

Wolf advocates hope to curb what they call grossly inhumane and environmentally harmful forms of 'hunting.'

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Dark political money clouds Earth's future

page 4



6 Saving Sadie

Shot and left for dead, Sadie survived to become an advocate for animal welfare and the disabled.



19 Snow White en pointe

Michael Pink's original ballet 'Mirror, Mirror' premieres amid much anticipation on May 15.



20 A dancing Ira Glass

Popular PBS host of 'This American Life' appears at The Riverside in an unlikely show with two dancers.



22 Unaffected art

May 4 is the last chance to see MAM's 'Uncommon Folk,' which showcases its vast folk collection.



29 Hard-boiled ideas

Before you give up on those leftover Easter Eggs, check out Mike Muckian's tantalizing ideas.

News with a twist

BIGGEST ASS VISITS MADISON

The world's tallest horse and tallest donkey each made an appearance at the 35th annual Midwest Horse Fair at the Alliant Energy Center grounds in Madison the weekend of April 11. Big Jake is a Belgian gelding and lives on Smokey Hollow Farm near Poynette. At one-quarter-inch shy of 6-feet, 11 inches and weighing 2,600 pounds, Jake holds the Guinness World record. Romulus, the tallest donkey, is 5 feet, 8 inches. He's from Red Oak, Texas, a state that's produced its share of notable asses.

OCCUPY FREE PARKING

Several thousand people cast votes in a recent Facebook campaign to decide the latest "House rules" for Hasbro's Monopoly. A year ago, the people spoke — and replaced the iron token with a cat. Now the people have spoken and said there is no rent collection while

in jail, the dough gets doubled for landing on Go and when a player lands on free parking, he or she cleans up. But there just weren't enough votes for that "Mom gets out of jail for free" rule.

GOOD VIBRATIONS

Between 2006 and 2011, the U.S. Medicare program spent \$172 million on penis pumps, but zilch for vibrators. That's despite the fact that vibrators have well-documented health benefits for women and are used to treat survivors of gynecological cancers and other conditions. Vibrators help increase blood flow and release estrogen.

PUTIN PROTEST

Mighty Taco, a fast food chain based in Buffalo, N.Y., has banned Vladimir Putin from its 23 restaurants for the Russian president's decision to seize Crimea from Ukraine. Putin might be ordering around Crimea, but he's not ordering a



WiGWAG

Super Mighty. And he's not getting cherry empanadas or chicken rostitos or nacho buffitos. Do you think he knows? The Mighty Taco ad appeared in just one print publication in upstate New York but it went viral on Facebook — and was translated into Polish, Russian and Ukrainian.

RECRUITMENT PLAN FOILED

South Carolina Republican state Sen. Mike Fair forced the cancellation of the play *How to Be a Lesbian in 10 Days or Less* at the South Carolina Upstate University. Fair said the satirical one-woman comedy was designed to recruit lesbians. According to its website, *How To Be a Lesbian in 10 Days Or Less* is "an exploration of self-discovery and first love, coming out, lesbian sex, queer politics, and a really important Reba McEntire song."



HISTORY LESSON

Julia Louis-Dreyfus better hope her latest tattoo is temporary. The cover image of the latest *Rolling Stone* magazine featuring the Veep star depicts Louis-Dreyfus with a tattoo of the U.S. Constitution signed by John Hancock on her back. The problem is Hancock signed the Declaration of Independence, not the Constitution.

KITTIES AND COFFEE

One of the newest cafes

By Lisa Neff & Louis Weisberg

in London is serving coffee, tea, cakes and sandwiches and offering two hours of cuddle time with the house kitty cats. Customers pay 5 pounds — about \$8.29 — for feline friendship. Coffee and crumpets cost extra. The name of cozy cafe? Lady Dinah's Cat Emporium. Do WiGWAG readers know their *Alice in Wonderland*?

THE PRICE OF CELEBRITY

An Italian priest was dismissed after police charged him with stealing money from a convent to pay for sex with a Moroccan boy toy, according to an Italian newspaper. Police told the paper that nuns from a convent in the northern Veneto region entrusted the cash to the unidentified priest, who in turn paid it to a young man with whom he's had a "long-standing relationship." The priest was immediately dismissed for "health reasons."

QUESTIONABLE QUALITY

A woman in Lufkin, Texas, was arrested for possession of drug paraphernalia. She caught the attention of police when she called to complain about the inferior quality of the pot she purchased from a dealer, who wouldn't give her a refund. The woman, according to the police report, was annoyed she spent \$40 on "seeds and residue."

CLUCK CLUCK

Chick-fil-A, championed by Mike Huckabee and beloved by homophobes everywhere, is the No. 1 chicken chain in the United States. Data show the Atlanta-based company surpassed KFC in 2012 and continued to be the top earner in 2013. Yum Brands, KFC's parent company, is testing the new concept restaurant Super Chix in Texas. The innovative idea? Chicken sandwiches, chicken tenders, fries and ice cream.



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Dark political money imperils Earth's future

By Lisa Neff

Staff writer

Political contributions designed to weaken environmental regulations can be difficult to track. They're moved through a network of right-wing campaigns, foundations, think tanks and political groups.

Americans for Prosperity is one of many such groups.

The State Policy Network is another, a web of 60-plus think tanks — or “stink tanks,” as they were called in a recent exposé by the Madison-based Center for Media and Democracy and Progress Now.

The American Legislative Exchange Council is yet another group. The organization of lawmakers, corporations and interest groups drafts and promotes “model” legislation on a range of issues. ALEC's best-known laws are the anti-union, anti-voter and anti-immigration laws that were approved by legislatures around the country with the votes of lawmakers who receive huge donations from ALEC members. ALEC's “stand your ground” model bill, a bonanza for the manufacturers of firearms and ammunition, is also well known.

But in 2014, ALEC is betting its seemingly unlimited supply of cash on a slew of measures aimed at weakening environmental protections, cutting renewable energy, increasing reliance on



coal and dismantling energy efficiency standards.

ALEC's “polluter agenda,” according to the Center for Media and Democracy, includes measures to:

- Oppose the EPA's regulation of greenhouse gases from mobile sources.
- Give Congress the authority to block enforcement of federal protections on clean air and water and safeguards for

mine workers.

- Create hurdles for state agencies attempting to regulate carbon gases.
- Oppose protections on carbon dioxide emissions.
- Prevent the EPA from overruling state permits for coal mining.
- Give legal protection to corporations against victims of lead poisoning.
- Privatize public water and sewage

services and prohibit local governments from requiring contractors to meet labor standards.

- Oppose waste-reduction and mandatory recycling laws.
- Authorize state governments to open federal public land for oil, gas and coal exploration.
- Require that state environmental protections be approved by a corporate-backed panel.
- Criminalize environmental and animal-welfare activism.

ALEC, AFP and SPN all have ties to conservative billionaire brothers Charles and David Koch, whose preferred front groups have invested far more in the effort to deny, skepticize and belittle the significance of global warming than ExxonMobil, according to an analysis of information from Greenpeace, the Center for Media and Democracy and other sources.

“Like a play on Broadway, the climate change countermovement has stars in the spotlight — often prominent contrarian scientists or conservative politicians — but behind the stars is an organizational structure of directors, script writers and producers in the form of conservative foundations,” said Robert Brulle, an environmental sociologist and the author of a report on climate change denials

EARTH next page



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EARTH from prior page

published in *Climatic Change*. "If you want to understand what's driving this movement, you have to look at what's going on behind the scenes."

What's going on behind the scenes is wealthy polluters are investing in climate change denial and opposing environmental policies to protect their wealth and industries.

Koch Industries, a multinational group of companies invested in petroleum, chemicals, energy, gas liquids, asphalt and other polluting products, is the 10th worst air polluter in the United States, according to the Political Economy Research Institute. KI releases about 200,000 tons of atmospheric carbon dioxide annually.

And Koch Industries has a long record of environmental crimes and violations. Greenpeace offered a review:

- A \$1.7 million fine by the EPA and a \$500 million commitment to correct pollution violations in seven states.
- Millions of gallons of spilled oil from Koch pipelines.
- A \$25 million settlement in 2001 for falsifying records for oil collected on federal and Native American lands.
- A \$20 million settlement in 2000 for falsifying documents relating to a major release of the carcinogen benzene.
- A 1996 explosion, caused by a leaking gas pipeline, that killed two people.

INFLUENCING LOCAL CODES

Democratic state Rep. Brett Hulseby woke up one day after the spring election with a sunny outlook on the results in Iron County.

There, on April 1, Victor Ouimette, Brad Matson and Karl Krall defeated incumbent supervisors on the county board. The three were among seven candidates branded by Americans for Prosperity as opponents of Gogebic Taconite's plans for an open-pit iron mine in the Penokee Hills in northern Wisconsin. AFP has strong ties to conservative billionaires Charles and David Koch, who own Koch Industries.

AFP invested in two full-color campaign mailings seeking to elect candidates in favor of the mine and to defeat those seen as opponents, although Krall and Ouimette had told news media they support the mine.

After the election, Hulseby pitched a proposal to create a Penokee Hills Conservation Area, noting that three people opposed by the Koch brothers won on Election Day.

"The Penokee Hills should be conserved forever, not strip mined by a big campaign donor," said Hulseby, a member of the jobs and tourism committees in the Assembly.

He argued that a conservation area could promote sustainable jobs, conserve recreational areas, promote sustainable forestry, protect drinking water sources, fisheries and wildlife habitat and also protect sacred Native American sites from destruction.

"Northern Wisconsin needs jobs now, not more arguing and lawsuits," Hulseby said.

Proponents of the mine, which would be about 4 miles long and hundreds of feet deep, say it could create 700 long-term

jobs.

Opponents of the mine say the project, located about 7 miles south of the Bad River Band of Lake Superior Chippewa reservation, would pollute pristine rivers and local groundwater.

Republican lawmakers, led by Gov. Scott Walker, cleared the way for the operation by stripping down the state's mining regulations. Now, to some degree, the project's future will be determined at the county level, where the county board and Gogebic are negotiating over zoning regulations.

County board races typically don't catch the attention of national political groups, and Americans for Prosperity's interest in Iron County has environmentalists across the United States concerned that the Koched-up organization — and other national right-wing groups with records of distorting the facts and manipulating the science on environmental issues — will plant more campaigns on local turfs.

"This is trouble, if these guys are moving

into our towns and cities and wanting to influence local codes and zoning regulations and land use plans," said environmental activist Tom Geske of Madison.

The Koch brothers are significant supporters of Walker and his gubernatorial bids. Before the recall election, David Koch told the *Palm Beach Post* in Florida, "We're helping him, as we should. We've spent a lot of money in Wisconsin. We're going to spend more."

RUBBER DODO

Last fall, the Center for Biological Diversity, a national environmental group, took notice of the Koch brothers' work and gave them an award: the 2013 Rubber Dodo.

"When it comes to pulling levers behind the scenes for those who wreck our climate, destroy wild places and attempt to kill our last remaining wildlife, the Koch brothers are in a class by themselves," said Kieran Suckling, executive director of the CBD. "These guys are the poster children for despicable corporate greed. The Koch

FOR THE PLANET PLANNER

WiG is growing a calendar of Earth Day-related activities in the state and beyond. For a list of events on or around April 22, go to www.wisconsin Gazette.com.

brothers get the 2013 Rubber Dodo for a terrible global legacy that could take hundreds of years to undo."

The award gets its name for the dodo, perhaps the most famous extinct species on Earth after the dinosaurs. The bird evolved over millions of years with no natural predators and eventually lost the ability to fly. Having never known predators, it showed no fear of the humans who found it on Mauritius, or the animals that accompanied them to the island in the Indian Ocean in 1598. The bird's trusting nature led to its rapid extinction — by 1681, the dodo had disappeared.



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TO MAKE AN APPOINTMENT

Shot and left for dead, Sadie is now a champion for animal welfare

By Louis Weisberg

Staff writer

Before Hank, there was Sadie.

Hank was found wandering around the Brewers' spring training facility in Arizona with an injured tail and markings on his leg suggesting a car-related injury. The Brewers rescued the pooch, and in return he seems to have rallied the team and its fans. After a forgettable season last year, the Brewers began 2014 with a standing ovation for Hank and nine straight wins.

Sadie was less fortunate, but her rehabilitation has been all the more inspiring because of it. She was found in the woods of Kentucky with a bullet hole between her eyes and a bullet and shrapnel lodged in her spine. Someone had shot the doe-eyed, 5-year-old dog and left her paralyzed and doomed to die a slow, torturous death.

"It was a failed execution," said Joal Derse-Dauer, the dog's adopted human companion. "They just left her for dead. I guess they figured, 'Why waste another bullet when she'll be dead by morning,'"

Through an unlikely series of events, Sadie's fate and that of Muskego resident Derse-Dauer have become entwined. The two are on an astonishing journey to raise awareness of animal cruelty and the horror

of puppy mills, which Derse-Dauer believes are responsible for the kind of cruelty Sadie suffered: She had given birth to a litter of puppies not long before her shooting. Derse-Dauer later learned that puppy mills in Southern states commonly dispose of breeding females in this manner.

SADIE'S PATH

Sadie's path almost crossed Hank's at Milwaukee's General Mitchell International Airport in March. On the same day that Hank flew into Milwaukee from Arizona on Southwest Airlines, Sadie returned to Milwaukee via Southwest from Ft. Lauderdale, Fla., where she was filming an episode of *The Balancing Act* for Lifetime TV. The program airs on May 1.

Sadie and Derse-Dauer travel frequently around the country to advocate for tougher regulation of dog breeders, as well as for the rights of people with disabilities. This year, Sadie went to both the Golden Globes and the Oscars.

She's also a spokes-puppy for Goofurr, a product that mixes with pills to get uncooperative felines to take their medication.

Derse-Dauer would like to find additional corporate sponsors.

Sadie's journey from puppy factory to



PHOTO: COURTESY

A DOG'S LIFE: Sadie relaxes on the beach in Ft. Lauderdale during a recent trip to film an episode of Lifetime TV's *The Balancing Act*.

animal-welfare activist began at the end of April 2012, when animal-lover Derse-Dauer, who currently has two dogs and two cats, dropped by a local animal shelter to donate blankets. She was about to leave when Sadie's large brown eyes caught her attention. Derse-Dauer asked a volunteer about the dog's story.

The volunteer recounted how someone had brought Sadie to Wisconsin, specifically because the state has no-kill shelters, and left her there. At the time, Sadie was paralyzed and incontinent.

"I scooped her up and took her to a few doctors, who gave Sadie a grim prognosis," Derse-Dauer says on her website savingsadie.com. Two veterinarians encouraged her to put Sadie to sleep.

But Derse-Dauer saw life in Sadie's eyes, she said on a recent visit to WiG's office. She took Sadie to a vet who removed the bullet from her brain, and together she and the dog embarked on an intensive — and expensive — regimen of rehabilitation that involves a lot of alternative medicine.

Sadie undergoes daily exercise and physical therapy, including swimming, acupuncture, aqua puncture, laser treatments, chiropractic sessions, e-stim therapy, Power Plate therapy, cutting-edge stem-cell thera-

py and many other techniques.

"She takes a shoe box of supplements every day — but no drugs," Derse-Dauer said.

"I just check out every single avenue I can. I don't care how far-fetched it is."

Sadie has surprised veterinarians with her miraculous progress. She's no longer incontinent, and although she still can't walk without assistance, there's evidence of nerve regeneration in her hind legs.

Except for refusing to use a wagon that functions as a wheelchair, Sadie cooperates fully in her recuperative activities, Derse-Dauer said. She's alert, happy and active, with a tail that's constantly wagging. She evinces no sign of pain or repercussions of the abuse she suffered.

Since Sadie is quite possibly the only dog to have ever undergone such intensive treatment, her long-term prognosis is unknown. But for now, she's clearly a contented, active and loving dog, with an uncanny air of calmness and knowing eyes. So long as Sadie continues to thrive, Derse-Dauer will continue supporting her in every way possible, she said, even though the cost and scheduling involved have radically altered her life. Derse-Dauer is a consultant

SADIE next page

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Easter Sunday Service: April 20 @ 10AM



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SADIE from prior page

to companies that are downsizing.

Derse-Dauer acknowledged that many people have questioned the sanity of her quest and the toll it's taken on the two of them. Derse-Dauer bristles at the notion that Sadie is somehow suffering or feels incomplete.

"She's not a poor thing," Derse-Dauer said, glancing down at Sadie, who responded by lovingly narrowing her eyes and wagging her tail. "Her personality is lively and animated. She flies down the stairs in the morning. When the plane lands, she looks out the window. She will not sit down in my car. She wants to soak in life. She takes half an hour to eat a bowl of food. She savors every bite."

MORAL DIMENSIONS

Mohandas Gandhi said that the "greatness of a nation and its moral progress can be judged by the way its animals are treated." Angela Speed, director of communications of the Wisconsin Humane Society, agrees.

"Animal abuse reflects the health of the whole community," she said.

Behavioral researchers also agree: Several major studies have found that people who are cruel to animals are also far more likely to commit violent acts against people, especially women and children.

Fortunately, animal abuse is relatively rare in Milwaukee, Speed said. For example, the recent case of a dog named Beatrice who was set on fire in Milwaukee made the news precisely because such incidents are infrequent, she said.

"We do see a lot of neglect" however, Speed acknowledged. "A lot of pets don't have proper care or training. We respond to calls where they've been left outside in the cold or in the heat in dangerous conditions."

A Wisconsin statute classifies cruelty that results in mutilation, disfigurement or death of an animal as a Class I felony, punishable by up to three and a half years imprisonment and a \$10,000 fine. Animal welfare advocates, including Derse-Dauer, seek to enhance the penalty.

