and

Henry Jordan, both were great.

WA: Do you miss those days?

BB: It was so different then. I'm very proud of all of the jobs we created and all the lives that we've touched. Now we hire a thousand kids and have 50 full-time employees.

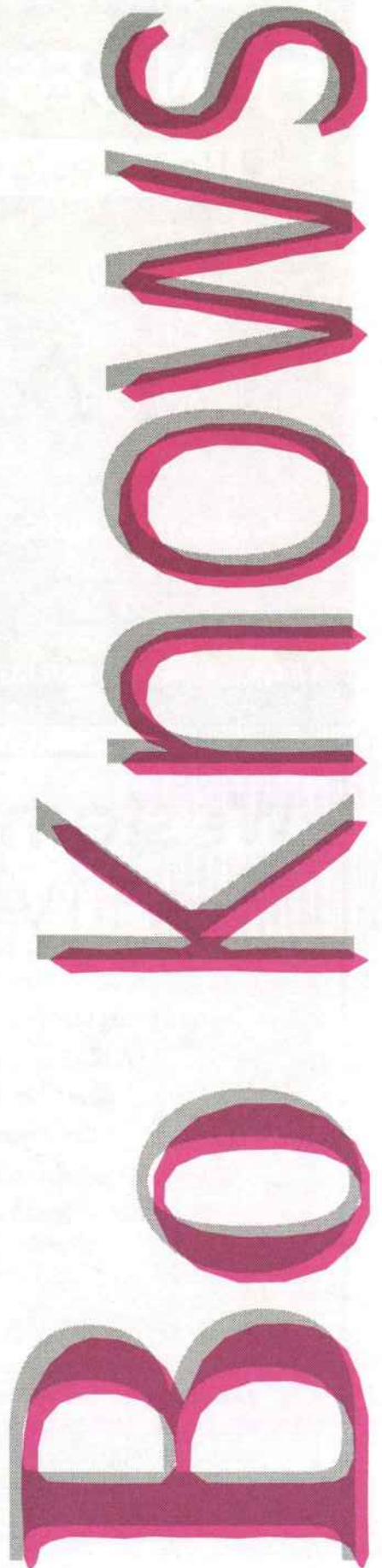
Then I went to work for Mayor Maier. He actually offered me a job twice. The first time I didn't know if I really wanted to leave [Summerfest] so, I just didn't call back, and the second time he's said, "I'll give you an hour to make up your mind whether you want this job or not." So, I took it and worked there for six years.

I was a staff assistant, and I represented the Mayor at functions — I gave speeches in the community — I sat on boards and one of them was Summerfest. Later, I was approached by members of the board about the job at Summerfest.

I want to — once and for all — clear up the the misconception, that I was appointed to this job. This was not a political appointment. I was not appointed to this job by anyone, I was recruited by private sector members of the Board. They were looking for someone with my marketing, leadership and fundraising skills to move this huge enterprise into the future.

We've spent a lot of money since I've been here. Everything that we've made, we've spent on capital improvements for the grounds. They were looking for someone who could raise money, and I had the music background. That's how I got the job.

I remember I was really scared. The first year was particularly scary because Bob Babich, who's works here and books all the entertainment — he booked Huey Lewis. Huey Lewis was going



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for about \$17,000 at that time. Then he got his big hit, by the time summer rolls around, he was going for maybe \$150,000 — I don't know the exact figures — but when he got here in the summer he was so hot. We were at the old facilities — the main stage. It was so overcrowded, the kids were climbing up the light towers. It was like a Red Cross zone behind the main stage. I thought I wouldn't be long-lived in this job.

We had to have a technically sophisticated facility both in terms of lighting and staging to accommodate the artists. The Board decided they really had to move. Plus, for safety reasons, we had to have something that was controllable from a crowd standpoint. That's when we decided to go ahead and build the amphitheater. So, the first year was very scary for me.

WA: Why it's so difficult to get a variety of big acts?

BB: It just depends. Last year it wasn't so hard. But, it depends on artist's routing schedules. We have eleven days and they [the acts] have to be available during that time. For instance, Dave Matthews is in Europe during our time, so there's nothing we can do. But, we do have the amphitheater going all summer long, so some of these artists might show up later in the season — or maybe earlier in the season. It's routing and it's money.

We have an affordable festival. We don't charge \$50 to \$100 for tickets during Summerfest. When you go to see Eric Clapton or Elton John at the Bradley Center or any other facility, you're paying \$50, \$60 or \$75 bucks. We charge maximum like \$20. So, we can't afford to pay for some acts.

WA: Do you say, "I'm not going over X amount of dollars to book an act?"

BB: There is a budget. If you're only going to charge six, seven, eight, nine dollars to get in and \$15 to \$20 for a reserved seat, you can't go spending a million dollars for an act.

Somebody else can say, "We'll charge a \$100 a ticket and you [the artist] can have all the gross, we'll just take food and beverage." We can't charge that much money during Summerfest. This is a festival for the people. Sometimes we just can't afford it.

WA: You must really love your job.

BB: Yeah, I do. I probably love different aspects of it than people would think. I love

walking around the grounds and seeing that it makes an impact on people's lives — the people who have the jobs. I make a point of going around and saying "Hi" to all the workers. I try to do that.

I enjoyed watching the ethnic festivals grow. I've seen all of them blossom in fifteen years. Smaller festivals have grown, and larger festivals get more sophisticated. Some of them have raised enough money to build community centers. Mexican Fiesta, for example, gives scholarships away. When I think of the dedication of the hundreds of volunteers and thousands of hours, for all the ethnic festivals and Pridefest I'm proud. These festivals that have really put Milwaukee on the map as the City of Festivals. We are the envy of cities all over the United States.

People might think that I love it because we meet celebrities. We don't meet anybody, we don't meet the stars. There are some facilities where the people that run the organizations have their pictures taken with everybody. I had a picture taken with Bo Diddley because his name was Bo, you know what I mean. I can count on two hands the number of performers

“ [politicians] can't always do what they might think is right. They have to do what will get them re-elected. I'm a real up-front person and I don't like dealing like that. ”

in fourteen years that I've met. If I were to leave here today, it would be the people that we've hired, and the ethnic festivals that I would remember. I think we've been able to make a really big difference in Milwaukee's fabric.

WA: Your job here isn't a political office per se, but it's become very political at times...

BB: It's always been political. It's no different than it ever was.

WA: How you like that aspect of your job?

BB: I don't like that aspect of it. I really don't like politics, period. I don't like it.

WA: Why?

BB: Because politicians have to operate their business for a different reason. They have to get elected, so they can't always do what they might think is right. They have to do what will get them re-elected. I'm a real up-front person and I don't like dealing like that. Summerfest has always been political. I don't know why exactly.

I don't know if it's because people perceive that Summerfest is like Hollywood on the lakefront, and so everyone wants a piece of it; or if it's been that it's been successful and people like to be a part of success. It's no different today with the politicians that are in office now, than it was when Mayor Maier was in office. With the exception of the last year or so, I would say that it's been less political.

It's always been a political environment. I guess people think that we are funded with taxpayer dollars. We are on city land, but ... we don't get a dollar from the city. If you read the history in the old, old, old days there was money coming from the city. Now there's just police and fire. That's all that's provided. We don't get money from the city other than that we're on this valuable tract of land.

We are interested in a politician's input ... we're interested in accommodating what we can accommodate. At the same time, I'm a strong person and I feel strongly that I'm hired here to protect the entity. I feel I have a responsibility to the ethnic festivals and Summerfest and to our Board. I'm hired by the Board. I think it's important to protect this asset. This makes Milwaukee's fabric different than other cities.

WA: Do you feel like because people see you on TV, or hear you on the radio, that it makes you an easier target for politicians or the media?

BB: Most politicians are pretty nice. I really am not very political. I think people see me as somebody who's out all the time, and that I'm just going, that I'm out and about. My favorite thing to do is go to movies. I love to play tennis with my tennis friends. I love to slug the ball. I love it because it totally removes me, and I can concentrate on the tennis ball. My tennis friends always say the reason you like to go to

movies is because you like to go and hide out in the dark theaters.

If you ask my kids what does Bo do, they would say she's always watching national news or watching television. I'm almost always home on the weekends because I've got two teenagers and I need to be there. People probably have a different perspective of me.

I don't like doing commercials that much, but some of our sponsors like it if I'll do their commercials. It does end up helping Summerfest because then they'll put in a lot of free advertising dollars in which we don't have.

I end up doing the [Summerfest] commercials, but it's a stress for me to do that. The political side of this business is stressful, too.

WA: You mentioned PrideFest earlier. They have been on the festival grounds for two years now. How would you evaluate the work they have done so far?

BB: They've done a very good job. They worked hard, and I think that right out of the starting gate they've done a good job. I just have to hand it to all these volunteers that are making the city different. It's a lot of hours and people think that putting on a festival is like, you just start today and it takes a week to do. They don't understand it.

I always say if you're planning a wedding or something for your child, how long does that take you? It takes you a year to plan a wedding for 250 people. Can you imagine how much planning goes into hosting 1,700,000 people here for summer. Can you imagine how hectic it is and all the different things that goes in to it. Then, all the ethnic festivals and PrideFest — all the other events — are mostly largely run by volunteers. They've got their job and then they've got another job which is the festival.

WA: Sometimes I hear people talking about Summerfest — and some say, "I never go to Summerfest." They say it's too crowded, or they don't like the drinking. Do you hear that sort of thing?

BB: Well those are two of the things ... there's drinking and it's crowded. I say to people if you don't like the crowds, come during the day, or some of the ethnic festivals may not be as crowded. Go to them. If you don't like the drinking ... I don't know what to tell ya.

WA: That's Milwaukee!

“ They [Pridefest] have done a very good job. They worked hard, and I think that right out of the starting gate they've done a good job. ”

BB: Again, I say come during the day because obviously there's usually more drinking during the evening.

WA: You have a new stage. What's it called?

BB: The Briggs and Stratton Big Back Yard. That used to be the Old Style Stage for many, many years and now Briggs and Stratton took over that stage. It's freshly painted and it's gonna have a totally different look. It's like a back yard because of the lawn mowers. Harley took over the Pabst stage last year, and we have the Sprecher's stage and also this year Levi Strauss took over the Rock Stage and Point Brewery products will be sold up there. Sears is doing this fabric and motion thing which is really fun for kids.

WA: With Briggs and Stratton and Sears, it seems to be changing away from strictly the beverage industry. It was always the beer companies. Is it difficult to get business to commit to a stage sponsorship?

BB: Yeah, we really have to hustle. Knock on wood, Pabst pulled out last year and Harley came forward and Briggs and Stratton came forward. Point Brewery out of Stevens Point decided to get in here. It's nice to have new people. You know that Summerfest is almost a million people in eleven days. We try to serve our sponsors really well. I think it's a good consumer place for sponsors to be to get a lot of hype.

WA: I heard that you make more money than the governor ... is that true?

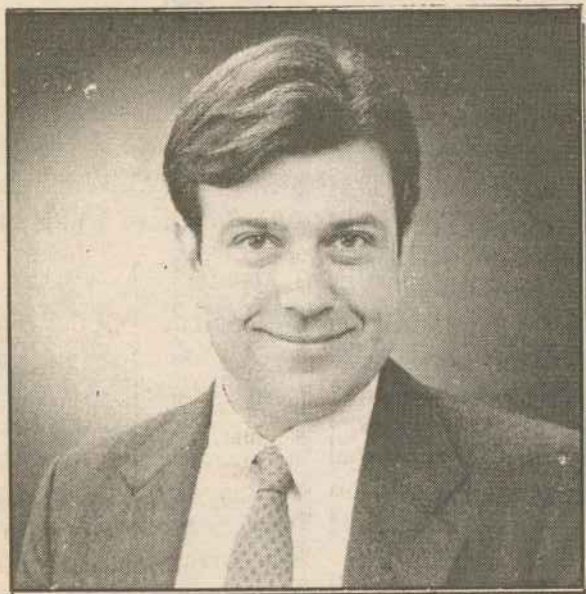
BB: Might be, yeah. I think people perceive that this is a governmental business, but it's

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not. It's a private sector company. It's a not-for-profit private business. When you compare what I earn to some other festivals that are smaller, I don't earn as much as they do. I had a chance in 1990 to go to St. Louis for more money than I'm making today for a three-day festival. I'm a woman and I don't know if people think this looks like a party job or whatever.

WA: Do you think being a woman has given you more challenges in this job?

BB: Well, I think that probably a woman at my age has had more challenges in any job. I'm 52 years old and women really weren't in the workplace that much. My daughters are growing up in a different world. On the other hand, there are probably some pros and cons to being a woman, but I don't know.

WA: I sometimes get the impression that you get picked on simply because you're Bo Black. You're always in the media — does it bother you?

BB: Do you think I get picked on?

WA: You're a woman and you're out in front and you're probably opinionated. You have strong ...

BB: I do have strong opinions. I'm strong and I'm loyal. I'm not afraid to go to the mat. On the other hand, I'm really a softie inside, but I don't think people really see that side of me. I've cried my share of many tears over the years. I'm not talking about Summerfest necessarily, but just whatever it is. I'm very sensitive, and I would say a little bit emotional.

Somebody asked me once if I was a tree, what would you be? I said a weeping willow, because a willow tree bends but does not break. I have a lot of stamina, so if someone wants to fight with me — I don't like it, but I'll hang in there. I don't give up and I defend what I think is right.

