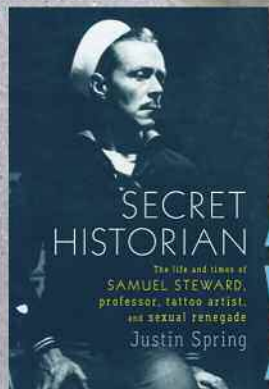


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QUEST

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AIDS WALK WISCONSIN RAISES \$261,094

Rain, Economy Suppress Outcome of 21st Annual Event

By Mike Fitzpatrick (Photos later in this book)

Milwaukee - A crowd of nearly 2,000 from across Wisconsin gathered at the Summerfest grounds here September 19 and raised \$261,094 for the fight against AIDS in the state at the 21st Annual AIDS Walk Wisconsin. Despite the nearly non-stop morning rain in the Cream City, the crowd was close to the 2400 who had signed up for the event over the past three months.

The 2010 total was an 27.9% drop from last year's Walk tally, but in line with average walk totals in the last few years of the economic downturn. Compared to the 2008 walk total, for example, this year's walk was down about 14.6%. The sour economy had resulted in an 18% dip in AIDS Network's ACT-8 Ride last August.

Showers greeted keynote speeches by Martha and Sherie Johnson, the mother and HIV+ widow of long-time Wisconsin AIDS activist who succumbed to the disease last July. "When Mike was first diagnosed he was told his life expectancy was about two years, Martha Johnson noted. "But he fought back and lived another 11, sharing his story that if a straight couple from small town Wisconsin can get AIDS, anyone can. And we were blessed with seventeen more years thanks to his energy and the work of agencies like ARCW."

After noting that both she and Mike Johnson had

accessed ARCW dental services, Sherie went on to list a number of the agency's services and noted how different dollar amounts could provide nutritious food, medicine, legal and housing assistance to people living with HIV/AIDS. "But most of all we walk today to keep the fighting against AIDS and looking forward to the day that a cure will be found..."

Prior to the keynote speeches, the results of the Annual "Raising the Bar" competition were announced. The recently opened Oshkosh bar PJ's took top honors by raising over \$7400. The Greater Milwaukee Foundation's Johnson and Pabst LGBT Fund added it's \$5,000 challenge grant to the PJ's tally bringing the grand total to over \$11,000. All together this year's "Raising The Bar" generated about \$16,000 for the Walk.

PJ's victory marked the second time in three years that an Oshkosh gay bar had won the event. Also finishing in the top 3 were Kenosha's Club Icon and Milwaukee's Ballgame. Seven gay venues statewide competed in this year's edition of the "Raising The Bar" contest.

The rain broke just as the formal walk kick-off began. Pro team mascots Bernie Brewer and Bango Buck led the crowd in a challenge cheer off pitting "Keep Walking" with "Fight AIDS." As the excitement peaked confetti and smoke cannons signaled the "blast off" for the 5K walk along the lakefront.

In addition to ARCW, other agencies benefiting from AIDS Walk Wisconsin proceeds include One Heartland, HIVictorious, the City of Milwaukee's "No Condom? No Way!" campaign, the Milwaukee LGBT Community Center, Common Ground Ministry/Elena's House, the Sheboygan County AIDS Task Force and Equality Wisconsin.

ARCW is the largest and most comprehensive AIDS service organization in Wisconsin. Proceeds from AIDS Walk Wisconsin 2010 primarily benefit ARCW and the ARCW Medical Center. With locations in Milwaukee, Kenosha and Green Bay, the ARCW Medical Center is the largest and fastest growing outpatient HIV medical clinic system in the state, offering integrated medical, dental, and mental health services for people living with HIV and AIDS. It has provided care and treatment to over 1,600 HIV+ patients over the past year.

MillerCoors was the presenting sponsor for AIDS Walk Wisconsin 2009. Other sponsors included the Brewers Community Foundation, SC Johnson, Weyco Group, Inc., Promolux, American Family Insurance, WUWM 89.7 Milwaukee Public Radio, Clear Channel Outdoor, Exciting Events, the Onion, Quest, Wisconsin Gazette, Central Bark Doggy Day Care, Stone Creek Coffee Roasters, Milwaukee County Parks, Bartoli Filmworks, Frontier Airlines, Macy's and Feeding America Eastern Wisconsin.

GREEN BAY ALDERMEN TURN AWAY DOMESTIC PARTNER BENEFITS

By Bruce McKay

Green Bay - A committee of Green Bay Aldermen turned a cold shoulder and deaf ear Tuesday night to a request by a long-time employee for Domestic Partner Benefits. David Fowles, a 28-year veteran of the Public Works Department, had asked them to review the city's anti-DP policy in the hope of getting equal benefits for the man he loves and lives with.

"Just because other cities do it doesn't mean we have to do it," said Steve Deneys, the chair of the Personnel Committee. And with that, the four man

panel voted unanimously to officially 'file' Fowles' request without action.

Fowles is reportedly not the only employee who wants a partner covered by the city's health benefits plan. Alderman Tom De Wane, sitting as a member of the audience, said he'd received six phone calls asking if DP benefits could be extended to straight couples who live together as well.

At issue is a comprehensive health plan the City of Green Bay offers its 950 full-time employees and some part-timers. Compared with most private employers, the plan is generously funded. Single workers are covered at a cost of



David Fowles and a supportive co-worker wait outside a Green Bay City Hall meeting room where Fowles presented a ground-breaking request for benefits for his domestic partner.

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\$531 a month plus an employee contribution of \$43. Married workers are offered a family plan that costs the city \$1,286 a month plan plus an employee contribution of \$104.

However, unlike the cities of Madison and Milwaukee, Green Bay offers no 'single plus one' plan to its municipal employees nor any coverage for their domestic partners. To Fowles, it's a life issue. "This is about care and responsibility," he told the Aldermen. "Imagine if your domestic partner could not get the health benefits that you do. This is the right thing to do."

Another Alderman in the audience, an avowed progressive, openly questioned Green Bay's resistance to DP benefits. "Is this the way to attract the best employees?", Ned Dorf asked. He urged his col-

leagues on the committee to refer the DP question to the city's legal staff to see how it could be accomplished.

Newspaper coverage in advance of the meeting attracted supporters and opponents of the issue, including a schoolteacher mom who said her gay son left the city after graduation because he sees it as culturally backward. Another woman who works for UW-Green Bay shared the poignant story of a friend of hers who collected nothing after her friend's partner of 32 years died in the attack on the Pentagon.

But it was the detractors who carried the evening--the handful of men who decried Fowles' domestic partnership as not being 'normal' and a violation of the anti-marriage amendment to the

Wisconsin Constitution.

Alderman Chris Wery, a member of the Personnel Committee, said he was disturbed by the fact that the state is registering domestic partnerships in the wake of the marriage amendment. America, Wery said, "faces incremental attacks on marriage so this is not what we need. Everything comes down to morality."

Moments later, the decision was made. All committee members--Wery, Deneys, Patrick Buckley and Tony Theisen--voted to give Fowles' request the deep six. However, they don't have the last word. The question will resurface at the next meeting of the full City Council on Tuesday, September 21st at City Hall at 7:00 p.m.

GREEN BAY CITY WORKER VOWS TO CONTINUE DP BENEFITS FIGHT

By Mike Fitzpatrick

Green Bay - A 28 year gay veteran of the City of Green Bay Public Works Department will continue to advocate for the city to revise its employee benefits program to include domestic partners after his initial request was shelved during the September 14 meeting of the Common Council's Personnel Committee here.

