

CREAM CITY

FREE

SPECIAL EDITION

A GAY VISION OF THE BUSINESS WORLD

VOLUME I, NUMBER 4 SPRING 1984

PROFILES

**JOHN A. SCHMIDT
LINDA TILLERY
CORPORATE GAYS
EXPERIENCE THEATER CO.
CHILD CUSTODY**

TO: Innovative Milwaukee Market Advertisers
FR: Marc Hauptert, Editor, CREAM CITY SPECIAL EDITION
RE: A Most "Special" Advertising Opportunity

We are sending you CREAM CITY SPECIAL EDITION because you have demonstrated your expertise in utilizing advertising vehicles which reach select market segments. This exciting publication appeals to what has been called "the most significant new market of the 80's," that is, gay women and men and those nongays who share a supportive open-mindedness placing them at the forefront of consumer awareness.

This market numbers over 100,000 in Metro Milwaukee alone; SPECIAL EDITION reaches over 10,000 of the most active.

Our purpose is to produce "A Gay Vision of the Business World" - a businesslike forum of general interest reflecting the vitality and diversity of the gay female and male community. You may have seen features on our magazine in local newspapers and television programs. We have been pleased by comments such as the following from past CCBE advertisers: "30 to 40 percent of my business is a result of CCBA advertising," or, "the business generated paid for my ad several times over," or, "business referrals through CCBA are growing daily."

Madison Avenue adman Jerry Della Femina has said, "many...are throwing away millions [by not advertising to the gay market]...the rewards are certainly there."

Surveys of the readers of one quality gay-oriented publication indicate: 87% are employed full time; median household income is \$30,000; 89% have attended college; 67% are between the ages of 21 and 40, and, most significantly, 83% use advertised products and services. Our own survey is currently being compiled, but preliminary results indicate a strong consumer base and strong dependence on a gay-supportive image when making buying decisions.

SPECIAL EDITION has elicited praise from advertisers and readers alike, both in Wisconsin and across the country. It is the official publication of Milwaukee's Cream City Business Association, which promotes the patronage of advertisers and member businesses.

Our next edition will be Summer, 1984, appearing at outlets in early July. The enclosed rate card will give you an idea of how inexpensive it can be to reach this important market. Payment with your contract makes you eligible for a discount. As further incentive, those who reserve space by Friday, May 18, will receive a 15% discount off the regular rates (if other discounts don't apply). THE RESERVATION DEADLINE FOR THE SUMMER EDITION IS MAY 21, WITH CAMERA-READY COPY DUE BY MAY 28.

A new advertising feature available to CCBA member businesses is business card ads. Grouped on a page, your business card can have the impact of a display ad for only \$40. For our low art charges, your quality ad is yours to keep.

Make the boldest (and smartest) advertising decision of the Summer buying season, advertise in CREAM CITY SPECIAL EDITION. Call 374-5599 today and ask for our ad manager. We know you will be pleased by the results.



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The Life Account is offered only through the Equitable Variable Life Insurance Company (EVLICO). An Equitable agent can answer all your questions about our newest idea in life insurance. Requests for policy changes are subject to approval and premium reductions may be subject to surrender charges.



For Total Financial Planning . . .

**Contact: Ralph F. Navarro
and**

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276-2000

270 East Kilbourn Avenue

Milwaukee, Wisconsin 53202

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CCSE especially thanks Bob Gliniecki of Alpha Composition for his many overtime hours spent keeping us on schedule.

Additional thanks to Bob Stocki, graphic artist, for his substantial contribution of production materials.

ADVERTISERS: CONTACT Marc Haupert at P.O. Box 92222, Milwaukee, WI 53202 for ad information and rates. Become one of the firms and professionals reaching a diverse, loyal and upscale audience by advertising in *Cream City Special Edition*. Advertising space is also available in the monthly CCBA Newsletter, reaching all members and guests. Newsletter advertisers receive a discount on concurrent CCSE advertisement.

CCSE reserves the right to refuse advertising for any reason. Any business proven to display discrimination or harassment of gay people will not be permitted to advertise.

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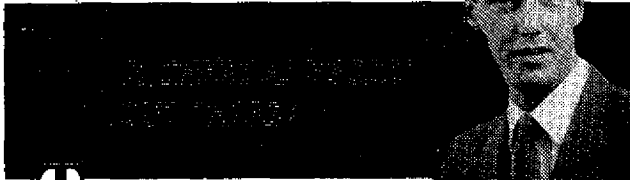
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© 1984 by the Cream City Business Association, P.O. Box 92614, Milwaukee, WI 53202. All Rights Reserved. No part of *Cream City Special Edition* may be reproduced by any means whatsoever without written permission from the Board of Directors of The Cream City Business Association (CCBA). Opinions expressed in by-lined articles and letters are those of the writers and do not necessarily represent the opinions of the CCSE editors or the CCBA. Publication of the name, photograph or likeness of any person or organization in articles or advertising appearing in CCSE is not to be construed as any indication of the sexual orientation of such persons or organization, and any similarity between individuals named or described in fiction articles and actual persons, living or dead, is purely coincidental. Manuscripts, drawings and photographs are welcome, and may be submitted to the Editor; return postage must accompany any submissions to be returned. All rights to letters to CCSE shall be assigned to the publication and may be edited and commented on editorially. ■ The CCBA mailing list of members and friends is kept strictly confidential and available only to the Board of Directors or its assigns. ■ CCSE is not responsible for products offered by advertisers. ■ *Cream City Special Edition* is available free throughout Southeastern Wisconsin. All members of the Cream City Business Association receive a copy of *Cream City Special Edition* mailed to them upon publication. For delivery to nonmembers or those outside the Milwaukee area, please send \$10.00 in check or money order for postage and handling of the next four editions.



THOSE OF US associated with *Cream City Special Edition* are proud of our achievement to date in bringing you four issues of a thoughtful professional quarterly portraying "a gay vision of the business world."

The (somewhat limited) comments I have heard have been very positive, and people seem to feel that we fill a need in this part of the world. Recently, the Cream City Business Association and its Public Relations Committee have indicated their strong support for continuing this publication under their banner. Similarly, advertiser support has continued to be strong, with more and more businesses recognizing the benefits of reaching the gay market through a slick professional journal.

The remaining BIG QUESTION is, "what do YOU think?" We really need to know the likes and dislikes of our readership and the degree of need for specific kinds of information in order to serve you well. The staff of *CCSE* is entirely volunteer, and they need to know if the project on which they're spending hundreds of hours is having a significant effect. The publishing business can be extremely lonely without reader involvement.

On page 3, you will find a reader survey. Please take a few moments to fill it out, put it in an envelope and send it to us. This is the one sure way your voice will be heard.

Our purpose is to share a "gay vision" with you. *CCSE* can be a forum for lively exchange on a variety of topics of concern to gay women and men. (What about gay-exploitive businesses? How deep is the racism and sexism in our community? Should we have our own community center? Are our organizations being poorly run? Why won't groups cooperate? Do we have an "A-Gay" group in Milwaukee? What about "Q" or "R" types? Is there too much concentration of power? Is there any power at all? Are lesbians overlooked in discussions of gay rights? What is our rightful place in Corporate America?)

The gay community is far from true equality and acceptance. An example close to home was the refusal of a

Greenfield printer (Fox Lithographers) to even quote on the printing of *CCSE* because it appeals to a gay readership. We have to look no further than our police chief and D.A. to see rampant ignorance of and insensitivity to our situation. And even though a slim majority of those questioned in a recent national poll think gay people should have job protections, 63% considered themselves "unsympathetic" to the gay community and 52% were "opposed" to homosexuality. There is obviously much to be done.

We at *CCSE* feel that only through involvement and discussion will our real needs be identified, our visibility raised and our place as contributing members of our society ensured. That's why we're here.

Also in this regard, we welcome a new publication to the Wisconsin gay community. *Wisconsin Step* is proving to be a timely guide to issues and activities of concern to gay people in the State, and we applaud its appearance.

WITH THIS ISSUE, we welcome Arthur Lazere as a regular columnist. Arthur is a CPA in San Francisco and is the Past President of the National Association of Business Councils (the nation's gay chamber of commerce). His column is carried by several papers, and deals with issues and personalities of significance to our lives. Our exclusive rights for Wisconsin will ensure that his commentary is available to all gay and gay-supportive people within our reach.

This issue is one of profiles. Profiles of significant people and groups. Arthur Lazere interviews singer Linda Tillery and relates the corporate-world insights of Peter Krembs; Rick Poplawski celebrates the 10th Season of the Experience Theater Company with interviews of its directors; Pat Price looks in on John Schmidt, a Wisconsin native who is Chairman of the country's only gay-owned Savings and Loan. Other special articles highlight the subjectivity of movie reviewing, gay child custody, two new books and other topics of interest.

The last profile we're interested in is of you. Help us to serve you better by sending in your reader survey. And, remember the network of over 220 concerned and active gay (and supportive nongay) people who make up the Cream City Business Association. Remember also our indispensable advertisers, and mention that you saw their ad here. Combined, they make this publication possible.

If you're out there, let us know. There's so much to do. ■

GUEST OPINION

By Rick Poplawski

IT can be a strange occurrence for men to have emotionally candid conversations. Men, regardless of their sexual preference, often find it easier to subscribe to the traditional idea of "the good old boy," forsaking their emotional needs. When confronted on an emotional level, many experience a combination of fear and intrigue. After all, straight or gay, men are really never expected to be candid.

It is disturbing to realize that gay men may be too emotionally dependent on women while being sexually dependent on other men. Men and women seem better suited to each other by virtue of the traditional roles we are raised to fulfill. (Some men together may feel a sense of isolation just as like magnetic poles repel one another, men often don't connect emotionally.) The sexual difference of gay men does not necessarily invoke a change from widely excepted male values.

It seems that what is known as 'gay culture,' is not based on any level of humanity or emotion, but on sex as a commodity.

The Castro Culture promotes sexual freedom while suppressing male emotional maturity under the guise of the traditional male fraternity. Men have been slow to accept the responsibility that has always been delegated to women. The unique difficulty for the gay man is that we are men dealing with each other. We don't have the female counterpart to take up the slack where we traditionally fall short. Gay men are often presumptuous in their expectation that others will disregard their behavior and "understand", as they, too, are men. These male values are traditionally upheld. We need only be aware of our position in society to realize what reverence we should apply to such values on the basis of tradition. Gay men, then, are in a unique position in our culture as being drawn toward other men sexually while being confronted with the traditional 'male ego'

For men, recognizing their emotional needs is a beginning toward enjoying the comfort we should all feel with ourselves and others. ■

Gay Community at UWM
and
**Cream City Association
Foundation**

present a

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on the UWM campus

Friday, April 13

FILM - PINK TRIANGLES - 7:30 pm

\$2.00 nonstudent - \$1.00 student

immediately followed by an address by

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Acting Executive Director of
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Saturday, April 14

ROBIN FLOWER BAND - 7:30 pm

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Fireside Lounge - UWM Student Union

Please clip and mail to:
CREAM CITY SPECIAL EDITION
P.O. Box 92614
Milwaukee, WI 53202

READER SURVEY

■ What is your zip code? _____

Where did you pick up Special Edition? Bar Store Organization
 Meeting Other _____

■ What sections do you find most interesting? _____

■ Do you consider yourself active in community organizations? Yes No
If yes, what types? _____

■ Do you attempt to use goods and services which are advertised in gay-oriented publications?
 Yes No

■ How often (on average) do you patronize:

	Seldom	Monthly	Weekly	more often
Dine-in restaurants	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Liquor stores	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bars (straight)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bars (gay)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clothing/department stores	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Florists	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hairdressers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Card/Gift shops	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Furniture stores	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Book stores	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Printers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Painters/home contractors	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theatre or dance performances	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical productions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Computer stores/services	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

■ Have you utilized the following in the past six months?

