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# News with a twist

## WIGWAG

By Lisa Neff, Matthew Reddin, Louis Weisberg



PHOTO: EVA AIR

### A Hello Kitty airliner.

### FLY THE KITTY SKIES

Now that the world has had time to grieve over the shocking revelation that Hello Kitty is not really a cat but rather a third-grade English girl, Taiwan's EVA Air has rolled out a fleet of Hello Kitty planes. In addition to Hello Kitty images decorating the planes' exteriors, the passenger area is "tricked out to the max," with Hello Kitty headrests and drink coasters, Hello Kitty soap in the litter-box area toilets, and Hello Kitty luggage tags.

In-flight meals include melon slices, cheeses and cakes shaped — you guessed it — just like precious little Hello Kitty heads. Hello Kitty flights from Taipei to Paris begin three times weekly on Oct. 29.

### COUNTING THE BATTY

Conservationists conducting a bat population survey in Arizona filed a police report after being ambushed by three armed and camouflaged militia members who mistook them for illegal immigrants or smugglers. *Tucson News Now* reported that the nighttime encounter occurred near a popular camping area where armed vigilantes have been flocking in response to an increase in migrant children.

### RENT BOYS WITH IPHONES?

A new service called "Selfie-less Travel" offers gay travelers a "social media travel assistant" who

will photograph their vacations and then post photos, along with travel descriptions and itineraries, on social media. ALT by Bruvion, which developed the service, said it allows travelers to spend more time enjoying their vacations and less time worrying about capturing the perfect moments. "Assistants are well versed in both photography and photo editing to make sure clients look their absolute best in their posts," the company promises.

The cost of a 24/7 assistant is \$500 per day plus all travel expenses.

### WHAT THE DEVIL?

A statue of Satan briefly popped up in a small square in Vancouver, British Columbia. Officials removed the striking statue — red, at least 8 feet tall and with a full erection — several hours after it went up, so to speak. At one time, the pedestal that Satan stood upon

held a statue of Christopher Columbus.

### AND THE PLOT THICKENS

In federal court, Mormon author Rachel Ann Nunes is accusing Mormon teacher Tiffanie Rushton of plagiarizing her Christian romance novel, adding graphic sex scenes and self-publishing the erotica as her own. Nunes' book about two art dealers who compete for a Buddha statue and fall in love was first published by The Church of Jesus Christ of Latter-day Saints. Rushton's book is about an art dealer, a gallery owner, a rare sculpture, love and sex. Before she could sue, Nunes had to figure out that Rushton also is erotica author "Sam Taylor Mullens."

### TAKE NOTICE, SHEBOYGAN

Volunteers in Belleville, Illinois, are in training to grill — and presumably eat — a 200-foot-long bratwurst. They gathered in the Silver

Creek Saloon to practice with a 100-foot brat, which broke in several places because it was turned too quickly and the grill was too hot. The real test comes during an Oktoberfest celebration Sept. 21.

### LIKE TOTALLY STUPID

This came to WiGWag's attention courtesy of Right Wing Watch: WorldNet-Daily pundit Jane Chastain says Hillary Clinton becoming the first woman president would be anti-climactic because "we've already had a girly-man president. More correctly, we've had a valley girly-man president." Chastain was complaining that President Barack Obama concentrated in his recent speech in Milwaukee on immigration and the minimum wage instead of ISIS and Russia: "That's tantamount to a valley girl chewing gum and doing her nails." Yes, she totally was aware that the president's speech about labor issues was on Labor Day.

### GOP GROOMS

James Richardson, a former spokesman for the Republican National Committee and prominent political adviser, came out as gay in an op-ed for *The Washington Post*. He and his partner live in Georgia, just two men envious of the conventional conservative family model "wishing to grow gray and ornery in matching rocking chairs" but instead consigned to "cohabitation" as a consequence of the law.

### YOUR CHOICE

NARAL Pro-Choice America recently held a design contest to determine its new T-shirt. The winning design, by 53 votes, is a blue T-shirt with white letters that reads, "I am pro-choice America." NARAL also decided to sell the edgier runner-up: a blue T-shirt with white letters that reads, "Keep your laws off my" beside an image of a pussycat. Yep.



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- OCTOBER 24 - PABST JOHN PRINE
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- NOVEMBER 14 - TURNER BLEACHERS
- NOVEMBER 15 - PABST INTERPOL
- NOVEMBER 15 - BAYVIEW FRESH BEAT BAND
- NOVEMBER 15 - BAYVIEW DIANA KRALL
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- NOVEMBER 20 - BAYVIEW PHILLIP PHILLIPS
- DECEMBER 1 - PABST A CHRISTMAS CAROL
- DECEMBER 1 - TURNER YELAWOLF
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- DECEMBER 4 - TURNER SHAKY GRAVES
- DECEMBER 4 - TURNER STURGILL SIMPSON
- DECEMBER 5 - BAYVIEW NEIL DEGRASSE TYSON
- DECEMBER 13 - BAYVIEW MILWAUKEE SYMPHONY PERFORMS THE MUSIC OF LED ZEPPELIN
- DECEMBER 14 - BAYVIEW MANNHEIM STEAMROLLER
- DECEMBER 14 - BAYVIEW ALTON BROWN LIVE
- FEBRUARY 10 - PABST MILWAUKEE GOSPEL
- MARCH 17 - PABST RING OF HONOR
- MARCH 17 - PABST GAELIC STORM

# Equality advocates, foes focus on SCOTUS

By Lisa Neff

Staff writer

Dozens of lawsuits are pending in lower courts, but the focus in the campaign for marriage equality is trained on the U.S. Supreme Court. The justices, in a private conference set for Sept. 29, are taking a look at seven marriage-related petitions from five states, including Wisconsin.

The petitions before the Court — writ of certiorari or requests for review — came from Wisconsin, Indiana, Utah, Oklahoma and Virginia.

"Now that there are petitions before the Court in five cases, it's crystal clear that the Court needs to take up the freedom to marry issue again," said James Esseks of the ACLU Lesbian, Gay, Bisexual and Transgender Project. "Same-sex couples from every corner of the country are affected, and the high court has the opportunity to end the harm caused by discriminatory and unconstitutional marriage bans."

The justices could decide to hear all, any or none of the cases, or they could decide to wait for more petitions from other legal challenges to state bans on same-sex marriage.

Interested parties will be watching on Oct. 6, when the court is set to release an orders list that could indicate which — if any — marriage cases the justices might hear in their 2014-15 term.

There have been more than 20 victories



**NEW CHAPTER:** After seven decades together, Vivian Boyack and Alice "Nonie" Dubes married on Sept. 6 in Davenport, Iowa. Both women are in their 90s.

PHOTO: AP/THOMAS GEYER/QC TIMES

for marriage equality in the courts since last summer, when the Supreme Court cleared the way for California's Proposition 8 ban on same-sex marriage to fall and removed barriers to the federal government recognizing same-sex marriages. Among those victories are five at the U.S. appeals court level. The most recent wins came from the Seventh Circuit Court of Appeals in Chicago

on challenges to anti-gay bans in Wisconsin and Indiana.

A three-judge panel of the court unanimously affirmed lower court rulings overturning Wisconsin's constitutional amendment and Indiana's law defining marriage as the union of a man and a woman.

Republican appointee Richard Posner wrote the widely circulated and much-quoted opinion. "The challenged laws discriminate against a minority defined by an immutable characteristic, and the only rationale that the states put forth with any conviction — that same-sex couples and their children don't need marriage because same-sex couples can't produce children, intended or unintended — is so full of holes that it cannot be taken seriously," he said.

During oral arguments on Aug. 26, an assistant attorney general for Wisconsin had struggled to defend the ban voters approved in 2006, saying that the Wisconsin GOP leadership was trying to protect tradition in standing against marriage equality.

Posner observed that there are good traditions and bad traditions: "Bad traditions that are historical realities such as cannibalism, foot-binding, and suttee, and traditions that from a public-policy standpoint are neither good nor bad — such as trick-or-treating on Halloween. Tradition per se therefore cannot be a lawful ground for discrimination — regardless of the age of the tradition."

The same day of the ruling in the Wisconsin and Indiana cases, 32 states filed briefs asking the Supreme Court to take up marriage equality.

Soon afterward, The Church of the Jesus Christ of Latter-day Saints, the U.S. Conference of Catholic Bishops, the National Association of Evangelicals, the Ethics and Religious Commission of the Southern Baptist Convention and the Lutheran Church-Missouri Synod filed an amicus brief asking the justices to hear Utah's marriage case.

**'We are very happy that the state of Wisconsin may be part of this ultimate, national decision on marriage equality, and hope it helps to bring about a day very soon when families like ours are recognized regardless of what state we are in.'**

"The time has come to end the divisive national debate as to whether the Constitution mandates same-sex marriage," the religious groups asserted.

Some 30 businesses, among them Amazon, GE, Intel, Nike, Target and eBay, want the Court to decide the issue — in favor of marriage equality.

Obviously, the same-sex couples suing for marriage rights are eager for a high court hearing and decision.

"Carol and I are so excited that the case is going to the highest court in the land," said Virginia Wolf, the lead plaintiff in the Wisconsin case being handled by the ACLU of Wisconsin and the national ACLU. "We are also very happy to know that the state of Wisconsin may be part of this ultimate, national decision on marriage equality, and hope it helps to bring about a day very soon when families like ours are recognized regardless of what state we are in."

And at least one Supreme Court justice, Ruth Bader Ginsburg, has said the time has come for another hearing by the high court. In an interview with The Associated Press, she said, "I think the court will not do what they did in the old days when they continually ducked the issue of miscegenation. If a case is properly before the court, they will take it."

## BY THE NUMBERS

There are more than 70 court cases challenging bans against same-sex marriage in 30 of the 31 states where such bans exist, plus Puerto Rico.

There are 5 cases pending before the U.S. Supreme Court and 13 cases from 10 states are before 5 U.S. appeals courts.

Since last summer, 22 federal courts have struck down bans against same-sex marriage and 1 court, in Louisiana, has upheld a ban.

Same-sex couples can marry in 19 states plus the District of Columbia.

— L.N.



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# Voter rights groups appeal to full 7th Circuit over photo ID law

WiG and AP reports

Voting rights proponents filed an emergency motion Sept. 16 asking the full panel of the U.S. Seventh Circuit Court of Appeals to review a decision forcing Wisconsin election officials to immediately implement a controversial voter ID law that was struck down by a lower-court judge.

On Sept. 12, a three-judge panel consisting of Republican appointees unanimously reinstated the law, effective immediately. Lawyers from the Advancement Project and the American Civil Liberties Union blasted the decision as a "radical, last-minute change to procedures for conducting an election that is already underway."

The attorneys added, "Supreme Court precedent and other circuits uniformly caution against such eleventh-hour changes to the election laws, even where those courts have approved such changes for future elections."

Absentee ballots have already been cast in Wisconsin's Nov. 4 election.

Wisconsin Republican officials have aggressively pursued photo ID laws, which disproportionately lower the turnout of such Democratic voters as minorities and students. Republican Gov. Scott Walker is currently tied with his opponent Democrat Mary Burke in the polls.

If the Seventh Circuit denies the request by voter-rights advocates, they might appeal to the Supreme Court to intervene, they said. Judge Elena Kagan has jurisdiction over the circuit.

In 2007, the Supreme Court upheld a Seventh Circuit Court finding that Indiana's voter ID law was constitutional.

Meanwhile, Wisconsin election officials were scrambling in mid-September to deal with the appeals panel's ruling reinstating the requirement that voters show photo identification when casting ballots.

The biggest immediate issue is what to do about more than 11,800 absentee ballots that have already been requested, and per-

haps returned, without the voter showing the required identification, Government Accountability Board spokesman Reid Magney said on Sept. 15.

The law requires people to submit photocopies of their IDs when requesting absentee ballots by mail, something that those who made their requests before the ruling didn't have to do.

In Milwaukee, the state's largest city, about 8,000 absentee ballots were requested but have not yet been mailed to voters, said Neil Albrecht, who's in charge of elections there. Under the law, they have to be sent by Sept. 18.

"We're all in a holding pattern right now waiting for clarification," Albrecht said.

The story is much the same in Green Bay, where about 1,500 requested absentee ballots are sitting in the mailroom, said city clerk Kris Teske.

Magney said elections officials were discussing what steps to take and will release more information soon. One issue being discussed is what clerks need to do to communicate with voters with absentee ballots, Magney said.

The Government Accountability Board told clerks on Sept. 12 not to mail out any more absentee forms until the board gets instructions about what forms to send so voters comply with the law.

The board has posted information on its website about the law, including the types of IDs that will be acceptable at the polls on Nov. 4. Military and permanent overseas voters are exempt from the requirement.

A total of 34 states have passed conservative laws requiring voters to show some form of identification at the polls and 32 of those were in force as of Sept. 12, according to the National Conference of State Legislatures. Wisconsin would be among nine states with the strictest photo ID laws, the group said.

The federal appeals court ruling, less than two months before the election, sent shockwaves through

the state, with Democrats decrying that it will lead to disenfranchising of voters and Republicans saying it would help ensure the system's integrity.

It's become an even bigger issue given the tight governor's race. Republican Gov. Scott Walker, who signed the requirement into law, is being challenged by Democrat Mary Burke, an opponent of voter ID.

While Walker praised the ruling, Burke's team launched fundraising pleas warning that Republicans would use it to tamp down the vote.

"Scott Walker knows that we can win, and he believes

that efforts to keep voters from getting to the polls is a win for Republicans," Burke spokesman Joe Zepecki said in a fundraising email late Sept. 12.

Zepecki said that Burke, if elected governor, would work to repeal the photo ID requirement and expand early voting hours after Walker and the Republican-controlled Legislature limited them.

Walker has said the ruling gives voters confidence in the electoral system and makes it harder to cheat, although repeated studies show that cheating by voters has not been a problem in Wisconsin elections.



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# Study: Voting lines are longer in minority precincts

By Lisa Neff

Staff writer

Precincts with more minorities experienced longer waits on 2012's Election Day, according to a study from the Brennan Center for Justice at the NYU School of Law.

The study found a lack of poll workers and low numbers of voting machines are key contributors to long voting lines.

Released in advance of the 2014 midterm elections, *Election Day Long Lines: Resource Allocation* analyzes precinct-level data from states where voters faced some of the longest lines in the country in 2012: Florida, Maryland and South Carolina.

The study assesses how machine and poll worker distribution contributes to long lines and what role race played in predicting where lines might develop.

The research yielded four main findings:

- Voters in precincts with more minorities experienced longer waits.

In South Carolina, for example, the 10 precincts with the longest waits had, on average, more than twice the percentage of black registered voters (64 percent) than the statewide average (27 percent).

- Voters in precincts with higher percentages of minority voters had fewer machines.

In Maryland, the 10 precincts with the lowest number of machines per voter had, on average, more than double the percentage of Latino voting age citizens (19 per-

cent) as the statewide average (7 percent).

- Precincts with the longest lines had fewer machines, poll workers or both.

In Florida, for example, the 10 precincts with the longest lines had nearly half as many poll workers per voter as the statewide average.

- There is widespread non-compliance with existing state requirements setting resource allocation.

Both Maryland and South Carolina set certain requirements for what polling places are supposed to provide voters, but the researchers found that only 25 percent of the precincts studied in South Carolina and 11 percent of the precincts studied in Maryland complied with these requirements.

"We all saw the images of voters waiting in hours-long lines in 2012. Now we know more about why that happened and how to fix it," said co-author Myrna Pérez, a deputy director of the Brennan Center's Democracy Program.

She added, "The number of poll workers and voting machines can have a huge effect on Election Day problems, particularly in areas with more minority voters. Giving sufficient resources to election officials could dramatically improve voting in America."

Co-author Christopher Famighetti said, "These three states had some of the longest lines in 2012, and they offer clear lessons on how poor resource allocation can contribute



PHOTO: AP PHOTO/ERIC GAY

In this Feb. 26, 2014 file photo, an election official checks a voter's photo identification at an early voting polling site in Austin, Texas.

to delays at the polls."

Famighetti said states must take steps to ensure all polling places have enough machines and workers because "no voter should have to wait longer than 30 minutes to cast a ballot."

After the 2012 election, the president convened a bipartisan commission to address

the problem of long lines and determine best practices for local election officials. The commission found 10 million people waited more than 30 minutes to vote.

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# Rep. Moore asks Wisconsin to hold off on voter ID law

By Lisa Neff

Staff writer

U.S. Rep. Gwen Moore is calling on the Wisconsin Government Accountability Board to wait until after the general election to implement the state voter ID law.

The Democratic representative from Milwaukee made the request in a letter to Kevin J. Kennedy, director and general counsel for GAB. She wrote as the American Civil Liberties Union of Wisconsin asked for a full federal appeals court review of the ruling that removed the injunction against the voter ID law, Act 23.

That decision by a three-judge panel of the Seventh Circuit Court of Appeals cleared the way for the GAB and the Walker administration to enforce the law in the midterm elections, even though the election process already is underway.

Advocates of the law say it will help protect the integrity of the voting process. The measure passed in 2011 requires voters to show government-issued photo IDs — driver's licenses, state ID cards, some college student and military IDs, passports and naturalization certificates or IDs issued by a Wisconsin-based American Indian tribe.

Opponents maintain that the law violates the U.S. Constitution and will make it difficult — or impossible — for some citizens to exercise their right to vote. Critics also say requiring people to acquire certain IDs amounts to a poll tax.



PHOTO: COURTESY

U.S. Rep. Gwen Moore, D-Milwaukee.

Moore has opposed the legislation. And in her letter, she asked that the GAB at least wait to implement the controversial act until after the Nov. 4 election because of "the irreparable harm and mass confusion it will cause."

She wrote, "Enforcing Act 23 for the

November election will ... cause widespread confusion for voters and election officials. Until the Seventh Circuit decision ... it is my understanding that election officials were operating under the assumption that no voter ID law would be in place. For example, it has been reported that over 11,000 absentee ballots have already been mailed without voter ID instructions. Further, it would be a tremendous burden on the state to sufficiently train 1,852 municipal clerks and countless poll workers before the election."

Moore continued, "It is also disturbing that there have been no public education efforts on voter ID for over two years, and

many of my constituents in the 4th Congressional District are unaware that they will need to obtain an ID. Moreover, the new 'free ID' guidance, in response to the Wisconsin Supreme Court ruling, is untested and likely to be insufficient to provide IDs to everyone who is lacking in light of the short time frame."

The congresswoman, not alone among Democrats in objecting to the law, said it would be irresponsible to proceed with the change before the election.

Find news updates at [wisconsin Gazette.com](http://wisconsin Gazette.com).

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# Vital statistics missing from Wisconsin wolf hunt data

By Todd Richmond

AP writer

Scientists warned federal wildlife officials that Wisconsin's Department of Natural Resources produced a flawed wolf population estimate for the 18 months after January 2012, when federal officials removed the animals from the endangered species list.

The researchers said in a letter to the U.S. Fish and Wildlife Service last month that the 2012-13 wolf monitoring report the DNR sent to the federal agency omitted information. Missing from the report was data on how many radio-collared wolves disappeared, the dates of deaths of radio-collared animals that were recovered and an acknowledgment that poaching could have affected the population, the scientists said.

The DNR under-reported wolf mortality at 28.22 percent, the scientists said, estimating it could actually be within the 35 percent to 55 percent range for the 18 months through June 2013.

DNR large carnivore specialist Dave MacFarland said in an email to The Associated Press that Fish and Wildlife didn't require the information that was left out of the report. A review team made up of wolf experts looked over the data and didn't raise the same concerns as the researchers, he added.

What's more, he said the DNR has recently collaborated with UW-Madison to compile the data and has made the informa-

tion available in "university reports."

The email did not say what the data shows or where it could be located.

DNR spokesman Bill Cosh responded to a request for more details by saying the data is in a 400-page dissertation housed at UW-Madison's library.

A spokesman for the Fish and Wildlife Service's Midwest region didn't return a message.

The federal government removed wolves in Michigan, Minnesota and Wisconsin from the endangered species list in January 2012. Days later, Republican lawmakers in Wisconsin introduced a bill setting up a four-and-a-half month wolf season. The legislation allows hunters to use up to six dogs to track and trail wolves. Animal rights advocates contend using dogs can lead to bloody hound-wolf clashes in the woods.

The scientists warned that hunting wolves with hounds is a new threat to the population and suggested additional regulation would be required to avoid unlawful or unsustainable killing.