Wisconsin also has a law that sets standards and regulates dog breeders. Act 90, passed in 2009, was the last piece of legislation to receive unanimous approval by the Legislature. The compassionate care afforded dogs in the state makes Wisconsin's wolf-hunting laws, which are considered the most barbaric in the nation (see story, page 14), all the more startling. The Wisconsin Humane Society is part of a lawsuit to overturn a GOP-backed law permitting domestic dogs to be used in the state's annual wolf slaughter.

Recognizing not only the immorality of animal abuse, but also the danger it represents to society, the City of Milwaukee has created a task force to coordinate training so that anti-abuse laws are enforced. The group, which includes representatives from the Wisconsin Humane Society, the district attorney's office, the city attorney's office, the Department of Neighborhood Services and the Milwaukee Area Domestic Animal Control Commission, meets every other month.

Jill Kline, education and advocacy manager for the Wisconsin Humane Society, said

the task force was successful last year in updating Milwaukee's animal control ordinance to criminalize the possession of dog-fighting paraphernalia and to make it illegal to be a spectator at dog-fighting events and to keep animals in garages, sheds and vacant structures.

The updated ordinance made it mandatory for the owner of an animal that's been designated as dangerous to have a microchip inserted into the animal for identification purposes. Another change was enhanced penalties for second and subsequent violations of dog- and cat-licensing requirements, animal-cruelty prohibition and animal fighting.

Kline said it's important for people to contact elected officials and urge them to support laws that promote animal welfare. She urges people to report animal abuse they witness to law-enforcement agencies.

"The way we treat animals is critical to our social fabric and the safety of our communities," Kline said. "We're glad to live in a county where people take these concerns seriously."

HOW TO CONTRIBUTE

You can contribute to Sadie's care at the website savingsadie.com or by sending a check to Saving Sadie, P.O. Box 413, Muskego, WI 53150. Joal Derse-Dauer says that "every penny donated goes toward Sadie's rehabilitation," which costs about \$20,000 annually.

Mohandas Gandhi said that the "greatness of a nation and its moral progress can be judged by the way its animals are treated."

DO YOU KNOW?

- 76 percent of animal abusers also abuse a family member, according to a study conducted by the Association of Prosecuting Attorneys.
- Adult males convicted of animal cruelty are five times as likely to commit violent crimes against children and acts of domestic violence.
- 71 percent of battered women report that their pets have been threatened, harmed or killed by their abusive partners.
- South Dakota recently became the 50th state to adopt felony-level charges for animal cruelty.

—L.W.

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Wisconsin support for marriage equality rising

By Lisa Neff

Staff writer

Wisconsinites climbed aboard the anti-gay bandwagon nine years ago and approved a constitutional amendment restricting marriage to heterosexual couples. But new polling shows the wagon is losing its wheels. Support for marriage equality in the state is now at about 51 percent.

The poll was conducted in March by Greenberg Quinlan Rosner and released by Fair Wisconsin, the state's largest LGBT civil rights group.

"Just like the rest of the country, Wisconsinites support fairness and equality for the lesbian, gay, bisexual and transgender community much more than even just a few years ago," said Katie Belanger, president and CEO of Fair Wisconsin.

Wisconsin was long considered a leader among the states leader on LGBT civil rights issues. It was the first state in the nation to ban bias based on sexual orientation and among the earliest to elect openly gay and lesbian candidates to political offices. But the state, in terms of policy and law, has fallen behind many others on equality and civil rights.

For one, Wisconsin lacks legislation banning bias based on gender identity.

And the state's GOP leadership continues to staunchly defend the 2006 constitutional amendment — which voters approved by

a 19-point margin — that bans same-sex couples from marrying in the state. An antiquated state law also makes it a crime for same-sex couples to go out of state to get married.

A federal lawsuit filed by the American Civil Liberties Union of Wisconsin and the national ACLU seeks to overturn both the amendment and the statute and is on track to go to trial in late summer.

The polling released on April 8 indicates that state policy and state law is out of step with voter opinion.

In 2009, a Wisconsin poll showed 27 percent of voters supported marriage for same-sex couples.

The Fair Wisconsin/Greenberg poll shows support at 51 percent, and other polls in the state in the past year have put support as high as 56 percent.

Support for marriage equality among younger voters is at about 73 percent in the Fair/Greenberg survey, and support is improving among senior voters. Also, about 46 percent of Wisconsin's Catholic voters say they support marriage equality.

The poll also showed:

- About 60 percent support allowing same-sex couples to adopt children.
- 56 percent support legally recognizing same-sex marriages performed in other states and 73 percent oppose the 1915 Marriage Evasion statute.



PHOTO: AP/JOHN HART

Daniel Beechler, of Madison, joins supporters celebrating a U.S. Supreme Court ruling during a parade around the Wisconsin State Capitol on June 26, 2013.

- 73 percent support expanding rights for domestic partners in the state.
- 68 percent support barring discrimination based on gender identity in housing. A similar number — 67 percent — support banning discrimination based on

gender identity in employment.

- 40 percent of voters described their feelings toward gays and lesbians as "favorable," a 9-point increase from 2009 and a 26-point increase from 2005.

- 42 percent of seniors say they are more accepting of LGBT people. About 31 percent of Republicans say that as well.

- 40 percent see gay rights groups favorably, which Belanger said signals that LGBT groups in the state "are trusted messengers."

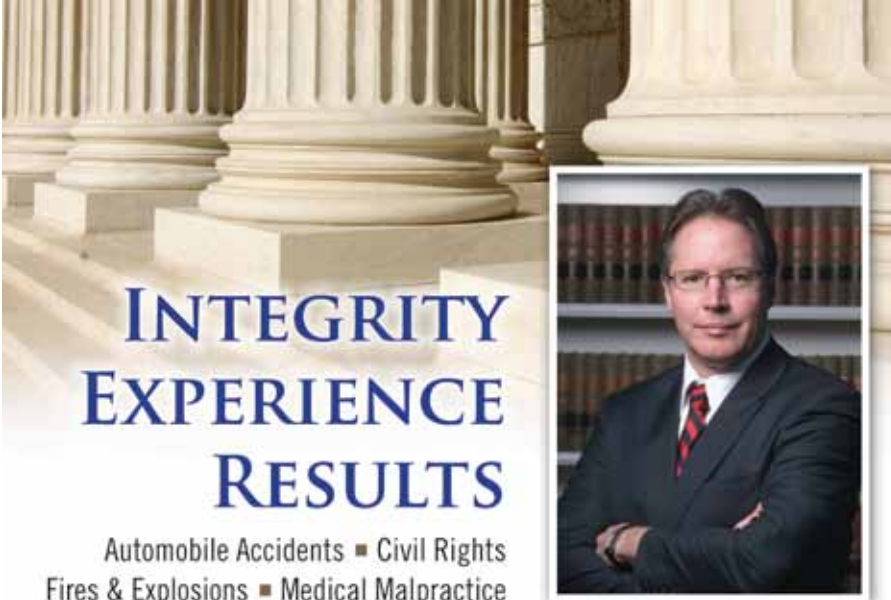
The poll involved a statewide survey of 700 people in Wisconsin who are likely to vote in 2016. The survey was conducted March 13-18, with about 42 percent of the survey taking place on cellphones. The margin of error is plus or minus 3.7 points.

Belanger said Fair commissioned the poll because "it's important that we have a very good understanding of where we are in Wisconsin."

She took heart in the results showing growing support for LGBT people and equality across all backgrounds and throughout the state.

"This is not just a generational issue," Belanger said, pointing to the increased support among older Wisconsinites.

Greenberg conducted the 2009 poll for Fair Wisconsin. The national firm also has conducted polling for the Human Rights Campaign, the nation's largest LGBT civil



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FEDERAL APPEALS COURT IS HEARING EQUALITY CASES

By Lisa Neff

Staff writer

Just over a year after the U.S. Supreme Court heard arguments in two landmark marriage equality cases, the U.S. Court of Appeals for the Tenth Circuit in Denver heard arguments in what could be the next landmark equality case to go to the High Court.

The appeals court on April 10 heard *Kitchen v. Herbert*, the Utah case appealed by the state after a federal judge in December overturned a voter-approved constitutional amendment barring same-sex marriage in the heavily Mormon state.

The same appeals court was scheduled on April 17 to hear oral arguments in another marriage equality case, *Bishop v. Smith*, from Oklahoma.

"All eyes are on the 10th Circuit as unprecedented momentum for marriage equality continues nationwide," said Brian Silva, executive director of Marriage Equality USA.

These are just two of the more than 60 cases pending in 29 states — plus the U.S. territory of Puerto Rico — challenging state anti-gay marriage laws. A total of 250 plaintiffs seek to overturn marriage bans in their states — including same-sex couples working with the American Civil Liberties Union of Wisconsin to topple the 2006 constitutional amendment defining marriage as the union of a man

and a woman.

The cases were filed or amended after last June, when the U.S. Supreme Court overturned the federal marriage ban in the 1996 Defense of Marriage Act and cleared the way for the dismantling of California's anti-gay marriage amendment.

Since those High Court rulings, nine out of nine federal judges have overturned anti-gay marriage amendments.

Now, in addition to the Utah and Oklahoma cases, seven other lawsuits — from Nevada, Texas, Virginia, Tennessee, Kentucky, Ohio and Michigan — have reached the federal appeals court level.

Arguments are scheduled in the Virginia case, *Bostic v. Schaefer*, for May 13. In that case, the state attorney general, with support from the governor, has decided not to defend the anti-gay amendment.

Filings in the Kentucky and Tennessee cases are due on May 7.

Any one of the cases could be appealed to the U.S. Supreme Court, including *Wolf v. Walker* in Wisconsin. In that case, the ACLU is representing eight Wisconsin couples seeking to have their marriages recognized.

Meanwhile the only states not facing challenges to anti-gay marriage laws are Alaska, Georgia, Montana, North Dakota and South Dakota.

Same-sex couples can marry in 17 states and the District of Columbia.



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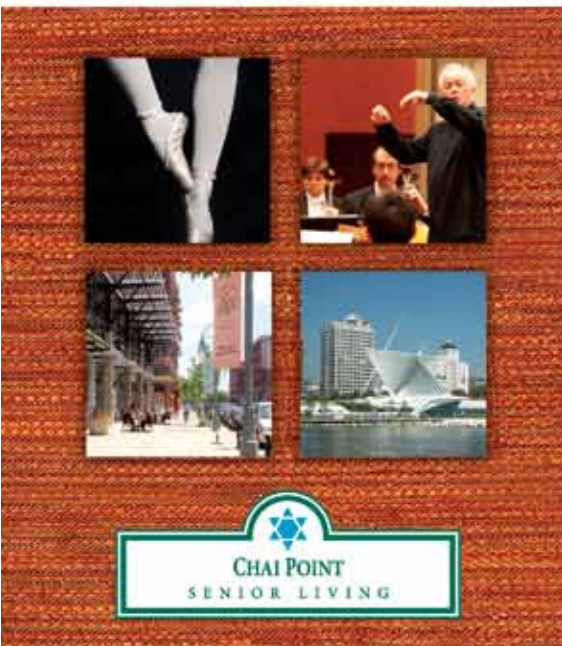
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ACLU of Wisconsin asks: Why not in our state?

News analysis

CHRIS AHMUTY

As the executive director of the American Civil Liberties Union of Wisconsin and a gay man, I spend a lot of time defending or promoting the civil liberties and rights of other people, regardless of their sexual orientation. The freedom to marry is an exception. Thirty-four years ago, when my partner Bob and I got together, very few people talked about marriage equality for gay couples. The conversation around LGBT rights was much more likely to be about police harassment, unpunished hate crime violence and job discrimination.

The ACLU was one of the first national organizations to support legal recognition of same-sex relationships, including marriage. Our first marriage case came out of Minnesota in 1972. Unfortunately, if not surprisingly, the courts were not ready to take our clients' claims seriously.

The climate today, according to public opinion polls, is very different. Many people and groups have been working hard for a long time to advance LGBT rights, and many social, political and cultural factors have contributed to the change in public attitudes. The rapidity of the change has been breathtaking when one considers that less than 10 years ago Wisconsin and 30 other states adopted constitutional provisions prohibiting same-sex marriages or the recognition of such marriages legally entered into in other states.

Last June the U.S. Supreme Court decided *U.S. v. Windsor*, a federal lawsuit in which the ACLU helped Edie Windsor get back the inheritance taxes she would not have had to pay the federal government had it recognized her marriage to her wife Thea. The Supreme Court struck down a section of the discriminatory federal Defense of Marriage Act, and Justice Kennedy said that DOMA violated Ms. Windsor's fundamental constitutional right to marry.

We all celebrated the important victory in Windsor, but the celebration was muted in states like Wisconsin, where state constitutions or other laws prohibited marriages except between one man and one woman. In Wisconsin, the ACLU's response to Windsor was to try getting whatever value we could find that applied here, such as the right to Social Security benefits for registered domestic partners.

However, it soon became clear that legal developments and community interest after Windsor were moving more rapidly than anticipated. Wisconsin couples and their allies were asking, "Why not here?" After federal district judges in Oklahoma and Utah struck down prohibitions on the freedom to marry, it became increasingly

apparent there was no good reason not to sue the State of Wisconsin.

So after carefully, but expeditiously, developing a case, the ACLU filed the challenge in federal court in Madison on Feb. 3. We amended our complaint later in the month so that the plaintiffs now include eight diverse couples.

Our strategy is to move rapidly so that Wisconsin couples will have a voice in the judicial and public debate over the freedom to marry before the U.S. Supreme Court takes up the issue in the next year or two. Lawsuits alone do not usually change society, but they have played an integral role in many social movements, such as the civil rights movement. That movement would be unimaginable without cases like *Brown v. Board of Education of Topeka* (1954), which prohibited racial segregation in public education, or *Loving v. Virginia* (1967), which struck down prohibitions on interracial marriage.

Our case, *Wolf v. Walker*, has been assigned to federal Judge Barbara Crabb. We have filed a motion for summary judgment, which means there are no relevant disputed facts and the law is on our side. Gov. Scott Walker and other state officials are named as defendants and are represented by the Wisconsin attorney general.

These defendants' attorneys filed a motion trying to delay the case, which the judge has already rejected. They also have filed a motion to dismiss our complaint, to which we have already responded. Final briefs from lawyers on both sides of our summary judgment motion are due to the court by May 19. Crabb will rule on the motions sometime after then.

If one side loses, it will undoubtedly appeal Crabb's decision to the federal Seventh Circuit Court of Appeals in Chicago. Or she may deny both motions, in which case both sides will prepare for a trial before Judge Crabb in Madison beginning on Aug. 25, and make a decision some time after the trial. That decision would also be appealed to the Seventh Circuit.

Whether our case goes to the U.S. Supreme Court first, or is among multiple cases that the court takes up, or whether another case reaches the Court before we can get there isn't as important as making sure that the public, other judges, and the Supreme Court Justices hear from Wisconsin. Wisconsinites deserve to have their voices and stories heard on this issue.

There are now more than 60 cases challenging restrictions on the freedom to marry. The ACLU is handling nearly a dozen. The number of cases suggests that the plaintiffs' attorneys consider their cases likely winners. However, this does not mean that the freedom to marry is inevitable or will take a predictable path. We all have much more work to do to continue expanding public support for marriage equality.

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ORGANIZATION BRIEFS

• **Voces de la Frontera** holds a fundraiser and celebrates LGBT support for immigration reform with Voces for Equality on April 24 at Warehouse, 818 S. Water St., Milwaukee. The event celebrates families and unity.

Also, the nonprofit is organizing its annual May Day March for 10 a.m. on May 1. Thousands are expected to march in Milwaukee to call for an end to deportations and for comprehensive immigration reform.

The march will assemble at 1027 S. Fifth St. and travel to the Milwaukee County Courthouse. For more, email joe@vdlf.org.

• **The National Gay and Lesbian Sports Hall of Fame**, based in Chicago, is accepting nominations for the class of 2014. Nominations are due by April 22 and details can be found at gayandlesbiansports.com.

• **Milwaukee Holistic Health Expo** focuses on wellness on April 26, 10 a.m.–3 p.m., at West Allis Nathan Hale High School, 11601 W Lincoln Ave., West Allis. For more, go to www.mkehealthexpo.com.

• **FORGE** is going forward into spring with several health-related events, including “An Introduction to Transgender Health Care” at the Medical College of Wisconsin in Milwaukee on April 17. The program begins at 5 p.m.

Also, FORGE is promoting “Trans Health Matters,” a wide-ranging discussion on health care, at the Milwaukee LGBT Community Center, 1110 N. Market St., Milwaukee. The program is at 1 p.m. on April 18. For more, go to forgeforward.org.

• **The AIDS Resource Center of Wisconsin** is honoring philanthropists Will Radler and Susie and Cary Silverstein and more than 25 social work case managers who work with HIV patients. The awards will be presented during the 28th annual Make A Promise gala on April 26 at the Wisconsin Center. “Our award recipients for 2014 truly embody the Make A Promise tradition,” said ARCW president and CEO Mike Gifford. “These individuals are all leaders who saw a better way forward in improving the lives of people with HIV and acted on it.” For more, go to arcw.org.

• **The Milwaukee County Human Rights Commission** hosts a community forum at the Washington Park Senior Center, 4420 W. Vliet St., 6-7 p.m. on April 22, to hear from residents about issues. The forum features an update from commission chair Jason Rae, as well as welcoming remarks from Milwaukee County Executive Chris Abele. Respond to Rae at 414-344-1733 or raejason@yahoo.com.

• **Diverse and Resilient, Inc.**, is looking to fill three new positions. Two positions involve implementing evidence-based prevention programs for partner violence and sexual health promotion. An administrative position will entail assisting the agency president and CEO and two directors. Applications are due by May 5. Phone Laura Maker at 414-390-0444 or find more information at <http://www.diverseandresilient.org/employment-opportunities>.

