

Still 'popular'
Broadway soprano
Kristin Chenoweth
set to show off her
talent in Madison
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PROGRESSIVE. ALTERNATIVE.

September 24, 2015 | Vol. 6 No. 22



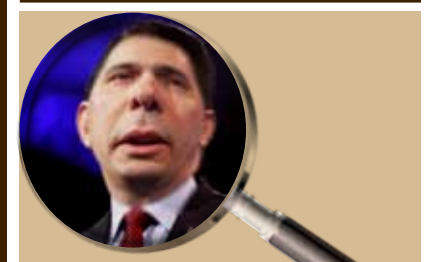
Wis. pols draft new laws to aid craft brewers

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4 Another ouch for vouchers

The abrupt closing of another voucher school raises questions about their effectiveness.



8 Walker walks

We put the governor's failed presidential campaign under the lens.



41 The last Halloween show

Bay View's Alchemist Theatre will stage its final Halloween play: *The Rocky Horror Show*. Feel the anticli ... pation.

44 MKE Film Festival

MFF director Jonathan Jackson talks about this year's local features, docs and shorts.



News with a twist

WIGWAG

By Lisa Neff and Louis Weisberg

GLEEKS IN THEIR GLORY

More than 1,500 items from the TV series *Glee* — set pieces, props and costumes — were auctioned on the Web in mid-September. Among the items: the 15 handmade *Glee* character puppets from the “Puppet Master” episode, Blaine’s and Kurt’s “Warblers” uniforms, costumes worn by Brittney Spears, Demo Lovato and Idina Menzel, and designer items by Badgley Mischka and Tom Ford.

SENIOR MOMENT

The publisher of two weekly newspapers in New Hampshire targeting people over 50 wanted Scott Walker to advertise to its readers ahead of 2016’s first-in-the-nation primary in that state. The publisher sent out two sample copies of the paper and a solicitation letter addressed to Walker. But the package was sent to Walker at *Wisconsin Gazette’s* office.

For some reason, publisher Bill Balam thinks we’re the governor’s campaign office. Obviously, he’s never read the paper.

INVISIBLE BUT NOT FORGOTTEN

Fox News viewers have heard a lot about transgender people in recent months, but they’ve never actually seen or heard a transgender person on the network. According to a Media Matters study, Fox News failed to have a single transgender person as a guest for the 27 segments it did on transgender-related issues over the course of nine months, “even as it continues to produce inaccurate, dehumanizing coverage of transgender people.”

JETBLUE GOES YELLOW

An Oregon man faces charges after authorities say he urinated on passen-



gers on a flight from Anchorage to Portland. A police report says passengers and airline employees told officers that about 30 minutes before landing, Jeff Rubin, 27, stood up and began urinating through the crack between the seats in front of him — and onto the passengers sitting there. Then he lost his balance and fell backward, splashing urine on passengers, seats and luggage. He was arrested when the flight landed.

‘GAYDAR’ DEBUNKED?

Researchers at the University of Wisconsin-Madison, in a newly published paper, are questioning the existence of “gaydar.” Researcher William Cox says gaydar isn’t real and is actually a harmful form of stereotyping. Cox and his team questioned the validity of previous research, citing differences in the quality of the photos used

for the gay and straight people featured in one particular study. The gay men and lesbians, according to Cox’s reviews, had higher quality pictures than their straight counterparts. When the UW researchers controlled for differences in photo quality, participants were unable to tell who was gay and straight.

BLOODY DONALD

During the first GOP debate, Fox News moderator Megyn Kelly asked Trump to explain his misogynistic remarks. That prompted Trump to tweet a comment about Kelly, saying that she was so angry at him, “You could see there was blood coming out of her you know what.” The entire world knew what, including Portland artist Sarah Levy. The next time her Aunt Flo arrived, she responded to Trump’s insult in kind, creating a caricature of his face with her menstrual blood. Levy said she’ll auction off the

original and sell prints on Etsy, donating proceeds to an immigrant rights group.

CRUISING TO COURT

A Connecticut man issued a speeding ticket for traveling at 112 mph on the interstate in Vermont had an interesting reason for exceeding the limit by about 60 miles. He was due in traffic court for a speeding ticket.

JAILHOUSE BLUES

An Ohio sheriff says a guard mistakenly put a murder suspect in a holding cell with another inmate who was about to testify against him. A fight ensued.

HAIRCAVE?

The state of Pennsylvania has fined a barbershop \$750 for refusing to cut a woman’s hair. The gender discrimination complaint was filed against Barbieri in Washington, Pennsylvania, which is advertised as a high-end barbershop.

The owner maintains that the shop is a getaway for guys — where they can hang out, enjoy complimentary beer or wine and get a trim. He says a woman’s presence would ruin the environment.

DEAD MAN DONATING

Scott Walker’s next-to-the-last campaign finance report showed he received checks from a California man who died before making the contributions. Walker’s records show he received two contributions of \$100 on Feb. 18 and May 8 from Martin Anderson of Palo Alto. The report listed Anderson’s occupation as “retired.” But Anderson, who worked at the conservative Hoover Institution, died on Jan. 3. Maybe GOP donors should have to send in documentation proving they’re alive with every donation. And why not drug test them, too?

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RISK! LIVE PODCAST

NOV 20 - THE BACK ROOM @ COLLECTIVE
ANDREA GIBSON

Another Milwaukee voucher school closes, raising more questions

By Louis Weisberg

Staff writer

Just nine days into the school year, a Milwaukee voucher school abruptly shut down, drawing renewed criticism from opponents of efforts to privatize Wisconsin's K-12 public school system.

Daughters of the Father Christian Academy, 1877 N. 24th Place, says it closed voluntarily, but the Wisconsin Department of Public Instruction had cited it for multiple problems and tried to remove it from the state's Parental Choice Program over the summer. The school maintains a website that still features an enrollment tab.

Elsewhere on the Web, the academy's enrollment is listed as 240 students. Now those students' parents are scrambling for a place to enroll their kids.

The DPI did not return phone messages seeking information about the closure.

By most measures, the school appeared doomed from the start. It managed to achieve accreditation, beginning in the 2007-08 school year, despite a number of red flags that Fox 6 news uncovered during an investigation in May. Those included the revelation that school founder Bishop Doris Pinkney had filed for bankruptcy three times since 1995 and did not have a teaching credential. The school's application was riddled with spelling and grammatical errors.

Fox 6 launched the probe after parents of students at the academy complained

the school abruptly ceased providing bus service to students in middle of the last academic year due to financial mismanagement. Pinkney acknowledged to a bankruptcy court that she was earning \$132,000 annually.

In 2011, a child care center that Pinkney ran was shuttered for "substantial and repeat violations of licensing rules," according to the Wisconsin Department of Families and Children.

A study published in January by the *Wisconsin State Journal* concluded that voucher school closings are common in the state. Eleven schools participating in the voucher program were removed within a year of opening due to poor educational standards — at a \$4.1 million cost to taxpayers.

The *WSJ* article appeared just after Milwaukee's Travis Technology High School was terminated for failing to meet state requirements during the winter break of the 2014-15 school year.

The shutdown of Daughters of the Father Christian Academy brought the number of terminated voucher schools in the state to 57 since 2003, according to a just-released report by the DPI. Those schools have cost Wisconsin taxpayers \$176 million.

News of the academy's closing came one week after Republican legislators appeared poised to fast-track an expansion of Gov. Scott Walker's private school voucher program. In the 2015-17 biennial budget, Republicans lifted a cap on the number of

voucher schools permitted to operate in the state by 1 percent annually. But on Sept. 4, Republicans introduced a proposal — Senate Bill 250 — that would exempt certain school districts from abiding by that limitation, allowing voucher schools to expand more rapidly.

SPECIAL INTERESTS

"Rather than selling out Wisconsin students to protect the special interests behind Gov. Walker's presidential campaign, we need action now to prevent further cases of voucher fraud," Senate Democratic Leader Jennifer Shilling, D-La Crosse, said in a news release issued prior to Walker's suspension of his campaign.

By special interests, Shilling was referring to the Koch-backed American Legislative Exchange Council and other right-wing groups that put the creation of private, for-profit schools at the top of their political agenda. In recent years, wealthy and mostly out-of-state pro-voucher groups and organizations have spent more than \$7.5 million on campaign contributions for Walker and Wisconsin Republicans, as well as on pro-voucher advertising and lobbying efforts in the state, according to the Wisconsin Democracy Campaign. As the law currently stands, even without taking the potential fiscal impact of SB 250 into consideration, the state's GOP-controlled legislature is on track to spend \$1.2 billion on private schools between 2011 and 2017.



The Wisconsin Democracy Campaign characterized that expenditure as a 15,600 percent return on the \$7.5 million "investment" of voucher school supporters.

Since Republicans took over state government, voucher school funding has risen about 77 percent, while funding for K-12 public schools has increased 11 percent, according to a memo that the nonpartisan Legislative Fiscal Bureau prepared at Shilling's request.

There were 29,609 students in the

VOUCHER next page

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VOUCHER from prior page

voucher program during the last academic school year, according to the DPI. That's an increase of 26 percent from the the 2011-12 academic year.

Voucher payments are \$7,210 for students in K-8 grades and \$7,856 for high school students. Those payments represent about \$200 million in school voucher funding that would otherwise have gone into the public school system.

"With declining family wages, a shrinking middle class and statewide teacher shortages, we need to stop taking money away from Wisconsin's children and start investing in quality public schools," Shilling said.

Jim Bender, president of the pro-voucher group School Choice Wisconsin, countered that total spending on voucher schools is less than 5 percent of all money spent on schools in the state. He accused voucher school opponents of not coming forward with new ideas or reforms to improve K-12 education, but rather complaining about funding.

ACCOUNTABILITY

In January, state Sen. Nikiya Harris Dodd, D-Milwaukee, introduced Senate Bill 3, which would set operating and academic standards for voucher schools. Those schools currently operate without the accountability required of public schools.

SB 3 would mandate voucher schools hire licensed teachers, conduct staff background checks, meet state graduation standards and be located in Wisconsin. But the Legislature's Republican majority has kept the bill bottled up in committees and GOP leadership is unlikely to release it for a vote.

"The recent news reports show a need for taxpayer-funded voucher schools to be held to the same standards as public schools," Harris Dodd said in a news release. "I introduced Senate Bill 3 because I believe that all children should receive a quality and reliable education. By holding voucher schools accountable, this bill would ensure that students are being taught by qualified, licensed teachers and that precious taxpayer dollars are not being wasted on schools who shut their doors mid-way through the year.

"As a state, we need to improve public oversight, transparency, and student safety in these schools, who are receiving millions of dollars in taxpayer money."

As he traveled the country campaigning for the Republican presidential nomination, Walker touted Wisconsin's leadership in providing school choice through the voucher program. But the subject did not resonate with the majority of voters. In fact, most polls show voters prefer public schools over voucher schools.

INHERENTLY FLAWED

Critics contend that voucher schools are inherently flawed. For one thing, 85 percent of Milwaukee's voucher schools over the past 30 years have been religious schools, which critics say violates the Constitution's guaranteed separation of church and state.

Another thing that riles voucher opponents is some schools eligible for vouchers are expensive private institutions whose students' parents can afford to pay — and in the past were paying — tuition out of their own pockets. Critics charge that those schools are diverting money from underfunded public schools.

"In Wisconsin, approximately 79 percent of the students who received a taxpayer-subsidized voucher in 2013 were already attending private schools," U.S. Rep. Mark Pocan, D-Madison, wrote in an op-ed for the *Milwaukee Journal Sentinel*. "This means taxpayer dollars are not being used to advance public education, but instead are being used to subsidize the education of a small number of students already enrolled in private schools at the expense of students in public schools in an attempt to further privatize education."

An additional problem with voucher schools is many have failed to meet the needs of students with disabilities. In 2013, the federal government wrote the DPI that it must do more to enforce requirements under the U.S. Americans with Disabilities Act.

The letter from the U.S. Department of Justice's civil rights division contained a warning: "The United States reserves its right to pursue enforcement through other means."

Voucher supporters claim that private schools provide a superior academic environment for students, particularly students from failing public schools. But data comparing the graduation rates and academic proficiencies of students attending public schools with those in voucher schools are inconsistent at best. It appears that while some voucher schools have outperformed public schools, many others have produced poor results and even turned out to be unreliable scam operations.

While the jury is apparently still out on the effectiveness of voucher schools, they continue to drain public education dollars at a time when the state suffers from a teacher shortage due to Walker's Act 10. Considered the governor's signature legislation, Act 10 took away teachers' rights to bargain for wages, benefits and working conditions. In response, thousands of teachers either retired or left the state.

Protests staged by teachers and other public employees over Act 10 resulted in the demonization of the profession by tea party Republicans. That has discouraged college students in Wisconsin from choosing to major in education, which could haunt the state for years to come.

Voucher payments are \$7,210 for students in K-8 grades and \$7,856 for high school students. That represents about \$200 million in school voucher funding that would otherwise have gone into the public school system.

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THE FAREWELL PARTY (MITA TOVA)

ISRAEL/GERMANY | 2014 | 90 MIN
HEBREW WITH ENGLISH SUBTITLES

DIR Tal Granit, Sharon Maymon

A group of friends at a Jerusalem retirement home band together to help their terminally ill friend in this provocative dramedy.



A GIRL LIKE GRACE

USA | 2015 | 94 MIN

DIR Ty Hodges

The dysfunctional existence of 17-year-old Haitian-American Grace is thrown further into upheaval following her best friend's suicide in this sensitive coming-of-age drama.

FILMMAKERS & TALENT SCHEDULED TO ATTEND



THE GLAMOUR & THE SQUALOR

USA | 2015 | 80 MIN

DIR Marq Evans

Meet the man who discovered the music that defined a generation — Marco Collins, one of the last great rock radio DJs.

FILMMAKERS & SUBJECT SCHEDULED TO ATTEND



MALA MALA

PUERTO RICO | 2014 | 87 MIN

ENGLISH/SPANISH WITH ENGLISH SUBTITLES

DIR Antonio Santini, Dan Sickles

This beautifully shot exaltation of Puerto Rico's transgender community looks at gender identity in today's evolving era.

SUBJECT SCHEDULED TO ATTEND



MARGARITA, WITH A STRAW

INDIA | 2014 | 100 MIN | ENGLISH/HINDI WITH ENGLISH SUBTITLES

DIR Shonali Bose, Nilesch Maniyar

Undeterred by her cerebral palsy, Laila attends university in New York, where she falls in love with a fiery female activist.



STOCKHOLM STORIES (GONDOLAN)

SWEDEN | 2013 | 97 MIN | SWEDISH WITH ENGLISH SUBTITLES

DIR Karin Fahlén

Five people weave in and out of each other's lives in these interlocking stories set over the course of a few rainy days in Sweden's answer to *Love, Actually*.

Socialist Party to convene in Milwaukee

By Lisa Neff
Staff writer

The Socialist Party USA is returning to its roots — in Milwaukee.

The party's national convention takes place Oct. 16-18 at the Jazz Gallery Center for the Arts, 926 E. Center St., Milwaukee.

Organizers have reasons for choosing Milwaukee beyond tourism amenities and discounted rates on rooms or airfare.

The party has messages to deliver about Milwaukee and Wisconsin politics. An organizing statement says, "The city of Milwaukee has been taken over by neoliberal policies that have turned Milwaukee into something completely unrecognizable to the way it once was."

The statement continues, "The state of Wisconsin as a whole has been taken over by an extremist right-wing Republican Party, led by Scott Walker, succumbing to nihilism on jobs, state economy and public education, housing, health care, LGBTQAI and women's issues. This is why we socialists are coming to town."

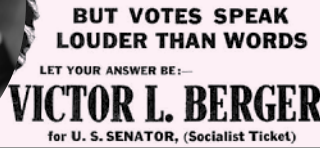
Organizers wanted to convene in a city that was once a hotbed of socialist activity.

According to the Wisconsin Historical Society, Victor Luitpold Berger, a Wisconsin journalist, founded the Social Democratic Party of America, which became the Socialist Party of America. He was the first Socialist elected to Congress, repre-



IMAGE: WIKIPEDIA

Victor Luitpold Berger was a founding member of the Socialist Democratic Party of America and that organization's successor, the Socialist Party of America. He was a Wisconsin journalist and became the first Socialist elected to Congress, representing an area of Milwaukee.



ON THE WEB ... For more information about the convention, go to socialistparty-usa.net.

senting a Milwaukee district.

Emil Seidel won election as Milwaukee mayor in 1910, becoming the nation's first Socialist mayor. In 1916, Milwaukee voters elected another socialist to the mayor's office — Daniel Hoan, who remained in office until 1940.

The men proved key figures in the Milwaukee Socialist Party and what became known as "sewer socialism," because the Socialists sought local reform by cleaning up neighborhoods and factories with new systems — sanitation, education, utilities, transportation, parks and recreation.

It was during that era when Milwaukee built its first public housing community, launched a public bus system, purged graft from politics, and took ownership of street lighting, water purification and sewage disposal.

The party's October convention schedule shows social gatherings, committee reports,

consideration of resolutions and a platform, speechmaking and nominations for president and vice president.

Bernie Sanders, who calls himself a "democratic socialist," is not a Socialist Party USA candidate for president.

Emidio "Mimi" Soltysik, co-chair of the Socialist Party USA and the Los Angeles-based editor of *The Socialist* magazine, is seeking to represent the party on the national ticket.

Soltysik, in a statement of candidacy, said he would focus on "what folks throughout the country can do to swiften the revolutionary pace, helping in any way possible to connect people to existing social movements. ... This is an opportunity to smash sectarian walls where they exist while still maintaining a democratic socialist identity."



The agenda also includes an address by Milwaukee activist Angela Walker, who ran as a third party candidate last fall against Milwaukee County Sheriff David Clarke.

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Walker's missteps lead to early implosion of his campaign

Analysis

WIG REPORT

Special WiG report

For Scott Walker, it wasn't one thing that led to the demise of his presidential campaign. It was just about everything.

Financial troubles. A bloated staff. Repeated stumbles and flip-flops. A candidate who professed to be a fighter but was often too spineless to take a stand and stick with it.

When the governor dropped out of the race on Sept. 21, the only thing that surprised insiders was how quickly his campaign had unraveled. In the short time he was a candidate, Walker made enough mistakes and missteps to form the basis of a "what not to do" manual for future candidates.

Reaction was swift and celebratory among political progressives. A news release from Voces de la Frontera Action, Wisconsin's leading immigrant rights group, was headlined, "Adios, Governor 1%." The accompanying statement from executive director Christine Neumann-Ortiz read, "The country has been spared. Voters have seen Gov. Walker for what he is: someone you can't trust because he constantly shifts with the political winds. His last-ditch effort to bolster his support by promising to attack workers' rights nationwide failed."

PROMISING START

Walker entered the race as a formidable tea party favorite who'd burst into the national spotlight by gutting public unions. His Midwestern persona and conservative credentials were buoyed by a well-received performance at an Iowa forum in January. He rose



to the top of early polls in that state and steered his campaign (and his governance of Wisconsin) to the far right to keep that advantage.

That early moment proved to be Walker's crescendo. Early favorites in presidential primaries tend to fade quickly. "The support he had was relatively soft," said Republican Wisconsin state Sen. Luther Olsen. "He was at the top essentially because of one speech."

To some extent, Walker fell victim to a campaign cycle in which voters are turning their backs on candidates with long resumes in government. Walker did try to position himself as a political outsider, but he only drew ridicule: He's held political office for 22 years and has been involved in politics his entire adult life.

Near the end, Walker tried to capture Donald Trump's mad-as-hell supporters by promising to "wreak havoc" on Washington. But the bombastic billionaire easily drowned out the governor. Walker's bragging about stirring up massive protests in Wisconsin diminished his appeal with traditional Republicans, who fear being linked to Washington's partisan bickering and gridlock.

Of course, Walker's problems were broader than a mismatch with the electorate's mood. They

were foreshadowed during his campaign's early days.

On a February trade mission to Europe, Walker refused to answer questions about international affairs. He also punted on a question about whether he believed in evolution. Shallow foreign policy knowledge and the inability to handle questions without straying off message or contradicting himself became more pronounced as the campaign went on.

Walker was widely panned for arguing that his experience fighting unions prepared him for defeating the Islamic State. He said it was "legitimate" to discuss building a wall along the U.S./Canada border. And, in the space of a week, he gave three different answers about his position on birthright citizenship.

"The glare of the klieg lights came early for Walker, and it's hard to be prepared for that type of scrutiny when it's your first presidential campaign," said Kevin Madden, who advised Mitt Romney during his second run for president in 2012.

Ironically, in his memoir *Unintimidated*, which sold about 7,200 copies, Walker suggested Romney might have won if he'd listened to Walker's sage advice.

DUBIOUS FINANCES

Walker also suffered from strategic and financial blunders. His campaign built a wide network of staff and consultants in states that don't vote until well into March. He invested in establishing a staff in all of Iowa's 99 counties, a costly move that was impossible to sustain once fundraising

stumbled.

Walker and his team burned through cash faster than they could raise it. Even as donors began to grumble about the expensive operation, Walker's team resisted trimming it.

Fiscal management has always been Walker's Achilles' heel. He seems to have a penchant for spending beyond his means and then cooking the books to hide it. As governor, Walker gave such reckless tax cuts to corporations and Wisconsin's wealthiest citizens that he began the 2015-17 budget cycle with \$2.2 billion in department requests that he couldn't meet. As with his first budget, Walker cut popular programs, creating a situation that further harms the state's economy, as well as its quality of life. And he still had to borrow money to pay for highway construction.

With such a dismal fiscal record, it's no wonder his campaign investors got the jitters when Walker began bungling on the stump and his poll numbers plunged.

