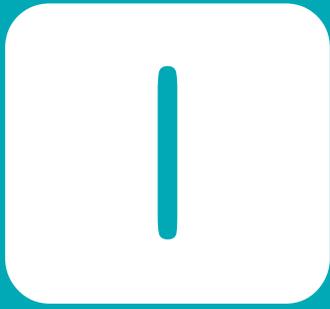


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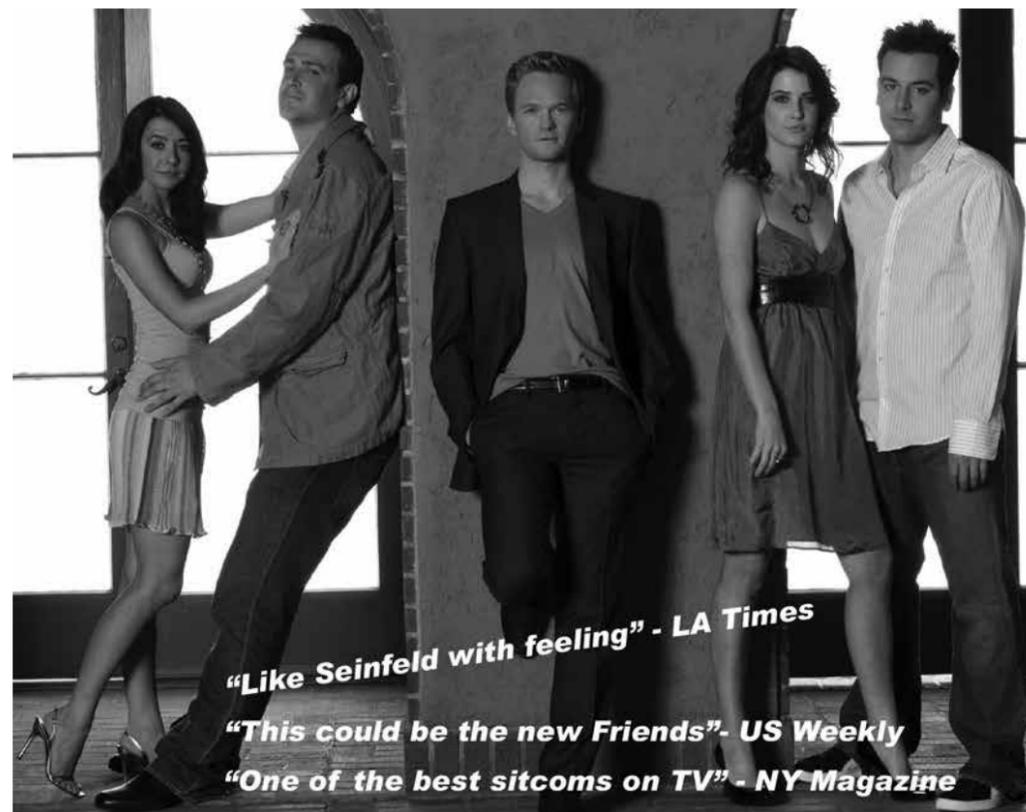
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A Lesson in Vision



Years ago I had the opportunity to go to dinner with Steve Wozniak, cofounder of Apple computers. We were both in Manhattan and the place he chose I can best describe as what it would look like when Chuck E. Cheese meets classic Hollywood monster films. It wasn't the kind of restaurant where I would have expected to converse with such a legendary and revolutionary inventor. He ordered one of almost everything on the menu and just nibbled at each

when they came. I was left struggling to connect to him because he was outside of any way I'd been taught to communicate with people. Then, the entertainment started. Watching his reactions to the animatronic puppets was like watching a kid. His mind was still as pristine as a child. Somehow he made it through life with his imagination and creativity vividly in tact. Once I made that connection everything began making sense. He, similar to the power of art, had shown me a new way to see the world. I came away from dinner that night with a deeper understanding and appreciation for the value of the creative process.

With love,

Patrick Farabaugh

PUBLISHER / EDITOR-IN-CHIEF



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Nature never repeats herself, and the possibilities of one human soul will never be found in another.

-Elizabeth Cady Stanton

Formulate and stamp indelibly on your mind a mental picture of yourself as succeeding. Hold this picture tenaciously. Never permit it to fade. Your mind will

seek to develop the picture... Do not build up obstacles in your imagination.

-Norman Vincent Peale

I was born to catch dragons in their dens and pick flowers, to tell tales and laugh away the morning, to drift and dream like a lazy stream, and walk barefoot across sunshine days. **-James Kavanaugh**

Logic will get you from A to B. Imagination will take you everywhere.

-Albert Einstein

Use your imagination, not to scare yourself to death but to inspire yourself to life. **-Adele Brookman**

Imagination does not become great until human beings, given the courage and strength, use it to create. **-Maria Montessori**

We are more than the sum of our knowledge, we are the products of our imagination. **-Native American Proverb**

Creativity is inventing, experimenting, growing, taking risks, breaking rules, making mistakes, and having fun. **-Mary Lou Cook**

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Cynthia Weston on her Lake Mills Home: With most of my interior design projects, my initial inspiration comes from the character of the building itself as well as the lifestyle of its inhabitants. This former Methodist church reminded me of grand old buildings in Europe, but since it would always look like a church from the outside, an open mind and sense of humor were required to transform it into a home and work space. The light that streams through the stained glass windows of the sanctuary prompted the use of bold colors and theatrical pattern throughout the building. This same filtered light (and the almost 150 years of special events that took place here) give the building a sense of peace. To me, that is exactly what a home or workplace should be for its inhabitants: a place of inspiration and a place of tranquility. A sanctuary.



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Tamara Packard is a partner in the Madison law firm of Cullen Weston Pines & Bach LLP, where she practices primarily in the areas of employee rights and civil rights. A frequent speaker on legal and gay rights issues, Tamara is also an adjunct professor at the University of Wisconsin Law School, where she co-teaches the seminar Sexual Orientation and the Law. Tamara is a founding Board member of the Fair Wisconsin Education Fund, and served as President of the Board in 2006-2007.

Scott Seyforth is an administrator at UW-Madison. He is also a PhD student there in Educational Leadership and Policy Analysis where he is writing his dissertation on immersion courses on civil rights. For the university, he has twice coordinated a seminar on the LGBTQ Civil Rights Movement. In his spare time, he enjoys singing with the Madison Symphony Chorus, the Madison Opera Chorus, and in the shower.



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OUR INTRODUCTIONS



Our Stories

Troy Reeves and Linda Lenzke explain how
Madison's LGBT community Oral History Project is
collecting individual stories and looking for volunteers.

Madison's LGBT community Oral History Project, begun in 2008, currently includes approximately 20 oral histories taken from interviews with a variety of Madison residents. The intent is to continue the interviews over time, gathering, preserving, and providing access to the stories, memories, and documents of Madison's LGBT community for current and future generations of scholars, community members, and interested individuals. Project Coordinator Troy Reeves and project volunteer Linda Lenzke recently talked about the project.

Why did you start this project? Troy: After talking to some folks on campus, I found that even though there has been a rich LGBTQ history in Madison and there are many resources, there had not been an attempt to systematically interview as many folks as possible—starting with long-time citizens—to gather and preserve their stories and memories.

Why did you become involved in the project? Linda: After attending a meeting at the Goodman Center facilitated by Michele Besant of U.W.-Madison's library school, she asked for volunteers to help collect the personal stories of women from the lesbian community from the 1960s to the present; I answered the call. That afternoon, we began adding information to a historical timeline. We built on work by Dick Wagner and Scott Seyforth to continue capturing the people, places, and events of LGBTQ history in Madison. It was an exciting process and a reminder that our life experiences, our personal narratives as witnesses and change agents, needed to be preserved. History is lived and change occurs when individuals are galvanized into action; the personal is political.

Photographed by Roberto Amezcua

How can one learn more about the project? Troy: We have a small web presence, on both the University Archives and LGBT Campus Center websites. But for now, the best way to find out more, particularly about volunteer opportunities, is to contact me either by e-mail or phone.

Please describe your volunteer experience. Linda: I've been privileged to capture the personal narratives of six women from the Madison LGBTQ community. Though I knew each of these women before I interviewed them, their rich, diverse stories were full of surprises. Some highlights: I interviewed one couple who have been committed partners for 25 years, raised two daughters, and were first in line to register as domestic partners. Another woman served as a nurse during the Vietnam War and continued to serve her country and community as a nurse, a teacher, and a photographer. Lastly, a narrator who attended the University of Wisconsin during the 1960s shared her story of coming out at a time when there were no role models or road maps. Next I will interview three more women: a jazz vocalist, a visual and performing artist, and a community elder.

How can an interested volunteer contact the project? Linda: There are opportunities to interview, transcribe, and summarize content as well as assist in the collection of archival materials. **Troy:** Here is our contact information:

U.W.-Madison Archives, list of LGBT oral history project narrators:
archives.library.wisc.edu/oral-history/by-subject/lgbt/index.html
U.W.-Madison LGBT Campus Center project website: lgbt.wisc.edu/ohp
Troy Reeves, U.W.-Madison Oral History Program:
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Judy Greenspan
photographed at her
home in Berkeley, CA,
on July 19, 2010.

Madison Gay Sisters

Judy Greenspan recalls the beginnings and early growth of the Madison lesbian movement.

When I started school at the University of Wisconsin in 1970, I was active in the women's movement, where I just wanted to see a lesbian. I was probably seeing them, but I didn't know it because they weren't out because of the homophobia in the women's movement. Members of the movement kept telling me there were no political lesbians, and here I was a very political lesbian. Eventually it was that homophobia that gave me that final kick to come out. I assumed I would find other political lesbians at the Madison Gay Liberation Front (GLF)—the only local gay group that was meeting publicly at that time.

Meeting Others at the Gay Liberation Front

I went to my first meeting of the GLF in the basement of St. Francis House on University Avenue on the evening of Wednesday, March 17, 1971. At the GLF meeting I expected to walk into a room filled with gay women and men. Instead, I walked into a room of 45 gay men and one other woman. Though the men were not hostile to women, my experience throughout the GLF meeting was that women were invisible. There was an incredible amount of sexism, and women had been so non-pres-

ent in the gay community that there was no room for us. It wasn't a place where women could stand out, or have their needs met.

While I was at the GLF meeting, I walked over to the other woman, who was really timid and shy, and halfway in the closet herself, and said to her, "Where are all the gay women?" She said, "They're all off in relationships. Sometimes they come to these meetings, and then they meet each other and they go off. But mostly they don't come to these. They're just not public; they're not out." I told her how I had a tremendous need to publicly meet with lesbian women, and not in a bar context. She said, "I know one other lesbian in town who might be willing to work on organizing other women." Her name was Sara Hummel. That night we went over to Sara's dorm room. Sara and I had seen each other for months at demonstrations, and so were both a little shocked to be introduced to each other as lesbians. After we got over the shock, we sat and talked.

First Meeting of the Gay Sisters

Sara and I thought the way to bring gay women together was to call a meeting. So we did just that. We handmade posters announcing a meeting of gay woman, and put them up on campus. That act of posterizing was my coming out in the movement. Almost everyone I knew on campus came up to me while I was tacking up these posters and said, "Judy, what are you putting up?" Then they'd look at the poster, which said "Gay women, come to a meeting! Gay Sisters, it's time to get together!" One by one they all freaked, except for one person who said, "Far out!"

The first open meeting of lesbians in Wisconsin was held a week later in the basement of St. Francis House on Sunday, March 28, 1971. Twelve of us came together at the meeting, including some women who would later become very active in the Madison movement, including Blanche Goldberg and Barbara Lightner. The first meeting was mostly getting to know each other, and going around the room saying how much nerve it took to get there. We decided to hold weekly meetings. We decided on naming the group Madison Gay Sisters. We settled on Gay Sisters, because none of us at that time was willing to take on the word "lesbian," or "dyke," or any name that seemed to us as radical as those names..