	Yes	No
Insurance agents	<input type="checkbox"/>	<input type="checkbox"/>
Financial planners	<input type="checkbox"/>	<input type="checkbox"/>
Real estate brokers	<input type="checkbox"/>	<input type="checkbox"/>
Dentists	<input type="checkbox"/>	<input type="checkbox"/>
Doctors	<input type="checkbox"/>	<input type="checkbox"/>
Office leasing agents	<input type="checkbox"/>	<input type="checkbox"/>
Lawyers	<input type="checkbox"/>	<input type="checkbox"/>
Counseling services	<input type="checkbox"/>	<input type="checkbox"/>

■ What would you like to see more of in CCSE? _____

■ Any other thoughts you would like to share: _____

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**HOUSING/DEVELOPMENT GROUP
ANNOUNCES AGENDA**

The CCBA Housing and Development Committee has outlined areas of concentration which will form the group's agenda for the coming year.

Planned by the time of the CCSE deadline were: a tour of homes of architectural and/or historic significance; a research project to gather and disseminate information which will assist persons in restoration or renovation; a governmental referral project, to indicate who to contact for zoning questions, permits, inspections, sanitation, etc.; and, community outreach, to involve CCBA members in the myriad community organizations in Milwaukee.

Planning meetings have been held over the past six months, and the committee is now ready to move into a production phase.

Interested parties (both CCBA members and nonmembers) should contact CCBA's Development Divisional Representative, Greg Quindel at 273-5696 or Housing Committee Chairman Jerry Johnson at 372-2773. Varying levels of participation are available. ■

CALENDAR OF EVENTS

- April 11** Membership dinner meeting
23 Board meeting
- May 14** Membership dinner meeting
23 Board meeting
- June 13** Membership dinner meeting
21 Board meeting
- July 10** Membership dinner meeting
24 Board meeting

The PR Committee meets Thursdays following Board meetings.

The Membership Committee meets at least once a month.

The Housing and Development Committee has several activities and events planned.

The Business Enhancement Committee will undertake an active agenda beginning in April.

Call 374-5599 for further information on all committees.

CCBA APRIL MEETING FEATURES SARAH CRAIG

The April general meeting of CCBA will feature a talk by Sarah Craig, President of the Metropolitan Business Association of Chicago and President of the NABC (National Association of Business Councils).

Craig's talk will deal with the unique challenges of running a small business, coupled with the challenges of being gay and/or female. Ending her term as NABC President in May, Craig will also reflect on the progress and activities of that

group during the past year. Known as an energetic and forceful speaker, Craig will provide food for thought to accompany the function's repast.

The April meeting will be held on Wednesday the 11th at a location to be announced. Call Marc Hauptert at 374-5599 for information. Guests of CCBA are always welcome, as are those who wish to attend only the talk and not the meal. ■

CCBA GETS SERIOUS ABOUT BUSINESS ENHANCEMENT

CCBA HAS ANNOUNCED the inauguration of a new "action committee." Its charge is to further identify and develop benefits to business members and to work for the enhancement of gay-supportive businesses.

Chairing the committee will be CCBA's Vice-President for Member Services, Donna Leonard. The appointment of an officer to chair the new committee is an indication of how important the

CCBA Board's Executive Committee views the group, according to board President Marc Hauptert. "This is one of our most significant areas of concern as an organization," said Hauptert, "it has attracted a great deal of interest from our members, and we are very excited about the committee's prospects."

Also serving on the committee will be one of the Board's At-Large members whose responsi-

bility is to specialize in the interests of the business members. (Both independent professionals and businesses are embraced within CCBA's Business Member category.) CCBA members wishing to participate on the committee (and nonmembers wishing to join to participate should contact Marc Hauptert at CCBA's mailing address, P.O. Box 92614, Milwaukee, WI 53202 or call 414/374-5599. ■

THE CREAM CITY ASSOCIATION FOUNDATION has announced that it has awarded a grant of \$510 to Mandala Counseling Service, Inc. to help fund its activities. Mandala has been providing telephone counseling to citizens of the gay community for over a year, helping persons with emotional or health concerns to understand and cope with their problems. Persons needing additional assistance or counseling over a longer period of time are referred to appropriate agencies or professionals for further assistance.

Mandala's Hot Line number is 291-9463, operating Friday, Saturday and Sunday from 6:00 pm to midnight. The grant from the Cream City Association Foundation will be

used by Mandala to fund an additional 24-hour answering service for the counseling service, making it better able to route calls and handle volunteer and referral efforts. That number is 291-9466. The funds will also make possible wider advertising of the Counseling Services offered by Mandala, and publication of its telephone numbers.



Mandala President Mary Palmer received the check from C.C.A.F. President Don Schwamb. Schwamb emphasized that this grant was just the first of its targeted 1984 distributions of funds for the betterment of the Milwaukee area gay and lesbian community. In 1983, the Foundation's first year, distributions were over \$1,300 to several causes of health and education. One projected expenditure in 1984 is \$2,000 earmarked for AIDS research or AIDS-related projects. Grant requests are being solicited now for that and other target areas. Contact: Cream City Association Foundation, P.O. Box 204, Milwaukee, WI 53201-0204. ■

CCAF NEWS

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**CCBA
PASSES 200 MEMBER
MILESTONE**

AS OF THE BEGINNING OF 1984, the Cream City Business Association has attracted a membership of over 200 individuals and businesses. Counting the Associate Members allotted to each Business Member, the count is nearly 300, reported the group's officers.

Several factors contribute to the organization's appeal, according to spokespersons. Maintaining a stance of openness and "anti-clique-ishness" is cited as a primary element, as is the accessibility of those in leadership positions to member contact. "The old myths about CCBA are beginning to dissolve," said one member, "people are getting the idea that the group is here to stay, and to support the business side of our lives, which to many people—gay or straight—is paramount."

A newly revised structure has allowed for a larger Board of Directors and Executive Committee, as the group's growth has brought with it increased activity and areas of concern. A new survey is currently being distributed which will be tallied by computer and give the group's board current information on the interests and desires of its members.

Election of officers took place in late January, with the new slate taking the helm as of February for a one year term. Elected President was Marc Hauptert, a local PR, advertising and publishing consultant; Vice-Presidents are Mark Franke, a computer software designer, and Donna Leonard, a management trainer; the Secretary is Sue Mortensen, owner of a painting company; the new Treasurer is Don Boychuk, a local CPA in hospital administration.

Said President Hauptert, "I am extremely excited by the new Board and our new officers. This is really like an injection of adrenalin for CCBA, since the new group brings a renewed energy level and action agenda."

While taking an aggressive stance as a highly visible organization, CCBA responds to the less-than-happy reality that visibility can still cause problems for some individuals by ensuring the complete anonymity of all members.

CCBA's membership includes professionals and a variety of businesses, as well as individual and associate members.

Special interest groups within the organizational framework of CCBA have to do with matters such as housing, education, governmental relations, business referrals, investments, the media, wine tasting, student outreach, business enhancement and others. Internally-oriented committees such as Membership, Standards & Ethics, PR and Special Projects work to maintain the logistics and momentum of the group. CCBA has also spun off the community's only gay-oriented philanthropic foundation. ■



CCBA Member Businesses

ALPHA COMPOSITION
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278-8686

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Attorneys at Law
625 North Milwaukee Street, #400
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BANGERT & BLONDIS
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804 East Center Street
263-1113

BEHAVIOR MANAGEMENT
CONSULTANTS
Psychological Services
755 West Wisconsin Avenue
272-6868

BARTLEY BELL, DDS
400 West Silver Spring Drive
963-0223

BILLY GOAT PRODUCTIONS
Musical & Theatrical Productions
961-8727

BRADLEY'S UPHOLSTERY
Furniture, Antiques, Tufting
118 E. Main St., Plymouth, WI 53073
414/892-8606

BRADY STREET STD CLINIC
1240 East Brady Street
272-2144

BREITLOW STUDIOS
Photography
476-3777

STEPHEN M. BYERS
Attorney at Law
224-9758

CLAVIS THEATRE
Stage Productions
1823 East Kane Place
272-1340

CLUB BATHS
704A West Wisconsin Avenue
276-0246

CREATIVE SOLUTIONS
Advertising-Live Special Effects
1007 North Marshall
937-8978

CUSTOM CARPENTRY
Carpentry
3423 North Palmer
263-6001

L.T. DEGRAFF, DDS
Dentist
4612 West Center Street
871-5777

DIFFERENT STROKES
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2833 South 34th Street
383-3562

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259-7847

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2007 Hilside Ct., Delafield, Wisconsin
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BOYD MCGRANAGHAN
Attorney
3741 West National Avenue
649-9790

MIDWEST WOMENS MUSIC
Music Distribution
207 East Buffalo
278-0066

MR. J'S CHEESECAKE HOUSE
Restaurant & Catering
1521 West State Street
933-9223

MR. VANTASTIC
Moving and Delivery Service
Tim Hancock
725 West Rock Place
Glendale, WI
964-9955

JILL NILLES
Copyright and Trademark Law
414/276-0977

ORLOFF
Concept and Design
291-9999

PARKWAY THEATRE & NEWS
3417 West Lisbon
342-2446

PAUL BRYAN STEVENS
RESTORATIONS
2411 North Fratney Street
265-1105

PEKARSKY & ASSOCIATES
*Espresso/Cappuccino Machines
and Fresh Pasta Machines*
277-1464

PROGRESSIVE PRINTS
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2909 North Humboldt Avenue
264-5345

GREG QUINDEL
Real Estate Services
Metrotech Corporation
226-4060

ROGER RAVASZ ACCOUNTING
691-3360

JOHN ROBERTSON INSURANCE
654-5316

SANDS GIFT SHOP
Gifts
3968 South Howell
744-3460

JOHN SCADUTO, DDS
481-7675

SHADOWS
Cocktails & Dining
814 South 2nd Street
645-6490

SHALOM ENTERPRISES
*Fund Raising, Secretarial Services,
Shaklee Products*
445-5552

SEYMOUR STEIN
Realty, Investments
278-0328

SUE SLONIKER
Pottery
2455 North Pierce
562-2757

THE SPIRITUAL DIMENSION
Spiritual-Educational Counseling
Harry Vedder, M. Div. - Coordinator
Christian Gay OK
289-0801

TAX PROFESSIONALS
Tax Services and Accounting
1800 East Capitol Drive
964-5100

THINKING OF YOU ON BROADWAY
Cards, Gifts
147 North Broadway Street
273-5969

LEONARD A. TOKUS
Attorney at Law
347-1192

TRANS ART INDUSTRIES
Art & Interior Design Service
Joanne Kaprelian
764-3558

TRAVIS & COMPANY
Hair Design
274 North Milwaukee Street
272-HAIR

TURNING POINT WOMEN'S
COUNSELING
Feminist Therapy
238 West Wisconsin Avenue, Suite 602
276-1251

WEBSTER'S BOOKS
2559 N. Downer Ave.
332-9560

WELLSPRING CLINICAL ASSOCIATES
Mental Health Services
224 North 76th Street
257-1878

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Interviewed for Cream City Special Edition by Patrick L. Price

In a time when there seems to be no new frontiers left to explore, it is refreshing to find those pioneers courageous enough to discover new challenges. Sometimes these challenges occur in the form of a scientific discovery, an artistic expression, a social reform, or a unique personal pursuit. Whatever the case may be, such individuals help remind us that many uncharted areas still exist—or, at least, still demand modification and clarification.