The DNR examined 27 of the 35 wolves killed by hunters using dogs this past season and didn't find any evidence of fights or other illegal practices. The evaluation was inconclusive, however; the carcasses had already been skinned when the agency examined them.

The researchers also complained that the



PHOTO: HOWLINGFORJUSTICE.COM

Hunting gray wolves, shown above, was recently banned in Michigan.

DNR included data from novice trackers in its 2013-14 monitoring report and barred the public from a May meeting in which data was aggregated and interpreted. The moves make it difficult to compare population estimates from year to year, they said.

The latest DNR estimates put Wisconsin's wolf population at somewhere between 660 to 689 animals, down from 809 to 824 animals in 2012-13. The agency's board has set the kill limit at 150 wolves for the upcoming season, down from 251 last year.

The group recommended an independent scientific review of the DNR's data. They urged Fish and Wildlife officials to consider placing the wolf back on the endangered species list before the wolf season opens in mid-October to allow time for the review and to demand the DNR use a standardized format for its population estimates.

The researchers were led by Adrian Treves, a UW-Madison environmental studies associate professor who studies the interactions between humans and carnivores.



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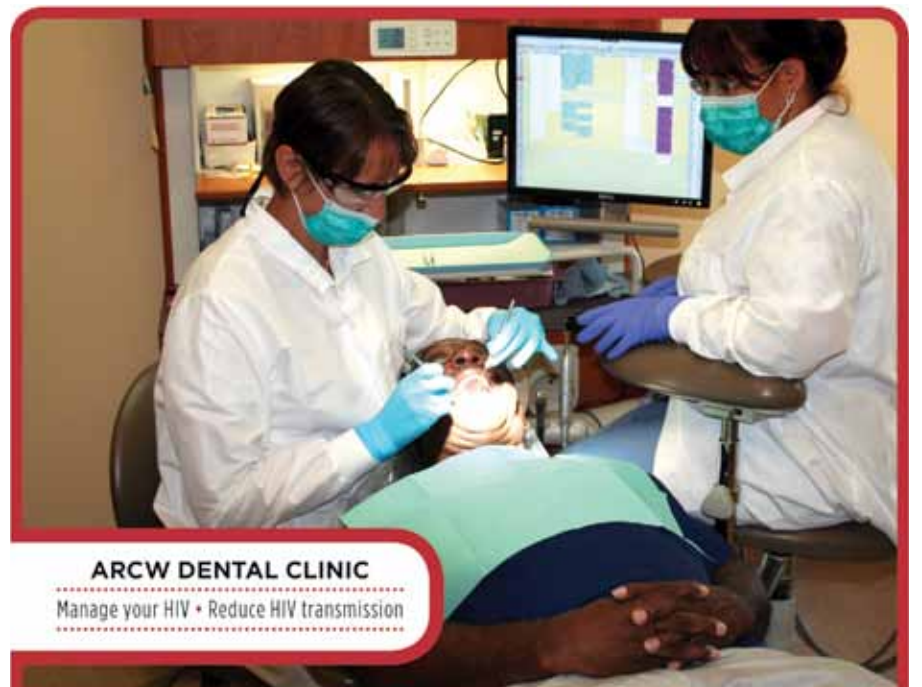
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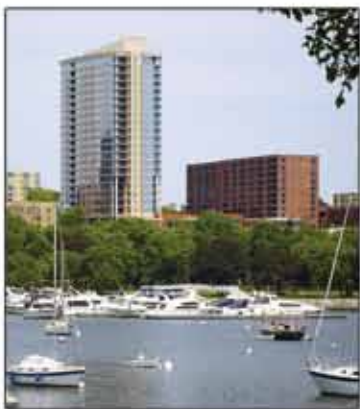


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# Toronto dads start their family under a global spotlight

By Scott Kearnan

Special from [GayswithKids.com](http://GayswithKids.com)

It was the baby photo seen round the world.

On June 27, Toronto dads BJ Barone and Frank Nelson welcomed their baby son Milo into the world. It was a magical moment they shared with an intimate few: surrogate mom Kathy and birth photographer Lindsay Foster.

But it was a few days later, when Foster received permission from the dads to upload some of the photos to her Facebook account, when the real sharing began. Foster's post spread like wildfire across the social media website: nearly 10,000 shares of her original update alone, plus countless reposts. It was picked up by *BuzzFeed*, which ran it with the headline, "These Photos of Two Dads Meeting Their New Baby Will Make You Cry Happy Tears." It's had more than 2 million viewers — and counting.

Twitter was flooded with the images of Nelson and Barone, their faces overcome with emotion as they embraced each other and Milo. Local news stations came calling to interview the dads. Their story had gone viral, giving millions of viewers a glimpse of raw, honest emotion that is not often shown by mass media: two dads in love with each other, and in love with their son.

"It's incredible that just sharing who we are as a family has resonated with so many people," said Barone to *GayswithKids.com*, a website for gay fathers.

Milo's birth coincided with World Pride 2014 in Toronto. Pride's theme was, "Rise Up": a call for LGBT visibility.

"That it coincided with World Pride is a special factor," says Barone. "We're standing up for ourselves and saying, 'This is normal.'"

He recalls a special note that he and Nelson shared with viewers on Foster's Facebook page: "This picture represents everything Pride is about. Love has no color nor gender nor sexual preference. Love is unconditional."

And they've certainly been feeling the love from strangers in cyber-space who have taken it upon themselves to comment on the photos or reach out directly. For the most part, the response has been hugely positive, says the couple — especially from younger generations, who increasingly view same-sex-headed families as simply part of the cultural fabric.

"I've received private messages from some of my students," Nelson says, "and those have been the most special to me. It is heartening, to feel that tides of love and acceptance have turned so dramatically. It makes me so hopeful that one day our son and others his age will look at this photo and wonder what all the hoopla was."

"I got one message from this guy in the States, saying, 'I'm a redneck opposed to same-sex marriage, but this really opened and changed my heart.' That one made me cry," adds Barone.

It's not only strangers who have reached out with more open arms. The photos have also opened doors to dialogue with some members of Barone's family in Italy, for whom his sexuality has been an issue. (Their story made the Italian newspapers.)

"My Italian family comes from a small town, and I've received messages from them before that what I do is wrong, that I should be ashamed of myself. Asking me how I could do this to my parents. But I just got a message from my cousin the other day; he wrote saying,

'Congratulations, the baby's beautiful. Hopefully you can come together to Italy.'"

"Sometimes people are just afraid of the unknown. They're afraid of how people will react," continues Barone. "Having this opportunity has allowed my family to see that we're in a stable relationship and receiving love and support from around the world. It's opened their eyes: If so many strangers can accept this, why wouldn't they?"

The couple admits that there's been some backlash. There are still the few who choose to leave hurtful and ignorant comments on even the most joy-filled photos. But those have been in the minority, they say, and much of the negative reaction has focused on a specific element: that the dads are shirtless in the photos.

"When the midwife told us we were going to be shirtless, I was like, 'What?'" laughs Nelson. They were encouraged to doff their shirts to establish skin-to-skin contact with Milo. Many baby experts recommend it to release oxytocin, often referred to as the "attachment chemical."

If a mother had brought the child to her breast, it's hard to imagine there would be much outcry. That so many were fixated on the shirtless element shows there's a long way to go to educating people about the experiences of dads, gay and straight, in the delivery room.

"Once you explain it," says Nelson, "it seems completely natural."

Now the dads are adjusting to the intricacies of parenthood, from feeding times to sleeping schedules. The media hubbub will die down, though they're considering starting a baby blog to update Milo's new worldwide fans.

**DADS** next page

**DADS** from prior page

Maybe someday, they'll grow their family again. They have embryos frozen for five more years, and haven't ruled out returning to the delivery room.

But right now they're enjoying the bliss of life with their baby — something they didn't always know they would have.

"When I came out to my dad, he said what upset him the most was that I would never get to enjoy being a father," recalls Nelson. "Now, my parents have been so touched seeing the journey that we went through to get here."

"I knew I was gay ever since I was a little kid, and I never thought I would find love, be married, or have kids. I thought I'd be alone or unhappy for the rest of my life," remembers Barone. His voice breaks. "And now here I am. I have Frank. I'm a father."

And the whole world is watching, loving them, hitting the share button.

*Read more Gay Family Spotlight stories at GayswithKids.com.*



**New dads BJ Barone and Frank Nelson of Toronto hold their just-born son Milo to their bare chests for bonding even before the umbilical cord is cut.**

PHOTO: LINDSAY FOSTER PHOTOGRAPHY

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# Fast-food workers across nation strike in fight for \$15

By Lisa Neff

Staff writer

Fast-food worker Tim Roach has been doing some arithmetic and the numbers don't add up to fairness.

Roach works at a Wendy's in West Allis for \$7.45 and gets 40 hours a week if he's lucky.

That is not a living wage for the 21-year-old man, who travels to work from his residence on the North Side of Milwaukee to the restaurant via bus, a commute that can take four hours round-trip.

So on Sept. 4, Roach joined other fast-food workers in the Fight for \$15 day of action. He was a first-time striker, walking off the job for fair wages and the right to unionize without fear of retaliation.

Fast-food workers with Wendy's, McDonald's, Burger King, Taco Bell, KFC, Hardee's and more demonstrated in more than 150 U.S. cities, including Wausau, Madison and the Milwaukee area.

In some cases, workers, with support from labor leaders, clergy, community activists and elected officials, staged civil disobedience demonstrations that resulted in arrests. U.S. Rep. Gwen Moore, D-Milwaukee, was among the two dozen protesters arrested in the Fight for \$15 sit-in outside a West Milwaukee McDonald's.

Moore, in a statement through her communications director, said, "I take great pride in supporting Milwaukee workers as they risk arrest in pursuit of a brighter tomorrow for their families."

In Madison, police arrested at least seven people.

Other arrests took place in Detroit, Chicago, New York City, Las Vegas, Philadelphia, Atlanta and Miami.

Organizers said thousands of workers and allies participated in the actions.

"It's time to raise the pay of fast-food workers and everyone earning a low wage in this country," said U.S. Rep. Mark Pocan, D-Madison, who said he stood in solidarity



PHOTO: AP PHOTO/PAUL SANCYA

**Protesters block traffic on Mack Avenue in Detroit as part of a national protest to push fast-food chains to pay their employees at least \$15 an hour. Hundreds of workers from McDonald's, Taco Bell, Wendy's and other fast-food chains walked off their jobs on Sept. 4.**

with the demonstrators. "Companies should pay their workers fair wages and put more money in the hands of consumers to help strengthen our economy. These companies are super-sizing their profits while their workers are struggling to make ends meet."

Just days before the demonstrations, the Fight for \$15 got a boost from President Barack Obama, who spoke at a Labor Day celebration in Milwaukee. He again called for Congress to raise the minimum wage — various measures would increase the base wage from \$7.25 an hour, which is what Roach started at about a year ago, to \$10-\$15.

A minimum-wage worker on the job 40 hours a week can earn about \$15,000 a year, and that's generally without benefits.

"I work hard. I exhaust myself and I don't get paid enough to live a comfortable life," said Roach, who handles a range of tasks at

the restaurant.

He'd been attending a culinary school until he had to give that up to work as many hours as he could get. "I need 40 hours a week to survive," he said.

At \$15 an hour, Roach said he could pay his bills and maybe further his education.

The fast-food campaign has the support of major unions at the national level, such as the Service Employees International Union, and grassroots groups such as Wisconsin Jobs Now! at the regional level.

The day of action drew the attention of consumers to the situation of the fast-food worker at the counters and in the kitchens.

And the campaign drew the attention of workers to unions, and the possibilities and benefits of organizing.

"It's a movement that I believe in," Roach said. "It is a movement to better ourselves economically, to better our situation, but

also to better our whole economy. ... It's a movement to make our whole society better."

## BY THE NUMBERS

In the latest Pew Research Center on jobs and the economy, 56 percent say their family's incomes are falling behind the cost of living.

- 45 percent have experienced one or more serious hardships in the past year.
- 58 percent say jobs are difficult to find.
- 67 percent say the economy is recovering, but not so strongly.

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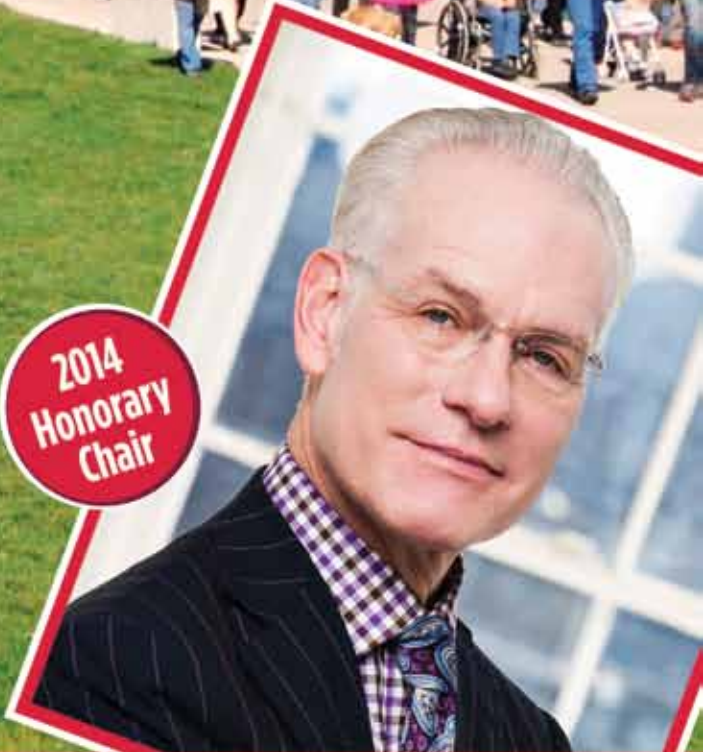


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# Janesville school district policy to support transgender students

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Another Wisconsin school district has adopted a policy allowing transgender students to use the bathroom and locker room of the gender with which they identify if it's OK with their parents and principals.

The Janesville School District adopted the policy to bar discrimination based on gender identity, the *Janesville Gazette* reported Sept. 5.

Janesville is the hometown of U.S. Rep. Paul Ryan, a staunch social conservative.

Craig High School teacher Katy Hess, who advises the school's gay-straight alliance, said she knows of five or six transgender students at the school and regularly hears club members talk about bullying and harassment that they have experienced.

"I have to commend the school board and the school district for stepping up," Hess said. "The GSA and a lot of people were really pleased to see that."

Hess said her brother was born a female but identified as male, and high school was a tough time for him.

"My brother wouldn't go to the bathroom in high school because he wouldn't go in the

girl's bathroom," Hess said. "But he couldn't go in the guy's bathroom because he looked like a girl at that time. So just little things like that — where you're holding your bathroom all day long — are things we take for granted."

The policy adopted by the board says schools will provide reasonable accommodations for transgender students, including use of single-sex facilities such as locker rooms, after receiving written requests from their parents or guardians. School principals must approve the requests.

The policy reflects a similar one adopted by the Shorewood School District in March.

Hess said Craig High School already has a gender neutral bathroom that is available to students.

"These kids have always been here," she said. "They were here 10 years ago, they were here 20 years ago, and they were here 50 years ago. It's just they were never safe to be who they wanted to be, and I think it's positive to have an environment that they can just be themselves."

—The Associated Press

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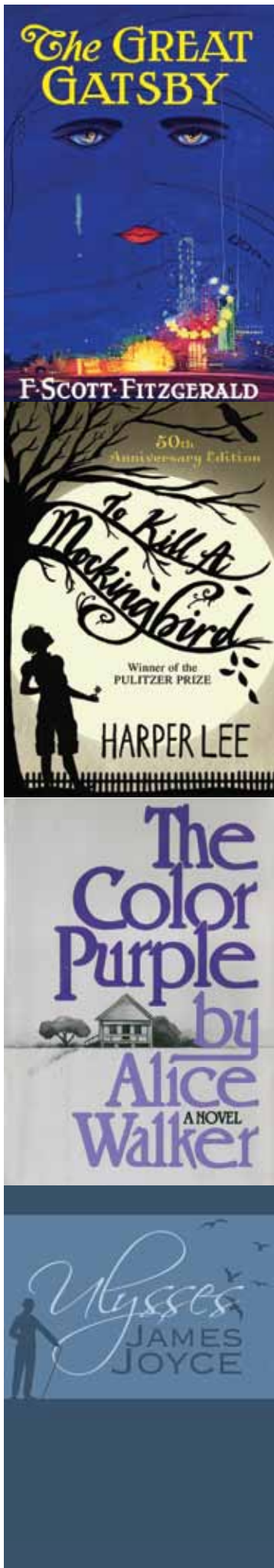
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## Putting banned books on the reading list

By Lisa Neff

Staff writer

Banned Books Week 2014 provides the material for another chapter in the campaign against censorship.

The week brings together the entire book community — librarians, booksellers, publishers, journalists, teachers and readers — and the civil rights community to celebrate the freedom to read and to challenge efforts to restrict access to books.

Banned Books Week is observed Sept. 21-27 with films, lectures, seminars, contests, protests and, perhaps most importantly, the reading of banned or challenged books. One such “reading of banned books,” presented by the ACLU of Wisconsin, takes place at 5 p.m. on Sept. 24 at the Stonefly Brewery, 735 E. Center St., Milwaukee. Other events in Wisconsin were being planned as WiG went to press.

Additionally, readers can participate in a virtual read-out by posting videos to the Banned Books Week channel on YouTube.

Wondering what to read?

- The American Booksellers Foundation for Free Expression tracked challenges to more than 300 books in the past year. The most recent was an effort to stop students involved in a summer reading program at a high school in Pensacola, Florida, from reading Cory Doctorow’s *Little Brother*, a *New York Times* best-seller and finalist for the Hugo Award for best novel. It’s a story about four teenagers who defend themselves against the Department of Homeland Security after a terrorist attack in San Francisco.

- Each year, the American Library Association’s Office for Intellectual Freedom records hundreds of attempts by individuals and groups to remove books from library shelves or classrooms. Some of the most challenged classics: F. Scott Fitzgerald’s *The Great Gatsby*, J.D. Salinger’s *Catcher in the Rye*, John Steinbeck’s *The Grapes of Wrath*, Harper Lee’s *To Kill a Mockingbird*, Alice Walker’s *The Color Purple*, James Joyce’s *Ulysses*, Toni Morrison’s *Beloved*, William Golding’s *The Lord of the Flies*, George Orwell’s *1984* and Vladimir Nabokov’s *Lolita*.

- The most challenged authors of the century include Ellen Hopkins, Aldous Huxley, Harper Lee, Peter Parnell, Robert Cormier, Toni Morrison, Stephen King, Katherine Paterson, Maya Angelou, J.K. Rowling, Stephen King and Judy Blume. Five of Blume’s books are on the list of the 100 Most Frequently Challenged Books of 1990-1999: *Forever*, *Blubber*, *Tiger Eyes*, *Deenie* and *Are You There, God? It’s Me, Margaret*.

### ON THE WEB

Banned Books Week:  
[www.bannedbooksweek.org](http://www.bannedbooksweek.org)

PHOTOS: COURTESY

Left margin, some favorite frequently banned classics: *The Great Gatsby*, *To Kill a Mockingbird*, *The Color Purple* and *Ulysses*.



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PHOTO: COURTESY/APPLE

The Apple Watch, billed as the company's most personal device ever.

# Apple Watch unveiled

Apple unveiled the Apple Watch on Sept. 9, describing it as the most personal device the company has ever made and promising an accessory that honors the tradition of precision watchmaking while pioneering new technologies.

"Apple introduced the world to several category-defining products — the Mac, iPod, iPhone and iPad," said Apple CEO Tim Cook. "And once again Apple is poised to captivate the world with a revolutionary product that can enrich lives."

All versions of the watch — there are three different collections — feature a digital crown that serves as a home button, as well as a way to access Apple's voice-control Siri, scroll, zoom and navigate. The watch can connect to Wi-Fi, pair with Bluetooth devices, serve as a walkie-talkie, a drawing pad, a pulse monitor, calorie counter, activity tracker, instant messenger and operate any number of apps. Many of these functions require virtual tethering to an iPhone.

The device, which will be available in early 2015 with a starting price of \$349, also tells time. The 18K-gold version may cost as much as \$5,000, Apple insiders estimate.

So, are Midwesterners ready for ready-to-wear gadgets? A survey from *First Insight* finds a mass market for wearables exists, especially fitness wearables, which tested best in the Midwest.