"They just looked at the first sentence of my request, and simply reviewed the policy, then did nothing more," city truck driver David Fowles said. "My wording was wrong. It will be right the next time!"

The Personnel Committee consulted with the city's Director of Human Services Lynn Boland and heard from eleven citizens who attended the meeting. All but three supported Fowles' full request for a revision in the employee benefits package. according to Boland, the only benefit currently granted to domestic partners by the City of Green Bay is mandated by a recent change in Wisconsin statutes requiring municipalities to provide domestic partner coverage for family medical leave.

Alder and committee member Tony Theisen, noted that the city's current benefits package lists two categories of workers: single and married. "My advice is that benefits are changed in the (union) bargaining process," Theisen said.

Claiming Fowles' request was a "moral issue," Alder and committee member Christopher Wery brought up the 2006 Wisconsin constitutional amendment banning gay marriage and civil unions.

"Alderman Wery is wrong," Fowles told *Quest*. "It's an equal rights issue."

Other alders present appeared mover supportive of Fowles' request. Alder and committee member Patrick Buckley questioned Theisen's summary of the benefits package but agreed that the issue needed to be brought to the bargaining table, not the committee. Alder Ned Dorf asked the committee to look in to domestic partner terminology. Boland asked if same sex and opposite sex couples would be included in any expansion of benefits to include domestic partners.

According to Fowles, the committee hearing has energized him in what he thought would be a fairly simple matter. "After my partner and registered as domestic partners last July, I looked at the city's personnel policies," he said. "It says the don't discriminate against anyone based on race, sex gender or sexual orientation. But I think their benefits policy does discriminate. I may get equal pay but I don't get equal benefits."

Fowles got involved in his quest for domestic partner benefits after he learned what it would take to assist his life partner if he needed to go to the doctor. "I asked my supervisor who told me that I would have to take a vacation day, not a sick day if I drove me partner to a doctor's appointment," he said. "My married co-workers don't have to do that."

Fowles also noted that his partner is currently working a seasonal job with insurance benefits that will end soon. "I would like to add him to my policy because I don't see how we're going to be able to afford his insurance premiums which he can continue," he said, "but will be double what they are now at the same time he goes on unemployment."

Fowles noted that since he made his initial request, he has been in contact with representatives from Fair Wisconsin and GLAAD. "They told me that they would help me use the right strategy in drafting my next request," he said. "They will help with the right words. (Fair Wisconsin Executive Director) Katie Belanger is now my new best friend!"

Fowles note his DP benefits request was the first of a kind for him. "You know I've been out (as a gay man) at work for all my years with the city," he said. "But I've never been involved in any gay rights things before this. But after what I've experienced in the last few weeks, I guess I'm going to get more involved with things like Pride."

Fowles said that he likely would not follow the recommendation from several alders and bring the issue to the union contract bargaining table. "I think that approach just sweeps my request under the rug," he said. "The city should look at this as an equal rights matter. I'll be back next month, and every month after if I have to. The Common Council should take it up because its the right thing to do."

MILWAUKEE ICE HOCKEY TEAM TO BENEFIT LGBT CENTER AND DOASKDOTELL.ORG

Milwaukee - December 3, 2010 the Admirals are hosting "Pride Night at the Admirals" to benefit the Milwaukee LGBT Community Center. Some of the proceeds will also go to Vets Do Ask Do Tell. The Admirals will be playing against the Grand Rapids Griffins. Not only can you have fun at the game, but the Admirals also booked the Village People to play a concert after the game!

The Milwaukee Admirals are a professional ice hockey team in the American Hockey League. They play in Milwaukee at the Bradley Center.

Information was sparse on the DoAskDoTell website which originally emailed *Quest* with information. In addition, we could not find any information on the LGBT Community Center's own website. It is possible that the tickets must be purchased through www.DoAskDoTell.org in



order for them to benefit, however, we could not verify this on the Admiral's website at presstime. Tickets are \$16 each with \$4 going to Vets Do Ask Do Tell. The organization has agreed to sell tickets for the December 3, 2010 game. There is a November 22 deadline to get tickets, and they are available at the www.doaskdotell.org website. Click the link on the lower left for Admirals tickets.

Author-Director Callen Harty Reveals His "Invisible Boy"

Madison - Over his last fiftysomething years Callen Harty can lay claim to many titles: author, activist, actor and director to name a few. Harty currently serves as the Artistic Director of Madison's long-running independent Broom Street Theater.

During his days at UW-Madison, where he was one of the co-founders of the 10% Society. He also was the co-founder of Young People Caring, a youth volunteer group in his hometown of Schullsburg, WI, and Proud Theater, an award-winning LGBT youth theater group in Madison.

As an actor, he has appeared in more than sixty productions since first stepping on stage at Broom Street in 1983. He also has acted in Madison, Denver, and Milwaukee. Harty has also done industrial film work, extra work on television, and appeared on *City Confidential* where he was interviewed regarding his play "Judge," based on a real-life murder case.

Harty has directed almost two dozen plays. A prolific playwright, he has written 20 full-length plays, one adaptation, a one-act play, and about 50 monologues that have been produced. The monologues he wrote for a cemetery tour, *Talking Spirits*, have received two awards. The first was a 1999 Award of Merit from the Wisconsin Historical Society.

In 2003, the first four years of the project received an award from the American Association of State and Local History. In addition he has had poems, articles and essays published in various places, including *The James White Review*, *The Sweetwater Review*, *Out!*, *Scott Stamp Monthly*, and the *Wisconsin Fellowship of Poets'* annual poetry calendar, among others.

On September 24, with the premiere of his latest play "Invisible Boy," Harty will lay claim to another title: childhood sexual abuse survivor. Using narrative and poetry, the play traverses across time and memory as "Invisible Boy's" lead character Jason works to fuse together the broken pieces of his past to become a survivor instead of a victim. Jason is based on Harty's childhood sexual abuse and his personal journey in resolving those experiences in his adult life.

Quest's Mike Fitzpatrick, who has been friends with Harty and his life partner Bryan Wild for more

than twenty years, recently sat down with Callen to talk about this very personal play and its importance to those who also may live with a title that was never deserved and often earned only after great personal struggle.

Quest: "Invisible Boy" takes on a very sensitive subject, childhood sexual abuse. You have shared with me that this topic is particularly personal for you.

Harty: It's an issue I've wanted to explore theatrically for several years. I first thought about it when a Milwaukee group was holding a one-act play contest and it occurred to me that a one-man show on the topic could be very enlightening.

"Invisible Boy" is based on my own experiences growing up in southwestern Wisconsin, where I was repeatedly sexually abused from about ten years of age to almost 18. It tends to be something that is kept very secret, particularly male sexual abuse, so I never talked about. I only told a handful of people in my entire life and had never talked about it with any of my family members except my sister for many years.

I'm 53 years old now and still dealing with the fallout from it. This play explores that path of discovery, from denial to acceptance to healing and forgiveness. "Invisible Boy" is the most intensely personal and honest thing I've ever written, which also made it the most difficult.

Sometimes the greater the risk the greater the reward. The healing I've experienced and that I've already seen in others, the opening of communication about a very sensitive issue, has been incredibly positive. The play is ultimately not about the abuse, but about the survival.

Quest: Can you tell me a little more about how the topic is explored the play.

Harty: My first thought was to explore the story through movement and dance, because I figured that because the abuse was physical it might best be expressed through interpretive dance. But what I realized was that I'm not a dancer or a choreographer and while I appreciate dance performances I don't fully understand the language of dance.

However, I understand the language of theater and



of words and it was my story, so I had to explore it in language that I understand. I have been a writer my whole life and much of the history of my abuse had been explored over the last several decades through the condensed and symbolic form of poetry.