Raising Consciousness and Removing Self-Hatred

A lot of our early meetings were social events, which were important for our own personal support and growth. We needed to be with each other. For the first six or eight months, just being in a room of lesbians was so wonderful that none of us could believe it was happening. Importantly, a lot of the early meetings were also consciousness-raising sessions. We would read an article and discuss it in order to reach some consensus on it, and expand our own consciousness on issues of lesbianism and/or feminism. Those of us who came out at that time had a lot of baggage, a lot of internalized homophobia, and a lot of self-hatred. I loved these meetings for the consciousness-raising sessions. Every time I spoke at one, I felt like I peeled away a layer of self-hatred.

One of the problems we tried to solve in our Gay Sisters discussions was providing a public contact for lesbians, because there was no gay and lesbian hotline, no coming out groups, and no public support network for lesbians at that time. There were a couple of us who were willing to give our names and numbers to be listed as the movement hotline, and my home phone was listed as the contact for Gay Sisters. There was also a general hotline number on campus for people in crisis, but the counselors had no idea what advice to offer to people coming out. Because I knew somebody who worked for the campus hotline, I told them that if any women called who thought they were gay and needed someone to talk to, they could have her call me.

Counseling Women as They Came Out

I remember getting calls at all hours of the night from women who needed to talk to someone. I would do some phone counseling, but often I would set up face-to-face meetings with women. I was counseling women who were on the verge of suicide because they felt so depressed about being in the closet. I was counseling young women who hadn't told their parents and didn't know what to do about coming out to their families. People were calling from small towns outside of Madison where there was no support, and where they felt really vulnerable. In an unexpected way, as Gay Sisters became more visible over time, it increased the need for this kind of outreach because closeted people realized there were others to talk to. It opened up the bottle that had been capped for so long, so much so that I would sometimes get three calls a day from sisters who were afraid of their gayness. I spent a lot of time doing this counseling. I eventually dropped everything in my life for a while that spring, including dropping out of school, and was just was a lesbian activist.

Working with the Gay Liberation Front

Some Gay Sisters also continued to work with the Gay Liberation Front in their outreach efforts as speakers on their panels during the spring of 1971. GLF was very public that spring, traveling all around the state of Wisconsin speaking about gay issues on campuses at Oshkosh and Stevens Point and in various high schools. I almost always went, because if the few of us women who were out didn't speak, then women wouldn't have been represented on the panels at all. In doing so many of these panels, I became visible as one of the few women in the area willing to come forward as a lesbian at that time. If I could help other women at least see another lesbian, I wanted to do that.

Gay Sisters also worked with the GLF to help "liberate" straight bars that spring and summer. In 1971, there was only one bar in Madison that allowed gays to congregate, The Pirate Ship at 116 N. Fairchild St. Since The Pirate Ship wasn't licensed for dancing, we had no place in town to dance publicly. One thing that we used to do with GLF members was go to bars with dancing and claim them as ours—particularly bars where we'd heard that a couple of men were asked to leave the dance floor. At that time, even if a couple of gay men were fast dancing together they'd be harassed. We would go into the straight bars in a group, play dance music on the jukebox, and then break off and start dancing in same-sex pairs. People would come up to us and start arguing with us. At several places the owners turned the music off and told us to leave.

First Public Demonstration

In May of 1971, Gay Sisters participated in our first public demonstration as part of the local march for the National May Day protest to stop the war in Vietnam. A number of us in Madison Gay Sisters planned a smaller protest within the larger Madison protest called Make May Day, Gay Day. We had a contingent in the May Day anti-war march, but we joined it from a lesbian anti-war perspective. We held signs saying "Lesbians Love Madame Binh," who was one of the leaders in North Vietnam, under Ho Chi Minh (and of the National Liberation Front for South Vietnam). We wanted our liberation struggle to be identified with the Vietnamese liberation movement against U.S. colonialism. One of our chants was "Go Left, go Gay, go pick up the gun!" We sang the school song with the words, "On Wisconsin, On Wisconsin, Time to Smash the State!" Many of us had been marching side-by-side our straight sisters and brothers all year in anti-war and anti-racist demonstrations, and our contingent was very well-received at the May Day march.

10 Langdon Street

During the summer of 1971, we moved our meetings to 10 Langdon Street. Attendance during that summer doubled. There were a lot of gay dances in the basement at 10 Langdon Street that summer. There'd be a keg of beer, records playing, and everybody would be dancing.

We continued our organizing there through the rest of 1971, holding weekly meetings, rapping at consciousness-raising sessions, offering women's dances twice a month, and forming our first newsletter—a monthly lesbian journal called The Scarlet Letter. Filled with articles on feminism, lesbianism, cartoons, and poetry, The Scarlet Letter became an important vehicle for expressing ourselves, educating ourselves, and educating the broader Madison community about our lesbian community.

Renaming Ourselves "Madison Lesbians"

Late fall of 1971, Gay Sisters decided we needed to discuss taking on the word "lesbian" in how we described ourselves. We had a lot of spirited discussion in the group about this name change, and it was a very hard decision for all of us to make. Many of the members of the group were coming out of the feminist movement and we wanted to differentiate ourselves from the gay men. We wanted to have our own movement, and our own group, and "lesbian" seemed a more woman-identified term. There were some women who identified as gay, and didn't want to take on the word lesbian. They tended to be the women who were not involved in the Feminist movement. After a lot of discussion, we decided to change our name to "Madison Lesbians."

Founding of the Women's Center

During the summer of 1972, a Women's Center was forming in Madison—a space devoted specifically to the feminist movement. I re-



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member attending large planning meetings for the Women's Center and trying to carve out a space for lesbian women within the larger women's movement in Madison. We were not necessarily welcomed with open arms, but there was more of an opening than in the gay male community. The straight women's movement at the time was still closeted in its support of lesbians, and fearful of what it would mean to embrace the lesbian movement. Slowly, as we continued to push the conversation at each meeting we attended, the Madison women's movement became more supportive of lesbian concerns. And, as they did, the political lesbians transitioned away from Madison Lesbians and went to work in the larger Madison women's movement.

Pollinating Other Women's Organizations

By the fall of 1972, Madison Lesbians weekly meeting attendance was so low that the group officially dissolved itself. Part of the initial need for the organization was to create a space to be comfortable as we were coming out. People began to find other avenues to contribute work on behalf of the lesbian community. In fact, many of the important women's organizations that were created in Madison later in the 1970s were founded or run, in part, by women who had been members of Gay Sisters/Madison Lesbians.

Women from Madison Lesbians founded the Lesbian Switchboard in 1973, dedicated to providing information on sexuality, peer counseling, a resource library, a speaker's bureau, and social space for lesbian women. Many of the women from The Scarlet Letter collective went on to join in producing the Madison feminist paper Whole Woman in 1973. A Room of One's Own Feminist Bookstore was founded in 1975 to provide women's literature and a comfortable space for women in Madison to gather. Fallen Woman Productions was an independent women's music production company founded in 1976 that was active in booking women's music concerts in Madison—a spin-off from work begun with the Lesbian Switchboard. That year also saw the beginnings of women's music programming on WORT-FM, bringing an exclusively feminist perspective to the Madison airwaves. A year later in 1977, Lysistrata Women's Restaurant and Bar was founded, offering a social and performance space for Madison women. Finally, there was an open lesbian community forming itself in Madison.

School Board Candidacy

My final bit of activism in Madison was a run for the Madison school board in early 1973 as a way of fighting (and circumventing) the 1972 school board ruling allowing principals to ban the Gay Liberation Front from speaking to sociology classes in the public high schools. A group of women and some men decided to run an openly gay candidate to challenge the policy. I volunteered to be the candidate. The idea was not to elect me, but to get the issue out there. The campaign burned me out. I felt that I had become so public that I had no privacy whatsoever. As a result, to give myself a fresh start, I left Madison in the summer of 1973.

Continued Activism

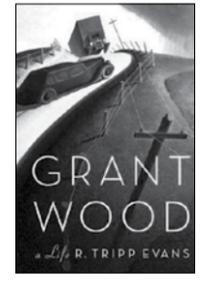
I have been in the Bay area for a number of years where I have continued my activism for LGBT liberation and broadened my social justice work to include the fight against racism and the massive incarceration of poor people of color in this country. It has become increasingly clear to me that we cannot win our liberation without embracing the struggles of all oppressed peoples in this country and around the world. ■

Edited by Scott Seyforth from an interview of Judy Greenspan by Sue Goldwomon on September 9, 1991, and an interview of Judy Greenspan by Scott Seyforth on August 18, 2009.

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OUR PAGES & POEMS

Grant Wood: A Life by R. Tripp Evans



In this new biography of the man behind America's best-known painting, *American Gothic* (1930), art historian Tripp Evans challenges the simple, all-American persona that Grant Wood so carefully cultivated—revealing, instead, the complex figure the public never saw: a man deeply ambivalent about his region who labored mightily to conceal his homosexuality. An artist of extraordinary gifts, Wood was haunted by hidden longings, the dread of exposure, and a number of unorthodox relationships with those in his inner circle—including the powerful mother who shared Wood's studio and bedroom for more than thirty years and the wife who disastrously replaced her. *Grant Wood: A Life* is a fully dimensional portrait of the man who became a national symbol, while secretly embodying much of what conservative America vilified.

R. Tripp Evans is Professor of Art History at Wheaton College in Massachusetts. He received his Ph.D. in the History of Art at Yale University, and lives with his partner Ed Cabral in Providence, Rhode Island.

[Editor's Note: The Wisconsin Book Festival will be sponsoring a reading/book signing for *Grant Wood: A Life* on Thursday, September 30 at 5:30 p.m. at the Chazen Museum of Art in Madison.]

MIRIAM HALL teaches contemplative writing through the Shambhala Meditation Center of Madison and travels nationally to teach Miksang Contemplative Photography. Miriam has two chapbooks of poetry published: *At Home Here* and *Dreams of Movement*, both out through Finishing Line Press. Find out more about her at herspiral.com.



LANDMARKS

(Growing up in Appleton, WI, home to Harry Houdini and Joseph McCarthy)

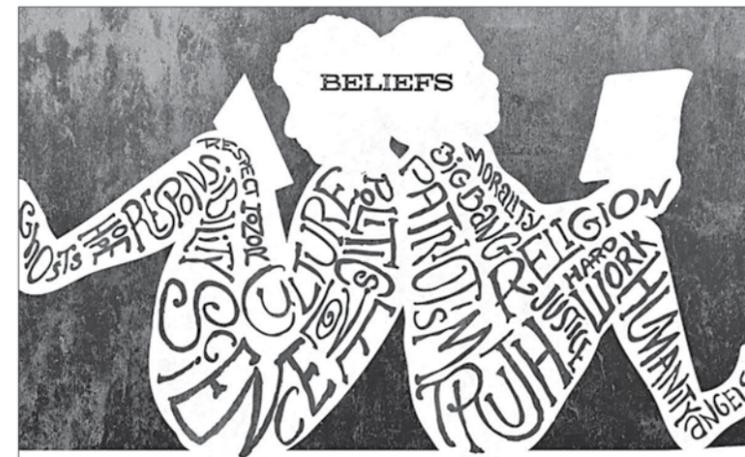
My father pissed on McCarthy's grave.
Said he passed major holidays celebrating this way.
His urine turned to ice for Christmas,
steamed in the dark of the Fourth of July.

In Dad's office at work, McCarthy's face was a dartboard above his desk,
pimpled with well-aimed blows.
My mother swore Dad dated a cousin of the Rosenberg's right before marrying Mom. A point of pride for them both.

