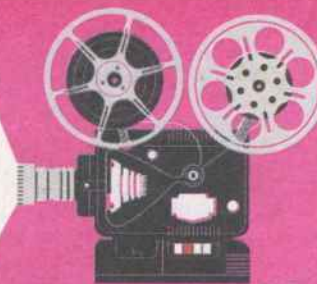


Milwaukee LGBT Film Festival

Highlights of the 31st annual fest, one of the nation's very best, which screens timely, tragic and hilarious LGBT films in Milwaukee from Oct. 14 to Oct. 23.



page 23

PROGRESSIVE. ALTERNATIVE.

October 6, 2016 | Vol. 7 No. 23

County's parkways deliver great fall views

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8 Lighting up politics

The counter-culture continues to go mainstream as nine states prepare to vote on legal access to pot. Are we reaching the tipping point?



16 Here's what you have to lose

What Donald Trump did to the city of Gary is a cautionary tale of what African Americans can expect under a Trump presidency.



30 The faces of the self

A Milwaukee Art Museum exhibit shows how photographers respond to the ordinary and extraordinary aspects of the human condition.



33 The Rep's starry season opener

The Milwaukee Repertory Theater opens its season with a fresh take on the Broadway classic *Man of La Mancha*.



News with a twist



WIGWAG

By Lisa Neff and Louis Weisberg

DON'T FORGET THE COCKTAIL SAUCE

A Kentucky judge says same-sex marriage has destroyed his ability to bond with other males. "I meet with men four or five times a week and we hug; we love each other at a certain level," said Fayette Circuit Judge Tim Philpot. But now, he said, "I don't hug the way I used to." He went on to call same-sex marriage "an oxymoron," not unlike "jumbo shrimp."

DISNEY DROP

A urologist at Michigan State University discovered that riding a roller coaster helps patients pass kidney stones with a nearly 70 percent success rate. Professor David Wartinger, who published his research in the *Journal of the American Osteopathic Association*, said he heard from patients who said they passed kidney stones after riding the Big Thunder Mountain roller coaster at Walt Disney World. So he conducted an experiment, riding the roller coaster 20 times with a backpack containing a 3D model of a hollow kidney containing three stones. The success rate for passage was

higher — 64 percent — sitting in the last car of the coaster. The success rate was even higher — 70 percent — in an expanded study.

BUD WISE

A survey of 2,000 people conducted for National Beer Day on Sept. 28 found beer is the No. 1 preferred drink when meeting friends at a bar or other social venue. And domestic beer is preferable to imported beer. The most beer-loving state is Massachusetts, followed by Missouri and then Wisconsin. Now, consider the source for the survey: Budweiser.

BEER BUST

Budweiser-maker Anheuser-Busch InBev's \$103 billion takeover of SABMiller has cleared its final hurdle to merge the world's two biggest brewers. The combined company will control almost a third of the global beer market. You can bust this growing monopoly by choosing Wisconsin's phenomenal, award-winning craft beers. The quality and flavor

are better — and buying local helps all of us.

BUZZ AFTER BEER

National Coffee Day came a day after National Beer Day, with WalletHub announcing on Sept. 29 the top 20 cities for coffee lovers based on a dozen metrics, including the number of coffee shops per capita and the average price of take-home coffee beans. Madison ranked No. 8 in the survey. Portland, Oregon, came in at No. 1, followed by Seattle. Portland has about 32.5 times more coffee shops than Laredo, Texas.

JAIL TIME FOR PIE TOSS

A man charged with hitting Sacramento, California Mayor Kevin Johnson in the face with a coconut cream pie plans to sue the mayor for punching him in the face. The attorney for former Occupy protester Sean Thompson said he's filing a lawsuit accusing the mayor and former NBA star of battery and violating Thompson's civil rights. Thompson was charged with assault and battery, but the mayor faces no charges, even though Thompson's mug

shot shows him with a cut and stitches under his blackened eye. Johnson had no injuries except embarrassment.

OUT OF THIS WORLD

If the 2016 election seems like something out of this world to you, it actually is something off the planet for NASA astronaut Kate Rubins. She might vote for president from the International Space Station if her homecoming is delayed a few days. She got an absentee ballot in Texas before rocketing away in July, just in case. The ballot lists her address as "low-Earth orbit," leaving us to wonder how her state will handle the photo-ID thing. Oh, never mind, she's white.

THANKS ARE IN ORDER

Police in South Florida say they have a "person of interest" in the theft of a naked Donald Trump statue that was taken from a local arts district. It's one of the life-size naked Trump statues that the artist collective INDECLINE installed around the country in August.

SCARY POLLING

Spirit Halloween has resurrected its presidential mask index, which charts sales of candidate masks leading up to Halloween and the general election. Spirit claims sales have accurately predicted the outcome of presidential elections since 1996. Masks come in latex and foam. Several will terrify. Others may charm. Spirit also rolled out novelty candidate-themed toilet paper for a "roll poll."

D-ELECTABLE DISHES

Legal Sea Foods, which operates restaurants on the East Coast, is serving Blue Plate and Red Plate specials to diners this election season. The Blue Plate special is the "Secretary of Steak," a liberal helping of blackened tuna steak with jasmine rice and bacon-braised Brussels sprouts. The Red Plate special is the "Trump Tower," a yuge platter of scallop ceviche, king crab, marinated mussels, shrimp cocktail, oysters and littlenecks on the half shell.

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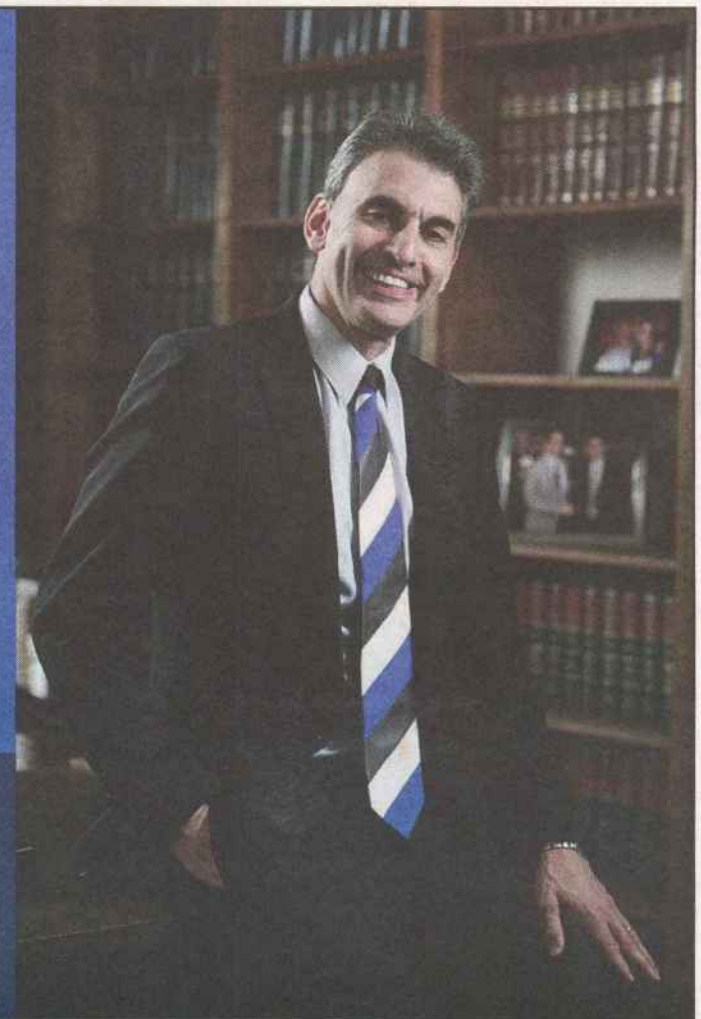
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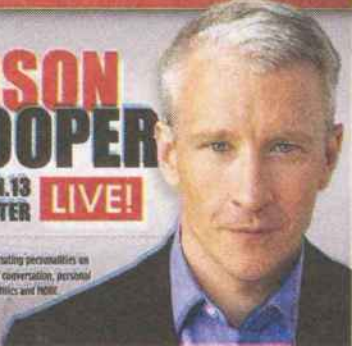
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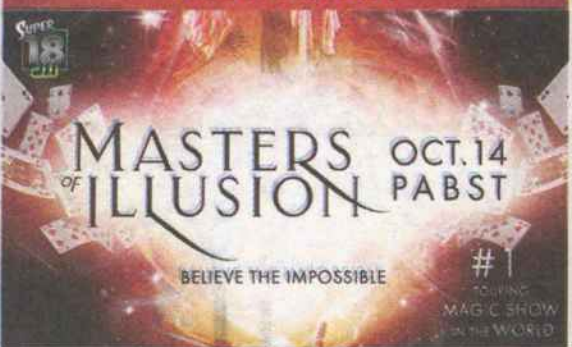
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DRIVE-BY TRUCKERS

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- OCTOBER 1 - TURNER **MARIAN HILL**
- OCTOBER 8 - TURNER **THE RECORD COMPANY**
- OCTOBER 7 - PABST **BIANCA DEL RIO**
- OCTOBER 7 - RIVERSIDE **GLORIA TREVI EN CONCIERTO**
- OCTOBER 13 - PABST **INGRID MICHAELSON**
- OCTOBER 14 - RIVERSIDE **LINDSEY STIRLING**
- OCTOBER 14 - TURNER **OF MONTREAL**
- OCTOBER 16 - PABST **HERB ALPERT & LANI HALL**

- OCTOBER 16 - RIVERSIDE **PEPE AGUILAR**
- OCTOBER 17 - PABST **GARRISON KEILLOR**
- OCTOBER 17 - TURNER **GOJIRA**
- OCTOBER 18 - TURNER **STEVE-O**
- OCTOBER 19 - PABST **M83**
- OCTOBER 20 - PABST **TEGAN AND SARA**
- OCTOBER 20 - TURNER **DEAN WEEN GROUP & MEAT PUPPETS**
- OCTOBER 21, 22 & 23 - RIVERSIDE **WIDESPREAD PANIC**
- OCTOBER 23 - PABST **JOAN BAEZ**

- OCTOBER 23 - TURNER **FAILURE**
- OCTOBER 26 - PABST **STEVE VAI PASSION AND MISFEASANCE 20th ANNIVERSARY TOUR**
- OCTOBER 26 - TURNER **NEON INDIAN / CLASSIX**
- OCTOBER 27 - TURNER **YONDER MOUNTAIN STRING BAND**
- OCTOBER 27 - RIVERSIDE **THE OCTONAUTS LIVE!**
- OCTOBER 28 - PABST **BRETT DENNEN**
- OCTOBER 28 - PABST **DAVID FEHERTY**
- OCTOBER 29 - RIVERSIDE **AMOS LEE**

- OCTOBER 29 - TURNER **PETER HOOK & THE LIGHT** PERFORMING "SUBSTANCE" JOY DIVISION & NEW ORDER
- OCTOBER 30 - RIVERSIDE **SCOTT BRADLEE'S POSTMODERN JUKEBOX**
- NOVEMBER 1 - PABST **THUNDER FROM DOWN UNDER**
- NOVEMBER 3 - RIVERSIDE **DREAM THEATER**
- NOVEMBER 3 - PABST **KANSAS** CELEBRATING 40 YEARS
- NOVEMBER 3 - RIVERSIDE **FOR KING & COUNTRY**
- NOVEMBER 3 - TURNER **THE STAVES**
- NOVEMBER 4 - TURNER **THE JAYHAWKS**

- NOVEMBER 6 - PABST **JAKE SHIMABUKURO**
- NOVEMBER 8 - TURNER **THE WOOD BROTHERS**
- NOVEMBER 9 - TURNER **BRIDGET EVERETT**
- NOVEMBER 11 - TURNER **REBELUTION**
- NOVEMBER 12 - RIVERSIDE **TEDESCHI TRUCKS BAND**
- NOVEMBER 17 - RIVERSIDE **CHRIS BOTTI**
- NOVEMBER 17 - TURNER **JJ GREY & MOFRO**
- NOVEMBER 18 - TURNER **DAUGHTER**
- NOVEMBER 19 - RIVERSIDE **MULTIMEDIA CONCERT EXPERIENCE THE LEGEND OF ZELDA: SYMPHONY OF THE GODDESSES: MASTER QUEST**

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 OCTOBER 13 - COLLECTIVE **FRUIT BATS**
 OCTOBER 14 - COLLECTIVE **THE LONDON SOULS**
 OCTOBER 15 - COLLECTIVE **FOY VANCE**
 NOVEMBER 1 - COLLECTIVE **DESTROYER (SOLO)**

Justice Dept. awards \$20 million for body cameras

By Lisa Neff
Staff writer

Between the latest officer-involved fatal shootings in North Carolina and California came word the Justice Department was awarding more than \$20 million to 106 state, municipal and tribal law enforcement agencies to establish and enhance body camera programs.

U.S. Attorney General Loretta E. Lynch, during a late-September summit in Little Rock, Arkansas, said the awards would help law enforcement agencies implement body-worn camera policies, practices and evaluation methods to make a positive impact on the quality of policing in individual communities.

The Bureau of Justice Assistance awarded more than \$16 million to state, tribal and local law enforcement agencies — including in Wisconsin — as well as a \$3 million supplemental award to continue support for body-worn camera training and technical assistance.

An additional \$474,000 was awarded earlier this year under the 2016 Small Agency Body-Worn Camera Policy and Implementation Program.

"As we strive to support local leaders and law enforcement officials in their work to protect their communities, we are mindful that effective public safety requires more than arrests and prosecutions," Lynch stated. "It also requires winning — and keeping



PHOTO: STOCK

A body camera, one of the various models used by law enforcement agencies in the United States.

— the trust and confidence of the citizens we serve. These grants will help more than 100 law enforcement agencies promote transparency and ensure accountability, clearing the way for the closer cooperation between residents and officers that is so vital to public safety."

The Body-Worn Camera program was launched in 2015 in response to a recommendation by the President's Task Force on 21st Century Policing that law enforcement

agencies use technology to strengthen relations with communities.

Initial research has shown that use of body-worn cameras improves officers' interactions with the public.

195 AND COUNTING

The Justice Department announced the latest awards as protests continued over a fatal officer-involved shooting on Sept. 20 in Charlotte, North Carolina. Demonstrators, along with civil liberties groups such as the ACLU, were demanding the release of all body-camera and dash footage of the shooting of Keith Lamont Scott.

He was the 194th black person killed by police this year, according to the *Guardian* database tracking officer-involved fatalities.

The Charlotte-Mecklenburg Police Department released portions of video footage from before and after the shooting.

The videos "raise a host of questions about why police shot and killed Keith Lamont Scott and whether, in doing so, the officers involved violated state or federal law, in addition to failing to follow the department's own rules regarding the use of deadly force," said Susana Birdsong, policy counsel for the ACLU of North Carolina.

Then on Sept. 26, police in El Cajon, California, shot and killed Alfred Olango, who had pulled a large electronic cigarette — a vape pen — from his pocket.

Reports said Olango had been wandering in traffic, distressed at the recent death of a friend. The AP reported that it took more than an hour for police to arrive at the shopping center in response to Olango's breakdown and about a minute for him to be shot and killed.

TO THE STATES

The latest Justice Department funding for body-camera programs will go to law enforcement agencies located in Wisconsin and 31 other states: Alabama, Arkansas, Arizona, Florida, California, Colorado, Delaware, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Maryland, Michigan, Minnesota, Montana, New Jersey, New York, Nevada, North Carolina, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Virginia and Wyoming — as well as Puerto Rico.

Tribal awardees include Pokagon Band of Potawatomi Indians, the Little Traverse Bay Bands of Odawa Indians and the Nottawaseppi Huron Band of the Potawatomi.

— L.N.



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Latinos: Will the 'sleeping giant' awaken for Nov. 8?

By **Alejandra Armstrong, Sami Edge, Courtney Columbus & Emily L. Mahoney**

News 21 special report

Andrea Montes will turn 18 just weeks before the November election and the Beloit resident plans to vote for the first time.

She said she had always planned to exercise that right, but an incident in April made it clear just how important it is to cast her ballot.

The Beloit Memorial High School student was playing in a high school soccer game in Elkhorn when it turned ugly. Fans on the opposing team began yelling "Trump '16" and "Build that wall."

"The candidates this election aren't the best," Montes said. "But I feel like if I don't vote, it means that I'm OK with Donald Trump leading the country. And I'm not. People of color need to be voting this election."

The incident made national headlines and Democratic presidential candidate Hillary Clinton brought it up during a speech at the League of United Latin American Citizens conference in Washington, D.C. It's the kind of experience experts say might help galvanize the Latino electorate to

vote on Nov. 8.

Organizations like Voto Latino and the Southwest Voter Registration and Education Project have tried to capitalize on the momentum and the groups have spent months knocking on doors, sending text messages and blasting the airwaves to register Latinos. One expert said he expects a "mad frenzy" of voter registration leading up to the election.

Still, it's unclear whether Latinos will turn out. But if they do, they have tremendous potential to affect the outcome.

The nation's Latino population has jumped from 4 percent in 1965 to nearly 20 percent in 2015, according to the Pew Research Center. Today, there are more than 55 million Latinos in the United States, and an expected 27.3 million who will be eligible to vote in November.

Census population projections suggest that by 2044, the United States will become a majority-minority nation, with Latinos making up almost a quarter of its population.

But when it comes to elections, history reveals a divide between Latinos who can vote and those who do vote. The National Association of Latino Elected Officials projects 13.1 million Latino voters will cast ballots this November,

which is a 17 percent increase from the last presidential election — but still less than half of the eligible voters.

THE 'SLEEPING GIANT'

During the past few presidential elections, national media began to speculate on the effect of the Latino electorate, which they dubbed "the sleeping giant." But every year, despite its growing size, it seemed that giant hadn't awakened.

There are indicators, however, that suggest this could be the year the giant stirs:

- Latinos have registered to vote at increasing rates.
- Many Latino voters indicated they're more interested in this election.
- They are motivated by issues such as the economy and immigration.
- Republican presidential nominee Donald Trump's anti-immigration stance has also stirred potential voters.

"Harsh rhetoric that has been spewed by Donald Trump, right out of the gate, comparing Mexicans to rapists and murderers, could help galvanize the Latino vote to vote against him," said Joseph Garcia. Garcia is the director of the Latino policy center for the Morrison Institute for Public Policy at Arizona State University, which researches and analyzes critical issues in that state.

At the same time, several factors may keep Latinos away this November — or at least keep the electorate from having its greatest potential impact:

- States have implemented new voting restrictions, creating barriers for both registration and voting.
- Millennials, who tend to stay away from the polls, make up nearly half the eligible Latino electorate.
- More than 60 percent of the nation's Latinos have a high school education or less, and almost a quarter live in poverty. Voters who are young, poor and less educated don't vote in large numbers, Garcia said.
- Conflicting indicators make predictions difficult. No one can say with confidence when Latino voter turnout will surge, but Garcia said eventually it will.

LATINO ECONOMIC CONCERNS COULD PROMPT VOTING

Earlier this year, protesters crowded around the Wisconsin Capitol in Madison for "Dia Sin Latinos" — a day without Latinos. Organizers of the movement encouraged Latinos to skip work and join the crowd at the Capitol or stay home to prove how much the state's economy relies on Latino workers.

Benjamin Marquez, a professor of political science at the University of Wisconsin-Madison, called the protest a success based on the size of the rally — an estimated crowd of 20,000.

Marquez described Wisconsin as a "frontier state" because of the influx of Latino residents. From 2000 to 2010, Wisconsin's Latino population grew 74 percent, according to U.S. Census data.

Joseph Statz, an owner of the Statz Bros. dairy farm in Sun Prairie, said his 4,000-cow milking operation couldn't exist without Latino workers. His 110 employees milk, mix feed, scrape stalls and lay fresh bedding for the cows. At least two-thirds of his workers are Latino, he said.

"They're the ones who come and apply for the jobs," Statz said. "It would be hard for a lot of people to exist if it wasn't for them. We need to help them — whatever it's going to take to get them to stay."

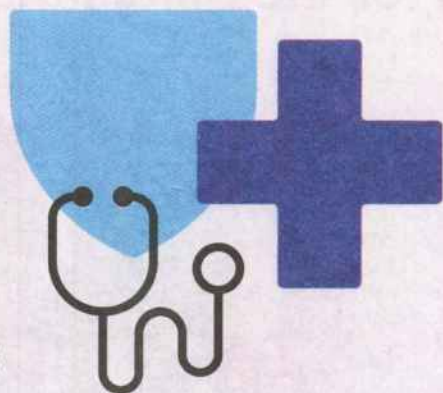
Latinos make up about 16 percent of the American workforce, according to the U.S. Bureau of Labor Statistics. They hold more jobs in agriculture, construction and maintenance than any other group.

Yet, Hispanics earn less than other workers. Over a 12-month period, Hispanic workers earned about \$10,400

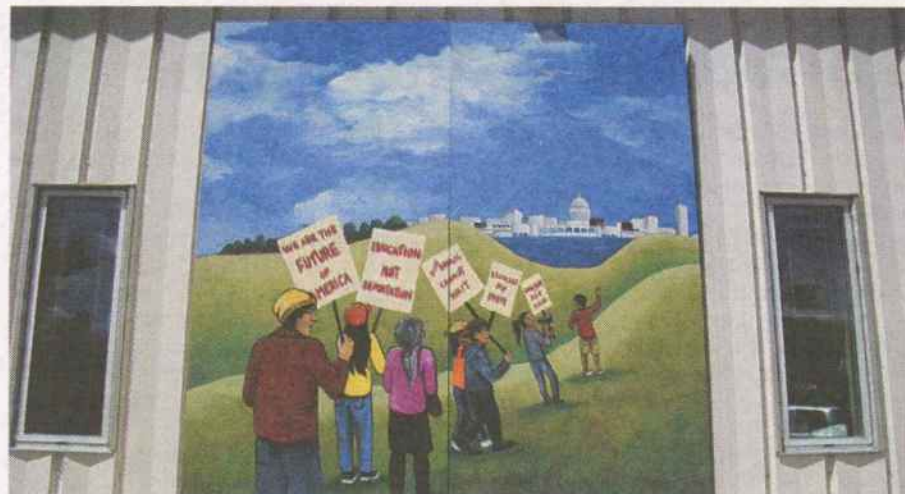
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A mural outside of Centro Hispano, a Latino community center in Madison.

LATINOS from prior page

less than full-time workers in other racial groups, according to a 2013 report by the U.S. Congress Joint Economic Committee.

That alone could prompt Latinos to participate this November.

Latinos have repeatedly cited economic matters as the most important issue in elections. For example, more than 71 percent of Latino voters said they want the next president to support increasing the minimum wage from \$7.25 to \$15, according to a February poll among 1,200 voters conducted by *Noticias Univision* and *The Washington Post*.

Experts predict tight races in states such as Florida, Nevada and Colorado this November. According to Pew numbers, Latino voters make up 15 percent or more in those three battleground states. Latino turnout could prove the strength of the voting bloc there.

EXPERTS: CYNICISM, UNFAMILIARITY HOLD DOWN VOTE

Alma Marquez, founder and president of a communications and public affairs firm that focuses on education-related issues and political and civic engagement, said Latinos are often portrayed as apathetic because of their low voter turnout.

But some Latino voters and experts said it's not apathy: They do care about politics and understand the importance of civic engagement. They said other factors keep Latinos away from the polls, including cynicism, unfamiliarity with voting and language barriers.

