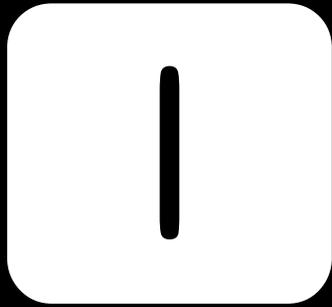


our lives



Madison's LGBTQA Magazine

## Tammy Baldwin

on Obama, the LGBT Equality Caucus  
and our November elections

## Hate Language and the Wisconsin Supreme Court

Donohoo v. Action Wisconsin

### Plus

David Sedaris

Ani DiFranco

Gay Poetry

Kate Clinton

k.d. lang

ACT 6

# Art & Theater

Preview

**Artist Profiles • Calendars**

Traveling Exhibits • Wisconsin Book Festival

**Avenue Q Meets StageQ**

**Tara Ayres**

Artistic Director,  
StageQ

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SEPTEMBER / OCTOBER



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Cover Photo by **Jessica Horn**  
shooterforhire@gmail.com

**our lives** Community Forum  
**POST ACT6 RIDE...**  
Submitted by **marc50us**

To the riders and crew of ACT 6, thank you for an outstanding experience. The food crew this year is planning all to come back next year to work with Chef Thom. (Thom travelled from NH to join us and direct the food crew on the ride.) I look forward to many ACT rides to come as a crew member, and eventually possibly as a rider.

[Read the entire thread online](#)



## Madison's LGBTQA Magazine

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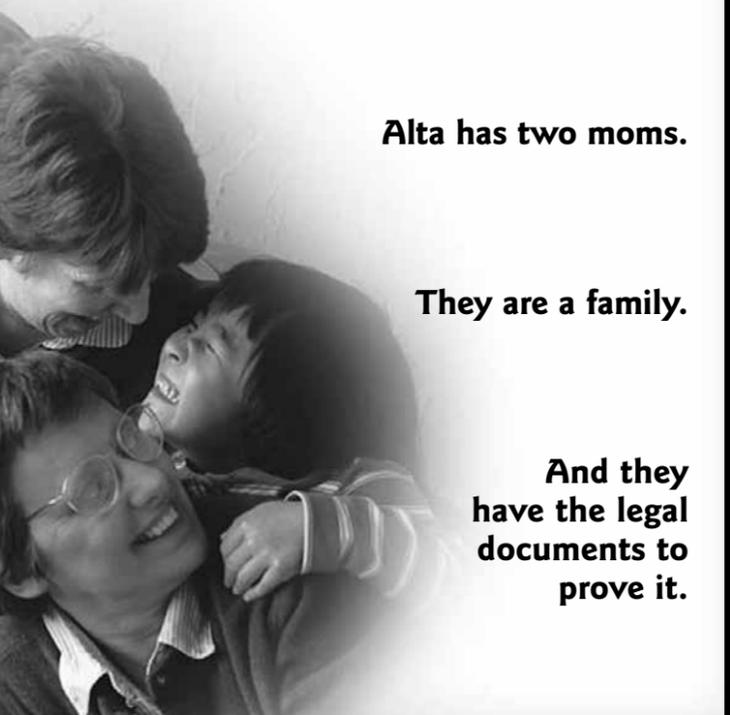

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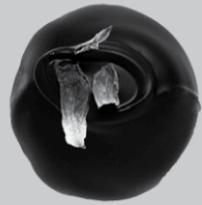



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editor

## Change Your Life. Change the World.



I'm still trying to process ACT6: The Wisconsin AIDS Ride that I rode in last month. Of this entire magazine, I'm writing this letter last because the experience is still sinking in.

I signed up to ride because I genuinely wanted a deeper connection and understanding of what it must be like to live with a disease that has disproportionately effected our community. I got what I signed up for.

After the emotional rush wore off and we made our way into the Wisconsin countryside, the reality set in. I'm going to be on this bike now for 300 miles, pushing myself to get through everyday. Or, so I thought. Two-thirds into the first day I started feeling a persistent ache in my knees that by the end of the day was an acute pain. I had to be swept in the last few miles to camp that night. I felt like a failure and was devastated.

I kept telling myself that I'm too young to be having these kinds of serious medical problems. With no health insurance or stable income, doctors will remain a luxury I can't afford. It was very easy to get overwhelmed and feel lost. That night, one of the ride organizers mentioned to me, "imagine living with HIV."

Instantly, I understood.

The next two days I switched to crew and did what I could to still contribute to the ride, although now in a limited capacity. And something that you cannot understand until you experience it, is how precious this community is. The support I received from the people around me was... It left me feeling very safe, and very loved.