After the well of Walker's donors ran dry, he said he was shifting course and putting "all our eggs in the basket of Iowa."

NEW ATTACK ON LABOR

In addition to refocusing on Iowa, Walker's campaign made a last-ditch effort to energize Republicans by reaching back to the issue that made him one of his party's brightest stars. He unveiled a sweeping blueprint for upending labor unions nationwide, a plan so aggressive that it was even criticized by some Republicans. It also failed to excite people, since unions are generally popular and not high on the list of concerns for voters.

When Walker took the stage at the second Republican debate, his

union plan garnered no mention from moderators or rival candidates and Walker didn't bring it up. He had needed a standout performance in that debate. Instead, he got the least amount of speaking time of the 11 candidates and gave middling responses.

The final blow came on Sept. 20, with the release of a new CNN/ORC poll. The message was unmistakable. Walker, who had once led the GOP field, registered less than 1 percent of voter support. His standing as a White House candidate had been reduced to an asterisk.

"Now that Walker's national ambitions have crashed and burned, we call on Gov. Walker to move beyond the myopic anti-worker agenda that brought him his 15 minutes of fame and get back to the job he was elected to do," said Stephanie Bloomingdale, secretary-treasurer of the Wisconsin AFL-CIO.

The Walker saga is hardly over. He returns to Wisconsin with an approval rating below 40 percent, anger toward him in his own party and a budget mess of his own making that, for once, he'll have to clean up himself. And perhaps more scandal.

Liz Mair, who worked briefly for Walker's campaign before getting fired for saying something that had the potential to upset Iowans, sent out a series of tweets speculating about what brought down her former boss, whom she apparently still admires.

One tweet gives pause: "One last thought: Walker's timing is good. Word is he just avoided getting tied to a very bad story that could well have been coming."

Stay tuned.

The Associated Press contributed to this story.



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Lawmakers brewing up reform to help craft beer industry

By Lisa Neff

Staff writer

Raise your mugs, craft beer drinkers and give a hardy "here-here" to the members of the congressional small brewers caucuses, which are not groups of lawmakers who gather for Capitol Hill happy hours.

Rather, members of the House Small Brewers Caucus and the Senate Bipartisan Small Brewers Caucus are leading an effort to reform federal regulations to help the craft beverage industry grow and modernize. Members include Wisconsin Democrats Tammy Baldwin and Ron Kind.

"Wisconsin's brewers have been at the center of our culture and anchors of local communities since our state's beginning," said Baldwin, a U.S. senator from Dane County. "Wisconsin beer makers not only brew famous lagers, they create jobs and spur investment in communities throughout the state. They employ Wisconsinites in every corner of the state and reinvest their profits back into their local economies and we need to be investing in them."

In addition to Baldwin, Kind — a representative from the La Crosse area — and others in the state's congressional delegation back several measures introduced this session to provide tax relief to brewers, cider makers, vintners and distillers, and to reduce their regulatory burdens.

The state famous for producing beer boasts about 114 craft breweries that have

'These are all dollars that can be reinvested.'

an annual economic impact of \$856 million, according to 2013 data. The brewers produce about 859,874 barrels of craft beer each year — the ninth largest number in the country.

TAXED, THEN TAXED AGAIN

One federal measure, the Fair BEER Act, would lower or even eliminate the excise tax imposed on brewers.

"Excise taxes are taxes that we pay on our production that are in addition to every other tax that small businesses pay," said Gary Fish, owner of Deschutes Brewery in Bend, Oregon, the state with the highest number of craft brewers.

The Fair BEER Act — that's the Fair Brewers Excise and Economic Relief Act — is sponsored by Kind in the House and Baldwin in the Senate. It would eliminate the federal excise tax for brewers producing up to 7,143 barrels per year, a tax that currently stands at \$7 per barrel. Brewers producing 7,144-60,000 barrels would pay \$3.50 per barrel — a 50 percent decrease. Above that, producers would pay \$16 per barrel up to 2 million. After that, the tax would stand at \$18 per barrel, its current rate.

Another measure, the Small BREW Act,

specifically deals with craft brewers. As the bill is formally known, the Small Brewer Reinvestment and Expanding Workforce Act would stimulate regional economies with a reduction in the excise tax on each barrel of beer brewed by small brewers. Specifically, the measure would reduce to \$3.50 the per-barrel rate on the first 60,000 barrels. For production of 60,001 to 2 million barrels, the rate would be \$16 per barrel. Above that, the current rate of \$18 would be imposed.

Lowering the excise tax is important to small brewers, who say their margins are tight. Because of different economies of scale, small brewers have higher costs for raw materials, production, packaging, marketing and distribution than multinational brewers.

Adjusting the excise tax would allow small brewers nationwide to annually reinvest about \$70 million in growing their businesses, according to Baldwin's office. In addition, the Small BREW Act would enable Wisconsin craft brewers to reinvest more than \$1.5 million into their businesses each year, Baldwin's office says.

BREWING CONSENSUS

Still, among lawmakers and within the beer industry, there's a lack of unity behind either the Small BREW or the Fair BEER acts. So federal lawmakers are serving up another bill. Like a lager, it has wide appeal. "The beer-specific provisions of this bill will help brewers and beer importers of all sizes," said Jim McGreevy, president and CEO of the Beer Institute.

Introduced earlier this summer, the Craft Beverage Modernization and Tax Reform Act aims to help smaller makers of craft beverages and builds upon key provisions in the excise tax bills introduced earlier.

In the Senate, Democrat Ron Wyden of Oregon introduced the new bill, with Baldwin and Republican Roy Blunt of Missouri as lead co-sponsors.

Kind, the Democratic lead sponsor of the Fair BEER Act, and U.S. Rep. Erik Paulsen, R-Minn., the lead on the Small BREW Act, introduced the House version, which has more than 70 co-sponsors. Its bipartisan backing includes right-wing Republican

Glenn Grothman.

The CBMTR Act also has the backing of the Brewers Association, a nonprofit trade group of small and independent U.S. brewers and beer enthusiasts, and the Beer Institute, a national trade association that represents brewers, importers and suppliers. In addition, the measure has support from the U.S. Association of Cider Makers and the American Craft Spirits Association.

"This would be very good for us," said Brad Stillmank of Stillmank Brewing Co. in Green Bay. "We are very solid behind this. ... This is all dollars that can be reinvested."

Specifically, the Craft Beverage Modernization and Tax Reform Act would:

- Reduce the excise tax by half on the first 60,000 barrels from domestic brewers producing fewer than 2 million barrels per year.
 - Reduce to \$16 the excise tax on the first 6 million barrels for all other brewers and beer importers.
 - Simplify beer formulation and label approvals, in part by exempting common beer ingredients from a lengthy government approval process.
 - Remove restrictions on tax-free transfers of beer and repeal "unnecessary" inventory restrictions.
 - Relax restrictions on alcohol content and carbonation content as well as expand the list of allowable ingredients for cider makers.
 - Expand wine producer tax credits.
 - Establish reduced excise taxes for small craft distilleries.
 - Repeal prohibition of home hobby distilling.
 - Exempt 90 percent of craft beverage producers from biweekly tax filings and bonding requirements.
- "Our laws should be helping breweries and other craft beverage makers grow, not cut them off with red tape and taxes," Wyden said.

CRAFT BEER FUELING ECONOMIC GROWTH

Wyden and Baldwin recently got together with craft brewer Fish and Jeff Hamilton, president of Sprecher Brewing Co. in Glen-

BEER next page

Now that marriage equality is the law of the land, what's next for the LGBT movement?

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BEER from prior page

dale, Wisconsin, for a Google Hangout session.

About 400 people watched the politicians and the brew-makers talk about beer and business, jobs and economics, red tape and regulations.

Fish pointed out that the reform bill would remove a requirement that small brewers file their taxes every two weeks instead of quarterly.

The federal legislation, Fish said, "could drive the industry to greater heights. Really, this is something that the cost is minimal, the benefit is substantial and, again, I think it is something that has long been needed."

Baldwin and Hamilton focused on the entrepreneurial spirit of craft brewers and their impact on other sectors of the economy.

"We have a lot of ... industries and manufacturing that serve the beer business," Hamilton said, saying the boom in craft brewing is spurring growth in agriculture,

manufacturing, retail, restaurants and more.

Over the summer, Baldwin visited breweries in Green Bay, La Crosse and Milwaukee. She said, "All of these small-business owners and brewmasters have stressed that growth for Wisconsin craft brewing means an increase in employment opportunities and economic growth that benefits the broader Wisconsin economy."

Hamilton, with a glass of beer beside his left hand, and Baldwin, speaking from her Senate office, also observed the impact craft brewers have on communities, helping to revitalize buildings and neighborhoods.

"They are bringing new life and new commitment to communities across Wisconsin," Baldwin said. "And this is really a measure that is bringing so many together."

MEANING WHAT ...

Small brewer: Annual production of 6 million barrels of beer or less.

Independent brewer: Less than 25 percent of the craft brewery is owned or controlled by an alcoholic beverage industry member that is not a craft brewer.

Source: Brewers Association



BY THE NUMBERS ...

- 19.3 percent**
Market share of craft-brewed beer by dollars.
- 11 percent**
Market share of craft-brewed beer by volume in 2014.
- 22 million**
Barrels of beer produced by craft brewers in 2014.
- \$19.6 billion**
Retail value of craft beer sold in 2014.
- 10 miles**
A majority of Americans live at least that close to at least one craft brewer.
- 6.3 gallons**
The amount of beer Wisconsin craft brewers produce for each Wisconsinite of legal drinking age.

Source: Brewers Association

PUB POLITICS

Wisconsin members of the House Small Brewers Caucus include Democrats Mark Pocan, Ron Kind and Gwen Moore and Republicans Glenn Grothman, Sean Duffy and Reid Ribble.

U.S. Sen. Tammy Baldwin of Wisconsin is a member of the Senate Bipartisan Small Brewers Caucus. Sen. Ron Johnson is not.



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Cream City brick in demand

From The Associated Press

It's in swanky new condos and historic old buildings and it's a focal point in new construction and renovation: Milwaukee's once-forgotten signature Cream City brick has made a comeback.

"Oh, yeah, it's everywhere," Tony Torre said, pointing out downtown buildings made of the clean, golden-yellow bricks that stand out from common reds nearby.

"It's a cool look to it, as far as I'm concerned," he said.

Torre has worked in Milwaukee for decades and remembers when its Cream City brick buildings were largely neglected, blackened by pollution or torn down with little regard. Today, prompted by developers inclined to work with old materials, Cream City brick is a prized find.

"There's been a crescendo of interest in urban living," historian John Gurda said. It's led to a "rebirth of interest in older parts of town. The rebirth of interest in Cream City brick goes along with that hand in glove."

Rows and rows of beat-up, yellowish bricks sit on pallets near downtown in a gutted, old brewery. They'll be spiffed up and featured in a massive renovation that will turn the old Pabst bottling plant into dorms.

The bricks have been recovered from crumbling hulks too rundown to save. They'll be used for interior accents and highlights and exterior patches in the building, which Zilber Ltd. plans to restore to look much like it did about 100 years ago.

Developers who want to use cream bricks turn to salvaged materials, in part, because "nobody in their right mind would make Cream City bricks for use today," Zilber spokesman Mike Mervis said.

University Wisconsin-Milwaukee architecture professor Matt Jarosz agreed. "You can make a beige brick, but it won't be a true Cream City brick," he said.

"The industry has moved on from the process," he added, explaining the history

of what he calls "the specific building material of Milwaukee."

In the early to mid-1800s, it was too expensive to import brick, so people made it themselves in small factories. These brickworks used clay soil from the Milwaukee River, and discovered it produced light-colored bricks, Jarosz said.

The soil was high in dolomite, a form of limestone, and magnesium, which gives the bricks their signature hue, Gurda said. It initially was a source of embarrassment, but it quickly turned to a point of pride.

By the late 1800s, the brick was all over Milwaukee — "the whole city, the whole fabric was this" cream brick, Jarosz said — giving rise to the nickname "Cream City."

"Everybody thinks 'Cream City' refers to America's dairyland," Gurda said, referring to Wisconsin's status as "The Dairy State." "No, it's the brick."

He said the city's first brickyard went up in 1836, four years before the first brewery.

But as quickly as Milwaukee gained a reputation for cream buildings, it was gone. Industrial coal burning left the city in a constant haze of black soot. The bricks, which turned out to be very porous, absorbed the pollution, leaving them filthy.

"In the shortest amount of time, Milwaukee went from this beautiful beige city to this black polluted place," Jarosz said.

It would take decades for the preservation movement to gain traction. The overwhelming majority of Cream City bricks have been lost through demolition.

Firms such as Continuum Architects and Planners have been working on building projects that include cleaning dingy old bricks with a chemical process that's less corrosive than sandblasting.

"As old buildings get renovated," Ursula Twombly, of Continuum, said, "what used to be a black brick is revealed as a Cream City."

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New UW program addresses work/life struggles like mine

1st Person

JEAN MUCKIAN

We're told to work hard and play hard in order to succeed. But earlier this year I almost learned the hard way that unbridled demands on my time and energy could have fatal consequences.

The beginning of 2015 was a tumultuous time for me. I was working as the director of a small nursing program at the University of Wisconsin-Stevens Point, 125 miles from my home in Madison. I was responsible for getting the new program national accreditation and also teaching three courses. In fact, I taught almost all the nursing courses in the program.

At the same time, I was finishing my doctoral dissertation on the school nurse's role in managing childhood obesity at the University of Wisconsin-Milwaukee.

In the moments that weren't jammed with work, I helped manage my 94-year-old mother-in-law's failing health. In January, she contracted the flu and had to be hospitalized. Shortly thereafter, she developed a urinary tract infection that left her profoundly confused and agitated. Every day, either her physician or her assisted living facility contacted me with some new concern.

There was no end to the stress.

Weeks passed, but the pressures of my life did not ease. Every Monday I would leave for my teaching position, working 12-hour days on campus, then go to a hotel and work another four hours on my dissertation.

Every Wednesday night I would return home and care for my mother-in-law and help manage household tasks.

Every night I would go to bed exhausted



and listen to the pounding of my heart.

As a nurse practitioner, I realized I was on a dangerous path and needed to do something before my pounding heart ceased pounding.

I made an appointment with a nurse practitioner and learned that I had dangerously high blood pressure, making me a likely candidate for a massive stroke. In addition to prescribing blood pressure medication, the NP suggested I enroll in a mindfulness-based stress reduction course. I did so at the end of April.

The course was taught by practitioners who had studied with Jon Kabat-Zinn, a well-known expert on mindfulness and meditation. The course met for two-and-a-half hours a week for eight weeks.

We began each session with a word or words that would form the focus for the week: Beginner's Mind, Non-Judging, Non-Striving, Letting Go, Trust, Breathe, Forgiveness, Patience, Acceptance. Then we would meditate for 20 minutes, discuss our experience and meditate again.

In addition, we were required to meditate for 45 minutes every day and record our thoughts, impressions and feelings.

I remember walking into the classroom feeling tense and rigid. My breathing was shallow and rapid. I would walk out of the room relaxed, feeling expansive and as if I were floating. Our course culminated in a daylong meditation. In a room with 80

people nobody talked. There was simply silence.

My experience was, in a word, bliss.

'LIVING WELL'

For those feeling over-extended, over-worked and outright exhausted, a new series of courses offered by the University of Wisconsin-Madison may help restore much-needed balance.

"Living Well — Today and Tomorrow," offered by the UW-Madison Division of Continuing Studies, is designed to restore health and happiness to life. The 16 courses, ranging from daylong sessions to six weekly meetings, will give lifelong learners the ability to better manage the rigors of everyday living, according to Lynn Tarnoff, the division's outreach program manager and series director.

"There's no manual for life, but these courses deal with problems all of us face," Tarnoff says. "This is a unique offering from a major university and it addresses a real need in the community."

The courses begin on Oct. 2 with the daylong "Mindfulness: Your Door to the Present Moment" and conclude in May 2016 with "Caregiving: Care for Your Loved Ones, Care for Yourself," a four-week course devoted to effectively caring for elderly relatives. The courses are offered on an individual basis and priced according to their length and content.

"We're acknowledging a great need that we see in the community, where people need a hand in getting the information necessary to better manage life's transitions," Tarnoff says. "Our goal is to help you be the best person you can be today no matter which stage of life you're in, while thinking about what tomorrow's going to look like and how you're going to get there."

Tarnoff, a trained educator, social worker, health care administrator and artist, led the team that developed the program's outline. Each course has a syllabus developed by an instructor, an expert in the subject being taught.

Mindfulness is one of the topics being taught as part of the series. Other topics include planning for retirement, navigating life's transitions and understanding and managing personal finances.

Tarnoff will draw on her art and education background as instructor for "Color My Life: Tools for Managing Mood and Stress," a six-week course beginning on Oct. 7 that explores the power of color and its ability to boost energy, sharpen focus and relax both body and mind. In February, she will teach "Color My World: Tools for Creative Communication at Work and Play," which builds on the previous course.

Like the other courses in the series, Tarnoff's sessions offer continuing education credits. All courses are taught at the Pyle Center, 702 Langdon St. on the UW-Madison campus.

Tarnoff and her team examined possible topics from an emotional, spiritual, occupational and financial point of view. Each course followed a methodology based on research conducted on the UW-Madison campus or at other universities.

Most courses can accommodate up to 30 students, but the optimal size for many requires is six to 12 students, Tarnoff says. Fees range from \$135 to \$270, based on course length and content.

Bringing greater balance and mindfulness to all areas of life is the program's guiding principle, Tarnoff says. "We're looking for experiences that transform us for the better and all of these classes have exactly that potential."

The UW series of courses hadn't been created when I finished my own mindfulness training in June. I have meditated every day since.

My sense of peace and calm are now constant companions. My blood pressure is normal and I am not taking any type of medication. My mother-in-law's health continues to decline, but she has overcome her earlier illnesses. I am no longer affiliated with UW-Stevens Point, but am happy to note that the nursing program I helped develop is well on its way to accreditation.

Oh, and I also successfully defended my dissertation, receiving my doctorate in nursing in June. I guess you can call me Dr. Nurse.

Life, at last, is good. Thanks to mindfulness training, I am still around to enjoy it.

Madison resident Jean Muckian holds a Ph.D. and is an RN.



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Author challenges gay men to lead societal change

By Louis Weisberg

Staff writer

Many gay men view the legalization of same-sex marriage as the culmination of the LGBT civil rights movement. For them, the U.S. Supreme Court ruling was a historical arrival point for gays in terms of social acceptance, as well as an opening of the doorway to full assimilation.

In his book *Gay Men and the New Way Forward*, Raymond L. Rigoglioso looks at "the whole question of what's next after gay marriage."

"Do we fade into the woodwork or come out of the woodwork?" he asks.

An author and personal coach, Rigoglioso's answer is that this moment in time affords an opportunity for the beginning of an era of gay leadership. Gay men have long been cultural and thought leaders, he says, and society would benefit if they applied what he calls all of their "gifts" to society at large.

Rather than looking at the acceptance of same-sex marriage and social assimilation as an end point in the gay movement, he regards it as the halfway point for gay men. He urges them to go farther, to reach their full individual potential and use their gifts to the benefit society.

Rigoglioso facilitates "Gay Men of Wisdom," a program that helps gay men discover and utilize the beneficial traits that often come with being a gay man. Those include having the valuable perspective of outsiders to traditional society, as well as the ability to blend traditionally masculine and feminine traits. "Gay Men of Wisdom" focuses on 14 gifts common among gay men, and Rigoglioso's book is organized around them.

He says he incorporates his background in

personal coaching into his work with gay groups and individuals.

Unlike psychotherapy, coaching doesn't focus on what's wrong with you but rather on what's right with you — the strengths you have that will get you where you want to go, Rigoglioso says. "It's about holding a mirror up and saying, 'Here's who you are, here's what you can do.'"

Both his program and book reflect this approach. They invite gay men to explore and embrace their gifts — "those traits that society has judged, minimized or failed to appreciate," as he explains them on his website — and then share them with other men to create a new vision of manhood.

"We model a balanced form of manhood that all men are going to need to survive on this planet, because otherwise we'll destroy it," Rigoglioso says.

Rigoglioso has faced criticism that his ideas reduce gay men to stereotypes, but he disagrees. He promotes a much more nuanced way of looking at gay men, each of whom is a unique individual, possessing different gay gifts and possessing them to varying degrees, he explains. In his work with groups and individuals, he encourages men to discover and embrace their personal gay gifts rather than struggle against them in order to conform with an idealized style of masculinity that has destructive components, such as aggression, a disregard for women and nurturing, and the need to dominate rather than cooperate.

"We don't have to be conscious that we're doing it," he says about exerting influence and leadership. People influence others around them simply by the way they behave, he says.

According to Rigoglioso's analysis, the growing visibility of gay men has had a dampening effect on male bonding.

"Before WWII, it was common for men to be some-

what affectionate with each other," he explains. "Those platonic male friendships evaporated after the term 'homosexuality' came out. Once it became identified, there was this slow evaporation of male friendship to the point where male friendships are structured and hemmed in by very narrow limits."

But Rigoglioso says millennials, who've grown up with positive gay role models, are changing perceptions about what they call "bromance."

Rigoglioso says most people who aren't part of the dominant culture struggle with accepting themselves due to pressure to blend in.

"Heterosexual WASPS are at the top (of our society), and there's all this pressure to be part of the dominant group," he explains. The struggle to look and behave like the dominant group deprives society from the benefit of unique gifts that members of other groups have to offer.

Rigoglioso believes that marriage is one of the areas of life in which gay men can help lead society.

"I believe we will reinvigorate marriage in ways that will bring benefits to the dominant culture," he says. "That's what we do. We innovate."