— Lisa Neff and Louis Weisberg

FOOD-CENTRIC DINING OUT FOR LIFE SET

Restaurants across the country are joining in the annual Dining Out for Life — a celebration of HIV/AIDS activism that adds to nonprofit accounts and satisfies appetites.

The event takes place in more than 60 cities on April 24, with more than 3,000 restaurants registered to participate and Subaru signed on as the main sponsor.

In 2013, more than \$4.25 million was raised in one day of dining.

For more, go to diningoutforlife.com



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REGIONAL BRIEFS

TRANSGENDER CANDIDATE WINS
APPLETON CITY COUNCIL RACE

Voters in Appleton on April 1 elected transgender candidate Gypsy Vered Meltzer to their city council.

Meltzer, who identifies as male and moved to Appleton in 2000 to attend college, defeated Barney Lemanski in the municipal election. The vote was 295-199.

Fair Wisconsin, a statewide LGBT group, said Meltzer made history by becoming the first openly transgender individual to hold elected office in the state.

Fair had endorsed Meltzer in the race for the District 2 post.

In an appeal for support before the election, Meltzer offered this to voters: "I have been going to city council meetings and learning everything I can about how the city operates. Serving on city council has been a dream of mine for many years, and I couldn't do it without your support and encouragement. I am excited, prepared and confident. I will follow through on all my promises with a commitment to openness and transparency. I have no higher political aspirations beyond serving Appleton. Non-partisan local government is the arena in which we can truly improve our quality of life and meet the needs of our community!"

On a Facebook page for the District 2 alderperson after the election, Meltzer said his mission is "the same as the city of Appleton, to meet your needs and improve the quality of your life."



PHOTO: COURTESY

Assembly Assistant Minority Leader Sandy Pasch, D-Shorewood, announced she will not seek re-election in the 10th Assembly District.

IN OTHER REGIONAL NEWS ...

- Assembly Assistant Minority Leader Sandy Pasch, D-Shorewood,** announced she would not seek re-election in the 10th Assembly District. "After extensive discussions with close confidants and my family, as well as extensive thought and reflection on my part, I have made the decision to not run for re-election in the 10th Assembly District in 2014," Pasch said. "This decision did not come lightly, as having the honor and privilege to serve the greater Milwaukee area since 2009 has been one of the most humbling and meaningful experiences of my life. However, due to personal matters and family health circumstances, I believe it is in the best interest of my district, my caucus, and me personally to not run for re-election this year."
- Democratic gubernatorial candidate Mary Burke** has picked up endorsements from the Wisconsin Education Association Council, the Wisconsin AFL-CIO and Madison Teachers Inc. The AFL-CIO, in its statement, said Gov. Scott Walker has attacked workers' wages and collective bargaining rights, dismantled voting rights and "enacted hyper-partisan redistricting lines" while failing to create "good jobs for hard-working Wisconsinites."

- Wisconsin** is reporting a rise in heroin

— Lisa Neff

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Activists howl for justice

Lisa Neff

Staff writer

"Heh, heh, heh." The two men on the HowToHunt video on YouTube sound like Beavis and Butthead when they come across the dead wolf hanging from a log after being caught in a snare they'd placed the day before.

"Happy days," said one of the men as he hoisted up the animal and grinned for the camera. The wolf was bloody and stiff with rigor mortis, but the fur looked soft.

"Heh, heh, heh," his friend chortled.

The trappers called the wolf's death a "suicide." They had strategically placed the snare on a log stretched over a hole so the wolf would fall after getting caught in the noose.

Death by hanging.

"Once an animal gets its head/body into the wire loop, with every movement the animal makes, the noose tightens around the animal's

neck/body," said Elizabeth Huntley, a wolf advocate who serves as a spokeswoman for Wisconsin Wolf Front. "You can imagine where this leads to. This is a horrible and agonizing way for an animal to die, and it usually does not happen quickly."

In Wisconsin, the state-prescribed method of killing a trapped wolf is by firearm — aimed at the head, with a bullet to the brain, or the chest, with a bullet to penetrate the heart or lungs.

Wisconsinites hunted, trapped and killed 257 wolves during the 2013 season that went from Oct. 15 to Dec. 23, and at least 117 during the 2012 season, when the state lost an additional 76 wolves in depredation control, 24 in vehicle collisions, 21 in illegal kills and five from unknown causes.

Some would say that Wisconsin in 2012 legalized the sport of hunting wolves; others say the state sanctioned slaughter.

Regardless of the terminology, after decades of working to bring the wolf population back from near extinction, advocates are facing a new situation: The clearly stated goal of the Republican-led Legislature and the Wisconsin Department of Natural Resources, with endorsements from 18 county boards, is to dramatically reduce the wolf population — to about 350 wolves in time.

TO PROTECT OR TO KILL

In the winter of 1979, there were just 25 wolves counted in Wisconsin. Species protection efforts increased that population at a rate of 20 percent in the 1990s and 10-12 percent in the 2000s. Then, to the surprise of many, came a federal delisting for the Great Lakes' wolves and a rush by politicians in Wisconsin, Minnesota and Michigan to allow hunting the animals

beyond the practice of protecting livestock and private property.

"In Wisconsin, wolves were on a trajectory for recovery and protection," said Noah Greenwald, endangered species director for the Center for Biological Diversity. "And then, the state decided to drastically reduce the population. Of the three states — Wisconsin, Minnesota, Michigan — Wisconsin has the most regressive policies toward wolves. The management plan calls for reducing the population by more than half. It just doesn't make sense."

In 2013, for the fourth time since 1985, there was no increase detected in the wolf population from the previous year, according to a DNR news release.

When the 2013 hunting season began, the DNR said there were 809 to 834 wolves in the state, including 215 packs and 15 lone wolves. This was a "late-winter count," and the DNR said the population presumably would double in the spring, after pups were born, and then decline through the year.

The quota of kills the DNR allowed this past season "could reduce the population by approximately 13 percent, taking all mortality factors into account," stated DNR carnivore specialist Dave MacFarland, adding that the agency tries "to balance many of the social interests in wolves with the need, and the department's responsibility, to manage the state's wolf population."



PHOTO: USFWS

The federal government may "delist" the wolf and remove protections under the Endangered Species Act.

But Greenwald said, "Hunting is a poor management tool for a species like the wolf," because the species manages itself and is essential for healthy ecosystems. "The removal of top predators is a global problem and it has surprising consequences for ecosystems," he said. "In the Midwest, for example, there have been widespread declines in ground-nesting birds of all kinds. The removal of top-level predators (such as wolves) has allowed mid-level predators to increase their numbers and their species prey on ground-nesting birds."

In Wisconsin, a license to "remove" or "harvest" a wolf

costs about \$50. There's also the cost of the blaze-orange vest, the bait, the trap, the firearm — which can be a rifle, a shotgun, a pistol or a muzzleloader — and the truck detailing after the kill.

For those new to the so-called "sport," the DNR offers a course in best management practices for trapping, trapper ethics and responsibilities, trap-setting demonstrations, trapping rules and "respect for people and the animal."

Yet opponents of wolf hunting ask: How one can respectfully slaughter a wild animal? Consider how a leg-hold or foot-hold trap works: The trap is placed. It catches

WOLF next page

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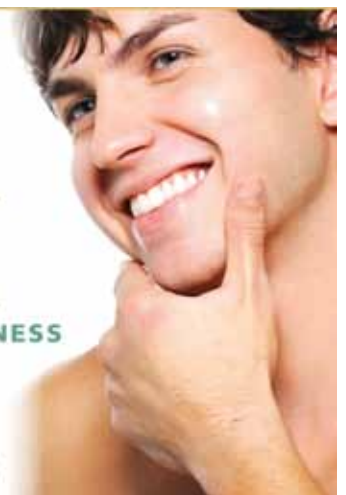


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WOLF from prior page the animal — sometimes the wild animal, sometimes the domestic stray — by snapping down hard on the bone. Wisconsin trappers are supposed to check traps every 24 hours — by then, the animal most likely has tried to struggle to get free, attempting to chew the caught limb. An animal in a trap that goes unchecked may die of dehydration, starvation or become easy prey.

"The stress a trapped animal endures is nothing short of terrifying," said Huntley, who described the wolf advocacy movement as "a gathering storm."

She became involved soon after the delisting of wolves in Wisconsin. "Within a week or two of wolves being delisted from the Endangered Species list in Wisconsin, Gov. Walker signed legislation mandating the hunting of wolves in the state — and part of this legislation includes the use of dogs in wolf hunts," Huntley said.

AGGRESSIVE CAMPAIGN

Activists seeking to protect wolves and halt the hunts come from varied backgrounds and interests — animal welfare advocates, environmentalists and good government advocates. They're conducting a broad, aggressive campaign that involves:

- Circulating petitions to build public awareness.
- Challenging policy at government hearings.
- Delving into state data and records to analyze the science and status of endangered species.
- Protesting a proposal allowing hunters to pursue prey on private property.
- Monitoring grisly Internet posts by hunters and trappers, including accounts of wolves being tortured and dogs dying in training exercises.
- Filing freedom of information requests and trying to analyze correspondence dealing with the wolf advisory.
- Following the money from outdoors groups, gun organizations and individuals to politicians.
- Mapping the ties of right-wing extremists with

wolf-hunting. (Examples are on the "Wisconsin Wolf Hunters" Facebook page.)

• Organizing campaigns against anti-wolf politicians, including state Sen. Neal Kedzie, who has locked up in committee a bill to stop using dogs in wolf hunting. Wisconsin is the only state that permits the practice.

"Word is getting out about what's happening to not only the wolves of this state, but to many other species of wildlife being trophy-hunted, trapped and penned for the purposes of hound-hunting," Huntley said. "This state is becoming deplorable concerning the preservation of its wildlife and wild lands."

One activist Huntley works with is Adam Kassulke, also of Wisconsin Wolf Front. As WiG went to press, Kassulke was asking the Wisconsin Conservation Congress to support a moratorium on wolf-hunting until more scientific research could be conducted on the issue.

He said this month also would bring a citizen lobbying effort in the Capitol and the announcement of a new Great Lakes Wolves Coalition, part of a push to unite the somewhat fractured wolf advocacy community.

Wisconsin Wolf Front formed last May, with a focus on political action and educating young people. About 82 percent of the members are students.

With the launch of the coalition, Kassulke wants wolf advocates to hire a lobbyist and to play a role in defeating anti-wolf legislators on Election Day.

POLITICS OVER SCIENCE

In addition to the three Great Lakes states, wolf hunts have taken place in Wyoming, Montana and Idaho, where the governor recently signed a bill, despite opposition from conservation groups, to create a \$400,000 fund and establish a five-member board to oversee the killing of wolves.

At the same time, the Obama administration is considering "delisting" the wolf at the federal level in the lower 48 states. The Fish and Wildlife Services

has proposed removing protections everywhere but Arizona and New Mexico, where just 83 Mexican wolves remain in the wild.

During the comment period that followed the proposal, a million people opposed the proposal — the highest number of submissions ever sent to FWS concerning an endangered species.

More recently, another 460,000 Americans filed comments opposing the "delisting," and in February an independent scientific peer review unanimously concluded that a federal plan to drop protections for most gray wolves was not based on the best available science.

"Policy decisions about wolves and other wildlife should be based on the best science, not politics," said Leda Huta, executive director of the Endangered Species Coalition.

She said there were once up to 2 million gray wolves in North America, but they were slaughtered to near-extinction by the early 1900s. Recovery programs helped wolf populations in some parts of the country rebound. Still, there only about 5,500 wolves in the continental United States and wolves occupy just 5 percent of their historic range in the lower 48.

If the federal delisting takes place, hunts like those taking place in the Great Lakes region and the Rocky Mountain states could take place elsewhere.

"After the federal government prematurely gave up its duty to protect wolves, the states of Idaho, Michigan, Minnesota, Montana, Wisconsin and Wyoming all rushed to hold hunting and trapping seasons," said Nicole Paquette, vice president of wildlife protection for the Humane Society of the United States. "Thousands of wolves have been barbarically killed over bait, with hounds and cable neck snares. The (FWS) proposal puts politics over its (conservation) obligations"

Editor's note: This is the first in an ongoing series on wolves and the dispute over endangered species protections for the animals.



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{ Editorial }

Mozilla CEO a victim of evolution

After less than a month on the job, Mozilla CEO Brendan Eich resigned when an outcry erupted over his 2008 contribution of \$1,000 to California's anti-gay Proposition 8 campaign. The incident was a touchstone moment that divided equality supporters and prompted homophobes to claim that straight, white traditional marriage advocates are "the real bullying victims."

Mozilla, like most of California's high-tech companies, has stood at the forefront of the equality movement. Eich, who developed JavaScript, has fit into the industry — apparently without incident — since 1985. He seems to have successfully kept any animus he feels toward LGBT people out of the workplace.

Three of Mozilla Foundation's five directors resigned and employees of the company threatened to quit after Eich's anti-equality action was revealed. There were scattered calls for a boycott.

LGBT leaders gave Eich the chance to recant the contribution he made six years ago amid a different social climate. In 2008, even President Barack Obama and former Secretary of State Hillary Clinton had yet to "evolve" on the issue.

But rather than denounce his prior actions, Eich chose to step down, saying that his donation had become a distraction that rendered him ineffective to lead.

Gay blogger Andrew Sullivan and other high-profile LGBT people condemned their community for imposing a litmus test on Eich. They said, in effect, that it was an example of political correctness run amok — that the LGBT community had embraced the thought-policing tactics of its enemies.

For decades, LGBT advocates argued

that people should be judged in the workplace solely for their effectiveness at their jobs — not for their personal lives. Calling on Eich to resign would seem the antithesis of that posture.

If only the issue were that simple.

One point that Sullivan and others missed is that Eich resigned voluntarily. He was not fired for his opposition to allowing gays to marry. Rather, as he acknowledged, the situation at Mozilla had become uncomfortable for everyone involved and was damaging Mozilla's reputation. It was that recognition, not the thought police, that prompted his departure.

Another overlooked point is that people routinely draw condemnation for prejudice. If Eich had made a contribution to the KKK, the majority of Americans would have boycotted the company. Sullivan and others seem to have more patience for people who oppose LGBT rights.

Just because the recognition of LGBT equality is new historically is no reason to give people who oppose it any more leeway than other kinds of bigots. In a diverse democratic society, condemning people for discrimination is not nearly as grievous as promoting discrimination.

While we agree it would have been wrong to fire Eich for his beliefs, we also support his critics' right to express their views. They should not be dismissed as an example of political correctness gone awry. Through the democratic process, Eich made a public donation to a cause that was less divisive at the time.

The cause is now more divisive, and the public increasingly rejects people who still embrace it. Eich is a victim of an evolving nation.

WiG's WEB PICKS

Some of our favorite recent pictorials from cyberspace



Did you know that a large group of baboons is called a congress?



That explains a lot now, doesn't it!

"GOVERNMENT BY ORGANIZED MONEY IS JUST AS DANGEROUS AS GOVERNMENT BY ORGANIZED MOB."

— FRANKLIN D. ROOSEVELT

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ON THE RECORD

“

“They shagged tail, got in them cars and was leaving in a hurry. Oh yeah, they was gone!”

— DAN ECCLES, a resident of Moore, Okla., telling reporters how a local mob chased away Westboro Baptist Church members who'd gone there to protest the funerals of tornado victims. WBC members said God sent the violent weather to the Bible Belt region to punish the rest of America for tolerating homosexuality.

“The teen storms out by choice and leaves voluntarily because the homosexual relationship is more important than that of his or her parents. And when that all-important relationship ends, the teen is too stubborn or already too involved in alcohol or drugs or the premature independence of the homosexual life and he or she would rather drift than return home. I've heard (it) far too often.”

— Fundamentalist Christian radio host LINDA HARVEY explaining to her listeners why homeless LGBT teens have only themselves to blame for their situation.

“This exciting new design is a giant step forward for the Milwaukee Art Museum and Milwaukee County. Featuring an enhanced lakefront entrance, and an increase in space for its extensive and invaluable art collection, this treasure on our lakefront will continue to shine as one of our many treasures and cultural assets. This expansion could not have moved forward without the historic compromise between the Milwaukee Art Museum and the War Memorial Center. I'm proud that the Milwaukee County Board brought in Justice Janine Geske and unanimously approved this important accord. We had a vision, worked together, made a commitment, and the results will benefit generations to come. This is how we continue to build a world class county.”

— Milwaukee County Board Chairwoman MARINA DIMITRIJEVIC praising the parties involved in paving the way to expand the Milwaukee Art Museum.

“I think a lot of us wish he had become a painter as opposed to a president. We all could have been saved a lot of trouble.”

— New York Times art critic DEBORAH SOLOMON offering her expert opinion about the paintings of ex-President George W. Bush, which recently went on display at the George W. Bush Presidential Library and Museum in Dallas.

“Diversity is our greatest strength and a vibrant, welcoming community attracts the kind of industries and talent our cities need. That's why we were one of the first cities in Florida to adopt a domestic partner registry, and now we have more than 1,200 couples registered. I hope that one day we are the city that hosts the state's first same-sex wedding. Love and commitment should be encouraged, and it should be celebrated and it should be embraced as a constitutional right for all.”

— Orlando Mayor BUDDY DYER endorsing marriage equality for the first time at his State Of The City address.

”

Avoiding 'the equality of extinction'

Opinion

JAMAKAYA

I try to read about and take action on the environment when Earth Day rolls around, and I hope you do too. It's the least we can do.