But the price must be right: On average, the items in *First Insight's* testing group were about 41 percent higher than what consumers were willing to pay. And that's without the gold.

— Lisa Neff

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{ EDITORIAL }

# Fight back against WE Energies' assault on clean energy in Wisconsin

Sustainable energy is one of the world's fastest-growing industries — and it's the best medicine available for our dying planet. But thanks to the state's current leadership, most of whom owe fealty to the fossil-fuel industry, Wisconsin is losing out on the jobs as well as the environmental rewards of having proactive sustainable energy policies.

Germany, which leads the world in wind energy, now receives nearly one-third of its power from that sustainable source. Many smaller countries are ahead of that record, according to a Sept. 14 story that appeared in the *New York Times*.

By contrast, Wisconsin's goal is 10 percent.

Koch Industries, Exxon-Mobil and the other energy dinosaurs that exert a shocking level of control over public policy in the United States — and especially in states like Wisconsin, where their well-paid puppets firmly control every aspect of government — are running scared. Very scared. Instead of forging forward and ensuring they'll reap the inevitable profits to be made from clean energy, they're doing everything in their power to halt it.

Their actions are not only selfish and

immoral, they're bad business. Their pawns invoke Ayn Rand's vision of capitalism to support their actions, but Rand did not believe in a system in which half-wits inherit oversized fortunes then use them to buy political influence that halts entrepreneurship and innovation in its tracks. In Rand's capitalist Utopia, the green-energy visionaries would be the heroes and the privileged, fossilized obstructionists to industrial progress would be the villains.

David Koch, you are no John Galt.

It's not just the Kochs and their friends who are terrified of progress, it's also the public utilities. WE Energies is beside itself looking for ways to halt the growth of alternative energy.

We Energies has a proposal on the table that would force customers with 6 kilowatt solar panels (the average rooftop size) to pay \$273 per year in "fees." But let's get real — those aren't fees, they're penalties. Another proposal from the regional monopoly would prohibit customers from leasing their rooftops for solar panels owned by others. This is free enterprise?

Madison Gas & Electric has similar proposals before the Public Service Commission.

And as if those assaults on clean

energy weren't enough to satisfy the craven multimillionaires who run WE Energies, they also want to charge all customers a \$9 to \$16 per month connection fee for adding alternative energy sources.

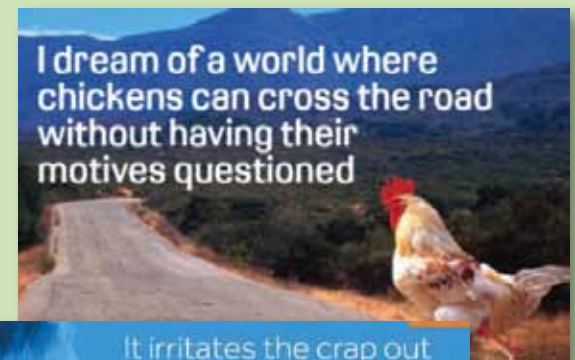
"If approved, these punishing changes will potentially shut down the clean energy marketplace in We Energies' territory," concluded Wisconsin's John Muir chapter of the Sierra Club.

The Wisconsin Public Service Commission, which is considering these proposals, is a three-person state executive regulatory board that "serves at the pleasure of the governor." Two of those three members, including the chairman, were appointed by Gov. Scott Walker, who's frequently criticized for being in the back pocket of Koch Industries.

We urge readers to contact the commission and demand it deny the latest corporate-right requests to penalize clean energy and the environment. The deadline for filing your opinion with the commission is on Oct. 7. To participate electronically, go to [psc.wi.gov/consumerinfo/intervenor.htm](http://psc.wi.gov/consumerinfo/intervenor.htm). If you need assistance with the process, contact Becky Yoh at 608-261-8521 or [rebecca.yoh@wisconsin.gov](mailto:rebecca.yoh@wisconsin.gov).

## WiG's WEB PICKS

Some of our favorite recent pictorials from cyberspace



## ON THE RECORD



"This is a deeper laceration in this country. If you think that this is going to blow over, this is going to be the longest hangover in race relations, ever."

Singer/songwriter PHARRELL WILLIAMS commenting to CNN's Don Lemon on the aftershocks of last month's events in Ferguson, Missouri.

"If birth control pills fixed boners, you'd get them free with your driver's license."

— Popular TWEET making the rounds on Twitter.

"Every American president in the past quarter century has now gone on television during prime time to tell the nation and the world that he has decided to bomb Iraq. Last night was Barack Obama's turn, and it was a vexing performance."

— PHILIP GOUREVITCH writing in *The New Yorker* about Obama's televised announcement of his plans to send 475 service members to Iraq as part of an effort to destroy the barbarously militant Islamic group ISIL.

"The question is, 'Will the gays behave?' Gays have been known to take their clothes off in the parade. They can't keep their pants on sometimes when they march in the gay Pride parade."

— The Catholic League's BILL DONAHUE commenting on the decision to allow LGBT people to march in New York City's St. Patrick's Day Parade in 2015.

"It's something we saw for the first time today, all of us. It changed things, of course. It made things a little bit different."

— Baltimore Ravens coach JOHN HARBAUGH commenting on a video that shows running back Ray Rice striking his then-fiancée in February. Rice was cut by the team and suspended indefinitely by the NFL for domestic violence. Critics claim that NFL officials actually saw the video months ago but only gave Rice a slap on the wrist before the video went public.

"It's going to be a hard struggle with the metastasization of terrorists groups across Africa, North Africa particularly, into the Middle East ... for us to figure out how best to deal with their threats in general and then in particular their special attention to turning the clock back for women and girls."

— Former Secretary of State HILLARY RODHAM CLINTON urging the United Nations to develop a more robust strategy to combat the growing use of kidnappings of girls and women as a war tactic across the globe.

"How many of you guys, in your own experience with women, have learned that no means yes if you know how to spot it?"

— RUSH LIMBAUGH, in a segment on his radio program about Ohio States new definition of sexual consent, which explicitly states that students must voluntarily and knowingly agree to engage in sexual activity. Limbaugh lamented that the policy would "take all the romance out of everything."



# Why the Roosevelts are relevant

## Opinion

JAMAKAYA

In 1969, Angela Lansbury starred as the mad-woman Countess Aurelia in the Broadway musical *Dear World*, with music and lyrics by Jerry Herman. The show was a bomb, but Lansbury won the Tony Award that spring and the show is noted for one great tune, a passionate anthem to denial called "I Don't Want to Know."

"Let me hide every truth from my eyes with the back of my hand," sings the Countess. "Let me live in a world full of lies with my head in the sand."

I've been singing along with Countess Aurelia after the last few months of mind-numbing news: Ebola fever spreading in west Africa; Israel bombing the hell out of the ghetto that is the Gaza Strip; Putin playing Orwellian mind games and attacking Ukraine; black-clad fascists executing hostages in Iraq; President Obama proposing

to defeat the fiends by using the same failed strategies that fueled their growth.

Then there were Missouri cops and immigration officers going Rambo on U.S. citizens and desperate immigrants, using military hardware in our undeclared wars at home; electoral analyses that declare Democrats cannot possibly win control of the House and may lose control of the Senate; more evidence of influence peddling and incompetence in Scott Walker's administration; and an appeals court ruling reinstating Walker's restrictive voter ID law, just in time to suppress turnout in the midterm elections.

For a while, Countess Aurelia offered me a tuneful escape, but then PBS jogged me out of it with its new Ken Burns documentary *The Roosevelts: An Intimate History*. This 14-hour epic presented the personal struggles and achievements of Republican Theodore "Teddy" Roosevelt and his cousin, Democrat Franklin Roosevelt, and Franklin's wife, humanitarian

Eleanor Roosevelt.

At the dawn of the 20th century, Teddy Roosevelt curbed the excesses of the Gilded Age and presided over some of the first regulatory laws to rein in the power of monopolies. He was a conservationist who established the National Park system. He oversaw the building of the Panama Canal.

Franklin Roosevelt responded vigorously to the joblessness and desperation wrought by the Great Depression. He established a system of social security that has dramatically reduced poverty among the disabled and elderly. He mobilized the U.S. and forged the Grand Alliance that defeated Nazi Germany and imperial Japan.

Both Roosevelts came from wealthy families but wielded their power to curb the excesses of the rich. They were combative with opponents and continually appealed to the American people to rally support. (Are you listening, President Obama?)

Eleanor Roosevelt was a writer and activist, constantly pushing her husband to do more for racial equality and women's rights. After World War II, she chaired the U.N. committee that drafted the Universal Declaration of Human Rights, adopted by the General Assembly in 1948.

The Roosevelts lived during times of economic upheaval, intense political polarization and threats from forces abroad. None of their accomplishments came easily. They made great sacrifices to labor for the public good. Unselfish values, shrewd leadership and persistence fueled their successes.

Eleanor wrote: "It is better to light a candle than curse the darkness."

*The Roosevelts* knocked some sense into me. I need to stop singing with a demented fictional countess in a Broadway bomb and start emulating a real first lady who changed the world. I'm working on it.

# Marching to protect our homes

## Opinion

MARY BETH ELLIOTT

Many Wisconsinites will be heading to New York City to join the largest climate event in history, the Peoples' Climate March, on Sept. 21. Why are so many of us so keen to go so far? The answer lies in yesterday's heroes and today's backyards.

We are blessed to be living in a state with great natural beauty. We enjoy an abundance of lakes, rivers, wetlands and meadows that are home to many plants and animals. Whether for growing crops, producing dairy, hiking, fishing, hunting or just enjoying the outdoors, the state's natural resources are priceless.

We also have an unusually strong tradition of conservation, with a history of wilderness champions. John Muir, Gaylord Nelson, Aldo

Leopold, Joseph Hickey, Owen Gromme and much beloved former DNR Secretary "Buzz" Besadny are shining examples of Wisconsin's conservation ethic, and their legacies are an important part of what it means to be a Wisconsinite.

Unfortunately, Wisconsin's natural heritage is under increasing threat from many directions. One of the most direct threats: pipelines carrying toxic tar sands. These pipelines have proven unreliable, with catastrophic spills from which the environment has not recovered. Many people have heard of the Keystone XL pipeline, but few know that there is a pipeline running through Wisconsin, even through Dane County, and that it is projected to carry even more tar sands than the Keystone XL.

The threat posed to Wisconsin farms, communities, water, woodlands and people far outweighs any benefit. Tar sands originate

in Canada, pass through our state and are refined elsewhere or shipped to global markets. So, the cost of a spill will be directly on us.

Wisconsin also is under siege from "bomb trains," where as many as 100 rail cars carrying explosive Bakken crude oil travel through some communities every day. Billions continue to be made by the purveyors of fossil fuels while Wisconsin, like much of the United States, experiences increasing extremes of weather that cost the local economy dearly.

But it's not just the direct impacts of fossil fuels that are causing problems. Wisconsin has already started to feel the burn of global warming. For example, the detailed records kept by Aldo Leopold in 1935 have been used to show that as temperatures have warmed, seasons have shifted.

Outside our state, climate change — which 97 percent of the scientific com-

munity links to fossil fuel use — leads to the melting of the Greenland ice sheet, the Arctic and Antarctica; acidification of the sea, with loss of fish and coral; and rises in sea level. And there is increasing concern from scientists that we will reach a "tipping point" of runaway, unstoppable climate change.

So people from Wisconsin will be marching in New York because we care about the fate of the Earth, because we care about the fate of our own backyards, our kids, our wildlife, lakes, farms, rivers, and streams. And we march to carry on the legacy of Wisconsin's environmental heroes: Muir, Leopold and Besadny.

*Mary Beth Elliott is the coordinator of the Peoples' Climate March. For more details on the march, visit [peoplesclimatemarch.org](http://peoplesclimatemarch.org) or [350madison.wordpress.com](http://350madison.wordpress.com).*

*Share your opinions. Email columns to [lmneff@wisconsin-gazette.com](mailto:lmneff@wisconsin-gazette.com).*

## NATIONAL BRIEFS

### REPUBLICANS KILL AMENDMENT ON CITIZENS UNITED

On Sept. 11, Senate Republicans defeated a measure to advance a proposed amendment to rein in campaign spending by businesses, wealthy donors and candidates.

However, the defeat was anticipated, and even if the measure had passed in the Senate, it would have gone nowhere in the GOP-controlled House. The vote was 54-42, and 60 votes were needed to keep the amendment alive.

Mike Russo of U.S. PIRG, the federation of state Public Interest Research Groups, called the vote a milestone and said amending the Constitution should not be easy. "We know that the public overwhelmingly supports getting big money out of politics," he said, adding that the "vote is just the beginning and marks a big step forward in the movement to reclaim democracy."

In 2012, 32 super PAC donors spent as much as the 3.7 million donors to the other presidential candidates combined.

"The Citizens United decision unleashed a tide of big money from mega-donors and super PACs into our elections," said Russo. "But far from accepting this as a new status quo, Americans have been fighting back. In just a few short years, 16 states and more than 550 cities and localities across the country have enacted resolutions calling on Congress to pass an amendment to overturn Citizens United. Today, a majority of the U.S. Senate answered that call."

A number of municipalities in Wisconsin face Nov. 4 votes on non-binding resolutions for campaign finance reform.



PHOTO: AP

**Tennis legend Martina Navratilova (left) proposed marriage and Julia Lemigova accepted during the U.S. Open.**

### NAVRATILOVA PROPOSES AT U.S. OPEN

Tennis great Martina Navratilova proposed to her girlfriend on the big screen of Arthur Ashe Stadium between the U.S. Open men's semifinals. Navratilova popped the question to Julia Lemigova in the Tennis Channel suite on Sept. 6, drawing a loud cheer from the crowd.

"I was very nervous," Navratilova said later. "It came off. She said yes. It was kind of an out-of-body experience. You've seen people propose at sporting events before, in movies, in real life. Here it was happening to me. It was like I was watching myself do it."

Navratilova said somebody suggested she propose during a changeover in the first match between Kei Nishikori and Novak

Djokovic, but she didn't want to disturb the players in any way. The only problem was that Navratilova was later scheduled to play a Champions doubles match with Jana Novotna against Tracy Austin and Gigi Fernandez. She tried unsuccessfully to get the start postponed without telling anybody why, so she was fretting that the Nishikori-Djokovic match would go five sets. Fortunately, it ended in four.

After the triumph in her personal life, Navratilova was also victorious in doubles.

Navratilova said she and Lemigova would prefer to get married in Florida, where they live. Florida officials are currently appealing a federal judge's ruling that the state's gay marriage ban is unconstitutional.

### IN OTHER NATIONAL NEWS ...

- **Students returned to public schools** this semester to find vending machines stocked with healthier snacks and drinks, as mandated by the Healthy, Hunger Free Kids Act of 2010. However, congressional Republicans — and food manufacturers — want to rollback the requirements by offering waivers. The House debate was put on hold until after the elections.
- **Strict voter ID laws** could create substantial barriers to voting and possible disenfranchisement for more than 24,000 transgender voters this November, according to a study from the Williams Institute in California. "Some voters may

not have the means or the ability to present the required voter identification for a variety of reasons, such as poverty, disability, or religious objection. Transgender people have unique barriers to obtaining accurate IDs needed to vote," said researcher Jody Herman.

- **The NFL** has called in a former FBI director to examine how it pursued and handled evidence in the Ray Rice domestic violence case. The move came hours after the AP reported that a law enforcement officer said he sent an NFL executive a video in April that showed Rice striking his then-fiancée at a casino.

- **U.S. Sens. Tammy Baldwin** of Wisconsin, Tom Harkin of Iowa and Elizabeth Warren of Massachusetts joined U.S. Rep. Mike Quigley in calling on U.S. Health and Human Services to re-evaluate discriminatory, inconsistent policies against gay men donating blood, organs and tissue.

- **The immigrant rights group Voces de la Frontera** said the president is prioritizing politics over people by delaying executive action on immigration reform. "Yet again the president asks the people for more time. Our families don't have that time — not when ICE's arbitrary quotas demand that 32,000 people be detained and 1,100 end up being deported daily," said executive director Christine Neumann-Ortiz.

—L.N.

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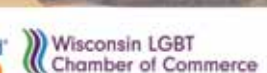
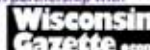
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## REGIONAL BRIEFS



PHOTO: COURTESY

**Clean Wisconsin recently released the results of a poll showing overwhelming voter support in the state for relying more on clean, renewable sources of energy and boosting energy efficiency.**

### WISCONSIN VOTERS BACK CLEAN ENERGY

Wide margins of Wisconsin voters say they want their state to do more to get energy from clean, renewable sources — wind, solar and bioenergy — and to improve energy efficiency.

Clean Wisconsin released the results of the survey earlier this month:

- 95 percent of Wisconsin voters support an increase energy efficiency.
- 88 percent support an increase in the use of solar energy.
- 84 percent support an increase in biomass energy.
- 83 percent support an increase in wind power.

"Voters clearly see Wisconsin's potential to hold costs down, create jobs and become a more energy independent state by expanding use of clean energy and energy efficiency," said Keith Reopelle, CW's senior policy director. "Especially considering that Wisconsin currently imports more than \$12 billion worth of fossil fuels every year, we have every reason to do what we can to create good middle-income jobs through clean energy development that will shape Wisconsin's future."

### BREWERS' BALLPARK PUP HANK TO GET LITERARY TREATMENT

Bernie Brewer may be the official mascot of Milwaukee's team, but this year Brewers fans have given their hearts to a littler mascot: Hank, the stray dog that wandered into spring training and has become a social media success story for the team. And Milwaukee's Hank-madness now has a new outlet. The Brewers have begun selling a 40-page children's book, *Hank, The Ballpark Pup*, that details the bichon frise mix's adventures. The book will be available for \$19.95, and 20 percent of the retail price will go to the Wisconsin Humane Society's "Hank Fund," which has already raised more than \$130,000 through the sale of prior merchandise.

### MARRIED COUPLES SUE STATE

The American Civil Liberties Union of Wisconsin sued on Sept. 17 on behalf of gays and lesbians who have married in the state but whose marriages are being denied recognition.

In early June, after a federal judge ruled

against the constitutional amendment banning same-sex marriage, more than 500 couples married in the state. But the window on weddings closed when state Attorney General J.B. van Hollen appealed. And gay couples have been waiting in limbo — for news that the federal government will recognize their marriages, and for new developments in the state situation.

On Sept. 17, the ACLU sued on behalf of four same-sex couples.

"Our clients have married in Wisconsin and that isn't something the state can take away from them or refuse to recognize," said Larry Dupuis, legal director of the ACLU of Wisconsin. "The state of Wisconsin has placed hundreds of same-sex couples, including our clients, in an untenable position of not knowing if their marriages will be respected and recognized or simply ignored."

### IN OTHER REGIONAL NEWS ...

• **Cudahy** has become the fourth city in Wisconsin to adopt a non-discrimination ordinance that bans bias based on gender identity and expression. The vote of the common council in the Milwaukee County municipality was unanimous.

• **A federal appeals court** heard arguments over whether Wisconsin prosecutors can resume their John Doe investigation of Gov. Scott Walker's recall election campaign. The judges focused on whether the court should intervene in what appeared to be a state issue.

• **Milwaukee County Executive Chris Abele** will upgrade Lincoln Memorial Drive to utilize energy-efficient light bulbs. The change will reduce electricity usage by 50 percent, saving the county more than \$14,000, according to Abele's office. The upgrade is made possible by the county's \$4 million Innovation Fund, which is paid for by land sale revenue instead of tax dollars.

• **Wisconsin U.S. Sen. Ron Johnson** is appealing a federal judge's ruling that he has no standing to bring a lawsuit against Obamacare. Johnson claims the Affordable Care Act creates a "time-consuming" burden for him to obtain coverage on behalf of his staff and harms his popularity and henceforth his prospects for reelection, so the law should be overturned.

• **An Iowa man** was arrested for a hate crime after his dog attacked another man. Des Moines police said the white man told his dog, "Sic 'em, Rider" and the dog attacked a black stranger on the street. The suspect called out racial slurs as the dog bit the victim.

• **A judge in Davenport, Iowa**, sentenced a man to probation for growing 71 marijuana plants in a trailer outside his parents' home. The man said he was using the marijuana for medical reasons. He has angiosarcoma.

— L.N.



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Frank Almond,  
Artistic Director

## Jeans feeling the blues as sales slump

By Anne D'Innocenzio

AP writer

Americans' obsession with jeans is beginning to wear thin.

