

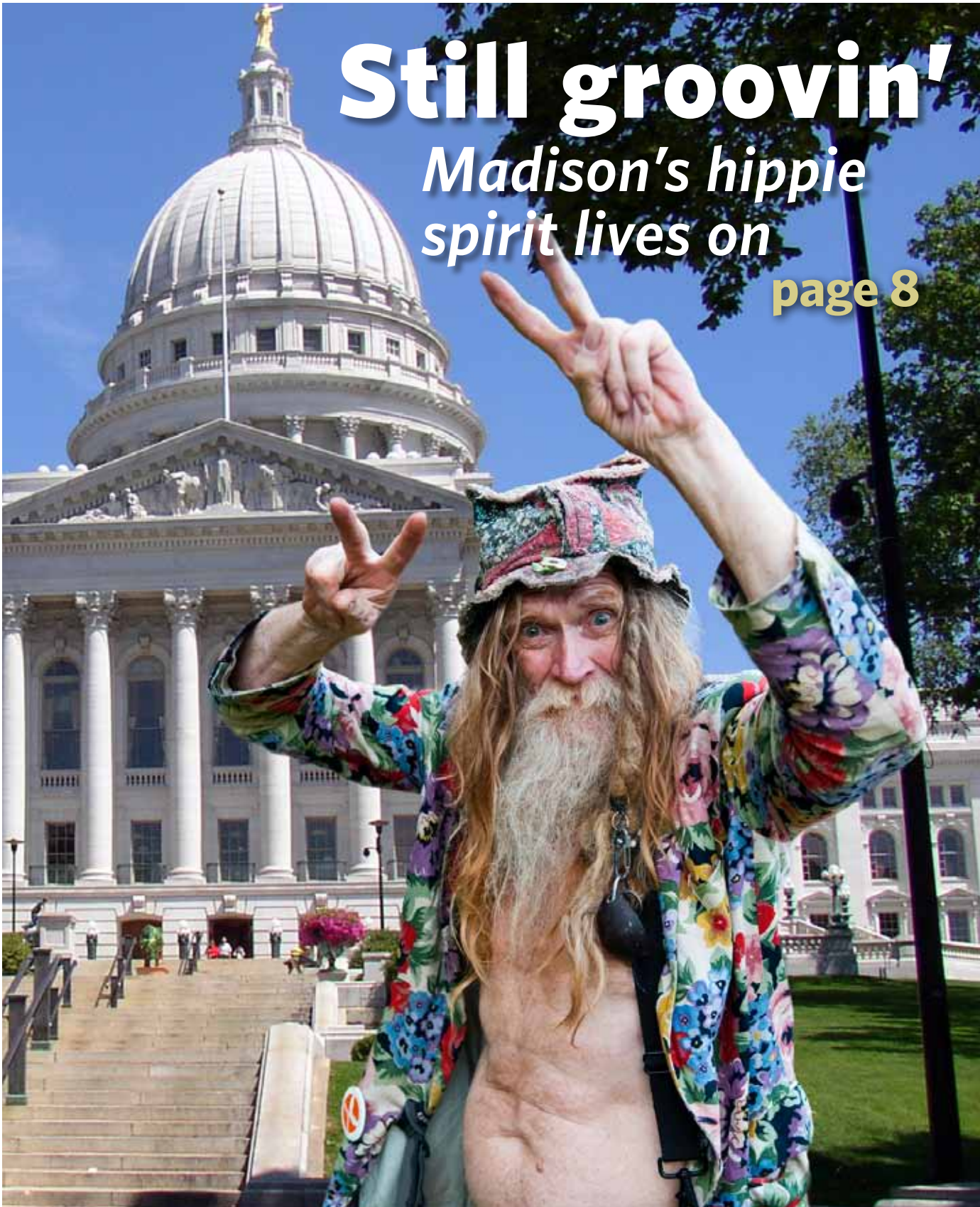
Mirren's reign continues
At 69, the glamorous star is still on top, with a hit show playing Queen Elizabeth on Broadway and the new film 'Woman in Gold.'
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Still groovin' Madison's hippie spirit lives on

page 8



4 You pay, they play

The proposed new Bucks arena comes with buckets of hidden costs to taxpayers.



12 The big decision

The Supreme Court hears what could be the final case on marriage equality on April 28. We tell you what to expect.



23 Fungi from a fun guy

Jaime Ramsay supplies mushrooms for Madison's consumers and chefs alike.



34 Noel Gallagher flies high

The Oasis guitarist talks about his success as a solo artist, as he releases his second studio album 'Chasing Yesterday.'

News with a twist

WIGWAG

By Lisa Neff, Louis Weisberg & Matthew Reddin

AT THE SEASHORE

Among the seashells, sandcastles and ocean waves at the Jersey Shore last year, beachcombers also sighted a whoopee cushion, a parking meter, human poop, an engagement announcement, a stun gun, a ski pole, a set of vampire teeth, a clay sculpture of the baby Jesus, 563 condoms, some bra padding and 3,200 tampon applicators, locally nicknamed "Jersey beach whistles" for the propensity of children to pick them up and use them that way. More than 315,000 items of such trash were picked up from New Jersey's coastline in 2014.

SOMETHING TO SING ABOUT?

There is no shortage of beards, camo, hunting and God in *Duck Commander Musical*, the stage version of the hit reality TV show *Duck Dynasty*. The 90-minute Las Vegas show, with Broadway backers and

bonafides, features a high-kicking dance number complete with sequined camouflage costumes.

TRIMMING PLAN

A bill proposed by Nevada state Sen. Mo Denis has people looking in junk drawers for tape measurers. Denis wants to pass legislation requiring the state to report on obesity and efforts to slim the population. Her bill defines an obese person as a man with a waist size of 40 inches or more or a woman with a waistline of 35 inches or more.

OFFENSIVE TO WHOM?

Officials at Clermont Northeastern Middle School in Batavia, Ohio, censored a picture of an eighth-grader who wore a T-shirt on class photo day with the word "FEMINIST." The word was photoshopped out, because "some people might find it offensive," said princi-



pal Kendra Young.

NO. 69

A Vietnam War vet sought to personalize his Utah license plate with the year he was wounded and awarded the Purple Heart. However, the Utah Division of Motor Vehicles denied Arnold Breitenbach's application for a plate reading "CIB-69" — for "Combat Infantryman's Badge" and "1969." The agency had a problem with "69," because it has sexual connotations.

A SPOTTED COW SPEAKEASY?

Everybody loves New Glarus' wide variety of craft beers, but everyone also knows the biggest rule of New Glarus beer: you can't buy it outside of Wisconsin. So patrons of the Maple Tavern in Maple Grove, Minnesota, should have known something was up when the bar put six bar-

rels of the company's signature brew, Spotted Cow, on tap — a felony offense. An anonymous tip led police to the Hudson, Wisconsin liquor store where the tavern's owners bought the beer, and undercover officers confirmed it by walking right up and ordering one. Hopefully the cop left a good tip at least.

EXPRESS TO SPACE

Yesterday, they had Tang. And today? The space exploration team at Cape Canaveral, Florida, was struggling against bad weather to ship an Italian-made instant coffee espresso maker to an astronaut aboard the International Space Station. ISS resident Samantha Cristoforetti has been going without since November.

A WHOPPER OF WEDDING

Burger King is paying for the wedding of Joel Burger and Ashley King, who,

according to the Springfield, Illinois *State Journal-Register*, have been known as "Burger-King" since about fifth grade. The couple announced their engagement earlier this spring, posing in a photograph beside a Burger King sign.

TWISTING HISTORY

Larry Kramer, you never change. The new (hopefully satirical?) book by the playwright and AIDS activist, *The American People: Volume 1: Search for My Heart*, presents George Washington as a "big queen" and describes Jamestown as a hotbed of gay sex before women arrived. Kramer also asserts that John Wilkes Booth was a gay man who gave Abraham Lincoln's longtime friend Joshua Speed — a male hustler, according to Kramer — to the president as a "gift."

ICE CREAM CHUGGER

Ben & Jerry's is partnering with New Belgium Brewing to release a beer this fall called "Salted Caramel Brownie Brown Ale." Sales will benefit an organization called Protect Our Winters, which helps fight the effects of climate change on mountains.



'LIKE' THIS

Ellanora Baidoo doesn't need to have any facetime with her estranged husband to get a divorce. A New York judge authorized the woman to notify her husband of divorce proceedings through a Facebook message. Baidoo told the court her husband was hard to find, really hard to find — he's only been in touch with his wife via phone and Facebook since the civil ceremony more than five years ago.

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KIDS IN THE HALL

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MAY 18 • TURNER HALL
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MAY 21 • TURNER HALL
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MAY 21 • RIVERSIDE
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MAY 21 • TURNER HALL
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JOHN MULANEY

MAY 20 • RIVERSIDE
CRAIG FERGUSON

MAY 20 • PABST
FATHER JOHN MISTY

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WORLD PARTY

JUNE 3 • RIVERSIDE
GLASS ANIMALS

JUNE 3 • RIVERSIDE
JOHN MULLEN CAMP

JUNE 7 • TURNER HALL
JOSH ROUSE

JUNE 11 • RIVERSIDE
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JULY 11 • TURNER HALL
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NEWS ANALYSIS

They play, but you pay

Public financing for the Bucks arena entails hidden costs

By Virginia Small

Contributing writer

Polling shows that voters strongly oppose public funding for a new Milwaukee Bucks arena complex. Yet elected officials forge ahead with the project, which could put taxpayers on the hook in myriad ways that lie buried beneath piles of hype and denial.

New Bucks owners Marc Lasry, Wesley Edens and Jamie Dinan have pledged \$150 million to the project and former owner Herb Kohl has pledged \$100 million. The new owners now are pressuring elected officials to contribute at least \$250 million from taxpayers to complete the complex, which will cost at least \$500 million, according to estimates.

But throw in financing costs, tax incentives, property-tax exemptions and other freebies, and the public could be on the hook for up to \$1 billion in subsidies.

While the owners promise Milwaukee residents pie-in-the-sky rewards in the form of increased economic activity and more jobs, the payoff equation is lopsided. The new venue would handsomely reward the Bucks, a for-profit business, with free rent and a large percentage of every dollar collected from all enterprises located within the expansive proposed complex (in 2014, the Bucks received 41.6 percent). But the taxpayers, who would bear the lion's share of expenses, would receive no ownership stake in the team — a detail that belies the project's billing as "public-private partnership." This "partnership" entails taxpayers investing in a rapidly depreciating asset (a building) that supports a greatly appreciating asset (a major-league franchise).

CITY, COUNTY COSTS

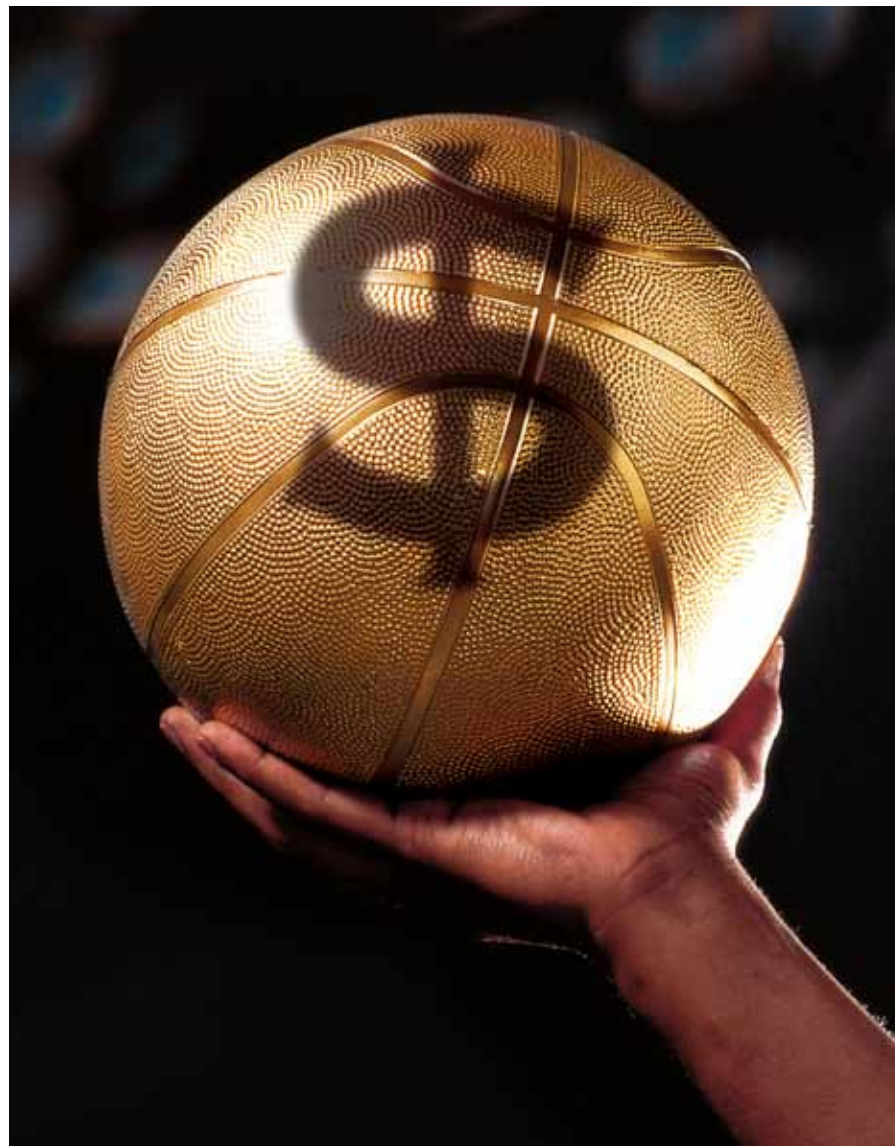
The Bucks want the city and county to kick in from \$50 million to \$100 million in direct cash, free land and buildings and other subsidies. The county has indicated it would donate vacant Park East land. The proposed arena site, which is due north of the Bucks' current home, is on vacant BMO Harris Bradley Center land, which already is owned by the public. (The Bradley Center owns almost all the land between North Fourth and Sixth Streets and State Street to Juneau Avenue.)

Mayor Tom Barrett recently proposed giving the Bucks additional land — the former Sydney Hih site — at Third Street and Juneau Avenue, valued at \$1.1 million. He's also proposed providing infrastructure support worth \$17.5 million through a tax-incremental financing district and a block-long, multi-use parking complex.

That 980-space parking structure generated \$920,000 in parking revenue last

year for the city. Located on Fourth Street, extending from Highland Avenue to Juneau Avenue, it's in a prime location — directly across from the new arena site and next to the tony Moderne residential high-rise and a dining/nightclub district. It includes two large storefronts. The city built the structure in 1988, reportedly for \$25 mil-

lion. The Bucks proposal encompasses 27 acres, nearly twice the Bradley Center's current footprint. But the city-owned parking complex is not needed for an expanded arena footprint, when there's vast undeveloped acreage both west and north of the proposed arena site, much of it already publicly owned by the Bradley Center. The



lion, and officials say it's meticulously maintained and debt-free.

But a proposed Bucks plan shows the parking complex demolished and redeveloped. Replacement parking facilities would be built elsewhere, adding to arena costs.

The city would forgo the nearly \$1 million in annual income that it currently receives from the existing facility.

The parking garage offers an excellent case in point of how ever-increasing taxpayer subsidies have crept into the proj-

ect. The Bucks proposal encompasses 27 acres, nearly twice the Bradley Center's current footprint. But the city-owned parking complex is not needed for an expanded arena footprint, when there's vast undeveloped acreage both west and north of the proposed arena site, much of it already publicly owned by the Bradley Center. The

value of that public land is not even mentioned as part of taxpayers' contributions. Gov. Scott Walker wants the new arena to follow the model of the Bradley Center — a state-owned facility managed by a nonprofit authority. That means the city will lose an estimated \$450 million over 30 years.

The public also may well end up covering ongoing management costs and maintenance shortfalls. The city currently pays the Bradley Center \$175,000 annually for

THUMBS-DOWN ON STATE ARENA FUNDING

Only 17 percent of Wisconsin voters back proposed state funding of \$150 million to support a new arena complex for the Milwaukee Bucks, according to a recent Marquette University Law School poll. In the Milwaukee metro area, opposition to the funding stands at 67 percent, compared with 88 percent of residents outside of Milwaukee.

its upkeep and state taxpayers have paid \$10 million for arena repairs since 2009.

Lease terms give the Bucks a share of every concession, along with catering, suite leases and merchandise sales for all arena events, not just Bucks games. In fiscal 2014, the Bradley Center paid the Bucks \$4.7 million on gross revenues of \$11.3 million. The Bucks also receive any Bradley Center surpluses, while the public authority struggles to cover deficits (and has not kept up).

As a mechanism for funneling state money into the project, Walker has proposed issuing \$220 million in state bonds. Legislators believe the governor's plan ultimately will cost \$380 million after tacking on interest. They propose bonding should be limited to \$150 million.

'STARS IN THEIR EYES'

Even when subsidies are disguised and direct taxes avoided, economists say that public financing is nearly always a losing proposition. Nonetheless, for myriad reasons, municipalities continue the hand-outs.

Hope and hype that an arena will spur more nearby development were expressed when the Bradley Center was built in 1988. Mostly, that did not happen, although downtown development has been booming since the recession ended.

Now Lasry and Edens, who are big-time real estate developers, say they will invest in private development, including a nearby team practice facility. A 2013 City of Milwaukee report noted that sports economist Andrew Zimbalist warns "professional sports have been historically unreliable when it comes to making such local investments."

Although cities often provide tax incentives to businesses to encourage redevelopment, subsidies often take many years to be recouped. In contrast, huge sports-venue footprints exempted from property taxes deplete a budget permanently. And, it's not uncommon for taxpayers to pay much more for a sports venue than is initially negotiated (as, famously, with Miller Park). Some cities are still paying for sports palaces when they're being pressured to replace them.

Journalist Neil deMause, co-author of *Field of Schemes*, a book and website about

ARENA next page

ARENA from prior page

sports-venue funding, reports that one reason governments keep giving sports teams sweetheart deals is that public officials are completely outmaneuvered when negotiating with pro-sports reps. Basically, teams ask for the moon, knowing they can always backtrack.

However, public officials often simply acquiesce, surprising even hard-bargaining owners. Jim Nagourney, a 30-year negotiator of sports-venue deals, told deMause that cities are "always poorly represented" and often

"get stars in their eyes." In the "most scandalous" deal Nagourney helped negotiate, he told deMause, "We put in all these ridiculous things and the city (St. Louis) did not have the sense to say no to any of them." Nagourney says this always happens, because cities use in-house attorneys to negotiate these deals. Team officials understand all the issues and where the money is — concessions, advertising, TV rights and so on — while city attorneys do not.