Given the array of threats to our planet as a whole and to our state, we ought to be active year-round. With global warming, oil spills, chemical contamination and the ravages of open pit mining regularly making headlines, you'd think a lot more people would be up in arms. Yet national polls show the public rates environmental issues as a concern far below jobs, the economy, health care, taxes, education, immigration and more.

I understand people's focus on bread-and-butter issues and personal survival. But there's a much bigger survival issue at stake.

In one of the most chilling segments in *A Fierce Green Fire*, to be aired by PBS on

April 22, a civil rights leader says: “If we do not save the environment, then whatever we do in civil rights will be of no meaning. Because then we will have the equality of extinction.”

Not everyone can be activists 24/7, but we can all take small steps to increase environmental consciousness — our own, our neighbors' and that of policymakers.

Read the founding texts of the conservation and environmental movements by Henry David Thoreau, John Muir, Rachel Carson and Wisconsin's Aldo Leopold. Then check out contemporary books by Al Gore, Bill McKibben and Vandana Shiva. Some are based on personal observations of nature, others on scientific data. All brim with moral purpose.

Not a big reader? Then spend a few minutes checking them out on Wikipedia. Share what you've learned with others.

I read a biography of Carson along with her classic

Silent Spring last year and was blown away by her passion and integrity. You've got to love a woman who is still the subject of million-dollar slander campaigns by chemical polluters 50 years after her death!

Vandana Shiva, an Indian scientist, is our modern day Rachel Carson. She bravely sticks her neck out denouncing corporate globalization for its role in destroying biodiversity and local economies (through the imposition of patented, genetically modified seeds). She writes eloquently about the concepts of ecofeminism and “Earth democracy.”

This year I read *A Sand County Almanac* by Aldo Leopold, first published in 1949. It's a delightful account of the activities of bird, insect, animal and plant life on the sandy terrain of Leopold's farm in Sauk County. The edition I have includes his essay “The Land Ethic,” whose principles form the bedrock of conservation.

In its most famous passage, Leopold wrote: “A

thing is right when it tends to preserve the integrity, stability and beauty of the biotic community. It is wrong when it tends otherwise.”

“The fallacy the economic determinists have tied around our collective neck,” he wrote, “is the belief that economics determines all land use.” Leopold argued instead for “the existence of obligations above self-interest.”

Leopold's plea for “obligations above self-interest” reminded me of Abe Lincoln's takedown of slavery proponents for claiming there was “no right principle of action but self-interest” — meaning profit and property rights. We need leaders with such moral conviction today to assert the wider public interest and that of the Earth.

Next time: How to take action on current Earth issues.

Praise greets Shorewood School District

Opinion

FORGE

mann-Ortiz made her own calls to school board members to ensure they heard from those who supported the policy, as well.

Around 15 people showed up at that night's meeting, many times the usual number of audience members. No one spoke against the new policy. In fact, one person who rose to complain about different matters took time to first praise the members for their willingness to become the first school district in Milwaukee County to adopt a policy about transgender students. Others, including a former student, her mother and another parent stood for the sole reason of thanking the board members. A Shorewood teacher told the board that students were already talking positively about the new policy, which treats transgender students in all ways as their identified gender as soon as a parent submits a letter explaining the student has identified as transgender.

Shorewood School District's superintendent, Dr. Martin Lexmond, called the policy a “no-brainer.” “Honestly,” he said, “I don't understand what the big deal is. A parent came to us wanting to know in what ways we could include transgender students in our existing nondiscrimination policies.” The school board looked into the matter and decided a new policy was necessary.

Lexmond confirmed the reaction “has been overwhelmingly positive and supportive. We received a number of emails that said we are keeping along the lines of the progressive culture and beliefs of Shorewood, and that how the school board voted was consistent with its community.” He said the next step is addressing questions and concerns teachers have about updating student records and addressing students by gender appropriate names and pronouns.

He hopes to provide enough “support to teachers so that they feel comfortable and confident around trans-related issues by next fall.”

Although additional school districts are reportedly working on transgender policies, only six Wisconsin districts have enacted such policies. Michelle Donofrio, a parent in the Stoughton School District, worked with GSAFE (Gay Straight Alliance for Safe Schools) for more than a year and a half to pass the policy that district adopted in January. Although Stoughton, like Shorewood, has yet to implement its policy changes, Donofrio hopes their nondiscrimination models will make life easier and simpler for transgender students in the future.

FORGE is a Milwaukee-based advocacy and education group for transgender people. Go to forge-forward.org.

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WISCONSIN GAZETTE ENTERTAINMENT

Michael Pink's original ballet 'Mirror, Mirror' probes the underlying themes of Snow White

By Michael Muckian

Contributing writer

A wicked stepmother, a poisoned apple, a demon-filled magic mirror and haute couture. What more could you ask for in the balletic retelling of a classic folk tale?

The Milwaukee Ballet's world premiere of Michael Pink's production *Mirror, Mirror* recounts the Snow White legend with an imagined backstory, beautiful costumes and innovative sets.

But the Seven Dwarves are deliberately absent from the production.

"I wanted to get away from Disney and did not want this to be the standard Snow White story," says Pink, whose ballet premieres on May 15 in the Marcus Center for the Performing Arts' Uihlein Hall. "It's the struggle between dark and light, between good and evil, and between two beautiful women. I know that because all my dancers are beautiful."

Pink developed his first draft of the ballet in 1999, and continued revising it over the years. His original backstory to the folk tale, which is distinctly different from the fairy tale or film version, is a darker,

more sophisticated and slightly twisted telling of the story.

In Pink's narrative, the audience learns about Snow White's parents and the idyllic community in which they lived. A falling star captured by Snow White's mother Beatrice becomes a magic mirror. The couple and their community live in an apple orchard amid peace and harmony.

But then things change when Beatrice dies, leaving Snow White under the growing influence of her evil stepmother Claudia. The magic mirror, which Claudia covets, is filled with marauding demons that prey on human weaknesses, most notably Claudia's vanity. The apple, of course, becomes a symbol of menace.

It's the power that folk tales and their role as morality plays have over our lives that initially drew Pink, the ballet's artistic director, to the story.

"Folk tales are the bedrock of many modern children's stories, and this one is a psychological drama as well," Pink says. "This is about people in compromised positions who eventually triumph in the end."

Mirror, Mirror marks the third collaboration between Pink and composer Philip Feeney. They also worked together on *Dracula* and *Peter Pan*. But the most recent collaboration takes the two artists in a new direction, Pink says.

"This is the first time we've entered a surreal world rather than strived for an authentic setting," Pink explains. "The sounds Philip is creating don't have to be specific to a certain time or place. (That's) given him more freedom and more of a challenge."

Todd Edward Ivins dresses Claudia, danced by Susan Gartell, in black. Details of her costuming evoke raven-like imagery. Feeney's musical interpretation of the character builds on that by incorporating "crow calls" and swirling motifs suggesting flight, Pink says.

Snow White, performed by Nicole Teague, is dressed in virginal white. Her costuming and musical themes liken her to a dove. David Grill's lighting design enhances the contrast between the characters as light and dark, good versus evil.

Some of the most compelling characters in the production are the demons who inhabit the mirror. Four identical faceless

creatures escape the glass and work their malevolence directly on the characters. Claudia's vanity makes her particularly susceptible to their influence, Pink says.

"The demons represent an alter ego and move Claudia to action," says Pink. "They are a driving force in the narrative."

In the end the mirror cracks, allowing the handsome prince Gustav, danced by Alexandre Ferreira, to save the day. Good ultimately triumphs over evil.

Despite the serious themes underlying *Mirror, Mirror*, Pink believes that children will relate to the production by viewing it through the lens of the Snow White legend.

"I want the adults to be challenged, and I want the children to see this story come to life," Pink says. "They will interpret the story through their own eyes, and it will be something gorgeous to look at."



PHOTO: JESSICA KAMINSKI

Susan Gartell and Nicole Teague in *Mirror, Mirror*.

MICHAEL PINK'S 'PETER PAN' TO BE BROADCAST ON PBS

Ballet fans throughout the United States will get the chance to learn what Milwaukee Ballet fans have known all along when Michael Pink's ballet *Peter Pan* takes to the airwaves April 18 in a nationally televised PBS broadcast.

Filmed in 2010 by Milwaukee Public Television, *Peter Pan* is one of the earlier collaborations between Pink and composer Philip Feeney. All the tricks and trappings familiar to Milwaukee Ballet fans, including the mid-air dual between Pan and Captain Hook and a pirate ship that sails across the stage, are highlighted in the production.

The performance features Milwaukee Ballet leading artist Marc Petrocci as Pan and rising star Valerie Harmon as Wendy. The broadcast begins at 8 p.m. on April 18 on PBS stations throughout Wisconsin and the nation.

ON STAGE

The Milwaukee Ballet's production of Michael Pink's *Mirror, Mirror* runs for four performances May 15-18 at the Marcus Center for the Performing Arts' Uihlein Hall. For more information, visit www.milwaukeeballet.org.

Ira Glass plus two dancers equals novel entertainment



PHOTO: COURTESY

Ira Glass with dancers Monia Bill Barnes and Anna Bass during a recent show.

By Michael Muckian

Contributing writer

PBS radio personality Ira Glass said he never thought a stage show combining radio and modern dance would work. Despite success to the contrary, he still questions the concept.

Milwaukee audiences can decide for themselves when Glass, host of *This American Life*, brings *Three Acts, Two Dancers, One Radio Host* to the Riverside Theater on April 26. Glass will join dancers Monica Bill Barnes and Anna Bass, both members of Barnes' terpsichorean troupe, for 90 minutes of stories, audio clips, revealing personal anecdotes and what's been hailed as some pretty impressive stepping.

"There was no good reason to make this show at all," said Glass, who was battling the flu during a recent telephone interview. "Nobody, me included, had any desire for a show combining radio and modern dance."

Fans of the Peabody Award-winning *This American Life*, which originated at Chicago's WBEZ and is now beamed to more than 500 PBS stations in the United States, Canada and Australia, enjoy the program's candid, often confessional quality. Glass said he found that same quality in a performance he attended of Monica Bill Barnes Co.

Thus the idea of a joint act was hatched. "The aesthetics of their performance had two qualities that reminded me of my show," Glass said. "Unlike most dance com-

panies, their performance seems almost documentary in style, and I found myself looking at their faces rather than their feet. They seemed almost vaudevillian."

The other similarity, Glass said, was that the dancers appeared out to have fun.

"I thought that if the people who liked my show knew this existed, they would really dig it," Glass said.

In May 2012, the unlikely trio collaborated on three short dances that were part of a *This American Life* variety show beamed into movie theaters nationwide. The success of that performance led to a full show combining stories and dance.

"The first show included a number of my regulars, like David Sedaris and David Rakoff, and I interviewed the dancers at the end of the performance," Glass said. "It went over very well, but Monica and Anna both said they thought the audience wanted to see more of me."

One Radio Host, Two Dancers takes to the road once or twice a month. It arrives in Philadelphia on April 20 to begin a nationwide tour delivering its unlikely combination of scripted and slightly impromptu talk and dance. Glass hopes for a longer-running stay at one of New York's smaller Broadway theaters at some future date.

"It's a weirdly personal show," Glass said. "We talk about experiences and feelings, and I talk about my parents, for example, in ways I wouldn't do on my radio show."

Despite the temptation, impromptu moments are kept to a minimum. The performance is well-scripted with what Glass said are "a hundred lighting cues and costume changes."

"It's highly structured, and I love that part of it," he added. "It's a real show-show."

The performance, which includes live and taped commentary, is more or less divided into three acts.

"In the first part of the show, we do stories about dancers, because it's the first thing we tried," he said. "We have a section on love and then one on death, or at least losing what you love. Those are the three acts."

Two years into the concept, Glass still marvels that the cross-genre mashup has generated such a positive response. The dancers also get to talk, and a review of the trio's 2013 Ann Arbor, Mich., performance indicates that Glass indulges in a little stepping now and then — "for the humor of it all," quipped reviewer Susan Isaacs Nisbett.

"You can see who's trained here, and who's not," she added.

The radio host was mum on what his feet would be doing during the Milwaukee performance.

"We're not talking about that," he insisted.

ON STAGE

Radio host Ira Glass brings *Three Acts, Two Dancers, One Radio Host* to Milwaukee's Pabst Theater, 144 E. Wells St., on April 26. For tickets and more information, call 414-286-3205 or visit www.pabsttheater.org.

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Michelle Visage does drag, Yiddish and motherhood

By Gregg Shapiro

Contributing writer

Fans of *RuPaul's Drag Race* know Michelle Visage as the mama hen at the judges' table. She dispenses wisdom like a buxom, dolled-up Pez dispenser — and you'd better listen, because this woman knows what she's talking about. Her career began as one-third of the 1980s girl group Seduction ("Two to Make It Right"), which became her entrée into world of drag balls and club culture. A dear friend of RuPaul, Visage took her rightful place at the *Drag Race* judge's table during the program's third season.

I spoke with Visage in April 2014 about her career, her affiliation with RuPaul and her role as the host of *RuPaul's Drag Race* tour.

Gregg Shapiro: You and RuPaul go way back. What's the secret to your friendship?

Michelle Visage: Honesty. So many people keep so many things from each other. And not just honesty, but love and acceptance. I have kids and I see what they go through. They say they're best friends and they're so fickle. The next day they're best friends with somebody else. Truly loving somebody (means) knowing all their faults, but loving them completely and wholly.

Who's been your favorite judge so far?

Honestly, I don't have one. There have so many great ones. Let me tell you why they're so great: They love the show! They literally ask to be on the show.

Beyonce is often referenced on the show.

What would it mean to you to have Queen Bee sitting beside you at the judges' table?

Being in radio for a thousand years, like I was, I've gotten to interview Beyonce like four or five times. She's a Virgo, like me, so we have the same energy. I absolutely get her, love her, adore her. She has never been anything but humble and amazing. There's something about Beyonce that these queens literally live for. What I love about her is she's loaded beyond belief, but she's remained this real girl from Texas who loves being a mom, loves being a wife.

What do you enjoy most about being out on the road for *RuPaul's Drag Race* tour?

I love the queens and spending time with them. I get to know them personally, on a different level. Ivy Winters is one I got to know better on the tour. It's (also) about seeing the fans and seeing how much they love our show and seeing how RuPaul has touched these children in their lives and how it allows them to be free. Also getting to meet a lot of the parents who love and accept their children for who they are. It's very moving for me. That's what I like the most.

You recently said the Yiddish word *schmatta* on an episode.

I was adopted into a Jewish family. Oddly enough I don't hear a lot of Jewish names in

Michelle Visage



On stage

RuPaul's Drag Race tour appears at Milwaukee's Pabst Theater on April 29. For more, go to 414-286-3663 or visit pabst-theater.org.

Milwaukee. My in-laws live in Lake Geneva.

The Milwaukee suburb of Whitefish Bay is referred to as Gefilte Fish Bay.

(Big laugh) I absolutely love it! My whole family's from Brooklyn, so you get caught up in all the Yiddish. Ru literally has a book that he uses called *Yiddish For Dummies*. He's obsessed with all things Jewish and Yiddish, so he'll try to work a Yiddish phrase in here and there. I'll drop *schatte* and *mishpucha* and things like that.

Just as there is an art to doing drag, there is also an art to giving constructive criticism. What's your process when it comes to offering criticism?

I just let it rip. I can see when somebody's sensitive or somebody's ready to break down, so I know when to go all the way or when to hold back. I want everybody to know when I say what I say, why I'm saying it. We don't get the whole explanation all the time on TV, but I guarantee when I say it to them, they understand why I'm saying what I'm saying.

What was the most useful criticism you ever received?

When I was maybe 18 or 19 years old, from my friend Max, who was one of the gays that I used to hang out with down on the piers in New York City. I was really in the gay scene for the past two or three years and I was really acting like a flamboyant gay man. I was no longer a straight woman. He sat me down and said, "Girl, I love you. You're my daughter. But please, I beg of you, I need you to stop acting like a (gay person). You have your own identity and it needs to flourish because you are so talented. You need to move on, upward and forward. Fly."

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MAM's 'Uncommon Folk' showcases vast holding of folk art and works by self-taught artists

By Matthew Reddin

Contributing writer

You don't have to wander far into the Milwaukee Art Museum to realize it's not merely a world-class architectural gem, but it also houses a spectacular trove of art of all genres.

What's less immediately visible, however, is the surprisingly vast amount of folk, outsider and self-taught art held by MAM — in fact, it's one of the largest such collections owned by a museum that doesn't specialize in such categories.

Since Jan. 31, the museum has spotlighted this vast collection of folk, outsider and self-taught art with the feature exhibition *Uncommon Folk: Traditions in American Art*. Hundreds of such pieces have been brought together for the first time in a fascinating display.

Touring the exhibit is a once-in-a-lifetime opportunity that ends on May 4.

The exhibition is so rich and varied that it's impossible to describe it without leaving out something. The artwork is arranged either by form (portraits, quilts, carvings, toys) or function (historically focused works, religious works, trade signs). MAM curator Margaret Andera says the museum wanted to present non-academic traditions of art side by side with more established disciplines. The viewers' take-away mes-

sage is that the former, facilitated by communities instead of curators and galleries, has an equal position in art history with the latter.

Andera bypassed the common practice of arranging pieces in chronological order. "What that does is point out what's changed," she says. "I was interested in what hasn't changed."

So she positioned artwork without concern for its dates of origin, drawing attention to similarities and emphasizing that many forms of folk art don't belong to a specific era but rather to longstanding traditions that continue to this day.

Walking through *Uncommon Folk*, a visitor is likely to be amazed by the sheer number of works that MAM can artfully present. Nearly 600 items are on display, including more than a dozen duck and fish decoys.