One such pioneer is John A. Schmidt, a Wisconsin native born and raised in Port Washington. His frontier is a remote corner of the financial arena.

Three years ago, John Schmidt, with assistance from some of his colleagues, began the nation's first gay-and-lesbian-operated financial institution, Atlas Savings & Loan Association. Since the opening of Atlas Savings, the company's assets have grown from \$2.5 million to over \$85 million. In addition, thousands of gay investors and depositors own stock in Atlas Savings; through these shareholders, forty-eight of the fifty states are represented, as are several foreign nations.

Currently, Atlas Savings is undergoing further development and growth. Only a little over two years on the market, Atlas stock will soon split three shares for two. Also, construction for a \$1 million branch office to be located on Castro Street has begun.

Schmidt claims that many of the big San Francisco banks were initially skeptical about a financial institution for gays; now, they are envious of Atlas' phenomenal success and curious as to how it all happened. Proud of such success in the gay national community, Cream City Special Edition is also curious about the man responsible for opening up this new frontier and how Atlas got its start.

John A. Schmidt

CREAM CITY SPECIAL EDITION: I understand that you were born and raised in Port Washington, Wisconsin, is that right?

JOHN SCHMIDT: Yes, that's true. I was raised there and finished my high school years in 1947 in Port Washington. After that, I decided to go to college in Chicago, which only lasted for two years.

I then went into the Marine Corps and remained there for two years. Afterwards, I finished my college at the University of California in Berkeley on a Navy scholarship.

CCSE: While in either high school or college, were you out-of-the-closet to your family and friends?

JS: No, I simply didn't know that I was gay nor did I know any gay people while I lived in Wisconsin. To tell you the truth, it never entered my mind in high school. When I graduated, I had just turned sixteen and didn't even know that such a thing as gay existed.

CCSE: When did the realization come about?

JS: By the time I got into the Marine Corps, I realized that I liked men more than women.

CCSE: The armed forces seem to be rampant

with homophobia; did that cause any difficulties for you?

JS: Well, the US Marine Corps is perhaps the most macho service that we have, and it has always been very anti-homosexual. However, I was stationed with a very unique group of Marines: they were all college graduates and instructors of something or another. In addition, we were stationed in Washington, DC, and acted as guards to President Eisenhower.

Later, after my college years at Berkeley, I joined the Navy, as it had paid for my tuition. I was then stationed on a destroyer. And the same homophobia existed in the US Navy, especially amongst the officer ranks, as it did in the Marine Corps. I was somehow able to co-exist with it, though. I never became overt or flamboyant. Anyway, you can always sense when you have a comrade-at-arms, so to speak. So, I found those that I could confide in; however, I was still isolated.

CCSE: What persuaded you to enter the financial world?

JS: I completed my college degree on a Navy scholarship; therefore, I owed them four years.

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SCHMIDT 19

So, I served as an officer in the Navy during that time period.

When I was discharged from the Navy in 1960, I returned to San Francisco, which I had really grown to love while going to college there. Upon return, I went to work for an insurance company; and so, since insurance constitutes part of the financial world, that was my first professional introduction to the business. In fact, the insurance business still pays for my groceries. I may be chairman of Atlas Savings, but I'm also an insurance broker for Schmidt & Schmidt Insurance.

I took an apprenticeship of ten years working for two insurance companies, then proceeded to work my way up the executive ranks. I ended up that ten years as a vice president for a large insurance firm.

That's when I decided I didn't like corporate life, especially in the financial world where it's extremely homophobic. If you were gay, you couldn't keep your job as an executive. Not liking that sort of pressure, I knew it was only a matter of when I was going to get caught in the act. If I was going to get caught and lose my position twenty-five years down the line, that event would be devastating. So I decided to get out on my own and open my brokerage.

The brokerage has been in existence since 1970. And that's also when I first came out to the gay world. "As an executive who happens to be gay" is how I phrased it.

After I had started my own business, I got involved with a number of gay organizations. For example, I was instrumental in founding the Golden Gate Business Association (GGBA). I was one of the founders of GGBA, served three terms as president, and served another seven years as director. In the process, I became an active member in such groups as Pride Foundation, The Society of Individual Rights, and NABC. So, as you can see, my involvement since 1970 has been very much as an openly gay business person.

CGSE: Did you encounter any difficulties after you came out and started your own business? After all, it couldn't have been that easy!

JS: No, you're right: it wasn't that easy. I suppose that it couldn't have happened anywhere else but in San Francisco, where something as major as opening up a bank owned and operated by gay people could be conceived, protested against, fought for, and so on. Oddly, the whole idea was generally accepted by everyone, including the regulators. Since Atlas is a state chartered association, it needed to have state approval, as well as federal approval for insurance of accounts. But, like I've said, the plan just went through quite smoothly.

Let me recount what happened at one of the hearings.

Someone—I don't remember exactly who—protested the coming in of Atlas Savings. This

person claimed that his institution already served the financial needs of the gay community. Well, the Chief Deputy Commissioner was at that hearing, as was I, to listen to this person's complaint—no, protest would be a better word.

"How many of your officers are gay?" asked the Deputy Commissioner.

"I don't think any," responded the complainant.

"How many of your directors are gay?" the Commissioner asked.

"Well, I don't think any of them are."

"How many gay employees do you have?"

"I don't know."

"Well, how can you say your institution is serving the gay community? Your complaint is overruled."

I mean, here's a state beaurocrat ready to retire, whose last official hearing was that of Atlas', asking this businessman how he can possibly serve the gay community without any knowledge of its needs. The Chief Deputy Commissioner approved Atlas's application.

So, as I said, it could only happen in San Francisco—at least, at that time. It could probably happen in other cities now since the ground has been broken.

CCSE: That was my next question: do you view the creation of a gay savings and loan association as something that's only a Bay Area phenomenon? Or, could such an occurrence take place in other cities—New York, Chicago, or Atlanta, as examples?

JJ: Yes, I think it can.

I watch with amazement the reaction of people in the banking field. For example, I often travel to state and national conventions. When someone finds out that I work for Atlas, he'll look me over to figure out what's different about a gay bank.

I have had a lot of amusing things happen along this line. As another example, the publisher of a banking journal once took me aside and asked how it felt working for a gay institution. I told that it was fine and that I had no problems. Then, he asked me if I got along with those people. I said yes. I then realized that he had mistaken me for Atlas' president, our only straight employee. When I informed him that he had mistaken me, he looked truly surprised.

People thought that Atlas employees would be different, but they quickly learned that we weren't. So, the acceptability has just been remarkable—cooperation, even. When the founders of Atlas started, there were a lot of things we didn't know about operating a financial institution. When we'd call for information, we received sound, bona fide advice from those we contacted.

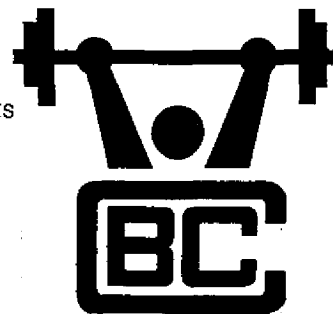
Therefore, I think that the development of a gay financial institution could happen anywhere now. I talk to people who are in the banking

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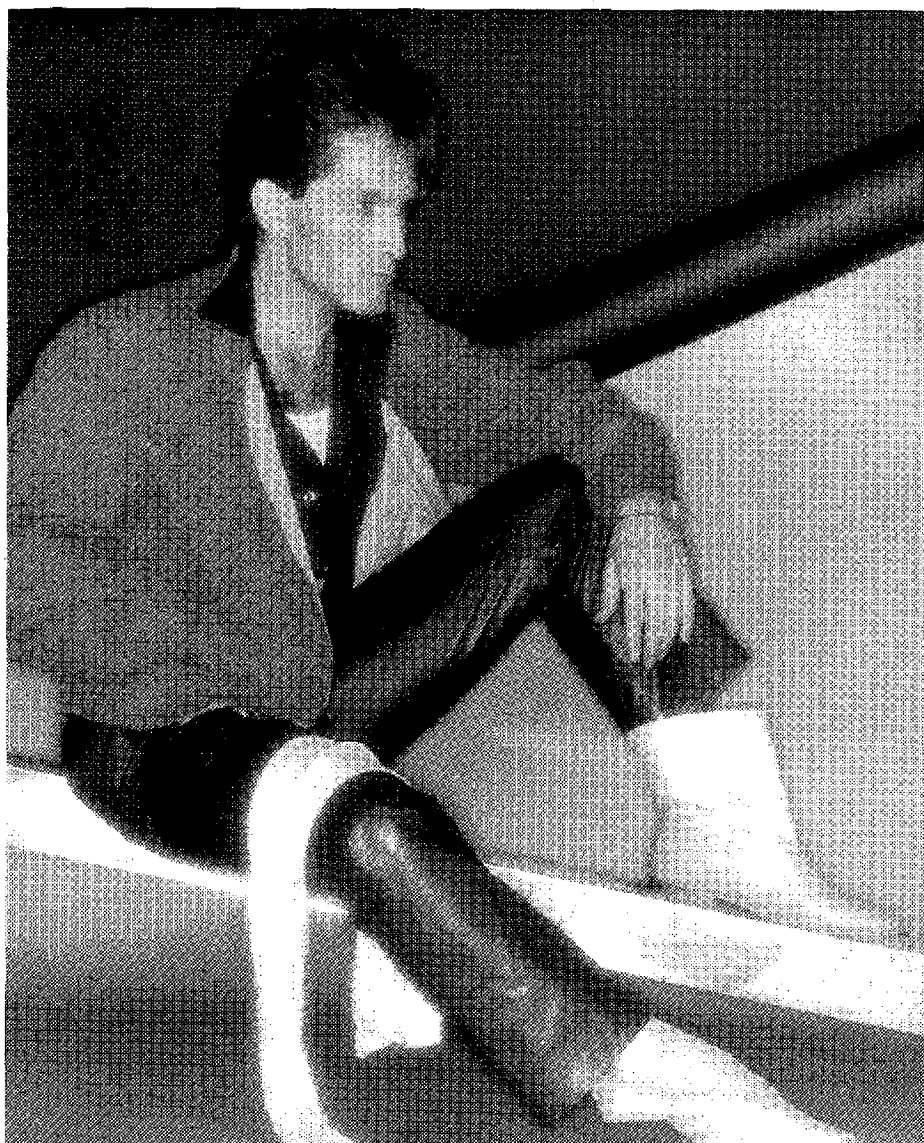
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business from all over the United States, and these people never raise an eyebrow when I mention Atlas is a gay institution.

CCSE: What specific situations led you to want to create a gay savings and loan association?