"Many of the community members feel as though they're not really viewed as Americans," Marquez said. "And so there's this logic, 'If I'm not really viewed as American or respected as American, then why should I (vote)?"

Other Latino voters, like Sabino Nañez, 34, said Latinos will vote "when they feel like they are first-class citizens" instead of third-class citizens.

The Milwaukee resident said when the U.S. Supreme Court blocked President Barack Obama's expansion of Deferred Action for Childhood Arrivals and Deferred Action for Parental Accountability in June — which would have given parents of U.S.

citizens legal presence — it discouraged the Latino community even more.

Language also can be a barrier. About 15 percent of Latinos speak limited English, according to data from the U.S. Census. Still, federal law requires communities to provide bilingual election materials and allow translators at the polls when limited-English speakers make up more than 5 percent of a community's population.

Some legislative requirements for voter registration and photo voter identification at the polls also may limit Latino voting.

The National Association of Latino Elected and Appointed Officials projects 875,000 Latinos may have a harder time voting this year because they live in the 20 states that approved or implemented new voting restrictions since 2012, according to a News21 analysis. Many of these policy changes have been challenged in court and even overturned, creating uncertainty over what rules will be in place in November.

EAGER TO VOTE

Montes, the 17-year-old from Wisconsin, is just one of the 3.2 million Latinos who have, or will, turn 18 in time for the 2016 election, according to Pew numbers. She is the face of the future Latino voter.

Montes is U.S.-born; only a quarter of the Latino electorate is foreign-born. Montes's father came to America from Guanajuato, Mexico, as a teen looking for work. He later brought his wife to Beloit, where they raised Montes, her older brother and sister.

Her father became a citizen six years ago, and her mother followed suit two years later.

And Montes is eager to vote.

Pamela Ortega contributed to this report. This report is part of a project on voting rights in America — Voting Wars - Rights | Power | Privilege — produced by the Carnegie-Knight News21 program. The Wisconsin Center for Investigative Journalism distributed and contributed to this report.

ON THE WEB

Information about all of the requirements to register and vote in Wisconsin's Nov. 8 election is available at www.gab.wi.gov/voters.



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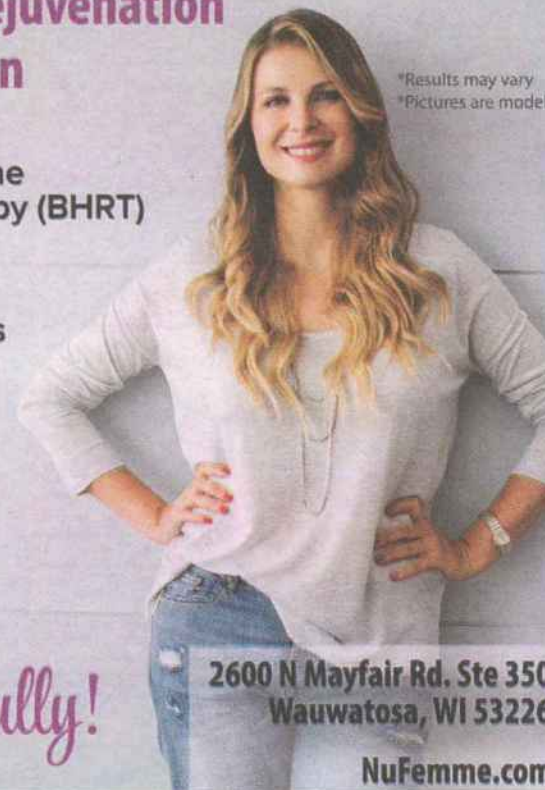
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9 states to vote Nov. 8 on legal access to marijuana

From AP and WiG reports

From California and its counterculture heritage to the fishing ports and mill towns of Maine, millions of Americans in nine states have a chance to vote Nov. 8 on expanding legal access to marijuana.

Collectively, the ballot measures amount to the closest the U.S. has come to a national referendum on the drug.

Five states — Arizona, California, Maine, Massachusetts and Nevada — will consider legalizing the recreational use of pot.

Three others — Florida, Arkansas and North Dakota — will decide whether to permit marijuana for medical purposes. Montana will weigh whether to ease restrictions on its existing medical marijuana law.

If "yes" votes prevail across the coun-

try, about 75 million people accounting for more than 23 percent of the U.S. population would live in states where recreational pot is legal.

The jurisdictions where that's already the case — Alaska, Colorado, Oregon, Washington state and the District of Columbia — have about 18 million residents, or 5.6 percent of the population.

Twenty-five states allow medical marijuana.

According to national polls, a solid majority of Americans support legalization. Gallup's latest survey gauged support at 58 percent, up from 12 percent from when the question was first posed in 1969. Gallup says 13 percent of U.S. adults report using marijuana at present, nearly double the percentage who reported using pot in 2013.

All five states voting on recreational marijuana have seen intense debate over the effect of legalization in the states that have already taken that step.

Opponents of the ballot measures make an array of claims, contending, for example, that Colorado's legalization of pot has coincided with an increase in crime in Denver and fueled a jump in the number of traffic fatalities linked to marijuana use.

However, an analysis by three academic experts, published this month by the libertarian-leaning Cato Institute, asserted that the impact of legalization has been minimal.

"The data so far provide little support for

the strong claims about legalization made by either opponents or supporters," the analysis said.

Harvard University economist Jeffrey Miron, one of the co-authors of the study, predicted Californians would approve Proposition 64, but he was less certain of the outcome in his home state of Massachusetts, where the Republican governor, Charlie Baker, and the Democratic mayor of Boston, Marty Walsh, have teamed up to oppose legalization.

Mason Tvert of the Marijuana Policy Project, a leading pro-legalization group, said his side has a chance to win in most of the nine states, but some losses will not derail the movement.

"Even if a measure doesn't pass, support will grow," he said, citing failed ballot measures in Oregon and Colorado that preceded the victories for legalization.

"Most people believe marijuana should be legal. It's a question of whether opponents do a good job of scaring them out of doing it now," Tvert added. "We might see people opt to wait a couple more years."

AS CALIFORNIA GOES...

As the most populous state, with a reputation for trend-setting, California is attracting the most attention — and money — in an intensifying debate over Proposition 64.

Silicon Valley tycoons and deep-pock-

POT next page

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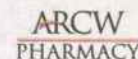
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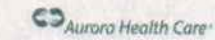
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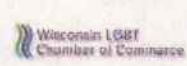
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POT from prior page

eted donors with connections to the legal medical marijuana industry are among the top financial backers of a pro-pot campaign that has raised almost \$17 million. Opponents have raised slightly more than \$2 million, but a \$1.4 million contribution from retired Pennsylvania art professor Julie Schauer makes up the bulk.

Advocates on both sides say passage in California would likely ignite legalization movements in other states, especially when the tax dollars start adding up.

California's nonpartisan Legislative Analyst's Office estimated the state could collect up to \$1 billion a year in marijuana taxes.

"As California goes, so goes the nation," said University of California, Berkeley political science professor Alan Ross.

California voters rejected an attempt to legalize recreational marijuana in 2010 after campaign leaders struggled to raise money and support for a four-page ballot measure hastily written by the owner of a small medicinal marijuana store.

This time, the 62-page ballot measure was crafted by political professionals and has the backing of many elected officials, including Lt. Gov. Gavin Newsom, who is running for governor in 2018. Current Gov. Jerry Brown says he's close to announcing his position.

The measure would allow people 21 and older to legally possess up to an ounce of weed and grow six marijuana plants at



home. Pot sales would be subject to various tax rates that would be deposited into the state's Marijuana Tax Fund. Most of that money would be spent on substance-abuse education and treatment. Some would be used to repair environmental damage caused by illegal growers.

Opponents argue that the measure will do more harm than good by opening a marijuana market dominated by small farmers to corporate interests and encouraging children to use the drug through pot-laced sweets like gummy bears, cookies and brownies.

The proposal "favors the interests of wealthy corporations over the good of the everyday consumer, adopting policies that work against public health," said Kevin

Sabet, co-founder of the California-based advocacy group Smart Approaches to Marijuana.

Napster founder and early Facebook investor Sean Parker has contributed more than \$3 million to the legalization effort, which has also attracted sizable contributions from an organization backed by billionaire George Soros and another backed by Weedmaps, which rates pot stores throughout the state.

"It's a huge deal and it's long overdue," said Steven DeAngelo, owner of one of the nation's largest medicinal marijuana dispensaries.

In most of the states with marijuana ballot measures, polls have shown the "yes" side leading. Sabet believes opponents of legalization would attract more support if they could narrow a large fundraising gap and spread their cautionary messages. He does not buy the other side's argument that nationwide legalization will come sooner or later.

"Repeating that this is inevitable, and repeating they are so excited, is part of their narrative to makes folks like us feel helpless," he said.

Harvard's Miron said it's difficult to predict when legalization might get support in Congress or surge to approval in a majority of states.

"I'm not sure if this November will get us to the tipping point. It may be two or four more years," he said. "Certain things seem impossible, until all of a sudden they are possible, and they happen fast."



ACLU countdown

WiG asked retiring ACLU of Wisconsin executive director Chris Ahmuty to share with readers the seven most important ACLU advances over the past 30 years. These will appear in each of our seven issues to be printed before the organization's annual Bill of Rights fundraising dinner on Nov. 19.

The countdown to the top began with No. 7 on Ahmuty's list and continues.

NO. 4

The ACLU of Wisconsin has a more robust youth leadership program than any other state affiliate. We are in high schools and universities with student alliances and workshops that teach hundreds of young people about civil liberties each year. The Youth Social Justice Forum, at UW-Milwaukee on Nov. 14, is in its 17th year, offering a full day of workshops. The events and programs we offer educate more than 7,000 people every year.

Ahmuty's No. 3 choice appears in the Oct. 20 issue.

— Louis Weisberg

To order tickets for the the ACLU Bill of Rights Dinner on Nov. 19, go to action.aclu.org/secure/purchase-tickets-2016-bill-rights-celebration.

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Necklace of green: Milwaukee County's historic parkways

By Virginia Small

Contributing writer

As leaves turn brilliant fall colors, Milwaukee County parkways are great places to enjoy the show. Eleven greenways allow those traveling by foot, bicycle or car to make a scenic journey throughout the city and suburbs.

Milwaukee's parkways include 60 miles of roads and comprise nearly half of the park system's 15,325 acres.

Charles B. Whitnall (1859-1949), the "father of Milwaukee County parks," developed a comprehensive plan in 1923 that included parkways linking existing parks and future parks.

Then as now, the county's topography was defined by the Lake Michigan shoreline; the Milwaukee, Menomonee, Kinnickinnic and Root Rivers; and Honey, Lincoln, Oak and Underwood Creeks.

These waterways became the guiding framework of Whitnall's concept of a "necklace of green" encircling the county. Waterside parkways were developed to include abundant plantings of natural trees and shrubbery, a vehicular parkway drive, green space and some recreational buildings.

Five of these parkways have been placed on the National Register of Historic Places: Honey Creek, Oak Creek, Kinnickinnic River, Milwaukee River and Root River. Milwaukee County's entire system of parks and parkways has been deemed eligible for the register. Historic components include buildings, bridges, roads, trails, landscape and water features, and small-scale structures.

Whitnall owed a conceptual debt to Frederick Law Olmsted (1822-1903), considered the father of American parks and landscape architecture.

Although roads constructed specifically for pleasure driving emerged in England in the late 18th century, Olmsted introduced and popularized the concept in the United States. He and partner Calvert Vaux designed the first-ever "parkway" in 1868 as an approach to Brooklyn's Prospect Park. They wanted to increase urban green spaces to let more people live near a park.

Meandering parkways contrast with the straight-edged grids that form the road backbone of most cities. Olmsted contended that proximity to parks would increase nearby property values, which research has borne out.

Olmsted also popularized landscaped horizontal boulevards. These "linear parks" became a key element in Milwaukee's urban planning. Highland, McKinley, Newberry, Sherman, Washington and other boulevards linked city parklands via ribbons of green.

Milwaukee County's best-known parkway is arguably Lincoln Memorial Drive, which runs from downtown about 3 miles north to Kenwood Boulevard. The route along Milwaukee's iconic public lakefront distinguishes the city nationally. Although Olmsted first specified a "Shore Drive" in Lake Park's 1892 master plan, Lincoln

Memorial took shape over the ensuing decades. City leaders created new waterfront parks and protected the lake's bluffs from erosion by gradually filling in lake-shore — thus providing the land needed for the drive.

PARKWAYS ARE STREETS, BUT...

Milwaukee County's parkway system was built as the automobile was becoming popular. Parkway offered opportunities for leisurely drives as well as strolling, bicycling and running. However, over the years, some motorists ignored the low speed limits as they used parkways to bypass stop-and-go traffic. That has sometimes necessitated remedial measures.

For instance, the county has nearly completed a 4.6-mile major renovation of the Menomonee River Parkway, updating it for all uses and increasing its environmental sustainability. A 10-foot-wide, off-road multi-use trail was added, thus improving access and safety for pedestrians and bicyclists. For greater safety and traffic calming, the redesign also added speed bumps and extended cross-walks. The Milwaukee Metropolitan Sewerage District supported green infrastructure additions such as bioswales and rain gardens — landscape elements designed to remove silt and pollution from stormwater runoff.

Wauwatosa Mayor Kathy Ehley told OnMilwaukee in 2014 that "an increasing number of people who live in this area are riding bicycles or walking for transportation," rather than just for recreation. "The more connectivity we have, the more it can help alleviate the stress of cars on the roadway."

THE PARK SYSTEM

In 1891, Olmsted was enlisted to design the "three pearls" of what would become Milwaukee's "Grand Necklace of Parks" — Lake, Riverside and Washington — as well as Newberry Boulevard, which elegantly connected the first two parks.

Even though the rest of Milwaukee County's park system took shape later than those in many American cities, local park pioneers made up for lost time. They wisely bought affordable land and then relied on New Deal federal work programs such as the Civil Conservation Corps to build much of the system in the 1930s and '40s.

County parkways, and most parks, were designed in a naturalistic style. According to a 2013 Mead & Hunt inventory, "Alfred Boerner, the lead landscape architect for the Regional Planning Department, helped establish a design aesthetic that would turn Whitnall's vision into reality. A dominant theme emerged that informed the whole system. Parks were to appear as a natural extension of the Wisconsin landscape." Native plants, grouped according to ecological association, were preferred. Boerner wrote that woods were to "remain in their natural state with undergrowth and wildflowers left undisturbed." Structures incorporated local native stone. Rustic-looking

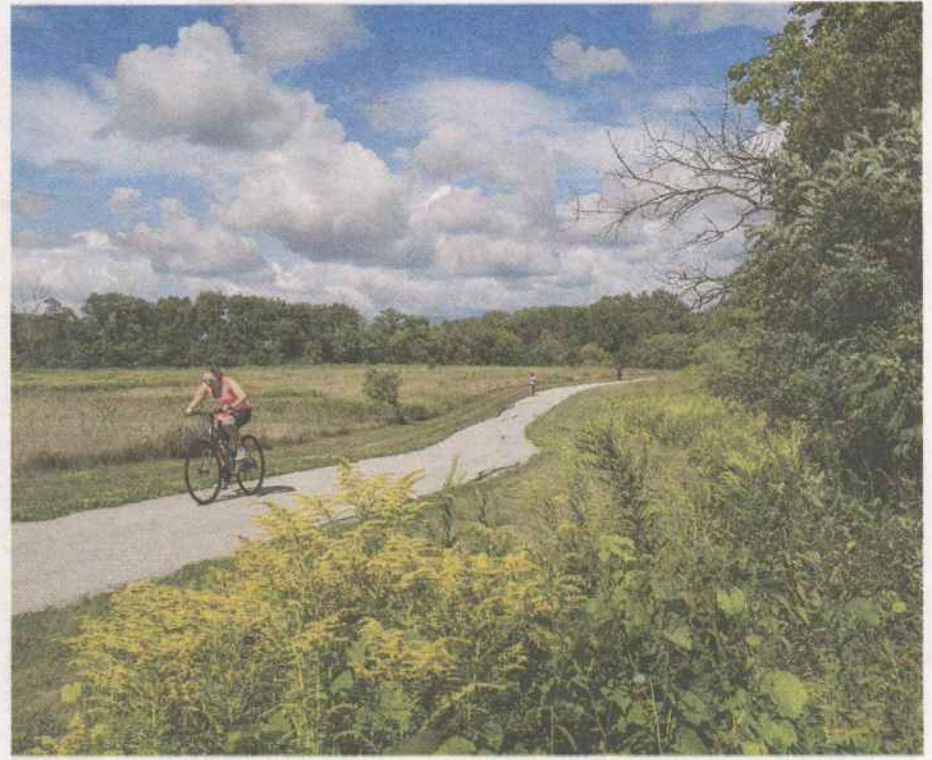


PHOTO: EDDEE DANIEL

Cycling the Root River Parkway in Franklin. Photographer Eddee Daniel lives in Wauwatosa, where he also writes and publishes a blog called "Urban Wilderness." See more of his images at wisconsin Gazette.com.

signage is among the park system's historic "character-defining elements."

OAK LEAF TRAIL

The presence of a linked parkway-and-park system has facilitated creation of the county's 118-mile multi-use Oak Leaf Recreational Trail, comprising off-road paved trails, park drives and sections of municipal streets to ensure continuity. Dave Schlabowske, deputy director of the Wisconsin Bike Fed, says Milwaukeeans can take pride in having been "an early leader and model" in the creation of well-connected byways. "Many communities were not so fortunate to have a park system like ours and are now working to build their own trail networks," he says.

During the past decade, Milwaukee County has invested millions, using federal grants and other funding, to expand and upgrade the Oak Leaf Trail. More extensions are planned, according to county parks officials.

Cheri Briscoe, an appointed member of the Milwaukee County Trails Council, says Milwaukee has some of the best trails in the state. She frequently encounters cyclists from Sheboygan, Racine, Waukesha and Ozaukee counties on the OLT.

Briscoe took the lead more than five years ago in launching The Park People's Oak Leaf Discovery Tour, a "passport" program to encourage exploration of sites throughout the trail network. The tour aims to promote the trail system as a tourist destination, both for area residents and visitors. The council recently worked with the county to

improve wayfinding signage along the trail to ensure that newcomers have a positive experience.

Jim Goulee, The Park People's executive director, notes that the parkways' natural areas, especially along waterways, are popular spots for hiking. Park friends help to maintain natural areas, through such efforts as TPP's Weedout program to remove invasive plants such as garlic mustard and buckthorn.

As Milwaukee's historic park and parkway network approaches its centennial in 2023, these green legacies continue to provide invaluable natural habitat, scenic beauty and pleasant transportation experiences. These "necklaces of green" add luster to Milwaukee County's landscape year-round.

LEARN MORE

A Milwaukee Greenway Workshop will be held Oct. 18, 8 a.m. to noon, at Havenwoods Nature Center, 6141 N. Hopkins St., Milwaukee. It's being coordinated by volunteers David Boucher and David Flowers in partnership with several community organizations and agencies. A panel will be followed by strategy sessions on expanding Milwaukee greenways. Info: 414-517-4348.

FALL FLOURISH

Planning to leaf peep this month? Travel Wisconsin reports fall colors — from yellows to oranges to reds — are intensifying, with northern parts of the state expected to see peak color the second week of October.

Here's glance at the estimated peak times in the fall color report from the state tourism agency as of Oct. 1.

Second Week of October

Northern Wisconsin: Antigo, Ashland, Bayfield, Chipewewa Falls, Eagle River, Forest County, Grantsburg, Iron River, Manitowish Waters, Marinette County, Mercer, Merrill and Minocqua.

Central Wisconsin: Adams, Calumet County, Clark County, Shawano, Stevens Point and Wisconsin Rapids.

Southern Wisconsin: Horicon Marsh area and Spring Green.

Third Week of October

Northern Wisconsin: Eau Claire, Green Bay, Hudson, Kewaunee, Madeline Island, Medford, Menomonie, Pierce County, Polk County, Rhinelander, Superior-Doug-

las County, Three Lakes and Tomahawk.

Central Wisconsin: Appleton, Fox Cities, Elkhart Lake, Fond du Lac, Juneau County, Manitowoc, Marquette County, Marshfield, Mauston, Oshkosh, Rome, Wau-paca, Wausau and Wautoma.

Southern Wisconsin: Baraboo, Beaver Dam, Beloit, Black River Falls, Buffalo County, Crawford County, Dodgeville, Eagle, Green County, Janesville, Jefferson, La Crosse, Lake Geneva, Madison, Milwaukee, Mineral Point, Pepin County, Platteville, Portage, Richland County, Sauk Prairie, Sparta, Tomah, Vernon County, Washington County and Wisconsin Dells.

Fourth Week of October

Northern Wisconsin: Oconto County.

Central Wisconsin: Green Lake.

Southern Wisconsin: Kenosha, Lafayette County, Ozaukee County and Racine.

For updates on fall colors, go to travelwisconsin.com or text "WI Fall" to 468311 to receive notices on smartphones.

— WiG



PHOTO: EDDEE DANIEL

Little Menomonee River Parkway (Northwest Milwaukee from Bradley Road south to Menomonee River Parkway in Wauwatosa).

ACCESSING PARKWAYS

Grantosa Creek Parkway

Honey Creek Parkway (Wauwatosa south to Milwaukee and West Allis)

Kinnickinnic River Parkway (West Allis from McCarty Park east to Milwaukee's Bay View)

Lake Michigan North Parkway (Lincoln Memorial Drive north from downtown to Kenwood Avenue)

Lincoln Creek Parkway (Milwaukee's North Side including

through Lincoln and Meaux parks)

Little Menomonee River Parkway (Northwest Milwaukee from Bradley Road south to Menomonee River Parkway in Wauwatosa)

Milwaukee River Parkway (Milwaukee's East Side north through Shorewood to Hampton Avenue in Whitefish Bay)

Oak Creek Parkway (Oak Creek from County Line Road northwest to Drexel Boulevard and then east to Grant Park)

Root River Parkway (From Morgan Ave. in Greenfield southeast through Greendale, Hales Corners and Franklin to Ryan Road)

Underwood Creek Parkway (West Bluemound Road & West 124th Street in Wauwatosa northwest to Menomonee River Parkway)

Sources: Milwaukee County Parks staff, website and maps

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Wisconsin LGBT
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EDITORIAL

Walker administration violates its own law in continuing to suppress the black vote

Gov. Scott Walker's administration vowed to an appeals court that it would remove obstacles making it difficult for citizens to vote, even if those citizens lacked the usual required documentation, such as birth certificates. To prove it, the administration enacted a rule requiring the Department of Motor Vehicles to mail a free photo ID within six business days to anyone who goes to a DMV office to set the registration process.

But with only a month left before a close presidential election, Walker's transportation officials are nowhere near making good on that pledge, according to an independent investigation. U.S. District Judge James Peterson, who originated the decision leading to the administration's new rule, has launched an investigation to learn why.

The Nation and the *Milwaukee Journal Sentinel* both reported the advocacy group Vote Riders sent voting-rights advocates, most of them apparently African Americans, to 10 area DMV offices, where they requested photo IDs.

Most were not given the correct information and at least one was flatly turned down by a clerk who said birth certificates are required, even though signs on the premises stated otherwise. Only three out of the 10 offices abided by the rules.

On Oct. 4, the DMV announced retraining efforts, claiming that there's "plenty of time to right any wrongs that may have occurred."