The massive collection began with two landscape paintings by Wisconsin artist Anna Louisa Miller. They're on display in *Uncommon Folk* without any fanfare and in the middle of the exhibition.

Andera says the paintings were a gift donated in 1951, a time when collecting self-taught art wasn't even considered by most institutions. There isn't any obvious reason why MAM would have accepted the works. For one thing, Andera says, "When people offer things to museums, they don't always



PHOTO: MAM

Common Mergansers (Drake & Hen), carved and painted wood, lead weight, nails, metal loop (ca. 1900).



PHOTO: JOHN NIENHUIS

The Newsboy, carved, assembled and painted wood with folded tin (1888).



PHOTO: MAM

Young Girl With A Cat, oil on canvas by Drossos P. Skyllas (ca. 1955).

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say yes." But for some reason, perhaps the quality of the paintings or simply Miller's Wisconsin ties, the museum took them.

Those two paintings were the seeds of a self-taught collection that slowly grew, first with a surge of acquisitions in the 1960s. After that, acquisitions of such works abated until 1989, when the museum received the Michael and Julie Hall Collection — a monumental gift that sparked many subsequent donations. Those include the Anthony Petullo Collection, which was the subject of the museum's *Accidental Genius* exhibition in 2012. The recently received Lanford Wilson collection is likely to be the subject of its own show within the next few years, Andrea says.

She credits the success of *Accidental Genius* as inspiration for *Uncommon Folk*. While the concept of *Uncommon Folk* has been on her mind for a long time, it was the Petullo Collection that jarred it into existence, Andrea says. That collection focuses on European self-taught art, prompting Andrea to create a show emphasizing the American art that makes up the bulk of MAM's collection.

Uncommon Folk also provided Andrea with an opportunity to highlight the work of three individual self-taught artists who have miniature exhibits in the gallery. Two are Wisconsin-born: Albert Zahn, a Baileys Harbor native who transformed his home into an art environment filled with wood-sculpted birds and angels, and Eugene von Bruenchenhein, a West Allis artist who worked in a variety of media but is best

known for his eye-catching, vividly colored surrealist paintings that reflect contemporary trends in abstraction.

The third artist, James Castle, created art that until now had not been exhibited. The bulk of his creations are ephemeral works made of soot on paper. The fact they're so delicate that a breeze could destroy them makes them all the more captivating.

As *Uncommon Folk* winds down, Andera says she's increasingly finding a sense of pride in the collection through patrons' feedback. That's the response she'd hoped for while assembling the exhibition. It's rare for museums to build exhibitions around their own holdings, she says. But, she adds, this is the sort of collection that deserves to be shown to the people on whose behalf it was created.

"This is the community's collection," Andera says — one to keep unveiling, hundreds of pieces at a time.

ON EXHIBIT

Uncommon Folk continues through May 4 at the Milwaukee Art Museum. The museum is open Tuesdays through Sundays, 10 a.m. to 5 p.m. (8 p.m. Thursdays). Admission to *Uncommon Folk* is included in museum admission, which is \$17, \$14 for students, seniors and military and free for members, teachers and children under 12.

Expect an energetic, upbeat show from Fitz and the Tantrums

By Bill Lamb
Contributing writer

Fitz and the Tantrums may take their name in part from group leader Michael Fitzpatrick. But fans who've seen the band live know his energetic counterpart Noelle Scaggs on vocals and tambourine is indispensable.

"The energy that you put out is what you get back," she says. "I'm not the kind of person that likes to sit still onstage."

At the peak of commercial success, Fitz and the Tantrums returns to Wisconsin on May 6, when the band appears at Madison's Barrymore Theatre, just months after playing Milwaukee's The Rave last November with Capital Cities. Fitz will return to Milwaukee on July 4 for Summerfest.

I had the good fortune of speaking recently with Scaggs about her career and the band's upcoming Madison show. She began by describing her childhood with a father who worked in radio.

"My dad was a DJ, and I had access to all kinds of vinyl," she said. "It just kind of seemed like something that was always around the house."

Female R&B performers in particular influenced Scaggs' childhood. They became musical heroes.

"I listened to a lot of female artists growing up," she said. "The Pointer Sisters were one of them. I used to sing a lot of their songs. En Vogue was another group."

"When I was growing up, there were a lot of female role models vocally speaking. I grew up in the 1990s, so the R&B groups were very popular."

Scaggs said the late Teena Marie and Sharon Jones were also big influences. Soul revival star Jones is a more recent hero. Scaggs first saw her perform in the years just before formation of Fitz and the Tantrums, and felt a kinship with the energy Jones delivered onstage.

Fitz and the Tantrums is not Scaggs' first project in the music business. In fact, she has had an extensive career.

"I was in a band called the Rebirth about 10 years before (Fitz)," she said. It was while performing with that group that she met future Fitz and the Tantrums saxophonist James King, who was doing some arranging on a Rebirth record. When the Rebirth project ended, she connected with King again on a short-term project.

A couple of months later, Scaggs got a phone call followed by a text message mentioning a friend Michael (Fitzpatrick), with whom King had just finished up an EP. The message said to expect phone call.

"I listened to the music, and it just kind of went from there," she said. "We did one rehearsal. There was chemistry between Fitz and me. I was familiar with that kind

of energy because of what had happened with my former band. It was the same kind of happening, where I was introduced to the lead guy in that project (and) when we sang together it just worked."

Fitz and the Tantrums gained critical acclaim with its first album, 2010's *Pickin' Up the Pieces*. I had the pleasure of first seeing the group live at festival dates following release of the first album. As it did at The Rave, the band put on an energetic show, delivering memorable, upbeat songs.

The group's music and stage performance had a distinctive Motown, classic-soul sound and feel. The sophomore collection, 2013's *More Than Just a Dream*, has been noted as having more of a 1980s pop style. It resulted in the band topping the alternative songs chart with the single "Out of My League."

I asked Scaggs whether the band would revisit that soul style in the future, or if she sees it as a chapter in the group's evolution.

"If you listen to our first record there is a lot of Eighties influence," she said. "The influences were maybe more in the undertone, where on this record we really pulled things out and we wanted to develop that part of the sound as well."

She said the group was picking up sounds from the Talking Heads and seeking to capitalize on "Fitz having this really cool sort of Daryl Hall soulful voice. I think the more we develop as a band and keep writing, the songs are going to go whatever route they want to take."

Of course, I had to ask about the band's name.

"It was an idea given to us by a friend," Scaggs responded. "We wanted something that represented us as a band and the live-energy aspect. It kind of became a play on words, having a fit and a tantrum — seeing us onstage that's really the vibe of it, six individuals just going at it on the floor."

Scaggs said she's been pleased that the band draws a crowd across a wide range of ages: "It's great to see you have the demographic where you are touching the 2-year-olds to the 90-year-olds," she enthused.

I last saw Fitz and the Tantrums onstage last November at The Rave, where the group shared top billing. In Madison they'll perform as sole headline act for the first time in Wisconsin.

Has the show changed much since last fall?

ON STAGE

Fitz and the Tantrums perform at 7:30 p.m. on Tues., May 6, at Madison's Barrymore Theatre, 2090 Atwood Ave. For more info, go to www.barrymorelive.com.



PHOTO: COURTESY

Fitz and the Tantrums.

"It's always gonna be different," Scaggs said. For instance, the band will take a more intimate approach with its song "Last Raindrop," which is how band members originally intended it, she said. Among the numbers performed will be "The Walker," which has become a fan favorite on alterna-

tive and rock radio.

Scaggs offered this advice for her fans: "Throw away all of your inhibitions when you come and see us play."

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SCREEN SAVOR: NEW VIDEO RELEASES



"CARRIE" REMAKE EXPLODES WITHOUT BOMBING

Why do filmmakers insist on remaking good movies when there are so many more bad movies worthy of their attention?

Brian De Palma's 1976 version of *Carrie* remains a classic to this day. The first of Stephen King's novels to be adapted to the big screen, *Carrie* earned Oscar nominations for actresses Sissy Spacek and Piper Laurie.

The 2013 remake of *Carrie* didn't share the same fate, although it did score a trophy in the favorite horror movie category at the People's Choice Awards. The remake is not the lesbian feminist version hoped for from out filmmaker Kimberly Peirce, but at least it's not the pervy exercise that DePalma's was (no bared breasts here).

Peirce's interpretation, with a script by gay playwright Roberto Aguirre-Sacasa, honors both King's novel and Lawrence D. Cohen's 1976 screenplay in a variety of ways. It also expands on it.

The movie opens with the fanatically religious Margaret White (Julianne Moore)

giving birth to what will become the telekinetic and tortured teen Carrie (Chloë Grace Moretz). It turns out that White wasn't even aware she was pregnant until the day the baby was born. She'd thought the swelling in her abdomen was a cancerous tumor.

Carrie stands up for herself more in the remake. Taking advantage of the updated setting, the new *Carrie* explores her "magic powers" on the Internet. The Web also becomes a weapon against the put-upon teen in the classic scene in which she has her first period in the gym shower. The proceedings are captured on a smartphone video and later uploaded online.

Peirce's version of *Carrie* also makes use of updated special-effect techniques. The climactic prom scene in which Carrie and class stud Tommy (Ansel Elgort) are crowned King and Queen, ramps up the violence and volume — a lot. When Carrie and nemesis Chris (Portia Doubleday) come face-to-face on the road, with the corpse-strewn high school blazing in the background, Chris' undoing is as poetic and it is

gruesome. Crashes and thuds are amplified so much that your skin vibrates.

The "shocking alternate ending," part of an hour's worth of bonus material, improves on Peirce's theatrical version finale, but it still doesn't compare to DePalma's achievement.

If *Carrie* is an attempt by Peirce, the acclaimed director of the Oscar-winning *Boys Don't Cry*, to go Hollywood, she just missed the mark. Not as catastrophic as the forgettable 2002 TV remake, Peirce's *Carrie* is scary, but ultimately unnecessary.



PHOTO: COURTESY

From "Chastity Bites."

'CHASTITY BITES' IS ALL BARK

Chastity Bites is low-budget camp horror/slasher flick for the *Mean Girls* generation.

All around the town of San Griento, women are disappearing. Their disappearances coincide with the arrival of the eternally young and beautiful Liz Batho (Louise Griffiths), who has been summoned to help right-wing families maintain their daughters' virginity. But Liz's motives are entirely different from those of the town's fanatical, racist, homophobic and youth-obsessed mothers.

Smart girl Leah (Allison Scagliotti), who writes controversial articles for the school newspaper, has her doubts about Liz. Unfortunately, Leah's best friend, the equally nerdy Katharine (Francia Raisa), has fallen under Liz's spell. As if Leah didn't have her work cut out for her avoiding San Griento High School's mean girls, whom she has christened the Hiltons, now she has to figure out Liz's story before it's too late for Katharine.

By the time Leah discovers Liz's secret (think 16th-century vamp Elizabeth Bathory), the body count is mounting.

In the end, it's up to Leah and her new and nerdy boyfriend Paul (Eduardo Riosco), who shares her fondness for Simone de Beauvoir, to save the day. But first, Leah has to lose her virginity so she won't be of interest to Liz. With that task out of the way, Leah is ready for all obstacles.

Director John V. Knowles and screenwriter Lotti Phariss Knowles attempt to titillate

with occasional lesbian overtones and lots of slit throats and blood. But the message here is quite sound, as the film follows a youth-obsessed culture willing to sacrifice children in the quest for a youthful appearance. Unfortunately, the messenger kills the message. *Chastity Bites* simply isn't scary, funny or sexy enough to watch.

DVD special features include a behind



PHOTO: COURTESY

Joni Mitchell.

the scenes featurette and more. FILM EXPLORES JONI MITCHELL'S HEART AND MUSIC

Girls Like Us, the biopic about Joni Mitchell, Carly Simon and Carole King is in development, with Taylor Swift cast as Joni (could you die?). At the same time *Beautiful: The Carole King Musical* is currently running on Broadway. So what could be a better time for the SD Blu-ray release of Joni Mitchell's *Woman of Heart and Mind + Painting With Words and Music*. Combining the 2003 PBS American Masters doc *Woman of Heart and Mind* with the 1998 CBC-produced concert film *Painting With Words and Music* on one Blu-ray would be inspired any time.

Woman of Heart and Mind is both a loving tribute and an informative, well-constructed portrait of one of the most (if not the most) influential singer/songwriters of her generation. Included are interviews with virtually every major music industry player you can imagine, including (Joni's ex) Graham Nash, David Crosby, James Taylor, journalist Stephen Holden, MTV's Bill Flanagan, Eric Andersen, Tom Rush, David Geffen, Malka Marom, ex-husband Larry Klein and Grammy-winning, Rock and Roll Hall of Fame inductee Mitchell herself.

The film takes us from Mitchell's early life in Maidstone, Saskatchewan, to 2003. Significant events, from her reunion with the daughter she gave up for adoption while at art college to her groundbreaking musical career (including missing out on performing at Woodstock) to her success as a painter, are interwoven with Mitchell's evolution from folkie to pop star to jazz experimenter.

The vintage performance footage alone, encompassing 18 songs from her career, makes this documentary a must-have. The Blu-ray's bonus feature is made up of interview outtakes from *Woman of Heart and Mind*.

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Local composer creates original work for Skylight

By Michael Muckian

Contributing writer

Three theatrical friends past their prime reunite to audition for the revival of *I Hear America Singing*, a Broadway musical that blends traditional ballads with new melodies featuring lyrics from the poetry of William Blake, A.E. Houseman, Gertrude Stein and others. The friends share stories, relive memories and experience epiphanies that composer Daron Hagen, a New Berlin native, describes as "a revolution of the heart."

Hagen wrote the work specifically for Skylight Music Theatre, and he's returning to Milwaukee to direct the production, which opens on May 9. A graduate of UW-Madison, the Curtis Institute of Music and the Juilliard School, Hagen is an accomplished composer, conductor, pianist, educator, librettist and stage director. He's one of the busiest men working in classical contemporary music and opera.

We spoke recently about his career and the upcoming Skylight production.

Michael Muckian: Describe your musical evolution growing up in Milwaukee.

Daron Hagen: I grew up in New Berlin and attended Elmbrook Schools, including Linfield Grade School, where, as a sixth-grader, I wrote, directed and starred in my first full-length play. Linfield School was recently plowed under to make a new subdivision,

and I remember nothing else about the play itself but that we performed it for a school assembly, largely because Norman Cummings, my teacher, believed in it.

How did *I Hear America Singing* come about?

This is brand new and very old at the same time. Half of the songs are my reinterpretations of American folk tunes, ranging from the Civil War era to World War I. The other half are new show tunes and art songs. The musical score is a crazy quilt of eras and styles all held together by the three characters and their story.

Is the title an homage to Walt Whitman's famous poem *I Hear America Singing*?

The title comes from the musical that the three characters in the play have come together to audition for backers. It also refers to all of the different styles of music that the composer in the play hears and loves. Finally, it is meant to conjure up the spirit of Whitman's all-embracing, visionary American positivity.

What is *Singing* about at a narrative level?

The story's quite simple. Three old Juilliard school chums — a composer named Robbie, a singer named Roger, and Roger's ex-wife, a singer named Rose — reunite at Robbie's request to perform for finan-

cial backers a revised version of *I Hear America Singing*, the show that made Robbie a famous Broadway composer years ago. Roger's alcoholism has stalled his career and ended his marriage; he's living with his ailing mother in Milwaukee. Rose lives in Chicago and tours endlessly in B-level regional productions. She's worn-out and seriously considering accepting a teaching position. Robbie lives in Manhattan on the Upper West Side (where the show takes place). He hasn't had a success in years. This show represents his comeback.

What about the show's deeper themes?

The characters experience revolution of the heart as a reconnection with their earlier selves, the acceptance of the necessity for personal reinvention and the rebirth of old love. The show's score does the same thing by taking old songs and making them new, and providing new songs that revisit old tropes. The characters find closure and a way to move forward by returning to an old show and making it new.

Out composer Leonard Bernstein was an early champion of yours. How did that evolve and how did fellow out composer Marc Blitzstein figure in the story?

Harry Sturm, who ran a summer orchestra for youngsters funded by Milwaukee County at the time, graciously allowed me to compose and conduct a piece for that orchestra. My mother sent a recording and the score to Bernstein, whose enthusiastic response galvanized our household. At his suggestion, I ultimately attended Juilliard.

I had little to do with him until he heard me improvising at the piano in the style of Marc Blitzstein one summer at Tanglewood. He challenged me on the spot to complete Blitzstein's unfinished opera *Sacco and Vanzetti*. I did not accept the challenge, but when I wrote *Shining Brow*, my first major opera, I took several scenes into work sessions with him. Blitzstein's *The Cradle Will Rock* had inspired me to write opera, and working with Bernstein was only a step away from Marc. I'll forever be grateful for the priceless, nuts-and-bolts practical music theater advice Bernstein gave me during those sessions.

Tell me about *Shining Brow*, your work commissioned by the Madison Opera in 1993.

Two visionary leaders of Madison Opera, general manager Ann Stanke and conductor Roland Johnson, were set on bringing to life an opera about Frank Lloyd Wright. They contacted me. I said yes. I engaged the poet Paul Muldoon to co-write a story and to write the words. The opera — which was a big critical and popular success — launched my career nationally as a theater composer. That was 20 years ago. I have since composed nine more operas and am a known quantity.

Describe your style of music.

What makes me hard to pin down by most observers is that the music each one



PHOTO: COURTESY

Daron Hagen.

of the characters in my operas sings is the kind that they demand to sing, not the kind I'd like them to sing. That has made every one of my operas different from the others. The score to *Singing* is eclectic, colorful, highly tuneful and emotionally engaging.

You're also directing the Skylight production. Tell me about your experience at the helm.