Teams threatening to leave town has

become a routine bargaining chip, even though teams rarely follow through with the threat, according to deMause's decades-long research of sports venues. DeMause calls it extortion and says the gambit works very effectively, since cities do not call team owners' bluffs.

In Milwaukee's case, Bucks owners keep dangling the NBA's threat of relocating the team. Seattle is reportedly eager to get another NBA team. DeMause says that

politicians' fear of losing a team usually trumps public opposition and empirical data by economists.

Politicians often go to great lengths to get new

sports venues financed. For example, in a deal negotiated in 1996 by former Brewers owner and MLB Commissioner "Bud" Selig, the City of Milwaukee agreed to give \$1 million annually to Miller Park. This payout continues, even though the city receives no property taxes from the stadium, the Brewers or any ancillary enterprises, including parking and franchised restaurants.

Many economists assert that team owners should finance their own new digs. The owners of several teams, including the San Francisco Golden State Warriors, are doing

just that.

Some NBA teams are now valued at \$2 billion and stratospheric TV deals will reportedly make every NBA team worth at least \$1 billion within a decade. With those numbers, why aren't government leaders demanding that Bucks owners invest much more, if not the full freight? And why not ask Herb Kohl to donate more? He bought the team for \$18 million in 1985 and profited from free rent and eye-popping revenue shares before selling it last year for \$550 million. Other arena tenants, including Marquette University and AHL's Admirals, pay hefty rent — in MU's case, it's \$20,000 per game.

Milwaukee Mayor Tom Barrett has offered to relinquish at least \$1 million a year in parking and ownership of prime real estate. However, that lost revenue may soon be forgotten (out of sight, out of mind), and thus not become a source of annoyance to city officials who have to make up for it. As long as public subsidies are not paid outright in cash, they're easier to rationalize and accept. But the public costs are the same.

A 2013 report by the City of Milwaukee's Legislative Reference Bureau noted

THE PUBLIC COSTS OF SPORTS VENUES

"The highest-cost (stadium) deals include Indianapolis' Lucas Oil Stadium, where the National Football League's Colts play; Paul Brown Stadium in Cincinnati, home of the Bengals; and the Milwaukee Brewers' Miller Park in baseball. In those cases, the public share of costs, once ongoing expenses are included, exceeds 100 percent of the building's original price tag."

— Aaron Kuriloff, quoted in *Bloomberg News* reviewing *Public/Private Partnerships for Major League Sports Facilities* by Judith Grant Long.

"proponents of public financing for sports venues have often abandoned the 'economic impact' argument and contended the value of sports venues is the added prestige gained by the host city from having a professional sports team in town."

Just don't try to take that warm-and-fuzzy feeling to the bank.

Public officials are outmaneuvered when negotiating with pro-sports reps. Teams ask for the moon, knowing they can always backtrack.

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Clinton's announcement energizes left, right

By Lisa Neff

Staff writer

An unsurprising announcement on April 10 from Hillary Rodham Clinton delighted many, regardless of party.

Republicans said good, the chief adversary has arrived.

And Democrats said good, let's get going.

Clinton formally announced her candidacy for the Democratic Party's 2016 presidential nomination in an online video featuring voters talking about their lives and their plans, including Jared Milrad and Nathan Johnson, who spoke about planning their summer wedding. Clinton didn't appear until the end of the video, when she said, "I'm getting ready to do something too. I'm running for president. Americans have fought their way back from tough economic times. But the deck is still stacked in favor of those at the top. Everyday Americans need a champion and I want to be that champion. So you can do more than just get by. You can get ahead and stay ahead. Because when families are strong, America is strong. So I'm hitting the road to earn your vote, because it's your time. And I hope you'll join me on this journey."

The announcement ended what little speculation there was that Clinton — former first lady, senator and secretary of state — would wage a second campaign for the White House.

And, the next day, Clinton hit the road to earn votes. She and her campaign staff set out in a van — nicknamed "Scooby" — and traveled 1,000 miles from New York to Iowa, site of the first caucuses of the 2016 race for the presidential nomination. In Iowa, Clinton met with voters in a series of intimate gatherings and pledged a campaign about strengthening families, building "the economy of tomorrow" and fixing government dysfunction.

At a diner in Council Bluffs, she talked with voters, including supporter Mike Yow-



PHOTO: AP/CHARLIE NEIBERGALL

Democratic presidential candidate Hillary Rodham Clinton meets with local residents at the Jones St. Java House in LeClaire, Iowa, earlier in April.

ell. He told Clinton, "I was thrilled when you recently urged the Supreme Court to rule in favor of marriage equality. I was like 'That's our gal.'"

Elsewhere on the "It Starts Here" trip, she discussed the economy with voters over espressos, got congrats from supporters who signed "commit to caucus" cards, smiled in twofies and signed copies of her autobiography.

"She's good people and she's a great candidate," said Jennifer Granden of Council Bluffs. "She had my vote in 2008. And there was never any question for me that

she'd get it again."

A week later, Clinton traveled to New Hampshire, another early voting state, for another series of intimate gatherings with voters.

Polls show Clinton with strong appeal among voters.

A Marquette University Law School poll released on April 16 showed Clinton would defeat Scott Walker in a general election contest 52 percent to 40 percent.

Nationally, Pew Research Center said its polling shows Democratic support for Clinton at least 15 points higher than in 2007. Looking at a general election contest, Pew said a third of voters say there's a good chance they would vote for Clinton and 52 percent say there is at least some chance. In contrast, just 12 percent say there is a good chance they'd vote for any of the pos-

sible Republican candidates.

Still, campaign aides said the candidate will not take for granted a favorite status or that she's the inevitable nominee. That's one lesson learned from 2008, when Clinton placed third in the Iowa caucuses and, after a bruising primary season, lost the party nomination to Barack Obama.

Republicans, however, assume the nomination is Clinton's to have and unleashed a volley of searing attacks. About two dozen Republicans are preparing for the primaries and they all appear to be running against Clinton.

Former Florida Gov. Jeb Bush, addressing the National Rifle Association's annual convention, denounced the "liberal, progressive worldview of Barack Obama and Hillary Clinton and Eric Holder, and all of

CLINTON next page

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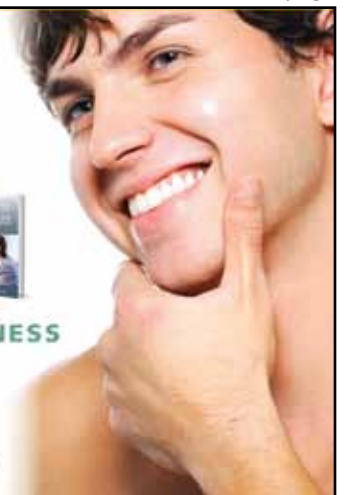
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CLINTON from prior page

the other people who want to take the guns out of the hands of the good guys." Later, Bush, whose father led the country into one war in the Middle East and whose brother led the nation into two wars, issued an online video saying the Obama-Clinton foreign policy team wrecked relations with allies and "emboldened enemies." He also issued an appeal for money to block Clinton's "liberal agenda."

U.S. Sen. Marco Rubio, who announced his candidacy on April 11 to a gathering of top donors, said, "Just yesterday, a leader from yesterday began a campaign for president by promising to take us back to yesterday. Yesterday is over — and we're never going back."

The first TV ad from U.S. Sen. Rand Paul's campaign debuted just after Clinton's announcement — it was titled, "Liberty, not Hillary." On the campaign site, Paul was selling "Hillary's Hard Drive" — a reference to the email server she maintained while Secretary of State.

Wisconsin Gov. Scott Walker, at the NRA convention, said, "People like Hillary Clinton seem to think you measure success in government by how many people are dependent on the government. I think we measure success by just the opposite: by how many people are no longer dependent on the government."

Later, Walker tweeted, "@HillaryClin-

ton has the same Washington-knows-best mentality people around the country are looking to move beyond. - SKW."

Clinton's announcement provided momentum for political groups raising money to either help elect her to the White House or to defeat her bid — at least 10 PACS exist to oppose her candidacy.

However, her official campaign is focused on building a grassroots base with small donations — collecting \$10, \$25, \$100 contributions on the Internet.

Clinton also said she intended to make campaign finance a priority in her campaign and reaffirmed her support for a constitutional amendment overturning *Citizens United*, the Supreme Court ruling that cleared the way for unlimited cash to pour into politics.

"She's tapping into a deep-seated belief among people of all political stripes that we have to reclaim our democracy from corporations and billionaires," said Marge Baker, executive vice president of People for the American Way, a social justice group. "Americans are ready for a constitutional amendment to overturn decisions like *Citizens United*, and ready for leaders who are going to make it a priority."

The Associated Press contributed to this report.

ON THE ISSUES

ECONOMY: Hillary Rodham Clinton sees growing income inequality and wage stagnation as a major problem and has made this topic a prominent theme in many of her public remarks this year. As a senator and then as a presidential candidate in the 2008 race, she called for equal pay for women, increasing the minimum wage, expanding tax credits for poorer families, overhauling corporate tax provisions, expanding paid family leave and universal pre-kindergarten.

FINANCIAL REGULATION: Clinton is under pressure from progressives to back plans raising taxes on the wealthiest and increasing regulations on Wall Street, in part by reinstating a Depression-era law repealed by her husband's administration that separated commercial from investment banking. Clinton has not taken a position on that law. In 2007, she proposed raising taxes on income made by many investment managers. She has supported policies increasing taxes on higher income families. Progressives are critical of her 2001 vote — backed by banks — that would have made it more difficult for consumers to get relief from debts. She later said she regretted her vote.

TRADE: As first lady, Clinton backed the North American Free Trade Agreement, saying in 1996 that the pact was "proving its worth." But as a presidential candidate in 2007, she called the deal "a mistake." Labor unions and liberal activists are pushing Clinton to reject

the Trans-Pacific Partnership, now being negotiated by the Obama administration.

FOREIGN POLICY: Prior to joining President Obama's administration, Clinton criticized the him for taking a cautious approach to global crises, dismissing his doctrine of "don't do stupid stuff" as "not an organizing principle." As secretary of state, she advocated for arming Syrian rebels fighting President Bashar Assad.

SOCIAL ISSUES: Clinton supports same-sex marriage, saying that she has "evolved" from her opposition as first lady, senator and secretary of state. She denounced an Indiana law that would give increased protections to businesses and religious groups that object to providing services to gay customers. She supports abortion rights.

CLIMATE CHANGE: Clinton has described climate change as the most "consequential, urgent, sweeping" problem facing the world, telling college students in March she hopes for a "mass movement" on the issue. She has promised to protect "at all costs" regulations put in place by the Obama administration that set federal limits on carbon pollution from existing and future power plants. But Clinton has remained silent on the Keystone XL pipeline, saying she would not express an opinion on a pending international issue.

— from AP and WiG reports

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The enduring impact of Madison's legendary hippie culture

By Jay Rath

Contributing writer

There's a popular misconception that all of us in Madison are hippies, that we wear sandals, tie-dye and batik year-round; that we only put down our protest signs to pick up a joint; that we still listen and laugh to Cheech and Chong, and are permanently stoned unless we're at a Badger game, when we're drunk and wearing red.

None of this is true. Well, maybe some of it.

OK, a lot of it. Rush Limbaugh, among others, has called us the "People's Republic of Madison." Bill O'Reilly has scoffed, "You expect those people to be communing with Satan up there in the Madison."

The New York Times called Paul Soglin the city's "hippie mayor" in 2011.

Like the Amish, we're preserving a vanishing way of life — in our case, it's the 1960s counter-culture.

We're still plenty groovy and far out, man, but verifiable evidence of hippies is becoming rarer and rarer. After all, much that was radical 50 years ago is now mainstream. But Madison still has pockets of paisley and patchouli that serve as testaments to its more radical past.

First, though, we have to define "hippie." Soglin, barely 28 when he was first elected mayor in 1973, recalls, "No one in Madison ever referred to me as a hippie. In 1974, AP did a story about me and the headline writer sent a national feed referring to me as the hippie mayor."

Soglin was very politically active, took part in protests and got caught up in riots. Police beat him with heavy batons. The proof is in the 1979 Oscar-nominated documentary *The War at Home*.

But calling Soglin a hippie, he says, makes no sense. "Hippies were disengaged from politics, which was the focus of my entire life."

Others aren't so quick to separate political activism from hippie-ism. Sharon Kilfoy is a self-described "hippie artist" who arrived at UW-Madison as a freshman in 1968.

"Hippies were counter-culture," she says. It was only later that it "became more about sex and drugs and rock 'n' roll. But I believe it was political at first, and then



PHOTO: AP

As police move in to break up an anti-war demonstration, protesters shout and gesture "seig heil" on Oct. 18, 1967. Police ended the sit-in at the University of Wisconsin campus at Madison with riot sticks and tear gas.

really became a cultural revolution."

Whatever hippie culture was or is, we know it when we see it, and there are still examples all over Madison, including:

The Mifflin Street Block Party: The first block party was in 1969. It was an anti-war street protest/celebration that became a riot, with fires and tear gas. Soglin, then an alderman on the city council, was arrested — twice. Held the first weekend in May ever since, the party's politics waned as its drunkenness increased. The city has been actively discouraging it since 2012.

"Mifflin should see some celebrants on Saturday, May 4, but if last year is any barometer, it will continue to be a much smaller gathering, consisting primarily of several house parties," says Joel DeSpain, Madison Police Department spokesperson. "We had no problems last year and don't anticipate any this May. That said, we will have additional officers on hand and be ready for any contingencies."

Mifflin Street Co-op: The grocery, founded in 1969, served as an activist and counter-culture center. Facing competition and declining sales, its directors voted to close the store in late 2006. But its lavish, two-story mural remains. Norman Stockwell is operations coordinator for WORT-FM community radio — a hippie institution

itself at 89.9 on the dial.

Back when he was a co-op employee, Stockwell and more than 60 others spent nearly a year planning and painting the mural, which features images of lush fertility and capitalist death. "The reason why this mural has lasted so well, and has no graffiti, is that it really is a coming together of the community in which it lives," he says.

Efforts to restore its chipped surface occasionally arise. The 1987 mural was preceded by several others. The first included a dancing bomb, in solidarity with those who tried to destroy Sterling Hall.

Sterling Hall: On the night of Aug. 4, 1970, anti-war activists set off a massive 2,000-pound bomb contained in a stolen van parked next to this campus building. Their goal was to destroy the Army Math Research Center inside. The explosion killed one person and, adjusted for inflation, caused more than \$11 million in damage. Faint blast marks on the building's southern face bear testament to the tragedy.

The Daily Cardinal: Two of the Sterling Hall bombers worked at the more liberal and far older of the university's two student papers. *The Daily Cardinal*, founded in 1892, has seen its pages thin over the



PHOTO: COURTESY

Mayor Paul Soglin is taken into custody during an anti-war demonstration in the late 1960s.

years, but it still serves as training ground for fledgling journalists. Its alumni have won 20 Pulitzer Prizes. The paper is available free at many downtown and campus locations.

Otis Redding: In 1967, on his way to a concert in Madison, a plane carrying "The King of Soul" crashed into Lake Monona. Only one of the band members survived. On the shoreline near the Capitol there is a memorial to Redding, best known for the song "Sittin' on the Dock of the Bay."

Wild Hog in the Woods: There was more to music in the '60s than rock 'n' roll. The decade also saw a blossoming of folk music. Wild Hog has kept the spirit of that time alive since 1978. Performances are held Friday evenings. More of a concert series than a venue, Wild Hog has had several homes over the years. These days it's at the Wil-Mar Neighborhood Center. It began at the Green Lantern Eating Cooperative.

Tie-dye, jeans and fringe: Hippies changed fashion. Men no longer wear hats and everyone wears jeans. Madison dresses primarily for comfort, including an awful lot of sandals. But we also dress symbolically, just as the hippies did.

"I haven't seen as much tie-dye lately,

HIPPIES next page

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HIPPIES from prior page

but I've seen more batik and ethnic prints," says Caitlin Wagner, a junior in the fashion design program at UW-Madison. And — bad news — "fringe is totally coming back," Wagner says.

Thrift shop clothing, which was popular in the '60s and '70s, is still popular in Madison. Ironically, today's thrift shops recycle vintage treasures from the era that glamorized previously worn garb.

But perhaps the most significant carry-over from hippie fashion is the application of social consciousness to wardrobe selection.

"What I see as hippie fashion that continues is the importance placed here on the context of what you're consuming, how much you're consuming and who we support by consuming certain products," Wagner explains.

Willy St. Co-op: In addition to thrift shops, the '60s were a time of collectives, communes and, especially, cooperatives. This grocery co-op on Williamson Street — we locals call it "Willy Street" — was modestly founded in 1974. It's since grown so much that a second location has opened in nearby Middleton. At one time, its selections were classified as "health food." Now we just call it food.

"It's amazing that so many of Willy Street Co-op's core values and ideas that used to be considered counter-culture — natural food, organic food, bulk food, growing your own food, and sustainability — are now fairly mainstream," says director of communications Brendon Smith.

Madison Community Co-ops: Madison has at least four independent housing co-ops. Twelve others are gathered into this co-op made up of co-ops, known as "MCC." More than 200 people of all ages, but mostly students, live and eat in MCC houses with fanciful names such as Ambrosia, Hypatia and Syntropy. The largest, Lothlorien, suffered fire damage and is vacant and under repair. The best, because I lived there, is International Co-op House, where I learned to cook for 27 at a time.

"MCC was formed in 1968 by a group of seven or eight independent co-ops that already existed in Madison," says Steve Vig, coordinating officer. Most houses welcome dinner guests, particularly prospective members, though there may be a small charge.

Tuschen: His first name was John, but locally he had single-name celebrity. Madison's first poet laureate resisted the "hippie" title. Says his longtime partner, Suni Taylor, "I was the hippie, he was a throwback. Either Bukowski or Ginsberg — I can't remember anymore — called him 'the Baby Beat,' and that really was the generation he fit into best."

Beatnik or proto-hippie, Tuschen's poetry was definitely a sign of counter-culture times. He was born in 1949 and passed in 2005, though his work lives on. He published "State Street Poetry Sheets," collecting his work and that of others, and sold them in State Street stores. A fund-raising effort is underway to reprint them.

Cecil's Sandals: "In the '60s, suddenly everyone was having custom sandals made at Cecil's Sandals," recalls Peter Berryman, half of the touring Lou and Peter Berryman folk/comedy act. Nicknamed "Jesus Boots," the footwear was actually carefully crafted by Cecil's son Ron Burke, just off State Street.

"Those are bygone years," says Burke. "That was the era of the sandal craze. Everybody was a hippie. That was the start of the long hair and crazy dresses and things like that."