WA: What was the best piece of advice that somebody gave you?

BB: Have mentors that you can trust. When I make a decision, it's a consensus. There are people that I've learned that when they give me advice, their advice is about 98 percent right. When I make an important decision, I call about eight or ten different people and see what they think. Then I make my decision based on that.

One of the things I'm probably best known for is raising money. It's not like I like to do it, but to me it's not ... if somebody says no, it's no big deal. Somebody else will say yes. I think you can't be worried if some people say no. I think when the political stuff or when stuff starts bothering me I try to get away from it. I play tennis, go to the movies, try not to read the stuff and drive yourself crazy. Take a trip, you know. The tenden-

cy is that the more things get stirred up, you get stirred up with it. I'm just as guilty of that as anybody else. You need remove yourself from it.

A: Is there a long-range plan for the grounds?

BB: Right now we're developing a long-range plan for the grounds. The people that probably don't want to come are people who think it's too crowded, I would think more than who are bothered by the drinking.

There's a park to the north of us, but we can't go into that park because the Harbor Commission or someone's going to be using it. We can't go north, so we can maybe go south into the parking lots. We're really kind of land locked at this point. I think that some of the politicians would like to see this more attached to the downtown.

WA: I imagine that you've tried to build a very solid foundation for the festival so that it continues to go on and on.

BB: Right! And the ethnic festivals can continue to grow. Summerfest can continue to be the big [event]. You look at the New Orleans Jazz and Heritage Festival and all it is, is music on a piece of field. It's nothing. Here we have permanent buildings and it would be wonderful to just make the buildings better. We'd like to make everything better, but it all costs money and what we make every year is a couple million dollars and in addition to try to add things we have to maintain the upkeep and maintenance.

Next year we have to replace the Marcus Amphitheater roof. It's constantly something. People forget about all the infrastructure here. We have to keep working with that. It really is a wonderful asset for Milwaukee. It brings people from out-of-town, it's a asset that people who live here, I think, are proud of. Even if they don't want to come to Summerfest, they can go to PrideFest and the ethnic festivals and other events. They can go to the AIDS Walk, they can do Al's Run ... they can do so many things here.

WA: What do you think people would be surprised to learn about you?

BB: As much as I love my craft, and as much as I love Summerfest and all that, My identity is not Summerfest. My identity is my children. I love my children. I have three kids,

that's the most important thing to me. If something happens to them, that breaks my heart. My children are my life.

I loved being pregnant. I loved every minute of that. I loved giving birth, I loved nursing, I loved the whole motherhood thing. I have three kids and that's what I love most about life. My youngest is a sophomore in high school and it's very difficult for me . . . my middle daughter is graduating from high school and my son is going to be graduating in two years and I'm kind of like freaked. I really freaked out because my whole life has revolved around my kids.

People would think my whole life revolves around [my job]. For fourteen years I have not missed one day of one festival. I did miss a PrideFest because my oldest daughter got married that weekend. I maybe have missed three days in fourteen years of festivals. People would think her life revolves around all that stuff — all that glamour — when really my life revolves around my kids.

WA: Is there a spiritual component to your inner strength.

BB: I'm Catholic. I go to church. I may not always be on time, but I do go. I was really devote growing up. I wanted to be a nun, my father wouldn't let me. I wanted to save the world. That kind of ties into this job stuff and wanting people to be better. I'm a basic humanitarian. I want the world to be better.

WA: You've been doing this for fifteen years. How long do you think you want to keep going?

BB: I always thought I would want to do a total of the 100th year of the Harley reunion. This [year] is the 95th. That's what I'd like to do. We try to change things and do different things all the time to keep it interesting.

Recently I was in Arizona with my daughter and a couple of her friends and I don't like to ski because I don't like to go downhill and fall down. I do like to climb up mountains which tells you something about my personality; it's got to feel like a challenge. We climbed up Comeback Mountain.

I've always thought that climbing mountains teaches you that you have to take one step at a time; you have to watch every step.



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| Wed. 10 | Red Raspberry |
| Thurs. 11 | Strawberry Cheesecake |
| Fri. 12 | Cookie Dough |
| Sat. 13 | Cookies 'n Cream |
| Sun. 14 | Butter Pecan |
| Mon. 15 | Chocolate Covered Cherries |
| Tues. 16 | Caramel Cashew |
| Wed. 17 | Death by Chocolate |
| Thurs. 18 | Grasshopper Pie |
| Fri. 19 | Black Forest |
| Sat. 20 | M&M in Vanilla |
| Sun. 21 | Black Raspberry |
| Mon. 22 | German Chocolate Cake |
| Tues. 23 | Strawberry Oreo |
| Wed. 24 | Mudd Pie |
| Thurs. 25 | Strawberry |
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Neil Albrecht and Sheila Zelinski were elected at the beginning of April for a sixty-day term as Co-Presidents for the Milwaukee LGBT Community Center. The transition from an interim board to an elected board has not been an entirely smooth process. After the fire which devastated the previously proposed Sander Bowl site, the Center's Board also received word that earlier this year that Erv Uecker and Ross Walker would "temporarily" suspend their \$1,000 dollar a month donation which helped launch the current drive for a LGBT community center in Milwaukee. Additionally, concerns have been raised about the make-up of the board and the slowness with which the site selection process is moving. Earlier this month, Zelinski and Albrecht visited the Q*Voice World Headquarters where we talked about the issues surrounding the Community Center Project.

WA: How is your job with the Community Center Board different than what you expected it to be?

SZ: I don't know that it is different. I pretty well understood that it was going to be a lot of time and a lot of commitment and a lot of phone calls. It is a start-up organization, so there's more diligence now than you have to do in an established organization. Even though we had an interim board who really laid some nice groundwork for us, we're trying to keep things moving along and trying to find a site and secure a site. We have some leads on that, but that's a lot of work.

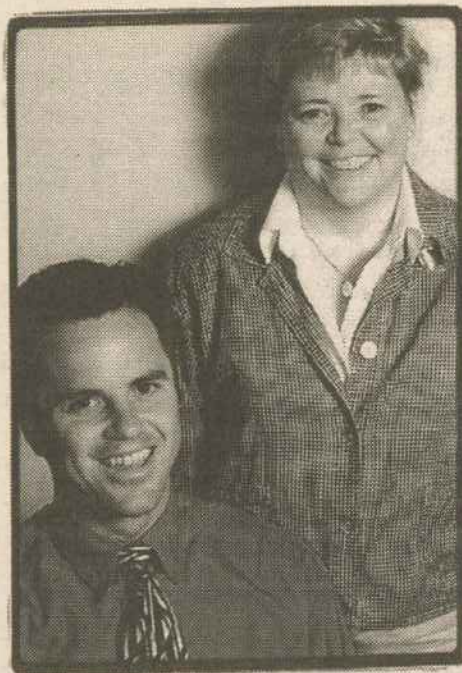
Also, [we're] trying to keep the committees that were already going — keep 'em moving. The hardest thing that I had to face is that there's so many people in the community that say, "Well, we're just gonna wait until you have a building to do any volunteering or to give any service or to get involved." That's very hard, because we need them now. We really do need people now.

WA: When you say you need people now, what do you need people to do?

SZ: Oh plenty! I'd like to pull up the Membership Committee a little more. I'd like a few folks on Fund-Raising Committee, we could use some talent there if people have the background. All of our committees actually have some room to have a few new members on them. The Facilities Committee is a huge venture and once we do secure a site, we're

gonna need people to help us figure out exactly what we do with the insides of the building. It's one thing to obtain the outside of a building but ...

NA: The Board of Directors alone will not make the Community Center happen. What the Community Center needs is active Board committees, like the Membership Committee and the Fund-Development Committee, and



BUILDING BLOCKS

What's next for Milwaukee's LGBT Community Center?

Interview by William Attewell

Photo by Jorge Cabal

the Program Committee. The Board itself is operating very smoothly right now and we're building our committees.

Each committee should have ten or twelve volunteers on them that can commit some

kind of expertise to the charge of that committee. Right now, unfortunately, we have some committees with only three or four members on them. We really need an increased sort of rally within the LGBT community to get involved with the project and keep things moving and keep the momentum going.

SZ: There are some things that can be done now even though we don't have ... A number of things can happen; there are some fundraising events that can happen; there is some long-range planning that can be going on; you don't really even need a site at this point. Then you just shift when you do have a site so that it aligns with the site. You can start that work now.

I was just in Philadelphia on business and I stopped and saw the community center that they have there and it was like, Wow! It had only been open a little bit. I asked the person who was running it: "What did it take? How many years did it take?" He said, "You know, I'm gonna be truthful. From idea to walking in the building was almost seven years." He said, "I think we could have reduced our cycle time a little in that if we would have had people going all along with us instead of just a few who were trying to get it off the ground."

WA: How close are we to a site?

NA: We've got one site that we're currently negotiating with the landlord on. We're cautiously optimistic about it. We have another site that we're touring and exploring whether it's something we want to begin negotiating with the landlord on. Then, there's just a couple of other sites that we continue to explore. What we're trying to be real careful with is not to put all of our eggs in one basket like we did with the Sanders' Bowl building. If something happens and we lose the site, then we're not starting from ground zero again in terms of locating another site. Our Facilities Committee — even when they're negotiating with one landlord — continues to explore other opportunities.

WA: Do you have a time-frame? Many people are impatient. The question that people have is how soon are we going to have a site.

NA: I wish you could answer that question because we hear it all the time. It would be really easy to rally support right now if we could say, "You know, by September first the Community Center doors are gonna open."

The answer to the question is as soon as a site becomes available. There will be a site, but the whole decision making [process] is based on real estate in Milwaukee. Where is there a site that has all of the features like mass transit accessibility and parking, that's affordable to a pretty lean budget for the Community Center in its first years of operation? Something where there's at least a consensus that it's a good location that people will feel comfortable and have safe access to.

There's really a pretty extensive criteria for the selection of the site. Probably affordability is the greatest of those criteria. Each week different properties in the City of Milwaukee become available, either for sale or for lease. Our Facilities Committee has a number of real estate brokers on it, so they're right on top of them and they go on tour.

Sometimes they need massive leasehold improvements that are beyond anything the Community Center can afford. Sometimes they're already built-out, but then the lease rates are too high for us. It's a lot of factors but it just comes down to when the best property becomes available.

SZ: The other piece of that is that we have to negotiate the lease. I know it's hard to be patient. But in the same sense we have to be because it's such a huge decision that I know people in the community who wouldn't want us to make this decision lightly just to say we have a time-line and we have a building.

We're really trying to do the best we can for the money that we have the other factors that people want us to look at. Do I think that we're going to make everybody happy? I think that's impossible in life. I think we can get close to a good majority of people. Hopefully, we can remove the barriers to the people who are dissatisfied with that choice. We have to find out what we can do to remove some of those barriers. We will have to look at them once that selection happens. There would be nobody happier than the Board when we get that lease signed.

NA: Especially if it could happen while we're co-presidents. There's really no greater decision with regards to the Community Center than the site. Only because if it's not a site that people feel is accessible and that people feel is geographically well-located. It also has to be esthetically pleasing, then it's really the death of the project. If the Community Center isn't accessible, there's no purpose in having a Community Center. There's tremendous pressure on the decision for the site. We really have to make sure that there's a consensus, at least within the community, that we have made the right decision in terms of selecting that site.

WA: Why is the process is different now than it was with the Sander's Bowl location?

NA: Sanders' Bowl was great because two of the four owners of that building were gay men. They were very supportive of the Community Center moving in. They knew up front, even purchasing that building, that their intent was to lease the first floor to the Community Center. There were really no negotiations with them, it was a very intimate relationship between them, Karen Gotzler, Jim Schlieff and some of the other [interim] Board members. That was a rare opportunity. We're working right now with landlords where it's a business. We're doing serious financial negotiations with them on dollars per square foot lease-

An Opinion Sampler

What some members of the community are saying...

"It is obviously a very important work in progress that will ultimately reach its goal. There is an excellent board, there is strong leadership, I think the LGBT community in this city has matured to where the community center is a logical outcome of that growth. I am very optimistic and very supportive."

—Doug Nelson, ARCW

"It is very gratifying to see the Board continue the work the original steering committee and the interim board started. I have great confidence in the new board and I enjoy working on committees with a lot of new people."

—Karen Gotzler

"There are some feelings in the community that ARCW is carrying too much baggage and some people don't want so much heavy ARCW involvement in the Center. Plus, who are all these people on the board, they are not recognizable to many of us — there should be some recognizable names from each organization in the community giving input on the board. There are bankers and lawyers and other community centers in this city, are we using their expertise instead of flying people in from San Diego to tell us how to run our center?"

"I'd like to see a board based on qualifications

rather than diversity. I think the by-laws have to be changed to be a more open democratic organization, many feel it is a closed organization — like others in this city. For a project this big, the process should be more democratic."

—Si Smits,
Community Center
Trust Fund

"I think they have got a good group of people and they are getting the momentum back and I look forward to seeing the community center open this year. I hope it stays true to the original vision of a member-run organization."

—Patrick Flaherty

"These things take a long time. These things take longer to accomplish than you might think. I don't mind waiting as long as it is done right and then it will be worth the wait."

—Eldon Murray,
SAGE

"I think the project is clearly doing the best can at the present time and that a building will surely put us in a better place for programming and access for the community."

