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One pill a day can help safeguard against contracting HIV, but doctors in Wisconsin don't know about it. page 12



PROGRESSIVE. ALTERNATIVE.

February 26, 2015 | Vol. 6 No. 7

ARTE PARA TODOS

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News with a twist

WIGWAG

By Lisa Neff, Louis Weisberg & Matthew Reddin



PHOTO: COURTESY

NOT RIGHT, WRONG

A 33-year-old Sheboygan alderman has resigned following accusations he was sexually involved with a 15-year-old boy. Ex-Alderman Kevin Matichek (above) admitted to kissing the boy but denied the sex allegations. Matichek is a right-wing Republican whose Facebook page promotes fundamentalist Christianity and suggests affiliation with a far-right extremist group.

SAVED BY THE DOG

The daughter of a 57-year-old Germantown woman is praising a police

officer for saving her mother's life, but the officer is crediting the woman's dog. Officer Jeff Gonzalez was on patrol when he spotted the black lab running in the snow. Following the pooch, he found the woman passed out in a lawn chair on her porch. The temperature was barely above zero and paramedics think she may have been outside for two hours in a coat and pajamas. Gonzalez called it a "Lassie moment."

TIED-UP TEDDY

Vermont Teddy Bear sought to cash in on *Fifty Shades of Grey* merchandising with sales of a limited-edition Christian Grey Bear with silky fur, "smoldering eyes, a suit and satin tie, mask" and mini handcuffs. Department and discount stores also sought to turn interest in S&M into "\$ & Money." Wal-Mart is selling a *Fifty Shades of Grey* gourmet gift basket containing handcuffs, rope,



bubble bath and, yes, Twinings Earl Grey tea. And at the same time the Crucifixion Eggs are arriving for Easter.

THROUGH WITH CHEW

You're familiar with the Great American Smokeout — and, if you smoke, we encourage you to participate. But have you heard of the fledgling Great American Spit Out? Quit Now Indiana launched the statewide anti-tobacco campaign to inform people of the dangers of smokeless tobacco. ESPN college basketball analyst Dan Dakich, a former Hoosiers' player and tobacco chewer, was the campaign's spokesman.

HIGH ON UNIONS

While Wisconsin prepares to eradicate unions, Minnesota is adding them. The state's new medical marijuana industry now has a union. The United Food

and Commercial Workers says it has organized one of the state's two medical cannabis production facilities. July 1 is the first day medical cannabis can be dispensed in Minnesota.

ELBOWING HER WAY

Utah resident Jamie Jackson submitted an application to Guinness World Records claiming to shatter the record for catching the most bridal bouquets at weddings. Jackson says she's attended more than 100 weddings over the years and caught 46 bouquets since 1996. The current record is 11. Of course, with lesbian weddings the new norm, look for bouquet tossing to become a sport.

PATRONIZING IN PINK

Take notice, Republicans. Britain's Labour Party put a bright pink bus on the road in support of its "woman to woman" campaign to highlight policies on child care and domestic violence.

Critics mocked the campaign and color choice as sexist and patronizing and wondered if Labour would employ a big blue bus to inform men of policies on foreign policy, national security and the economy.

WIENER WOES

An iconic Oscar Mayer Wienermobile crashed into a pole in central Pennsylvania. Officials say the giant hot dog on wheels slid off a road and slammed into a pole near Harrisburg, damaging the front of the 27-foot Wienermobile and snarling local traffic.

COLD CASE

In what is clearly the best imaginable use of department resources, a South Carolina police department devoted its afternoon to ensnaring a dangerous criminal: Elsa, the fictional snow queen from Disney's *Frozen*. The region is experiencing unseasonably cold temperatures and officers saw a recent Facebook

post by a Kentucky police department issuing a fake arrest warrant for Elsa as inspiration. They took it to the next level, though, hiring a photographer to document their arrest of a model dressed in-character. Presumably, Elsa not being a person of color, the sheriff apologized profusely upon her arrival at the station and let her go quietly.

BUMPER CARS

A bizarre surveillance video shows a 92-year-old man crashing into nine other vehicles in a Piggly Wiggly parking lot in Wisconsin. "I can tell you in 23 years of law enforcement, I've never seen anything like this," Mayville Police Chief Christopher MacNeill said. "His foot got stuck on the accelerator, and from that point, he panicked and lost control of his vehicle." No one was injured and the elderly man was not cited in the incident, which occurred in less than a minute.

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New concert series unites artists for arts ed

By Matthew Reddin

Staff writer

Quality arts education is on the decline in the United States. Publicly funded grants, from the federal to the local level, are on the decline, now standing at the dollar amount of the early Clinton years, despite the far greater number of public school students today.

Worse, state governments across the nation are trimming educational funding for the arts from their budgets. Those cuts are forcing schools to shutter programs that nourish young, talented artists-in-the-making and — as studies repeatedly show — help everyday students become more well-rounded individuals who score better on standardized tests and are better equipped to handle both college and the professional world.

In Wisconsin, school budgets were under pressure even before Gov. Scott Walker took office. Since then, he's slashed public education funding, which has hit arts education especially hard. The onetime expectation that an average public school would have a basic level of art, music and performance programs is no longer true for most, if not all, inner-city and rural schools, where property taxes can't make up for state cuts.

Hundreds of Milwaukee artists, musicians and advocates are fed up.

They've come together for Arte Para Todos, a weekend-long concert and art series championing "Art For All." Bands and artists are participating for free, so every cent raised can go to three local schools to expand their arts education programs.

It's an unprecedented show of support for education from the arts community.

Organizer Chuck Watson didn't expect such a huge reaction when The Fatty Acids' singer/keyboardist Josh Evert first brought the idea to him in early November 2014. His initial proposal was just a response to Walker's re-election, a one-day set of shows meant to protest Walker's anti-arts and anti-education policies.

But as they talked about it more, Watson says, they realized this could be bigger

than a knee-jerk reaction to cuts by Walker and his political allies.

"(Walker) might not be our governor forever," he says, "but these problems will always be here."

The solution they came up with was to counter cuts to arts education funding the fastest way possible — by holding a series of benefit concerts, raising a bunch of money



PHOTOS: LA ESCUELA FRATNEY

Posters created by La Escuela Fratney students promoting Arte Para Todos, benefiting their school, Bay View High School and Tamarack Waldorf High School.

and giving it to schools that need it.

As founder of the cultural advocacy group Made in Milwaukee and its offshoot Bay View Gallery Night, Watson is experienced in this sort of thing. Like many events he's previously organized, Arte Para Todos will pair visual artists with a set of headlining bands that cross-multiple genres, so patrons interested in a particular artist or band will inadvertently find themselves experiencing a wider variety of creatives.

The final result will bring more than 80 bands and DJs together with 15 art-

ists at 18 venues across the city. It's an unprecedented lineup for the first-ever installment of a Milwaukee music festival, especially since no one is getting paid for it — except, of course, the three schools selected by Watson and his fellow organizers.

Each of the three schools — Bay View High School, the East Side's Tamarack Waldorf High School and Riverwest's La Escuela Fratney — was selected by a member of the organizing committee who knew of their need. After basic groundwork on the festival began, the Arte Para Todos organizers contacted school administrators and arts educators to make sure they would accept the donations.

Organizers found that their aid was coming at a critical moment, according to La Escuela Fratney art teacher Sue Pezanoski Browne. Her school, and many within Milwaukee Public Schools, are in temporary budget limbo, due to looming further cuts. If Walker's 2015-17 budget passes as written, Wisconsin's public schools stand to lose a large per-pupil appropriation that helped fund schools already struggling with a freeze on raising property

taxes (Walker's proposed budget, in fact, decreases property taxes even further — a total reduction of \$280 million).

For MPS, it amounts to more than \$12 million, gone in a flash.

It's a cut Pezanoski Browne says would certainly result in losses at La Escuela Fratney, and she and her arts colleagues could be the ones in danger. Her school has been operating without a reading resource specialist for years and currently has a music teacher come in just once a week. She's lucky enough to have a full-time position now, but it's no guarantee. After Act 10 was passed in 2011, Pezanoski Browne was let go after almost a decade of working at La Escuela Fratney. She was only rehired in 2013, when the school's governance council was able to restore her former job.

Pezanoski Browne says she's the exception, however. When she started working at MPS in the late 1990s, she says, parents could expect a complete team of full-time arts educators in just about every K-8 school in the district. By the time she was let go, there were only 11 full-time-equivalent visual art teachers working for MPS' 117 K-8 schools, some of whom earned their full-time status by working part-time at up to five different schools in a given year.

Pezanoski Browne says outgoing MPS superintendent Gregory Thornton was working to increase full-time positions for art and music specialists year-by-year, and arts organizations have tried to pick up the slack by offering more community education programs to her school and the rest of MPS. But she thinks people don't understand that isn't the same as having teachers who can work with students directly and don't have to split their efforts among multiple schools.

"It's really simple," she says, "Do we value having really full, rich experiences for our students? ... And don't the kids in the inner city of Milwaukee deserve the same thing as the kids who live in more affluent districts?"

Part of the problem, she says, is that one of the primary sources of funding for public schools in Wisconsin is property taxes. Schools in districts with high-value homes get more money, while schools in lower-income districts need other kinds of public funding, like grants or state budget appropriations, to make up the difference.

Or, in this particular case, a gift from musicians and artists who remember how important arts programs were to their own creative development and know how necessary they will be to cultivate the next generation of artists and art consumers.

"If we're not educating in the arts," Watson says, "we'll have old musicians with no one to play to."

Even with such an important goal, Watson says he was surprised to see so many bands and artists sign on for the

ARTE next page

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'Do we value having really full, rich experiences for our students? And don't kids in the inner city deserve the same thing as kids who live in more affluent districts?'

ARTE from prior page

fundraiser. As a musician himself, he says performing for free, or for a good cause, isn't the sort of thing that naturally comes to ego-driven band members. But Milwaukee's music scene has changed during his time in the city, with artists now more inclined to collaborate than they would have been even five years ago.

"It's certainly a renaissance in my lifetime," he says, adding that this is one of the biggest opportunities to leverage the growing spirit of community. "These are new conversations. Many of these performers are 20-somethings who hadn't taken the time to think about (supporting the arts) yet."

Once the weekend wraps up, Arte Para Todos organizers will divide the proceeds into thirds and gift them to each of the three schools to support the arts in some way.

There's no restrictions on exactly what that means, and Watson suggests whether it goes to something small but vital like art supplies or a larger project may depend largely on what each school's individual needs are, and how much is actually earned by the series.

Whether that number is big or small, Watson knows Arte Para Todos will be of great benefit to these schools' arts programs.

"If you're going to live in a city," he says, "you have two options to fix a problem: Wait. Or do it yourself."

Milwaukee's tired of waiting.

Editor's note: See related story on Wisconsin Arts Day, Page 29.

ARTE PARA TODOS LINEUP

Arte Para Todos, an ambitious music and visual arts fundraising event, offers something for everyone to enjoy in its inaugural year. WiG assembled an abridged lineup — listed from top headliner down — so you can see what the best bands on tap are, but there are even more artists than this donating their time and talent for local kids. 100 percent of the proceeds from Arte Para Todos will go to public arts education. Entry to individual venues is \$7 at the door, while single-day passes are \$12 and weekend passes are \$20. To pre-order tickets or hear samples of the bands involved, visit arteparatodos.me.

Friday, Feb. 27 :: Bay View

CACTUS CLUB

12:30 a.m.: Klassik
11:30 p.m.: The Fatty Acids w/ WC Tank
10:30 p.m.: Mortgage Freeman
9:30 p.m.: OYE
Exhibition/photobooth by Milwaukee Alt / Ryan Laessig

HIGHBURY

9 p.m.: Unifi Records showcase
8 p.m.: yo dot
7 p.m.: D. Bridge
Live art by Jeffrey Eckel & Matt Nadolny

CLUB GARIBALDI

1 a.m.: WebsterX
12 a.m.: Whips
11 p.m.: Kia Rap Princess
10 p.m.: Holy Sheboygan
Painting by Elias Vallejo, Dena Nord & Cassie Genc

FRANK'S POWER PLANT

12 a.m.: I'm not a Pilot
11 p.m.: Thriftones
Live art by Amanda Iglinski & Thaison Nguyen

BOONE & CROCKETT

10 p.m.: Tapebenders
9 p.m.: Scrimshaw
8 p.m.: Ugly Brothers
7 p.m.: Airo Kwil
Live art from Brandon Minga

TONIC TAVERN

9:30 p.m.: No/No
8:30 p.m.: Faux Fir
7:30 p.m.: The Olives
All-night Kiings DJ Set
Live art "explosion" by Jeff Redmon & Skully Skyrocket

Saturday, Feb. 28 :: Riverwest

MAD PLANET

1 a.m.: New Age Narcissism
12 a.m.: Bliss & Alice
Art by Renee Bebeau; live painting by Field Lehmann

BREMEN CAFE

11 p.m.: Slow Walker
10 p.m.: Appleseeds
Exhibition by Jessica Laub

CLUB TIMBUKTU

12:30 a.m.: Sat. Nite Duets
11:30 p.m.: Jaill
10:30 p.m.: Canopies
Live art by Thaison Nguyen & Kierston Ghaznavi

RIVERWEST PUBLIC HOUSE

11:30 p.m.: Soul Low
10:30 p.m.: MC Mikal
Live art battle by John Kowalczyk, Dena Nord, & Crystal Bleiler

COCOON ROOM

8 p.m.: Midnight Reruns
7 p.m.: Low Down Sound
Exhibition by Melissa Dorn Richards

QUARTER'S

9 p.m.: Brat Sounds
8 p.m.: Apoc

LINNEMAN'S

9 p.m.: Christopher Porterfield
8 p.m.: Grasping at Straws
Exhibition by Todd Mrozinski

COMPANY BREWING

11:30 p.m.: Orquesta Salsa Power
10:30 p.m.: GGOOLDD
Live art by Cassie Genc & Daniel Boville

Sunday, March 1 :: East Side

HOTEL FOSTER

11 p.m.: milo
10 p.m.: Safari AI
9 p.m.: Pharoah Mac & DMT
8 p.m.: Cavewives
7 p.m.: Castle Thunder
6 p.m.: Ishdarr
12 p.m.: APT Film Fest, curated by WC Tank
All-night Riley Lake DJ

YIELD

7:30 p.m.: Tigernite
6:30 p.m.: Devil Met Contention
5:30 p.m.: Antler House
Live art by Kerri Root
All-night free beer for weekend/Sunday wristband pass holders from Lakefront Brewing (while supplies last, starting at 4:30 p.m.)

JAZZ ESTATE

5:30 p.m.: Heidi Spencer
4:45 p.m.: flag signals
4 p.m.: Caley Conway
3:15 p.m. Jordan Bass & Amanda Jo Langley
2:30 p.m.: Casual Vocals

BBC

11 p.m.: RammaLamma
10 p.m.: Surgeons in Heat
9 p.m.: Holy Shit!
3:15 - 5:45 p.m.: All Ages Show featuring School of Rock, Negative Positive, Mercury Street & True Skool
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Civil rights alliance weighs in with high court on voter ID

By Lisa Neff

Staff writer

A broad alliance of civil rights groups representing voters most affected by Wisconsin's photo ID law pressed the U.S. Supreme Court to hear a challenge to the measure enacted during Gov. Scott Walker's first term.

The Wisconsin Department of Justice, meanwhile, are asking the high court to reject the appeal.

The case, *Frank v. Walker*, is pending before the Supreme Court, on appeal filed after the U.S. Seventh Circuit Court of Appeals upheld the statute last October. After the appellate ruling, challengers secured from the Supreme Court a temporary hold that kept the law from being implemented for the 2014 midterm election. However, the high court has not indicated whether it will hear the case on merit.

Earlier in February, Wisconsin Attorney General Brad Schimel asked the justices to let the appeals ruling stand. He wrote in his brief that Act 23 does not place an undue burden on voters: "In Wisconsin, as everywhere, the overwhelming majority of voters already have qualifying ID. For those who lack ID, obtaining one and bringing it to the polling place is generally no more of a burden than the process of voting itself."

But the plaintiffs — including the League of United Latin American Citizens of Wisconsin, Cross Lutheran Church,

Wisconsin League of Young Voters Education Fund, and the Milwaukee Area Labor Council of the AFL-CIO — disagree. They maintain the law, which requires voters to present specific types of government photo ID, disenfranchises Wisconsinites, because an estimated 9 percent of all registered voters lack the necessary ID to vote. Many of those voters are young people, older citizens and minorities.

A flurry of friend-of-the-court briefs filed in mid-February support the challenge to the legislation, which is similar to a model bill drafted and circulated by the American Legislative Exchange Council backed by conservative billionaires David and Charles Koch.

"The briefs filed in the Supreme Court send a resounding message about the urgency of addressing restrictive voter ID laws in our nation's highest court," said Penda D. Hair, co-director of the Advancement Project, which is challenging Act 23. "There are approximately 300,000 registered Wisconsin voters at risk of losing their right to vote if this law is not overturned. These citizens are disproportionately people of color, and in a real democracy, we all deserve equal access to the fundamental right to vote."

Friends include: the Congressional Black Caucus, Latino Justice PRLDEF, National Council of La Raza, Hispanic National Bar Association, Hispanic Federation,



PHOTO: AP PHOTO/NATI HARNIK

Nebraska state Sen. Ernie Chambers, I-Omaha, left, speaks against a bill that would require voters to show government-issued identification at the polls, as Sen. John Murante, R-Gretna, listens, during debate in Lincoln, Nebraska, on Feb. 17.

National Association of Latino Elected and Appointed Officials, League of Women Voters, The National Council on Independent Living, OurTime.org, Rock the Vote, Color of Change, The Charles Hamilton Houston Institute for Race and Justice, the Cyber Privacy Project, the Civil Rights Clinic at Howard Law School and One Wisconsin Institute.

One Wisconsin's brief argues that a severe lack of access to the Wisconsin Department of Motor Vehicles creates a barrier to ballot access and makes the state agency a "virtual gatekeeper to ballot access for thousands of legal voters."

The brief states that the state has 92 DMVs spread across 56,145 square miles, leaving roughly 50,000 voters without access to public or private transportation more than 10 miles from a DMV service center.

In addition, most of Wisconsin's DMV service centers are open limited hours. Only a third are open five days a week; most open two-three days a week; some only open a day or two a month; and one is open only six days each year.

One Wisconsin legal counsel Rebecca Mason, who wrote the brief, stressed that Wisconsin citizens have significantly less access to DMVs to obtain a state identification than citizens in Indiana, where the U.S. Supreme Court has upheld a voter ID law.

"The politicians that passed the Wisconsin photo ID law and those charged with administering it are well aware of the barriers a lack of DMV access creates for otherwise legal voters," concluded Ross.

In another brief, the League of Women Voters encourages the court to hear the Wisconsin case, but to wait to hear arguments until a similar challenge from Texas reaches the justices.

"Strict voter ID laws do nothing to improve elections, and they cause confusion and other problems for many voters. In some cases, they make it impossible for a qualified citizen to cast a ballot and have it counted, and that is unacceptable," said Melanie G. Ramey, president of League of Women Voters of Wisconsin.