So I decided to make the play a narrative with poetic elements. The main character, Jason, talks about his past, he shares poems, and we also see other actors moving in and out of his memory as other moments from his past are re-enacted. He moves back and forth across time and memory, exploring his past and trying to put together the broken pieces of himself.

It is at times a very difficult play to watch, particularly the stylized abuse scenes, but it is hopeful in the end - not a false hopefulness, but one tempered with reality. It is a very honest play.

Because I'm gay the main character is gay. The abuse that is depicted is very close to what I suffered as a child, but doesn't begin to show it all. The main character is sometimes shown in not such a positive light, as there is a lot in my own history that is not the most positive.

But in the end the person I am now is a hopeful person. I have lived a full life and I am a strong man. Because this is my story it could not be a hopeless story due to who I am.

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Question: How are the flashbacks handled within the story?

Harty: It depends on which definition of flashback is in question. In theatrical terms a flashback is a scene in which the time suddenly shifts into the past from the present, so that we get a fuller picture of the background of the character we are watching, and there are many of those in this work.

This play moves continuously among the present, past, and imagination. It is sometimes difficult to tell where memory ends and fantasy begins. But it is sometimes like that when one is recovering from sexual abuse, too.

I have had flashbacks in real life, in the psychological sense, where I suddenly have been thrown back to the incredibly intense and real emotions of a time long distant. One of these moments is depicted in the play. It's a very intense scene.

Throughout the play when things get too intense for the lead character, Jason, he finds refuge in poetry. The poems are more evocative; they allow him to explore his emotions without the emotions being too intense. The way his poetry is written emotions are distilled, so it is safer for the character psychologically. But they also speak of the feelings in a lyrical way that may be more accessible.

When I was growing up I wrote a lot of poetry, and much of it explored my feelings about my abuse, but in very couched and secret ways. In the play the character has come to the realization that while that poetry helped at the time it is only by being more direct and speaking the truth about his history that he can find healing.

Question: This is a play for mature audiences, correct?

Harty: I would like for younger audiences to be able to see it, if for no other reason than this: if they are victims of abuse they might recognize themselves and it might move them to seek help. But because of the subject matter, the play does require a certain maturity level. We are recommending 18 and older. There are a couple disturbing scenes around the abuse. There is no nudity, nothing real explicit, but even the stylized way in which it is enacted requires us to limit the show to adult audiences.

Question: Are you looking for audiences to come away from "Invisible Boy" with a specific understanding about childhood sexual abuse?

Harty: That is difficult to answer because the story very personally shares my own experience. I believe it does so in a universal way. I am hopeful that others who may have been abused will be able to identify with the story, or at least parts of it that call to them, and that recognition will either comfort them in the fact that they are not alone, or may even lead them to begin their own process of healing. It is a lifelong process, like coming out, but it has to start somewhere.

To that end, and in case the play triggers emotional responses, we are working with the Wisconsin Coalition Against Sexual Assault, Rape Crisis Center, and Men Stopping Rape, to provide resources at an information table, and trained counselors to be available at every performance.

In addition they are going to help us with talk-backs after each of the Sunday performances. I really want a conversation started, and I believe others do, too. We received a \$1,000 grant for this production. It is supported by the Dane County Cultural Affairs Commission.

I want people to talk about this issue so that we can start working toward having no need for this kind of play in the future. I am hoping that those who have not been abused will also be a vibrant part of that conversation.

Question: How are these talk back sessions going to work?

Harty: In essence we will gather after the show with any of the audience members who want to stay and simply engage in conversation. There will be trained representatives from the organizations mentioned, as well as some of the actors and myself. The audience will have the opportunity to comment or ask questions of the experts, the actors, or me. There are 15 actors in the production and they won't each be a part of it every night, but there will be at least a couple of the performers each time.

Question: A fifteen member cast is quite large for a Broom Street show. Many of the Broom Street productions that I have seen have had cast members handling several roles in each play. Why is not the case here?

Harty: Because of the nature of the play, the way the character and story move back and forth across time and memory, I did not want to take a chance

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on confusing the audience with an actor playing multiple roles.

There are a couple instances where a character with no lines is on for a few seconds and those are played by someone who has another scene. But for the most part everyone is restricted to one role so as to make it clear who all the characters are.

I love multiple casting actors, and they tend to like it, too, but I just didn't think it would work for this piece. My other directing motif, that of simple sets, is still intact. I don't believe in sumptuous sets - I much prefer to do what Shakespeare did and let the words create time and space as much as possible, though in this production we are using projected photographs to do that as well.

Quest: It appears that that the interest in taking on small roles by the Broom Street family of players is quite an honor and vote of confidence for both you personally and for "Invisible Boy."

Harty: There was a good deal of interest by Broom Street actors in this project all along. There were some who wanted to audition and couldn't. But we also got actors from other groups who have little or no Broom Street Theater experience who are also very committed, and I'm glad to have them aboard.

There are two actors who have no lines at all and are dedicated to being part of the production in



those roles because they understand the importance of the parts even without lines. For me "Invisible Boy" is an important play and as I mentioned previously a very personal production, and I am incredibly thankful that this group wanted to take this journey with me.

We have found that of the two dozen people involved in the production at least 11 were sexually abused as children and an additional two of them were physically abused. This is an issue that unfortunately permeates our culture and yet is hidden.

"Invisible Boy" is bringing it out in the open in an accessible and honest way. It has been healing for me, and for many of the cast members. We are hoping that it will be healing and illuminating for our audiences as well.

"Invisible Boy" runs every Friday, Saturday and Sunday beginning September 24 through October 31, 2010 at Broom Street Theater, 1119 Williamson Street in Madison. Curtain is 8 PM for Friday and Saturday performances. Sunday's curtain is 2 PM.

Doors open 15 minutes prior to performance time. To claim reservations you must be present at the theater at least 10 minutes prior to curtain. Reserved seats will not be held after 7:50 PM on Friday or Saturday or 1:50 PM on Sunday.

Tickets are \$9 on the weekend nights and \$6 for the Sunday matinees. Individual show tickets are available at the door and Broom Street ticket packages are available online at the theater's website. Due to the nature of the subject matter the play is recommended for mature audiences. For more information or to make reservations call 608-244-8338 or visit the website at: www.broomstreet.org.

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ARTS & ENTERTAINMENT Theatre Review by Glenn Bishop

Last night Glenn was delighted to be welcomed at the opening of Theatrical Tendencies' production of **"Thrill Me."** Founded by David Cater and Mark Schuster, Theatrical Tendencies hopes to "offer diverse productions with contemporary and alternative lifestyle themes that explore complex and varied situations such as relationships, family, prejudice, and values."

As their inaugural production, Carter and Schuster chose Stephen Dolginoff's **"Thrill Me"** which seeks to explore musically the extraordinary exploits of Nathan Leopold and Richard Loeb, whose murder of fourteen-year-old Bobbie Franks would forever tag them as "the thrill killers."

Never mind that their crimes took place in a small, affluent suburb of Chicago way back in 1924, their story continues to fascinate, providing the basis of numerous works of fiction and non-fiction, plays, and films. Perhaps best known is English playwright Patrick Hamilton's 1929 play **"Rope"** which legendary movie director Alfred Hitchcock would in 1948 turn into one of his most notorious screen successes. Many LGBT moviegoers will also remember Tom Kalin's debut feature, **"Swoon"** a film which is considered an integral part of the New Queer Cinema movement emerging in the early 1990s.