I want to say thank you to everyone who helps make this community and this ride a reality. Something you frequently hear from riders and crew alike is, "It'll change your life." I can say for myself now, that it's true. Sharing an experience with people who believe so passionately in what they are doing has changed mine.

Please. Believe in something, and share that love.

With love,

Patrick Farabaugh  
PUBLISHER / EDITOR



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**Trevin Gay**, Acting Artistic Director, Madison Repertory Theatre, has assistant produced the 2006 Madison New Play Festival, assistant directed *Carousel* and *The Diary of Anne Frank*, directed *Accent Adios*, *Check Please!*, *A Revenge Martini* and *A Thousand Words*. He has performed and directed internationally in England, Germany, France, Wales and stateside in Kansas City, Denver, Madison and Chicago. Local onstage appearances include *Sylvia*, *The Misanthrope*, *You Can't Take It With You* (Strollers) and *Compleat Female Stage Beauty* (Mercury Players). Trevin will direct *Fully Committed*, *Bus Stop* and co-direct *My Fair Lady* in Madison Repertory Theatre's upcoming 40th Anniversary season, and he will co-produce the 2009 Madison New Play Festival.



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THEATRE PREVIEW  
ourlivesmadison.com  
user Trevin

**Dick Wagner**, former Dane County Board Chair, was the first openly gay county official (1980-1994) in Wisconsin and a founding member of the national association of lesbian and gay public officials. Governor Anthony Earl appointed him in 1983 to co-chair the Governor's Commission on Lesbian and Gay Issues. He was the founding co-chair for the New Harvest Foundation for LGBT support in South Central Wisconsin and founding co-chair of the Wisconsin Alumni Association's LGBT Council, the first such alumni group in the Big Ten. He has an MA and PhD in American history from the UW Madison. Retired, he is currently researching and presenting on Wisconsin's gay history among other civic activities.



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OUR HISTORY  
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user dickwagner

**Matthew Wisniewski** is a 21-year-old senior at the University of Wisconsin-Madison pursuing a career in photography. He's worked for *Madison Magazine*, the *Wisconsin State Journal* and *The Sun Prairie Star*. Matt loves taking pictures of raw emotions. He focuses everyday on seeing beauty in normal life and finding joy in everything he does. His girlfriend and best friend Megan Janssen showed him how to be happy. You can visit his photoblog at [www.flickr.com/photos/matthewgordon](http://www.flickr.com/photos/matthewgordon) or [www.matthewwisniewski.com](http://www.matthewwisniewski.com).



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OUR PEOPLE



# Art's Able Advocate

Meet Theresa Abel, activist and owner of the Artisan Gallery and Creamery Cafe in Paoli

**Where are you from and what is your background?** I grew up in a strict Catholic family in a small farming community in west central Wisconsin. My father was a milkman and my mother, a janitor. I moved to Madison to attend the University and received a Bachelor of Fine Art in 1992.

**And what do you do now?** Since graduating I have had a job in the arts and been a professional artist selling my paintings regionally. In 2004 I took over the ownership of the Artisan Gallery and Creamery Cafe in Paoli with my partner in life and business, the artist, Timothy O'Neill.

**How does that connect you to social justice?** Artists are hardwired to consider the historical context of what we do. Where does my artwork fit with what has come before, is it significant? How will it be interpreted in the future? We begin to view every aspect of life like that. Can I make a difference? How will this time be looked upon in the future? I'm quite certain that discrimination against the LGBT community will be unfathomable to a different generation.

**I'm quite certain that discrimination against the LGBT community will be unfathomable to a different generation.**

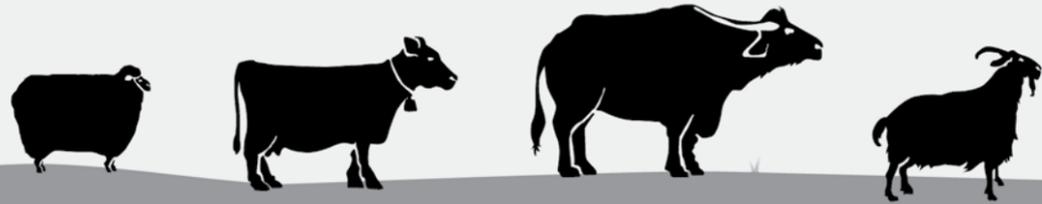
**How did your LGBT activism start?** Shortly after taking over ownership in 2004 we were approached by a customer who was active in what was then Action Wisconsin about hosting a fundraiser. I said yes without hesitation. I have always held strong political beliefs about social justice issues and LGBT friends and loved ones. Without many financial resources, it seemed like a good way to contribute. This September we will be hosting our third, and I think best, fundraiser to date for Fair Wisconsin. The evening will have a festive feel, with good wine, beer, hors d'oeuvres, a terrific art auction and lots in attendance.