This DMV chicanery isn't the first time the state's Republican leadership has been caught flouting election law to prevent citizens from registering. Shortly after Walker and the GOP took over state government, they began enacting a series of increasingly strict laws to keep suspected Demo-

cratic voters — blacks, Latinos, students, the elderly — away from the polls. Within months of Walker's taking office, DMV clerks were told not to offer voter IDs for free, even though the law required them to do so.

Walker also began shutting down DMV offices and eliminating staff. He curtailed the operating hours of many DMVs, making it impossible for poor people to register without taking off work.

Walker said the cuts were needed to save money. But Republicans' efforts to disenfranchise voters have cost the state considerably. Walker's onslaught of controversial voter-suppression laws has prompted one costly trial after another. The legal bills are likely to have drained millions of taxpayer dollars from state coffers.

Voting in Wisconsin is already hard. Only six other states — Indiana, Virginia, Tennessee, Georgia, Mississippi and Kansas — have restrictions as prohibitive as Wisconsin's. Yet, as we examined in our Sept. 22 issue, there is no evidence that voter fraud is a problem here or anywhere else.

However, there's ample evidence — including revealing statements from backers of ID laws — that the GOP's voting "reform" campaign seeks to keep African Americans and other likely Democratic voters away from the polls.

We applaud Judge Peterson's commitment to get to the bottom of this current scandal. (His ruling was due Oct. 7 as WiG went to press.) We're counting on him to ensure there are consequences for the Walker administration's latest despicable attack on democracy.

Voting rights is a bipartisan issue, and we urge Republican readers to join with Democrats and tell officials to stop trying to win elections by cheating.

Celebrate National Coming Out Day

Opinion

JAMAKAYA

When LGBT activists organized National Coming Out Day in 1988, they hoped it would transform personal lives and change the political climate of the country.

The simple premise was that coming out fosters self-respect. It enhances honesty in our relationships with others. It increases the profile of gay people in families and communities, leading to greater understanding and inclusion.

Polling data show that individuals who know someone who is gay or trans are more likely to be supportive of fair treatment for LGBT people.

This year, as we observe National Coming Out Day on Oct. 11, we can see the huge changes that have come about for LGBT people.

In 2016, it seems as though everyone knows someone who

has come out of the closet to declare their sexual orientation and/or gender identity. Same sex marriage, a distant dream of the Stonewall generation of the late 1960s, has become a legal reality.

Trans people are demanding rights and respect along with lesbian, gay and bisexual Americans. Our language itself is changing, with new pronouns being adopted to reflect the multiplicity of identities celebrated today.

However, the act of coming out that helped fuel this social revolution also contributes to a continuing backlash. Despite advances, many LGBT individuals still struggle against discrimination and hatred.

Teens who identify as LGBT make up a disproportionate percentage of homeless youth. Many have been cast out of their homes by disapproving family members. LGBT youth are at greater risk for bullying and physical abuse than are their non-LGBT peers.

The number of hate crimes motivated by animus toward

a person's sexual orientation or gender identity (1,288 in 2014) is second only to the number of racially motivated crimes, according to the FBI.

Studies estimate that 20-30 percent of LGBT people struggle with alcohol and drug abuse compared to about 10 percent of the non-LGBT population.

Thanks to the growth of our movement, we now have LGBT community centers throughout the country that address these and many other needs of LGBT kids, teens, adults and seniors.

National Coming Out Day is a good occasion to donate to the LGBT centers in our communities. It's a way of paying back for the freedom we've obtained and paying forward for a better life for those still making their way.

The Milwaukee LGBT Community Center is holding its annual Big Night Out fundraising event on Oct. 14 at the Hyatt Regency Hotel. For more information, visit www.mkelgbt.org.

The spirit of affirmation that animates National Coming Out Day is still needed.

Meanwhile, the spirit of affirmation that animates National Coming Out Day is still needed. For LGBT people, there's always someone new to come out to. Non-LGBTs can help by creating an accepting space in which their friends and loved ones can be themselves.

We need to continue the momentum of the LGBT rights movement by coming out to friends, family and colleagues. We need to ensure that the historical path toward LGBT equality is irreversible.

Obama on Standing Rock: You're making your voices heard

By Lisa Neff

Staff writer

President Barack Obama acknowledged and affirmed the Stand with Standing Rock movement as he opened the 2016 White House Tribal Nations Conference in late September.

"I know many of you have come together, across tribes and across the country, to support the community at Standing Rock and together you're making your voices heard," the president said Sept. 26 at the conference, held at the Andrew W. Mellon Auditorium in Washington, D.C.

"And in a spirit of cooperation and mutual respect, we've made a lot of progress for Indian Country over the past eight years — and this moment highlights why it's so important that we re-double our efforts to make sure that every federal agency truly consults and listens, and works with you, sovereign-to-sovereign," the president continued.

Obama created the conference and each year has welcomed leaders from 567 federally recognized tribes.

Additionally, the president created the White House Council of Native American Affairs and established a Cabinet-level focus on Indian Country.

"The most important thing I want to say is thank you," Obama said, kicking off the conference. "After almost eight years as your president, I have been so privileged to learn from you and spend time with you while visiting more tribal communities than any other president."

The first tribe Obama mentioned in his welcoming remarks was the Standing Rock Sioux Tribe, which has sued to block the Dakota Access pipeline project.

The tribe is concerned with the potential for pollution — specifically water contamination — as well as the destruction of culturally sacred sites and the lack of meaningful consultation before construction began.

A judge has denied a tribal petition for a temporary injunction but the departments of Justice, Army and Interior issued a joint statement requesting the pipeline company pause all construction east and west of Lake Oahe in North Dakota.

The company, Energy Transfer of Texas, claims the tribe's concerns about water contamination are unfounded and disputes the existence of sacred sites along the pipeline route.

However, the Stand with Standing Rock movement has brought out social justice and environmental activists to protest lines

in North Dakota and to demonstrations around the country.

At the White House conference, Standing Rock Chairman Dave Archambault II said, "Along with the ongoing review of this pipeline, the administration has taken a major step forward by initiating consultation on nationwide reform on the protection of tribal interests regarding infrastructure projects. We will continue to advocate for the protection of our water, lands and sacred places and the necessary respect as indigenous peoples."

Federal officials during the meeting signed a memorandum of understanding affirming the federal government's commitment to protecting tribal treaty rights and rights relating to natural resources.

Another agreement was signed extending a memorandum on safeguarding sacred sites.

The conference also provided an opportunity several other announcements ;

Obama said his administration, working with the tribes, had restored 428,000 acres of tribal homelands to the original owners.

Attorney General Loretta E. Lynch and Secretary of the Interior Sally Jewell announced the United States reached a settlement with 17 additional tribal governments that alleged the Interior and Treasury departments mismanaged money assets and natural resources held in trust by the United States for the benefit of the tribes.

The Obama administration, with the resolutions, has settled the majority of outstanding claims — some dating back more than a century — involving more than 100 tribes and more than \$3.3 billion.

"These historical grievances were a barrier to our shared progress toward a brighter future," Lynch stated.

Jewell said the resolutions reflected a new era of trust between the U.S. and tribal governments.

Agriculture Secretary Tom Vilsack announced \$9 million in new funds to support community development and education, including grant money to tribal organizations in Wisconsin for agricultural and conservation training.

Vilsack also announced the posting of a new final rule in the Federal Register ensuring federally recognized tribes — there are 11 in Wisconsin — have access to forest products for traditional and cultural purposes.



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Deepwater spill impacts tuna habitat

By Lisa Neff

Staff writer

For bluefin tuna, the Deepwater Horizon oil spill occurred at the worst time of year — during peak spawning season, when mass quantities of eggs and larval fish are particularly vulnerable to environmental stressors.

In a new study published in *Nature: Scientific Reports*, scientists from Stanford and the National Oceanic and Atmospheric Administration provide the best yet analysis of how the 2010 breeding season might have been impacted by the oil spill, which resulted in the release of about 4 million barrels of crude into the Gulf of Mexico.

Although the spill encompassed a relatively small portion of the bluefin tuna spawning grounds that extend throughout the northern Gulf of Mexico, the authors showed the cumulative oiled tuna habitat was roughly 3.1 million square miles, representing the potential for a significant impact on eggs and larval fish.

The authors concluded that the spill impacts — combined with the multiple stressors of ocean warming and fishing — could make it more difficult for the tuna population to rebuild.

"We know that bluefin tuna face numerous threats in the Gulf of Mexico and the oil spill represents another potential impact during a critical portion of their life history,"

said Elliott Hazen of NOAA's Southwest Fisheries Science Center in La Jolla, California, and first author of the study.

TRACKING AND MAPPING

The scientists mapped the preferred spawning habitat of the Atlantic bluefin tuna by drawing from a 16-year data set of electronic tagging data from 66 fish, which provided information such as the animals' locations, temperatures and unique diving patterns. They were tracked on sojourns of thousands of miles. Scientists then overlaid this data with satellite observations of the oil spill's reach, to map the potential impact.

"It took us many years to establish and perfect the techniques of putting a satellite tag, essentially a small computer, on giant bluefin tuna, many over 1,000 pounds in this study, and figure out exactly where and when they potentially spawn in the Gulf of Mexico," said study co-author Barbara A. Block, a professor of marine sciences at Stanford who led the effort to discern exactly when and where the Bluefin spawn.

They found that the timing of the oil spill directly overlapped with the maximum extent of adult bluefin tuna foraging and spawning habitat in the Gulf of Mexico. At its peak in May 2010, the spill covered more than 5 percent of the spawning habitat of Atlantic bluefin tuna in the U.S. Exclusive Economic Zone.



PHOTO: ENWIKIPEDIA

OIL EXPOSURE CONSEQUENCES

Exposure to oil has previously been shown to have physiological consequences to the heart and can cause deformations and death in eggs and larval fish, making it crucial to understand the effects to assess the impacts of oil spills.

The effect of oil on spawning adult fish is not as well understood but the crude oil may add stressors to all life history stages occurring in the Gulf of Mexico.

"The bluefin tuna population in the Gulf of Mexico has been struggling to rebuild to healthy levels for over 30 years," Block said. "These fish are a genetically unique population, and thus stressors such as the Deepwater Horizon oil spill, even if minor, may have population-level effects."

The researchers said their results are

only inferring that the Deepwater Horizon spill likely harmed a sliver of the spawning habitats, and thus at least some of the 2010 class of bluefin tuna, but further monitoring is needed to understand how that affects the population at large.

"Because of their economic and ecological importance, we need to ensure the conservation and protection of Atlantic bluefin tuna on their spawning grounds," Hazen said. "We need to ensure maintained — if not increased — monitoring of Atlantic bluefin tuna in the years to come."

Additional co-authors of the paper include Aaron B. Carlisle, James Ganong, Rob Schallert and Steve Wilson of Stanford; Michael J.W. Stokesbury of Acadia University; and Steven J. Bograd of NOAA Fisheries Southwest Fisheries Science Center.

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'Deepwater Horizon' explores human toll of eco-disaster

By Jake Coyle

AP writer

Deepwater Horizon is synonymous with environmental catastrophe and corporate negligence.

For Mike Williams, who survived the April 2010 oil-rig explosion by plunging into the Gulf of Mexico from several stories up, it was about something else.

"My 11 brothers that got killed were immediately forgotten," Williams said, speaking from his Sulphur Springs, Texas, home. "We understand the oil. It's bad, yes. The birds are dying and the shrimp and the crabs and all that stuff. But those aren't brothers, sisters, uncles, aunts, sons, daughters. Shrimp can come back. People, you can't bring those guys back."

Peter Berg's *Deepwater Horizon*, which opened in theaters on Sept. 30, puts the spotlight of a big-budget disaster movie on the human toll of a real-life tragedy. Mark Wahlberg stars as Williams, a central figure in an earlier 60 Minutes segment that focused on the Deepwater Horizon workers.

"There are probably several different ways you could tell this story or any story, but I liked this approach," says Berg (*Friday Night Lights*, *Battleship*). "I was very moved by the fact that 11 men lost their lives and I didn't even know that before the 60 Minutes piece."

Made for over \$100 million by Lions-



Mark Wahlberg stars in *Deepwater Horizon*, now in theaters.

gate, *Deepwater Horizon* gives this true story the kind of action-film treatment usually reserved for caped crusaders. A mock oil rig, 85 percent to scale, was built at an old Six Flags in Louisiana out of more than 3 million pounds of steel — one of the largest film sets ever erected. The film, based on a *New York Times* article that detailed the events surrounding the explosion, burrows into all the facets of life on the rig, right up to the chaos-inducing blowout.

"It's great that the studio would take the

risk to make a movie that has no sequel potential," says Wahlberg. "At a time when we get bombarded with superhero movies and other stuff that's pretty mind-numbing, it's nice to have a really smart, adult movie that has action."

Though director J.C. Chandor (*A Most Violent Year*) originally helmed the project, Berg came aboard to lend the film a more movie star-based approach. "This film works on many levels and I think one of them is just a big-ass action film in the best possible way," Berg says.

Berg's last film, *Lone Survivor*, similarly sought to pay tribute to a hardened community (the Navy SEALs) with kinetic verisimilitude. Many of the rig workers have small roles in the film or served as consultants, including Williams.

IGNORING THE ENVIRONMENTAL COST?

Some may take issue that one of the largest environmental disasters in history has been reduced to a fiery action movie. *Deepwater Horizon* spends little time on the millions of barrels of oil that leaked into the Gulf of Mexico for 87 days after the explosion. Nor is there much scrutiny of BP, which was found primarily responsible for the spill by a federal judge in 2014. It has paid billions in cleanup costs, penalties and settlements.

"When it came down to who decided

what, pointing figures, we didn't want to do that," says Wahlberg. "These guys do a very dangerous job."

The film's primary symbol of corporate greed is rig supervisor Donald Vidrine (played by John Malkovich with a devilish Cajun accent), who was found guilty of a misdemeanor pollution charge for a shoddy pressure test that precipitated the explosion. In the film, a money-centric, behind-schedule BP is seen as recklessly rushing past safety regulations.

Williams, an electrician who has given up the oil business to homeschool his kids, says Berg told the story "right down the middle." He hopes the film makes people more aware of the "dirty, dangerous, potentially toxic business" that fuels their cars.

"More than likely, the people who see this film are going to get in a car and drive to the theater," he says. "Or even if they take public transportation, it still has to have some kind of fuel source. And even if it's electric-powered, it still has to have grease, it still has to have tires — all, of course, petroleum products. When they make that connection, it will be a deeper connection to the men that died."

"It's the least I can do to speak for them," says Williams, "because I'm still here and they're not."



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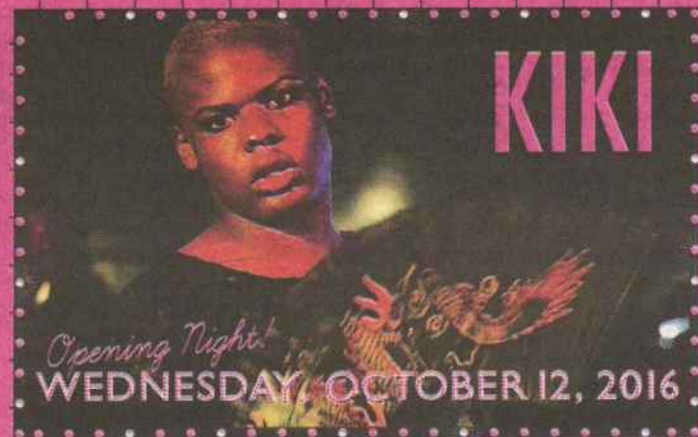
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How Trumped bamboozled a poor, mostly black city

Sophia Tareen and Michael Biesecker

AP writers

Donald Trump swooped into Gary, Indiana, on his private jet and pledged to make the down-on-its-luck city great again.

It was 1993, and the New York mogul was wooing officials in the mostly black city to support his bid to dock a showboat casino along a Lake Michigan shoreline littered with shuttered factories. Trump and his representatives later told state gaming officials he would leverage his "incomparable experience" to build a floating Shangri-La, with enough slot machines and blackjack tables to fill city coffers and local charities with tens of millions each year, while creating scores of well-paid jobs for minority residents.

Today, as the Republican presidential nominee pursues black voters with vows to fix inner-city troubles, many Gary residents say his pitch is disturbingly familiar. Like others who have done business with Trump, they say their experience offers a cautionary tale.

Little more than a decade after investing in Gary, Trump's casino company declared bankruptcy and cashed out his stake in the boat, leaving behind lawsuits and hard feelings in a city where more than one-third of residents live in poverty. Trump's lawyers later argued in court that his pledges to the city were never legally binding. Trump told The Associated Press that his venture was good for Gary.

Local civic leaders disagree.

"What you had was a slick business dealer coming in," said Roy Pratt, a Democratic former Gary city councilman. "He got as much as he could and then he pulled up and left."

TRUMP'S PROMISES TO BEATEN-DOWN CITY

A company town founded by U.S. Steel just 30 miles southeast of Chicago, Gary peaked in size in the 1960s at nearly 200,000 as black residents arrived from the South looking for jobs and an on-ramp to the American dream.

Gary's fortunes fell with the steel industry. The remaining 77,000 residents abide persistent crime and chronic unemployment. Broadway, the once-thriving main thoroughfare, is now lined with vacant buildings — a boarded-up wig shop here, a once-regal theater there.

In 1993, when Gary was to get Indiana's first licenses for riverboat casinos, there was Trump, presenting a plan for a casino he claimed would revitalize the waterfront.

Due to concerns over his finances after two then-recent corporate bankruptcies, city officials initially did not recommend Trump for a license. So he went directly to the Indiana Gaming Commission with a beefed-up proposal.

In a September 1994 presentation, Trump's team touted his "superior marketing and advertising abilities" to pitch a 340-foot long vessel called Trump Princess with more than 1,500 slot machines and enough nearby parking for 3,000 cars.

Trump also said he would revamp an "eyesore" hotel near City Hall, according to a transcript.

Trump's team projected an annual take of \$210 million by the casino's fifth year. Gary's cut would be 1 percent of the gross gaming revenues along with other taxes, a projected haul of \$19 million annually.

To sweeten the pot, Trump's representatives said they would try to ensure that at least two-thirds of the casino's staff would be minority residents from the surrounding area, according to the transcript.

He offered to fund a new charitable foundation endowed with 7.5 percent of the casino's stock, estimated by Trump's company to be worth \$11.5 million. His official proposal also listed eight "local minority participants" in the project, a diverse group of men in medicine, business and law.

"When we put our name on something it's more than just recognition," Trump told the commission. "It's very important to us so we're looking for a long-term, very solid relationship."

Based on the strength of Trump's revamped proposal, the state gaming commission overruled Gary officials, awarding Trump one of the two casino licenses. A

May 1996 agreement signed by the Trump organization said the developer would "endeavor" to fill 70 percent of its 1,200 full-time jobs with minorities, and more than half of them women. Trump was to invest \$153 million, including \$10 million on local redevelopment projects that included renovation of the sagging downtown hotel.

The eight business partners in Trump's license application had been offered a chance to buy shares worth more than \$1 million, but most didn't have the money.

So both sides negotiated a deal. For no cash up front, they would be given 7.5 percent of the stock for the riverboat with another 7.5 percent going to a trust benefiting local charities, according to a summary of the deal Trump's lawyers sent to one of the men, Buddy Yosha.

The men were to pay in promissory notes that would be repaid later from their take of the casino's earnings.

TRUMP RENEGED

Investors said Trump reneged once the license was approved. None got stock in the casino and the money for charity was less than promised.

All eight sued Trump for breach of contract, alleging they were used to "Hoo-sierize" Trump's application with gaming officials and then dumped once the license was approved.

As construction on a dock for two side-

by-side riverboats proceeded in spring 1996, Trump's company began hiring in advance of the casino's grand opening in June. In that hiring, he failed to honor his pledge to hire minorities and local businesses, according to local leaders.

"Trump reneged on both of those commitments," said Richard Hatcher, a Democrat who was Gary's first African-American mayor. "It simply did not happen."

Hatcher helped bring a 1996 lawsuit, weeks ahead of the casino's opening, alleging Trump's organization failed to meet promised hiring goals for minority and local residents and businesses, and had only hired 20 percent minorities. Though more than half of Trump's casino staff was eventually made up of racial minorities, the lawsuit said blacks were overwhelmingly relegated to minimum wage jobs, such as valets and janitors. The better-paying positions on the casino floor, such as table dealers and pit bosses, were reserved for whites, according to the lawsuit.

Trump's lawyers said the minority hiring goals were not legally binding. They succeeded in getting the lawsuit dismissed on procedural grounds.

The other lawsuit, filed in federal court by the eight jilted business partners, continued. Six of the men dropped out of the case after

Trump's company agreed to pay them a combined \$2.2 million. But Yosha and another man, William Mays, refused to settle.

When the case went to trial in March 1999, Trump testified he didn't know the men.

"I have never even seen them until this morning," Trump told jurors. "I never had a contract (with them). I never even met any of these people. I was shocked by this whole case. I had no idea who these people were."

Yosha acknowledged that he had not met Trump but said he had negotiated extensively with Trump's lawyers.

The jury awarded Yosha and Mays \$1.3 million. But Trump appealed and in 2001 a federal appeals panel overturned the jury's award, saying the agreement between Trump's company and the two men had not been legally binding.

The judge also said Trump had met his charitable obligations through a more modest effort than originally proposed, which was to give \$5,000 annual college scholarships to 10 graduating high school seniors.

GAMING BENEFITS A FRACTION OF TRUMP'S PROMISES

In 2004, Trump Hotel & Casino Resorts Inc., the parent company of the Gary casino, sought Chapter 11 bankruptcy protec-

tion. Trump sought to restructure \$1.8 billion in debt, much of it tied to hotels and casinos in New Jersey and New York.

Don Barden, a prominent black businessman from Michigan who owned the casino boat moored next to Trump's, bought out Trump's stake in Gary the following year for \$253 million. According to financial disclosures, the proceeds from the sale were used to shore up the financial condition of Trump's other casino and resort properties.

Through his spokeswoman, Trump told the AP he stood by his record but declined repeated requests to discuss the details.

"It worked out very well and was very good for Gary, Indiana," Trump said, according to his campaign.

Current Mayor Karen Freeman-Wilson, a Democrat, said there were some benefits to bringing gambling to the city. Gary still gets about \$6 million a year in gambling revenues, but not the \$19 million Trump originally predicted. Trump also brought his Miss USA Pageant to Gary twice, briefly providing some of the glitz and glamour he had promised.

What remains today is far from the world-class facilities Trump boasted he would create two decades ago.

A decade after Trump pulled out, the two original riverboats, now called The Majestic Star and Majestic Star II, are still docked in Gary's industrial harbor, hemmed in by a gray vista of dirt piles and cold smokestacks visible from the dingy windows. The carpets are faded and interiors dated with mirrored ceilings and walls. On a recent workday, a sparse jeans-and-sweatpants crowd lined up for serve-yourself soda and coffee.

The dilapidated hotel by City Hall was never renovated and was demolished in 2014. As for promises of high-paying jobs, a study for the state gaming commission found the median annual salary of a Trump casino employee in 2004 was \$25,000, worth about \$31,800 today when adjusted for inflation.

"When a community brings in gaming to spur economic development, I think one of the things we look for are long-term partners," Freeman-Wilson said. "That was not what we found in Donald Trump."

A FAMILIAR TUNE

Headed into November, Trump hopes to win over black voters.

"What do you have to lose?" Trump asked at a rally in Florida. "It cannot get any worse. And, believe me, I'm going to fix it. I'm going to make it so good."