—Stephanie Hume
LGBT Community Center Board
Member

Continues on Page 36

Present Music Ends Season at Milwaukee Art Museum

Present Music, Milwaukee's award-winning new music ensemble, caps its sixteenth season with memorable appearances by two guest composers on Friday, June 12 at the Milwaukee Art Museum.

The 8 p.m. performance will premiere Present Music's newest commission—called *Split*—from Kamran Ince, with the composer at the keyboard. The concert will begin with another Ince commission from 1964, the much-loved *Arches*, which appears on Ince's latest CD "The Fall of Constantinople."

Also joining Present Music will be west coast composer and solo electronic performer Carl Stone. "He's just going to sit by himself and play," says Artistic Director Kevin Stalheim, who usually invites composers in to collaborate with the Present Music ensemble on their own works as conductors or performers . . . "but his stuff is so cool I think it's worth it."

Among the cool works Stone will perform is *Mom's* named after one of his favorite L.A. Bar-B-Que drive ins), an intriguing blend of musical samples from all corners of the earth. It is the composer's hope ... to make music that makes you wonder."

Preconcert Season Finale activities will feature talks an hour before the performances by the composers. Present Music's Sixteenth Season

Finale is proudly sponsored by Miller Brewing Corporation. Tickets are \$18, \$14 and \$7.50 for students. Advance tickets can be ordered a (414) 271-0711 with a Visa or MasterCard.

Waswo Premieres New Photography Exhibition at Gallery H2O

Requiem: A Song for the Dead is the new exhibition by artist Richard Waswo. The exhibit features haunting and evocative images dealing with death and memorials to the dead.

Waswo has chosen images not only from distant locales, such as the Jewish Cemetery in Prague and the Protestant Cemetery in Rome, but from sources as nearby as Milwaukee's Forest Home Cemetery.

Whether photographing a miner's graveyard in Tasmania, or the carved skeletons found inside Italian cathedrals, Waswo's images project unusual depth and strange beauty.

Waswo was born in Milwaukee and studied at UWM and the Milwaukee Center for Photography. He has travelled widely, spending time in Italy, Portugal, Spain, India and Thailand.

"Somewhere, somehow, I became fascinated with photographing the wax, bone and stone remembrances of those who have lived before," Waswo says of his latest work.

His first exhibitions were of colorful paintings rendered on paper

Harley Celebrates 95 Years of Motorcycles at Museum

Stroll into the Milwaukee Public Museum between June 9 and August 9 and you'll feel as if you've rolled into H.O.G. Heaven. The second-floor Steigleder Gallery will be a bonanza of chrome and rubber easy riding during the two months it serves as a reved-up home for *Harley Davidson: Celebrating 95 Years of Great Motorcycles*.

This exhibit, featuring more than 20 motorcycles and bicycles from the Harley-Davidson Motor Co.'s collection traces the motorcycle-maker's history since its Milwaukee birth in 1903. It's rounded out by photographs from Harley's archives. Sponsored by Harley-Davidson, the exhibit ties into the company's 95 Anniversary Reunion in Milwaukee on June 13. Motorcyclists will roar into the city the week of June 8 from five routes crisscrossing the

country.

Harley-Davidson was the early 20th century innovation of three 20-something brothers and a friend. First, William Harley, a draftsman, hooked up with co-worker Arthur Davidson at a local manufacturer. Soon Davidson involved his brothers Walter, a mechanic, and William, a toolmaker, into the project. Their idea was to make bicycling easier than other companies had.

It was their fascination with self-powered vehicles that guided them to the railroad yards, machine shops and foundries of industrial Milwaukee. Harley and the Davidsons constructed a workshop in the Davidson backyard and emblazoned Harley-Davidson Motor Co. on the door. By 1903 their motorized bicycles joined the mix of Milwaukee's other transportation modes—

electric streetcars, bicycles, and horses and carriages.

Some of the cycles included in the exhibit are the Pepper Red and white 1956 Model KH that crooner Elvis Presley bought for \$903 in 1956. One of his riding buddies restored it to its present condition. Then there's a replica of the 1934 Peashooter that heralded racer Joe Petrali rode to victory in every National Championship dirt-track race in 1935. Another eye-catcher is the 1965 FLH Electra-Glide with a sidecar.

Admission to the museum is \$5.50 for adults; \$4.50 for Seniors (60+); and students and children (4 to 17) \$3.50. Museum members are free. Milwaukee County Residents are free on Mondays. The Museum is open from 9 a.m. to 5 p.m. daily. For more information call (414) 278-2700.

and canvas by use of aerosol sprays. In 1994, he exhibited large paintings created during a six month stay at a sheep farm north of Melbourne, Australia.

In recent years, he has concentrated on photography. He has exhibited sepia-toned images culled from photographs taken during his travels. Waso is also a regular contributor to *Q•Voice Magazine*.

Requiem: A Song for the Dead opens Friday June 5th with an opening reception from 6 p.m. to 10 p.m. at Gallery H2O at 221 North Water St. in Milwaukee. The exhibit continues through June 28, 1998.

UWM's 44th Annual Summer Evenings of Music Opening Concert Slated

The University of Wisconsin-Milwaukee's Fine Arts Quartet in the School of Fine Arts presents the opening concert of the 44th Annual Summer Evenings of Music, Sunday, June 28 at 7:30 p.m. in the Fine Arts Theater, 2400 East Kenwood Blvd. This season features the music of Wolfgang Amadeus Mozart and Dimitri Shostakovich. Guest artists for the first concert include Milwaukee Symphony Principal Violist Robert Levine and pianist Luba Edlina-Dubinsky.

The concert opens with Mozart's *Quartet in B Flat Major*, K 458 (1040) featuring Ms. Edlina-Dubinsky. The program concludes with Mozart's *Quintet in E-Flat Major*, K 614 with Mr. Levine.

Luba Edlina-Dubinsky studied with Yakov Flier at the Moscow Conservatory where she graduated with honors. There, she met and married cellist Rostislav Dubinsky of the Borodin Quartet. In 1976, she and her husband moved to the Netherlands and formed the Borodin Trio which has recorded and performed almost the entire piano trio repertoire. Since 1981, Edlina-Dubinsky has served as Professor of Piano at Indiana University.

Robert Levine has been Principal Violist with the Milwaukee Symphony since 1987. He has served as principal violist of the Oklahoma City and London (Ontario) Symphonies as well as the St. Paul Chamber Orchestra. In 1986 he was invited to join the Orford Quartet, artists-in-residence at the University of Toronto.

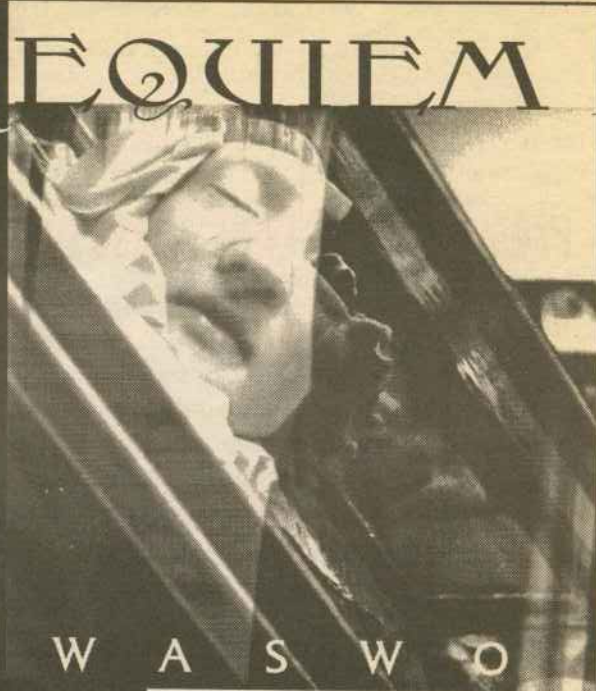
A subscription of all four concerts is \$48. Single tickets are \$14 adults, and \$7 students. The remaining concerts of Summer Evenings of Music are July 5, 12 and 19 at 7:30 p.m. Tickets for Summer Evenings of Music may be purchased at the UWM Fine Arts Box Office in the Fine Arts Theater Lobby, or by calling (414) 229-4308.

MSO Announces June Events

At 7:30 p.m. on Friday, June 5 and at 8 p.m. on Saturday, June 6 Andreas Delfs and the Milwaukee Symphony Orchestra are planning a surprise visual element to accompany upcoming performances of Gustav Holst's *The Planets*. Modern and classical images depicting each planet will appear on a giant screen above the stage between the movements of the piece. Also on the program the MSO and Present Music will collaborate for the first time in the world premiere of Kamran Ince's *Fest* for New Music Ensemble and Orchestra. Tickets for these events are \$15 to \$46.

On Sunday, June 7 at 7:30 p.m. conductor Andrews Sill and the

REQUIEM



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MSO will present *Casey at the Bat* at the Elmbrook Church Auditorium, 777 South Barker Road, Brookfield. Norman Moses, a veteran actor of Skylight opera Theater joins the orchestra to tell the story of the mighty Casey. Tickets for this event are \$14 to \$25 for adults and \$7 to \$12,50 for children.

Andreas Delfs will lead the MSO in Tchikovsky's legendary Sixth Symphony *Pathétique*. Also on this program, Delfs and MSO will be joined by trumpeter Hakan Hardenberger in performances of the popular Haydn Trumpet Concerto, and will then team up for the MSO's first performance of Bernd Alois Zimmerman's *Nobody Knows De Trouble I See*, a concerto that blends jazz and classical elements with a well-known American spiritual. Performance are at 11:15 a.m. on Friday June 12; 8 p.m. Saturday, June 13; and 7:30 p.m. Sunday, June 14. Tickets are \$15 to \$46.

Carmina Burana, Carl Orf's work based on a collection of 13th century poems discovered in Bavaria, and featuring the Milwaukee Children's Chorus and vocal soloists (nearly 300 musicians), will be paired with Bernstein's

Serenade, a violin concerto based on a dialogue by Plato about the nature of love. MSO Concertmaster Frank Almond will join Delfs and the orchestra. Concerts take place at 7:30 p.m. Thursday, June 18; 7:30 p.m. Friday, June 19; and 8 p.m. Saturday, June 20. Tickets are \$15 to \$46.

Neal Gittleman leads his last performance as Resident Conductor of the Milwaukee Symphony Orchestra in a tribute to the grandfather of music appreciation, Leonard Bernstein. Wrapping up his role as host of Classical Conversations series at the Pabst Theater, Gittleman shows the audience how Bernstein shaped music education in this country. He examines Berlioz' *Roman Carnival Overture* and the *Symphonie Fantastique* in the style of Lenny's famous music lessons. A pre-concert buffet begins at 6:15 in the lobby of the Wyndham Hotel. Tickets for the buffet are \$12.50 per person; call (414) 291-6000 to reserve. Classical Conversations concludes with a Question and Answer session. The event will take place at 7:30 p.m. on Wednesday, June 24.

Doc and the MSO All-Stars close out the month when Andreas Delfs and Doc Severinsen join forces on a Pops concert for the first time. The evening will be filled with musical surprises, including Delfs conducting while Doc performs a virtuoso solo work. The concerts take place at 8 p.m. Friday, June 26; 8 p.m. Saturday, June 27; and 7:30 p.m. Sunday, June 28. Tickets are \$15 to \$46.

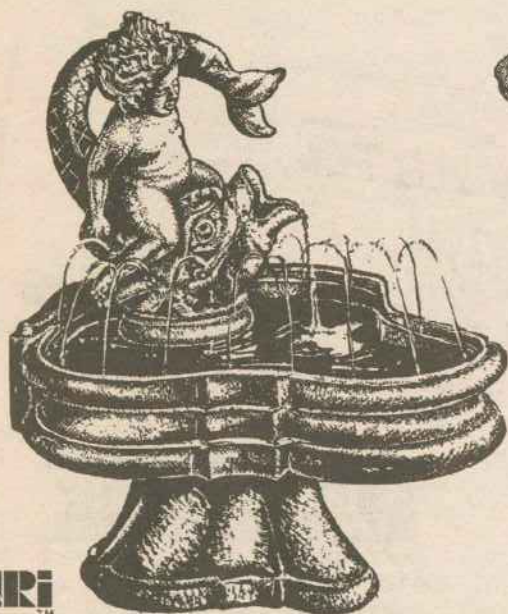
All concerts take place in Uihlien Hall of the Marcus Center for Performing Arts unless otherwise noted. Tickets are available by calling the MSO Sales Office at (414)291-7605 or 1-800-291-7605 and at all TicketMaster Outlets or by calling (414) 276-4545. For group rates contact Audrey Baird at (414) 291-6010. For corporate discounts call Taylor Phoenix at (414) 291-7605.



