

Uprooted's exit
The African-American-founded theater company dissolves after six years, but leaves a legacy — and work to be done. **page 31**



PROGRESSIVE. ALTERNATIVE.

May 7, 2015 | Vol. 6 No. 12



Governor Rebecca Kleefisch?

What you need
to know about
Walker's backup

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WiG graphically recreates the Supreme Court hearing on same-sex marriage.



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Republican lawmakers deserve some credit for fighting against several of the harsher items in Gov. Scott Walker's budget.



36 Thor strikes again

Actor Chris Hemsworth hammers out the challenges of being an action star.



41 'May-thoven' in Wisconsin

Orchestras in both Madison and Milwaukee tackle three iconic Beethoven symphonies this month.

News with a twist

WIGWAG

By Lisa Neff, Louis Weisberg & Matthew Reddin

WHERE'S THE BRAT?

No brats at Miller Park? No way, you say? But that was the embarrassing situation that Milwaukee Mayor Tom Barrett found at the ballpark when he took visiting New York Mayor Bill DeBlasio to a recent Brewers game. That's something like De Blasio inviting Barrett to his city only to find the theaters on Broadway closed.

BLUE BELL BLUES

A series of listeria illnesses tied to Blue Bell Creameries ice cream prompted a massive recall. Concerned about their economic futures, residents of the company's home town of Brenham, Texas, turned to God for help. The community came together for an hour-long prayer vigil. Xanna Young attended the event wearing a T-shirt that read, "I Get Cranky Without My Blue Bell." She'd probably get cranky with a case of listeria, too.

It causes nausea, diarrhea and vomiting.

HEART-MELTING STORY

A snowman in Massapequa Park, New York, who became world famous thanks to his Save the Snowman Facebook page and international news coverage, has died at the age of 3 — 3 months, that is — from complications of warming weather. Despite his popularity, many fans on the East Coast were no doubt glad to see him go.

SOMETHING TO OINK ABOUT

A prestigious award from the Brooklyn Museum honors women who have made outstanding contributions in their fields. This year's surprise honoree is ... Miss Piggy. The Muppets character joins a distinguished list of recipients, including theater director Julie Taymor and former Supreme Court Justice Sandra Day



O'Connor, in being recognized by the Elizabeth Sackler Center for Feminist Art award. "Moi is thrilled," Miss Piggy quipped. Kermit the Frog, of course, will be among the attending celebrities.

FETCHING OUTFIT

An outfit Vivien Leigh wore when she played Scarlett O'Hara in the 1939 film *Gone With the Wind* has fetched \$137,000 at auction. Heritage Auctions offered the gray jacket and skirt, featuring a black zig-zag applique, plus other items from the Academy Award-winning film at auction in Beverly Hills, California. Heritage said more than 150 items from the movie were offered by James Tumblin, who began collecting pieces associated with the MGM film in the 1960s. He paid \$20 for the Scarlett O'Hara outfit

after spotting it at a costume company.

SAFER-WORLD SEX

How can you help protect endangered species? The folks at the Center for Biological Diversity say one way is to control the population of people. CBD celebrated Earth Day by giving away 50,000 condoms in packages decorated with polar bears, whooping cranes, sea otters, horned lizards, hellbender salamanders and monarch butterflies. CBD's campaign slogan? "Fumbling in the dark? Think of the monarch."

MEANWHILE, IN DENMARK

Meanwhile, animal welfare advocates in Denmark secured enough support among Danish lawmakers to outlaw bestiality. The country was a bit behind its European counterparts on the issue. As of July 1, any person found guilty

of engaging in sexual relations with an animal faces fines and or prison.

IS THE POPE JEWISH?

A New York City rabbi has received a papal knighthood. During a Manhattan ceremony, Arthur Schneier of the Park East Synagogue was inducted into the Papal Order of St. Sylvester. Schneier was honored for his work on behalf of religious freedom and international peace. Others who have held the title include comedian Bob Hope and industrialist Oskar Schindler.

CAFFEINATED CONSERVATIVES?

Apparently tea partiers aren't drinking decaf. An analysis by the Pew Research Center found that conservatives are the most politically active Americans. Pew said its review of statistics found that 82 percent of conservative Republicans and Repub-

lican "leaners" are highly likely to vote in the next election. Conservatives also are the likeliest to follow government affairs closely and far more likely to have given "some" or "quite a lot" of thought to the next election. Pew didn't assess the quality of such thought.

MATING MINDSET

A recent Australian study found that straight dudes took bigger risks for money after being shown pictures of shirtless male Abercrombie & Fitch models. Researchers said the study demonstrates the "mating mindset," characterized by men trying to one-up each other. In this case, looking at better-built guys spurred them to take greater risks to acquire more money and become more attractive to women. In other words, when their waistlines failed muster, they turned to their wallets.

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Marriage equality at the high court

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"I suspect even with us giving gays rights to marry that there's some gay people who will choose not to. Just as there's some heterosexual couples who choose not to marry. So we're not taking anybody's liberty away."
- Justice Sonia Sotomayor

"The issue, of course, is not whether there should be same-sex marriage, but who should decide the point."
- Justice Antonin Scalia

"If Sue loves Joe and Tom loves Joe, Sue can marry him and Tom can't. And the difference is based upon their different sex. Why isn't that a straightforward question of sexual discrimination?"
- Chief Justice John Roberts

"Marriage is about as basic a right as there is."
- Justice Stephen Breyer

"We had *Loving*. We had *Zablocki*. We had *Turner*. In all of these cases what we've talked about is a right to marry. We didn't try to define the right more particularly. ... We just said there's a right to marry, that is fundamental and that everybody is entitled to it unless there's some good reason for the State to exclude."
- Justice Elena Kagan

"Same-sex couples say, of course, we understand the nobility and the sacredness of the marriage. We know we can't procreate, but we want the other attributes of it in order to show that we, too, have a dignity that can be fulfilled."
- Justice Anthony Kennedy

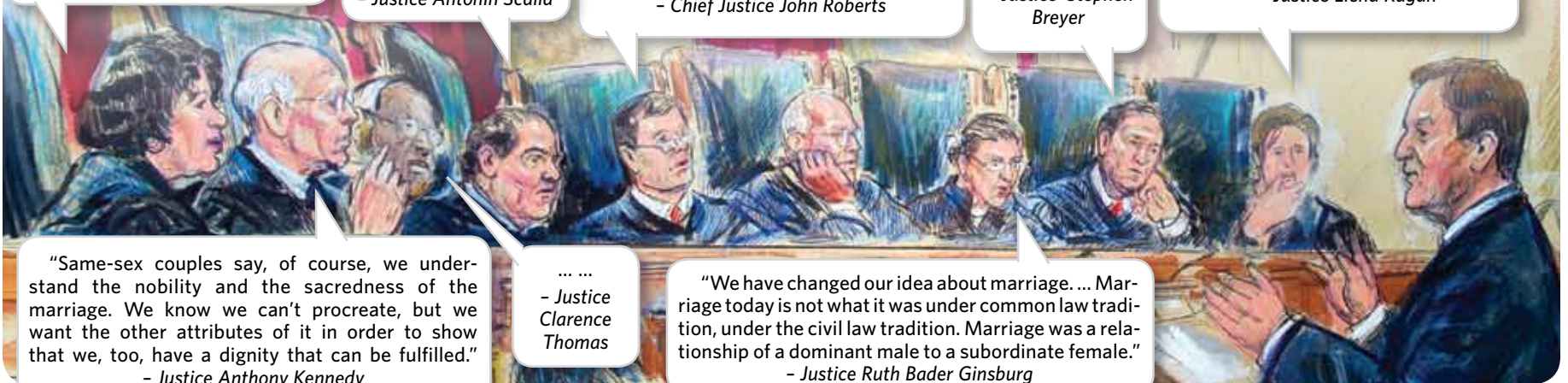
"... .."
- Justice Clarence Thomas

"We have changed our idea about marriage. ... Marriage today is not what it was under common law tradition, under the civil law tradition. Marriage was a relationship of a dominant male to a subordinate female."
- Justice Ruth Bader Ginsburg

The U.S. Supreme Court heard oral arguments on April 28 in four marriage equality cases that could lead to same-sex marriage becoming legal nationwide. The cases stem from disputes over bans against gays and lesbians marrying in Kentucky, Ohio, Tennessee and Michigan. A ruling is expected in late June. Justice Anthony Kennedy again is expected to be the deciding vote on the divided court.

Tennessee Associate Solicitor General Joseph Walen: "Tennessee, Ohio, Kentucky and other states with a traditional definition of marriage have done nothing here but stand pat. They have maintained the status quo."

Mary Bonauto, representing same-sex couples: "In terms of the question of who decides, it's not about the court versus the states. It's about the individual making the choice to marry and with whom to marry, or the government."





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Poverty, unrest are inching their way into the presidential campaigns

Julie Pace

AP White House correspondent

In a presidential campaign where candidates are jockeying to be champions of the middle class and asking wealthy people for donations, the problems facing the poor are inching into the debate.

Tensions in places such as Baltimore and Ferguson, Missouri, have prompted candidates to explore the relationships between poor communities and the police, and the deep-seated issues that have trapped many of the 45 million people who live in poverty in the United States.

But addressing the long-running economic, education and security troubles in underprivileged neighborhoods is a challenge with few easily agreed upon solutions.

A frustrated President Barack Obama challenged the nation to do "some soul-searching" after riots in Baltimore followed the death of 25-year-old Freddie Gray in police custody. There have been other deadly altercations between police and black men or boys in Ferguson, New York's Staten Island, Cleveland and North Charleston, South Carolina.

"I'm under no illusion that out of this Congress we're going to get massive investments in urban communities," Obama said. "But if we really want to solve the problem, if our society really wanted to solve the problem, we could."

To some of the Republicans running to replace Obama, his call for spending more money in poor areas underscores the problem with many current anti-poverty programs. The GOP largely opposes new domestic spending and party officials often say federally run programs are bloated and inefficient.

"At what point do you have to conclude that the top-down government poverty programs have failed?" said Jeb Bush, the former Florida governor and expected presidential candidate. "I think we need to be engaged in this debate as conservatives and say that there's a bottom-up approach."

Republicans have struggled in recent years to overcome the perception that the party has little interest in the plight of the poor.

Mitt Romney, the GOP presidential nominee in 2012, was criticized for saying he was "not concerned about the very poor" and that it was not his job to worry about the 47 percent of Americans who he said "believe that government has a responsibility to care for them."

More than 60 percent of voters who made less than \$30,000 per year backed Obama over Romney in that campaign, according to exit polls.

Bush has been among the most vocal Republicans discussing the need to

lift the poor out of poverty and reduce income inequality, though he has yet to flesh out policy proposals. He has been most specific about the need for greater educational choices and opportunities. Bush frequently cites his work in Florida, where he expanded charter schools, backed voucher programs and promoted high testing standards.

U.S. Sen. Rand Paul has long called for overhauling criminal sentencing procedures that he says disproportionately imprison low-income black men. He has promoted "economic freedom zones" where taxes would be lowered in areas with high long-term unemployment in order to stimulate growth and development.

Paul, who has made a point of reaching out to black communities, has drawn criticism for comments he made during the Baltimore unrest. In a radio interview, Paul said he had been on a train that went through the city and was "glad the train didn't stop."

U.S. Sen. Marco Rubio of Florida also has talked frequently about the poor. His anti-poverty proposals include consolidating many federal programs to help the poor into a "flex fund" that states would then manage.

Democrats, too, are trying to incorporate plans for tackling poverty into economic campaign messages that otherwise center on the middle class.

Following the Baltimore turmoil, Hillary Rodham Clinton made a plea for criminal justice changes that could aid urban communities. Among her ideas: equipping every police department with body cameras for officers. She said the unrest was a "symptom, not a cause" of what ails poor communities and she called for a broader discussion of the issues.

Former Maryland Gov. Martin O'Malley, who is expected to challenge Clinton for the party nomination, has been at the center of the discussions about Baltimore's issues. He was mayor from 1999 to 2007 and enacted tough-on-crime policies.

While O'Malley is not backing away from those practices, he is trying to put criminal justice issues in a larger context. He wrote in an op-ed that the problem in Baltimore and elsewhere is as much about policing and race as it has about "declining wages and the lack of opportunity in our country today."

In some places that have dealt with recent unrest, residents say they welcome the campaign discussions on poverty and policing, but hope the issues will not fade away when the next big campaign focus arises.



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Demonstrators deliver distress call on May Day

By Lisa Neff

Staff writer

Marchers in Milwaukee marked May Day by delivering a distress call — strong and loud — in the voices of thousands raised outside the Milwaukee County Courthouse.

The May Day rally and march, coordinated annually by the immigrant rights group Voces de la Frontera, took place on May 1, beginning at the nonprofit's headquarters on South Fifth Street. From there, marchers went to the courthouse.

They demanded nationwide immigration reform and called on Republican Gov. Scott Walker to withdraw from a 26-state federal suit blocking executive-branch immigration relief.

They demanded fair and equal pay and the right to organize on what has long been celebrated as a worker's memorial day.

And, with the march taking place just days after rioting in Baltimore following the death of a black man in police custody, they demanded an end to police violence and action to address the lack of opportunity in the nation's poorest neighborhoods.

They marched in solidarity, shouldering banners and sharing causes.

"I'm marching for my family," said José Flores, a longtime member of Voces de la Frontera. "We are here to tell Gov. Walker to stop blocking executive action on immigration and to let him know that we want immigration reform with a path



PHOTO: AP/MARK HOFFMAN

Dontre Hamilton's mother, Maria Hamilton, center, and people associated with the Coalition for Justice march on April 30. The march was on the eve of the May Day events.

to citizenship."

Walker has recently referred to such a path as "amnesty," which he opposes.

Christine Neumann-Ortiz, now Voces' executive director, addressed the crowd, rallying the marchers to demand racial and economic justice. "We have seen in Milwaukee and Baltimore and other cities African-Americans and their allies rising up against racist police violence, and we are proud to stand with their struggle. We are proud to stand with Maria Hamilton and Elvira Arellano, two mothers fighting for justice for all families."

Maria Hamilton is the mother of Dontre

Hamilton, an unarmed black man killed by a Milwaukee police officer one year ago in Red Arrow Park. He was shot 14 times, including in the back, during a scuffle that followed a pat down that violated MPD procedure.

Maria Hamilton told the marchers, "It's so beautiful to see people of so many nationalities here together."

Arellano, an immigrant rights leader with an international reputation, told marchers, "I want to say thank you to the U.S. citizens who are here with us today fighting deportations."

MAY DAY TRADITION

The Milwaukee May Day Solidarity March for Immigrant and Worker Rights coincided with more than 20 other marches on May 1, which is International Workers' Day and the anniversary of the bloody 1886 Haymarket Riot in Chicago.

May Day marches have been held for more than a century, but the focus broadened in the mid-2000s to include demands for immigrant rights. In 2006, hundreds of thousands of demonstrators joined in protests across the United States.

This year, with the unrest in Baltimore and solidarity protests in other cities, the marchers broadened the message and the demands still farther.

"Man, it's all related," said marcher Deacon Davis of Milwaukee. "We cannot divorce the brutalities of our police department from the brutalities of our governor and Congress and the brutalities of big business."

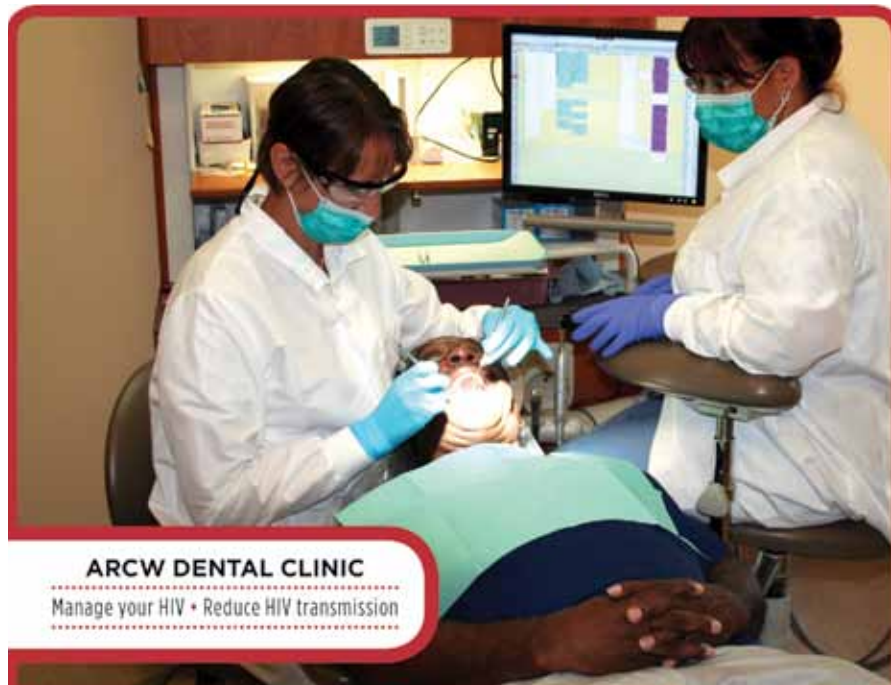
In the days before the May Day actions, Wisconsinites held other labor-related tributes, including organizing Workers' Memorial Day gatherings on April 28 in La Crosse and Madison.

And two days after the May Day marches, another traditional observance took place in Milwaukee commemorating the anniversary of the Bay View Massacre on May 5, 1886. That morning, after four days of massive worker demonstrations for an eight-hour workday, about 1,500 workers marched toward the Bay View Rolling Mills and came upon the State Militia, called out by the governor and armed with guns ready to fire. The marchers were ordered to stop about 200 yards from the mill, and, when they did not, the militia killed seven and wounded others.

The memorial took place on May 3 at the State Historical Marker for the mills at South Superior Street and East Russell Avenue on the lakefront, with historians, labor activists, artists, entertainers and community members remembering those shot by a state militia called out to squash a workers campaign.

The Wisconsin Labor History Society offered a remembrance and the Milwaukee Public Theatre and Milwaukee Mask and Puppet Theatre staged a re-enactment.

Wisconsin Jobs Now also had a presence at the ceremony, where speakers talked about challenges working people face and musicians offered a tribute to the late Larry Penn, a folk singer and longtime Bay View resident who regularly attended the event.



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GOP resists efforts to protect sage-grouse habitat

By Lisa Neff

Staff writer

Political animals in late April gave priority to the oil and gas industry over a species threatened by dramatic decline.

The U.S. House Armed Services Committee on April 29 voted to maintain a sweeping provision in defense spending that delays for at least a decade any effort to provide federal protections for the greater sage-grouse.

Environmentalists said the congressional move would undermine federal efforts to protect the bird's habitat across the West.

However, the Defense Department did not request the GOP-backed provision and environmentalists allege Republicans' motivation has more to do with economics and the influence of the oil and gas lobby than with the national defense.

Included in the National Defense Authorization Act that should reach a floor vote in the next month is a provision from U.S. Rep. Rob Bishop, a Republican from Utah, to prevent the U.S. Fish and Wildlife Service from protecting Sage-grouse under the Endangered Species Act until 2025. The provision also would allow governors to veto any federal land management changes designed to protect the birds.

Sage-grouse populations — currently under the management of state fish and game agencies — are at a fraction of their historic numbers. The species has declined by more than 50 percent between 2007 and 2013 as its sagebrush habitat has diminished.

Bishop and other Republicans maintain that federally protecting the birds threatens military readiness and national defense because the bird's habitat can be found at the Yakima Training Center in Washington state, Hawthorne Army Depot in Nevada and Tooele Army Depot and Dugway Proving Ground in Utah.

"The military didn't ask for this exemption," Defenders of Wildlife said in a prepared statement. "In fact, military installations across the west have been doing an admirable job conserving sage-grouse without compromising military readiness.

"We hope the Senate will reject this destructive proposal in its bill later this year. Sage-grouse are certainly no threat to national security and should not be used as an excuse to give the states control over millions of acres of federal lands."

The House committee rejected a proposal from Massachusetts Democrat Niki Tsongas, who sought to delete the provision from the spending bill.

Environmentalists said Bishop's rider essentially would turn over management authority on about 60 million acres of public lands to individual states and condemn the Sage-grouse to extinction.

"The tea party rider takes away the public's right to participate in land-management decisions and simply hands the keys to our public lands to industry," said Randi Spivak, public lands director at the Center for Biological Diversity. "It's an unprecedented giveaway to corporate polluters that's completely out of step with public opinion on the importance of protecting the people's lands. Poll after poll shows that an overwhelming majority opposes transferring or selling public lands to states."



PHOTO: USFWS

ENDANGERED SPECIES DAY

Endangered Species Day is observed nationwide on May 15.

Federally protected species in Wisconsin include the Northern long-eared bat, the Kirtland's warbler, piping plover, Rufa red knot, whooping crane, Eastern massasauga, Higgins eye pearl mussel, Hine's emerald dragonfly, Karner blue butterfly, the Eastern prairie fringed orchid and Mead's milkweed.