JS: Well, this was an offshoot from my involvement with founding GGBA. GGBA has all kinds of occupations represented, from plumbers to hairdressers. There wasn't one financial institution represented—no bankers, no brokers. Yet, I'd been in business for fifteen years in the financial district and knew that the industry was just rampant with people who were gay.

I decided that the reason that no gay institutions were represented was because they were not owned by gays. Financial institutions at that time repressed gay people from advancing too far ahead. You never found a gay person who was president of a bank or of any significant management level; gay people were always kept at a certain middle-management level.

Those of us who were contemplating Atlas decided that we were going to change all of that. We decided that an S&L would be the easiest way to go, so we started the process of application back in 1979. It took two years for all the paperwork to be completed and filed before all the government entities were satisfied. But in November 1981, Atlas opened its doors.

It wasn't an easy operation, since all the S&Ls at this time were going belly up due to being burdened with large portfolios of low-yielding real estate loans. Everyone seemed to keep that in mind, and we had a difficult time trying to sell Atlas stock. We had to raise two million in stock capital and get a minimum of 435 stockholders. But we did it; we set a new record by having almost 2000 stockholders, most of which bought token investments.

When we have our annual meeting, we have to have it at the Castro Theater. After all, where can one find a boardroom for all those stockholders when they show up for the meeting? Though not all shareholders show up, of course, but the fact that Atlas had that many investors illustrates the grassroots support of the gay community.

This support is all over the nation, too. Ten per cent of Atlas' savings base is from outside California, and the bank has done nothing special to solicit such accounts other than a few advertisements in the *Advocate* or through the Gay Men's Chorus. It's all just good grassroots support!

CCSE: I understand that people out-of-state can do their banking either by mail or by phone. Don't they find that inconvenient?

JS: Well, we obviously don't have too many out-of-state checking accounts; that *would* be inconvenient. Most of our out-of-state accounts deal with longer term investments: CDs, IRAs, and the like.

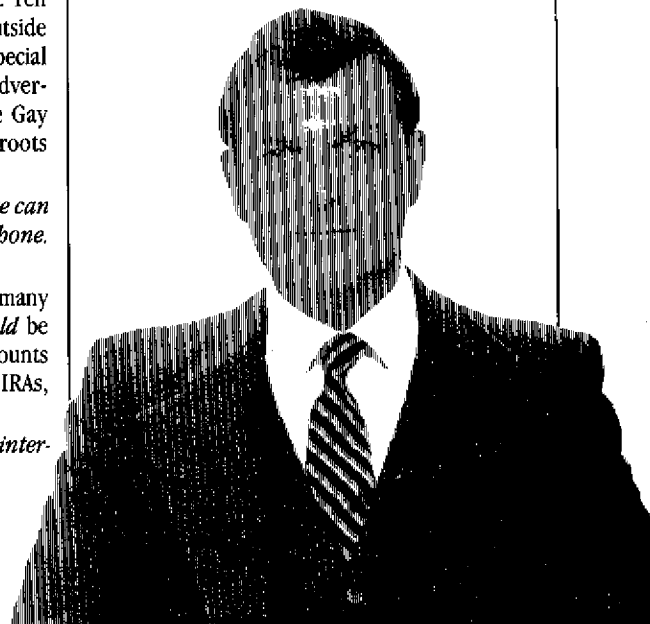
CCSE: If one of our CCBA members were interested in starting an account with Atlas, how would it be done?

JS: Just call this number: (415) 552-6700, and contact Kim Cortright, our media man. Or, write to this address: 1967 Market Street, San Francisco, CA 94103. Then, just ask for an application for whatever account or certificate you're interested in.

CCSE: With the grand success of Atlas, have other financial institutions, especially those not gay-operated-and-owned, become more sympathetic to the needs of the gay community?

JS: I don't know if what they're doing is out of sympathy; they're looking at what is profitable for their respective institutions. In GGBA, for example, there are about five or six banks and S&Ls that are business members. Though these institutions are not gay-owned, they are aware of the gay market. So, if anything, Atlas has helped change the whole concept of dealing with unmarried people trying to do something financial. It's almost to the point where all S&Ls are willing to recognize the gay market; thus, gay people need never be denied again. The other financial institutions are getting on the bandwagon, which is good.

If
*the business world
is involved in
heterosexual
political problems,
it certainly ought
to be concerned
about fairness for
homosexual
political problems.*



CCSE: Has there ever been an unwitting tendency to show reverse discrimination against straight employees or clientele at Atlas?

JS: At the beginning, our president was the only straight person that we knew of on Atlas payroll. Now, we've got maybe eight straights—both men and women. They have no difficulty dealing with their co-workers or Atlas clientele. It's complete assimilation.

I mean, my God, the last thing we'd want to do is reverse discrimination; we know what discrimination is like. Being gay is not a tenet for being hired. Personally, I'm hoping to work myself out of the activist business one of these days. But that can only happen when people are totally assimilated and don't think poorly of one another just because they're different in some way.

CCSE: Do you believe that the business world should concern itself with gay political struggles?

JS: I think it should, because the gay market is all part of the economic system. If the business world is involved in heterosexual political problems, it certainly ought to be concerned about fairness for homosexual political problems.

I believe it's a duty that the business world owes back to the community. No matter where you are—Milwaukee or San Francisco—a certain base of your community is gay and lesbian. So, in every community, the business world needs to be concerned with the economic welfare of its citizenry.

CCSE: What tips could you give a young gay employee or entrepreneur just starting out in the business field?

JS: First, go into something you know well. Secondly, if you're opening up your own business, get the paperwork done correctly. By that, I mean that you need to get a lawyer to draw up any contracts, an accountant to go over your books, and so forth. Finally, have adequate financing; never go underfinanced into a business endeavor.

And that's where a bank like Atlas could come in handy for a gay person. It would help him or her with capitalization. But, that person still has to sell himself or herself and has to be able to repay.

CCSE: Finally, what does the future have in store for the gay business world?

JS: I think the gay business world is going to go up and onward. A lot of people in the olden days didn't think about going into business because it was thought impossible. Gay people had no role models then, and they didn't know one could be gay and still be professional and successful.

I think now that all of these old ideas are changing. Where one can see gay chambers of commerce, if you will, in every major city across the US, people realize that it's okay to be gay and to enjoy a successful business career. That positive self-image is going to be helpful, as are the new role models. That's why I say the future for gays in business has just started to get rolling.

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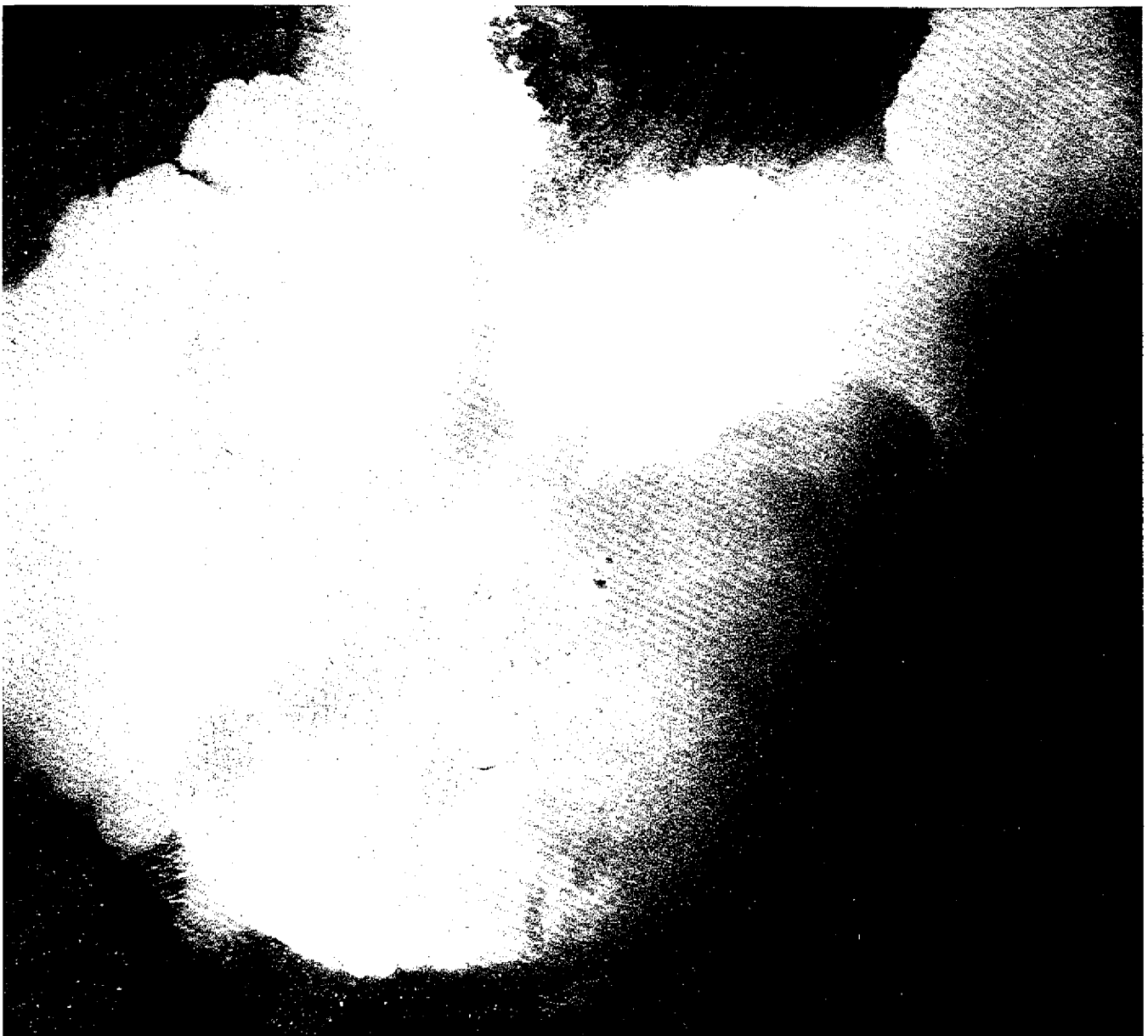
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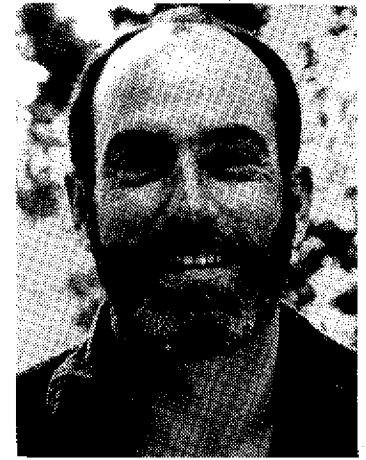
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Dear Readers:

On a continuing basis, this column focuses on the experiences of gay men and lesbians in the workplace. I am interested in hearing your story, whether it be one of overt discrimination, of the frustrations of the closet, or of positive experience as a gay person in the workplace. Total confidentiality will be maintained. I have consistently protected the identities of closeted people who share their stories. The story that you share may help others. Please write to me: Arthur Lazere, 1150 Union Street, San Francisco, CA 94109. (Please do not telephone.) Thank you.



BY ARTHUR S. LAZERE, C.P.A.

I.

Gays In The Corporations

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PETER K. KREMS IS A SPECIALIST IN management development. After achieving significant success working for the Honeywell Corporation in Minneapolis, he has become an independent consultant to major corporations. His expertise in the human relations aspects of corporations and his experience as a gay man in the world of big business combine to make him an especially acute observer of the psychological and sociological dynamics of gay people at work in the corporate environment.