The year is 1958, as **"Thrill Me"** begins. Nathan Leopold (Matthew Walton) is facing another parole panel; his partner in crime, Richard Loeb (Marty L. McNamee), was brutally attacked and murdered in the shower room of the Joliet Prison many years prior. Yet before they are willing to parole Leopold, the panel of three want to understand why the pair committed the murder, want to know that Leopold exhibits proper remorse for the long ago crime.

In flashbacks, then, Leopold tells his story, or rather their stories. Leopold's is a story of obsession, plain and simple. As to Richard, he bored. And although he wouldn't admit it, he loves

Nathan's devotion. For the thrill of it, he decides the pair should start up again with the small crimes, often arson, he so enjoyed previously. Having read Nietzsche, Richard justifies their crimes by declaring the two of them as "supermen" and thus above society's rules. When Leopold initially refuses, Richard sweetens the pot: in exchange for Nathan's cooperation, Richard will in turn satisfy any (sexual) request (song: A Written Contract). Since such crimes clearly arouse Richard, Richard might appear to have gotten the better deal but Nathan nevertheless seems satisfied.

As one might expect, the petty crimes soon lose their novelty; Richard no longer finds them sufficiently arousing. Instead, Richard wants to commit murder; he wants to kill his own younger brother John. Nathan manages to talk him out of this idea and suggests instead that they should find some random boy that they would kidnap and then murder (song: The Plan).

Despite their most diligent planning, this time the pair can't seem to get much of anything right. Richard does manage to lure little Bobbie Franks, both a neighbor as well as a distant cousin of Loeb's (song: Roadster). Yet once the deed is done, they are shocked that the body is discovered almost immediately. Then Nathan realizes that he has somehow dropped his eye-glasses at the crime scene (song: My Glasses). It turns out that Nathan's eye-glasses were ridiculously unique; his pair one of only three sold in all of Chicago. Dubbed the "crime of the century," Leopold and Loeb would surely have hung if not for their attorney, the legendary Clarence Darrow who would famously declare: "I may hate the sin but never the sinner."

Limited to two characters on a stage the size of a postage stamp, **"Thrill Me"** is wonderfully dark, relentless and thoroughly mesmerizing. The show's seventeen songs effectively propel the narrative and are so seamlessly done so as to give **"Thrill Me"**

a sung-through feel. Still, any success of a production of **"Thrill Me"** is dependent upon the casting of the two characters and here director Mark Schuster is blessed with two attractive actors who handle the songs well and with aplomb and, in differing measure, delve into the psyche of these two disturbed young men.

Perhaps due to opening night jitters, Marty McNamee takes a bit of time to fully embody the manipulative Richard Loeb. He definitely hits his stride with the disturbing song "Roadster" whose lyrics are chillingly laced with overt sexual imagery and especially later with his plaintive, emotional rendition of "Afraid." What is so disturbing about Matthew Walton's Nathan is just how sympathetic his character emerges; very much the boy next door Glenn might say. Right from the start Leopold insists that he was under Loeb's sway, drawn into their criminal acts by his obsessive need of Richard. The very nature of Nathan's relationship with Richard becomes less certain following a delicious twist in the musical's final moments.

Technically, the production is spot on. Lighting Designer Kevin Czarnota is surprisingly effective in creating differing moods in an admittedly difficult space. Sharon Sohner's costumes are fine although Matthew Walton seems to spend an awful amount of time fussing with buttons. Perhaps the only real quibble is that Donna Kummer's accompanying on occasional overwhelms the performers' voices.

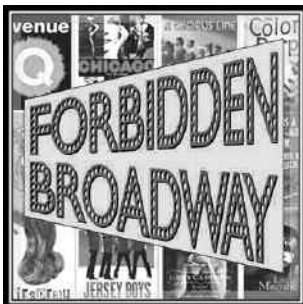
All in all, Theatrical Tendencies' inaugural production of **"Thrill Me"** is very promising, providing theatergoers with a real cracker of an evening's entertainment.

"Thrill Me" continues through October 2 at the Milwaukee Gay Arts Center, 703 South 2nd Street. For tickets or for more information, email: info@theatricaltendencies.com, go online at www.theatricaltendencies.com. or call 414-755-2700.

BAY PLAYERS PRESENT THE MILWAUKEE PREMIERE OF FORBIDDEN BROADWAY A MUSICAL SPOOF

Whitefish Bay - The Bay Players will open the Milwaukee Premiere of **FORBIDDEN BROADWAY** on September 24th for two weekends. The production runs through October 2nd with all performances at 8pm. This campy musical spoof has played on Broadway for many years. This production is the Greatest Hits from the many seasons.

Included are spoofs from **HELLO DOLLY**, **RENT**, **WICKED**, **LEZ MIZ**, **PHANTOM**, plus **WICKED**, **SPAMALOT**, **ANNIE**, and **CHORUS**



LINE. Besides the musical spoofs, the show also includes spoofs on famous personalities. You will see Barbra Streisand, Liza Minnelli, and Carol Channing. Plus a comic number about the lyrics of Stephen Sondheim. A must see for anyone who loves the great musicals, theatre and has a sense of humor.

The Theatre is located at 1200 E. Fairmount- Whitefish Bay. You can get tickets at the door, or call 414-299-9040. www.thebayplayers.com

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COME TO THE CABARET - MILWAUKEE REP OPENS WITH A HIT

By Paul Masterson

The Milwaukee Repertory Theater introduces its new artistic director Mark Clements with a unique musical offering, *Cabaret*. Billed as the largest production on the Quadracci Powerhouse Stage, *Cabaret* provides a successful launch to open its 2011-12 season and for Clements Milwaukee tenure.

It's time for a German lesson. A *Denkmal* is a monument. The root "denken" means "to think." A monument makes one think or reflect. But then there's *Mahnmal*. It's also a monument. But, in that German sense of precision, it's particular—it's more a memorial. Its root, "mahnen," means "to admonish." *Mahnmal* is used for war memorials or monuments erected to remind us of humanity's past mistakes—like the Holocaust.

Cabaret is a musical *Mahnmal*. Inspired by gay author Christopher Isherwood's *Berlin Stories* and John Van Druten's subsequent play as well as a book by Joe Masteroff, the musical is a warning. Its timely production opens the Milwaukee Repertory Theater's 57th season. It should be taken as a metaphor—a morality play about the epic battle between political reality and our collective oblivious fantasy.

Set in 1929-30 Germany prior to the Nazis election to power, the plot revolves around American writer Clifford Bradshaw (Geoffrey Hemingway). He arrives in Berlin on New Year's Eve of 1930. He meets a friendly German, Ernst Ludwig (Fred Rose) in his train compartment. Ludwig suggests accommodations in a cheap boarding house. He also invites Bradshaw to bring in the New Year at the Kit Kat Klub, a notorious Berlin nightclub. With that,

the naïve American plunges into the depths of the German experience.

Originally staged in 1966 the musical's 1972 film version with Liza Minelli, Joel Grey has eclipsed



the stage show in audiences' minds. But the musical offers much more insight into a mindset confined within the walls of our personal Kit Kat Klub. Familiar lines like "it's only politics" and "I'll always be here" in the face of our reality ring as true today as they did when Nazi storm troopers beat up Jews in the street and people looked the other way.

Clifford Bradshaw is the outsider looking in as an inadvertent objective witness. Among the spectrum of Nazis, Jews, prostitutes, gay boys and ex-patriots, he alone has the ability to see through the fantasy. He sees the impending catastrophe. Hemingway as Bradshaw is vocally strong but doesn't quite convey a dramatic conviction.