Burke no longer makes sandals — all the getting up and down is too hard on his knees — but he continues to repair shoes at Cecil's West, on Madison's Odana Road.

Willy Street: Still the funkier of Madison streets, with odd shops, coffee and lots of art, Willy Street is becoming gentrified.

"I am the longest surviving hippie resident-artist of Willy Street and have been producing art with the people for many years," says muralist Sharon Kilfoy. She recalls when her counter-culture peers packed the mixed business-residential



PHOTO: JAY RATH

Norman Stockwell and the Mifflin Street Co-op mural, which he helped design and paint.

street. "The rent was cheap. There was a lot of real freedom of expression here. And the other people living here were poor, just like we were."

Kilfoy compares it to Greenwich Village. "The artists come into a poor area and it becomes chi-chi. It's exactly what happened."

The Great Midwest Marijuana Harvest Fest: Held the first weekend in October each year, this protest and march from the campus Library Mall to the Capitol is "to educate and inform people considering medical marijuana legalization and hemp," says Dennis Brennan, one of the organizers. This autumn will mark the event's 45th anniversary.

"We're a loose cooperative," says Brennan, who calls himself "just one of the crew." The last few years attendance has been around 2,500 but, before states started legalizing marijuana, as many as 10,000 showed up from across the Midwest.

"It used to be that we had to go out of our way to get politicians to speak," Bren-

nan says. "We're having the opposite problem now. The world's been changing, and that's in a lot of things. This city is a great example of that in so many social aspects. Things that were shunned upon and that people fought for 30, 40 years ago, are now part of our society here."

Sunshine Daydream: Madison's oldest surviving head shop is surely The Pipefitter on State Street, founded in 1972. But it's Sunshine Daydream, just down the street, that claims to be "Madison's favorite hippie store." It features tie-dyed clothing, Grateful Dead paraphernalia, body oils and incense and a huge selection of glass pipes that could conceivably be used to smoke tobacco. Manager Jamie Strunz says, "We also carry tickets for a lot of the fests and things like that. We try to keep the hippies happy."

But surely all the real, bonafide hippies are now at least in their 60s?

"This is true," he says. "But we still have a few hippies left."

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When 'woof' means 'I do'

WiG and AP reports

When Barb and Frank Prevort of Menomonee Falls decided to breed their German shepherds, their 5-year-old granddaughter objected.

"You can't have babies unless you're married," the girl said. So her grandparents staged a wedding for the two pooches in their backyard.

About 30 human friends attended the nuptials, which were performed by a family friend. The Prevorts' other dog — a white collie — stood up for bride and groom. The Prevorts' granddaughter served as a flower girl.

The dogs, who'd been taught to bark on command, responded to their vows with a "woof." Well, actually Jutta answered for both of them, Barb Prevort said.

Friends brought the newlywed couple gifts. Cake and Champagne were served.

The only downside to the wedding came later, when Jutta gave birth to puppies that were half-German shepherd and half-white collie.

"My granddaughter was very mad," Barb Prevort said. "She told me that Teddy should get a divorce."

When the Prevorts' dogs got hitched in 2002, "people thought we were crazy," Prevort said. But today, doggy nuptials are blossoming, as people find new and unique

ways to pamper their pets. Canine bar mitzvahs, known as "bark mitzvahs," also are a growing trend.

When pet owners dress up their dogs in miniature white dresses and tiny tuxes, some believe the barks that signal "I do" reveal puppy love.

These animal lovers say their pooches can feel real longing for other pets, but experts aren't so sure. Most people agree a wedding is just for fun or charity when the groom is drooling and the bride's gown needs tailoring for her tail. After all, "you may now lick the bride" doesn't have quite the same ring to it.

"Pet marriage or weddings are for people," said Dr. Bonnie Beaver, executive director of the American College of Veterinary Behaviorists and a professor at Texas A&M University's College of Veterinary Medicine.

Owners host weddings because it makes them feel good, she said. People can't know what dogs are thinking, but studies have shown they do experience emotion, Beaver said.

"Fear is a classic example," she said. "But we don't know if they experience it as you or I would."

Others say it's all about the animals — even if that means the first dance is a walk around a patch of grass instead a waltz.

"The weddings are for the dogs," said Adina Slotsky, the owner and CEO of Hollywood Pet Parties. Still, birthday parties, dubbed "barkdays," are much more popular, she said.

When owners plan doggy nuptials, aka "puptials," they can go all out and stage some real tail-waggers. There are groomsmen and bridesmaids of every breed — and even some people who get down on all fours — flowers, music and a reception with food both people and pooches can enjoy, ranging from apple slices to baby back ribs with spinach.

All pet weddings move quickly because of short animal attention spans. With all the distractions, dogs spend lots of time on leashes.

A simple wedding costs about \$300, Slotsky said. But it can easily grow to thousands of dollars if guests are plentiful, the venue is top-notch, the food is extravagant, a band plays and a florist creates centerpieces, she said.

The most lavish pet wedding took place in New York in 2012 when Baby Hope Diamond, a fluffy white Coton de Tulear, married a poodle named Chilly Pasternak as a charity fundraiser.

It was a ceremony for the ages, complete with limos, a \$6,000 designer dress,

PETS next page



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PETS from prior page

sushi chef, mixologist to create "puptails," florist, orchestra, wedding planner and parking valets. Ellen DeGeneres' pet food company furnished a dog food buffet.

The event raised over \$158,000 for the Humane Society of New York and earned a place in Guinness World Records for the most expensive pet wedding. Everything was donated and guests spent up to \$10,000 for a table of 10.

One thing pet owners don't have to worry about is divorce. But because animals have unique personalities just like people, there is no guarantee two animals will get along, Beaver said.

No studies show pets like or love one another, but "it is very common for two or more individual animals to spend a great amount of time together and show signs of stress if separated," she said.

But some stick by the belief that dogs love, including Carol Bryant, co-founder of Wigglebutt Warriors, the fundraising division of the dog health website Fidos of Reality.

"I do believe that dogs can love and be in love with each other," said Bryant, whose cocker spaniel married another dog for a company fundraiser.

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On the docket: Marriage equality cases to be heard April 28

By Lisa Neff

Staff writer

Look for the landmark in late June.

Late in the Supreme Court session, probably just before taking a summer break, the justices will rule on four marriage equality cases. The cases, consolidated under *Obergefell v. Hodges*, are set for oral argument on April 28.

A glance at what's ahead ...

THE CONSTITUTIONAL QUESTIONS:

- Does the 14th Amendment require a state to license a marriage between two people of the same sex?
- Does the 14th Amendment require a state to recognize a marriage between two people of the same sex when their marriage was lawfully licensed and performed out of state?

THE CASES:

- *Obergefell v. Hodges* from Ohio.
- *DeBoer v. Snyder* from Michigan.
- *Tanco v. Haslam* from Tennessee.
- *Bourke v. Beshear* from Kentucky.

When the case is decided, it will be under *Obergefell v. Hodges*.

The plaintiffs' case:

Mary L. Bonauto, who helped launch the gay marriage movement, and Doug Hallward-Driemeier, who has argued before the court 14 times, will present the case for marriage equality to the justices.

Bonauto will present arguments on

the question: Does the 14th Amendment require a state to license a marriage between two people of the same sex?

Plaintiffs' briefs make the argument that they are seeking equal access to the institution of marriage, that access to marriage is a "fundamental right."

Hallward-Driemeier will present arguments on the question: Does the 14th Amendment require a state to recognize a marriage between two people of the same sex when their marriage was lawfully licensed and performed out-of-state?

Plaintiffs' briefs draw arguments from the Supreme Court's ruling in the *Windsor* case, which overturned Section 3 of DOMA and stated that failure to recognize a marriage entered into legally "imposes a disadvantage, a separate status, and so a stigma upon all who enter into same-sex marriage."

The defendants' case:

John J. Bursch, a special assistant attorney general in Michigan, will argue on the question of whether a state can prohibit same-sex couples from marrying.

Joseph F. Whalen, an associate state solicitor general in Tennessee, will argue on the question of whether a state can refuse to recognize same-sex marriages from another state.

Defendants' briefs argue that the 14th Amendment does not define marriage and thus defining marriage should be left to the states, that state bans on gay marriage are



PHOTO: COURTESY

U.S. Supreme Court justices will hear oral arguments on marriage equality on April 28.

intended to codify a traditional definition of marriage not to discriminate against gays and that same-sex couples are seeking to create a "new" constitutional right.

WHAT TO LOOK FOR:

Court observers always pay close attention to the questions the justices ask during oral argument, and there are some key questions to consider, according to the experts at *ScotusBlog.com*. Will the justices show concern for a 1972 ruling in which the Supreme Court ruled that a claim to same-sex marriage does not raise a "substantial federal question?" Does the Constitution leave the definition of marriage for state lawmakers or voters to decide? And what role will Justice Anthony M. Kennedy play? Kennedy wrote the majority decision in the *Windsor* case. Before that ruling, same-sex couples could marry in nine states and the District of Columbia. Since June 26, 2013, same-sex marriage has become legal in 27 more states.

THE STAKES:

A ruling from the high court could allow for nationwide marriage equality. "The nine justices of the Supreme Court have an urgent opportunity to guarantee fairness for countless families, once and for all," said Chad Griffin, president of the Human Rights Campaign, the nation's larg-

est LGBT civil rights group.

THE POLLS:

Public support for marriage equality continues to rise, even in the states still prohibiting gays and lesbians from marrying:

- Since 2004, public support in every state increased on average 2.6 percent, according to data from the Williams Institute at the UCLA School of Law.
- Since 2012, public support in every state increased 6.2 percent every year.
- By 2014, support for marriage equality exceeded 50 percent in 36 states and the District of Columbia.

THE ACTION:

The Unite for Marriage Coalition is coordinating a rally outside the Supreme Court on April 28. The coalition also is working to hold actions in other locations, which are posted at uniteformarriage.org. As *WiG* went to press, dozens of events were scheduled but none planned in Wisconsin.

To monitor oral argument, *ScotusBlog.com* and *CNN.com* provide live coverage from the courthouse.

Obergefell v. Hodge is the only case scheduled for argument that day. The court has allotted 150 minutes, beginning at about 9:30 a.m. EST.



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Wisconsin LGBT Chamber of Commerce

EDITORIAL

Cruz candidacy exposes racist hypocrisy of 'birthers'

During Barack Obama's first presidential run, right-wing zealots insisted he was ineligible for the position because he was not "natural born" — by which they meant born in America. At tea party rallies, on Fox News broadcasts and on right-wing websites, the so-called "birthers" demonized Obama as a foreigner backed by un-American forces in a nefarious scheme to wrest control of the country away from its people. There were months on end when you couldn't go a day without encountering this bizarre, paranoid rhetoric, which was picked up by the mainstream media.

Even after Obama was elected, the birthers refused to let up. The lies and scare tactics ramped into higher gear in what seemed to be an effort to depose the president. Donald Trump made the random claim that Obama spent \$2 million fighting efforts to make him release his birth certificate. Fox News, Rush Limbaugh, Sarah Palin and other haters repeated Trump's claim so often it became regarded as solid truth in the echo chambers of the lunatic fringe.

Finally, when the president did release his birth certificate, showing once and for all that he was born in Hawaii and not Kenya, as the birthers claimed, they railed that it was a forgery. When the president released birth notices that had appeared in two Hawaiian newspapers, the birthers also dismissed them as fakes — as if Obama's parents had planted the announcements in 1961 just in case their newborn should happen to run for president some day.

In short, no amount of proof would appease the birthers' unrelenting desire to get rid of the nation's first black president. They were convinced that, on many levels, he was not

one of "us."

If there was any doubt about the birthers' racist motives, it was erased by their resounding silence surrounding the presidential candidacy of light-skinned Sen. Ted Cruz. Half-American and half-Cuban, Cruz was born in Canada. The latter detail alone would seem to make Cruz a more logical target than Obama. Maybe in birtherland there are degrees of foreignness, with places where people are black regarded as too foreign.

Based on the endless firestorm surrounding Obama's birthplace, we should have expected a reaction of nuclear proportions surrounding Cruz's presidential candidacy. Yet the circumstances surrounding Cruz's birth haven't stirred the press conferences, breaking news updates and national debates we saw over Obama.

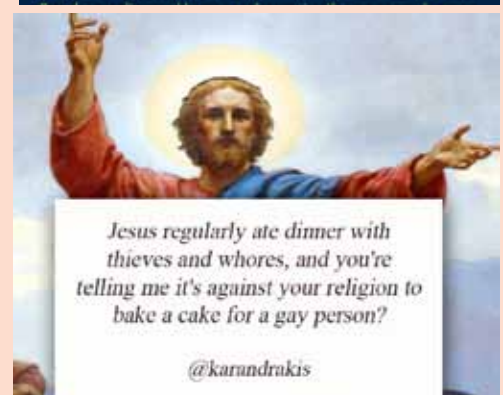
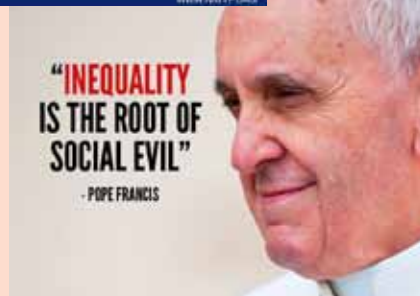
Of course, both men are sons of American citizens and therefore qualified to run for the nation's highest elected office. The fact that Obama's mother was a Kansas-born U.S. citizen was never contested. And even though Cruz was born on foreign soil to a father who's a Cuban national, his mother's citizenship makes him American.

The birthers' silence on Cruz's eligibility speaks volumes about their true motives. They and the reckless media that gave a platform to their offensive accusations should be called out for the racist hypocrites they've now proven themselves to be beyond any shadow of a doubt. They owe the nation an explanation and an apology for the divisiveness and racism they brought to boil, poisoning our society for years and dialing back decades of progress.

WiG's WEB PICKS



Favorite recent pictorials from cyberspace



ON THE RECORD



"I now believe global warming alarmists are unpatriotic racists knowingly misleading for their own ends."

— *Wheel of Fortune* host PAT SAJAK randomly tweeting to his followers.

"In the 20 years that HPI has been publishing, and in the polling HPI has conducted since 2008, an Indiana governor has never experienced this kind of survey decline in this short timeframe."

— Pollster BRIAN HOWEY, publisher of *Howey Politics Indiana*, writing in his newsletter about the precipitous drop in Gov. Mike Pence's approval ratings since signing the state's so-called "license to discriminate" law. Pence's approval among Indiana voters stands at 35 percent. Prior to the law, he had approval ratings over 60 percent.

"Hey man, I'm going to miss you guys."

— AARON HERNANDEZ, the former Boston Patriots star, saying good-bye to the officers who escorted him to court during his three-month murder trial. Hernandez was found guilty of first-degree murder in the shooting of a former friend and sentenced to life in prison without the possibility of parole.

"I also don't believe that your sexual preferences are a choice for the vast and enormous majority of people. In fact, the bottom line is, I believe sexual preference is something that people are born with."

— U.S. Sen. and GOP presidential hopeful MARCO RUBIO speaking on CBS' *Face the Nation*.

"Hillary Clinton supports marriage equality and hopes the Supreme Court will come down on the side of same-sex couples being guaranteed that constitutional right."

— HILLARY CLINTON spokeswoman Adrienne Elrod affirming the Democratic presidential nominee's support for same-sex marriage.

"I would not hesitate to refuse service to an openly gay person or persons. Homosexuality is wrong, period."

— BRIAN KLAWITER, the owner of an auto repair shop called Dieseltex in Grandville, Michigan, writing on Facebook. Although he vowed to refuse service to gays, he offered discounts to customers bearing firearms. Anti-LGBT discrimination is legal in Michigan.

"The moment the politicians start saying they are in denial of what the scientists are telling them, of what the consensus of scientific experiments demonstrates, that is the beginning of the end of an informed democracy."

— NEIL DEGRASSE TYSON speaking to *ThinkProgress* about politics and his new show *StarTalk*, a late-night science talk show that premiered April 20 on the National Geographic Channel.

"On average 1 out of 6 times there is a mishap with a condom." "Every day in US 1600+ teen pregnancies." Lesson: condoms fail? WTF?

— ALICE DREGER, a bioethicist and human sexuality activist who livetweeted her son's freshman sex-ed class to the outrage of conservatives and delight of frustrated progressives.



Fight against Walker budget cuts

Opinion

JAMAKAYA

The state Legislature's Joint Finance Committee is vetting Gov. Scott Walker's proposed budget cuts to the UW System, environmental protections and services for the elderly and disabled.

It's not an exaggeration to say our futures are at stake: quality, affordable education for young people and returning students; the beautiful lands and streams we love but often take for granted; and the long-term care needs of our elderly and disabled family members and neighbors.

I'm dismayed by people accepting Walker's drastic changes as inevitable. Walker's cuts are not inevitable and it's self-defeating to assume that nothing can be done.

Public pressure already has succeeded in getting the Joint Finance Committee to nix the proposal that would have stripped

policy-making powers from the Department of Natural Resources and Agriculture boards. Some Republican legislators are now saying they plan to reduce Walker's \$300 million cut to UW campuses and \$127 million cut to K-12 schools.

Joint Finance co-chair Sen. Alberta Darling was rattled by UW chancellors using the media to announce huge cuts in personnel. "This is sort of a tactic to get people to lobby us," she huffed. Yes, and an effective one!

Corporations pay lobbyists to pursue their profit-making schemes, in many cases writing the laws they benefit from. Those hucksters are ubiquitous and made welcome in our state Capitol. But when average folks speak up to defend their public land and institutions, their opinions are considered an imposition.

I say let's keep imposing ourselves. Activate your social network. Call, email or send letters to Walker, Joint Finance Committee co-chairs Sen. Darling and Rep. John Nygren and your

state senator and representative.

Contact Walker at 115 E. Capitol, Madison, WI 53702 or at 608-266-1212. To find your legislators' contact info, go to <http://legis.wisconsin.gov> and type in your address.

Snail mail is slower but has greater impact. Postcards and letters have a physical presence, especially if politicians get a lot of them.

Written communications can be as short as "I am opposed to budget cuts in the university system so please vote against them" to longer letters that include facts and arguments against specific cuts. Supportive facts can be found on the websites of organizations such as the Wisconsin League of Conservation Voters, Disability Rights Wisconsin, Citizen Action of Wisconsin, Planned Parenthood, the Wisconsin AFL-CIO and UW Alumni groups.

Never be abusive but be firm and state that you vote in every election.

You can also take a

personal approach and describe how the cuts will affect your education or your children's education, the state parks you enjoy, or the care of your grandparents. If you have kids, nephews or nieces, throw a letter-writing party. Have them drop the letters in the mailbox with you. Doing it together sets an example and teaches them we all need to stand up for what we believe.