Source: Fish and Wildlife Service

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Walking with my mother in her heart-breaking decline

By Michael Muckian

Contributing writer

All life cycles have watershed moments, times when another bridge has been irrevocably crossed. In the life of a child, that moment is often a joyful one. But for an elderly parent, life proceeds in reverse, leading often to sorrowful conclusions.

My mother Liz, who is 93 years old, reached one of those watershed moments one night three years ago.

We had moved my mother from Milwaukee to a senior housing complex near our Madison home five years earlier. My wife Jean and I had visited her twice that Sunday to address various issues. She seemed strange, but we weren't yet seasoned enough to understand what was wrong.

After her third call, we returned to find Mom sitting in her nightgown on her bed, with three television and cable system remotes and three cordless telephones alongside her. We realized that something was happening.

Jean began to remove the clutter, which snapped Mother out of her stupor,

"Don't touch those," she said anxiously. "Those are my phones!"

Some were her phones, and some weren't. Due to their similar shape and color, she could no longer tell the difference. We bundled her up and took her to the nearest emergency room.

>>>

More than 10 million adult children over 50 care for aging parents, according to a 2011 study by the MetLife Mature Market Institute. Baby Boomers comprise the majority of caregivers. The number of parents cared for both physically and financially by their kids has more than tripled over the past 15 years.

Not surprisingly, daughters tend to provide more care than sons and suffer more financially because of it. On average, the amount of lost wages, pension dollars and Social Security benefits for women forced to leave the workforce early to provide care totals \$324,044, according to the study. Men suffer less financially, but it still costs them an average of \$283,716 in aggregate salary and benefit losses to care

for elderly parents.

A disproportionate number of boomers caring for parents are gay and lesbian, according to John George, health care administrator for Saint John's On The Lake, a retirement community of 330 residents on Milwaukee's east side.

>>>

Upon reaching the hospital that Sunday night, my mother was diagnosed with dehydration and a urinary tract infection, both of which accounted for her confusion. But we would soon discover she also suffered from transient ischemic attacks, often called TIAs or "mini-strokes." Those would lead to more dire consequences.

TIAs are caused by blood clots that come and go in the brain. Some are relatively harmless, while others can be precursors to larger, fatal strokes. A series of TIAs followed by a large stroke killed Mom's older brother Harold decades earlier. We felt that a similar outcome was possible, if not imminent, for her.

While doctors worked to get her situation under control, we made arrangements to move Mom temporarily to a nursing home for rehabilitation. A former RN, my mother had worked at Sunrise Care Center on Milwaukee's south side until she was almost 86. We thought she'd be comfortable with the transition.

>>>

Transitions to some level of assisted living are often the most difficult things for families to cope with, according to Elaine Dyer, a registered nurse and administrator for the Jewish Home and Care Center, a 160-bed retirement community also on

Milwaukee's east side. Large families often have the hardest time agreeing on what should be done with an elderly parent.

"When there's more than one child, there's always more than one opinion," Dyer says. "As caregivers, we need a point person whose guidance we can rely on, and that person needs to be the patient's health care power of attorney in order to make the right decisions."

Dyer's own mother was a resident at the Jewish Home until she passed away from Alzheimer's disease last October, and the administrator is acutely aware of how hard the "little losses" of cognitive decline can be on family members.

"Watching cognitive decline is harder than watching physical decline," Dyer says. "The elderly begin to lose the abilities you gain as a child, including swallowing, talking, walking, bowl and bladder control."

In terms of providing care, Wisconsin's 323 nursing homes serve only about 5 percent of the state's population over 65, Dyer says. The surprising statistic is mostly due to finances. Owing to the recent financial recession, admissions to skilled care facilities have declined over the past four to five years, because too many families need their parents' Social Security checks to make ends meet.

And then there's the cost of putting those parents in a skilled care facility.

"The cost for nursing home care is \$8,000 to \$10,000 a month, and even the wealthiest person who has saved for it could one day run out of money," Dyer says.

But before that happens, adult children should make sure they understand what their aging parents want and then make those ultimate decisions based on that guidance, she adds.

>>>

Mom spent two weeks in the nursing home, eventually returning to a variant of her former self. But we knew that bridges had been crossed and things would never be the same again.

During my mother's nursing home stay, we found her an assisted living facility on Madison's west side. We moved her out of her senior apartment, disposing of furniture and other things she no longer needed. During the grueling two-week process, we discovered clues to her cognitive failure that weren't previously apparent.

Dozens of unopened bottles of generic acetaminophen and countless file cards and paper scraps with duplicate addresses and phone numbers she didn't want to forget filled nooks and crannies. We discovered boxes of junk mail — her "bills" as she called them — including some stored in the unused dishwasher. We found cash in the refrigerator.

Mom appeared to be settling in nicely to her assisted living facility, making new friends and regularly eating a healthy diet, something she had also stopped doing in her apartment. There were even activities and outings, but over the course of two years we could see that she had started slowing down.

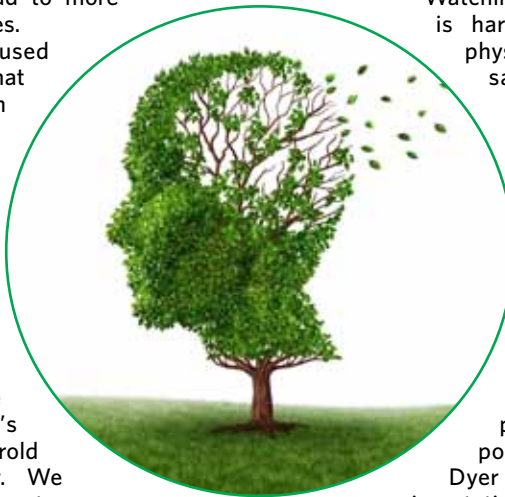
When construction began on the facility's new addition, we saw her confusion and anxiety increase. A series of three UTIs in as many months seemed to send her to the moon and back again — not to mention the hospital — on a regular basis.

George notes that a change in a senior's environment can result in "transfer trauma" and a large percentage of sufferers are usually dead within a year. When her strange behavior continued, we began to wonder just how long her future would be.

My mother called me on the telephone last week.

"Mike? This is Grandma," she said. "If you are out can you stop by? I haven't had a working phone all day."

And so, once again, it begins. I don't want to spend Mothers' Day at the hospital this year, but maybe just having one more Mother's Day anywhere is the best I can hope for.





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As Walker goes presidential, Rebecca Kleefisch is emerging from the shadows of an administration that didn't want her

By Louis Weisberg

Staff writer

Gov. Rebecca Kleefisch. That name with that title prompts derisive chortles and exclamations of "God forbid" from progressive leaders.

Or outright dismissal. "The chances of (Kleefisch becoming governor) are infinitesimal," said Scot Ross, executive director of the liberal advocacy group One Wisconsin Now.

But with Scott Walker on the verge of mounting a vigorous campaign for the Republican presidential nomination, the prospect that Wisconsin's lieutenant governor could write the next biennial budget is possible even if improbable. Walker might be a long shot for winning the nomination — and an even longer shot for winning the White House — but he might more conceivably wind up working in a Republican presidential administration.

And that, according to the state Constitution, would make Kleefisch the state's chief executive.

Wisconsin knows little about how Kleefisch would govern. The lieutenant governor has no real constitutional duties except to fill in if the governor dies or becomes incapacitated, so Wisconsinites have had few opportunities to see her in action. The public tends to fill in the blanks with some of her more outrageous behavior, such as the 2010 radio interview in which she compared same-sex marriages to unions between humans and inanimate objects, including clocks and tables.

That statement drew national headlines and prompted her gay uncle Chris Pfauser to donate \$500 to Milwaukee Mayor Tom Barrett's campaign against Walker. Speaking with reporters at the time, Pfauser blamed his niece's anti-gay putdown on her newfound religious fundamentalism. (Pfauser did not respond to a message *WiG* left for him.)

By her own account, Christian orthodoxy guides Kleefisch's life. Speaking to a tea party group during the 2010 campaign, she said, "My qualifications for a governor are a Christian man who can actually right our financial ship." In a campaign flier, she pledged to make decisions by "relying on the wisdom and faith she has in Jesus."

The rhetoric is identical to what Republicans in Iowa are hearing from Walker.

Given her record — or lack thereof — it would be easy to dismiss Kleefisch as a fringe character who landed in a do-nothing office on a fluke. But some people who are familiar with her maintain that she has developed more substance and proven more capable than detractors think.

'NOT WORTH THE TIME'

Kleefisch turned down *WiG's* request to be interviewed and declined to answer

questions we emailed her. Instead, we relied on previously published statements and Capitol observers, including some who asked not to be identified, to look at her trajectory.

It's well known that Kleefisch was not on Walker's short list of running mates. Having never held either political office or a management position, she had little to recommend her for the role of governor-in-waiting. But she did have what proved to be the most important assets — the approval of Charlie Sykes, the king of Wisconsin right-wing radio, along with the state's tea party and religious activists.

Walker wanted former state Rep. Brett Davis on his ticket, and he went to extreme lengths to push for it. Davis emerged as a central figure in the John Doe investigations that led to indictments of former staffers who served under the governor while he was Milwaukee County Executive.

In 2010, Davis' home was among those raided by the FBI in connection with the investigation. He was not charged, however, and he was eventually repaid for his loyalty when he was appointed Medicaid director in Walker's administration.

Walker operative Kelly Rindfleisch also preferred Davis, but she was not as lucky. She was sentenced to jail time after prosecutors charged her with illegally fundraising for Davis on taxpayer time via a secret Wi-Fi system in the county executive's office. Emails that she and other Walker supporters traded about Kleefisch were confiscated and later shared with the media under the Freedom of Information Act.

"We are not touching anything to do with Kleefisch — she is radioactive and not worth the time," wrote Walker campaign manager Keith Gilkes in an email that typifies the Walker camp's attitude toward Kleefisch.

"I cannot see how anyone can take this woman seriously," wrote one of Davis' aides.

Walker's county spokesperson referred to Kleefisch as "fluff," and Rindfleisch wrote, "I can't stand Becky."

It's not clear whether Kleefisch was aware of the disdain that Walker's camp had for her prior to the email release. If not, it must have been a crushing blow.

It's also unclear whether Walker's people knew Kleefisch was battling Stage 2 colon cancer in August 2010, at the height of the campaign. At the same time she was campaigning tirelessly on behalf of the ticket and helping to win over women voters, Kleefisch was undergoing chemotherapy and fighting for her life.

In retrospect, it's possible that some of her stranger public moments, the spacey ones that have drawn comparisons to former U.S. Rep. Michele Bachmann, might

have been influenced by her medical condition.

COLORFUL COUPLE

Many political insiders contend that Rebecca Kleefisch and her husband, state Rep. Joel Kleefisch, R-Oconomowoc, are oddballs any way you look at them. Their policy positions are fundamentally the same — and the same as Walker's: They're for trickle-down economics, they're opposed to marriage equality and choice and they hate "big" government, which appears to mean government agencies or contracts that do not employ or profit their family and friends.

Rebecca Kleefisch frequently toes the party line that lowering taxes is the most reliable economic-growth strategy. When she meets with business groups, one of her go-to lines is, "How can we love you more?" — presumably expecting them to ask for tax breaks.

Joel Kleefisch emphasizes the same talking point, but he tops his wife in the "colorful character" category. A man who's met few animals he didn't want to shoot, Kleefisch proposed a bill in 2012 to create a hunting season for sandhill cranes. "Many call (sandhill cranes) the rib-eye of the sky," Kleefisch told the *Wisconsin State Journal* in pushing for supportive legislation. It died in committee but has since resurfaced.

Joel Kleefisch often appears at the Capitol wearing various articles of camo clothing. Democratic strategist Patrick Guarasci said that during his time working in Madison, he and others viewed the Kleefisches as whackos.

In addition to hunting, Kleefisch was obsessed with sex offenders, according to Guarasci. "He fashioned himself as an expert on the subject," Guarasci said. "He was always trying to come up with stricter and stricter rules for the placement of sex offenders."

One of his proposals was to force sex offenders to drive with chartreuse license plates on their cars for easy identification, Guarasci remembered.

More recently, Joel Kleefisch landed in hot water after records surfaced showing that he'd allowed one of his wealthy donors to help him draft a bill that would have substantially reduced the donor's child support payments.

Ross criticized Rebecca Kleefisch for never commenting on her husband's behavior.

Like his wife, Joel Kleefisch is a former broadcast news reporter. But otherwise, they make for a rather odd couple, which is obvious just seeing them together. She's fastidiously groomed, while he's a rather

KLEEFISCH next page

KLEEFISCH from prior page

slouchy man who treats hunting garb as formal wear (see photo).

In her early and inexperienced days, Kleefisch had to rely on physical style over substance. She didn't have time to develop the kind of inside knowledge and engaging political persona that Walker has perfected. So she used the familiar newscasters' tools — heavy makeup and reading words written by someone else.

The results were poor but largely overlooked by voters. An insider who asked not to be identified said people working on her 2010 campaign considered her "like a political android. She was wooden and had no substance. It was just all talking points."

The Walker administration didn't help her much. Campaign advisers seemed determined to keep her away from the press and the Walker administration initially kept her under wraps. Walker never made a campaign commercial with Kleefisch.

But she seems to be proving more capable and determined than her detractors had figured.

GROWING INTO THE ROLE

Despite not having specified constitutional duties, Kleefisch has managed to carve out a role for herself in the Walker administration as "the marketing guy."

That's how she described herself to the *Wisconsin State Journal* in a recent interview. She's lived up to the title, reaching out to recruit businesses from other states, attending new business openings throughout the state and even participating in an important trade mission to China.

Today, Kleefisch seems to fit smoothly in Walker's groove. She's not basking in the spotlight, but she's clearly in the loop and acting as an effective surrogate for Walker at local events as he ramps up his White House run.

Demonstrating how much her status within the Walker administration has advanced, Kleefisch toured the state last fall with Secretary of the Wisconsin Department of Revenue Rick Chandler to host listening sessions on tax reform in advance of the 2015-17 biennial budget.

"That was something that some of us looked at and thought, 'This is kind of an attempt to give her a kind of a role,'" said Colin Roth, editor of *Right Wisconsin*, Charlie Syke's daily e-newsletter. "I thought that was something (that positioned her) more in a substantive policy realm."

Even Democrats were impressed with her appearance in January at a groundbreaking event for a Walnut Way Conservation Corp. project in Milwaukee. She demonstrated far more polished retail political skills than she possessed in 2010, generating some positive buzz.

"I've been very impressed with how far she's come in the past few years," Roth said. "I think she's proven herself capable and up to the task. If you look around, she makes some of these short lists of rising stars. I very much think she is a frontrunner — if not the frontrunner — in 2018."

Walker administration Secretary Mike



PHOTO: FACEBOOK

Duck Dynasty's Phil Robertson, his wife Kay Robertson, Lt. Gov. Rebecca Kleefisch, her husband state Rep. Joel Kleefisch, Tonette Walker and Gov. Scott Walker at an Oct. 3 fundraiser for "Teen Challenge Wisconsin," a Milwaukee faith-based addiction recovery program.

Huebsch told the *Wisconsin State Journal* that he's seen Kleefisch go from sitting quietly at meetings to asking questions to participating in policy discussions about transportation, Medicaid and taxes. Her former political rival Brett Davis also praised her, telling *WSJ* that she's "really grown into the role."

Kleefisch has begun to stake out opinions of her own. In a March radio interview with Sykes, she acknowledged that states developing clean, renewable energy sources have a "competitive advantage" over states like Wisconsin that don't.

"When I'm talking to my colleagues in the National Lieutenant Governors Association and they have already gotten online to different (carbon emissions) standards than what is traditional in our state, all of a sudden they have a competitive advantage," Kleefisch said.

The Walker administration seems to have done everything in its power to discourage if not outright halt wind and solar projects in the state. Critics charge that his anti-renewable position is a way of supporting Koch Industries and other fossil fuel businesses that have contributed heavily to his campaigns.

Whether Kleefisch's statement on clean energy was a faux pas or an indication of forward thinking on her part remains to be seen. But it's clear she's used her three campaigns and four years in office to develop a knowledge base of the issues as well as communication skills.

Roth said people who have tuned out

Kleefisch are going to be surprised as they become more familiar with her in coming months. There's more to her than has met their eyes so far, he says.

Even Guarasci concedes: "I would not be surprised if I've underestimated her."

Ultimately, Kleefisch's positions are as out-of-synch with the progressive agenda as Walker's. She's a religious conservative who still believes that tax breaks for the rich will create jobs. Her focus would likely

be on reducing government regulations, privatization of government functions and selling off the state's natural resources.

But she's not the punch line that progressives think she is. She's proven to be tenacious, committed and a fast learner. Liberals dismiss her at their own peril.

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Cats speak with meows, blinks, tails and whiskers

The Associated Press

When it comes to cats, those meows mean ... well, a lot of things.

With each purr, yowl or even blink, felines are saying, "Hello," "Let's snuggle" or "Beat it, Dad."

For the increasing number of pet owners who want to connect with their often-alooof fur babies, experts say there's something to gain from those attempts at communication.

Cats are independent, and so they are easily misunderstood, said Dr. Gary Weitzman, president and CEO of the San Diego Humane Society and SPCA and author of the new National Geographic book *How to Speak Cat*.

He aims to unravel the mystery by helping people discern what cats are trying to convey.

Crafty kitties can make 16 meow sounds and usually only unleash them when people are around, he said.

Meows can be their way of saying feed me, pet me or let me out, and hardly ever get exchanged between cats.

That's because cats learn they can get something desirable from people if they meow, 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. She wrote the 2003 textbook *Feline Behavior*.

The meaning of a scratch or a hiss is pretty clear, but cats can talk in more subtle ways — with their eyes and tails.

A slow blink from a feline, for example, is like a wink between friends, Weitzman said.

"Blinking is like a kitty kiss," he said.

And extending their tails straight up

equates to a human handshake, he said. A cat perks up that appendage as it approaches to show it's happy to see you.

Susan McMinn, 55, of Tryon, North Carolina, was eager to try the slow-blinking exercise with her Siamese cat, Jade, after reading the book.

"I sat and blinked slowly at my cat and she blinked right back. I know she loves me, of course, but now I feel I understand her communication even more," McMinn said.

McMinn has owned Jade for 10 years and has had six cats over her lifetime, but she says it's clear she still has a lot to learn.

"And I thought I was an expert!" she said.

Even ear and whisker movements signify something worth listening to. If a cat's ears are flat, don't get close because it's scared or facing a fight, Weitzman said.

A kitty is happy, calm or friendly when its whiskers are naturally out to the side. Twice as thick as a human hair and rooted three times as deep, the whiskers guide them, help them with prey and show how they are feeling.

Learning to communicate with cats becomes even important for those who adopt a pet based only on the color or breed they want versus a connection with the animal.

At Happy Cats Sanctuary in Medford, New York, a potential owner might ask for a "white cat with fluffy fur," said Melissa Cox, director of communications and development.

She tells them not to go by looks alone because the true indicator of compatibility is spending time with a cat and getting to know it.

CATS next page

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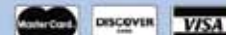


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CATS from prior page

For McMinn, she says she isn't done with the book and plans to use some of its training tips.

But now she knows "what to look for in her (cat's) tail and ear movement, whisker positions and in her eyes."

PHOTO: AP/LENNY IGNEZI

Dr. Gary Weitzman, president and CEO of the San Diego Humane Society and SPCA and author of the new National Geographic book *How to Speak Cat*, has a word with Wesley.

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Pocan sponsors anti-fracking bill

By Lisa Neff

Staff writer

Fracking generates enough dirty wastewater a year to flood Washington, D.C., turning the U.S. capital into a toxic lagoon 22 feet deep.

On Earth Day in the capital, Democratic U.S. Reps. Mark Pocan of Madison and Jan Schakowsky of Chicago marked the holiday with the introduction of the Protect Our Public Lands Act, a measure intended to bar the oil and gas industry from fracking on federal land.

"Our national parks, forests and public lands are some of our most treasured places and need to be protected for future generations," said Pocan.

About 90 percent of federally managed lands are available for oil and gas leasing, while only 10 percent are reserved for conservation, recreation, wildlife and cultural heritage, according to Pocan's office.

Oil and gas companies already possess leases for fracking operations on 36 million acres of public lands and have expressed interest in fracking 12 million more acres of public parks and forests.

Reports have shown that fracking wells on those public lands aren't being adequately inspected, creating greater potential for disaster.

Rachel Richardson, director of Environment America's Stop Drilling Program,

said fracking has wrought widespread environmental damage, polluting waterways, increasing air pollution and disrupting wildlife. The process generates millions of gallons of toxic wastewater laced with benzene, caustic salts and radioactive material.

In early April, after years of skepticism, authorities confirmed that fracking can also be linked to seismic activity in Alabama, Arkansas, Colorado, Kansas, New Mexico, Ohio, Oklahoma and Texas.