At the Kit Kat Bradshaw meets Sally Bowles (Kelley Faulkner), the English ex-pat cabarette. Faulkner's voice is solid and she punches out an emotional arc—especially in her rendition of the

iconic "Cabaret" that ultimately gives the show its impact.

Lee Ernst provides a dark but lusty Master of Ceremonies. The local supporting cast features Angela Iannone as Fräulein Kost. Delightful as the patriotic prostitute boarding house neighbor, she belts out a stirring "Tomorrow Belongs To Me" that competes with the leads. Jonathan Gillard Daly plays Herr Schultz, the Jewish produce vendor, opposite Linda Stephens as Fräulein Schneider. Both stand out with a chemistry that makes their ill-fated relationship a very plausible one.

Kit Kat boys and girls, sailors and sundry other roles round out the 33 member ensemble.

The Rep's first foray into musical theatre is a truly a success. Although conventional, the production and staging are tight. Michael Pink's choreography creates typical cabaret ensemble routines without a lot of fireworks but his crew performs smartly and with vigor. Scenic and costume design by Todd Edward Ivins puts the Kit Kat orchestra on a balcony over the stage with stairs curving down to the floor on each side. The scene changes flow seamlessly. Costumes are flashy for the cabaret boys and girls, standard period for the others and swastika armbands allude to the bad guys.

The mixed orchestra of interns and professionals under the direction of Dan Kazemi is brassy and energetic. Some squeaky moments in the upper registers, for better or worse, achieve a Brecht-Weil effect.

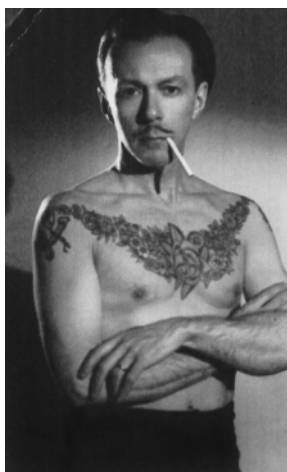
Cabaret runs through October 24. Ticket information: www.milwaukeerep.com

AUTHOR JUSTIN SPRING @ MGAC READS FROM SECRET HISTORIAN OCTOBER 14.

Milwaukee - An exclusive Milwaukee appearance featuring author Justin Spring who will read from his latest work, *Secret Historian*. *The Life and Times of Samuel Steward, Professor, Tattoo Artist and Sexual Renegade* will take place on Thursday, October 16 at 6pm at The Milwaukee Gay Arts Center

Justin Spring is a writer specializing in twentieth-century American art and culture. He is the author of numerous monographs, catalogs, museum publications and books, including *Fairfield Porter: A Life in Art and Paul Cadmus: The Male Nude*.

Spring discovered an archivist's dream: an enormous collection of Steward's papers, diaries, artwork, and personal effects in a San Francisco attic. He then spent nearly a decade piecing together a life so outrageous it almost defies belief. The result is the magnificent and groundbreaking



biography *Secret Historian*.

Born in Ohio in 1909, Steward began his escapades at an early age. Just 17, he allegedly met the famed silent movie icon, Rudolph Valentino. His diary claims Valentino gave him an autograph, and, after they had sex, awarded him some souvenir pubic hairs. The story could well be apocryphal. Yet, from there Steward's odyssey of documented exploits spans academia, tattoo artistry (learned from Milwaukee tattoo master Armund Dietzl) and encounters with a broad spectrum of male humanity from sailors to celebrities. He carefully catalogued hundred of his sexual engagements in a "Stud File."

Steward spent time in Los Angeles in the company of Christopher Isherwood and his lover, the portraitist Don Bachardy. Bachardy even painted his picture. At the same time he was Hells Angels' official tattoo artist. Later he authored a line of gay

pulp fiction and even provided Dr. Alfred Kinsey with very personal material for his sexual research.

Were it not for the 80 boxes of papers, artwork, photos and, of course, the "Stud File," Steward's life would simply have faded into the obscure gay past as so many do. But, mercifully, the man was as obsessive about record keeping as he was in his pursuit of men.

Justin Spring's MGAC reading is a rare opportunity for Milwaukeeans of any orientation. *Secret Historian* is an extraordinary insight into a specifically American realm of multiple underworlds from pre-Stonewall gay intelligentsia to the blue-collar tattoo parlor patrons and beyond.

Admission to the reading and author's reception is free. Refreshments will be served. Copies of *Secret Historian* will be available for sale through Outwords Books. The event is made possible through the generous support of the Cream City Foundation's Joseph R. Pabst LGBT Infrastructure Fund, Boswell books, Outwords Books and PrideFest, Inc.

The Milwaukee Gay Arts Center is located at 703 South 2nd Street, in Milwaukee's historic Walker's Point neighborhood. For more information visit www.milwaukeegayartscenter.org or call 414-383-3727.

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For more information on Florentine Opera Camerata:
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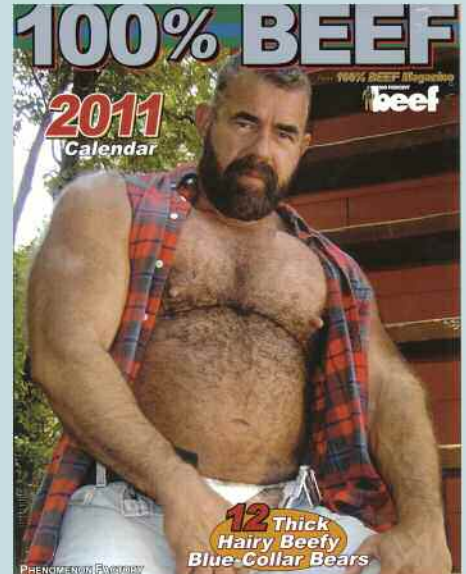
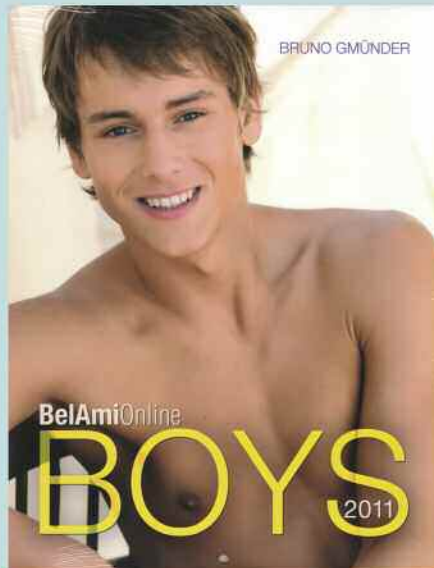
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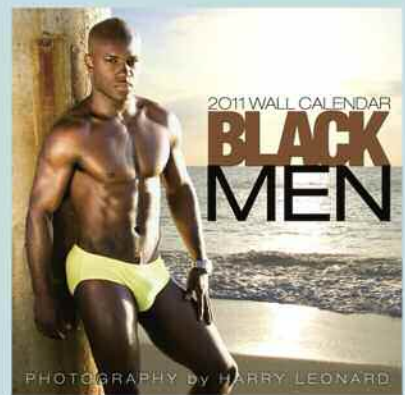
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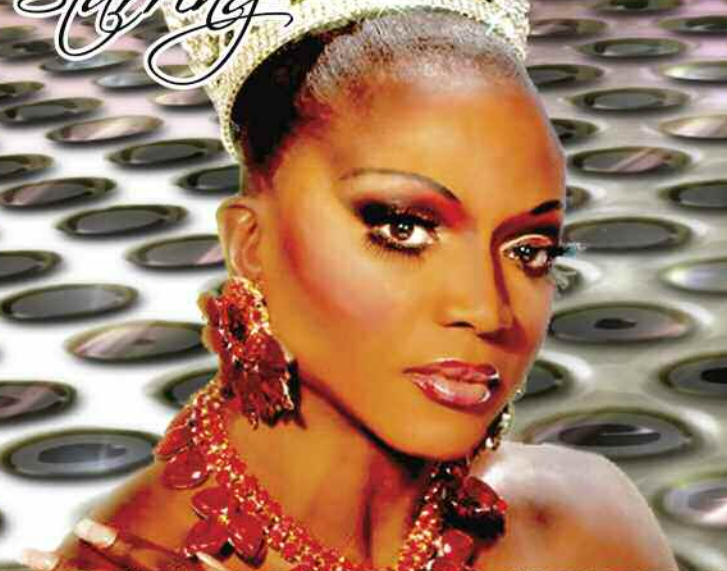
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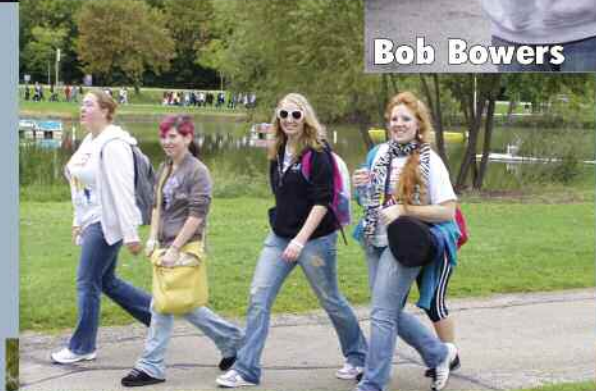
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DIVERSION OF THE DAY Community Events Calendar