Jeans long have been a go-to staple in closets across the country. After all, not many pieces of clothing are so comfortable they can be worn daily, yet versatile enough to be dressed up or down.

But sales of the iconic blues fell 6 percent during the past year after decades of almost steady growth. Why? People more often are sporting yoga pants and leggings instead of traditional denim.

The shift is partly due to a lack of new designs since brightly colored skinny jeans were a hit a couple of years back. It's also a reflection of changing views about what's appropriate attire for work, school and other places that used to call for more formal attire.

"Yoga pants have replaced jeans in my wardrobe," said Anita Ramaswamy, a Scottsdale, Arizona high-school senior who is buying more leggings and yoga pants than jeans. "You can make it as sexy as skinny jeans, and it's more comfortable."

To be sure, the jeans business isn't dead: Customer Growth Partners, a retail consultancy, estimates denim accounts for 20 percent of annual sales at the nation's department stores.

But sales of jeans in the U.S. fell 6 percent to \$16 billion during the year that ended in June, according to market research firm NPD Group, while sales of yoga pants and other "activewear" climbed 7 percent to \$33.6 billion.

And Levi Strauss, which invented the first pair of blue jeans 141 years ago, is among jean makers that acknowledge their business has been hurt by what the fashion industry dubs the "athleisure" trend. That's led them to create new versions of classic denim that are more "stretchy" and mimic the comfort of sweatpants.

### BIRTH OF THE BLUES

It's one of the few times jeans haven't been at the forefront of what's "trending." Businessman Levi Strauss and tailor Jacob Davis invented jeans in 1873 after getting a patent to create cotton denim workpants with copper rivets in certain areas like the pocket corner to make them stronger. By the 1920s, Levi's original 501 jeans had become top-selling men's workpants, according to Levi's corporate website.

Over the next couple of decades, the pants went mainstream. In 1934, Levi's took advantage of the rise in Western movies and launched its first jeans aimed at affluent women who wanted to wear them on dude ranches. Then teens boosted popularity of the pants, first among the greasy-hair-and-leather-jacket set in the 1950s and then, the hippies in the 1960s.

But teens' biggest contribution to jeans' rise was the name itself: Until the 1950s, the pants were called overalls or waist

overalls, but in the following decade, teens started referring to them as jeans. During that time, jeans took on a bad-boy image — popularized by actors like James Dean and Marlon Brando in such roles — which led many schools to ban kids from wearing them to class.

In 1960, Levi's began using the "jeans" name in ads and packaging. And over the next few decades, jeans became even more of a way for people to express themselves. In the 1960s to early 1970s, hip-huggers and bell bottoms became an anti-establishment statement. Then in the 1970s and early 1980s, jeans became a status symbol when designer brands like Jordache rolled out more chic versions. More recently, names like 7 For All Mankind made \$200 jeans, helping to push sales up by 10 percent to \$10 billion in 2000, NPD said.

### IRONING IT OUT

Jeans have faced other rough patches. One came in the mid-1970s, when denim sales fell 3 to 4 percent, while corduroy pants surged in popularity, with sales rising 10 to 12 percent, according to NPD estimates.

NPD declined to offer more historical sales data because of changes it made in its methodology recently, but the group's chief industry analyst Marshal Cohen says jean sales fell about 3 percent again with the resurgence of khakis 12 years ago. That was the last decline until now.

Fashion watchers say the latest decline could be the longest. The "athleisure" trend is the biggest threat jeans have faced because it reflects a fundamental lifestyle change, said Amanda Hallay, assistant clinical professor of fashion merchandising at LIM College in Manhattan. "Everyone wants to look like they're running to the gym, even if they're not," she said.

As a result of jeans' waning popularity, retailers and designers are focusing more on activewear and less on denim. For instance, J.C. Penney recently has doubled its selections in casual athletic styles for the back-to-school season and scaled back growth of its denim business.

And designers are pushing new versions of jeans. Both Levi's and VF Corp., the maker of Wrangler and Lee jeans, are rolling out jeans that they say are stretchier. And many brands are making so-called jogger pants, a loose-fitting sweatpant style that has elastic cuffs at the bottom of the leg.

"If casualization is what everyone is looking for, we can push the innovation," said James Curleigh, president of the Levi's brand.

It's too early to tell whether the new styles will help jeans regain popularity. Jennifer Romanello, for one, said she's not interested in them.

"If I want yoga pants, I will buy yoga pants," said the publishing executive from Rockville Centre, New York. "I just don't see jeans crossing the line to be yoga pants."

# DisH\*it Out!

## 'Wines by northwest' pour excellence

By Michael Muckian

Contributing writer

California gets all the attention when it comes to wine produced in the United States. With wineries concentrated mostly in regions such as Napa and Sonoma, the state produces almost 90 percent of the wine made in the nation.

But turn your western gaze a little more northwesterly. Washington and Oregon have winemaking legacies nearly as long as California's, and those states' pinot noir, chardonnay and excellent vintages are pushing them further into the limelight. The states rank as the third and fourth highest-producing states in the nation behind California and New York.

Washington boasts an \$8.6 billion wine industry, more than half of which comes from wine tourism. More than 50,000 acres of vineyards (owned and operated by about 800 wineries and 350 ancillary grape growers) produce 12.5 million cases of wine in the state. Production is more or less evenly distributed between red and white varieties.

Oregon lags its northern neighbor but still boast \$2.7 billion industry that's built largely on the reputation of its pinot noir. The state's 545 wineries produce 72 varieties of grapes, and production numbers continue to increase.

We reviewed wines from the Pacific Northwest and created a mixed list of favorites grouped by color and varietal.

### WHITES

Although not as well-known as some of its counterparts, the pinot gris grape has been producing top quality wines worldwide for generations, largely in cooler climates. Known for a honey-like flavor palate, Pacific Northwest pinot gris also has a spritzy, fruity quality that makes it one of the region's most successful varieties.

Two wines from Oregon stand out. The **Acrobat 2013 Pinot Gris** (\$12), produced by King Estate, offers a palate of citrus and green apple backed by a youthful effervescence that makes the wine ideal for warm fall days.

The winery also offers a stronger version under its own brand. **King Estate 2012 Domaine Pinot Gris** (\$25) pours with a bit more authority. A similar fruit-and-acidity approach brightens the palate, which is then treated to essences of pear, citrus and tropical fruit backed by a honeyed apricot nose, giving the wine more character and grace than its lower-priced sibling.

Chenin blanc, which originated from and is still cultivated in France's Loire Valley, is undergoing a resurgence in popularity. Try wines like **Pacific Rim 2013 Chenin Blanc** (\$11), from Hilary Hahn Vineyards in Washington's Yakima Valley. The wine's floral aromas lead to flavors of melon and Key lime while suggesting traces of minerality underneath its refined surface.

Chardonnay looms large in the Pacific Northwest, and the **Columbia Winery's**

**Chardonnay** (\$11) offers a nicely oaked version of the familiar varietal. A balanced palate blends acidity and a vanilla sweetness from its oak aging that's augmented by apple, pear and tropical fruit overtones.

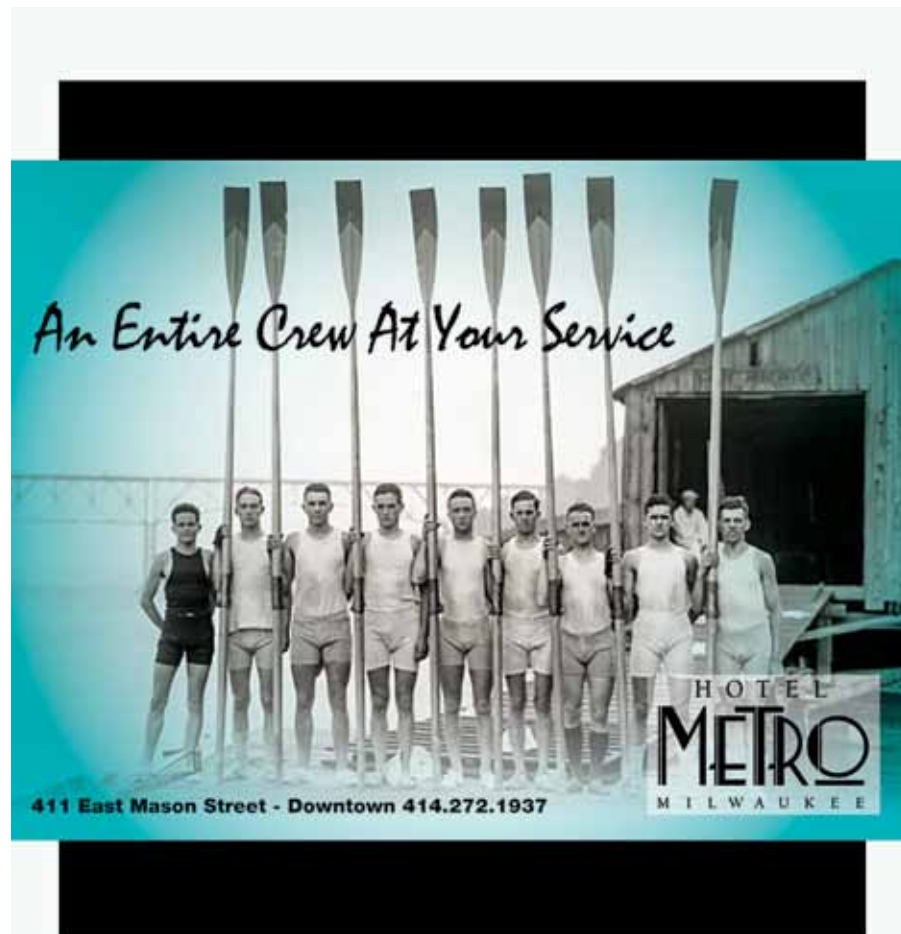
Cooler climates also bode well for Riesling production, and the winemakers at North by Northwest find subtle expression in fruit from vineyards on both the Oregon and Washington sides of the Columbia River Valley.

The **NxNW 2011 Horse Heaven Hills Riesling** (\$10) offers a drier expression of the familiar white wine. Golden straw in color, with aromas of peaches, jasmine and even graham cracker, the wine pours with

flavors of apricot, mango and citrus, offering a good balance of fruit and acidity, with a lingering, satisfying finish.

The same winery offers a late harvest varietal, the **NxNW 2011 Riesling** (\$15 for 375 ml) that is richer, sweeter and more viscous than its younger sister. With a nose of summer berries and bubblegum, the dessert wine offers essences of mandarin orange, blackberry and sour cherry on the palate.

WINES next page



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**WINES** from prior page

**REDS**

Although technically not a red, the **2013 Acrobat Rosé of Pinot Noir** (\$16) serves as a fine crossover to heartier wines. Lively acidity balances with bold fruit in this fruit-forward Oregon wine. You'll find surprising notes of spice, strawberry and even a touch of kiwi on the palate.

We can't mention Oregon wines without immediately thinking of the state's rich and vibrant pinot noir profile. The opportunities are almost too many to mention, but here are two worth trying:

The **2012 Iris Vineyards Oregon Pinot Noir** (\$20) pours a deep garnet with aromas of anise, plum, black cherry and a touch of smoke. The cherry and plum appear on the palate of the medium-bodied wine along with dark chocolate baking spices and maybe even a little graham cracker, finishing long and clean.

The **2012 King Estate Signature Pinot Noir** (\$25) offers dark fruit aromas balanced with earthiness and spice. Those essences carry through to the flavor palate, which offer good balance, mellow acidity and nice complexity.

Pinot noir does not play a role in the **2011 g3 Red Wine** (\$15) from Goose Ridge Estate in Washington's Columbia Valley. The red blend, composed of (in descending order) cabernet sauvignon, merlot, syrah, malbec, mourvèdre, petit verdot and cabernet franc grapes, combines elements of red fruit and



PHOTO: NXNW WINERY

**Wines by NxNW Winery, produced from grapes grown in the Columbia River Basin of Oregon and Washington.**

crisp red apple on the palate. Its oak aging adds notes of vanilla and spice to the wine's long and supple finish.

Other Columbia Valley reds are gaining attention, including the **Columbia Winery Merlot** (\$12). Blended with small percentages of syrah and cabernet sauvignon, the wine pours a deep red with a distinctly purple edge. The merlot's rich, almost plush mouthfeel offers highlights of cherry and plum with notes of toasty oak and vanilla from its barrel aging.

But **Skyfall Vineyard 2012 Cabernet Sauvignon** (\$13) was one of our most pleasant surprises. Only 5,000 cases were produced, but the resulting vintage has a boysenberry and dark chocolate nose matched to flavors of black cherry, butterscotch and maybe even a hint of crème brûlée. This one is often tough to find, but it's worth the search.

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# Louisville makes bourbon the main course



By **Bruce Schreiner**

AP writer

In Kentucky's bourbon country, the classic American whiskey isn't just for sipping anymore.

Restaurants stretching along the Urban Bourbon Trail in Louisville are creating bourbon-inspired sauces and glazes to jazz up main courses, side dishes and desserts. The 6-year-old bourbon cocktail and culinary experience has grown to 34 establishments, adding more zest to the city's nightlife.

The trail's growth is part of a bourbon revival both nationally and in Kentucky's largest city, where whiskey-making dates back to the late 1700s and where a portion of Main Street known as "Whiskey Row" was once home to as many as 50 distilleries before Prohibition.

Louisville touts itself as the gateway to bourbon country and for many visitors its restaurants and bars are part of a day-to-night bourbon experience.

During the day, they tour distilleries about an hour or less away in rural Kentucky, where iconic bourbons such as Jim Beam, Maker's Mark, Wild Turkey, Woodford Reserve and Four Roses are crafted. At night, they flock to Louisville's bars and restaurants where bourbon is a main course.

"It's a perfect complement to our Kentucky Bourbon Trail tour, since you get to savor the authentic distillery experience by day and then enjoy the cosmopolitan allure of the Urban Bourbon Trail at dusk," said Eric Gregory, president of the Kentucky Distillers' Association. "Many of our guests use Louisville as their home base to enjoy their unique hotels, nightlife and culinary scene."

The bars are well-stocked — many establishments are typically offer from 50 to 150 varieties of Kentucky's signature spirit — and the bourbon-inspired dishes are as varied as the whiskeys.

At St. Charles Exchange, there's an appetizer dubbed Elvis on Horseback — bacon-wrapped, peanut butter-stuffed dates with bourbon-banana vinaigrette. The Brussels sprouts at Marketplace restaurant feature bourbon-sorghum hoisin and almond. Lilly's serves up pork rib-eye with pork shoulder, summer succotash and grilled peach bourbon coulis. At Sidebar at Whiskey Row, the "Hung Jury" burger is layered with bourbon mushrooms and onions.

For dessert, options include Derby Cafe's Kentucky bread pudding with bourbon sauce and whipped cream. The "Wilbur sundae" at Doc Crow's includes brown butter praline ice cream with a bourbon caramel ribbon atop cinnamon pork rinds, sprinkled with

candied bacon and topped with a bourbon cherry.

The vast array of bourbons offered at the bars includes hard-to-get whiskeys. Bourbons Bistro, a founder of the Urban Bourbon Trail, features an average of 125 regular bourbons, 20 to 25 reserve bourbons and 35 rye whiskeys.

The Vernon Club, a bourbon bar housed in a bowling alley, keeps 300 bourbons on the menu. Its offerings of rare bourbons include Michter's 20-Year-Old Single Barrel Bourbon Whiskey, the cultishly popular Pappy Van Winkle bourbons and Woodford Reserve Master's Collection Four Wood.

At the Old Seelbach Bar, customers can sip a smooth single-barrel bourbon or a classic cocktail at a restored bar from the early 1900s.

The bar is a big draw at The Seelbach Hilton Hotel, a stately fixture in downtown Louisville. Author F. Scott Fitzgerald used The Seelbach as a backdrop for Tom and Daisy Buchanan's wedding in "The Great Gatsby," and the hotel was a favorite hangout for Al Capone.

Many of the restaurants and bars on the Urban Bourbon Trail are a short walk from some of the city's main attractions, including the Louisville Slugger Museum & Factory and the Muhammad Ali Center. Churchill Downs, home of the Kentucky Derby, is a short drive away.

Louisville Mayor Greg Fischer said the trail has spiked the city's status as a year-round tourist attraction. A half-dozen new downtown hotels are either planned or being built and several micro-distilleries will start production in the next couple of years, he said.

"It's been great for the economy and good for the spirit of the city," the mayor said.

## IF YOU GO...

URBAN BOURBON TRAIL: [www.bourboncountry.com/things-to-do/urban-bourbon-trail/index.aspx](http://www.bourboncountry.com/things-to-do/urban-bourbon-trail/index.aspx)

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## Milwaukee Film 'experiments' with sixth annual festival

By Matthew Reddin

Staff writer

Presenting 275 movies over 15 days, the sixth annual Milwaukee Film Festival is certainly ambitious in its cinematic scope.

But festival artistic and executive director Jonathan Jackson says the event's ambitions go beyond screening a lot of movies. "We really strive to use (the festival) as a catalyst for community, for engagement and for celebration," he says.

Toward that end, this year's festival is adding new ways to expand engagement. Organizers brought on board a new venue, Times Cinema in Wauwatosa, and added new series centered around food, the arts, and African-American subjects and filmmakers.

The new series help audience members navigate the scale of the festival. "If you create these niche programs that cater toward a specific audience or have an audience focus it helps people guide their selections," Jackson says.

But also, as in the case of the Black Lens series, the new programs expand on what film festivals can accomplish socially. Unfortunately, festivals often fail to try.

"Regional festivals around the country just don't do an incredible job of showcasing diversity — not just on the camera but in representing the filmmakers," Jackson says.

The Black Lens series, inspired by the powerful reaction to last year's audience award-winner *The Incredible Defeat of Mister and Pete*, is an effort to change that. In addition to screening seven works by contemporary African-American filmmakers and one classic film, Jackson says community

partners will help support and present these films, and a large number of post-film conversations have already been scheduled.

### FESTIVAL 'MOMENTS'

Jackson says the Black Lens series is just one example of the Milwaukee Film Festival's emphasis on creating distinct "moments" — unforgettable experiences that are more than simply getting to see a film. In previous years, many of his favorite moments have involved the festival's opening, closing and centerpiece films, as well as the festival's annual tributes to important representatives from the world of film.

This year is no different. Centerpiece film *Jimi: All Is By My Side* is a powerful biopic about the year before Jimi Hendrix made his breakthrough at Monterey. It stars Outkast's Andre Benjamin and directed by Milwaukee-born John Ridley (who Jackson hopes will be able to attend the screening). And the closing night film, *The Surface*, is a Milwaukee film 18 years in the making, a drama about two men adrift on Lake Michigan filmed right here by a local production team, many of whom will be present.

But the opening night film, *1971*, might be the most exciting moment of all. The thrilling documentary tells the story of the Citizens' Commission, a group of Americans who exposed evidence of widespread government surveillance years before Watergate or WikiLeaks.

It's a powerful film in its own right, but Jackson says the guests attending the opening night screening are what take it from a regular screening to something special and unique. Among them are director Johanna



PHOTO: COURTESY MILWAUKEE FILM

A scene from *Stray Dog*, a documentary by Debra Granik.

Hamilton and representatives of her production crew — along with some members of the Citizens' Commission, a coup even more exciting because they only revealed their identities earlier this year.

"I think it's going to be an extraordinary experience," Jackson says. "This is a film about a group of citizens that saw something they didn't think was right about their world, and they impacted it, at their peril, in an incredibly profound way."

Also exciting to Jackson are this year's tributes, including new works from documentarian Marshall Curry and director Debra Granik, whom he calls "two of the finest cinematic storytellers of all time."

Curry will screen *Point and Shoot*, a documentary made with and about a fellow filmmaker who joined Libyan rebels in 2011 and was captured shortly thereafter. Granik will show the documentary *Stray Dog*, about a Harley-riding veteran she met while casting for her breakthrough feature *Winter's Bone*.

Both filmmakers have strong ties to the festival. Granik visited last year to host a daylong seminar with film students and Curry's documentary *Racing Dreams* was the first film screened at a Milwaukee Film Festival, back in 2009.

"To have him back — Milwaukee Film Festival's like what he's wrought," Jackson says. "I can't wait to show him where we've come."



PHOTO: COURTESY MILWAUKEE FILM

A scene from *Point and Shoot*, a documentary by Marshall Curry.