ON THE DOCKET

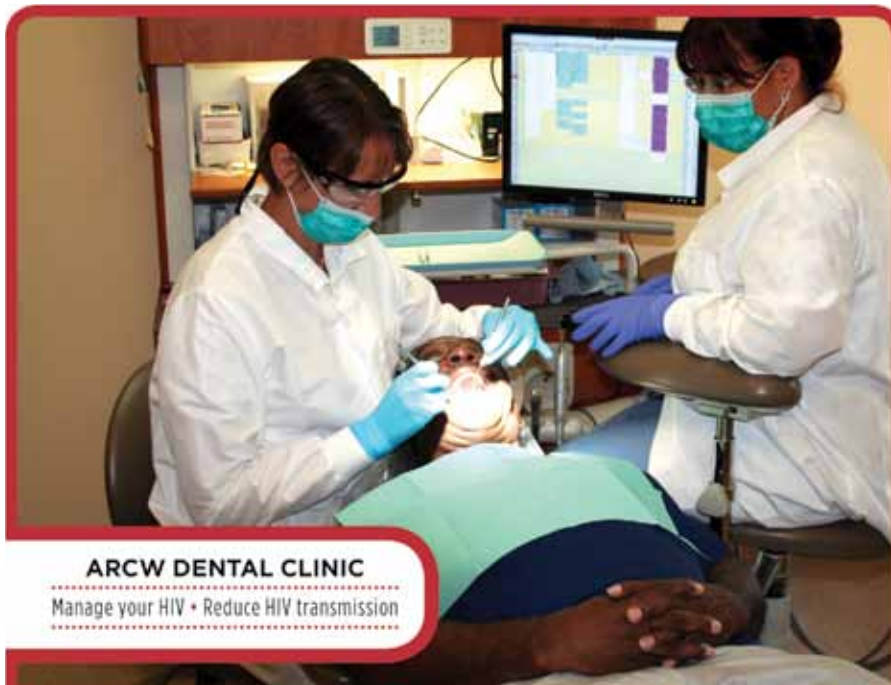
The case: *Frank v. Walker*

The questions:

- Does Wisconsin's voter ID law violate the federal Equal Protection Clause if the evidentiary record establishes that the law substantially burdens the voting rights of hundreds of thousands of the state's voters and that the law does not advance a legitimate state interest?
- Does Wisconsin's voter ID law violate Section 2 of the federal Voting Rights Act by disproportionately burdening and abridging the voting rights of African-American and Latino voters compared to white voters?

The status: Pending before the U.S. Supreme Court.

— Lisa Neff



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Activists join in global divestment day of action

By Lisa Neff
Staff writer

Activists in mid-February staged 450 demonstrations as part of the global campaign to drive institutions to divest of fossil fuel holdings and reinvest in clean, renewable energy industries.

"Those betting on a future based on coal, oil and nuclear will lose. Citizens globally are demanding a just transition to a green future," said Kumi Naidoo, international executive director of the environmental group Greenpeace.

The Global Divestment Day occurred on Valentine's weekend, with environmental advocates in more than 60 countries on six continents showing no love for the fossil fuel industry.

Participation was strong in the United States, Europe, Australia and in South Africa, where the divestment movement of the 1980s played a vital role in bringing down the apartheid regime. There, demonstrators called for the nation's largest banks to stop financing Africa's worsening addiction to fossil fuels.

"The fossil fuel divestment movement has grown exponentially over the last two years — now it's going global," said May Boeve, executive director of the activist group 350.org. "From the Pacific Islands to South Africa, from the United States to Germany, people are standing up and challenging the power of the fossil fuel industry. We know that fossil fuels are the past and clean energy is the future."

Worldwide, more than 20 colleges and universities, dozens of religious institutions and numerous cities have committed to



PHOTO: 350.ORG/MASRAH PHOTOGRAPHY

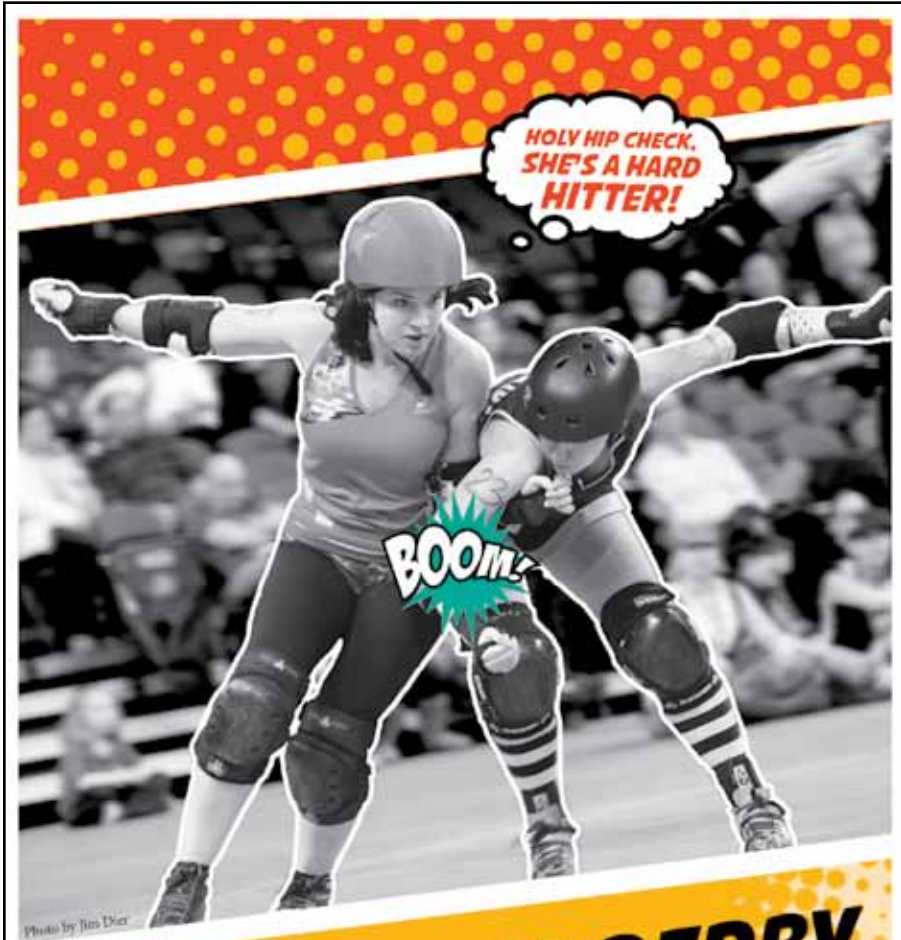
An advocate for divestment from fossil fuel funds joins a Global Divestment Day of Action in mid-February in Papua New Guinea. Actions also took place in many other locations.

divest. The divestment campaign launched in 2012 in the United States, where, on Global Divestment Day, demonstrators staged campus sit-ins and coordinated flash-mobs.

"Colleges and universities have a particular responsibility to ensure that their students have a future in which to flourish," said Stephen O'Hanlon, an organizer with Swarthmore Mountain Justice at Swarthmore College in Pennsylvania. "It is unconscionable for our colleges and universities to invest in the very companies that are recklessly endangering our future. For too long, we have seen administrators turn their backs on our generation — and choose to side with a rogue industry. Global Divestment Day is a moment to act on the future that we know is possible."

Divestment Day built on the momentum from last September's People's Climate March in New York City.

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Local anti-Semitic incidents reach 20-year high

By Louis Weisberg

Staff writer

Just days after the Milwaukee Jewish Federation reported a dramatic rise in anti-Semitic incidents in southeast Wisconsin last year, a massive spree of vandalism in Madison included the spray-painting of property with anti-Semitic, Ku Klux Klan and Confederate imagery.

Thirty-nine acts of vandalism on Madison's west side were reported to police during the Jewish Sabbath beginning after dark on Friday, Feb. 13, and continuing into Saturday, Feb. 14. Most of the incidents involved property damage such as smashed windshields and mailboxes, as well as spray-painted obscenities. But five were anti-Semitic or racist in nature, according to Dina Weinbach, executive director of the Jewish Federation of Madison.

A car belonging to federation president Jim Stein was vandalized during the rampage and an anti-Jewish slur was spray-painted on a garage door across the street from his home.

There also were swastikas painted on a garage door and a driveway in different neighborhoods. The letters KKK were spray-painted on the side of a house.

Attending the federation's board meeting on Feb. 17, Madison Police Chief Mike Koval described a handful of the incidents

as "hateful," but said they do not necessarily qualify for hate-crime enhancements under Wisconsin law, according to Greg Steinberger, who attended the meeting. Steinberger is executive director of Hillel at the UW-Madison, which serves a community of 5,000 Jewish students.

In May 2014, UW-Madison students rejected a resolution calling for the university to divest from Israeli companies. The Boycott, Divestment and Sanctions movement is a growing trend among far-left activists on campuses throughout the world, and it is becoming increasingly laced with anti-Semitism. Many proponents of the BDS movement perpetuate standard anti-Semitic myths, such as Jewish control of the media, banking and entertainment industries.

Steinberger was able to point to UW-Madison's rejection of BDS to reassure concerned Jewish alumni and parents of Jewish students who called him after learning about the vandalism spree, he said. Many sought reassurance that Madison is a safe place for Jews.

"I've been here for 15 years, and I've always felt Wisconsin is a particularly welcoming and hospitable campus," Steinberger said.

Weinbach said she also received calls following the vandalism from people who were fearful, but added that she "received

a lot of calls from people outside the Jewish community to show their support and their disappointment that this could happen.

"If one group is targeted, everyone is affected, and we all have to stand together to condemn acts of hatred," she said.

"The Madison and Milwaukee Jewish communities are working closely with law enforcement officials, as they investigate these crimes," the Jewish Community Relations Council of the Milwaukee Jewish Federation said in a statement. "We are thankful for their diligence and professionalism."

But, the statement continued, "Problems of bigotry, racism and anti-Semitism cannot, however, be solved solely by law enforcement. Solutions must take place at all levels of a community, including elected officials, media professionals, co-workers and neighbors. Hateful speech is often the precursor to vandalism, harassment and violence."

The Jewish community in southeastern Wisconsin, like Jewish communities across the globe, has been on edge following the recent surge in anti-Semitic attacks in Europe, especially in France. The Milwaukee Jewish Federation's audit of anti-Semitic incidents in southeastern Wisconsin during 2014 shows that local fears are well-founded: There were twice as many verified incidents in 2014 than were reported in any single year in the last two decades.

Experts say that such audits represent only the tip of the iceberg, as most incidents go unreported. The federation corroborates and reviews each incident before it's officially recorded. The federation's Jewish Community Relations Council works collaboratively with schools, law enforcement and national agencies to address the incidents as well as the underlying contributing conditions.

Among the most common expressions of anti-Semitism recorded in the report were a record number of swastikas on public and private property. One possible cause for the alarming increase is the exploitation of anger toward Israel over ongoing hostilities with Palestine.

"We must recognize that sometimes such criticism of the state of Israel — or activism against its legitimacy — is a cloak for age-old Jew hatred," said JCRC director Elana Kahn-Oren in a statement.

In recent years, the JCRC has focused increasingly on anti-Semitic harassment and verbal expressions among middle and high school students, which often takes the form of jokes, pranks, teasing and bullying.

"Kids hear it from their parents and take it out on their classmates," Kahn-Oren told WiG. "They don't have the filter their parents do. We should educate Jewish teens to recognize anti-Semitism when they hear it, understand what it means, understand the role of speech in creating hateful envi-



ronments and help (teens) develop a kind of a tool box of ways to respond to things in ways that don't cost them all their social capital."

After a recent anti-Semitic incident at a suburban Milwaukee school — an incident that wasn't included in the audit — the JCRC brought in a young person from the Anti-Defense League to facilitate a program for teens. Kahn-Oren said her group sponsored a similar program last year.


"They talk about the pyramid of hate and that you start with speech and move up through vandalism and threats to discrimination," she said. "It gets young people talking about what they hear and how they respond to it and how they could have responded to it. So much (anti-Semitism) comes in the form of jokes. So how can you sort of appropriately take things out of the conversation?"

Kahn-Oren says that peer pressure is often a very effective way of calling out a person who's using hateful language.

"Jews will always speak up about anti-Semitism, but what we really need is others to also denounce bigoted language — against anybody," Kahn-Oren said. "To me that's really the call to action from this audit. We need to create a culture where we have friends and allies who stand up for each other."


FOR MORE

The JCRC's Hours Against Hate (www.hoursagainsthate.org) provides ideas to counter hateful expressions.



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1st GMO apples approved for sale in U.S.

By Lisa Neff

Staff writer

What would Johnny Appleseed do?

The USDA this month deregulated two genetically engineered apples, allowing Canada-based Okanagan Specialty Fruits, which developed the Arctic Golden and Arctic Granny Smith, to move forward with commercial production in the United States.

Orchard growers in the United States must now decide whether they want to plant trees that will produce apples engineered to resist browning and bruising. And consumers must decide whether "GMO" tarnishes the appeal of the golden delicious.

Already, a broad coalition of food safety groups, independent farmers, politicians, consumer advocates and environmentalists are opposing the USDA decision, maintaining that the government doesn't know enough about the impact of an Arctic apple a day on human health.

"There is no place in the U.S. or global market for genetically engineered apples," said Lisa Archer, food and technology program director of Friends of the Earth. "Farmers don't want to grow it, food companies don't want to sell it and consumers don't want to eat it."

The Arctic apples were the focus of review by the USDA's Animal and Plant Health Inspection Service, which said in February that the fruits are unlikely to pose risk to crops or other plants and not likely to have a significant impact on the human environment.

Okanagan president and founder Neal Carter called the decision "the biggest milestone yet for us."

Carter, noting that apple trees take several years to produce significant quantities of fruit, said the first Arctic apples will be available in test markets in late 2016.

To create the apples, Okanagan employed gene silencing and essentially shut off the enzyme that initiates the browning process when an apple gets "injured" — bruised, cut or bitten.

On a FAQ page on its website, Okanagan says, "No Frankenfood here, folks — just apples."

Carter said, "All we've done is reduce the expression of a single enzyme. There are no novel proteins in Arctic fruit and their nutrition and composition is equivalent to their conventional counterparts."



PHOTO: OKANAGAN SPECIALTY FRUITS

The golden and green Arctic apples.

But he hasn't convinced Archer to take a bite. "We will keep working to ensure that the market — from grocery retailers to baby food companies — continues to listen to the majority of consumers who don't want to eat this and other new, genetically engineered foods that are inadequately studied or unlabeled."

Friends of the Earth said RNA interference (RNAi), the technique used to engineer the Arctic apples, is experimental and could have unintended impacts on people and the environment.

Other concerns from growing associations and horticulture councils: non-browning apples might look fresh but in fact be decaying, gene silencing in apples may be imprecise, GMO crops may contaminate conventional and organic crops and that natural browning enzyme may help fight disease and pests.

"We are concerned that USDA's safety evaluation of this apple was inadequate, particularly with regard to the health and environmental implications of this particular RNAi technology," said Michael Hansen, a senior scientist at the Consumers Union.

GMO LABELING BILLS INTRODUCED IN CONGRESS

Democratic lawmakers in February introduced House and Senate versions of legislation to direct the Food and Drug Administration to require the labeling of foods containing genetically modified ingredients.

U.S. Sens. Barbara Boxer of California, and Richard Blumenthal of Connecticut, and U.S. Rep. Peter DeFazio of Oregon introduced the Genetically Engineered Food Right-to-Know Act. Later, at a news conference with celebrity chef Tom Colicchio and food safety advocates, DeFazio said, "We cannot continue to keep Americans in the dark about the food they eat. More than 60 other countries make it easy for consumers to choose. Why should the U.S. be any different?"

— Lisa Neff

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Right ramps up push for religious refusal bills

By Lisa Neff

Staff writer

A florist who refused service to a same-sex couple planning a wedding broke the law in Washington state. That's the ruling of a circuit court judge in a case closely watched by marriage equality advocates and opponents across the country.

Benton County Superior Judge Alex Ekstrom, in a 60-page ruling issued on Feb. 18 in Richland, Washington, said the religious beliefs of the owner of Arlene's Flowers are protected by the First Amendment, but actions based on those beliefs may not be protected.

"For over 135 years, the Supreme Court has held that laws may prohibit religiously motivated action, as opposed to belief," wrote the judge. "The courts have confirmed the power of the Legislative branch to prohibit conduct it deems discriminatory, even where the motivation for that conduct is grounded in religious belief."

Therefore, Ekstrom ruled, florist Barronell Stutzman violated Washington's consumer protection and anti-discrimination law when she refused to sell Robert Ingersoll flowers for his wedding to Curt Freed in 2013.

Ingersoll had previously purchased flowers at the shop, but Stutzman, a Southern Baptist, told him she could not provide the flowers for the wedding because of her "relationship with Jesus Christ," according to a deposition in the case.



The couple sued, with representation from the American Civil Liberties Union. The State of Washington also sued.

After Ekstrom's ruling, Freed and Ingersoll issued a joint statement: "After two years, we are very pleased to have the court confirm that we were discriminated against under the law. We were hurt and saddened when we were denied service by Arlene's Flowers after doing business with them for so many years. We respect everyone's beliefs, but businesses that are open to the public have an obligation to serve everyone."

Their lawyer, Sarah Dunne, legal director of the ACLU of Washington, said, "Religious freedom is a fundamental part of America. But religious beliefs do not give any of us

a right to ignore the law or to harm others because of who they are. When gay people go to a business, they should be treated like anyone else and not be discriminated against."

Ekstrom, in the ruling, observed that "no court has ever held that religiously motivated conduct, expressive or otherwise, trumps state discrimination law in public accommodations."

However, efforts are underway in at least eight states to enact or amend statutes to allow businesses to refuse service based on the religious beliefs of the owner. Liberty Counsel, a right-wing legal defense group, and the American Legislative Exchange Council, an influential public policy organization with funding from right-wingers like Charles and David Koch, back the campaign.

Religious exemption or religious refusal bills have advanced in Indiana, Wyoming and Arkansas and were introduced in Utah, South Dakota, Georgia, Tennessee and New Hampshire.

Meanwhile, in North Carolina, Republican Senate leader Phil Berger has proposed legislation that would allow government employees to refuse marriage licenses to same-sex couples based on employees' religious beliefs.

"Magistrates, pastors, bakers, photographers, business owners, event planners and others are being forced against their will to celebrate and assist in something against their deeply held religious beliefs," said Liberty Council founder Mat Staver.

FEDS: WAL-MART VIOLATES RIGHTS OF LESBIAN EMPLOYEE

A federal agency says Wal-Mart discriminated against a lesbian employee who sought health coverage for her ailing wife. The agency has ordered "a just resolution" for violating the woman's civil rights.

The U.S. Equal Employment Opportunity Commission in mid-February ordered the retail giant to work with Jacqueline Cote of New Bedford, Massachusetts, who hopes the determination will help her pay off \$100,000 in medical bills.

In a Jan. 29 EEOC ruling, the agency said Cote "was treated differently and denied benefits because of her sex."

Cote tried to enroll her partner in Wal-Mart's health plan repeatedly starting in 2008, but coverage was denied and the company didn't provide it until 2014. In 2012, Cote's wife, Diana Smithson, was diagnosed with cancer.

— The Associated Press



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Alabama marriage equality battle echoes epic fights

From WiG and AP reports

Alabama Chief Justice Roy Moore's office overlooks Montgomery's Dexter Avenue, a history-soaked thoroughfare topped by the Alabama Capitol, where Jefferson Davis was inaugurated president of the Confederacy and where the Rev. Martin Luther King Jr. ended the 1965 march for voting rights.

As gay and lesbian couples left a nearby courthouse clutching marriage licenses earlier in February, Moore, an outspoken opponent of marriage equality, was fighting to stop the weddings using a states' rights argument that conjured up those historical ghosts of slavery, the Civil War and the battle against desegregation.

There has been resistance in other states to the tide of rulings allowing same-sex couples to wed. Some Florida clerks' offices scrapped all marriage ceremonies rather than perform same-sex unions. In North Carolina and Georgia, legislation is being developed to let employees, based on religious beliefs, opt out of issuing marriage licenses to gay couples.

No state, however, has gone as far as Alabama, where the 68-year-old Moore instructed the state's probate judges not to issue marriage licenses to gay couples.

Moore, who in 2000 gained notoriety for his refusal to follow an order to remove a Ten Commandments monument from the courthouse, told *Fox News Sunday* that legalizing marriage for gays alters God's "organic law."

The justice objected to a Jan. 23 ruling by U.S. District Judge Callie Granade that Alabama's gay marriage ban violates the 14th Amendment's guarantee of equal protection and due process. After the Supreme Court on Feb. 9 refused to stay the decision, Alabama became the 37th state — plus the District of Columbia — where gays and lesbians can legally wed.