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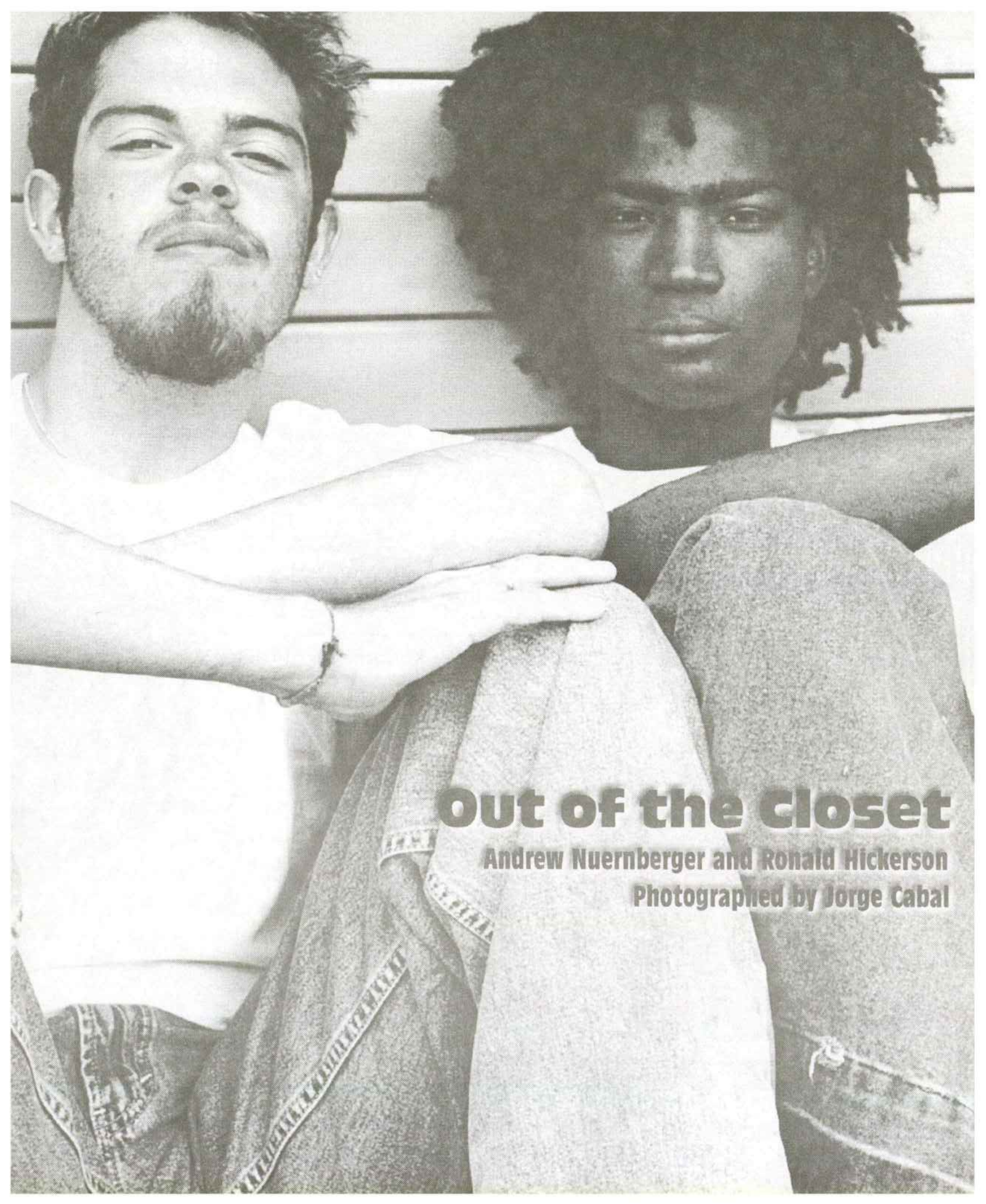
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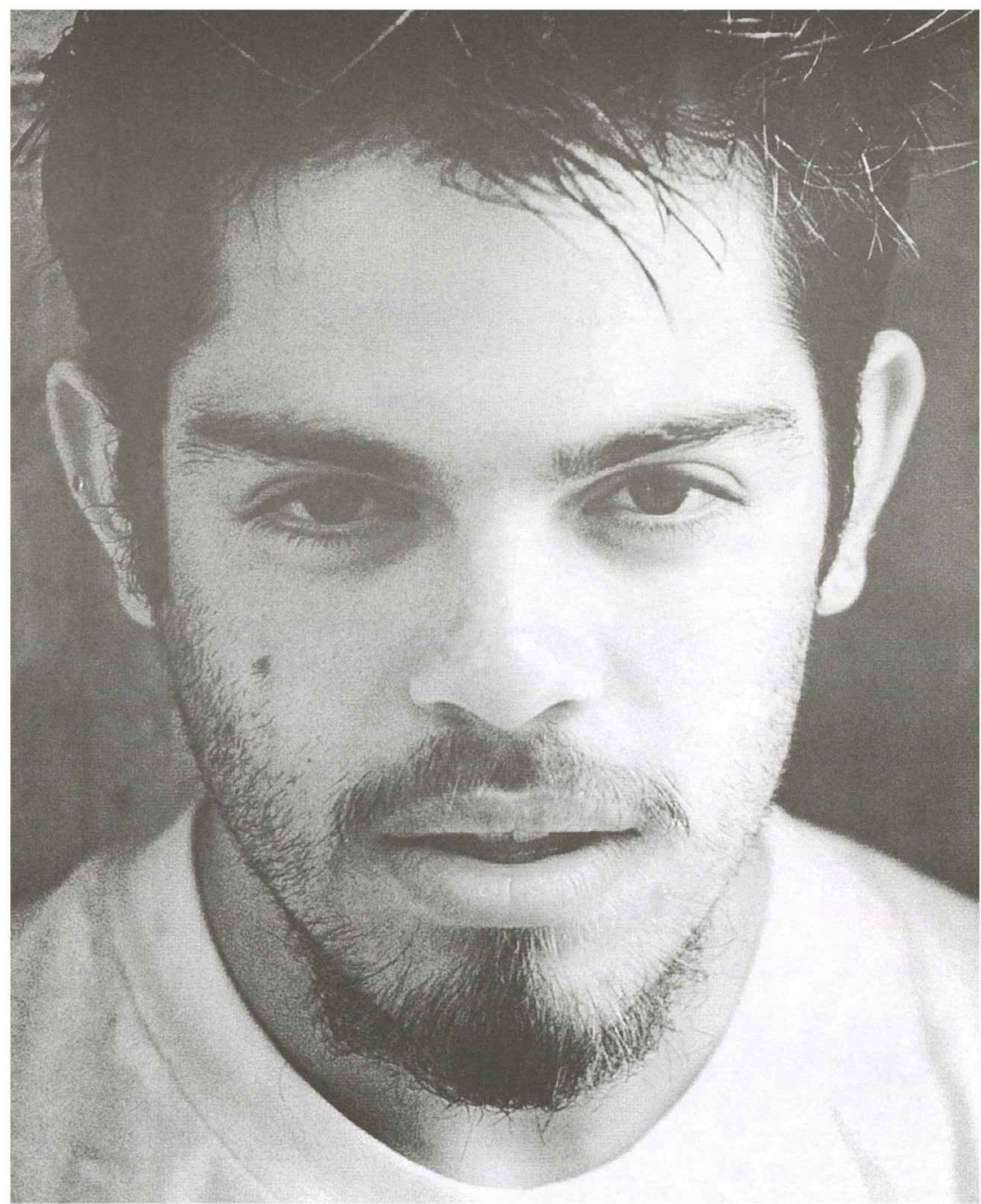
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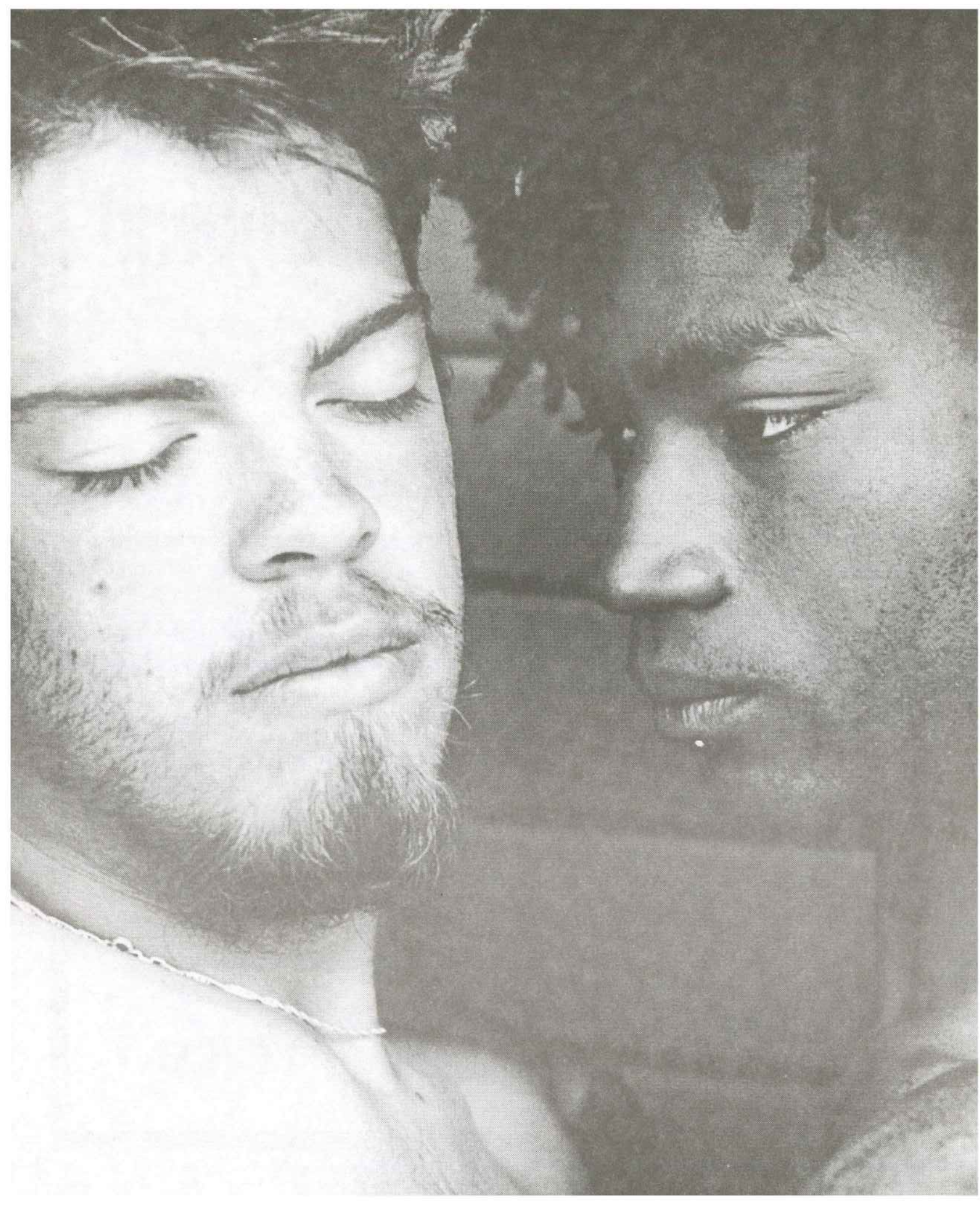
Out of the Closet

Andrew Nuernberger and Ronald Hickerson

Photographed by Jorge Cabal







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Soft Ground

I was sucking Boag. That is, a Boag beer, brewed in Launceston, Tasmania. It was at a party just off Chapel Street. I was reclining on the couch in what I remember to be a very posh Melbourne apartment. I remember asking about the curious snarling animal imprinted on the side of the can.

No one could believe I was so incredibly ignorant. "That's a Tassie Tiger, mate!" came the swift, exasperated reply from every Aussie in the room. I was given a more tolerant explanation from Brett. As an American ex-patriot he was more sympathetic.

"The Tassie Tiger was, or maybe *is* a marsupial wolf. The striping on its fur makes it look like a tiger. The last known specimen died in 1939 at the Hobart Zoo. But folks in Tasmania claim to spot them now and again. The Tassie Tiger still lives ... in legend at least. Who knows? There's lots of unexplored wilderness down there.

"When you think of Tasmania, think of Tennessee. At least the Tennessee of a few decades ago. Mainland Australians look down on Tasmanians. They tend to be categorized as hillbillies: a bit inbred, a bit backward..."

"Don't forget the ghosts!" chimes in an exotically dressed woman with a strange sincerity to her voice. "You can't talk about Tasmania without talking about the ghosts! Tasmania is known for ghosts! The majority of spirit sightings in Australia have been reported on the island!"

Once again, Brett elaborates. "Tasmania, being once the cruelest of the Australian penal colonies, has had more than her share of the wrongfully punished and abused. As well as more than her share of murderers!"

The theory is that

there are more than a handful of tortured and anguished souls in Tasmania. Souls who have yet to find rest. If that's logical!"

"It isn't!" I had laughed dismissively.

I have never been a skeptic. I have always been a non-believer.



That was three weeks ago. Tonight, I am alone in the dark, as the Abel Tasman plows steadily across the Bass Strait, the roughest strait in the world. The sky is dark and the wind icy cold. It is late night, and above deck the noise of the ship's disco has been drowned by the crashing of waves.

What comes to mind is a scene in a Frankenstein movie. One that I saw long ago. The monster and his creator were aboard a sailing ship, drifting into polar climes. I find the Southern Cross in the crystal cold sky. Yes, we truly are moving toward the bottom of the globe. Antarctica is suddenly not so distant. I realize that I am moving toward a very lone extremity of the civilized world. On a whim, I am going to Tasmania.



Do I believe in possession? No. But there is something about Queenstown that grabs me from first sight. I am riding the

Several years back Waswo spent one month travelling the back roads of Tasmania. In the small mining community of Queenstown, he experienced a ghostly phenomenon he himself cannot account for. Is there more to reality than that which can be logically explained?