### SCREENING

The Milwaukee Film Festival runs Sept. 25-Oct. 9, at the Oriental Theatre (2230 N. Farwell Ave.), Downer Theatre (2589 N. Downer Ave.), Fox-Bay Cinema Grill (334 E. Silver Spring Dr.) and Times Cinema (5906 W. Vliet St.). Tickets for opening night, centerpiece and closing night films are \$20, \$17 for Milwaukee Film members. The festival will host an opening night party at Kenilworth Square East at 9 p.m. Sept. 25. The party is free with an opening night ticket stub or festival pass, or \$10 (\$8 for Milwaukee Film members). Visit [mkefilm.org](http://mkefilm.org) for a full list of films and events.

Selected film schedules:

**1971** Thursday, Sept. 25, at 7 p.m., Oriental; Saturday, Sept. 27, at 1:45 p.m., Oriental.

**Stray Dog** Saturday, Sept. 27, at 7:15 p.m., Oriental; Monday, Sept. 29, at 4:15 p.m., Times.

**Jimi: All Is By My Side** Saturday, Oct. 4, at 7 p.m., Oriental.

**Point and Shoot** Tuesday, Oct. 7, at 7 p.m., Oriental; Thursday, Oct. 9, at 5 p.m., Times.

**The Surface** Thursday, Oct. 9, at 8 p.m., Oriental.

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## Our progressive, alternative guide to the Milwaukee Film Festival



There's no film festival guide WiG could produce that'd be more comprehensive than the catalog provided by the festival team itself.

So instead, we've burrowed down through that comprehensive list of films and found a selection of *Gazette* favorites — films that best exemplify the progressive, alternative ethos that inspires in every issue. There's great films scheduled we couldn't fit on this list, of course (some of which you can find in an expanded version of this guide at [wisconsin-gazette.com](http://wisconsin-gazette.com)), but if all this list does is convince you to explore a powerful, progressive flick you might have otherwise missed, we've done our job.

Tickets for the sixth Milwaukee Film Festival are \$10, \$9 for seniors, \$8 for Milwaukee Film members and \$6 for children 12 and under. You can pick up individual tickets or packages at any of the theaters' box offices, by calling 414-727-8468 or by going online to [mkefilm.org](http://mkefilm.org).

### 'FREEDOM SUMMER'

Friday, Sept. 26, at 4:15 p.m., Oriental;  
Monday, Sept. 29 at 7 p.m., Fox-Bay



*Freedom Summer* depicts the summer of 1964, a watershed moment for the civil rights movement in the United States.

PHOTO: COURTESY MILWAUKEE FILM

The Freedom Summer of 1964 began as an initiative to mobilize African-American voters in Mississippi, the most segregated state in the United States, but the social unrest and violence it provoked would have the far-reaching effect of kick-starting the American civil rights movement. *Freedom Summer* blends interviews and rare archival footage from both sides of the conflict into a captivating recreation of that summer — one all the more powerful as we realize the battle for racial and social equality isn't yet won in many ways, 50 years after the first salvos.

### 'MANUSCRIPTS DON'T BURN'

Friday, Sept. 26, at 4:30 p.m., Oriental;  
Sunday, Sept. 28, at 4:30 p.m., Downer

*Manuscripts Don't Burn* is, on its face, a work of fiction, a scathing criticism of the Iranian regime that takes as its main characters two contract killers assigned to assassinate writers and journalists who endanger those in power — and, as such, it is a worthy, necessary film. But it's also a film that might never have existed. Director Mohammad Rasoulof filmed it in defiance

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of a 20-year ban while out on bail for a previous infraction. While the cast and crew have had their names redacted to protect them, Rasoulof's remains as an additional, metatextual challenge to the oppression he and his people suffer. In Farsi with English subtitles.



PHOTO: COURTESY MILWAUKEE FILM

A scene from *Slow Food Stories*.

**'SLOW FOOD STORIES'**

Saturday, Sept. 27, at 4 p.m., Oriental;  
Tuesday, Sept. 30, at 7 p.m., Times;  
Wednesday, Oct. 1, at 4:30 p.m., Downer

This delicious-looking selection from MFF's Film Feast series challenges the ubiquity of fast food with a counteroffer: the "Slow Food Movement," a global rallying

cry that asks its adherents to revert back to a focus on local food production. *Slow Food Stories* portrays the movement's founder, Carlo Petrini, as he describes its growth and his devotion to the idea that "an environmentalist who is not also a gastronome is very sad."

**'WE ARE THE NOBLES'**

Saturday, Sept. 27, at 4:15 p.m., Fox-Bay;  
Tuesday, Sept. 30, at 7 p.m., Downer;  
Monday, Oct. 6, at 10 p.m., Oriental

*We Are the Nobles*, part of MFF's Passport: Mexico series, is a hilarious but cutting take on income inequality, with a story that makes such perfect sense it's surprising it took this long to arrive. Its protagonists are monstrous 1 percenters, scions of a self-made millionaire who realizes the privilege he has been able to provide them with has damaged them almost irreparably. So he takes drastic measures, staging his company's bankruptcy and taking them "on the run" from the government to a working-class neighborhood where all that privilege can be washed away — with farcical results. In Spanish with English subtitles.

**'SHE'S BEAUTIFUL WHEN SHE'S ANGRY'**

Thursday, Oct. 2, at 4:30 p.m., Times;  
Saturday, Oct. 4, at 1:30 p.m., Oriental;  
Tuesday, Oct. 7, at 6:30 p.m., Downer

Women's rights issues remain hot even today, but they were never hotter than in the early days of the movement in the late '60s and early '70s. *She's Beautiful When She's Angry* returns to those days, exposing ten-



PHOTO: COURTESY MILWAUKEE FILM

*Life Partners* stars Leighton Meester (left) and Gillian Jacobs as co-dependent friends.

sions of race, sexuality and the role of men, which threatened to destroy the movement before it even got off the ground.

**'LIFE PARTNERS'**

Sunday, Oct. 5, at 7 p.m., Oriental

Leighton Meester and Gillian Jacobs star as best friends (one gay, one straight) who find their friendship tested when the lat-

ter starts a longtime relationship with a guy (Adam Brody) who threatens their co-dependent relationship. It's a clever premise, but what makes *Life Partners* particularly great is how incidental its characters' sexualities feel to its plotline, and how both the quarter-life-crisis and bumpy-budding-love storylines stand independently.



PHOTO: COURTESY MILWAUKEE FILM

A family of one-percenters goes working-class in *We Are the Nobles*, a Mexican farce that is the biggest box office success in the country's history.

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# UWM presents 11-day LGBT film festival

By Matthew Reddin

Staff writer

For the past four years, organizers of the Milwaukee LGBT Film/Video Festival have given audiences an embarrassment of riches, packing a daunting number of films into a single weekend in October.

But this year the festival, produced by UWM's Peck School of the Arts, is rewinding back to its roots and presenting a festival that spools out over 11 days. In the words of festival director Carl Bogner, the elongated format will provide patrons with some "temporal elbow room."

"When you're concentrated on one weekend," he says, "it's possible potential patrons could miss (the festival) altogether."

The 2014 format is the same one used when the festival began almost 30 years ago. From Oct. 16 through Oct. 26, patrons can choose from a varied mix of cinema and video that includes independent current features and documentaries, as well as selections of classic cinema.

Although the original format has returned, the festival's context has changed. For starters, LGBT-themed films aren't just limited to LGBT film festivals, as their subject matter and characters can be more frequently seen in comparatively mainstream cinema. For example, *Love is Strange*, a film about an older gay couple forced to live apart after getting married, recently premiered at the



PHOTO: COURTESY

***Blackbird*, a coming out and coming-of-age tale, opens the LGBT Film/Video Festival.**

Oriental Theatre, and *Life Partners*, about two co-dependent women who grapple with a changing relationship is one of the Milwaukee Film Festival's more high-profile screenings.

The nature of film festivals and movie-going in general has changed as well, Bogner says. Missing a film's opening no longer carries the peril of missing it altogether.

"We all know we'll get to see a movie eventually," Bogner says.

But that makes festivals even more special, he adds. Attending such events with

friends provides the added gratification of shared experience. Viewing film in a community atmosphere, surrounded by perceptible audience reactions, can change perceptions about what's happening on screen.

Bogner says he finds it hard to pick favorite films, but admits the ones he's placed in the festival's opening and closing slots bear some significance. The opening night film at the Oriental is *Blackbird*, adapted from a 1986 novel by Larry Duplechan. The film tells the story of a young black teenager in the process of coming out and coming of age in his religiously conservative Mississippi town.

As a coming-out narrative, it's part of a genre that Bogner says has oversaturated LGBT cinema. But *Blackbird* is a rare example of an African-American gay male-focused film, and has a quality of "tenderness," Bogner says, that makes it a stand out.

"The movie never tilts over into melodrama. It really wants to celebrate gestures of friendship," Bogner says.

The festival's closer, *52 Tuesdays*, is a film Bogner says he'd originally considered for the opening position. Filmed on successive Tuesdays, the story follows a year in the life of a teenage girl and her mother, who's in the process of transitioning from female to male. While the setup seems like gimmickry, Bogner calls it anything but. The film's nontraditional cast expertly explores

## ON SCREEN

UWM Peck School of the Arts presents the Milwaukee LGBT Film/Video Festival Oct. 16-26. Opening night tickets are \$15, \$10 for students and seniors; regular ticket prices are \$9, \$7 for students, seniors, and UWM community members. Visit [uwm.edu/psoa/film/lgbtfilmfestival](http://uwm.edu/psoa/film/lgbtfilmfestival) for the festival lineup. Additional festival information can be found in WIG's next issue and at [wisconsinngazette.com](http://wisconsinngazette.com).

the characters' separate transformations, he says.

The rest of the festival presents a remarkably diverse lineup of films chosen to cover both the entire LGBT and cinematic spectra, supported by equally diverse partnerships. Planned Parenthood and Tool Shed are hosting receptions, and UWM faculty and representatives from the ACLU are presenting film introductions as well as discussions. Those additional activities are part of Bogner's work to help the festival evolve.

"We want this to be a community event as much as we want it to be a film festival," he says.

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# Sneak peek of some major fall releases



PHOTO: COURTESY

An unrecognizable Steve Carell with Channing Tatum in *Foxcatcher*.

## 'FOXCATCHER'

Channing Tatum and Steve Carell hope to prove they have serious acting chops in this psychological thriller based on the true story of Olympic gold medal-winning wrestlers Mark and Dave Schultz and their increasingly bizarre relationship with wealthy benefactor John du Pont.

Mark Ruffalo also stars, and Bennett Miller (*Moneyball*) directs. *Foxcatcher*, which won raves at the Toronto Film Festival, goes into wide release on Nov. 14.

## 'INTERSTELLAR'

*Interstellar* follows a group of explorers down a wormhole that allows humans to travel freely through space. But this expedition is more than just an adventure. With the world running out of resources (reminder: vote Nov. 4), it's a quest for survival, with engineer Cooper (Matthew McConaughey) seeking a new home for humanity. The cast is a who's-who list of acting powerhouses: In addition to McConaughey, there's Anne Hathaway, Jessica Chastain, Michael Cain, Bill Irwin, Ellen Burstyn and John Lithgow. It's a fitting addition to the work of director Christopher Nolan (*The Dark Knight* trilogy, *Memento*). *Interstellar* goes into wide release on Nov. 7.



PHOTO: COURTESY

Anne Hathaway goes *Interstellar*.



PHOTO: COURTESY

Michael Keaton stars in *Birdman*.

## 'BIRDMAN'

Fiction reflects reality in this dramedy, which wowed the Venice Film Festival. Michael Keaton, a former *Batman* star in real life, portrays a washed-up actor famous for playing an iconic superhero. In search of a comeback, he attempts to stage a Broadway play, stumbling over his hubris and dysfunctional family in the process. Mexican director Alejandro González Iñárritu (*Babel*, *21 Grams*, *Biutiful*) directs. Release date is Oct. 17.



PHOTO: DISNEY STUDIOS

Meryl Streep as the witch in *Into the Woods*.

## 'INTO THE WOODS'

Film director Rob Marshall, who won an Oscar for directing *Chicago*, has a way with musicals. So his production of James Lapine and Stephen Sondheim's Tony-winning fractured fairy tale *Into the Woods* has "IMPORTANT RELEASE" written all over it. The cast includes no less than Meryl Streep as the witch, Anna Kendrick as Cinderella, James Corden as the Baker, Emily Blunt as the Baker's Wife, Johnny Depp as the Wolf and Chris Pine as Cinderella's prince. The release date for *Into the Woods* is Dec. 25.

## 'GONE GIRL'

This adaptation of Gillian Flynn's mega-bestselling thriller stars Ben Affleck as Nick Dunne, a down-and-out journalist (just imagine!) who moves with his wife Amy Dunne (Rosamund Pike) from New York City to his small hometown in Missouri. On the day of their fifth wedding anniversary, Amy disappears. Interest in the case goes viral, and gradually Nick becomes a suspect. The movie made its world premiere on opening night of the New York Film Festival. In addition to the strong storyline, the film benefits from the skills of two-time best director nominee David Fincher (*The Social Network* and *The Curious Case of Benjamin Button*).

*Gone Girl* goes into wide release on Oct. 3.



PHOTO: COURTESY

Ben Affleck in the film version of runaway bestselling thriller *Gone Girl*.

## 'THE THEORY OF EVERYTHING'

Inspired by the memoir of Jane Hawking, the ex-wife of famed theoretical physicist Stephen Hawking, *The Theory of Everything* is a bittersweet story of their unconventional marriage, featuring a superb performance by Eddie Redmayne as Hawking. The biopic explores how the couple struggled to make great scientific advancements together despite his growing battle with ALS. James Marsh, who brought great visual flair to his Oscar-winning documentary *Man on Wire*, directs. The film opens nationally on Nov. 7.

## 'THE IMITATION GAME'

Emmy-winner Benedict Cumberbatch stars as British mathematical genius Alan Turing, who played perhaps the most significant role in the Allies' WWII victory by breaking the German Enigma Code. His reward? Persecution by the British government for his homosexuality. Relative newcomer Morten Tyldum directs. The film is scheduled for U.S. release on Nov. 21.

— Louis Weisberg

For more fall movie previews, go to [wisconsin Gazette.com](http://wisconsin Gazette.com).

# MMoCA launches expanded fall film series

By Michael Muckian

Contributing writer

The Madison Museum of Contemporary Art Spotlight Cinema series returns at 7 p.m. on Wednesdays this fall with the Madison premieres of eight acclaimed documentary and narrative features.

The expanded series consists of films produced for public release that aren't widely distributed, according to Sheri Castelnovo, MMoCA's curator of education.

"This is like a mini-festival, with a one-night opportunity to see films that otherwise wouldn't come to Madison," she says.

The series, curated by Mike King and Tom Yoshikami, offers the work of directors from the United States, Israel and various European countries. The result is a rich blend of talent and topics, according to Yoshikami, the Film/Distinguished Lecture Series program adviser at the UWM's Wisconsin Union.

"I think the series is a pretty good snapshot of contemporary cinema from the Western world," Yoshikami says. "There are established masters like (Jim) Jarmusch and (Roman) Polanski, but also some fresh faces like Ruben Östlund and Robin Campillo from whom I'd expect we'll see a lot more of in the coming years."

Although the curators are passionate about all of their selections, several stand out for Yoshikami.

"Eastern Boys was really surprising for me,

because the first half-hour seemed like a pretty standard thriller, then went in several directions that I really didn't see coming," he says. "I'm also quite fond of *The Strange Little Cat*, which is deliberate, well-composed, and almost seems like it's playing a game with the audience."

## 'WE ARE THE BEST!'

Oct. 1 (2014, Sweden)

This rare approach to friendship from the child's perspective finds three teenage girls in 1980s Stockholm who, tired of being bullied, abandon school to form a punk band, even though they play no instruments and have been told that punk is dead.



PHOTO: COURTESY

*Venus in Fur*, screening Oct. 15 in Madison.

## 'VENUS IN FUR'

Oct. 15 (2013, France)

Roman Polanski's minimalist film, based on the stage adaptation of the Leopold von Sacher-Masoch novella, finds a director and

actress trapped in an all-night rehearsal in a deserted theater. The two embark on a feverish, nightlong collaboration that blurs the boundaries between theater and reality.

## 'JEALOUSY' ('LA JALOUSE')

Oct. 22 (2013, France)

Post-New Wave filmmaker Philippe Garrel spins a tale of a man who leaves his wife and daughter. In a series of brief conversations, observed gestures, chance encounters and impulsive acts, Garrel tells the story of the relationships that flounder and thrive in the wake of this decision.

## 'EASTERN BOYS'

Oct. 29 (2013, France)

An older man picks up a younger man in a Paris train station, but the last-minute substitution of a different underage boy creates chaos. By turns a frightening home-invasion drama, a profound love story and a tense thriller, the film also deftly tackles European immigration issues.

## 'THE STRANGE LITTLE CAT'

Nov. 5 (2013, Germany)

Although the plot of Ramon Zürcher's debut feature is incredibly simple — a middle-class family gathers for dinner at their Berlin flat — the film is anything but. Zürcher describes his film as "a horror film without any horror," but it's also unequivocally an art film. Its construction is rigid-border-

ing-on-formal, and yet incredibly playful, engrossing, and ultimately very funny.

## 'FORCE MAJEURE'

Nov. 12 (2014, Sweden/Denmark/Norway)

Ensnared in a plush resort in the French Alps, a family finds its ski trip ruptured by an avalanche. The aftermath sends a seemingly perfect couple into a traumatic tailspin. This incisive, witty morality play won the Jury Prize at Cannes.

## 'ZERO MOTIVATION'

Nov. 19 (2014, Israel)

*Girls* meets *Catch-22* in this absurdist war comedy. Far from the front lines, a listless, paper-pushing squadron of female Israeli soldiers mismanages the army's human resources department with almost military dedication, spending all their time on sex, pranks and video games. The film satirizes office bureaucracy while celebrating the friendships that blossom from shared ennui.

## ON SCREEN

Tickets for the Spotlight Film Series are priced at \$7 per film for the general public, but showings are free to all MMoCA members. All of the films in are shown at MMoCA, within Madison's Overture Center for the Arts.

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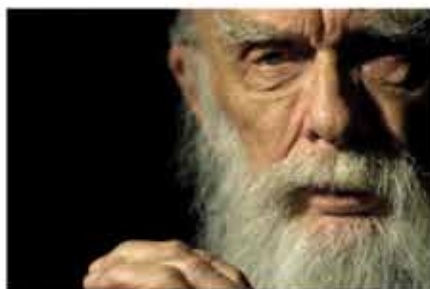
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**AN HONEST LIAR**

DIR Tyler Mensom, Justin Weinstein  
USA/SPAIN/ITALY/CANADA | 2014 | 93 MIN

The Amazing Randi has devoted his life to spectacular illusions and debunking fake spiritualists, but is just as vulnerable to personal deception as us all.



**BAD HAIR**

DIR Marianna Rondón  
VENEZUELA/PERU/ARGENTINA/GERMANY | 2013 | 93 MIN  
SPANISH WITH ENGLISH SUBTITLES

Nine-year-old Junior dreams of escaping the Caracas housing project, and is determined to straighten his gorgeously unruly head of curly hair.



**THE CASE AGAINST 8**

DIR Ben Cotner, Ryan White  
USA | 2014 | 112 MIN

An all-access glimpse into the epic legal battle against California's Proposition 8 and the remarkable odd couple that fought to strike it down.



**THE IMITATION GAME**

DIR Morten Tyldum  
USA/UNITED KINGDOM | 2014 | 113 MIN

Already garnering Oscar buzz, a star-studded cast (Benedict Cumberbatch, Keira Knightley) brings the story of code-breaking computer pioneer Alan Turing to life.



**LAST CALL**

DIR Francisco Franco Alba  
MEXICO | 2013 | 92 MIN | SPANISH WITH ENGLISH SUBTITLES

Opening night fast approaches for a Mexican theater company's troubled production of Camus' *Caligula* in this award-winning stage door farce.



**LIFE PARTNERS**

DIR Susanna Fogel | USA | 2014 | 95 MIN

"Community"'s Gillian Jacobs and "Gossip Girl"'s Leighton Meester play BFFs, one gay and the other straight, whose codependent lifestyle is threatened by a long-term relationship.



**MY PRAIRIE HOME**

DIR Chelsea McMullan  
CANADA | 2013 | 77 MIN

A look inside the life and celebration of the music of transgender singer-songwriter Rae Spoon and the category-defying music they create.