The Protect our Public Lands Act, H.R. 1902, would prohibit fracking, the use of fracking fluid and acidization for the extraction of oil and gas on public lands for any lease issued, renewed or readjusted.

The Food and Water Watch, the American Sustainable Business Council, Environment America, Friends of the Earth, Center for Biological Diversity and Progressive Democrats of America endorsed the bill.

"Our public lands are a shared national heritage and shouldn't be polluted, destroyed and fracked to enrich the oil and gas industry," said Wenonah Hauter of Food and Water Watch. "Congress must follow Congressman Pocan and Congresswoman Schakowsky's bold leadership and ban fracking on these lands, so that future generations can enjoy these special places."

Budget threatens AMBER alerts and emergency warnings

By Jay Rath

Contributing writer

In cutting state support for public broadcasting in his proposed biennial budget, Gov. Scott Walker threatens transmission of severe weather warnings and AMBER child abduction alerts on state radio and television outlets, both public and commercial.

The proposed cuts also will strongly impact educational media provided to kindergarten through 12th grade classrooms in Wisconsin.

In total, public broadcasting in Wisconsin faces an estimated loss of \$3 million a year each of the next two years.

"I think \$3 million is probably on the conservative side," says Gene Purcell, executive director of the Educational Communications Board, a state agency. An exact number is difficult to calculate, owing to the complex funding structure of public broadcasting in Wisconsin.

Along with viewers and listeners, the University of Wisconsin Extension funds programming for the statewide networks of Wisconsin Public Television and Wisconsin Public Radio (WPT and WPR, respectively). The UW system is facing its own cut of \$300 million over the next two years.

The governor also proposes cutting support to the Madison-based ECB by about 35 percent. Its Wisconsin Media Lab provides educational programming direct to classrooms. Rural and poorer school districts in particular rely on it. ECB also provides about \$200,000 to Milwaukee public television. While ECB does not program WPT or WPR, it does provide the means of delivering that programming.

"I certainly understand the sensitivity that some legislators have in terms of, 'We don't want the government to pay for radio or television programming,'" says Purcell. "Well, it doesn't. It pays for infrastruc-

ture costs. (ECB) also delivers emergency alerts, National Weather Service programming, AMBER alerts — those sorts of things," for all state broadcast media to relay.

While the budget contains language intending to preserve emergency broadcasts, "There's no difference between the system that interconnects us to the AMBER alerts and the interconnects that we use to deliver WPT and WPR," says Purcell. In other words, the cuts to public radio and television will inherently hurt the infrastructure that makes emergency alert systems possible.

"It's a fiber-based/microwave-type system," he says. "It doesn't make any sense to have two of them. AMBER and Emergency Alert Systems, National Weather Service — they don't take up a lot of capacity, so it just rides on the back of that network. If you damage part of that infrastructure, you damage it all."

ECB also receives about \$1.8 million in federal funds from the Corporation for Public Broadcasting, which proportionally matches state funding. Essentially, by cutting state aid, Wisconsin will be sacrificing federal aid.

Purcell says the best way to fix the problem is for concerned citizens to contact legislators, especially if they are one of the 16 members of the state's Joint Committee on Finance, including co-chairs Sen. Alberta Darling, R-River Hills, and Rep. John Nygren, R-Marinette. "It sounds corny, it sounds idealistic, but making your voice heard can still make a difference," says Purcell.

"Now is the time to do it," he says. "They hope to have their work completed by the Memorial Day holiday."

On the Web ...

A list of Joint Committee on Finance members can be found at legis.wisconsin.gov/lfb/jfc.



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By Louis Weisberg

Staff writer

In the early 1980s, as a deadly new disease began devastating gay communities in New York and California, the Midwest braced for what Mike Gifford calls "a tsunami headed here from both coasts."

Amid panic and ignorance — and without the benefit of medical knowledge or an organized health-care response plan — activists in the heartland began preparing as best they could for the onslaught of what became known as AIDS, says Gifford, the CEO and president of AIDS Resource Center of Wisconsin.

Those grim, early days of the HIV/AIDS epidemic in Milwaukee were documented in meeting minutes from incipient organizing efforts as well as informational brochures and booklets, posters promoting safer sex, photographs and videos — all preserved by ARCW. The organization also kept the materials of its precursors, including BESTD and Milwaukee AIDS Project.

Now, in an unusual and generous gesture, ARCW recently donated 20 boxes of the historical treasures — its entire collection — to the UWM Libraries.

The historical materials demonstrate many of the challenges that ARCW and its predecessors faced in their advocacy, including initial opposition to needle-exchange programs and the obstacles

faced by people living with AIDS in obtaining physical, mental and dental care, as well as food and case management services.

The libraries' archives will maintain the collection for students, researchers, documentarians and everyone else who is interested in the history of Milwaukee's unique and ongoing response to the pandemic, says Michael Doynen, who's head of archives at UWM Libraries.

"I was inspired to reach out to ARCW because of recent history projects and great documentary projects (about AIDS)," Doynen says. "Filmmakers can't tell those stories unless they have the raw materials and that's what archives do."

"The story of how (AIDS) unfolded in the Midwest is really different from the coasts," he adds. "This tells our unique story."

Going through ARCW's collection is not only an experience of reliving the misery of the past but also of witnessing the uplifting way that Wisconsin created new institutions and networks of support.

"This really is a story about how a community came together among the serious challenges of death, discrimination, ignorance and poverty to overcome the greatest public health crisis of our time," Gifford says. "In so many communities around the country, AIDS became an issue of conten-

tion, (but) in Wisconsin we were blessed, (because) AIDS became an opportunity for building bridges.

"This is a community response to a disease that really formed one of the first ever community responses to a disease," Gifford continues, pointing toward a table displaying everything from official-looking annual reports to glossy fundraising brochures to baseball-style trading cards that were passed out in gay bars as part of a safer sex campaign. "If you think back to the 1970s, there weren't breast cancer walks or walks for Alzheimer's or other kinds of health care advocacy. It was the gay community that led the advocacy ... because we were fighting for the lives of people we cared so much about. It set the template for how advocacy can work effectively when it comes to health-care issues."

That advocacy crossed party lines.

Today ARCW is the only AIDS service organization in the country designated by the federal government as a "medical home" for people with HIV/AIDS, due to the comprehensive support it offers patients in every facet of life. When he served as Milwaukee County executive, Gov. Scott Walker was instrumental in helping ARCW obtain the designation, which brought with it new Medicaid dol-

ARCW next page

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ARCW from prior page

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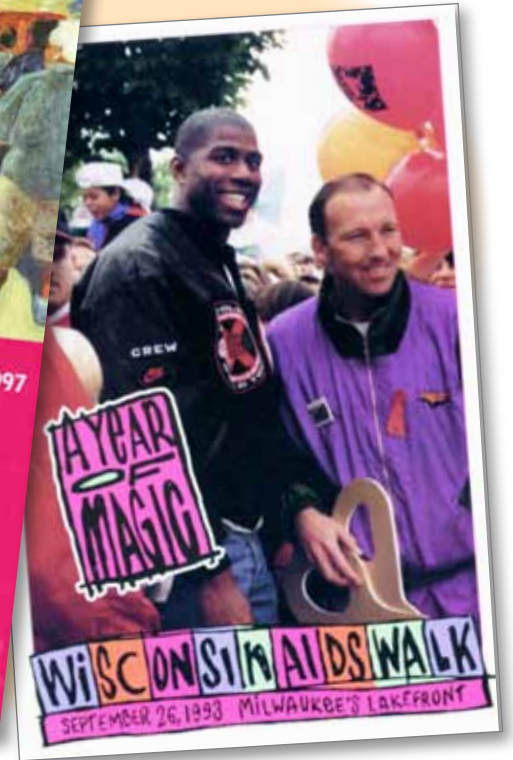
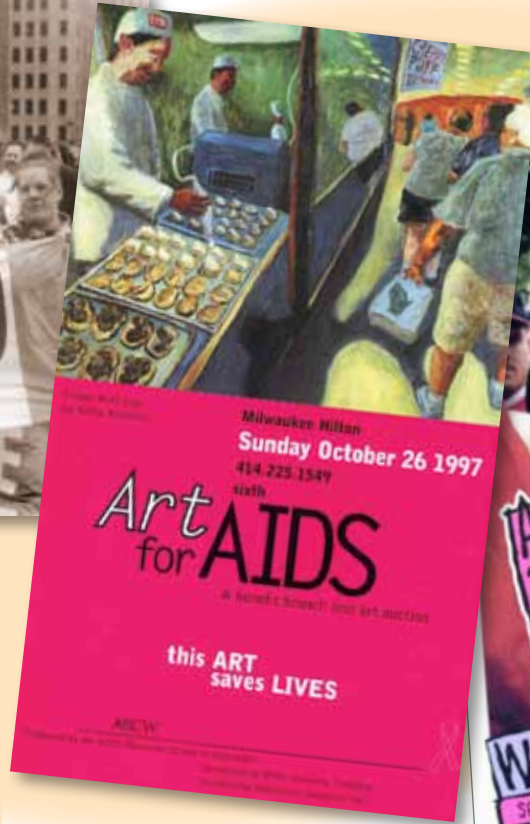
Gifford says Walker's support typifies Wisconsin's AIDS history, which has united people across partisan, geographic, bureaucratic and other lines.

ARCW's collection, in addition to being available in the library's physical archives, will also be accessible online for perusal and study, Doyle says.

"I would hope the average person leaves more informed about the history and the continuing history of AIDS in Wisconsin and the significant progress that ARCW has made over the years," Doyle says. "I work largely with an undergraduate student population ... and they don't remember that time when we didn't know what caused AIDS. We didn't always have the concept of safer-sex practices. When I talk to young people, I use this material to historicize HIV/AIDS, so they understand that we had to organize and struggle to get to where we are today. This is a testament to all that's come before. It shows a tremendous amount of courage and vision and resilience."

ARCW's online archives will be presented in a way that puts the story of AIDS in Wisconsin in its historical context. The holdings will be displayed chronologically for the exhibit "ARCW at 30," which opens with a May 19 fundraisers at the UWM Libraries Conference Center (see On the Calendar, this page) and continues through June 20.

Gifford says that in addition to enlightening a new generation about the history of HIV/AIDS in the state, ARCW's archives could be a vital resource for people in the future. "Maybe this can be a roadmap for how people will face the next challenges," he says.



ON THE CALENDAR

A benefit to be held in conjunction with UWM Libraries' acquisition of ARCW's archives is 5:30-7:30 p.m. on May 19 at the UWM Libraries Conference Center. The event includes an opening reception for the exhibit "ARCW at 30," which runs through June 30. Doug Nelson, ARCW president and CEO from 1988 to 2012, is the featured speaker. RSVP by phoning Amber Cmelak at 414-225-1543 or emailing her at amber.cmelak@arcw.org. To make a contribution, contact Susan Modder of UWM Libraries at semodder@uwm.edu or Dan Mueller of ARCW at dan.mueller@arcw.org.

PHOTOS: COURESTY ARCW

From left, a picture from an ACT UP demonstration in downtown Milwaukee and flyers from the 1990s promoting two fundraising events.

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WiG Publishing, LLC. © 2015
3956 N. Murray Ave. Shorewood, WI 53211

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Wisconsin LGBT
Chamber of Commerce

EDITORIAL

Thank the GOP for resisting Walker's budget

We often use this space to criticize the Republican Party of Wisconsin for putting the interests of its wealthy supporters above those of voters. So it's with pleasure that we acknowledge the integrity a number of GOP lawmakers have shown in standing up to Gov. Scott Walker's wrecking-ball of a budget.

To clarify, WiG does not support the budget in its current state, and no one knows exactly what the final budget will look like when it comes to a vote in early June. Between now and then, there will be a lot of horse-trading on budgetary items.

But we applaud the wrangling. In 2011, Walker presented a drastic budget that his Republican majority rubber-stamped without debate or analysis. The results were disastrous.

This year, confronted with a budget that's even more destructive, GOP leaders have balked. They've listened to thousands of Wisconsinites who've turned out for public hearings and listening sessions on the budget and they've concluded that some of its key proposals would cause great harm to the state without providing in return a sustainable solution for resolving Walker's self-created budget crisis.

GOP lawmakers have learned a lot by listening: that Wisconsinites value education over tax rebates for already profitable corporations; that citizens treasure our natural resources and want them maintained for future generations; that people across the political spectrum are outraged over Walker's proposal to eliminate popular grassroots programs enabling the elderly and disabled to remain in their homes. (That last proposal will not save the state a dollar and has already cost Wisconsin 700 jobs, but it frees up millions for Walker to award to his for-profit insurance industry cronies.)

Polling has confirmed voter resistance to key budget proposals. A Marquette University Law School poll found 70 percent oppose Walker's plan to cut University of Wisconsin funding by \$300 million, while only 26 percent

support it. The poll found 78 percent oppose Walker's plan to reduce funding for K-12 schools by another \$127 million. Sixty percent of those polled oppose Walker's plan to make the Department of Natural Resources an advisory board — a plan that Republicans in the Legislature have already stripped from the budget.

And 54 percent of voters oppose Walker's plan eliminating enrollment limits in the private school voucher program, another item that GOP lawmakers have already said will not be adopted as proposed.

To their credit and the state's benefit, GOP legislative leaders have indicated that none of these proposals will be enacted as proposed. And they will succeed: Walker is eager to move forward with his presidential campaign and he's not likely to risk a protracted, high-profile battle over positions that appeal only to fringe-right Republican Iowa caucus voters.

In an aside, GOP legislators also appear poised to prevent a repeal of the state's "prevailing wage" law. Enacted in 1931, the law ensures that government contractors must pay standard wages to workers, which prevents underbidding on projects by businesses that don't pay for skilled labor. The result is shoddy public works, fewer consumer dollars circulating in the economy and downward pressure on the pay scale for everyone.

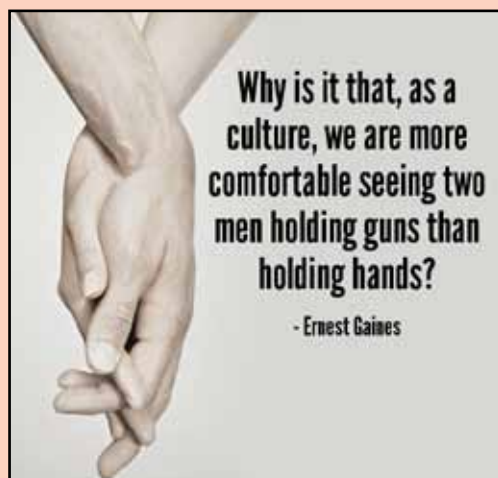
For the first time since Walker took office, we see meaningful bipartisan dialogue occurring in Madison. It appears that Republican lawmakers are seriously considering input from the other of the aisle.

To be sure, the state has far to go in bridging the political divide created by Walker's self-professed "divide-and-conquer" strategy. Gerrymandering has given the Republicans an ironclad majority, an unhealthy political situation that enables autocratic rule.

But just as we're experiencing the first mild breezes of spring, we can sense something of a thaw in Madison that gives us hope.

WiG's WEB PICKS

Some of our favorite recent
pictorials from cyberspace



'If wealth was the inevitable result of hard work and enterprise, every woman in Africa would be a millionaire.'

— George Monbiot



"The NRA does not really speak for or represent American gun owners. Instead they speak for, represent and — most importantly — receive funding from gun manufacturers."

— VIRGINIA SENATOR TIM KAIN



ON THE RECORD



“Something came over me emotionally, and I said ‘Well, I owe you an apology.’ I’ve never in a million years apologized for anything I’ve said. F**k anyone else who is offended. I don’t give a shit.”

— LOUIS C.K. telling Howard Stern that he apologized to Sarah Palin at February’s *Saturday Night Live 40th Anniversary Special* for his nasty tweets about her.

“To transport picture-goers to a unique place in the glare of the earth, in the darkness of the heart — this, you realize with a gasp of joy, is what movies can do.”

— Famous words by RICHARD CORLISS, who was *Time* magazine’s film critic for 35 years. When Corliss died April 24 at age 71, these words were tweeted by fans all over the world in remembrance.

“I’ve spent the past 24 hours reviewing videos of (Sen. Ted) Cruz’ statements on gay marriage and I am shocked and angry. I sincerely apologize for hurting the gay community and so many of our friends, family, allies, customers and employees. I will try my best to make up for my poor judgment.”

— IAN REISNER, a gay businessman, apologizing for hosting an event for presidential hopeful Sen. Ted Cruz. Resiner and his longtime gay business partner Mati Weiderpass own 80 percent of the commercial property on Fire Island. Gay activists called for a boycott of their properties after photos of Cruz at Weiderpass’ South Central Park penthouse appeared on Facebook.

“What the court rightly finds untenable in the judicial context — responsiveness to campaign donors — it would tolerate for legislative and executive candidates.”

— THE CAMPAIGN LEGAL CENTER in a statement both praising the U.S. Supreme Court’s decision upholding limits on donations to judicial campaigns and lamenting the court’s 2010 *Citizens United* decision freeing corporations from limits on political campaign spending.

“There is a liberal fascism that is dedicated to going after believing Christians.”

— U.S. Sen. TED CRUZ campaigning in Iowa.

“I’ve twice run against women opponents, and it’s a very different kind of approach. For those of us who have some chivalry left, there’s a level of respect. ... You treat some things as a special treasure; you treat other things as common.”

— MIKE HUCKABEE, former Arkansas governor, sharing with reporters his interesting take on gender.

“There is no federal constitutional right to same sex-marriage. There isn’t such a right. You would have to really have a ridiculous and absurd reading of the U.S. Constitution to reach the conclusion that people have a right to marry someone of the same sex.”

— U.S. SEN. MARCO RUBIO, R-Florida, speaking on the Christian Broadcasting Network’s *The Brody File*.



The fruits of ‘divide-and-conquer’ politics

Opinion

JAMAKAYA

Conservatives have turned middle and lower classes against themselves.

The right wing is on a roll in this country and most certainly in Wisconsin, where divide-and-conquer tactics are working effectively to alienate citizens from each other.

Tyrants have promoted resentment and turned people against each other from ancient times through modern capitalism and fascism. Divide-and-conquer tactics deflect criticism away from those in power and distract people from the real sources of their problems.

When people are busy sniping at each other and fighting among themselves, they are less likely to question authority or work together to bring about change for the common good. They can be controlled and dominated.

I got to obsessing about this after spending too

much time in the comment sections of Wisconsin newspapers. Many partisans gather there, armed with their keyboards, sometimes arguing reasonably, more often descending into slurs like “idiot,” “wingnut” and “libtard.”

Within this hateful stew, what stands out for me is the persistent criticism by many conservatives toward working people — seemingly any working people who are not them.

We’ve seen the near destruction of public sector unions through Gov. Scott Walker’s Act 10, which conservatives actively promoted and celebrated. Teachers in particular were spoken of with contempt, their employment rights stripped away. That same derision is evident in the way those on the right are anxious, even gleeful, about seeing thousands of professors and researchers throughout our University of Wisconsin system forcibly retired or laid off, despite the fact that those positions represent solid, family-supporting, middle-class jobs.

Scorn is aimed at fast food workers organizing to raise their minimum wage to \$15. How anyone can possibly survive on wages of \$7.25, \$8 — or even \$10 an hour — is beyond me. It’s impossible to raise children on that pittance.

Fast-food employment is no longer just an entry-level field. Given the collapse of our manufacturing sector, outsourcing of jobs and crooked trade deals, they are the only jobs available for many Americans. Why begrudge our fellow citizens a chance to have a better wage to support themselves and their families?

Besides, studies show that people earning minimum and near to minimum wages at places like McDonald’s and Walmart have to obtain food stamps and other government support to sustain themselves and their families. Where’s the outrage against Walmart, whose Scrooge-like ways require taxpayers to provide \$6.2 billion in public assistance for its employees annually?

The newest attack by conservatives is on Wis-

consin’s “prevailing wage” law, which sets wages for workers on public works projects. Meanwhile, some members of Congress are talking about repealing the federal minimum wage law entirely.

This wage-cutting, anti-worker, divide-and-conquer strategy is bad for all Wisconsinites and our state’s economy. People with low incomes cannot afford to buy goods. Merchants and manufacturers who cannot sell goods go broke. Poor people need public assistance, which requires more taxes.

This is not a growth strategy. In 1914, Henry Ford paid his workers an unheard-of \$5 a day. It reduced turnover and enabled workers to purchase their own autos, boosting the auto industry.

People who engage in horizontal hostility, who revel in attacks on their fellow citizens, are forgetting an important lesson of history.

When your own livelihood or rights are threatened someday, who will be there to stand up for you?

Rubio’s race to embrace inequality

Opinion

JIM PATTERSON

U.S. Sen. Marco Rubio is officially in the 2016 race for the GOP presidential nomination. The inevitable campaign book has also hit the market.

My copy of Rubio’s *American Dreams: Restoring Economic Opportunity for Everyone* arrived a few weeks ago. Rubio, in his first term in the U.S. Senate, is also author of *The New York Times* bestseller *An American Son*.