I made my professional debut as a stage director with the Kentucky Opera a few years ago, with site-specific stagings of *New York Stories*, my trilogy of one-act operas. I'll be directing my new opera, *A Woman in Morocco*, for them next season. I've directed *Shining Brow* in semi-staged versions several times, including the recorded version by the Buffalo Philharmonic available on Naxos.

I've directed informally ever since conservatory, including directing my opera based on Edward Albee's play *The Sandbox* at the Curtis Institute. I was always attentive to the work of directors like Stephen Wadsworth, Ken Cazan (both Skylight alums) and a dozen others. I learned from them all. It became clear to me five years ago that, because I had the skills, I also had the responsibility, as composer Gian Carlo Menotti admonished me in the 1980s, to eventually begin directing.

Where does your music fit into the new classical music scene?

I serve on various composition juries because, as a citizen, it is my honor and duty to do so. That is where, every couple of months, I get a snapshot of what other composers are doing. I get to know every major new opera immediately after the premiere, if not before on a jury or during its development. I am amazed by the appetite so many composers have for new music. I just don't have that appetite, probably because I am, every day, desperately in need of time to write my own.

ON STAGE

Skylight Music Theatre's production of Daron Hagen's *I Hear America Singing* runs May 9 through June 1 at the Skylight Music Theatre's Studio Theatre in the Broadway Theatre Center, 158 N. Broadway, Milwaukee. For more information, call 414-291-7811 or visit www.skylightmusictheatre.org.



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TJ Hoban is a straight man playing gay in a new Here TV series about a straight man playing gay

By Gregg Shapiro

Contributing writer

Almost everything about the new gay sitcom *From Here On Out* is designed to make you laugh. From the clever title (Here TV + Out Magazine are owned by the same conglomerate = From Here On Out, get it?) to the kooky sexual situations in which the characters find themselves. When you're not laughing, you can gaze dreamily at eight-packed straight (but not narrow), lead actor TJ Hoban. A flawless fitness model, Hoban's graced the covers of countless muscle mags as well as the International Male and Undergear catalogs.

Not only is Hoban attractive enough to cause weakness in the knees, he's also a genuinely nice guy. A Chicago-native, TJ (which stands for Thomas Joseph) is smart, funny and easy to talk to.

WiG spoke with him in late March, shortly before the premiere of *From Here On Out*. TJ wanted me to let you know that you can watch him (and the show, of course) by ordering it at www.heretv.com/order-now.

Gregg Shapiro: When did you first become interested in bodybuilding?

TJ Hoban: I got into fitness, actually, by accident. I started training with weights when I was 12. I was just a little runt with glasses and braces. All the way through high school I couldn't even get a date, let alone talk to a girl. I needed to do something. I guess it's the old Charles Atlas story (laughs). That's when I originally started working out and it stuck with me. It became a part of my life and, actually, a coping mechanism for me ever since I was a kid. Now it's something I do, five, six times a week, an hour a day. I started my professional career as a fitness model, shooting all the bodybuilding magazines, in, I think, my senior year. I happened to go to San Diego on spring break. A photographer stopped me on the beach and said, "I'd love to shoot you and submit you to some of these other people that I have connections with."

From there I started working with International Male, a catalog back in the day. I took those pictures I took with the photographer and sent them to all the fitness mags. Next thing you know, they all started calling, and I started shooting all this fitness stuff. Then I'm doing endorsement deals for fitness products and workout programs for all kinds of things. From Bowflex to you name it. A lot of the infomercials you see on TV. That's kind of what started my fitness career.

When did you become interested in acting?

I originally started when I was very young. My mother put me in drama when I was six. I didn't love it at all. I wanted to go play baseball. She wanted me to go to drama with my sisters. After a few years of doing a few things around the city of Chicago, where I grew up, touring around and doing plays and musical stuff, I stopped. When I was studying for my LSATs for law school and majoring in finance, I would watch *General Hospital*. At the time, Antonio Sabato was on the show and I would think, "Man, I could do that! That looks a helluva lot easier than what I'm doing right now." I decided after college I would actually come out to Los Angeles and give it a shot. I started studying with great acting coach Howard Fine, and I worked my way up to his master class. I studied at Groundlings for comedy and improv for a couple of years, and a few other coaches here and there. When I felt solid and ready, that's when I got a manager and an agent and started going out.

What appeals to you about Sam?

Often times (there are stories about) someone gay who's in the closet, but not (someone) straight (in the closet). To flip

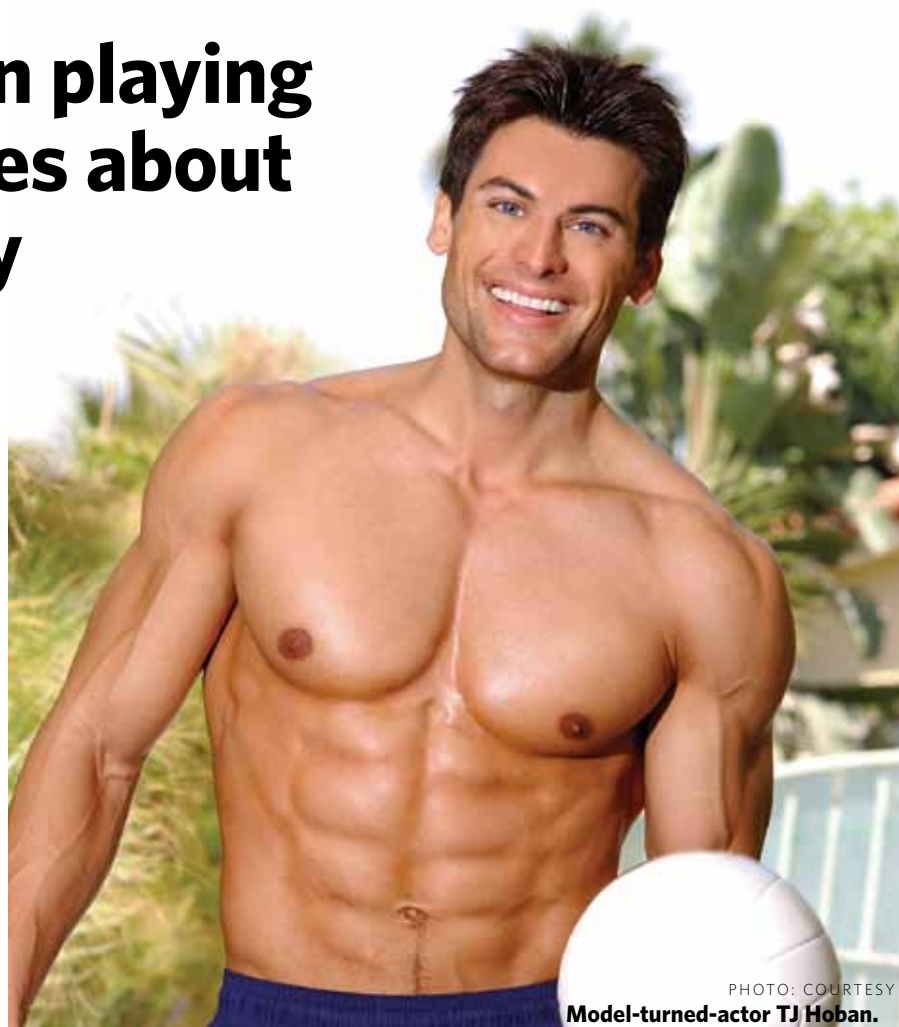


PHOTO: COURTESY

Model-turned-actor TJ Hoban.

it on its head was really unique and interesting — and I welcomed the challenge. There's a lot of stuff in the show that naturally, as a person, makes me kind of uncomfortable. But I've always been taught that when it comes to acting, those things that make you uncomfortable are the things that usually get the best out of you. Instead of shying away from them, tackle them. I also thought the script was amazing, which made it pretty easy.

In the second episode, we learn that while Sam isn't gay, he doesn't mind being perceived as being gay. How do you, as a straight actor, feel about that?

I've been shooting fitness and underwear campaigns for years. Some of those fitness mags are geared toward a gay demographic. You can always tell by the ads in the back of the magazine. A lot of the underwear campaigns, especially International Male and Undergear, they were how I got started, and they had a big gay following as well. I'm very comfortable in those situations and I'm very comfortable in my own skin. How other people perceive me? To me, it's something that is mostly out of my hands. People are going to see what they want to see anyway. One person's fantasy is different from another's. With Sam, he was at the end of his rope as an actor. He's not getting any younger. He's talented, but he hasn't hit it yet. He hasn't had his shot. He's willing to do whatever it takes, within reason, to have that shot. When this opportunity is presented to him, he jumps at the chance, even

if he has to pretend like he's gay. He's got to come out of the closet to all of his friends and family and let everyone know so that everyone buys into it. That's how desperate Sam is to have success as an actor.

From Here On Out employs self-deprecating humor, beginning with the way it pokes fun at some bodybuilders being portrayed as less intelligent. You mentioned studying for your LSATs, so how do you feel about that portrayal? Do bodybuilders you know have a sense of humor about that?

I worked with Arnold (Schwarzenegger) and one of the things that stuck with me the most after meeting him was his sense of humor. I really enjoy comedy, not just because I enjoy laughing, but because I enjoy making other people laugh at my own expense. I really enjoy the banter. If somebody gets the better of me, I love it. Bodybuilders are often times perceived as not the sharpest tools in the shed because they put so much emphasis on their bodies. It's a stereotype. People like to compartmentalize on the whole. The better looking you are, typically, the stupider you must be. People don't like to look at good-looking people as perfect and have all these wonderful attributes. They need something to laugh at about them. Usually intelligence is the lowest hanging fruit. It definitely humanizes people who put a lot of emphasis on their body or their looks, so it works for comedy. Everyone has got to have their flaws, otherwise it's not funny. I get it and it serves its purpose.

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DisH it Out!

Hard-boiled: Making the most of leftover Easter eggs

By Michael Muckian

Contributing writer

Planning to hide brightly colored hard-boiled eggs around the house for Easter Sunday? Make sure to remember where you hid them. Otherwise, come June they'll emit not-so-gentle reminders.

The practice of decorating eggs predates the Christian holiday of Easter. Engraved ostrich eggs estimated to be 60,000 years old have been discovered in Africa, and it was common practice to include decorated ostrich eggs in the graves of wealthy Egyptians and Sumerians some 5,000 year ago.

Easter eggs, also known as Paschal eggs, date back to Christianity's earliest years. In the beginning, they were stained red to reflect the crucifixion. For many Christians, the potential of eggs to produce life symbolizes Christ rising from the dead.

Although the annual egg-dyeing ritual is a messy process, the nutritional value of hard-boiled eggs far outweighs those of the jelly beans, chocolate bunnies and marshmallow chicks found in Easter baskets.

The carbohydrate-free egg is an excellent source of protein and calcium, as well as vitamins A, B-12 and D. The yolks may be a little long on cholesterol and the primary source of the 78 calories found in each large chicken egg, but the benefits outweigh the liabilities when eggs are consumed in moderation.

But following the traditional Sunday morning egg hunt, when two or three dozen colorful ovoids are stacked in cheap wicker baskets on your kitchen counter, moderate consumption does not come to mind. The fun is over. Now what to do with all those Easter eggs?

Here are some recipes that will help you deplete the supply.

CHILLED ASPARAGUS WITH VINAIGRETTE AND EGGS MIMOSA

Credit Thomas Keller, owner and chef extraordinaire of Napa Valley's The French Laundry, for creating the dish on which this recipe is based. Few chefs can make a dish so elegant out of ingredients so ordinary.

VINAIGRETTE INGREDIENTS

¼ cup Dijon mustard
½ cup red wine vinegar
1½ cups canola oil

DIRECTIONS

Combine mustard and vinegar in a blender and blend for about 15 seconds. Slowly drizzle 1/2 cup of the oil into the blender while it is still running. (You're looking for a creamy texture.) Transfer the mixture to a small bowl and whisk in the remaining oil.

INGREDIENTS

2 lbs. of fresh asparagus
1 tbsp. and 2 tsps. extra-virgin olive oil, plus a little more for drizzling
4 hard-boiled eggs
2 large radishes
3 tsps. of the vinaigrette you just made
1 tbsp. plus 1 tsp. minced chives
Kosher salt
Freshly ground black pepper

DIRECTIONS

Remove the tough ends of the asparagus spears and discard. Further trim the ends until the spears are of equal lengths and this time save the trimmings. Bring a large pot of salt water to a boil and pre-

pare an ice bath. Divide spears into four piles and, with tips facing the same direction, use kitchen twine to tie the piles into bundles.

Bring a large pot of salt water to a boil and pre-

pare an ice bath. Divide spears into four piles and, with tips facing the same direction, use kitchen twine to tie the piles into bundles. Blanch the bundles in the boiling water for 4 to 6 minutes, then drop into the ice water bath. Take the tender, trimmed asparagus ends and drop them into the boiling water and blanch 4 to 7 minutes, or

until tender enough to purée. Once the asparagus bundles are cold, transfer them to a paper towel and remove the twine. Cover asparagus and refrigerate for at least 15 minutes — but you can finish this part of the recipe up to a day before serving. Once the asparagus trimmings are tender, put them in a strainer and plunge them into the ice bath, careful to preserve 1/2 cup of the boiling liquid. Once cool, add the trimmings to a blender with enough of the boiling liquid to cover the blades. Pulse to break up the asparagus fibers, then blend into a puree. Once the mixture is smooth, blend in 1 tbsp. of the olive oil and season with salt to taste. (You can add more cooking liquid if necessary.) Cover and refrigerate for up to a day before serving.

To prepare the dish, remove the yolks from the hard-boiled eggs, push through the large holes in a grater, then finely chop into egg-yolk confetti. Clean radishes and discard tops. Finely slice the radishes, then slice the slices into fine sticks.

Arrange asparagus into 4 stacks on a cutting board or work surface, then season with a pinch of salt. Spoon 2 tsps. of the asparagus puree each into the center of four serving plates, then top with the spears. Spoon 2 tsps. of the vinaigrette over each mound of spears, then sprinkle about 2 tsps. of the egg yolks over each serving. Season with a pinch of salt and a few grinds of black pepper.

Toss the radish sticks with the chives, 2 tsps. of olive oil and salt and pepper to taste. Divide the radish mixture among the servings on top of the egg yolk mixture and drizzle lightly with additional oil. Serve chilled.

EGG SALAD SANDWICH WITH DILL

This is an interesting spin on a classic.

INGREDIENTS

8 hard-boiled eggs, peeled
2 tsps. minced green onion
¼ cup minced celery
1½ tsps. Dijon mustard
2 tsps. white vinegar
¼ cup mayonnaise
¼ tsp. salt
2 cups iceberg lettuce, shredded
2 tsps. chopped dill
8 slices olive or other savory bread
Cracked black pepper

DIRECTIONS

Chop the eggs, then stir in the mustard, vinegar, onion, celery, mayonnaise and salt. Cover and chill. Toss together the lettuce and dill. Divide the egg salad mixture among four bread slices, then grind black pepper onto the mixture. Add equal amounts of the lettuce/dill mixture to each sandwich, top with the other slice, then serve.

pare an ice bath. Divide spears into four piles and, with tips facing the same direction, use kitchen twine to tie the piles into bundles.

Blanch the bundles in the boiling water for 4 to 6 minutes, then drop into the ice water bath. Take the tender, trimmed asparagus ends and drop them into the boiling water and blanch 4 to 7 minutes, or

Forget sweet — try these savory sippers

By Michael Muckian

Contributing writer

By all accounts, Wisconsin's favorite cocktail is still the Brandy Old Fashioned Sweet. The name alone should tell you what it's about.

Without getting technical, a BOFS is most often a blend of 2 to 3 ounces of Korbel brandy, 7 Up, a dash or two of Angostura bitters offset by a sugar cube, and maybe a dash of cherry juice or grenadine. Garnish with orange slices and maraschino cherries (2, please) and you have a glass of dessert on the rocks.

But an increasing number of imbibers have discovered the joys of savory cocktails that embrace an entirely different flavor palette. In a collision of Foodie Nation and cocktail culture, mixologists are experimenting with a wider range of ingredients. The results of those efforts have generated a new generation of savvy savory sippers.

New flavor combinations empha-

size the entire palate rather than just the sweet tooth. Here are a few you can try at home:

SMOKING MARY

Smoke as a cocktail flavor has come a long way in the past few years, and some establishments, such as Madison's Merchant, actually smoke some of their cocktails during the mixing

process, much like adding a garnish. That takes time and its success depends on how adept you are with, shall we say, the smoking gun.

As you might guess, a Smoking Mary is a bloody mary — a base of tomato juice or V8 with spices and, in this case, a dash of chipotle sauce — blended with a smoked liqueur. The portions are the same as when using vodka, but here is a "smoking liqueur" recipe you can prepare ahead of time.

INGREDIENTS

10 oz. vodka

10 oz. of a peat-smoked single malt scotch such as Laphroaig

Lapsang Souchong teabags

2 tbsp. smoked paprika

1 tsp. smoked ground black pepper

12 oz. simple syrup made from 1 part brown sugar and 1 part water

DIRECTIONS

Mix all ingredients except the simple syrup together in a jar with a lid and place it in a cool, dark place for at least 3 to 5 days, or until it tastes and smells of smoke. Strain ingredients through a mesh screen and add the simple syrup. Serve in place of vodka with the standard bloody mary mixture.

CYNAR TORONTO

Nothing refreshes the palate quite like the bitter flavor Cynar (pronounce "CHEE-nar.") The Italian cordial is made from 13 herbs and plants, the principal of which is the artichoke. The Cynar Toronto is an exotic take on the more familiar Manhattan.