**SHE'S BEAUTIFUL WHEN SHE'S ANGRY**

DIR Mary Dore | USA | 2014 | 90 MIN

The modern women's liberation movement, with its bra burnings and massive protests, is brought to life in this dynamic documentary.

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## ART GAZE — MILWAUKEE

By Kat Murrell

Contributing writer

Three exhibitions at Marquette University's Haggerty Museum of Art offer a powerful meditation on time and existence. Works by Alfred Leslie are built upon multiple layers of perception, and the echoes of memory in the present. The photographs of Nadav Kander ask if the cosmetics of new bridges and buildings are capable of destroying history. Collectively, the work of these artists draws up the edges of personal and cultural history with aesthetic persuasion.

### ALFRED LESLIE AND FRANK O'HARA: 'THE LAST CLEAN SHIRT'

*You know they found him in the back seat  
of an old abandoned Ford*

*When I touched the hand of my brother Bill  
It was stiff as a running board*

— From *Brother Bill* (*The Last Clean Shirt*),  
written by Charles Otis, Jerry Leiber, and  
Mike Stoller.

The funereal lyrics of this song, spirited gibberish in Finnish, poetic existential observations and quotidian matters form a backdrop to a black-and-white film made in 1964 by Alfred Leslie and Frank O'Hara. A black man and a white woman get into a convertible for a drive through Manhattan. A small round clock is strapped to the dashboard with tape, and off we go, our vantage point from the back seat. The man drives, actively listening to the woman's energetic chatter. In the spacious front seat,



PHOTO: COURTESY OF THE ARTIST AND FLOWERS LONDON/NEW YORK.

### Nadav Kander, "Chongqing IV (Sunday Picnic)," 2006.

she twists and turns, adjusting her position as though on a living room couch while the city, cars, and its inhabitants roll on past.

So it seems an ordinary moment on an ordinary day. But repetition makes it something transcendent. The film runs three times over, with the same visuals but different audio. In the first iteration, we just hear the women's voice and street sounds.

The reprise includes text by poet O'Hara, presented as subtitles that offer an obtuse, surprising angle to the monologue. In the ultimate iteration we hear the mind of the silent man: on social critique, aspirations, thoughts of distance and wishes to be elsewhere. Leslie's conception of the piece folds time over on itself, as the layers of thought and dialogue that must happen simultaneously are stretched in a linear sense in the screening room.

The nature of time was revisited by Leslie in the suite of paintings, *The Killing Cycle*. O'Hara is involved in this series as well — as it was his unexpected death that prompted it, along with the fiery destruction of much of Leslie's work.

### ALFRED LESLIE: 'THE KILLING CYCLE'

There are difficult years, and then there is the year 1966 in the life of Alfred Leslie. His close friend, poet Frank O'Hara, was spending the summer on Fire Island, and one night, the car he was traveling in along the beach broke down. While waiting for assistance, O'Hara wandered away. In the darkness, he was struck and killed by another car.

To make matters worse, that autumn, just before a major retrospective at the Whitney Museum, Leslie's home, studio and much of his work were destroyed in a massive fire. The conflagration and the tragedy of O'Hara's death formed the motivating energy behind *The Killing Cycle*.

Leslie was part of the Abstract Expressionist circles in New York City, but these canvases show his extraordinary power as a visual narrator.

In "The Accident," gaunt swimmers or furies emerge from the ocean, both terrifying and terrified as death plays out behind them. The nocturnal light illuminates the details of the scene. Leslie's handling of paint and his creation of the human body in all its emotion is where the extraordinary

power of his work resides. He borrows from the long historical traditions of painting — compare the strange tenebrous light and composition of "The Loading Pier" with Caravaggio's "The Entombment."

But he also offers cool detachment — the acknowledgment that as death strikes, the world continues to move. The viewer may be immediately taken in by "The Cocktail Party," where the golden, sculptural bodies of a young man and woman linger languidly on a summer night. The scenario of O'Hara's accident is visually a minor note in the stark juxtaposition of idyllic summer and life that ends without warning.

About this series, Leslie says, "What this work is really about I can't say, except that formally it is meant to be multi-leveled with its implied meanings focused enough that they are all fighting for ascendancy. And that these jostling meanings seek out the viewer's perceptions to combine and recombine with each person so that no one interpretation succeeds."

### NADAV KANDER: 'YANGTZE — THE LONG RIVER'

Photographer Nadav Kander is an explorer of time. Whereas Alfred Leslie's sense of time is one where memory exists as strongly as the present, Kander's photographs in *The Long River* understand time and memory as fragile, able to be erased, rewritten or subsumed by ambition and industry. He notes, "China is a nation that appears to be severing its roots by destroying its past. Demolition and construction were everywhere on such a scale that I was unsure if what I was seeing was being built or destroyed, destroyed or built."

In these large-scale photographic prints, the juxtaposition of humanity, nature and industry reappears in numerous forms. "Chongqing IV (Sunday Picnic)" is a moment of pleasure taken upon what is essentially a pile of rubble that used to be buildings and houses. The relationship of present to past is certainly uneasy — and even melancholy. Enormous bridges and buildings dwarf humble human inhabitants and dominate the Yangtze, a perpetual presence in these images.

There is little that is overtly picturesque, but Kander brings a vivid sense of color and modern gravitas to these works. The ceaseless march of progress through the transformation of the built environment is a condition of every city. In that sense *Yangtze* — *The Long River* is in part a documentary and part an elegy.

### ON EXHIBIT

*The Last Clean Shirt*, *The Killing Cycle*, and *Yangtze — The Long River* continue through Dec. 23 at the Haggerty Museum of Art at Marquette University, 13th and Clybourn Streets. For more information, visit [marquette.edu/haggerty](http://marquette.edu/haggerty).

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## ART GAZE — MADISON

## Major ceramics exhibit at Madison's Chazen Museum

By Michael Muckian

Contributing writer

In the hands of artists, ceramics is a medium for sculpting objects ranging from teapots to abstract human figures. The variety of creative expression utilizing the medium is on full display in the collection of New York City couple Stephen and Pamela Hootkin, part of which is on exhibit at the Chazen Museum of Art on the UW-Madison campus.

*The Human Condition: The Stephen and Pamela Hootkin Collection of Contemporary Ceramic Sculpture* brings together 119 of the Hootkins' 300 pieces. Chazen director and chief curator Russell Panczenko says the collection is one of the few that explores the full creative potential of the medium.

"This really is a very special collection that shows the various ways contemporary artists deal with clay and how they're telling the human story," Panczenko says. "There's a real range here and the Hootkin collection encapsulates what's going on in the contemporary clay world today."

The collection includes a number of utilitarian objects, such as teapots. But in this collection, form does not necessarily follow function. One teapot is shaped like a human skull, while another — artist Richard Natkin's "Heart Teapot: Hostage III" — is cast in the shape of an anatomically correct human heart wrapped in a chain.

Stephen Hootkin, a Milwaukee-area native, graduated from UW-Madison in 1964 with a political science degree before moving to New York to pursue a career in finance. There, he met his future wife Pamela, who also worked in finance, and together the couple discovered a mutual love for art.

As with many collectors of ceramic art, the Hootkins were first drawn to utilitarian vessels when they began collecting ceramics in the early 1980s. By the end of the decade, they had moved toward an edgier kind of work with strong psychological implications and existential overtones. By the mid-1990s the Hootkins had wholly embraced the concept of ceramic sculpture.

Many serious artists turn up their noses at clay, which they dismiss as a medium better suited for the craft realm. Sculptors often regard clay as a "draft" medium — that is, material used to create prototypes that will eventually be rendered in more permanent media.

Such disdain for clay is a mistake, Panczenko says.

"Sculpture in stone or bronze is a cerebral process, but with clay you get right into it," Panczenko says. "The earthy quality of clay appealed to the Hootkins, and as an artist you can better explore your emotions in clay than you can in more permanent media."

The 35 artists represented in the Chazen exhibition cover a wide range of styles and themes, including life and death, horror and humor, and growth and decay.



The pieces include disarmingly lifelike works such as the figures of children in artist Judy Fox's "Saturn's Son." Beth Cavener's mixed media work is almost sardonic in its approach to depicting animals and wildlife with human qualities. Artist Robert Arneson's work "Doggie Bob," which presents the artist's likeness as a human head on a dog's body, breaks the mold.

More representational work by Michael Lucero also looms large in the Hootkins' collection. Primarily known as a ceramic artist, Lucero lacked access to a kiln when he first moved to New York City in 1978. To feed his artistic muse, Lucero created 17 oversized hanging figures from fruit crates scavenged from Chinatown markets. The artist sold two of the figures but still had the remaining 15 when Panczenko learned about them. The Hootkins purchased all 15 figures and donated them to the Chazen, which exhibited them in 2013.

Since then, the couple has donated three additional pieces that also are exhibited in the upcoming show, including two works by Cavener — "Humiliation by Design" and "L'Amante" — and "The Fools' Congress, Part 2," by Arnold Zimmerman.

"Stephen Hootkin has been very supportive of his alma mater and of the museum for more than a decade," Panczenko says. "I wouldn't be surprised if at least some of the pieces (in the current show) remained in Madison after the exhibition closes."

Panczenko says that the Hootkins are thinking about donating their entire collection to the Chazen. The Stephen and Pamela Hootkin Collection, added to the Chazen's existing collection of more than 20,000 works, would make the museum an important art destination, he added.

## ON EXHIBIT

*The Human Condition: The Stephen and Pamela Hootkin Collection of Contemporary Ceramic Sculpture* continues through Nov. 30 at the Chazen Museum of Art, 750 University Ave., on the UW-Madison campus. For more information, call 608-263-2246 or visit [chazen.wisc.edu](http://chazen.wisc.edu).



PHOTO: COURTESY STEPHEN AND PAMELA HOOTKIN

Top left: Beth Cavener's "L'Amante," 2012, stoneware and acrylic paint. Right: Michael Lucero's "Untitled (Devil)," 1977, hand-built earthenware, glazes and wire armature.

# 'Purple' the color of hope in The Rep's season opener

By Michael Muckian

Contributing writer

The *Color Purple* has made waves from day one. Alice Walker's 1982 novel takes an unflinching look at the hardships faced by women of color in the rural South of the early 20th century. Praised for its honesty and criticized for its brutality, Walker's novel won both a Pulitzer Prize and a National Book Award for fiction in 1983, yet is number 17 on the American Library Association's list of 100 most frequently challenged books.

Since then, the story has found other ways to be told. In 1985, Steven Spielberg directed a film adaptation, which garnered 11 Academy Award nominations. And in 2006, the work was turned into a musical, which earned 11 Tony Award nominations.

Despite the brutal backdrop, *The Color Purple* at its heart is a story of hope and empowerment for its female characters. The Milwaukee Rep will bring that story to life as it opens the 2014-15 season in the Quadracci Powerhouse, with a cast of 27 actors. Among them are Zonya Love, who depicts the lead character Celie, and Bethany Thomas, who plays Sofia. The two took some time from rehearsal to reflect on the musical and the challenges their characters face.

WiG spoke with both actors about their roles.

**Alice Walker presents a pretty bleak**



PHOTOS: COURTESY MILWAUKEE REP

**Bethany Thomas, left, and Zonya Love, starring in *The Color Purple* at the Rep.**

**existence for her female characters in *The Color Purple*. Is this a fair representation of life at the time for women of color?**

**Zonya Love:** One could classify these women's lives as bleak, but other realities represented throughout the show are resilience, endurance, joy, faith, survival, fear, and hope. I will speak for Celie and say that this is a realistic assumption. We all have the capability, but not everyone chooses to evolve or progress toward their better selves. Despite all the odds stacked against her, Celie does.

**Bethany Thomas:** The crap these ladies go through — apart from plowing fields and milking cows — is crap that many women still deal with today. I pray that the majority of women who live in verbally and physically abusive relationships get to eventually live as fulfilling a life as Celie.

**Is this topic suitable for a musical adaptation, or is it a little dark?**

**ZL:** What's most important about this show is that it is a real depiction of what many go through. Art imitates life and life can be dark. It's not your typical happy-go-lucky musical. I actually appreciate that about it. You will have many opportunities to laugh but you'll also be provoked to think and maybe even cry.

**BT:** *The Color Purple* deals with more topics than just abuse and oppression. Sometimes the strongest way to express something is to do it with music.

**Walker explores the themes of racism as well as sexism and the changing roles that the women play. How does your character change throughout the course of the narrative?**

**ZL:** When we first meet Celie, we can see why she would lack confidence. Not only was she molested as a child, she was abused physically, emotionally and verbally by every man in her life. Men that were supposed to love and protect her abandoned, abused and neglected her. It would be hard for anyone under those circumstances to see and know their self-worth. We also see that Celie becomes more detached and distant from God as each person with whom she builds a relationship leaves or is taken away. As Celie journeys forward, we see her taking steps to reconcile her relationship with God and growing comfortable in her own skin simultaneously.

**BT:** At that time, though we didn't say "slavery" anymore, women were still considered possessions. Headstrong, demanding and independent, Sofia makes it clear as soon as you meet her that she belongs to no one and no one belongs to her, and she is mostly respected for it. I think that makes her an excellent partner and inspiration, but also gets her into trouble.

**What internal influences motivate your characters?**

**ZL:** Celie is driven by love, and her love is so strong for others that she unknowingly motivates them to change for the better. It's this same love that gives her the strength and courage to stand up to her abuser. Her love allows her to forgive all of the wrongs done to her and ultimately to accept herself.

**BT:** Sofia thinks she can be stronger. But at that time, a black person never had the upper hand when it came to dealing with white people. Most of the time, it feels like that hasn't changed much over the years. Her downfall comes not so much from her gender, but from her color.

**What characteristics do you like most about the character you play?**

**ZL:** I love Celie's humor. Celie is very funny and finds joy in the little things. I haven't figured out what I don't like about her, but I'm not searching.

**BT:** I love Sofia's sexual confidence. I love her sense of humor. I love that she isn't mired in religion and doesn't judge. I love

## QUADRACCI POWERHOUSE SEASON

*The Color Purple* is only the first shade in a vibrant season at the Rep's mainstage, including the company's first world premiere commissioned during Mark Clements' tenure as artistic director.

**Harvey** (Nov. 18-Dec. 21): The Rep goes for laughs again at the holidays with this droll comedy of errors about a man who risks commitment to an asylum when his sister decides she can't stand his best friend Harvey — an invisible, six-foot-tall rabbit.

**Good People** (Jan. 20-Feb. 15): Wisconsin actor Laura Gordon will portray South Boston native Margie in this wickedly sharp play about a working-class woman trying to catch a lucky break by reconnecting with her successful ex-boyfriend.

**Five Presidents** (March 10-April 5): This world premiere from *House of Cards* writer Rick Cleveland has an impressive cast of characters: the five living presidents who came together on the day of Richard Nixon's funeral, revisiting old grievances and the toll of their pursuit of the highest office in the land.

**Peter and the Starcatcher** (April 21-May 24): A family-focused finale, this prequel to *Peter Pan* tells the story of Peter as an orphan who boards a pirate ship and finds himself on a swashbuckling adventure.

that she thinks she can do anything as well as anybody else, man or woman. I wish she thought about her words and actions a little more before automatically saying or doing whatever's on her mind at that second.

**Do you see this more as a story of misery or of hope?**

**ZL:** For me, this is absolutely a story of hope. Celie could have given up on life and accepted her "birthright," but she didn't. When her mind tells her that her sister was dead, her heart does not believe it. When (her husband) Mister belittles her and tells her she is nothing, she stands in her new confidence and rejects his label. That screams hope to me.

**BT:** I think it's easy to mistake the theme of survival for misery. It's definitely a story of hope. And discovery. And love. And forgiveness.

## ON STAGE

The Milwaukee Rep's production of *The Color Purple* runs Sept. 23-Nov. 2 in the Quadracci Powerhouse, 108 E. Wells St. Tickets start at \$30. Call 414-224-9490 or visit [milwaukee.com](http://milwaukee.com) to order.

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## Mike Watt: The musical sailor on bass

By James Preston Allen

Special to WiG

The workday had ended and the nightlife at the San Pedro, California, art walk was just gearing up. Lumbering down in his white econo-van, Mike Watt, 56, looked more like an old sailor than punk legend and frontman of the pacesetting group Minutemen. His van has probably tallied more road years touring than members of younger bands have been alive.

Watt was dropping by to talk about his 53-stop tour, his new album and collaboration with Italian duo, Il Sogno del Marinaio (The Sailor's Dream). After 35 years on the music scene, Watt is still Watt, down to his signature plaid shirt.

As his latest album, *Canto Secondo*, shows, the past is never far from Watt's mind. The past forever rides shotgun in his econo-van (or "the boat" as he calls it), like the silver anchor around his neck.

*Canto Secondo* (Second Song) is an exploratory expression of this boat of memories. It is an assemblage of musical and artistic influences that reference improvisational jazz, 1970s rock and John Cage — with a dash of Charles Bukowski thrown into the mix.

Part of our conversation with Watt follows:

**You've made this amazing array of friends in various styles of music, but you like to put these influences into a blender and out comes an album like *Canto Segundo*.** I got into music to be with my friends. The influence of punk wasn't a style. It was a state of mind. The influences on this album almost seem like they're taken from Berthold Brecht or Dadaist art.

**Where is this coming from?** The influences of the latest album and some of the other ones like the Minutemen, in a way, I'm coming back to my beginning. This is collaboration and I compose on the bass. I work in a semi-scripted way at the beginning and then build upon that. I like to leave plenty of room for this trio to invent around the bassline and words.

**What kind of rules are you breaking musically with this album?** My fundamentals are from rock 'n' roll. I've been around too long and you know you can't learn anything by being the boss. I want to learn from everything — the dream of the bard or Dante's *Inferno*. I need the title to start before I write the songs. Bass is the greatest thing in the band. It's still mysterious. The bassline in the music is the heart, the glue.

**Tell me about some of the other influences on this current work.** When I first heard John Coltrane I thought he was a punk rocker, I didn't even know he was dead. Most of what I've learned has come from



PHOTO: COURTESY

**Mike Watt, former frontman for the Minutemen.**

acutely listening to the music and playing with a bunch of people ... and learning from everyone.

**How do you stay creative as a musician?**

I've never had to submit a demo, never took tour money. You have to have core beliefs. I did 11 years at SST Records and had complete autonomy. I don't have any nightmare big label stories.

**How much of your work is autobiographical and how much is fiction?** "The Engine Room" is a metaphor from my father. I use his life in the Navy. I like to use writers and painters for inspiration rather than taking riffs from other musicians. One album I used the Dutch artist Hieronymus Bosch, his painting the *World of Earthly Delights* for my inspiration. When I was a kid I liked astronauts, dinosaurs and Bosch. Friends are like actors in the little plays of my life. I don't want to be too social. I need people to inspire and encourage me, but I need to have my own space and San Pedro has been as much an influence as the people. It has allowed me to have certain autonomy.

**You are kind of like Charles Bukowski.** He once told me that "writing is for pretending."

*James Preston Allen is publisher of Random Lengths News, in which this interview first appeared.*

### ON STAGE

Mike Watt and Il Sogno del Marinaio perform at 8 p.m. on Sept. 29, at Madison's High Noon Saloon, 701 E. Washington Ave., Madison. Tickets are \$15. Call 608-268-1122 or go to high-noon.com.

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# Iannone's Amanda latest venture into Williams' canon

By Michael Muckian

Contributing writer

Fresh from her role as opera diva Maria Callas in Milwaukee Chamber Theatre's production of *Master Class*, Milwaukee actor and playwright Angela Iannone is ready to try something different. And nothing could be more different than the role of Amanda Wingfield, the abandoned wife and faded Southern belle of *The Glass Menagerie*.

In Tandem Theater opens its production of the Tennessee Williams classic, starring Iannone, on Sept. 25.

Although it's not her first experience with Williams — Iannone has played Blanche DuBois in *A Streetcar Named Desire* and Maggie in *Cat on a Hot Tin Roof* — Iannone says Amanda presents an entirely different set of challenges. And she's looking forward to them.

I spoke with her about those challenges.

**How is this role different from Williams' other faded Southern belles?** Williams' plays are, to my mind, American plays of manners. His women seem to come from a place of social structure — civility, appearances, good graces and expectations of gentle treatment from the world — and they are continually disappointed. Williams' women run into trouble when they are asked to speak the truth, and truth for Williams is the thing that breaks the world.