But same-sex couples, as of press time, still could not obtain marriage licenses in



PHOTO: HAL YEAGER/AP
Olanda Smith, left, and Dinah McCaryer show off their certificate after being the first same-sex couple to be married at the Jefferson County Courthouse in Birmingham, Alabama.

every county in Alabama. At least 19 probate judges, under Moore's direction, refused to issue licenses to lesbians and gays.

Moore, who is head of the Alabama court system, threw that system into disarray when he urged the probate judges in a letter to stand against "judicial tyranny." He claimed Granade had no authority to "redefine marriage" for the Southern state.

Moore said probate judges were not defendants in the case, so they were not subject to Granade's order.

"She has no control over the state of Alabama to force all probate judges to do anything," Moore said. "This is a case of dual sovereignty of federal and state authorities. The U.S. Supreme Court is very clear in recognizing that federal courts do not bind state courts."

Granade later issued an order in favor of same-sex couples denied licenses by probate judges.

"The law is clear — all Chief Justice Moore has done is create chaos and his

order is clearly out of bounds," said Greg Nevins of Lambda Legal, an LGBT legal defense group. "The Supreme Court has entertained the state's request for a stay and rejected it. Same-sex couples and different-sex couples all enjoy the fundamental right to marry, and probate judges should not be interfering with that right."

PARALLELS TO 1960S

Moore's actions drew inevitable parallels with former Gov. George Wallace's 1963 "stand in the schoolhouse door" aimed at preventing federal court-mandated desegregation at the University of Alabama.

Wallace was attempting to fight integration nine years after education segregation was ruled illegal by the U.S. Supreme Court.

"The rhetoric and demagoguery of states' rights and federal judges, you can't help but make that comparison," said Doug Jones, a former U.S. attorney who prosecuted two Ku Klux Klansmen who bombed Birmingham's 16th Street Baptist Church in 1963, killing four black girls in a crime that helped galvanize the civil rights movement.

Moore has said he believes he would not be bound to obey a wrongful ruling.

"We've got to understand that what a judge says is not law," Moore told Fox News.

Many legal experts think Moore and other states' rights advocates are on shaky ground. Ruthann Robson, a law professor at the City University of New York, said Granade's decision should be considered the law of the state unless overruled by a higher court or contradicted by a state court.

"If what Moore says is true, then no federal court could ever hold a state law, regulation or policy unconstitutional. And the 14th Amendment, then, would be essentially meaningless," Robson said in an email.

It's unclear what Moore's reaction would be if the U.S. Supreme Court determines

that gay marriage bans nationwide are unconstitutional when the justices issue their ruling later this year. But Robson pointed to a 1958 decision involving a school desegregation fight in Little Rock, Arkansas, that made it clear states must adhere to the high federal court's interpretation of the Constitution — a cornerstone of the inherent authority the U.S. government has on constitutional issues over the states.

"If parties defy a direct order, the remedy is contempt," she said. An official found in contempt can be fined or even jailed.

Moore already faces an ethics complaint filed by the Southern Poverty Law Center, which is based on Montgomery.

"In 2003, responsible public officials in Alabama had no choice but to remove Chief Justice Moore from office because he refused to comply with a binding federal court order," said SPLC president Richard Cohen. "By now raising the possibility that he may not comply with a U.S. Supreme Court decision, Moore has proven that he has not learned his lesson."

"Justice Moore is intoxicated by his own sense of self-righteousness. He doesn't seem to understand that we are a nation of laws, not of men."

Meanwhile, Alabama Gov. Robert Bentley, a Republican and Southern Baptist who reads his Bible every morning in his office, appears impotent. He has said he believes marriage should be between a man and a woman, but that he doesn't want Alabama to go against history's tide this time. So, the governor has taken no action involving the court order for marriage equality.

To do so, he said in a news statement, "would only serve to further complicate this issue."

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Want to avoid HIV? Take a pill

By Louis Weisberg

Staff writer

When Milwaukeean Josh Beck, 34, posts a profile on gay dating sites, he gets a lot of questions about his HIV status: "negative plus PrEP."

PrEP is an acronym for "pre-exposure prophylaxis," which means taking anti-retroviral medication to protect against acquiring HIV infection. PrEP is a growing strategy in combating HIV. It puts protection in place when at-risk people don't use condoms or don't know the true HIV status of their partners.

A number of online meeting sites for gay and bisexual men have begun adding the "negative plus PrEP" option to their apps, but the vast majority of primary care physicians in Wisconsin seem to know nothing about it.

Although most HIV-positive people are honest about their status, a large number of them don't know theirs. As many as 60 percent of infected young gay and bisexual men are unaware of their status, according to a 2012 study.

Gay men cruising online and elsewhere might believe they're negative based on their latest HIV test results. But they could have become infected since their last test without knowing it. Or they might have contracted the virus so soon before their last test that their bodies didn't have enough time to develop the HIV antibodies that produce a positive test result.

Given these unknowns, a "negative plus PrEP" status is reassuring to prospective sex partners. "People seem much more comfortable because I'm on it," Beck says.

Beck learned about PrEP from an ad he saw in *The Advocate* and asked his doctor about it. Although his doctor had never heard of it, he looked into the treatment on Beck's behalf and provided a referral.

Now Beck takes one Truvada pill per day, which research shows can provide him up to 97 percent protection from contracting HIV — if he takes the pill with food at the same time every day without fail. Failure to comply with the dosing guidelines lowers PrEP's effectiveness significantly.

Truvada is a combination of two anti-retroviral drugs that are also used together

to treat active HIV infections. Beck's insurance covers the cost, which is much less than treating an HIV infection.

PrEP has been around for many years, and the U.S. Centers for Disease Control and Infection recommends it for some sexually active gay and bisexual men who are negative, as well as for some negative men whose partners are sexually active. But very few of the people who need it are aware of PrEP, according to a September 2104 survey by The Kaiser Family Foundation. The survey found that only 26 percent of gay and bisexual men knew there's a treatment that can prevent HIV infection.

Dr. Andrew Petroll is trying to build awareness of PrEP among his peers in Wisconsin. Petroll is an infectious disease specialist with the Froedtert and Medical College of Wisconsin health network and an associate professor of psychiatry/behavioral medicine at the college's Center for AIDS Intervention Research.

Even as he's working to increase awareness of PrEP in Wisconsin, Petroll is conducting a survey to determine the level of PrEP awareness among physicians in the cities with the 10 highest populations of people living with HIV.

The lack of awareness concerning PrEP in Wisconsin is troublesome, because the strategy has had great impact elsewhere. In San Francisco, where both HIV-testing and PrEP are promoted aggressively, the HIV-infection rate has been coming down for the past three years, Petroll says.

He currently has about 40 Wisconsin patients on PrEP, including Beck.

"We're seeing signs of an increase in demand for this (in Wisconsin)," Petroll says. "But people who are really interested in finding it are having a hard time getting it."

Lack of awareness among physicians isn't the only barrier to receiving PrEP. Some patients face discrimination from doctors when they ask about it, Petroll says. And doctors who are unfamiliar with PrEP are inclined to dismiss it due to dubious concerns.

Beck has heard many of those concerns, both from his primary care physician and from people online. "My doctor was con-

cerned that, like with a lot of antibiotics, my system could build up a resistance to it," Beck said.

That fear isn't real, and it's probably based on the way that HIV mutates into drug resistant strains, forcing infected patients to switch medications from time to time. But without HIV present in the body to mutate, the development of resistance is not a concern for HIV-negative people taking PrEP.

The major concern is side effects. The awful side effects associated with highly active anti-retroviral therapy are legendary. Truvada, however, was chosen for prevention not only because it works and is simple to take, but also because it has the fewest side effects in the anti-HIV drug arsenal, Petroll says.

There's a 1-2 percent chance of kidney dysfunction for which Petroll monitors patients on a regular basis.

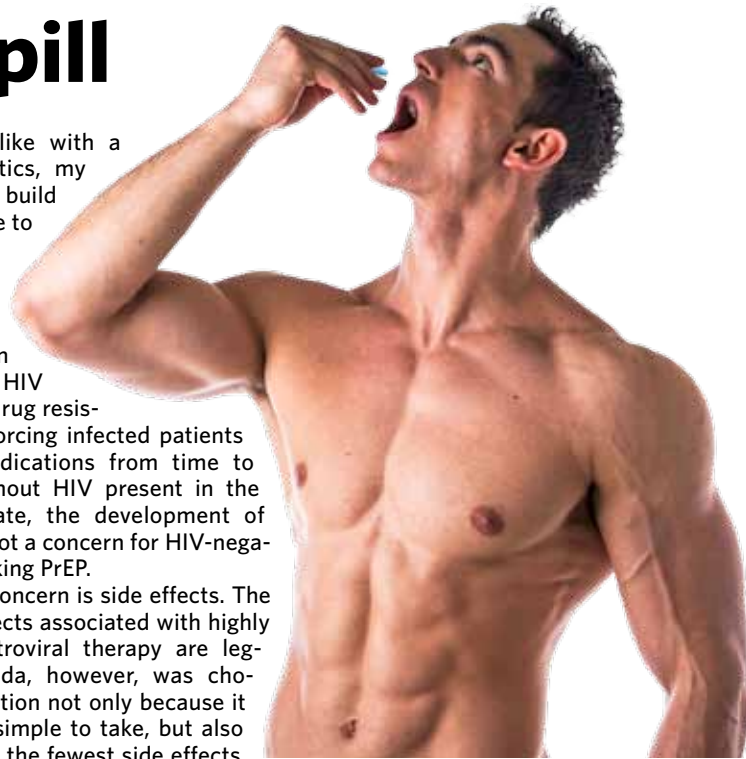
Beck says that he's experienced virtually no side effects and there have been no indications of side effects in his routine blood work. He said people are more surprised by that than any other aspect of the treatment.

Like nearly everything else to do with HIV/AIDS, there's also a political dimension to PrEP. Some activists believe it's a cop-out, a shirking of personal responsibility.

Gay actor Zachary Quinto set off a firestorm on the subject when he criticized PrEP during an interview with *Out* magazine.

"We need to be really vigilant and open about the fact that these drugs are not to be taken to increase our ability to have recreational sex," he said. "There's an incredible underlying irresponsibility to that way of thinking ... and we don't yet know enough about this vein of medication to see where it'll take us down the line."

Petroll and Beck say the benefits far



outweigh such concerns.

"It puts you in control if you're not sure that your partner is always taking his meds or telling the truth about his status," Petroll says.

When people are looking to have uncommitted relationships or one-night stands, it offers peace of mind if their condom slips or they're too inebriated to use a condom, he adds.

Beck says he plans to remain on PrEP until he enters a committed relationship, and he'll continue to educate people about it when he has the chance.

"I'm glad people ask me about it," he says. "Every doctor I've talked to sees my medication list and whenever they've asked about (Truvada), they've thought it's really cool that I'm being proactive. I've gotten nothing but support from people. I think the message is really starting to get out there."

FOR MORE

To contact Dr. Andrew Petroll, visit froedtert.com and search the website's "Find A Doctor" database.

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Following the money behind 'right-to-work'

From WiG reports

With hearings and protests taking place on "right-to-work" legislation, the watchdog group One Wisconsin Now released research on the Milwaukee-based Bradley Foundation, headed by Gov. Scott Walker's campaign co-chair. That research revealed "the stage has been set for Walker's latest assault on Wisconsin's middle class for his personal political benefit with a well-financed propaganda campaign utilizing a nationwide web of front groups."

"Once again we see the 'Wisconsin Money Badger' Michael Grebe and his Bradley Foundation paving the way for Gov. Walker's right-wing, tea party agenda with a massive propaganda campaign," said One Wisconsin Now executive director Scot Ross. "This time it's the wrong-for-Wisconsin right-to-work law that cuts wages and benefits not just for union members but all Wisconsin workers."

One Wisconsin Now, in a statement released on Feb. 23, said it reviewed federal tax records and found the Bradley Foundation handed out more than \$8 million in 2012 and 2013, the latest years for which information available, to support the operations of about three dozen groups promoting "right-to-work" bills and "privatization policies that empower the wealthy and corporate CEOs at the expense of the middle class."

'This latest episode is another warning about what you get with Scott Walker, a person who is politics incarnate.'

The Bradley Foundation, with nearly half a billion dollars in assets, dispenses some \$30 million to \$40 million a year. The organization is among the largest right-wing funding foundations in the country.

Foundation-funded groups operating in Wisconsin, including the Maclver Institute, the Wisconsin Policy Research Institute, the Wisconsin Institute for Law and Liberty, Media Trackers and the Wisconsin Manufacturers and Commerce Foundation, took in excess of \$2.9 million, according to One Wisconsin.

Additionally, the American Legislative Exchange Council and the State Policy Network took in more than \$200,000 in 2011 and 2012 from the effort. Nearly \$500,000 went to the anti-organized-labor Center for Union Facts and the National Right to Work Legal Defense Fund.

Bradley also gave \$140,000 to the Koch brothers-aligned Americans for Prosperity Foundation that partnered with the Maclver Institute to run a multimillion dollar ad campaign that declared "it's working," in references to Walker's jobs and economic policies.

In the Michigan effort to enact right-to-

work legislation, the Bradley-funded Education Action Group and the Mackinac Foundation were active. The groups took in \$230,000 over two years from the Bradley Foundation. One Wisconsin, in its analysis, said, "Michigan's passage of the its right to work law is being used justify the GOP led effort to reduce wages, health care and education funding in Wisconsin."

The Bradley Foundation also has funded a propaganda campaign in support of the privatization of public education and an effort at intimidating minority voters.

The watchdog group stated, "With Gov. Walker now auditioning for the 2016 Republican presidential nomination, expect his talking points to mirror the Bradley Foundation's, including their funding of a network of Islamophobic foreign policy advocates."

Ross said, "This latest episode is another warning to the nation about what you get with Scott Walker, a person who is politics incarnate and willing to do or say anything to get elected with a campaign co-chair heading a right wing foundation spending hundreds of millions of dollars on propaganda to advance their agenda."

PHOTO: AP/JOHN HART

Above right, protesters at a right-to-work rally held at the Wisconsin State Capitol in Madison on Feb. 24.



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1:00 pm	Contests held at the corner of Wisconsin & Mifflin
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EDITORIAL

Time to unite again, Wisconsin

For more than a century, the U.S. Chamber of Commerce and other corporate-right groups have been trying to eliminate labor unions. Corporate chieftains fear that by negotiating fair wages, safe workplace conditions and benefits for workers, unions reduce their profits. They fail to consider that unions might increase their profits by providing them with better-trained and more committed workers. Nor do the big wigs consider that unions ensure adequate compensation for the people who make them rich.

They do consider, however, that unions have a ripple effect throughout the labor market. By establishing fair conditions in unionized workplaces, unions force non-union companies to provide competitive wages and benefits in order to attract the best workers in their industries.

As unions have lost their power over the past few decades, wages and benefits have been on a race for the bottom. Forty years ago, when unions were strong, a worker could support a family of four on the minimum wage. Now minimum-wage workers require public assistance to avoid starvation. Most must work two or more jobs and have little chance of completing college.

Anti-union politicians, swimming in the generous donations of the uber rich, say that so-called "right-to-work" laws are only fair, because they prevent unions from collecting dues from all the workers who benefit from union contracts (in truth, there are other ways for many workers to opt out of paying union dues). But they know that "right-to-work" will ultimately bust unions. Tellingly, the U.S. Chamber of Commerce and other corporate groups charge their members dues. Without those dues, they'd soon be out of business themselves.

Tea party Republicans, who control state government, were preparing to ram "right-to-work" legislation through the Wisconsin Senate as WiG headed to press. The Assembly also will take it up and pass it quickly. Gov. Scott Walker

has said he'll sign it into law. There will be no discussions or debates over this issue, just as there were none preceding Walker's gutting of public unions in 2011.

No one knows fully what effect destroying unions will ultimately have on workers or the quality of American goods. Will the nation morph into a cheap labor market like India? Will we see a return of the sweatshops and virtual slavery that characterized working conditions for the poor prior to the rise of unions? Will workhouses for children reappear? We already know that Koch-backed groups are vigorously trying to eliminate workplace safety laws, so apparently nothing is off the table.

We also know that:

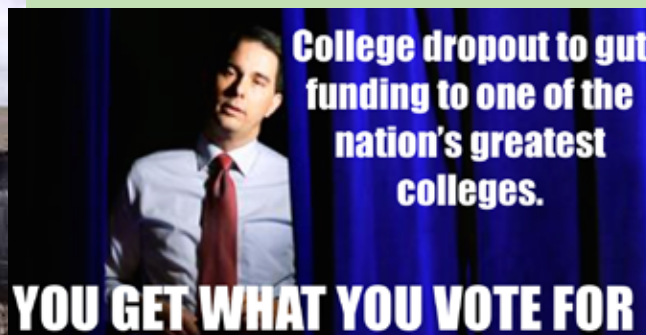
- Workers in "right-to-work" states earn about \$1,500 less per year less than workers in other states. The discrepancy is even wider for women and workers of color.
- The rate of workplace deaths is higher in "right-to-work" states, according to the U.S. Bureau of Labor Statistics.
- The rate of employer-sponsored health insurance for workers in "right-to-work" states is 2.6 percentage points lower than in other states.
- Seven of the 11 states with the highest unemployment rates are "right-to-work" states.

Walker fears that a law turning Wisconsin, the very home of the labor movement, into a so-called "right-to-work" state will disrupt his presidential aspirations by provoking the massive kind of demonstrations that Madison saw in the wake of Act 10. Let's make his wildest fears come true.

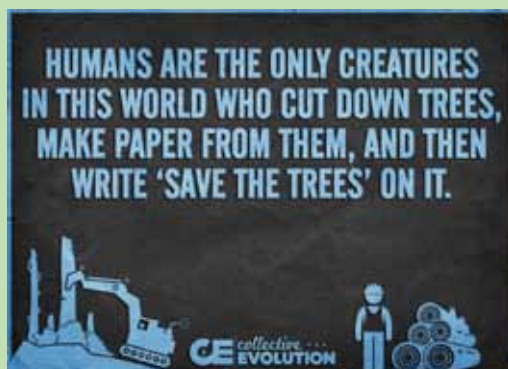
It's time to organize once more in solidarity. We cannot sit by quietly and let the nation's oligarchy continue to throw our middle class under the bus so they can purchase their next \$100 million penthouse and \$20,000 shower curtain with the sweat of our brow.

Wisconsin, unite.

WiG's WEB PICKS



Some of our favorite recent pictorials from cyberspace



Wisconsin LGBT Chamber of Commerce

ON THE RECORD



“Politics used to be about where you stood. Now, it’s about what you stepped in.”

— ERIC DEZENHALL, professional crisis manager, commenting on recent gaffes and missteps by Republican presidential hopefuls.

“After much prayer following your prenatal, I felt that I would not be able to develop the personal patient-doctor relationship that I normally do with my patients. Please know that I believe that God gives us free choice and I would never judge anyone based on what they do with that free choice. Again, I am sorry for the hurt and angry feelings that were created by this. I hope you can accept my apology.”

— DR. VESNA ROI, a pediatrician in Roseville, Michigan, telling two lesbian moms via letter that his religion prevented him from caring for their 6-day-old infant. Only 22 states have laws banning such discrimination by medical providers.

“He spent 17 years in the church of Jeremiah Wright, and this is the guy who said ‘God damn America, not God bless America.’ ... (Obama) doesn’t talk about America the way John Kennedy and Ronald Reagan did, about America’s greatness and exceptionalism. He was educated by people who were critics of the U.S. And he has not been able to overcome those influences.”

— Former New York City Mayor RUDY GIULIANI critiquing President Barack Obama at a New York fundraiser for Scott Walker. Giuliani’s inflammatory depiction of the president drew swift condemnation from Democrats and Republicans.

“I’ve never asked the president so I don’t really know what his opinions are on that one way or another.”

— SCOTT WALKER responding to a reporter’s question about whether he believes former New York City Mayor Rudy Giuliani’s assertion that President Barack Obama is anti-American.