The dynamics of a marriage between two men will be different for many couples than those of a marriage between a man and a

woman. For one thing, men are by nature more sexually charged, he says.

In a heterosexual marriage, women, who are generally more relationship-oriented than sexually oriented, put limits on sexual exploration. While many male couples choose monogamous relationships that reflect ideal heterosexual relationships, others create their own rules when it comes to monogamy.

The same is true of power sharing. Conventional society teaches men that they are the "head of the household" — the protector and decision maker. On the other hand, two men together must learn to negotiate power sharing — a process that heterosexual couples would benefit from learning.

Rigoglioso says society is in a cultural phase in which gay and heterosexual couples can learn from each other how to create successful unions that work for them on a personal rather than institutional level.

Exposing marriage to new ideas from gay relationships and opening up gay relationships to incorporate heterosexual strategies is a key way in which gays and heterosexuals can share their gifts with each other.

Rigoglioso believes that society will emerge from this phase with stronger and more fulfilling marriages for everyone.



THE NEW WAY FORWARD

Raymond L. Rigoglioso will read from his book *Gay Men and the New Way Forward* and introduce his Gay Male Gift Workshop 1-4 p.m. on Oct. 4 at the First Unitarian Society, 1342 N. Astor St. in Milwaukee. Tickets are \$55 in advance, \$65 at the door. For more information, go to www.gaymenofwisdom.com.



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EDITORIAL

GOP ignores real issues to energize extremist base

Republicans hope to energize their evangelical base by shutting down the government over Planned Parenthood.

A band of congressional Republicans won't back legislation financing government agencies unless the bill blocks federal payments to Planned Parenthood. A partial shutdown will occur on Oct. 1 unless federal lawmakers provide money to keep government functioning. With time running out, GOP leaders haven't said how they'll handle conservatives' demands while also rounding up enough votes to prevent a shutdown.

The obstructionist Republicans hope a showy stunt of shutting down the federal government over Planned Parenthood funding will energize their evangelical Christian base ahead of the 2016 elections. They oppose PP because a small fraction — about 3 percent — of the group's services include helping women to end unwanted pregnancies. They overlook the fact that the group provides many vital health services to both men and women that they might not otherwise be able to access, including cancer screenings, STD testing, pre-natal care and family planning.

Federal law prevents PP from spending any of its federal money on providing abortions.

Republicans became incensed this summer when an anti-choice group released secretly recorded videos in which PP officials offhandedly discuss how they sometimes provide tissue from aborted fetuses for critical medical research. It has since been revealed that the videos were deceptively edited to horrify viewers. Several state-level investigations of PP by Republican governors have found that PP has engaged in no wrongdoing.

But that hasn't stopped PP opponents from using the issue to manufacture a frenzy.

Presidential candidate Carly Fiorina marred what was oth-

erwise a stellar debate performance on Sept. 16 by tearing up while blatantly lying about the content on the videos.

Ted Cruz appears intent on shutting down the government over PP funding to best Mike Huckabee as the consummate champion of evangelical Christianity. Cruz lost the last round of the joust, when Huckabee's bodyguards kept him from mounting the dais to be seen at the side of anti-gay Kentucky county clerk Kim Davis after she was released from jail. Cruz was eager to get in front of news cameras recording Davis' Evita moment, but instead he was broadcast being blocked from access by a much smaller Huckabee operative.

The House already has passed a bill that would block PP's federal funding for a year, but Senate Democrats have enough votes to block it in their chambers. Even if they didn't, President Barack Obama has vowed to veto it and Republicans lack the votes to override his veto.

House Speaker John Boehner staged the defunding vote to placate his party's PP critics and give them a chance to go on the record with their opposition. Since they've already gotten attention for their stance, the motive behind shutting down the government is puzzling. The action will only hurt Republicans with moderate and independent voters, just as similar efforts have in the past.

A significant majority of Republicans would support Boehner if he presses for a temporary funding bill disentangled from the dispute over PP. But a few dozen extremist Republicans have vowed to oppose any such effort and some are weighing a challenge to Boehner's leadership.

The reckless, pointless effort to shut down the government dramatizes how useless Congress has become in general and Republican members in particular. They routinely distract the public with empty gestures like this one to pander to their base while neglecting real issues.

WiG's WEB PICKS

Some of our favorite recent pictorials from cyberspace



"It's important that we learn what life was like before Roe vs. Wade as we watch our reproductive rights evaporate."

#AskYourMother

ON THE RECORD



"Anyone who's ever worked with her knows that not only is she eminently qualified, but she does her job with skill and with grace and has done it for a very long time, making enormous sacrifices for our country."

— Former U.S. Rep. ANTHONY WEINER defending his wife Huma Abedin, an aide to Hillary Clinton, from Donald Trump's verbal attacks. In a series of tweets, Trump called Abedin "a major security risk" because she's the "wife of perv sleazebag Anthony Weiner." Weiner resigned from Congress after he was exposed for sending sexually explicit tweets to women online.

"We have people walking down the street with their hand in front of them holding up their pants. Then they have the nerve to walk into a place of business and ask for a job. If you come to my house you are going to pull them up before you get on my property, much less in my door. I prayed about this. I know that God would not go around with pants down."

— FRANK GOODMAN, a member of the Dadeville, Alabama, City Council, explaining the theology underlying his ordinance to ban saggy pants.

"It was a play with just two of us on stage and I was offered less than half of what he (the male actor) was going to be paid."

— Actress SIENNA MILLER telling *Vogue* why she turned down a role in a two-person play on Broadway.

"The president's made it clear he is not going to sign it. I'm willing to fight all day long, but you've got to have a good prospect of being able to be successful. Because if you're not successful, you shut the government down, you open it up and you haven't achieved anything. You're just going to have people shake their head and wonder what your thinking was."

— Ohio Gov. JOHN KASICH telling *Fox News Sunday* that while he supports eliminating funding for Planned Parenthood, he believes that shutting down the government over it is a bad idea. Kasich is a GOP presidential candidate.

"How many f***ing Jews do these people think there are in the United States?"

— Shock pundit ANN COULTER in a tweet ridiculing GOP presidential aspirants for pandering to Israel in the Sept. 16 debate.

"There is no play in the playbook for where we are right now. Donors don't know what to think. Nobody saw the (Donald) Trump phenomenon coming. Probably a lot of Jeb (Bush) donors wish they had their money back."

— JOHN JORDAN, a California winery owner and major Republican fundraiser, speaking after Rick Perry ended his bid for the White House.

"I became an American citizen recently and that night we decided to watch the Republican debate, and I thought this was a terrible mistake. What have I done?"

— British-born actress EMILY BLUNT telling *The Hollywood Reporter* her reaction to watching the Sept. 26 GOP presidential debate. Fox News pundits went ballistic over the remark, ordering her to renounce her new citizenship.



Opinion

JAMAKAYA

"The sky is falling."

That's the tone of disaster that dominated the second GOP presidential candidates' debate on CNN. In a spate of fear mongering that would have made Josef Goebbels blush, each candidate expressed alarm about the imminent dangers threatening the United States.

The candidates railed about the hordes of Mexicans invading from the south and the "lunatic" leader of North Korea threatening nuclear war. They were apoplectic about the U.S. Supreme Court trampling Christians and their religious freedom by legalizing same-sex marriage, as well as the baby haters at Planned Parenthood supposedly selling body parts for profit.

Reality check: Abortion and teen pregnancy rates in the United States are at their lowest levels in 40 years. That is largely due to Planned Parenthood, whose primary services of family planning — sex education

For GOP, all crises, all the time

and birth control — are available to millions without judgment and regardless of ability to pay.

Planned Parenthood has been federally funded for decades because it provides an important public service. The federal funds it receives cannot be used for abortions. Fetal tissue cannot be sold. De-funding Planned Parenthood now will result in tremendous costs, both financial and human, in the future.

Seeing danger everywhere, the GOP candidates demanded an increased Pentagon budget, which is currently bloated at \$600 billion. At a recent congressional hearing, the Pentagon revealed it spent a half billion dollars training Syrian fighters to oppose ISIS, a program that resulted in only five effective fighters. If you google "F-35 fighter jet problems," you'll see how our government is wasting \$1 trillion on that boondoggle. The answer to our defense is not spending more money but spending money more effectively.

The GOPers insisted

that we tear up our nuclear agreement with Iran and refuse to hold any meetings with Vladimir Putin. But Putin has leverage with the Syrian president that could help to resolve the Middle East conflict and even Ronald Reagan knew it made sense to talk with opponents like Brezhnev and Gorbachev.

The candidates attacked the Affordable Care Act, which has enabled 17 million citizens to obtain health insurance, and they made reckless, unsupportable comments about childhood vaccines causing autism. Can you imagine them over-seeing public health?

They said taxes and government regulations (except those on women's uterus) are oppressing the American people. Global warming is a liberal plot. And emissions standards and other environmental protections cannot be allowed to interfere with American business.

That last argument was voiced as California was suffering from record wildfires, Texas from continuing

drought and Asia from massive floods. The one existential crisis we are actually facing was denied by all the GOP candidates!

I get it. When you're in opposition, you have to make things look bleak. The world of Barack Obama needs to be a dangerous, scary place from which Republicans promise to rescue us. The GOP, with the 24/7 help of right-wing media, is doing a good job of making the United States seem like a failed, chaotic state with the government — not the racists or the super-rich, or even ISIS — as the most menacing villains.

The Republicans' extremism and "my way or the highway" divisiveness faces a big test with the budget face-off over Planned Parenthood. It's not just a war between Congress and Obama, it's a war for women's autonomy and for the future.

Will we be governed by reason and compromise or by fear, lies and ultimatums?

Please, contact your representative and senator to make your voice heard.

Opinion

U.S. SEN. BERNIE SANDERS

The following excerpts are from prepared remarks by U.S. Sen. Bernie Sanders, I-Vermont, for an address on Sept. 14 at Liberty University, an ultra-conservative Christian school:

I came here today because I believe that it is important for those with different views in our country to engage in civil discourse — not just to shout at each other or make fun of each other. ...

Liberty University is a religious school. It is a school which tries to understand the meaning of morality and the words of the Bible within the context of a very complicated modern world. It is a school which tries to teach its students how to behave with decency and honesty and how to best relate to their fellow human beings. I applaud those goals.

Sanders: 'Injustice is rampant'

So, let me take a few moments to tell you what motivates me. ... I am far, far from a perfect human being but I am motivated by a vision which exists in all of the great religions ... and which is so beautifully and clearly stated in Matthew 7:12. "So in everything, do to others what you would have them do to you. Not very complicated."

Let me be very frank. I understand that issues such as abortion and gay marriage are very important to you and that we disagree on those issues. I get that. But let me respectfully suggest that there are other issues out there that are of enormous consequence to our country and the world and that maybe, just maybe, we don't disagree on them. ...

It would, I think, be hard

for anyone in this room to make the case that the United States today is a just society or anything close to a just society. In America today, there is massive injustice in terms of income and wealth inequality. Injustice is rampant.

There is no justice when the top one-tenth of 1 percent own almost as much wealth as the bottom 90 percent. There is no justice when all over this country people are working longer hours for lower wages, while 58 percent of all new income goes to the top 1 percent.

There is no justice when, in recent years, we have seen a proliferation of millionaires and billionaires while, at the same time, the United States has the highest rate of childhood poverty in the industrialized world. Twenty percent of all children ... now live in poverty.

There is no justice when,

in a rigged economy, the 15 wealthiest people in this country in the last two years saw their wealth increase by \$170 billion. ...

There is no justice when low-income and working-class mothers are forced to be separated from their new babies one or two weeks after giving birth because they must go back to work to sustain their family and because the United States is the only major country on earth that does not provide paid family and medical leave.

There is no justice when thousands of people in this country die each year because they don't have health insurance and don't get to a doctor when they should.

Bernie Sanders is running for the Democratic nomination for president in 2016.

NATIONAL NEWS



PHOTO: U.S. AIR FORCE

OBAMA NOMINATES GAY MAN TO SERVE AS ARMY SECRETARY

President Barack Obama has nominated longtime Pentagon official Eric Fanning, 47, to become the next Army secretary. If confirmed, Fanning would be the nation's first openly gay leader of a military service.

"Eric brings many years of proven experience and exceptional leadership to this new role," Obama said in a written statement. "I am grateful for his commitment to our men and women in uniform and I am confident he will help lead America's soldiers with distinction. I look forward to working with Eric to keep our Army the very best in the world."

The Army secretary is a civilian position, but the Senate must still confirm Fanning's nomination.

Matt Thorn, interim executive director of OutServe-SLDN, an advocacy group for LGBT servicemembers, was thrilled that

Obama tapped Fanning.

"Having an openly gay individual in high level positions within the Department of Defense helps to set the tone at the top and provides an opportunity to bring better understanding about both the shared and the unique needs of LGBT individuals in the military and their families," Thorn said in a statement. "I encourage the Senate Armed Services Committee, its chairman Senator John McCain and ranking member Senator Jack Reed to move proactively and swiftly in Eric's confirmation hearing."

Fanning has acted as undersecretary of the Army since June. His background includes serving as special assistant to Defense Secretary Ash Carter and holding senior positions in the Air Force, including serving as that service's undersecretary from 2013 to 2015.

In 2013, Fanning supported allowing out transgender people to serve in the military. In July, the Pentagon announced that it would allow transgender members of the military to serve openly starting next year.

An estimated 15,500 closeted transgender people currently serve in the military, according to the Williams Institute of the University of California-Los Angeles.

INSECTICIDE BANNED TO PROTECT HONEY BEES

A U.S. appeals court blocked the use of a pesticide over concerns about its effect on

honey bees, which have disappeared across the country in recent years. The judgment is a huge victory for environmentalists.

In her opinion, Judge Mary M. Schroeder, one of three judges who sit on the U.S. Court of Appeals for the Ninth Circuit, wrote that the Environmental Protection Agency had initially decided to conditionally approve the chemical — sulfoxaflor — but ordered more studies to better understand the effects of the systemic insecticide on bees.

"A few months later, however, the EPA unconditionally registered the insecticides with certain mitigation measures and a lowering of the maximum application rate," Schroeder wrote. "It did so without obtaining any further studies."

"Because the EPA's decision to unconditionally register was based on flawed and limited data, we conclude that the unconditional approval was not supported by substantial evidence."

The product, sold as Transform or Closer, must be pulled from store shelves by Oct. 18. Bees, especially honey bees, are needed to pollinate crops and they are considered essential to the U.S. food supply.

But a disorder has caused as much as one-third of the nation's bees to disappear each winter since 2006. A 2013 report issued by the EPA and U.S. Department of Agriculture cited a parasitic mite, multiple viruses, bacteria, poor nutrition, genetics, habitat loss and pesticides as factors for the bees' disappearance.

Grothman, Reid Ribble, Paul Ryan and Jim Sensenbrenner voted against the accord. On the Senate side, Democrat Tammy Baldwin supports the agreement and Republican Ron Johnson opposes it.

- **REAL DEAL?:** Four environmental groups want an appeals court to let them intervene in New Jersey Gov. Chris Christie's \$225 million settlement with Exxon Mobil over contaminated sites across the state. A state superior court judge approved the deal last month despite damage estimates of \$8.9 billion.

- **ON TARGET:** Target has announced its support for the recently introduced Equality Act, a landmark federal bill that would guarantee explicit, permanent protections for LGBT people from discrimination. Target has a history of scoring highly on the Human Rights Campaign's Corporate Equality Index and it was named as one of HRC's 2015 "Best Places to Work."

- **NEARING 10 MILLION:** About 9.9 million people have signed up and paid for health insurance under President Barack Obama's health care law, the administration said in mid-September.

- **MOVE FOR RACIAL JUSTICE:** Democratic presidential candidate Bernie Sanders, a U.S. senator from Vermont, said he'll introduce legislation to abolish private prisons. It's one piece of a comprehensive racial justice reform package that Sander's has unveiled to praise from Black Lives Matter activists. He developed the reforms after Black Lives Matter activists disrupted speeches in Seattle and Phoenix, demanding that he address racial inequalities in policing and in the criminal justice system.

— from AP and WiG reports

IN OTHER NATIONAL NEWS ...

- **DISCORD ON ACCORD:** The U.S. House on Sept. 11 voted 269-162 to reject the international accord with Iran that seeks to curb the country's nuclear program in exchange for relief from sanctions. The vote was along party lines. From Wisconsin, Democrats Ron Kind, Gwen Moore and Mark Pocan voted in support of the accord. Republicans Sean Duffy, Glenn

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REGIONAL NEWS

WI GOP LAUNCHES INTO FALL AGENDA, ASSAULT ON PLANNED PARENTHOOD

Wisconsin Republicans launched their fall legislative agenda with bills that would defund Planned Parenthood, block prosecutors from using secret investigative techniques against politicians and restructure the state elections board.

Fall floor sessions started in mid-September, and the first of the big-ticket items were a pair of bills that would cut about \$7.5 million in federal funding for Planned Parenthood.

Also, Senate and Assembly leaders said they would vote in October on a bill that would prohibit prosecutors from using so-called John Doe procedures for secret investigations into allegations of campaign finance violations or campaigning on government time.

The proposal comes after Milwaukee prosecutors and the Government Accountability Board launched John Doe probes into Republican Gov. Scott Walker's aides and associates when he was Milwaukee County executive. They also investigated whether his recall campaign illegally coordinated with outside groups.

Six people were convicted in the first investigation. The conservative-leaning state Supreme Court halted the collusion investigation this summer, saying coordination on issue-based communications amounts to free speech. No one was charged in that investigation, but it generated plenty of unflattering headlines for Walker.

Another closely followed item this session will be legislation to restructure the state board that oversees elections, campaign finance and ethics. Republicans don't like how the board handled recall elections and objected to the agency's role in the Walker probes.

Assembly Republicans also are pushing a bill that would outlaw research on tissue taken from fetuses aborted after Jan. 1, 2015.

Scientists at the University of Wisconsin-Madison and in the private sector say the proposal could chill disease research and cost jobs.

The state's largest business lobby also opposes the bill.

IN OTHER REGIONAL NEWS ...

▪ **UW CUTS:** The University of Wisconsin System eliminated dozens of administrative and academic affairs positions in a cost-saving move in September. UW spokesman Alex Hummel said the reductions were the result of changes that were in the works even before lawmakers cut \$250 million from the UW System in the new state budget. However, Hummel said eliminating the positions would help the system cope as it absorbs the budget cuts.

▪ **BADGER EXAM BUMPED:** Wisconsin education officials selected a former GOP legislator's company to produce a shorter, cheaper test to replace the statewide public school Badger Exam. The state Department of Public Instruction signed a letter of intent with Minnesota-based Data Recognition Corporation to produce the Wisconsin Forward Exam. The online test will cover English language arts and math for students in grades three through eight and science for students in grades four, eight and 10.

▪ **CHEAP LAND:** Milwaukee leaders announced that a chunk of downtown land was sold to the Bucks for \$1 as part of the drive to build a new arena complex for the NBA team. County Executive Chris Abele said in a state-

ment that the sale would transform a vacant space into a development that will create thousands of jobs and generate millions in revenue. The land was appraised at \$8.8 million, but Abele's office said that doesn't factor in \$8.3 million worth of needed demolition and infrastructure work.

▪ **BEE POSITIVE:** The Madison Pollinator Protection Task Force in September released a report addressing pollinator decline and habitat loss. The document, a year in the making, offered 30 recommendations dealing with public policy, public land management, education and partnerships to reverse pollinator decline.

▪ **REPEAL CAMPAIGN:** Democratic state Rep. Gary Hebl of Sun Prairie is circulating legislation aimed at undoing the Republican legislation intended to clear the way for an iron mine proposed by Gogebic by weakening environmental protections. The company did not proceed with its plans for the mine, but the legislation remains in place.

▪ **PLAGUE IN MICHIGAN:** Michigan health officials confirmed the first case of the plague in a Michigan resident. The Michigan Department of Health and Human Services said a Marquette County resident is recovering from the bubonic plague, which he acquired in an area of Colorado that's reported plague activity. Officials say it's the 14th case nationally this year for the rare, life-threatening illness caused by bacteria carried by wild rodents and their fleas in some areas of the western United States.

— from WiG and AP reports



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COMMUNITY NEWS

CRANES' FALL MIGRATION TO BEGIN IN WISCONSIN

The whooping crane class of 2015 is ready for its next big adventure. For the first time in their young lives, a new generation of cranes will learn to fly to their wintering grounds in the central and southeastern United States. It's another crucial step in efforts to re-establish a migratory population in the eastern half of North America.

Hatched and raised in a variety of settings to increase cranes' overall chances for survival, the whoopers also will reach their destinations in a variety of ways.

For instance, six young cranes hatched earlier this year are at the White River



Marsh State Wildlife Area in Green Lake and Marquette County, where they are training to fly behind an Operation Migration ultralight aircraft. That flight will start late this month and is expected to take as many as 16 weeks.

And eight young cranes hatched in captivity earlier this year will be released at Horicon Marsh National Wildlife Refuge in October to mingle with and hopefully make the migration south with adult whooping cranes.

"We've achieved a lot of milestones with the class of 2015 and are hopeful these young birds can make it safely to their wintering grounds and help us build the flock," said Davin Lopez, a conservation biologist for the Wisconsin Department of Natural Resources, one of the partners in the Whooping Crane Eastern Partnership.

For more, go to bringbackthecranes.org.

IN OTHER COMMUNITY NEWS ...

• **DAY OF THE DEAD GALA:** Voces de la Frontera's annual gala is on Oct. 30 at the Hyatt Regency, 333 W. Kilbourn Ave., Milwaukee. The Dia De Los Muertos Gala features a keynote speech by U.S. Rep. Luis Guterrez, a Democrat from Chicago and leader for comprehensive immigration reform. For more, go to vdlf.org.