*The Glass Menagerie* is different from other Williams plays because it is a mem-

ory play. The audience sees Amanda through her son Tom's eyes and hears her voice as it is remembered by Tom.

As such, there can be no resolution for the characters. Amanda doesn't get to "finish" like Williams' other characters. Her resolution, if there is one, is not one that Tom saw because he left. This is a far more delicate play in walking the line between "now" and "then" than most audiences realize.

This was Williams' earliest play, the one that launched his career when it was first performed in 1944. It is also said to be his most autobiographical work. Williams has said that Amanda, and Blanche DuBois, too, are more autobiographical than factual. It is popular and current to say he based those women on his own mother, and perhaps some of that is true. But as a playwright myself, I can say that all of my characters speak with my voice, just different facets of it.

I believe the same thing is true of Amanda. She's one facet of Williams' own voice. She is, however, also an invention: a fantastic creature he created for his own dramatic purposes.

**Some scholars have said that the role of Amanda Wingfield is one of the greatest female roles in American theater. Do you agree?** Interesting question. Tennessee Williams is one of our great American playwrights, and Amanda has certainly been a great character for many of our great

American actresses, but I don't know that I personally would put her in the pantheon of great American roles for women. I don't want that to sound dismissive or disdainful — it isn't at all. But if you ask a group of dramatic lit professors that question, you are likely to get a parade of broken, dysfunctional and suicidal women, most of them completely uninteresting to me. The play belongs to Tom, not to Amanda, however interesting the role of Amanda may be.

**What are some of the great roles that you have played?** Medea was one of the most fascinating characters I've ever played, at least in Robinson Jeffers' version of the story. Playing Kate Hepburn in *Tea at Five* was pure delight, and I adored playing Sarah Bernhardt in *Memoir*, even though I did think the play was pretty terrible. I had a ball playing Mae West in *Dirty Blonde*, but I thought I was too tall and thin to do her justice. I have played Kate in *The Taming of the Shrew*, have been Lady Macbeth twice, and Titania in *A Midsummer Night's Dream* six times, all but one of which were fun and very satisfying.

I have even had some small success in American musical theater, where I believe most of the great women's roles migrated. Playing Roxie in *Chicago* and Adelaide in *Guys & Dolls* were both enormous fun.

**What is the state of female roles in theater today. Would you describe**



PHOTO: COURTESY

Angela Iannone, right, as Maggie the Cat in a production of Tennessee Williams' *Cat on a Hot Tin Roof* at Wright State University in 1983.

**the characters as fully evolved?** Well, it depends what you mean by fully evolved. As a 19th-century scholar, I can say with certainty that there are some fabulous female roles in most of those old scripts. Marguerite in *La Dame Aux Camelias* used to be the judgment mark of a successful actress. Anything from the repertoires of the greatest of the grande dames like Bernhardt and Eleanora Duse are terrific, meaty and complex roles, but are they considered fully evolved? I adore Restoration comedies and there are some awesome roles for

women in them.

Essentially, I do not believe any time period has a lock on "the truth" or "great writing" when it comes to developing great roles for women, and contemporary stereotypes are no more truthful or interesting than those of past eras. Is the role of Martha in *Who's Afraid of Virginia Woolf?* a better or more evolved role than Clytemnestra in *Agamemnon*? Not to me it isn't. I have no interest in Martha, but I'd love to play Clytemnestra.

Contemporary takes on the classics do a lot of gender-bending, like my drag role as *Henry IV* and

as Boyet in *Love's Labour's Lost*, but I'm never certain how successful those are, or even should be. I confess to a great deal of discomfort with gender-bending, even when it works.

## ON STAGE

In Tandem Theatre presents Tennessee Williams' *The Glass Menagerie* at the Tenth Street Theatre, 628 N. 10th St., Milwaukee, from Sept. 25 to Oct. 19. Go to [intandemtheatre.org](http://intandemtheatre.org) or phone 414-271-1371.

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# In Skylight's 'Cinderella' couture makes the character

By Michael Muckian

Contributing writer

Fashion takes center stage in Skylight Music Theatre's production of Gioachino Rossini's *La Cenerentola* (*Cinderella*).

Couture designer Cesar Galindo, whose CZAR line of dresses was warmly received earlier this month at New York Fashion Week, is the costumer responsible for this fashion-forward production of the most popular operatic rendition of the Cinderella myth. Galindo also has designed for Dolce & Gabbana and Calvin Klein.

A Houston native who began by designing corsets and period costumes for the Miami City Ballet and the Houston Grand Opera, Galindo is a personal friend of Skylight artistic director Viswa Subaraman. The pair had wanted to work together for some time and *La Cenerentola*, recast as a 21st-century fairytale, was the perfect vehicle, Galindo says.

"The first thing that came to mind was the ball scene, which as a designer was an exciting thing for me," Galindo notes. The resulting scene is largely inspired, he adds, by Truman Capote's infa-

mous Black and White Ball.

In 1966, when Capote was at the height of his fame and financial success following the publication of *In Cold Blood*, the out author finally was able to throw the type of party he felt would attract the social-

ites he was trying to court. The result was the Black and White Ball, a masquerade held at New York City's Plaza Hotel in honor of Washington Post publisher Katharine Graham.

The event, on which Capote spent an estimated \$16,000 (more than \$113,000 in today's dollars), became the benchmark for New York social events for years to come.

In *La Cenerentola*, the Capote-

inspired ball scene becomes a dramatic monochromatic moment in a show Galindo otherwise describes as a Technicolor riot of excess.

At the center of that excess are Clorinda (Erin Sura) and Tisbe (Kristen DiNinno), the two wicked stepsisters. They suffer from a hoarding disorder and an obsession with wearing the latest fashions — often all at once and regardless of pattern or color palette. They also smoke and drink gratuitously throughout the performance, which Galindo says bears testament to their moral

weakness.

"We were very 'AbFab' when it came to the sisters," says Galindo, referring to the 1990s BBC sitcom *Absolutely Fabulous* starring Jennifer Saunders and Dawn French. "This is, after all, an adult take on *Cinderella*."

Rather than a wicked stepmother, Rossini's version features Don Magnifico (Andy Pappas), a wicked stepfather whose wardrobe follows a level of excess as well, largely in how poorly it fits. He is rarely seen without a cigar in his mouth.

The wardrobes for the Cinderella character Angelina (Sishel Claverie) and the prince Don Ramiro (Luke Grooms) follow a deliberately different color palette, one that's more tempered, clean and "preppie," Galindo says. Their more conventional wardrobes, which reflect the characters' virtue, are the opposite of the sisters' gaudy couture.

"Angelina is a simple girl that we've dressed in a simple pastel palette that's very Ralph Lauren," Galindo says.

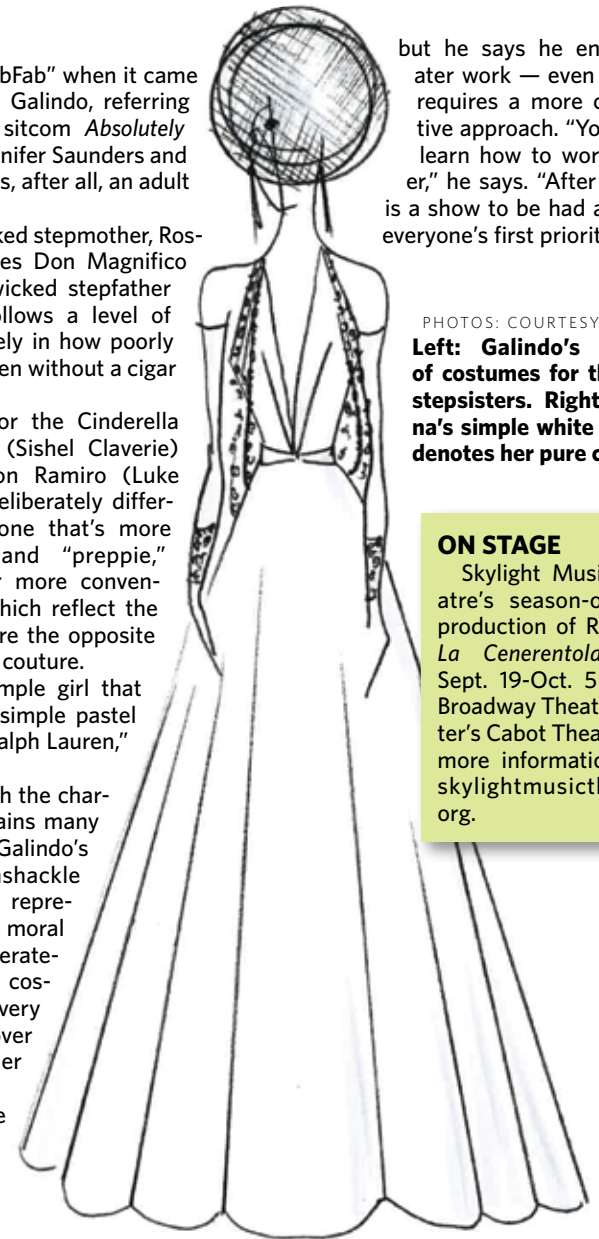
The home in which the characters interact contains many archive pieces from Galindo's own studio. Ramshackle walls are styled to represent the characters' moral decay. It's a set deliberately at odds with the costumes, which are "very couture, glam and over the top," the designer says.

Galindo may be better known for his dress designs than his costumes,

but he says he enjoys theater work — even though it requires a more collaborative approach. "You have to learn how to work together," he says. "After all, there is a show to be had and that's everyone's first priority."

PHOTOS: COURTESY SKYLIGHT

Left: Galindo's sketches of costumes for the gaudy stepsisters. Right: Angelina's simple white ballgown denotes her pure character.



## ON STAGE

Skylight Music Theatre's season-opening production of Rossini's *La Cenerentola* runs Sept. 19-Oct. 5 in the Broadway Theatre Center's Cabot Theatre. For more information visit [skylightmusictheatre.org](http://skylightmusictheatre.org).

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# Milwaukee, Madison companies embrace Cinderella's feminine journey this season

By Michael Muckian

Contributing writer

Filmmaker Walt Disney was fond of rewriting literary history, making it more palatable for a post-World War II, white-bread America. The 1950 animated film version of *Cinderella* may have been his most questionable revision.

The popular folk tale can trace its roots back to the first century B.C. A young girl, fallen on hard times and pressed into demeaning servitude, perseveres against unspeakable odds. Through determination and virtue, she rises to a spectacular level of happiness. It's a heroine's journey that resonates in the hearts and minds of many cultures.

Then there's Disney's version, where all it takes is a little magic, a beautiful gown, a stylish coiffure and the requisite handsome prince to whisk Cinderella from a life of drudgery to a stunning palace that clearly never requires cleaning.

The magical scenario of salvation through a knight in shining armor enjoys enduring popularity. But isn't there something inherently wrong with a myth that rewards a young woman's obedience and beauty rather than her fortitude, strength and human right to happiness?

Milwaukee and Madison theatergoers will have a chance to untangle the taffeta of the Cinderella myth during a season that explores three distinct interpretations of the character.

Milwaukee's Skylight Music Theatre takes the lead on Sept. 19 with its season-opening production of Gioachino Rossini's *La Cenerentola*, the most popular of several operatic versions of the Cinderella story. On March 28, Madison Ballet mounts the first of three performances of *Cinderella*. And on May 14, Milwaukee Ballet offers its version of the tale danced to Sergei Prokofiev's famous score.

What's behind the eternal appeal of this simple tale? That depends on the version being told, says Viswa Subbaraman, Skylight's artistic director and music director for the Rossini opera.

"What I like about Rossini's version is that Cinderella is a much stronger person than she is often portrayed," says Subbaraman, who has scheduled an entire season of fairy tales and fantasies at the Skylight. "She's a strong woman who knows herself, and it's always driven me nuts that she wasn't portrayed that way in the Disney version."

Subbaraman has updated the 1817 opera to the present day and employed the talents of New York costume designer and personal friend Cesar Galindo to create a striking contrast between Angelina (the Cinderella character), her wicked stepsisters and, in this version, a wicked stepfather. In this production, clothes make the heroine — and the hero. Virtue and honor, in the guise of

clean lines and a "preppie" look, triumph over evil, represented largely by gross consumption and loud, ill-fitting clothes.

Rossini's Cinderella is diplomatic, honorable and, despite her servitude, the most self-realized of the opera's characters. In the end she wins out largely because of her virtuous nature, Subbaraman says.

"The performance closes with a strong woman character singing a huge solo," he says. "It was a pretty revolutionary opera for its day."

Rossini's interpretation of the Cinderella character is more in keeping with the traditional story than Disney's, according to Robin Mello, professor of theater at UWM's Peck School of the Arts.

"It's a story of a hard worker who endures an oppressive system and gets rewarded in the end," says Mello, who examined the Cinderella myth as part of her doctoral dissertation. "That doesn't often happen in real life, which makes *Cinderella* the perfect story of hope and essential for surviving the human condition."

The Cinderella myth can also be seen as the female counterpart to the hero's journey, which was explored in-depth by the late Joseph Campbell and is a prevalent theme in literature, theater and film. Heroes have to find the right path and maybe slay a dragon along the path to becoming fully realized. As a feminine equivalent to what is ultimately a masculine story, Cinderella must operate differently, Mello says.

"The masculine hero must undertake his journey to discover his identity," Mello says. "Cinderella arrives with an identity and has to figure out what to do with what she's got in order to succeed."

The Cinderella myth's strength lies in the incorporation of archetypes identified by Swiss psychiatrist Carl Jung, the founder of analytical psychology. The animus and anima — the male and female equivalent of the self — and the shadow, which represents the nature of evil, play critical roles in the tale, Mello says.

"The characters of the fairy godmother and wicked stepmother divide the divine into benevolence and evil," she explains. "The only problem with leaning too heavily on Freud, Jung and Campbell is that they created this masculine way of looking at a story, but never accounted for the feminine experience."

At its heart, *Cinderella* is a heroine's story. The prince plays a critical role that goes beyond merely saving a damsel in distress, Mello says. The Greek concept of *hierogamos* — "holy marriage" — is part of the myth. The concept refers to a critical union that's created for the greater good. In many versions of the Cinderella myth, *hierogamos* is attained through the union of Cinderella and her prince.

Using Cinderella's virtue and triumph for



PHOTO: ANDREW WEEKS

**The Madison Ballet is restaging its version of *Cinderella* in 2015. Genevieve Custer Weeks is seen here from an earlier production. Artistic director W. Earle Smith's original choreography will once again complement Prokofiev's score.**

the greater good of the community plays a role in many cultural retellings of the tale, Mello says. In the German version, she's given land and makes it very prosperous. In the Chinese version, she dies but comes back as a benevolent being who helps her village and her people regain their harmony. "There are lots of different endings, but they all embrace the concept that all the upset and hatred and oppression has been made right," Mello says.

Milwaukee Ballet's version of *Cinderella* next spring takes a more fanciful approach while still following earlier versions of the tale. Prokofiev's score largely dictates the action, but the story has an intellectuality that appeals to the ballet's artistic director Michael Pink, who created an original ballet around the narrative.

The ballet opens with Cinderella at the gravesite of her mother. A dove that appears in a tree over the grave, then reappears and

drops autumn leaves on Cinderella when she most needs assistance, represents the mother's spirit.

While the dove adds a spiritual dimension to the story, the wicked stepsisters, danced by men in drag, add a raucous comic dimension to the performance.

"A cock in a frock" is great English musical tradition," says Pink, a himself a Brit who once played just such a role.

Even though there will be an ample supply of taffeta, Pink's *Cinderella* also is about a young woman who comes into her own. Being saved by Prince Charming is not the lesson that audiences are meant to learn. Instead, Pink wants to present the message that kindness and virtue are the most effective ways to resolve conflict.

"Cinderella is a powerful creature because she has the skill to forgive, which triumphs over everyone else and gives her strength," Pink says.

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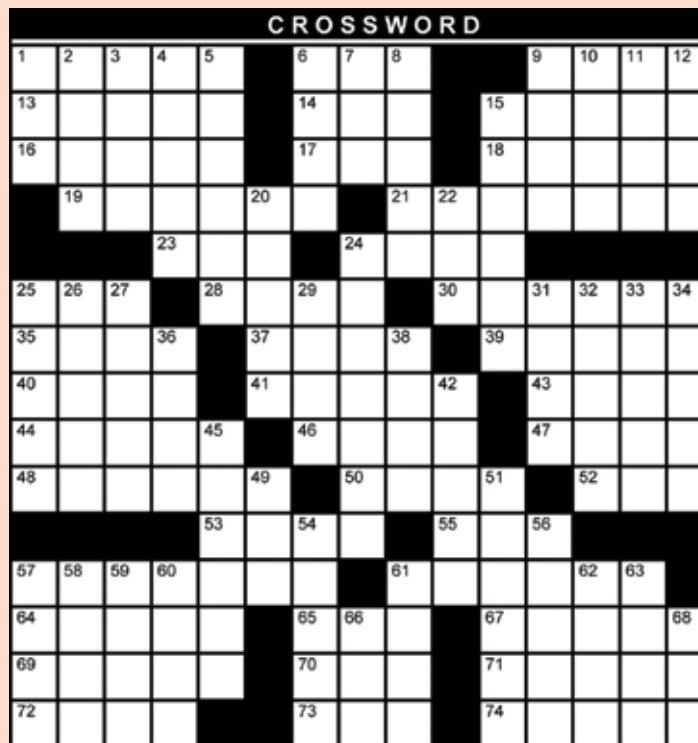
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19. \*Clyde's crime partner
21. Ubiquitous protein
23. \*Do it to create a tunnel like John Henry
24. Discarded cards in cribbage
25. Diminish
28. Jessica of *Dark Angel*
30. Last in octad
35. *Frog and \_\_\_ Are Friends*
37. Used to row
39. *And Then \_\_\_ Were None*
40. \*Paul Bunyan did it to his axe?
41. Double-reed instruments
43. Enthusiasm
44. Montezuma, e.g.
46. Eurozone money
47. Arabic for commander
48. Nervous system component
50. First king of Israelites

52. \*Br'er Rabbit is more this than Br'er Fox
53. Sommelier's domain
55. Additionally
57. Drag one's feet
61. \*Halloween prowlers
64. Collectible in a cabinet
65. Court
67. Brownish gray
69. Resembling wings
70. "To \_\_\_ is human ..."
71. Encourage
72. \*Br'er rabbit fought with a sticky one of these

73. Levi's competitor
74. What the defense does?

### DOWN

1. Pilot's announcement, acr.
2. Fish of the carp family
3. Mythological ship
4. "The hills are alive with the \_\_\_ of music..."
5. Lifting injury
6. Swerve
7. "\_\_\_ the land of the free ..."
8. \_\_\_ eclipse
9. Waiter's handout
10. Footnote word
11. Musical composition for one, pl.
12. Friends of #29 Down
15. \*Br'er trickster
20. Icy hut
22. Rest in state
24. Paint the town red
25. \*Revolutionary Allen
26. Drunkard's downfall
27. African language
29. \*Blue Ox
31. Clarified butter
32. Steers
33. Hiker's path
34. \*Steel-driving man
36. Hunted ruminant
38. Evening in Italy
42. \*Where *Uncle Remus* tales took place
45. \*Pecos Bill, e.g.
49. Goose egg
51. Plunderer
54. Handrail post
56. *August: \_\_\_ County*
57. Healing sign
58. Maui dance
59. Kuwaiti, e.g.
60. Boggy
61. \*Blood's partner in Halloween tales
62. Yanks
63. Dalmatian mark
66. Bonanza find
68. Lt.'s inferior, in the Navy





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OCTOBER 16-26, 2014

# MILWAUKEE LGBT FILM FESTIVAL

UWM UNION THEATRE



FRIDAY, OCTOBER 17

7PM

## APPROPRIATE BEHAVIOR

(Desiree Akhavan, US, 82min., 2014)



SATURDAY, OCTOBER 18

7PM

## THE CIRCLE (Der Kreis)

(Stefan Haupt, Switzerland, in Swiss German and German with English subtitles, 102min., 2014)



FRIDAY, OCTOBER 24

7PM

## THE FOXY MERKINS

(Madeleine Olnek, US, 82min., 2013)

Star and co-screenwriter LISA HAAS in attendance!