“It’s our time to have wage equality once and for all and equal rights for women in the United States of America. We talk about equal rights for women in other countries ... we don’t have equal rights for women in America, because when they wrote the Constitution, they didn’t write it for women.”

— PATRICIA ARQUETTE speaking up for women’s rights during her Oscar acceptance speech.

“It seems like any man that goes to college could randomly be accused of committing rape.”

— RUSH LIMBAUGH speaking to his radio audience. Limbaugh went on to suggest that Gov. Scott Walker tell the media that he quit Marquette University to avoid being charged with rape in order to annoy liberals.

“I would not blame Scott Walker for not believing in evolution, since it’s clearly let him down.”

— Satirist ANDY BOROWITZ commenting on Gov. Scott Walker’s refusal to answer a reporter’s question about whether he believes in evolution.



Decoding the right-wing lexicon

Opinion

JAMAKAYA

Choo-Choo: Dismissive term for high-speed and light rail used by right wingers who are so backward in their thinking they associate these 21st century wonders — fueling commerce and transit systems from Paris to Beijing — with the 19th century locomotive chugging into Petticoat Junction.

Class Warfare! Howl of hypocrisy by the powerful and their paid media hounds when anyone dares to ask why there is such shocking inequality, poverty and dead-end despair in a land that promises opportunity for all but makes only a tiny fraction of politically connected people insanely rich.

Collateral Damage: Memo from the “Defense” Department: “Oops, sorry we dropped those bombs on your wedding ... your school ... your hospital,” etc.

Creation Science: Biblical fantasy.

Death Tax: Taxes levied on the estates of filthy rich dead people to prevent their lazy-ass descendants

from becoming Masters of the Universe in perpetuity because of an accident of birth. See: Plutocracy.

Entitlement Reform: Stealing the Social Security and Medicare insurance that workers have been paying into for their entire lives and handing it to Wall Street speculators.

Fetal Personhood: Anti-abortion legislation based on an unproduced Ed Wood horror movie. In the script, creepy fetal “persons” suck the life out of unwilling female hosts, mate with other fetal persons, buy angora sweaters and move to suburbia.

Free Speech Zones: Gated corrals into which militarized police herd and detain protesters so no one will hear or see their message. Free speech zones are utilized most often at political conventions and international economic summits.

Free Trade Agreement: Corporate license to maximize profits by exploiting foreign workers, destroying their native crops and industries and despoiling their environments without regulation. See: Trans-Pacific Partnership.

Plutocracy: A society

controlled by a small number of its wealthiest citizens, tolerated by masses who are convinced they will win the lottery and are anesthetized by talking screens. See: Telescreen.

Regime Change: Overthrowing a government because we can. See: Iraq, Libya, Guatemala, Iran, Chile, Congo, Nicaragua, Panama, Grenada, etc.

School Vouchers: Public subsidies of private, mostly religious education with no oversight of school facilities, teacher qualifications or student achievement. The Afghanis call them madrasas. Madrasas produced the Taliban.

Security Contractors: Mercenary armies of hired killers.

States’ Rights: The battle cry of modern-day Confederates who won’t grow up, who want to deny rights to any group they fear or despise, and who are building up scads of bile and weaponry to launch the Second War of Secession.

Telescreens: First predicted by mid-20th century authors George Orwell and Ray Bradbury, these ever-present interactive video monitors — from pocket size

to IMAX dimension — have become the most effective means of social control in societies worldwide.

Three Hours Hate: Real-life version of George Orwell’s “Two Minutes Hate” from 1984, hosted by Rush Limbaugh, Michael Savage, et al., on a radio station near you every afternoon. Orwell sensed our capacity to hate on cue but underestimated how long some people are willing to revel in their hatred.

Tort Reform: In a slam-dunk work-around for those pesky liability lawsuits, corporations can now write off punitive damages as business expenses. Liability? What liability?

Trans-Pacific Partnership: International coup, dictated in secret by corporate interests, that places multi-national firms above the influence and regulation of any sovereign nation and its elected representatives. TPP is soon to be considered by the U.S. Senate.

Wise Use: Euphemism employed by western state property and mineral rights militants to rationalize their theft and exploitation of Indian and public lands.

The arts can change minds and heal hearts

Opinion

JILLIAN SMITH

Running a theater company is like juggling chain saws — there are endless competing priorities. You want to create a season of works with artistic merit to excite performers and staff. You want works that pack a punch and wow audiences. At the same time, bills must be paid, so it is critical to select shows that will attract a wide audience. The two goals need not be mutually exclusive, but it’s a delicate balance.

It’s easy to find works with strong entertainment value that are certain to do good box office, but they don’t always succeed in other respects. We want to speak directly to the hearts and minds of our audiences,

inspiring positive thought, dialogue and change in our world. That is what we believe we were created to do as artists.

Last week, we opened our latest musical, *Bare: A Pop Opera*. The Hartmere/Intrabartolo work centers on two teenage boys, roommates in their final year at a Catholic boarding school. One protagonist is the deeply closeted golden boy on campus — the popular, attractive jock destined to head off to Notre Dame as valedictorian. The other is the quiet, shy kid, much more in love with his roommate than anything else. Their relationship is pushed to its limits by the need to conform to the pressures of friends, faith and family.

The story takes a bitterly tragic turn when our golden child sees coming out as no way out and opts to end his

life rather than face what he is certain would be rejection on all fronts.

When this production was brought to our team as an addition to the season, I immediately saw the appeal. The statistics about LGBTQ-IA+ teens are staggering. Eighty-two percent of those teens had problems in the last year with bullying related to their sexual orientation. They are four times more likely to attempt suicide than their straight peers. They comprise 25-50 percent of homeless youth, and they are over-represented in foster care and juvenile detention.

Their stories matter and our patrons deserve to hear them. Help has to start somewhere. Awareness and change cannot happen in a vacuum.

Art is a powerful tool to affect social change. When we tell a story onstage, we

want hearts to be reached, minds to be changed, souls to be touched. Not every play will appeal to everyone. We know that. We don’t seek to challenge, inspire, and entertain every single patron. We just want a crack at them.

If we can make just one person reflect, then we’ve achieved our goal. Art changes the mind slowly, firing one neuron at a time until the tidal wave of mindshift takes shape. As artists, we believe strongly that we are chartered to catalyze that process.

It is a difficult cross to bear, but one we carry with pride, knowing that the world benefits from the rays of light we shine on subjects like LGBTQIA+ teens.

Jillian Smith is artistic director and president of Milwaukee’s Soulstice Theatre.

NATIONAL BRIEFS

WHITE HOUSE PUTS IMMIGRATION PLANS ON HOLD

The Obama administration put its new deportation-relief program on hold on Feb. 17, the eve of its launch, complying reluctantly with a federal judge's order that roiled immigrant communities nationwide and seemed to harden an already-tense stalemate on Capitol Hill.

President Barack Obama promised an appeal and predicted he'd prevail. But for tens of thousands of immigrants in line to begin applying on Feb. 18 for work permits and deportation stays under his directives, their plans were canceled, at least temporarily.

Talking to reporters in the Oval Office, Obama said he disagreed with the ruling by U.S. District Judge Andrew Hanen of Texas that the administration had exceeded its authority. But he said that, for now, he must abide by it.

"We're not going to disregard this federal court ruling," Obama said, but he also added that administration officials would continue to prepare to roll out the program. "I think the law is on our side and history is on our side," he said.

Wisconsin is a party to the lawsuit seeking to void the executive order.

In other national news ...

• **OREGON OATH OF OFFICE:** Kate Brown, America's first openly bisexual governor, was sworn into office on Feb. 18, becoming Oregon's 38th leader after fellow Democrat John Kitzhaber resigned amid ethics questions.

• **OIL TRAIN DERAILS:** The fiery derailment of a train carrying crude oil in West Virginia was one of three in the past year involving tank cars that already meet a higher safety standard than what federal law requires — leading some to suggest even tougher requirements. Industry representatives say those would be too costly.

• **HEALTH CARE SIGNUP:** More than 11 million people signed up for private health insurance under the Affordable Care Act and through healthcare.gov this year, the White House announced on Feb. 17. The preliminary estimate came with some asterisks, however.

• **HIV RESEARCH ADVANCES:** U.S. scientists say they created a novel new drug candidate that is so potent and universally effective, it might work as part of an unconventional vaccine and could be used in the fight against HIV/AIDS. The study shows that the new drug candidate blocks every strain of HIV-1, HIV-2 and



PHOTO: U.S. AIR FORCE PHOTO/MSGT. TODD PANICO

CHIEF OF STAFF TO DEFENSE CHIEF: Eric Fanning, who is openly gay, is the chief of staff for the new Secretary of Defense, Ashton Carter. "His appointment is not only breaking former barriers for the LGBT community, but it is further evidence of the tremendous progress towards fairness and equality that we continue to make within the Department of Defense," said Chad Griffin of the Human Rights Campaign. "We congratulate him and look forward to working with him and Secretary Carter on the challenges that remain."

SIV that has been isolated from humans or rhesus macaques.

• **COLLEGE CAMPAIGN:** Independent U.S. Sen. Bernie Sanders of Vermont, a possible presidential candidate, is calling for a "higher education funding revolution." He recently proposed tuition-free courses for freshmen and sophomores at all public colleges and universities.

• **KXL VETO:** President Barack Obama on Feb. 24 vetoed the Keystone XL oil pipeline legislation that was a top priority for Republican leaders. Environmental advocates urged the president to now reject the pipeline plan.

— from WiG and AP reports

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WALKER WATCH



PHOTO: AP/J. SCOTT APPLEWHITE

Gov. Scott Walker speaks at the American Action Forum, a center-right policy institute, in Washington on Jan. 29. Walker is expanding his political operation as he fights for early momentum in an increasingly crowded field of GOP White House prospects.

WALKER OPENS OFFICE IN NEW HAMPSHIRE

Wisconsin Gov. Scott Walker has expanded his political team to New Hampshire, where he's hired an adviser to lead his efforts in that state as he revs up for a 2016 presidential run.

Walker has already hired staff in Iowa, and he created the tax-exempt Our American Revival last month to raise and spend money.

The group was formed as a 527 group, which means individual donations cannot by law exceed \$2,700. But Our American Revival takes unlimited funding, which has drawn objections from his political foes and good government groups.

Walker contends that he's entitled to unlimited funding because the group is not promoting his presidency but rather his issues. But Jay Heck, the executive director of Common Cause in Wisconsin, objects. He says the group's activities are consistent with those of a pre-candidacy campaign organization, which cannot accept unlimited funding.

"What they (Our American Revival) say is they are promoting ideas," Heck said. "Now the ideas they promote conveniently happen to feature Scott Walker and he happens to be in communication of these ideas. A person's ideas are not very different from the person itself."

Our American Revival spokeswoman Kirsten Kukowski told the *Wisconsin State Journal* that Walker "is not a candidate for federal office and he isn't in a pre-candidacy phase."

Walker staffers of the past have been at the center of at least two high-profile investigations, including several convictions, for violating campaign laws.

WALKER DODGES KEY QUESTIONS

Gov. Scott Walker continues his refusal to answer questions of whether he believes in the theory of evolution.

Walker recently told reporters that his position "isn't an important part of being governor." That comment came a day after he declined to answer a question about evolution following a speech at a London think tank.

Walker got into yet more hot water when he refused to answer whether he agrees with former New York City Mayor Rudy Giuliani's assertion that President Barack Obama is anti-American. Other Republican presidential hopefuls, including Sens. Rand Paul, Marco Rubio and Lindsay Graham, have taken exception to the mayor's inflammatory statement, which was made at a Walker fundraiser in New York.

REPUBLICANS APPOINT TREASURER OF WALKER'S PAC TO BOARD OVERSEEING UW HOSPITAL

The treasurer of Gov. Scott Walker's presidential political committee has been approved to serve on the board overseeing the University of Wisconsin Hospital and Clinics.

The state Senate Health Committee approved the appointment of Andrew Hitt on a party-line vote.

Hitt had previously served on the University of Wisconsin Hospitals and Clinics Authority Board before leaving in December 2014 to take a job in the private sector working for a senior living services company. He is currently treasurer of Our American Revival, a tax-exempt committee Walker created last month to support his presidential bid. A spokeswoman for Our American Revival said there's no conflict of interest inherent in Hitt's dual roles.

REGIONAL BRIEFS

In other regional news ...

• **NO DOE:** Wisconsin Republicans unveiled a new bill to restrict John Doe investigations after prosecutors used the process to investigate Scott Walker. Under the bill, John Doe probes could be used to investigate serious physical crimes. Investigations would be limited to six months and secrecy orders would apply only to judges, prosecutors, court officials and investigators.

• **FORESTLAND PURCHASE:** The Wisconsin Department of Natural Resources is using \$4.5 million from the Knowles-Nelson Stewardship Fund to purchase 14,000 acres of forestland in Iron County for public use and timber production. The forestland is just south of Gogebic Taconite's proposed iron ore mine in the Penokee Hills. Scott Walker, in his budget proposal, wants the DNR to freeze new land purchases.

• **INDEPENDENT INVESTIGATION:** U.S. Sen. Tammy Baldwin asked the U.S. Department of Justice to investigate three deaths and reports of prescription drug abuse at the Tomah Veterans Affairs Medical Center. Baldwin said the seriousness of allegations warrant a review by a law enforcement agency independent from the Department of Veterans Affairs.

• **EX-OFFICER ACQUITTED:** Fired Milwaukee police officer Rodolfo Gomez Jr. was found not guilty of felony charges of misconduct in public office and abuse of a prisoner. Gomez was charged after video showed him punching and kicking a man during an August 2013 interview at police headquarters.

• **BUYING VOTES:** Wisconsin's 700-plus registered lobby groups reported spending \$11.5 million to influence state law and

policy in the last half of 2014, according to wisconsinwatch.org. That brought total lobbying expenditures for the two-year legislative session to \$57.5 million. That figure translates into about \$150,000 spent for each of the 380 session bills that became laws. But the total was less than the \$63.3 million spent by lobby groups in the 2011-12 session and the all-time high of \$65.4 million spent in 2009-10. Lobbying expenditures by public unions fell, while Wisconsin Manufacturers & Commerce group, a corporate-right group rose for the third consecutive session — to \$1.2 million.

• **SLOW CASH:** U.S. Sen. Ron Johnson had just \$606,000 cash on hand as of Dec. 31, 2014, the end of most recent FEC fundraising period. Johnson has blamed the political climate in Wisconsin for his lax donations, even though fellow Wisconsin Republicans Rep. Sean Duffy and Rep. Reid Ribble posted \$674,000 and \$803,00, respectively. Johnson's finance report also shows legal expenses of more than \$40,000 for his ObamaCare lawsuit, which alleges that the senator's reputation was harmed because of the health care law. Johnson used millions of his own money to fund his successful 2010 campaign. But the senator, whose personal wealth comes from his wife's family, has said that he won't fund his own re-election efforts.

• **WEDDING BELLS IN COOK COUNTY:** The Cook County clerk's office is reporting more than 6,500 same-sex couples were married in Illinois' most populous county during the first year it issued licenses. By comparison, around 32,000 marriage licenses are issued by the county to opposite-sex couples each year. Spouses in gay marriages have ranged from age 17 to 93.

— from WiG and AP reports

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COMMUNITY BULLETINS



PHOTO: COURTESY PIXABAY CREATIVE COMMONS

ON THE COMMUNITY BULLETIN BOARD...

FARM FRIENDLY: Know your farmer. Know your food. The 13th annual Local Farmer Open House is at 11 a.m. on March 7 at the Urban Ecology Center in Riverside Park. This event provides a once-a-year opportunity to talk with local farmers, hear about their growing practices and learn about community-supported agriculture.

Organizers plan to offer options for people to sign up for deliveries of farm-fresh produce and offer workshops on CSA and healthy eating. For more, go online to urbanecologycenter.org.

REVITALIZING NEIGHBORHOODS: Kiva City Milwaukee on Feb. 17 launched an initiative to support small-business owners and aspiring entrepreneurs who are revitalizing Milwaukee neighborhoods, creating local jobs and building community. Visitors to kiva.org/Milwaukee can lend \$5 or more to those seeking to grow a business and create jobs. As of Feb. 17, a revolving pool of \$140,000 is providing a dollar for dollar match for anyone from the Kiva community lending to Milwaukee borrowers.

AT THE MARKET: The Dane County Winter Farmers' Market, 330 W. Mifflin St., Madison, is open Saturdays 8 a.m. to noon through April 11. The indoor market boasts the increasingly popular "Taste of Market Breakfast" series and offers an abundance of fresh, canned, dried, pickled and preserved food items. For more, go online to dcfm.org.

NOMINEES SOUGHT: Sand County Foundation, Wisconsin Land and Water Conservation Association and Wisconsin Farm Bureau Federation are accepting applications for the \$10,000 Leopold Conservation Award, which honors Wisconsin farmers who demonstrate exemplary stewardship and management of natural resources. For more, go online to leopoldconservationaward.org.

ANIMAL ADVOCACY: The Humane Society of the United States and its state and local chapters are sponsoring Humane Lobby Days around the country, bringing citizens to their state Capitols to push for pro-animal bills. For more, go online to humanesociety.org.

ANNUAL MEETING: The annual meeting of the Milwaukee LGBT Community Center takes place at 6 p.m. on March 5 at the center, 1110 N. Market St., Milwaukee. For more, go online to mkelgbt.org.

— Lisa Neff

Please send community announcements of interest to our progressive readership to Lisa Neff at lmneff@wisconsin Gazette.com.

Bruce Jenner deserves chance to tell own story

Opinion

MICHAEL MUNSON

Bruce Jenner has been in the public eye since before winning the gold medal in the decathlon at the 1976 Summer Olympics. He has continued living a high profile life on the reality show *Keeping Up with the Kardashians*, which debuted in 2007.

It is not surprising that Jenner's gender is also in the public eye — by Jenner's choice and by the actions of others, who are commenting on and projecting about reality TV star's physical appearance and possible gender-related trajectory.

Celebrities are often scrutinized for their appearance. A choice of clothes on the red carpet. A new haircut. Facial expressions. Body size or shape.

It is no wonder that when Jenner started to change in appearance, the media (as well as individuals consuming that media), felt entitled to make comments about Jenner's appearance, choices and anticipated life direction.

Other people have been writing Jenner's story. But it's Jenner story. For some, stories unfold with words; for others, with actions. We have seen images that highlight the change in Jenner's clothes, hair and other forms of expression. We don't know more details of the story, because the central character hasn't shared them — and we may not ever know.

What impact does Jenner's public presence have on the trans, gender non-conforming, gender non-binary and SOFFA (significant others, friends, families and allies) community? What impact does Jenner have on people outside of the trans community?

It's critical to keep in mind that no single person represents a community or identity. With that said, there are opportunities we can all take advantage of in creating meaningful dialogue and expanding our understanding and respect for each other.

What happens if Jenner's media images stimulate people to have conversa-

tions that are specific to transness? Some of those conversations may start out in sensationalistic ways. Some will likely even be offensive. But what if those conversations — thousands of them — start to gradually shift the cultural norms and stigma surrounding gender, transness, non-binary realities and rights? What if people start to engage others in dialogue around the people in THEIR lives?

For example, what if a group of parents of third-graders begin talking about the boy in their children's class who comes to school each day with a *My Little Pony* backpack, and that conversation leads them to recognize they should make sure this child is invited over for play dates?

Or maybe a family sitting around the dinner table starts to ask each other with love and sincerity what they each might not be talking about, or what they might be worried about sharing. This family could open the doors to deeper intimacy and to each member living more authentic lives.

Or maybe a trans support group starts talking about how there are different ways to come out.

Or maybe a conversation begins in a company's human resources department about the disparities between those who are able to afford transition-related medical care and the awareness that some employees are not even able to access a therapist for depression, if that worker also is trans.

Or maybe a church group expands the dialogue about #BlackLivesMatter to including discussion about #TransLivesMatter.

Jenner can be a catalyst for change. Jenner can challenge us all to begin dialogues and listen to each others' stories.

Reach out and start a conversation.