When I was ten we took a family trip to the Houdini Museum.
I saw in small print a tiny caveat:
"It is still debated by historians whether Houdini was, in fact, born in Appleton."

My mantel in Madison misses photos of my father and mother,
now buried alongside both Joseph and Harry.
When I married, I removed their knots,
slipped free of my history.

Submit your poetry to: LINDA LENZKE, llenzke@charter.net



Susana Chavez-Silverman
September 29th, 2010
Overture Center-Wisconsin Studio
5:30-6:30
Scenes from la cuenca de los angeles y otros natural disasters

Gina Frangello & Cris Mazza
September 30th, 2010
A Room of One's Own
5:30 – 7:00
Slut Lullabies by Gina Frangello
Various Men Who Knew Us As Girls by Cris Mazza

Will Fellows
September 30th, 2010
A Room of One's Own
7:30 – 8:30
Gay Bar: The Fabulous, True Story of a Daring Woman and Her Boys in the 1950s

Barb Johnson
October 3rd, 2010
Olbrich Botanical Gardens
2:00 – 3:30 P.M.
More of This World or Maybe Another

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OUR ARTISTS



Kevin Clewer, Chicago



Anthony Perkins, Washington DC



What does it mean to have a sexy, young, gay body that goes to clubs? What about a body that doesn't look gay but hooks up with men at rest stops?

Baker Prindle's body of work is theoretically complex, but it is also succinct and accessible. He considers it a privilege to speak and be heard about the impact of homophobia and hate crimes on the queer community. His work asks questions about what it means to occupy various gay male frames, particularly the ways in which culture constructs the gay body and the relationship of sex and violence to that body.

In conversation about his focus on what he calls the "contingent site" of the queer body, Baker Prindle explained that he hopes his work makes people consider the following: "What does it mean to have a sexy, young, gay body that goes to clubs?" "What about a body that doesn't look gay but hooks up with men at rest stops?" "What about the body that is or is not gay but acts gay?"

Because the physical images of the victims are missing, we are left with many questions about the contested bodies—the people—that were subjected to horrific violence. By examining our responses to their absence, we learn about our own projections and stereotypes and, thereby, learn more about ourselves.

Memento Mori was recently exhibited at UW-Stevens Point (Edna Carlsten Gallery through September 6). Work from the series will travel to the UW-Whitewater Crossman Gallery as part of the group show *Question Identity—Fences: Wrong Answer LGBTQ Perspectives* (October 18–November 13, reception October 18, 5–7 p.m.). The Whitewater exhibition will coincide with the presentation of *The Laramie Project* and *The Laramie Project—Ten Years Later, An Epilogue* (performances October 18 and 19).

Paul Baker Prindle's work is exhibited nationally. He lives in Madison where he completed his MFA at the University of Wisconsin in 2008. He currently teaches at Edgewood College where he is also the director of the De Ricci Gallery. To learn more about the artist and his work, visit his website at paulbakerprindle.com. —Karin Wolf

Post-mortem Reconsideration

Insights into Paul Baker Prindle's *Memento Mori* series.

Traditional photojournalism documents important historical events. If done successfully, the potent mix of activism and honesty compels the audience to act. Fine art photography, on the other hand, is a statement of the maker's artistic vision wherein the photograph is an object of art in and of itself. And portrait photography is the artistic depiction of a person. Artist Paul Baker Prindle identifies himself as a portrait photographer, but in his recent series *Memento Mori* (2009), he cunningly conflates multiple genres of photography into strikingly composed images that move the viewer, stand on their own as artistic statements, and—in the conspicuous absence of the central figure around which the photo's story depends, one could argue—they create ghostly portraits as well.

Baker Prindle's subjects in the *Memento Mori* series are the murder sites of biological men who were gay or male-to-female transgender persons. These locations look unremarkable, like the homes and streets we pass every day, but by focusing on these ordinary places, Baker Prindle forces us to consider the too-common occurrence of deadly hate crimes against LGBTQ people. Further, Baker Prindle's post-mortem reconsideration of these sites removes the potential voyeurism that occurs in traditional documentary photography in which viewers examine trauma and spectacle from their positions on the safe side of the print. In Baker Prindle's artwork, however, the viewer must work to fill in the negative spaces left by the murderer's hand and the artist's purposeful omission.

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10/2 Mike Super: Magic & Illusion	2/17 Six Characters in Search of an Author
10/29 Deer Camp -The Musical	2/28 Sleeping Beauty - MCT
11/3 ABBA MANIA	3/1 Fiddler on the Roof
11/10 'S Wonderful	3/4 Borealis Wind Quintet
11/15 SPAMALOT	3/6 The Very Hungry Caterpillar
11/22 River North Dance Chicago	3/30 Milwaukee Symphony Orchestra
12/3 John McGivern's Home for the Holidays	4/6 Edgar Allan Poe's Tales of Terror
12/11 The Nutcracker The Dance Factory	4/16 Church Basement Ladies: A Second Helping
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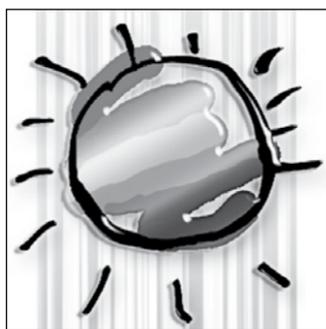
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Cultural, Social, Service and Nightlife listings edited by Virginia Harrison



18th Annual Outreach Awards Banquet: Creating Connections
September 24, Monona Terrace, Madison

Awards will be presented to Man and Woman of the Year, Organization of the Year, OutReach Volunteer of the Year, and Ally of the Year. Cass Marie Domino will Emcee and Katie Belanger, Executive Director of Fair Wisconsin will give the keynote. Mark Pocan will present the Year in Review. lgbtoutreach.org/RED



New Harvest Foundation's 2010 Art Auction
October 10, Quivey's Grove, Madison

NHF channels charitable contributions to organizations working to promote LGBT rights, services, culture, and community development. You can help by attending the auction for dinner, silent and live auctions, and a raffle for a trip to NYC or Paris. An auction preview on October 9 includes cocktails and a prix fixe dinner menu. newharvestfoundation.org



Dairyland Cowboys and Cowgirls and Cowgirls Semi-Annual IAGLCWDC Convention
October 28-30, Inn on the Park, Madison

Our Dairyland Cowboys and Cowgirls will host the International Association of Gay/Lesbian Country Western Dance Clubs (IAGLCWDC). During the convention, 400 or 500 attendees will socialize, network, attend workshops, meetings, and—of course—dance! dcandc.org

ORGANIZATIONS

A representative sampling

AIDS Network
600 Williamson St., Madison (608) 252-6540
aidsnetwork.org

Bowling Out Loud
beckwith.matt@yahoo.com

Dairyland Cowboys and Cowgirls
dcandc.org

Fair Wisconsin
122 State St., Madison (608) 441-0143
fairwisconsin.org

Frontrunners/Frontwalkers
personalpages.tds.net/~tmclurg

Gay/Straight Alliance for Safe Schools (GSAFE)
301 S. Bedford St., Madison (608) 661-4141
gsaforsafeschools.org

Gay Softball League
ssblmadison.com

Gay Volleyball League
madisongayvolleyball.com

Hermanos Latinos
sneal@aidsnetwork.org

Lez Talk Yahoo Group
leztalkmadison@yahoo.com

LGBT Business Alliance
madisonbusinessalliance.com

Madison Gay Hockey Association
madisongayhockey.org

Madison Minotaurs Gay Rugby
minotaursrugby.org

New Harvest Foundation
newharvestfoundation.org

Out Professional and Executive Network (O.P.E.N.)
openmadison.org

OutReach Community Center
600 Williamson St., Madison (608) 255-8582
lgbtoutreach.org

PFLAG - Parents, Families and Friends of Lesbians and Gays
(608) 848-2333
pflag-madison.org

Perfect Harmony Men's Chorus
perfectharmonychorus.org

Rural Dykes Association
pswfarm@juno.com

StageQ - Madison's Queer Theater
stageq.com

UW - Madison LGBT Campus Center
800 Langdon St., Madison (608) 265-3344
wisc.edu/lgbt

Wisconsin Rainbow Families
wirainbowfamilies.com

Senior Resource Information Project Presentations



Caroline Werner

With funding from the Area Agency on Aging of Dane County, OutReach is collaborating with Caroline Werner, a lesbian and a retired senior case manager, to present information from several Dane County senior-serving agencies. Presentations will be held at OutReach, 600 Williamson Street, or at the Senior Center, 330 W. Mifflin Street when noted. Locations are handicap accessible. These events are FREE and open to the public. Refreshments will be provided. Please contact OutReach at (608) 255-8582 or email Harry at harrys@lgbtoutreach.org for more information. If transportation is an issue, write Harry for information on transportation assistance.

September 9 – 2:00-4:00pm: Barbara Quirk, *Cap Times* writer and seniors advocate tells her experiences working for of LGBT seniors and their support systems. Rm #1 on the second floor of the Madison Senior Center.

September 22 – 2:00-3:00pm: Joann Russell with Dane County S.O.S. Senior Council/Capitol Care Health Plan will share how to become a member and how the Council advocates on behalf of seniors. Rm #2 on the second floor of the Madison Senior Center.

September 22 - 3:00-4:00pm: Elizabeth Conrad, Community Educator for the Coalition of Wisconsin Aging Groups will give an overview of the activities of their agency and information on getting involved in senior advocacy issues. Room #2 on the second floor of the Madison Senior Center.

September 30 – 2:00-4:00pm: Susie Sannito, Communications Specialist with Care Wisconsin, will give an overview of all the Care Wisconsin services they currently provide in Dane County. Care Wisconsin is involved in the Family Care program that is in place in other parts of the state and is proposed for Dane County in the future. Room #2 on the second floor of the Madison Senior Center.

October 5 – 2:00-4:00pm: A panel to discuss Family Care and Board on Aging and Long Term Care (BOALTC) programs will include Jean Kuehn with Dane County Human Services, Kim Marheine and Dennis Granzen, BOALTC Ombudsman Program, and Kellie Miller, BOALTC Volunteer Program. Room #2 on the second floor of the Madison Senior Center.

October 12 – 2:00-4:00pm: Lisa Dillenburg, experienced Share the Care group leader, will present information on Share the Care, a supportive care process that includes friends and family of the person needing the care.

October 28 – 2:00-4:00pm: Linda Scharnberger and Earl German with Family Services will explain the WISE star program and reinforce healthy ways to get through normal transitions related to aging. Discussion and questions are welcomed.

November 9 – 3:00-4:00pm: Ann Dorschal with the Elder Abuse unit of the Area Agency on Aging of Dane County will tell what she does, give an overview of elder abuse in Dane County in general, and provide pointers on how seniors can keep themselves safe.

December 15 – 2:00-4:00pm: Danielle Thai, Education Coordinator for the Alzheimer's and Dementia Alliance of Wisconsin, will give a presentation entitled "We All Forget: Is It Normal Aging or Should I Be Concerned?" to tell how memories work, what's normal and what's not for human brains as we age, and what we should do if we're concerned about ourselves or others. These questions and more will be answered and resource information will be provided.

PHOTO BY AMY STULL, PHOTOGRAPHER SUGAR RIVER PHOTOGRAPHY, OREGON, WI

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save the date



Out Professional and Executive Network

OPEN Arts Showcase and Networking Event
September 21, Overture Center, Madison

Come mingle with members and friends of the Out Professional & Executive Network and hear from local arts groups about their upcoming seasons.

OPEN Health Care Breakfast
October 28, Madison Club, Madison

Craig Samitt, M.D. MBA, President and CEO of Dean Health Systems, talks about how the new health care legislation specifically affects the LGBT community.