At a recent convention of the National Association of Business Councils, Krembs led a seminar in which he focused on five stages of development in the corporate life of a homosexual.

Stage 1 DENIAL

Finding himself to be different from the majority of those around him, the gay person's first reaction tends to be to deny that being gay will make any difference. "My sexual preference has nothing to do with my competence. I'm good at what I do and I don't have to deal with the gay issue in my work environment." There is a surface validity to this rationalization. The professional self and the personal self are different and can be compartmentalized. The "gay stuff" is to be dealt with at home; the "work stuff" is separate and kept at the office.

For many people, this denial stage goes on throughout their careers, a lifelong pattern of functional schizophrenia. It is this stage that perpetuates the dark closets of corporate America.

For other people, however, a point is reached in which it is understood that denial will no longer work. The perceptive gay employee learns that the ability to move up at the corporation is

not based entirely upon competence. An important part of career advancement is based on how well one develops relationships with those in power around him. The degree to which they look at one in a positive way is a very subjective, but crucially pivotal element in career advancement. Those in power demonstrably tend to favor others just like themselves—white family men.

At this point, some gays resort to a web of lies or, at best, half-truths in an attempt to pass, to maintain the safety of the closet as they perceive it. Some choose not to lie, but their silence becomes very noticeable.

Stage 2 ISOLATION

In stage two, the gay person has allowed the reality of his situation to penetrate his closet thinking. He feels removed from the mainstream and he is acutely aware of being different from the others around him. He comes to understand that he is functioning from a frame of reference that is different from theirs. Miscommunication becomes a pitfall.

It is at this stage that those who are able to see alternative courses of action tend to leave corporations and seek other career paths. Those who stay may fall into stage three.

Stage 3 VICTIM

This is the most devastating stage into which people fall. They give up their ambitions and play the role that is required of them. They perceive themselves as locked into a situation over which they have no control. They become "stuck" in their careers and lose any expectation of signifi-

cant advancement. People in such a position become disengaged, feel a lower level of commitment to their work, and even withdraw from responsibility.

Stage 4 SITUATIONAL COPING

In the situational coping stage, the gay person starts to develop skills in order to solve or, at least, deflect the problems he encounters. He learns to be perceptive concerning in whom it is safe to confide and in whom it is not. He picks up on cues from those around him regarding the extent of their knowledge of his situation and their reactions to it. He builds alliances with members of the majority who are sympathetic to his position.

Stage 5 OPPORTUNITY

The opportunity stage comes with recognition that one's disadvantaged position has resulted in deeper understanding and the development of useful skills. Being on the outside forces the individual to look inside the organization, to understand the *unwritten* rules, the mores of the corporate workplace. Thus, observation skills are learned.

The outsider also is keenly aware that he is in a vulnerable position and learns to play out scenarios of possible future situations—problem anticipation skills. Similarly, vulnerability leads to playing one's cards closer to the vest, caution in sharing information, and more aggressiveness in seeking information. One learns, for example, to start conversations by asking questions. This approach allows one to test the waters, to explore the position of the other

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before divulging one's own. Krembs labeled these techniques probing skills.

Still another positive product of the gay's position is the development of empathy. This arises not so much because one is gay as because one is a member of a minority. To operate in that context, the gay *must* learn to put himself in the shoes of the majority in order to understand how *they* see things. He is almost forced to be sensitized to others' viewpoints.

I wonder if "opportunity" is not somewhat too optimistic a label for the development of these skills. In the corporate environment, opportunity for the ambitious gay is so circumscribed that these skills serve more in the interest of survival than they do in advancement. Removed from the corporate environment, the gay may well find these skills to be valuable in other pursuits.

Krembs points out that people can go back and forth between these various stages. Some "victims," for example, may develop enough skills to return to a denial phase. The stages, then, are not so much a chronological description as a conceptual summarization of aspects of the experience of gays in corporations.

Krembs credits Elizabeth Moss Kanter's book, *Men and Women of the Corporation*, for some of his ideas. This important 1977 study focused on the position of *women* in corporations. It brilliantly describes the patterns of power, how

it is wielded, and the effects on the powerless in these organizations. While Kanter sometimes indicates that the patterns she has observed apply to women *and* others who are different from the white, family men in power, she never once mentions gays as a class of those to whom many of her observations would apply. Yet, as I read her book, I experienced over and over again confirmation of what my own experience and that of other gays has been.

An example: "The norms were unmistakable, after a visitor saw enough managers, invariably white and male, with a certain shiny, clean-cut look. The only beards, even after beards became merely daring rather than radical, were the results of vacation-time experiments on camping trips, except (it was said), for a few in Research and Development—"but we know that scientists do strange things," a sales manager commented."

Another: "Photographs of wives and children adorned men's offices so commonly that they seemed almost mandatory. Wives were automatically mentioned by name in articles in company newsletters about husbands' accomplishments: 'Joseph Jones lives with his wife, Margaret and their three children in Anytown Heights.' Being a 'family man' was a clear sign of stability and maturity and was taken into account in promotion decisions . . ."

Kanter comes to some important conclusions which are relevant to all minority groups in the corporate domain:

Discrimination . . . emerges as a consequence of organizational pressures as much as individual prejudice . . . The public interest requires a scrutiny of employment practices because of the centrality of organizations as producers of jobs as well as products-jobs that have important individual and social consequences . . . Employment practices that enhance individual welfare and the quality of work life should not be private decisions based on the voluntary good will or 'noblesse oblige' of employers but rather a question of vital social concern to those outside the enterprise . . .

Finally, Kanter does provide an optimistic note:

The tragedy . . . is balanced by a hopeful vision of the power of outside intervention. Situations can be modified. The net of rewards and constraints can be rewoven. New tools can be provided. The people who are stuck can be offered challenges. The powerless can be given more discretion, more influence over decisions . . . Self-perpetuating cycles can be interrupted. The fabric of job relationships can be changed.

While public policy has long since recognized these principles for racial and religious minorities, it only more recently has begun to apply them to women and has hardly dealt with gays at all. ■



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II.

Triple Jeopardy

THE FIRST TIME THAT I HEARD LINDA Tillery sing, I felt that rare tingle of discovering for myself an unmistakable and wonderful gift. One critic has described her voice as "rich and sweet as hot fudge and as powerful as a blast furnace." Another spoke of "vocal strength and clarity of delivery, almost unparalleled in its force and presence."

One of the ingredients of a singer's voice is the instrument itself—the vocal chords, the physical structure with which the singer works to produce sounds. Then there is the skill with which the singer learns to use the instrument, the musicianship. Beyond the instrument and the musicianship is the singer's identity, the life experience, and the resulting emotional and intellectual resources that shape and color the content of the singer's songs.

Tillery has the instrument. She learned the musicianship and it is evident in all her work; she is a virtuoso. Her life experience and its effect on her work and on her career is a story of triple jeopardy.

Linda Tillery was, in her own words, "a real big girl." At the time she entered junior high school, age thirteen, she was five feet, seven inches tall and weighed two hundred pounds. From early childhood on, her size made her the subject of much teasing. She became defensive and somewhat withdrawn. "I became very particular about whom I would let in," she recalls. She also remembers herself as a violent child, goaded into fist fights (usually with boys) arising out of teasing about her size. These experiences defined for Tillery her first strong sense of being different.

Brought up in San Francisco's Fillmore district, Tillery was not particularly aware that she lived in a ghetto. The child of a working class family, her memories are of a comfortable,

warm, and loving home, anchored by her mother who was, and remains, Linda's best friend. Both of her parents were music lovers, though neither could carry a tune. There was a large collection of records in the house which provided Linda with the beginnings of her musical education. Even before she could read, she learned to choose her favorite albums by their logos or the color of their labels. Dinah Washington and Count Basie were early favorites. (The senior Tillerys preferred blues and jazz to the then contemporary rock sounds.)

Television variety shows also had an influence. Linda was impressed with how *loud* Kate Smith could sing. Then, she told me, "I discovered bathroom acoustics. I'd go into the bathroom, shut the door, and just stand in there and wail and bellow out songs!" Linda's older brother had been living with their grandmother in Texas. When he joined the family in San Francisco, Linda became tuned in, for the first time, to rhythm and blues—recording artists such as Clyde McFatter and LaVerne Baker.

When she reached junior high school, Tillery started her first formal musical training. She wanted to learn to play the violin, but the music teacher took one look at this tall girl with big hands and assigned her to the string bass. This was her instrument through high school years.

During her junior high school period, the Tillery family moved from the Fillmore district to Ingleside, a mostly middle-class white neighborhood. Linda quickly experienced her second strong revelation of being different: "I became aware for the first time of conflicts between my Black culture and the predominant white middle-class culture of the city, differences in speech, in dress and hair styles, and in behavior."

Junior high was also the time of initial sexual awareness. As early as age five or six, Linda says, "I fell in love with Annette Funicello." She was aware that her feelings for the television star were very different from other feelings of love. She was also, somehow, equally aware that those feelings were not to be talked about, taboo. At five or six, however, overt sexuality was not yet in the picture. By junior high there was, of course, a growing awareness of sexuality, of the terms "fruit" and "faggot" and (Black argot) "bulldagger." There were the whispered rumors about gym teachers. Linda's feelings towards other women, previously limited to the television screen, now resurfaced as crushes on the other girls in the orchestra. And, after a long and calculated courtship (modeled after the example of her cousin, a Casanova several years her senior), she initiated an affair with classmate Michelle. She now dealt with her third difference, being a Lesbian. A physically large, Black Lesbian.

While the process of working through one's homosexuality is never an easy one in our homophobic society, back in 1962 it was surely more difficult than it is today. Linda felt isolated: "There was no feminist movement, no gay rights movement. There was no one to tell me that it was okay to love another woman and to love myself as a woman." The lack of Lesbian role models left the couple with only nongay examples to follow and they fell into "butch" and "femme" roles. Linda was the butch, but she found the role constricting. Her need to express vulnerability or even to cry, didn't fit the role she thought she was expected to play. So she

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TILLERY p17

repressed those feelings as she had learned before to repress her frustrations and resentment over all those ways in which she found herself to be different. The surface cool was maintained.

Still another source of confusion to teenager Tillery was the conflict of her Baptist upbringing with her sexual preference. She sang in the church choir and she heard the hellfire and brimstone sermons. She took her role as a Christian person seriously. How could she square that with being a "bulldagger"?

Her affair ended with Michelle and her family emigrated to Canada. As her parting gesture, Michelle announced to Linda that *she* (Michelle) was certainly not a Lesbian and that Lesbians were perverted. At the end of this three year affair, Linda was left confused, threatened, and without any support system whatever. She did not know even one Lesbian woman in whom to confide. Once again, she buried the feelings. She became virtually asexual.

While continuing her formal musical training through high school (still on the string bass). Linda had started to vocalize. She sang in school variety shows. She learned the lyrics to hundreds of songs. Her instrument and talent were beyond doubt. But she had not found a direction to take. Though the voice had all the potential, she couldn't see herself as an opera singer. As a Black woman she felt the opportunities were too limited and the classical European tradition did not attract her. She also knew that within the popular music field there was much that did not work for her: "I didn't want to go to Las Vegas and wear sequined gowns and sing love songs about Harry and Charles when what I meant was Harriet and Charlesetta."