Asked about Trump's pitch, former Indiana gaming commissioner David Ross, who was on the board that awarded Trump the casino license, said it would be a bad bet.

"What you have to know is that Trump is for Trump and he's not for any black voters or anybody," said Ross, a physician in Gary and a Democrat. "He's not a guy who's looking to help people. What he's looking for is to make some money for Trump."

'Trump is for Trump and he's not for any black voters or anybody. What he's looking for is to make some money for Trump.'



Pet costumes not just for Halloween any more

AP and WiG

Wally the Welsh corgi used to get dressed up to go trick-or-treating for Halloween, often as a banana, once as a dinosaur.

But Wally, whose companion humans are Marc and Cynthia Dalangin of Wharton, New Jersey, doesn't go trick-or-treating anymore. He's got 100,000 Instagram followers, as well as modeling jobs for the Queen Mary Two and pet treat brands. Even without Halloween, he needs a wardrobe full of costumes.

The 7-year-old celebrity pooch is not alone. These days, dogs and their owners are

going to parties, parades, meet-ups, pumpkin patches, picnics, Christmas tree farms and many other themed outings.

As a result, canine costumes have become more than just something dogs wear once to a party. It's essential for dogs and cats who are up-and-coming social media celebrities to have a varied wardrobe. With their likes and followers growing faster than a Kardashian's, their fans want fresh photos all the time.

The pet costume industry is coming of age and business is booming.

In 2015, the National Retail Federation estimated that 20 million pet owners would dress their pets in Halloween costumes, spending \$350 mil-

lion.

Pet costumes represent 10 to 12 percent of Costume SuperCenter's Halloween sales, according to content marketing manager Matthew Shanley. The company sells nothing but costumes and accessories on eBay and other sites.

The majority of Costume SuperCenter's pet costumes sell for \$14.99 to \$24.99. The average cost of a pet costume is \$18.99, according to Shanley.

That's a high price when you consider that pet costumes are estimated to require only a 10th of the fabric used in making human costumes.

Halloween costumes for pets and people tend to follow news headlines and movies. The most popular movie theme for pet costumes is *Star Wars*, especially Darth Vader and Yoda costumes.

Especially popular are "ride-along" pet costumes, such as the "Star Wars Dewback Dog Costume." It consists of a figure that appears to be riding the dog, like a sandtrooper riding a dewback, a reptile from *Star*

Wars, according to Shanley.

"The dewback was one of the main domesticated beasts on the planet Tatooine, large and cold-blooded yet easy to tame, and the imperial sandtroopers used them for a variety of functions, such as transportation and moisture farming," reads the company's description. "Now your puppy can carry a sandtrooper with them in true dewback fashion as they trot around the Halloween party sniffing all the new people (who) have come to visit."

Last fall, the top five best-selling pet costumes on eBay were Superman, lion, panda, Batman and necktie.

Most sellers said they stock pet costumes year-round, because birthdays, Christmas and New Year's Eve are all good holidays for partying and photographs. And keeping up one's online profile with fresh photos is a year-round job.



PHOTO: COSTUME SUPERCENTER
The "Star Wars Dewback Dog Costume."

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Planning and coping with losing a best friend

By Lauren Kosk

Amarillo Globe-News via AP

The day will come. There will be a final romp at the dog park, a final hunting trip, a final scratch at the bathroom door, a final mouse left on the porch or a final snuggle before bedtime.

It is the day when the click of your pet's paws ceases to sound through your home. It is the day when a beloved pet leaves this world.

As pets take a more central role in our lives, concern regarding the quality of their lives and deaths has increased.

Acupuncture, special diets, in-home euthanasia, online pet memorials and expensive funeral rites have, for many people, taken the place of backyard burial.

"Pets are family now, and they deserve all the dignity and respect of their aftercare," said Cheryl Robertson, co-owner and director of Heaven's Rainbow Bridge Pet Cemetery & Crematorium in Amarillo, Texas.

END OF DAYS

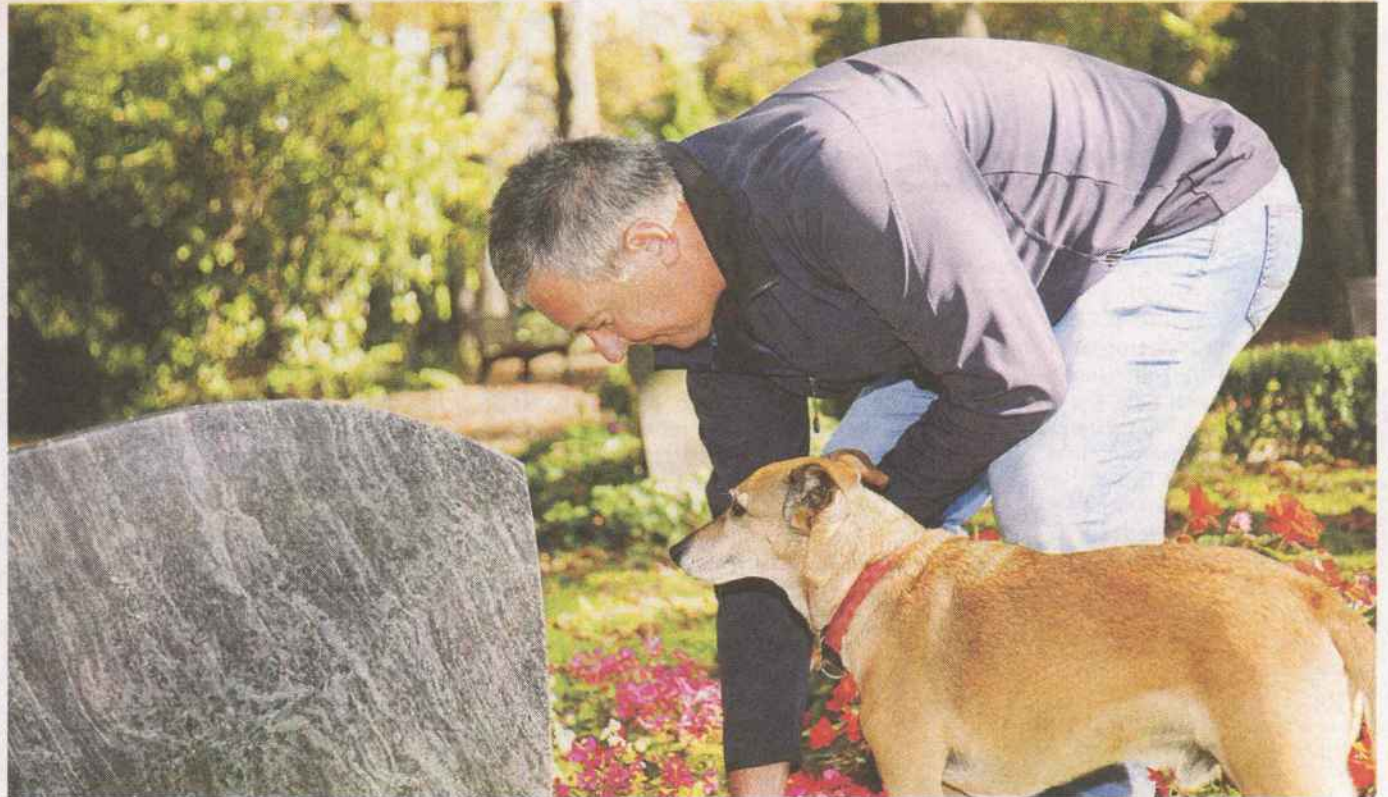
Two years ago, Dr. Jenna Beyer's dog, Allie, turned 10. The dog was healthy, but starting that day Beyer began to consider Allie a senior.

"I went through this stage of what I now know is anticipatory grief of her passing away one day, and she hates going to the vet clinics when I have to take her in for things," said Beyer.

"My heart was just breaking for the thought of her last moments, being like, 'I am so terrified of being here, why are you taking me here?'"

Beyer, a veterinarian in Amarillo, began searching for other available end-of-life options for Allie. But she found not much else besides traditional in-clinic euthanasia.

So Beyer began Caring Hands Vet Services, an in-home acupuncture and euthanasia business. She brings the necessary clinic equipment, minus the stress and chaos, into



the comfort of a pet's own home or their favorite park.

Beyer said she thinks this is a "kinder" end for the animal, and encourages pet owners to consider its benefits.

"It is an option. It's not just some quackery where this vet comes over and puts your pet to sleep," said Beyer. "I feel like most people don't know they have a choice when it comes to letting their pet go peacefully."

She recalls one client with a therapy dog who used the euthanasia time as a community memorial service for the dog that had touched many lives.

A community of close friends gathered around the dog as she lay peacefully in

her backyard, and the owner pressed the canine's paw-print into clay as a memorial. Friends stayed and offered stories from the dog's life, accompanied with tears and laughter, as her heart slowed.

"It was just such an honor to be a part of that," said Beyer.

FINAL RESTING PLACE

Sharon Ellis found herself at the vet's office in early September, preparing herself and her husband, David, to say goodbye to their beloved dog, Peggy Sue. They had rescued her years ago. Now, she had congestive heart failure and the time had come. Ellis said she took a few days to prepare

accordingly.

"I started making phone calls because I was not going to just throw her body away; I wasn't going to do it," said Ellis.

Normally, pets euthanized at a veterinarian's clinic are picked up by Amarillo Animal Management & Welfare for disposal, said Richard Havens, AAM&W director.

The pets are taken to a landfill and naturally composted along with those euthanized in the city's shelter and domestic and wild deceased animals off the streets, Havens said.

For Peggy Sue, Ellis said she decided upon another option: cremation.

PETS next page



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PETS from prior page

Burial at a pet cemetery, and especially cremation, have become popular options for pet owners.

As Ellis searched for cremation options, she met Robertson at Heaven's Rainbow Bridge. Ellis said she knew that was where she would take Peggy Sue.

"I called several (crematoriums) but (Robertson) was the only one that acted like she cared," said Ellis. "She knew how emotional I was on the phone. She knew I was having a real hard time, and I called her three or four days before I ever even decided to take Peggy Sue to the vet."

Ellis said one of the best parts of the experience was Robertson's little black dog, Bryn. The dog was at the office to offer Ellis canine therapy, as she does with most of the pet cemetery and crematorium's clients.

"To me, my philosophy is always 'one more,'" said Robertson. "One more. Make sure that I sweep out (the crematory) one more time. It looks empty, it looks clean, but what if I missed one little, small tooth? I want them to have that tooth. ... One more hug, do you look like you need just one more hug?"

Robertson said she carries the grief of her clients day in and day out; she's gathered their stories.

She's seen thousand-dollar headstones — tall and magnificent — tower over the cemetery behind the crematorium. And she's had clients dig up pets from their backyards and bring them to her for cremation before they move away from their homes.

Robertson encourages pet owners to plan in advance of their pet's death and whatever will be best for their care.

"It's just, to me, not any different than a person," said Robertson.

"I want (clients) to come in here and feel the same treatment as if they had gone to a people funeral home and been treated the same way because they feel the same way about that pet. ... You wouldn't say, 'Oh, that's just a husband; go get another one.'"

'The dog had been dead for 25 years and he had never discussed it. He was a member of the scientific community — he would have been laughed at or ridiculed.'

GRIEVING A PET LOSS

Just as with a human family member, grief is a natural occurrence with the loss of a pet, according to Dr. Diane Pomerance, a grief recovery specialist and a volunteer with the Society for the Prevention of Cruelty to Animals of Texas.

All grief is cumulative, Pomerance said, and the grief associated with losing a pet might be stacked upon grief that has been held on to throughout a person's life.

Pomerance said losing a pet that has never judged and always offered unconditional love can create real emotional damage and can be a catalyst for examining other areas of one's life.

Searching for grief recovery resources in the Dallas-Fort Worth area after her dog, Caesar, died in 1998, Pomerance said she found little. But she read much literature on pet-loss grief.

In 2000, she began the Pet Grief Counseling Program through the SPCA of Texas. The program runs grief recovery groups in the area, and grieving pet owners call the program's hotline from as far away as South Africa. Pomerance and other volunteer counselors help individuals walk through the aftermath of losing a pet.

She recalls a medical doctor who attended a grief recovery group burdened with years of sadness over losing his Dalmatian.

"The dog had been dead for 25 years and he had never discussed it," said Pomerance. "He was never able to discuss it. He was a

member of the scientific community — he would have been laughed at or ridiculed. Each griever is different and brings with them a different story, depending on their past."

Pomerance said she has been on the hotline with grief-stricken pet owners for up to three hours as they process their loss.

Susan Fox, a licensed professional counselor in Amarillo, said she's received about 20 clients in the past 30 years who have come to her specifically with grief associated with pet loss. She said she even had a client who grieved as if she had lost a human child.

"Any time we're grieving over something, it affects most of our lives, all areas of our lives, and, as a matter of fact, people can get in the depression stage of grief and if they don't process, they get stuck there," said Fox.

No matter how deep an individual's grief might be, Pomerance and Fox agree losing a pet requires some sort of recovery.

"Conduct your own ceremony," said Pomerance. "Make it a candlelight ceremony, but a celebration of life. There's a lot of closure to that when you do that."

In-home euthanasia, pet cremation and the other veterinary support services outlined in this article are available throughout Wisconsin. Check with our pet-section advertisers for more information.

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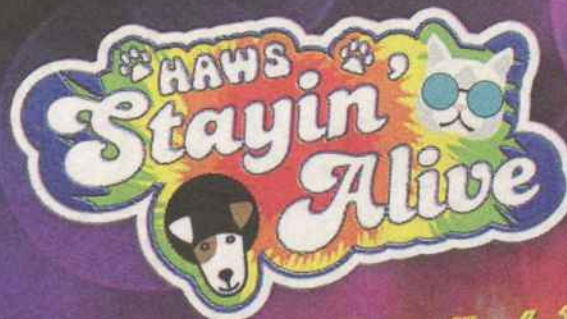


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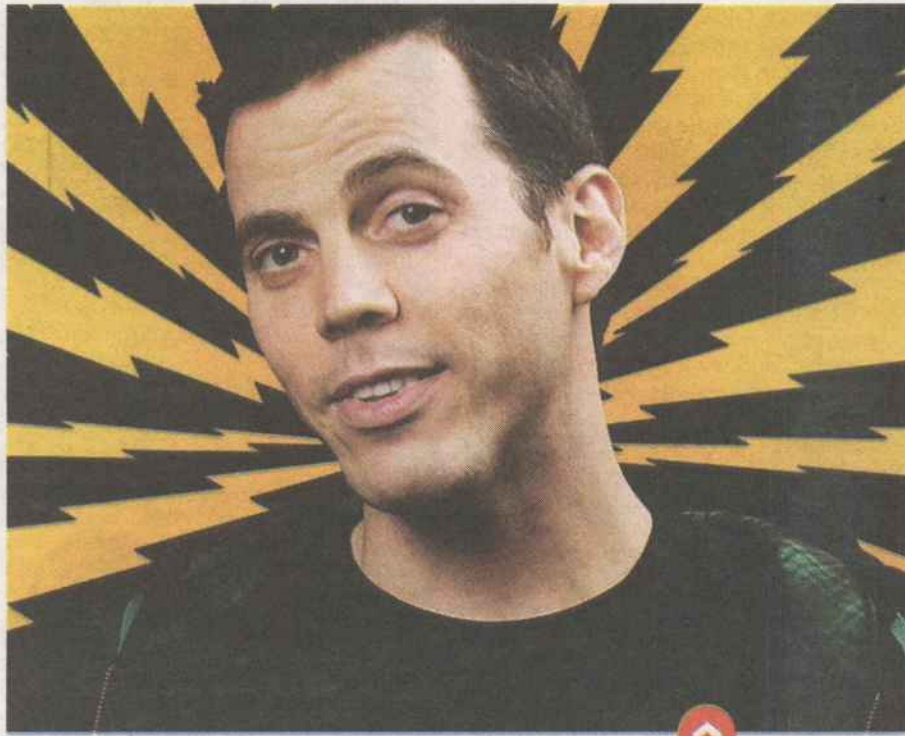
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Out on the town



STEVE-O

8 p.m. on Oct. 18 at Turner Hall Ballroom in Milwaukee; \$27.50; pabsttheater.org; and 7:30 p.m. on Oct. 23 at Barrymore Theatre in Madison; \$25; barrymorelive.com

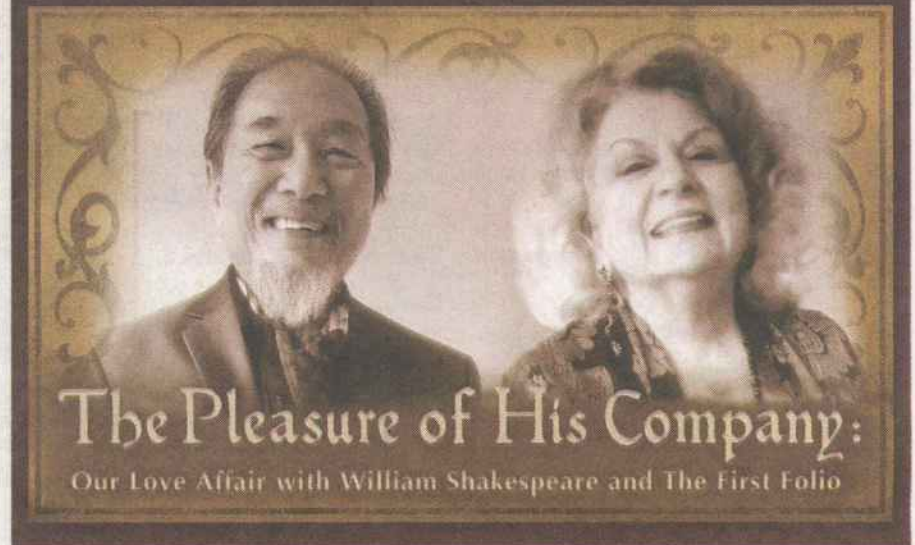
Steve-O (aka Stephen Glover) began his career producing homemade videos of dangerous stunts mixed with comical behavior. He graduated from Ringling Bros. and Barnum & Bailey Clown College in 1997 and was a circus clown before achieving fame on *Jackass* and *Wildboyz*. Since then, he has become a *New York Times* bestselling author, standup comedian and actor.

'THE PLEASURE OF HIS COMPANY: OUR LOVE AFFAIR WITH WILLIAM SHAKESPEARE AND THE FIRST FOLIO'

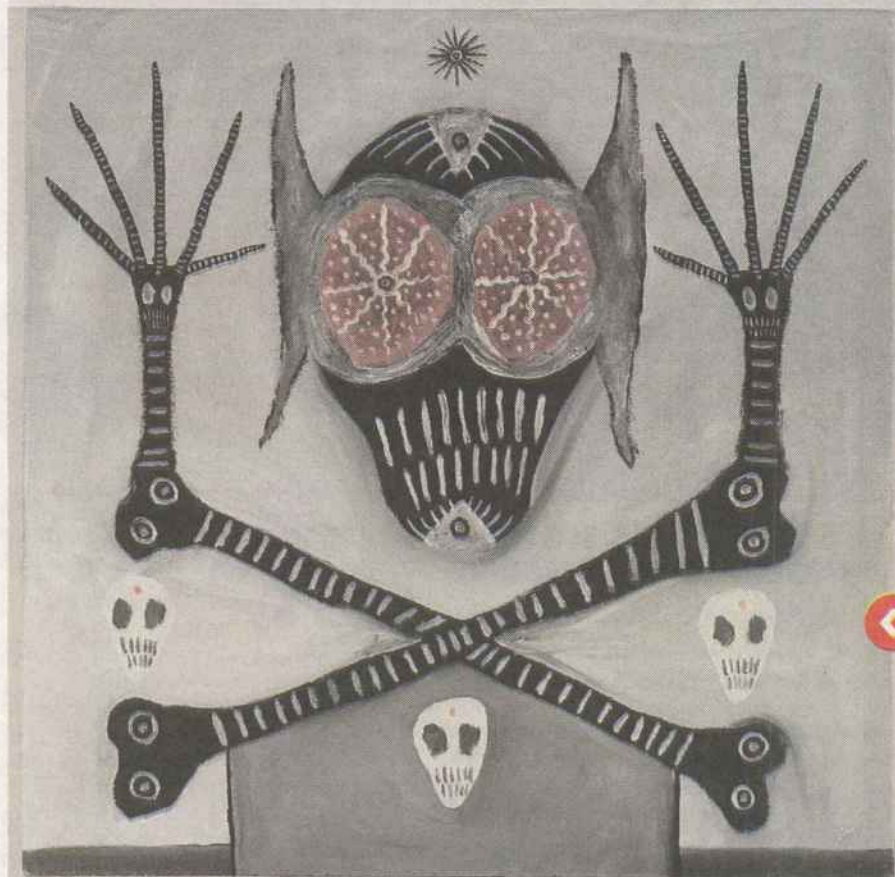
7 p.m. on Oct. 21 at Shannon Hall, UW-Madison's Wisconsin Union Theater in Madison; FREE (reservations required); union.wisc.edu

UW-Madison was chosen as the Wisconsin destination for the traveling exhibition *First Folio! The Book That Gave Us Shakespeare*, which features a first-edition copy of the 1623 collection of his plays. Kicking off this exhibition, Randall Duk Kim and Anne Occhiogrosso, two of the three founders of American Players Theatre, star in an evening of personal recollections, signature Shakespearean dramatic scenes and stories of Shakespeare's influence on their lives and careers for more than four decades.

Randall Duk Kim and Anne Occhiogrosso starring in



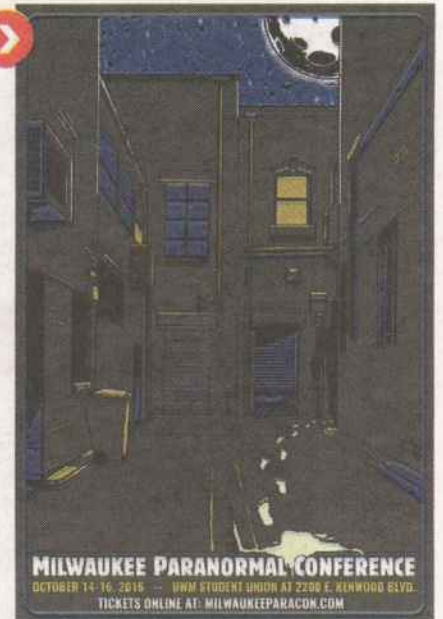
The Pleasure of His Company:
Our Love Affair with William Shakespeare and The First Folio



MILWAUKEE PARANORMAL CONFERENCE

10 a.m. to 5 p.m. on Oct. 15 and 10 a.m. to 4 p.m. on Oct. 16 at University of Wisconsin-Milwaukee Student Union, 2200 E. Kenwood Blvd. in Milwaukee (several related events at other locations); \$10 to \$85; milwaukeeparacon.com

The Milwaukee Paranormal Conference, now in its second year, celebrates the study of topics like ghosts, UFOs, cryptozoology (the study of mystery animals, like Bigfoot), and folklore and culture. The conference features guest speakers, panel discussions, tours, workshops, a film screening and a vendor floor with 50 tables. After parties include The Raven's Ball — featuring performances by Dead Man's Carnival, Quasimondo Theater, Sunspot, Tamarind Tribal Belly Dance, and Subspace, a costume contest, tarot readings and more.