As far as campaign books go, Rubio’s *American Dreams* is slim in several ways. It is a scant seven chapters on such safe subjects as the American Dream of opportunity, work dignity, a good education, retirement security and family values.

Marriage is in need of

defense, Rubio writes. He tells readers, “I continue to believe marriage should be defined as one man and one woman.” He says a child needs a mother and a father as his reasoning for supporting marriage inequality and writes that marriage between a man and a woman “should hold a special status in our laws.”

Why? He says, “At a time when the American family is threatened as never before, redefining it away from the union of one man and one woman only promises to weaken it as a child-rearing, values-conveying institution.” Who or what threatens the family, Rubio does not say.

In other words, Rubio believes same-sex families cannot “properly” rear children and cannot effectively convey values to their children. This raises an important question: With

all the same-sex families in Florida and in Washington D.C., why doesn’t Rubio talk to some about child rearing and conveying values? Maybe some same-sex families should visit his Washington office. He’s in Russell 284.

While Rubio doesn’t support marriage equality, he claims he does not support discrimination. “I also oppose discrimination, harassment, and violence against anyone because of his or her sexual identity.” That ought to make same-sex couples wanting to marry happy.

“The trend that I will not accept ... is the growing attitude that belief in traditional marriage equates to bigotry and hatred,” Rubio writes. He suggests California does this while Florida will not. Has he been to California lately? He needs to see that since Californians

expanded marriage to more families, same-sex marriage and straight marriage are now just marriage.

Traditional has nothing to do with marriage, as it as an institution has been changing for decades due to laws regarding divorce, non-married couples, domestic partners, etc. Has, Rubio, a Catholic, been conditioned to condemn these relationships as well as same-sex relationships?

In recent days, Rubio reportedly told supporters, “The Republican party, for the first time in a long time, has a chance in this election to be the party of the future.” But not the political party with an LGBTQ future unless Rubio evolves on our issues quickly.

Jim Patterson is a writer, speaker and human rights advocate. Learn more at www.HumanRightsIssues.com.

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NUMBER OF MARRIED SAME-SEX COUPLES TRIPLES

The number of legally married same-sex couples in the United States tripled during the past year, according to a recent Gallop Poll.

The survey estimates that 390,000 out of nearly 1 million same-sex couples in the United States are married. By comparison, estimates from the 2013 National Health Interview Survey had the number at 130,000.

The poll found that 60,000 married same-sex couples live in the 13 states that do not allow same-sex couples to marry.

The Gallup Poll was co-authored by Gary J. Gates, Blachford-Cooper research director at the Williams Institute at UCLA School of Law and Frank Newport, editor in chief of Gallup.

"As the Supreme Court considers ... if same-sex couples have a constitutional right to marry, these data demonstrate that marriage is already widespread among same-sex couples," Gates said.

STUDY: FEWER ATHLETIC OPPORTUNITIES FOR GIRLS OF COLOR

Girls of color are finishing last when it comes to the opportunity to play sports in high school, according to a recent report from the National Women's Law Center and the Poverty and Race Research Action Council.

Finishing Last: Girls of Color and School Sports Opportunities shows that heavily minority schools typically provide fewer team sports opportunities compared to heavily white schools.

And schools with large student bodies of color allocate team positions to boys more frequently than girls, leaving girls of color especially shortchanged.

The report reveals that girls at minority-dominated high schools have 39 percent fewer opportunities to play sports than

girls at heavily white schools. At mostly minority schools, girls have only 67 percent of the opportunities to play sports that boys have.

In other national news ...

• **DIVESTMENT DEMO:** A group of Tufts University students occupied the school president's office for 55 hours in April. The 33 students protested Tufts' investments in fossil fuel companies and may face disciplinary action. Similar protests have been held at other universities.

• **DON'T MESS WITH TEXAS:** Texas Gov. Greg Abbott asked the State Guard to monitor a U.S. military training exercise in his state dubbed "Jade Helm 15" amid Internet-fueled conspiracy theories that the war simulation is really part of an effort by President Barack Obama to take over the state and force people to give up their guns.

• **GRAND CANYON COMMERCE:** The U.S. Forest Service is clearing the way for a sprawling urban development near the southern edge of the Grand Canyon. The development involves more than 2,100 housing units, 3 million square feet of retail space plus hotels, a spa and conference center. The superintendent of Grand Canyon National Park has said the project is one of the greatest threats in the park's 96-year history.

• **SERIES TO FOCUS ON JENNER:** The E! Entertainment network announced that Bruce Jenner would be part of a documentary series about transitioning from male to female. The series begins on July 26. Jenner came out in a two-hour ABC interview with Diane Sawyer, saying "for all intents and purposes, I am a woman."

— from *WiG* reports

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OVERDUE CONFIRMATION: The U.S. Senate on April 23 confirmed Loretta Lynch as U.S. attorney general. She becomes the first African-American woman to hold the post. U.S. Rep. Gwen Moore, D-Milwaukee, said, "Today's long overdue confirmation of Loretta Lynch is a victory for our country, the civil rights movement and our system of law."

REGIONAL BRIEFS

STUDY: WISCONSIN ROADS ARE NATION'S 3RD WORST

Wisconsin's roads are the third-worst in the nation and the potholes and other problems that plague them cost drivers in some cities almost twice the national average in repairs and associated costs, according to a new study of the highway system.

The numbers reflect massive state budget cuts for efforts to repair state highways and local roads. As recently as 11 years ago, Wisconsin's roads ranked No. 22 in the nation and their deterioration affects almost every industry and motorist in the state, according to the study commissioned by the Local Government of Wisconsin Institute.

**FISHING SEASON OPENS WITH MERCURY WARNINGS**

Anglers across Wisconsin embarked on a decades-old environmental tradition on May 2, when the state's annual fishing season began. As Wisconsin's anglers headed out to cast their lines, Clean Wisconsin raised concerns about the risk of mercury pollution in the water and the fish.

Right now, every inland body of water has been placed by the Wisconsin Department of Natural Resources under fish consumption advisories due to high levels of mercury contamination. Mercury is a chemical toxic to humans, causing brain, kidney and liver issues. Young children and developing fetuses exposed to mercury are especially in danger of cognitive disabilities, including lower IQs, reduced memory and reduced language skills.

Coal-fired power plants are a significant source of mercury pollution. Last year, the EPA issued the Clean Power Plan, a new set of rules limiting emission levels from coal-fired power plants. If implemented as proposed in Wisconsin, the plan could reduce mercury emissions from large coal plants by 22 percent.

In other regional news ...**• COMMUNITY EDUCATION:**

State Rep. Mandela Barnes and state Sen. Chris Larson introduced the Sustainable Community School Act to establish community schools in rural and high-poverty

school districts. The announcement was made on April 24 in Milwaukee.

• MAJORITY FOR MORATORIUM:

Attendees at the annual statewide Conservation Congress on April 13 expressed significant support for mining safeguards and an environmental review of proposed tar sands pipelines. The Sierra Club-John Muir Chapter reported overwhelming support for resolutions to repeal the law written by Gogebic Taconite for its now-abandoned iron mine proposal; enact a statewide moratorium on new frac sand mining permits until the state acts to strengthen state laws; require an environmental impact review of Enbridge's proposed tar sand pipelines; and support the Mining Moratorium Law in effect for metallic mining.

• IDENTIFYING ISSUES: Opponents of Wisconsin's voter identification law want a federal court to expand the number of IDs that voters can show at the polls. The legal fight comes in the wake of the U.S. Supreme Court in March rejecting a challenge to the law's constitutionality.



• PETS WELCOME: Amtrak says it has not had a single complaint or problem with a pilot project in Illinois allowing customers to travel with small pets. So, it's making the program permanent around the state. About 200 animals have accompanied passengers since the pilot project began a year ago. Illinois is the first state to work with Amtrak to offer the service.

• RECREATIONAL REDUCTIONS: Cuts are being made at some recreation areas in the 1.5 million-acre Chequamegon-Nicolet National Forest in northern and northwest Wisconsin. WLUK-TV recently reported reductions in services to 11 percent of the sites in the forest. Some sites will see reduced services, while others will have their gates shuttered.

• COURT CHALLENGE: State attorneys are asking a judge to toss out a lawsuit challenging Wisconsin's right-to-work law. Labor organizations filed a suit in May in Dane County Circuit Court alleging that the law amounts to an unconstitutional seizure of union property since unions now must extend benefits to workers who don't pay dues.

• ETHICS COMPLAINT: A former deputy state director for U.S. Sen. Tammy Baldwin has filed an ethics complaint against the Wisconsin Democrat, alleging that

Baldwin unfairly faulted her for mishandling reports of problems at a Department of Veterans Affairs medical center.

• POWERING UP: Madison-based Alliant Energy Corp. wants to build a \$750 million gas-fired plant near Beloit. The utility company filed an application with the state Public Service Commission to build a plant it says will provide cleaner power than the coal plants it's shutting down. Alliant also wants to build a solar-generating facility next to the gas-fueled plant.

• NO WAY TO CELEBRATE: On April 22, Earth Day, 57 workers with the Wisconsin Department of Natural Resources, including many scientists, were notified they might lose their jobs under cuts proposed by Gov. Scott Walker. The Earth Day holiday, begun by former Wisconsin Gov. Gaylord Nelson, was not noted on Walker's official or presidential campaign websites or social media. Walker's two-year spending plan would cut 66 positions across the DNR.

• DRUNK DRIVING: A Wisconsin lawmaker is trying again to increase penalties for drunken driving in the nation's only state where first-time offenders face tickets, not jail time. Rep. Jim Ott, R-Mequon, said he plans to introduce seven bills that would increase punishments for drunken driving offenses, including a measure that would require first-time offenders to appear in court.



• FIGHT for \$15: Wisconsin state Rep. Melissa Sargent, D-Madison, on April 28 introduced a measure to raise the minimum wage to \$15 an hour. "Wisconsin workers are the

true profit creators for our economy but barely make enough to make ends meet," said Sargent in a news release.

• RETURN ON INVESTMENT? After outsourcing 163 Wisconsin jobs to Mexico in 2013, The Eaton Corporation in Pewaukee received \$370,000 in taxpayer subsidies from the Wisconsin Economic Development Corporation, chaired by Gov. Scott Walker. New reports reveal that the company now plans to cut 93 more positions in the state and outsource them to Tijuana.

• DAHMER'S KILLER SPEAKS: A former prison warden says the Wisconsin Department of Corrections should look anew into the beating death of serial killer Jeffrey Dahmer following allegations made by his confessed killer. *The New York Post* reported that Christopher Scarver, the convicted murderer who bludgeoned to death Dahmer and another inmate, said he was set up by prison guards to carry out the killing. Normally Dahmer was protected by guards when he mingled with the prison population, but on the day of his death in November 1994, the two guards assigned to Dahmer left him alone with Scarver and another prisoner in the gymnasium of the Columbia Correction Institution in Portage. An earlier investigation found the guards innocent.



—from WIG and AP reports

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WALKER WATCH



PHOTO: AP/NATI HARNIK

Gov. Scott Walker speaks at the Iowa Faith & Freedom 15th Annual Spring Kick Off, in Waukee, Iowa, on April 25.

SECURITY COSTS HAVE TRIPLED UNDER WALKER

Security costs last year for Wisconsin Republican Gov. Scott Walker and Lt. Gov. Rebecca Kleefisch totaled more than three times what it cost to protect Walker's Democratic predecessor in 2010, according to records released to The Associated Press.

Walker provided the security detail costs in response to an open records request. They came a day after his political committee Our American Revival said it would pick up the tab for Walker's security detail when it travels with him to purely political events, such as a gathering of likely Republican presidential candidates in Iowa.

Taxpayers will continue to pay for trips categorized as state business, such as Walker's recent trade missions to Europe, said Our American Revival spokeswoman AshLee Strong.

In 2014, when Walker was traveling in Wisconsin while running for re-election, security costs for him, first lady Tonette Walker and Kleefisch totaled \$2.3 million. That was up 47 percent from Walker's first year in office, when costs were nearly \$1.6 million.

The 2011 costs were more than double what it took to protect Walker's predecessor Jim Doyle in 2010, before the lieutenant governor also had protection. That year, taxpayers spent \$657,000 on security for Doyle.

Security costs for Walker were more than quadrupled since 2009.

"He's buying an entourage and the taxpayers are paying for it," said Democratic state Sen. Jon Erpenbach, of Middleton.

Walker spokesman Cullen Werwie had no comment on the increase in costs.

WALKER POLLS 1ST IN IOWA

A late April survey of Iowa voters from Public Policy Polling finds Wisconsin Gov. Scott Walker well ahead of the rest of the field of Republican presidential hopefuls.

Walker has 23 percent of the GOP vote,

followed by Marco Rubio with 13 percent, Jeb Bush with 12 percent and Mike Huckabee and Rand Paul at 10 percent. Ted Cruz, Ben Carson, Chris Christie and Rick Perry are in the single digits.

Walker's favorability is the highest in the GOP field at 59 percent. Huckabee is in second.

Walker is running strong with voters concerned about electability in the general election and those concerned about conservative credentials.

In other news ...

• **WALKER URGES HOSPITALS TO HIRE VETERANS, DISABLED:** Walker is encouraging hospitals to hire veterans as well as people with disabilities. Walker made the pitch during a speech to more than 1,000 people at the Wisconsin Hospital Association's Advocacy Day event in Madison. Walker says as the state's unemployment rate drops, it becomes harder to fill vacant positions. He says hospitals should do the patriotic thing and hire veterans, who he says are loyal workers, and people with mental and physical disabilities. "We can't afford to have anybody on the sidelines," he said.

• **WALKER BLAMES DOYLE FOR STATE'S LAGGING ECONOMY:** Visiting with Minnesota Republicans, Walker blamed Wisconsin's lagging economy on former Gov. Jim Doyle. On the other hand, he credited Minnesota's booming economy to former Republican Gov. Tim Pawlenty, who preceded Democrat Mark Dayton. "You've had the advantage of other than a two-year period of having Republicans in charge of at least one part of government for some time. Before we came into office for many years, there was a Democrat governor, a Democrat assembly and a Democrat Senate," Walker told reporters after the closed-door meeting. POLITIFACT Wisconsin rated that statement as "false."

— from AP and WiG reports

COMMUNITY BULLETINS



PHOTO: PIXABAY.COM

BLITZ BEGINS: Hundreds of volunteers enlisted in the effort to green Milwaukee with the Victory Garden Initiative's Victory Garden Blitz, which is set to begin on May 9 and continue through May 23. Volunteers will build 500 raised beds, fill them with organic soil and plant gardens. The volunteers gather first at Habitat for Humanity, 3726 N. Booth St., Milwaukee, for instructions and supplies. For more information, go online to <http://www.victorygardeninitiative.org/blitz>.

MANPOWER JOINS LGBT CHAMBER AS BUSINESS AWARDS ARE ANNOUNCED

ManpowerGroup has joined the Wisconsin LGBT Chamber of Commerce as its newest gold founding member. Manpower's global headquarters is in Milwaukee.

"We are very appreciative to ManpowerGroup's commitment to the LGBT and allied business community in Wisconsin. Their support will be instrumental to us as we continue to grow a pro-fairness business community in Wisconsin," Jason Rae, founder and executive director of the chamber, said in a statement to the press.

The chamber also announced the winners of its annual awards.

"The Wisconsin LGBT Chamber of Commerce is proud to honor these businesses and individuals who have worked hard to build a more diverse business community in every part of our state," Rae said. "These winners represent the creativity, the determination, and the diversity of the Wisconsin business community and they are committed to building a pro-fairness business community in Wisconsin."

Awards — to be presented on May 19 at the chamber awards and expo — include:

- Corporate Partner of the Year: Foley & Lardner LLP.
- LGBT Business of the Year: Belwah Media in Beloit.
- Allied Business of the Year: Le Dame Footwear in Verona.
- Business Leader of the Year: Ed Seaberg of Rockwell Automation in Milwaukee.

The recipients of this year's awards were selected by a committee of chamber members based on nominations from other members and the public.

The celebration is at the InterContinental Hotel in downtown Milwaukee.

For more, go to www.wislgbtchamber.com.

Other community bulletins ...

- **HOUSING SUMMIT:** Dane County Executive Joe Parisi announced plans to host the first Dane County Housing Summit at Alliant Energy Center on May 27. Parisi said his goal is to "ensure all of our citizens have access to all that Dane County has to offer — including affordable housing. The Dane County Housing Summit will be a good step towards finding solutions to our current housing challenges. We must address the housing gap."
- **KICKING FOR A CAUSE:** Playworks Wisconsin hosts its fourth annual Corporate Kickball Tournament on June 19 at Brown Deer Park in Milwaukee. This tournament is the annual fundraiser for Playworks, whose mission is to improve the health and well-being of children by increasing opportunities for physical activity and safe, meaningful play. For more, go online to playworks.org/wisconsin.
- **FOR LIBERTY:** The ACLU of Wisconsin holds its Bill of Rights Celebration on May 11 at the Concourse Hotel in Madison. The League of Women Voters will receive a lifetime achievement award during the gala. The Civil Libertarians of the Year are the eight couples that served as plaintiffs in the marriage equality case: Virginia Wolf and Carol Schumacher, Katy Heyning and Judi Trampf, Pam Kleiss and Salud Garcia, Karina Willes and Kami Young, Keith Borden and Johannes Wallman, Charvonne Kemp and Marie Carlson, Roy and Garth Badger, and Bill Hurtubise and Dean Palmer. Kavon Jones is the Youth Civil Libertarian of the Year. Volunteer attorneys of the year are Dechert LLP lawyers Neil Steiner, Angela Liu, Craig Falls and Diane Princ. For more, go to www.aclu-wi.org.

— from WiG reports

➔ out on the town *May 7 - 21*

A curated calendar of upcoming events

NICK OFFERMAN AND MEGAN MULLALLY

7 and 10:30 p.m. May 8

Sure, Nick Offerman and Megan Mullally embodied two of the most iconic, hilarious characters in TV comedy history (Ron Swanson of *Parks and Recreation*; Karen Walker of *Will and Grace*). But the best thing about this duo is that they're married, and willing to turn that marriage into a tag-team comedy act unmatched among their contemporaries. In their Summer of 69: No Apoptrophe tour, they'll take it to new levels, with all the songs, banter and "light petting" you could hope for. At the Riverside Theater, 116 W. Wisconsin Ave., Milwaukee. The 7 p.m. show is sold out, but tickets for the 10:30 p.m. show are \$36 and can be ordered at 414-286-3663 or pabsttheater.com.



PHOTO: ROBYN VON SWANK

'EXTREMITIES'

May 8 to May 23

William Mastrosimone wrote *Extremities* more than 30 years ago, but it doesn't sound like it from the subject matter. The drama depicts an attempted rape, and what happens after, when the would-be victim turns the tables on her attacker. It's a subject that sounds more ripped from today's headlines than 1982's — perhaps making this play all the more vital in a society that didn't listen to it the first time. At the Helffer Theatre, Studio 013, 525 N. 13th St., Milwaukee. Tickets are \$20, \$17 for students/seniors, with a \$3 online pre-order discount. Visit umbrellagrouplmilwaukee.com to order.



FUNKYARD SPARKFEST

10 a.m. to 4 p.m. May 9

Madison Children's Museum is kicking off a new summer festival series this year, with families invited to visit their upcycled outdoor exhibit the Funkyard for a variety of events. At SparkFest, the emphasis is squarely on stimulating the imagination, via the recurring motif of the four classical elements: fire, earth, air and water. Among the free activities scheduled are a blacksmithing demonstration, fire dance performances by Aylin Dance Troupe and music by the Forward Marching Band. At 100 N. Hamilton St. Admission is free. Visit madisonchildrensmuseum.org for more details.

CHRIS HARDWICK 8 p.m. May 8

For a while after he hit it big, Chris Hardwick wasn't even recognizable — unless he opened his mouth and started talking about nerd culture. As the host and producer of *The Nerdist Podcast*, Hardwick targeted the cross-section of nerds and comedy lovers, becoming one of the biggest podcasts airing today and expanding to host shows like *The Walking Dead* aftershow *Talking Dead* and late-night gameshow *@Midnight*. On his current Funcomfortable tour, he's getting back into the stand-up routine, ramping up for a Comedy Central special airing later this year. At the Pabst Theater, 144 E. Wells St., Milwaukee. Tickets are \$35 and can be purchased at 414-286-3663 or pabsttheater.com.

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Out on the town



SYTTENDE MAI May 15 to 17

You know how on St. Patrick's Day, everyone pretends to be Irish? Syttende Mai is like that, for Norwegians. Stoughton hosts an annual three-day festival in celebration of the National Day of Norway (on May 17, the literal translation of Syttende Mai), with cultural dancers, canoe races, a 20-mile run and lots of bratwurst. New this year: a beer garden featuring among its offerings an as-yet-unnamed special amber beer and a performance by Cantus, the Norwegian choir featured in the opening moments of Disney's *Frozen*. Visit stoughtonwi.com/syttendemai for a full schedule of events.