OPEN Workplace Summit
November 6, CUNA Mutual, Madison

Community forum and breakout sessions addressing LGBT issues in the workplace.

openmadison.org

Queery Weekly Radio Program, 7:00-7:30 p.m., Wednesdays, WORT 89.9 FM in Madison Queery shares news, music, and features of interest to the LGBTQA community. They are currently seeking volunteers for writing and reporting, on-air hosting, and behind-the-scenes roles. Training is provided. Email queery.wort@gmail.com or call Glenn or Molly at 256-2001. queery-wort.blogspot.com

Wisconsin Book Festival (9th Annual), September 29-October 3, Downtown Madison This is the state's largest literary festival, with approximately 15,000 annual attendees, and one of the largest in the nation. It inspires book lovers from across the region to spend a weekend in downtown Madison and transforms State Street into a vast, public literary salon. This year's lineup includes Michele Norris, Gary Shteyngart, Kao Kalia Yang, Bill Malone, Marilyn L. Taylor, and more. wisconsinbookfestival.org

Margaret Cho: Cho Dependent, October 14, Overture Center, Madison Outspoken comedienne Margaret Cho is an actress, author, gay rights activist, and fashion designer. This fall's brand new tour will feature a healthy mix of new comedy and live music. overturecenter.com

GSAFE's 4th Annual Walk/Run/Eat, October 17, Goodman Community Center, Madison Do your part to benefit the Gay Straight Alliance for Safe Schools. This annual fundraiser includes a 5K walk, a 5K run, and a 10K run—and good food afterward provided by Queen Anne's Catering. gsaforsafeschools.org

Joan Rivers, October 23, Overture Center, Madison The inimitable and unedited queen of the red carpet comes to Overture Center for a special one-night-only event! The new bio documentary, *Joan Rivers: A Piece of Work*, has critics raving and audiences laughing, and her for-mature-audiences show will have the same effect. overturecenter.com

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MR. FORWARD

Forward Theater's **Richard Ganoung** looks back over a life destined to be on stage, and the company he has come to embrace as home.

Photographed by **Paul Baker Prindle**



My agent in Chicago said he couldn't do a thing for me unless I was willing to go back to Los Angeles. I didn't care.

It chose me, I didn't choose it. That's a pretty accurate description of how I came to acting. I think it was born from my innate desire to be loved and to please.

Watching home videos of my early childhood in the Midwest, one sees an incredible amount of energy pouring forth from this spastic toothpick of a kid. Energy emanating in all directions at once, often without focus. A director once told me he thought I'd never be truly successful because I had all the traits of a happy puppy.

I was in Wisconsin when I completed my undergraduate acting degree and found out I was accepted to New York's Circle in the Square Theatre School. So I was off to New York for three years and Los Angeles for five years, with a stop-over in D.C. for a year. Along the way, there were also two independent films, a shot at television, and a stint with a Shakespeare Company.

just not necessarily what you want, when you want it. This is a lesson that was a long time in the learning. I had a home and a relationship. I had a "day job." Now I had another journey to complete, a journey to myself. I had to find a true purpose, or rather let that true purpose find me.

Finding My Voice(s)

In 2007, I auditioned for Jennifer Uphoff Gray for her production of "The Diary of Anne Frank" here in Madison. At the time, I was appearing as Atticus Finch in the Children's Theater of Madison's production of "To Kill A Mockingbird," which Jen had just seen. At the audition she commented that my character, Mr. Van Daan, had a very different energy from Atticus, and asked if I could read the scene again with more impatience and the desperation to have a cigarette. When I finished she said, "I've never seen an actor do a 180 that quickly. Thank you." Music to any actor's ear is that they take direction well. I got the part and so began a deep relationship with this powerhouse of talent. Jen and I went on to work together again for Milwaukee Shakespeare Company on a groundbreaking and critically acclaimed production of "Love's Labours Lost."

Madison Repertory Theatre Closes

Fast forward two years. The Madison Repertory Theatre closes and the city is left without a resident Equity company. Celia Klehr, a dear personal friend, a fierce advocate of the arts, and a veteran actor, hosts a St. Patrick's Day gathering, inviting many of the area's finest theater professionals. From that party grew an interest in a more formalized discussion of the state of professional theater in our city.

A New Star is Born

The following week, Forward Theater was born around a dining room table in the Klehr/White household. Local actor Michael Herold came up with our name and the illustrious Colleen Burns urged the newly formed company, immediately and without hesitation, to name Jen Uphoff Gray our artistic director. We were off and running and the company quickly grew to include a board of directors, a staff, and an advisory company. We joke that Forward Theater Company is like the federal government: We have three distinct entities that keep power and artistic considerations in balance. The 24 members who make up the FTC family are dedicated to our mission of establishing "a home base for Wisconsin theater professionals that will expand the economic and cultural life of the greater Madison area."

Season One

Forward's first season, which was dubbed by one local paper the year of "Torture, Abduction, and Bette Davis," was launched last fall and included a staged radio play of "All About Eve," starring Colleen Burns and adapted from the original Lux Radio Hour Show by FTC's resident impresario Jack Forbes Wilson. We followed this auspicious debut with the regional premiere of Christopher Durang's latest black comedy, "Why Torture Is Wrong, and the People Who Love Them." Advisory company member Sarah Day stole the show with her portrayal of Durang's demented matriarch. We ended the season with a powerful and moving staged reading of a new work, "Kiritisis," by the late Madison playwright David Schanker. Advisory company members Sam White and Jim Buske delivered engaging performances in this bittersweet drama.

The 2010-11 Season

Our upcoming season begins in November with a production of Sarah Ruhl's stunning new work, "In The Next Room (or The Vibrator Play)", which was nominated for both a Pulitzer Prize and a Tony Award. The story focuses on a doctor at the turn of the century who is obsessed with the marvels of medical technology. His wife Catherine, longing for a more intimate relationship with her husband, listens at the door as he treats his female patients with a strange new electric device—the vibrator.

I'm so looking forward to this show, which promises to delight and perhaps shock local audiences. No doubt it will "stimulate" discussions about the journey to self-discovery and the often-wide chasm that exists between women and men as they attempt to forge full and rich lives together.

And so, the reoccurring themes of my life have come full circle. My desire to please and be loved—sometimes as an over-exuberant puppy, who gets his nose swatted with a rolled-up newspaper—don't stop me from bouncing back. The unfocused energy is finding a path with the dedicated people who make up my Forward family. And I try to keep the drama of my life on the stage where it belongs, as I face each day, one at a time.

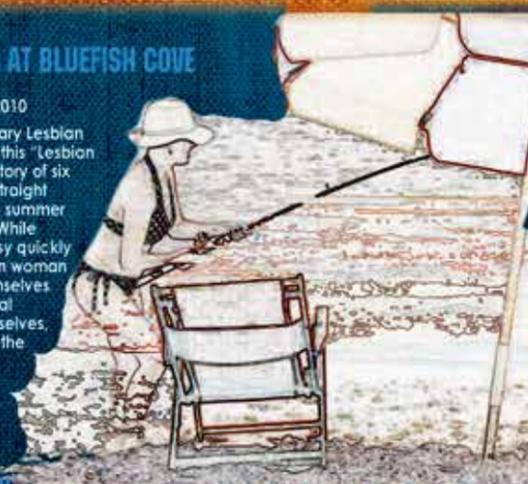
Please visit forwardtheater.com for more information about our upcoming season. ■



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The first contemporary Lesbian play on Broadway, this "Lesbian Big Chill" tells the story of six lesbians and one straight woman spending a summer at a private resort. While mistrust and jealousy quickly develops, the seven women ultimately find themselves discovering personal feeling about themselves, their sexuality and the other women.



THE DYING GAUL
By Craig Lucas
December 2 - 18, 2010

A dark "noir" melodrama in the tradition of "Gaslight." A grieving screenwriter compromised his ideals to make a small fortune that enables him to climb from invisible poverty to the seductions and surreal beautiful Hollywood Hills. But a love triangle between him, a movie producer and his wife, can only lead to a thrilling ending.



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Karin Wolf in Wonderland

Madison Arts Commission Arts Program Administrator **Karin Wolf** works to maintain the vibrancy and diversity of Madison's public arts scene for current and future residents.

I FELL DOWN THE RABBIT HOLE IN 1986 WHEN I moved to Madison to attend the University of Wisconsin. Naïve but curious, in less than a year I went from wearing pink polo shirts and green capris to wearing tie dyed t-shirts and long gauzy skirts. Much to the chagrin of my family and friends back home, this strange alternative universe that stretched me and shrank me and brought me back to size was my idea of utopia.

If I had to name just one clothed, talking, white rabbit that enticed me down that hole, I would say it was George Segal's *Gay Liberation* (1984). I first saw the piece in Orton Park when I was riding my bike around Lake Monona: two women, two men, clearly couples, sitting comfortably on a park bench talking with each other. Today, the subject matter seems rather innocuous, but at age 18, having narrowly escaped the cult of normalcy in the St. Louis suburb where I was raised, seeing *Gay Liberation* casually placed in a community park on the near east side of Madison made me feel like I had just taken a seat at the Mad Hatter's tea party.

Where I was from, being gay often meant being fired from one's job, threatened on the streets, and rejected by one's peers and family. Granted, even in progressive Madison, there were some people who had strong adverse reactions to *Gay Liberation* being placed in Orton Park. However, between the political process, community will, the New Harvest Foundation (the newly-organized LGBTQ organization that raised the funds for the project), and a strong arts community, *Gay Liberation* was ultimately welcomed (See "Before Christopher Street" by Dick Wagner in the May/June 2009 issue of *Our Lives*).

Segal's sculpture, like a bottle labeled "Drink Me," compelled and challenged me. I knew that in 1982 Wisconsin was the first state to prohibit employment discrimination based on sexual orientation, in a sense mandating tolerance through legislation. But seeing *Gay Liberation* in a neighborhood park confirmed to me that Madison's cultural values went beyond tolerating difference to valorizing it and encouraging the cultural expression of those values. It affirmed what I believe, that societies that embrace diversity will thrive and be more equipped



I AM OBSESSED WITH INCLUSION & COLLECTIVITY.

Difference is a basic reality of human existence

to adapt and prepare for the future than those who cling to sameness.

In 1991, *Gay Liberation* left Madison and moved to its permanent home at Christopher Park in New York City. I am still proud to live in the city that offered sanctuary to one of Segal's most important public art works until the rest of the world was ready for it. The goal of valorizing difference guides me every day in my work. I am obsessed with inclusion and collectivity. Difference is a basic reality of human existence. We are all different. Mining the riches of our differences is critical to any community's struggle to grow and evolve.

Madison could do a better job of being inclusive, but it often demonstrates that it has collectively arrived at a distinct sense of meaning and purpose. Our commitment to well-being is not found everywhere. There is a connectedness here in which residents create a shared ideal for everything from living wages to water quality. People expect the government to be responsive to their vision. In both my job and my citizenship, I strive everyday to be worthy of that responsibility.

When he first took office, Mayor Cieslewicz increased the City arts budget. Even when the economy tumbled, he and the City Council preserved funding for the arts. The City purchases public art for every major new capital project, issues grants to community groups (such as funding GSAFE's *Nazi Persecution of Homosexuals* exhibition), has grown a temporary public art program, and has recently

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Photo: Gay Straight Alliance (GSA) for Safe Schools

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- NARAL Pro-Choice Wisconsin Foundation
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invested in the creation of a cultural arts plan that will create a road map for the future of arts and cultural development.

I am thrilled that culture plays a starring role in Madison's democracy. Art and artists have infused the landscape here, from Concerts on the Square to buskers on the street, from statewide celebrations such as the Wisconsin Book Festival and Wisconsin Film Festival to local coffee house poetry slams, and from Overture to the Bartell. We are blessed to have so many individual artists, a world-class performing arts center, and a thriving university arts community (currently celebrating the "Year of the Arts"). Through our support and participation, we are all doing our part to create a collective, non-homogenous culture.