After graduating from high school, Tillery went to work in the post office. She didn't have to wait long for her first big break. In 1968 she answered an advertisement in the San Francisco *Chronicle* which landed her her first professional singing job as the vocalist for a rhythm and blues band called The Loading Zone. San Francisco was in the midst of a rock music explosion in the late sixties. Singing with The Loading Zone, Tillery shared the bill at the fabled Fillmore auditorium with stars such as Arlo Guthrie, Chuck Berry, Iron Butterfly, and Janis Joplin. The Loading Zone was under contract to RCA Victor and the first of Linda's many recordings was as their lead vocalist in 1969.

Now a public person, Linda had the external indices of success. Money, fame, music, and partying filled her life. Underneath, she was still confused about her sexuality. She continued to be afraid that she would be rejected and ostracized, both socially and in her work, if she was upfront as a Lesbian. She continued to repress her sexuality. She managed to work up enough courage to confide in her good friend Patrick O'Hara, the trombonist with The Loading Zone. Patrick warned her not to tell anyone else, reinforcing her fears.



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The pressures mounted. Linda began to suffer from severe anxiety attacks. Hysterical symptoms began. Her heart would race uncontrollably. She would twitch at the temples. Her hands grew numb. She suffered violent headaches. When she sought medical help she was told that she had no physical illness. She committed herself to a psychiatric hospital, the first of three times she did so. Working with therapists Linda learned over a period of time that she had been living in denial, that she was full of anger, and that she had been sitting on her feelings for years. She was angry with herself for suppressing her gayness. She had never been able to accept herself in all the varieties of her differentness.

Slowly, one step at a time, Linda worked her way back to mental health. She started meeting gay people, men and women. She entered into a new relationship with a woman which continued for two and a half years. She became totally upfront about being a Lesbian. In 1974, at age 26 she quit singing publicly for a year and spent her time getting involved in Oakland's Lesbian community, particularly with a group of Third World Lesbians called "Gente." She organized a chorus called the Gente Gospelaire.

At the same time, Linda kept her recording career going, cutting records with Coke Escovedo and Lenny White. But the new direction in her career was her affiliation with Olivia Records, an independent recording company using women artists, engineers, and producers. She produced albums by BeBe K'Roche and Teresa Trull. In 1978 she produced her own album for Olivia simply called "Linda Tillery." She sang:

*If I could just tell you what it's really like
To live this life of triple jeopardy;
I fight the daily battles of all my people...*

Olivia Records was important to Linda for several years. It provided her a working environment which was supportive of her as a woman and as a Lesbian. But Olivia's music is white music, and Linda, as a Black woman, needs to express her cultural roots in her music—blues, rhythm and blues, and jazz. She left Olivia and has not recorded for several years. But she has been far from idle, singing constantly in the Bay area and on tour. She recently completed a successful seven week tour to twenty-six cities all over the United States. And, while she still has a strong following in the women's community, she finds that her audiences are growing more diverse. She was recently honored with a "Jammie" award as best female vocalist, ultimate recognition of her talent by her peers. Now she is planning to produce her own record, singing her own music.

Linda Tillery came back from an abyss. She has found herself. She is being herself—a Lesbian, a woman, a Black, a virtuoso musician. She has attained the peace of accepting herself and saying to the world, "This is who I am; this is the music I like, the music that expresses who I am. Come share it with me!" ■

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CHILD CUSTODY

A Priority for Reform in the Gay Rights State

WISCONSIN
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of its recently earned reputation as the
"gay rights" state. The prohibition
against discrimination based on sexual
preference in the areas of housing and
employment not only provides specific
protection in those areas of concern, but
also supports legitimate appraisal of the
potential for discrimination in other
important areas of life of Wisconsin
homosexuals. Child custody and the
rights of homosexual parents is one area
that should be given priority in
Wisconsin legislative reform.

BY BOYD M. McGRANAGHAN

Today, Wisconsin Law sets the following standards for making a child custody determination. Wisc. Stat. 767.24 states:

(2) In making a custody determination, the court shall consider all facts in the best interest of the child and shall not prefer one potential custodian over the other on the basis of the sex of the custodian. The court shall consider reports of appropriate professionals where admitted into evidence when custody is contested. The court shall consider the following factors in making its determination:

- (a) The wishes of the child's parent or parents as to custody;
- (am) The wishes of the child as to his or her custody.
- (b) The interaction and interrelationship of the child with his or her parent or parents, siblings, and any other person who may significantly affect the child's best interest;
- (c) The child's adjustment to the home, school, religion and community;
- (d) The mental and physical health of the parties, the minor children and other persons living in a proposed custodial household;
- (e) The availability of public or private child care services; and
- (f) Such other factors as the court may in each individual case determine to be relevant.

Without specifically removing prejudices concerning the issue of homosexuality from a child custody determination, the legislature leaves open the danger of a court imposing its own moral standards in determining custody. In an effort to protect divorcing parents who may lead a nontraditional lifestyle, other states, such as Oregon, have adopted legislation as follows:

In determining custody of a minor child, the court shall consider the conduct, marital status, income, social environment or life style of either party only if it is shown that any of these factors are causing or may cause emotional or physical damage to the child.

This legislation would mandate that the courts *not* consider factors such as homosexuality unless it can first be proved that such factors actually or potentially cause emotional or physical damages to the child.

Recently the Wisconsin Supreme Court has joined a growing number of jurisdictions in holding that the fact that a divorced woman may be living a nontraditional lifestyle by living with her boyfriend out of marriage is not sufficient reason for denial of custody of her children. The Wisconsin Supreme Courts have not confronted the question of the rights of homosexual parents. However, it is apparent that the Supreme Court will require a nexus between homosexual-

ity and some present harm to the best interests of the child, before sexual preference can be a determining factor in a custody dispute. A legislative initiative would best provide needed protection to homosexual parents as well as provide the necessary flexibility for the courts' determination of the best interest of the child on a case by case basis.

Despite some positive movement in the area of homosexual rights, even in Wisconsin a homosexual parent has great cause for worry. Child custody may be the most emotionally and financially draining problem that a gay parent faces. It is something that a parent must agonize over from the inception of a divorce until the children reach majority.

Initially the divorcing parent must determine whether he or she wants custody (the sole legal right to decide the care, custody, and education of the minor children) or visitation (the right to a reasonable amount of time to be with the children). The parties can also agree to "joint custody" where both parties have equal rights and responsibilities to the minor child and neither party's rights are superior. Unfortunately, the emotional issue of custody where one parent is homosexual often precludes a rational discussion of joint custody in "the best interest of the child."

The court is always in the position of determining what custody arrangement is in the best interest of the children. Usually, if the parties can stipulate to an arrangement, the court will consider and approve. If this can be accomplished, all parties involved are saved the need for a contested custody case. Even when an agreement is reached, it is important to know that the parents will be bound by it long into the future. A change of custody will only be made if a parent can show substantial evidence that new circumstances require a change. If a homosexual parent decides she or he wants custody, it is best to seek custody from the time of the original divorce.

Sometimes a custody battle cannot be avoided. In these cases it is important to be practical and have your priorities in perspective. Remember, the key issue is the "best interest of the children." In this regard, the quality of the parent-child relationship has been considered the most important of all factors considered.

The law of child custody is designed with the child's interest as paramount. In a contested case, a legal guardian must be appointed to represent the children. His or her recommendation will have strong influence with the court. Invariably, the Family Court Counseling Services will be asked to perform an investigation. The recommendation of the social worker will also be taken into consideration.

Perhaps the most important decision will be the court's determination as to whether an independent psychological evaluation of all parties is necessary. Simply because the issue of sexual preference is involved should not automatically necessitate this expensive evaluation, but for all practical purposes the court is likely to order the psychological evaluation when one of the parents

is gay. Your attorney should have input in the selection of this critical witness.

It may be necessary to present expert testimony to educate an unenlightened court in regard to the homophobic myths:

1. The homosexual suffers from a mental illness.
2. The children of homosexuals will themselves be homosexual.
3. The children of homosexuals will be mal-adjusted.
4. Homosexuals are likely to molest their children.
5. The children of homosexual parents will necessarily confront social stigma.

Once the myths are dispelled, the more appropriate inquiry will include:

1. An evaluation of the interaction between parents, their parents and the child.
2. A determination of who is the primary parent.
3. A weighing of the parenting capabilities of each party.
4. The quality of each environment.
5. The development and sexual orientation of the children.
6. The homosexual parent's ability to cope with his or her sexual preference.

THERE IS HOPE

IN THE WISCONSIN COURTS a gay man has been given custody of his two minor children ages seven and three. The father stipulated to his living with his lover and acknowledged that he and his partner expressed to the children the significance of their relationship.

The independent psychologist appointed by the court indicated that the children were happy, intelligent and normal. He asserted that the children and adults had an appropriate orientation and were mutually supportive of one another. The recommendation was for custody with the father with an emphatic caveat that the lover *not* be required to vacate the household.

The Milwaukee County Family Court Counseling Services noted that the father and his lover appear to have a very good relationship, one of consideration and caring. One that appears to surpass many heterosexual relationships in calmness and sense of purpose. The guardian for the children concurred. The court found that the best interest of the children necessitated placement with their father.

The Wisconsin Legislature has planted the seeds of legal protection for its homosexual citizens. That initiative fosters additional protections in areas not covered in the laws as written. This growth will hopefully encourage more needed legislative reform. Continued advocacy in the legislature and the courts is the only means to ensure that Wisconsin remains the "gay rights" state.

Boyd M. McGranaghan is a Milwaukee attorney specializing in litigation. He received his J.D. degree in 1979 and was the Editor-in-Chief of the Marquette Law Review.