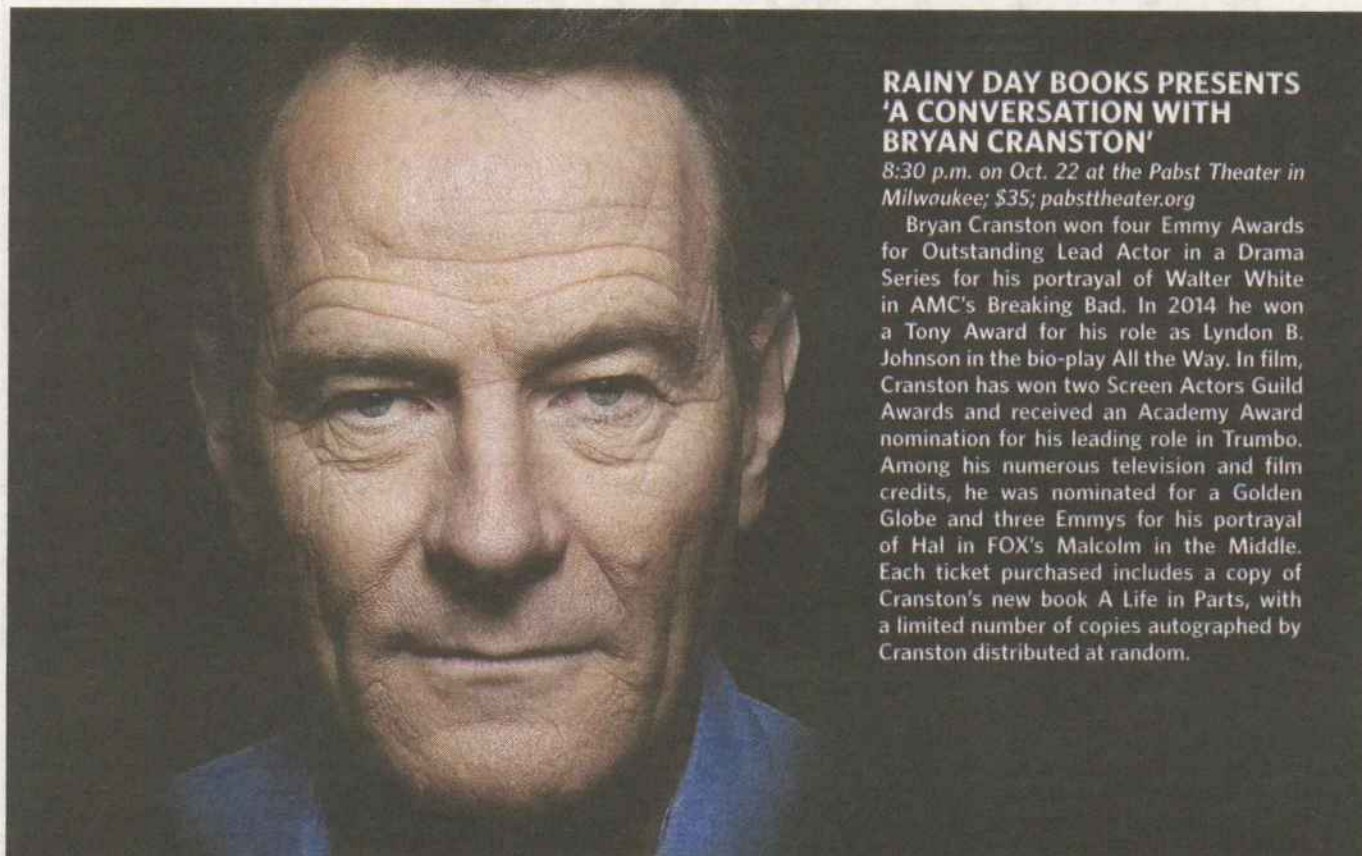
'GREGORY VAN MAANEN: A WORLD WE CANNOT SEE'

10 a.m. to 5 p.m. Mondays, Wednesdays and Fridays; 10 a.m. to 8 p.m. Tuesdays and Thursdays; 10 a.m. to 4 p.m. Saturdays and Sundays, through Nov. 6; John Michael Kohler Arts Center in Sheboygan; voluntary donation; jmkac.org

This show presents viewers with a kind of diary of the pain and healing the artist experienced in coping with civilian life and PTSD after Van Maanen's service in the Vietnam War. He painted on all sorts of things, ranging from stones to scrap board to canvas. While some of the images may at first seem frightening, the artist sees them as "good magic," as talismans intended to keep evil at bay.

A curated calendar of upcoming events

October 6-20

**RAINY DAY BOOKS PRESENTS
'A CONVERSATION WITH
BRYAN CRANSTON'**

8:30 p.m. on Oct. 22 at the Pabst Theater in Milwaukee; \$35; pabsttheater.org

Bryan Cranston won four Emmy Awards for Outstanding Lead Actor in a Drama Series for his portrayal of Walter White in AMC's *Breaking Bad*. In 2014 he won a Tony Award for his role as Lyndon B. Johnson in the bio-play *All the Way*. In film, Cranston has won two Screen Actors Guild Awards and received an Academy Award nomination for his leading role in *Trumbo*. Among his numerous television and film credits, he was nominated for a Golden Globe and three Emmys for his portrayal of Hal in FOX's *Malcolm in the Middle*. Each ticket purchased includes a copy of Cranston's new book *A Life in Parts*, with a limited number of copies autographed by Cranston distributed at random.

**LAMPEDUSA:
CONCERTS FOR REFUGEES**

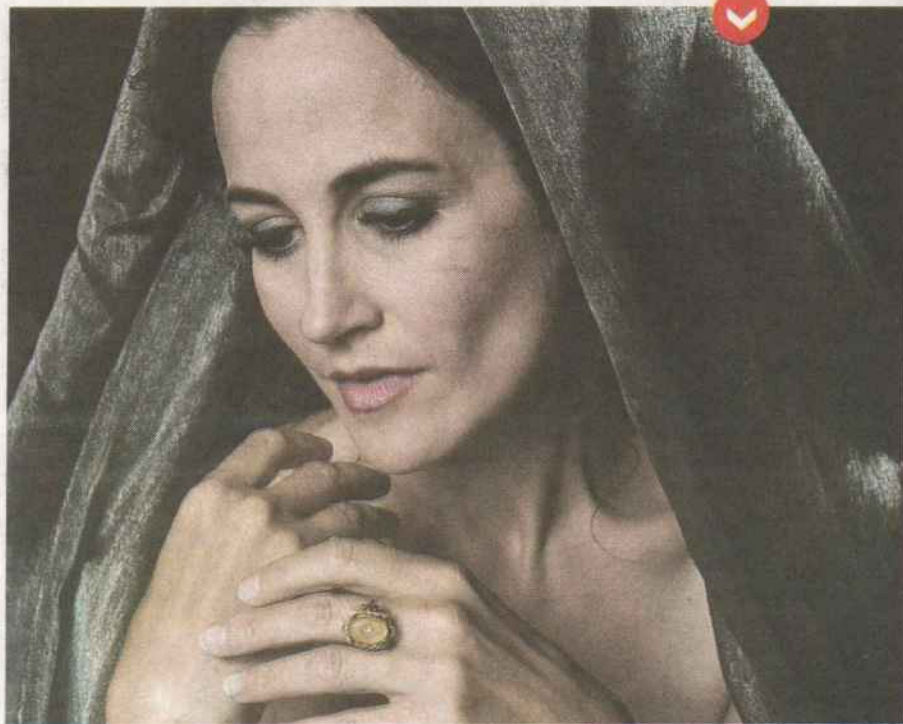
7:30 p.m. on Oct. 12 at Pabst Theater in Milwaukee; \$65; pabsttheater.org, jrsusa.org

Lampedusa is an evening of acoustic performances in the round, featuring Robert Plant, Emmylou Harris, Steve Earle, Patty Griffin, Buddy Miller and The Milk Carton Kids. All proceeds support the Jesuit Refugee Service's Global Education Initiative, designed to provide educational opportunities for refugees in camps and urban settings.

THE FLORENTINE OPERA COMPANY PRESENTS 'SISTER CARRIE'

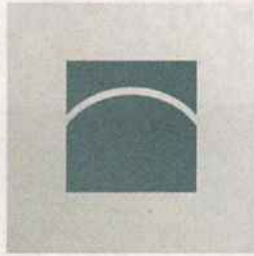
7:30 p.m. on Oct. 7, and 2:30 p.m. on Oct. 9 at the Uihlein Hall in the Marcus Center for the Performing Arts in Milwaukee; \$40 to \$120; florentineopera.org

Based on Theodore Dreiser's classic novel, the opera explores the path to fame for a small town girl born into poverty who defies social and sexual norms to rise to stardom on the New York stage. Dreiser, a lifelong Socialist, wrote about the gulf separating the leisure class from the working class, an effort that was originally condemned as "sordid." The topic is relevant today, as America once again faces polarized economic classes and politics. The opera stars mezzo-soprano Adriana Zabala as Carrie and baritone Keith Phares as Hurstwood, the established middle-class man who throws away his life in pursuit of Carrie.

**'DISENCHANTED'**

7:30 p.m. on Oct. 11-15, 2 p.m. on Oct. 15, and 1 p.m. on Oct. 16 at the Wilson Theater at Vogel Hall in Milwaukee; \$45; marcuscenter.org

Forget the princesses you think you know — the original storybook heroines have come back to life to set the record straight. *Disenchanted* features Snow White, Cinderella, Sleeping Beauty, the Little Mermaid, Belle, Rapunzel, Pocahontas and others. The show has had multiple sold-out runs nationwide and has been called "a hilariously subversive, not-for-the-kiddies musical."



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WIGOUT!

Timely, tragic, hilarious: Highlights of the 2016 Milwaukee LGBT Film/Video Festival

By Gregg Shapiro

Contributing writer

The 31st annual Milwaukee LGBT Film/Video Festival holds its opening night on Oct. 12 and continues with screenings in various venues Oct. 14-23.

The fest has another astounding roster of films, thanks in large part to its director, Carl Bogner.

Timely documentaries, comedies and dramas are woven throughout the schedule, offering viewers a thrilling array of options. Below are a few recommended titles certain to appeal to a broad range of audience members.

'KIKI'

A direct descendant of Jennie Livingston's groundbreaking drag ball doc *Paris Is Burning*, writer/director Sara Jordanö's *Kiki* is proof that vogue-ing is alive and well. Focused on the Kiki scene, a safe haven for youth development where "everyone is unique," the film traces how the Harlem Drag Circuit evolved into the competitive ballroom genre and the current Kiki ballroom subset.

Throughout the course of *Kiki*, we are introduced to the reigning queens and the movers and shakers who have created loving and nurturing families, even as their biological families flatly rejected them. In

addition to truly mind-blowing rehearsal and performance footage, the film features lengthy and revealing interviews. Among the interview subjects are Twiggy Pucci Garçon, of House of Pucci, self-described house-specialist, mother and gatekeeper for his community; trans woman Gia Marie Love of House of Juicy; *Kiki* commentator Symba; and Chi Chi Mizrahi and Zariyah Mizrahi, who is transitioning. The documentary also shines a light on other issues facing those involved in the scene, including sex work in the gay and trans communities, the high cost of transitioning, family relationships, the development of characters, survival mechanisms, self-advocacy and more.

Despite the passage of time — 26 years to be exact — and increased visibility, the message of *Kiki* is that not much has really changed for young LGBT people of color, a "community on intimate terms with death." The Pulse nightclub massacre in Orlando comes to mind. With any luck, when it is released theatrically, *Kiki* won't be overlooked come Oscar time the way that *Paris Is Burning* was, in spite of winning awards at multiple film festivals.

'SPA NIGHT'

Margaret Cho has talked about her mother saying, "Everyone is a little bit gay."



PHOTO: MILWAUKEE LGBT FILM FESTIVAL

Lazy Eye screens on Oct. 21 at UWM Union Cinema.

Cho reference aside, there is nothing funny about the Korean-American drama *Spa Night*, but there is something gay about it.

David (Joe Seo), a directionless high school grad, is content to live at home with his church-going Korean immigrant parents Soyoung (Haerry Kim) and Jin (Youn Ho Cho). He works in their restaurant and spends an evening with them at the spa. However, David's parents want more for him, including marriage and a college education.

Little do they know that David's personal fitness obsession — situps, pushups and running — are for the purpose of the nude selfies he's been taking of himself. Although he hasn't actually acted on his same-gender attraction, you can feel the tension building.

Things change quickly when Jin's restaurant is forced to close. Too ashamed to tell the truth about their situation, Soyoung makes up a story about selling the business. She's too young to retire and is secretly grateful when church lady Mrs. Baek offers her a job waitressing in her more successful dining establishment. Mrs. Baek also offers to have her son Eddie (Tae Song), a student at nearby USC, show David around the campus in the event that he's considering applying to school there.

Excited at the prospect of David going to school, they enroll him in an expensive and

intensive SAT prep course. But David has other plans. To help his parents out financially, he gets a job at a men's spa, where he's paid under the table. At the spa, he's also able to explore his attraction to men as it turns out to be a rather cruise-y spot.

From that point on, not much goes right for David or his parents. *Spa Night* is not so much depressing as it is unsentimental. It's about shattered expectations, disappointment and regrets. It's also about family bonds and discovery, so in that way it feels like something of a balance is struck. *Spa Night* is an admirable full-length feature debut by writer/director Andrew Ahn, a filmmaker with promise.

'WOMEN WHO KILL'

Writer/director and star Ingrid Jungermann's feature-length debut, the dark and funny black comedy *Women Who Kill*, opens with a humorous voice-over ad for a hardware store selling supplies for the removal of dead bodies. In the first scene, podcast hosts (and exes and flatmates) Morgan (Jungermann) and Jean (Ann Carr) debate who is the hottest female serial killer on their program *Women Who Kill*.

Research for their podcast includes going to a women's correctional facility to meet

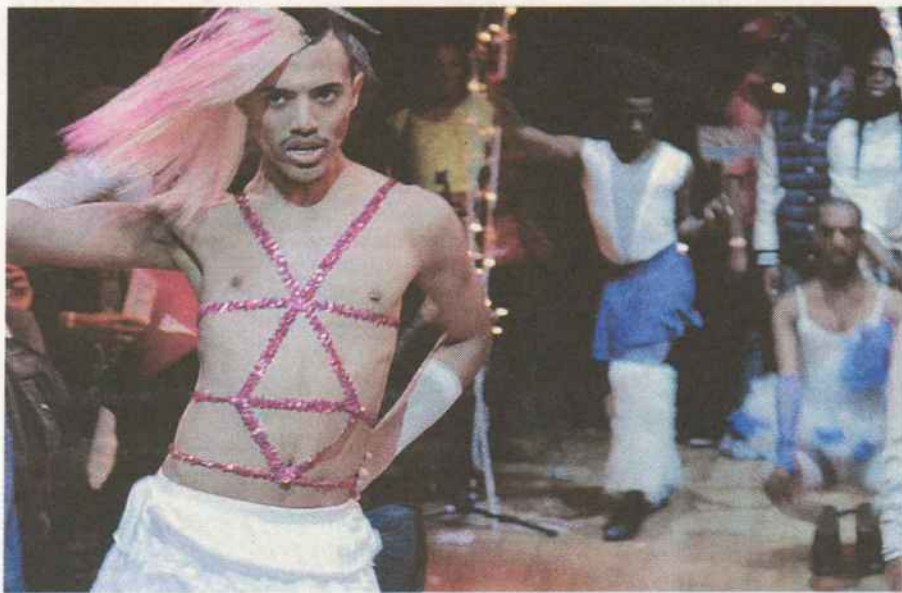


PHOTO: MILWAUKEE LGBT FILM FESTIVAL

Kiki screens on the opening night of the festival, Oct. 12, at Oriental Theatre, 2230 N. Farwell, and again on Oct. 16 at UWM Union Cinema, 2nd Level, UWM Student Union, 2200 E. Kenwood Blvd.

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with inmate Lila (Annette O'Toole), who is doing time for killing 12 of her students and using their remains as fertilizer in her greenhouse.

Relationships meet serial killings as the story unfolds. Morgan helps her best friend, sporty dyke Alex (Shannon Patricia O'Neill) with her upcoming nuptials to Kim (Grace Rex) by helping to plan her bachelorette party at a strip club. Morgan also volunteers at a nearby food co-op, helping with new member orientation. While there she flirts with hot new member Simone (Sheila Vand), despite pushy Grace's (Deborah Rush) efforts to the contrary.

Jean starts dating Jackson (Rodrigo Lopresti). But this doesn't mean she doesn't have feelings for Morgan. In fact, as Morgan and Simone begin a relationship, Jean Googles Simone and makes what she thinks is a shocking discovery about her background and identity. Before you know it, there's a body count and a fear factor.

Jungermann has crafted a smart, laugh-out-loud comedy that derives as much pleasure from poking fun at podcasters, serial killer fetishists and puzzling lesbian relationships as it does from precious hipster Brooklyn. *Women Who Kill* kills with comedy.

'POLITICAL ANIMALS'

For his first film in almost 10 years, director Jonah Markowitz (the marvelous *Shelter*) gets political with the doc *Political Animals*, co-directed by Tracy Wares. The film opens with President Barack Obama speaking of the U.S. Supreme Court's marriage equality ruling — of the ruling's "vindication of those countless, often anonymous heroes who made an entire country realize that love is love." *Political Animals* shines a light on the role of four heroes — California Assembly members and lesbians Sheila Kuehl, Christine Kehoe, Jackie Goldberg and Carole Migden — who changed the course of LGBT history.

Agents of change and social justice advocates who knew that being out makes the difference, Kuehl, Kehoe, Migden and Goldberg recognized the combined political clout of gay and lesbian communities. By being steely, resilient and never letting anyone see their hurt, they were able to bring about a change in the legislature's response to the LGBT community in the 1990s and beyond.

As much as these four women have in common, that's how different they are. Kuehl, a lesbian and women's activist, got her start in the public eye by playing Zelda on the early 1960s sitcom *The Many Loves of Dobie Gillis*. San Francisco's Migden describes herself as having "lipstick

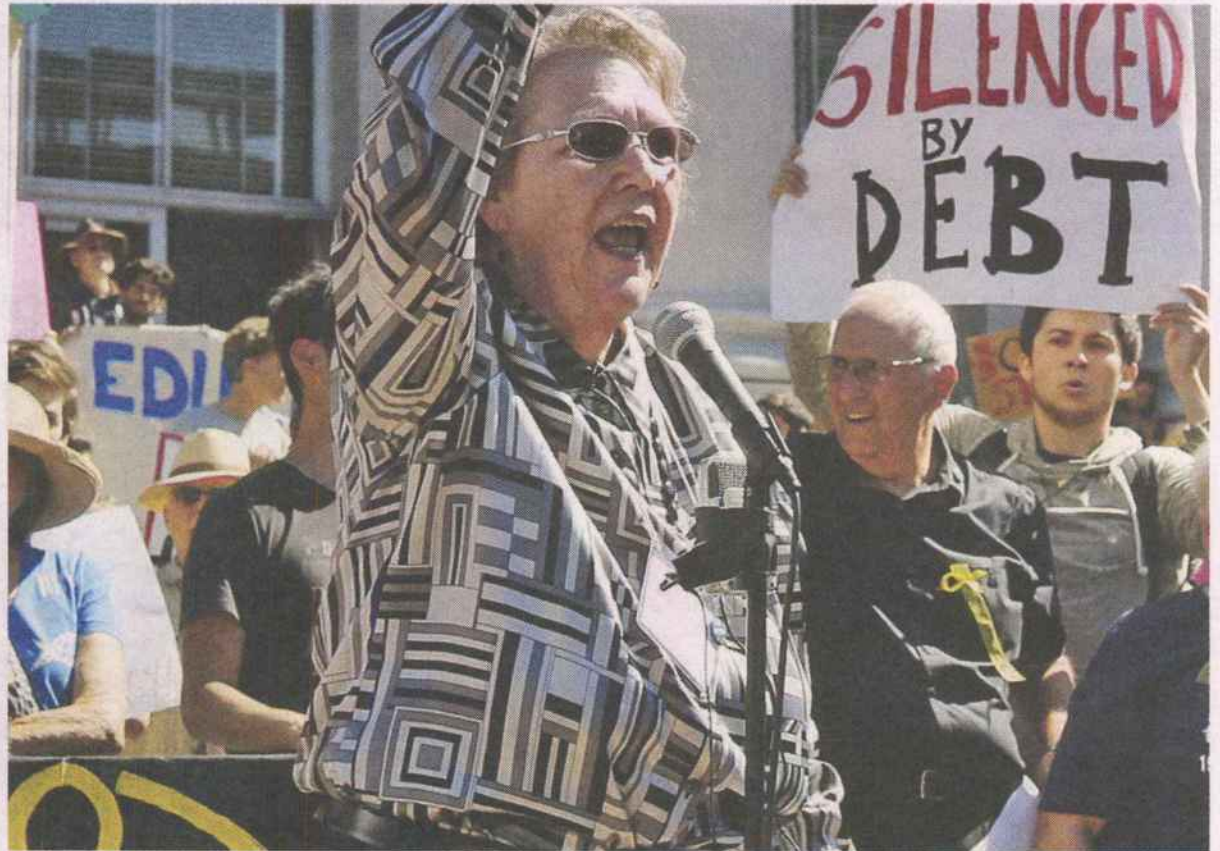


PHOTO: COURTESY MILWAUKEE LGBT FILM FESTIVAL

Political Animals screens on Oct. 20 at UWM Union Cinema.

in one hand and a bayonet in the other." L.A.'s Goldberg was active in the Free Speech Movement and San Diego's Kehoe was an AIDS activist. Markowitz should be praised for creating a stirring and informative portrait of these four strong women.

'LAZY EYE'

You could consider *Lazy Eye* the gay comeback of writer/director Tim Kirkman (the acclaimed doc *Dear Jesse* and the fantastic *Loggerheads*) — it's that good. The timing of the film, around the 15th anniversary of the 9/11 attacks, only makes it even more potent.

Bearded ginger graphic designer Dean (Lucas Near-Verbrugghe) is having an eye exam. He's experienced a dramatic change in his vision problems, including amblyopia

(aka "lazy eye"), as he approaches middle age. It's something he noticed when he was using his laptop, especially after getting email from Alex (Aaron Costa Ganis), a "ghost from the past."

At Dean's office, where he's getting used to his new trifocals, he meets with his business partner Mel (Michaela Watkins), whom he's known since college. While working on the design for a movie poster, Mel mentions that Dean's been in "weird, funky state." He agrees and tells her he's going to drive out to the desert, to his house near Joshua Tree, to clear his head.

It's obvious that Dean's unsettled state of mind is due to the email from Alex, which is causing him to flashback to his past with Alex, 15 years earlier New York, before

LGBT FILM next page

UPCOMING EVENTS

Los Valientes Performance

Thursday, October 13, 2016 — 7:00 p.m.

Mission-Driven Leaders: Admiral Kenneth P. Manning, '00

Wednesday, October 19, 2016 — 6:00 p.m.

Fall Music Concert: "Honoring the Heroes"

Thursday, October 20, 2016 — 7:30 p.m.

Fall Literacy Conference: Presented by the Literacy Center

Saturday, October 22, 2016 — 8:00 a.m.



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LGBT FILM from prior page

Alex broke Dean's heart. Naturally, Dean responds to Alex's email and they begin corresponding. Alex lives in New Orleans. Dean extends an invitation to him to come to Joshua Tree. Alex accepts.

Alex arrives and they immediately have sex. Over course of the next couple of days they hash out a lot of stuff, some of it nice (reminiscing about seeing *Harold & Maude* together early in their relationship and stuff like that) and some not so nice (the way Alex disappeared 15 years earlier, shortly after 9/11). As the two fill in all the details of the past, you almost begin to root for them getting back together. That is until Dean drops his bombshell revelation.