'THE SKYLIGHT RING'

May 15 to June 7

If you tried to perform Richard Wagner's entire *Ring Cycle* as written in a single night, you'd get out in time for dinner — the next day. The four-opera cycle clocks in at about 15 hours, depending on how fast or slow its 30-odd characters and chorus perform. *Skylight*, on the other hand, wants to do the whole thing in two hours with four singers. It's boldly ambitious, but director Daniel Brylow and *Skylight* artistic director Viswa Subbaraman think they've figured out the trick to doing it right: telling the story from the perspective of antagonist Alberich, who forges the magic ring of the cycle's title and orchestrates numerous efforts to retrieve it when it is taken from him. At the Broadway Theatre Center, 158 N. Broadway. Tickets are \$38 and can be purchased at 414-291-7800 or skylightmusictheatre.org.

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'CHEYENNE JACKSON: THE MUSIC OF THE MAD MEN ERA'

8 p.m. May 16

Mad Men may be forging steadily into the 1970s as it wraps up its final season, but Broadway and TV actor Cheyenne Jackson's cabaret homage to the *Mad Men* era is sticking to the '50s and '60s. He'll be applying his four-and-a-half octave range to bossa nova classics, big brass numbers, and intimate, scaled-back versions of tunes from the Great American Songbook. At the Sharon Lynne Wilson Center for the Arts, 19805 W. Capitol Drive, Brookfield. Tickets range from \$37 to \$67 and can be ordered at 262-781-9520 or wilson-center.com.

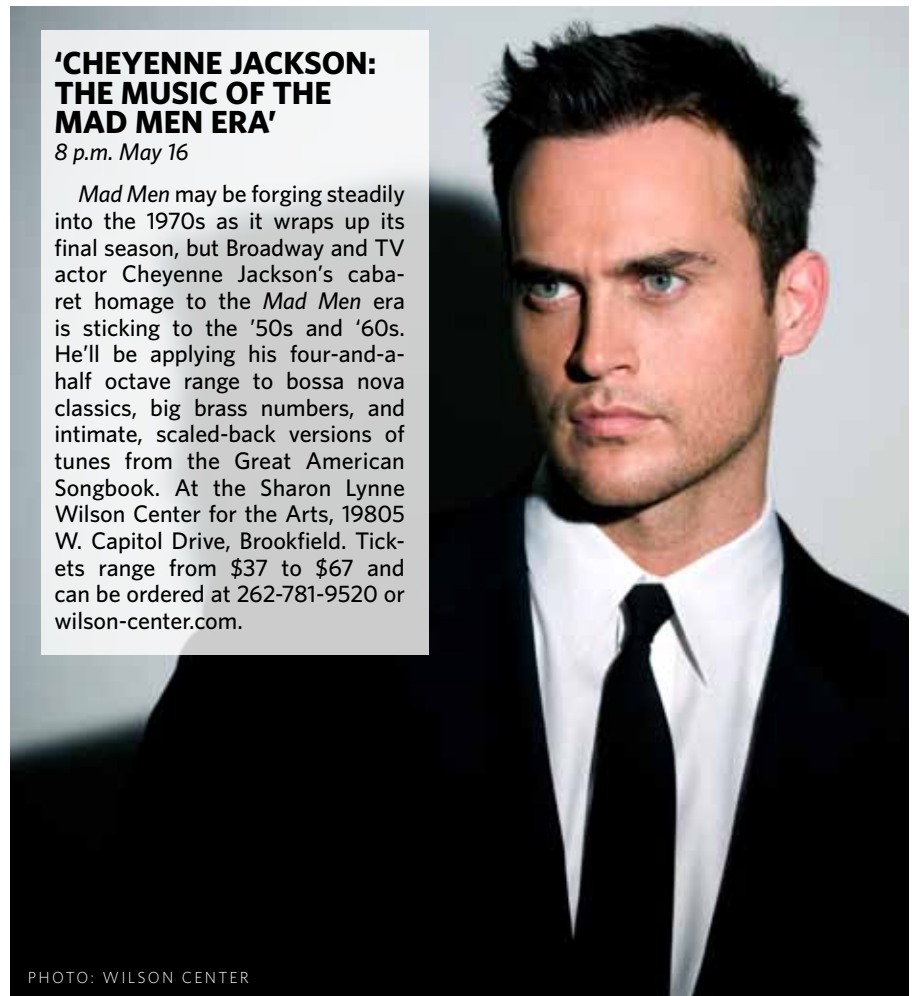


PHOTO: WILSON CENTER

A curated calendar of upcoming events **May 7 - 21**

THE DAILY SHOW WRITERS STANDUP TOUR AN EVENING OF POLITICAL-ISH COMEDY

'THE DAILY SHOW' WRITERS STANDUP TOUR 7 p.m. May 17

Whether it's Jon Stewart or Trevor Noah in the host's chair, most of *The Daily Show* is built behind the scenes, by a team of writers trained in taking our stupid politics and skewering them with pointed wit and humor. Four of those writers — Adam Lowitt, Matt Koff, Travon Free and Zhubin Parang — have banded together for a nationwide comedy tour, talking about their experience on the show and taking turns to shine at the microphone. At Turner Hall Ballroom, 1040 N. Fourth St., Milwaukee. Tickets are \$24 and can be ordered at 414-286-3663 or pabsttheater.com.

ELSEWHERE IN WIGOUT...

'Suddenly Last Summer': Uprooted Theatre will dissolve at the end of the month, but it goes out with a bang via this Tennessee Williams one-act about a grieving, manipulative mother trying to keep her niece from spoiling her memories of her deceased son. *May 14 to 24.* See page 31.

'Cinderella': The Milwaukee Ballet restages Michael Pink's version of this rags-to-riches tale, complete with elegant costumes and the young company of the Milwaukee Ballet School and Academy. *May 14 to 17.* See page 33.

'Giraffe on Fire': Quasimondo Physical Theatre concludes its third season with this personal, surrealist exploration that blends dance with visual, aural and theatrical art forms. *May 21 to 31.* See page 34.

Beethoven in Wisconsin: Ensembles across the state have Ludvig on the brain, with his Fifth, Eighth and Ninth Symphonies scheduled for performance by either the Milwaukee Symphony Orchestra or the Madison Symphony Orchestra before the end of May. *Weekends May 8 to 24.* See page 41.

'Big Fish': This stage musical adaptation of the David Wallace novel and Tim Burton film *Big Fish* gets an extra-family-friendly tweak for First Stage's production, their last this year. *Through May 31.* See page 44.



PHOTO: ROSS ZENTNER

FRANKLY MUSIC SEASON FINALE 7 p.m. May 18

In Greek mythology, Aeolus was a god known as the keeper of the four winds. So it makes sense that the Aeolus Quartet would borrow his name, being such a breath of fresh air themselves on the classical music scene. Composed of young musicians who formed the group as students at the Cleveland Institute of Music in 2008, the string quartet has rocketed to prominence, winning a string of prizes at national competitions and coming to rival more established ensembles in their field. They'll join Frank Almond, founder of Frankly Music and concertmaster of the Milwaukee Symphony Orchestra, and pianist Winston Choi for a program of works including a rarely performed concerto by the Romantic composer Ernest Chausson. At Wisconsin Lutheran College, 8815 W. Wisconsin Ave., Wauwatosa. Tickets range from \$10 to \$35 and can be purchased at franklymusic.org.



PHOTO: NATHAN RUSSELL

'THE BOOK OF MORMON' May 19 to 31

The Book of Mormon got headlines for its decidedly un-Broadway creators (the brains behind *South Park*) and its decidedly un-PC storyline (two Mormon missionaries expecting a cushy two-year vacation end up proselytizing in AIDS-stricken, warlord-ruled Uganda). It got Tonys, critical acclaim and a boatload of money for being one of the best musicals to hit New York in years, satirizing its subjects and other Broadway musicals while never letting a good joke betray the show's fundamental premise: "an atheist's love letter to religion." At the Marcus Center, 929 N. Water St. Tickets range from \$41 to \$132 before ticket fees and can be ordered at 414-273-7206 or marcuscenter.org.



PHOTO: COURTESY

Jake Runestad is one of the up-and-coming composers featured in Bel Canto's *Modern American Choral Masters* concert.

'MODERN AMERICAN CHORAL MASTERS' 7 p.m. May 20

Many of Bel Canto's choral concerts focus on works that have become classics after years or centuries. For this season-ending concert, the company is looking at works a lot closer to the present day. With *Modern American Choral Masters*, music director Richard Hynson assembles music from choral composers who've managed to make their mark on the canon in record time — Grammy winner Eric Whitacre and rising stars like Paul Fowler and Jake Runestad — as well as artists from popular music worthy of addition, including Billy Joel, Duke Ellington and Toto. At 1451 N. Prospect Ave., Milwaukee. Tickets are \$32 or \$37, \$29 or \$34 students/seniors. Visit belcanto.org for more details.

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Dish it Out!

Have fork, will travel to Wisconsin food festivals

By Michael Muckian

Contributing writer

Summer in Wisconsin is "Outdoor Everything Season," and that includes eating and drinking. After wearing winters and sloppy springs, Wisconsinites want to get out and play. If there's food, so much the better.

Although May is not officially summer, you can bet on having at least a few warmer weekends. And somewhere in the Badger State, enthusiastic cooks will be looking to fill your plate and top off your glass at a variety of festivals, each one more unique than the other. Here is an unofficial guide to help you find your outdoor dining destination of choice:

THROUGH MAY 10

We've mentioned it in an earlier issue, but you still have a few days to catch the fifth annual **Madison Craft Beer Week**, held at various locations around the Capital City. At last count, more than 80 Madison restaurants, pubs, taverns and retail shops were hosting more than 350 different events. Everything wraps up on May 10, but there is still a little time to wet your whistle and get a month's worth of consumption underway. Visit madbeerweek.com for details.

May 10 also is **Mother's Day**, and just about every restaurant in the state is offering special meals and events. So if you're both local, you have no excuse not to take your mom out for a nice dinner or brunch. It's really the least you can do.

MAY 16-17

Friends of the fungi won't want to miss the 32nd annual **Muscoda Morel Mushroom Festival**. Muscoda, a village of about 1,500, straddles the line between Grant and Iowa counties along the lower Wisconsin River west of Spring Green. It's also the center of Wisconsin's morel mushroom country.

The annual event highlights local food, crafts, activities and fun in addition to the tasty fungi, this year promising a Wirtz Morel Mushroom Beer. The taste buds boggle at the possibilities. Visit muscoda.com for more details.

MAY 22-25

If seeing North America's largest chicken pit is on your bucket list, check it off at **Arcadia Broiler Dairy Days**, just south of Eau Claire in Trempealeau County. A classic car show, trap shoot, horseshoe tournament, live music, tractor pull and even a rodeo accompany mountains of chicken roasted in the monumental pit. Plan your Memorial

Day weekend by visiting broilerdays.com.

That same weekend, you can indulge your sweet tooth at the **Burlington ChocolateFest**, an annual event that brings locals together with the finest cocoa bean products nature has to offer. Chocolate in many forms, plus a carnival, music and fireworks fill the weekend in the city about 35 miles south of Milwaukee. Get your sweet tooth on and join an estimated 35,000 chocolate-lovers. Tickets are \$8, \$4 for kids 5 to 12. For details, visit chocolatefest.com.

It wouldn't be Memorial Day weekend in Madison without the **World's Largest Brat Fest**. What started in 1983 in a parking lot outside of Metcalfe's Hilldale location has blossomed into a four-day mega-event at the Alliant Energy Center's Willow Island.

The annual fundraiser has sold more than 3.5 million brats and raised \$1.4 million for local charities since its inception. This year's free music stages will feature former Poison frontman Bret Michaels, country rockers The Charlie Daniels Band and dozens of local and regional acts. Find out more at bratfest.com.

MAY 29-JUNE 1

Honor Wisconsin's dairy industry at Marshfield's **Dairyfest: Dancing with the Steers**. In addition to plenty of bovine products, the Wood County event will offer arts and crafts, a Dairyfest parade, the annual Cheese Chase and, if you can believe it, a cornhole tournament. Learn more at marshfieldchamber.com/events.

Drink beer, eat burgers and raise money for REAP Food Group at **Burgers & Brew**, a fundraiser at Capital Brewery Bier Garten, 7734 Terrace Ave., Middleton, on May 30. The event pairs Madison chefs and brewers for creative combinations, with proceeds supporting REAP's Buy Fresh Buy Local program, which helps Wisconsin farmers sell in-state. Tickets are \$30, \$33 at the door. For more information, visit reapfoodgroup.org.

And of course, in Milwaukee, there's a way to drink your festival calories too. **Alpine Bierfest** will invite more than 100 nano, micro and craft breweries to the Wisconsin Center, 400 W. Wisconsin Ave., to distribute about 400 different brews from near and far. Dropping in gets you a sampling glass, with which you can taste beers, ciders and sours as much as you'd like — just be careful with all that booze. You've still got to be in the festival spirit when it kicks off in earnest in June. Tickets are \$45, \$65 for a VIP package (\$25/\$35 for designated drivers, respectively). Visit alpinebeerfestwi.com.

Matthew Reddin contributed to this story.



PHOTO: COURTESY

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Mother's Day scrambled eggs don't require a mad scramble in the kitchen

By Sara Moulton

Associated Press writer

As a mom, I know there's no better gift on Mother's Day than being served breakfast in bed, complete with the Sunday paper. So the menu I propose here is an extra-special plate of scrambled eggs tossed with sauteed wild mushrooms, a little Parmesan cheese and perhaps a drizzle of truffle oil. It's special, but it doesn't require Herculean effort by the spouse (and kids) preparing it.

But before you start cooking, you'll need to interview Mom about just how she likes her scrambled eggs: light and fluffy or dense and creamy.

That's right, there are two distinct styles. The light and fluffy guys are made by beating the eggs with a little half-and-half and some salt. The addition of half-and-half and the beating aerates the eggs, ensuring that the cooked curds have a light texture. The salt, along with the water and fat in the half-and-half, raises the temperature at which eggs coagulate, making them less likely to overcook.

Light-and-airy-style scrambled eggs then are cooked quickly over medium heat. Using a heatproof rubber spatula, you repeatedly lift and fold the egg mixture over itself until almost all of the mixture has formed large curds. But be sure to stop before the egg is fully cooked. That's when you pull the pan off the heat and continue stirring while the curds finish forming in the residual heat.

If you leave these eggs on the burner until the curds are completely formed and the pan is dry, they'll end up overcooked. Ever seen eggs with tough curds floating in a watery liquid? That's how it happened. Light and fluffy scrambled eggs take just a couple minutes to cook.

On the other hand, dense and creamy scrambled eggs are a French thing. For these, you beat the eggs with the half-and-

half and salt just until they are mixed. We don't want any air in them. Then we cook them low and slow, stirring constantly, until they're almost set. There will be some very small curds. You then pull the pan off the heat while there's still some liquid egg in the pan. Creamy scrambled eggs take 15-20 minutes to cook.

I finished the eggs with sauteed wild mushrooms, freshly grated Parmesan cheese and truffle oil, but feel free to experiment with your own garnishes. Making tender and tasty scrambled eggs is all about the technique. The garnish is secondary.

SCRAMBLED EGGS WITH WILD MUSHROOMS

Start-to-finish: 25-45 minutes | Servings: 4

- 4 tablespoons unsalted butter, divided
- 1/2 pound mixed mushrooms, sliced
- Kosher salt and ground black pepper
- 8 large eggs
- 1/4 cup half-and-half
- 1-1/2 teaspoons chopped fresh thyme or 1/2 teaspoon dried thyme
- 1/2 cup grated Parmesan cheese (if using a rasp-style grater, 1/4 cup using the fine side of a four-sided grater)
- Chopped fresh chives, to garnish
- Truffle oil (optional)
- Buttered toast, to serve

In a large nonstick skillet over medium-high, heat 2 tablespoons of the butter. Add the mushrooms, a hefty pinch each of salt and pepper, then cook the mushrooms, stirring occasionally, until they are lightly browned, about 5-7 minutes. Transfer the mushrooms to a bowl and cover them with foil.

In a medium bowl, beat eggs to your desired consistency (see recommendations below). Add the remaining 2 tablespoons of butter in the skillet over medium heat. When the butter has completely melted, add in the eggs. Continue cooking as suggested for either light and fluffy American or creamy French.

Remove the skillet from heat and stir in the mushrooms and cheese. Season with salt and pepper if needed. Divide between four plates. Sprinkle the chives on top, then drizzle with truffle oil if using. Serve each portion with buttered toast.



IF YOU WANT LIGHT AND FLUFFY AMERICAN-STYLE EGGS

In a medium bowl, whisk the eggs with the half-and-half, thyme and 1/4 teaspoon each of salt and pepper until they are light and fluffy.

Once butter is melted in the pan, use a heat-proof (silicone) spatula to stir the eggs in, scooping them into the middle of the pan. Fold them gently in on themselves, until they are almost all set, but there is still a little liquid egg in the pan, about 2 minutes.

IF YOU WANT CREAMY CUSTARD-LIKE FRENCH EGGS

In a medium bowl, use a fork to beat the eggs with the half-and-half, thyme and 1/4 teaspoon each of salt and pepper until just combined (and you can see no more separate whites).

Once butter is melted in the pan, use a heat-proof (silicone) spatula to stir the eggs constantly, until they are almost all set, but there is still a little liquid egg in the pan (there will be almost no curds), about 20 minutes.

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WIGOUT!

Uprooted ends, but a tradition of promoting diverse theater lives on

By Matthew Reddin

Staff writer

Uprooted Theatre was born out of a simple realization: Over decades, Milwaukee had inadvertently developed a longstanding, unofficial tradition of actors, directors and designers of color training in the city only to leave and make their careers elsewhere. The company's four founding artists — Marti Gobel, Dennis Johnson, Travis Knight and Tiffany Yvonne Cox — made it their job not just to break that tradition themselves, but make it easier for other artists of color to do the same.

The fact that Uprooted did such a phenomenal job over the last six years made the announcement that the company was closing all the more disappointing. From 2009 to 2015, the company gave numerous artists of color their first professional roles in the city, developed the well-received Against Type fundraiser and launched the Milwaukee Diversity Generals, which drew more than a dozen companies from Chicago and across Wisconsin to see actors' auditions last year. And, perhaps most importantly, the company helped spark a conversation in the theater community about race and ethnicity, both in the plays that are staged and the artists chosen to create them.

But nonetheless, there the announcement was, in a Facebook post published by the group on March 23: "After much soul-searching and looking at the budget, we have decided to dissolve Uprooted Theatre

following the close of our full production of *Suddenly Last Summer* by Tennessee Williams."

But while both Johnson and Gobel, the two founders who remain active members of the company, are both sad to dissolve Uprooted, neither of them sees the last six years as anything but a success.

"Maybe this is me being pompous, but I don't think there's any other way to look at it," Johnson says. "We achieved what we were trying to do. We're going out on top. ... I think we had a good run."

Gobel, speaking via email, is more succinct: "We did great things and we helped so many people. I'd do it all again. Truth."

PUTTING DOWN ROOTS

Every theater company starts with a conversation, but it took two different plays to spark Uprooted's. Gobel and Knight, both Milwaukee Rep interns, connected with Johnson while performing in a production of ancient Greek playwright Aeschylus' *The Persians* at Renaissance Theaterworks. The two then worked with fellow understudy Cox on *Trouble in Mind*, depicting the backstage drama of a mixed-race cast tackling a problematic anti-lynching play in the 1950s, at the Rep.

As rehearsals for that second show progressed, Gobel says, the three of them realized how strange it was that this was the first time any of them had worked on a play rooted in the African-American experience that

was also directed by an African-American (Timothy Douglas). As they continued to discuss and analyze that lapse, they included Johnson in the conversation and began to realize that the four of them could contribute to the solution, all by starting an African-American-run theater company of their own.

That company started small and picked up steam fast. Uprooted's first production, a one-woman show by Dael Orlander-smith called *Beauty's Daughter*, didn't even include Knight and Cox, as both were under contract with summer stock theaters elsewhere. Director Johnson and actor Gobel produced the show without them, each contributing \$500 for the Broadway Theatre Center's rental fee and hoping for success — knowing that, if they didn't sell seats, they'd lost \$1,000 before they even started.



PHOTOS: ROSS ZENTNER

***Suddenly Last Summer's* all-local, all-African-American cast, including Marti Gobel (above, seated left) as Violet, will perform Uprooted's final show, under the direction of Dennis Johnson (far left).**

UPROOTED next page

'Suddenly Last Summer' a fortuitous final bow that completes a Tennessee trilogy

Neither Marti Gobel nor Dennis Johnson knew when they planned out their season that Tennessee Williams' *Suddenly Last Summer* would be the final show Uprooted would produce. But there's a certain serendipity to the choice. The play creates an accidental bookend to a Tennessee trilogy: Uprooted's first production after debuting with *Beauty's Daughter* was *A Streetcar Named Desire*, and they also held a staged reading of *Cat on a Hot Tin Roof* in October 2012, about halfway through their six-year tenure.