• **WEDDING EXPO:** The Wisconsin LGBT Chamber of Commerce holds its second annual Wisconsin LGBT Wedding Expo 11

a.m.-2 p.m. on Nov. 8, at the Hilton Milwaukee City Center, 509 W. Wisconsin Ave. The expo will feature representatives for wedding venues, travel planners, musical entertainment, caterers and more. In 2014, the expo drew 54 vendors to talk with more than 250 attendees. Go to www.wislgbtchamber.com and click on "events" for more information.

• **ARTWORKS ACTION:** ArtWorks for Milwaukee's annual Night by the River benefit is set for Oct. 23 and features an alumni art competition and auction. For more information about the Milwaukee event, email events@artworksformilwaukee.org.

• **REVOLUTIONARY MEDICINE:** Dr. Luther Castillo will speak at the premiere of the new film *Revolutionary Medicine*, at 4 p.m. on Sept. 27, at Central United Methodist Church, 25th St. and Wisconsin Avenue in Milwaukee. Castillo will speak about developing a community-run medical system for the Afro-indigenous Garifuna people of Honduras. To see the film's trailer, go to www.wicuba.org. For more about the event, call 414-273-1040. The showing is sponsored by the Wisconsin Coalition to Normalize Relations with Cuba and Latin American Solidarity Committee.

• **CULTIVATED AND CULTURED:** Sauk County celebrates live culture, farming

and fermentation during Fermentation Fest Oct. 2-11 in Reedsburg. The celebration includes Farm/Art DTour, a self-guided ride through working farmland. For more, go to fermentationfest.com.

• **CREATING CHANGE IN CHICAGO:** Creating Change, the nation's largest and oldest LGBT conference, is in Chicago in 2016. Early registration for the Jan. 20-24 conference is at creatingchange.org.

• **WEED OUT:** Volunteers gather on Oct. 3 and Nov. 1 to remove invasive plants from Big Bay Park in Whitefish Bay and Grant Park in South Milwaukee. The events are part of the Fall Weed-Out schedule promoted by "The Park People." For more, go to milwaukeeenvironmentalconsortium.org.

• **SCREEN TIME:** The sixth annual Eau Queer Film Festival, an LGBT film festival produced by students at the University of Wisconsin-Eau Claire, is Sept. 30-Oct. 4 at the Woodland Theater in the Davies Student Center. The director of the opening night film, Sharon Shattuck, will attend. The festival features first-run LGBT films — and admission is free. For more, email eqff@uwec.edu.

— from WiG reports

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Two cocker spaniels re-enact 'The Incredible Journey'

By Brett French

Billings Gazette

After spending almost two weeks in July wandering on their own deep into Montana's Bob Marshall Wilderness, Jim Cain's two English cocker spaniels seem to have recovered from their re-enactment of *The Incredible Journey*.

"There's no sign of any lasting problems," Cain said. "But since they've done that they don't pass up a meal. You put a bowl of food down and they're on it. And they stick a little closer to home now."

Abby, 11, is the mother to Molly, who is 6 or 7 years old. And their tale of getting lost in the 1 million-acre wilderness and then found is one that the people involved won't soon forget.

"It was pretty bizarre," said Sonny Mazzullo, who works for the Montana Wilderness Association as a Continental Divide Trail field coordinator. "It's definitely one of the most unusual things to happen to me in the backcountry."

BACKCOUNTRY DIRTY WORK

In July, Mazzullo had a crew of staff and volunteers working on a section of the CDT near Bowl Creek repairing a rotted out turnpike — an elevated trail that crosses swampland. The crew was five days into a nine-day hitch about 11 to 12 miles deep into the wilderness when Abby and Molly came walking down the trail.

"No one thought too much of seeing the two dogs. Everyone figured the owners would be trailing along shortly," wrote Ted Brewer, MWA's communications director, in a blog post. "They never showed."

"After 10 minutes we started fearing the worst, that the dogs had wandered away," said Mazzullo. "After 20 minutes we figured nobody was coming with them."

Judging by the cuts on the dogs' feet and bodies, their thinness, exhaustion, hunger and thirst, the crew figured the dogs had been on the trail for some time.

"They looked haggard," Mazzullo said.

DOG PACKER

Since the dogs were too exhausted to walk any farther and camp was about 2 miles away from the work site, backcountry horseman and packer Greg Schatz used some of the bags the crew was using to haul gravel to carry the dogs back to camp on his horse, Dusty.

In his 27 years of trekking into the Bob Marshall Wilderness, Schatz has often carried unusual things on his pack horses and mules — everything from bridge timbers to wheelbarrows, fire hose to scaffold — but he said he's probably never carried anything more unusual than the pair of dogs.

"They were in such tough shape that they couldn't walk," he said. "They were finished."

Then the concern arose that the dogs' owners may have been injured and that a search and rescue operation might be necessary. Luckily, Molly still had her collar on and a tag that had a phone number.

"Crew co-leader Nick Burkland radioed the Schaefer Meadows Ranger Station and reported finding the dogs," Brewer wrote. "The ranger called the number on Molly's dog tag and later reported back that he had reached the dogs' owners."

LONG POTTY BREAK

Turns out that Cain had let the dogs out on July 2 to do their morning business while staying at his wife's family cabin on the West Fork of the Teton River. The area is located northwest of Choteau along the Rocky Mountain Front. An hour later, there was no sign of the two black pooches.

Worried, Cain said his family contacted everyone they could think of: the county sheriff, Forest Service and the newspaper in Great Falls. They even offered a \$500 reward and spent the rest of their vacation at the cabin driving up and down the road and checking trails in the area.

"We're quite the dog people," Cain said, noting that altogether they have eight canines at their Conrad home. "Those two really love to go outdoors. They're field dogs. They're used to running around."

But after a week of looking and with no leads, he said the chance of ever seeing the dogs again seemed hopeless.

TOUGH TERRAIN

How the dogs ended up crossing the Con-

tinental Divide 12 to 13 miles from the cabin is uncertain. Did they chase an animal and lose their way, or maybe follow other hikers or a pack train?

Schatz described the terrain between the cabin and work site as "extremely rocky," littered with downfall and dense brush. What's more, the dogs would have crossed the Rocky Mountain Front, known to the Blackfeet Tribe as the backbone of the world. The trail crew went over 7,200-foot high Teton Pass — an elevation gain of about 1,600 feet above Cain's cabin. Whether the dogs followed that trail or clambered over the Lewis and Clark mountain range somewhere else — places with names like Corrugate Ridge or Washboard Reef — is unknown.

"I was shocked that the dogs, which are not backcountry dogs, had made it as far as they did, and with no dog food," Schatz said. "They probably had 200 miles on them."

The area is so remote that Mazzullo said during the trail crew's stay they only saw two other backpackers the whole time, with

JOURNEY next page

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JOURNEY from prior page

the exception of the Forest Service and horse-packers who were scheduled to come in.

TRAIL NURSES

With Cain unable to retrieve the dogs from the wilderness, the trail crew took turns staying with the pups until work near Bowl Creek was finished. Mazzullo said he always carries a two-man tent into the wilderness, just in case someone else needs a place to stay.

"I made room for the ladies," he joked.

With temperatures staying cool, Abby was constantly shaking, Mazzullo said.

When the work on the Bowl Creek turnpike was done, the trail crew wasn't quite sure how they could get the dogs out, since their feet were still hurting. Carrying the 30-pound dogs in their arms wasn't practical. So the idea was hatched to cut down long logs and hang the gravel bags in the middle to give the dogs a place to ride out. The volunteers would take turns carrying the logs on their shoulder.

"After about 5 miles, I was thinking we might have been able to get by with smaller logs," Mazzullo said.

Molly only stayed in her hammock about two miles before she scrambled free. But Abby — the older dog — was happy to make the trip out on the shoulders of the workers.

TRAILHEAD REUNION

Cain's wife Traci was waiting at the trailhead to greet the workers, snapping pictures and cuddling the long-lost pooches. She insisted the volunteers take the reward money, which the crew donated to the MWA and its Continental Divide Trail program.

"You could tell right away that the dogs were really happy," Mazzullo said. "That was a good feeling. We had gotten pretty attached to them."

Cain still can't thank the volunteers enough.

"Mom was pretty shell-shocked," he said of the older dog, Abby. "If they hadn't met that trail crew she wouldn't have made it."

Looking back on the incident, Mazzullo is philosophical.

"The thing that's cool about the story is that it's a reflection of the good hearts that our volunteers have," he said. "Our volunteers are terrific."

Published via the AP member exchange.



PHOTOS: MONTANA WILDERNESS SOCIETY VIA FACEBOOK

DRAMATIC RESCUE: Above, Greg Schatz and his wife, Deborah, hitch Abby and Molly to their horse, Dusty, to transport the pooped, hungry pooches back to camp. The dogs had wandered off from their owners' cabin two weeks prior. They survived 12 days in Montana's Bob Marshall Wilderness in July. Right, a weak and weary Abby looks ready to go home. Luckily, Molly was still wearing a collar containing her owners' phone number and the dogs were reunited with their owners.



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9/11 canine hero celebrates 16th birthday in New York City



PHOTO: BARKPOST.COM

AP and WiG reports

A rescue dog that flew to New York to aid in recovery efforts following the Sept. 11, 2001, attacks on the World Trade Center returned recently to celebrate her 16th birthday.

The golden retriever, Bretagne (BRIHT-uh-nee), is the last known living search-and-rescue dog who worked at Ground Zero. She traveled from Cypress, Texas, with her owner, Denise Corliss, after the 2001 terror attacks and worked with dozens of other dogs and humans to find victims in the rubble of the World Trade Center.

Her Aug. 22 return for a birthday bash was sponsored by BarkPost.com, a New York-based website devoted to all things canine.

The website's owners reserved a

room for Bretagne and Corliss in a swanky Central Park hotel, had the pair chauffeured around the city in a limo, gave Bretagne upscale snacks and burgers, baked her a dog-friendly cake, had her on a billboard in Times Square, got her a seat at the theater, a key to the Hudson River dog park and much more.

BarkPost creative producer Lara Hartle says Bretagne's favorite part was the cake. Hartle says Bretagne is "a foodie."

"Responding to the World Trade Center was our first deployment," Corliss told Barkpost. "Toward the end of our mission, it changed from a search mission to a recovery mission. I was just so grateful to have a canine partner to help me get through it."

"She represents the working dogs and the disaster dogs in particular and they all are deserving for a day like today."

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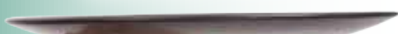
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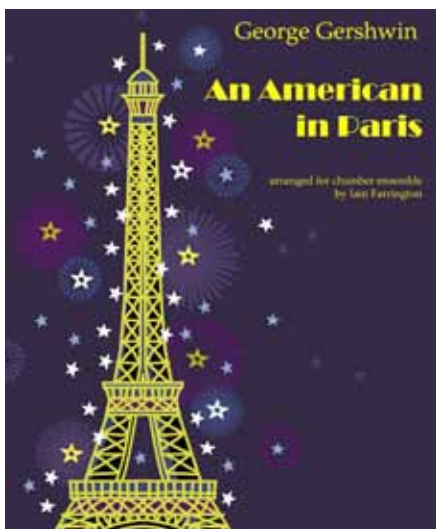


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Out on the town *Sept. 24 - Oct. 8*

A curated calendar of upcoming events



'AN AMERICAN IN PARIS'

11:15 a.m. Sept. 25 and 8 p.m. Sept. 26

Milwaukee Symphony Orchestra music director Edo de Waart conducts this all-American program, featuring a variety of works from our national canon. The highlight is Gershwin's jazzy symphonic poem *An American in Paris*, but the program also will feature John Adams' foxtrot *The Chairman Dances*, William Schuman's Sixth Symphony and Aaron Copland's Clarinet Concerto, performed with principal clarinet Todd Levy. At the Marcus Center, 929 N. Water St. Tickets range from \$17 to \$107 and can be purchased at 414-291-7605 or mso.org.

'TCHAIKOVSKY'S FOURTH' Sept. 25 to Sept. 27

The Madison Symphony Orchestra is back in session and wasting no time in their opening concert, built to lead up to Tchaikovsky's groundbreaking Fourth Symphony. Laying the groundwork for that is a literal overture — Beethoven's *Leonore No. 3*, the best of his early attempts to write an overture for his opera *Fidelio* — and the orchestra's first-ever performance of Aaron Copland's Clarinet Concerto, featuring principal clarinet Joseph Morris. At Overture Center, 201 State St. Tickets are \$16 to \$85 and can be purchased at 608-258-4141 or overturecenter.org.

'DEAR ELIZABETH'

Sept. 25 to Oct. 18

Robert Lowell and Elizabeth Bishop are known as two of America's greatest poets. Less known is the correspondence they shared for decades, writing back and forth about their work, their lives and their affection for each other as friends and fellow poets. Sarah Ruhl has crafted a play dramatizing that dynamic, and Milwaukee Chamber Theatre has placed two talented actors in the roles: married couple Carrie Hitchcock and Norman Moses. At the Broadway Theatre Center, 158 N. Broadway. Tickets are \$38 or \$34, with a \$5 discount for students and seniors. Call 414-291-7800 or visit milwaukeechambertheatre.com to order.



'GHOSTS' Sept. 25 to Oct. 10

Henrik Ibsen is best known for *A Doll's House*, but the 19th century innovator had more than one work of realist theater that shook his society's morals to the core. Windfall Theatre dusts off one of them, *Ghosts*, in its first show of the season. The scathing critique follows a widowed woman opening an orphanage built with the fortune of her philandering husband to keep her son from inheriting anything of his — only to discover he's already inherited the thing that might kill him. At Village Church Arts, 130 E. Juneau Ave., Milwaukee. Tickets are \$20 and can be purchased at 414-332-3963 or windfalltheatre.com.

TOUR DE OUTPOST

7:30 a.m. to 4:30 p.m. Sept. 26

Outpost Natural Foods Co-op turns 45 this year, which is an even better reason than usual to hop on your bike for the 45-mile Tour de Outpost. The all-day event will start at Outpost Bay View, before sending riders out to Outposts at State Street, Mequon, Capitol Drive and all the way back to Bay View again. Food and refreshments will be available at all locations, with a birthday cake and raffle at Bay View in the afternoon. Visit outpost.coop for more information



'TRASH' Oct. 1 to Oct. 11

In their latest devised work, Theatre LILA takes the adage "one man's trash is another man's treasure" to heart. *Trash* examines the things we throw away — tangible and otherwise — and mines them for incredible stories, told through music, dance and staged scenes. At Madison's Overture Center, 201 State St. Tickets are \$15 to \$29 and can be purchased at 608-258-4141 or overturecenter.org.

Out on the town

'THE LION' Oct. 2 to Nov. 8

Milwaukee becomes one of the first cities in the country to see performer/songwriter Benjamin Scheuer in *The Lion*, his one-man coming-of-age story. His breakout success off-Broadway has led Scheuer to take his show on the road, and he'll use the intimate space of the Rep's Stiemke Studio to tell a 70-minute story-with-music about his complicated relationship with his father and his pursuit of a musical career, both marred by tragedies. At 108 E. Wells St. Tickets are \$20 to \$45 and can be purchased at 414-224-9490 or milwaukeerep.com.



AFRO-CUBAN ALL STARS 8 p.m. Oct. 2 (Madison) and Oct. 3 (Brookfield)

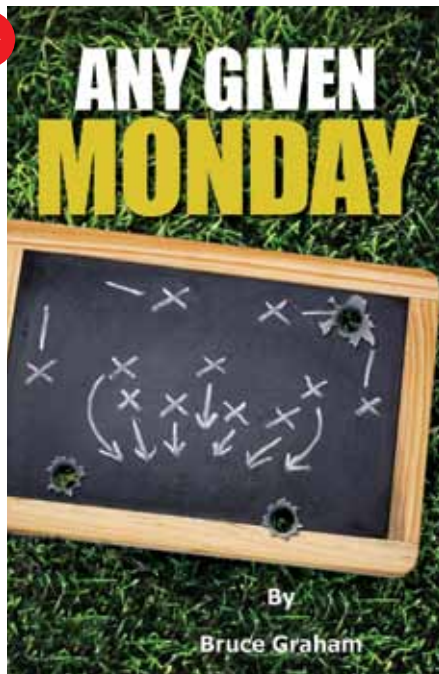
Thanks to bandleader Juan de Marcos Gonzáles' tenure as an artist-in-residence at UW-Madison, Wisconsin audiences will have the chance to hear one of the finest bands of Cuban expatriate musicians performing today. The Afro-Cuban All Stars are a Cuban orchestra that performs the full range of that nation's music, from classical to contemporary. They'll be performing two big gigs this October: at the Overture Center, 201 State St., Madison, and the Sharon Lynne Wilson Center, 19805 W. Capitol Drive, Brookfield. Tickets are \$20 to \$45 at Overture Center and \$42 to \$73 at the Wilson Center. Visit overturecenter.org or wilson-center.com to order.



'ANY GIVEN MONDAY'

Oct. 2 to Oct. 25

In Tandem Theatre opens its season with an unorthodox twist on the buddy comedy. When public school teacher and football fan Lenny's life is shattered by his wife walking out on him for a smooth-talking philanderer, his best friend Mick finds an unorthodox solution that shakes up his life in potentially irrevocable ways. At 628 N. 10th St., Milwaukee. Tickets are \$30, \$25 for students, seniors and military. Visit intandemtheatre.org or call 414-271-1371 to order.



'THE BOYS IN THE BAND'

Oct. 2 to Oct. 10

It's not a good party unless something goes terribly wrong, so *The Boys in the Band* must feature a great party. The classic gay theater work, at Madison's Stage Q, depicts a birthday party attended by a group of gay friends, complicated by the arrival of an old friend of the host — a straight friend, or so he says — who plunges the evening into disarray. At the Bartell Theatre, 113 E. Mifflin St. Tickets are \$15 or \$20, and can be purchased at 608-661-9696 or bartelltheatre.org.

'HOME TO THE NEW WORLD'

3 p.m. Oct. 4

The Wisconsin Philharmonic has America on the brain this season, with a year's worth of concerts celebrating the various components of our country's makeup and history through music. The Waukesha-based orchestra kicks it all off with a performance of Dvořák's "From the New World" Symphony, inspired by the music of Native Americans and African-Americans. The Philharmonic will be joined by spiritual singer Laura Snyder and Oneida Nation storyteller Carol Smart for the piece, as well as violin soloist Rachel Pine with a performance of Mozart's Violin Concerto No. 5. At the Sharon Lynne Wilson Center, 19805 W. Capitol Drive, Brookfield. Tickets are \$32-\$44 and can be purchased at 262-547-1858 or wisphil.org.



'THE PHANTOM'S LEADING LADIES'

1 p.m. Oct. 7

Teri Bibb, Karen Culliver and Mary D'Arcy have played dozens of roles on and off Broadway, but there's one that unites them: Christine Daae. All three have played the Phantom of the Opera's love interest in the Andrew Lloyd Webber musical of the same name, and have come together to perform music from that show and others solo and in three-part harmony. At the Sharon Lynne Wilson Center, 19805 W. Capitol Drive, Brookfield. Tickets are \$22 to \$27 and can be purchased at 262-781-9520 or wilson-center.com.

'MASTERWORKS I'

8 p.m. Oct. 2

The Wisconsin Chamber Orchestra's Masterworks season will begin in "unknown seas" and continue on an enigmatic course from there. New Zealand poet Allen Curnow's "Landfall in Unknown Seas," a poem about the island's pioneer days set to string accompaniment by Douglas Lilburn, will open the program, followed by Saint-Saëns' little-known Symphony No. 2 and Beethoven's Violin Concerto in D. The latter will be performed by 25-year-old Madison native Ben Beilman, making his return to the city. At Overture Center, 201 State St. Tickets are \$15 to \$80 and can be purchased at 608-258-4141 or overturecenter.org.



'DIRTY DANCING' Oct. 6 to Oct. 11

Some stage adaptations of classic films take wide liberties with the source material, reinventing it for better or worse. Not *Dirty Dancing*. There are tweaks, to be sure — some new songs, some stagecraft to suggest the scenes that might otherwise only work on film, and of course, more dancers. But this version of the 1987 film (billed as "The Classic Story on Stage") stays true to its original version, a faithful, nostalgic look at one of the '80s greatest films. Because nobody puts Baby in a corner. At the Marcus Center, 929 N. Water St., Milwaukee. Tickets are \$32 to \$107 and can be ordered at 414-273-7206 or marcuscenter.org.

A curated calendar of upcoming events *Sept. 24 - Oct. 8*

COMPANIA FLAMENCA JOSÉ PORCEL

8 p.m. Oct. 8

Spanish dance master José Porcel will heat up UW-Madison's Union Theater next month, with his company of talented flamenco dancers. Porcel made his career as an international soloist, but for the past 14 years he and Compania Flamenca have been performing together, blending classical and contemporary dance in coast-to-coast tours of North America. At 800 Langdon St. Tickets are \$28, \$36 and \$40. Call 608-265-2787 or visit uniontheater.wisc.edu to order.



KEEP READING FOR...

Kristin Chenoweth: The Broadway diva brings her powerhouse vocals and personality to Madison's Overture Center. Oct. 4. See page 35.

'Dreamgirls': The Milwaukee Rep tells this musical story of black performers trying to make it big to open its Quadracci Powerhouse season. Sept. 26 to Nov. 1. See page 37.

'Back of the Throat': An Arab-American writer finds himself accused of ties to terrorism in this post-9/11 drama described as "the Patriot Act as dramatized by David Mamet and Franz Kafka," at Next Act Theatre. Oct. 1 to Oct. 25. See page 39.