In the longer term, we must prepare for voter ID and make sure everyone we know has proper ID and is registered. We need to support, through volunteer time and donations, the grassroots groups working their hearts out to protect our lands, schools and people.

The fight to preserve public resources and oversight is the fight for Wisconsin's future. Budget debate and floor votes only extend through May, so please act today.

Remaking politics by the seat of our pants

Opinion

MIKE MCCABE

American democracy is caught on the horns of a dilemma. Most Americans are feeling fed up with the Republicans and let down by the Democrats — with good reason. Both major parties are failing the country. Yet a third party isn't the answer. Like it or not, America has a two-party system.

So how do we get regular people back in the driver's seat of our government when both major parties are catering to a privileged few at the expense of everyone else.

We have to start with two articles of faith. First, it hasn't always been like it is now and doesn't have to be like this. Second, there is a way out of the trap we're in.

We need to make the major parties better. They won't change unless forced. It's like the basic law of physics — an object at rest will remain at rest, unless some force makes it move. A corrupt political establishment will stay corrupt and failing parties will keep failing us, unless we make them change their ways.

When past generations freed themselves from similar traps, they started by shedding old labels and fashioning themselves a new identity. They attached that newly minted brand to breathtakingly ambitious agendas. And then they effectively forced those aspirations on the parties.

Current conditions dictate that this must be done again.

Given how messed up politics is at the moment, we cannot in good conscience call ourselves

Republicans or Democrats, liberals or conservatives. We deserve better and need something new.

We are commoners and we are politically homeless. The royals of our political system made us so.

We aim to make a household for the politically homeless and, in so doing, transform parties that are failing us. And we are pulling together to make it happen. With an organizing committee of citizens from all of Wisconsin's eight congressional districts and 19 different counties, we just formed Blue Jean Nation.

Blue Jean Nation is not a party. It is a community and a movement in the making. Our end goal is to make common sense in government and concern for the common good far less uncommon. To reach that goal, we will work every day against political privilege.

We will do it from the ground up, with plain people leading the way, by the seat of our pants.

When faced with economic and political threats eerily similar to today's conditions, past generations straightened things out on more than one occasion. I refuse to believe there is something so different about us that renders us less capable of making change than those who came before us. In so many ways, we have more going for us now than they did then.

Political reboots have happened before. Another one is desperately needed.

Mike McCabe is the founder and president of Blue Jean Nation and author of Blue Jeans in High Places: The Coming Makeover of American Politics. Visit BlueJeanNation.com.

Officer-involved deaths average 3 a day

By Lisa Neff

Staff writer

Demonstrations against officer-involved shootings took place in a number of cities in mid-April, including in Madison, Chicago and Zion, Illinois. Dozens were arrested during a protest at the Brooklyn Bridge in New York City and four people were detained while protesting the killing of an immigrant farmworker in Pasco, Washington.

"What we have is an epidemic of violence," said activist Paul Shepherd of Racine, who attended the demonstration in Zion. "Some cases get everyone's attention and go viral, but there are a lot more deaths, a lot of deaths people don't hear about."

In March, killedbypolice.net, a website that tracks incidents of law enforcement officers killing people, reported 116 deaths — an average of three deaths a day.

In the first half of April, killedbypolice.net tracked 39 deaths through reports in local news media. The site includes incidents "regardless of reason or method" and inclusion "implies neither wrongdoing nor justification on the part of the person killed or the officer involved. The post merely documents the occurrence of death."

Included among the names of casualties in April: Eric Harris, an unarmed man fatally shot in the back by a Tulsa County, Oklahoma, reserve officer who said he mistook his firearm for a stun gun. The shooting was captured on video.

Harris' death led the American Civil Liberties Union of Oklahoma to urge the end to "buy a badge" practices. The volunteer reserve deputy, Robert Bates, was a wealthy donor to Tulsa Sheriff Stanley Glanz.

"Eric Harris is dead today as the result of an utterly reckless program that allows donors to buy a badge and play police officer with real guns and real bullets," said Ryan Kiesel, executive director of the ACLU of Oklahoma.

On the video, an officer says, "F**k your breath," in response to Harris' inability to catch his breath after being shot in the back.

Brady Henderson, the ACLU of Oklahoma's legal director, said, "What happened to Eric Harris was not just 'a mistake,' it was the result of a series of choices that show a reckless disregard for human dignity and human life."

Workers strike, rally for fair wages

By Lisa Neff

Staff writer

The sign read "McDemanding a Fair Wage" and the striking fast-food worker hoisted it high for motorists turning into the McDonald's drive-thru in Sarasota, Florida.

"I got nothing against my job, but the money isn't enough, no matter how hard I work," said 26-year-old Ed Stossel, one of many demonstrators who joined in the Fight for \$15 national protest on April 15, which, not coincidentally, was Tax Day.

Demonstrations took place in more than 200 locations, including in Wisconsin.

Timothy Roach, a 21-year-old Wendy's worker from Milwaukee, said the protests were necessary to send a message to companies.

"If they don't see that it matters to us, then it won't matter to them," Roach said.

Milwaukee demonstrators gathered at a McDonald's on Mayfair Road at 6 a.m., then in Red Arrow Park on North Water Street midday and the University of Wisconsin-Milwaukee Student Union at 4:30 p.m. Workers in fast food, retail and home care, as well as clergy leaders, college students, teachers and community activists participated, including those involved with the #BlackLives-Matter movement.

Wisconsin Jobs Now, which coordinated the Wisconsin efforts, emphasized that the demonstrators were seeking more than a hike in the minimum wage; they were "making demands of the big corporations and billion dollar industries who rake in record profits yet pay their workers paltry wages."

Progressive lawmakers encouraged the campaign, including Democratic U.S. Reps. Gwen Moore from Milwaukee and Mark Pocan from Madison.

"I stand with the brave activists back in Milwaukee and across the country who are speaking out ... for a fair minimum wage of \$15 an hour and the right to form a union," stated Moore in a news release. "Over 55 million workers make less than \$15 an hour, a wage too low to support a family. Minorities are particularly likely to make less than \$15 an hour, including 54 percent of African-American workers and 58 percent of Hispanic workers."

The day before the Fight for \$15 events, rallies, protests and news conferences were held to mark Equal Pay Day,

which is really about the failure to achieve equal pay.

According to the Center for American Progress, the gender wage gap between full-time working men and women in 2013 was about 22 cents for every dollar earned, meaning women earn 78 percent of what men earn.

A different analysis from the Pew Research Center shows that based on hourly earnings of full- and part-time workers, women earn about 84 percent of what men earn. For younger women, Pew said, the wage gap is smaller, at 93 percent. Pew also says the estimated 16-cent gap has narrowed from 36 cents in 1980.

Wisconsin lawmakers took steps to narrow the gap in 2009, enacting the Equal Pay Enforcement Act, which allowed wage discrimination claims to be filed in state court.

"Our law change was working and not because there was some big lawsuit," said Democratic state Sen. Jon Erpenbach. "It was just the knowledge by employers in Wisconsin that discrimination in wages would no longer be tolerated without the threat of a state lawsuit for enforcement. Women who are discriminated do not have the money or the expertise to file in federal court. You should not have to hire a \$250-an-hour lawyer to receive equal pay to your male peers. It is the law in Wisconsin that employers cannot discriminate, but it is the penalties that force them to be equitable and follow the laws."

In 2011, after the election of Republican Gov. Scott Walker, the Legislature passed Wisconsin Act 219, which rescinded the Equal Pay Enforcement Act.

Erpenbach, who opposed the 2011 measure, said, "We had finally started to make some headway with equal pay in the reality of the Wisconsin workforce. Median incomes for women as a percentage of male earnings rose by 3 percent in Wisconsin between 2009 and 2010. Only four states in the U.S. had higher increases. Wisconsin jumped 12 spots nationally in gender earnings parity."

The wage gap deprives the state economy of at least \$8 billion per year, according to Erpenbach, who said women are the head of household in 231,000 families in Wisconsin. "Imagine what would change for those families and our economy in general if women and men were paid equally, as they are required to be."

AP contributed to this report.

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REGIONAL BRIEFS



PHOTO: PIXABAY.COM

MUCKY MISSISSIPPI: A federal appeals court said a lower court must take up a suit filed to force the U.S. Environmental Protection Agency to put limits on nutrient pollution dumped into the Mississippi River. The EPA had argued that it was immune from judicial scrutiny, but the appeals panel ruled otherwise.

COMPANY ELIMINATES 700 JOBS DUE TO WALKER POLICY CHANGE

The Slinger-based company GeminiCares, a provider of in-home care for disabled and elderly people, announced that it's going out of business and laying off more than 700 employees.

The closure is due to a provision in Gov. Scott Walker's budget that takes \$3 billion worth of care away from grassroots managed care providers and gives it to large national companies.

Health insurance companies, including some that have donated heavily to Walker, had lobbied hard for the change.

The disabled community and others heavily oppose the change, which will not save the state money. Experts say the change, however, will reduce the level of care and quality of life of patients.

Walker slipped the item into the budget without first discussing it with GOP leaders or even notifying his Health Services Secretary.

FALLOUT OVER INDIANA'S 'LICENSE TO DISCRIMINATE' LAW CONTINUES

Seventy-five percent of Hoosiers report that Gov. Mike Pence's push for a so-called "license to discriminate" law damaged Indiana's business climate, according to a Greenberg, Quinlan Rosner Research poll conducted for the Human Rights Campaign.

By a margin of 72-12 percent, independent voters said the negative fallout hurt the state's economy. Republicans agreed 72-12.

HRC's poll of Indiana voters was the third in less than a week to show Americans don't support bills that allow businesses to discriminate and deny service to LGBT customers.

In an effort to combat the damage done to the state, Indiana hired a public relations firm to help rebuild its image.

The Indiana Economic Development Corporation, which leads the state's efforts to attract and retain businesses, retained Porter Novelli for an undisclosed sum. The firm's task is to brand Indiana "as a welcoming place to live, visit and do business."

GOP REJECTS RURAL BROADBAND EXPANSION

Wisconsin Republican legislators rejected a budget amendment to increase investments in broadband Internet expansion for rural and under-served areas. Democrats on the Joint Finance Committee had proposed doubling the funding available for the Broadband Expansion Grant program in order to increase high-speed Internet access, which they said would support business growth

and create local jobs throughout the state, particularly in rural counties where unemployment rates remain above 8 percent.

In other regional news ...

▪ **HIGHER ED TUITION:** The University of Wisconsin System Board of Regents approved raising tuition for out-of-state undergraduate and some graduate students at most of the system's four-year schools as the campuses prepare to absorb massive budget cuts. In addition, the university's flagship campus in Madison would have to eliminate about 400 positions, close and merge programs and reduce academic offerings and services if Gov. Scott Walker's proposed budget cut passes, according to chancellor Rebecca Blank.

▪ **"HAIL MARY JANE PASS":** Wisconsin state Rep. Melissa Sargent, a Democrat from Madison, has introduced a long-shot bill to legalize recreational marijuana. She said legalization of the drug would reduce crime and create jobs. But with a GOP-controlled Legislature and governor resistant to even expanding medical marijuana use, the

measure is likely to go up in smoke. Several states — Colorado, Oregon, Washington and Alaska — allow the recreational use of marijuana.


▪ **BIRD FLU IN FLOCK:** A dangerous bird-flu strain that has already hit numerous turkey farms in the Midwest has now been identified in a Wisconsin chicken flock, marking the first case of the virus in a commercial chicken farm in the U.S. and its first appearance in Wisconsin, the U.S. Department of Agriculture said on April 13.

▪ **GREAT FOR GREAT LAKES:** The Wisconsin Assembly unanimously passed a bill that will phase out the manufacture and sale of personal care products containing microbeads. The measure, which passed the Senate and needed the governor's signature as *WiG* went to press, is intended to protect Wisconsin waterways from microplastic pollution. Tyson Cook, director of science and research at Clean Wisconsin, said, "With microplastic pollution on the rise, this legislation is critical to protecting the precious water resources Wisconsinites love and depend on."


— from *WiG* and AP reports

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VISIT TODAY

COMMUNITY BULLETINS

SHORING UP SOUTH SHORE PARK

Milwaukee County Board Chairwoman Marina Dimitrijevic and parks director John Dargle held a community meeting on April 15 to discuss improvements to South Shore Park and announce \$1.6 million in county funding to improve the beach's water quality.

The plan involves reconstructing the parking lot using porous pavement and installing rain gardens and other elements to reduce pollution.

"This is a critical step forward in opening up our beach and lakefront for everyone to enjoy and to protect it for future generations," Dimitrijevic said in a news release.

The meeting occurred at the park pavilion.

MADISON JOINS BRIEF DEFENDING IMMIGRATION ACTIONS

Madison Mayor Paul Soglin announced in mid-April that the city joined 73 cities and counties in filing a friend-of-the-court brief in the Fifth Circuit Court of Appeals urging immediate implementation of President Barack Obama's executive actions on immigration.

The brief, coordinated through the Cities United for Immigration Action coalition, demonstrates robust support from municipal governments for the president's reforms. Signers said the reforms will provide temporary relief from deportation to immigrants with longstanding ties to the United States who pass a background check and meet other criteria.

Other community bulletins ...

• **ANNUAL MEETING AHEAD:** The League of Women Voters Wisconsin holds its annual meeting June 5-7 at the Best Western Hotel Chequamegon in Ashland. The theme is "Ensuring a Healthy Environment and a Strong Economy for All." For more, go to lwvwi.org.

• **BARGAIN BOOKS:** The Friends of Whitefish Bay Library, 5420 N. Marlborough

Ave., Whitefish Bay, hold an annual book sale May 2-3 at the library. An announcement promised "lots of sci-fi books this year." For more, go to wfblibrary.org.

• **POWERING UP:** Janesville Community Radio plans to launch in June using the call letters of WADR-LPFM — Wisconsin's Alternative Destination Radio. The schedule includes talk shows and music, as well as game coverage of the Beloit Snappers baseball team. The radio already broadcasts online. For more, go to www.janesvillecommunityradio.com.

• **WORLD VIEW:** The International Institute of Wisconsin hosts its annual World Citizen Celebration Dinner on April 25 at the Women's Club of Wisconsin, 813 E. Kilbourn Ave., Milwaukee. Sister Edna Loneran receives the World Citizen Award and Milwaukee Public Television receives the Corporate Citizens Award. Community volunteers Christiana Attere and Liliane McFarlane and bonsai artist Jack Douthitt also will receive awards. For more, go to iivisconsin.org.

— Lisa Neff

Send community bulletins to Lisa Neff at lmneff@wisconsin Gazette.com.



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Out on the town *April 23 - May 7*

A curated calendar of upcoming events

'DEATH OF A SALESMAN'

April 24 to May 16

Arthur Miller's attack on the American Dream may have premiered in 1949, but half a century hasn't changed the heart of *Death of a Salesman*. Strollers Theatre will present one of American literature's greatest works to conclude their season, offering audiences the chance to see a play that still speaks to contemporary concerns of the pursuit of happiness and a life well lived. At the Bartell Theatre, 113 E. Mifflin St., Madison. Tickets are \$20 and can be purchased at bartelltheatre.org or 608-661-9696.



'THE RISE AND FALL AND RISE OF PARAMOUNT RECORDS'

April 23 to April 25

Unlikely as it sounds now, Grafton was once home to one of the earliest African-American jazz and blues recording companies: Paramount Records. The label collapsed during the Great Depression, its recordings scattered to the winds, but recent efforts by Jack White of The White Stripes have resulted in a re-release of its catalogue. UW-Madison's Center for the Humanities will dedicate three days to examination of that release and the company as a whole, with a variety of related musical performances, lectures and workshops. Events are free and open to the public. For more information, visit humanities.wisc.edu.



PHOTO: SANDY UNDERWOOD

'PETER AND THE STARCATCHER' Through May 24

Peter Pan's an often-told-tale, but how The Boy Who Never Grew Up got to Neverland hasn't been tackled as frequently. In *Peter and the Starcatcher*, the play adapted from a novel of the same name, we learn Pan's backstory, and journey with the young orphan as he boards a pirate ship and is whisked away into a world of adventure. The Milwaukee Rep wraps up the season with this Tony-winning, family-friendly introduction to Peter Pan and Captain Hook. At the Milwaukee Rep's Quadracci Powerhouse, 108 E. Wells St. Ticket start at \$20 and can be purchased at milwaukee.com or 414-224-9490.

'HILARIOUS' 7:30 p.m. April 24

Knock knock. Who's there? An animated concert about a young girl raised by goats. That's *Hilarious*, the latest Present Music concert, which is built around Richard Ayres' eccentric *In the Alps* for soprano and ensemble. But that isn't the only goofy item on the program; attendees can also look forward to a work that blends cow moos with their rancher's voice, Elvis shout-outs, and the premiere of the Delightfully Playful Present Music Toy Theater Company. Being funny is serious business. At Turner Hall Ballroom, 1040 N. Fourth St., Milwaukee. Tickets are \$35, \$25 and \$15, with a half-off discount for students. Visit presentmusic.org.



[title of show]

'[TITLE OF SHOW]'

April 24 to May 9

Explaining the premise of [title of show], the last show in Madison Theater Guild's season, is the same as explaining its history: The play about a group of theater artists writing a musical to enter into a play festival was in fact originally developed by a group of theater artists writing a musical to enter into a play festival. Dizzying as that may sound, the result is a sharp one-act musical that's as much about making that premise funny as exploring the joy of creation and collaboration. At the Bartell Theatre, 113 E. Mifflin St., Madison. Tickets are \$20 and can be purchased at bartelltheatre.org or 608-661-9696.

'THE BARBER OF SEVILLE'

8 p.m. April 24, 2:30 p.m. April 26

For the first time in 12 years, *The Barber of Seville* will return to Madison Opera. The comic opera about a disguised count, a young woman attempting to outwit her guardian and the barber who helps get them together is considered one of the greatest operas ever written, and Madison Opera's production will delight both those who've heard it all before and those who've never heard a note. At Overture Center, 201 State St. Tickets range from \$18 to \$125 and can be ordered at 608-258-4141 or overturecenter.org.

Playing through May 3

"The surprise in this play is that nobody comes off right and nobody comes off wrong. It is so refreshing to see a production that gives weight to both faith and to science."