Looking back, it is no coincidence that this important lesson was first conveyed to me via a public art piece. One of the important roles of art in society is to challenge the status quo and create openings for possibilities previously unimagined. It was soon after seeing *Gay Liberation* that I started dreaming of a role in which I could help make sure that art happens here. I wanted to facilitate creative expression, help connect artists with opportunities, and that ensure public art is a critical part of how we build our city.

Fortunately for me, I like jumping hoops and playing with red tape. Neither public service nor public art is for the faint of heart. Like Alice when she was overwhelmed, I would be swimming in a river of my own tears if not for the wise guides that help me stay my own size, and neither shrink too small nor grow too tall. Ultimately, I am honored to serve our community and greatly enjoy exploring and expanding our curious happenings. Art, design, and culture add to a rich and complex tapestry that further celebrates our diversity. Hopefully, each will serve as a white rabbit for other Alices whose experiences of Wonderland will make Madison a better place to work, live, and play. ■

Gay Liberation in Madison



Our out elected officials from left to right circa 1989: Richard Wagner, then Dane County Board Chair, Madison Alder Jim McFarland, district 8, Dane County Supervisor Earl Bricker, district 9, Madison Alder Ricardo Gonzalez, district 4, Dane County Supervisor Kathleen Nichols, district 2, Dane County Supervisor Tammy Baldwin, district 8.

STYLING CREDITS

Bonnie Raimy on dressing Karin:

Artistic expression spans a wide range of mediums: canvas, film, fashion, writing, print and more. The world would cease to sing without it, and Karin Wolf, Arts Program Administrator of the Madison Arts Commission agrees that should never happen.

When I met Karin, her love for the eclectic, her passion, and her vivaciousness were immediately contagious, and I knew this wasn't going to be an ordinary photo shoot.

I wanted to capture Karin in an element she would feel most comfortable, and lucky for me that was over-the-top, glamorous, off-beat and zany ... much like the location of the shoot at the Weston Property in Lake Mills. Instead of trying to show readers what's "in" this fall, I thought I'd paint a picture of fantasy, of unreality, and allow the reader to take away what he or she wanted from the setting. With the help of Citrine for dresses, Shoo for shoes, and Fontaine for the table-scape, I want to share my artistic expression with you.

THE WESTON PROPERTY,
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Rubber Ducky, white dress. Retail, \$199.00
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SHOO, 109 State Street, Madison
John Fluevog, "sally skull". Retail, \$269.00
Poetic Licence, "playland". Retail, \$139.00
(Shoo carries men's shoes, too!)

Table-scape provided by:
FONTAINE, 811 E. Johnson Street, Madison

Styled by: **BONNIE RAIMY,** bonnieraimy.com

Hair by: **SCOTT STAPLES,** duhair.com

Photographed by: **ERIC BAILLIES,** ericbaillies.com



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STILL DANCING AFTER ALL THESE YEARS

Danielle Dresden and Donna Peckett celebrate 25 years of TAPIT/newworks.

† APIT/newworks Ensemble Theater is celebrating its twenty-fifth year as an independent theater troupe. Danielle Dresden and Donna Peckett, the forces behind it, describe their journey as a series of accidents and serendipity. Others describe them as the most determined and dedicated people on Madison's theater scene. As co-artistic directors, their complementary skills balance and ground the company, combining Danielle's playwrighting and acting talents with Donna's tap dance, choreography, and acting abilities. Add to that their combined commitment to education and community involvement.

Danielle spent her early life in the universities and theoretical physics institutes where her father worked, all over the U.S. and Europe. In tenth grade, she went to three different high schools in three different countries. She jokes that it's a great background for a touring life. She sees her playwrighting as informed by that exposure to different environments and constant change.

Donna grew up in a small town in Florida, where her family were the only Jews. She studied tap as a child, but stopped because her parents didn't think it was a good idea. After high school, she went to college in upstate New York for a year before dropping out and going to New York City. It was the late 1960s, and Donna describes being a crazy hippy and part of the revolution. She followed her best friends to Madison and finished her bachelor's degree at UW.

She said, "I started realizing that I needed to do something more with my life. Show business was interesting, but it lacked dimension because it was all about fame instead of art." She worked with the Bread and Puppet Theater in New York, and with Theater Grenade in California before returning to work with a political group called Wisconsin on Tap. She made friends with some modern dancers. She describes being in the

middle of the tap revolution that was going on, taking lots of classes and meeting hip black tap dancers who were reinventing tap. Taking dance classes everywhere she went, Donna travelled through Europe and Canada, and even spent eight months in Israel on a kibbutz. Back in Madison, Donna met Joel Gersmann and worked with him at Broom Street Theater for eight years until she and Danielle founded TAPIT/newworks.

Danielle says she kind of fell into theater while at the U.W. "My first real theater education happened because I wrote down a 5 instead of an 8 on a registration form, and ended up in 'Fundamentals of Acting' instead of a survey course," she recalled. She was hooked. She got involved in Women's Permission Theater in the 1970s. She was disaffected by traditional approaches that seemed about ranking instead of art. When the San Francisco Mime Troupe came through Madison, she took a class from Harvey Goldberg, and thought, "Wow, you can combine

There's very little understanding of authentic American tap dancing. People don't think of tap dance as African American, but tap has its roots in African American culture.

these things in a really exciting way."

Danielle's first produced play, "Signalized," performed at Broom Street Theater. Donna's Broom Street career started as a tap dancing priest in "My Son John" in 1976. In 1979, Donna connected with the people who started Wisconsin on Tap.

Donna had been teaching tap dancing since her return to Madison. She was working for the U.W., and they decided to get rid of her teaching space. While looking around for space to rent, friends suggested that she buy the Yellow Jersey bicycle space on Winnebago Street. Danielle suggested forming a dancing and theatrical company. She was taking the arts administration program at UW so that she could figure out how to make a living in the arts. TAPIT/newworks became her master's thesis, "Tapping into the Arts: a new arts organization takes it first steps."

From a need for space to teaching tap dancing,



Danielle Dresden and Donna Peckett

a new performance arts non-profit was born. They thought that they'd keep the bike shop as a tenant downstairs and teach tap upstairs. Donna says, "You can't make a living teaching tap and creative movement." Then Yellow Jersey moved out. They decided to teach downstairs, and moved into the upstairs.

Danielle says, "You learn really different things in school about arts administration than you do in a brand-new organization doing something that nobody can define and that does brand-new work. We don't have an institutional model. We've never been easy to understand, but we've survived for 25 years!"

Donna taught a class for the theater department on the implications of tap dance on gender and race. She said there's very little understanding of authentic American tap dancing. "If you study the roots of that form, you understand the

roots of America. It's not known because of racism. People don't think of tap as African American, but tap has its roots in African American culture. It's my job to set the story straight."

Danielle's focus is on playwrighting. For the last five years, she has been a panelist at the Last Frontier Theater Festival in Alaska, working with playwrights August Wilson, Terrence McNally, Paula Vogel, Emily Mann, and Edward Albee.

What's up next? They're working on "Bullying: The Musical" with an all-youth cast, which they hope to mount next spring at the Barrymore. They're also in development for "I'll Be Right with You," about personal caregivers, inspired by Donna's stepmother's caregivers, as well as a new children's show about food.

Learn more about TAPIT/newworks at tapit-newworks.org. —Tara Ayres

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Annual Theater Calendar 2010–11

	Sept. 3–25	Sept. 9–25	Sept. 22–Oct. 10	Sept. 24–Oct. 31	
Sept.	LAST SUMMER AT BLUEFISH COVE by Jane Chambers. A lesbian "Big Chill," focusing on friendship and love STAGEQ	YOU'VE RUINED A PERFECTLY GOOD MYSTERY by Rick Stemm and Christian Neuhaus. A choose-your-own adventure theatrical tale MERCURY PLAYERS	WICKED Book by Winnie Holtzman; music and lyrics by Stephen Schwartz. OVERTURE CENTER FOR THE ARTS	THE INVISIBLE BOY by Callen Harty. A poetic narrative with movement, the play examines sex abuse through the use of words, images, and dance. BROOM STREET	
Oct. & Nov.	DING DONG THE DIVA'S DEAD Opera's death scenes reworked to cinema's most famous horror movies. FRESCOOPERA THEATRE.COM	AN EVENING WITH JOAN RIVERS OVERTURE CENTER FOR THE ARTS	IN THE NEXT ROOM or the Vibrator Play by Sarah Ruhl. FORWARD THEATER	THE MARRIAGE OF FIGARO by W. A. Mozart MADISON OPERA	360° KANOPY DANCE
Dec. & Jan.	THE DYING GAUL by Craig Lucas. A gay screenwriter is haunted by the ghost of his dead lover. Or is he? STAGEQ	The Nutcracker MADISON BALLET	A WONDERFUL LIFE: THE MUSICAL Book and lyrics by Sheldon Harnick; music by Joe Raposo CHILDREN'S THEATER OF MADISON	WINTER GLOW Annual Winter Concert PERFECT HARMONY MEN'S CHORUS	MAMMA MIA! by Benny Andersson and Björn Ulvæus OVERTURE CENTER FOR THE ARTS
Feb. & March	THE THREEPENNY OPERA by Kurt Weill MADISON OPERA	GOING TO ST. IVES by Lee Blessing FORWARD THEATER	MAKE ME A SONG by William Finn. Hilarious musical review featuring songs by the author of "Falsettos" and "25th Annual Putnam County Spelling Bee." STAGEQ	NIGHT AT THE MOULIN ROUGE PERFECT HARMONY MEN'S CHORUS	MIDSUMMER NIGHT'S DREAM MADISON BALLET
April	MICHAEL FEINSTEIN AND HIS BIG BAND: THE SINATRA PROJECT OVERTURE CENTER FOR THE ARTS	LEGALLY BLONDE: THE MUSICAL Book by Heather Hach; music and lyrics by Laurence O'Keefe and Nell Benjamin. OVERTURE CENTER FOR THE ARTS	LAKOTA SIOUX DANCE THEATER OVERTURE CENTER FOR THE ARTS	LA TRAVIATA by Giuseppe Verdi MADISON OPERA	MOONLIGHT AND MAGNOLIAS by Ron Hutchinson FORWARD THEATER
May & June	PEEP by Douglas Holtz MERCURY PLAYERS	PROUD THEATER ANNUAL SHOW Madison's LGBTQ youth theater! PROUD THEATER & STAGEQ	QUEER SHORTS 6 The sixth installment of this popular playfest, featuring 12 queer short plays in one night. STAGEQ	MYTH AMERICA by Callen Harty BROOM STREET	QUEEN!, FREDDIE MERCURY PERFECT HARMONY MEN'S CHORUS

For further listings see <http://madstage.com>

Our History by Richard Wagner

Caught!

An Examination of the Pre-Stonewall Relationship between the Madison Police and Gays.



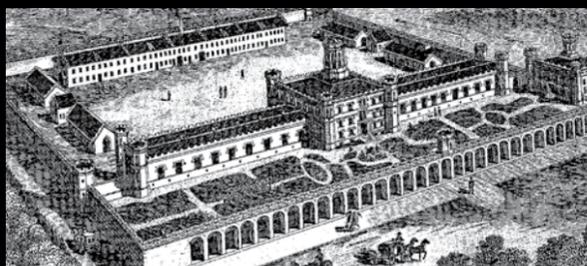
Though the 1890s have been popularly termed "the Gay Nineties," the name had absolutely nothing to do with homosexuals. Far from being "gay," this decade witnessed one of the most outrageous anti-gay show trials in history.