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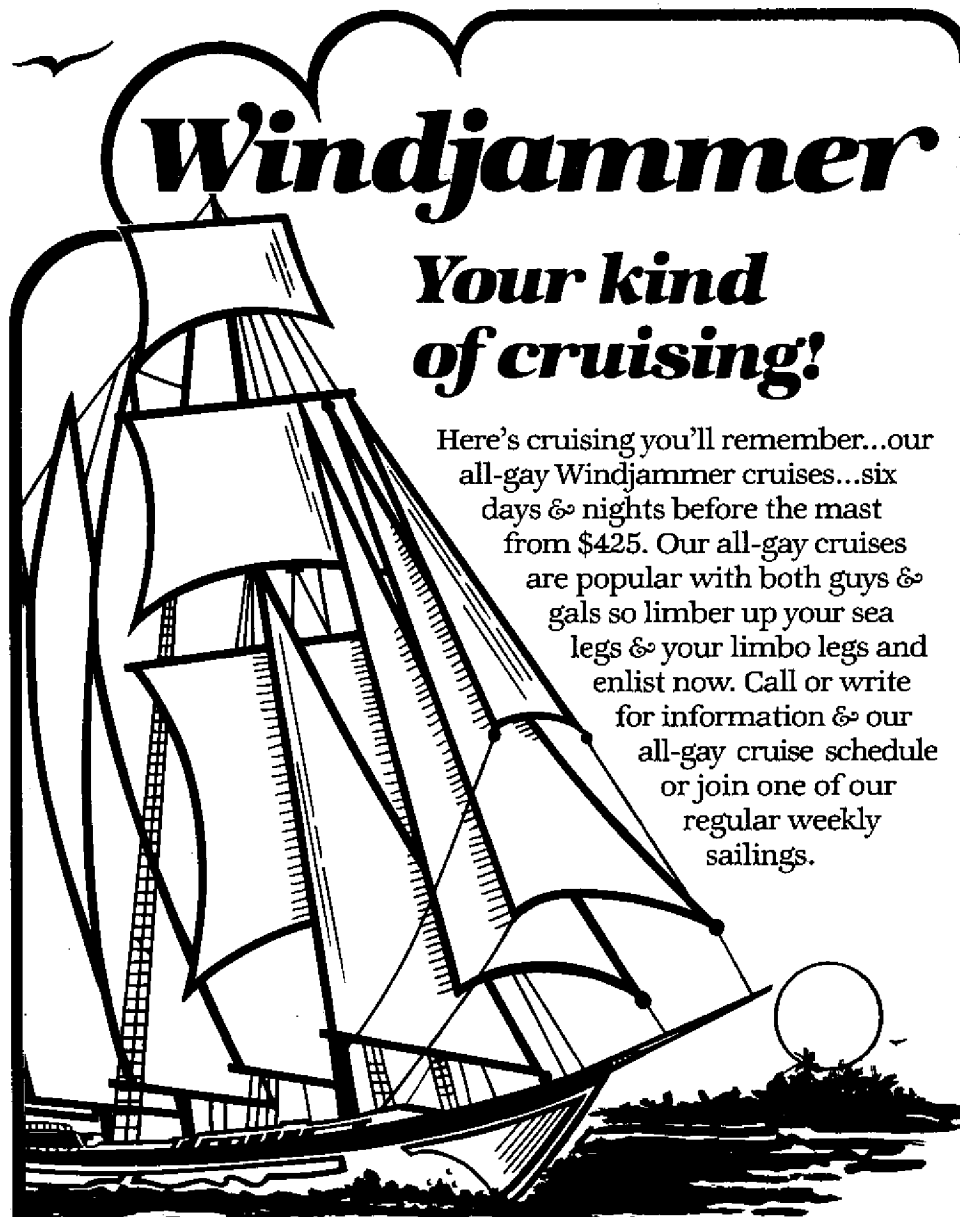
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Commentary by
Dale E. Kuntz

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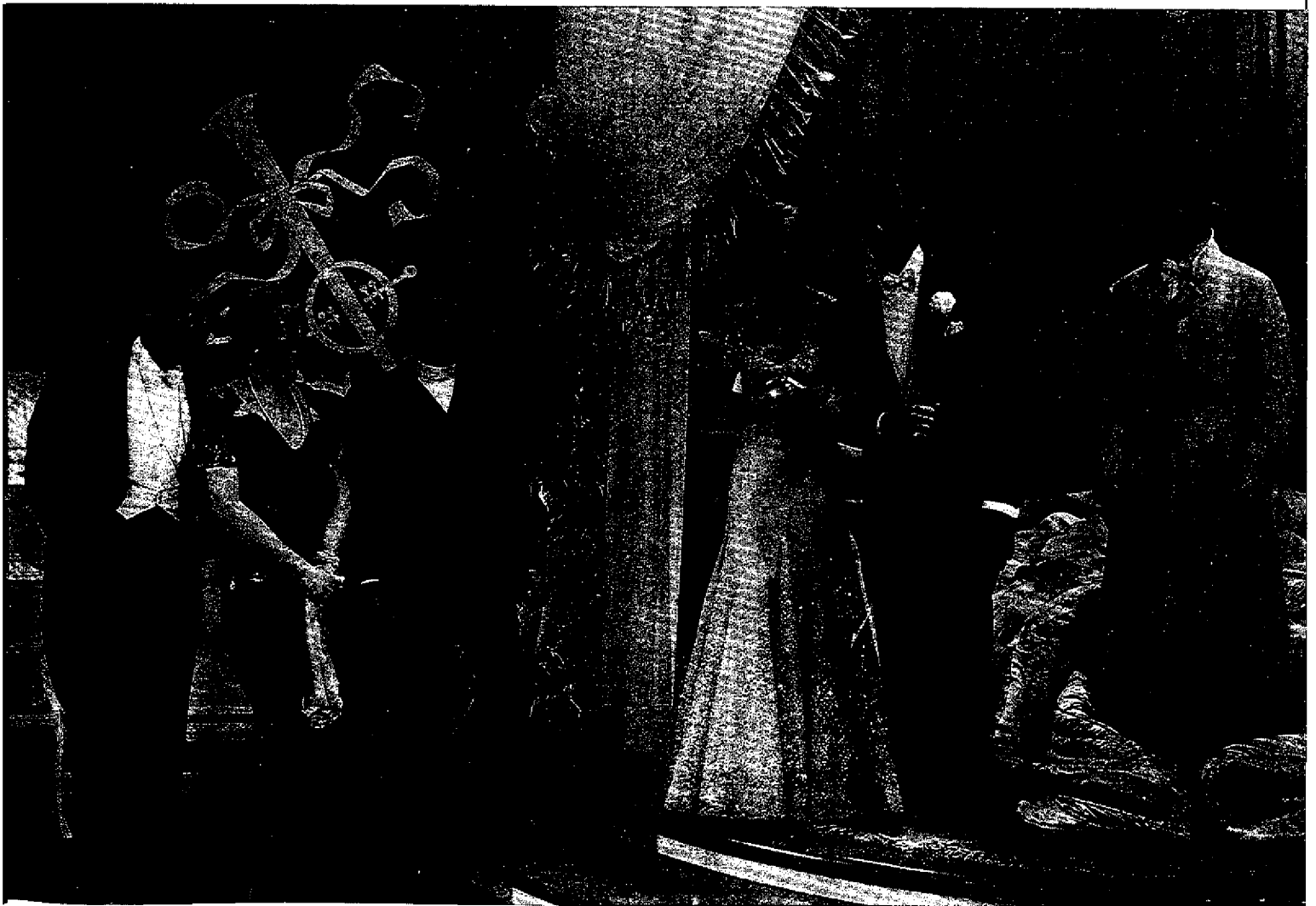
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(L to R) Edward Everett Horton,
Helen Broderick, Eric Blore,
Ginger Rogers, Fred Astaire and
Erik Rhodes in the classic film
Top Hat (1935).

ES: When Gay Meant Happy

At

a recent revival of Alfred Hitchcock's *Vertigo* (1958), the audience's reaction to the word gay was not what the famed director would have wanted. Within the sequence of the film, James Stewart asks Barbara Bel Geddes to tell him all she knows about old San Francisco. She replies "You mean the seamy night life and gay San Francisco?" The audience (a large portion of it) snickered. She meant ►



the old Barbary Coast with its contrasts of crooks on the make and respectable citizens out for a night of fun. The audience was using a 1983 interpretation. Though the word gay for homosexual was in wide use—I am sure Alfred Hitchcock knew what it meant—it was not that interpretation he wanted used in his film. Mr. Hitchcock had complete control over his films and very carefully planned them out from beginning to end and this is something that would not have slipped by him. I do not know what Mr. Hitchcock thought of homosexuality or homosexuals, but I do know he was not trying to promote San Francisco's "gay" life.

Several years ago I attended a lecture where the guest speaker was the noted director, Frank Capra (*Lost Horizon*, *Mr. Smith Goes To Washington*, *You Can't Take It With You*, etc.). A film student, from the audience, asked him why he ever used a "queer" like Edward Everett Horton in any of his films. I could see that Mr. Capra was remarkably taken aback by the remark. But, he made no comment on the subject matter. He simply answered that Mr. Horton was one of the finest character actors in Hollywood and that his presence in a film always guaranteed a good performance, good working relations on the set and good box-office return. He then said he would use Mr. Horton in any film he could!

The above statements only prove that you can not judge an old film from the 1930s or 1940s by 1983 standards. Several years ago, some French critic came up with the idea that the pre-screen story (what has taken place

before the film has actually started) of *Gilda* (1946) involved a homosexual relationship between Glenn Ford and George MacCready. Now every so-called critic who talks about this film picks up on that subject. I have seen the film several times in the past two years, the last time particularly analyzing those opening scenes. It just isn't there. I think it has become wishful thinking on the part of some gays and the critics who want to spice-up their columns. *Gilda* was a product of the old studio system—and much painstaking care was taken in its production as well as pre-production. It was Columbia's "big picture" for the year. And, no studio was going to let anyone subversively ruin box-office receipts with a subject matter the public just didn't accept at the time.

In the delightful film *Bringing Up Baby* (1938), Cary Grant gets stranded at Katherine Hepburn's cottage with soaking clothes. Looking for a robe, all he finds is a flimsy one of Miss Hepburn's—with marabou cuffs no less! In the next scene, when May Robson (Katharine Hepburn's aunt in the film) comes into the cottage and sees Grant, she asks what's the matter with him. He replies "I don't know, all of a sudden, I went gay." The scene still gets laughs, but today for different reasons. When the film was made the term gay—as we know and use it today—was not in use. It did not come into use until the middle 1940's and really not until the early 1950's was its new meaning generally used. The scene, as conceived in 1938, had an entirely different meaning. First the term gay, as used in films then, meant fun, light-heartedness and had almost a Bohemian quality about it. Cary was just being unconventional—a usual trait for his characters in films. Why the robe? Because one of the oldest—and still sure-fire—gimmicks for laughs is to dress a man in women's clothing! The idea of the marabou and the slinky robe was in direct contrast to Mr. Grant's impeccable and suave screen image—making it that much more funny.

Why all the "old auntie" men that seemed so prevalent in early talking films? To answer that, one must look back a bit. Comedy was at its height in the silent era of films. That's because it was all visual. Words weren't needed and comedians did all their acting with prat-falls, pie throwing and wonderful close-ups of to-the-point facial expressions. It was the universal language. When talkies came to be, silent comedy was a lost art (except for Charlie Chaplin). Words were king! New stars and new situations had to be established. Many stage actors, because of their vocal training, were instantly called to Hollywood. Make-up and acting methods for the stage are far different than for films. Many stage actors did not know about



Jeanette MacDonald and Jack Buchanan in a publicity shot from *Monte Carlo* (1930).

Hollywood make-up and too much was used. Their actions were over-dramatized and they ended up looking like swaying palms in a breeze! But the film talked and that's all the public wanted. Soon these over-acting and over-madeup actors became a new form of comedy for Hollywood. Audiences were no longer laughing with the great comedians—they were laughing at the actors. It soon became the staple of every Hollywood film to have at least one "prissy" character actor in it. Edward Everett Horton, Franklin Pangborn and Eric Blore best represented these type of characters—but they were acting out the script—they were not gays flaunting their lifestyles at Hollywood and the world.

Another reason for the popularity for these type of characters was the European market. You must remember, after the event of talkies, many films were lost to the European market—where most of the profits from films came! A silent comedian could be understood anywhere. But some of our American characteristics are not understood outside of America. The effeminate man has always been far better understood by European society and for years had been a staple of comedy in operettas and music hall reviews. These men were a source of comedy, the same as a clown, a big ugly man in women's clothing or a drunk. With the outbreak of World War II, most of these type of characters disappeared from films because the European market also disappeared.