- OnMilwaukee.com

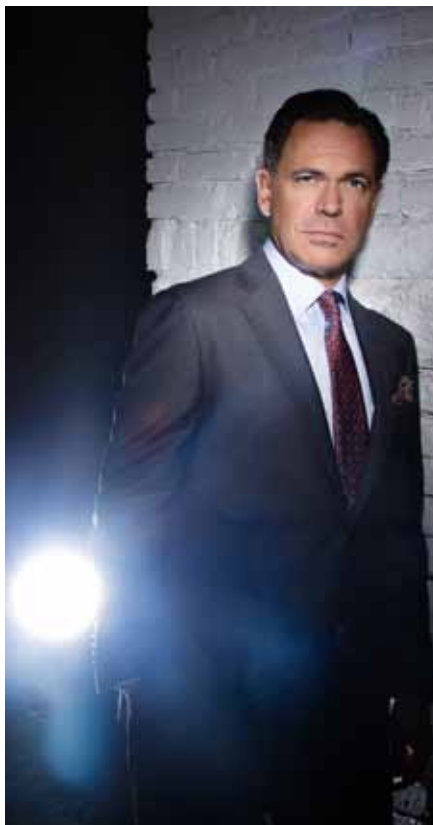
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TEN QUESTIONS

to Ask your Biology Teacher about Evolution

by Stephen Massicotte

▶ out on the town



'ELLING SWINGS SINATRA'
8 p.m. April 25 (Madison), 7 p.m. April 26 (Green Bay)

It's the 100th anniversary of Frank Sinatra's birth, and Kurt Elling is here on his behalf to celebrate it. The Grammy-winner is perhaps the closest thing to Old Blue Eyes on the vocal jazz scene today, and his appearances in the state will give him a chance to pay tribute to his predecessor. Among the classics he'll reinterpret: "The Lady is a Tramp," "My Funny Valentine" and "Come Fly With Me." At the Overture Center, 201 State St., Madison, and the Weidner Center, 2420 Nicolet Dr., Green Bay. Tickets are \$50 to \$60 in Madison, or \$28 to \$38 in Green Bay. Visit overturecenter.org or weidnercenter.com to order.

PHOTO: ANNA WEBBER



ITZHAK PERLMAN
7:30 p.m. April 28

When a violinist as gifted as Itzhak Perlman comes to town, it's a must-hear event. Perlman has become one of the most recognizable classical musicians performing today, playing with most major orchestras and performing solo at occasions including Barack Obama's 2009 inauguration. Most of his shows in Milwaukee have been sellouts, and this program, featuring Mendelssohn's Violin Concerto with the Milwaukee Symphony Orchestra, might follow that same pattern. At the Marcus Center, 929 N. Water St. Tickets range from \$47 to \$157, and can be purchased at mso.org or 414-291-7605.

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JANEANE GAROFALO 8 p.m. April 28 (Milwaukee) and April 29 (Madison)

With roles in *Reality Bites* and *The Truth About Cats and Dogs*, Janeane Garofalo became a major Gen X icon. But she got her start with stand-up, and has stuck with it all along, even as she became known more for championing progressive causes and launching Air America Radio than her acting career. Then again, Garofalo will be reprising her lead role in the *Wet Hot American Summer* prequel coming to Netflix later this year, so perhaps her time has come once again. At Turner Hall Ballroom, 1040 N. Fourth St., Milwaukee, and the Majestic Theatre, 115 King St., Madison. Tickets are \$25 in Milwaukee, \$27 in Madison. Visit pabsttheater.org and majesticmadison.com for more details.

'RECKLESS WONDERS'

8 p.m. April 30 to May 2

Wild Space Dance Company is going big before it goes home with *Reckless Wonders*, its final concert of the 2014-15 season. Artistic director Debra Loewen has asked collaborators old and new to join her for an evening of solo and group dance performances. At the heart of it all is a brand-new work crafted in partnership with storytelling group Ex Fabula, blending words and motions into a singular work of art. At the Milwaukee Rep's Stiemke Studio, 108 E. Wells St. Tickets are \$22, \$15 for students/seniors. Order tickets at the Rep box office: 414-224-9490 or milwaukeeRep.com.

'CITY OF ANGELS' May 1 to May 16

The real world meets the "reel" world in *City of Angels*, a musical comedy homage to film noir. Windfall Theatre's last show of the season jumps back and forth between the story of a writer struggling to adapt his novel into a film and that novel's main character, a detective whose involvement in a missing persons case may cost him his life. Making things complicated — and compelling — is the casting: Except for the leads, each character has a double in the opposite plotline. At Village Church Arts, 130 E. Juneau Ave., Milwaukee. Tickets are \$20 and can be purchased at 414-332-3963 or windfalltheatre.com.

A curated calendar of upcoming events *April 23 - May 7*



ELSEWHERE IN WIGOUT...

'A Number': Swiftly rising Milwaukee theater company Splinter Group wraps up its second season with a thrilling tale of human cloning and father-son dynamics in the not-too-distant future. May 8-24. See page 28.

'The Elixir of Love': Donizetti's most famous opera, a romantic comedy of unrequited love and potions of dubious magical efficacy, will end the Florentine's season. May 8 and May 10. See page 33.

'TERMINUS' May 1 to May 16

Theatre Gigante is no stranger to challenging plays, but Mark O'Rowe's *Terminus* is tricky even for them. The play consists of three interlocking monologues, delivered by a former schoolteacher, her daughter and a man who's sold his soul to the Devil — and each is a complex, poetic work in its own right. The result is a supernatural fantasy not for the faint of heart. At Kenilworth Studio 508, 1925 E. Kenilworth Place, Milwaukee. Tickets are \$25, \$20 for seniors and \$15 for students, and can be purchased at theatregigante.org or 800-838-3006.

'LITTLE BY LITTLE' May 1 to May 24

Little by Little could be summed up as just another story about a love triangle, except for one thing: It puts the focus on the friendship, not the fighting. This musical that closes In Tandem Theatre's season tells the story of three friends who meet in childhood, grow up, mature and, yes, develop a love triangle that comes to fruition as the wedding between two of them forces the third to reveal her secret feelings. At 628 N. 10th St., Milwaukee. Tickets are \$25, \$23 for seniors/students. Call 414-271-1371 or visit intandemtheatre.org.

PHOTO: VIACOM



BIANCA DEL RIO 8 p.m. May 2

Even by *RuPaul's Drag Race* standards, there hasn't been a winner quite like Bianca Del Rio. The New York-based performer is as vicious a comic as she is talented a drag queen and she's bringing both skills to bear on her *Rolodex of Hate* tour, passing through Milwaukee for one night only. Just don't expect her to be polite — this ain't no lady, after all. At the Pabst Theater, 144 E. Wells St. Tickets are \$35 or \$50, and can be purchased at 414-286-3205 or pabsttheater.org.

JACK QUARTET 8 p.m. May 7 and May 8

You go to a classical music concert to hear things, not see them. So in a way, it makes sense that for their first performance of the week in Madison, the new music artists of JACK Quartet will be turning out the lights, performing Georg Friedrich Haas' "In the Dark" String Quartet, well, in the dark. They'll flip the switch for their program the next evening, featuring the world premiere of UW-Madison professor Laura Schwendinger's "Creature Quartet," an ode to extinct, endangered and mythological creatures. Both performances are at the Wisconsin Union Theater, 800 Langdon St. Tickets are \$15 on Thursday and \$30, \$26 or \$20 on Friday, with discounts available for students, faculty and Wisconsin Union members. Visit uniontheater.wisc.edu or call 608-265-2787 for more details.

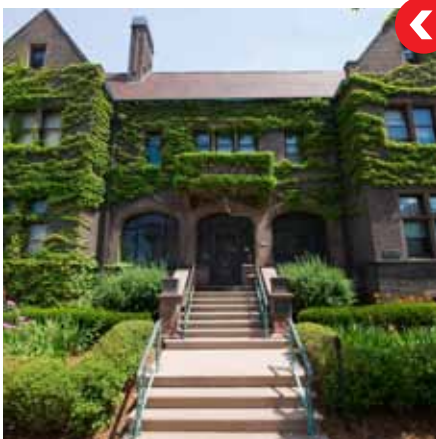


PHOTO: COURTESY

MILWAUKEE MUSEUM MILE DAY 11 a.m. to 4 p.m. May 3

The five museums along the lake on Milwaukee's East Side have been teaming up for several years, and Milwaukee Museum Mile Day is their annual opportunity to show why they're such cultural assets to the community. For one day only, entry into all five museums — Jewish Museum Milwaukee, MOWA at Saint John's on the Lake, Charles Allis Art Museum, Villa Terrace Decorative Arts Museum and North Point Lighthouse — is offered at a free or reduced rate, with a free shuttle bus serving all the locations. For more information, visit milwaukeeuseummile.org.



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Dish it Out!

Do you know the mushroom man?

By Michael Muckian

Contributing writer

When the Dane County Farmers' Market opened for the season at 6 a.m. on April 18, vendor Jaime Ramsay was in the same stall he and his wife Diane have occupied since 1992, right where Wisconsin Avenue intersects with Mifflin Street on the Capitol Square. With him, as always: his mushrooms.

Ramsay is a mushroom farmer, and has been one significantly longer than his 23-year tenure at the market. While he grew up on his family's dairy farm near Merrimac, Wisconsin, and still lives there, he's since become a staple of the community's mushroom-lovers, including a weekly barrage of chefs from some of Madison's finest restaurants.

"I first read about shiitake mushrooms back in the '90s," says Ramsay, who studied dairy science at UW-Madison. "There was a lot of information available and I thought that this would be something fun that we could do."

Shiitake mushrooms, Southeast Asian in origin, are known by epithets like sawtooth oak mushrooms or black forest mushrooms, based on the decaying oak and other tree varieties from which they naturally grow. The mushrooms have what Ramsay describes as a "woody, garlicky flavor" and a fairly meaty texture.

Once a novelty only found in Asian dishes and miso soup, shiitake have become a mainstay among professional chefs and talented home cooks interested in stretching their families' palates.

Ramsay originally tried growing his shiitake in the traditional fashion, where freshly cut logs with holes drilled in diamond-shaped patterns are used to house spores that will fruit and become edible fungi. That process, Ramsay says, proved costly and cumbersome.

He now uses sawdust blocks. Ramsay acquired his original blocks and other supplies used by a Sun Prairie mushroom grower that had gone out of business, purchasing the gear from the bank holding a lien on the property.

"One grower's misfortune became our good fortune," he says.

The 6-pound blocks look like large loaves of bread and are comprised of sawdust, wheat and millet that provide the spores with a place to grow and a modicum of nutrition.

Placed on metal shelves in three barns

on Ramsay's property, which operates as Indian Farm Mushrooms and Hops, the mushroom requires a relatively warm, clean and humid environment and about four weeks to germinate and a total of 10 weeks to fruit-out with mushrooms ready for picking.

"We have about 4,000 square feet devoted to growing mushrooms," Ramsay says. "I think we must have several thousand blocks growing at any one time."

Oyster mushrooms, also known as abalone or tree mushrooms, are a little different. Ramsay grows yellow, gray, brown and pink oyster mushrooms, each of which has slightly different characteristics.

"The brown and gray oysters are similar in taste and texture," Ramsay says. "The yellow oysters have a sharper flavor and are the lightest in texture, while the pinks have a texture similar to the browns and grays."

Oyster mushrooms are grown on wheat straw and then the mixture is put in hanging plastic bags into which small holes have been cut. After four to six weeks of incubation, the mushroom fruit pops through the holes, ready to be harvested, a process that repeats itself every two weeks.

"Between the two we get 300 to 350 pounds of mushroom per week," says Ramsay, who sells his crop for \$3.50 per pint or two pints for \$6. "I like to be competitive and tend to price my mushrooms below what you might pay in the grocery store."

Ramsay also sells grow-your-own oyster mushroom kits for \$10, each of which produces 1½ to 2½ pounds of mushrooms for the novice grower, he says.

Low prices and year-around availability are good news for Madison-area chefs, who often shop the Dane County market on Saturdays for produce to use during the week.

Regular diners at Forequarter, Harvest, Cento, The Old Fashioned, Heritage Tavern

and other establishments may have eaten Ramsay's mushrooms. The grower sees the restaurants' involvement as essential to the public's "mushroom education."

"Some people are afraid to try the mushrooms on their own, but the chefs put them in dishes that are fantastic," he said. "I tell everyone to just try them and you will enjoy them."

In addition to mushrooms, Ramsay also grows hops, which he sells through the Wisconsin Hop Exchange, a cooperative formed to provide locally grown hops to the state's craft brewing industry. The hops towers occupy only about a half-acre of his farm and that's about as deep as he wants to get into the

brewing industry.

"I don't think my wife would want me to grow more," Ramsay says.

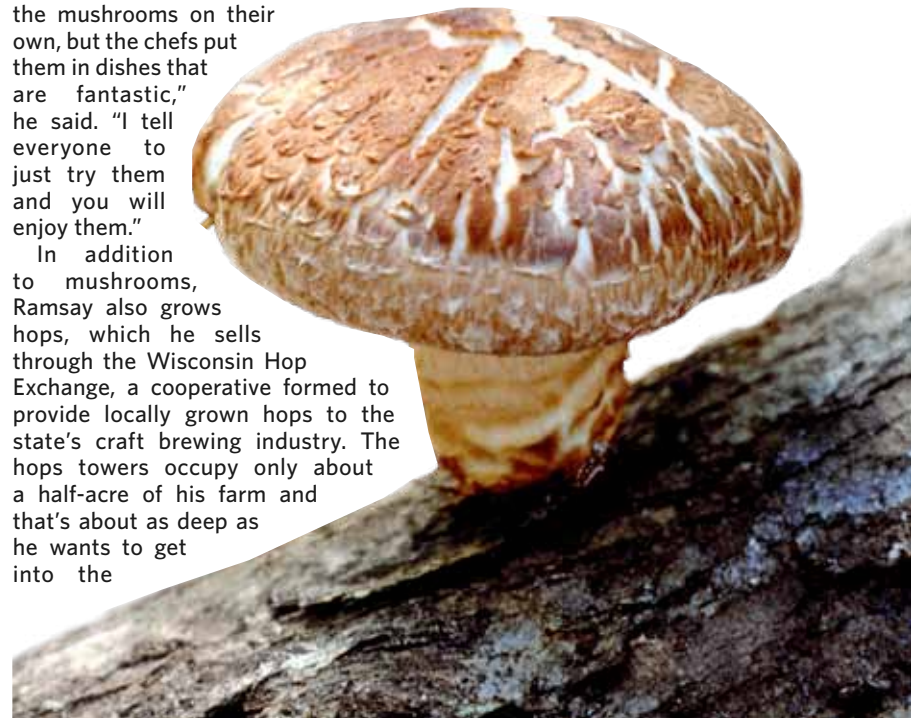


PHOTO: WIKIMEDIA COMMONS

Jaime Ramsay grows a wide variety of fungi, including shiitake mushrooms.

ON THE SQUARE

The Dane County Farmers' Market is 6 a.m.-2 p.m. Saturdays through early October on Madison's Capitol Square. Inventory and offerings change as the season progresses. To find out what's available and for more information on vendors and products, visit dcfm.org.

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South American wines are 'muy bueno'

By Michael Muckian

Contributing writer

There was a time when wines originating from South America were just cheap commodities, often scarcely palatable. Back then, if your friend served you a South American wine, either he or she had fallen on hard times or it was time to find a new friend.

History gives us a rationale for such plunk. Spanish monks who helped colonize the continent brought with them clippings of *vitis vinifera*, which they planted and cultivated largely for use as altar wines, an enterprise less concerned with capitalizing on the character of the grapes. The 19th century saw an influx of French varietals, but the vintners' expertise remained rudimentary, with an emphasis on quantity over quality.

That all started to change in the 1980s. Expertise developed and new winemaking techniques like stainless steel vats and oak barrel aging were introduced. More wine was exported and more of it was worth exporting. As time passed, the reputations of South American wines, particularly those from Argentina and Chile, steadily improved.

At the end of the 20th century, an influx of French immigrants into Chile and investments by French and American winemakers turned the trend into a seismic shift. Chile and Argentina's oenological advances are now the wine world's best-kept secret.

Better wines from the two countries have become mainstays on local restaurant wine menus and in bottle shops thanks to the higher quality and continued lower prices of the product. Today, if a friend serves you South American wine, he or she may still be cost-conscious, but also on the cutting edge of an emerging movement. And that's someone you may want to get to know better.

Here are some suggestions to consider next time it's your turn to pour:

ARGENTINA

Like neighboring Chile, Argentina's wine industry dates back to the 16th century and is strongly influenced by Spain. Argentina at one time was the world's fifth largest wine producer, but 90 percent of its output was consumed locally because the quality was too low to export.

In the 1990s, Argentina's financial needs encouraged an increase in the export market, which boosted the quality of the country's wines. South American economics, including the 2002 devaluation of the Argentine peso, also have helped keep prices low, making the country's wines an excellent value.

Argentina's best-known winemakers hail from the Mendoza province. Consider Antucura, which grows its grapes in the region's Uco Valley. Head winemaker Herve Chagneau's **2014 Antucura Cabernet Sauvignon** (\$15) is characterized by bright fruit and soft tannins, both of which make the wine more approachable. Aged three months in French oak, the wine delivers red fruit, spices and licorice notes to the nose and the palate.

More distinctive, perhaps, is Chagneau's **Cherie Sparkling Pinot Noir Rosé** (\$15). Expect the bubbles to deliver floral aromas of yeast, toast and candied fruits, all of which reappear on the palate. Sparkling rosés come and go, but one is worth trying.

Mendoza also is home to Bodega Luigi Bosca, established in 1901 and Argentina's oldest family-owned winery. The winery's Finca La Linda brands offer both a red and a white of intriguing taste and sound characteristics.

The **Finca La Linda Torrontés** (\$12) draws on Argentina's white specialty grape, similar to muscat in its characteristics. The wine has floral aromas, reminis-

cent of lavender and rosehips, and delivers a slightly sweet taste of peach and orange peel. Its balanced acidity makes it suitable either for sipping or supping.

The **Finca La Linda Bonarda** (\$12) may be a little more interesting. Unrelated to the three types of bonarda grapes grown in Italy, the Argentinian bonarda is in fact genetically identical to France's *douce noir* and California's *charbono*. The Finca La Linda version pours a ruby red, with aromas of red fruit and figs. The rounded, full-bodied wine arrives velvety on the palate, with ripe tannins providing backbone to the wine's lingering finish.

Luigi Bosca cranks it up a notch with their **2012 Pinot Noir** (\$21). Vinted from

grapes grown in Bosca's east-facing El Paraiso vineyard in Lujan de Cuyo-Maipo, the wine pours ruby-red, with aromas of strawberries, chocolates and red fruit. The wine is full-bodied and fresh, vigorous in its approach and elegant in its finish.

Casarena, another Mendoza vineyard, weighs in with a truly notable wine, the **2011 Single Vineyard Jamilla Malbec** (\$38). The rocky limestone soil of the Argelo and Perdiel vineyards in the Luján de Cuyo give the wine a pronounced minerality, which nicely tempers its floral and fruit tendencies. Expect flavors as diverse as blackberry, licorice, bitter chocolate and

WINE next page



PHOTO: BODEGA LUIGI BOSCA

Argentina's Finca La Linda brands, from Bodega Luigi Bosca, feature a variety of interesting reds and whites at affordable price points.