Oscar Wilde, the Irish author, was indicted for sodomy, and the publicity around his London trial made him the most famous homosexual of his time. Convicted and sentenced to two years of hard labor, Wilde's experience did not go unnoticed a world away in Wisconsin. My own research into Wisconsin public opinion around the Wilde case, as expressed in the press, provides insight into how late nineteenth century Wisconsinites viewed those who dared to be out.

The "influx of civilian and military personnel" meant "we have had to detail plain clothes men to special duty in hotels, taverns, and around town in general in an attempt to keep down vice and immoral practices."

Another way to understand the negative attitudes espoused toward homosexuality in Wisconsin is to view it through the lens of those who were actively dealing with gay folks. This requires an

Wisconsin State Prison at Waupun was where convicted homosexuals were sent to do hard time. Younger ones went to the State Reformatory at Green Bay to amend their conduct.



understanding of the law and those who enforced its criminal statutes.

The Wisconsin law of the 1890s criminalizing sodomy was based on the territorial criminal laws borrowed from Michigan. It was essentially the English sodomy law. This offense or "crime against nature" was enacted under Henry VIII in Tudor times, and was the basis used initially to charge Oscar Wilde.

As local keepers of public order, the Madison police were charged with enforcement of all criminal laws. A review of annual reports filed by the Madison Chiefs of Police for the very late nineteenth and early twentieth centuries reveals some facts about gay life in the Capitol City pre-Stonewall (prior to 1969).

It comes as only a mild surprise that sodomy crimes were reported in the Madison police reports. The fact that some offenses were reported shows that homosexual activity was present, though it would be unlikely that all acts would be caught, so those reported must represent only a portion of gay life.

The Madison Police Chief's report for 1899 shows one individual sent to Waupun State Prison for two and one-half years for "an unnatural crime." It was listed under the report format for "important crimes." The important crimes list would include murder, major theft, and keeping a house of ill fame (prostitution). Note that the Wisconsin sentence was longer than Wilde's.

In 1901, another individual went to the Green Bay Reformatory for Youthful Offenders for two years for "an unnatural crime." Such crimes were just part of the morality offenses of the day. Other offenses of 1901 included 20 inmates of Houses of Ill Fame, four keepers of Houses of Ill Fame, and two offenders committing Lewd and Lascivious behavior. In the following year, Police Chief H. C. Baker listed in the report among his concerns the large conventions and frequent railroad construction crews that brought unattached males to town in large numbers. In this decade, the leading occupation among the individuals being arrested for all offenses was listed as laborers.

In 1921, the report listed two arrests for sodomy and the "important crimes" list showed that one man was sent to Waupun for three and a half years. In the same year, there were ten arrests for Adultery, ten for Fornication, seven for Keepers of Houses of Ill Fame, and four In-

mates of Disorderly House. In this period, Thomas Shaughnessy was Chief of Police.

In the prior year, the Chief reported that "... there were 938 arrests made of which 671 were taken to court and 267 released being harmless drunks, tramps, and persons arrested for suspicion and who were ordered to leave the city at once."

In 1924, three arrests for sodomy appear in the tables, none of which showed in the list of important crimes. The list of important crimes did have other moral offenses like Fornication and Keeping Disorderly House (prostitution).

In 1926, two more Sodomy cases appear. Under dispositions of important crimes, one was sent to six months in the County Jail and the other to the Mendota Hospital for the Insane.

In 1934, three more Sodomy cases are listed and two more occur in the 1935 report. The 1935 cases were listed under important cases and were fined \$100 and costs or 90 days in jail. All of the above sodomy cases where detail was provided are for cases involving males.

In a switch in 1939, Chief William H. McCormick noted, "The Women's Bureau made a total of 9,927 contacts ... Some of the cases might be classed as unusual. A case involving two homosexuals was cleared by sending one to a sanatorium and the other to her home in another city in this state." This was a relatively mild disposition compared to several women convicted of Adultery in 1939 and sent to one year at Taycheedah Prison for Women.

Starting in 1940 with a new report format, sodomy and other crimes are subsumed under a new collective grouping of sex offenses with only rape and prostitution/commercialized vice separated out. Previously, sodomy was among the listed offenses tallied. Thus, after 1940, any knowledge of homosexual crimes needs to be gleaned from the listed important cases. If history can be trusted, more offenses exist than the ones actually making the important case list. The listed crimes are only part of the story.

In 1942, during the first full year of U.S. participation in World War II, Chief McCormick noted in his introductory letter that the "influx of civilian and military personnel" meant "we have had to detail plain clothes men to special duty in hotels, taverns, and around town in general in an attempt to keep down vice and immoral practices." The report showed total sex offenses increased from 20 in 1941 to 34 in 1942. Thus the work of keeping immoral practices had indeed increased. Among the increases were likely homosexual activity. Other information outside the police reports shows that known homosexuals were associated with the military base at Truax.

In 1943, the "important cases" listed two more sodomy arrests resulting in one sentence of 1-5 years at Waupun and another sentence of 1-2 years at Waupun. In 1944, another important case of sodomy resulted in 1-5 years at Waupun. In 1945, two more cases are on the important list. One resulted in the individual being referred to the Canadian authorities and the other individual was charged with sodomy and assault with intent to do great bodily harm resulting in 1-3 years at the Green Bay Reformatory. A 1946 important sodomy case resulted in an individual being sent to 1-3 years at Waupun. The same year reported



Governor Tony Earl in 1983 signed the Consenting Adults Bill decriminalizing homosexuality in Wisconsin.

two other important cases of male individuals charged with taking Indecent Liberties with a Minor Boy. One resulted in a sentence of 30 days to six months in the County Jail and the other to \$100 fine and costs or 30 days in jail. Prior cases of Indecent Liberties had not specified sex so the description was presumably needed for the unusual circumstance.

In 1947, two more sodomy cases are on the important list with one individual getting 1-2 years at Waupun and the other 1-2 years' probation. Another two sodomy arrest occurred in 1948. Also in 1948, two gay men known to folks still around today on the important list were each fined \$300 on Possession of Obscene Literature after police raided their home.

After 1950, the report format changes again and important cases are no longer listed. The continuing category of sex offenses subsumes gay crimes. In the year 1950, all sex offenses total 38. By 1957, they have increased to 136. In 1964, sex offenses were up to 163. Data showed most arrests for sex offense were for people listed as White though some Negro and a few Indians were also listed as arrested. The age focus was primarily young but a few folks over 65 also made the data. Certainly some were gay.

Also in the 1950s, the police began a summer parks patrol. In a later year, the report noted, "We learned that the bulk of the situations that needed police attention involved those of immoral activity, unauthorized ball playing in the beach area, littering of parks and beaches, and beer drinking particularly by minors." In the summer of 1964, funds were initially not available for Parks Patrol, but conditions soon brought it back.

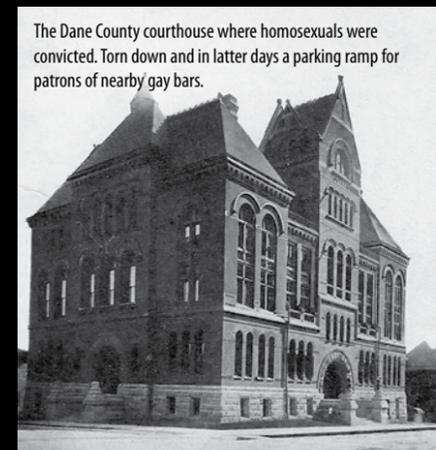
So clearly, though subject to the clandestine world of criminality, homosexuals were present in Madison in the century before Stonewall. Despite the best efforts of the police to enforce the criminal morality laws, gay activity occurred, although a trend in the 1950s and 1960s for a real drop-off in reported prostitution offenses shows that some leeway was given to consensual sex acts in the later period.

By 1968, there were just glimmers of the change to community policing that would later be adopted by the Madison force. The campus riots had caused the folks dealing with crime prevention and training to think anew. The report that year noted "talk-ins with interested University of Wisconsin student groups were initiated in 1968, in which viewpoints were exchanged between the students and Madison Police Officers. The value of such an exchange, although difficult to measure, is certainly a step towards an understanding of group goals." This beginning openness would later lead the police to have discussions with early gay rights groups after post-Stonewall activism surfaced in the city.

In the 1970s, Wisconsin legislation was proposed to decriminalize sexual acts between consenting adults in private. In 1983, Governor Anthony Earl signed it and almost a century of arresting and prosecuting homosexuals for private consensual sex in Wisconsin ended.

Today, the Madison Police department is a very different place. It has a history of openly gay and lesbian individuals who have served proudly and whose contributions are valued. ■

Dick Wagner (rrdickwagner@gmail.com), openly gay former Dane County Board Chair and co-chair of Governor Earl's Commission on Lesbian and Gay Issues, is now working on gay Wisconsin history and welcomes topics and sources.



The Dane County courthouse where homosexuals were convicted. Torn down and in latter days a parking ramp for patrons of nearby gay bars.

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OUR WORKPLACES

Staying the Course

Marty Fox offers encouragement and pointers for employees who want to continue their diversity programming on a budget (or no budget) during tough economic times.

The ongoing recession has prompted many large employers to focus less on developing a recruiting strategy and more on planning for downsizing or restructuring. Employers are building new business models based on the new realities of reduced revenues and limited resources. Downsizing and unprecedented job losses over the last several years have changed the supply and demand relationship between job seekers and potential employers. What does this change mean to LGBT workers? How does



This unhealthy climate is where closeted or semi-closeted employees use their energy to walk on eggshells, never fully connecting to their workplace.

our lives  Marty Fox
ourlivesmadison.com
user mfox50

this change impact leaders and champions of diversity who are working for fairness and equality in the workplace?

Millions of American workers at every level and from every demographic group have lost jobs. The numbers for LGBT employees are not available, since few employers collect data for our population. Many of us know friends and family members who have been directly impacted, and I suspect our community has experienced at least as large a percentage of loss as the overall population and perhaps larger.

Companies tend to scratch programs and eliminate staff when confronted with

economic challenges. However, this actually is the time to get creative and improve the climate of your workplace without spending lots of money. Go ahead and cut the spending for diversity campaigns, slogans, and gimmicks, but continue the journey toward a fair and vital workplace. Focus on using low-cost, high-impact actions that will send a welcoming message and invite all employees to be fully authentic.

A few ideas to get you started:

Update your equal employee opportunity policy to include gender identity and sexual orientation if you have not already done so. I am surprised that there is any resistance whatsoever to including what is required by law.

Companies based in Madison should not lose any points on the Human Rights Campaign's Corporate Equality Index related to their equal employee opportunity policy. The 2011 Report comes out in September, but changes you make now will count toward your 2012 score. For more information see hrc.org/issues/workplace.asp.

Recognize the Domestic Partner Registry as a means of establishing domestic partner benefits. It is unfair and hurtful to ask same-sex partners to jump through administrative hurdles to register for benefits.

Make use of free or low-cost training opportunities.

These are available at:

- The Human Rights Campaign site:** hrc.org/issues/workplace/diversity/7019.htm
- The Out and Equal site:** outandequal.org/training-programs
- OPEN (Out Professional and Executive Network)'s Workplace Summit in Madison on November 6.** More information is available at openmadison.org.

There are alternative opportunities one could use to move an organization in the direction of fairness and equality. Sometimes all it takes is listening to ideas that employees or employee groups bring forward. Highlighting a good idea can be the start of a productive conversation.

As an example, this summer, Kraft Foods and their Rainbow Council Employee Resource Group raised the rainbow flag at their Madison facility with a brief ceremony where it flew for a day to honor gay pride. What a terrific sign of a welcoming environment. Certainly a gesture like this will not solve all workplace challenges for LGBT individuals, but it does demonstrate a willingness to be supportive of all employees and their families. Small, cautious steps lead to further dialogue and greater understanding.