Friday, September 24

Montage (Milwaukee) Tonight's show is Girls Gone Wild! Duets & production numbers

Monona Terrace (Madison) OUTREACH ANNUAL AWARDS BANQUET

Saturday, September 25

Boom (Milwaukee) Adult Film Star Gavin Waters

ICON (Kenosha) 5th Annual Turnabout Show benefits ARCW & STD Specialties Clinic 10pm

LGBT Center of SE Wisconsin (Racine) Life's a Beach! @ North Beach, Racine 2-5pm Join us north of the Oasis (Look for the Rainbow Flag) for a relaxing day at the beach, where music, games and some snacks will be provided. Bring your towel and beach chair.

PJ's (Oshkosh) PJ's Pajama Party brought to you by the Bear Club 4 Men Northeastern WI 9 pm with a raffle and beer bust.

Tuesday, September 28

Club 311 (Milwaukee) The Divas of Brew City Benefit 10pm

Wednesday, September 29

Outwords Books (Milwaukee) 7 pm Acclaimed mystery writer J.M. Redmann who will read and sign copies of her latest Mickey Knight mystery, Water Mark.

Thursday, September 30

Boom (Milw) Grindr Party! Discounted drinks when you show the bartender you're on Grindr.

Montage (Milwaukee) Quest Magazine and Drag Depot Present: Miss Gay Wisconsin USofA Pageant Prelim night

Saturday, October 2

Montage (Milwaukee) Quest Magazine and Drag Depot Present: Miss Gay Wisconsin USofA Pageant Prelim night

Madison Gay Video Club "Just Say Love" (Here!, dir. Bill Humphreys, 2009) "Love Addiction" (Sarava Prod., dir. Strongboli, 2009) 8:00 PM, <http://www.mgvc.org>, 608-244-8690 (evenings)

Sunday, October 3

Montage (Milwaukee) Quest Magazine and Drag Depot Present: Miss Gay Wisconsin USofA Pageant Finals night

Friday, October 8

Napalese (Green Bay) Argonauts Club Night - Halloween Costume Party 9pm

Saturday October 9

Blue Lite (Sheboygan) Castaway's M.C. Beer/Soda Bust - \$7.00 - "TRICKS OR TREATS" Raffles and Prizes 9pm

Sunday, October 10

Boom / The ROOM (Milwaukee) "Florentine Opera Camerata Sunday Artist Social" 7pm

Tuesday, October 12

Outwords Books (Milwaukee) 7 pm Women's Reading Group @ Outwords Books in welcoming in October novelist Laurel Mills in a discussion of latest novel, "Taking Flight."

Saturday, October 16

Napalese (Green Bay) Bear Club 4 Men "Hibernation" Pajama Party 9pm Beer Bust & raffle

Madison Gay Video Club "Shut Up And Kiss Me" (Ariztical Ent., dir. Devin Hamilton, 2010) "The Dark Stag" (Raging Stallion, 2010) 8 PM, www.mgvc.org, 608-244-8690 (evenings)

Monday, October 18

Outwords Books (Milwaukee) 7 pm Outwords Men's Book Club - Justin Spring's insightful biography of sexual renegade Samuel Steward, "Secret Historian", will be discussed.

MILWAUKEE LGBT FILM/VIDEO FESTIVAL Thursday, October 21 - Sunday, October 24

Saturday, October 30

Marian Center (3211 S. Lake Dr. St. Francis, WI) Halloween Womyn's Dance Tickets \$12 - Cash Bar - Free Parking - DJ/Music 8-12 - street clothes or costumes welcome. Events/Network Table - bring your business cards, fliers etc. FMI: YourALegend@yahoo.com

Saturday November 13

KRUZ (Milwaukee) Castaway's M.C. ANNIVERSARY Beer/Soda Bust \$7.00 Sat Nov. 13th - 9:00 p.m. to 1:00 a.m. Raffles and prizes.

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Cream City Foundation
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director@creamcityfoundation.org

Diverse And Resilient
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GL Community Trust Fund
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Galano Club 315 W. Court St., Suite 201 Milwaukee, WI 53212 (414) 276-6936
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Gay Narcotics Anonymous
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Gay Youth Milwaukee
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Gemini Gender Group
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Human Rights League Political Action Committee (HRL-PAC) 315 Court St #9 Milwaukee, WI 53203 (414) 455-5292 www.hrl-pac.org
hrlpac@yahoo.com

Lesbian Alliance
315 W. Court St. Milwaukee, WI 53212 (414) 272-9442
lamm@milwpc.com

LGBT Center of SE Wisconsin 1456 Junction Ave., Racine, WI 53403 (262) 664-4100 info@lgbtsewisconsin.org

LGBT Resource Center for the 7 Rivers Region
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Log Cabin Republicans
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Milwaukee LGBT Community Center
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www.mklgbt.org

Pathfinders
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www.tccmilw.org

PFLAG Milwaukee
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PFLAG Racine/Kenosha
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email@sagemilwaukee.org

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loreecd@aol.com

UWM LGBT Resource Center
UWM Union WG89 PO Box 413 Milwaukee, WI 53201 (414) 229-4116
jrmurray@uwm.edu
uwm.edu/Dept/OSL/LGBT

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www.mvmchorus.org

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Moeneil@msn.com
www.milwaukeeetennis.com

Milwaukee Gay Arts Center
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milwgac@yahoo.com
milwaukeegayartscenter.org

Milw Gay Volleyball Assoc.
www.milwaukeegayvolleyball.com
director@milwaukeegayvolleyball.com

Milwaukee Pride Parade
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www.prideparademke.org
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PO Box 511763, Milw., 53203 www.pridefest.com

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wiogayhockey@wi.rr.com
home.wi.rr.com/wigayhockey

Women's Voices Milwaukee
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LGBT Social Groups Argonauts of Wisconsin
Box 22096, Green Bay, 54305
argonews@sbcglobal.net
www.argonautsll.org