Michael Munson is a co-founder of FORGE, a Milwaukee-based organization dedicated to moving fragmented communities beyond identity politics and forging a movement that embraces and empowers our diverse complexities.

Letter to the editor

BIPARTISAN GROUP SUPPORTS JUSTICE ANN WALSH BRADLEY FOR SUPREME COURT

In this time of partisan divide, we join together in our support of Justice Ann Walsh Bradley. We share her commitment to maintaining a Wisconsin Supreme Court that is fair, neutral and non-partisan. We strongly urge her re-election on April 7.

Each of us comes from a different background. We belong to different political parties. But we all know and respect Bradley. She is intelligent, she has enormous integrity and she believes to her core that our courts must remain free of outside

special interest influences in order to fulfill their role in America's democratic system.

We also know Bradley has deep Wisconsin roots. A native of Richland Center, she and her husband raised their four children in Wausau where they still live. She cares deeply about our state and shares the values we hold dear: hard work, family, community and service to others.

Bradley has served the people of Wisconsin with distinction for 20 years, making tough but fair decisions based

on the law and the facts. She is a Wisconsin leader of retired Justice Sandra Day O'Connor's non-partisan effort to enhance civics education and has worked tirelessly to increase understanding of how our courts work.

Bradley has taken leadership roles in organizations working nationally and around the world to promote the rule of law. That's exactly the kind of justice we want — and deserve — on our state's highest court. We hope you will join with

us in voting to re-elect Justice Ann Walsh Bradley on April 7.

Sue Ann Thompson, former first lady; U.S. Rep. Ron Kind, D-Wis.; former state Sen. Dale Schultz, R-Richland Center; former state Sen. Tim Cullen, D-Janesville.

Send letters to the editor to lweisberg@wisconsin Gazette.com.

Out on the town February 26 - March 11

A curated calendar of upcoming events

DE WAART CONDUCTS STRAUSS

11:15 a.m. Feb. 27 and 8 p.m. Feb. 28

2015 marks the 150th anniversary of Richard Strauss' birth, and MSO music director Edo de Waart has an all-Strauss celebration planned for the occasion. He'll conduct Strauss' poignant *Metamorphosen*, as well as the composer's famous set of variations *Don Quixote* (with cellist Susan Babini and violist Robert Levine of the MSO) and his Oboe Concerto in D (with guest artist Katie Young Steele). At the Marcus Center, 929 N. Water St. Tickets range from \$25 to \$105 and can be purchased at 414-291-7605 or mso.org.

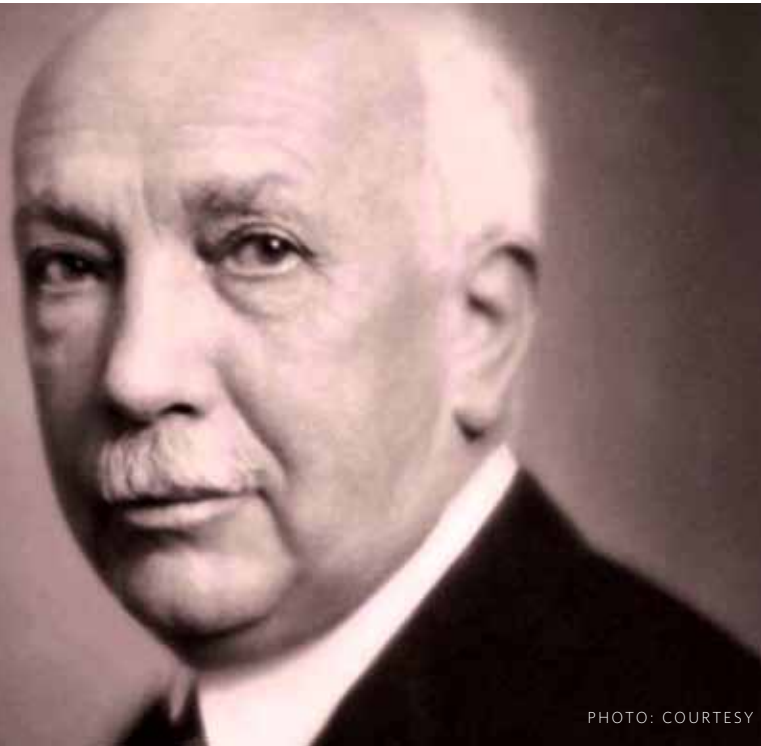


PHOTO: COURTESY



PHOTO: MICHAEL BROSILOW

'GOOD KIDS' Feb. 27 to March 8

In this ripped-from-the-headlines play, writer Naomi Iizuka depicts the aftermath of a high school party in which a drunk teenage girl is raped by a gang of football players, while bystanders watch and do nothing. Iizuka's play tries to get to the heart of how such an atrocity is possible. The play comes to UW-Madison as part of a rolling world premiere. It's the first play in the Big Ten Theater Consortium's New Play Initiative, which sponsors new works by female playwrights with significant roles for college-aged women. At UW-Madison's Hemsley Theatre, 821 University Ave. Tickets are \$23, \$21 for seniors, \$16 for students and children. Visit arts.wisc.edu to order.

'THE TRAIN DRIVER' Through March 15

Through March 15

Milwaukee Chamber Theatre takes on South African playwright Athol Fugard's latest work *The Train Driver*. Inspired by real events, the play follows a former driver, haunted by a mother and child he accidentally killed, on his quest to find out their identities. MCT artistic director C. Michael Wright will rely on his longstanding relationship with Fugard (for more, page 28) in his direction. At the Broadway Theatre Center, 158 N. Broadway. Tickets are \$34 or \$38 Fridays and Saturdays. Call 414-291-7800 or visit milwaukeechambertheatre.com.

KURT OLLMANN & JACK FORBES WILSON 8 p.m. Feb. 27

Local pianist and vocalist Jack Forbes Wilson is joined by former Milwaukeean Kurt Ollmann for this cabaret concert of love songs. Ollmann, a lyric baritone with a long career as an opera and theater singer, will pair with Forbes Wilson on tunes from the Golden Age of Broadway, the French chanson tradition and some contemporary numbers. At the Sharon Lynne Wilson Center, 19805 W. Capitol Drive, Brookfield. Tickets are \$25 and can be ordered at wilson-center.com or 262-781-9520.

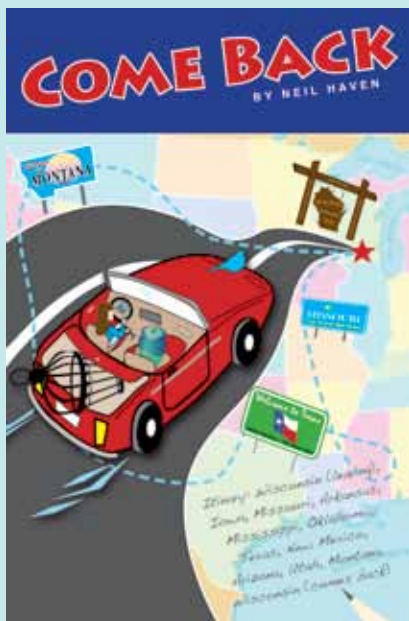


PHOTO: COURTESY

'COME BACK' Feb. 27 to March 22

Feb. 27 to March 22

Milwaukee playwright Neil Haven has a new show on the horizon: a road trip comedy of life-and-death proportions. When Sky's best friend Erin dies, she leaves instructions for Sky to visit every cremation shop in the lower 48 states — but that trip gets thrown off course when Erin's estranged mother shows up to request Sky lay her daughter's ashes to rest in the family plot. At In Tandem Theatre, 628 N. Tenth St., Milwaukee. Tickets are \$25, \$23 for seniors/students. Call 414-271-1371 or visit intandemtheatre.org for tickets.



PHOTO: COURTESY

'BIG NATE: THE MUSICAL' Through March 29

First Stage presents a Battle of the Bands for the ages in this middle-school-set musical. Based on the comic by Lincoln Peirce, the show follows Nate Wright, an everyday sixth-grader who knows his band Enslave the Mollusk can win the big contest — as long as he doesn't rack up any more detentions. At the Marcus Center, 929 N. Water St. Tickets start at \$15 and can be ordered at firststage.org or 414-273-7206.

Out on the town

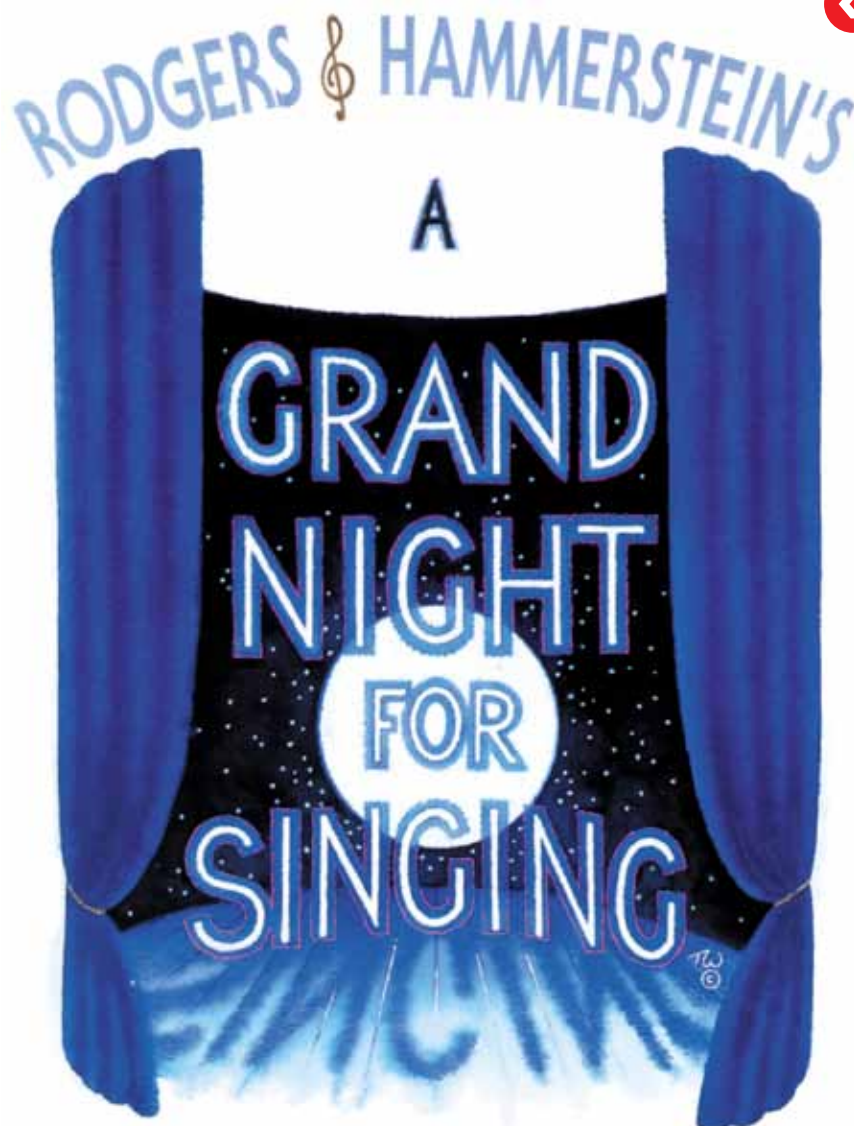


PHOTO: COURTESY



'A GRAND NIGHT FOR SINGING' March 5 to March 8

Rodgers and Hammerstein had more than their fair share of hits, but with such a prolific career they had more than a few shows that didn't take off — many containing songs as good as anything from *The Sound of Music*, *South Pacific* or *Oklahoma!* The musical revue *A Grand Night for Singing*, presented by Four Seasons Theatre, saves many of them, presenting songs from lesser-known works like *Allegro*, *State Fair*, *Pipe Dreams* and *Flower Drum Song* alongside rearranged versions of the songs that made R&H household names. At the Overture Center, 201 State St., Madison. Tickets are \$25 and can be ordered at 608-258-4141 or overturecenter.org.

'COMPOSERS IN EXILE' March 6 to March 8

When the Nazis came to power in Germany, hundreds of thousands of European Jews fled the nation, escaping to other countries, including the United States. Each found his own way upon arrival, and for some, that way was to compose — creating some of the most iconic classical film scores in the early days of cinema. The Madison Symphony, with the help of guest violinist and speaker Daniel Hope (see page 27), will present the works of several exiled composers, from films such as *Ben Hur* and *Spellbound*. At the Overture Center, 201 State St. Tickets range from \$16 to \$84 and can be ordered at overturecenter.org or 608-258-4141.

'BREATHE' March 5 to March 7

In *Breathe*, Danceworks' resident choreographers will team up with the musician/dancers of Cadance Collective for a variety of works old and new. Prominent on the program: Janet Lilly's *Requiem*, a kinetic celebration of dance designed in honor of the late UW-Milwaukee dance professor Ed Burgess. At Next Act Theatre, 255 S. Water St., Milwaukee. Tickets are \$20, \$25 for premium seats, \$15 students/seniors. Call 414-277-8480 or visit danceworksmke.org to order.

'DO YOU HEAR THE PEOPLE SING' 8 p.m. March 6 and March 7, 2:30 p.m. March 8

Together, Alain Boublil and Claude-Michel Schönberg have reshaped the very nature of musical theater, thanks to their masterpiece *Les Misérables*. This MSO Pops concert pays tribute to that work, as well as Boublil and Schönberg's other musicals, including *Miss Saigon* and *The Pirate Queen*, in an unforgettable concert. The orchestra will be joined by guest conductor Dale Rieling, as well as the MSO Chorus and a quintet of guest vocalists. At the Marcus Center, 929 N. Water St., Milwaukee. Tickets range from \$25 to \$105 and can be ordered at 414-291-7605 or mso.org.



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SCHAUER

A curated calendar of upcoming events February 26 - March



JOE WESTERLUND

8 p.m. March 7

"Who is Grandma Sparrow?" is the first sentence in Alverno's listing for this concert, and it's a good question. Artist Joe Westerlund's surreal alter ego made his first appearance as just one performer at an Alverno Presents concert in November 2013, a blend of Brian Wilson, Charles Ives and the Beatles' *Magical Mystery Tour*. The concert series brings Grandma Sparrow back for his own show, joined by an eight-piece band and a children's choir. At Alverno's Pitman Theatre, 3431 S. 39th St., Milwaukee. Tickets are \$25; visit alvernopresents.alverno.edu for more details.

PHOTO: ALVERNO PRESENTS



MADISON ON TAP

2:30 to 6 p.m. March 7

America's best craft breweries will converge on Madison this March for the latest installment of Madison On Tap. The one-day beer celebration brings more than 50 brewers together to share 100-plus beers with thirsty attendees, surrounded by delicious food and live music by The Soggy Prairie Boys. The festival is obviously 21 and over, but if you've passed the magic number you're free to partake in three hours of beer tasting. At Alliant Energy Center, 1919 Alliant Energy Center Way. Tickets are \$45, \$55 at the door. Visit americaontap.com for more information or to order tickets.

'33 VARIATIONS' 7:30 p.m. March 12 to March 14

In the last decade of his life, Ludwig von Beethoven wrote one of the greatest series of variations for piano, the Diabelli Variations. *33 Variations*, a play by Moisés Kaufman, depicts his composition of those works alongside the plight of a contemporary musician trying to discern why Beethoven spent his time on such a simple theme, while she grapples with the onset of ALS. Soulstice Theatre will stage the play as a concert reading, with UWM instructor and pianist Elena Abend performing excerpts from all 33 variations throughout. At Villa Terrace, 2220 N. Terrace Ave., Milwaukee. Tickets are \$25 and can be ordered at soulsticetheatre.org or 414-271-3656.

'THE BOOK OF MORMON' March 10 to March 15

The Book of Mormon got headlines for its decidedly un-Broadway creators (the brains behind *South Park*) and its decidedly un-PC storyline (two Mormon missionaries expecting a cushy two-year vacation end up proselytizing in AIDS-stricken, warlord-ruled Uganda). It got Tonys, critical acclaim and a boatload of money for being one of the best musicals to hit New York in years, satirizing its subjects and other Broadway musicals while never letting a good joke betray the show's fundamental premise: "an atheist's love letter to religion." The show will spend a week in Madison before traveling onward; Milwaukee will have to wait for the other touring company to show up in May. At the Overture Center, 201 State St. Tickets are currently sold out, but additional seats may be released closer to opening. Keep an eye on overturecenter.org for more details.

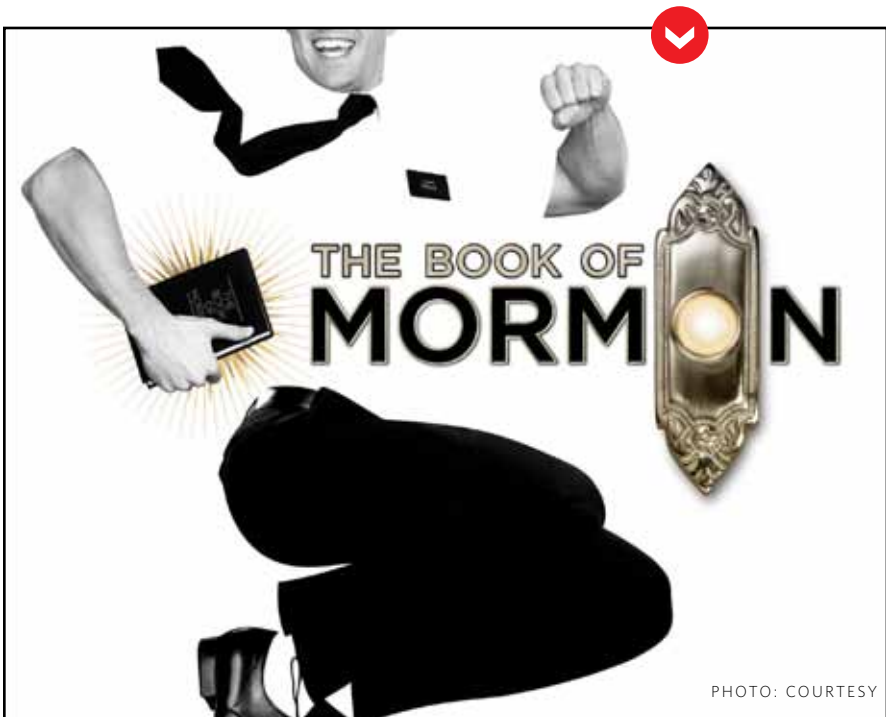


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PHOTO: WIKIMEDIA COMMONS
Zinfandel grapes on the vine.

Sip some zesty zinfandel

By Michael Muckian
Contributing writer

California winemakers often like to crow about their cabernet sauvignon and chardonnay and moon over their merlot and malbec as if they were California grapes of their very own. But they're not.

All four of the Golden State's most popular wine grapes are French classics that had their origins in Bordeaux or Burgundy. California winemakers have done wonderful things with them, but the grapes are immigrant varieties.

That's not the case with zinfandel — sort of. The grape has long been considered native to the States, as American as apple pie and concealed-carry permits. Its time here been traced as far back as 1820s Long Island.

Then in the 1990s, wine geneticists at the University of California - Davis discovered a genetic link between zinfandel and primitivo, a wine grape widely grown in the Puglia region of Italy's boot-heel. Illusions were shattered.

But those of us who love the robust, rustic red still embrace zinfandel as our own, and it's in California where the heartiest are grown. The wine is produced in 13 other U.S. states, but the romance of central Illinois or southern Indiana zin isn't quite the same. We tend to stick with the California zins we know and love.

Here are a few zins worth your time: Zinfandel prefers a warm climate and a longer growing season, and Sonoma

ZINFANDEL next page

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PHOTO: COURTESY

Girard produces an "old vine" zin from aging vines with a smaller, richer yield.

ZINFANDEL from prior page

County's Dry Creek Valley provides that for a number of zin vintners, including Frei Brothers. The **Frei Brothers 2012 Dry Creek Valley Zinfandel** (\$19) opens with notes of plum and black cherry, pouring with the rich garnet color virtually all zinfandels possess. The region's cool maritime influences produce wines well structured in a Bordeaux fashion, providing the Frei Brothers' zin with mocha and caramel notes and a little cedar and spice on the back palate.