Your voice has more impact that you can imagine. Most companies miss the mark, not because of malice or meanness, but because of silence-driven paralysis. They simply do not know how to reach or work with our community and they are terribly afraid that they will do the wrong thing. Lack of dialogue and understanding leaves a gap that turns to mistrust. This unhealthy climate is where closeted or semi-closeted employees use their energy to walk on eggshells, never fully connecting to their workplace. We can work together to spiral in the right direction by sharing information individually or by working through employee resource groups or through professional organizations.

The buying power of the lesbian, gay, bisexual, and transgendered community in the U.S. is projected to be \$743 billion this year. As we work to move our economy forward, we will need to do so by pulling together rather than apart. Our companies and corporations need the economic and creative contributions of the LGBT community now more than ever. This is the perfect time for the LGBT community to move forward to build a fair and bright future for all. ■

Marty Fox has over 25 years of experience as an accountant for five different companies. She retired in 2009 as the Executive Director of the Alliant Energy Foundation. She is now a full-time volunteer for her favorite causes. She and her wife, Catherine, have five adult children and a French bulldog named Lily.

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Prop 8: What's Next?

Tamara Packard shares her thoughts on the implications the overturning of California's Prop 8 may have nationally and in Wisconsin.

In 2008, the people of the State of California voted to amend their state's constitution to provide that "Only marriage between a man and a woman is valid or recognized in California." This amendment has been known by its ballot number, "Proposition 8," or "Prop 8." Prop 8 was adopted following a campaign in which proponents told voters that same-sex relationships are inferior to heterosexual relationships and dangerous to children. They argued that, "the best situation for a child is to be raised by a married mother and father." They premised a need for an amendment limiting marriage to heterosexual couples on the claims that marriages between same-sex couples redefine marriages between heterosexual couples, and denying marriage to same-sex couples would "preserve" marriage.



He is the only judge to date to consider whether an amendment to a state's constitution banning same-sex marriage violates the U.S. Constitution



After Prop 8 passed, two same-sex couples, represented by two very skilled and nationally respected attorneys with vast financial resources, brought a lawsuit challenging the amendment. Specifically, they claimed that Prop 8 violated two provisions of the United States Constitution: the Equal Protection Clause of the 14th Amendment, which guarantees the right of all people to

equal protection under the law, and the Due Process Clause of the 14th Amendment, which protects every person's freedom from arbitrary governmental intrusion into life, liberty, or property.

A two-week trial in Perry v. Schwarzenegger was held in January 2010 before the Honorable Vaughn R. Walker, Chief Judge of the United States District Court for the Northern District of California. Judge Walker received an extensive amount of evidence, including economic, historic, and social science evidence, about the nature of same-sex relationships and heterosexual relationships, the relative success of the children raised in households headed by same-sex couples and different-sex couples, the purposes of and legal changes to civil marriage over time, and the effect that reserving marriage to heterosexual couples has on couples, the state, and society as a whole. In sum, that evidence demonstrated that denying same-sex couples access to civil marriage hurts them, their children, and society as a whole, and benefits no one.

On August 4, 2010, Judge Walker found that Prop 8 violated both the Equal Protection and Due Process Clauses of the U.S. Constitution, and therefore it is void and unenforceable. He is the only judge to date to consider whether an amendment to a state's constitution banning same-sex marriage violates the U.S. Constitution. The decision, while long, is understandable to non-attorneys and should be read by all with an interest in marriage equality.

Judge Walker's decision only affects the enforceability of Prop 8 and has no effect on similar amendments to other state constitutions, such as Wisconsin's 2006 "marriage amendment." Only time will tell if and how the Perry case will legally affect us in Wisconsin. IF the decision is appealed all the way to the United States Supreme Court and IF that Court agrees with Judge Walker, under a best case scenario, all similar state provisions including Wisconsin's "marriage amendment" MIGHT be considered void, and marriage equality could become the rule throughout the country.

Yet it could take years to get to that point

and we cannot count on such a scenario. The Supreme Court may never hear an appeal of Judge Walker's Perry decision: the Supreme Court decides fewer than 2% of the cases that come to it. Also, both the State of California and the Attorney General for California have decided not to appeal the Perry decision. The only people involved in the Perry case who want to appeal are the private citizens and organizations who promoted Prop 8 to the voters. There is a strong legal argument that those proponents do not have the legal ability (called "standing") to appeal the decision as they do not have a sufficient personal stake in the outcome. Unlike the State, they have no responsibility to enforce Prop 8 or issue marriage licenses. Unlike the same-sex couples who brought the suit, the enforcement or non-enforcement of Prop 8 will not affect the proponents' legal rights. The Court of Appeals hearing the Perry appeal has directed the parties to address this significant issue in their briefs, which will be filed this fall.

One thing is certain: we cannot simply stand by watching and waiting. We have made great strides since the 2006 "marriage amendment" soiled our state's constitution. Public support for marriage equality is growing in Wisconsin and nationwide. Wisconsin has reclaimed its place as a leader in gay rights with the 2009 enactment of domestic partnerships. Today, our best route to marriage equality in Wisconsin is through the ballot box. We must elect lawmakers who will put a repeal referendum on the ballot, garner enough citizen votes to repeal the "marriage amendment," and then convince the legislature and governor to amend our state statutes to allow same-sex couples access to marriage licenses. We are making progress on this path, and need to continue our efforts to educate the public and score political victories at every opportunity.

Thanks to Judge Walker, today we feel a little less like second-class citizens. A federal judge has found that the U.S. Constitution protects us. As David Boies, one of the attorneys for the same-sex couples put it, "We put fear and prejudice on trial, and fear and prejudice lost." ■

Tamara Packard is a Madison civil rights lawyer, activist and partner in the law firm of Cullen Weston Pines & Bach LLP, www.cwpb.com.

LGBT Relationships Forum

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This practical three hour forum will provide you with the tools to protect and maintain a healthy, happy relationship with your partner. Learn how to legally protect your relationship, how to effectively communicate with one another, and how to manage your finances together to assure your financial security.

Attorney Christopher Krimmer, BALISLE & ROBERSON, S.C.



A legal advocate for the LGBT community for over 13 years and an adjunct professor of Sexual Orientation and the Law at Marquette Law School, Attorney Krimmer will address:

- The **five essential legal documents** that every couple should consider and leave the seminar with four of them!
- What are **Partnership Agreements** and who needs them?
- **And Baby Makes Three:** Protecting the Children of LGBT Families

David Lacocque, PsyD, Psychologist

Stephanie Graham, PhD, Psychologist



Leading therapists specializing in LGBT dynamics, Dr. Lacocque and Dr. Graham will address:

- **Success Strategies** for LGBT relationships
- Are LGBT Relationships Truly **Different from Straight Relationships?**
- An Internet Check-Up: **Pitfalls and Possibilities** in Your Relationship

Shannon Anderson, Financial Advisor



As a financial advisor for over ten years and a board member of the Out Professional and Executive Network (O.P.E.N.), Shannon is well versed in the unique financial issues facing LGBT couples. Shannon measures success not only on your financial well-being but how confident you are with your future together. Shannon will address:

- How to **address financial concerns** with your partner
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Dating with the Tortoise and the Hare

Does this sound like you and your sweetheart?

Jimmy Owen has suggestions for you both as you consider
deepening your commitment.

So... here's the situation: the two of you have progressed from dating occasionally, to dating regularly, to dating frequently, to sharing intimacy, to spending most of your free time together.

You've explored responsibility, respect, sexual chemistry, and trust. You are ready to take it to the next level of commitment, but the other person can't decide if they are ready.



In dating, very rarely do both parties move at the same pace. We each have our defenses and coping skills to help and protect us as we move through life, including how we create and form relationships.



Jimmy Owen
ourlivesmadison.com
user jimjim1013

Some days it feels hopeful and other days you want to pull your hair out and scream, "Make up your mind!" Sound familiar? Which part of the scenario do you identify with?

In dating, very rarely do both parties move at the same pace. We each have our defenses and coping skills to help and protect us as we move through life, including how we create and form relationships. The way we make

decisions is affected by the skills, beliefs, and thoughts we've acquired to keep us safe. Invariably in dating, one person is ready to commit at a faster pace than the other.

The purpose of dating is to get to know one another. It is a progressive process, moving through a variety of stages. Before progressing to the next stage, BOTH people must be in agreement. As a relatively new "out" community, we have few prior generations that have publicly shared their experience and knowledge of dating. Thus, it is understandable why so few have mastered the process. Some of you take the slow route like the tortoise, while others rush, rush like the hare. Whichever you resemble, here are some suggestions to make the process easier:

If you are the Tortoise:

Listen to what's going on inside about your hesitation. The decision will not magically come to you—you must put some time into considering what you think and feel. Ask yourself questions like: Are you ready to move forward? Are you ready to move forward with THIS person? Is the hesitation about the person or you? If you make a decision to commit because of pressure from the other person, you will not be making a decision based on honesty and love, but from fear and anger, and you may regret it in the long run.

Continue to reevaluate your position. Just because you don't want it today, doesn't mean you have to throw it all away. Listen to your ambivalence.

Keep talking about it with the other person. Sometimes people will choose not to talk on the subject until they feel ready to have a definite answer. Sharing what is going on in you with the other person lets them know you care and are putting energy into the decision.

Be honest. If you know you are not willing to take this to the next level and have no desire to, tell the other person. Be caring. Don't make up excuses. The honesty may hurt

If they haven't accepted themselves yet or alcohol or drugs are getting in the way, it will be very difficult to be present in a relationship

in the short run, but dishonesty will hurt for much longer.

If you are the Hare:

Stop pressuring. Don't give ultimatums unless you are willing to walk away when they aren't met. Ask yourself, "Can I be happy where we are right now and just give the other person some time?" If the other person makes the decision to move forward because of pressure, you probably will never know if they really wanted to be with you, or are simply afraid of hurting your feelings.

Don't assume it is simply because the other person can't commit. You may have to accept they don't feel as deeply for you as you do for them (OUCH! That hurts!)

Give them time. Make a commitment to yourself not to bring it up for a period of time and focus on enjoying the moment. Stop worrying about the "what ifs" and be in the "what is."

Think about some time apart. Sometimes a little distance and separation can help put things in perspective for the two of you. But don't do this without communicating to the other person. The purpose is not to punish, but to think and reevaluate.

Understand other issues may be getting in the way. Internalized homophobia, addiction, and coming out issues are a few of many issues that may be affecting the other person's stance. If they haven't accepted themselves yet or alcohol or drugs are getting in the way, it will be very difficult to be present in a relationship.

Getting in too deep?

Sue Gill, PhD
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There may be times when you are encouraged to speed up or slow down. Either way, recognizing the way in which you travel and understanding how the other person does so is valuable information and can help both of you enjoy the journey called dating or relationships. ■

Jimmy Owen has been a LGBT therapist for over 20 years. In addition, he works as a Trauma Specialist for the Dane County District Attorney's office Crime Response Program. He can be found online at www.jimmyowen.com

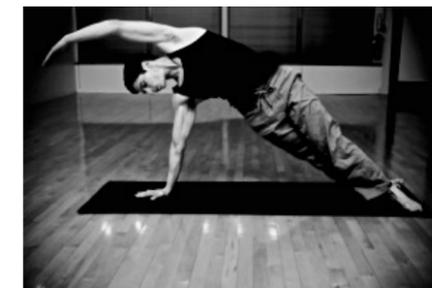
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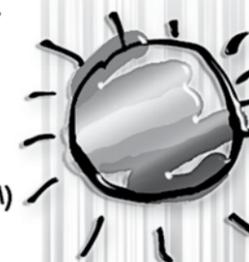
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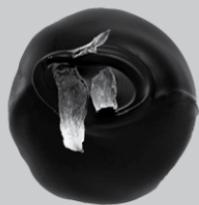
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Something Old, Something New

Marcelle Richards on Chef Tory Miller's new era with L'Etoile and Graze Gastropub.