Bear Club 4 Men
Box 13463, Green Bay, 54307
www.bc4m.com
bearclub4men@gmail.com

Black & White Men Together
PO Box 80395, Milw 53208 (414) 461-5359
bwmtmilwaukee@aol.com
www.bwmtmilwaukee.org

Brew City Bears
PO Box 1035, Milw., WI 53201 (414) 331-3744
bc4menalan@sbcglobal.net
www.bcb4men.info

Brew City Soul Brothers
Brewcitybrothers@yahoo.com
The Brunch Club
jennieragland@wi.rr.com

Castaways
PO 1697 Milwaukee 53202

Dodge Co. LGBT Social Group of Wisconsin
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ASK THE IRREVERENT UNCLE BARBIE Your Intellectual Where

(An effervescently gay advice columnist) Disclaimer: Although the author of this column holds a doctorate in clinical psychology, the tongue-in-cheek advice given is for entertainment only and is not a substitute for therapy. Barbie responds to all emails...whether you deserve it or not. Send questions to askunclebarbie@aol.com

EPISODIC NEUROTICS

Dear Uncle Barbie,

Why do people who claim to "love your neighbor as yourselves" (religious conservatives) or "want peace all over the world" (the political crew) actually have the least amount of tolerance for those they perceive to be different from themselves?

Signed, Just Tryin' My Best

Hello My Tryin' Best,

The world is full of people who say one thing and do another. They have so many episodes of hypocrisy that they literally become neurotic. I like to refer to these individuals as episodic neurotics. But, who can we turn to for a positive role model?

I guess, part of the problem is that religious fanatics only see what they want to see. In fact, they probably have convinced themselves that the Devil is gay? Perhaps, that's why I think Satan looks so good in those red tights. Yum! (Ok, now, you're laughing.) On top of that, consider where the Devil lives. According to religious fundamentalist, it is down in a hot, steamy, pit full of sweaty gay sinners. (Sounds like a big gay bathhouse to me. I can't wait to go!) Anyway, I'm getting off...the subject, that is. I just wanted to take a momentary diversion from the topic to share my little fantasy with you. (You're welcome.)

Ok, enough levity. Let's answer your question. The real issue, here, deals with power. People in power have a tendency to want to keep their power. They will do almost anything to protect and stay in their position of power, even if that means being hypocritical and going against their own standards. They may talk about tolerance and supporting equal rights, but deep down, they fear true equality because they do not want to share social status with minority groups. They see no benefit for them to share power. For instance, the struggle for gay equality in marriage rights is really a battle for power. Those that have the power don't want to give it up.

Reveling in the Absurdity, Barbie

AN EXCLAMATION MARK IN THE TEXT OF LIFE!

Aaniin Uncle Barbie,

Aaniin is greetings in the Ojibwe language, just in case you did not know. I am not very good with words, but I have wanted to write you a letter letting you know that other

human beings love you! With all the hate going on right now all over the world and our country being the biggest bully on the planet, I guess you can see where people are getting their examples.

Hate appears to be devouring our world at an astronomical rate. I cannot believe the state of the planet and the human race and no one wants to hear about it. Here we are in the 21st Century with the threat of nuclear war, a dying planet, and a small minority yelling as loud as we can STOP THE INSANITY NOW! How dumb are they?

I fear those in power are following some other plan, and they are not going to be easily stopped. But, if human beings like you and us keep using our heads and voices, one day we will be heard and change will happen. You and I have to keep believing in the dream, one world, one people, living free, no hunger, no pain, no fear, no hate, total acceptance of all and working together for the good of all creatures great and small on this little blue spaceship.

Both my husband and I love your column. You are a very clever, witty, open



Escape from normality.

minded, wonderful human being, and I think you do a lot of good for people and not just by entertaining us. Don't give up, Uncle Barbie. We love you! Keep up the great work you do. Blessed be and Mii'gwech.

Signed, Chell and Skyler

Hello Native Friend,

It is so kind of you to take the time to share your positive message. Thank you. I wish more people would care enough to do random acts of kindness. Perhaps this supportive letter of yours will encourage others to follow your example and write loving letter of their own to people that they appreciate. **Write-On, Barbie**

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LGBT FILMS AT THE CINEMA by Glenn Bishop "Howl"

Last Wednesday, the Milwaukee LGBT Film Festival hosted a very special advanced screening of **"Howl,"** the new film by Rob Epstein and Jeffrey Friedman and based on the life of Beat poet Allen Ginsberg and his infamous, epic **"Howl and Other Poems."** As an avid LGBT cinephile, there was simply no other place to be!

This, as it turns out, is the only screening scheduled in Milwaukee. As such, Festival Director Carl Bogner graciously delayed nearly 40 minutes to allow for the lengthy line of would-be angelheaded hipsters to purchase tickets not to mention suitable refreshment.

Now, if the names Rob Epstein and Jeffrey Friedman ring a bell, well, they ought to. Rob Epstein cut his cinematic teeth on the excellent, groundbreaking 1978 film **"Word is Out: Stories of Some of Our Lives,"** a documentary about the lives of gay and lesbian Americans. Next up: the Academy Award-winning **"The Times of Harvey Milk."** Then teaming up with Jeffrey Friedman, this dynamic duo created **"Common Threads: Stories from the Quilt,"** **"The Celluloid Closet"** and **"Paragraph 175."**

But wait! Add to the mix the divinely sexy actor James Franco who is cast to play the iconic poet. Along with the expected Sundance hype, this **"Howl"** offers some serious celluloid mojo.

Never likely to appear cool or hip, even in this most rarified of settings, Glenn settled in, nibbled some popcorn and began to ponder why **"Howl"** has no further Milwaukee release or, as Glenn subsequently learned, its DVD release is already set for the end of the year.

Now, the fact that Glenn has actually read **"Howl and Other Poems,"** indeed many of the Beat writers, might come as something of a surprise to loyal **Quest** readers. The Beat writers personified for Glenn the image of the "angry young men" of the 1950s and as such they proved glamorous, compelling figures. Glenn long nursed a totally absurd crush on Neal Cassady, one-time Ginsberg lover, Kerouac muse and sadly, someone long dead even as



Glenn reached adolescence.

Still, Ginsberg's **"Howl and Other Poems"** has always proved elusive to Glenn and despite the best efforts of Epstein and Friedman, remains so.

A number of years in the works, Epstein and Friedman originally envisioned the **"Howl"** project as a documentary, something very much their stock in trade. Surely the centerpiece would be the now historic 1955 obscenity trial but the lack of actual trial footage proved a stumbling block. Instead the two documentarians decided on a rather less structured, more fluid approach; an approach that places neither Ginsberg's life nor the trial at the center but rather the text of the poem.

In fact, **"Howl"** offers whole stanzas of the poem, read in pitch-perfect fashion by Franco and more often than not accompanied by elaborate animated sequences by former Ginsberg illustrator Eric Drooker which attempt, with varying degrees of success, to bring visual life to Ginsberg's rant.

To their credit, Epstein and Friedman imbue **"Howl"** with a real feel of the 1950s right from the start. Here is the youthful Ginsberg (James Franco) tapping away the poem's explosive opening on a rickety typewriter. Later, there's the gangly, white-shirted Ginsberg reading the finished poem to an appreciative audience of fellow angelheaded hipsters in a smoky club, sequences beautifully filmed in muted tones of back-and-white.

From here the film alternates three narrative

Buy it, rent it or forget it...