Sexy, funny and dramatic — sometimes all at once, *Lazy Eye* manages to avoid being another standard gay indie.

'PARIS 05:59: THÉO & HUGO'

Paris 05:59: Théo & Hugo, co-written and co-directed by Olivier Ducastel and Jacques Martineau, is a timely and sensitive reminder of the current state of things in the world of gay sex. The lengthy, erotically charged and sexually graphic opening sequence takes place in a sex club where the red-lit lower level is swarming with writhing naked men engaging in various sex acts.

Curly-haired Théo (Geoffrey Couët) can't take his eyes off hot Hugo (François Nambot) and when they finally hook-up, they engage in unsafe behavior. Afterward, upstairs, they retrieve their clothes, get dressed and leave the club together. It's

4:47 a.m. Riding bikes through the city, they talk about the connection they felt and how it was different. On the way to Hugo's apartment, Théo admits it was his first time at a sex club. Further discussion reveals that Hugo is HIV+. Hugo calls the AIDS hotline and is directed to the emergency room of a nearby hospital.

They exchange phone numbers. Théo insists on going to the hospital alone. Hugo texts him relentlessly. It is 5:02 a.m. Théo registers at the hospital. Hugo arrives and tells Théo he's in treatment and that his viral load is undetectable. Hugo stays with Théo and he begins the treatment regimen because he didn't want him to be alone, as he was, when he got his test results.

At 5:25 a.m., after leaving the hospital, Théo and Hugo get to know each other even more intimately than they did before, filling in the pieces of their lives for each other. You can watch them slowly becoming involved with the other in a way that is reminiscent of Andrew Haigh's *Weekend*. Romantic and revelatory, *Paris 05:59: Théo & Hugo* is strongly recommended.

ON SCREENS

For tickets and more information on the 31st annual Milwaukee LGBT Film/Video Festival, visit <https://uwm.edu/lgbtfilmfestival/>.

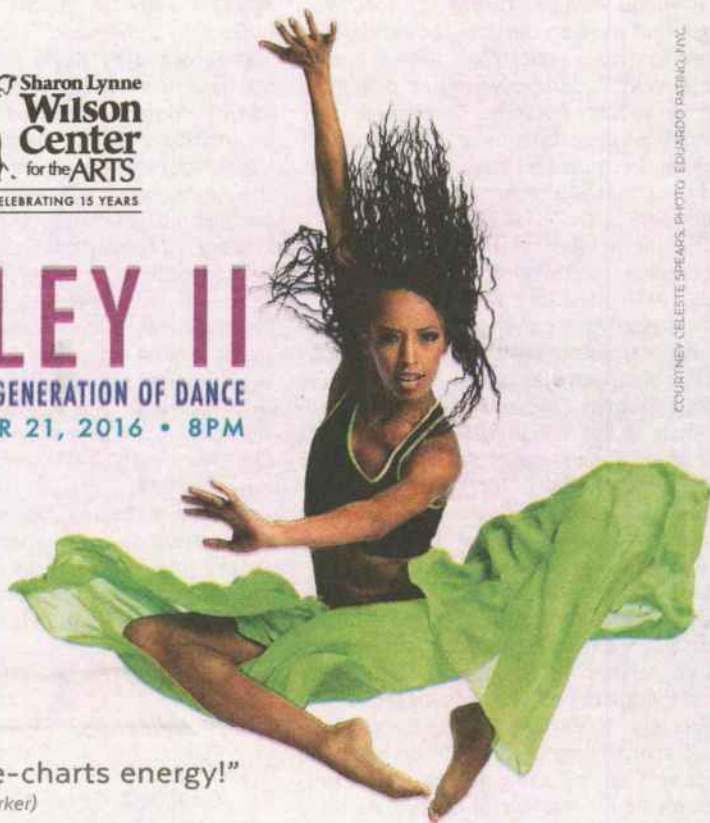


PHOTO: MILWAUKEE LGBT FILM FESTIVAL

Women Who Kill screens on Oct. 19 at Downer Theatre, 2589 N. Downer.

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Gauss is emblematic of Milwaukee's creative current

By Joey Grialva

Contributing writer

While I was helping put together a compilation for the Arte Para Todos festival in April, I was sent a single from a band called Gauss. The beautifully brooding track ("Soft Face, Soft Gaze") grabbed my attention.

"Who is this band?" I wondered.

And how had I never heard it before?

Eager to see Gauss live, I volunteered to work the door for the band's set at Arte Para Todos. Gauss was scheduled to play the Jazz Gallery Center of the Arts with hip-hop acts Von Alexander and Pizzle. It was fitting that the show was held at an all-ages venue, as the bands' audience was barely out of college.

Gauss' set was more lively and dynamic than I expected. It was another one of those memorable nights that stoked my fire for local music. At the APT after-party I got the chance to chat with frontman Eddie Chapman and organist Brandon Miller.

The Gauss guys and I share an appreciation for Wisconsin's emerging artistic identity, which had drawn them to stay in Milwaukee after high school and college. Such a pull wasn't present when I turned 18 in the early 2000s, but Gauss is emblematic of the creative current that flows through Milwaukee today.

PUNK ROCK ETHICS

Eddie Chapman was born on the South Side of Milwaukee and grew up in Shorewood. A theater kid in high school, he maintains a penchant for showmanship. He remembers loving progressive and classic rock, especially bands like Led Zeppelin and Metallica. Chapman played in a band with high school friends, but they never performed for anyone else.

Andy Grygiel is originally from Montana and moved around the country during high school pursuing competitive ice hockey. His athleticism comes across in

his rapid-fire drumming, an instrument he started playing in middle school. Grygiel was in student-faculty bands at Lake Forest Academy. When it was his turn to select cover songs for them to perform, he chose "Trailer Trash" by Modest Mouse and "El Scorcho" by Weezer. The Mars Volta was his entry point into "math rock and all of sorts of weird sub genres" characterized by an abrasive sound.

In college at UW-Milwaukee, Chapman fell in with the anarchist and communist crowd, who were into punk music. He became part of a network of punk rock houses on the East Side and in Riverwest, which is how Chapman met Grygiel and Jimmy Brickner. This community is how they met current Gauss members Brandon Miller, Eric Ash and John Larkin.

"I wasn't initially and am still not super into punk music," says Chapman. "But those years made me appreciate punk ethics. The spirit of picking up an instrument and just doing it. Nobody cares if you're bad. It's about creating a space where you can exist, where you can be who you want to be. Where you can ask questions and challenge things and be loud. That's found in all music but I first experienced it through punk," says Chapman.

While active in various punk projects, Chapman and Grygiel started jamming one night in 2012. Grygiel's roommate, Brickner, popped his head in and asked if he could join. They named the group after German mathematician Johann Carl Friedrich Gauss. Their first few recordings mixed their punk sensibilities with Chapman's prog-rock influences, resulting in a collection of experimental "long, slow songs."

"Playing punk music was very liberatory and was such a great way to start playing music, but it also became a set of conventions that we needed to push past, which I think was still in the spirit of punk. Questioning things like, 'Why can't we have

violins and trumpets? Why can't we play pretty, catchy songs?'" says Chapman.

A BIG APRIL

In the fall of 2014 — about a year after Grygiel decided to stay in Milwaukee rather than move out west — Gauss fell into a creative slump. The thought of quitting the project was on members' minds.

"It ended with us starting to record the single that went on the Arte tape and being asked to play on Local/Live with Erin and Cal at WMSE. Suddenly we had deadlines and had to force ourselves to reinvent. Now when those periods come around it's kind of exciting, because you have to push harder and trust that you're going to find that creative spark again," says Chapman.

The momentum of the single and the appearance on 91.7 inspired Gauss to stay active, with plans for a new EP.

This April the bandmates found themselves in a perfect storm of activity. Gauss mostly had been playing basements, house shows, Bremen Cafe and Quarters Rock N Roll Palace. But in April the band played its first show at Company Brewing. The show had been scheduled for Linneman's Riverwest Inn, but an incident of transphobia prompted a venue change and added an advocacy and awareness element.

Less than a week after the Arte Para Todos show, Gauss played the Jazz Gallery once again, becoming the first non-hip-hop act to perform at Freespace. Though the band members had long known one of the organizers — Vincent Gaa — through the punk scene, they were still nervous. The hope was to play a few originals, then provide music for a freestyle cypher. As soon as Chapman mentioned this to the crowd, a kid in the front row enthusiastically raised his hand. A spirited 10-minute cypher followed.

"That was probably one of the most moving experiences I've ever had in a musical

sense," says Grygiel.

"It was a really cool energy. It wasn't a bunch of white dudes, which is what we were used to in the punk scene. It showed that people really need that space. They want a platform to express themselves. It was cool to be able to provide that and let people do their thing," adds Grygiel.

HOW TO MAKE MUSIC YOUR LIFE

Gauss' "Soft Face, Soft Charm" single was recorded by Kevin Dixon in his analog basement studio HumDrum. Chapman knew Dixon and his partner Jenifer Boniger as members of the band Brief Candles. Dixon approached Gauss about recording the single, which subsequently led to their partnership producing the excellent new Gauss EP, *Thalweg*, out Oct. 8.

"Recording was a very pleasant experience. It was never stressful. We trust Kevin's ideas and he understands where we're coming from with our sound. He's a big supporter of the band," says Chapman.

"It's cool to see people like Kevin and Jenifer who are at a different point in their life. They have jobs, they own a house, now they have a kid, but they also play in a band that rocks and goes on tour. So much about music is youth-oriented, but it's not sustainable if that's all it's about. If music is your passion, how are you going to make it your life?" asks Chapman.

ON STAGE

On Oct. 8 Gauss will celebrate the release of *Thalweg* with a show at Club Timbuktu in Milwaukee.

In November, Brief Candles and Gauss will go on a weekend tour of Chicago and Kalamazoo, Michigan.

Wisconsin Sound

by Joey Grihalva

WHIPS, REYNA, AND GGOOLLDD — A FEM-FALL STORM

At the beginning of 2015, two of the most buzzed-about Milwaukee bands were fronted by females. GGOOLLDD's feel-good earworm single "Gold" quickly made its way onto local airwaves, while Whips put out arguably the best Wisconsin record of 2014, *Turn It On*, which garnered heaps of critical acclaim.

Before Margaret Butler of GGOOLLDD and Ashley Smith of Whips, the leading ladies of Milwaukee music were the sister duo of Vic and Gab (Victoriah Banuelos and Hannah Gabriela Banuelos). Vic and Gab's catchy indie pop landed them a showcase at South by Southwest, as well as a gig opening for President Barack Obama.

GGOOLLDD headed into 2016 hot on the heels of a successful EP and a string of summer festival appearances. It would become one of two local bands to sell out Turner Hall Ballroom in the last decade. Whips mostly went on hiatus, while the Banuelos sisters reinvented themselves as synth pop trio Reyna, taking a few pages

out of GGOOLLDD's playbook.

On Sept. 16, my girlfriend and I went to Madison to see UK/US rock band The Kills play Live on King Street, a free summer concert series outside the Majestic Theatre. The Kills combine the hard-driving guitar of Jamie Hince and the beautifully brash vocals of Alison Mosshart, who reminded me of Whips' Smith during her badass performance.

Scottish electro-pop trio CHVRCHES was scheduled to play The Riverside Theater on Sept. 25 and an opener wasn't announced until the week of the show. I figured GGOOLLDD was a shoe-in, but Reyna ended up taking the guest spot. Coincidentally, GGOOLLDD played a surprise show the night before at the old Hotel Foster space, sharing a bill with Whips.

The AM/FM pop-up event at the old Hotel Foster space was a huge success. Whips ran through a tight set that included new songs, which I'm happy to report are really good.

The CHVRCHES show was my first time seeing any iteration of the Banuelos sisters live. When I first heard Reyna's debut single "Spill Your Colors," I mistook it for a new CHVRCHES song, so it was fitting that they opened. But their set left me unimpressed. Their cover of "Flesh Without Blood" by Grimes was a noble effort in an otherwise mediocre performance. They seem to be copying GGOOLLDD's sound and style, as one of the sisters wore a glittery green jacket.

What's next? If Whips' new album thrusts the duo to the forefront of local music, will the third Banuelos sister act be hard rocking?

VIDEO VILLAINS GO BIG

Speaking of the AM/FM pop-up event, one of the many cool aspects of that night was the Video Villains. The Milwaukee-based visual art projection duo of Michael Britton and Adam Kuhnen have made a name for themselves by creating dynamic backdrops for live music performances. Originally working as DJs and promoters, the pair switched over to video projection after attending an eye-opening party in Minneapolis.

When indie pop rockers Dream Attics made their live debut in May 2015 at Mad Planet, Video Villains created a beautiful

set with synchronized table lamps, smoke machines and rear-projected visuals. That summer they brought their brand of sensory art to the open waters of Lake Michigan on the Noh Life Cruise.

This summer I noticed that I wasn't seeing much of Video Villains in local shows. That's because the duo has expanded their vision, collaborating on larger-scale events and some that aren't music-related. I emailed Britton to see what the guys have been up to over the past year.

"We still do local shows, but have switched our focus to more well-thought-out events that can help facilitate our creative vision. We are doing Planned Parenthood's 80th anniversary party at Potawatomi Casino this fall, along with the infamous Zombie Pub Crawl in Minneapolis."

"Some of the highlights of our summer include teaming up with Beauty Bar and Red Bull for an awesome Lollapalooza after-party with LCD Soundsystem. We also teamed up with Visit Milwaukee for national tourism week for a two-night projection mapped building installation downtown on the Marcus Performing Arts Center."

Sept. 2 saw the first Ad Rock Music Series event at the recently-opened Adventure Rock indoor climbing center/apartments on Milwaukee's East Side. Having already been involved with the Brookfield location, the Villains created an installation for the Milwaukee site's grand opening.

According to Britton, "The Ad Rock Music Series is something we have wanted to tackle for a while now. We are always looking for opportunities to host concerts in a nontraditional setting, and the climbing gym was the perfect chance for us to transform a space into something Milwaukee has never seen before."

During sets by Boom Boom Klap, Chris Siegel, Strehlow x Ian Ewing, and Win + Woo, the Villains projected custom visuals on an off-white, 40-foot climbing wall. With the padded floor below and the huge open space, it was an awesome environment to experience live music. The Villains are currently planning the second Ad Rock Music event and promise more surprises and bigger names.

MUSIC HIGHLIGHTS OF THE LGBT FILM FESTIVAL

The Milwaukee LGBT Film/Video Festival unspools at the UWM Union Cinema, but the opening film *KiKi* screens at the Oriental Theatre at 7 p.m. on Oct. 12. The film revisits the NYC scene where LGBTQ youth of color found agency and inspiration in the Kiki balls profiled in the landmark 1990 documentary *Paris is Burning*.

Another loosely music-related film is *Spa Night* (7 p.m. on Oct. 15), about a first-generation young Korean-American man struggling with homosexual desires. It's set principally in the nocturnal world of spas and karaoke bars in LA's Koreatown. Actor Joe Seo won the Special Jury Award for his breakthrough performance at Sundance.

The legacy of the oldest black-owned disco in America is featured in *Jewel's Catch One* (7 p.m. on Oct. 17). The film is rich with music from the last 40 years, plus exclusive interviews with Madonna, Sandra Bernhard and more. It chronicles Jewel-Thais Williams' four decades of music, fashion, celebrity and activism. Williams and director C. Fitz will be in attendance.

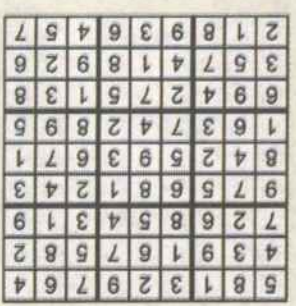
As part of the closing night program *Who Wants Cake?: An Evening of Community Shorts* (7 p.m. on Oct. 23), there will be a short about the first and only gay-themed country music album. Forty years after its release, Patrick Heggerty's *Lavender Country* (1973) is heralded as "resonant and wonderful ... a rare act of bravery and honesty." The short documentary (*These C*cksucking Tears*) explores Heggerty's unlikely personal journey.



PHOTO: DAVID_SHANKBONE VIA WIKIMEDIA COMMONS

The Milwaukee LGBT Film Festival screens *Jewel's Catch One* at 7 p.m. on Oct. 17. The documentary features exclusive interviews with Madonna, above, Sandra Bernhard and more.

ON STAGE
Whips will headline the Beet Street Harvest Festival at Cactus Club in Milwaukee Oct. 15.
GGOOLLDD will play The Frequency in Madison Dec. 9.



The Set List

By Wade Vonasek



BOZ SCAGGS

8 p.m. on Oct. 19 at The Northern Lights Theater at Potawatomi Hotel and Casino in Milwaukee; \$74, \$79 and \$84; paysbig.com

Boz Scaggs' career dates back to the late '60s with the Steve Miller Band. He had solo hits in the '70s such as "Lowdown" and "Lido Shuffle," from the album *Silk Degrees*. Scaggs toured in 2010 with Donald Fagen and Michael McDonald as the Dukes of September Rhythm Revue and he still continues to write and record music, with his most recent release being *A Fool to Care* in 2015.

CHRIS ROBINSON BROTHERHOOD

8 p.m. on Oct. 16 at Turner Hall Ballroom in Milwaukee; \$25; pabsttheater.org

While The Black Crowes were on hiatus in 2011, vocalist Chris Robinson formed Chris Robinson Brotherhood. The band describes itself as "psychedelic filling in a folk blues pie" and lists the Grateful Dead as a musical inspiration. The group prefers lengthier compositions and is not the type of band to make typical, concise four-minute songs. Chris Robinson Brotherhood has released three albums, *Big Moon Ritual*, *The Magic Door* and *Phosphorescent Harvest*.

DONNY MCCASLIN GROUP

7:30 p.m. on Oct. 13 at South Milwaukee Performing Arts Center in South Milwaukee; \$20 to \$34 adults, \$15 to \$29 seniors (ages 60+), \$10 to \$15 students (ages four to college); southmilwaukeekeepac.org

The musicians of the Donny McCaslin Group were featured on David Bowie's final album *Blackstar*. McCaslin himself is a three-time Grammy-nominated saxophonist and composer and has been called a "game-changing jazz saxophonist." His 2015 release *Fast Future* combines funk, breakbeats and electronic dance music centered around McCaslin's ability to balance melody and groove, blending jazz and electronica with virtuosic musicianship.

DEAN WEEN GROUP

8 p.m. on Oct. 20 at Turner Hall Ballroom in Milwaukee; \$25; pabsttheater.org

For more than 30 years, Dean "The Dealer" Ween has been best known as the partner of Gene Ween in the international cult band Ween. The Dean Ween Group formed about two years ago as a way for The Dealer to get back into live performance. The Milwaukee show is one of only 10 tour dates for the group this fall. This band's sound does not fit neatly into any genre. For pure, unadulterated fun, there are few bands that can bring such joy and force to an audience, causing them to check any sense of seriousness at the door. Meat Puppets open the show.



STS9

8 p.m. on Oct. 21 at The Orpheum Theater in Madison; \$45 to 70; madisonorpheum.com

STS9 (Sound Tribe Sector 9) is an instrumental band that plays "post-rock dance music" — think rock and electronic music mixed with funk, jazz, drum and bass, psychedelia and hip-hop. The band mixes standard live rock instrumentation with electronics, favoring group rhythm over individual solos. STS9's latest album, *The Universe Inside*, is its first new full-length studio album in nearly seven years.

HERB ALPERT AND LANI HALL

7 p.m. on Oct. 16 at Pabst Theater in Milwaukee; \$45.50 to \$59.50; pabsttheater.org

Herb Alpert's career includes five decades as a musician, painter, sculptor, record executive and philanthropist. In the past two years, he won his ninth Grammy and received the National Medal of Arts from President Obama. A 2006 Rock and Roll Hall of Fame inductee, Alpert's albums have sold more than 72 million copies and 29 of his records have reached the Billboard 200.



Photo by Jimmy King

David Bowie *Blackstar* Collaborator

Donny McCaslin Group

Oct. 13 @ 7:30 pm

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October Milwaukee events evidence Frank Zappa's continued relevance

By Wade Vonasek

Staff writer

This year marks the 50th anniversary of the debut album of the Mothers of Invention, featuring Frank Zappa. And although it's been nearly 23 years since Zappa's death from prostate cancer, the musician continues to make his mark on the music world. From his pioneering unconventional work with the Mothers of Invention to his innovative solo work and classical compositions, Zappa inspired a vast array of musicians and artists.

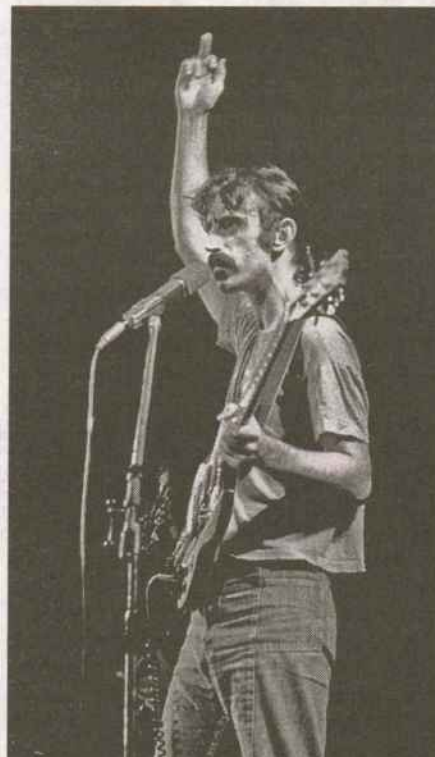
Zappa was prolific during his career when it came to recording and releasing music. He left behind a substantial archive of studio and live material. Some of this material has been released since his death, including 2015's *Roxy — The Movie*, which featured video from 1974's *Roxy & Elsewhere*, and was much clamored for by die-hard fans.

This year has seen the release of more archival material, including *Road Tapes, Venue #3*, a live Mothers of Invention show from 1970 in Minneapolis; *The Crux of the Biscuit*, with outtakes and alternate mixes from 1974's *Apostrophe(')*; *Frank Zappa for*

President, comprised of unreleased compositions with a somewhat political theme; and *Zappatite — Frank Zappa's Tastiest Tracks*, a compilation of Zappa "hits" and fan favorites.

Another recent Zappa-focused creation — *Eat That Question: Frank Zappa in His Own Words* — is a documentary by Thorsten Schütte. It premiered at the 2016 Sundance Film Festival and was released on DVD Sept. 27. The film details Zappa's musical and political legacy, with archival footage culled from his 30-year career in entertainment. Schütte describes *Eat That Question* as "an entertaining encounter with the sonic avant-garde. The film bashes favorite Zappa targets and dashes a few myths about the man."

Milwaukee experiences Frank Zappa's "conceptual continuity" in October. For one week, Brew City becomes ground zero for all things Zappa, hosting shows by former Zappa and Mothers of Invention band members and projects, as well as Zappa's son and musical ambassador Dweezil Zappa.



Frank Zappa.