SATURDAY, OCTOBER 25

7PM

## THE WAY HE LOOKS

(Hoje Eu Quero Voltar Sozinho)

(Daniel Ribeiro, Brazil, in Portuguese with English subtitles, 95min., 2014)

Complete schedule and ticket information can be found at

[arts.uwm.edu/lgbtfilm](http://arts.uwm.edu/lgbtfilm)



# Out on the town *Sept. 18 - Oct. 2*

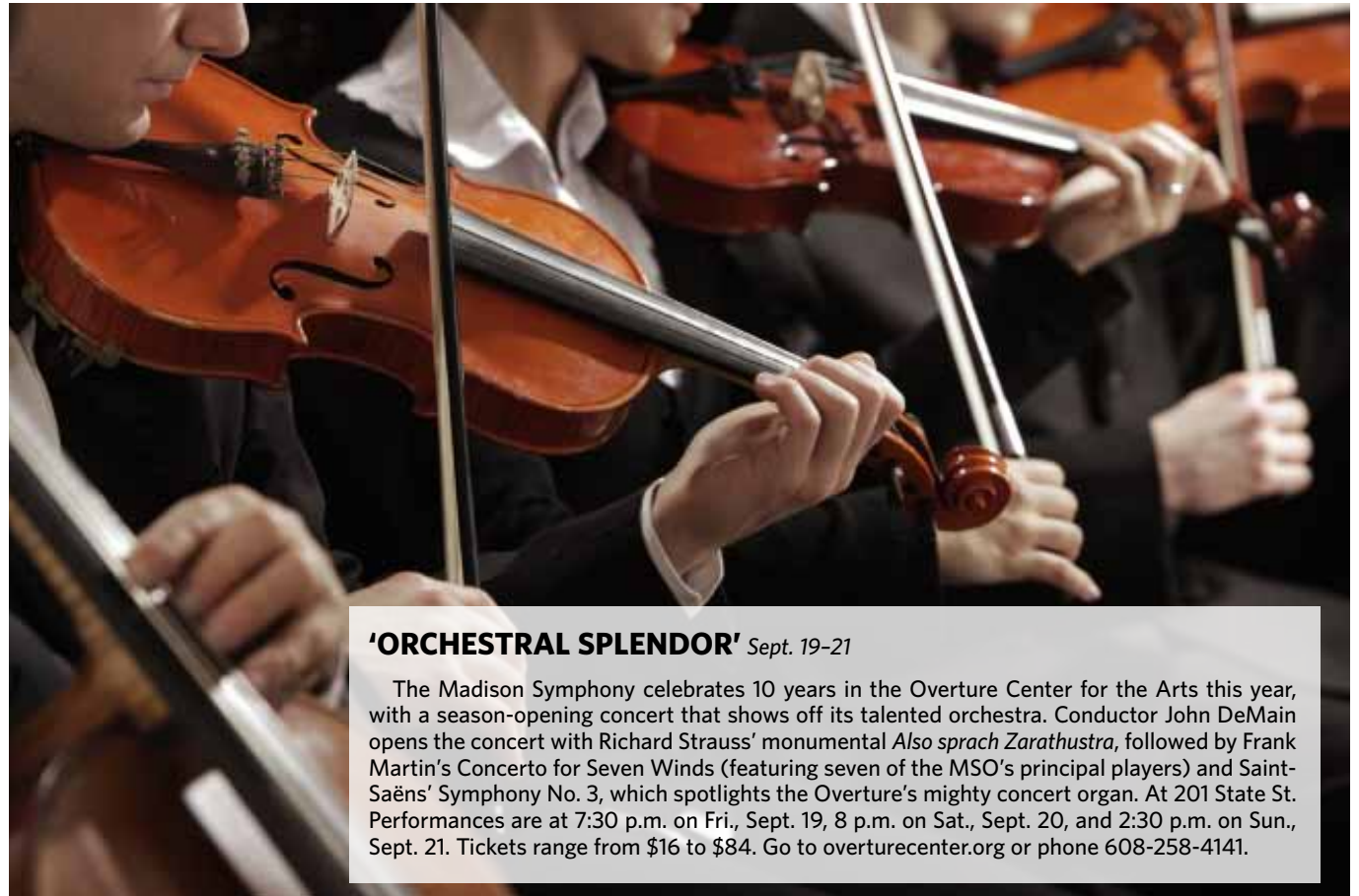
## A curated calendar of upcoming events



PHOTO: STOCK ART

### 'WELCOME HOME, JENNY SUTTER' *Sept. 18 to Oct. 12*

Next Act Theater opens its 2014-15 season with the powerful story of a woman forced to battle her demons. Jenny Sutter is a Marine and a mother. She's on her way home with an honorable discharge from Iraq and a new leg, when she detours into the no-man's-land of Slab City. There she finds a variety of various wanderers who help her prepare to return to the world she left behind. Next Act Theatre is donating \$1 of every ticket sale, up to \$2,000, to Dryhooch of America and Fisher House Wisconsin, organizations that provide support services for veterans and their families. A military discount of \$5 is also being offered with ID. At 255 S. Water St. Tickets range from \$23 to \$38. Go to [nextact.org](http://nextact.org) or call 414-278-0765.



### 'ORCHESTRAL SPLENDOR' *Sept. 19-21*

The Madison Symphony celebrates 10 years in the Overture Center for the Arts this year, with a season-opening concert that shows off its talented orchestra. Conductor John DeMain opens the concert with Richard Strauss' monumental *Also sprach Zarathustra*, followed by Frank Martin's Concerto for Seven Winds (featuring seven of the MSO's principal players) and Saint-Saëns' Symphony No. 3, which spotlights the Overture's mighty concert organ. At 201 State St. Performances are at 7:30 p.m. on Fri., Sept. 19, 8 p.m. on Sat., Sept. 20, and 2:30 p.m. on Sun., Sept. 21. Tickets range from \$16 to \$84. Go to [overturecenter.org](http://overturecenter.org) or phone 608-258-4141.

PHOTO: STOCK ART

### DOORS OPEN MILWAUKEE *Sept. 20 & 21*

Many of Milwaukee's architectural secrets are only revealed two days a year, during Doors Open Milwaukee. This year's event, the fourth in the series, opens more than 150 buildings and venues, free of charge. A number of guided tours are also available — six free and 36 in-depth tours for \$5. Urban explorers are also allowed to create their own adventures. Among this year's additions: the City Hall office of Mayor Tom Barrett. For a full list of sites, visit [doorsopenmilwaukee.org](http://doorsopenmilwaukee.org).



PHOTO: JOHN NIENHUIS

### Jonathan Wainwright in Milwaukee Chamber Theatre's production of "The Good Father."

### 'THE GOOD FATHER' *Sept. 19 to Oct. 12*

Milwaukee Chamber Theatre began its 40th anniversary season with "something old," and now it goes for "something new" with *The Good Father*. This contemporary Irish romance traces the interlocking lives of two people — Tim, a house painter, and Jane, a lawyer — who meet at a New Year's party that becomes the catalyst for a year of change. The production, directed by artistic director C. Michael Wright, features local actors (and real-life spouses) Laura Gray and Jonathan Wainwright in the lead roles. At the Broadway Theatre Center, 158 N. Broadway. Tickets are \$34, or \$38 on Fridays and Saturdays. Call 414-291-7800 or visit [milwaukeechambertheatre.com](http://milwaukeechambertheatre.com) for showtimes or reservations.

### 'CINDERELLA' *Sept. 19 to Oct. 5*

Skylight Music Theatre kicks off its season with a retelling of Cinderella that's quite unlike the Disney version — Rossini's opera *La Cenerentola* (*Cinderella*), sung in English. Rossini's version nixes the fairy godmother in place of a wise counselor. But it retains the fairy tale's magic in its music and, in the Skylight's production, in its costumes, designed by New York fashion designer César Galindo (see story, p. 40). At the Broadway Theatre Center, 158 N. Broadway. Tickets range from \$22.50 to \$65. Ring 414-291-7800 or visit [skylightmusictheatre.org](http://skylightmusictheatre.org).



PHOTO: MARK FROHNA

### A rehearsal photograph from Skylight Music Theatre's production of Rossini's opera "Cinderella."

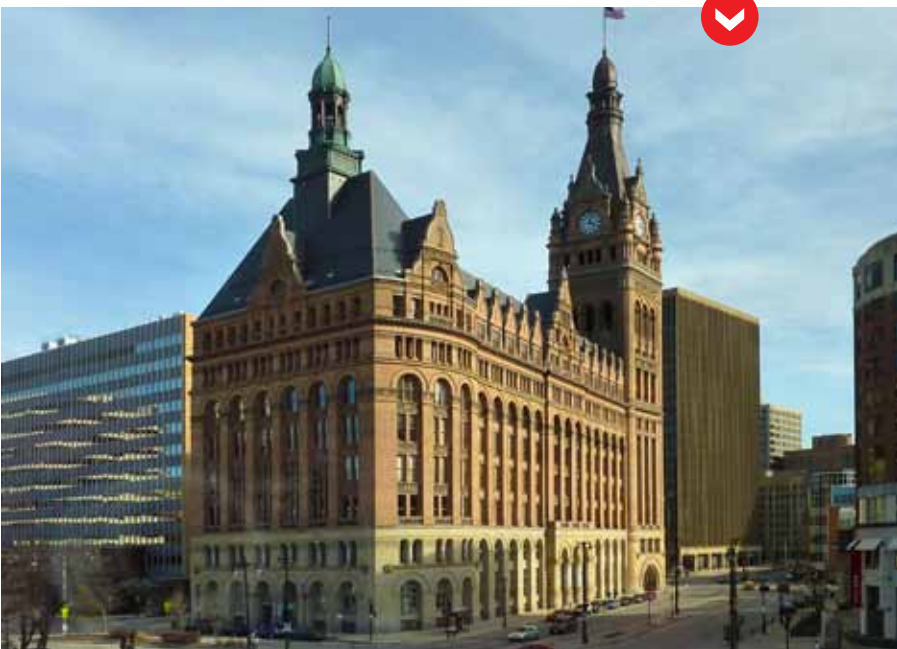


PHOTO: WIKIMEDIA COMMONS

Milwaukee City Hall.

# Out on the town Sept. 18 - Oct. 2



PHOTO: STOCK ART

## MILWAUKEE FILM FESTIVAL OPENING NIGHT 7 p.m. on Thurs., Sept. 25

As summer ends, the Milwaukee Film Festival opens its doors once again, beginning its sixth installment. This year's festival is bigger than ever (see story, p. 27), and the opening night party reflects the grander scale. The evening begins at the Oriental Theatre, 2230 N. Farwell Ave., with the screening of *1971*, a political documentary about eight brave Americans who together discovered widespread government surveillance years before the revelations of Edward Snowden and WikiLeaks. The after-party begins at 9 p.m. at Kenilworth Square East, 1925 E. Kenilworth Place. Guests should plan to be treated to multiple floors of food, drink, dance and, of course, trailers for the other 274 films running through Oct. 9. Tickets to *1971* are \$20, \$17 for MFF members. The opening night party is free with a ticket/festival pass, \$10 to the public, and \$8 for MFF members. Visit [mkefilm.org](http://mkefilm.org) for more details and a full festival guide.

## OKTOBERFEST, USA Sept. 25 - 28

There are lots of places to celebrate Oktoberfest in Wisconsin, but there's only one Oktoberfest, USA. La Crosse's annual harvest celebration kicked off more than 50 years ago, and it's grown since to become one of the biggest single celebrations in the country. Visitors this year can look forward to three different parades, musical performances by such groups as the spooky funk band Here Come the Mummies!, a slew of local and authentically German beers, and a number of special breakfasts and luncheons alongside regular food vendors. Admission is free for most events. Call 608-784-3378 or visit [oktoberfestusa.com](http://oktoberfestusa.com) for more information.



PHOTO: STOCK ART

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# A curated calendar of upcoming events

## PRO ARTE QUARTET 8 p.m. on Fri., Sept. 26; 12:30 p.m. on Sun., Sept. 28

Madison's Pro Arte Quartet presents the world premiere of its final centennial-celebrating commission this month. "Howl," a work for clarinet and string quartet inspired by Allen Ginsberg's poem of the same name, was composed by Pierre Jalbert, and reflects the iconic, controversial poem's word repetition and surrealistic imagery through pulsating harmonics and build-ups to howling moments. Clarinetist Charles Neidich joins the quartet for the performances. The program is the first classical music concert to be held in the UW Memorial Union's newly renovated Shannon Hall, 800 Langdon St. Also on the program are works by Juan Crisóstomo Arriga and Mozart. Admission is free. Call 608-263-1900 for more details.



PHOTO: STOCK ART

## 'CLASSICAL MYSTERY TOUR'

8 p.m. on Sept. 26 & 27; 2:30 p.m. on Sept. 28

2014 marks the 50th anniversary of the British Invasion that propelled the Beatles to fame in America. The Milwaukee Symphony Orchestra celebrates with a *Classical Mystery Tour* — a romp through the Fab Four's catalogue that blends their rock sound with classical instrumentation. Guest conductor Martin Herman leads the program, which includes everything from "Penny Lane," with a full, live trumpet section, to "Yesterday," arranged for acoustic guitar and string quartet. At the Marcus Center for the Performing Arts, 929 N. Water St. Tickets range from \$22 to \$102. Call 414-291-7605 or visit [mso.org](http://mso.org) to order.



PHOTO: COURTESY

## 'PAL JOEY' 7:30 p.m. on Fri., Sept. 26 & 27; 2:30 p.m. on Sun., Sept. 28

The Boulevard Theatre has taken its acts on the road, and this year's first stop away from its former home in Bay View is the South Milwaukee Performing Arts Center. There, they'll perform the Rodgers and Hart classic *Pal Joey*, the ahead-of-its-time tale of a 1930s antihero whose pursuit of fame leads to a complex relationship with a married socialite. The Boulevard is presenting the show as an intimate concert staging, with actors working on-book and without costumes or major blocking. Audience members are to be seated on stage with the cast — an arrangement that deliberately limits capacity to 100 seats per show. At 901 15th Ave. Tickets are \$30 and can be purchased at [southmilwaukeekeepac.org](http://southmilwaukeekeepac.org) or 414-766-5049.

## LORDE 7:30 p.m. on Fri., Sept. 26

Lorde is not the average teen pop sensation. The 17-year-old New Zealander made a splash last year with "Royals," a minimalist meditation on pop culture that landed with a bang in the middle of a summer of Auto-Tune and twerking. Her LP followup *Pure Heroine* clinched her arrival as a musical force to be reckoned with. She'll be the latest headliner at the new BMO Harris Pavilion on the Summerfest grounds, 200 N. Harbor Dr., Milwaukee, on a program that includes special guest Majical Cloudz. Tickets range from \$35.50 to \$55.50 and can be purchased at 414-286-3663 or [pabsttheater.org](http://pabsttheater.org).



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# Out on the town Sept. 18 – Oct. 2

A curated calendar of upcoming events

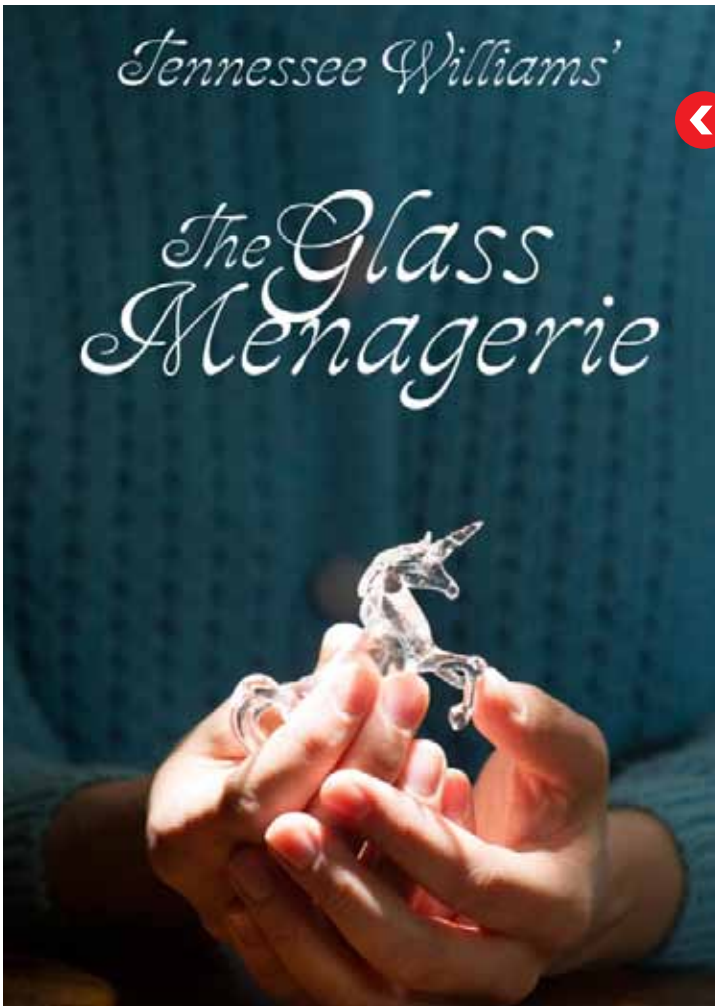


PHOTO: COURTESY

## 'THE GLASS MENAGERIE' Sept. 26 to Oct. 19

Just a few weeks after portraying Maria Callas, one of opera's most iconic characters, local star Angela Iannone embodies one of the theater's — Amanda Wingfield, the faded Southern belle and determined matriarch of Tennessee Williams' *The Glass Menagerie*. In Tandem Theatre opens its season with the production, a semi-autobiographical memory play that depicts Amanda scheming to find a better life for her two grown children Tom and Laura. At Tenth Street Theatre, 628 N. 10th St. Tickets are \$25, \$23 for seniors/students/military. Go to [intandemtheatre.org](http://intandemtheatre.org) or ring 414-271-1371.

## 'THE COLOR PURPLE' Sept. 26 to Nov. 2

The Milwaukee Rep continues its series of season-opening musicals with *The Color Purple*, an adaptation of Alice Walker's acclaimed, Pulitzer Prize-winning novel. The story centers on Celie, a black woman coming of age in the early 20th century, who struggles to overcome harsh adversity to find her inner strength. The musical adds in a Grammy-nominated score full of jazz, ragtime, gospel and blues. At the Rep's Quadracci Powerhouse, 108 E. Wells St. Tickets begin at \$30 and can be purchased at 414-224-9490 or [milwaukeeep.com](http://milwaukeeep.com).

## 'BACK TO BACH' 7 p.m. on Mon., Sept. 29

Frankly Music begins its 2014-15 season in a brand-new venue, St. Paul's Episcopal Church. The concert, however, goes Bach to basics. MSO concertmaster and violinist Frank Almond and a group of guests including Mark Niehaus, the MSO's current executive director and former principal trumpet, will perform intimate versions of two of Bach's Brandenburg Concertos, as well as Mozart's arrangement of a Bach prelude and fugue and a series of madrigals by Bohuslav Martinu. At 914 E. Knapp St., Milwaukee. Tickets range from \$10 to \$30. Order at [franklymusic.org](http://franklymusic.org).

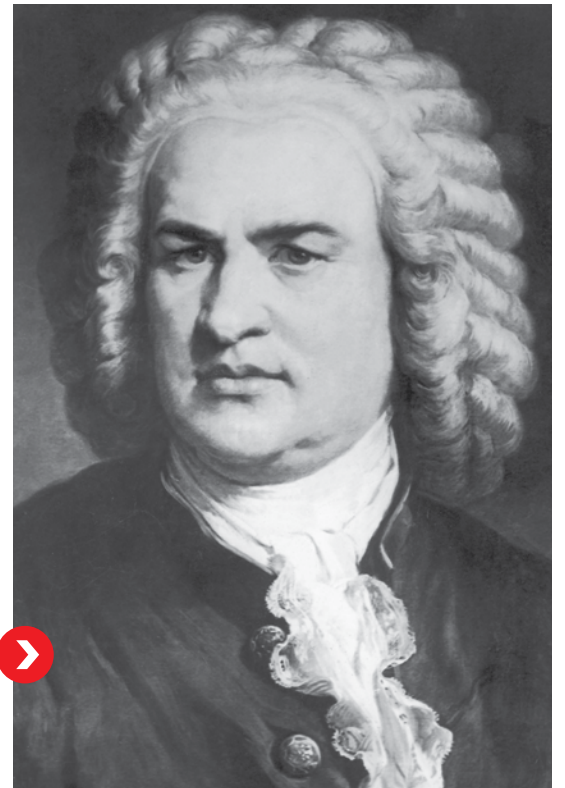


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