In paying homage to both Ginsberg and his seminal work, **"Howl and Other Poems,"** Glenn wonders if filmmakers Epstein and Friedman have served either Ginsberg or potential audiences. James Franco seeming can do no wrong and if he is rather too attractive to play the admittedly nebbish Ginsberg, Glenn isn't going to complain. As the attorneys at odds, both Strathairn and Jon Hamm are fine but the parade of guest star cameos (Mary-Louise Parker, Jeff Daniels, etc.) quickly become tedious since few moviegoers are going to have any idea who they are portraying, or much care even if they do. All too briefly seen are Ginsberg's longtime mate, Peter Orlovsky (Aaron Tveit), Jack Kerouac (Todd Rotondi) or that most admirable cocksman Neal Cassady (Jon Prescott).

Granted, it is hard not to admire the filmmakers for their courage and audacity in featuring Franco's recital of much of **"Howl"** yet the animated sequences become increasingly wearisome and repetitive. And really, shouldn't true angelheaded hipsters question the very fact that Epstein and Friedman dare to offer their own admitted well intentioned if perhaps suspect interpretation?

Just the facts...

"Howl" has a running time of approx. 90 minutes. Look for **"Howl"** at the Sundance Cinemas in Madison beginning Friday, October 1st. **"Howl"** will be available on DVD on 12/28. LGBT moviegoers will remember James Franco from the acclaimed biopic, **"Milk"** and Mary-Louise Parker from two notable 90s films: **"Boys on the Side"** and **"Fried Green Tomatoes."** **"Howl and Other Stories"** has sold an estimated 850,000 copies.

threads. In addition to lengthy sequences of Ginsberg reading **"Howl,"** there's also Franco's Ginsberg two years later answering questions posed by a disembodied interviewer even as Ginsberg's publisher Lawrence Ferlinghetti stands on trial for publishing this so-called obscene work. For good measure Epstein and Friedman stage extensive courtroom sequences as prosecuting attorney Ralph McIntosh (David Strathairn) gamely soldiers on for what is clearly an increasingly impossible task.

How convenient then that Ginsberg finishes his recitation, in cinema time at least, at just the moment Judge Clayton Horn (Bob Balaban) renders his decision.

J.M. REDMANN, AWARD-WINNING NOVELIST AT OUTWORDS BOOKS, SEPTEMBER 29

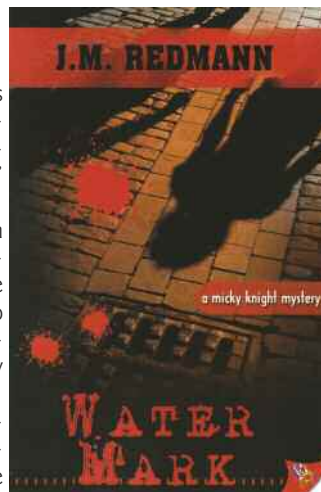
Milwaukee - Outwords Books has announce an appearance with Lambda-winning mystery writer J.M. Redmann on Wednesday, September 29 at 7:00pm. J.M. Redmann will read from and sign copies of **"Water Mark,"** the sixth title in her popular Micky Knight series which began with **"Death By the Riverside."**



cisco Chronicle as an Editor's Choice for the year and featured on NPR. Other titles include **"Death By the Riverside,"** and **"Deaths of Jocasta."**

J.M. (Jean M.) Redmann grew up in Ocean Springs, Mississippi, a small town on the Gulf of Mexico. At eighteen, determined to escape the South, she headed north to attend Vassar College in Poughkeepsie, New York.

After receiving her degree in drama, Redmann headed for New York City. While living in New York City, she began writing the



book that became **"Death By the Riverside."** Redmann currently works as the Director of Prevention at NO/AIDS Task Force, the largest AIDS service organization in Louisiana. She also presents workshops on safer sex.

This is a free event and all are welcome. Please arrive early since seating is limited.

Outwords Books is located at 2710 N. Murray Ave. in Milwaukee. FMI: call (414) 963-9089.



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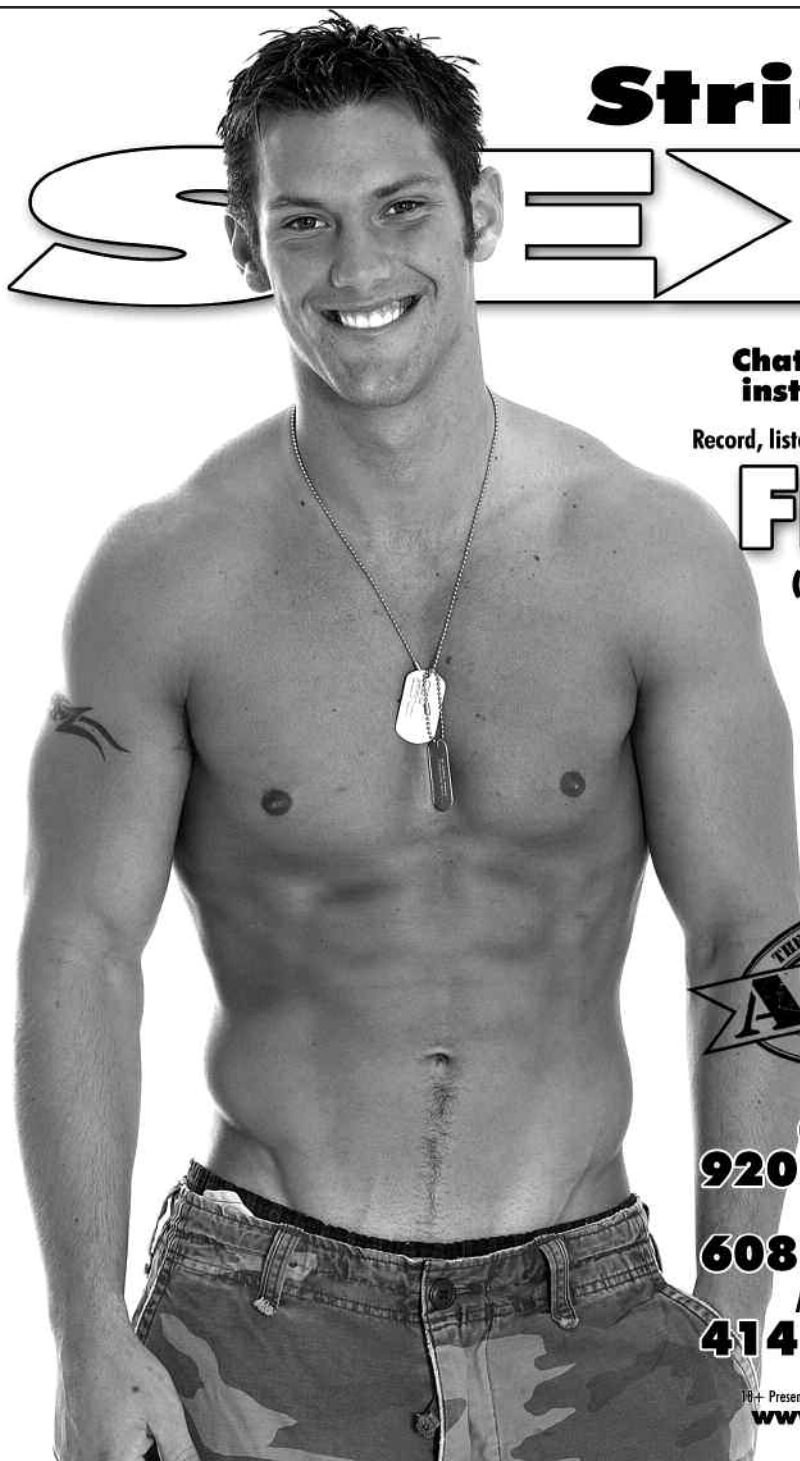
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