Napa Valley tends to produce more robust wines. The **2011 Buehler Vineyards Napa Valley Zinfandel** (\$20) qualifies while still retaining a lightness of body. Produced from a blend of estate-grown grapes and those from other valley producers, the wine seasons its dark fruit palate with essences of tobacco, cinnamon and herbs, delivering a well-balanced and pleasant finish.

The **Director's Cut 2012 Dry Creek Valley Zinfandel** (\$23) from winemaker and film director Francis Ford Coppola takes us back to familiar territory, but with a less familiar approach. The director of the *Godfather* series has created a blend of 80 percent zin and 20 percent petite sirah, a small, dark grape with a rich, powerful flavor. The wine's ample body and velvety palate, with notes of blackberries, pepper and cloves combined with nuances of cherries and mocha, make us glad he didn't yell, "Cut!" during the winemaking process.

The Duckhorn Wine Co. has always been a personal favorite, and its **2012 Decoy Sonoma County Zinfandel** (\$24) delivers. Once again, zin and petite sirah create a luscious blend, with a base of dark fruits highlighted by clove and vanilla notes enhanced by the wine's oak aging. Expect a palate of berries, brambles and Christmas-y spices, supported by polished tannins and a lingering finish.

"Old vine zinfandels," produced from aging vines that provide a smaller but richer yield, have become very popular, and **Girard 2012 Old Vine Zinfandel** (\$24) has grown to be a favorite. The vintners blend grapes from several Napa Valley vineyards to produce a brighter wine with raspberry and cherry notes, which give way to spice and vanilla bean highlights and a nice mouthfeel that finishes with suitable acidity to make it an excellent dinner wine.

Nearby Mendocino County also grows zinfandel, of which the **Artezin 2012 Zinfandel** (\$25) is a fine representative. The winemaker describes it as a classic fruit-forward "Zinny-Zin." We're not sure what that means, but we know that Artezin skews in the direction of bright fruit flavors with a spicy backbone of allspice, cinnamon and pepper. Supple tannins support the wine and even allow it to age for a little while. But why would you want to do that?

The Mayacamas Mountains border both Napa and Sonoma, and that's where B.R. Cohn Winery harvests the fruit for its **2011 Sonoma Valley Zinfandel** (\$26). Berry and cherry flavors blend with peppercorn and clove in this full-bodied wine with a nice mouthfeel and lingering finish.

Napa's **Rombauer Vineyards** adds just a hint of petite sirah to its **2012 Zinfandel** (\$28) to give it a little richer character. Expect the usual flavors of raspberry, cloves and pepper, with just a hint of boysenberry and vanilla, combining into a velvety wine with a long, supple finish.

The winemakers at **Frog's Leap** have always done things a little differently, and their **2011 Napa Valley Zinfandel** (\$29) is an example of that. The wine, 85 percent zinfandel balanced by 14.5 percent petite sirah and just a hint of carignan, is not a big fruit bomb like so many California wines. Rather, the Frog's Leap is taut and refined with an almost-Old World character, while offering a burst of summer fruits like strawberry, raspberry and fig. Like other Frog's Leap wines, this one is nicely done.

One of our earliest introductions to Zinfandel came via Seghesio Family Vineyards, and we have never stopped admiring their work. The **2012 Seghesio Old Vine Zinfandel** (\$39) is one of the better wines the Sonoma winemakers have to offer. Red fruits, green pepper and bright spice characterize the nose, while briar, berries and mocha flavor the palate. Sourced from vines reportedly 50 years old, this full-bodied, complex wine is ready now, or it can be cellared for four to five years while it further refines itself.

That's assuming you can wait that long.

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Cheese makes Belgian endive easy to love

By **Melissa D'Arabian**

AP Food writer

Fresh-faced, yet utterly jet-lagged. That's how I arrived in France for the first time. And that's how I was introduced to Belgian endive.

Madame Gabillet was hosting me for my college semester abroad, and she welcomed me pretty much right off the plane into her chilly, dark home. Dinner was waiting, so we sat right down and rather silently — since I didn't yet speak a word of French — began the meal. That's when I saw a vegetable I didn't recognize.

Was it cabbage? No. But whatever it was, it was bathed in a luscious cream sauce with Gruyere bubbling on top. It was a fitting welcome to what would be a cold and rainy few months. I understood precious little of what my host family said to me that night, but I did catch the name of the tender, slightly bitter, delight that we ate — Belgian endive.

Madame Gabillet loved Belgian endive and luckily, so did I. She served it chopped and sautéed in sweet butter, or sliced and tossed raw in a mustardy vinaigrette, or — my favorite — baked in a white-cream sauce with onions and cheese.

Back in the United States, I saw Belgian endive slowly make its way into supermarkets. These days you can find it pretty much all year. It looks like a cross between an elongated oversized Brussels sprout and a very small head of compacted romaine lettuce, but more yellow. Both Belgian and regular endive are part of the chicory family and sport a slightly bitter flavor.

Each Belgian endive has only 15 calories, but packs tons of fiber, vitamin C and calcium. And for something that sounds so exotically European, it's downright inexpensive.

So grab a few and try them in some of your favorite recipes that star other greens — raw in place of escarole, sautéed instead of cabbage or kale, simply grilled or roasted with olive oil, salt and pepper and squeeze of lemon. Or try my version of the dish that started it all — Madame Gabillet's Belgian endive gratin.

BELGIAN ENDIVE GRATIN

Start to finish: 45 minutes (15 minutes active)

Servings: 4

INGREDIENTS

- 2 tablespoons butter
- ½ small yellow onion, finely chopped
- 3 cloves garlic, minced
- 1 teaspoon dried tarragon
- 2 tablespoons all-purpose flour
- 2 cups reduced-fat milk
- 1 tablespoon Dijon mustard
- Salt and ground black pepper
- 4 small to medium Belgian endives
- ¾ cup shredded Gruyere cheese



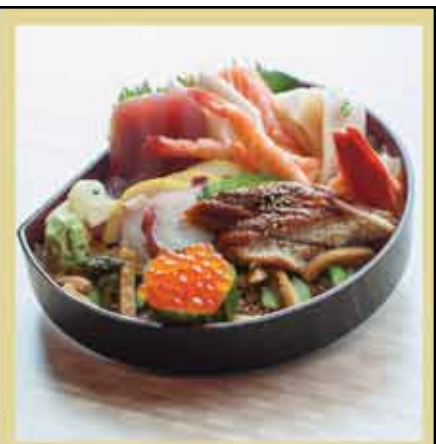
DIRECTIONS

Heat the oven to 350 degrees. Coat a medium (9-by-9-inch) baking dish with cooking spray.

In a medium saucepan over medium heat, melt the butter. Add the onion and cook until translucent, about 5 minutes. Add the garlic and tarragon, then cook until fragrant, another minute. Whisk in the flour and cook, stirring, for 2 minutes. Add the milk, whisking constantly. Cook over medium heat, stirring, until the sauce begins to thicken, about 6 minutes. Turn off the heat, stir in mustard, then season with salt and pepper. Set aside.

Cut off the woody stems of the endive and slice them in half lengthwise. Season them with salt and pepper. Place the endive in the prepared baking dish. Pour the sauce over the endive halves. Cover with foil and bake for 15 minutes. Remove the foil, then sprinkle the cheese evenly over the top. Return to the oven for another 15 minutes, or until the endive is tender.

If desired, increase heat to broil and broil the gratin until the cheese is bubbly and browned, about 1 minute. Be careful, however, as the cheese will burn quickly. Let it cool for a few minutes before serving.



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SUNDAY, MARCH 15

6:30 PM

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WEDNESDAY, MARCH 18

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WIGOUT!

PHOTOS: COURTESY

Exiled composers Erich Korngold, from left, Franz Waxman and Miklós Rózsa defined the sound of classic Hollywood films.

Madison Symphony highlights classic film music exiles

By Michael Muckian

Contributing writer

In the 1930s, Europe's loss of artists and intellectuals fleeing the rise of Nazi persecution and anti-intellectualism proved to be America's gain. Some of the greatest contributions to American culture came in the form of Hollywood film scores, with European exiles raising the symphonic standard of movie music for generations of film fans to come.

The Madison Symphony Orchestra will showcase the works of three better-known artists in its *Composers in Exile: Creating the Hollywood Sound* concert series. Classical and cinematic compositions by Erich Wolfgang Korngold, Miklós Rózsa and Franz Waxman fill the playlist March 6-8 at Madison's Overture Center.

Maestro John DeMain will conduct the three performances, with violinist Daniel Hope performing Korngold's Concerto for Violin and Orchestra in D Major. The March concerts will be Hope's first time performing with MSO, and he says he's delighted by the program that has been chosen, both for its musicality and as a way to educate audiences unfamiliar with the composers and their contributions.

"I particularly love vintage Hollywood film music, especially the scores by the European exiles such as Korngold, Waxman and Rózsa," Hope said in an email interview from his home in the U.K. "These three composers also wrote a number of serious works, but only really Korngold is acknowledged today in this field."

Rózsa's work may be most familiar to moviegoers. MSO will be performing the Hungarian composer's "Love Theme" and "Parade of the Charioteers" from the 1959 biblical epic *Ben-Hur* and the "Love Theme" from the 1945 Alfred Hitchcock classic *Spellbound*. The performance also will feature Rózsa's 1933 Theme, Variations, and Finale, a non-cinematic work that helped secure his international reputation, according to program notes by J. Michael Allsen, professor of music at UW-



PHOTO: HARALD HOFFMANN

Violinist and film music fan Daniel Hope will perform with the Madison Symphony.

Whitewater.

Rózsa was already working in the British film industry with fellow Hungarian ex-pat and director Alexander Korda when the war began. Film funding immediately dried up and Korda, in 1939, relocated his production company to Hollywood, taking Rózsa with him.

"I think slowly people are beginning to realize how talented these composers were," Hope says. "Rózsa's Violin Concerto is also an amazing piece, as is Waxman's oratorio 'The Song of Terezin.'"

In 1934, Waxman, who was Jewish, was severely beaten by Nazi thugs in Berlin. The incident motivated him to flee the country, first to Paris and then to Los Angeles, where he composed some 150 film scores,

Allsen writes. "The Song of Terezin," composed in 1965 and Waxman's final concert work, was a large-scale musical setting for poetry from *I Never Saw Another Butterfly*, a collection of work written by children imprisoned in Theresienstadt, a Nazi concentration camp near Prague.

Waxman will be represented on the program by "Ride of the Cossacks" from the 1962 Yul Brynner film *Taras Bulba*, based on Nikolai Gogol's 19th century Russian novel. The concert also will feature Waxman's non-cinematic 1955 Sinfonietta for String Orchestra and Timpani.

Waxman wrote his three-movement sinfonietta while traveling by cruise ship from New York to Europe, Allsen writes. The piece, commissioned by Rolf Lieberman, director of Zurich Radio, paints a suitably dramatic portrait through a variety of standard compositional techniques and familiar motifs that thread throughout the work.

Korngold's contributions to MSO's concert include his popular suite from the 1935 Errol Flynn classic *Captain Blood* and the Concerto for Violin and Orchestra in D Major. Hope will perform the 1947 concerto, which he's considered a masterpiece since the first time he heard a recording of violinist Jascha Heifitz performing the work.

"The piece was written, in a sense, as a response to the end of the Second World War. Up to that point, Korngold seems to have promised himself only to compose film music until Hitler was defeated," Hope says. "He did this in order to make a living and to support his friends and family by getting them out of Europe. The piece, therefore, marks his return to symphonic music."

Korngold, the Jewish Bohemian son of an influential music critic, was considered a prodigy as a young musician, hailed by composer Gustav Mahler for his talent. As conditions worsened in Europe, Korngold in 1934 accepted a film assignment in Hollywood and spent the rest of his days there, Allsen writes. The Violin Concer-

to is dedicated to Mahler's widow, Alma Mahler-Werfel, who had been Korngold's childhood mentor.

Korngold was essentially an operatic composer who described his film music as "an opera without singing," Hope says. Korngold's music did more than passively accompany the image on the screen — it actively engaged with the dialogue, emotion and presentation of the film, the violinist added.

"I believe both Korngold and Max Steiner totally changed American film music, by adding a *fin-de-siècle* European symphonic grandeur," Hope says. "Both composers became known for introducing leitmotifs, recurring themes that followed characters throughout a film."

Hope is himself a fan of classic film music. His list of favorite film composers extends beyond this program to fellow exiles such as Werner Richard Heymann and Friedrich Holland and contemporary American composers Alfred Newman and Herbert Stothart, the latter a Milwaukee native who wrote the score for *The Wizard of Oz*.

He believes that film music has carved more than just a successful niche for itself. The juxtaposition of composers' cinematic and classical influences has had a significant influence on U.S. popular culture that is felt even today.

"Some people quip that Korngold's music 'sounds like Hollywood,'" Hope says. "I think it was the other way around."

ON STAGE

Madison Symphony Orchestra's performance of *Composers in Exile: Creating the Hollywood Sound* runs March 6-8 at Overture Hall in Overture Center for the Arts, 221 State St., Madison. Performances are at 7:30 p.m. Friday, 8 p.m. Saturday and 2:30 p.m. Sunday. For tickets and more information, dial 608-258-4141 or visit madisonsymphony.org.

MCT's 'Train Driver' hits racial prejudice head-on

By Michael Muckian

Contributing writer

Roelf Visagie, a white Afrikaner who drives a train in his native South Africa, is haunted by the death of a black African woman and her child. One night, out of nowhere, the woman steps in front of his engine as a way of committing suicide.

Less to assuage his guilt and more to act out his anger at a world that would inconvenience him, Visagie desperately seeks the identity of the victims — but along the way, he begins to understand the elements of his culture, and himself, that would lead this woman to commit such a desperate act.

His journey forms the dramatic arc of Athol Fugard's *The Train Driver*, the latest production by Milwaukee Chamber Theatre. Penned in 2010, the play was based on an actual incident that took place in 2000. It's a work the South African playwright considers his most important because of what it says about his country's history of apartheid and racial prejudice and how it is deeply ingrained in each Afrikaner, according to director C. Michael Wright.

"Fugard himself says, 'All that happens to Roelf Visagie in the course of the play encapsulates the journey I have made myself in trying to deal with my legacy of racial prejudice,'" says Wright, quoting the author. "It is, in essence, a final statement

for me — about my relationship to the South Africa I have loved all my life; cursed at a couple of times, but loved, certainly loved."

In the MCT production, a Midwest premiere that runs through March 15, American Players Theatre veteran David Daniel plays Visagie and Michael A. Torrey plays Simon Hanabe, the old gravedigger Visagie meets in his search for the identity of his unintended victims. The interaction between the pair sheds a greater light on the play's themes and how they manifest in Visagie's character.

"I admire Visagie very much as a man," says Daniel. "He is a racist, but a racist that was born and thrived in ignorance. He is confronted by truths that do not fit conveniently into those life-long, community-held beliefs, and it is his heart that reshapes him into something new."

In the wake of anti-racism protests in New York City, Ferguson, Missouri, and elsewhere, there's a sense of contemporary relevance to the play's subject matter and its protagonist. But Wright says the trajectory of *The Train Driver* is less a literal reflection and more a refraction of such incidents, and it forces Visagie to think outside of South Africa's institutionalized racism.

"Even though he writes specifically about his South African experience, Fugard's themes are universal," Wright



PHOTO: MILWAUKEE CHAMBER THEATRE

Athol Fugard's *The Train Driver* depicts a white South African man whose quest to understand a black suicide victim forces him to confront his country's history of racial prejudice.

says. "He consistently asks extremely important questions about what it means to be a person of integrity and compassion in today's world, and he asks these questions in a profoundly eloquent way."

Best known for his play *Master Harold... and the Boys* and its depiction of racism, hatred and bigotry, Fugard was a lifelong opponent of apartheid. The political messages of many of the now-82-year-old playwright's works brought him into conflict with his country's apartheid government. He formed multiracial theater troupes in Johannesburg in 1958, which led to police surveillance and government censure, and many of his first plays were published and produced outside of South Africa.

In *The Train Driver*, the themes that characterized much of his work are brought to crystal clarity. The character of Visagie is in many ways a stand-in for South Africa's former Afrikaner government, but unlike that government, Visagie has found a way to understand and evolve, a hurdle that many in that country still have trouble addressing in a meaningful way, according to Wright.

"Like Fugard, I believe quite strongly in the power of hope," Wright says. "Even in the most hopeless of circumstances, we have so much to gain by simply connecting with our neighbors. This sort of deep investment in our fellow man can eventually lead to understanding, trust and maybe even redemption."

For Daniel, the assessment is an even simpler one.

"Visagie changes," Daniel says. "I don't think God could have asked for anything more."

ON STAGE

Milwaukee Chamber Theatre's production of Athol Fugard's *The Train Driver* runs Feb. 25 to March 15 at the Studio Theatre in the Broadway Theater Center, 158 N. Broadway. Shows are at 7:30 p.m. weeknights, 8 p.m. Fridays, 4 p.m. and 8 p.m. Saturdays and 2 p.m. Sundays. For tickets and more information, call 414-291-7800 or visit milwaukeechambertheatre.com.

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State advocates gear up for Wisconsin Arts Day

By Jay Rath
Contributing writer

The most important day of the year is coming up for many Wisconsin artists and arts groups. The 18th annual Arts Day will be held in Madison on March 11, a day for arts advocates to unite and educate lawmakers on the importance of the arts in their home districts.

The event annually draws around 250 arts supporters from across the state, including business leaders and public officials, to share ideas, network and speak to state lawmakers about various arts issues, including the potential financial impact of the arts.

"There is one day out of 365 that creative workers and arts administrators gather to make our voices heard about the importance of public policy and financial investment to support the work we do," says Karin Wolf, program administrator at the city of Madison Arts Commission.

"We help create jobs, develop a skilled workforce, revitalize neighborhoods, attract tourists, draw businesses and talent to our state," she says. "It is critical to make sure our legislators hear this message."

Arts Day is organized by Arts Wisconsin, a state cultural advocacy organization. "The state budget is in play and a new economy is developing locally and globally," says executive director Anne Katz. "It's certainly an 'interesting' time."

Gov. Scott Walker's proposed 2015-17 budget is a special concern of the Madison-based nonprofit. Walker's suggested cutting funds for the University of Wisconsin System by 13 percent and cutting all state support for Wisconsin Public Television and Wisconsin Public Radio. Among other issues, Arts Wisconsin will ask legislators to review the governor's

'It's more important than ever that people speak up in support of the arts in Wisconsin.'

priorities.

Arts Day activities will be split between the Capitol, the Madison Central Library and the Overture Center for the Arts. Workshops, live performances and panel discussions will be featured.

The keynote speaker will be Randy Cohen, vice president for research and policy at Americans for the Arts. The organization, based in Washington, D.C., is Arts Wisconsin's national counterpart. He'll speak on "the power, benefit and impact of the arts locally and globally." Wisconsin poet laureate Kimberly Blaeser also will address the gathering.

"It's more important than ever that people who care about Wisconsin's future speak up in support of the arts, our creative economy, and the quality of life we cherish in Wisconsin," says Katz. "There is strength in numbers. That's what Arts Day is all about."

Participants may register online or in person starting at 8 a.m. on March 11. Activities last through mid-afternoon. A pre-Arts Day mini-conference will be held 1-5 p.m. on March 10 at the Risser Justice Center, 120 Martin Luther King Jr. Blvd. Its focus will be the arts and creativity in education, and will include opportunities for networking and idea-sharing.

For more details, visit artswisconsin.org, or contact Anne Katz at 608-255-8316 or akatz@artswisconsin.org.



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Something is drunk in the state of Denmark...

By Michael Muckian

Contributing writer

Milwaukee actor and director Grace DeWolff has a favorite drunk story about actor John Barrymore. It goes something like this:

John Barrymore, appearing in a play, stumbles back to the theater after slamming back a few drinks at a bar across the street during the play's intermission.