**What makes the Artisan Gallery unique?** The location in little Paoli and the building itself, the old creamery is wonderful and unusual. Since we have such a large space we're able to exhibit an array of work, in both size and media. Combining "fine art" along side "fine craft" is unique. The American Fine Craft Movement is very exciting right now with artists creating both technically challenging and conceptually interesting and relevant work. Placing this alongside contemporary painting and sculpture, I think one gets a full idea of the current art scene. ■

our lives | Theresa Abel  
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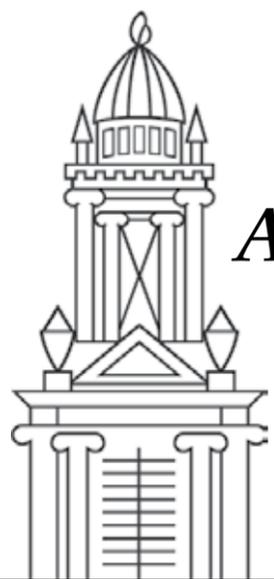
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The Puppets of Avenue Q:  
Investment banker  
Rod (in front) and his  
roommate Nicky

## Avenue Q Meets StageQ

What happens when the Artistic Director of Madison's queer theater troupe talks with Rod, Avenue Q's investment banker?

**t**HEY BOTH HAVE "Q" IN THE TITLE, AND THEY'RE BOTH connected to theater. What else do Madison's StageQ and Broadway's *Avenue Q* have in common? Well, in case you didn't know, the "Q" in Avenue Q doesn't stand for "queer." In New York, the lettered avenues on the east side of the city are the toughest neighborhoods, and the poorest. So *Avenue Q* is code for where the beautiful people don't go. Oh, and the residents of *Avenue Q* are puppets. That's right: big, cute puppets, sort of PBS-children's-programming-run-amok kind of puppets. But don't let the cuteness fool you, since the storyline is adult all the way (including a soundtrack with a "parental advisory" warning label). The songs include titles like "The Internet is For Porn," and "I'm Not Wearing Underwear Today." The show follows a group of working folks who live in an apartment building on Avenue Q as they struggle to find jobs, make a living, pay off their student loans and fall in love.

To see if we had more in common than the letter "Q," I decided to interview Rod from *Avenue Q*. Rod lives with his best friend, Nicky, and despite his protestations about his girlfriend in Canada (uh huh), he feels like family to me! Other than our mutual love of show tunes, Rod's not copping to anything else we might share. Still, I'm going to see him and his pals on *Avenue Q* this season, though! —Tara Ayres

**STAGEQ:** How did you end up living on *Avenue Q*?

**ROD:** After graduating college, my dear friend Nicky and I decided to make a move to the big city! We were roommates in college, so it was natural that we continue living together. I wanted a penthouse in Chelsea, and Nicky wanted a studio in the Village, and we ended up on *Avenue Q* because the rent was cheap. Now that I am making a lot more money, I suppose we could move to a nicer part of the city, but we love it here.

We've met some of our best friends on *Avenue Q*.

**STAGEQ:** Can you tell us about your roommate, Nicky?

**ROD:** Nicky is one of the nicest guys you will ever meet. He has a heart of gold. He's not the most productive person, but his friendship is priceless.

**STAGEQ:** What is your relationship with Nicky like?

**ROD:** It's a love/hate relationship. We butt heads... a LOT. But it's over stupid things. He doesn't put the toilet seat back down. He puts his feet on my chair. He leaves his clothes out. Getting the point?

**STAGEQ:** *Avenue Q* seems pretty diverse. Know anyone gay there?

**ROD:** I don't know... but I AM NOT GAY. Absolutely not... at all.

**STAGEQ:** Tell us about being an investment banker. Do you have a lot in common with your co-workers?

**ROD:** I don't have a lot in common with them. After work, we part ways. They are off to Hooters, and I am off to see the revival of "Damn Yankees" at City Center. P.S. Jane Krakowski is hot, but she's no Gwen Verdon.

**STAGEQ:** So, I hear you have a girlfriend in Canada. What's her name, and where does she live? How did you meet? Any long-term plans? How often do you see each other?