'Rumore di Acque': Timelier than ever, this Milwaukee premiere play reveals the everyday tragedy of refugees attempting perilous voyages across the Mediterranean to Europe, at Theatre Gigante. Oct. 1 to Oct. 4. See page 40.

'The Rocky Horror Show': The Alchemist Theatre ends its tradition of Halloween shows with this musical romp, the original version of the cult classic film. Oct. 1 to Oct. 31. See page 41.



Milwaukee Film Festival: The seventh annual festival brings films from around the world and gives filmmakers close to home a chance to shine. Sept. 24 to Oct. 8. See page 44.

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DisH it Out!

The Driftless Area: A great place for Wisconsin brews

By Michael Muckian

Contributing writer

One of Wisconsin's best-kept tourism secrets may be the Driftless Area, that relatively small southwest corner of the state that wasn't scoured flat by glacial ice some 500,000 years ago.

The region's 16,203 square miles, most of it in the Badger State, are marked by rocky outcroppings, high elevations and deep ravines. The area stretches from just west of Madison up to La Crosse and into parts of neighboring Minnesota, Iowa and Illinois.

The Driftless Area also is home to a surprising number of craft breweries, brewpubs and even the National Brewery Museum. Spend a weekend drifting along the southern route and you will be able to drink your fill of beer and beer history.

Your first stop west of Madison is **The Grumpy Troll Brew Pub** in Mount Horeb. Nestled in the old Mount Horeb Creamery, built in 1916, the bar and restaurant is one of the social hubs of this western Dane County community of just under 8,000.

Brewmaster Mark Knoebel has been tending the Troll's brew tanks for a number of years, earning a few national awards along the way. New to his list of beers is a Belgian IPA, surprisingly strong at 9.4 percent alcohol by volume, and Fox & Badger, a session beer made from Maris Otter malt and a variety of hops.

Captain Fred, Knoebel's homage to Pabst Blue Ribbon's classic American lager and named for Frederick Pabst, stills anchors the lineup. A variety of bar food and pizza comprise the restaurant's menu.

If there is an anchor to the Driftless region's brewing community, it is most certainly **New Glarus Brewing Co.**, just outside the Green County community of the same name.

Owner and president Deb Carey and her husband, brewmaster Daniel, have catapulted the 22-year-old enterprise to the top tier of the state's craft brewers. Indeed, Deb's business prowess saw her trading small business and brewing tips with President Barack Obama last year as a White House Champion of Change.

The company's beers are so popular, people are willing to commit potential felonies to get them. Spotted Cow, the brewery's flagship brand, made the news earlier this year when a Minnesota retailer tried to sell the beer illegally outside of Wisconsin.

Daniel Carey draws on a lifetime of brew-



PHOTO: NEW GLARUS

ing, including an early stint as production manager for Anheuser-Busch, but it's the California native's inveterate, inventive spirit that has distinguished the brewery among beer geeks far and wide. Last year saw the release of the first sour beers produced in the brewery's wild fruit cave, which calls upon the inoculation by wild yeasts floating in the air to produce Carey's unique, one-of-a-kind sour ales.

Carey's ever-changing kaleidoscope of beers makes a visit to New Glarus Brewing Co. a lesson in brewery science. The Thumbprint series alone — handcrafted, small-batch brews that only return when the Careys feel like recreating them — is worth the price of admission. Current options include an Apple Ale, intriguing sour ale Enigma and double IPA Scream.

Monroe, the county seat for Green County, is well-known for its Swiss cheese. It's also the home of **Minhas Craft Brewery**, which has been around in some iteration since 1845. The brewery may be best known for brewing Berghoff, the house beer brand of Chicago's famous Berghoff Restaurant.

In 2003, the brewery began contract brewing economy beer for Canadian broth-

er and sister entrepreneurs Ravinder and Manjit Minhas for export to their native province of Alberta. In 2006, the pair bought the brewery outright and changed its name to reflect its new status.

The brewery, which produces the Boxer and Mountain Crest brands for export, brews several craft beers and malt-flavored beverages. Like many Wisconsin breweries and wineries, Minhas also now houses a distillery.

Northwest of Monroe in Iowa County is Mineral Point, one of Wisconsin's most historically significant communities. The town was a haven for Cornish lead miners in the early 19th century, and their homes and buildings have been meticulously preserved as a state historic site. Mineral Point in 1842 also was home to the state's last public hanging. History tells us that William Caffee, convicted of shooting a man during an argument, was brought to the makeshift gallows astride his own coffin, beating out his funeral march with empty beer bottles.

Beer still plays a role in Mineral Point thanks to the **Brewery Creek Inn, Cottages and Brewpub Restaurant**. The nicely appointed B&B in a historic stone build-

Perhaps Wisconsin's most famous micro-brewery, New Glarus has been a fixture of the Driftless Area brewing community for 22 years. The company's beers include unique, limited-edition brews like **Apple Ale** and the double IPA **Scream**, as well as regular staples like **Fat Squirrel**, **Moon Man** and **Spotted Cow**.

ing makes for an attractive hostelry, while the corresponding restaurant and brewery cater to traveler's basic sustenance needs.

The lunch and dinner menu is extensive, as opposed to the beer menu, which is not. The in-house 15-barrel brewpub currently offers American Wheat Ale, Brewery Creek Pale Ale, London Porter and a shandy, which is a light ale blended with 30 percent lemonade. With its rooms and food, Brewery Creek takes a more holistic approach for its guests, and the beer is just an added attraction.

No Driftless Area beer tour is complete without a trip to the little town Potosi on the Mississippi River. The tiny Grant County



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DRIFTLESS from prior page

community of about 1,000, known as Wisconsin's "Catfish Capital," is home to the **Potosi Brewery** and is also the location of the **National Brewing Museum**.

Founded in 1852, Potosi Brewery began as a small local enterprise and eventually grew to be the state's fifth-largest brewery. Due to the rise of national brands, the brewery closed in 1972, but was resurrected in 1999 thanks to overwhelming community support. Such was the level of that support that The American Breweriana Association selected Potosi over much larger communities like Milwaukee and St. Louis as home of the National Brewing Museum.

Good Old Potosi, a golden ale and the brewery's historic flagship brand, is still available in bottles and on draft. But a new state-of-the-art brewing facility and a variety of new brewmasters have raised the stakes and made the little brewery more competitive. Potosi now produces seasonal favorites like Miner's Doppelbock and St. Thomas Belgian Abbey, but it was this summer's Tangerine IPA that really put the brewery on the craft brewing map.

The National Brewing Museum, located within the brewery grounds, contains one of the nation's most extensive collections of beer bottles and cans, glasses, trays, coasters, advertising materials and other collectibles. For true beer geeks, it's a must-see, if only for the old black-and-white kinescopes

of 1950s-era animated Hamm's beer commercials. For the rest of us, it's simply a whole lot of fun.

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thegrumpytroll.com

New Glarus Brewing Co.
2400 Wis. 69, New Glarus
608-527-5850
newglarusbrewing.com

Minhas Craft Brewery
1208 14th Ave., Monroe
608-325-3191
minhasbrewery.com

**Brewery Creek Inn,
Cottages and Brewpub Restaurant**
23 Commerce St., Mineral Point
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**Potosi Brewing Co.
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Pumpkin spice: The flavor of fall and a hint of the past

By Christine Armario

Associated Press

Once upon a time, pumpkin spice lived pretty much only in pies.

That was a long time ago.

These days, it's a modifier on a list of foods that grows longer each fall: There are pumpkin spice lattes and breakfast cereals, doughnuts and yogurt-coated pretzels, pancakes and candy, even pizza and beer. In fact, in recent years, the number of pumpkin spice-related items introduced in restaurants and supermarkets has doubled, according to Datassentials, a company that tracks menu trends.

The first reference to what we now know as "pumpkin spice" can be traced back to 1796. That's the year Amelia Simmons published *American Cookery*, regarded as the nation's first cookbook. In it, she includes a recipe for "pompkin pudding," a pie made with stewed pumpkin and spiced with ginger and nutmeg.

As Americans moved to urban areas during the Industrial Revolution and sought to maintain a connection with agrarian life, pumpkin pie — and the spices used in it — became an essential slice of Americana.

"It represents a sense of goodness, natural abundance and old values that people think are good," said Cindy Ott, a scholar and author of *Pumpkin: The Curious History of an American Icon*.

Which is why, perhaps, pumpkin spice lattes bring equal parts devotion and disdain.

"It feels like it goes against these values that aren't supposed to be commercialized," Ott said.

The pumpkin occupation already has begun. Dunkin' Donuts is serving iced pumpkin lattes, doughnuts and muffins. Breweries from Dogfish to Coors are infusing it into beers. And chains like Einstein Bros. Bagels are selling pumpkin-flavored bagels and shmeat. Walk down the grocery aisle and be prepared for a pumpkin spice

onslaught, with cookies, M&Ms, marshmallows, granola bars, peanut butter, even pumpkin spice-flavored almonds, Pop-Tarts and pancake mix.

Pumpkin-flavored items went from reaching 6 to 14.5 percent of U.S. restaurant menus from 2005 to 2015, according to Datassentials. National chains and fine dining restaurants are the biggest proponents of pumpkin, and when it comes to geography, the northeast tops every other region: 19 percent of restaurant menus there featured at least one item.

Pumpkin season is getting earlier each year, too. And we don't mean the crop. At major chains, nearly 20 percent of all pumpkin food items now are introduced in August, when temperatures in many parts of the country still are sweltering.

"That number has been slowly rising over the last couple of years," said Jana Mann, senior director for syndicated services at Datassentials. "It used to be August was a little early and people weren't ready."

Starbucks Corp. and Panera Bread Co. both announced in August that their pumpkin spice lattes this year would include actual pumpkin. That came following social media pressure that was critical of Starbucks for its drink's ingredients. Either way, the drink has its fans. Starbucks' pumpkin spice latte has its own Twitter account with more than 104,000 followers.

Regardless of the current attention, pumpkin spice blends have been a mainstay of spice cabinets for decades. McCormick & Company introduced a pumpkin pie spice blend in 1934. It contained cinnamon, ginger, nutmeg and allspice — the same spices used to make pumpkin pie. Through the years it became known more simply as "pumpkin spice" and it remains one of the company's strongest sellers. McCormick sold nearly 4 million bottles of the spice in 2014 — enough to make nearly 8 million pies stretching from Boston to Chicago.

In the early 1990s, pumpkin spice began



trending as a flavoring in coffee, introduced in the fall alongside other seasonal coffee specialties, such as cinnamon-hazelnut and eggnog.

Growth in pumpkin-flavored products has risen steadily over the last decade, with the largest increase between 2012 and 2013, according to Datassentials.

"It helps us get ready for fall and ease into that time of year and the brisk weather and change in fruits and vegetables," Mann said. "It's remembering a time when we had it in the past."

Ott speculates that just like during the Industrial Revolution, when Americans yearned for a seemingly lost connection with nature, people in today's fast-paced, technology-driven society associate pumpkin with the same feelings of prosperity, home and family. It's a uniquely American nostalgia: No other country consumes pumpkin as a seasonal food and beverage.

"Americans root themselves in this tradition," Ott said. "When times feel uncertain they can turn to these things for a sense of comfort and goodness."



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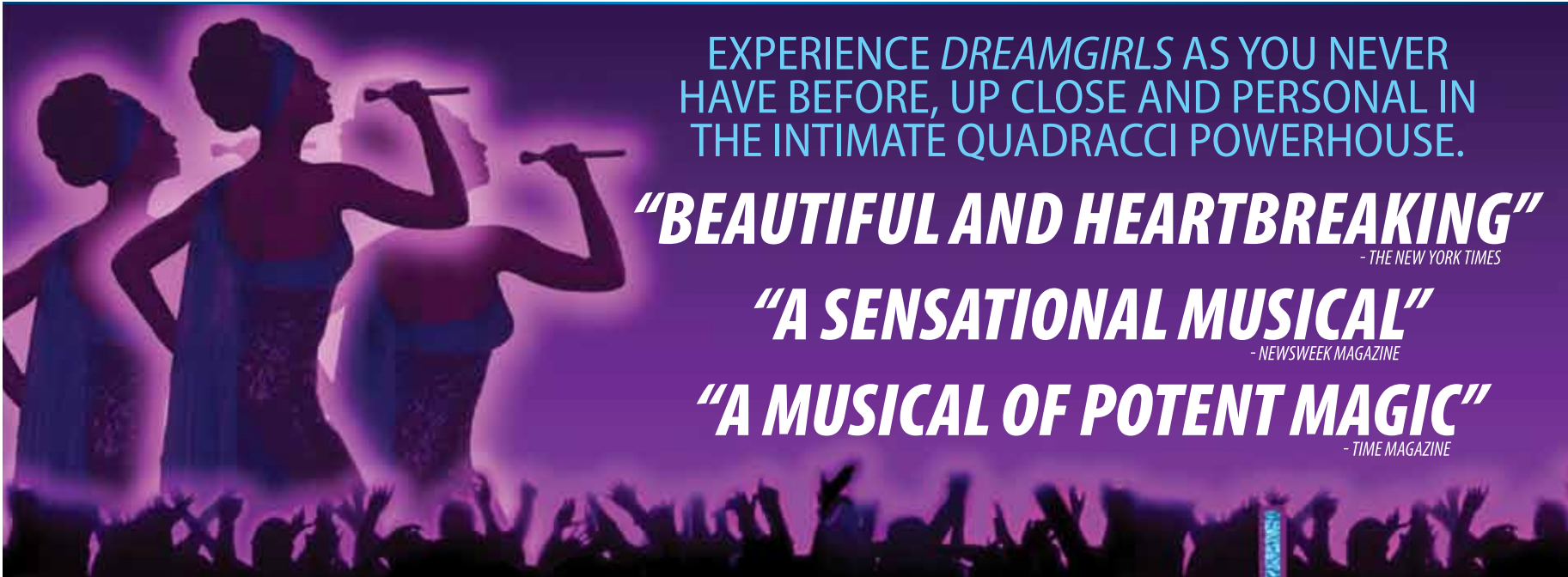
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WIGOUT!

A decade after 'Wicked,' Kristin Chenoweth remains 'popular' — and at the top of her craft

By Michael Muckian

Contributing writer

Whoever said good things come in small packages must have been thinking of Kristin Chenoweth. At 4 feet 11 inches, the singer/actress best known for her role as Glinda the Good Witch in the original production of *Wicked* has a height inversely proportional to her towering talent on the stage.

On Oct. 4, the Tony Award-winner will blend personal stories along with those powerhouse vocals during her first-ever Madison appearance at Overture Center.

Chenoweth, 47, an adopted daughter and native of Broken Arrow, Oklahoma, received a bachelor's degree in musical theater and master's in opera performance at Oklahoma City University, studying with famed vocal coach and mentor Florence Birdwell.

Chenoweth rarely slows down these days between stage, screen and television roles. Her Overture Hall appearance marks an infrequent departure that allows her to get up close and personal with fans while singing some of her favorite songs to audiences old and new. She stopped long enough to fill in *WiG* on her personal impressions and favorite projects.

I know you started singing at an early age. How and when did you know that you would sing professionally? I began singing in church at a young age and felt I would never leave the stage. I fell in love with ballet and theater and spent most of my extra time doing that. I also did all the normal childhood things, like the school plays and choir. I was a cheerleader and in the French club. I wanted to grow up in a normal high school environment, but I think I felt somewhere down deep I was going to work the rest of my life in show business, so I just wanted to learn and grow and have fun.

You have a wide-ranging career onstage, in film, in the recording studio and on television. Which medium do you most enjoy working in and why? I love the feeling I get from being with an audience. There is nothing better. It's my drug of choice. (My other one is Coca-Cola.)

I can't imagine not being an artist. Sometimes I think how lucky I am to get to do what I love, because so many people don't do that and are miserable. I have a true passion for what I do and it's never waned. If anything, that passion has grown and become more intense over the years.

What factors do you consider when choosing new material or a new role to perform?

Any role I agree to play must be multi-layered. Playing a one-note character isn't interesting to me. I am really a "character woman." I love playing interesting women who seem OK, but are slightly off. But the aspect I like best in a role like that is making the audience understand *why* someone is the way she is. It's more complicated, but more fun.

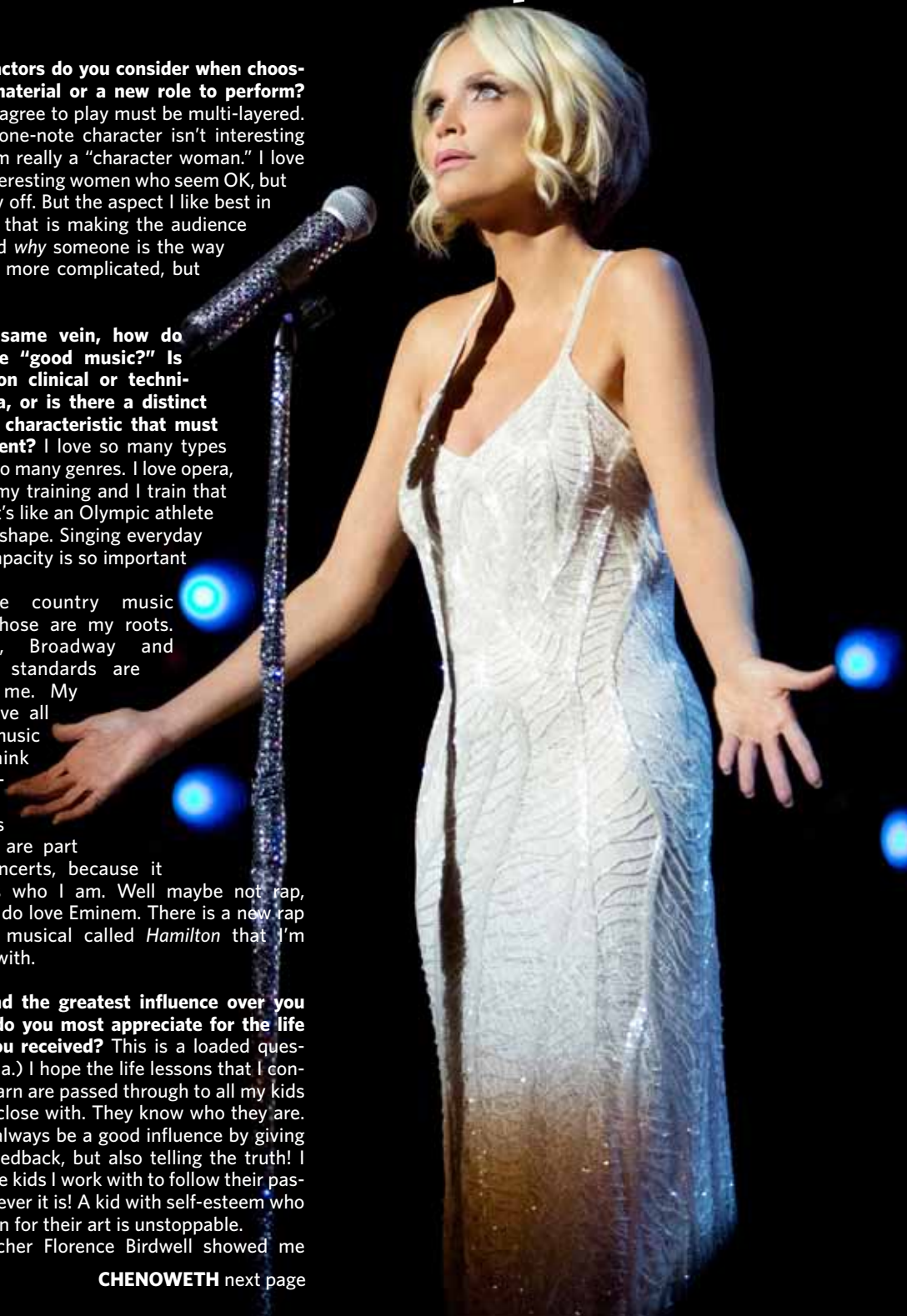
In the same vein, how do you define "good music?" Is it based on clinical or technical criteria, or is there a distinct emotional characteristic that must be present? I love so many types of music, so many genres. I love opera, as it was my training and I train that way still. It's like an Olympic athlete staying in shape. Singing everyday in some capacity is so important to me.

I adore country music because those are my roots. Obviously, Broadway and American standards are big with me. My parents love all kinds of music and I think that influenced me. All of this and more are part of my concerts, because it represents who I am. Well maybe not rap, although I do love Eminem. There is a new rap Broadway musical called *Hamilton* that I'm obsessed with.

Who had the greatest influence over you and who do you most appreciate for the life lessons you received? This is a loaded question. (Ha ha.) I hope the life lessons that I continue to learn are passed through to all my kids who I am close with. They know who they are. I hope to always be a good influence by giving positive feedback, but also telling the truth! I want all the kids I work with to follow their passion, whatever it is! A kid with self-esteem who has passion for their art is unstoppable.

My teacher Florence Birdwell showed me

CHENOWETH next page



CHENOWETH from prior page

that. I learned a lot of my core singing technique while I was under her teaching. I learned how to prepare a song, and what songs were right for me. I also learned about some songs that weren't right for me, just so we could work on them.

What do you consider your breakthrough performance? The role I look back on and feel happiest about was Cunégonde in *Candide*, the operetta by Leonard Bernstein. I worked on it throughout my whole college life, and I finally performed it with the New York Philharmonic Orchestra at age 33. I was doing *Wicked* at the time and took a week off to do this role, which the producers had filmed for the PBS series *Great Performances*. I feel like all my training came into play at the exact right time with the right role. The role itself is vocal gymnastics and very hard. I also had to be a comedienne, so I loved performing it.