PROJECT/OBJECT — 'THE MUSIC OF FRANK ZAPPA'

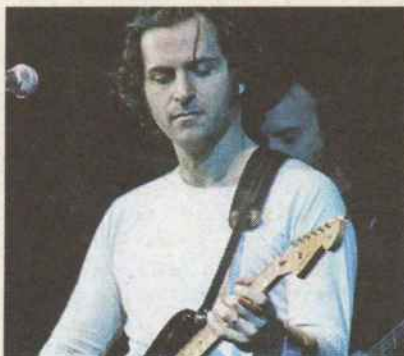
8 p.m. on Oct. 14 at Shank Hall in Milwaukee; \$20; shankhall.com

Project/Object is the longest-running alumni-based Zappa tribute in the world. Back on the road for a brief run, the 2016 Project/Object tour features Zappa alumnus Ike Willis (vocals/guitar '78-'88) and Don Preston (keys '66-'74). The tour features material both men recorded with the Mothers of Invention and the Frank Zappa band, as well as a comprehensive sampling of classic Zappa and rare fan favorites.

DWEEZIL ZAPPA

7:30 p.m. on Oct. 11 at Turner Hall Ballroom in Milwaukee; \$35; pabsttheater.org

Dweezil Zappa honors his father's art and songcraft that helped change the landscape of music with 50 Years of Frank: Dweezil Zappa Plays Whatever the F@%k He Wants — The Cease and Desist Tour. Dweezil and his band create a unique evening with renditions of Zappa classics, including a healthy dose of Mothers of Invention-era compositions.



TERRY BOZZIO

8 p.m. on Oct. 11 at Shank Hall in Milwaukee; \$30; shankhall.com

Drummer/vocalist/composer Terry Bozzio did 26 albums with Frank Zappa and also has worked with Jeff Beck, Korn, Missing Persons, Mick Jagger, Tony Levin, Steve Vai and Quincy Jones. In addition to being a Grammy-winner, Bozzio was inducted into *Modern Drummer* magazine's Hall of Fame and named by *Rolling Stone* as one of its Top Five Drummers of All Time.



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Peck School OF THE Arts

The many faces of a portrait

By Kat Minerath

Contributing writer

What makes a portrait something significant, something more important than the picture on a driver's license? A portrait is a key allowing access to another person's stories or serving as a reminder of our own.

Two exhibitions at the Milwaukee Art Museum delve into the many ways we show ourselves and how photographers respond to the ordinary and extraordinary human condition.

Two videos by a Dutch artist comprise *Rineke Dijkstra: Rehearsals*. The first is "Marianna (The Fairy Doll)," which shows a young ballet dancer in the midst of her practice, going over the choreography for an upcoming audition to enter an important ballet academy. The voice of her coach is heard off-screen. In Russian, she gives instruction and plays the music again. There is a gentle intensity in the focus of the youthful dancer. As she dances, her emotional state is also a performance. She smiles brightly in the guise of the Fairy Doll, but when the music stops and she receives her feedback, we see her real self. She is attentive, listening carefully, and sometimes lightening with a smile as we presume she is receiving positive commentary. She speaks as well, sometimes with a slight laugh and acknowledging nods of her head.

But this is difficult and at times frustrating work. She brushes stray hairs or perspiration from her face, smoothing back her long blond hair wrapped in a braid. Her face is flushed with pink. It ends up matching her leotard, dance skirt and the pink walls of the dance studio. The windows are covered in long lace curtains, much like the lace handkerchief the dancer holds as a prop. Metal electrical conduit runs along the walls, painted in the same delicate blushing color. It is like a nod to the efforts necessary for her craft, both raw and refined.

In a three-channel video piece in an adjacent gallery, Dijkstra focuses on rhythmic gymnasts as they practice. "The Gyschool, St. Petersburg" features single figures who perform moves that would challenge even the most avid yoga practitioner. They contort their young bodies through bends and twists "while assuming near inhuman poses," as MAM curator of photography and media arts Lisa Sutcliffe notes.

The background is sparse and white, and the only sounds heard are deep bass thuds as hands or feet hit the floor. This accompaniment is like a note of solidity, a reminder of the solid skeletons underneath the seemingly endless pliability of the body. Here again, there is a juxtaposition. There is the absolute concentration of the young gymnasts as they are absorbed inward, fixated on their body in space and the technical manipulations of their sport. When they finish, there is often a wry smile or acknowledgement of the spectator, coming out of the realm of the internal world to reconnect on the outside.

In her exhibition essay, Sutcliffe points



PHOTO: KAT MINERATH

The first image in the series "Almerisa, 1994-2008" by Rineke Dijkstra. The series of 11 images records the evolution of Almerisa, a Muslim refugee from Bosnia.

out that Dijkstra is aligned with artists of earlier periods who cast a more interested eye on the rigors of rehearsal than on the glamorous and smooth perfection of the final performance. The French Impressionist Edgar Degas is noted for his paintings and drawings of ballet dancers in the studio or practicing onstage. Dijkstra, by virtue of the realism of video, echoes this in a way that is not unknown from contemporary documentaries, but her aesthetic eye and the formal qualities of composition set her work apart from a mere record of events.

What also is notable in Dijkstra's work is the sense of youthfulness. In her previous projects, she has focused on the transformation of her subjects over time, beginning at a young age and recording the subtle changes that mark the passage from childhood to adulthood. One series was recently acquired by MAM and it is also on view. "Almerisa, 1994-2008" is a series of 11 images that record the evolution of Almerisa, a Muslim refugee from Bosnia. First pictured in an asylum center in the Netherlands at age 6, she is seated on a chair with a countenance that is both guarded and innocent. About every two years subsequent, Dijkstra photographed her again and we see her moving through changes in style, hair color and demeanor as she grows up in Western Europe. She is a kid, then a teenager holding in some of that decade's angst, and then in the last images 2008, a pregnant woman and a mother holding her own child. Each time there is little in the background, focusing our attention on Almerisa herself. In this way, she becomes something of an archetype for the process and progress of life,

PORTRAIT next page

PORTRAIT from prior page
making an identity of her own fashioning.

'THE LIVES OF OTHERS'

Shown in conjunction with *Rehearsal* is a sprawling array of photographs from the Milwaukee Art Museum's collection. *The Lives of Others: Portraits from the Photography Collection* at times echoes themes of Dijkstra's work, particularly in the selection of photographs by Sallie Mann. Noted for her portraits of her own children, we follow her daughter Jessie from age 2 to 10, emerging into self-awareness and presented with an intimacy that is reliant on the status of her mother as photographer.

The exhibition continues into other areas, touching upon the ways photographers frame their subjects, sometimes in formal ways and others by capturing the raw humanity of our lives, even as we are not looking. Individuals and families photographed in their daily surroundings, such as Milton Rogovin's "Buffalo's Lower West Side Revisited," show glimpses into the styles and mores of earlier decades. Often there are standard tropes detected, such as subjects who are seated or standing, smiling for the camera. In "Puerto Rican Family" this is broadened by the wife holding a photograph of the 11 people in their family while her husband stands next to her holding a guitar. Behind them on the wall of the home are two other portraits, presumably the previous generation. It is a nod to the lineage of humanity that binds us together.



PHOTO: KAT MINERATH

The Robert Mapplethorpe photograph above is from his dramatic triptych "Ajitto." The photo is included in *The Lives of Others: Portraits from the Photography Collection* at the Milwaukee Art Museum.

The exhibition includes works by other well-known photographers, including André Kertész, Cindy Sherman, Edward Weston and Alfred Stieglitz with a portrait of Georgia O'Keeffe. Robert Mapplethorpe

UPCOMING EVENTS

Fear 13

Art Bar
722 E. Burleigh Street
Fri., Oct. 7 Exhibition opening

It's that time of year for the spooky to take its place on the walls of Art Bar. Continuing the tradition of interestingly macabre, eerie, and sci-fi inspired art, this exhibition will feature works by Stephen Somers.

I Am. We Are. —

TEDxUWMilwaukee 2016

Peck School of the Arts
Mainstage Theater
2400 E. Kenwood Blvd.
12-5 p.m. on Sat., Oct. 8

The famous TED talks (Technology, Education, Design) have expanded into satellite conferences, and this year Milwaukee will have its own panel of ten presenters from multiple disciplines including the arts, business, social issues, and

more. Full details of the days' presenters and events can be found at <http://www.tedxuwmilwaukee.com/i-am-we-are>

Jason Salavon: "Computational Art: Data & Algorithm as a New Brush and Palette"

Haggerty Museum of Art
Marquette University campus
530 N. 13th St., Milwaukee
3:15 p.m. on Thurs., Oct. 13

How does art interact with the media and information glut that is our world today? Jason Salavon will share his ideas and observations in his presentation, "Computational Art: Data & Algorithm as a New Brush and Palette." His work, *The Master Index*, draws from a table of the titles of the five million most-read English Wikipedia articles and is currently on view at the Haggerty. Salavon will speak about his practice and issues that lie between creativity and the autonomy of the digital world.

pe is included with his dramatic triptych "Ajitto." Outside the exhibition gallery, Frederick H. Bandlow's images of residents of Theresa, Wisconsin, features groups of individuals who seem to be captured in unexpectedly relaxed moments, despite the formality of the conventional compositions. Their expressive faces register various modes of thought from playful to weary. The series "Talent," by David Rob-

bins, traces the fine line between real and representation. Head shots of his artistic contemporaries are produced as though they are actors or models looking to fill a role. On the whole, the grand scale of all of the works in these exhibitions revels in the distinctions between a portrait and a mere photograph.



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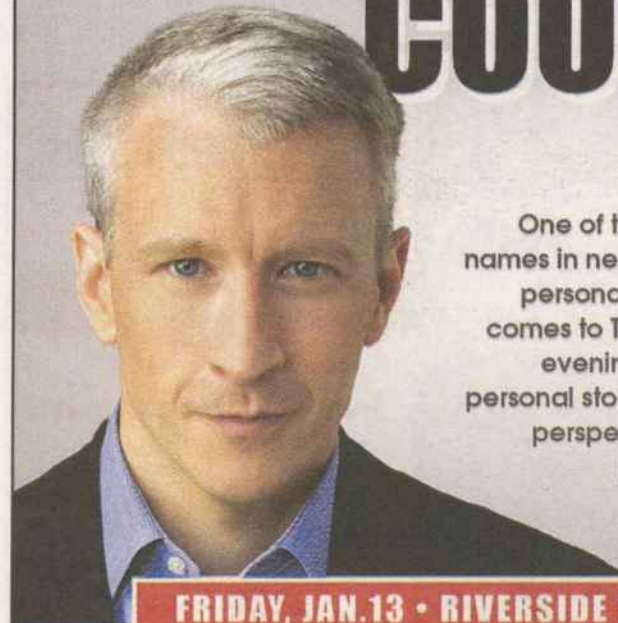
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Shakespearean superstars return to Madison to welcome first folio

By Michael Muckian
Contributing writer

Two contemporary Shakespearean superstars — actors whose devotion to the Bard of Avon has defined both their lives and their careers — will be returning to Madison this month in conjunction with the opening of *First Folio! The Book That Gave Us Shakespeare*. That exhibition stars a first-edition copy of the 1623 volume that is the original compendium of Shakespeare's works.

Though not for as long as the folio, the acting pair of Randall Duk Kim and Anne Occhiogrosso has made its own history, contributing significantly to the frequency of live Shakespeare performances in south-central Wisconsin for the past 36 years.

They return to Madison to stage the world-premiere performance of their play *The Pleasure of His Company: Our 40 Year Love Affair with William Shakespeare* on Oct. 21 at 7 p.m. in Shannon Hall of the Wisconsin Union Theatre on the University of Wisconsin-Madison campus. The collection of famous Shakespearean scenes, personal reminiscences and history is the married couple's love letter to history's most influential playwright.

UW had originally asked Kim and Occhiogrosso to perform *Then Came Each Actor*, the pair's previous stage play about actors throughout the centuries who made their careers performing Shakespeare. However, the pair knew they wanted to do something special for the occasion and created an entirely new work, Kim says.

"The play is an expression of our love for this man and his work and how it has shaped our careers and our lives," Kim says. "Our lives have been spent in the pleasure of his company — quite literally."

The performance, sponsored by the UW Arts Institute and the Wisconsin Union Directorate, will serve to welcome the First

Folio, which will be on display at UW-Madison's Chazen Museum of Art Nov. 3 through Dec. 11. Both events help recognize 2016 as the 400th anniversary of Shakespeare's death.

To the actors, the First Folio has even greater value than merely as a historical volume, Occhiogrosso explains.

"Over the centuries, Shakespeare's works were 'grammaticized' by scholars who edited texts for the reader. Through our analysis of punctuation, capitalization, and unique spellings in the original texts, we have discovered that the First Folio provides clues to stimulate the actor's imagination and encourages a more spontaneous performance of Shakespeare's plays," Occhiogrosso says. "I have never seen any actor work with the First Folio that wasn't overwhelmed by the discovery of this new insight into Shakespeare's texts and its powerful impact on audiences."

SHAKESPEARE AS GUIDING LIGHT AND BINDING TIE

Kim was exposed to the Bard's work in his native Honolulu.

"I knew since age 11 that live theater was where I wanted to be," Kim says. "At age 17, I saw both *Hamlet* and *Oedipus Rex* and knew that those were the kind of works I wanted to do."

"Theater is more than a mere commodity," Kim continues. "When done correctly, it can have a powerful impact on the actors and audience. If I can communicate truly what the playwright has in mind, the effect can be profound."

Kim made his stage debut in a production of *Macbeth*, and then appeared in a University of Hawaii production of *King Lear*. The theater department stressed Western classical theater along with maintaining a foundation in kabuki, the traditional Japanese dance-drama.



ON STAGE

The Pleasure of His Company: Our 40 Year Love Affair with William Shakespeare featuring Randall Duk Kim and Anne Occhiogrosso takes the Shannon Hall stage in the Wisconsin Union Theatre, 800 Langdon St. on the UW-Madison campus Oct. 21 at 7 p.m. Tickets are free, but seats must be reserved through the Union Theatre box office at 608-265-ARTS (2787).

Occhiogrosso's first exposure to Shakespeare was through a production of *Macbeth* in her native New York. In her case, the moment of revelation was truly a visceral one.

"I was in sixth grade and the performance included actors running up and down the aisles," Occhiogrosso recalls. "I reached out and touched Donalbain's cape and knew from that moment this was something I wanted to be part of."

Her passion continued through many more productions, as well as her pursuit of a theater degree at Hunter College. It was at Hunter that Occhiogrosso met Kim when he served as guest artist during her senior year. In fact, the pair appeared onstage together in Brendan Behan's *The Hostage*.

"Randy and I sort of gravitated towards each other," Occhiogrosso remembers. "One night he knocked on my dressing room door and said I was a wonderful actress. It was then that I knew I wanted to follow him around the earth."

BUILDING THE BARD A HOME

From the start, the pair knew they were destined to start their own classical theater company to focus on the classics, with the works of Shakespeare at its hub. Their dissatisfaction with the stage, screen and television roles Kim was hired for added fuel to the fire.

In 1979, Kim and Occhiogrosso — joined by the late Charles J. Bright — conceived the theater in Washington, D.C. The three considered some 49 Midwestern locations before choosing APT's current site on Golf Course Road in Spring Green. Its rural isolation, as well as the natural bowl of the hillside and its superior acoustics, attracted the playmakers.

"What we wanted to do in Spring Green was establish a center for training and presentation of the classics, with Shakespeare appearing every year," Kim says. "Nothing would have pleased me more than a place where people could come and recreate and contemplate issues in the quiet."

By 1991, the trio was gone, satisfied that they had done good work in Spring Green, but not in agreement with where the theater was headed. In their mind, classical theater classically performed lay at the root of everything.

'THE REAL THING'

At the center of classical theater, of course, is William Shakespeare in his most traditional form, and that is still something that drives Kim and Occhiogrosso no matter where their opportunities take them.

"For me Shakespeare speaks directly to the human soul, or at least he did to mine," Kim says. "His insight into human behavior was absolutely penetrating and accurate. I think *King Lear* is his greatest masterpiece. It's about the cruelties and kindnesses we show to one another and shows what love is all about."

Occhiogrosso agrees: "It's the way he can hold that mirror up to human nature and let the audiences see themselves within human experience. He is much broader than a single concept, and it will be up to audience members how they decide to live their lives as they leave the theater."

Kim has gone on to a variety of roles, classical and not — on Broadway, in major motion pictures and on television. In every role, he says, he taps into his Shakespearean training, the value of which has never left him.

"I remember something that Laurence Fishburne (who appeared with Kim in *The Matrix Reloaded*) once said about Randy," Occhiogrosso says. "He said that, 'Randy studied Shakespeare, and that makes him the real thing.' The rest of us, he added, are just bullshit."

ON DISPLAY

First Folio! The Book That Gave Us Shakespeare will be on display Nov. 3-Dec. 11 at the Leslie and Johanna Garfield Galleries of the Chazen Museum of Art, 750 University Ave., on the UW-Madison campus. It is the Folio's only Wisconsin appearance.

Concurrent with *First Folio* will be *Presenting Shakespeare: Posters from Around the World*, a curated exhibit of theater posters used to promote Shakespeare's plays worldwide. The posters will be on display in the Chazen's Pleasant T. Rowland Galleries Oct. 14-Dec. 11.

Both Chazen exhibits are free and open to the public.



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Rep's 'Man of La Mancha' weaves a compelling tale

By Anne Siegel
Contributing writer

The audience finds itself looking into a fetid dungeon at the end of the 16th century in Seville, Spain. In an introduction, we learn the prisoners are accused of various acts of heresy against the Catholic church.

The sudden appearance of a new prisoner — Miguel de Cervantes — is the elixir that transforms this darkly lit cesspool of a world into an imaginary place where even a misguided knight might find hope and recognition. Thus begins the tale of the *Man of La Mancha*, the Tony Award-winning musical written in 1964 by Dale Wasserman, Joe Darion and Mitch Leigh and now revived by the Milwaukee Repertory Theater.

The trick here is to enable Cervantes and his makeshift "cast" of prisoners to weave a fascinating and compelling tale. Its main character is Don Quixote, an older man perhaps touched by a hint of madness.

Under artistic director Mark Clements' direction, a talented cast with superb singing voices accomplishes this trick.

Wisely, the production's orchestra has been partially hidden behind some pillars at the rear of the stage. Although the musicians (under the direction of John Tanner) contribute tremendously to the show's overall effect, this arrangement works nicely to showcase the actors and their songs.

The score always has been the strong point of *Man of La Mancha*. Even those who have never seen the musical might recognize some of the numbers, including "The Impossible Dream," "To Each His Dulcinea" and the rousing "Man of La Mancha (I, Don Quixote)."

And yet, as sung by Nathaniel Stampley (as Miguel/Quixote), Leenya Rideout (Aldonza/Dulcinea) and Michael J. Farina (Sancho Panza), the songs seem new and fresh.

Stampley, the handsome baritone who transforms himself into Don Quixote, almost scampers among the rest of the

cast as he gets caught up in Quixote's dreams. This role is a familiar one to him, as he played it in a Chicago production this summer. Stampley earned raves from *Chicago Tribune* critic Chris Jones, who called his performance "almost unbearably honest," and praised his skill at capturing the "enigma of his role."

Based loosely on a 1604 novel by the real Miguel de Cervantes, the musical must convincingly show Quixote "reach for the unreachable star" in order to make others catch a glimpse of his magic. Sancho has already signed on as the play begins, but it takes longer for kitchen drudge and prostitute Aldonza to appreciate Quixote's vision of life. This is understandable, as her cruel treatment by men has made her suspicious of their motives. Yet even she must be won over by Quixote's charms, or the piece would not gel the way it does in this production.

There are laughs aplenty in the antics of Sancho and the other characters who cross Quixote's path. But perhaps the most memorable moment for this reviewer is intensely quiet. As Quixote talks about his dreams, Aldonza lifts her head (for perhaps the first time) to gaze at the stars with him.

The moment doesn't last long, as Aldonza is later taunted by the men who've come to sample her "services." Their treatment leaves Aldonza bruised and shorn of her wild, fiery hair.

LOCAL ACTORS AMONG 'LA MANCHA' STANDOUTS

Many in this fine cast deserve special mention, particularly local actors Jonathan Gillard Daly as the town priest, Matt Daniels as the Duke and Beth Mulkeron as the innkeeper's wife.

Especially in this election season, it is refreshing to hear someone — even a character in a play — talk about the higher, perhaps more spiritual parts of existence. The current TV news coverage focuses more on

the grungy aspects of life, which currently center on confidential emails and racist comments. Quixote rises above all that, to see how far we can go toward achieving more noble goals.

Whether one has seen *Man of La Mancha* once or even a dozen times, the Rep production is well worth another visit. It expertly dares us to dream even when faced with the certainty of death. In the musical's final scene, when Miguel is summoned to

face the Inquisitors, one can take heart in the knowledge that his dreams — now shared by others — will live on.

ON STAGE

Man of La Mancha continues through Oct. 30 at the Milwaukee Repertory Theater's Quadracci Powerhouse. For tickets, go to www.milwaukeeerp.com or call the box office at 414-224-9490.



PHOTO: MICHAEL BROSILOW

Leenya Rideout and the cast of *Man of La Mancha*.

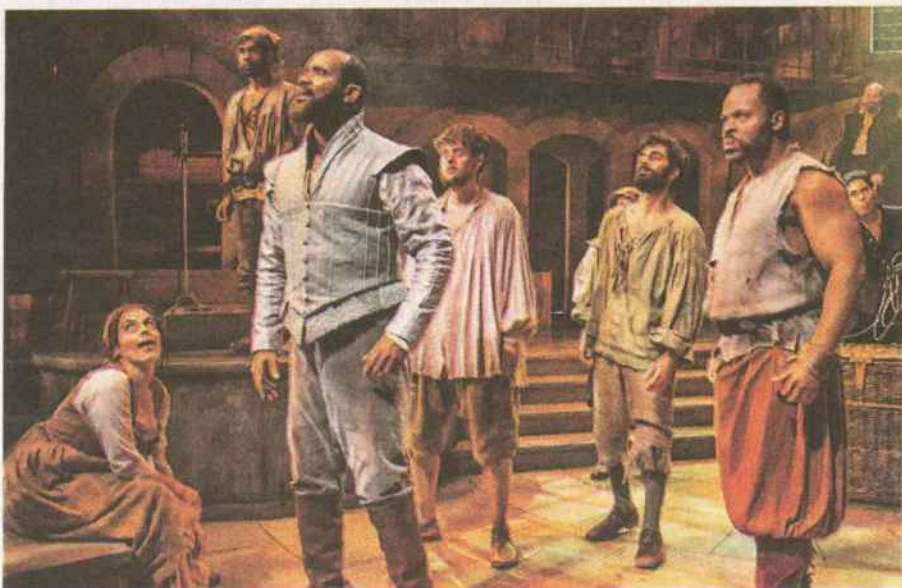


PHOTO: MICHAEL BROSILOW

Nathaniel Stampley, left, Michael J. Farina and the cast of *Man of La Mancha*.



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Film series celebrates Douglas and de Havilland centennials

By Michael Muckian

Contributing writer

Two Hollywood legends will reach their 100th birthdays this year, and the University of Wisconsin-Madison Cinematheque film program will mark their centenary milestones this fall with special screenings of some of their most significant films.

Kirk Douglas and Olivia de Havilland at 100! is a series of free Sunday afternoon films shown at 2 p.m. at the Chazen Museum of Art on the UW-Madison campus. Films featuring each of the honorees will alternate.

The demure de Havilland, born July 1, 1916, in Tokyo, may be best known for her role as Melanie Hamilton in *Gone with the Wind* (1939). The athletic Douglas, born Dec. 9, 1916, in Amsterdam, New York, was already a star when he took the lead in *Spartacus* (1960), directed by Stanley Kubrick and produced by Douglas' own Bryna Productions.