But Johnson says *Suddenly Last Summer* goes back to Uprooted's beginnings. "Other than *Beauty's Daughter*, it's literally the first show that I pushed for and suggested. So, as far as that's concerned it's coming full circle," Johnson says. He will direct the production, running May 14 to 24 at Next Act Theatre.

A one-act play that premiered near the end of Williams' most fruitful artistic period, in 1958, *Suddenly Last Summer* is one of Williams' most autobiographical shows, according to Johnson. It features an

overbearing maternal figure (like Williams' own mother) named Violet, who is plotting to have her niece Catherine lobotomized (as happened to Williams' sister Rose). Her rationale: Catherine has been defiling her memories of her son, Sebastian, whom Catherine watched die while vacationing in Spain the summer before.

Johnson says the play deals heavily with the perception of mental illness — an issue close to Williams' heart, due to his sister's institutionalization. Out of all the gay writer's plays, he says, it's also the one that deals the most head-on with homosexuality, as many of Catherine's incoherent mutterings reveal Sebastian's concealed sexual orientation. "It's alluded to a lot in other shows, but this has probably the most bla-

tant references to it," Johnson says.

While many of Uprooted's shows have been hybrid staged readings, this last production will be fully produced, with a set that isn't confined to Next Act's stage. Johnson says the whole play takes place in the family garden, a tropical, even "prehistoric" setting. "I'm wanting the audience to walk in and not see a garden on the stage but walk up into a garden. ... It'll be overwhelming in a positive way."

Suddenly Last Summer will run May 14 to 24 at Next Act Theatre, 255 S. Water St., Milwaukee. Performances are at 7 p.m. Wednesdays through Saturdays, with 2 p.m. matinees on Saturdays and Sundays. Tickets are \$12-\$28 and can be purchased at uprootedmke.com. — Matthew Reddin

UPROOTED from prior page

Just the opposite occurred. The show received rave reviews and practically sold out, giving the company the momentum to launch the Against Type fundraiser (in which artists perform scenes from roles they wouldn't normally be cast in for reasons of gender, race or age) in the fall, and productions of *A Streetcar Named Desire* and *Crumbs from the Table of Joy* (in partnership with Renaissance) early the next year.

Six years gave Gobel and Johnson a lot of time to determine what sort of company Uprooted was going to be. Initially, the company started to focus on stories of African-American culture and black playwrights. But as time passed, Johnson says, their objectives began to broaden. "We realized that we were sort of limiting others the way we felt limited, so then we wanted to include all people of color — and not even just of color, people that weren't really working in other houses who should be," Johnson says.

LEAVING A LEGACY

But as wonderful as Uprooted's success was for its artists and the Milwaukee theater community at large, that success would ultimately lead to its end. As the company grew, so too did the administrative and financial responsibilities. Once Knight and Cox left active participation in the company, Gobel became the only member of the team working as a full-time theater artist, and many of those administrative duties fell to her by necessity, compromising her ability to fulfill other responsibilities both profession-

ally and as a wife and mother of four.

The ideal solution, Johnson and Gobel say, would have been to hire a managing director, but there was no way for the company to afford it at this point and no way to grow without stretching Gobel past her limits. Ironically, the only way for the members of Uprooted to be free to do the work they started the company for was to close the company. "I personally felt that I could donate my time to up-and-coming theater organizations and still focus on my own career with the dissolving of Uprooted," Gobel says.

Johnson says Uprooted Theatre will officially cease to exist on May 25, after the final show, *Suddenly Last Summer*, closes (see sidebar, prior page). But the most important elements of the company will continue on. They will continue to stage Against Type every year, donating the proceeds to a local charity. And Johnson would like to continue staging a cabaret series the company recently started, although installments will be irregularly scheduled for the time being.

And Johnson and Gobel still hope to collaborate on the initiative that has the potential to be the biggest piece of Uprooted's



PHOTO: JEAN BERNSTEIN

Uprooted often partnered with more established companies like Renaissance Theaterworks, with whom they co-produced *Crumbs from the Table of Joy* (featuring founders Tiffany Yvonne Cox (left) and Marti Gobel) in 2011.

legacy: the Milwaukee Diversity Generals.

Modeled after traditional general auditions, where aspiring, non-union actors audition for a panel of casting directors from multiple theaters in a city or region, Uprooted originally conceived the Diversity Generals as a way to cast actors of color for their 2014-15 season. But as news spread, more and more companies, of increasing stature, asked to join the auditions. By the day of,

the 50-odd actors auditioning were seen by representatives from 13 Milwaukee theaters, including the Milwaukee Rep, American Players Theatre and Forward Theatre, as well as Chicago's acclaimed Goodman Theatre and a Chicago film and television agency casting for *Chicago Fire* and *Chicago PD*, among others.

Johnson hopes that he and Gobel can help coordinate next year's Milwaukee Diversity Generals and keep it going biennially. "It was a necessity that hadn't been filled before. Companies may think the talent isn't here to fill minority roles ... but they are here. They just haven't been seen."

Johnson and Gobel have no intention of ending their efforts to improve that visibility. "Milwaukee is not fixed. It's just better," Gobel says. After all, seeing actors of color audition is only the first step, she adds — there are administrative offices still lacking diversity in their staffing and directors of color who are not hired to direct plays revolving around the Caucasian community while Caucasian directors take on stories about the African-American experience.

And while Uprooted may have done more than any company before it to shatter that unofficial tradition of artists of color leaving Milwaukee and Wisconsin for cities that provide them better opportunities, one company can't erase that migration all on its own.

Gobel, Johnson and Uprooted have taught the theater community what can be achieved. It's up to that community to carry on their new tradition and erase the old.

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Michael Pink tells Cinderella's story once again

By Julie Steinbach

Contributing writer

The beauty of Sergei Prokofiev's narrative score and Milwaukee Ballet artistic director Michael Pink's enchanting vision will unite later this month, to wrap up the ballet's 2014-15 season with the timeless tale of *Cinderella*.

But while Pink knows his audiences will be captivated by the servant-turned-princess, he has high hopes they'll be equally fascinated by the personalities and struggles of the story's supporting roles, which his production will bring to life.

"*Cinderella*, in terms of what it is as a ballet, it is wall to wall dancing," says Pink. "There's comedy with the sisters, the Cinderella aspect, the character of her mother and the stepmother — everybody has stories."

This year's production marks a remount of Pink's version of the ballet, which premiered in 2009 as the opener of the company's 40th anniversary season. The ballet was a success then, but Pink expects even more this time around. "The great thing about bringing something like this production of *Cinderella* back is that I get a chance to rework it," Pink says. "The timeframe is very limited (the first time) so you make choices and you know that when it comes back next time you'll get to finish it. That is the beauty of our profession: You get to reinvent yourself and it's constantly evolving."

One of the hallmarks of Pink's tenure at the Milwaukee Ballet is an increased emphasis on the company as storytellers and actors, in addition to talented dancers. Pink says in all his ballets, his emphasis is on making sure all the choreography works in relation to the ever-evolving story.

This year, the title role of Cinderella will be danced by Luz San Miguel, while the prince will be performed by Alexandre Ferreira (Annia Hidalgo and Davit Hovhannysyan will take the roles for matinees).

As for Cinderella's stepsisters, Pink says it's a little-known tradition that the roles are often played by men when danced to Prokofiev's score. Patrick Howel and Timothy O'Donnell have the roles in this year's production, and Pink says the duo are providing the studio with many hours of laughter already in rehearsal.

Cinderella is perhaps one of the most classic fairy tales imaginable, with its enchanted pumpkins, sparkling carriages and glass slippers. But Pink says it's important that there's always more than meets the eye when translating folk tales into fine art and theatre.

"By the nature of its title, people assume (*Cinderella*) is a fairy story for little children, in particular little girls," says Pink. "But at the same time *Cinderella* is possibly one of the oldest folk tales around, (and) it deals with underlying themes like abandonment and loss and, in some respects, child abuse."

To help Cinderella wade through the darker underlying themes of her story, Pink has added the role of Jack, a houseboy who serves as Cinderella's guardian angel, who will be danced by Marc Petrocci.

While Pink keeps his eyes on the stage, he also has his ears on Prokofiev's score, which he says is as much part of telling the story as his dancers' work.

"When Prokofiev wrote the score, unlike *Romeo and Juliet*, he really wanted to tell the story, so the music for this is really narrative in as much as it is complex," explains

ON STAGE

Cinderella runs May 14 to 17 at the Marcus Center for the Performing Arts. Performances are at 7:30 p.m. Thursday, Friday and Saturday evenings, with 1:30 p.m. matinees Saturday and Sunday afternoons. Tickets are \$32-\$97 and can be ordered at 414-902-2103 or milwaukeeballet.org.



PHOTO: MICHAEL S. LEVINE

Michael Pink's adaptation of *Cinderella* made its premiere with the Milwaukee Ballet in 2009. The company will reprise the work this year, in a modified and improved form.

Pink. "The scenes are written as if they're narrative scenes. The riddle for me was to spend time deciphering what I thought he was saying with the music."

With the ballet's long-standing reputation for fine classical dance, amid dazzling period costuming and engaging set

design, Pink says this year's production of *Cinderella* at the Milwaukee Ballet will not disappoint. "The main thing, it's about integrity and innovation," he says. "What is innovation? We're not inventing anything new, it's about how we are putting it all together."

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Quasimondo explores itself with 'Giraffe on Fire'

By Matthew Reddin

Staff writer

Think of the last dream you remember. Try to move your body the way it moved then, fluid and faster than your mind. Imagine the landscapes too strange to be real. Take stock of the images and motifs that mean nothing to any soul but you.

Do that, and you might be prepared for *Giraffe on Fire*, the final show of Quasimondo's third season in Milwaukee. Inspired by the surrealist works of Salvador Dali but built from the imaginations of many collaborators from across the spectrum of visual and performing arts, the piece is a celebration of the physical theater company's unique aesthetic and their boldest effort yet to introduce themselves to their potential audience.

As a physical theater company, Quasimondo blends attributes of dance and theater troupes, producing pieces that tell stories via an indirect, non-linear fashion. The stories they tell emphasize the use of physical motion (be it traditional dance or otherwise) over language.

What that means for each particular show is different, and dependent on whom Quasimondo casts in a particular show. Unlike traditional theater or dance, where performers are provided with either a script or choreography at the beginning of a rehearsal period, Quasimondo shows are developed during that rehearsal process. Directors show up at the start with a series of themes they want to address and flesh them out through improvisation and discussion with the ensemble.

The idea of a show's content decided by its ensemble will get one of its most direct executions with *Giraffe on Fire*. There are numerous collaborators involved: seven choreographers, seven visual artists and seven composers working together with nine performers to form a collage of music, poetry, dance, puppetry and art.

Quasimondo founder Brian Rott has asked each of them to tap into their dreams and personal motifs for the show, workshopping how they all fit together through improvisation. He says his stance has been that "There is no wrong or right. Whatever you want to get into, wherever this exploration leads, just go there and don't even think about it." ... This is a very personal show to the ensemble.

The idea of personal motifs, each with significance to the performer not explicitly relayed to the audience, comes directly from Dali's works, Rott says. The surrealist painter created multiple recurring images, like drawers coming out of people's bodies or the flaming giraffes referenced in the show's title. These motifs crop up across

ON STAGE

Giraffe on Fire will run May 21 to 31 at Studio G in Grand Avenue Mall (across from the TJ Maxx), 161 W. Wisconsin Ave., Milwaukee. The final matinee, on May 31, will be followed by a Season 3 Closing Gala, featuring performances and work by many of the show's collaborators, as well as additional Quasimondo artists. All tickets are pay-what-you-can and can be reserved at thequasimondo.com.



his body of work, either as subjects or just in the background.

It's choreographer and performer Jessi Miller's hope that filling this piece with those signifiers will help the audience draw their own meanings out of the work, perhaps even meanings not explicitly intended by her and her fellow collaborators.

"A lot of choreographers say, 'I just like to put interesting stuff together,'" Miller says. "But if you're just putting interesting things together, then there's a hollowness to it. ... The fact that there is something there allows for something to be interpreted. If there's nothing there, I think that's sensed."

Asking so much from an audience has its disadvantages, but both Rott and Miller have faith in the intelligence of their current followers, as well as those who haven't yet encountered their work.

That's part of the reason the company has boldly decided to make this production entirely pay-what-you-can, inviting patrons to come see their work regardless of their ability to financially justify it. It's a gift and experiment all in one, and if it works out for the company, Rott says, it might become their policy for all shows in the future.

But the only reason they can offer this sort of material, Rott says, is because of how much the ensemble has developed since setting up shop in Milwaukee three seasons ago.

"In the beginning," Rott says, "before we had this solid base, (actors) weren't familiar with the process and would freak out."

He and Miller say the biggest hurdle was getting past the idea that the ensemble work they were doing in rehearsals was merely a "team-building exercise," instead of what it truly was: training in the ability to sense each other on stage without having to look at each other or think about it.

As they finish preparing for *Giraffe on Fire*, they finally have that trust, and their ensemble members new and old are prepared to seek and find the heart of this show together — and, more importantly, lead audience members on their own explorations.



PHOTOS: COURTESY

Quasimondo's *Giraffe on Fire* takes its name from the recurring image used by Salvador Dali in such paintings as "The Burning Giraffe" (left) and "Burning Giraffes and Telephones." The physical theater show is inspired by Dali's use of personal, dreamlike motifs.

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Lightning strikes yet again for Chris Hemsworth

By Jan Janssen

The Interview Feed

Chris Hemsworth is about as ideal a choice to play a Norse god as you could imagine. The strapping 6'3" Aussie has the sandy hair and sculpted features that are perfectly suited to the role of Thor, one of the Avengers dedicated to saving the earth from the forces of evil.

Those features are back on screen, as Thor returns for *Avengers: Age of Ultron*, Marvel Studios' blockbuster sequel to 2012's *The Avengers*.

The original *Avengers* ranks as the third highest-grossing film of all time, with a global box-office take of \$1.5 billion, and many Hollywood insiders are predicting that *Age of Ultron* could do as well if not better. In its opening weekend, the film took in an estimated \$187.7 million, an astounding number topped only by *The Avengers'* opening weekend (\$207.4 million).

Hemsworth has few doubts that the sequel will deliver the goods.

"I just loved how (*Age of Ultron*) upped it in a way that wasn't just bigger and flashier," Hemsworth says. "I mean, everything had been amplified, but in an intelligent way. All the stories are relevant to what's going on in the world, as far as the exponential growth of technology and artificial intelligence. ... They're obviously heavily influenced by that tone and that debate. (Director/writer Joss

Whedon) has managed to bring all of the Avengers back in and give them a relevant reason to be there."

According to Hemsworth, some interesting new layers have been added to Thor.

"Thor gets to loosen up. ... This time there's more humor in Thor, because he's been on Earth, (and he's) a little more accessible," Hemsworth says. "He's off Asgard now, so he doesn't have to be as regal and kingly as he is in that world, which is nice. I enjoy that more. Here you can have a gag with the guys and he can throw away lines and be in a party scene with them in civilian clothes."

Avengers: Age of Ultron sees Hemsworth re-joined by familiar castmates Robert Downey Jr. (Tony Stark/Iron Man), Chris Evans (Captain America), Scarlett Johansson (Black Widow), Mark Ruffalo (The Hulk) and Jeremy Renner (Hawkeye). In addition, several new players join the Marvel/Disney superhero extravaganza: Aaron Taylor-Johnson and Elizabeth Olsen as the twin antagonists Quicksilver and the Scarlet Witch, Paul Bettany as the mysterious Vision and James Spader as the voice of Ultron.

Age of Ultron centers on Tony Stark's attempt to jumpstart a dormant peacekeeping program, only to see things go awry. As a result, the Avengers crew joins Iron Man in trying to save all of humanity from destruction by the evil artificial intelligence Ultron.

Hemsworth, 31, grew up in Australia and moved to Los Angeles in 2007 after first achieving fame in the Australian soap, *Home and Away*. He lives in Malibu with his wife, Spanish actress Elsa Patacky (*Fast Five*, *Fast & Furious 6*) and their three young children: 2-year-old India Rose and year-old twins Tristan and Sasha.

He's not the only actor in his family — both older brother Luke, 33, and younger brother Liam, 25, are in the business, with Liam holding down his own franchise role as Gale Hawthorne in the *Hunger Games* series.

Apart from his several turns as the man-with-the-hammer in *Thor*, *Thor: The Dark World* and *The Avengers*, Hemsworth turned in performances as race car driver James Hunt in *Rush* (2013) and as a master hacker in the thriller *Blackhat*, released in January. Later this year, Hemsworth re-teams with *Rush* director Ron Howard in the action/adventure film *In the Heart of the Sea*, about a 19th century whaling ship attacked by a sperm whale that leaves its crew adrift.

We spoke to Hemsworth about his role in the latest *Avengers* movie, balancing big-budget films with passion projects and keeping his family central in his life.

Chris, the original *Avengers* film was a colossal success. Would you say Marvel Studios has found the right way to approach these stories and give a place for all these characters? It's mind-blowing. But apart from the action and special effects sequences, Joss (Whedon) is a man of incredible detail about what those guys are going through and it's incredible to be able to add layers to the characters as they come together again in *Age of Ultron*.

Were you a Thor fan before you started playing the character? No, I knew nothing about Thor before I started work on these films. But it was exciting to start reading the comics and exploring the lore surrounding



PHOTO: MARVEL

Chris Hemsworth reprises his role as Thor this summer in Marvel Studio's *Avengers: Age of Ultron*, but he hopes to be seen as more than an action star.

him. When I began preparing to play Thor the first thing I wanted to work out was how the guy postured, how he held the hammer (Thor's iconic weapon Mjolnir), and what would happen if he hit someone with it!

With the kind of global recognition you've received from playing Thor, do you feel that you've secured your place in Hollywood? I'm not as worried I used to be about not finding good work or ending up forgotten. My wife and my manager are very support-

HEMSWORTH next page

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HEMSWORTH from prior page

ive and they help maintain my confidence, but there's always a little fear factor there.

Anthony Hopkins told me that at the end of each film he wonders if he will ever do another. There is something unhealthy about that state of mind, but fear can also be a great motivator. If you think you've arrived and you've got it made, you stop wanting to push yourself and grow as an actor. You're finished if you have that attitude.

So how do you see your career evolving these days? I'm reaching the point where I can do both, the big superhero films as well as dramas and other types of stories. *Rush* made people take me more seriously as an actor and I want to be able to continue to do work like that. I only got the role in *Blackhat* after Ron Howard showed (director) Michael Mann the first 45 minutes of *Rush* before the film was released.

I love playing Thor, and the *Avengers* films have given me a huge standing in the business, but they're big action films where audiences are drawn mainly to the massive spectacle of it all. I feel I've also begun to show that I can do more than be the guy with the muscles in the superhero suit.

With respect to your bulked-up physique as Thor, is it hard to maintain? Yes! (Laughs) It requires lifting huge amounts of weights and doing lots of reps to get that kind of massive build. But each time I finish playing Thor, I get rid of that bulk and that size, because that's just for the screen for that character. For *Blackhat*, I trained in a completely different way. I did a lot of martial arts.

Do you think people will continue to identify with you because of the work you've done as Thor over the course of all the Marvel films? I would like to bring them over to my other films. I've enjoyed doing films like *Snow White* and *The Huntsman* and we're going to be doing another one soon. I love the worlds of fantasy and action and I've learnt so much from working with directors like Joss and also Kenneth Branagh (who directed Hemsworth in *Thor*).

Did Branagh ever suggest you try your hand at Shakespeare? (Laughs) Not exactly. But he also knew how anxious I was at that point in my career to prove that I had other qualities other than being regarded as this very physical actor. So one day Kenneth, as a pure exercise, made me memorize a monologue from Shakespeare's *Henry V* and filmed me. I had such a cold sweat doing it. I never realized how much I liked being a guy who works in action films!