An entirely new audience was introduced to Broadway and its stars through *Glee*. What was it like performing as guest star April Rhodes on the show? I'm just glad (*Glee* co-creator) Ryan Murphy made the glee club cool. It never was cool in my school. I loved getting to sing a (John) Kander and (Fred) Ebb piece, a Carrie Underwood song and song from the band Heart, all on one show. So many people of all ages learned what the musical *Cabaret* was and introduced that era to a new era. And now kids want to learn. This is amazing.

If you could only sing only a few songs for the rest of your life, which songs would those be? There are a few songs I will always sing, for reasons well-known to me. "Till There Was You" (from *The Music Man*) is finally back in my repertoire. I had to stop singing it for a few years and heal a broken heart.

"Bring Him Home" from *Les Misérables* to me is a prayer. It applies to me in a different



PHOTO: JOAN MARCUS

Best known for introducing the role of Glinda in *Wicked* (right), Kristen Chenoweth has also had starring roles in theater and on television.

way, a desire to bring people that were once close to me back into my life again.

Paul Simon's "Father and Daughter" is self-explanatory, and so is Dolly Parton's "Little Sparrow." And "All The Things You Are." Jerome Kern is one of my favorite composers, if not *the* favorite.

Finally, what can Madison fans expect from your Overture Center performance? I have never played Madison so I'm truly excited! I want to give it all to them. I want

to sing everything, but I can't! I may sing something written by someone from there.

ON STAGE

Kristin Chenoweth will perform at Overture Hall in Madison's Overture Center for the Arts, 201 State St., on Oct. 4. Tickets are \$40 to \$150 and can be ordered at 608-258-4141 or overturecenter.org.



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'Dreamgirls' continues the Rep's commitment to diverse storytelling

By Michael Muckian

Contributing writer

When the Milwaukee Rep opens its season with *Dreamgirls* on the Quadracci Powerhouse stage, the company will take another step toward fulfilling two continuing commitments made by artistic director Mark Clements.

The first is his commitment to expanding the Rep's musical frontiers — a tradition he started in his first year, 2010, and has repeated every season since.

The more significant commitment is Clements' desire to hire more people of color, onstage and off, to reflect the diversity of Milwaukee's own community. And with *Dreamgirls*' primarily African-American cast and its tale of young artists chasing their dreams despite racial barriers, he believes this musical will help the company make progress in achieving that goal.

"We had been looking at plays that address issues of diversity," says Clements, also directing *Dreamgirls*. "Last year, 52 percent of our actors throughout the season were people of color. That's a significant shift in the programming paradigm of our company."

Following up on 2013's *Ragtime* and 2014's *The Color Purple*, *Dreamgirls* once again lets black characters' stories be told. Based loosely on the rise of Diana Ross and The Supremes, *Dreamgirls* is a de facto tribute to Motown and the other sounds of the era.

"The music is fantastic and the show offers wonderful roles for women," Clements says. "It's a very smart script, something I didn't appreciate before I started working with it, and the songs work at multiple levels."

Dreamgirls, with music by Henry Krieger and lyrics and book by Tom Eyen, premiered on Broadway in 1981. The production earned nine Drama Desk Award nominations, winning five, and 13 Tony Award nominations, winning six. The original cast album won two Grammy Awards, including best female R&B singer for Jennifer Holliday, who played the pivotal role of Effie White in the original production.

Holliday's role will be played on the Rep's stage by Washington, D.C., native Nova Y. Payton, who appeared last year in *The Color Purple* at the Rep.

"Nova Payton and Cedric Neal, who plays James 'Thunder' Early, were artists I wanted to work with on this show," Clements said. "I knew they would attract other talent to our production."

Staging the production on the Quadracci Powerhouse's thrust stage gives *Dreamgirls* more immediacy for an audience seated on three sides of the action, Clements notes.

"The proximity allows more detailed analysis in trying to bring out certain things that can get lost on a proscenium stage,"



PHOTO: MICHAEL BROSILOW

Nova Y. Payton, playing Effie White, will lead the Rep's production of *Dreamgirls*. Payton previously appeared in *The Color Purple* at the Rep last year.

Clements says. "The audience can see beads of sweat on the actors' brows and the tears in their eyes, which allows for a more nuanced and detailed exploration of the piece."

If there was any challenge in mounting *Dreamgirls*, it had less to do with the choreography, performances and technical production issues and more to do with the source material, Clements says.

"Ninety percent of the show is sung or underscored, which makes it challenging," Clements says. "And the show moves at an unbelievable pace. I've never worked with a show that moves so quickly."

The fast pace may make it tough for audience members to follow the story's timeline as it moves through the various stages in the lives of the Dreams, the girl group whose members rise to fame over the course of the show — or, in Effie's case, are prevented from that rise.

"You don't get a lot of flesh on the bones about calendars or relationships," Clements notes. "Our job is to pin those up as well as we can."

But the show's dynamics, its show-biz glitter and heartfelt drama — not to mention the music — more than make up for the challenges in the production, he explains.

"*Dreamgirls* is more of a celebration of music and story than some of the other musicals we've done," Clements says. "We're also putting world-class talent on the stage through designs and the artists. It's amazing seeing them at close quarters."

ON STAGE

The Milwaukee Rep's production of *Dreamgirls* runs through Nov. 1 at the Quadracci Powerhouse Theater, 108 E. Wells St., Milwaukee. For ticket information, call 414-224-9490 or visit milwaukeekeerep.com.

MILWAUKEE REP'S NEW SEASON

Following *Dreamgirls* on the Quadracci Powerhouse stage will be *The Mousetrap*, the classic Agatha Christie mystery that has been playing in London for more than 60 years. Jonathan Gillard Daly and Laura Gordon star in one of the few authorized productions in the U.S., running Nov. 17 to Dec. 20.

Daly returns along with actor James Pickering in *Of Mice and Men*, the Depression-era classic about two drifters chasing the American dream. Mark Clements directs the production, Jan. 19 to Feb. 21.

The theme of self-discovery continues with *American Song*, a world premiere commission from Australian playwright Joanna Murray-Smith. Local favorite James DeVita stars in this one-man drama about a father and husband whose life is forever changed by a school shooting, running March 15 to April 10.

The Powerhouse season ends with *Fences*, August Wilson's Pulitzer Prize-winning drama depicting life for an African-American family in the 1950s. The production runs April 26 to May 22.

In the Stiemke Studio, unique theater options shine. *The Lion*, a one-man

show written and performed by Benjamin Scheuer, will take audiences on a rock 'n' roll journey Sept. 30 to Nov. 8. The Studio will then host *Rep Lab*, the annual short play festival staged by the company's interns, Jan. 8 to 11. The final show will be *The Invisible Hand*, a political thriller written by Milwaukee native and Pulitzer-winner Ayad Akhtar about an investment banker kidnapped in Pakistan, Feb. 24 to April 3.

Music and humor mark the Stackner Cabaret season. Currently on stage is the world premiere *Back Home Again: On the Road with John Denver*, running through Nov. 8. Then, intrepid Wisconsin ice fishermen return in *Guys on Ice*, a humorous musical outing that pits man against fish Nov. 13 to Jan. 17. In the winter, Zonya Love will channel the "Empress of the Blues" in *The Devil's Music: The Life and Blues of Bessie Smith*, Jan. 22 to March 20. And the Cabaret's final show, *Sirens of Song*, is a world premiere featuring three female vocalists charting women's defining moments in the 20th century, March 25 to May 29.

And of course, you can't forget the Rep's annual presentation of *A Christmas Carol*. Ebenezer Scrooge, Tiny Tim and the Ghosts of Christmas Past, Present and Future make the Pabst Theatre their own once more from Dec. 1 to 24.

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Next Act's 'Back of the Throat' finds absurdity in fear

By Michael Muckian

Contributing writer

In the wake of the 9/11 attacks, Arab-American writer Khaled receives a visit from two government agents. Their friendly demeanor turns aggressively suspicious as the pair attempts to connect Khaled to the worst terrorist act ever to take place U.S. soil.

Such is the stuff of comedy in the hands of Yussef El Guindi, an Arab-American playwright whose 2004 play *Back of the Throat* launches the 2015-16 season for Milwaukee's Next Act Theatre.

Described by *American Theatre Magazine* as "the Patriot Act as dramatized by David Mamet and Franz Kafka," El Guindi's play ratchets the fear and paranoia following the attacks to an absurd level, in which even everyday objects littering Khaled's messy apartment become part of his supposed involvement in the terrorist plot. The proceedings also offer a unique view of the event from the other side of the 9/11 equation, according to director Edward Morgan.

"It's a mix of comedy and theatricality," Morgan says of the Next Act production, a Milwaukee premiere. "It's funny, but then it's scary, too. Given what's still going on in the world, it's also incredibly topical."

An absurdist approach in the face of such overwhelming tragedy and its oppressive government aftermath is not without theatrical precedent, Morgan explains. For example, during Soviet occupation of former Czechoslovakia, writer and dissident Václav Havel (later president of Czechoslovakia and the Czech Republic) criticized the ruling powers via his absurdist plays, one of the only outlets available.

In *Back of the Throat*, whose protagonist is more American than Arab, the scenario

charts a course of inquiry that becomes ridiculous to the point of humorous while never losing its deadly potential, Morgan says.

"The point of the humor is to show the absurdity of how paranoia distorts our pursuit for the truth," Morgan says. "It distorts it so much that it is entertaining while driving home the point. But the balance in the play has to be maintained between what's funny and what's serious, and that's our job."

Even the play's title embraces the absurdity of the events. *Back of the Throat* refers to the difficulty one of the agents has in pronouncing the "K" in Khaled's name. It also stands, however briefly, as a metaphor for the agent's inability to understand the protagonist's nature or his thoughts.

"The great thing about the play is that it's not at all like a political essay," Morgan says. "It's a close-up on one guy in his apartment and his interaction with agents who are both scary and buffoons. In the end it's about the people, as all good plays are."

The experiences of the play's author are similar to those of its protagonist, if only in the social context in which both operate.

Born in Egypt, El Guindi grew up in London, eventually pursuing a graduate degree in playwriting at Carnegie Mellon University in Pittsburgh. He later served as playwright-in-residence at Duke University in Durham, North Carolina, for seven years before settling down in Seattle, where he worked as a poet, actor and filmmaker before deciding to write plays full time.

The act of becoming a U.S. citizen in 1996 concentrated his focus on issues of Arab-American identity, El Guindi told Philadelphia's Wilma Theater in 2010. Wrestling with such issues gave him a more focused

approach and an enduring context for his plays, which include *Language Rooms* and *Jihad Jones and the Kalashnikov Babes*. Those plays, too, trade on humor to support more serious social themes surrounding the Arab-American experience.

"I think my laughter stems from the fact that most of my writing revolves around matters of fitting in, identity, how one is perceived, how one perceives others," El Guindi said. "The fact that I'm dealing with matters that are perceived to be fraught and political doesn't take away from the fact that, essentially, my concerns are no different from a high school student wondering which table he should sit at during lunch."

The social undercurrent carries through to *Back of the Throat*, which Morgan says gives the play both an accessibility and importance that should sit well with Milwaukee audiences.

"Intellectually, the message is an inside look at how fear distorts from the perspective of the person being feared," Morgan adds. "You know how people laugh and are scared on a roller-coaster ride? The effect of the play is something like that."

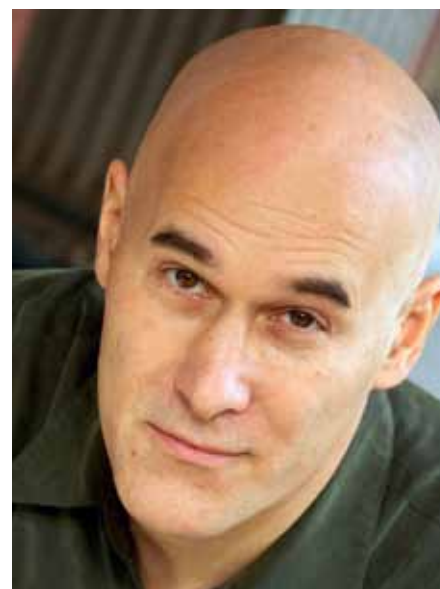


PHOTO: NEXT ACT THEATRE

Edward Morgan says *Back of the Throat* ratchets post-9/11 paranoia to absurdity.

ON STAGE

Next Act Theatre's production of Yussef El Guindi's *Back of the Throat* runs Oct. 1-25 at the 255 S. Water St., Milwaukee. For more information and tickets, dial 414-278-0765 or visit nextact.org.

NEXT ACT'S NEW SEASON

Back of the Throat kicks off Next Act Theatre's 2015-16 season with a scintillating look at an Arab-American caught in the absurd context that followed the 9/11 attacks. Other productions this season follow their own unique paths in examining the human experience.

Next Act enters the holiday season with John Kishline's *unSilent Night*, a Next Act world premiere about a Christmas Eve 1954 confrontation between a disk jockey and an intruder at a small Milwaukee radio station during which each discovers what it's like to be alone. The holiday production runs Nov. 12 to Dec. 6.

A diverse, interactive kaleidoscope of personal testimony and social tension drive *Twilight: Los Angeles, 1992*, a powerful retelling of the riots and unrest that rocked Los Angeles after the police officers charged in the Rodney King beating were found not guilty. The play, which dramatizes dozens of author Anna Deavere Smith's interviews with participants and witnesses, strikes at the heart of racism in America. It runs Jan. 28 to Feb. 21.

Tears and laughter are promised for the Milwaukee premiere of *Motherhood Out Loud*, a project conceived by Susan R. Rose and Joan Stein with contributions from 14 American playwrights. The play, which runs April 7 to May 1, offers some telling and insightful riffs on what it means to be a mother in ways that span and unite generations of mothers and their children.

— M.M.

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'Rumore' places refugees' plight center stage



PHOTO: THEATRE GIGANTE

Original cast member Alessandro Renda will perform *Rumore di Acque*, with a new accompanying score by frequent Theatre Gigante collaborator Guy Klucvsek.

By Kirstin Roble

Contributing writer

Turn on the news on any given night of the week and the struggles of the Syrian refugees stare back at you. They are individuals clinging to a hope for survival by crossing the Mediterranean.

It's a story that seems far away, a world removed from Milwaukee. Theater Gigante hopes to change that.

On Oct. 1, the company will present the local premiere of *Rumore di Acque*, a play that puts the struggles of Mediterranean-crossing refugees center stage.

Written by Marco Martinelli, *Rumore di Acque* ("Noise in the Waters") is set against a beautiful Mediterranean backdrop, telling a story that is anything but. The piece illuminates the tragedy of African immigrants who have been found at sea, trying to escape war, hunger and all sorts of terror in their own countries. In the past 20 years, over 20,000 refugees have drowned trying to escape.

Co-artistic director Isabelle Kralj says Martinelli's piece neither glorifies nor fictionalizes its events. Rather, it draws on true accounts collected by him and collaborator Ermanna Montanari. "This piece is powerful because it takes all the numbers that are thrown at us in the media and humanizes (them)," Kralj says. "It personalizes the story and gives a face to the tragedy that we are seeing in the news on a daily basis."

Rumore di Acque has previously been performed in Chicago and New York, following the world premiere in Ravenna, Italy, in 2010. New to this production is a score written by composer and accordionist Guy Klucvsek.

"The music Guy has written for us is very accessible and beautiful. It makes you feel emotions without forcing you," says co-artistic director Mark Anderson

in a recent interview. "The music is tonal while still being avant-garde. It is contemporary but has elements of a truly classical sound as well," added Kralj.

Original performer Alessandro Renda will be performing the work in the original Italian, with Thomas Simpson (a professor of Italian at Northwestern University in Chicago) translating the words live into English. The partnership will allow the show to move back and forth between Italian and English seamlessly, Kralj says.

This unique and powerful production provides several opportunities for collaboration, which Gigante is pursuing as part of its mission. Renda will teach acting classes at UWM and in local high schools. Talkbacks will give audiences a chance to ask questions. And following the completion of the show, the cast will record Klucvsek's original score for performance use overseas. "We are so excited about the reception of Guy's score and really thrilled that it will be used for future performances. It's a truly beautiful score," says Kralj.

The subject matter may seem difficult at times, but it is not as far away from home as the location may seem — Kralj is living proof. "My parents were immigrants," she explains. "They didn't have to go through what these individuals in the Mediterranean are facing, but it was hard. A lot of the emotions discussed in this show hit home. This is a powerful work that will resonate with everyone."

ON STAGE

Rumore di Acque will run Oct. 1-4 at UWM's Kenilworth Studio 508, 1925 E. Kenilworth Place, Milwaukee. Tickets are \$25, \$20 for seniors, \$15 for students. Visit theatregigante.org to order.

'Rocky Horror' ends an Alchemist Theatre tradition



PHOTO:ALCHEMIST THEATRE

After years of terrifying audiences every Halloween, the Alchemist Theatre is wrapping up an annual Halloween series with *The Rocky Horror Show*, the source material for the cult film starring Tim Curry.

By Matthew Reddin

Staff writer

For years, Aaron Kopec has been terrifying audiences with haunting Halloween shows at his theater, the Alchemist — tales of paranormal horror, devilish dealings and general terror. That all ends this year. Kopec's declared this fall's Halloween show will be the theater's last, and they're going out with a bang.

"We wanted to do one more," he says, "We wanted it to be big and splashy and fun."

So, of course, they picked *The Rocky Horror Show*.

The comedy-horror classic, about unsuspecting newlyweds who stumble onto the home of a mad transvestite scientist, will wrap up the Halloween series and the season, running throughout October.

It's a big shift for the company in more than just its tone. Prior Halloween shows have been written by Kopec and usually took audiences throughout the nooks and crannies of the Alchemist space, while *Rocky* is a cult classic being brought in fully-formed. But, Kopec says, this is a show he and his cast have been wanting to do for years and director Erin Hartman (also playing Janet) has managed to make it more than just a step-by-step recreation of the film version.

"We all love the movie and you can't help but do homages to the movie ... but don't expect the movie version if you come to see this," Kopec says. He and Hartman have been looking at the text and songs with fresh eyes and finding different but valid ways to present that same material. "If you love the movie and want to see the movie, there's a place in Milwaukee where you can do that. ...This is something new."

Among those changes is a new way of looking at Dr. Frank N. Furter, portrayed by Nathan Wesselowski,

who says it's been important to divorce himself from Tim Curry's iconic performance in the film. "There's no way on Earth I was going to be Tim Curry, so I had to come to who Frank N. Furter is through me," he says. Part of that new identity includes a literally towering performance by Wesselowski, a tall man before he dons platform shoes. He adds that he doesn't have Curry's visual "glam," but instead brings it in his vocals, able as a trained operatic tenor to sail off into the atmosphere with some of Frank's songs.

The other big shift is Hartman's insistence on bringing out the moral messages of the show — something she thinks is often lost beneath the inch-thick layers of schlock and camp the musical is usually painted with. "Instead of just saying 'we're crazy,' to actually figure out why you're crazy is important," Hartman says. "Even the shittiest production (of *Rocky*) ever made is probably one of the most fun things you can possibly sit through. But it's important to give it the credit it deserves."

Kopec says part of the trick to their success in rehearsal thus far is that the company assembled is all equally passionate about the material — not purposely "superfans," but sort of accidentally so. "You might not be obsessed, you might not own a costume of one of the characters, but it is one of those weird shows where, once you get it, you get it," he says. "It gets under your skin."

Between it just being *Rocky* and it being the last Halloween show, Kopec says audience expectations are high. He'll still be dressing up the theater and lounge in similar fashion to prior immersive productions, although on a much smaller scale since he says *Rocky*'s a big enough show without all that. It's his hope that the show is a fitting send-off to the Halloween series. "It's a good one to go out on," he says.

After *Rocky* closes, Kopec says the theater will just host rentals for a few months, while he figures out what's next for the Alchemist. Until then, we'll just have to wait with anti-cipation.

'ROCKY HORROR' STORIES

Rocky Horror usually doesn't provoke a lukewarm reaction, whether you take a positive or negative stand on it. So it's no surprise that the brains behind the Alchemist's production have strong feelings about this show — and some good stories. WiG asked director **Erin Hartman** (playing Janet), actor **Nathan Wesselowski** (playing Frank) and technical director **Aaron Kopec** (a former Eddie, in *Off the Wall*'s 2004 production) to tell their *Rocky Horror* stories, and explain why this musical has such a hold on them.

ERIN When I was a kid, we weren't allowed to watch R-rated movies; my parents were very conservative about that. But every Halloween my dad would rent us scary movies. All of a sudden, one day, he came home and goes, "I think it's time. I rented *Rocky Horror*." ...I was just starting to get into musical theater anyway and it blew my mind. As weird as it is, *Rocky Horror* was like, "All right, you guys are almost adults now." It was a concession to us. It made you feel responsible and all these other things. It's one point in my life I can pinpoint where I was like "that changed me." My parents had a shift. I had a shift. I think it really changed me. I went to Madison — because it's the best state school and I got in — I went to Madison without touring the campus, because they had one of the longest runs of *Rocky Horror* and I thought any place that does that, I'm going to be OK.

NATHAN I grew up in a small town — it's a refinery and manufacturing town and also a farming community in central Kansas. And the very first time I saw this was on Halloween, the fall of '87, when I was 17. I had not seen anything like that. I remember I was so into the movie — because it was so different and interesting from anything that I had seen — but then I got irritated by all the people yelling stuff because I wanted to see the movie, you know? And I didn't understand this tradition at all. So that was my introduction. But then I think what solidified it for me was after my parents' divorce and (my mom and I) moved to Washington, D.C. I was in an acting class at the Arena Stage and a bunch of us went to one of the local spots. And then I understood. I think I can pinpoint from that movie, somewhere in there, is when I really started expressing myself in a different way. "Don't dream it, be it." That's sort of what it was. Dreaming of being an artist and freeing myself up from all these constraints.