Story & Photo by Waswo



through Sheffield and on to Strahan. The bus rumbles through Queenstown, barely pausing two minutes to stop. I make a written note in my journal that I have to return.

March 30th : I am really excited about returning to Queenstown. Passing through Queenstown today, it seemed like one of the most photogenic

places I have ever seen.

Queenstown is what Brett had been talking about. It has the look of the true Tasmania. Barechested boys lounging against tattered sofas on broken porches. Ramshackle homes crumbling beside ancient Huon Pines. Rusty trucks propped up on cement blocks. Horses, real horses, being ridden casually down main

street.

And in the middle of it all I see that incredible Hotel! That glorious Victorian gem! I caught its name: The Empire Hotel. I have to see its inside! I have to sleep there! It called me. It had a sexuality ... a spirit.

As the bus bounces toward Strahan I turn my head to watch Queenstown disappear. I don't know what, but I know something back there is waiting for me.



Three days later I am surrounded by teenage boys on a school bus. I have discovered that this is the only bus service to Queenstown from Strahan, excepting for Tuesdays and Saturdays, when the Red Line makes its northerly run. The kids are fighting and yelling and, *thank god*, ignoring me.

I have told myself that Queenstown will make for excellent photographs. It has the faded aura of a ghost town. It is a once booming mining town now on life-support. The gold rush days are over. The silver fever is a memory. The iron days are gone. And now the copper mine is closing too.

These kids are going to Queenstown for school. There is teasing and laughter in the air. But the bus turns quickly somber as we round the mountain and start the descent into the center of town. The trees themselves fall back. Barren hills devoid of vegetation loom on all sides. It is the sad result of years spent smelting ore. Mining for copper, digging for gold, digging for anything, has left this land hollow and bare.

It is strange how human livelihood so often depends on the destruction of life.



My room at the Empire Hotel would be more spacious if I could turn it on end. The twelve foot ceiling seems to mock the minuscule square footage of the floor. The toilet is down the hall. But the window is huge and topped with an arch. Through it I see mountains which seem perpetually shrouded in mist.

I'll wait a day to photograph. Better light is bound to come.

I lay in bed reading Jack Kerouac. The task becomes laborious halfway through *Visions of*

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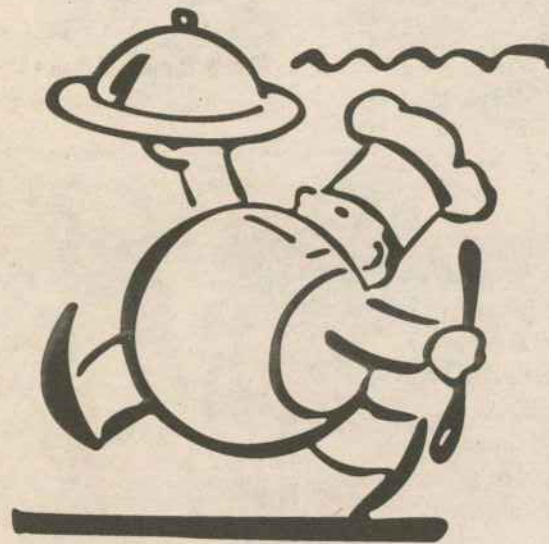
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Cody. The radiator gives a tired clanging cough as I slip into unconsciousness. Later in the night I wake to hear footsteps down the hallway. I wonder who it could be who is stumbling home so soon before dawn.



Ginny Drew is a cold library of knowledge. She pushes spectacles into place and turns her head with an air of disdain. She has answered all these questions before. Other strangers, other times. As Hotel Manager it is her duty to respond. But she shows no enthusiasm.

"The staircase was built of Tasmanian hardwood. The timber was sent to England to be milled. Then shipped back and reassembled here. The entire process took well over four years. We're talking the nineteenth century you know! Ships didn't move as fast as cargo planes!"

I feel that I am being scolded.

"How long you plan to stay in Queenstown? A week?! What for! There's nothing here. This town is dying. Damn government regulations! If it weren't for the fool environmentalists we'd still be in business! You're English, aren't you?"

"American."

"Just as bad. Sign here. You should have signed the register last night! Government thinks we should be trying to work the tourist trade! Crazy huh? What kind of tourist would want to spend time in a hellhole like this?"

"I do."

"American! Tourist! Hah!"

Ginny Drew shakes her head. She bites her lip, as if to hold in the next scathing remark.



Not one photograph to date. First rain, then drizzle; then fog and more rain. Has it been two days or three? I keep waiting for streaks of beaming light. I keep waiting for a day I don't have to fear ruining equipment in a downpour. Maybe rain is what Queenstown is all about.

There is a young man with an oilskin coat and a cattleman's hat that hangs around the small park below my window. He's sexy as hell in brown leather chaps. He's always wet: his brown shirt clings to his chest and his jeans are rain-soaked blue. He drinks from a paper bag, glaring at everyone but talking to no one. I fear he's aware I've been watching.

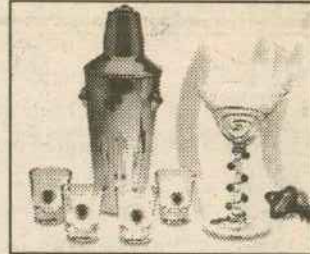
This room is getting claustrophobic. I'm finished with *Cody*. I'm plowing through a beaten and torn Nelson Algren novel I found at Queenstown's sole bookshop.

April 4th : Went out with the camera this morning. A quiet Sunday morning on mainstreet, or rather, Ore Street. The town seems desolate, empty. A mist still hanging over the mountains.

But just as I set up my tripod rain comes out of nowhere! A gust of wind that almost knocks my camera into the pavement, and then a sudden cold shower of rain. It is as if the weather is conspiring against me. How many more days can I lay around reading?



I'm sitting in the dining room of the Empire Hotel, chomping on eggs and stewed tomatoes. The breakfast coffee is obviously the dregs



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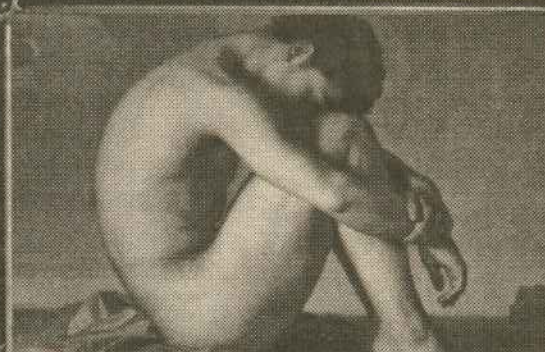


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“ Rich points a thick finger toward my face. “It’s really not good policy to accept rides from strangers...” ”

of the pot. I suppose I deserve this for waking so late.

The room is lined with sepia photographs from a time when Queenstown was prosperous. On all sides there are loggers and miners and railroad men posing in handsome group portraits. But I’m alone in the room. Excepting for a woman with short-cropped, dykish, dark hair.

We start to talk. She’s perky and garrulous. I like her immediately. She wants to know all about me. So I start blabbering.

A mock warning comes hollered from the kitchen. “Watch out! She’s a cop!”

The woman I’ve come to know as Nell bats her eyes flirtatiously. “I am. But I’m off duty so anything goes!”

Involuntarily, I start watching what I say. But Nell is so vivacious, fun, and sexy, that I can’t help but be charmed. It’s what I’d imagine having breakfast with K. D. Lang would be like. I’m nearly ready to go straight.

“I’m off all day mate! Want me to drive you up to the Crotty Dam? And the Old Miners’ Cemetery? You ought to see them. It’s the first nice day we’ve had for a spell! What do ya say?”



Nell has guided me the few short blocks to her home. There indeed is a cop cruiser in her driveway (actually a white pick-up truck) with police insignia and light bar.

I’m in Nell’s living room, noticing a large selection of Elton John and Erasure among the stacks of CDs. Nell has disappeared down the hall. I follow, turning a corner toward the

kitchen.

I hardly expect a naked, dripping-wet man to emerge from the bathroom. But there he is. He’s tall and blond and his dick and balls are hard to ignore. He’s in no hurry to speak, and I don’t have a clue what to say. The blond speaks first.

“Who the fuck is this?” he directs at Nell and not at me. He rubs his hair with a linen towel and makes no attempt to cover his cock.

“An American! We’re going to drive him up to the Crotty Dam! This is my husband Rich. Sorry, I should have told you. . .”

Rich looks at me coldly, then extends a massive hand. He gives Nell a look that seems to say “being a slut again?” It’s all too awkward. But Rich half pulls on a robe and actually smiles in my direction.

“We’ll give you the tour, mate. Nell and I like entertaining visitors. She’s a cop and I’m a cop. But we don’t mind having fun. Know what I mean?”



The Crotty Dam is twenty or so kilometers beyond the edge of town. In the cab of the police truck I am sandwiched between Nell and Rich. Nell has her hand out the window, stretching thin fingers into the breeze. Rich’s thighs press against mine. His nipples are tantalizingly visible beneath his white tee. The sun streaks through a forest of blond hair that covers his forearms.

“We’re not really cops you know,” teases Nell. “We’re ax-murderers. We just wanted to get you away from town for a little fun.” Nell tosses back her head and gives that peculiar girlish laugh. A laugh that excuses absolutely anything that precedes it.

Rich points a thick finger toward my face. “It’s really not good policy to accept rides from strangers...”

“Anyway,” continues Nell in a more serious tone, “the truth is you should never wander far off the roads in this part of the country. Soft ground! We lose a lot of people that way.”

I stare uncomprehendingly.

“It’s the constant years of mining,” explains Rich. “First gold, then silver, then iron, then copper. This whole region is riddled with mine shafts. There are excavations that have been covered and diggings that were never completed or just forgotten. Folks lose

their dogs all the time. They chase a critter into the woods and fall down a hole.”

“Sometimes it’s kids,” Nell whispers, dead serious this time. “Sometimes it’s tourists. Sometimes we find them and sometimes we don’t.”

“And you know about the Tasmanian Devils?” Rich makes little sharp gnashing noises with his teeth. “Like that. They aren’t big. They’re small critters. But they hunt in packs. They can tear into a dog in no time. . .”

“We’re not trying to scare you. But if you stay in Queenstown for any length of time...just watch yourself.”

This last is uttered in a way that is vaguely threatening.

“I’ll watch myself,” I promise, and look Rich in the eye.

“You guys! We’re here! This is the Crotty Dam!”

The mountains are enormous and the view stupendous. The jagged peaks stretch backwards toward infinity. I think back to the party in Melbourne.

The Tasie Tiger still lives... in legend at least. Who knows? There’s still a lot of unexplored territory down there.



I’ve been posing for pictures, sitting on the hood of the police truck with my legs spread wide and my pants tucked into my boots. I think Rich and Nell are getting into this. They’re laughing and shooting film, suddenly hugging each other, and then stretching arms out to encircle me. It’s almost as if we were drunk.

The Old Miners’ Cemetery has been more than worth the trip. Wonderful old tomb-

“ Don’t disturb it. The mound you’ve been standing on is a mass grave, mate.” ”



stones crumbling in neglect. Every grave lined with an individual fence. Some of the monoliths are sinking into pools of water. The heavy rains have left their soggy mark.

I set up my tripod on a large mound of earth, trying to gain better perspective. In my viewfinder I see graves toppling helter-skelter to the misty hills beyond. This is going to be a great shot. And finally, the light is right. Clear air with mist on the mountains. No rain. Perfect.

Rich and Nell are clowning around to the point of being ridiculous. I wonder if all cops act this way when off duty. I'm still half hoping their flirtatious behavior is leading somewhere. But I have vowed not to push it. As Rich advised, I am watching myself.

It is then that I hear the hymn. The mournful, transcendent hymn. A hymn as if sung by a small choir of angelic schoolboys. Still peering through the viewfinder I detect motion at the back of the cemetery. Someone is moving slowly between graves and mountains.

I stretch up, and catch the black form of a priest, his head bowed, moving in the distance.

"Cool it guys!", I say rather loudly to Rich and Nell. "Someone else is here." I'm certain these two cops wouldn't want townfolk witnessing off-duty antics. My sharp warning is meant as an act of friendship.

"Who's here?" Nell and Rich squint to all sides and then at me.

"That Priest. And schoolkids I think." I point to the back of the cemetery.

But no one's there. I squint my eyes. Nothing. The singing has stopped. We are in a desolate place in a desolate country. There's not so much as a shed nearby. The only auto is our white pick-up. Besides Rich and Nell, I am the only intrusion into this peaceful world.

"I thought I saw someone. Didn't you hear that music?"

"Music?"

"Yes... the hymn. I thought there were schoolkids singing a hymn..."

"You trying to scare us? Hah! Americans!"

I smile and say nothing. Uneasily, I change the subject.

Don't forget the Ghosts! Tasmania is known for ghosts! The majority of spirit sightings in Australia have been reported on the island. . .

As I pack up my tripod I notice a small bronze plaque at my feet. Nell clutches my hand as I stoop to push back mossy overgrowth. "Don't disturb it. I'll tell you what it says. It's the forty miners who were killed during the big cave-in. The mining disaster back in '33. The mound you've been standing on is a mass grave, mate."

Rich is pushing his boots into the spongy damp grass.

"This is pretty soft ground we're walking on. Pretty soft ground."