COCKTAILS next page





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COCKTAILS from prior page

INGREDIENTS

4 oz. rye whiskey
1½ oz. Cynar
2 tps. simple syrup
4 dashes Angostura bitters

DIRECTIONS

Add all four ingredients in a shaker filled with ice. Shake, then strain into the two cocktail glasses. Cynar's bitterness nicely tempers the sweetness of the rye, making the cocktail interesting, balanced and ultimately refreshing.

BARBACOA

Mezcal was once considered the poor man's tequila, but over the years it has developed a fan base all its own for brands bottled both with and without the worm.

INGREDIENTS

3 slices bell pepper
3 lime wedges
½ tsp. pureed chipotle pepper
½ oz. lemon juice
½ oz. ginger syrup
¾ oz. Agave nectar
2 oz. Mezcal

DIRECTIONS

To make ginger syrup, combine 3 parts ginger juice, 2 parts sugar and 1 part water and shake until the sugar dissolves. Muddle bell pepper and lime wedges in a shaker, then add the remaining ingredients and fill with ice. Shake, then pour unstrained into a double Old Fashioned glass. Garnish with beef jerky.

TALLULAH

Few cocktails are named after famous screen actresses, but Tallulah Bankhead would have been proud to lay claim to this concoction that honors several elements of her Southern heritage.

INGREDIENTS

2 oz. Jack Daniels Tennessee Whiskey or your favorite bourbon
1 oz. Coca-Cola
1 oz. peanut orgeat
Peanut halves for garnish
To make the orgeat, you need:
2 lbs. unsalted nuts
20 oz. water

2 cups sugar
1½ tps. salt
2 oz. brandy or vodka
½ tsp. orange flower water (optional)
½ tsp. rose water (optional)

DIRECTIONS

Soak peanuts in a large bowl of water and let stand for 30 minutes. Remove the peanuts, careful to save the liquid, and grind them in a food processor until finely chopped. (Do not purée.) Place the ground peanuts in a cheesecloth bag and place the bag in the saved liquid. Cover and let stand for 2 hours. Remove the bag and squeeze out as much liquid as possible. Return the bag to the liquid and let stand for 6 more hours, squeezing every 2 hours. Strain the liquid, discarding any solids, and pour into a medium saucepan over low heat. Add sugar and salt, stirring until fully dissolved. Remove from the heat, let cool and add brandy or vodka, as well as the orange flower water and rose water if desired.

CLASSIC MICHELADA

Somewhere along the line, Mexican beer lovers decided it would be a good idea to add flavors to their brews. But the classic michelada, as the concoctions are called, goes far beyond a lime wedge in your Corona. There are many variations, but for this one you need:

INGREDIENTS

1 bottle or draft of Mexican lager-style beer
1 lime wedge
Salt
Cayenne pepper
½ oz. fresh lime juice
2 drops Tabasco sauce
2 dashes Worcestershire sauce
1 pinch ground black pepper
1 pinch celery salt

DIRECTIONS

Rub the rim of a pint glass with the lime wedge, then coat the rim with equal parts of salt and cayenne pepper. Add remaining ingredients to the glass and fill with the beer. Add a fresh lime wedge as garnish.



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'Skin Tight' shows love's profundity



PHOTO: COURTESY

Leah Dutchin and Braden Moran in *Skin Tight*.

By Tom Strini

Special to WIG

What is love? You really want to know? Go see Gary Henderson's *Skin Tight* at Renaissance Theaterworks.

Love is a wild beast, at least as Elizabeth and Tom, an Aussie farm couple, practice it. Leah Dutchin and Braden Moran dash onto the set at the start. They hop onto a raised platform about the size of a boxing ring. They square off and punch, parry, grapple and throw in convincing fight choreography devised by Maria Gillespie and Ryan Schabach, with Laura Gordon directing.

This goes on for some time, without a word spoken. At first, you worry about Elizabeth: Is this a rape scene? But after a few moments, the eager aggression in Dutchin's expressive, open face and the sly smile on Moran's mark this as rough play. They're avid and skilled as athletes up for the game, but the term "final score" has a new meaning in this contest. Elizabeth comes out on top, in position to deliver the knockout blow. Instead, she delivers a long, delicious, panting, eagerly accepted kiss.

Love takes many guises and erotic strategies. Combat — highly physical but nevertheless mock — is theirs. Even more provocative foreplay involves the knife Moran uses to slice the apples the two devour at intervals.

Dutchin and Moran are so attractive, so committed physically and emotionally to their characters and so free in their expression that we don't mind not knowing what's going on for the first half of the play. On one hand, the youthful actors behave like especially lusty and imaginative newlyweds; on the other, they have the techniques and rituals that loving couples develop over years.

The action takes place on and around the square, which has a resilience suggesting stacked gym mats beneath a taught fabric cover. A claw-foot bathtub, filled with water that figures prominently in the play, stands at the upstage edge. Beyond that, a wide, bright landscape shines between the slats of a wall of barn wood. Jason Fassl's set, lighting and projection hints at a farm.

But the space reads as a sort of limbo, a sunny, wide-open nowhere with plenty of room for the lovers to romp.

Henderson assigned Tom and Elizabeth dangling, meandering conversations, some of them teasing run-ups to combat and love-making. Others of them reveal their histories. Little by little, we get a fix on this couple: Schoolmates in rural Australia in the 1930s, he's off to war, comes home to her, they marry, work a farm, have a daughter.

I won't be more specific because piecing things together on the fly is near the top of the long list of charms of watching this play. But I will say that as we grasp their histories, *Skin Tight* becomes a memory play. It also becomes increasingly poignant, but not sentimental or cloying. It becomes more purposeful as we come to understand the climactic nature of this particular conversation between these people.

As they demonstrate their love in many ways, not all of them sexual, we come to understand the profundity of that love. And while the play takes on more weight, it bears that weight lightly. Elizabeth and Tom don't philosophize. They live.

Gordon has led her actors to an authentic place with Elizabeth and Tom. Dutchin and Moran wrestle with the virtuosity of strong, physical people who've had years of practice at their special ways of love. They pay no mind to the audience or theatrical convention. They focus entirely on each other. They give us Elizabeth and Tom as they were when no one else was looking and their love most fully realized. What a beautiful thing to see.

For more of veteran cultural writer Tom Strini's insights, visit his blog at [striniwrites](http://striniwrites.com).

ON STAGE

Skin Tight runs in the Studio Theatre of the Broadway Theatre Center through April 27. For tickets and further information call 414-291-7800 or go to <http://www.r-t-w.com>. Caution: Full nudity at the end of the play.

ENTERTAINMENT BRIEFS

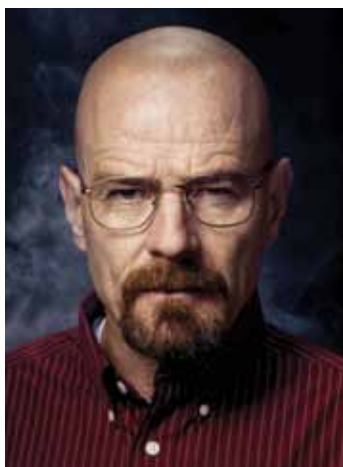


PHOTO: COURTESY

Milwaukee Art Museum.

MILWAUKEE ART MUSEUM ANNOUNCES RENOVATION CAMPAIGN

The Milwaukee Art Museum announced April 7 its plans to embark on a \$25-million project to restore the War Memorial and Kahler buildings and reinstall the galleries housed there. The renovation will involve tackling years of deferred maintenance that have resulted in a leaky roof, mold and foundation problems. In conjunction with the renovation, a 17,000-square-foot addition with a lakefront entrance is to be built. The expansion will allow the museum to put more works from its 30,000-piece collection on display. The Calatrava-designed Quadracci Pavilion will remain open throughout construction, which is scheduled to begin this fall.



BRYAN CRANSTON'S 'BREAKING BAD' MEMOIR DUE IN FALL 2015

Emmy-winning actor Bryan Cranston recently signed a publishing contract with Scribner for a "deeply candid" memoir about his time playing Walter White in AMC's *Breaking Bad*. Scribner announced on April 3 that the still-untitled book will be released in fall 2015, and will disclose both the "secrets and lies" he endured

while starring in the show, as well as the useful and dangerous lessons he learned from his character. Cranston, also known for his roles as the father on TV's *Malcolm in the Middle* and in the film *Argo*, is currently starring as President Lyndon B. Johnson in the Broadway show *All the Way* and will next be seen on screen in the *Godzilla* reboot this summer.



STEPHEN COLBERT TO REPLACE LETTERMAN IN 2015 HANDOFF

CBS announced April 10 that comedian Stephen Colbert, best known for his satirical faux-conservative talk show *The Colbert Report* on Comedy Central, will succeed David Letterman as the host of the *Late Show* upon his retirement in 2015. Letterman, who has hosted the *Late Show* since 1993, after being passed over for NBC's *The Tonight Show* following Johnny Carson's departure, announced a week earlier that he would not renew his contract, which expires next year. The decision will pit Colbert against the current two Jimmys of late-night talk shows — ABC's "veteran" Jimmy Kimmel, who has been hosting *Jimmy Kimmel Live!* since 2003 and recent *Tonight Show* heir Jimmy Fallon, who began his run this February.

Details on the transition are unclear, but Colbert has confirmed that he will not be hosting the *Late Show* in character as his conservative persona, which will be retired at the end of *The Colbert Report*.

FLORENTINE'S 81ST SEASON INCLUDES 'ELMER GANTRY' REMOUNT

The Florentine Opera unveiled its 81st season on April 8, a selection of five offerings that includes two new productions, a concert staging with the potential to become a premiere commercial recording and the return of the company's greatest triumph in recent years — *Elmer Gantry*. The latter, which recounts tale of an early 20th century preacher's rise and fall, won the Florentine two

Grammys in 2012 for its studio recording. The Florentine revival of *Gantry* in March will feature a different cast than its 2011 Midwest premiere, but one that includes many former performers, including Craig Verm in the title role and Maestro Christopher Larkin conducting the Milwaukee Symphony Orchestra.

Earlier in the season, the Florentine will attempt to tap into that recording magic once again with *Wuthering Heights*, an operatic adaptation of the Emily Brontë novel by Carlisle Floyd that will be staged at the Sharon Lynne Wilson Center, where it will be recorded professionally for the first time.

The season's two new productions bookend the year. The Florentine will open in the fall with a new staging of Wagner's ghostly tale *The Flying Dutchman*, marking the first time the company has performed a Wagner work since 2004. The season concludes in the spring with Donizetti's romantic comedy *L'Elisir D'Amore* (*The Elixir of Love*), set in California wine country. Completing the season is the Florentine's annual Valentine's Day concerts — with music from Vienna to the Great White Way — featuring the Studio Artists. For more information, go to florentineopera.org.



ARETHA FRANKLIN JOINS STATE FAIR LINEUP

Music legend Aretha Franklin will headline the Wisconsin State Fair on Aug. 5, organizers announced earlier this month. The 72-year-old Queen of Soul will perform a wide selection of hits, including "Respect" and "Chain of Fools."

Other headliners announced are former Disney Channel star

Zendaya, performing on Aug. 2. Fellow Disney actor Trevor Jackson and the recurring "Happy Together" '60s rock tour take the stage on Aug. 3, featuring various artists from The Turtles, Three Dog Night, Mitch Ryder & The Detroit Wheels and more. Sugarland's Kristian Bush will open for Lady Antebellum on Aug. 9. The Wisconsin State Fair will runs July 31-Aug. 10. Tickets are on sale for all shows at wistatefair.com.

MILWAUKEE ART MUSEUM HIRES NEW CURATOR

Museum officials announced on April 9 that Brandon Ruud is joining the Milwaukee Art Museum as the new Constance and Dudley J. Godfrey Jr. Curator of American Art and Decorative Arts. His start date is later this month. Ruud is currently curator of American art at the Sheldon Museum of Art at the University of Nebraska. His 20-year career also includes positions at the Joslyn Art Museum in Omaha, Neb., and the Art Institute of Chicago.



USHER TO CLOSE SUMMERFEST IN ONLY SHOW OF THE SUMMER

R&B artist and *The Voice* judge Usher will be the last Marcus Amphitheater act of Summerfest, according to festival officials. Usher is set to perform on July 6, following opening artist Bebe Rexha. The appearance is Usher's only concert of the summer festival season. The show will come shortly before the anticipated late-year release of his eighth studio album. Usher is the ninth main stage act revealed for the 11-day festival. Other headliners are yet to be announced.



SURPRISE FOR LORDE

Pop singer Lorde says she's surprised to hear she is one of the most nominated artists for next month's Billboard Music Awards.

The New Zealand teenager says that every time she wins an award she is "super surprised, because I kind of forget that anyone listens to my music."

She says being nominated is "incredible" and "an honor."

Lorde is a finalist for the music award in 12 categories, thanks to her Grammy-winning multiplatinum hit "Royals."

She says she is in music for the long term and adds "I don't see myself not making music any time soon."

NEW FOOD FESTIVAL CELEBRATES LGBT CHEFS

This fall, a new Los Angeles event titled CookOUT/RockOUT will become the first food and music festival to celebrate LGBT chefs and other food luminaries. Founder Bruce Seidel, a former Food Network executive responsible for developing *Iron Chef America* and *Next Food Network Star*, says he came up with the idea while thinking of creating a television program tailored toward mentoring food professionals dealing with coming out or other issues. The festival is designed to be small, aiming for only about 400 to 500 attendees. It's to be held at a Los Angeles estate built by a 1920s silent film star. Individual chefs and musical performers are still being booked, but LGBT community members who have already signed on include the proprietors of Big Gay Ice Cream and Art Smith, Oprah's former personal chef.

— Matthew Reddin and AP



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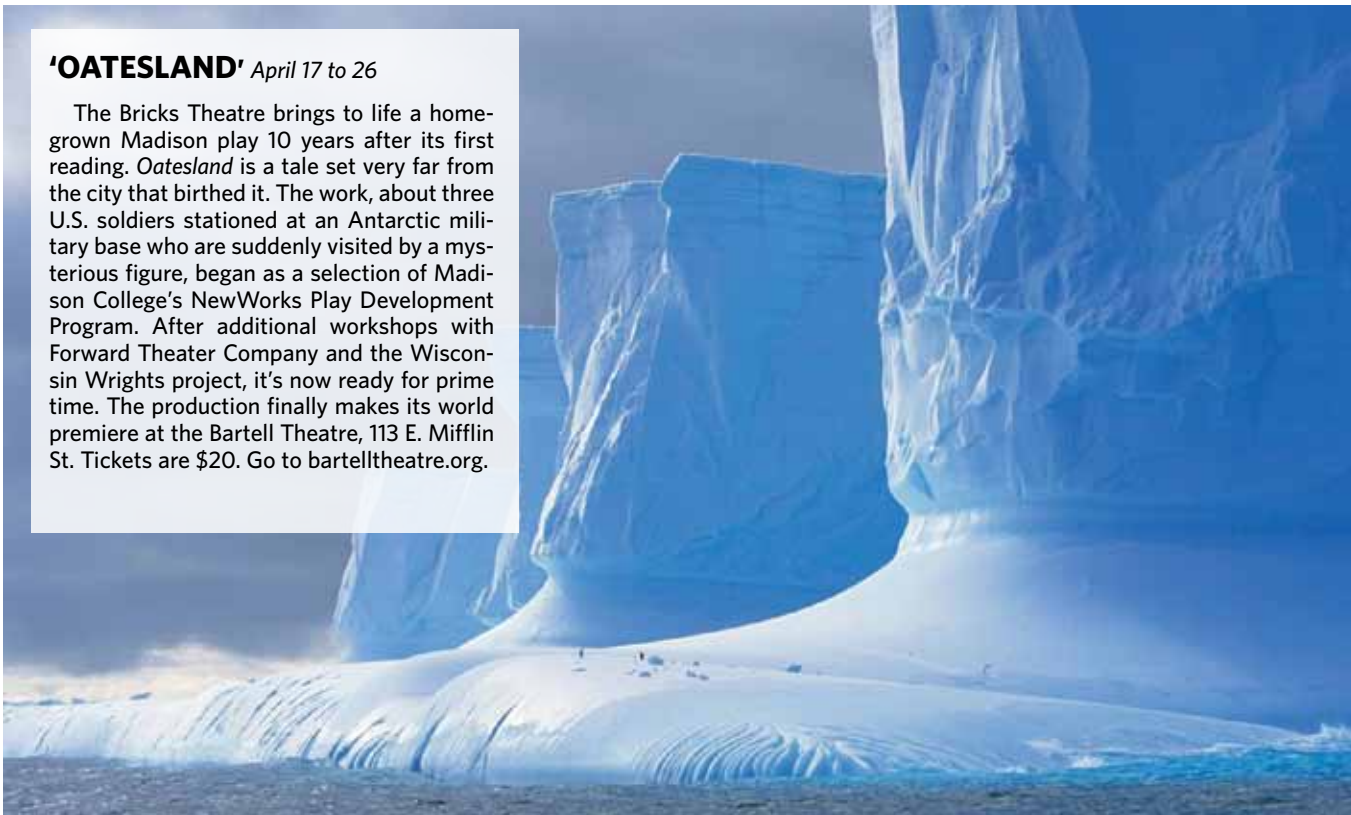
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Out on the town Apr. 17–Apr. 29

A curated calendar of upcoming events

'OATESLAND' April 17 to 26

The Bricks Theatre brings to life a home-grown Madison play 10 years after its first reading. *Oatesland* is a tale set very far from the city that birthed it. The work, about three U.S. soldiers stationed at an Antarctic military base who are suddenly visited by a mysterious figure, began as a selection of Madison College's NewWorks Play Development Program. After additional workshops with Forward Theater Company and the Wisconsin Wrights project, it's now ready for prime time. The production finally makes its world premiere at the Bartell Theatre, 113 E. Mifflin St. Tickets are \$20. Go to bartelltheatre.org.