AARON I knew very little. I was aware of *Rocky Horror*; my sister was a fan. But I had never even seen the movie. I was at *Off the Wall* and Dale was casting the show and he knew that I could sort of sing — enough to possibly play Eddie. He offered me the role and I went to a rental store — we do recall what those are — and rented a DVD and watched it. It was the opening song, "Science Fiction/Double Feature." It just sings about everything that I love. And I knew. I didn't even care about the "Don't dream it, be it." Because the movie does give you permission to be whoever you want. It has this great message that's hidden in all its weirdness. But just the opening song alone. I thought, "This is my thing. This is clearly written by someone who loves everything that is Aaron Kopec." It was great.

ON STAGE

The Rocky Horror Show runs Oct. 1-31 at the Alchemist Theatre, 2569 S. Kinnickinnic Ave., Milwaukee. Tickets are \$25 and can be purchased at thealchemisttheatre.com.

Fall 2015 decor is all about mixing it up

By Kim Cook

Associated Press

If you're looking to update your home decor this fall, you'll find new furniture profiles, accents and textures galore, in everything from rugs to wall coverings to ceramics and bedding.

The trend toward mixing things up continues, from rustic to contemporary with a dash of traditional.

"What's interesting is the warm breath of traditional style that infuses the season's midcentury influence: Furniture, textiles and accessories, no matter how sleek-lined, are warm, inviting and touchable," says New York designer Elaine Griffin.

Also coming on is the handmade or "collected" vibe.

"Our desire for authenticity, as well as for finely crafted and small production design, is resonating," says Jackie Jordan, color marketing director for the paint manufacturer Sherwin-Williams. "We want to know whose hands actually created the object we're purchasing, and how and where the materials were sourced."

Griffin concurs: "This season, the handmade look reigns supreme, with highly-textured fabric weaves, wallpapers (faux bois, faux hand-painted murals, and mul-

ticolored and metallic-layered geometric prints) and applied effects on upholstery."

Expect more tabletop accent pieces and furniture labeled with place of origin and/or maker's information, whether they were crafted in Indiana or India.

One new kid in town is Scandinavian style. Simple, clean lines, gentle colors and charming motifs make for a look that's contemporary and accessible.

And the dark horse? With the popularity of midcentury modern, some designers are ready to move forward to a 1980s- and '70s-era macrame, flame stitch, classic furniture and retro fabric prints. Will they also embrace Memphis style — the '80s design movement characterized by disparate geometric shapes and contrasting colors? Griffin thinks there'll be more to this trend come spring.

COLOR

Jordan sees a shift "to soft monochromatic palettes," citing creamy whites and mineral tones — gray, khaki, earth tones, and nature-inspired hues like spruce, smoke, pond and shell pink.

"The serenity of these colors provides a sense of calm to balance our hectic

DECOR next page



PHOTO: WEST ELM

Midcentury-modernist design elements, such as this couch from West Elm, are prominent among this season's furniture designs.

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DECOR from prior page

lifestyles, and celebrates natural materials, honed, soft and sheer finishes," she says.

Stronger hues are in play, too. Griffin sees last spring's pale pastels evolving into deeper, Southwestern hues like terracotta, pale pumpkin, deep salmon, dusty rose citron, and smoky French and teal blues.

Look too for boozy, midcentury-modern hues: brandy, burgundy, whiskey and merlot, as well as navy and olive.

MATERIALS

Again, it's all about the mix. "For both furniture and accessories, when it comes to finishes this fall, one is a lonely number," Griffin says. "The freshest looks combine at least two colors and materials, like black lacquer with metallic accents (especially brass and copper); white enamel with gleaming metallic, acrylic pieces in harvest hues; and industrial iron paired with chrome."

Patinated and polished brass, marble, copper, steel and mirror clad everything from accent pieces to furniture. See West Elm, Wisteria and CB2 for examples.

While silver and chrome are big players, Michael Murphy, design and trends producer for Lamps Plus, says brass and gold will be especially strong, especially in softer, burnished tones.

"These metals can be easily introduced in the home with a table lamp, chandelier or distinct accessory like a large vase or unique table sculpture," he says.

Jordan says the handmade look extends to metals: "We're seeing materials hand-carved, forged and assembled. Imperfections and flaws in materials like iron, wood, concrete and hand-woven wool only add to the character of the piece."

One interesting place to see this trend is the bathroom: vintage-style, weathered-bronze and cast-iron fixtures. Stone Forest introduced the Ore vessel sink, inspired by an antique steel pipe cap. The Industrial series, with a cast-iron sink, towel bar and paper holder, has an old-school factory quality.

Interesting woods continue to make inroads in furniture, flooring and doors. Watch for acacia, walnut, birch, maple and beech, and finishes ranging from weather-worn to highly lacquered.

Pottery Barn's new Bowry collection of tables and storage units uses reclaimed acacia, teak and mango hardwoods. The Warren pulley lamp's rustic-finished iron and functioning pulleys make for a steam-punk-style fixture.

Konekt designer Helena Sultan's Pause chaise lounge perches a comfy upholstered seat on brass or chrome legs, in several finishes.

And saddle and butter-soft leathers are strong players in ottomans, director's and club chairs, and benches.

The flip side is the proliferation of trans-luents like acrylic and glass, often combined with other materials.

"These materials are being combined with unique fabrics like fur to create a

clearly contemporary trend," says Murphy. "We see this where the tops of settees, benches and stools are covered with a luxe fur and fabrics, and the legs are made from clear materials."

Jonathan Adler has a Lucite etagere with polished brass joinery, and a burl wood desk on Lucite legs. Gus Modern's acrylic end table is etched with a white grain pattern to look like a piece of timber.

PATTERN AND TEXTURE

Channel quilting, in which stitching runs in one continuous line, is another trend to watch for. The straight lines, even spacing, design detail and comfort all add to its appeal. "This is part of the continued resurgence of Art Deco, which is synonymous with fluid lines, bold shapes, lavish ornamentation and metallic finishes," says Murphy.

Look for rattan and other woven fibers in items beyond basketry, like wall art, bowls and ottomans.

Shags, nubby wools, Southwest-patterned flat weaves and Impressionist-patterned Indian silks will be on the floor of rug departments this fall. West Elm has some graphic kilim rugs and pillows.

Geometrics and faceted cover textiles, vases and mirror frames. Some have an organic quality — think beehives or reptile skin. But rendered in iron or wood, they can have an industrial vibe.

In wallpaper, look to Tempaper, Wolfum and Timorous Beasties for intriguing patterns ranging from '80s Southwest to Japanese archival prints to nature themes.

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BRENDA Rae SOPRANO

From Europe to Madison.... opera sensation

Putting the 'Milwaukee' in the Milwaukee Film Festival

By Matthew Reddin

Staff writer

Most of the talk that surrounds the Milwaukee Film Festival seems to center on what's being drawn to Milwaukee — what hit indie narratives, what special guests, what incisive documentaries. Yet equally important, if not more, is what's already here.

After all, the "Milwaukee" in Milwaukee Film Festival is more than just geographic.

The seventh annual installment of the city's film fest will once again be a showcase for the work of its filmmaking community, a vibrant subculture that's only growing, according to festival artistic director Jonathan Jackson. "I just think it's vital to create a very visible platform to celebrate, to encourage, to expose the best local filmmaking work possible," he says.

This year's Cream City Cinema program, dedicated exclusively to work made by Milwaukee filmmakers, will feature five full-length features or documentaries and four separate shorts programs.

It's in those shorts programs in particular where the increasing growth of the community can be best seen. When Jackson and his colleagues were originally accepting submissions, they planned only to have three shorts programs, breaking out a separate "Milwaukee Music Video Show" to go with the annual "Milwaukee Show" and "Milwaukee Youth Show."



PHOTO: MILWAUKEE FILM

Clarence, one of the documentaries in this year's Cream City Cinema program, follows 85-year-old WWII veteran Clarence Garrett as he finally gets a degree from UWM.

Those plans changed when the films actually started coming in. Jackson says the festival received 177 submissions this year, an increase of 30 percent over last year, and an even more admirable increase in comparison to the 40 to 50 he says was usual in the first few years of the festival. With too much high-quality work to pass up, Jackson says, they added a second program of Milwaukee shorts, with "The Milwaukee Show I" more diverse and light and "The Milwaukee Show II" dedicated to longer films

with weightier subjects, including a short film called "Mothers for Justice" about the family of Dontre Hamilton and their transformation into social justice advocates after he was killed by a police officer in Milwaukee's Red Arrow Park last year.

The high submission numbers also indicate that the number of filmmakers in Milwaukee is increasing. "I think of that as the biggest win in the submission process for us," Jackson says. "We're working on the festival every year but we're (also) work-

ing on trying to build a community of connected filmmakers."

Four of the five features in the Cream City Cinema series will feature at least one debut filmmaker on the production team (the outlier *Yoopera!*, a doc about a community of Upper Peninsula dwellers commissioning an opera about their local history, comes from director Suzanne Jurva, last seen in the inaugural festival in 2009). One that's particularly caught Jackson's attention is *30 Seconds Away: Breaking the Cycle*, an empathetic documentary about Milwaukee's homeless population by Faith Kohler, a former federal agent who he says had no filmmaking experience at all before partnering with producer Jessica Ferrell. "To see her use the power of film to tell this story for her community is really exciting," he says.

Clarence, the other documentary in the series, follows Clarence Garrett, an African-American WWII veteran who, at age 85, decided to enroll at UWM to earn his bachelor's degree, despite unanticipated medical complications. The program also features *Neptune*, a coming-of-age story set off the coast of Maine in the late '80s, and *Take the Dog*, about three punkers who embark on a road trip from Milwaukee to California that tests their relationships.

Perhaps the most exciting thing about the

FILM next page

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FILM from prior page

Milwaukee Film Festival's local offerings is that Jackson and his team scarcely have to remind audiences the films exist. Outside of the festival's major films, categorized as Spotlight Presentations, Cream City Cinema is the second-highest-attended program at the festival, which Jackson says is uncharacteristic of most regional film festivals and a credit to ours.

In addition to simply showing local films, the Milwaukee Film Festival offers numerous opportunities for funding and education. The Cream City Cinema program has a \$5,000 cash prize for a jury-selected winner and there's a series of community panels and a fiction film pitch contest with a separate \$1,000 prize. And, for the first time, this year's festival will mark the dis-

bursal of the Brico Forward Fund, a new grant program that will award a total of \$50,000 in cash and \$75,000 in goods and services to local filmmakers. It's a component Jackson says has been missing from the festival, and one that puts the fest on the same level as comparable regional festivals across the nation.

Milwaukee Film's efforts to engage the local community don't end after 15 days of festival celebrations. Jackson says that, after listening to community feedback, the organization began hosting educational events on a bimonthly basis, so filmmakers had an opportunity to stay connected. This coming year, that program will expand, occurring monthly and focusing more distinctly on educating developing filmmakers.

The Cream City Cinema program isn't the only place where moviegoers can find films with a Milwaukee or Wisconsin connection this year. Here's some other locally connected films you can catch at this year's festival.

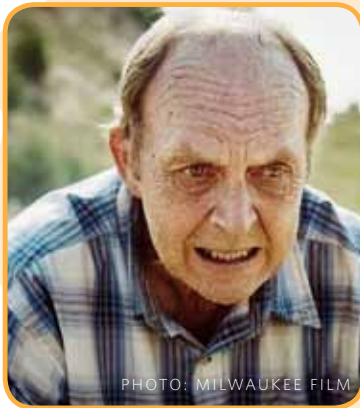


PHOTO: MILWAUKEE FILM

'UNCLE JOHN'

Thursday, Oct. 1 at 7 p.m., Oriental
Thursday, Oct. 8 at 1 p.m., Oriental

This Spotlight Presentation, largely filmed in Prairie du Sac and Lodi, Wisconsin, tells the story of a Wisconsin farmer implicated in the sudden disappearance of a local reformed bully.

'THE RUSSIAN WOODPECKER'

Friday, Sept. 25 at 5:30 p.m., Oriental
Sunday, Sept. 27 at 4 p.m., Avalon

Directed by Chad Gracia, a South Milwaukee native, this Sundance award-winning documentary follows an eccentric Ukrainian seeking to expose secrets of the Cold War and Russia's Chernobyl disaster.

'MEDIATED REALITIES: VIDEOS BY JESSE MCCLEAN'

Saturday, Oct. 3 at 3:30 p.m., Oriental

This special presentation of works by avant-garde filmmaker Jesse McLean about human behavior and relationships wasn't technically a Milwaukee-related series — until McLean joined the UWM film department this year, an unexpected boon to the festival.

WISCONSIN'S OWN

Saturday, Sept. 26 at 1:15 p.m., Fox-Bay
Sunday, Sept. 27 at 3:45 p.m., Downer
Monday, Oct. 5 at 10 p.m., Times

This double feature, part of the Film Feast series, includes two shorter films about two Wisconsin traditions: the supper club (*Old Fashioned: The Story of the Wisconsin Supper Club*) and New Glarus Brewery (*Tale of the Spotted Cow*).

ON SCREEN

The Cream City Cinema series consists of nine feature films and shorts programs, spread throughout the Milwaukee Film Festival, Sept. 24 to Oct. 8. Films are screened at the Oriental Theatre (2230 N. Farwell Ave.), Downer Theatre (2589 N. Downer Ave.), Avalon Theater (2473 S. Kinnickinnic Ave.), Times Cinema (5906 W. Vliet St.) and Fox-Bay Cinema Grill (334 E. Silver Spring Dr.). Tickets are \$12, \$11 for seniors and students, \$10 for Milwaukee Film members and \$6 for children 12 and under. Visit milwaukeefilm.org for more details and a full festival schedule.

'30 SECONDS AWAY: BREAKING THE CYCLE'

Tuesday, Sept. 29 at 6:30 p.m., Oriental
Friday, Oct. 2 at 3:30 p.m., Times
Tuesday, Oct. 6 at 9:45 p.m., Avalon

'CLARENCE'

Monday, Sept. 28 at 4 p.m., Times
Thursday, Oct. 1 at 3:15 p.m., Oriental
Saturday, Oct. 3 at 12:30 p.m., Fox-Bay

THE MILWAUKEE YOUTH SHOW

Sunday, Sept. 27 at 10:30 a.m., Oriental

'NEPTUNE'

Saturday, Sept. 26 at 3:30 p.m., Times
Tuesday, Sept. 29 at 3:30 p.m., Avalon
Wednesday, Sept. 30 at 9:30 p.m., Oriental

'TAKE THE DOG'

Friday, Sept. 25 at 9:30 p.m., Avalon
Tuesday, Sept. 29 at 10:15 p.m., Oriental
Wednesday, Oct. 7 at 3:15 p.m., Downer

'YOOPERA!'

Monday, Sept. 28 at 4 p.m., Downer
Sunday, Oct. 4 at 1 p.m., Avalon
Thursday, Oct. 9 at 8 p.m., Oriental

THE MILWAUKEE MUSIC VIDEO SHOW

Wednesday, Sept. 30 at 6:30 p.m., Oriental

THE MILWAUKEE SHOW I

Sunday, Sept. 27 at 8 p.m., Oriental

THE MILWAUKEE SHOW II

Friday, Oct. 2 at 6:30 p.m., Oriental

Injustices exposed in new Prairie du Sac exhibition

By Jay Rath

Contributing writer

Cultural commentators become transformative artists in Kelly Parks Snider's *Hidden in Plain Sight*. Her new exhibition, decrying inequality of all kinds, makes collaborators out of nationally regarded political and social justice experts.

The multimedia show opened on Sept. 24 at the River Arts Center in Prairie du Sac, in south-central Wisconsin. It moves to Milwaukee on Jan. 17.

Hidden in Plain Sight was created in dialogue with nine experts, activists and commentators including John Nichols, Washington correspondent for *The Nation* magazine; Matt Rothschild, former publisher and senior editor of *The Progressive* magazine; and Lisa Graves, executive director of the Center for Media and Democracy.

Graves studies and writes about the influence of organizations such as the American Legislative Exchange Council.

"I'm always interested in exploring contemporary culture and in using art as a way of hopefully opening people's eyes to look at injustices more carefully," says Parks Snider, an artist based in Oregon, Wisconsin. Besides exhibiting across the country, she's cofounder of Project Girl, a national program that combines youth-led activism with art and media literacy. She's also the author of *Zilly: A Modern Day Fable*, which

she considers to be a children's "protest book."

Hidden in Plain Sight includes her collage, steel and wood sculptures and large-scale visual narratives. It explores divisions and how society came to devalue specific groups.

"The origin of this idea was to look at power, and look at privilege, and to look at inequality — and to take those issues and unravel their dimensions in society: gender, race, economics, politics, environment," says Parks Snider, "and then connect each of those specific areas to somebody — a thinker in that area, either an academic or an activist or a journalist."

When she presented the provocative exhibit's concept to them, "everybody — that entire group — met the project with such enthusiasm," she says. "All of them are problem-solvers. They're interested in truth and they're willing to be in uncomfortable spaces."

In dialogues with her art partners — Rothschild calls it "riffing" — "I tried to listen carefully to what my collaborators said, and then I tried to amplify my sensibilities and try to take their ideas and make them into something more imaginative," Parks Snider says.

She hopes the exhibit engenders a response and leads viewers to engage with social justice organizations in their own



PHOTO: KELLY PARKS SNIDER

"A Clothesline Strung with Tattered Ideals" is just one of the social justice-motivated works on display at *Hidden in Plain Sight* in Prairie du Sac.

communities.

"Why I think art is so effective is that stillness when you interact with it, and you have that moment where you breathe, and it really comes back to yourself," says Parks Snider. "You look at yourself. 'How am I participating in this?' And change or effect begins within ourselves."

ON DISPLAY

Hidden in Plain Sight will be exhibited at the River Arts Center Gallery, 590 Water St., Prairie du Sac, through Dec. 7. The exhibit will move to the Milwaukee Rep's Stiemke Studio, 108 E. Wells St., Jan. 17-31. For more information, visit riverartsinc.org.

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In Bay View, art needs no galleries

By Kat Minerath
Contributing writer

There's already a lot to do in Bay View. With the biannual Bay View Gallery Night on Sept. 25, the list gets longer.

But unlike the quarterly Gallery Night further north, this Bay View event doesn't have a lot of traditional gallery spaces where work can be displayed. Instead, art can be found in the neighborhood's restaurants, bars and other businesses, each offering up its walls for a host of creative endeavors. Even after Bay View Gallery Night is through, there remain exceptional places with a firm commitment to showing art.

Perhaps one of the most striking is The Muse Guesthouse and Gallery. This house, built in the late 19th century, has been transformed into a bed-and-breakfast and art gallery by Mary Ellen Hermann and Andrew Meechan. For Hermann, this is the culmination of a dream of owning an inn, a vision she kept alive since her teenage years.

To say that Hermann is a dynamic and warm person is an understatement. When she speaks about the development of The Muse, her ideas are absolutely infectious.

The Muse, as a home for travelers and a haven of art, is conceived as a place of aesthetic nourishment. Changing exhibitions are shown throughout the house. Art is

hung in common areas such as sitting areas and the dining room, as well as in bedrooms and the second-floor guesthouse. It is a way of, as she describes, "experiencing joy where you are, and beautiful things."

Hermann grew up in Bay View but left in her early 20s. Three decades later, she felt out of sorts in her life and experienced what she describes as a "growth spurt," determined to invest her life with a renewed sense of vigor and purpose. She knew she was interested in working with artists and a creative project. The development of a bed-and-breakfast was a natural fit, as she planned something with crisp, modern decor and original art.

Returning to Bay View was ideal as the area was experiencing a renaissance and strong sense of a progressive identity. The combination of business, creativity and a presence in the community was important, as she notes, "It really is time that we

'It's time that we understand we all are facets of the same thing. With collaboration and cooperation everyone rises.'

ON DISPLAY

Bay View Gallery Night takes place Sept. 25 throughout Milwaukee's Bay View neighborhood. Works mentioned can be found at The Muse Guesthouse and Gallery (602 E. Lincoln Ave.), The Tonic Tavern (2335 S. Kinnickinnic Ave.) and Lulu Cafe & Bar (2261 and 2265 S. Howell Ave.). For more details on Bay View Gallery Night, visit bvgn.org.

understand we all are facets of the same thing. With collaboration and cooperation everyone rises."

Nine artists are in current rotation at The Muse, which is participating in Gallery Night and open other times by appointment. The location offers a more reflective setting than ordinary galleries, as it is more like enjoying art in a home.

This alternate viewing experience also is found in other Bay View locations on an ongoing basis.

The Tonic Tavern hosted a weekly live art series on its patio this past summer. Even with the change of season, the tavern's reputation as an art venue holds strong. Currently on display is art by John Kowalczyk, who produces densely patterned works in mixed media.

A few series grace the walls of Tonic. Near the bar are two related pieces: "Cool Target Practice" and "Warm Target Practice." In each, a half-length figure looms beneath multicolored layers. The body is sketchy, with skeletal arms and the head revealed. Dots encircle various parts, not like a string of pearls but as if directing a line of fire. They are beautiful but also disconcerting, and beg the question why human forms are so often used for target practice in the shooting range.

Kowalczyk's penchant for patterns holds true in other works, such as the *Kimono* series, augmented by the application of ribbons and fabric. He works in three-dimensional forms in a series of animals including antelope, gazelle and ram, which are hung like trophies (albeit with a buoyant spirit) from his complex, colorful handling.

Nearby, Lulu Cafe & Bar shares a history of displaying art in its dining space. Currently on view are about two dozen pieces by artist Rochelle Weiner. She describes her *Strata + Sphere* series as using "layered painting techniques to depict abstract memories of growing up in Milwaukee, Wisconsin."