The kid with the oilskin coat and the cattleman's hat has disappeared. The view out my window at the Empire Hotel is getting more and more monotonous. I've been here two weeks. I've told Ginny Drew that this is my last day. By nightfall I'll be on the Red Line bus bound for Hobart.

All my life I've had the recurring nightmare. The ground opening up at my feet. My body sucked underground. In my sleep I know I am headed toward death. In the most frightful nightmares I am certain I am heading for hell.

And me, the good atheist. The non-believer. Give me scientific rea-

soning, logic, and syllogistic form. These dreams are embarrassing. A stubborn remnant a religious upbringing has left lodged within my consciousness.

Just last night I dreamt that there was a loud banging on my door. A knocking so loud I woke with a start, certain my door was about to be battered. Each time, only darkness and silence greeted my return to wakefulness. Yet the knocking had been so loud I was not really certain it was a dream. Each time I just lie there. Listening carefully to the ancient creaking of the Empire Hotel.

The staircase was built of Tasmanian hardwood. The timber was sent to England to be milled, then shipped back and reassembled here.

I've had enough of Queenstown. I've had enough of Rich and Nell and their cock-tease flirtations. It is time to move on.

As I flip idly through my pocket calendar I notice something startling. Yesterday was Passover. The Sunday School story flashes to mind, and a tingle runs up my spine. Passover: the night those Egyptians without the blood of the lamb painted on their door faced the slaughter of a vengeful God. The Angel of Death knocked loudly. . .

The theory is that there are many tortured and anguished souls in Tasmania. Souls who have yet to find rest.

The Red Line to Hobart arrives none to soon.

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Subversive Cats

A conversation with Joseph Kennedy and Jon Canemaker, the author and illustrator of "Lucy Goes to the Country."

by Lesléa Newman

Joseph Kennedy has an impressive resume: In addition to being the vice president for public relations of BBC Worldwide Americas, Inc., he is affiliated with the National Academy of Television Arts and Sciences, holds an MBA from Pace University, and speaks German and French.

John Canemaker's roster of accomplishments is equally impressive. A professional animator since 1973, he has been the head of his own production company since 1981. He is also the author of six books on animation and is a tenured associate professor and chair of the animation department of New York University's Tisch School of the Arts.

Both men now have a new title to add to their already extensive credentials. With the release of *Lucy Goes to the Country* (published by Alyson Wonderland, a division of Alyson Publications), Joseph Kennedy is now a children's book author and John Canemaker is now a children's book illustrator.

Lucy Goes to the Country is the story of a cat named Lucy who lives with her two "Big Guys." When the family goes to the country for the weekend, all sorts of unexpected, exciting adventures take place. I recently spoke with Joseph Kennedy and John Canemaker in the New York City apartment they share with Lucy.

LN: Whose idea was it to write a children's book?

JC: It was really a collaboration. Joe began with some text, I did some illustrations, we got some feedback from our editor, and then we went back to work.

LN: Did you feel any hesitations about writing a children's book with gay characters in it?

JC: I pride myself on doing films on difficult subjects.

LN: Yes, I see from your resume you've done work that is not typical of animated films: *Break the Silence: Kids Against*

Child Abuse and What Do Children Think of When They Think of The Bomb? . . .

JC: Exactly. I wanted to do something political, something that makes a statement, in a fun way.

LN: What is the statement of the book?

JK: That it's OK to have parents of the same sex.

JC: That there are all different kinds of families. Even two guys and a cat are a family.

LN: Speaking of families, how long have you two been together?

JK: Twenty-six years.

LN: Wow!

JC: We don't look it, do we?

LN: I was just going to ask, since you were, what, 3 years old? (Laughter) So what's the secret of your successful relationship?

JC: Separate telephones.

JK: We argue like hell over everything, but that's OK.

JC: We're each other's best friends. Everything we argue about is based on wanting the best for the other person.

LN: Joe, would you argue with that?

JK: (Laughs) No.

LN: So let's get back to the book. It's written from Lucy's point of view. Was it hard to get inside her head?

JK: We've had Lucy for so long, we know her moods quite well. I wanted to make her an endearing character, a character with a little sass.

JC: Like *Eloise with fleas*. [LN's note: John is referring to the title character of *Eloise* by Kay Thompson, published by Simon & Schuster in 1955. *Eloise*, a lovable, mischievous little girl, lives, plays, and wreaks havoc in New York's Plaza Hotel.]

LN: What did you specifically do with the text to make it appeal to children?

JK: I used fun-sounding words like *baba ganosh*, which of course the lesbian couple in the book brings to the picnic. And I named the dog in the book *Shmoofy*, again because it's a fun-sounding word.

LN: and why did you use cartoons instead of more realistic illustrations?

JC: Animation literally means "To bring to life." These are caricatures. As an animator you go further than you think you should go, you use a lot of exaggeration, and you include a lot of visual jokes. It makes it funnier than



it would be otherwise. In fact, I used story-boards, just like I would in making a film, to help sketch out how the book would evolve.

LN: I love the scene where Lucy wakes up her two Big Guys for breakfast, and all you see are four feet and Lucy peeking out from under a blanket.

JC: I wanted to be honest, to show that the two Big Guys sleep together.

LN: Don't you think that's a bit controversial? I know Michael Willhoite received a lot of flak for the scene in "Daddy's Roommate" that shows that Daddy and his roommate sleep together.

JK: we wanted to show the characters doing everyday activities. Like the scene in the bathroom before the party. One Big Guy is shaving, and Lucy is washing herself on the window sill. Who wouldn't want to look their best before a party? So I showed the characters doing the ordinary things that everybody does.

LN: Birds do it, bees do it ...

JK: Exactly.

LN: Why didn't you give the two Big Guys names?

JK: We thought about it, but it's Lucy's story, and that's how she thinks of them. They're her two Big Guys.

LN: I love that. It reminds me of May Sarton's book, "The Fur Person". The cat thinks of the two women he lives with as gentle Voice and Brusque Voice. What books did you read as children?

JC: I was indoctrinated with Disney books. And I also loved books about dinosaurs and volcanoes and natural history.

JK: I loved the Barbar books. I loved books that laid out the whole world in which I could enter. And then of course there was Queen Celeste. She was fabulous!

LN: What are your hopes for "Lucy Goes to the Country"?

JC: We hope it becomes a book that is beloved by many children. And of course we hope it sells a lot of copies. JK: I am prepared for it to be seen as controversial, because people in this country will see anything as controversial. You should know.

JC: Yes, tell us what it's been like to have *Heather Has Two Mommies* banned all over the country.

JK: What can we expect?

LN: Well, if you're lucky, Rush Limbaugh will mention it in fund-raising letters, Pat Robertson will hold it up on television, Newt Gingrich will read it on the Senate floor. ... I don't know if your book will be as controversial as "Heather" because you can't really tell that it's a book with gay characters in it.

JK: We think of it as our stealth book. It's not in your face.

LN: Of course that could get you into more trouble. Like kids could take the book home from the library and not exactly know what they're in for. Which probably wouldn't be a problem as far as the kids go. But then there's the parents. Did you write this book for kids or parents or both?

JK: John drew several pictures that can be interpreted in different ways by adults and kids.

JC: For example, one of the last pictures shows Lucy who has been stuck up a tree, being rescued by a handsome fireman. One Big Guy is smiling because Lucy is safe and the other Big Guy is scowling because she got into so much trouble. But an adult could think that the one Big Guy is smiling at the fireman, and the other Big Guy is scowling because his lover is flirting.

LN: Again, don't you think that's controversial?

JC: It's in the great tradition of Disney and Warner Bros. There's a lot of gray subtext in Disney and Warner Bros. cartoons.

LN: Can you give me an example?

JC: In the *Big Snooze* Elmer Fudd has a nightmare in which Bugs Bunny dresses him up in full drag. He's wearing a strapless evening gown, high heels, lipstick and a wig. He gets chased by wolves and at one point the frame freezes and he says to the audience, "Have any of you girls had this experience?" Now a child is not going to hear this in the same way as an adult — especially a gay male — is going to hear it.

LN: That's very interesting. Is there anything else you'd like to add?

JK: I'd like to say that in writing *Lucy Goes to the Country*, I wanted to tell a story and communicate a message. Lucy is a surrogate child. She is loved

and cared for, and thus she feels secure enough to handle a crisis when it comes along.

JC: Every child wants to feel he or she has a safe zone. Same-sex parents and their children may encounter hostility out there, but we wanted to show that home is a safe place to be. And if kids read the book and wonder why there are two Big Guys and a cat living together as a family, parents will have to come up with an answer for that.

LN: It'll be a learning experience for everybody.

Leslea Newman is the author of several children's books for lesbian and gay families, including "Heather Has Two Mommies", "Too Far Away to Touch" and the forthcoming "Thea's Throw."

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es and improvements and buildouts.

Our concern is that if we tell you, and the landlord that we're negotiating with reads that, he's going to think this is a done-deal. He will say to himself, "I'm not going to give them that for \$5 a square foot, I'm going to charge them \$7.50. They've already announced [it] in the press that they want this site." With the Sanders' Bowl there was the opportunity to be open. That's a real rare opportunity and one that I don't think we're going to see again throughout this process.

SZ: We have to be fiscally responsible as well. If we can go a little below that we can use it on the inside of the building. Those are all concerns. We have been protective, we realize that. But I think it's protective in the best interest of the community.

NA: It's not to close the community out. I know people are feeling that we're trying to operate in this aura of secrecy — that we don't want the input of membership of the greater community in the decision making [process], but it really is as Sheila said, "It's in the best interest of the community that we withhold that information," at least for this point in time.

SZ: And believe us, when we can say, "Here it is and this is when we're gonna move in," we can't wait for that.

NA: Yeah, we'll come dancin' in to this office (laughter).

WA: Erv Uecker and Ross Walker. They had suspended their donations. Have they started donating again?

NA: No. When Erv and Ross shared with their intent to suspend their donation, they were very clear that they wanted a period of observation to really ensure that the Community Center was — in fact — still moving forward and that there was strong leadership on the newly elected Board. It's really been too soon, I believe, to assure anyone that those types of things are happening on a long-term basis.

WA: Has there been dialogue?

Both: Sure! Oh yeah.

SZ: I've been calling them pretty regularly and just say, "Here's where we are to date," and, again, we're not even giving Erv and Ross the location, but it's to let them know that we're still negotiating and that we're looking at several sites.

WA: If you were just looking at a place, and didn't want to announce it to the press, but wanted people to know that you were looking what would be wrong with saying that?

SZ: I still think it goes back to as soon the landlords even get a hint that we're kind of making an announcement, then they can say, "Oh well, they're pretty well set on this," then they're not as likely to do the table negotiations and it's harder for us to get up and walk away from the table because they think we're socked into it, even if it's just a suggestion.

Even if you say we're looking at these four sites, you can use that in terms of, "Well, I'll try to give them the best deal because I want them to go to my site." Sometimes that doesn't work, sometimes that backfires on them because they really look on their site as being the best one. They might go into some other amenities, but the price per square foot has a tendency to inch up.

WA: I remember before the Sanders' Bowl came out as a primary site other proposed sites.

NA: At PrideFest last year you got to vote between two sites — one in Walker's Point and the Sanders' Bowl — and the reason was that negotiation was done with the landlords at the time that that information was disclosed to the community. There weren't signed leases, and there was some risk that the landlords could change, but they knew what the square footage was going to be for either one of those two sites, they knew how much space they'd be able to get so they could disclose that information.

WA: So when the Sanders' Bowl burned, the other one was not just a satisfactory site?

NA: It was too small. What the Community Center really needs is somewhere around 65 to 75 hundred square feet to be able to accommodate business and retail space and have a large training center and a social environment. We did a lot of space planning when we looked at the gutted space of the Sanders' Bowl building. That gave everybody a good sense of how much we needed between the common areas and the retail space.

WA The commitments to the Community Center from ARCW and BESTD and other organizations, are

they still on?

NA: Yes. Our Facilities Committee is re-establishing contact with a number of organizations like the Cream City Foundation and PrideFest and BESTD and ARCW that really provided a lot of support and interest when we were looking at Sanders' Bowl building.

SZ: I would say that they're very interested. They're going to want to see what site we pick and see if it will work with their future.

NA: They're gonna want to know the lease.

SZ: They're gonna want to know their lease rate and we won't have that until we figure out what our own lease rate is.

WA: Are you still looking for possible retail components?

SZ: We think so. We don't know how big ... That's not what we're targeting in on. If that happens, that's great. We have a lot of other things that we want to make sure happen first, like the sub-tenant kind of thing, the services, and that we get our program in place first. If we have a good site for some retail, great! That would be wonderful. We're hoping for that.

SZ: I think it's primarily for those users of the Community Center that they would have this retail space available. "Oh, I'm going there, I think I'll go in and buy this or use this service as long as I'm here," like one-stop-shopping.

WA: Are there any other big concerns that you've heard from community people that need to get out there?

NA: I would just say that I think Sheila's analogy of the Philadelphia project ... Minneapolis has a phenomenal community center. There are close to 90 community centers across the country and each one will tell you they're very slow in starting up. They require tremendous community planning and momentum. The fact that we're two years into planning doesn't mean that people should throw up their hands and say, "This is taking way to long. We've lost the momentum, we're tired of the idea, let's move on to something else."