'ROMEO AND JULIET'

8 p.m. on Fri., April 18, and Sat., April 19

The Milwaukee Symphony Orchestra has performed the instrumental portions of ballets and operas dozens of times, so that's not what makes its concert this weekend, built around Prokofiev's ballet *Romeo and Juliet*, especially notable. It's the addition of guest actors, borrowed from the Milwaukee Rep for the evening and directed by Mark Clements in accompanying scenes. And, if that's not enough storytelling for you, the evening begins with an overture to an entirely different Shakespeare play — *A Midsummer Night's Dream* — composed by Mendelssohn, as well as Chausson's *Poeme for Violin and Orchestra*, inspired by a short story by Russian author Ivan Turgenev. At the Marcus Center for the Performing Arts, 929 N. Water St. Tickets range from \$25 to \$105. Phone 414-291-7605 or mouse over to mso.org.



'DAVID'S REDHAIRC'D DEATH'

7:30 p.m. on Thursdays, Fridays and Saturdays from April 18 to 26

The Underground Collaborative hosts a production of Sherry Kramer's *David's Redhaired Death*. The plot involves Jean and Marilyn, two women newly in love, whose relationship is put to the test when they learn Jean's brother has died. The production features local actors Tess Cinpinski and Amanda J. Hull (as well as Zachary Dean and Michael T. Black). At 161 W. Wisconsin Ave., Milwaukee. Tickets are \$15 and can be ordered online at brownpapertickets.com/event/591606.

MIAD SENIOR EXHIBITIONS

April 18 to May 10

More than 150 seniors graduating from the Milwaukee Institute of Art and Design put their final projects on display for the next three weeks in the largest exhibition of its kind in the state. A staple of the spring gallery season, this year's exhibition includes work by the winners of MIAD's Alumni Thesis Exhibition Scholarship: Aaron Rourke, whose industrial design, *Echo*, is a cost-effective system that can help prevent lethal hypoglycemia in children with Type I diabetes; Amy Trompeter, an artist who focuses on citation and appropriation in visual art with her work, including the recreation of an Italian Renaissance masterpiece as a paint-by-number work; and Indie La Londe, who has created a work existing between 2D and 3D with a mosaic installation made out of mirrors. The exhibition is free. An opening reception takes place from 5 to 9 p.m. during Spring Gallery Night on Friday, April 25. At 273 E. Erie St. in Milwaukee's Third Ward. For more information, call 414-847-3200 or visit miad.edu/seniorexhibition.



PHOTO: EDO-TOKYO MUSEUM
Traditional Kabuki-style theater.

'RICHARD III' April 18 to May 3



This production presents Shakespeare's *Richard III* as you've never seen it performed. UW-Madison's theater department and director David Furumoto adhere to the text of the Bard's history play about the hunchbacked Duke of Gloucester as he claws his way to the throne of England. But their staging comes with a twist: It's done Kabuki style, resulting in an East-meets-West fusion of Elizabethan text and Japanese color and theatricality. At Mitchell Theatre, 821 University Ave. Tickets are \$23, \$16 for students and Friends of UT, and \$21 for seniors. Call 608-265-2787 or visit theatre.wisc.edu.

Out on the town Apr.17 -Apr. 29



PHOTO: COURTESY

This couch from the Milwaukee Rep's production of *Noises Off* could be among the items on sale at this year's end-of-season garage sale.

MILWAUKEE REP'S END-OF-SEASON GARAGE SALE

10 a.m. to 3 p.m. on Sat., April 19

The Milwaukee Repertory Theater has opened all 11 shows in their season, but still has one more offering for patrons. The annual End-of-Season Garage Sale serves as spring cleaning for the Rep's costume, prop and production departments, but for you it's an opportunity to take home a piece of this season's plays, including puppets from *Forever Plaid*, posters from *I Left My Heart*, furniture from *Noises Off* — and more. At the Milwaukee Repertory Theater, 108 E. Wells St.

BUBBLER AWARDS AND MILWAUKEE PUBLIC MUSEUM LOCK-IN

6 p.m. on Sat., April 19

NEWaukee's Young Professionals Week features dozens of events. But the biggest event of all is the Bubbler Awards, presented each year to 10 individuals who've positively impacted the community. This year, the awards are being held during a Milwaukee Public Museum lock-in, which gives attendees the opportunity to explore the museum after dark. In addition to the Bubbler Awards ceremony, the event includes short films screened by doc|UWM and three TED-style talks. At the Milwaukee Public Museum, 800 W. Wells St. Tickets are \$50, and are only available for attendees age 21 and older. For the full schedule, go to newaukee.com.



PHOTO: COURTESY

SURE, HE'S DEAD, BUT YOU'VE PROBABLY SPENT THE NIGHT WITH WORSE: This preserved human figure is part of *Bodyworks*, the current traveling exhibition on display at the Milwaukee Public Museum. The Bubbler Awards provide the opportunity to spend the evening of April 19 locked in the museum.

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A curated calendar of upcoming events

LYDIA LOVELESS

8 p.m. on Wed., April 23

Punk and classic country don't seem like the coziest of bedfellows, but Lydia Loveless isn't the sort of singer who would let a thing like that get in her way. The 21-year-old Ohio native first unveiled her mashup of the two genres with 2012's *Indestructible Machine*, an unvarnished record that earned national recognition. She's currently touring to promote her follow-up *Somewhere Else*, an equally unique recording that gives her the chance to put her stamp on both halves of her musical identity. At High Noon Saloon, 701A E. Washington Ave., Madison, with Rodeo Burns the opening act. Tickets are \$10 and can be purchased at high-noon.com



'PLUGGED IN'

April 24 to 26; May 8 to 10

Danceworks goes from studio to nightclub with *Plugged In*, the final show of the group's 2013-14 season. In this interactive music and dance concert, Tyrone Miller — aka DJ Bizzon — will improvise alongside dances by the company and guest hip hop artists, directed by Joelle Worm. Rounding out the evening is a reprisal of artistic director Dani Kuepper's remixed-Mussorgsky piece, *...in the night* and a visit from Jason Powell (recently seen in *Temptation's Snare* and remounting his *Fortuna the Time-Bender* opera later this spring), who'll be the frontman for a set of Talking Heads and B-52s-inspired music. At Danceworks Studio Theatre, 1661 N. Water St., Milwaukee. Tickets are \$20, \$25 for reserved seats, and \$15 for students. Call 414-277-8480 or visit danceworksmke.org to order.

'80: EIGHT DECADES OF SONG'

7:30 p.m. on Fri., April 25, and Sat., April 26

In 1934, a group of former Riverside High School a cappella singers got together as a brand-new community chorus to perform a concert for Milwaukee. It's unlikely they thought the group would still exist eight decades later as the Milwaukee Choristers. They'll perform an 80th anniversary concert to celebrate their longevity, featuring such favorite pieces as John Rutter's *Gloria*, selections from *Les Miserables*, and works by Mozart, Handel and more. Retired choristers and members of Riverside's current high school choirs will perform. At Wisconsin Lutheran College's Schwan Hall, 8815 W. Wisconsin Ave., Wauwatosa. Tickets are \$15, \$12 for seniors and \$5 for students. Go to milwaukeechoristers.org.

EARTH POETS AND MUSICIANS

8 p.m. on Fri., April 25, and Sat., April 26

Every April for the past 27 years, a collective of poets and musicians has united in Milwaukee to celebrate Earth Day with ecologically friendly performances. This year's featured artists include Jahmes Finlayson, Holly Haebig Wake, Suzanne Rosenblatt, Harvey Taylor and group founder Jeff Poniewaz. They've organized two events for Earth Day weekend. On Friday, 15 artists join the collective for *Twenty Performers in Two Hours for the Earth*, at the Urban Ecology Center, 1500 E. Park Place, Milwaukee; on Saturday, spoken word artist Dasha Kelly performs with the collective at the Coffee House, 631 N. 19th St., Milwaukee. A suggested donation for both events is \$5.

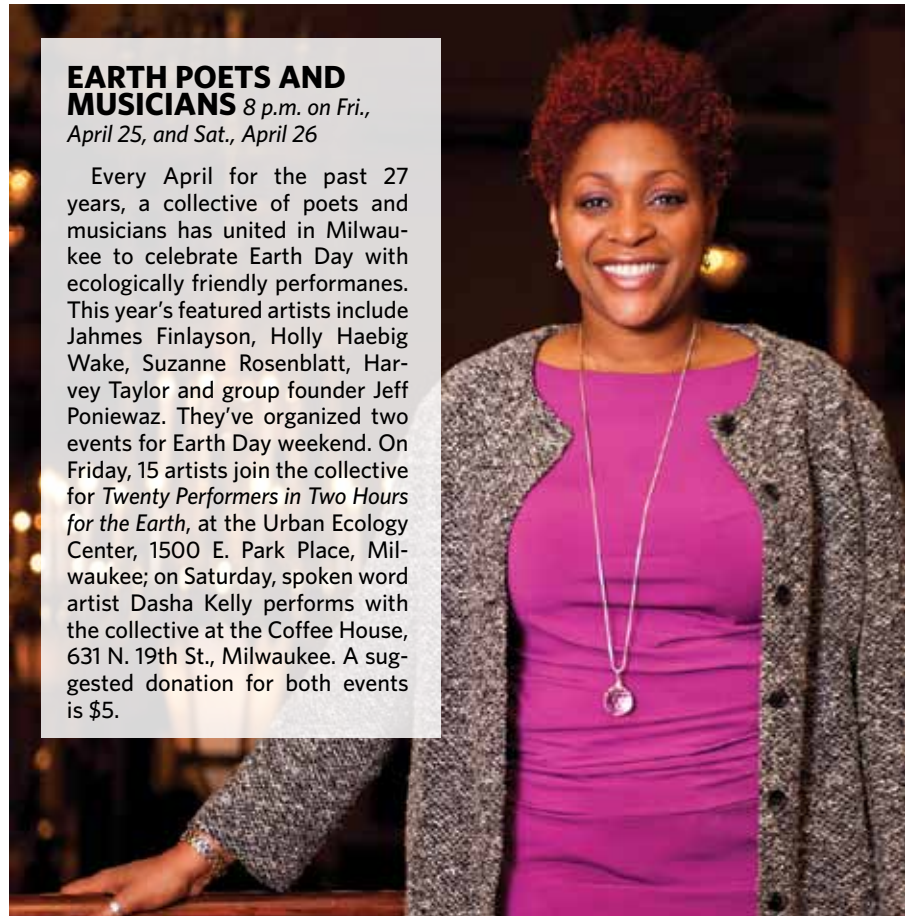


PHOTO: PFISTER HOTEL

Spoken word artist Dasha Kelly.



PHOTO: COURTESY

The Mowgli's.

THE MOWGLI'S 9:30 p.m., Fri., April 25

Alt rock band The Mowgli's took off last year when the single "San Francisco," a poppy tribute to the group's home base, became an anthem of the summer. The rest of Mowgli's debut LP, a blend of California gloss and folk revivalism titled *Waiting for the Dawn*, didn't catch fire the same way. The group is among the featured performers in UW-Madison's WUD Music Presents series of free concerts. Don't miss the opportunity to embrace the sounds of summer early and catch this up-and-coming group for free. At Union South, 1308 W. Dayton St., Madison. For more info, go to wudmusic.com.



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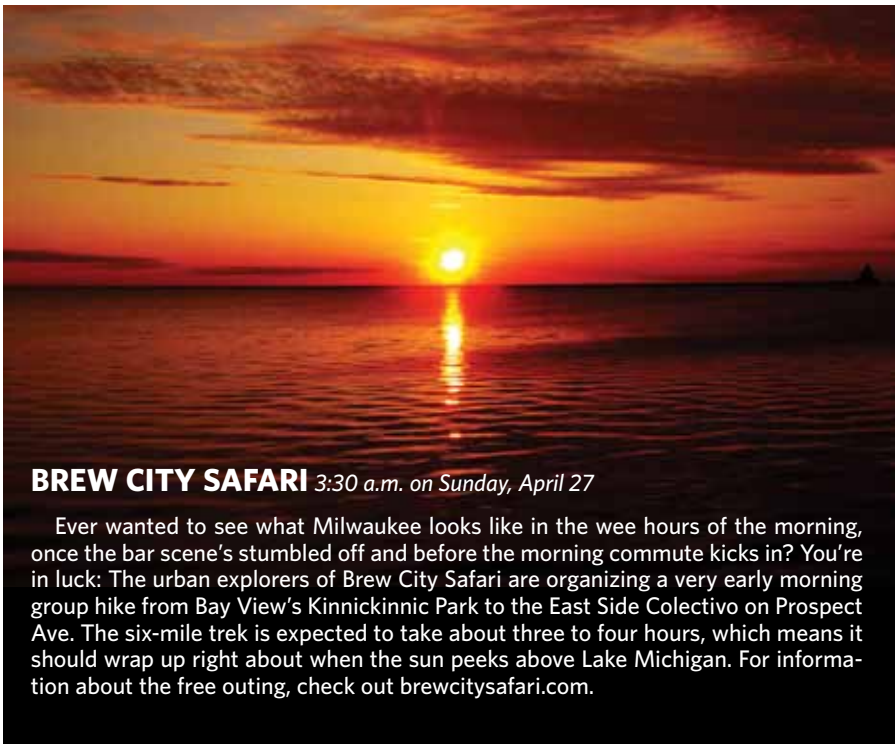
MILWAUKEE ART MUSEUM

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DETAILS: American, The Newshy, 1988; The Mitchell and Julie Hays Collection of American Folk Art, America, "Star of Bethlehem" Quilt, ca. 1925, gift of Dr. Harold and Anna Hays.

Out on the town Apr. 17 - Apr. 29

A curated calendar of upcoming events



BREW CITY SAFARI 3:30 a.m. on Sunday, April 27

Ever wanted to see what Milwaukee looks like in the wee hours of the morning, once the bar scene's stumbled off and before the morning commute kicks in? You're in luck: The urban explorers of Brew City Safari are organizing a very early morning group hike from Bay View's Kinnickinnic Park to the East Side Colectivo on Prospect Ave. The six-mile trek is expected to take about three to four hours, which means it should wrap up right about when the sun peeks above Lake Michigan. For information about the free outing, check out brewcitysafari.com.

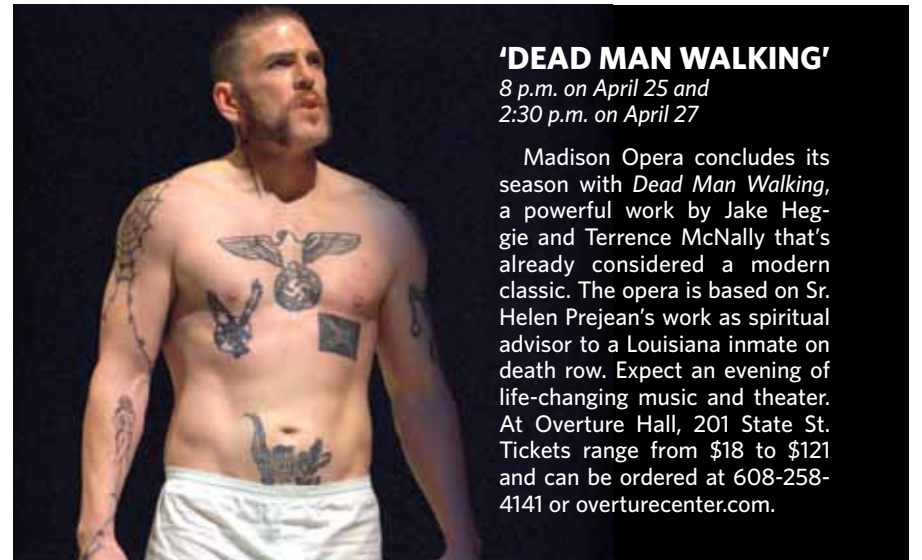
PROMETHEUS TRIO 7:30 p.m. on Mon., April 28, and on Tues., April 29

Another Prometheus Trio season draws to a close at the end of this month, and the Wisconsin Conservatory-based group has put together a program that will serve as a fitting temporary farewell until it reunites this fall. On the docket are the courtly Trio in A Major by Haydn, an arrangement of Schoenberg's Verklärte Nacht, and one of the most beloved pieces in the group's repertoire, Brahms' Trio in B Major. At the Wisconsin Conservatory of Music, 1584 N. Prospect Ave., Milwaukee. Tickets are \$25, \$35 for premium seats and \$15 for students. Phone 414-276-5760 or go to wcmusic.org.

CENTRAL WISCONSIN CONCERTINA FESTIVAL

April 25 to 27

Wisconsin's favorite free-reed, polka-producing instrument takes center stage at the Central Wisconsin Concertina Festival, an annual celebration of this relative to the accordion. Over three days, more than 100 musicians from across Wisconsin and beyond will gather in the center of the state for free concertina performances. At 1208 N. Center Ave., Merrill, Wis. Call the city's chamber of commerce at 715-536-9405 for more information.



'DEAD MAN WALKING'

8 p.m. on April 25 and
2:30 p.m. on April 27

Madison Opera concludes its season with *Dead Man Walking*, a powerful work by Jake Heggie and Terrence McNally that's already considered a modern classic. The opera is based on Sr. Helen Prejean's work as spiritual advisor to a Louisiana inmate on death row. Expect an evening of life-changing music and theater. At Overture Hall, 201 State St. Tickets range from \$18 to \$121 and can be ordered at 608-258-4141 or overturecenter.com.

Michael Mayes in *Dead Man Walking*.

PHOTO: COURTESY

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