Executive Chef Tory Miller is practically a household name among foodies. Named *Madison Magazine's* Chef of the Year in 2009, his flagship fine-dining restaurant, L'Etoile, peppers the pages of *Gourmet*, *Saveur*, *Bon Appétit*, and more as one of the best restaurants in the nation.

This summer, a sister restaurant, Graze Gastropub, joined L'Etoile at its new location on the square. Since former chef and owner Odessa Piper opened L'Etoile in 1976, the shift has been away from formal fine dining.



A more formal Chef Tory Miller welcoming people to L'Etoile.

"People always say that my style is honest and I guess you always get what you order—there is no hidden agenda with my food, there is no hidden vision. It's literally just about showcasing the seasonal ingredients and the local ingredients as best I can but still having a good time," Miller says. Likewise, he and his co-proprietors encourage diners to do the same.

"I don't want people to come to a restaurant and feel they have to behave a certain way ... I would rather have them say they had just a blast here, and the food was fantastic, the service was great," Miller says.

At Graze, Miller's love for comfort food takes center stage through late hours of the night. It's a haven of beer, cheese, and serious in-house charcuterie, i.e. sausages, cured meats, and other choice cuts.

"That stuff ... is soul food to me," Miller says. "It makes me feel like I'm channeling someone else almost when I'm making it, whether that's our fried chicken and waffles or country pâté.

"I think using the whole animal is really the smartest way to not only have as much fun as you can in the kitchen but to use and make as much out of what you buy," Miller says.

His plans to expand Madison's palate are similar to his work with the "Choosing Healthy Options in Wisconsin" program at Sherman Middle School in which he enjoys being the guy to expose fresh fruits and veggies to kids who may otherwise lack exposure to fresh produce. It hits home for Miller.

"Growing up, my rural, southeastern Wisconsin, blue-collar family owned a diner. We didn't have farm-fresh ingredients at our diner—we just made burgers, fries, and malts. Corn syrup wasn't even in our vocabulary—it was just the ingredient that we didn't know what it was. Now, I'm a firm believer in the 'you are what you eat' kind of mentality," Miller says.

A new father, Miller has a vision that his son will live in a world without McNuggets.

"I make jokes that he's not going to like anything I make him but inevitably he can't not see the beauty and the value of what we have. I think it's hard for us all not to see the beauty in it," he says.

Miller has also used his talents and connections with other chefs to cook for benefits for groups including the AIDS Network and Autism Speaks, for which he and others raised \$1.5 million in a single night.

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Graze hours: Open 7 days/week. Breakfast 7:00–10:30 a.m., lunch 10:30–2:30 p.m., off-hours menu 2:30–5:00 p.m., dinner 5:00–10:00 p.m., late night menu 10:00 p.m.–midnight.
Websites: www.lettoile-restaurant.com | www.grazepub.com

"My passion is definitely cooking and being in the kitchen, but when I get to take what I know as a chef to seventh graders or use it to help raise money for a good cause, that is what all the hard work is for," he says.

A sense of community is equally clear to Miller's employees.

"To me it's important that everyone knows we're all family here ... I think that for a restaurant like ours, we're artists. I love to look around and see the different personalities we have," he says. "To me, it's really all about the love we share for what we do. That's really at the heart of it." ■

Photographed by Jessica Horn

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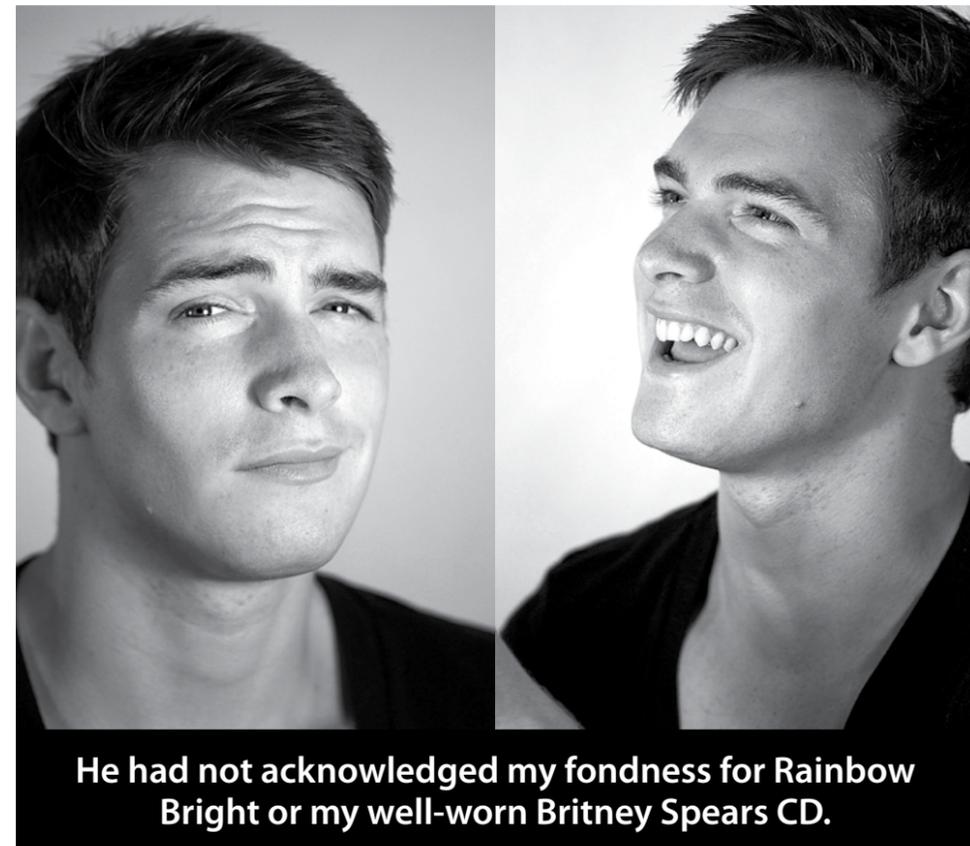
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Of Fathers, Mormons, and Dual Identities

A.J. Blanchet looks back and laughs at the two personas he created to help him grow up gay in a Mormon family.

Being raised Mormon was nothing easy to deal with. Not for the obvious reason of being attracted to men so much as it was the immense amount of time it took up in my life. As the youngest of six kids, my twin brother and I were looked to as our father's last hope to have a partial mormon brood. Given the fact that my father was still expecting me to turn out remotely as he planned after numerous warning signs only showed his desperation.



He had not acknowledged my fondness for Rainbow Bright or my well-worn Britney Spears CD.

One particular Christmas when I was 12 years old money was tight. As siblings we had decided that whatever presents we got from the parents we would react to with absolute excitement, so as to make them feel better about our situation. Up to this point in my life my major social interactions were playing hopscotch with the girls at recess and letting my sisters give me makeovers. So I selected the best example of excitement I had come to know: screaming. As I sat there holding my gift, I began shrieking at the top of my lungs, my high-pitched, prepubescent voice ringing throughout the house. This didn't phase my father. He simply got up, and kissed me on my forehead as if what I had just done was nothing out of the ordinary for a little boy to do.

After we moved from Utah to Wisconsin I began to see how badly my father was determined to make sure he was left with at least one Mormon child. By this time the two oldest of his children had moved out and stopped attending church. Given the three that were still left at home, the odds were not in my father's favor.

Once high school started I was expected to attend Seminary. In Utah it was offered as an elective available to public school students. However in Wisconsin it involved getting up before sunrise, driving 20 minutes, and struggling to stay awake while memorizing passages from the Bible. Being Mormon, and therefore not being able to drink coffee, the whole experience was nothing short of a surreal nightmare.

As I became an upper classman it became more and more obvious that church was by far the most important thing to my father. Knowing that ultimately church was the only way to please him I created a false persona, a religious nut who lived for church and who loved to say the prayer in Sunday School. Essentially there began to be two A.J.'s. One real one, one fake one. As I progressed, the two A.J.'s did too. The fake persona became nothing more than a means of making the best of a bad situation.

Coming out was arguably the most anticlimactic event in my life. By senior year I had come out to my classmates, older siblings, my mom and my twin brother. Through thorough use of my false persona, my father and no idea. I knew eventually I would have to tell him, but I knew that it couldn't happen while I was living under his roof. So I did the most sensible thing I could think of, I moved out.

The day I turned 18 I moved in with a close friend and her staunch Italian family so I could finish up high school. No longer living at home, I immediately felt liberated. By creating the false persona in an attempt to gain my father's approval I had a clear definition of who I was and who I wasn't. It was all too easy to shed the fake person I had created and embrace the one I had been nurturing all along.

Eventually it became time to come out to dad. For so many years he had not acknowledged my fondness for Rainbow Bright or my well-worn Britney Spears CD. He acted like it was common place for an adolescent boy to know every Madonna song and to have a collection of suit coat blazers that were dry clean only.

As I sat there with my dad I became paralyzed. Noticing that I couldn't get the words out my twin offered to say them for me. Relieved, I agreed. I forced myself to make eye contact with my dad while my brother told him I was gay. I was frozen as I tried to gauge his reaction. After what felt like eternity, my dad got up and kissed me on the forehead and told me I was still his son, as if what had just happened was nothing out of the ordinary. ■

The 4th Annual GSA for Safe Schools Walk/Run/Eat is back by popular demand!

GSA for Safe Schools

Walk / Run / Eat 2010



Join the Movement!

Who: You, your friends, your family...anyone who shares GSA for Safe Schools' vision of educational systems where all students thrive regardless of sexual orientation or gender identity/expression.

What: A 5K walk and a 5 and 10K run followed by a picnic-style lunch, generously donated by Queen Anne's Catering.

When: Sunday, October 17th, 2010, 11:00 am (Registration begins at 9:30 am)

Where: Goodman Community Center, 149 Waubesa Street



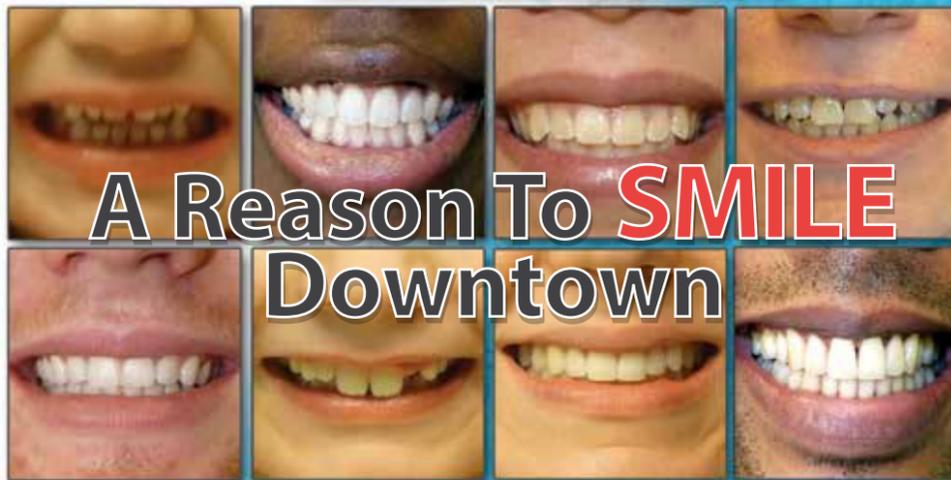
Interested in taking on the Pacesetter challenge? Call Tim Michael at 608.661.4141 for details!

Register now at: <https://gsaforsafeschools.myetap.org/WRE2010>



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