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WINE from prior page

even crushed rock, with a good acidity to strengthen the wine and temper the palate. This one is a keeper.

CHILE

Although its trajectory closely followed that of Argentina, Chilean wines gained a foothold in the United States slightly ahead of its neighbor. Chile is now the fifth largest exporter of wines in the world and the ninth largest producer. The climate of the narrow, mountainous country, which runs roughly half the length of South America's Pacific coast, has been called a cross between California and France, which makes it prime winegrowing country.

The Casablanca Valley, in Chile's Aconcagua region, is one of the country's best known wine-producing areas, and Casas del Bosque winemaker Grant Phelps is doing some good things with locally produced grapes.

Phelps' **2013 Gran Reserva Sauvignon Blanc** (\$17) draws on two different clones of the grape grown on nine-year-old vines in a hillside vineyard planted in red clay mixed with granite. The soil suitably stresses the vines, resulting in a wine with a nose of grapefruit and smoke tempered by a hint of salted sea air. A palate of guava, kiwi and other tropical fruits is tempered by a zesty acidity that adds to the wine's structure and strength.

A similar brightness follows in the **2014 Reserva Rose** (\$13). Produced from deep red syrah grapes, the wine boasts a nose of key lime, grapefruit and other fruits, again tempered with a little salinity. Expect flavors of citrus and ginger, with a mineral backbone and sufficient acidity to give it character.

The syrah reappears at full strength with the **2012 Gran Reserva Syrah** (\$19). The deep red wine arrives with aromas of strawberry and spice, delivering a palate of plum, fig and black olive flavors, with chocolate and spice on the back palate for a richly textured finish. A strong oak backbone and well-integrated tannins make this an exceptional wine.

One cannot talk about Chilean wines without at least mentioning Concha y Toro. The historic winery's **Marques de Casa Concha Carmenere** (\$23) is just one of the reasons why. The deep red wine arrives with aromas of ripe black fruit and spicy black pepper. Flavors of blackberry, chocolate and oak-induced vanilla fill the palate for rich, luxurious mouthful.

This wine is the perfect place to end this South American wine tour, but it may be an even better place to start a journey of your own.

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WIGOUT!

'Woman in Gold' continues Helen Mirren's reign

By Jan Janssen

The Interview Feed

The countless number of paintings, sculptures and other art treasures looted by the Nazis before and during WWII remains a delicate issue. Many museums, art dealers and private collectors have come under intense public pressure to return stolen artworks to their original Jewish owners and their families. Very few such works have been returned voluntarily and often this has resulted in lengthy legal battles.

One of the most famous cases involved Maria Altmann, the daughter of a wealthy Austrian Jewish family who fled the Nazis in the late '30s and whose possessions, including many Gustav Klimt paintings, were subsequently seized by Austrian Nazi authorities. Altmann's lengthy legal battle to recover the stolen art is the subject of the film *Woman in Gold*, which is in worldwide release. The film stars Helen Mirren as Altmann, who ultimately won her family paintings back in a case decided by the U.S. Supreme Court.

"So many people from (WWII) did not receive any justice whatsoever ... and so to have one little tiny moment of justice, it is a great thing," Mirren says. "Partly that's what the film is about for me. That's what Maria's journey was about more than anything. She said, 'This is right and I'm going to fight for what's right.'"

Joining Mirren in the cast are Daniel Bruhl, Charles Dance, Max Irons, Elizabeth McGovern, Tatiana Maslany (as a young Maria) and Ryan Reynolds, who plays Randal Schoenberg, the determined lawyer who helped Altmann win the court case.

As a result of Altmann's legal triumph, the Austrian government, which had given the paintings to the Belvedere museum in Vienna, was forced to turn over the works to her, including the 1907 Klimt portrait of Altmann's aunt Adele Bloch-Bauer from his "gold period," which gives the film its title. The masterpiece was sold in 2006 to cosmetics magnate Ronald S. Lauder for \$135 million, at the time the highest price ever paid for a painting.

Maria Altmann died in 2011 at age 94.

Mirren felt deeply moved by the story and recalled viewing one of Klimt's paintings in the Belvedere Gallery: "There is a Klimt painting of a lady named Amalie Zuckerkandl that currently hangs in the Belvedere gallery. It's beautiful, and that woman died in a death camp just a few years after that picture had been painted. ... I found that just the most emotional thing to see, because now her portrait is

on the wall in one of the most important galleries in Austria, and yet that woman died in a death camp. To me that brings together the whole story together in one image."

When *Woman in Gold* was released in early April, the 69-year-old Mirren had already begun a highly successful and critically lauded performance on Broadway in *The Audience*, which focuses on Queen Elizabeth II's meetings with her prime ministers through the years (the play is scheduled to run through June 28). It marks the third time that Mirren has played Britain's reigning monarch, having won an Oscar for her performance in the 2006 film *The Queen*.

I spoke with Mirren about *Woman in Gold* and the confidence that's become her trademark as a performer.

Helen, do you think Maria Altmann felt that she had finally won some justice when the paintings were finally returned to her? I think she took considerable solace in having won her paintings back. ... I'm sure there must have been an incredible feeling of completion for her. Although you can never complete that particular story because so many lives were lost.

Was it particularly satisfying to play a woman of her pride and determination? I was very honored to play her. Maria Altmann was such a remarkable, wonderful, funny, sexy, witty, humane — a great, great woman. I didn't know if I'd be able to do her justice, because she deserved it. She also didn't go off and buy a mansion with the money she made from the sale (of the painting of her aunt). She donated a great deal to various charities.

Do you think this kind of film is an important reminder of those families who suffered so much at the hands of the Nazis? Yes. We're losing the generation who remembers and we're down to the last few of that generation. It's incumbent on younger generations to keep those memories alive. (We should also remember) that the same story is being played out all over the world. The activities of Boko Haram, the activities of ISIS and in so many other corners of the world, the same story is being told again and again and again, and people are suffering as we speak. So we mustn't ever feel we have come to the end of that particular human journey.

Do you see yourself as a trailblazer for women in the sense of having tended to



PHOTO: ROBERT VIGLASKY

Helen Mirren is starring in *Woman in Gold*, about an Austrian woman who tries to reclaim her family paintings after the Holocaust. Ryan Reynolds co-stars.

play very strong and confident women over the course of your career? When I first walked onto film sets early in my career, there were virtually no women at all. Things have changed a lot over the last 40 years, although I think women still have some way to go yet, at least in my business.

I've been fortunate to play strong women and there is a sense of empowerment to that. I had to fight for respect as an actress coming up in a film world that was and still is heavily dominated by men. I didn't realize at the time that you had to be this loud, annoying, tub-thumping aggressive kind of person to get anything done. One of the great lessons I learned from my parents was to make my own way in the world and not rely on a man for everything. I still believe that the greatest gift every girl can have is economic independence.

You seem to still project such an air of confidence and enthusiasm for life. Is that your natural perspective on the world? Age has a way of making you think less about yourself. I've long ago stopped worrying about selfish things: how I look, what others think of me. When you're younger, you tend to think that you're the center of the universe. Eventually you learn to enjoy how others help make your world a more interesting place.

I enjoy being older — I think it's pretty cool, in fact. I remember seeing a fortune-teller in my early 20s who predicted I would have success, but only in my late 40s. And that's exactly what happened. Of course, when I heard that it would take me

some time to make my mark, I was naturally a bit disappointed. But then I thought, "OK, just relax and do what you enjoy."

Your screen characters project such an air of confidence. Are you a very cool customer when you first walk onto a set or go on stage? Oh, no! I still get nervous. Especially the first night of any play. It's very nerve-wracking and you feel sick. Even when I'm beginning a film, I still feel nervous until we start shooting the first scenes and then you feel comfortable.

Do people still find you intimidating? Sometimes being intimidating is an advantage, even though it gets me into trouble once in a while. But if you don't worry too much about how others perceive you, then you are able to live with a great deal more freedom and ease. You feel less inhibited and constrained by all the perceptions that you wonder that other people have of you. I've always been a believer in the notion that if you want to make your mark on the world you've got to just go out and do it. Don't be shy, be adventurous!

Were you always that way? No. I had to learn to stand up for myself. I was very insecure in my 20s and only gradually did I learn how the world works and how to find my way around it. I had to go through some tough experiences before I really understood myself and how to play the game you need to play to get ahead. But once you figure it all out then life is much easier and the world becomes your playground.

Splinter Group revives Jim Farrell's inner artist

By Michael Muckian

Contributing writer

When it comes to theater — or any art form — there's a big difference between an artist and an arts administrator.

Jim Farrell knows that better than many, having been both. But Milwaukee has largely known him only in the latter role. The actor/director/playwright moved here from New York City in 2008, lured by a development director position at the Milwaukee Rep. He followed that up with a stint at Skylight Music Theatre and, in 2013, became the executive director at Sunset Playhouse.

That's when he hit a roadblock. Farrell says Sunset proved to be a poor fit and he left shortly after arriving. He automatically began searching for a new job as an administrator, but his wife, Milwaukee actor Niffer Clarke, reminded him he was first and foremost an artist.

The advice stuck. In the fall of 2013, Farrell launched Splinter Group, a theater company that allows him to blend the best of both roles and make strong theatrical statements in the process. In the two seasons since, Farrell has produced a wide variety of plays — from established works of the canon to newer plays and even world premieres.

"I called us Splinter Group because I really like works that get under an audience's skin," Farrell says. "If you are entertained, that's fantastic. But we want to do plays that are meaningful and that really move you."

As Splinter Group's artistic director and only full-time — albeit unpaid — employee, Farrell alternates between making administrative decisions and changing light bulbs or taking out the trash. But he also gets to indulge his artistic side on a regular basis.

This year alone, Farrell co-directed and starred in the world premiere of playwright Tony DiMuro's *3 for the Road*, which Splinter Group performed in February, and will appear alongside actor Joe Picchetti in the final play of Splinter Group's season, *A Number*. (The company also produced Paul Zindel's *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* earlier in the year.)

A Number, running May 8-24, is a two-person play by British playwright Caryl Churchill about human cloning and its effect on a relationship between a father and son — better make that "sons." Churchill wrote the play in 2002, when cloning was an almost daily news item, and Farrell's character encounters multiple cloned iterations of his son throughout the play.

"This play is about what makes us unique as individuals and the length we will go to preserve our identity," Farrell says. "If there are genetically identical people out there, what will that do to our uniqueness in a possibly not-to-distant future?"

The unusual play helps Farrell meet the goals of his production company and, he says, of theater in general.

"There is a danger in trying to sell tickets



PHOTO: ROSS ZENTNER

Jim Farrell (left), Splinter Group's founder and artistic director, will play a father who has a complicated relationship with his cloned sons (Joe Picchetti) in *A Number*.

and picking plays with ticket sales as the goal," he says. "Ours is an artistic goal and trying to achieve something on stage, not a business goal. And if actors work hard on stage they will draw people into the theater."

And if that play is by Caryl Churchill and performed by Splinter Group, there is a very good chance that it will get under the audience's skin, and stay there.

ON STAGE

Splinter Group's production of Caryl Churchill's *A Number* will run May 8-24 at the Marian Center's Rosary Hall, 3211 S. Lake Drive, St. Francis. For tickets, visit splintergroup.brownpapertickets.com.

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'Shifting Gears' exhibits Wisconsin's love affair with biking

By Jay Rath
Contributing writer

Wisconsin's love affair with biking is the subject of a new exhibit at the Wisconsin Historical Society in Madison: *Shifting Gears*.

"Cycling is a big deal in the state today and cycling was a big, big, bigger deal in Wisconsin in the late 1800s, specifically the 1890s," says curator Joe Kapler. "Cycling probably had a greater presence in society then than it does today."

Kapler advises visitors to pay special attention to the design and aesthetics of the 23 displayed bicycles. "Look at the finish and the detail," he says. "These just look bitchin' cool. They would look bitchin' cool if they were on a shop floor today."

Besides historic and cutting-edge bicycles, the museum offers virtual reality experiences using stationary bikes and pre-recorded video. You can join the Green Bay Packers as they make their annual ride to training camp, down a lane of cheering fans. Or you can ride the 32-mile Elroy to Sparta Trail in less than 10 minutes.

"Relatively speaking, Wisconsin has always been a leading cycling state," says Kapler, the museum's curator of cultural history. "By measurements by various bike organizations, trails, advocacy, tourism — Wisconsin rises up to the top three or four states."

The exhibit contrasts past and present, though often there isn't much contrast. Says Kapler, "The same issues we discuss and debate today were debated — sometimes contentiously — in the 1890s as well."

One display is a road map and biking manual from 1896, adapted to be interactive. "There are no automobiles," he notes. "There's just horse-drawn transportation and foot traffic on the roads." Yet there are bicycle routes across the state in any direction, with bicycle shops and hotels offering discounts to cyclists.

"You'd think that map was produced in 1996, not 1896," Kapler says.

But visitors will likely be most excited by



PHOTO: WISCONSIN DEPT. OF TOURISM

The Ben Bikin' statue in Sparta honors the high-wheel and Wisconsin's bike culture.

the bikes. "This mix of bicycles all have a connection to Wisconsin history," he says. "Some of the earliest are from 1869 or so. And we have a couple that were made and never even hit the shop floor. They were assembled, completed and handed over to us." One of the featured modern bikes is a high-end, custom-made Sotherland, built in Whitewater.

One of the strangest bikes must be the 1893 Crabtree Special, built almost entirely out of wood, including the chain and pedals. And then there's the bicycle that isn't really a bike at all; to ride the Monowheel, the cyclist pedals from inside the wheel.

ON DISPLAY

Shifting Gears runs through Oct. 10 at the Wisconsin Historical Museum, 30 N. Carroll St., Madison. It will subsequently move to the History Museum at the Castile in Appleton, and reopen in November. Admission is by donation: \$4 per adult, \$3 per child, or \$10 per family is requested. Call 608-264-6555 or visit wisconsinhistoricalmuseum.org for more.

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Marc Bohan for Christian Dior, *Evening Ensemble*, fall/winter 1968–69. Courtesy of Johnson Publishing Company.

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Bewitched by the Big Easy: Tennessee Williams and New Orleans



PHOTO: NEW ORLEANS CONVENTION & VISITOR'S BUREAU

New Orleans' French Quarter is known for its ornate wrought-iron balconies, also a feature of Tennessee Williams' former home on Dumaine St.

By Anne Siegel

Contributing writer

To walk around the French Quarter today, it is impossible to believe that New York literary types once sniffed that New Orleans was a "cultural swamp."

OK, that was almost a century ago. But still, writers and artists have flocked here since before the Civil War. Yet the writers we know best came for inspiration long afterward: Ernest Hemingway, Mark Twain, William Faulkner, Gertrude Stein.

It's difficult to put your finger on what makes New Orleans unique. According to local historian Kenneth Holditch: "People came here by desire, ready to seduce, to be seduced."

Perhaps the most "seduced" of them all was Tennessee Williams. He is as revered in New Orleans as Aaron Rodgers is in Wisconsin. Williams wrote novels, poems and short stories, but his best-known works are plays such as *The Glass Menagerie*, *A Streetcar Named Desire* and *Cat on a Hot Tin Roof*. He is widely considered one of the foremost playwrights of the 20th century.

Williams was a prominent figure in New Orleans for most of his adult life. He rented many apartments throughout the French Quarter. He also owned his only home here, which is located on one of the quieter streets.

A GLIMPSE INTO TENNESSEE WILLIAMS' PAST

As with most of the homes located in the wrought-iron-adorned French Quarter, Williams' home is relatively unimpressive from the outside. Only when one passes through the iron gate and walks into the courtyard, can one fully appreciate its charm.

There are more wrought-iron balconies inside the courtyard, of course, and the exterior walls are painted in pale, sandblasted

colors of yellow and peach. During a visit in March, there was only a hint of the lush foliage that was to come later in the season. An assortment of iron baskets on one exterior concrete wall, containing dried-out twigs, promised to bloom into an overflowing riot of colorful blossoms come summer.

The glistening, bean-shaped pool looked inviting on this 80-degree day, as gardeners trimmed the palms and other plants. People still live in these apartments, even the one Williams called home.

The complex was open as part of a walking tour of Tennessee Williams' haunts, held in conjunction with the Tennessee Williams/New Orleans Literary Festival, a five-day celebration of Williams and other American writers.

Williams never got used to owning such a large space, ultimately splitting the house into apartments and renting out most of them. Sadly, he didn't spend much time in the house before his death, but it is remembered that he loved the swimming pool, and swam in it almost every day.

Our tour guide, a jovial, handsome man named Phillip, saw Williams often when the famous playwright was in town. That's because he was among Williams' favorite waiters at Marti's, a restaurant located down the street from his house. Phillip took the small group inside the restaurant and pointed out where Tennessee Williams preferred to sit — at a booth in the corner. The booth was part of a raised section in the restaurant, and it held a commanding view of the entire place. The small restaurant had perhaps 25 tables.

Phillip was 20ish during his time at Marti's, about the same age as Williams was when he first journeyed to New Orleans

NEW ORLEANS next page

NEW ORLEANS from prior page from St. Louis. Phillip, who has studied Williams' history, noted that the first place Williams stayed during his initial visit was a back hallway behind Preservation Hall, the famous jazz band hall in the French Quarter that packs in tourists every night. Williams camped out with friends for a few nights before he found better quarters.

Even when he became famous, Williams preferred to keep a quiet presence in New Orleans. Philip noted that he refused any preferential treatment at Marti's or elsewhere, recalling a story of how Williams once stopped going to a bar in the French Quarter because the owner refused to charge him for drinks. He kept conversation with the staff to a minimum. If his regular booth was taken, he would sit at any open table, with as little fuss as possible.

DINING IN SOUTHERN STYLE

Unable to resist Tennessee Williams' "favorite" restaurant, (or at least, the closest to his house), I gathered a group of colleagues to get dinner at the bistro. No reviews were formally written, but the critics' unofficial opinion was a universal thumbs-up.

I selected one of the more modestly priced entrees, trout amandine with green beans (\$28), and bread pudding with a tiny white pitcher of rum crème anglaise (\$10). Both proved to be excellent options. The pudding came baked in its own mini-bread pan, and was meant for two — but the other half served as delicious leftovers the next day.

Alcoholic drinks throughout the touristy

French Quarter tend to be pricey. At a top-tier restaurant, specialty cocktails run \$14 to \$17; wines (by the glass) are about the same price. If you are looking for a bargain, Bourbon Street (i.e., party central) draws afternoon bar flies with 2-for-1 or even 3-for-1 specials.