The community just needs to realize that this is a very comprehensive and extensive project and endeavor. As you so eloquently said in your letter to the editor, "Be patient because it's going to be well worth while when it comes to fruition." This will galvanize Milwaukee's LGBT community. I think that's critical in every major urban area. But, it's going to take a little time for that to occur and

two years is well within that little bit of time.

SZ: I would say the other thing is that in any volunteer organization we're all faced with the problem of volunteering. I work for an organization that's based on volunteers and what I hear is, "My work life is taking more time than ever because the organization has been downsized so much that I'm working three jobs. My family life--in whatever definition you make there--I want to spend some time there. I would like to do some of the things I'm interested in as hobbies. What time does that leave me to volunteer?"

The shrinking of volunteer commitment all over the world for anything is a serious concern. What we need to do is be creative about how we get people to volunteer: "Here's a small project. Can you do this one? Here's a long-term. Can you handle it this way?" I think the volunteerism piece of it is something we're always going to have a handle on. That's the other thing that happens in so many volunteer organizations. It's the same people doing the same thing. We've got to constantly make sure that we're brining in and recruiting new volunteers and new talent.

That's always going to be an issue and we certainly want to work with the community to try to help us keep this thing alive. It's one thing to open the doors and it's another thing to keep them open. We'll face a whole set of different challenges when that happens.

WA: So you guys aren't a little conspiracy group...

Both: (laughter)

SZ: You know it's interesting when ... Karen Gotzler sort of got me into all of this. She said, "Come on. You've got this talent and you've got this ..." I just looked at her and thought I can't believe I'm saying yes to this. It's been very rewarding. I've enjoyed it and I've certainly enjoyed the Board. I clicked with them in terms of the personality of all of us. We've accomplished a lot. We've had an awful lot of meetings in the last two months. I think that in the next couple of months you're going to see us move that deal quicker because things are starting to fall into place. Hopefully we'll have some stuff happening.

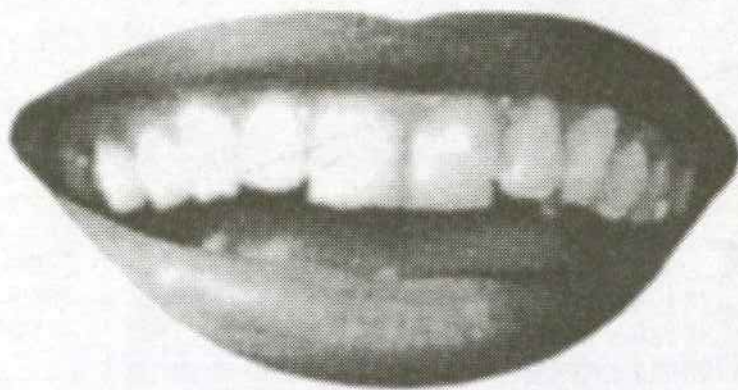
NA: The other thing is that I would really encourage people to really think about is what the Community Center means. What is the Community Center and what is it going to do?

Everybody has their ideas about the programs or the services that should be offered. It's our goal to make those things become a reality. It shouldn't be so hard to conceptualize because there's a need for a lot of focused and anchored services in the City of Milwaukee for the LGBT community.

The interesting thing is that you could talk to

one person today that wants the wall painted green. Then your next person is going to want the wall painted blue, and you have to decide what color that wall is going to be. You're always trying to please everybody. We're a very diverse group, and that's good, so you're always going to deal with a little of it. It's important not to just stick our heads in the sand.

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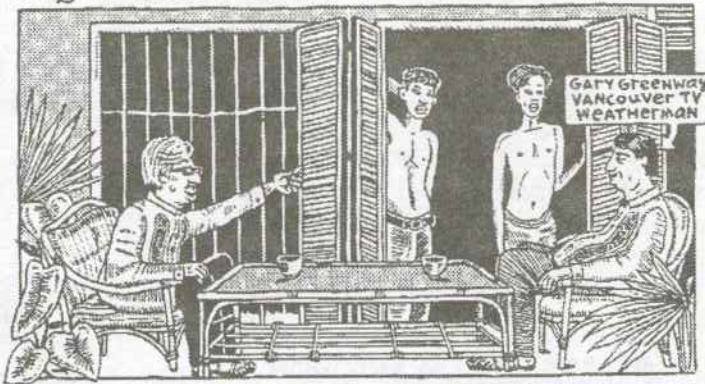
by Eric Orner



So Here you are, another DAY ON THE JOB AS PERSONAL ASSISTANT TO TV WEATHERMAN *Monty Poole*.



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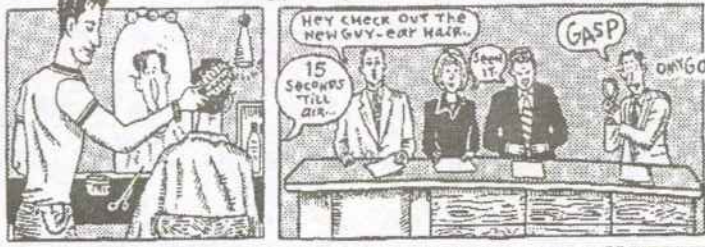
THE SPORTS GUY IS IN JAIL FOR VIOLATING A RESTRAINING ORDER, AND SERGEI, IN MAINTENANCE, ONLY SPEAKS UKRANIAN. ALL OF WHICH MEANS THAT NEWSCENTER 12 MANAGEMENT HAS TURNED TO YOU TO DO THE WEATHER.



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For The Ears

Review by Jorge Cabal



Gloria Estefan

"Gloria"

What comes to mind when listening to Gloria Estefan's new CD is "everything old is new again!" I can't help but to think that inadvertently Gloria caught her cha-cha heels on something and banged her head; and when she came to a vision of Donna Summers appeared.

"Gloria!" begins with what appears to be a sentimental ballad, "Heaven's What I Feel," when faster than you can say "poly-ester" the song transforms into something from the "Saturday Night Fever" soundtrack. There doesn't seem to be any apparent breaks between songs or distinct melodies except for the Cuban flavored songs "Oye" and "Cuba Libre," these songs are the the gems of the CD, "Gloria."

Gloria Estefan vocally is "pura miel," but despite the repetitive dance-driven material, and weak lyrics, the songs has sparked a memory that my white leisure suit has not been picked up from the dry cleaners since 1979. "Gloria" is a nostalgic reminder for the ears that Studio 54 is closed.



La Bouche

"SOS"

Three years ago La Bouche's "Sweet Dreams" was the dance club and radio play rage. The female/male duo Melanie Thornton and Lane McCray watched their musical debut and hard work reach multi-platinum status. The follow up to their successful "Sweet Dreams" is "SOS."

Most of "SOS" like "Sweet Dreams" is dance music-what a surprise!? Why is it everytime a new group with a refreshing new sound reaches a level of some success there is a compelling desire to repeat the same-old-same-old stuff? I don't know how many times I've heard that techno Euro-spiced brand of pop-dance begin-



ning on most of the tracks to "SOS." The highlights are Melanie Thornton rich soulful vocals on "A Moment Of Love," "I Can't Stand The Rain," "Say You'll Be Mine," and "Say It With Love." The rest comes as no surprise.

"SOS" is no musical refuge for the ears.



Eva Trout

"Trauma"

The Australian band Eva Trout consist of vocals by Bek-Jean Stewart and Grant Shanahan, and the rest of the members Steph Miller, Matt Galvin, and Bert Thompson, who play all that band-instruments-stuff! These guy's names and girl's name are not exactly household, but together they make a beautiful, seductive and inviting sound that hopefully will catch on in America.

All the tracks from the CD, "Eva Trout," from the opening track "Beautiful South," to the final "Ardsville," offer splendid rich melodies and poetic lyrics. The Eva Trout "sound" is described as a grab bag of folk and rock, Celtic and country, and acoustic and electric. I found each composition refreshingly original with lyrics that won my attention span throughout the CD.

"Eva Trout" is musical seduction for the ears.



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WANNA BE SMOOTH I'm a 44 year old Gentleman, 5'7", 178 lbs, who would like to hook up with other Guys who enjoy body shaving. If you would like to try something new, give me a call, any race and age is very acceptable. (Milwaukee) ☎18139

I WANT TO STRIP FOR YOU I want you to be my French mate. I am a 30 year old submissive Single White Male. I want you to tell me what to do, humiliate me and do what ever you want me to do for or to you. (Milwaukee) ☎17484

SNAPSHOT I'm a hot, passable Bi White Transvestite, 31 years old, 6'0", 175 lbs, clean shaven. I'm looking for generous Males to photograph me in my slutty leather vinyl outfits and sexy lingerie. Click! Click! (Milwaukee) ☎17676

STICKY - STICKY This Gay White, 46 year old, 5'7", 145 lbs, in-shape Male is looking for other White Gay Men who are into nipples and jacking off. (Milwaukee) ☎17692

LET'S WORK OUT Hi Guys. I need an exercise partner who is around 180 lbs and in good shape. I like judo and wrestling, so if you want a really hot work-out, call me. (Milwaukee) ☎15592

LET'S COOL DOWN Yo, what's up? I'm a 20 year old, 5'11", 175 lbs Gay Black Male. I am really cool, down to earth, very discreet and I love to have fun. If you like the way this sounds, give me a call. (Milwaukee) ☎17842

BEAT ME, WHIP ME This Gay Male is into really hot, steamy phone talk. If you're into physical pleasure, please leave an evening message and I'll give you a call back. (Milwaukee) ☎18025

SHOW ME A GOOD TIME I'm a 21 year old, very good looking Gay White Male, 6'1", with blonde hair and green eyes. I'm looking for other Gay White Males who are 20-24 years old and would like to meet and maybe do something later. (Madison) ☎18039

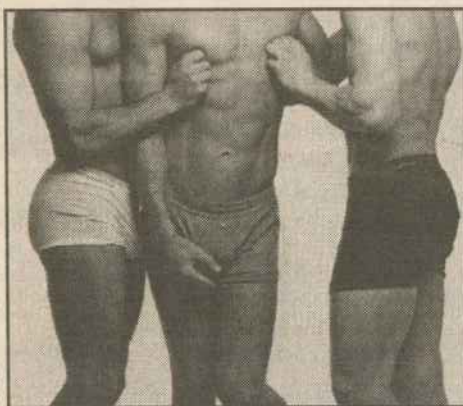
LICK MY TOES Hello. I'm a Black top Man in my 40's. I want someone who is very submissive and likes to worship feet. Let me know if that's you. (Milwaukee) ☎18056

FILL MY VOID This is attractive Gay 21-year-old White Male with lots of interests inside the bedroom, and out. I am very attractive and well-hung, so please give me a call. (Milwaukee) ☎17597

LET'S GO I'm looking for a Man with a beard, maybe a motorcycle, but you don't have to be a Hell's Angel or anything. I'm a Gay White Male, 5'2", 160 lbs, you should be loving and caring. (Spring Green) ☎17982

NEVER DONE THIS This Bi-virgin, 34, with black hair and brown eyes, seeks another Male who's a virgin to the Bi thing to experiment with. I have a disability and am looking for fun and a short-term relationship. Show me the way. (Wausa) ☎17280

SEASON TO TASTE This attractive Gay White Male, 25, 5'11", 180 lbs, seeks someone to hang out with. I like alternative music, techno, cooking, and going to farmer's markets. Let's get together. (Madison) ☎17401



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REALLY GET INTO IT Hello out there. I'm a Black 42 year old Male, who is looking for a very submissive Guy, more submissive, the better. Call me if your interested. (Milwaukee) ☎18291

ALL MAN Hey Guys. I'm a very good looking White Male, 6'3", 185 lbs, 45" chest, 32" waist, smooth, clean shaven and work out a lot. I'm looking for someone who is also very good looking, under 35 years of age and wanting to have fun, possibly starting a relationship. (Madison) ☎18287

THE HEAT IS ON I'm a Bi Married Male, 5'9", 180 lbs, with brown hair, blue eyes, and a good build. I enjoy the outdoors, beaches, hot weather, and massage. I'm looking for that special Guy, Black or White, for regular get-togethers. (Wisconsin Dells) ☎17154

SO MANY THINGS TO LIKE I like sports, people who are clean shaven and also Guys who are bottoms. If you fit the bill, please give me a call, I'd like to get to know you. (Madison) ☎18429

LITTLE STEPS This Gay Male loves to dance and go to the movies. If you're a Man and want to have a real down to earth friendship, possible relationship, call me. (Bennington) ☎18608

TAKE ME OUT I'm a 55 year old, 5'5", 140 lbs, Man who has brown hair, blue eyes and a little on the husky side. I'm a home body looking to go out with a Hispanic or Black Males, 18-30 years old, around my height. I don't drink, smoke or do drugs and I am interested in a monogamous relationship. (Milwaukee) ☎18501

LET'S KICK IT Yo, what's up? I'm a 18 year old Gay Black Male who is looking for other Males between the ages of 18-30. I'm ready to kick it and have a really fun time. (Milwaukee) ☎18137

SOMETHING GOOD This 33-year-old Gay Black Male would like to meet another Gay Black or Latino Male who's interested in a long-term relationship. I'll show you something good. Peace. (Milwaukee) ☎16517

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

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

TEACH ME THE TRICKS I'm a White Male, 5'6", 125 lbs., with brown hair and brown eyes. Sadly, I'm very inexperienced. I'm looking for a Male, 18-mid-20's, who can teach me the tricks of the trade. (Kenosha) ☎16554