A stagehand grabs him and says, "Mr. Barrymore! Mr. Barrymore! You're ON!" Barrymore turns and replies, "Oh, really? How'm I doing?"

The point, DeWolff says, is that actors drink. Like Barrymore, some of the most famous actors were equally famous drinkers. Why not combine the two "disciplines" into one memorable stage production?

Conceptually, that was the impetus behind Bard & Bourbon Theatre Co., a new Milwaukee troupe that mounts productions of William Shakespeare plays in which one member of the cast gets deliberately and decidedly drunk during the evening's performance.

B&B's first production, a small-cast rendering of *Hamlet*, takes the stage for eight performances starting March 5 at Theatre Unchained. With the exception of a March 8 family-friendly "dry" show, each *Hamlet* will feature one drunken actor and four sober performers, rotating between DeWolff (Laertes/Guildenstern), Ethan



PHOTO: BARD & BOURBON

When Bard & Bourbon's *Claudius and Hamlet* (Kate Merriman and Ethan Hall) match wits, one of them may have an extra handicap: five whiskey shots in the stomach.

Hall (Hamlet), Katie Merriman (Claudius), Tawnie Thompson (Gertrude/Gravedigger) and Hayley Cotton (Ophelia/Rosencrantz).

Drunken acting is not without precedent, according to Merriman, who also is directing the production. But few other

companies undertake it in such an organized fashion.

"I stumbled across New York City's Drunk Shakespeare about nine months ago and started looking into drunk companies throughout the country," says Merriman. "There are quite a few, but most seemed very casual affairs, usually informal readings in bars or semi-improvisational comedy shows loosely based on Shakespeare. I wanted to do traditional, staged Shakespeare. I just wanted to drink while doing it."

In Drunk Shakespeare's performances, similar to the Comedy Central series *Drunk History*, in which an inebriated narrator struggles to recount an event from American history, one actor downs five shots of whiskey before taking the stage, then struggles his or her way through the Bard's often-tumultuous text. Bard & Bourbon operates similarly, but with a greater sense of purpose, Merriman says.

"While we have tried to bring out the warmth and laughter already present in *Hamlet*, we have avoided adding jokes not supported by the play itself just for the sake of cheap laughs," Merriman says. "I think people will be surprised at the amount of earnest drama we're bringing to the production."

"For us, adding a drunk actor into the mix is largely a way of adding joyful unpredictability back into such well-known and beloved works while hopefully introducing Shakespeare's plays to an audience that might view his works as too dusty and academic for their tastes."

The drunkenness makes every performance different. Merriman thinks the unexpected consequences of putting herself or her actors under the influence can only help their performances.

"With alcohol you get sad drunks, angry drunks, overly enthusiastic drunks, romantic drunks and it can vary from person to

person and day to day," Merriman says. "Those watching the show might be in for the most ridiculously hilarious *Hamlet* they've ever seen or they just might experience the most devastatingly raw emotional performance the drunk actor has ever given. It's unpredictability at its finest."

Merriman says she hopes to have an official whiskey sponsor at some point — Great Lakes Distillery is currently at the top of her list — but for now, the *inebriate du jour* is allowed to choose his or her own poison, so to speak. For Merriman, it's Bulleit Rye or Four Rose Single Barrel Bourbon, while DeWolff prefers a peaty Scotch whisky for sipping, but for the performance's sake will be slamming whiskey sours.

In future productions, B&B hopes to stretch beyond Shakespeare. Merriman says modern authors like Eugene Ionesco, Samuel Beckett and Harold Pinter are possible options, thanks to their austere and often absurdist tones. There's even the possibility they might present a play with drinking characters, like Eugene O'Neill's *Long Day's Journey Into Night*, for example, and serve one actor actual alcohol anytime the character drinks.

For the present, however, works of the Bard, with their perfect blend of comedy and tragedy and their familiarity to audiences, will be the main fare for audiences looking to belly up to the stage.

ON STAGE

Bard & Bourbon Theatre Co. will present its inaugural production, William Shakespeare's *Hamlet*, March 5 to 15 at Theatre Unchained, 1024 S. Fifth St., Milwaukee. Performances are at 7:30 p.m. or 5 p.m. on Sundays, and tickets are \$15. For more information, visit bardandbourbon.com. Please remember to drink responsibly.

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Back to the fold: 'Elmer Gantry' returns to the Florentine



PHOTO: RICK BRODZELLER

The recording of the Florentine's original production of *Elmer Gantry* in 2010 won two Grammy awards. The company will remount the show on March 13 and 15.

By Kirstin Roble

Contributing writer

In March 2010, the Florentine Opera took a risk on a new work. The opera, Robert Aldridge and Herschel Garfein's *Elmer Gantry*, which had received its world premiere performance three years prior, took the stage that month to high acclaim from Milwaukee audiences.

It was only a hint of what was yet to come. The Florentine's recording of the opera won two Grammys — for best contemporary classical composition and best engineered classical recording — and *Elmer Gantry* has since debuted at more than a half-dozen other companies around the country.

The Florentine has earned a victory lap, and it'll take it. Almost five years to the day it premiered, the opera will return to Uihlein Hall March 13 and March 15.

The opera, based on the same-titled, best-selling 1926 novel by Sinclair Lewis, tells the story of Elmer Gantry, a man who becomes an accidental preacher after he falsifies a conversion during his college years to attend seminary. Over the course of the work, Gantry connects to Sharon Falconer, a feisty woman campaigning to build a grand tabernacle. The opera takes place in Zenith, Missouri, and satirizes the Christian fundamentalist movement in the United States in the 1920s.

Aldridge weaves the story through music that hinges on folk and hymn-like melodies. "The music," explained Floren-

tine general director William Florescu in a recent interview at the company's offices, "is completely original. Everything, albeit the hymn "What A Friend We Have in Jesus," was composed new for the opera. It is created in such a way that people can identify with the music directly."

The Florentine's score will be sung by a brand-new cast, Florescu says, including Craig Verm, who will take on the title role. "He's sung with the Florentine a number of times and vocally was the right choice for the range of Gantry. His extensive experience with new opera also made him a great choice for this role," Florescu says.

Soprano and former Florentine Studio Artist Alisa Suzanne Jordheim will sing the role of Lulu Baines, the local reverend's daughter, with whom Gantry has an affair over the course of the opera.

The cast will be supported by a brand-new crew. Director Frank Kelly will replace the original production's director John Hoomes, but he's no stranger to the work. Kelly performed in a workshop of *Elmer Gantry* at Boston Lyric Opera in 1992.

The original novel faced criticism when it was published for its satire of religion and fanaticism, and the opera doesn't shy away from those same subjects. Florescu feels the universality of those themes helps it transcend its 1920s setting.

"Whether you're a learned scholar in opera or just someone beginning to experience the form, it's for everyone," he says. "People instantly get the conflicts of the

story."

More than anything, Florescu says, *Elmer Gantry's* success speaks volumes for opera's continuing relevance in the 21st century. "If anyone wonders whether or not opera is a museum form, this proves that opera is alive. Not quasi-Broadway or folk, but everything that the art form should be."

ON STAGE

Elmer Gantry will be performed by the Florentine Opera at 7:30 p.m. March 13 and 2:30 p.m. March 15, at the Marcus Center, 929 N. Water St. Tickets range from \$39 to \$135. Visit florentineopera.org for more information.



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Bridget Birdsall's intersex YA novel a slam dunk

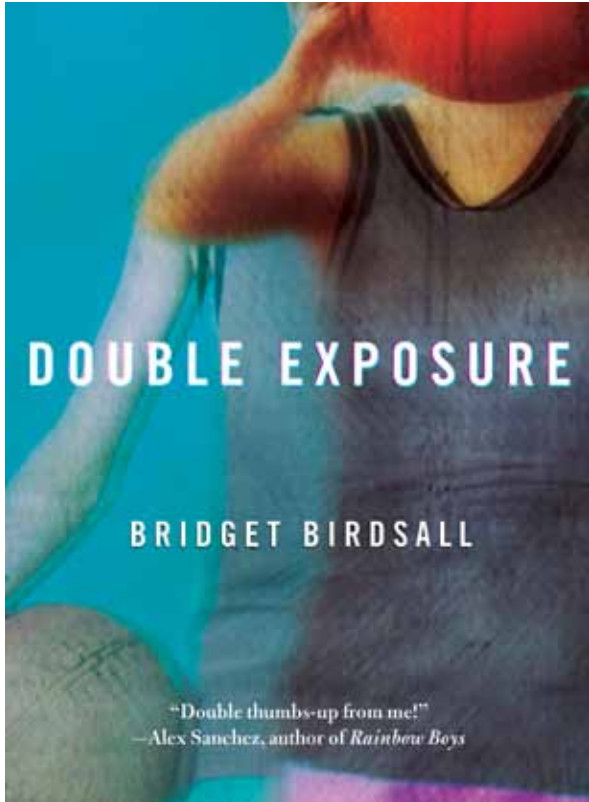


PHOTO: COURTESY

Bridget Birdsall's novel *Double Exposure* tells the story of an intersex, genderqueer teen in Milwaukee.

By Gregg Shapiro

Contributing writer

Bridget Birdsall's *Double Exposure*, one of the latest additions to YA lit, puts us in the shoes of intersex teen Alyx. She's looking for a fresh start, after relentless bullying in Northern California pressures her and her mother to move to Milwaukee, where they move in with Alyx's grandfather and uncle on the South Side. There, Alyx quickly makes a name for herself on the girls' basketball team, but her triumph may be short-lived when a competitive teammate with her own bullying tactics begins to make life difficult for her.

WiG spoke with Birdsall, who lives in Madison, about the novel in late 2014.

Bridget, as a writer, what inspired you to write a YA novel? I decided to pursue my writing in midlife. When I was 43 years old, I decided to go back and get my master's in fine arts. I had started writing about 10 years before that. Many of the people I was most interested in were young adults. That time of our life is a time when we are figuring out how we fit in and how we belong.

As with many writers, I write from what I know. I know a lot about basketball and being a young person trying to figure out what my identity is and how to fit in. Being an androgynous-looking person, (I know) what it might feel like to live outside gender box expectations of my culture and my religion and society.

Do you have favorite authors and books within the YA genre? Oh, yes! Nancy Garden (author of *Annie On My Mind*) wrote the first, quintessential lesbian young adult

novel. It was a life-changing book when I read it. If you recall, that book was pulled from the library shelves in Kansas. The case went all the way to the Supreme Court to allow that book to be shelved in the Kansas school district it was in. And the book won and it was re-shelved.

Marion Dane Bauer, along with Nancy, has been a mentor of mine. Marion wrote a book called *Am I Blue?* She has tackled tough topics. She was also one of my mentors at Vermont College for my MFA. She was an amazing teacher and human being and continues to this day to be an influence for me in my writing life.

Why set *Double Exposure* in Milwaukee? I grew up in Milwaukee (and) my other book is also based in Milwaukee. It's a place I know and love. It's a very unique culture and city.

I wanted to move beyond the average white-bread young adult (novel). I wanted to bring diversity into my story and give a little history of the race relations in Milwaukee. I set my book on the South Side of Milwaukee because I wanted it to be in an area that is working-class, maybe a culture or perspective where somebody who is different is seen as a little bit of a threat so I could show how some of these challenges could be overcome by a young person. My own son is part Native American. I grew up in a part of Milwaukee that was primarily homogenous Caucasian people. But over the years I was able to meet people and mingle in all the different neighborhoods. I found the South Side to be fascinating in terms of the changing demographics of the city and how people respond to it.

BIRDSALL next page

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BIRDSALL from prior page

Alyx, the main character of *Double Exposure*, is an intersex and gender-queer youth. What was the motivation to write about a character such as Alyx?

The motivation to write about Alyx was not only because I have more and more friends who come out as genderqueer, I also have individuals that I love and care about in my life who were born intersex. It's a complicated condition and it's not something most intersex people want to talk about, including a friend of mine whose child was born that way. I imagined what that child's life would be like if they were changing to the identity in which they felt more comfortable. I felt that this was an important story because I didn't see any of this out in the young adult area.

I also feel like it's a game-changing book because it moves beyond the question of sexual identity. You have somebody who may identify with both male and female — almost a third sex. How does that fit in?

Like her late father, Alyx has an interest in science and biology. Would you say that that is connected to Alyx's own personal biology issues? Definitely. That was an intentional thread in the novel. In the original draft, there was a good deal of anguish that the father had gone through. The truth was that the father favored having a male child, but the father also didn't want the child to suffer.

Historically, many children born with visible ambiguous genitalia are made into girls at birth. This has been the medical practice with the belief that their lives would be easier if their lives were female rather than constructing a male body late in life. This hasn't always met with success. They say that statistically, 80 percent of intersex people are generally satisfied with their assigned gender at birth. With Alyx, she wasn't satisfied with that. I wanted to write the story because it takes it further, even, than the transgender issue. Here is a child, who is neither male nor female, experiencing a lot of what a transgender teen would go through, and cannot prove what they are.

Earlier you mentioned that you know something about basketball and Alyx plays basketball, even making it onto the team at school. Would it be fair to say you are a basketball fan? (Laughs) Yes, and I played in high school. In a way, basketball saved my life. It gave me a place to fit in. It gave me something that I was good at. I'm dyslexic. I was never a stellar student. When I used to tell people that I wanted to be a writer, they laughed. No one could ever read my writing and still can't to this day.

I love the game and I played for Brookfield Central High School in the Milwaukee area. I was all-conference my senior year and received a scholarship to attend Creighton University in Omaha, Nebraska, a few years after Title IX ensured that women could also receive scholarships and played Division One one year. Then

I blew out my knee — that was the end of my basketball career.

I also coached girls teams around the Madison area. I think it's a great game. I wanted to give Alyx something she was good at where she could forget about all of her troubles. It would be on the basketball court because then it wouldn't matter what her body was. She could feel her oneness with the ball.

Bullying is also an integral part of the story. I believe that bullying is epidemic. This is a subject near and dear to my heart. A nephew of mine by marriage, from California originally, took his life in January 2012. He was a young gay man. After he took his life, I decided I needed to do something for LGBT youth in terms of suicide prevention.

The statistics were awful when I looked at our young adults who identify as different. They are often subject to bullying. In many suicides, bullying was given as the reason these young people decided to take their lives.

Do you foresee writing more about Alyx in future books? At this time, I'm working on finishing up another book. I'm not sure what my next project will be. I left the ending (of *Double Exposure*) open not necessarily to write a sequel, although that's not entirely out of the question, but because I always like to have a happy, redemptive ending. I don't want to drag people through difficult situations and then hammer them at the end (laughs). I've read books like that that have taken me weeks to get over. I want them to imagine that Alyx moves on and has learned a lesson about standing in the truth of who she is. She's owned who she is.

If there was a movie version of *Double Exposure*, who would you want to play Alyx? Oh, wow, what a great question! So many people have told me that they could see the book as a film. John Green (author of *The Fault In Our Stars*) has brought a wonderful level of literary writing to the young adult genre. I love that we're seeing films made. Someday *Double Exposure* will be up there, too. Of course, the way Hollywood runs, it would probably be five years out and we'd have to switch out whoever I pick today.

Unfortunately, no one's rolling off the tip of my tongue. But I'll never forget when I saw Hilary Swank in *Boys Don't Cry*. If it could be somebody of the quality of Hilary Swank, that would be great. I also bet you 10-to-one that we could find a lot of young people who have lived this life who would be happy to play the part.

BOOK SIGNING

Bridget Birdsall will appear at Boswell Books, 2559 N. Downer Ave., Milwaukee, at 3 p.m. on March 1 for a discussion and book signing of *Double Exposure*. Admission is free. Visit boswell.indiebound.com for more information.

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Valentino, Evening Ensemble, Fall/Winter 1974-75. Courtesy of Johnson Publishing Company.

Understanding the 'Realm of Innocents' at WPCA

By Kat Murrell

Contributing writer

There are the fairy tales and fantasies we read in storybooks, and there are the narratives we craft in our lives. As different as they may seem, our personal follies and fables may have kindred spirits in larger sweeps of cultural narrative and archetype. *In the Realm of Innocents*, on view at Walker's Point Center for the Arts, brings together six painters whose art explores those potential intersections of fantasy and reality.

Jean Roberts Guequierre and Gina Litherland take cues from 14th- and 15th-century European art. Delicate, detailed and purposefully awkward, Guequierre's *Zoonotic Madonna and Child* suite will be familiar to those who visited the Haggerty's *Current Tendencies III* exhibition in 2013, where they were displayed.

Guequierre subverts the traditional iconography of "Madonna and Child"; no longer are they regal and ideal, but mortal and in the case of the infant Jesus, diseased. He is afflicted by maladies such as mumps, measles and smallpox — even in the heavenly realm, one is not safe from the scourge of disease. With contemporary debates over vaccinations and fears of Ebola, these are potent signs for the times.

Gina Litherland's art is dreamier in substance, like a modern Pre-Raphaelite. Young women with gorgeous hair and jewel-toned gowns tell fortunes over tea leaves or hap-



PHOTO: COURTESY KAT MURRELL

Gina Litherland's "The Good Luck Painting."

pily amass all manner of good luck charms accompanied by a sprightly cat.

"Don Juan in the Underworld" hits a jocular note. The smirking man himself wears a rumpled T-shirt and dirty jeans in the role of Charon. He rows an unlucky lover, decked out in a voluptuous plumed hat, to his fate. Litherland's are beautiful, romantic works,



PHOTO: COURTESY KAT MURRELL

Kristen Ferrell's "Ladies' Night Out."

easy to sink into like a favorite novel.

Claire Stigliani's paintings and drawings reflect an updated take on fairytale heroines. Little Red Riding Hood is not to be trifled with in "I Devour the World." She is not a victim but, with her pointed tongue sticking out and unabashed drool, a hungry lupine creature herself. Go Red.

Feminine toughness is represented in Linnea Bergstrom's oil paintings too, but in a more vulnerable way. Her protagonists are rendered on a large scale but only hint at deeper narratives with titles like "I Think About It Still: January 22, 2014" and "I'll Keep My Own Secrets Now." In each, a half-length portrait of a young woman stands, youthful and world-weary. The first woman's vacant eyes and the second's slightly hair-concealed, tattooed neck suggest they have lived not in the realm of sweet dreams, but on the harsh edges of reality.

Kristen Ferrell is pretty funny when musing on modern life. Her gift for painting adorable fuzzy creatures could land her easily in the ranks of Hallmark cards, except for her biting wit and caustic delivery. "Goats Go To Hell" depicts a pack of happy critters, a

snowy white goat accompanied by crow pals and buzzing bees. The goat is decorated with a bloody upturned pentacle on his forehead, but he seems to be smiling a little bit. His fuzzy ears and shaggy beard are just too cute for him to really be that evil, right?

More disturbing is Ferrell's "Ladies' Night Out." Three adorable white kittens bare razor-sharp fangs and although each daintily wears a gold crown, their headpieces are inscribed with messages of hatred for their companions. So much for a fun night with the gals. Perhaps Ferrell can pioneer a new greeting card category for cat fights.

Only Andrea Guzzetta dabbles in abstraction, with large works like "Midnight in the Garden." Ironically, there are also cats in this picture, hidden in the corners of a winding square made of skeletal serpentine creatures and twisting foliage. Guzzetta plumbs mythology for her painting "MOTHER/MONSTER/MARTYR." The disembodied head of Medusa hovers against a pink sky, dripping blood while her snaky tendrils still lap at the air with long tongues. They are as immortal as the symbolic connotations of the work's title, a simultaneous combination of virtue and horror.

It's an exhibition that inspires more than a few broad observations — for one thing, who knew cats were as popular in paintings as on the Internet?

More significantly, *In the Realm of Innocents* places a strong emphasis on images of women, and all six artists are female. In art, the female body has long functioned as a reference for beauty and abstract ideas and a vehicle for observation, distortion and even exploitation. This gives rise to an interesting question about how we assign gender: Would these pictures read differently if men were cast in such dreamy reveries?

And when we refer to the "innocents" of the exhibition's name, is there an implication of blamelessness or naïveté?