Not only were character actors visibly effeminate—but so were some leading men of the early talking films. Again, many were popular European stars but also had a big following in America. Maurice Chevalier's charm can hardly be described as macho,



(L to R) Cary Grant, Katherine Hepburn, May Robson, Leona Roberts and Asta in the "gay" scene from *Bringing Up Baby* (1938).

Stills from the collection of the author.

much less manly. It is cute ala Shirley Temple. Yet he was a very successful star with both female and male audiences. He often referred to being gay (in his films, that is), but it was his state of mind not his sexual preference. Jack Buchanan, the great English music hall star, came to America in 1930 to co-star with the ever-popular Jeanette MacDonald in *Monte Carlo*. The film was an outstanding success. Today, it is revered as an early musical classic and enjoys tremendous popularity at revivals in theatres, film societies and college film programs. Next to Jack Buchanan, Edward Everett Horton looks like Clark Gable!

FILM IS A LIVING THING. It catches life on film and forever preserves it. But ... it catches that moment and that time! Therefore you have to judge it by the time it was filmed—not by the time you are watching it, be it five, ten or twenty years later. World War II films were exciting in their day. With the exception of a classic few, viewed today we laugh at all their devious propaganda—which was so serious in its day. Styles change, attitudes change, morals change and society changes. The new films reflect all this in their blatancy. In twenty-five years from now they will seem as dated as films of the '30s, '40s and '50s do to us today. Lord knows what future film historians will tack on to them if they judge them twenty years hence.

With all the "kiss-and-tell" books and biographies out on film stars now, it is hard to tell what is truth and what is speculation. You must remember that a dead person has no rights—so anyone can write anything about that person and no one can protect him or sue the author. If you read that Errol Flynn or Tyrone Power was a homosexual—then you will be looking for it in every mood, gesture and expression he does on the screen. If you believe that Kay Francis was a lesbian, then you will point to her severe hair styles (a fashion of the day) and extremely tailored clothes—she was always on the best-dressed list of Hollywood. Whatever a star's sexual preference is, he or she doesn't flaunt it on the screen. It could too easily destroy his or her career. And, in the old studio days of Hollywood, the studios were too big a business and run too fervidly by their moguls to let any hint of scandal hurt the box-office business.

When watching an old film, enjoy it for what it is. I assure you there was no clique of homosexuals behind the scenes trying to alert America to their lifestyle. And, if you want to believe that Robert Redford and Paul Newman were doing something that wasn't called for in the script of *Butch Cassidy And The Sundance Kid*, that's fine with me. I think it is wishful thinking—it wasn't in the script!

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A BOYS OWN STORY a novel by Edmund White
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There is no question that Edmund White is one of the finest, most respected authors in the world today. His novels have been praised the world over for their fresh insight and universal appeal, a trademark which has elevated White to a step above most other authors of gay fiction. His style of writing is almost poetic to the ear; it has a rhythmic flow that seems fully orchestrated rather than merely composed. But it is an abstract style as well, perfectly suited to the short, slice-of-life novels which have brought Edmund White such acclaim. His two previous works, *Nocturnes for the King of Naples* and *Forgetting Elena*, were brilliant portraits of abstract characters and ideas, where mood and theme were more important than plot or story line. But what works so well for the slice-of-life novel can also spell disaster in a longer, more comprehensive work wherein a single charac-

ter's entire life is to be told on paper. And while *A Boy's Own Story* starts off as a joy to read simply for its beautiful prose, White's abstract style soon becomes too dominant and later detracts from the story at hand.

The novel's central character is a young boy on the brink of manhood, struggling with his emerging homosexuality and the meaning of life. We have seen this character before in other novels, of course, so the reader expects to discover something new about this dilemma, some new insight into the complex world of adolescence. White, however, does not provide this. Instead, he fills his pages with lots of lush imagery and minor characters who are colorful in themselves but irrelevant to the story. And he implants in this young boy the kind of lofty philosophies usually attributed to elder scholars and great thinkers. Intent on proving the universality of

the boy's dilemma, White has even neglected to give this character a name, a point which for some reason annoyed me very much. Why not a name? Can't this character be universal and still have a name like Jerry or Steve? As a result, the reader feels strangely detached from the boy's life, not experiencing it with him but examining it from a distance like a generic specimen under a microscope. Though I was curious as to what makes this boy tick, I can't say I ever really cared what happens to him.

The end result proved to be quite frustrating. Instead of reading a boy's own story, I was subjected to an author's series of disjointed but colorful scenes that seemed to be not only pointless but chronologically confusing. So what was the message in all this wordage? What was learned from reading this book? I'm still not sure, but the prose was lovely. That's all I can remember.

ROB MAYER

MEGATRENDS By John Naisbitt

Warner Books, New York, 1982; \$15.50 Available @ \$3.95 in paperback, published by Warner Books.

The oracles of Nostradamus were distributed in France by both the Germans and the British during World War II. Both used the same predictions by that Sixteenth Century seer to further their opposite propaganda interests. John Naisbitt's *Megatrends* has no pretensions to give us insights four centuries away. It's based on a more "scientific" basis than *Prophecies*, and only gives us "ten new directions transforming our lives" (as compared to Nostradamus' thousand-or-so). Nevertheless, Naisbitt's success is more useful in fulfilling an analysis of a Nostradamus biographer that "there is an enduring market for prophecies" than it is in giving us guidelines for economic or professional decisions. Any of his ten "directions" can be used to support either side of a pending decision or propaganda interest.

To prepare you for the rest of this century, Naisbitt sees American society moving: (1) from an industrial output to an informational output; (2) from forced technology to high tech/high touch; (3) from a national economy to a world economy; (4) from a short-term decision outlook to a long-term outlook; (5) from centralization to decentralization; (6) from institutional help to self-help; (7) from representative democracy to participatory democracy (as California's proposition 13); (8) from hierarchies to networking; (9) from North (and East) to South (and West); and (10) from an either/or society to a multiple-option society (sorry 'bout that Jesse Helms).

It is difficult to argue with the basic thrust of most of this decalog. Naisbitt's 250 pages of anecdotal

material and statistical facts are basically irrefutable: Texas, California, and Florida are growing as the Wisconsin to Maine states loose people; Albuquerque, Austin, Denver, Phoenix, Salt Lake City, San Antonio, San Diego, San Jose, Tampa, and Tucson are his ten (Naisbitt has a Moses complex) cities of opportunity as the Mayors of Milwaukee, Chicago, Detroit, Philadelphia, and New York can hardly deny. To people hunting a new location for their careers, Naisbitt's aphorism that, "trends, like horses, are easier to ride in the direction they are already going" makes sense. However, a more thorough and useful geographical living guide can be found in *Finding Your Best Place to Live in America* (Thomas Bowman et al, \$3.95).

Of particular interest to *Special Edition* readers is America's predicted move to a decade of unprecedented diversity (Megatrend #10). "Although conservative profamily groups vehemently object," writes Naisbitt, "the term family is being expanded to include important relationships between people not related by blood or marriage . . ." An option explosion is available to women, work will be at flexible hours and various sites (including the home), food varieties are expanding, cable TV is an analog for the multiple-option society (except in Henry's city), and we're all going to celebrate cultural diversity. What a wonderful 1994! Let's just hope that our friends in the other 49 states rely more on blood, sweat, and tears to get their own AB 70 than merely rely on riding Naisbitt's horse, Megatrend. The saddest portent is that we are bound to continue to be a litigious-intensive society; there will be no

end to lawyers and lawyering; and "lawyers are like beavers; they get in the mainstream and damn it up."

Problems with *Megatrends'* amorphisms abound. For instance, it states, "Today (emphasis supplied) the national political parties are in name only . . ."; your reviewer learned that in 1949 as a Princeton politics major. Naisbitt stresses the "growing" importance of states in relation to the Federal government by citing the number of bills passed by state governments in 1981-82 as 50,000 and by the US Congress during the same period as 500. However, he never examines either the quality impact of the legislation on the low side of this 100:1 ratio or the change in this ratio over the years. Naisbitt's scientific data base is 6000 local newspapers in the "trend" states of California, Florida, Washington, Colorado, and Connecticut (sorry about that, Midwest) but *Megatrends'* evidence (as cited) is mainly from the *New York Times* and *Wall Street Journal*.

So, like *Search For Excellence* (reviewed in the December edition of *Special Edition*), *Megatrends'* is more appropriate to grace coffee tables than provide meaningful insights. Both books substitute anecdotes, secondary sources, and questionable research for serious interdisciplinary studies leading to useful insights on "what's happening in America" or on "excellent management practices." *Megatrends'* dust jacket is certainly more colorful for your coffee table than *Excellence's* and will appeal to science fiction readers who wish to return gradually to "the real world."

BOB MOORE

By RICK POPLAWSKI

THIS YEAR MARKS THE TENTH ANNIVERSARY OF ONE of Milwaukee's most interesting theater companies, The Experience Theater Company Inc. Through the efforts of Artistic Director Garry A. Breul and Producer Roger A. Durand, ETCI presents main stage plays at Century Hall. Today, with the formation of ETCI Lite, dinner theater is now being presented at Noodles on Brady.

ETCI was originally founded to help fill a gap in Milwaukee theater, and concentrates on plays, some of which come from Off-Broadway, that would not normally be presented to the local viewing audience. The emphasis is on contemporary plays by current playwrights that deal with topics tuned to today's audiences. The plays are quite varied as demonstrated by the selection of *Vanities* or ETCI Lite's production of *Bad Habits*. ETCI has also included works that deal with gay subject matter such as *Bent*, one of the company's most successful runs last year.

Garry considers the company to be a playwright's company, presenting new works and giving actors the opportunity to work in the context of today's theater. While some of the actors move on or into other theater, others such as David Powell have stayed and grown as ETCI has. One aspect of ETCI Lite is to offer an opportunity for new actors. "We take bartenders, cab drivers, anyone who is interested and who wants to work in this style," Breul says. Producer Roger Durand agrees, and adds, "it's an open theater, if someone wants to come in and learn about theater, the door is open."

Some people mistakenly categorize ETCI as a community theater group, but unlike the Shorewood or Wauwatosa Players, ETCI must raise its own operating funds. The company has been mainly supported by Roger Durand and the tax deductible contributions of its patrons. Box office receipts also figure into this and Roger Durand adds, "we try to keep our prices low so everyone can enjoy what we're doing, and yet, without giving it away." A good example of the accessibility of the ETCI Lite, is the student and senior citizen bargains offered, where, for ten dollars, two people will receive dinner and the show. ETCI Lite has a winning combination that is often missing in dinner theater, that is a good dinner *and* good theater.

ETCI has been the subject of some local criticism for presenting too many "gay plays". Both Roger and Garry agree that the ETCI is not a "gay theater company". They have presented some gay theater, or theater with gay themes, and part of this has been as a service to the gay community. But they explain that it is the writers in which they are interested who are dealing with or make mention of homosexuality within their works. And they make clear that a gay character within the context of a play does not necessarily make it a solely gay work. ETCI also has not been interested in presenting the more commercial and sometimes exploitive gay plays, "we like to present a gay, out there, as a human being, a character," says Garry.

For ten years now, theater goers have enjoyed the distinct presentation and professionalism of the Experience Theater Company. It has continued to bring quality and variety to Milwaukee's theater scene, producing theater direct from playwrights representing contemporary America. Says Durand, "I am willing to compare the ETCI with any theater company in this state." ■




The ETCI Cast of Dune Lawn.