Do give regional spirits a try, even if your favorite pour is beer or wine. Many are as fruity as they are potent. Options range from hurricanes and sazaracs (both invented in New Orleans) to "Red Lights" and the gin-and-Champagne cocktail the "French 75."

Here's a fact to make Wisconsin bar owners drool: In the French Quarter, bars are allowed to be open 24/7. If one over-imbibes, there are regular cabs and bicycle-powered rickshaws to take partygoers to their hotel.

PLAYWRIGHT, POET — AND PAINTER?

For the next month, a trip to New Orleans also offers the opportunity to see a different side of Tennessee Williams as an artist. Williams became an amateur painter later in life. Many of his paintings were created after he moved to Key West, where his oils on canvases were so popular with locals there they would buy them before the paint was dry.

It's from Key West that New Orleans is temporarily getting a rare collection of Williams' paintings. The Ogden Museum of Southern Art is featuring an exhibit of paintings given by Williams to his friend David Wokowsky, on loan from the Key West Historical Society, through May 31.

Williams' paintings are colorful, whimsical and fluid. They are often titled after the



PHOTO: TW/NOLF

Tennessee Williams was a prominent figure in New Orleans, setting plays including *A Streetcar Named Desire* in the city.

names of his poems. Williams also painted naked images of his male "ideal," as well as a fairly realistic portrait of the actor Michael York.

There is much of Tennessee Williams' New Orleans to see year-round. Bronze plaques throughout the French Quarter pay tribute to the places he and other famous writers, playwrights and musicians stayed and hung out.

For those who can't get enough of the Williams' allure, however, check out the Tennessee Williams/New Orleans Literary Festival. Williams wrote a mountain of work during his adult life, so there's no chance of running out of new and undiscovered treasures of his talent.

IF YOU GO

The **Tennessee Williams/New Orleans Literary Festival** runs every spring and celebrates its 30th anniversary in 2016. Visit tennesseewilliams.net or call 800-990-3377 for more details.

This year TW/NOLF co-produced an LGBT literary festival, **Saints + Sinners**, with the NO/AIDS Task Force of New Orleans. Visit sasfest.org for more information.

Marti's can be found at 1041 Rue Dumaine, New Orleans. Reservations suggested. Call 504-522-5478 or visit martisnola.com.

Literary tours of Tennessee Williams' haunts, as well as those of other famous authors, can be scheduled by private groups of 20 or more. A two-hour tour is about \$25. Many other tours of the French Quarter, Garden District, etc., are offered daily (and some evenings). Contact the New Orleans Convention and Visitors Bureau at 504-566-5011 or neworleanscvb.com.

The **Ogden Museum of Southern Art** is at 925 Camp St., about a 20-minute walk from the French Quarter. Admission is \$12.50, \$10 for seniors, students and those with a military ID. Visit ogdenmuseum.org for more details.

— Anne Siegel



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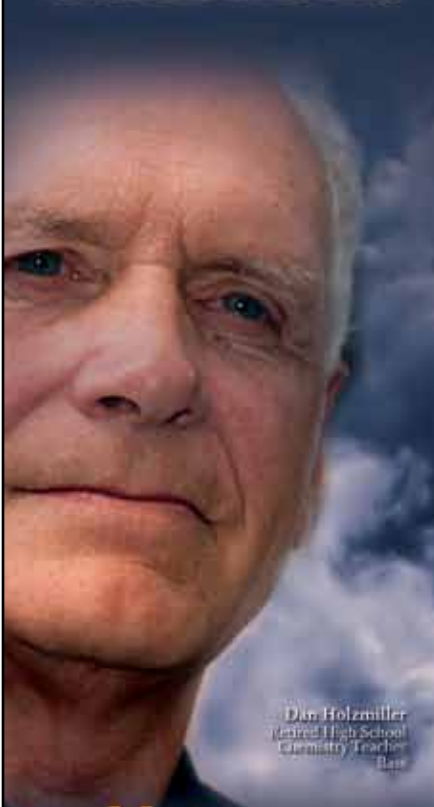
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Villa Terrace exposes the usable and beautiful past



PHOTO: KAT MURRELL

"Time flies," say these cupids, and they'd know, once part of the Plankinton Mansion, which stood for nearly 100 years before being demolished.

By Kat Murrell

Contributing writer

The present continually folds itself over, layer upon layer, as it forms a historical past. Art and artifacts are material traces with uncertain immortality. They can last far beyond the lifetime of their makers and the environment for which they were made.

Private Spaces Public Authority, on view at the Villa Terrace Decorative Arts Museum, asks what should be done with this usable past. Ceramic tiles, stained glass, doors, fireplace decorations and more are displayed as orphaned beauties, gleaned from two Milwaukee mansions: the Henry Uihlein Mansion and the Elizabeth Plankinton Mansion.

The former was built at 431 W. Galena St. in the 1880s and exemplified Victorian luxury. The latter, located at about 15th Street and Wisconsin Avenue, was completed in 1888 and constructed as a home for the daughter of meatpacking baron John Plankinton.

Ironically, Elizabeth never lived in the house, and it sat empty for about 10 years before its purchase by another owner. In 1910, the house changed hands again and was used as a clubhouse by the Knights of Columbus. In 1980, the Elizabeth Plankinton Mansion was demolished, replaced by a student union for Marquette University. The Henry Uihlein Mansion met its demise even earlier, in 1970.

What happens when we destroy the past? Do we regret the wrecking ball later?

These questions filter through the variety of pieces on display and bring in the presence of the loaning institutions. The exhibit is a collaboration between Villa Terrace and Milwaukee's Housing Authority and Redevelopment Authority.

These organizations have collected thousands of pieces and the presentation of several here brings up questions of salvage, ownership and the very notion of historic preservation.

The journey of two stained glass panels from Milwaukee to a Canadian pub illustrates the sometimes tricky path of provenance for historic architecture.

The two panels on display were originally part of a skylight in the Plankinton Mansion, allowing natural light from the ceiling of a third floor billiard parlor to filter in through beveled glass tesserae of color. When preparations were underway for the home's demolition, the skylight was overlooked on the list of salvageable elements. This loophole opened a way for a savvy antique dealer to make a private deal with the Knights of Columbus for the skylight.

Eventually, the panels landed at auction and were purchased by the parent company of Bartleby's Dining Emporium and Gathering Place in the province of Saskatchewan. It took a federal lawsuit for the Milwaukee Redevel-

opment Authority to reclaim the pieces now on view.

This vivid tale is one of the few in the exhibition to offer more than a fragmentary glance at the history of the pieces. For many, their makers and even original location are anonymous.

One exception is the charming cherubic figures representing the Latin phrase "*tempus fugit*" — "time flies" — in two sections of glazed ceramic tiles. A photograph puts things into perspective, showing the tiles as part of a full fireplace surround from the first floor of the Plankinton Mansion.

The dearth of additional details and stories makes this a rather quiet exhibition. We admire the sense of care and detail demonstrated by named companies as well as anonymous artists. This show requires studious observation, reliant on the close scrutiny of the visitor to notice the discreet beauty in these many small items.

Private Spaces Public Authority echoes an earlier time, when beer barons and industrialists coveted locations along Wisconsin Avenue on the present-day Marquette campus or built ostentatious homes on the upper East Side and Prospect Avenue.

Will the scant decorative details of today's construction projects and condo boom merit the same attention in 100 years? Likely not.

Perhaps this is all the more reason to consider our relationship to the aesthetics and crafts of the past and find new ways of bringing this enduring beauty into the present.

Private Spaces Public Authority is on view through June 7 at the Villa Terrace Decorative Arts Museum, 2220 N. Terrace Ave., Milwaukee.

ART GAZE - MILWAUKEE

'MORE ON LESS: THE HISTORY OF BURLESQUE IN AMERICA FROM LYDIA THOMPSON TO AMBER RAY'

'ART FOR THE CAUSE: FRENCH POSTERS FROM THE FIRST WORLD WAR'

Charles Allis Art Museum, 1801 N. Prospect Ave.

The Charles Allis Art Museum is currently hosting two exhibitions that draw on well-known archetypes, but dwell at different ends of the spectrum of human experience.

More on Less: The History of Burlesque in America from Lydia Thompson to Amber Ray is a fun, flirty, frolicsome exhibition, designed to draw in crowds with a wink and a tease. This exhibition offers perspective on this performance genre, particularly in the early 20th century and the Neo-Burlesque of the post-1990s period, with an extensive display of photographs, costumes, burlesque-themed paintings and drawings, and a variety of ephemera. *Through July 5.*

Art for the Cause: French Posters from the First World War has an entirely different emotional timbre. This is a small exhibition of about a dozen pieces with images of soldiers on the front lines, as well as mothers and children at home, intended as pro-war propaganda. Many prolific French artists were involved, including Théophile Steinlen. An example of his work shows a bird, framed by a brilliant sun in the background, singing atop a humble wooden cross on a scarred battlefield. It is intended to evoke a sense of noble grandeur, encouraging and elevating the sacrifices made by military and civilians alike. *Through July 12.*

'PLACING THE GOLDEN SPIKE: LANDSCAPES OF THE ANTHROPOCENE'

Inova, 2155 N. Prospect Ave.

In political circles, "climate change" and "global warming" have become controversial terms. Not so at Inova. The impact of humanity on the earth's ecology is front and center, and of grave concern. Issues of pollution, toxicity and climate change are drawn out in videos and installations that serve as warning calls on environmental issues.

The title of the exhibition also is a sign of the times. "Anthropocene" is a somewhat new term used to describe the geological era in which humans have had a critical impact on the environment, and the "golden spike" is a marker used by the International Union of Geological Sciences to identify locations that exemplify an epoch. What sites are archetypes of the Anthropocene? This exhibition offers some sobering possibilities. *Through June 13.*

— Kat Murrell



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Florentine raises a glass to season-ending 'Elixir'

By Michael Muckian

Contributing writer

When William Florescu, general director of Milwaukee's Florentine Opera, raises a glass on the opening night of Gaetano Donizetti's *The Elixir of Love*, he'll toast the opera with the Florentine's own wine.

The Florentine Reserve, produced by The Wine Foundry in Napa, California, is a classic Bordeaux blend of cabernet sauvignon, cabernet franc, merlot and petite verdot, says marketing and communications director Richard Clark.

"We knew that a love of great opera and a great wine would make the perfect pairing to end our 81st season," Clark says.

It's also a clever tie-in for the Florentine's version of Donizetti's comic opera, which has been migrated from the Basque Country in northern Spain, circa the 18th century, to 1930s California wine country.

"Since the opera's premise is that a quack traveling doctor is trying to pass off a bottle of Bordeaux as a love potion, we knew wine country would be a perfect location for our version," says Florescu, who's directing the production. "It was one of those updates that would be plausible without changing the logic of the piece."

In fact, the itinerant quack Dr. Dulcimara (bass Musa Ngungwana) arrives just in time to find a love triangle in the making. Poor Nemorino (tenor Rolando Sanz), a simple man in love with wealthy landowner Adina (soprano Diana McVey), can barely attract her attention. When the self-important Sgt. Belcore (baritone Corey McKern) begins to court Adina, Nemorino turns to the medicine man for a love potion.

The Elixir of Love, a Florescu favorite that he ranks as one of Donizetti's best operas, was relatively unknown to audiences after its initial performances in 1832. Famed tenor Luciano Pavarotti changed all that when he popularized the aria "Una furtiva lagrima" ("A furtive tear") in the '90s. It became one

of the late Italian tenor's signatures.

Donizetti wrote some 70 operas and a few sacred works, but most of them are no longer performed. His broader contribution to opera is having popularized the *bel canto* ("beautiful singing") style of opera, along with Vincenzo Bellini and Gioachino Rossini.

Elixir contains several *bel canto* moments, Florescu says, most notably the five duets performed among the four major characters.

"*Bel canto* describes a style of singing, but also describes an opera era that was the golden age of singing," Florescu says. "The style is generally thought of as having a beautiful lyric line and some fast notes. In *bel canto*, the orchestra played a subservient role, whereas later the orchestra became a sort of protagonist to the singers."

Elixir's use of *bel canto* is punctuated by its comic characterizations. Those would become source material for some of Gilbert and Sullivan's most famous parodies, Florescu says. The "patter songs" familiar to fans of *The Mikado* and *The Pirates of Penzance* first appeared in *bel canto* operas.

He also thinks the opera has unique implications in choosing to empower its heroine financially and romantically. "What's fascinating about this piece, which was adapted from a French libretto, is that you have a single woman in a position of independence and power with a young man mooning over her," Florescu says.

Donizetti's strength as a composer adds to the opera's appeal even beyond its comic leanings, Florescu adds. He was a craftsman

ON STAGE

The Florentine Opera's production of Donizetti's *The Elixir of Love* will be performed in Italian on May 8 and May 10 at the Marcus Center, 929 N. Water St., Milwaukee. Tickets are \$27-\$121 and can be ordered at 414-273-7121 or florentineopera.org.



PHOTO: THE WINE FOUNDRY

IN THE GLASS

To taste The Florentine Reserve, join opera fans at a Florentine fundraiser to be held at the Lake Country home of Dr. Karen Madsen and Dr. Peter Drescher. The event will take place on May 2 at 6:30 p.m. and also feature duets from *The Elixir of Love* performed by the Florentine Studio Artists.

Tickets are \$50 and include samples of the Napa Valley red and food catered by Zilli's. For details or to reservations, call 414-291-5700, ext. 212, before April 27.

who composed operas on commission to earn a living, but he was also an artist whose works foreshadowed operatic compositions yet to come.

The composer's strength was his naturalistic compositional style, Florescu explains. While Bellini and Rossini usually relied on musical "hooks," Donizetti was able to adapt his style to suit the material for which he was composing, whether it was a comedy like *Elixir* or a tragedy like *Lucia*. However, the composer did have his weaknesses.

"He wrote at a quick pace and pumped out at least two operas a year," Florescu says.

"The sheer prodigiousness of his output meant that some of his stuff became workmanlike to the point where it didn't contain any memorability."

Fortunately, *The Elixir of Love* doesn't fit into that category, standing as one of the composer's best efforts. Florescu expects audience members will feel the same way.

"I think people will love hearing the voices working together, especially in the five duets," Florescu says. "They're just fantastic pieces that give each voice a chance to shine, but they also do a great job moving the actions forward."

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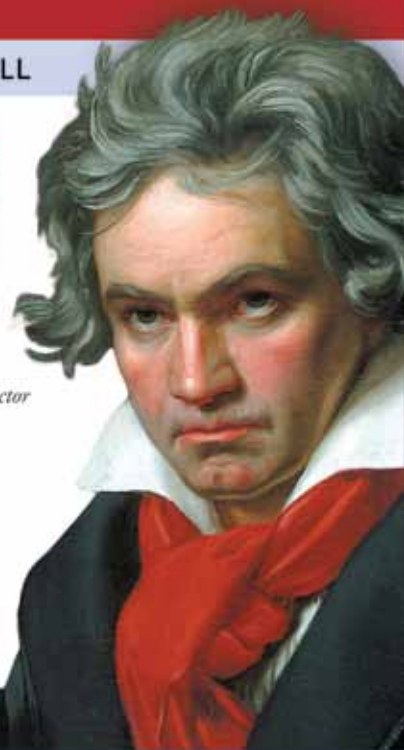
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Noel Gallagher looks forward with 'Chasing Yesterday'

By Colin Turner

The Interview Feed

In the '90s, Noel Gallagher was a name that meant only one thing: Oasis. The Brit-pop band, fronted by Noel and his brother Liam Gallagher, became the defining rock band of the era.

Oasis has continued to influence British artists long after the release of its defining albums *Definitely Maybe* and *(What's the Story) Morning Glory* (the latter containing the songs the band is best identified with: "Wonderwall" and "Don't Look Back In Anger"). But the band would increasingly become known as much for internal squabbles between its members, especially the Gallagher brothers, as any of its follow-up albums.

After one particularly volatile fight in August 2009, the band split for good, with Noel and Liam deciding to go their separate ways. Liam and the remaining members of Oasis would form a new band, Beady Eye, which folded late last year.

Noel launched a solo project, Noel Gallagher's High Flying Birds. The group released a self-titled album in 2011, which received critical acclaim and has gone double-platinum in the U.K. Since, though, the group has been quiet, with a planned partnership with electronic duo The Future Sound of London (under the alias Amorphous Androgynous) scrapped and only minimal rumblings of new material.

That changed with the release of *Chasing Yesterday* in March. Its appearance offered an opportunity to follow up with Noel Gallagher, discussing his solo career and evolution since leaving Oasis.

A lot has happened since we last met four years ago. Are you surprised to have a double platinum record under your belt? I knew it was a good record. You can never tell what it's gonna sell. Am I surprised? Yes. Am I shocked? No. It was a pleasant surprise.

You seem very at ease being center stage. Do you sometimes wonder why you didn't give it a go earlier? I didn't give it a go earlier because I f**king loved being in (Oasis). That band is one of the greatest and it was only when it became really not enjoyable on that last tour that I was like "There might be something else that I can do that will make me happy." ... I'm a singer now and all that, but there's something quite free spirited about just being an electric guitarist and singing the odd song. You know what I mean? You can live your Keith Richards fantasies at 5 a.m. ... When you're a singer you can't. You gotta be in bed because you gotta look after your voice, so it's a double-edged sword.

I remember you didn't feel pressure making the first album but you anticipated you might struggle a little bit with the second to

beat the first one. Did you? I don't think this album will sell anywhere near what that one did, simply because the music business is dying. ... That's in no way saying it's a lesser record because it's equal or I wouldn't be putting it out. But me and you could do this interview at four-year intervals until the end of time and eventually nobody would be buying records in a few years. Do you know what I mean? So, in that way it won't be as successful but I think my fans will f**king love it.

It sounds like you've set yourself free to experiment on this record. Is this the sound of your musical emancipation? Well, it's definitely the sound of my record collection. You know, when you're in a band and you're making records by committee and it's a democracy ... you can take great comfort from all the other people who have their own opinions and you forge something between the five of you. But this in another way is more satisfaction because it's total self-expression.

With this record, as I've written the songs, arranged them, produced them, played on them and designed the f**king artwork, it's possibly the most — it will be the definitive album of whatever it is that I am. All of it has come from my heart and soul. So it's self-expression taken to its limit.

Nobody was expecting songs like "Riverman" and "The Right Stuff." Was there an



PHOTO: LAWRENCE WATSON

Noel Gallagher's second solo album since leaving Oasis was released on March 2.

appeal in deliberately surprising people?

It's not intentional. If I ever try things or contrive things, I always get them wrong. Whatever I learned in the music business, I've f**king learned this and it got me to where I am today: Don't overthink anything.