In the Realm of Innocence is a curious exhibition in its multiple perspectives presented. Equally curious is the way it opens a space for reflection on how we picture and understand narratives of women in world history, contemporary experience, and in the realm of the imagination.

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ART GAZE — MILWAUKEE

Riverwest Radio Art Auction

Sunday, March 8, 5:30-11 p.m.

Falcon Bowl, 801 E. Clarke St., Milwaukee
\$5 suggested donation at the door

As Riverwest Radio prepares to transition from an online radio station to FM broadcast, funds are being raised for a radio tower and retooling the existing station. This evening will feature a silent and live auction of art from many Milwaukee artists, with paintings, prints, photographs and more. The evening will include food and live music and is also a celebration of Riverwest Radio's third anniversary.

Monster Drawing Rally

Fundraiser for Present Works

Sunday, March 1, 5-10 p.m.

117 W. Walker St., Milwaukee

Nearly 20 prominent Milwaukee and area artists will participate in this live drawing event with the finished works offered for sale during the night. Pieces are \$30 per drawing and the proceeds will benefit Present Works, Milwaukee's new art gallery in Walker's Point.

— Kat Murrell

Chazen's 'Wet Archive' leaves viewers limp

By Michael Muckian
Contributing writer

Despite what Andy Warhol might have thought, not everything an artist does is brilliant or groundbreaking. In Warhol's case, trivial and self-indulgent are also descriptors that come to mind.

For evidence, look no further than his Polaroid photo "studies" of male genitalia, an example of what's in store in the largely disappointing exhibit *The Wet Archive: History, Desire, and the Photographer's Liquid Intelligence*, now on display at the Chazen Museum of Art on the UW-Madison campus.

The student-curated exhibition is undone by promotional verbiage that makes obscure, unfulfilled promises. The "brilliance" of the exhibit, described by its organizers as a gallery in which "the wet lab of volatile processes meets the open closet of intimate exposure and the exchange of looks" exists entirely in the mind of its creators.

The exhibition, which runs through April 5 in the Oscar F. and Louise Greiner Mayer Gallery, was the class project for Art History 602 at UW-Madison. You can credit the student curators and their instructor for putting together a moderately interesting 41-piece, largely black-and-white show of photographic images that skew heavily — and historically — toward an LGBT audience.

An albumen print cabinet card of Oscar Wilde taken during Wilde's North American lecture series by Napoleon Sarony opens the exhibit, alongside an image of Gertrude Stein at her summer residence in Bilignin, France. Both are historically critical to the LGBT theme's timeline.

Helmut Newton's intimate photographs of two female French models, one nude except for black pumps, the other tuxedoed, are memorable. Warhol's Polaroids, including three shots from his series *Nude Model* (1977) and "Ladies and Gentlemen (Marsha Johnson)" (1974) — part of his series on transgender activists — occupy much of the exhibit.

The exhibit also includes some less obvious and less self-aggrandizing works, including Mary Ellen Mark's *Roy Cohn and American Flag* (1986), taken for *Vanity Fair* four months before the chief counsel to U.S. Sen. Joseph McCarthy of Wisconsin died of AIDS.

There also are several works by French agender photographer Claude Cachun and Australian lesbian photographer Anna Campbell, all of which add to the content of *The Wet Archive* but not its concept.

The one "liquid" image is a photo by Andy Warhol of Truman Capote from 1980. The image, characterized by fluidity and an out-of-focus character, shows us the blurred buttocks of the bent-over author of *In Cold Blood*.



PHOTO: CHAZEN MUSEUM OF ART

Andy Warhol's "Truman Capote" (1980).

ON DISPLAY

The Wet Archive: History, Desire, and the Photographer's Liquid Intelligence runs through April 5 at the Chazen Museum of Art at the UW-Madison campus, 750 University Ave., Madison. Visit chazen.wisc.edu or call 608-263-2246 for more details.

The images are fairly flat, although nicely mounted in a standard display in a small first-floor room of the gallery's Elvejem building. It takes about 30 minutes to peruse the entire exhibit, including reading the commentary. The latter leaves visitors better educated about the photographers and the work included in the program.

But all in all, this is a student project that fairly screams, "Look what we did!" without doing much of anything at all.

Yet in that, it may still be an excellent opportunity for the students in Art History 602 to give a little more thought to content and concept before embarking on future exhibitions. Just because an idea sounds good doesn't mean you can execute it in an original way, or that it's even necessary to.



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Glen Campbell's daughter carries on his legacy

By Mesfin Fekadu

AP music writer

Glen Campbell's daughter says that although she can't have a typical conversation with her father, who suffers from Alzheimer's disease, she's able to speak to him through music.

"When you sit there and play a guitar right in front of him, it really seems to reach him," Ashley Campbell said in a recent interview. "So I try to do that as often as I can."

The 28-year-old daughter of the country music icon says it is tough watching her father suffer, but she's hoping to carry on his legacy with her own music career.

She sings an original song called "Remembering" and a cover of "Home Again" on the soundtrack for the documentary *Glen Campbell: I'll Be Me*. The soundtrack also features "I'm Not Gonna Miss You," the track that earned Glen Campbell a nomination for best original song at this year's Academy Awards.

"It's just so amazing that my dad's song is getting so much recognition, especially now that he really can't speak for himself," said Ashley Campbell, who attended the Oscars with her mother and brothers to hear Tim McGraw perform "I'm Not Gonna Miss You."

Her 78-year-old father's song recently won the Grammy for best country song. It appears on the documentary's five-song

soundtrack, released in September 2014; a 10-track version of the soundtrack, featuring "Remembering," also was released.

"I had to get it off my chest," she said of writing the heartfelt "Remembering," which features the lyrics, "We can talk until you can't remember my name, Daddy don't worry, I'll do the remembering."

"I wanted to write about the relationship between me and my dad and how it's changed so drastically," she said. "About how your parents take care of you when you're little, but as they get older, it's your job to take care of them."

She says her father, whose hits include "Rhinestone Cowboy" and "Southern Nights," is currently receiving care at a facility close to their Nashville home.

"We're holding up," she said. "We see him every day. He's really doing well there. He's happy and he gets lots of hugs and he's enjoying his life in whatever way he can."

Ashley Campbell appears in the documentary and she performed on his final tour, which wrapped in 2012.

"The main thing that I take away from the tour is not the stage time, but it's the time I got to spend with him on the bus and hotel rooms, especially knowing it was not going to last," she said. "It was such precious time."

She said she is signing a record deal and will record an album this year.



PHOTO: BARRY BRECHEISEN/INVISION/AP

Ashley Campbell performs during the VIP film screening of *Glen Campbell: I'll Be Me* at the Park West in Chicago in November 2014.

She also plans to keep her dad close to her with a recent tattoo of a small knife she got in honor of him. He has the same tattoo.

"He gave it to himself when he was like 9 years old with a needle and ink," she said. "When I did it, it reminded me to love everyone and to put out my dad's

energy into the world. That hard working, believing in the truth, be kind to everyone energy. That's what it reminds me of every day."



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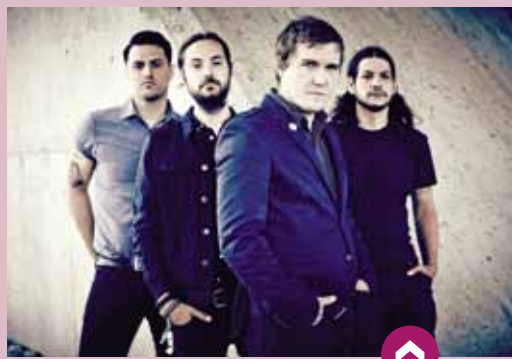


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The Sets List



THE GASLIGHT ANTHEM

8 p.m. March 12 at the Pabst Theater, Milwaukee. \$25. pabsttheater.org.

Sharing the same Jersey roots, it's no wonder The Gaslight Anthem sounds like a classic Springsteen album. But frontman Brian Fallon isn't content to just be The Boss Lite. With the band's latest album *Get Hurt*, The Gaslight Anthem has shaken up its style, injecting arena rock, folk and pop influences into the heartland sound the members know so well. They'll be preceded by guests Northcote and The Scandals.



GAELIC STORM

8 p.m. March 11 at the Barrymore Theater, Madison. \$30. barrymorelive.com.
8 p.m. March 12 at the Meyer Theatre, Green Bay. \$30. meyertheatre.org.
8 p.m. March 17 at the Pabst Theatre, Milwaukee. \$30. pabsttheatre.org.

When you think of Celtic rock, you think of Gaelic Storm. (Unless you're a Dropkick Murphys fan, in which case we're deeply sorry.) The genre-bending band has been touring like mad ever since a cameo in *Titanic* catapulted them to fame, and 2014 marked the release of *Full Irish*, a greatest-hits album that collects the best tracks from their past decade. But it's in performance that the band really shines, so you're in luck: Milwaukee's Pabst Theater has been the band's St. Patrick's Day home for years, which means they always make sure to drop in at venues elsewhere in Wisconsin, too.



LILY & MADELEINE

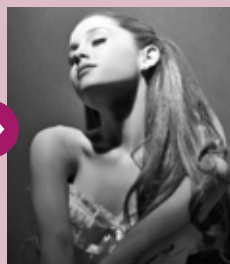
9 p.m. March 7 at The Frequency, Madison. \$10, \$12 at door. madisonfrequency.com.

Neither Lily nor Madeleine Jurkiewicz has broken into a third decade of life, yet this sister duo already has two albums to their name and a big fan base in the folk music community. On the latest LP, *Fumes*, Lily & Madeleine face their approaching adulthood head-on, with ethereal, harmonic vocals that speak of two young women in transition. They've vowed to keep their audience happy with an album every year for at least three years, which means their current tour may be the origin point for that third album's nascent tracks.

ARIANA GRANDE

7:30 p.m. Feb. 28 at the BMO Harris Bradley Center, Milwaukee. \$27 to \$67. bmoharrisbradleycenter.com.

The mantle of teen pop queen is a lofty one to bear. In 2015, the crown that's anointed the brows of Britney, Xtina and Miley has been passed along to former Nickelodeon star Ariana Grande. But Grande's got one thing her predecessors would have killed for: pipes reminiscent of a young Mariah Carey. Whether she will ultimately join the ranks of her foremothers or become this generation's Jessica Simpson depends as much on how her fickle audience ages up as anything else. For now, enjoy having a nice whistle tone-toting songstress in the public eye once again. Special guests Rixton and Cashmere Cat open.



KONGOS

8 p.m. March 1 at The Rave, Milwaukee. \$20. therave.com.

It's hard to figure out how to describe the exact sound of the Kongos brothers, until you look into their recent history. While the four-piece band of brothers may be based out of Phoenix now, they spent their childhoods in South Africa and their biggest hit, "Come With Me Now," is heavily influenced by the 1990s era genre known as kwaito, characterized by a slowed-down house beat and accordion accompaniment. Sir Sly and Colony House open.

COUNT THIS PENNY

7:30 p.m. March 6 at Stoughton Opera House, Stoughton. \$15. ci.stoughton.wi.us.

Count This Penny doesn't sound like a Madison band, and they almost weren't. The city caught a break when married duo Amanda and Allen Rigell relocated from Tennessee to the Midwest and brought their recently formed Appalachian pop act with them. Now a four-piece, Count This Penny is one of the hottest bands in the state, with clear, harmonic tunes reminiscent of the defunct Civil Wars. They'll play this one last gig before heading down to SXSW — so catch them now while you can still be ahead of the hype.

Music reviews

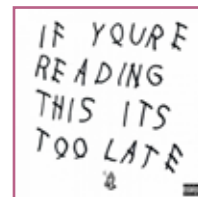
IMAGINE DRAGONS :: 'SMOKE + MIRRORS'

Imagine Dragons is known for a joyfully bombastic stage performance and sophomore album *Smoke + Mirrors* is its perfect translation. The band retreads the most successful musical ideas from *Night Visions* — "Gold" is as anthemic as "Radioactive," and the first single, "I Bet My Life," recalls the band's first hit, the neo-folk-rock "It's Time." The band also stretches in new directions, trying on Coldplay's sound in "It Comes Back To You" and embracing pop and EDM on "Summer." Through it all, Imagine Dragons retains its skill in moving from whispers to screams, even within a single song.



DRAKE :: 'IF YOU'RE READING THIS IT'S TOO LATE'

Drake took a page out of Beyoncé's playbook and dropped a new body of work without warning. *If You're Reading This It's Too Late* dives even deeper into Drake's exploration of fame's dark side, but lacks crossover hits like "Hold On, We're Going Home" or "Take Care" that could earn him new fans. This intense, spare new chapter is for Drake vets. Songs such as "Legend" and "Energy" sway woozily against a gloomy backdrop as Drake attacks his enemies and worried he'd would be more legendary dead than alive. It's a bracing listen.



JOSE GONZALEZ :: 'VESTIGES & CLAWS'

Swedish singer-songwriter Jose Gonzalez hasn't released a solo studio album in almost eight years, spending the interim as half of folk rock duo Junip. Time away hasn't changed his quiet, acoustic guitar-anchored pop, which first echoed across the TV landscape on *The O.C.* and *One Tree Hill*. On first listen, *Vestiges & Claws* almost fades into the background. A world of rhythmic textures and subtle vocals reveal themselves on repeated listens. The finger-picking style and subtle backing percussion of "Let It Carry You" feel epic and familiar. The questions of "The Forest" hang in the mind long after the song fades. For those who can appreciate it, Gonzalez's return is surprising and rich.



KINGS :: 'WWYDF'

This debut from Milwaukee-based electronic duo Kings is both an introduction to the band and a celebration of many other Wisconsin artists. Sean Foran and Chris Siegel call their style of music "Future Soul" and are joined in performing it by a number of local favorites: Field Report's Christopher Porterfield, ex-San Fermin vocalist Rae Cassidy, Milwaukee hip-hop artist WebsterX and Brooklyn-based Wisconsinite Christine Hoberg.

Together, they create complex rhythmic structures, often threatening to collapse into formlessness but always staying intact. On the best tracks — "You Can't See Me," with Hoberg, and "Garden," featuring Porterfield and Wisconsin rapper Milo, there is a warmth that rises out of the groove, pulling the listener in deep. It's a welcome respite from a cold Milwaukee winter.

— Bill Lamb

ENTERTAINMENT BRIEFS



PHOTO: JESSE WILLEMS

Edo de Waart has served as the MSO's music director since 2009.

EDO DE WAART TO STEP DOWN AS MSO MUSIC DIRECTOR IN 2017

The Milwaukee Symphony Orchestra has announced that Edo de Waart will set down his baton after the 2016-17 season, ending his tenure as the company's music director. De Waart, who joined the MSO in the 2009-10 season, shepherded the company to a critically acclaimed appearance at Carnegie Hall in 2012, performed celebrat-

ed cycles of Rachmaninoff and John Adams works and conducted numerous recordings on the MSO's digital label.

De Waart will still serve as the company's conductor laureate and perform annually with the orchestra from 2017 forward. MSO president and executive director Mark Niehaus said in a statement that de Waart's announcement will give the company time to find its next music director.

'BIRDMAN' SOARS TO OSCAR GLORY

The 2015 Oscars turned out to be a sweeping success for Alejandro G. Iñárritu's *Birdman*, which edged out competitors for four of the evening's top honors: best director, best original screenplay, best cinematography and best picture. Iñárritu, the second Latino filmmaker to win a best director award after Alfonso Cuarón took home a statue for *Gravity* last year, took an opportunity during the ceremony to dedicate his award to Mexican immigrants, saying, "I just pray they can be treated with the same dignity and respect as the ones who came before and built this incredible immigrant nation." The film's actors didn't find the same success as Iñárritu, though: Emma Stone and Edward Norton lost supporting actor Oscars to frontrunners Patricia Arquette and J.K. Simmons, and Michael Keaton was edged out by Eddie Redmayne, who portrayed Stephen Hawking in the

biopic *The Theory of Everything*.

Birdman was tied for the most trophies with *The Grand Budapest Hotel*, although Wes Anderson's film missed perhaps its most achievable goal: best original screenplay. Its awards were for production design, costume design, original score and hair and makeup. Two (unrelated) Moores took home two of the show's other big prizes. Julianne Moore, after four prior nominations, won a best actress Oscar for her portrayal of a professor suffering from early-onset Alzheimer's in *Still Alice*. And Graham Moore took home his first trophy as well, for best original screenplay for *The Imitation Game*. In his speech, he spoke of his attempted suicide as a teen and offered a message to kids in his former position: "I would like for this moment to be for that kid out there who feels like she's weird or different or she doesn't fit in anywhere. ... You do. Stay weird, stay different."

WISCONSIN CHEESEMAKER TO RELEASE 20-YEAR-OLD CHEDDAR IN MAY

Cheese lovers are already lining up to lock in a nibble when a Wisconsin cheesemaker releases a 20-year-old cheddar this summer. Hook's Cheese in Mineral Point created a stir in the cheese world in 2009 when it debuted a 15-year-old cheddar, so owner John Hook set aside another 500 pounds that will be released this year.

Despite a price tag of \$209 a pound, the *Wisconsin State Journal* reports foodies are already mass-pre-ordering their wedges in advance of the May release.

EMMYS DUB SHORT SHOWS COMEDIES, LONG ONES DRAMAS

After one of the most controversial Emmy nominations in recent history, the Academy of Television Arts & Sciences announced new rules for next year that revamp the comedy and drama series categories. Going forward, series with episodes of 30 minutes or less are automatically dubbed comedies, while those over a half-hour are dramas. Producers may petition the academy to move a series to the alternative categories. The change was prompted by, among other shows, the Netflix series *Orange is the New Black*, an hourlong series that competed in the comedy category despite featuring dramatic elements.

In another change, the "miniseries" category is now titled "Limited Series" and defined as a program of two or more episodes totaling at least 150 minutes that tells a complete story, with no main characters returning in a subsequent season — an attempt to reduce networks' efforts to game the nominations by placing anthology series like *True Detective* in the drama category or vice versa.

— from WiG and AP reports

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17. Common Russian given name
18. Dead-on
19. *He took a "Walk on the Wild Side"
21. *First woman in Rock and Roll Hall of Fame
23. Cauliflower ____ on a boxer
24. Garden intruder
25. Attorneys' org.
28. Italy's obsolete money
30. Mexican liquor distilled from desert plants
35. Bolsheviks
37. * ____ Kirkwood, founder of the Meat Puppets
39. Indian side dish
40. Pelvic bones
41. Pale with fear
43. Fill to excess

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46. Wife of Zeus
47. *Video didn't do it to the radio star
48. Motion sickness
50. Casino chip
52. Book org.
53. Ardent
55. Online pop-ups
57. Hot dish stand
60. *"It's Only Rock 'n' Roll (But ____)"
64. "All joking ____"
65. Vatican vestment
67. *Odyssey* enchantress
68. *Van ____
69. Floral necklace
70. Social group
71. Greek god of war
72. *"Roundabout" band
73. Flower holders

DOWN

1. Worshipped by ancient Semitic peoples
2. Choir member
3. French "place"
4. Accustom
5. Sometimes done to a ban or law
6. *Born to be this?
7. A in IPA
8. Star bursts
9. * *Who's ____* 1971 album by The Who
10. Wet nurse

11. Village People hit
12. Workout segment
15. Bird supplier
20. Author ____ Jong
22. *"Losing My Religion" band
24. Cold War deterrent
25. Born under the sign of Aries
26. Isabella Swan of *Twilight*
27. Farewell in France
29. *"Tom Sawyer" band
31. Quarterback's downfall
32. Locomotive hair
33. Bikini ____ in the Marshall Islands
34. *Clapton hit
36. Depletes
38. Seaside bird
42. Birth-related
45. *Famous stairway destination
49. " ____ Maria"
51. Authoritative proclamations
54. Europe's "boot"
56. It's often mini
57. Boris Godunov, e.g.
58. Agitate
59. Middle of March
60. Wading bird
61. U.S. lake
62. Ballistic missile acronym
63. *Shirts sold at rock concerts
64. Eureka!
66. *Founding member of Motley Crue

Answers on page 35.



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