Spartacus will receive a special showing on Douglas' actual birthday, but *Gone with the Wind* is not part of the series. However, there will be ample examples of films highlighting each actor's contribution to the medium, according to Jim Healy, Cinematheque's director of programming.

"I like the idea of doing a centennial series for two people who are still with us," says Healy. "In both cases, the actors maintained control over their images and material for decades, making them unique in the Hollywood system."

'WOMEN'S PICTURES' AND THE ANTI-HERO

Both Douglas and de Havilland made significant contributions to the intellectual evolution of Hollywood storytelling during their active years, Healy says. Along with Bette Davis, Joan Crawford and Barbara Stanwyck, de Havilland ushered in the age of "women's pictures," turning the camera's lens on the leading lady as the key figure around whom the film revolved.

"These are important films and de Havilland had the ability to be radiantly beautiful, as well as the willingness to look plain if that's what the role called for," Healy says.

Among Douglas' earliest contributions were roles that made the anti-hero acceptable to filmgoers. Douglas was not the first to play such roles, Healy admits, but his relatively bright star power helped take the anti-hero into the mainstream. Douglas paved the way for other actors to pick up the mantle, including Paul Newman and Robert De Niro.

Each actor's films in the series are definitely worth viewing, if only to study the individual performer's range, Healy explains.

"In *Captain Blood*, de Havilland is the leading lady, but plays second fiddle to Errol Flynn's antics. However, she looks beautiful on screen," Healy says. "In *The Snake Pit* (in which de Havilland plays a mentally ill woman locked in an asylum), she goes through a real range of emotions that culminate in a devastating effect."

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Douglas, too, deals with his dark side, most notably in *Champion*, in which he plays a boxer who sees the whole world as his opponent, and *Ace in the Hole*, the Billy Wilder-directed drama about an unscrupulous newspaper reporter who uses the suffering of others for personal gain.

"Then there's Stanley Kubrick's *Paths of Glory* where Douglas shows his noble side as a tragic World War I hero, and *The Last Sunset*, which is a Western like I have never

seen before," says Healy.

Film critic Leonard Maltin's described *The Last Sunset* as "strange on the range ... and throws in everything from incest to Indians." Draw your own conclusions.

Regardless of viewer preference, *Kirk Douglas and Olivia de Havilland at 100!* offers something for virtually all film fans. It also gives the last living stars from Hollywood's golden era the chance for their lights to sparkle once more.

DOUGLAS AND DE HAVILLAND ON SCREEN

The UW Cinematheque film series *Kirk Douglas and Olivia de Havilland at 100!* continues through December on Sunday afternoons at 2 p.m. in the Chazen Museum of Art, 750 University Ave., on the UW-Madison campus.

Films still to be screened:

Oct. 9: *Ace in the Hole* (1951, directed by Billy Wilder) casts Douglas as a cynical newspaper reporter willing to exploit other's misfortunes for his own advantage.

Oct. 16: *My Cousin Rachel* (1952, directed by Henry Koster) centers on the death of a newly married husband and his bride de Havilland, who becomes a chief suspect in this Hitchcock-style suspense film from author Daphne du Maurier.

Oct. 23: *The Last Sunset* (1961, directed by Robert Aldrich) pits outlaw Douglas against lawman Rock Hudson, who put their differences aside to aid a cattle drive to Texas in this most unlikely of Westerns.

Oct. 30: *Hush ... Hush, Sweet Charlotte* (1964, directed by Robert

Aldrich) combines madness, a decaying Southern mansion and reclusive Southern belle Bette Davis who falls prey to her scheming cousin de Havilland.

Nov. 6: *Champion* (1949, directed by Mark Robson) casts Douglas as the boxer Midge in the first of what became his signature anti-hero roles.

Nov. 13: *A Midsummer Night's Dream* (1935, directed by William Dieterle and Max Reinhardt) is the Shakespeare comedy that marked de Havilland's film debut. It also features a host of Warner Brothers contract players, including James Cagney as Bottom and Mickey Rooney as Puck.

Nov. 20: *The Vikings* (1958, directed by Richard Fleischer) still stands as the best adventure film about Vikings ever made, featuring Douglas as the Viking leader vying with the slave Tony Curtis for the affections of captured English princess Janet Leigh. Hail, Ragnar!

Dec. 4: *The Snake Pit* (1948, directed by Anatole Litvak) finds de Havilland cast as a woman suffering from anxiety and delusions who is trapped in a

corrupt mental institution. This is one of the actor's most dramatic works.

Dec. 11: *Paths of Glory* (1957, directed by Stanley Kubrick) casts Douglas as Col. Dax, who works tirelessly to keep his platoon of World War I French soldiers safe in the face of a maniacal superior officer in what is considered the greatest anti-war film ever made.

Dec. 18: *Captain Blood* (1935, directed by Michael Curtiz), in which swash-buckling pirate captain Errol Flynn needs someone to rescue, and who better the de Havilland in the first and best of a series of such films pairing the two?

SPECIAL SCREENING

For more Kirk Douglas, visit room 4070 of Vilas Hall, 821 University Ave. on the UW-Madison campus, where Cinematheque normally screens its films, for a showing of the classic gladiator opus *Spartacus* (1960, directed by Stanley Kubrick.) The film screens at 7 p.m. on Dec. 9, Douglas's actual 100th birthday, and is free and open to the public.

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Rae of light: an interview with actress Charlotte Rae

By Gregg Shapiro

Contributing writer

There is a generation that grew up watching actress and Shorewood native Charlotte Rae on television. First as Molly the Mail Lady on *Sesame Street* and later as Mrs. Edna Garrett, the beloved housemother on the popular '80s sitcom *The Facts of Life*. But there is so much more to Rae, including the many years she spent as a stage actress and singer, as well as all of the TV commercials she did in the early days of her career. In her memoir *The Facts of My Life* (BearManor Media, 2016), Rae sings the praises of Milwaukee and tells readers everything they could ever possibly want to know about her, including what occurred when her husband came out as bisexual. *WiG* spoke with Rae, who turned 90 earlier this year, about the book.

Gregg Shapiro: What inspired you to tell your story at this time in your life?

Charlotte Rae: A couple of years ago my son (and co-author Larry Strauss) said to me, "Ma (laughs), you're 87 1/2. I think it's time you wrote your memoirs." I said, "I'm not a writer." He said, "Well, I am." He's a wonderful writer. He's written many novels. He said, "You talk and I'll write." I'm glad we did. After I started telling my story, my history, I realized I was going to let it all hang out. All of it. And I did. The real truth of everything. Yeah, that's what I did.

So, are you someone who kept a journal or a diary from which you could draw on these memories?

No, I didn't. But it was wonderful having Larry there. I talked about the struggles we had with my firstborn Andy with his autism. All of the challenges for him and for us, because it was so many years ago and nobody knew about autism. Then all about alcoholism, my husband and me, and then later on, after 25 years of marriage, my darling (husband) John (Strauss) told me he was bisexual.

You write about being from Milwaukee and Shorewood, and you attended college at Northwestern in Evanston. What kind of impact do you think being from the Midwest had on you personally and professionally?

Coming from the Midwest, which I love very much, Milwaukee was wonderful, but New York really opened my eyes. There were so many different nationalities and marvelous artists. I felt like I was home for the first time in my life when I went to New York — all these young people who were musicians and actors and dancers and artists. It was a wonderful experience.

You mentioned that you were, in your words, going to "let it all hang out." Did you have a discussion with Larry about how much personal detail you would be including prior to working with him on the book?

Yes, absolutely. He was very accepting and loving. We loved his dad. There was no

problem with that. Dad was dad. He was a terrific dad.

You also mentioned alcoholism, which is another subject in the memoir about which you are especially forthcoming — drinking and your more than 40 years of sobriety. Was it important for you to include that in the book?

Very important! Not that I want people to join me. I'm not trying to get people to join Alcoholics Anonymous. That's not what we're supposed to do. I just want them to know that I did have a problem and I'm eternally grateful for this program. I still go to meetings. It's just incredible. I don't want to sell it to people (laughs). That's not the point. It saved my life. I can't go into detail because you're not supposed to advertise it. But it's a warm, wonderful community and you learn how to be of service to other people. You learn how to change your attitudes. It's extraordinary. I owe everything to Alcoholics Anonymous.

Throughout the book you have kind words to say about other actors, but you didn't pull any punches when it came to speaking your mind about some who might not have been nice to work with, such as Peter Bull and Bern Hoffman. Did it feel good to get that off your chest?

Yeah. Normally, I don't do that sort of thing (laughs). Bern Hoffman, I loved him afterward, but it was hideous working with him. Peter Bull was so anti-Semitic. That was so shocking to me. Smiling at you and then writing such a vicious thing. It was very upsetting to me. I don't wish them any ill. It's just that they were very offensive to me.

In the chapter titled "Earthquakes," you write about, as you mentioned, your ex-husband John's coming out as bi, saying "no need to condemn the man for being human." Later you also write about seeing him and his partner in a social setting. Do you have any advice for people going through a similar situation?

Well, I did go through a period of feeling less than a woman and feeling betrayed. But then I realized that he was going through an awful lot at that time. It was a very hush-hush period. It was not acceptable then. He was going through what he was going through. Because he joined Alcoholics Anonymous after me, his sponsor told him that he had to tell me what was going on in his life. That was very helpful. It is hard on the woman because one takes it personally; that there's something wrong with you rather than it's just a fact of life. It took a while for me to accept that there was nothing wrong with me. It was just his needing to be who he is and moving on with his life. We got a divorce and I moved on with mine. It was tough. I don't know what to tell (someone in a similar situation), because I did suffer. Maybe today it's more acceptable. I don't think it's quite as unusual today.

You also have a wonderful history of other gay men in your life, including class-



mate Paul Lynde, Charles Nelson Reilly and playwrights Terence McNally, Arthur Laurents and Stephen Sondheim. You write about attending the same-sex wedding of your granddaughter Nora. What do the LGBT people in your life mean to you?

(Laughs) They're wonderful! Just like everybody else. Nora and her wife Katrina just had a baby. Katrina is a little older than Nora, so they chose her to have the first baby. The baby's name is Louisa and I'm a

great grandmother. They're two very bright women. They live in Boston and work for universities. It's simply wonderful! It's all about love, isn't it?

Absolutely! Finally, if there was a movie version of *The Facts of My Life*, who would you want to play you?

(Laughs) Meryl Streep! Meryl Streep can do anything.

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Ready for coffee's next wave? Cupping and a \$200 grinder

By Beth J. Harpaz

AP writer

Get ready for the next wave of coffee culture. Consumers are learning more about coffee — how it's grown, roasted and prepared.

They're attending tastings called cuppings and they're being asked to drink fine coffee black to experience its true flavors.

They're also spending more for gourmet beans and fancy grinders.

"Coffee in many ways is now being treated as a very fine ingredient that requires a tremendous amount of care and stewardship from seed to cup," said Nick Brown, editor of *Roast* magazine's Daily Coffee News, noting "tremendous growth in the high-end, upscale, specialty coffee segment."

While some say the trend is part of the farm-to-table movement, others compare the shift in coffee to wine and beer consumption. Wine tastings were once mocked as the province of snobbish elites, while beer brewery tours were a novelty. But now wine bars, trails and tasting rooms are ubiquitous, as are brew pubs, microbreweries and craft beer.

"The more varieties consumers become aware of, the more they want," said National Coffee Association spokesman Joe DeRupo. "People are eager for anything and everything new. They are accumulating the knowledge and sophisticated tastes that

come with that knowledge."

While coffee consumption overall has declined slightly in the United States in recent years, 31 percent of Americans say they drink specialty coffee daily, and 45 percent drink it each week, according to the Specialty Coffee Association of America.

CREAM IN YOUR COFFEE? NOT SO FAST!

Semilla is an 18-seat restaurant in Brooklyn, New York, known for its adventurous "vegetable-forward" \$85 tasting menu. As each dish is served, the staff provides information about ingredients and preparation. What they don't provide is milk and sugar for coffee, unless guests ask.

"If somebody of their own volition asks, 'Could I get milk and sugar?' of course we provide it," said Gabriela Acero, Semilla's maitre d'. "That's their personal preference. But generally the way I phrase it is, 'If you're willing, I'd ask you to try the coffee without that and let me know what you think.' I would say 90 to 95 percent find they don't need milk and sugar."

Milk and sugar, she added, are used to "mask coffee that's bitter or over-extracted." Semilla's coffee is "sweeter, more delicate, more floral" than ordinary coffee. "It's about the purity of the product," she said.

Semilla's coffee comes from a small Brooklyn roaster called Parlor Coffee. Parlor's business is mostly wholesale, but the

company also hosts cuppings for the public: twice-weekly free tastings featuring a half-dozen coffees, served black with spoons for slurping and spit cups for those worried about caffeine. At a recent cupping, tasting room manager Peter Higgins pointed out hints of "candied peaches and raspberries" in Kenyan coffee; "floral, like black tea or bergamot" flavors in an Ethiopian brew; and "dense, chocolaty" notes in a Guatemalan blend.

Parlor's founder, Dillon Edwards, says the "niche world of micro roasters" to which Parlor belongs is viable thanks to what came before: the Starbucks boom in the 1990s followed by artisanal retailers like Blue Bottle, now a small chain, "supporting and celebrating the coffee producers." Those waves paved the way for a marketplace where some consumers are "willing to spend \$5 on a cup of coffee or \$20 on a bag of coffee."

GRINDER GLITZ AND THE COFFEE JOURNEY

Are you proud of grinding beans fresh each morning at home? If you're using a \$10 or \$20 electric grinder, experts say you're better off using a bag of coffee ground at the store. That's because inexpensive blade grinders don't grind beans evenly. You end up with different size particles, resulting in an uneven extraction that damages subtle flavors.

Industry mavens recommend burr grinders instead. Burrs are rough metal parts that crush beans uniformly. But even gourmet coffee lovers may be taken aback by the price tag. Popular burr grinders include the Capresso Infinity Die-Cast, \$150, and the Baratza Encore, \$130, while Baratza's vaunted Virtuoso model runs \$220.

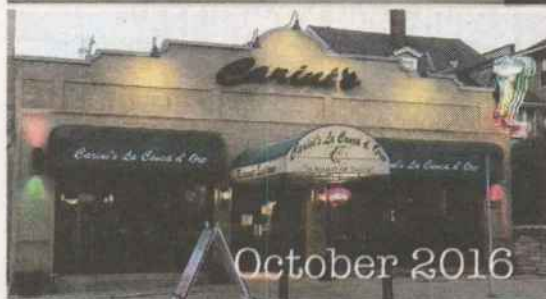
"People are upping their game," said Baratza co-founder Kyra Kennedy. "They want to taste the flavors and learn about that. Our growth really matches with what I would call the manual brew craze — the pour-overs, the AeroPresses, the press pots. People need a grinder if they're going to do that stuff at home and get the same flavor they're getting from a really good independent store."

Baratza has been growing about 30 percent a year for the past five years and sold 80,000 grinders last year. But the challenge for Baratza and others riding this latest wave of coffee culture is to make sure the focus on quality — whether it's eschewing milk and sugar or recommending a \$200 machine — doesn't come off as effete or snobby.

"Coffee is a journey," said Kennedy. "The baristas and the specialty coffee world have been made fun of for being elitists. So we are very sensitive."



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Third Coast Provisions to offer fresh perspective on seafood

By Christina Pfenning Craig

Contributing writer

Oyster shooters are coming to Milwaukee Street.

In a few short weeks, Third Coast Provisions, a new seafood restaurant from Andrew Miller of Merriment Social, will open.

Third Coast — which occupies Carnevor's former location — aims to appeal to the millennial crowd, eschewing a stuffy dress code and formal surroundings for a laid-back, hip vibe. The lower level will house an oyster bar at which those out for a night of revelry can find a new way to catch a buzz: tipping back a few oyster shooters.

"Oyster shooters are traditionally composed of a shucked oyster in a shot glass combined with either vodka, gin or sometimes tequila and different flavored mixers," Miller says. "We will have a nice variety of shooters. That's a specialty drink that I don't think many places in Milwaukee are serving right now. So, expect three or four kinds of shooters at Third Coast Provisions. ... We will experiment with different shooters throughout the year. I think these will be a pretty big hit."

Aside from the shots, the oyster bar will feature an array of raw oysters and raw seafood, as well as po' boys and lobster rolls.

Upstairs, diners will enjoy a whimsical-yet-upscale take on seafood favorites.

"You'll see a lot of fun takes on classic seafood dishes," Miller says. "It's not going to be a place where you get a piece of steamed fish and rice pilaf and vegetables on the side. We're trying to bring a fresh perspective on seafood."

For example, the menu will feature New Orleans-inspired chargrilled oysters (\$18-\$21 for a half dozen) and a lobster potpie (\$30-\$40).

Miller knows food and the business of



The bar area at Third Coast Provisions.

food, mixing a degree from the Culinary Institute of America in New York with one in accounting from Northern Illinois University.

He has worked in dining establishments that run the gamut from casual family restaurants to country clubs.

"I never wanted to be an accountant," Miller says. "I just knew I needed to improve my business acumen if I wanted to open and run restaurants."

Not one to rest on his laurels, he's thrilled Merriment has been successful in its first year and he's eager to introduce Third Coast Provisions to the public.

What's in a name?

"Third Coast Provisions refers to a Midwestern sensibility of sourcing our seafood from the states around the Great Lakes," Miller says.

And there will be more Miller-led dining

THE QUICK BITE

Name: Third Coast Provisions

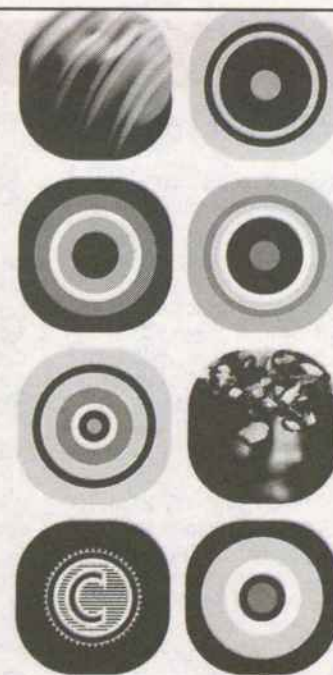
What: Seafood restaurant and raw bar

Address: 724 N. Milwaukee St.

Menu samples: Raw and chargrilled oysters, lobster potpie, po' boys

Bite-sized review: A fresh, fun take on seafood, complete with oyster shooters

Price range: \$8-\$40



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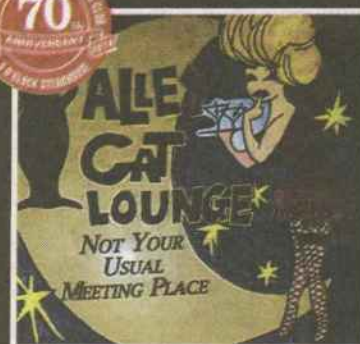
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experiences in the future.

"I'm kind of impatient," Miller says. "Once I feel like things are in their groove, then I like to continue thinking and innovating. My business partners and I don't want to stop with two restaurants. We want to introduce more new ideas to the city and contribute to Milwaukee's culinary scene. We want to be a part of making this city great."

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16. Naked protozoa
17. First prime number
18. Trail follower
19. *Norman Bates/Janet Leigh movie
21. *2002 horror flick starring Naomi Watts
23. Actress ___ Michele
24. Potato's soup mate
25. Not hook or cross
28. Fodder holder
30. Before Reuse and Recycle
35. Reunion attendee
37. Baptism or shiva
39. Enter username and password
40. Delhi wrap
41. Abominable snowmen
43. Swine and avian diseases
44. Signs of things to come
46. "Will be," according to Doris Day
47. Cohen brothers' Barton ___
48. Public announcement
50. Bit attachment
52. #9 Across' digs

53. Like pinkish cheeks
55. Boston ___ Party
57. Go off on a ___, or deviate
61. *Jeff Goldblum's unfortunate teleportation experiment
64. La ___ opera house
65. Freudian topic
67. Sag
69. Per ___, or yearly
70. Black and white sea bird
71. *Number the Stars* author
72. None of this for the weary
73. Soap-making ingredient
74. English county

DOWN

1. Number cruncher
2. Coal in a stocking
3. *Killer ones attacked in 1995's *Congo*
4. Female oracle
5. "Oh, The ___ You'll go!"
6. "Do ___ others as..."
7. *Movie featuring the killer Jigsaw
8. Be theatrical
9. Recipe command
10. Mischievous Scandinavian god
11. Baker's baker
12. Shipping hazard
15. Israeli money
20. *Like *The Wolf Man*

22. Of a female
24. 50-50 draw, e.g.
25. *Avenger in a hockey mask
26. Remember this battle site?
27. Chemistry lab glass device
29. *What ___ Beneath with Michelle Pfeiffer
31. Remove, as a hat
32. aka tangelos
33. *Dracula's title
34. Glorify
36. Short skirt
38. Michael Collins' country
42. Says, archaic
45. *Neve Campbell vs. Ghostface flick
49. Long period of time
51. Found in a haystack?
54. Diamond datum
56. 1970s big dos
57. Russia's 1917 abdicator
58. High school breakout
59. Grannies
60. Pig out
61. Puff of marijuana
62. Blues
63. Bygone era
66. Laroche or de Maupassant
68. Eucharist vessel

ANSWERS ON PAGE 27

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Answers on page 27.



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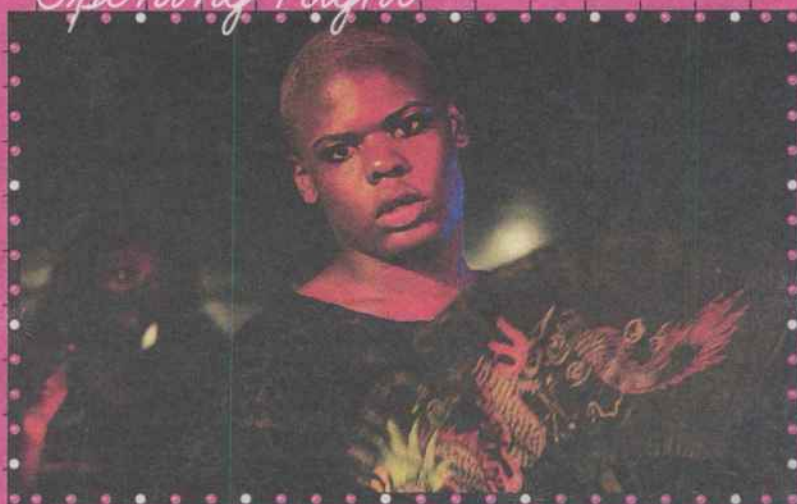


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(Sara Jordanö & Twiggy Pucci Garçon, 2016)

A stirring documentary about LGBTQ youth-of-color and the inspiration they find in the community and performance of the Kiki scene, an artistic and activist collective legendary for its exhilarating ballroom shows. *Kiki* introduces us to the youth who energize this world. They contend with homelessness, illness, and prejudice as they assert expressions of identity and fight for social justice.

Centerpiece



WEDNESDAY, OCTOBER 19, 7:30PM

DOWNER THEATER

WOMEN WHO KILL

(Ingrid Jungermann, 2016)

A very funny comedy about relationships, commitment... and murder. Morgan and her ex-girlfriend Jean are true crime podcasters obsessed with female serial killers, but their part-time criminology is no help when the secretive Simone starts romancing Morgan and sinister doings surface. From the creator of the web series *The Slope and F to 7th*.

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