NOEL page 36

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The Sets List



DEATH CAB FOR CUTIE

8:30 p.m. May 4 at the Riverside Theater, Milwaukee. \$36. pabsttheater.com.

Since Death Cab for Cutie last released an album, lead singer Ben Gibbard has gotten divorced and founding guitarist Chris Walla has left the band. But what's a rock band without conflict? Gibbard and the rest of the band are carrying on, with a new album (*Kintsugi*) that represents their ongoing evolution as artists and their commitment to remaining one of indie rock's leading acts. Dreamy, dense and equally introspective indie rock band The Antlers will open.

SURGEONS IN HEAT

9 p.m. May 1 at Linneman's, Milwaukee. No cover. linnemans.com.
9 p.m. May 13 at High Noon Saloon, Madison. \$7. high-noon.com.

This local power pop act is starting to play gigs again after a few years off, and Wisconsin is going to see a lot of them in the coming weeks. The reason: They've unveiled a new LP, *Disaster*, that is a welcome, upbeat addition to the state's 2015 catalog. Milwaukee in particular will have a lot of opportunities to catch them, but the gigs to aim for are their album release shows, which will feature a variety of indie rock guests. At Linneman's, the band will be joined by The Fatty Acids, Canopies and Sat Nite Duets; in Madison, they'll play with Dolores and Building on Buildings.

LORD HURON

8:30 p.m. April 25 at the Riverside Theater, Milwaukee. \$20. pabsttheater.org

Don't worry, Lord Huron just sounds fancy. This folk act is all about a commonfolk roots sound, albeit with the occasional atmospheric ornamentation, and their latest album is an organic, sylvan odyssey called *Strange Trails*. What is getting fancier are their venues. The last time they were in town, they oversold Turner Hall and got bumped to the Pabst. This time, they tried to return to the Pabst and upgraded to the Riverside. When they say "there's nowhere to go but up," this is the sort of band they're talking about. Gospel-and-soul singer Leon Bridges opens.

MATT GRIFFO MUSICAL COMEDY

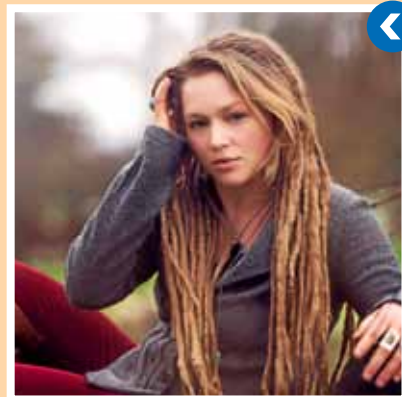
8 p.m. April 25 at the Underground Collaborative, Milwaukee. \$10, \$15 at the door. milwaukeeecomed.com.

Want your concerts with a few more laughs? Try giving Matt Griffo a try. The Chicago comedian, also responsible for the smash hit *Jersey Shore: The Musical*, specializes in original comedic songs sung with accompaniment on piano or ukulele. Sure, it blurs the line between the two genres, but when you're laughing all the way through and humming a tune on the way home, you probably won't care. A hit at the Milwaukee Comedy Fest performing solo, for this show he's bringing along a cellist and trumpeter to flesh out the band.

CAROLINE SMITH

9:30 p.m. April 25 at High Noon Saloon, Madison. \$15. high-noon.com.
8 p.m. May 1 at Shank Hall, Milwaukee. \$12, \$14 at the door. shankhall.com.

Caroline Smith got her start as a folk artist with a cutely named backing band (the Good Night Sleeps), but the last few years have sparked an evolution in her sound that's carried her far from that origin point. With the release of her latest album, *Half About Being a Woman*, Smith's revealed a maturation and an affinity for the neo-soul and R&B sounds of the '90s — think Erykah Badu, TLC, D'Angelo. An artist able to migrate so far from where she began as a musician surely has more tricks up her sleeve, but this period of work is one to relish as long as she sticks with it. Wisconsin pop duo Vic & Gab open at High Noon Saloon.



CRYSTAL BOWERSOX

3 p.m. and 7 p.m. April 25 at Stoughton Opera House, Stoughton. \$32. stoughtonoperahouse.ticketforce.com.

Crystal Bowersox may be a recognizable name largely due to *American Idol* (the country/folk artist took second place on the show in 2010), but going far on the show automatically means your first album after will get sent through a mainstream meatgrinder before hitting the streets. So while *Farmer's Daughter* did OK, Bowersox's really showing what she wants to do musically with her latest. *All That For This*, released on a major independent label, allows her to embrace a more authentic roots and soul sound. If you miss her at Stoughton, stay tuned: the bisexual singer will be one of the opening acts for Ani DiFranco at PrideFest Milwaukee.

Music reviews

ALABAMA SHAKES :: 'SOUND & COLOR'

Few contemporary artists can claim as powerful a presence as Alabama Shakes frontwoman Brittany Howard.

And she's just one-fourth of the rock band. On sophomore album *Sound & Color*, their bone-rattling music expands to the widest possible range. Whether it's the gently rolling soul of the title cut, the punkish thrash of "The Greatest," or the grinding funk of "Gemini," Alabama Shakes shows that their Grammy nomination for best new artist was no fluke. *Sound & Color* loses the punch of a debut album, but there are still surprises around every bend. It's as if you stopped by the home of a good friend and they showed you a cellar you never knew existed. Turns out there's even more to this Southern rooted soul-rock band than we thought.

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BRIAN WILSON :: 'NO PIER PRESSURE'

You are forgiven if you head back to *Pet Sounds* after a single listen to the latest from the Beach Boys' Brian Wilson. *No Pier Pressure* features contributions from contemporary artists like She & Him, Kacey Musgraves and Nate Ruess of fun., but it sounds like lost Beach Boys outtakes pulled through a time warp. The best songs here are collaborations with fellow Beach Boy Al Jardine — simply because they sound comfortable — but even they don't approach Wilson's past efforts. Brian Wilson, 72, has indicated that this may be his last album. If so, this album leaves it impossible to argue he's going out on top.

BUILT TO SPILL :: 'UNTETHERED MOON'

Built To Spill's eighth album, *Untethered Moon*, sounds familiar. But familiarity is never boring with a band whose songs turn on a dime, dissolving into a tangle of guitar riffs in an instant. Or the other way around. Just when opener "All Our Songs" sounds like it is disappearing into a messy solo, group leader Doug Martsch sings, "All these songs sound like we're in this together," and the track evolves into something more expansive, even epic. Built To Spill has been a mainstay of American alternative rock since the mid-'90s, but they're still trying new things. "C.R.E.B." finds them dipping a toe into a pool of angular pop before closing with a signature Built To Spill guitar solo.

HORSESHOES AND HAND GRENADES :: 'MIDDLE WESTERN'

Didn't think Wisconsin is a hotbed of bluegrass? Listen to Horseshoes and Hand Grenades and you may quickly change your mind. Back in 2009, five UW-Stevens Point students united at an open mic night to express their mutual love of bluegrass and Americana and stuck together to continue performing their brand of "progressive high-energy old-time folk music." Whether you are drawn to high-energy virtuoso playing (the album opener "Short But Sweet") or something more reflective (the ballad "Breathing,") there is plenty to like among the 16 tracks of *Middle Western*.

— Bill Lamb

We play The Decemberists, Cold War Kids, Sufjan Stevens, and the next new band you can't wait to tell your friends about.

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NOEL from page 34

If I trust my instincts, then it will be fine. If I trust my instincts and whatever I put my trust in fails, then that's great 'cause I didn't devote any time to it. It was just a f**king thought that I had, bang! and it was over, it was gone.

These songs that I've just mentioned, didn't they start as part of your side project? Two did, yeah.

I was wondering if you hesitated to put them on your album. As I said, I trust my instincts at all time. Are you talking about the Amorphous Androgynous album? It didn't come out because it wasn't very good. No other reason than that. It was that simple. If that Amorphous Androgynous album would have sat in between this record and the first album, I would have been devastated 'cause it's not anywhere near f**king acceptable.

Would it have been unconceivable to experiment a bit in Oasis? It's easier to please yourself than it is to get into a struggle with trying to convince somebody that a saxophone is the right thing to have on a record. I don't really like fighting and arguing. So I'd probably have given up quite quick and just gone "f**k it" and put a guitar on it.

But I don't mind that. That band was a rock 'n' roll band and I loved it, you know what I mean? And I would never have written "Riv-er-man," ever. That song wouldn't have been in existence because I wasn't in that frame of mind. I would have been writing for Oasis.

You've been accused of "chasing yesterday" a little bit on your past records. So what are you trying to say with this album title? I had to choose an album title in three hours cause it was going up on iTunes for pre-orders that day. There's no great explanation behind it. It looked good when it was written on a piece of paper. And that was it. And then I realized ... that taken out of context it might sound a bit nostalgic. But by then it was too late. ... A title is a title. You'd have to go a long way to find a worse title than (*What's The Story*) *Morning Glory*.

Was producing the album a way to fully control every aspect of the album? No, it happened completely by accident. I did a load of demos and I took it to my producer in Los Angeles. He then decided that he was going to get into the film industry and didn't wanna do music records anymore.

I came back to England and I met with a few producers who for whatever reason didn't express a great interest in doing it. Then I met with a guy called David Holmes and I sat in this room and I played it to him and he said "Why aren't you producing it yourself?" ... So that was it. That's how it came about. I didn't set out to do it. I wouldn't have come up with the idea myself. It happened completely by accident.

How different was the experience of making this album? It was harder on the brain. But the creative side was easy because really I've realized now ... let's ask the question: What is production? What do they do?

If they choose the songs, then I've always done that. If they arrange the songs, then I've always done that. If they choose who plays on what songs, then I've always done that. So it's only dawned on me now that I've actually produced every single f**king Oasis record. I just gave somebody else the credit for it.

With all the success you're having at the moment, I can't help but wonder: Do you feel a bit sorry for Liam now that Beady Eye has disbanded? (Sorry's) probably not the right word. He does have a very successful clothing company. I don't know where his brains are at the minute. It's not like it was taken away from him; he decided to quit. So it's obviously something that he wanted.

So no, I don't feel sorry for him. If he's happy, then I'm happy. If he's sad that he's not in the music business, then he should ask me to write some songs for him.

If you two made up and did that, could you see reuniting Oasis in the future? What could we do if we got back together that we hadn't already done? Nothing. We played the biggest shows that ever were. We were the biggest thing in England in the '90s so I don't see what there is to achieve.

Are you surprised in a way that Ed Sheeran seems to be the new Oasis, in the sense that he's filling up Wembley three nights in a row? I know you said some things about him ... Let me clarify that. I didn't say things about him. I was having a debate bemoaning the status of rock music and how music like Ed Sheeran is now selling out Wembley Stadium. Unfortunately his name got dragged into it.

It's just last time we were speaking I asked you if you thought Kasabian was Oasis' heir. And you said that to be the new Oasis you need to sell out Wembley three nights in a row (which Sheeran did, for three shows scheduled for July 2015). So it made me think "Is Ed Sheeran the new Oasis?" It might be to a load of 15-year-old girls but then again those 15-year-old girls have never seen Oasis. So you could only compare it if you've seen what we did. But I'm very surprised that Kasabian and Arctic Monkeys have not sold out Wembley Stadium. I'm very disappointed in that. Very surprised.

So is there hope for rock 'n' roll or is it going to take a long time to recover?

It's gonna take one f**king hell of a songwriter to come along. And retell the story. My band, Oasis, we weren't original. We weren't doing anything that nobody had done before. But that's what rock 'n' roll is. It's just retelling the story again. Maybe people have to forget the story for a few generations. It's gonna take one f**king hell of a songwriter though. 'Cause if you think, he's gonna have to write a better body of work ... he's gonna have to make a better album than *Definitely Maybe*. Even I couldn't do that. And I'm me!

Noel Gallagher's *High Flying Birds* will play Milwaukee's Pabst Theater on May 30. Call 414-286-3265 or visit pabsttheater.com for tickets.

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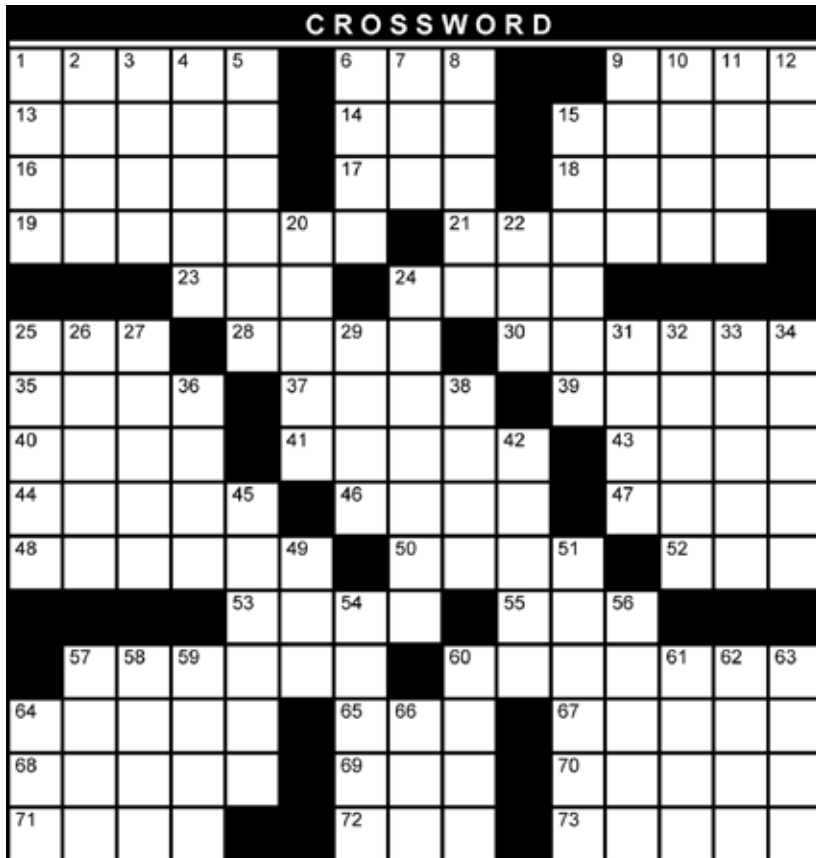
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GARDENING



ACROSS

- 1. Hawaiian island
- 6. ___ opener
- 9. Actress ___ Perlman
- 13. Olympian Jesse ___
- 14. Fertility clinic stock
- 15. None of these good ones go unpunished?
- 16. Blood line
- 17. Grazing area
- 18. Expression of pirate's displeasure
- 19. *Vacation destination
- 21. *Blooming tree
- 23. *Before it becomes one, corn is planted in spring
- 24. Computer solicitation
- 25. Communications org.
- 28. *Greek goddess of spring
- 30. Recipients of funds or benefits
- 35. Diving bird
- 37. Kuwaiti, e.g.
- 39. Mother-of-pearl
- 40. Fairy tale opener
- 41. Overthrow by argument
- 43. Bygone days
- 44. Jasmine and Basmati
- 46. Extinct bird
- 47. Musher's transport
- 48. Like lemon
- 50. Inquires
- 52. Driver's license and passports, e.g.
- 53. Cooking fat
- 55. To this day
- 57. *Resurrection celebration

- 60. *"Spring _____, fall back"
- 64. Jamaican national fruit
- 65. Don't waste
- 67. New World bird
- 68. A peddler who shouts to advertise
- 69. Lay down
- 70. Willow twig
- 71. Barrels or casks
- 72. Thrown in the Boston harbor
- 73. *Flower holder, often becomes visible in spring

DOWN

- 1. Baker's unit
- 2. Military no-show
- 3. Agrippina's slayer
- 4. Cavern
- 5. Old Testament prophet
- 6. Soft drink
- 7. "___ Maria"
- 8. Civil rights org.
- 9. Back of military formation
- 10. German mister
- 11. Avant-garde
- 12. *___ Wednesday
- 15. Demigod
- 20. Doom and gloom
- 22. Consumed or experienced
- 24. Seaworthy vessel
- 25. *Roman goddess of spring
- 26. Like a cone
- 27. Spherical bacteria

- 29. Ill-___ or unrefined
- 31. Thumbs-down votes
- 32. Food safety threat
- 33. Made a mistake
- 34. *Most need water
- 36. Financial aid criterion
- 38. *Signs of the season
- 42. Ginza locale
- 45. Kim to Kourtney, e.g.
- 49. Stage signal
- 51. Servomechanisms, for short
- 54. Do like Vesuvius
- 56. Unforeseen development
- 57. Shade of beige
- 58. Analogous
- 59. Gets the picture
- 60. Greek salad ingredient
- 61. Prima donna's song
- 62. Fishing rod attachment
- 63. Mr. Uncool
- 64. College readiness assessment
- 66. Johnny Cash's "A Boy Named ___"

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Wisconsin Republicans 'running scared' over Walker's budget

TIM BAETEN: Don't think they will stand up to Walker, money or their own party. They may correct a few items and then claim how they did what was right at election time. The Repubs have not had the strength to stand up so far so don't expect them to now. This budget has so many cuts that they would have to just about throw the whole thing and these cuts when Walker claimed at election we had a surplus. Oops, another lie.

MARY OLSON: The DNR is losing its science department and the land commission can't say climate change. Hopefully the remaining sane Republicans can keep us from becoming worse than Mississippi.

RICHARD OSWALD: Just got done reading this article. Its very clear Walker doesn't care about the people of this state, only his rich buddies. Did anybody else see the article

about his globe trotting and the hundreds of thousands of dollars its costing us while "the state faces a \$2.2 billion budget shortfall — a situation that Walker referred to as 'bankruptcy' in 2010."

JAMES POLGLAZE: Republicans, its time to stand up for your constituents and let this hater who was elected know that he does not own you, and you will uphold your oaths of office over his moneyed friends. Your state needs you.

LAWRENCE J. WINKLER: First, it's not Walker's budget. It's ALEC's and Koch's budget. He's just the mouthpiece of the 1 percent business plan. Second, the proposals are straw men. Most will be modified to make the Republicans look more moderate. We're still the frogs slowly being brought to a boil.

Wisconsin DNR mulls dissolving science bureau

DEBBIE EBERT: Can I ask why??? When did knowledge become a curse? When did observation, unbiased collection of data and the formulation of hypotheses become something to be avoided. We are trying to become (and I apologize to this state in advance) the Mississippi of the Midwest.

SARA BODE: Yes, get rid of the scientists and let the fate of our state's natural resources be in the hands of politicians. Can you say, "Sold to the highest bidder!?" (And by "highest bidder" I mean the one who donated the most to the politician's coffer.

MARILYN MUELLER COLLICOTT: Wrong wrong wrong. My beautiful Wisconsin — what has happened to you? This breaks my heart.



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