Water and the lakefront are recurring elements, but evoked by delicate builds of watercolor washes and tactile surfaces. In "The Path to Atwater," a mix of charcoal and watercolor in pink and blue hues suggest the lake and winding path to the beach among strokes of gray rugged cliff. "Sr. Agnes Marie," decorated with rivulets of red and deep purple cascading over obscured letters and numbers, is like a step



PHOTO: KAT MINERATH

Bay View's Tonic Tavern is home to John Kowalczyk's "Golden Gazelle" and "Yellow Faced Kudu," densely patterned mixed media works.

back to the necessities of rote learning in grade school days.

The insertion of art into venues such as restaurants and bars charges viewers to note the walls around them. The art is worthy of attention and accessible, as the

installation allows for casual as well as close viewing in highly relaxed settings. The Muse Gallery, Tonic Tavern, and Lulu are places to find engaging art in Bay View, not only on Gallery Night but also beyond.

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The Milwaukee Symphony embarks on the hunt for Edo de Waart's successor

By Julie Steinbach

Contributing writer

It's transition time for the Milwaukee Symphony Orchestra. For several years, the company has been led by internationally renowned music director and conductor Edo de Waart, with the aid of associate conductor Francesco Lecce-Chong, but 2015 marks the beginning of the end for that partnership — and the beginning of the hunt for a new leader to guide Milwaukee's premier orchestra.

De Waart, who joined the MSO in 2009, announced in February that he would step down from his position at the end of the 2016-17 season, becoming the company's conductor laureate. In June, Lecce-Chong announced his own departure, leaving to join the larger Pittsburgh Symphony Orchestra this season.

Lecce-Chong's successor, Yaniv Dinur, is in place, but MSO president and executive director Mark Niehaus says he and the official search committee are taking their time seeking out and appointing someone to follow de Waart.

"What's really been quite wonderful in this particular process is how thoughtful Edo was in discussing his future plans," says Niehaus, "and that we have over two years to plan for his departure which gives us the time to do a thoughtful search and really look at a lot of candidates."

So what will it take to choose de Waart's successor? For the search committee — consisting of musicians, board members and other staff — the process will be one of evaluation. Every possible perspective will be explored in the vetting process of each candidate, from ensemble members' reviews of prospective candidates' time on the podium to evaluations by audience members, who will see likely candidates perform as guest artists throughout the coming seasons.

"We do 18 weekends of subscription classical music concerts. Edo has done eight of those weeks, which means we have 10 weeks available for guests," explains Niehaus. While the MSO's schedule and candidates' schedules need to be aligned, he suspects candidates will be invited to perform more than once, to make an educated choice.

Niehaus says the potential candidates' qualifications vary. Some will be conductors who have worked with the MSO and demonstrated chemistry with the ensemble. Others are specialists who prefer a particular repertoire that would work with the MSO. And some are talented conductors who have established careers. "It's really about inviting conductors who we think have a musical voice, have a strong sense of community entanglement and will do great artistic work for the city of Milwaukee and our orchestra," Niehaus says.



PHOTO: JESSE WILLEMS

MSO music director Edo de Waart will step down from his position at the end of the 2016-17 season. The company is looking for a conductor to succeed him.

To be sure they're doing all they can to make an educated selection, Niehaus says he and other members of the search committee will be hitting the road, observing candidates with other ensembles and talking to their peers in the orchestral community. "We're going to depend on the wisdom of our colleagues in other cities to inform our process," Niehaus says.

And Dinur, an Israeli conductor coming to Milwaukee from Washington, D.C.'s American University, will be a particularly important colleague to consider.

"His energy is amazing," says Niehaus. "Yaniv is an accomplished pianist. He speaks eloquently about music. He has a body language as a conductor that is familiar to our orchestra and I think he is going to be an inspired choice for us."

It's a process that will stay largely behind the scenes, unfolding week by week even as the Milwaukee Symphony Orchestra continues performing with its world-class musicians. But if you keep a close eye on them, you should be able to catch the occasional glimpse behind the curtain — a precursor to the new era only a couple of years away.

FROM DIRECTOR ROLAND EMMERICH
AND WRITER JON ROBIN BAITZ

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Pop and politics: Some campaigns hit high notes, some just off-key

By Lisa Neff

Staff writer

Right-wing presidential candidate Mike Huckabee and anti-gay Kentucky clerk Kim Davis stepped forward, hands clasped, arms raised, signaling triumph, imitating Rocky Balboa.

Survivor's "Eye of the Tiger" anthem blared as a crowd cheered the homophobic former governor of Arkansas and an anti-gay public servant who refused to do her job and carry out her oath of office.

Perhaps they should have chosen "Dixie," because soon after the grandstanding, Survivor issued a statement from founder Jim Peterik on Facebook: "NO! We did not grant Kim Davis any rights to use 'My Tune — The Eye Of The Tiger.' I would not grant her the rights to use Charmin!"

Fueled by an *Onion*-like website, rumors circulated that Survivor would file a \$1.2 million copyright infringement suit against Davis and Huckabee. No suit followed. However, Peterik sought a cease-and-desist letter from his publisher and joined the chorus of other musicians who have decried and denounced politicians — most of them Republicans — for misappropriating their musical messages or infringing on copyrights.

Neil Young tangled with Donald Trump earlier this summer, alleging the candidate



PHOTO: TIMOTHY D. EASLEY/ASSOCIATED PRESS

Anti-gay Kentucky clerk Kim Davis and presidential candidate Mike Huckabee are the latest conservatives to be slammed for using music without the artists' permission — in this case, "Eye of the Tiger" by Survivor.

was not authorized to use "Rockin' in the Free World" in his campaigns.

Trump and Ted Cruz heard from Michael Stipe of R.E.M. after using "It's the End of the World as We Know It." The singer-songwriter informed both candidates, "Go f*ck yourselves."

Dropkick Monkeys sounded a similar refrain in January, after Wisconsin Gov. Scott Walker stepped onto the stage at the Iowa Freedom Summit to "I'm Shipping Up to Boston." "Please stop using our music in any way ... we literally hate you!!!" the band tweeted.

There's a history of rockers and pop stars objecting to Republicans playing their songs:

Heart repeatedly asked Sarah "Barracuda" Palin to stop playing "Barracuda" at her rallies and again at the GOP convention in 2008. In the same campaign, Jackson Browne curbed John McCain's use of "Running on Empty." Tom Petty ordered Michele Bachmann to cease and desist playing "American Girl" in 2011. Rush challenged Rand Paul's right to use "Spirit of the Radio" in 2010. David Byrne sued Charlie Crist — before his conversion to Democrat — for using "Road to Nowhere" in 2010 campaign ads. Isaac Hayes objected to Bob Dole's campaign rewriting "Soul Man" to "Dole Man." John Mellencamp, who has said he's as "left wing as you can get," acted to stop Ronald Reagan, George W. Bush and McCain from co-opting "Our Country," "Pink Houses" and "ROCK in the USA."

And, perhaps most famously, Bruce Springsteen took on Ronald Reagan for using "Born in the USA" at campaign rallies. Springsteen went on to object when Dole and Pat Buchanan used the song.

It's not that Springsteen is apolitical. When Barack Obama closed out his 2012 campaign in Madison, Springsteen was onstage and opened the rally with "No Sur-

render."

Springsteen hasn't publicly endorsed a candidate for 2016, but Neil Young is in Bernie Sanders' camp. After demanding Trump stop playing his music, Young gifted "Rockin' in the Free World" to the Vermont senator. Other Sanders supporters include Buckwheat Zydeco, Belinda Carlisle, drummer Jon Fishman of Phish, bassist Flea of Red Hot Chili Peppers, Henry Rollins, Roger Waters and Lucinda Williams.

Meanwhile, Hillary Clinton supporters include 50 Cent, Paula Abdul, ASAP Rocky, Tony Bennett, Beyonce, Jon Bon Jovi, Mariah Carey, Kelly Clarkson, Carole King, Lady Gaga, Jennifer Lopez, Tim McGraw, Ricky Martin, Moby, Morrissey, Ne-Yo, Snoop Dogg, Faith Hill, Ice-T, Elton John, Kanye West, Young Jeezy, Ariana Grande, Pharrell Williams and Katy Perry.

Clinton included music by some of those artists on her first campaign playlist, released when she kicked off her campaign in Central Park, arriving onstage to Sara Bareille's "Brave." That song is on the 14-tune playlist, along with Clarkson's "Stronger (What Doesn't Kill You)," American Authors' "Best Day of My Life" and "Believer," and Perry's "Roar."

Perry, in a tweet, offered to write a campaign song for the former secretary of state, senator and first lady: "I told @hillaryclinton that I would write her a 'theme' song if she needs it."

Clinton replied: "Well that's not a Hard Choice. You already did! Keep letting us hear you Roar."

So, it's a good bet there will be no objection from the musician when "Roar" rallies the crowds at campaign stops and Clinton arrives to the lyrics, "I got the eye of the tiger, a fighter, dancing through the fire/'Cause I am a champion and you're gonna hear me roar."

Dear Elizabeth

by Sarah Ruhl



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JOAN ARMATRADING

8 p.m. Oct. 6 at UW Union Theatre, Madison. \$35, \$45, \$55 or \$100, with student tickets for \$25. uniontheater.wisc.edu.

We have good news and bad news about Joan Armatrading's latest tour, passing through Madison this fall. Let's start with the downer: The award-winning, prolific British musician has announced that this will be her final major tour, after more than 40 years on the road. On the other hand, this is also Armatrading's first-ever "solo" tour — just her, a guitar, a piano and that voice of hers — which is sure to make this farewell to one of music's greatest singer/songwriters even more poignant. Americana singer/songwriter Kristina Train opens.



BRANDI CARLILE

8 p.m. Sept. 29 at the Pabst Theater, Milwaukee. \$40. pabsttheater.org.

Largely due to troubles booking a headliner for the date, Brandi Carlile opened for The Avett Brothers at Summerfest this year to an unimaginably sparse Marcus Amphitheater crowd. Make it up to her when she takes the Pabst Theater stage on her own terms. Carlile's here supporting her latest album, *The Firewatcher's Daughter*, an energetic, sprawling Americana album that cements her reputation as one of the better folk artists recording today.



PHOTO: SHORE FIRE MEDIA

SHANIA TWAIN

7:30 p.m. Sept. 27 at the Kohl Center, Madison. \$44 to \$134. uwbadgers.com.

Shania Twain thought she might never sing again. That's how damaged her vocal chords were in the mid-to-late '00s, weakened by performance and stress and forcing her into early retirement. But careful rehabilitation helped restore the voice that gave us "You're Still The One," "That Don't Impress Me Much" and "Come On Over." And one Vegas residency later, Twain is back on the road. This tour, her first in more than a decade, is a preemptive strike for her upcoming fifth studio album, planned for sometime in the next year. Gavin DeGraw opens.



PHOTO: BLACK ARTS PR

GLASS ANIMALS

8 p.m. Oct. 6 at the Orpheum Theater, Madison. \$25. madisonorpheum.com.

Try not to be intimidated by the fact that Glass Animals frontman David Bayley picked up a degree in neuroscience while his band's demos took the Internet by storm. Pushing aside your insecurities leaves you wide-open to explore Glass Animals' experimental, innovative debut, *Zaba*, a tropical, psychedelic record that promises much from this young band. They'll make their Madison debut with special guest Hinds.



BLITZEN TRAPPER

8 p.m. Oct. 6 at Turner Hall Ballroom, Milwaukee. \$20, \$22 day of show. pabsttheater.org.

You got lucky, Milwaukee. Portland-based country/folk band Blitzen Trapper is coming to Milwaukee on Oct. 6, but their new album, *All Across This Land*, is dropping on Oct. 2. That means you've got a whole weekend to bone up on the alt-country album that the band considers its best yet, and show up Tuesday night just as jazzed about their new material as they are. Don't disappoint.



Music reviews

KEITH RICHARDS :: 'CROSSEYED HEART'

Crosseyed Heart is the first solo album from Keith Richards in 23 years, coming a decade after the last Rolling Stones album. Without Jagger, Richards is free to indulge in blues and country as well as rock 'n' roll. He even digs into reggae on the cover of Gregory Isaacs' "Love Overdue" and a straightforward folk reading of the Weavers' classic "Goodnight Irene." Stones fans will be in more familiar territory on the rockers "Trouble" and "Heartstopper." Keith Richards' voice has aged into an instrument, like Bob Dylan's — it's not going to win a beauty prize, but comes packed with emotional intensity.



LANA DEL REY :: 'HONEYMOON'

By now, the sound of Lana Del Rey is instantly familiar. Her languid, hazy view of a California long past is now a trademark. On her third album, *Honeymoon*, she sticks to that melancholy without deviation, unlike hip-hop-haunted *Born To Die* or rock and soul-influenced *Ultraviolence*. The title song "Honeymoon" kicks off with grand orchestration, but it's not long before the singer's voice floats in to darken the track. Moving at a dirge-like pace, "Terrence Loves You" references David Bowie's classic "Space Oddity," the title of "Music To Watch Boys To" echoes the Andy Williams single "Music To Watch Girls By" and the album closer is an interpretation of Nina Simone's "Don't Let Me Be Misunderstood." It's as if Lana Del Rey's music is haunted by ghosts of pop music of days gone by.



DON HENLEY :: 'CASS COUNTY'

It has been 15 years since *Inside Job*, the last solo album from Eagles drummer and vocalist Don Henley. For those who fondly remember the Eagles' "Desperado" and "Seven Bridges Road," they know that Don Henley's musical heart has never been far from country music, and this album follows that path. The list of guest artists is long, including Dolly Parton, Alison Krauss and Trisha Yearwood. One of the most surprising collaborations is a trio with Miranda Lambert and Mick Jagger on the Tift Merritt song "Bramble Rose." This album shows off legends making comfortably familiar music.



DURAN DURAN :: 'PAPER GODS'

Since their heyday, Duran Duran has pushed the envelope of their glam and trash aesthetic. The band's 14th album gives the group multiple opportunities to ride that edge. The Lindsay Lohan collaboration on "Danceophobia" is ridiculous, but the Janelle Monae and Nile Rodgers appearances on "Pressure Off" bring the band's '80s synth disco into the present. "Face For Today" builds up contemporary dance music steam anchored by Simon Le Bon's instantly recognizable vocals. *Paper Gods* is not a masterpiece by any means, but it shows that Duran Duran retain their recognizable sound and approach to pop music 35 years after they first hit the charts.



— Bill Lamb

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This week, I realized I did GOP presidential candidates Rick Perry and Scott Walker a disservice by not offering them glimpses of their future. So we're making good with the remaining 15.

Jeb Bush: Bro. You're running for president with no planets in Aquarius and two family members have already been booted out of office? Bro.

Marco Rubio: You know how people say stuff like "Mercury is in retrograde"? Mercury actually is in retrograde in your sign! But you still suck.

Carly Fiorina: There's a lot of celestial bodies in your sign right now, but crowds don't always work to your benefit. Ask your rivals.

Rand Paul: Hey, you don't like a higher authority limiting your freedom, don't come to me for astrology advice.

Ted Cruz, Ben Carson, Chris Christie, etc.: Better luck next time.

Donald Trump: (no prediction; home planet as yet unknown)

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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.

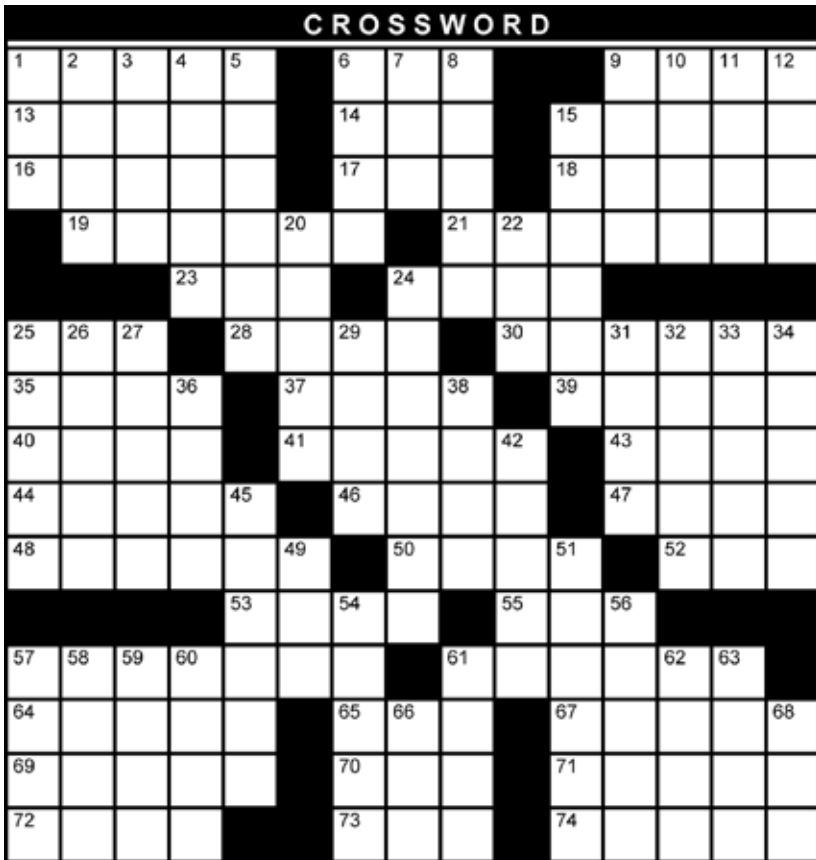
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ACROSS

- 1. HR concern
- 6. *Like TV's Oscar and Felix
- 9. Roofed colonnade
- 13. *Where Hawkeye Pierce was stationed
- 14. Luau dish
- 15. Use elbow grease
- 16. Are not
- 17. Tiny toiler
- 18. Haul up
- 19. *Hair trend-setting friend
- 21. *Lady Mary or Lady Violet
- 23. Immeasurable period
- 24. Herring-like food fishes
- 25. Commonwealth of Independent States
- 28. Gaspar, Balthasar and Melchior
- 30. Opposite of lead
- 35. Burden
- 37. *Most of the characters in Oz
- 39. Sound of a fast move
- 40. Harbor ill feelings
- 41. Grayish brown
- 43. South American monkey
- 44. Army doc
- 46. Good earth
- 47. State of irritation
- 48. ___ Trail
- 50. Functions
- 52. Fraternity
- 53. Stir fry pans
- 55. Indefinite degree

- 57. *Gandolini's character
- 61. Ancient theaters
- 64. Not our
- 65. Found at the end of a series
- 67. More wry
- 69. What sitcom did
- 70. ___ Zeppelin
- 71. Opener
- 72. Recipe direction
- 73. Sometimes they just pop up
- 74. City in North Rhine-Westphalia

DOWN

- 1. Calypso cousin
- 2. Unit of pressure
- 3. a≤ of a square
- 4. Made of pickets
- 5. 6 feet, to a captain
- 6. *Because of Winn-Dixie* protagonist
- 7. *Mad Man
- 8. Dine and ___
- 9. Flat-bottomed boat
- 10. Work hard
- 11. English river, of Virginia Woolf fame
- 12. Bohemian
- 15. What Peter Pan lost
- 20. Perform in a play
- 22. Luftwaffe's WWII enemy
- 24. Like a curvy line
- 25. *Given name of Seinfeld's neighbor

- 26. Lay to rest
- 27. Blue fabric in Elvis song
- 29. Guarded by Hope Solo
- 31. Land parcels
- 32. Under fig leaves?
- 33. Plural of ostium
- 34. *aka Heisenberg
- 36. ___ of whiskey
- 38. R&R destinations
- 42. Make corrections
- 45. English playwright Noël
- 49. 4 ___ Blondes, rock band
- 51. *The youngest Griffin
- 54. Aussie bear
- 56. French brass, pl.
- 57. Bayonet wound
- 58. Home to Columbus
- 59. Prefix with scope or meter
- 60. Cambodian money
- 61. Horse's chances
- 62. Things to pick
- 63. Dehydrated
- 66. *Eddard Stark, for short
- 68. *He played Opie Taylor

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At long last, cruel medical research on chimps will end

KIM JACK: What on God's so called "humane" earth took so LONG! Thank God man is finally realizing HUMANE.

SUSAN LADE: This NEVER should have been allowed. The people responsible should take the chimps' place. Once those people have been experimented on for a while, we should switch to the Republican candidates trying to run for president.

ERICA CHRISTMAN: More to do, as it states in the article. We should all strive to be a kinder, gentler species, & STOP all animal abuse.

Pope Francis' audience to include some GOP candidates, but not Scott Walker

KATHY SCHREFFLER: Misun Probably the only time I will ever agree with something Walker is doing. Or not doing.

DIANE PLUFF CHRISTENSON: Walker wouldn't miss that photo op—he must not have received an invite.

PATTY JEWETT WALKER: Does not deserve to be in Pope's presence.

ANDY MUTCHLER: (snorts) He'd probably catch on fire

TIMOTHY MUELLER: Isn't he the anti-christ?

Wisconsin GOP leaders to pass law banning John Doe political investigations

JANET COUNIHAN: Apparently someone has something to hide, their actions should be an open book, their suppose to be working for the people that voted them in. Crazy politics.

SHERRY CUMMISFORD: I do not understand how anyone can think this is okay. Vote them out.

DANIEL UELMEN: I have to hand it to the Republican party of Wisconsin. They have been very methodical about changing laws that protect them and keeping them in majority. And the voters are content with all this! WTF

KAREN HOTLEN: That's what you think. There are corrupt Republicans, our attorney general will do nothing, he is funded by the Kochs also and some judges. We need the Feds to come in and investigate. We also need to see the John Doe 2. Those 4 judges should have recused themselves as they were also given millions of dollars by the Kochs. Where is our law in Wisconsin? You are also a voter if you live in Wisconsin. I didn't vote for this corrupt governor.



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