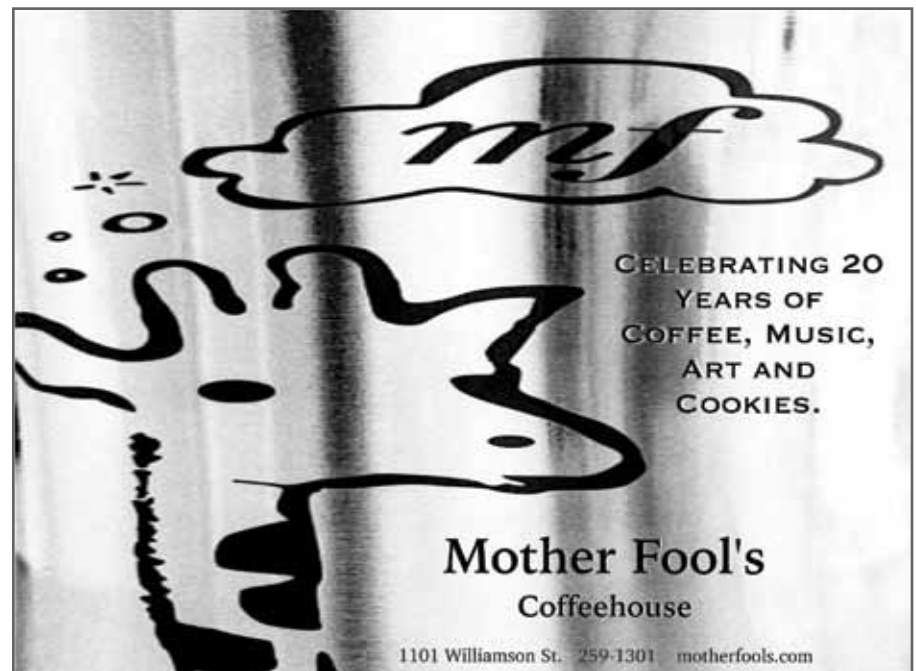
How do you manage to work as much as you have lately while raising a family with three young children? My wife is the real superhero in our family. She's been really supportive and allowed me to feel free to go out and pursue my career even though that means being away from home a lot. I couldn't have done that without her blessing.

What counts most for you in life? Being a good father and a good husband. When I was younger I dreamed about having this kind of life and that's exactly what I'm living now. In terms of work, a few years ago I would have settled for much less than what I've been able to achieve — I never imagined getting to this point in my career. But now I see work as something I do for my family and so that they can enjoy all the advantages and benefits of whatever success I have.

You have to keep transforming your physique from a film like *Thor* to a film like *Blackhat* and now with your new film with Ron Howard, *In The Heart of the Sea*. Is this one of the hardest aspects of your life as an actor? It's the accordion effect which is the worst part. First I had to gain 20 pounds of muscle mass for *Thor* and then I had to lose all that and then lose another 20 pounds to play my character in *Heart of the Sea*.

After all that dieting, if I see one more serving of chicken breast with biologically grown broccoli, I swear that I'm going to take Thor's hammer to the plate.

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The Harlem Renaissance revived in Madison museum

By Michael Muckian

Contributing writer

The Harlem Renaissance, the rich period of African-American cultural, artistic and social growth in one of New York City's most famous neighborhoods during the 1920s, seems miles and decades removed from Madison in 2015.

But don't tell that to the founders of the new Harlem Renaissance Museum, on Madison's east side. They argue there's no better time or place to tell the tale of one of the richest periods of social growth in American history and illuminate its connections to Madison.

"Madison has a vibrant arts community, has a diverse arts culture and is located in America's heartland," says attorney and Methodist minister David Hart, who helped co-found the museum. "We wanted to play homage to a fertile time in the history of arts' creation and development. What better place than Madison?"

Hart, who also is a spoken-word artist, is part of a Madison arts collective whose members decided 12 years ago that they wanted to leave a more lasting impression on the community. They decided to establish a Harlem Renaissance

Museum to do just that, and to highlight the Madison connections of several leaders in the movement.

The museum, which opened its doors on March 28, has just 500 square feet of gallery space at 1444 E. Washington Ave. to house its 14 pieces of art, plus the mounted letters of Jean Toomer, an early 20th-century African-American author who spent time at UW-Madison.

In true reflection of the period it honors, there is corresponding performance space so that different types of arts can mix and mingle in an offering as diverse as the Harlem Renaissance itself, says poet Peter Brooks, a UW-Milwaukee Ph.D. candidate in rhetoric and composition who acts as the museum's unofficial academic adviser.

"The Harlem Renaissance was a convergence of identities, best known for African-American artists who tried to carve out their own niches," Brooks says. "We had a concept that, thanks to the Internet, this (era) is sort of the new Harlem Renaissance in which we're all trying to find creative avenues to talk about our lives."

The Harlem Renaissance, known at the time as the "New Negro Movement" after out poet Alain

Locke's book of the same name, ran from 1918 to about 1934. In part the result of the great African-American migration from the South, its impact stretched throughout the Northeast and Midwest.

Literature was a key component of the movement, with writers including Toomer, Langston Hughes and James Baldwin rising to prominence. New music also emerged, from jazz artists like Duke Ellington, Billy Strayhorn and Thelonious Monk. Drama, art, fashion and dance also blossomed.

The connections between the Harlem Renaissance and Madison are many, Hart says. Locke also spent time teaching at UW-Madison, and the late Nellie McKay, a chaired professor there, is best known as co-editor of *The Norton Anthology of African-American Literature*.

The university even awarded Duke Ellington an honorary doctorate in the '70s and mounted a weeklong festival of his music, an effort for which the jazz great wrote his one and only polka.

But the true highlights of the Harlem Renaissance were the intellectual discussions and political discourse that emerged along

with new and exciting art forms. This discourse is something the new museum hopes to replicate in the facility's performance space, says Brooks.

"Along with giving African-Americans of the day an identity and voice, the politicizing of art was one of the Harlem Renaissance's greatest contributions," Brooks says. "Langston Hughes' poem 'Ku Klux' mocks the rhetoric of the KKK and shows you how much of hate really is stupid. Mixing politics and art makes you think twice about what's going on."

The museum founders would like to see that discourse continue in a nonthreatening way, especially given the racial politics and tragic deaths taking place in cities like Baltimore, Ferguson, and even Madison.

"The museum is an open and affirming space in which we're looking to do something innovative and showcase all the various Harlem Renaissance art forms," Hart says. "We're looking for thoughtful discussion about issues in a nonthreatening environment that allows us to have fun."



PHOTO: WIKIMEDIA COMMONS

Harlem Renaissance poet Alain Locke spent time teaching in Madison, where a museum dedicated to the movement has opened.

ON DISPLAY

The Harlem Renaissance Museum is at 1444 E. Washington Ave. in Madison. It is open noon-1:30 p.m. on Wednesdays and Thursdays, on weekends by appointment and during live performances. For more information, visit the museum's Facebook page. Donations can be sent to P.O. Box 762, Madison, WI, 53701.

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MOWA puts photographer duo in the viewfinder

By Kat Murrell
Contributing writer

There is a familiar, strange and dark beauty in the lives drawn out by photographer duo J. Shimon & J. Lindemann. You know these people, you know these places. They are particular and peculiar, brought together at the Museum of Wisconsin Art for the pair's largest museum show yet: a retrospective of their 30-year career. It is an eloquently important exhibition.

What is perhaps most fascinating about John Shimon and Julie Lindemann's work is their ability to reveal parts of the individual self that are always there but often unseen. Artifice and stereotypes vanish. Their subjects candidly say what they want to say, offering authentic statements about who they are, recorded by the photographers' lens.

Much is made, and rightly so, of Shimon and Lindemann's identity as Wisconsin artists. They have long been based in the Manitowoc area, away from the clamoring crush and fashion parade of a glossy contemporary art world where much can be made of trends.

Shimon and Lindemann's depth is sourced from their astute aesthetic, technical rigor and profound connection to a culture. It could not be replicated by an outsider and, in the transient nature of contemporary life, this gleams like a rare jewel. In this place, they have found freedom in the absence of the external.

The exhibition opens with the monumental photograph, "Angela with Kit (Blue Velvet Prom Dress), Reedsville, WI" (1997). Angela's biography is deeply rooted in rural concerns as a student of dairy science at the University of Wisconsin-Madison, participation in groups such as 4-H and Future Farmers of America and the award of the titles such as County Farm Bureau Queen.

The juxtaposition of her formal attire and bovine companion may sound improbable or even ironic, but it speaks deeply to the complex aspects of life that exist simultaneously. Shimon and Lindemann compress these into a single moment. In the clarity of the image and its impressive scale, the detail of the hair raised on Angela's arm is not lost. It is as though there is a chill in the air but she is resolute and unconcerned. There is a toughness and acceptance of conditions, whatever they may be.

"Debra at Home Revealing Tiger Tattoo, Sturgeon Bay, WI" (1999) is another dismantling of what may seem ordinary. In a field, with a farm silo in the distance, the subject opens her shirt dress to show a naked thigh with an inked cat crawling up her hip. In ways overt and discreet, Shimon and Lindemann reveal that there is much in the world either assumed or hidden. The photographers document from within, capturing a realness and beauty as though digging through topsoil to reveal rich earth beneath.

The exhibition covers a variety of subjects, also illustrated in the exhibition catalog which is available in print and as a free download from the Museum of Wisconsin Art's website. Categories include Rebellion, Machines, Farms, Landscape, and Sages, and the catalog (and exhibition) closes with the exquisite series *Decay Utopia Decay*.

In this last series, the camera is turned, transforming the creators into protagonists. Lindemann is an extraordinary subject as well as artist, pictured in the kitchen chopping vegetables or drying dishes. She is poised, cool and statuesque and turns the tables on domestic clichés. She is outfitted in black vinyl shorts and a lacy bustier with a demure apron printed with flowers. Sweeping the floor, Lindemann is nonchalant in a sheer negligée and heels. The camera angle



PHOTO: J. SHIMON & J. LINDEMANN

In works like "Self-Portrait in the Garden at Dusk, Whitelaw, WI," photographers J. Shimon and J. Lindemann turn the camera on themselves.

is low, and she is in control.

A most stirring image comes in the form of "Self-Portrait in the Garden at Dusk, Whitelaw, WI" (1998). The title aptly uses the singular form for the collaborative pair.

Shimon holds a heavy box camera while Lindemann stands stoically and sculpturally in a gauzy black dress. The location appears wild, barely tamed as the tall grasses and prairie flowers flourish under an overcast sky. The scene is activated by the artists' presence and their practice. Photography gear has been hauled out, and the cords of

an illuminated lamp trail off to some source of electricity.

This is the place. Connected to the rest of the world like that black cord bringing light to this patch of the country, they inhabit it freely and easily, documenting and illuminating it and themselves, framed proudly against the horizon.

There's a Place: Photographs by J. Shimon & J. Lindemann continues through June 7 at the Museum of Wisconsin Art, 205 Veterans Avenue, West Bend. Visit wisconsinart.org for more details.

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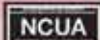
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Early Music Now teaches a clarinet history lesson

By **Kirstin Roble**

Contributing writer

In September 2013, Milwaukee's Early Music Now offered audiences a unique history lesson. The subject: the clarinet and how the woodwind instrument evolved over several centuries.

But if you missed it, don't worry. Early Music Now has put the class back on the curriculum and re-invited its de facto instructor, Eric Hoeprich, to teach us about the instrument through a wide sampling of music.

Hoeprich is one of the world's foremost clarinet scholars and musicians. He maintains a busy teaching schedule at Indiana University, as well as London's Royal Academy of Music and conservatories in Paris and The Hague. Having published a book in 2008 on the clarinet (called simply *The Clarinet*), Hoeprich continues to publish journal articles on a regular basis. His other research includes a collaborative project with Indiana University to set up a website featuring translations of French and German methods for the clarinet from the 18th century.

With that schedule, he's excited to have an opportunity to again visit Milwaukee. "There's a lot that I enjoy about this lovely city," he says. "I love the Calatrava-designed art museum, the wonderful German food and the older residential neighborhoods with their architecture."

The concert on May 9 is less about the history of the clarinet and more about showing how the instrument was best used in different periods. He says the concert's opening piece, a Beethoven trio, would have been performed on a more classical version of the clarinet, from the late 18th century, while its final piece, a Brahms trio, would feature a more contemporary instrument. He will perform all the pieces on a German clarinet

dating from the early 20th century, though.

That is just one of a wide variety of clarinets Hoeprich plays throughout the year. He estimates that he owns about 100 of them and many look much different than anything you would see in a modern orchestra.

Hoeprich builds many of his instruments, often as a way to replace historic ones that are now lost or unplayable. For example, he recently reproduced a basset clarinet, modeled after those that would have been required by 18th-century composers such as Antonio Salieri or Mozart.

In an interview with *Indiana Public Media* a few years ago, Hoeprich discussed the greatest differences between more classical clarinets and the type played by musicians today.

"The greatest difference between a modern clarinet and one from the 19th century is the number of keys and wood use to make the clarinet," Hoeprich explained. "For instance, a typical Viennese school clarinet only had five keys. A modern clarinet often has 18 keys, making it longer. Also the instrument body from the 18th century was usually made from boxwood, a lighter wood than the usual ebony or granadilla of today's clarinets."

A performance of these works is reason enough to attend the concert. Having someone with Hoeprich's experience running the show is like getting extra credit.

ON STAGE

Celebrating the Clarinet, a post-season Early Music Now event, is at 7:30 p.m. on May 9 at Wisconsin Lutheran College, 8815 W. Wisconsin Ave. Tickets are \$28 or \$44 for preferred seating; student tickets are \$10 and \$15, respectively. Call 414-225-3113 or visit earlymusicnow.org to order.

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Orchestras welcome a month of 'May-thoven'

By Julie Steinbach
Contributing writer

Something classical must be in the Wisconsin water supply. This May, Beethoven-lovers practically can't walk out of the house on a given weekend without stumbling on an orchestra performing one of the composer's epic, groundbreaking symphonies.

The Madison Symphony Orchestra and Milwaukee Symphony Orchestra will take up programs featuring Beethoven symphonies in the weeks to come. Madison's single concert series, running May 8-10, will highlight his Ninth Symphony, and serve simultaneously as a tribute to the 10th anniversary season of their performance venue, Overture Center (see sidebar).

Milwaukee's orchestra, on the other hand, will be performing in a distinctly different location than usual. In two concert series running May 14-17 and May 21-24 (featuring Beethoven's Eighth and Fifth Symphonies, respectively), the company will leave their home at the Marcus Center's Uihlein Hall and perform down the street at the historic Pabst Theatre.

It's a venue audiences have seen the MSO traveling to more frequently of late and associate conductor Francesco Lecce-Chong says it's perfect for programs like these two.

"The Pabst is this unique space, and these concerts are a chance to really try it out," he says. "Every hall has its quirks and every hall brings out things in the music. One of the things we knew right away was that any smaller-scale, Classical-era stuff would sound great in the Pabst."

Each of the two symphonies has its own character. Beethoven's Eighth is short and simple, with a buoyancy to its four movements. The Fifth, on the other hand, is known for its powerful, forceful energy.

While both concerts will culminate with the Beethoven works, Lecce-Chong says it was equally important to precede them with

works by modern composers who share Beethoven's progressive spirit and flare for innovation. He says the Pabst's intimate atmosphere is arguably one of the most ideal locations to experience contemporary works like these.

"Acoustically you feel very close to the performance," says Lecce-Chong, "and I think that is a great way to experience newer music. It helps bring the audience closer to the music."

Newer compositions by the composers sharing the bill with Beethoven will include Vivian Fung's Violin Concerto (May 14-17); *These Particular Circumstances*, a set of seven small pieces by Sean Shepard; Nico Muhly's *So Far So Good* and the short work *Madame Press Died Last Week* by Morton Feldmen, written in memory of one of his earliest and most influential teachers (all for May 21-24).

"Vivian Fung, Sean Shepard, Nico Muhly, Morten Feldmen ... they are really the composers of today," says Lecce-Chong. "If you come over these two weeks you're going to hear how the sounds of the orchestra are being dealt with today."

In many ways, despite hundreds of years of historical displacement, the composers whose works will be performed across these weekends represent the fearlessness of creators who push the limits of sound design and find success in their willingness to go where others might not.

"Beethoven stood out because he was always pushing the boundaries of what people thought he was going to do," explains Lecce-Chong. "Every time they tried to pin him down to something, he was off to the races, onto the next idea. You're hearing music that was incredibly edgy when it first came out, paired with music now that we probably consider very edgy."

Featured soloist Kristin Lee, who will appear over the first concert weekend, will perform Vivian Fung's Violin Concerto.

History has proven those early critiques off-target. In addition to being a dynamic, captivating work in its own right, Beethoven's introduction of choral elements to the symphony form (as he does in the fourth movement, with the poem "Ode to Joy" made famous by its inclusion) and its dynamic evolution over the course of the four movements served as an inspiration to artists of the subsequent Romantic period and beyond.

In this case, its selection is as much a tribute to the venue as it is the composer. In 2004, the Madison Symphony Orchestra ended its first season in Overture Hall with a performance of the work, which it hasn't touched since. This time around, the symphony will conclude the MSO's tenth season at Overture Center.

The program will be performed three times, at 7:30 p.m. May 8, 8 p.m. May 9 and 2:30 p.m. May 10. Tickets are \$16-\$84 and can be purchased at 608-258-4141.

— Matthew Reddin

ON STAGE

The Milwaukee Symphony Orchestra will perform *Beethoven's Eighth* May 14 to 17 and *Beethoven's Fifth* May 21-24 at the Pabst Theater, 144 E. Wells St. Performances are at 7:30 p.m. Thursdays, 8 p.m. Fridays and Saturdays and 2:30 p.m. Sundays. Tickets are \$25-\$90 and can be ordered at either pabsttheater.org or mso.org.

Fung's concerto is heavily influenced by Balinese Gamelan music, which she incorporated into the concerto while on tour in Indonesia. Throughout this insanely virtuosic work, Fung combines the percussive presence of the Gamelan tradition with all of the virtuosity available to the violinist, resulting in a highly colorful showpiece for the violin.

Kristin Lee will not be the only guest on the stage. The MSO will be led each weekend by a different guest conductor. Daniel Cohen will be on the podium for concerts featuring Beethoven's Eight Symphony, followed by Edwin Outwater at the baton for the program featuring Beethoven's Fifth.

"My great hope is that over these two weeks that this very adventurous programming around the Beethovens will heighten the senses because you're going to be so close to the colors, the sounds of these contemporary composers," says Lecce-Chong. "It will be a way to experience them up close, there's an extra chance to really connect with this music."



PHOTO: BENJAMIN EALOVEGA



PHOTO: COURTESY

Three conductors will tackle Beethoven for local orchestras this May: (from top) Daniel Cohen, Edwin Outwater and John DeMain.



PHOTO: COURTESY

MEANWHILE IN MADISON...

Milwaukee isn't the only city getting in on the Beethoven action. The Madison Symphony Orchestra will conclude its season with Beethoven's own concluding masterpiece, his Ninth Symphony.

The "Ode to Joy" concert, conducted by John DeMain, will feature a full performance of the choral symphony, with four guest artists singing alongside the Madison Symphony Chorus. Also on tap is Leonard Bernstein's *Serenade*, considered one of Bernstein's own best works. Concertmaster Naha Greenholtz will perform the violin solos of the latter.

Beethoven's Ninth Symphony is considered one of the greatest works ever to come out of Western culture, but it took a bit of time to be recognized as such. As program annotator J. Michael Allsen writes, several reviewers who attended the 1824 premiere openly questioned whether Beethoven was too old and deaf to produce quality work, and the musicians were under-rehearsed on the day of the event.

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Big brass, big legacy: Chicago co-founder Robert Lamm says 'Now' isn't the time to slow down

By Bill Lamb

Contributing writer

When the band Chicago hits the stage at Milwaukee's Riverside Theater May 18, it will be the latest opportunity to see one of the most successful pop-rock bands of all time. The group's second only to the Beach Boys among American bands on the pop charts, selling more than 100 million records and registering 21 Top 10 singles.

More impressive is the band's longevity. The band has been performing consistently since 1967, a 48-year stretch, and still has four of its original co-founders playing. One of them is keyboardist Robert Lamm, one of Chicago's lead singers and songwriters. We can credit him with such classics as "Saturday In the Park," "Does Anybody Really Know What Time It Is?" and "25 or 6 to 4."

Chicago first came together as a band of college students recording as Chicago Transit Authority. At the time, Lamm says, he had no idea what heights the band would reach. "I didn't know anything," he recalls. "I didn't know anything about recording. I didn't know anything about where this was headed. I, like most young musicians, dreamed of someday recording an album."

As it turned out, that album, *Chicago Transit Authority*, was one of the most auspicious

debuts of all time. It was a sprawling double album — unusual for an untested act, especially one on industry leading label Columbia Records. But it was such a success the band quickly recorded a second double album, titled *Chicago* in reference to the band's newly shortened name.

Debuting with two double albums was bold, but a gamble designed to benefit the consumer. "It was the concept of our producer Jim Guercio, who always thought that the record company was the enemy," Lamm says. "The idea was to give the audience more bang for their buck."

Most artists would have called it quits a long time before, but at 70, Lamm says he's still as engaged as ever in the strenuous life of a touring band, playing more than 100 live shows a year. "We really enjoy playing ... listening to recorded music is fine, but the real magic in any kind of music is playing live for an audience," he says.

With such a large repertoire, Lamm has his pick of favorite songs to perform with the band, but he says the favorites tend to be the ones written most recently. In this particular case, that happens to be "Now," the lead single and title track from the band's 36th album, released last summer. The song has a big, brassy feel that will be instantly familiar



PHOTO: COURTESY

Robert Lamm (second from right) has been with Chicago for all 48 of its years.

to fans.