NOT ONE TO GOSSIP This Gay Black Male, 5'11", light-complexioned and positive, seeks friends for conversation and maybe more. I'm down-to-earth and don't like to gossip. Let's be real. (Swanson) ☎16828

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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

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! (Eik Horn) ☎15121

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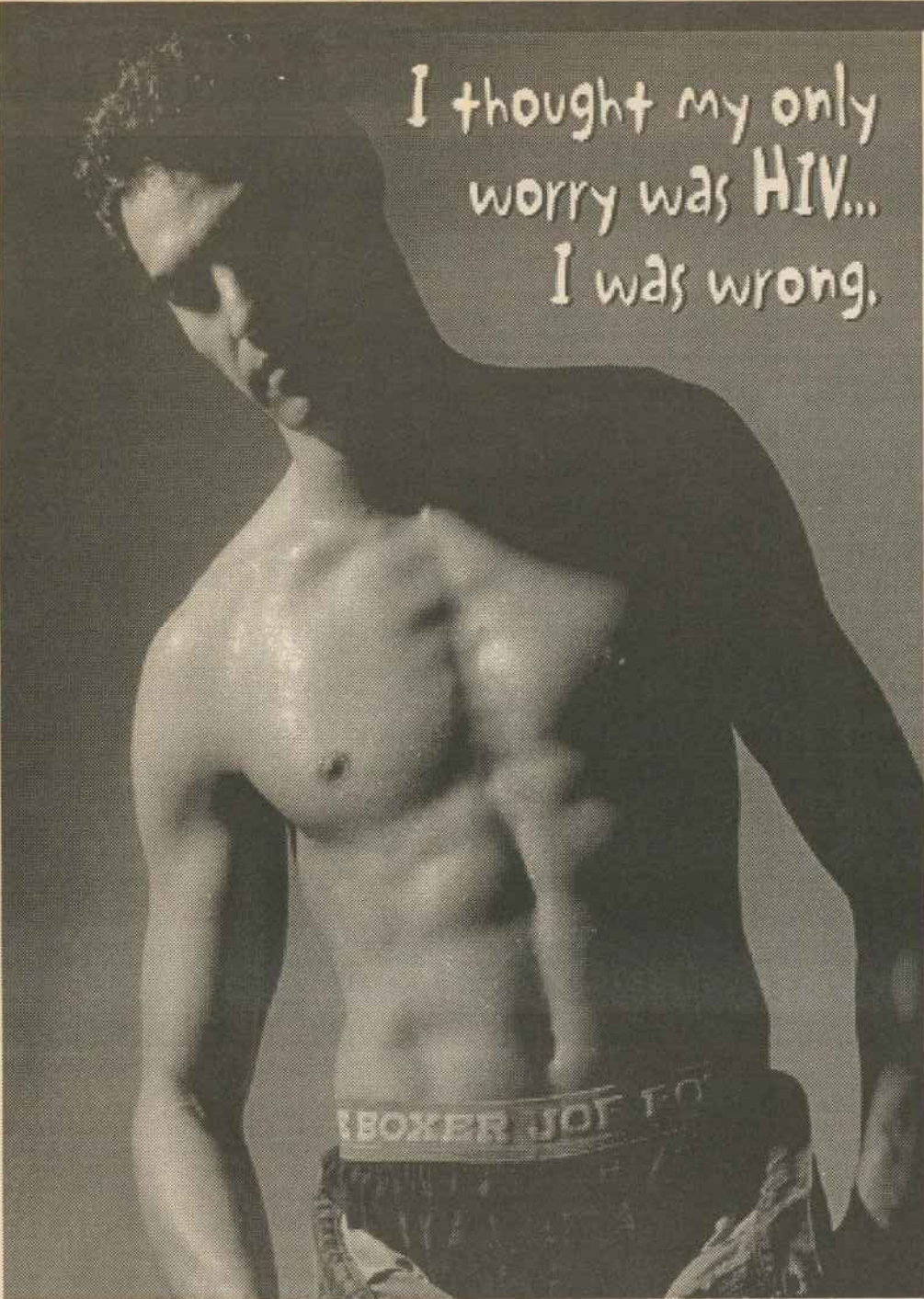
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Book Review by Ed Grover

Andre & Oscar

The Literary Friendship of Andre Gide and Oscar Wilde
by Jonathan Fryer

The *Gay Community News* of London said, "Fryer does his job well, bringing these two writers back to life and depicting the underground elite that breathed and thrived under the Empire's murky skirts." In this easy-to-read biography of these two great writers, we learn how André and Oscar met and started their friendship at the Paris home of French Symbolist poet Stéphane Mallarmé, who held open houses for homosexual artists on Tuesday evenings in his modest little fourth-floor apartment in the unfashionable rue de Rome.

Gide made his entree by presenting Mallarmé with a copy of his first book (published at his own expense). At that time he was just 21, and deeply attached to his domineering, religious mother—as was Oscar Wilde to his defiantly liberal and flamboyant Irish mother, who wrote for Irish nationalism under the pen name Speranza. Gide was dazzled by the prospect of meeting Wilde, and the twenty-two-year old writer was bowled over by his energy and verve. Wilde drove him to a near nervous breakdown with his merciless paradoxes and questioning of religious faith.

Oscar, at 37, had "long been a self-publisher." Now, with the publication of *The Picture of Dorian Gray*, he had "real reason to promote himself," and he was "determined to conquer Paris as well as London." In London, Oscar made his theatrical debut with *Lady Windermere's Fan* followed in short order by *Salome* and *The Importance of Being Ernest*.

Oscar met and started a relationship

with seventeen-year old Robbie Ross, who was well versed in the art of homosexual love. Robbie seduced Oscar (who was twice his age), and this was assuredly Oscar's introduction into the "physical side of homosexuality." Oscar turned his back on his wife, Constance literally and metaphorically. It was at this time that Robbie moved in with Oscar. Constance seemed oblivious to the affair that happened under her very nose, and was left to raise their two sons, Cyril and Vyvyan.



Years later, after Wilde had "come out" to himself, he started his doomed affair with Lord Alfred Douglas, also known as Bosie. He dumped Robbie but retained him as a lifelong confidant. Bosie was a flagrant homosexual and the youngest son of the Marquess of Queensberry. Oscar soon fell in love with the beautiful and temperamental young Lord who treated him shamefully.

The 9th Marquess of Queensberry did not approve of this relationship at all. Daddy was a "pugilist, atheist and fanatic" and is responsible for the rules followed in boxing today. That family was something else. It was littered with insanity and more than one suicide was attributed to homosexuality.

"Oscar Wilde could not be driven out of Andre Gide's life, even with the help of prayer. They would meet repeatedly over the next ten years." André Gide had taken himself to Algeria, where he found himself awakening to "the love that dare not say its name," in the arms of a young man named Ali.

André and Oscar ran across each other and resumed their shaky friendship. Oscar takes André out to find some "Arab

boys 'as beautiful as bronze statues.' " André meets Mohammed and after a wild night with the youth (five times), is amazed to find that the "floodgates of desire had opened ..."

André Gide, married Madeleine Rondeaux, a friend from his youth. They honeymooned in North Africa where André "resisted the temptation to go beyond the mere observation of local youths." In Rome he recklessly invited boys he had picked up on the Spanish Steps to model for his new hobby, photography. "For small sums of money, many of the boys were willing to do much more than just pose."

The rest of the book has chapters devoted to André's and Oscar's wives and mothers, the famous trial and Oscar's come-down after his release from Reading Goal, where he wrote *De Profundis*. In the final chapter as Wilde is dying, André continues cavorting with young boys while he ignores his wife just as Oscar had ignored his. He wins the Pulitzer prize for literature and lives to be 82, "exactly twice the life-span Oscar had enjoyed."

In New York City, *Gross Indecency: The Three Trials of Oscar Wilde* is currently playing off-Broadway at the Minetta Lane Theater. *The Judas Kiss*, a new play by David Hare about Wilde and his lover Lord Alfred Douglas, starring Liam Neeson as Wilde, recently opened at the Broadhurst Theater.

The movie, *Wilde*, starring Stephen Fry (an openly gay English actor) opens at Milwaukee's Landmark Oriental Theater on June 12. Whether you plan a trip east or decide to stay at home, there seem to be a lot of things around about Oscar Wilde, including this very interesting book which would make for some entertaining discussion at a gay book group. (St. Martin's Press, ISBN 0-312-18039-x, \$24.95).

by W.W. Wells III

Calling All Activists...

It's nearly the millennium (the year, not the TV show) and clearly we are in the midst of a revolution with the age of information, 10-second sound bites, the Larry King Show and the internet. It's time for our LGBT leaders to wake up and smell the coffee as Juan Valdez might say.

Here's an example from our own history. A few years back, when some of us set out to picket Cracker Barrel Old Country

...what we really need is a media consultant. Someone to come up with the queer activist equivalent of Viagra.

Stores because they don't want gays flipper burgers at their restaurants, television's *20/20* aired the story. The result was a jump in Cracker Barrel's sales with profits combing 45% and the company's stock soaring 148% over the previous year!

It might be different if we were operating under the old principle, that it's all worth it, even if just one person refuses to eat a Cracker Barrel pancake or refuses to wear Nike shoes or eat Campbell's Soup because of Reggie White. But what we really need is a media consultant. Someone to come up with the queer activist equivalent of Viagra. Personally, I'd start with the basic building block of most successful marketing schemes, the Saturday morning cartoon show.

Every week, ours finest would fight for truth, liberty and the pursuit of queerosity. Queer super-heros, Frank the Ultra-feminist and Wally Whistler Blower would use hyperpowers to chant slogans so potent, even Jesse Helms or Lorraine Serrati would decide to support a gay rights bill.

Spin-offs would be inevitable. Soon we could have our own line of Barbie-sized dolls and accessories, or more appropriately, "political-action figurines." The dolls would be molded from life-like, environmentally-safe, multi-racially toned plastics. Each doll would be not only anatomically correct, but politically correct as well, complete with tiny whistles, slogan-laden t-shirts and life-like body piercings. I'm sure the dolls would be the rage among the preteen and adolescent set.

Cross over products would be a smash, children could purchase a Queer Toy Closet from Toy R Us, then kids could out Ken, out G.I. Joe, or ever George Michael (realistic public restroom sold separately).

Dolls would be followed with lunch pails, paint by number sets (everything to be painted in pink or lavender) and trading cards... "I'll trade you one Harvey Milk for a Joan Jett Black and a Larry Kramer". We'd introduce a breakfast cereal. Complete with 100% of the minimum daily requirements of self-empowerment, justifiable anger with little marshmallow yellow moons, pink triangles and blue lambda symbols.

By this time, adults would be drawn into the marketing blitz. A line of Queer clothing would be sold in an exclusive catalog, sort of a cross between Crate and Barrell, the sexy underwear section of International Male and one of Queer Nation's most angry press releases. Items for sale would include; condoms (including orthopedic rubbers for the physically challenged), the a workout video, and a line of designer salad dressings; French Active, Greek Passive and A Thousand Lesbians.

Despite the sure success of these products, it's essential not to forget our base support. I'd recruit your group's hunkiest members to form the Male Dance Revue to travel around the country's gay bars where they'd stage sexy kiss-ins and wear nothing but g-strings. Naturally, all tips would be donated to the Cream City Foundation or other favorite charity.

Well, however it all works out, I'll know you've got the message when I can head down the aisle in my favorite supermarket and find a box Queer Breakfast Cereal nestled between Wheaties and Kellogg's Frosted Flakes... wait... didn't somebody just out Tony the Tiger?

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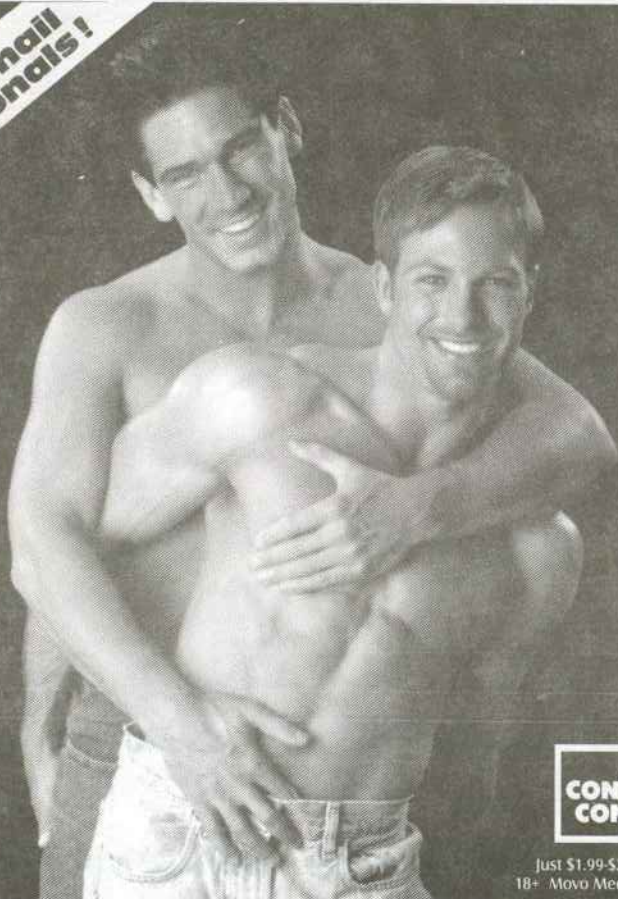


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