Among the classics, Lamm has two particular favorites: the 1973 hit "Just You 'N' Me" and his own composition "Saturday in the Park," released in 1972. He loves "Just You 'N' Me" for its opportunities for improvisation on keyboard, as well as because "it's just a gem of a composition." "Saturday in the Park" is all about the audience reaction, all around the world. "Regardless of the language, the audience speaks and seems to know all the lyrics."

Chicago's sound is so distinctive that anyone who grew up with the band's music on the radio needs no introduction. But younger fans who face a daunting 36 albums might need some guidance. Lamm is happy to oblige, with six significant selections: "I would say listen to the first album, the fifth album, the seventh album, definitely listen to the new album *Chicago XXXVI (Now)*, and I think also listen to *Chicago 17*. It has the whole '80s power ballad

vibe and shows that side of the band. Even the one we did with the big band called *Night and Day*. All of those will give a young listener the idea that a band like Chicago can successfully do a broad spectrum of music."

Chicago will celebrate its 50th anniversary in 2017, but Lamm doesn't have any interest in taking a break to reflect on the achievement. "I'm the guy that's gonna be somewhere else if anything like that is planned," he says. "I'm the guy that doesn't like to look back. I like to look forward."

ON STAGE

Chicago will perform at 8 p.m. May 18 at the Riverside Theater, 116 W. Wisconsin Ave., Milwaukee. Tickets are \$65 or \$50 and can be ordered at 414-286-3663 or pabsttheater.org.

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8 p.m. May 13 at the Riverside Theater, Milwaukee. pabsttheater.org.

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TAME IMPALA

8 p.m. May 14 at the Riverside Theater, Milwaukee. \$25. pabsttheater.org.

Each album in Tame Impala's discography has provided bandleader and producer Kevin Parker greater and greater license to explore the limits of what his neo-psychedelic band can do. So it's heartening to hear that the band's recently announced third album, *Currents*, may follow that tradition, with Parker stating in interviews that the album will continue to focus on the electronic elements touched on with *Lonerism* and become even more minimalist. There's no release date set yet, but if you want to see what they're working on, the best way is to go to the source, catching their Riverside show this month.



THE LIVING STATUES

9 p.m. May 8 at Shank Hall, Milwaukee. \$5. shankhall.com.

If you're looking for a new, local band to give that push to, consider trying out The Living Statues. Cooked up by a trio of Milwaukeeans in 2012, the group's been rocking ever since, releasing their first EP, *Knockin'*, last year and performing on stages as far off as LA with artists as established as Tokyo Police Club and Walk the Moon. Not convinced? Consider this: The band describes themselves as a mix between the Beatles circa *Hard Day's Night* and Jack White. At least show up to see if they're right.

MILWAUKEE PSYCH FEST

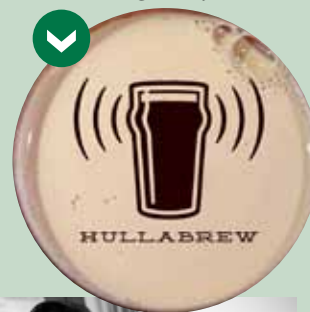
May 14 to 17 at the Cactus Club, Milwaukee. Most shows \$10, all-day Saturday pass \$15, all-festival pass \$45. cactusclub.dostuff.info.

If you're sick of waiting for festival season or just not into mainstream acts, consider taking a trip to the Cactus Club for the third annual Milwaukee Psych Fest. This four-day event brings a great sampling of psych, drone and shoegaze bands to Cream City, including the reunited Milwaukee psych band Feck, underground Mexico City band Has A Shadow, reverb-heavy Londoners Ancient River and "psychedelic crusaders" Calliope.

HULLABREW

12 to 6 p.m. May 9 at High Noon Saloon, Madison. \$20. high-noon.com.

What's the best way to welcome the proper arrival of spring? With a brew of course — a Hullabrew! This conclusion to Madison Craft Beer Week marks its second year, with beer tasting from top micro and craft breweries. Also on tap: performances by a motley crew of Americana artists from Wisconsin. Whether you're there for The Midwest Beat, Earl Foss & the Brown Derby or The Mascot Theory, you're bound to find something to love in the whole shebang. If six hours of that isn't enough, you can even stick around for an older act — the bluegrass Cork n' Bottle String Band, celebrating its 19th anniversary with a show starting at 6 p.m.



BUTCH WALKER

9 p.m. May 23 at the Majestic Theater, Madison. \$16, \$18 day of show. majesticmadison.com

Butch Walker has so many songs in him he can't keep them all to himself, working as a songwriter and producer for some of the biggest names in alternative rock. But he keeps more than a few, and his wildly successful solo career gives him the opportunity to share them with the masses that love him. He's currently on the road selling America on his latest record, *Afraid of Ghosts*, which he spent a year writing after the death of his father and recorded in only four days with the help of his trusty friend and recent tour buddy Ryan Adams. Don't miss him when he breezes through Madison.

Music reviews

JOSH GROBAN :: 'STAGES'

Stages is what Josh Groban's most devoted fans have been waiting for. There's nothing experimental: no songs in Portuguese like "Voce Existe Em Mim" on *Illuminations* or strange cover choices like "The Moon Is a Harsh Mistress" on *All That Echoes*. It is simply a collection of beautifully sung and orchestrated songs from Broadway musicals (and two movies, but one is a measured take on "Over the Rainbow" so he gets a pass). Sondheim fans will appreciate "Finishing the Hat" from *Sunday in the Park With George*, and *Carousel's* "You'll Never Walk Alone" allows Groban to enthusiastically indulge all of his musical excesses. This is his equivalent to Barbra Streisand's *The Broadway Album*, and a straightforward pleasure.



THE WEEPIES :: 'SIRENS'

Listening to the new Weepies album, it doesn't take long to remember how much this duo's gentle and quirky songs have been missed. Married duo Deb Talan and Steve Tannen have experienced their fair share of upheaval in the five years since *Be My Thrill*. In December 2013, Talan was diagnosed with breast cancer and much of *Sirens* was recorded while she was undergoing surgery and chemotherapy that resulted in the cancer's remission. The songs include the title track "Sirens" — a dual reference to the mythological creatures and the sounds of ambulances — as well as engaging reflections on the motivations of "Boys Who Want To Be Girls." Despite its baggage, *Sirens* sounds charmingly uncluttered and upbeat.



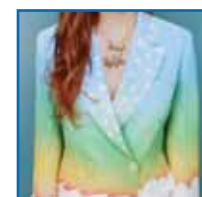
ZAC BROWN BAND :: 'JEKYLL + HYDE'

The Zac Brown Band is at the forefront of crossover country, and it didn't have to throw their arms completely around pop music a la Taylor Swift to do so. The band ventures far from a country core on songs like big band-influenced "Mango Tree," featuring Sara Bareilles, and the hard rock/metal "Heavy Is the Head," featuring Soundgarden's Chris Cornell. But the best moments on *Jekyll + Hyde* are when the country roots come out. Celtic instruments, guitar and an uplifting gospel chorus combine to make "Remedy" an affecting highlight. The slow country waltz arrangement of "Dress Blues" deepens the sad tale of a soldier who "never planned on the bombs in the sand." One complaint: The album is haphazardly sequenced, with minimal cohesion to the otherwise first-rate listening experience.



JENNY LEWIS :: 'THE VOYAGER'

Former Rilo Kiley vocalist Jenny Lewis invited Ryan Adams along as the producer on *The Voyager*, and he's the one she's credited in interviews with purposely agitating her into the right mindset for recording these tracks. *The Voyager* will appeal to those who remember fondly a certain style of Los Angeles late-'70s pop-rock. Lewis has plenty to say about being a 30-something navigating the world of romance as she sings, "I'm just another lady without a baby" on "Just One of the Guys." *The Voyager* amounts to a mature explication of Lewis as a solo performer with her revered wry humor fully intact. Catch her in Milwaukee May 19 at Turner Hall Ballroom.



— Bill Lamb

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'Big Fish' director and First Stage change lives through theater

By Michael Muckian

Contributing writer

It didn't take long for Jeff Whiting's mother to realize sports were not his thing. In fact Whiting, a New York theater director and choreographer currently directing First Stage Children's Theater's production of *Big Fish*, credits his mother for launching his career.

"My mom recalls watching me on the soccer field like my brothers, but unlike my brothers I was bored out of my mind," says Whiting, who grew up in Salt Lake City. "Luckily, my intuitive mother said, 'There must be something else out there for Jeff.'"

Bette Whiting took her son, then age 10, to audition for a local production of *Snow White and the Seven Dwarves*. Whiting won the role of Dopey and was soon hooked on an activity that became his life's work.

"I came to life and found my calling: to tell stories in the theater," says Whiting. "Theater saves lives. At least, it saved my life."

Since then, Whiting, now 43, has amassed an impressive resume. His past work includes numerous roles as an actor, assistant director and choreographer for productions in Orlando and New York. First Stage's production of *Big Fish* marks a return to familiar material: Whiting was the associate director and choreographer for the show's Broadway production, based on Daniel Wallace's 1998 novel *Big Fish: A Novel of Mythic Proportions* and the 2003 film adaptation by director Tim Burton.

The play, built around the relationship of a father who lives in a world of fantasy and myth and the son who seeks to understand who the man truly is, is perfectly suited for children's theater, Whiting says.

"Younger audiences will be thrilled to see the enormous amount of fantastical stories that come to life right before their eyes," Whiting says. "And along the way they will be transported to understand the bond between parent and child in a way that will surprise them."

First Stage is both a theater for young audiences and an academy for young performers, and multiple casts of young actors ensure the maximum number of performers can enjoy what is often their first taste of the stage and the benefits the experience offers, says First Stage artistic director Jeff Frank.

"First Stage experiences at the theater, in our academy or in the classroom all allow young people opportunities to learn more about themselves and the world around them," Frank says. "It helps promote empathy and understanding and urges them to think for themselves, to collaborate, and to be prepared to tackle the obstacles that life inevitably presents."

It can also change lives, Whiting says. One specific instance in which Whiting taught young actors in Harlem had a profound, lingering effect on the director.

"There was a young girl who participated

'First Stage experiences all allow young people opportunities to learn about themselves and the world around them.'

in the class," Whiting recalls. "I was told 'She doesn't talk — she just likes to participate — so don't ask her to speak or anything,' and I never did."

During the exercise, Whiting instructed his students to pretend they were seeds and plant themselves in the dirt. They were then instructed to grow into trees that swayed in the wind. The little girl's transformation, he said, was remarkable.

"As we all started swaying in the breeze, this young girl who had never before said a word, suddenly began to chatter and sing," Whiting says. "All the students, and me, were completely shocked to hear her speak. But there she was, and from that day forward, she spoke as if she had always spoken."

With an emphasis on performance and education, the troupe isn't afraid to tackle the classics as a way to expand their older actors' reaches. Those high school-aged actors make up First Stage's Young Company, which will tackle Shakespeare's *Hamlet* this spring.

"Our nationally renowned Young Company has a long history of taking on the classics," Frank says. "It is a great training opportunity for them, and a tremendous opportunity for our teen audiences and their families to experience these classic shows being performed by some of the best young actors this nation has to offer."

This season's production of *Hamlet* runs May 15 to 17 at the Milwaukee Youth Arts Center.

But right now, *Big Fish* is occupying most of the company's time, and Whiting couldn't be happier with his involvement.

"First Stage offers a unique environment where young actors are given the opportunity to work side-by-side with the best in the business creating many original works," Whiting says. "I worked on the original Broadway production of *Big Fish*, and to have the opportunity to re-create the show for First Stage has been a truly wonderful experience."

ON STAGE

First Stage's production of *Big Fish* runs May 8 to 31 in the Todd Wehr Theater at the Marcus Center for the Performing Arts, 929 N. Water St., Milwaukee. For more information and tickets, call 414-273-7121 or visit firststage.org.

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ALL SIGNS:
JAN. 1 - DEC. 31

Earth-bound astronomers are super lucky. We've only got one moon mucking up our natal charts with its cycles and phases. My colleagues out on Saturn? They've got more than 60 moons to deal with, plus those seven rings getting in the way, plus there's no solid surface on the planet or oxygen in the atmosphere so they're dead.

Saturn will be much nicer to you this month, though. As it approaches opposition (May 23, the day when it is at its closest to Earth and fully illuminated by the sun), it'll get brighter and brighter, making it a perfect opportunity for a romantic night of stargazing sure to ring you a "Sorry, I'm not that into you" text at bare minimum.

Just watch out for the mosquitoes. Mars is heading into Gemini, so they're going to tag team your hemoglobin.

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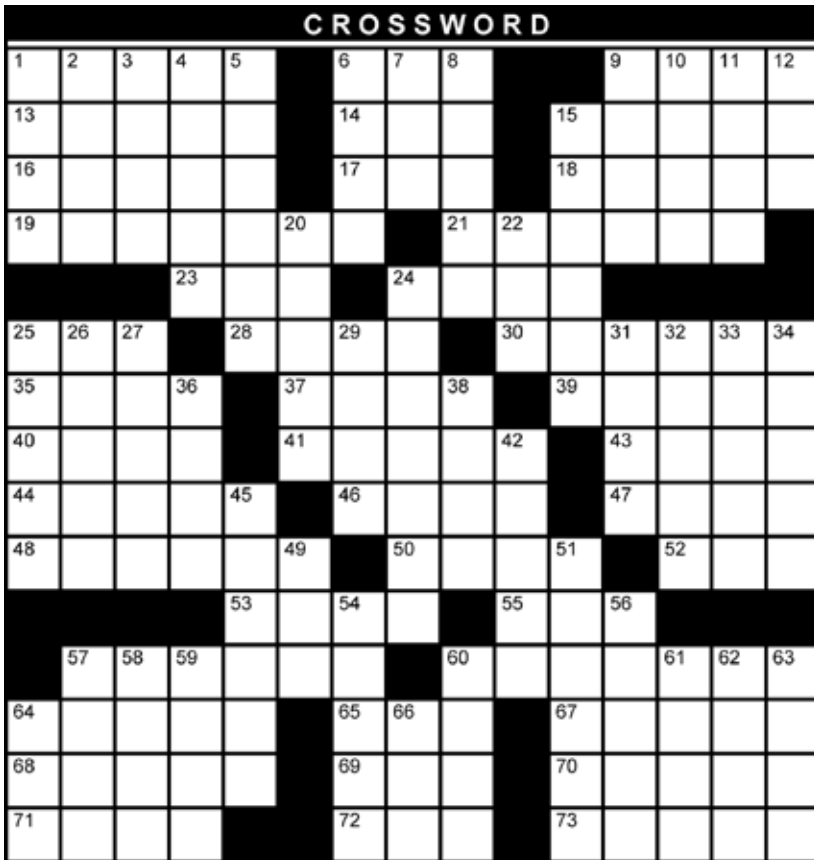
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Fill in the blank squares in the grid, making sure that every row, column and 3-by-3 box includes all digits 1 through 9.

MOTHER'S DAY



ACROSS

- 1. Milan's La ____
- 6. Globe shape
- 9. Saintly sign
- 13. Alexandre Duma's *The Black* ____
- 14. Broadcast
- 15. Happen again
- 16. Like city life
- 17. Mudbath site
- 18. Fill with high spirits
- 19. *Mommie ____, movie
- 21. *Kate Hudson's mom
- 23. Dog command
- 24. Like Andersen's duckling
- 25. Eric Stonestreet on *Modern Family*
- 28. Hard currency
- 30. Internet business
- 35. In the sack
- 37. Sometimes hard to reach
- 39. Irrigation water wheel
- 40. Track event
- 41. *Suri's mom, e.g.
- 43. Fix a horse
- 44. ____'s razor
- 46. *Bébé's mother
- 47. Copycat
- 48. Tarzan's swings
- 50. A in B.A.
- 52. "... ____ he drove out of sight"
- 53. Repair, as in socks
- 55. Pull the plug on
- 57. *Mom to Meg, Jo, Beth and Amy March

- 60. *Popular Mother's Day gift
- 64. Kim Jong-un of North ____
- 65. Reverential salutation
- 67. Tie again
- 68. Relating to Quechuan people
- 69. Intelligence org.
- 70. Dodge
- 71. Don't let this hit you on the way out
- 72. One of Bartholomew Cubbins' 500
- 73. More sly

DOWN

- 1. Part of house frame
- 2. Prepare by drying or salting
- 3. *This famous Jessica became a mom in 2008
- 4. Pinocchio and his kind
- 5. Relating to apnea
- 6. Brewer's kiln
- 7. Tombstone acronym
- 8. Health food pioneer
- 9. Retained
- 10. Palm tree berry
- 11. Guitar forerunner
- 12. Bonanza find
- 15. Count on
- 20. Indifferent to emotions
- 22. *Like Mother Hubbard
- 24. Soiled
- 25. *TV's "lovely lady"

- 26. Olden day calculators
- 27. Muhammad's birthplace
- 29. Big-ticket ____
- 31. *Animal House* garb
- 32. French pancake
- 33. Oil tanker
- 34. *"Mother" in Italian
- 36. Novelist Koontz
- 38. German mister
- 42. Asian pepper
- 45. Sterling, Cooper or Draper
- 49. Sigma Alpha Epsilon
- 51. Soft palate vibrations
- 54. Boxer's stat
- 56. Inhabit
- 57. Kissing disease?
- 58. Atlantic Richfield Company
- 59. Last row
- 60. Notable achievement
- 61. Evening purse
- 62. Hitchhiker's quest
- 63. Nostradamus, e.g.
- 64. *Mom has at least one
- 66. By way of

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Scott Walker's security costs are triple those of his predecessor

NICK ZALES: Walker goes out of his way to upset people. he has called the people of Wisconsin communists, terrorists and leeches. So some people can bury their head in the sand and like him, the rest of us resent all this name calling and hate.

JORDAN BARAHONA: Maybe if he didn't compare his constituents to Isis it wouldn't be an issue.

ANNIE CRUMP: Salary and overtime of security team are the most expensive cost to taxpayers, yet no right wing group has volunteered to pay. Perhaps the Kochs will step up. After all, Walker does all their bidding.

NANCY THORP SWANSON: I thought he was "unintimidated" . . . if so, why the need for all of that security?

After four years in office, Walker blames state's sluggish economy on ex-Gov. Jim Doyle and former Democratic leaders

CATHERINE HOFFMAN: I didn't realize how powerful Doyle was. ... Did Doyle also prevent Walker from creating all those jobs he promised?

PATTY JEWETT: Maybe he should blame republicans for deregulating Wall Street and their credit default swap shenanigans in 2008.

HENRY BLASKOWSKI: That's an ironically funny story from the Dem's, considering that 7 years later Obama is still blaming Bush for everything on earth, including the poor results of programs that started under Obama.

JAY ASKIN: Wisconsin is a great example of trickle down economics. ... The wages and expendable income for working class Wisconsinites has taken a hit with poor policy

and aggressive maneuvers against middle class jobs and incomes. Mind you this, if our border states Illinois and Minnesota weren't hiring Wisconsinites we'd be in even deeper trouble.

ROBIN VAN ZEELAND: In the beginning, he was fighting the recession like everyone else but when other states started rebounding, we dove for the bottom because of his policies.

MICHAEL MCDONALD: After all, Scooter did reduce our property taxes by \$5 a year. We should all be spending like crazy!

MARGO ALLEN: Still? If he can't improve it in two terms, how did Doyle mess it up so bad? The straw man keeps getting bigger!!!

JIM KLABECHEK: Of course he does They never admit fault.





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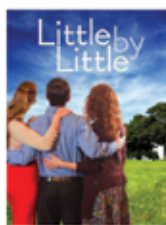
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What's Happening at Sarah's House

MAY 12, 7 PM

In Tandem Theatre Group will perform "Little by Little," which is touted as a musical about friendship, hormones...and popcorn.



MAY 17, 2 PM

Skai Academy Band is a youth band from Milwaukee comprised of youth vocal and instrumentalists between 10-15 yrs old. Playing top 40 music from the 40s to the present.

MAY 17, 2-4 PM

Our Artist Series with Annette Hirsh who is listed in "Who's Who in American Art." She specializes in jewelry and Judaica including mezuzot, Torah ornaments, mizrachim, wedding rings, and more.



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May 20, 2 pm

Senior Jamboree is one of our most popular events. This year the Jamboree will feature four choral groups: the Sarah Chudnow Glee Club and choruses from Grafton, Shorewood, and West Bend senior centers. Each group will perform audience favorites and there will be a sing-along for audience members. Be sure to arrive early because each year it has been standing room only.



MAY 26, 7 PM

Ben Merens, professional journalist for 32 years and former host of Wisconsin Public Radio's "At Issue" on WHAD, discusses "The Making of a Candidate."



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Dana Rubin-Winkelman MSW, CAPSW, JHCC Adult Day Center
Carolyn Schuman, MSW, CAPSW, Chai Point Senior Living

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