**ROD:** Her name is Alberta, and she lives in Vancouver. And let me tell you... She is SMOKING HOT! We met in an online chat room called "Investment Spanking." Long-term plans? Not yet. I'm not the settling-down type at the moment. I like to play around with my hot straight chicks. We see each other often enough to have sex ... hot, steamy, straight sex.

**STAGEQ:** I heard a rumor that you like piano bars. Do you sing or just listen? What's your favorite song to perform or hear?

**ROD:** I SING! Who goes to a piano bar to listen????!! COME ON!!!!!! I have a little binder of sheet music I take when I go. It includes selections from "Funny Girl," "Funny Lady," and "Carrie: The Musical."

**STAGEQ:** Why should our readers come visit you on *Avenue Q*?

**ROD:** You will meet friends you will never forget; Friends who will be there for you when times are good or bad, happy or sad, straight or... curvy. ■

## Precisely Placed Wit

When You Are Engulfed in Flames by David Sedaris



COMEDY'S A TOUGH BUSINESS, ESPECIALLY WHEN your material is everyday life. With some authors, it's tough to stifle a yawn and tougher to move from one essay to the next. Not so with David Sedaris. *When You Are Engulfed in Flames* elevates the mundane to the excruciatingly hilarious.

Sedaris eschews the cheap snicker for the surprise fit of hysterical giggles, as each essay accumulates information until the perfectly timed pay-off. The funniest moments are also the most

tenderly emotional, ranging from frustration with his partner in "Keeping Up" to an elegiac essay about the crotchety old neighbor lady in their New York apartment in "That's Amore," which is almost brutal in its transition from hysterical to horrible. Sedaris never ceases to find the absurd and morbid in the mundane, from the Christmas gift that constantly reminds him of his mortality to the spot-on Princeton graduation speech, in which his parents rejoice in his Patricide major.

Ultimately, the best test of a book's success is its word-of-mouth. I read it while next to my mother, and my constant giggles had her in fits, begging to read it next. Luckily for us, the book lives up to the hype, a dose of morbid humor for anyone after a good laugh. —Gretchen Treu

## Candy is a Fun Bon-Bon

Candy Everybody Wants by Josh Killmer-Purcell



JOSH KILLMER-URCELL'S FIRST NOVEL IS A TREAT to read. Known for his New York Times-bestselling memoir, *I Am Not Myself These Days*, *Candy Everybody Wants* is a rags-to-riches roller coaster.

The central character, Jayson Blocher, was convinced from an early age of both his homosexuality and his fate to be famous. Jayson (with a Y for extra flair) has a family worthy of Augusten Burroughs. His mother is a would-be artist and serial monogamist. His brother suffers from Prader-Willi Syndrome. Along with the twin neighbors Trey and Tara, Jayson makes the pilot for "Dallasty," hoping it will catapult him to fame. This cast, along with other eccentrics encountered along the way, fill Jayson's meteoric rise and, equally as quick, demise.

The opening of the novel is set in Oconomowoc, Wisconsin. Killmer-Purcell spent part of his childhood in the southeastern Wisconsin town. I found the total craziness of this portion of the book the most creative and endearing. Through a series of twists and turns, the author takes Jayson through the ups and downs of stardom. The remainder of the book is essentially a meditation on fickle fame.

*Candy* reminded me of *Oliver Twist*. In both, a boy goes from improbable adventure to the next. Unlike the warm feelings that the reader develops for Dickens' creation, the reader would often like to slap Jayson. Killmer-Purcell has captured the arrogance of many childhood stars. One bright spot is the aging actress, Helen Lawson. Her alcohol-soaked reflections on her fading star provide a witty foil to Jayson.

Readers will enjoy this novel as long as they approach it as a bon-bon, something that is pleasing in a frivolous way. It's perfect for the last evenings on the porch or the first by the fireplace. —Ward Holz

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Cultural, Social, Service and Nightlife listings edited by Patrick Farabaugh



**David Sedaris**  
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 Since gaining attention on NPR's "This American Life," David Sedaris has penned best-selling collections of stories and essays, including the wildly popular *Me Talk Pretty One Day*. By turns prickly, bruisingly honest, and poignant, the one constant is that Sedaris is always, well, hilarious.  
[overturecenter.com](http://overturecenter.com)



**Wisconsin Book Festival**  
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 The seventh annual Wisconsin Book Festival has already booked some of the most acclaimed local, national, and international authors. Presenters include local author Darwin Ward, poet Patricia Smith, David Maraniss, and Caldecott-winning illustrator Kadir Nelson.  
[wisconsinbookfestival.org](http://wisconsinbookfestival.org)



**Kate Clinton**  
**October 23, Young Auditorium, UW-Whitewater**  
 Kate Clinton finds new comedic ground with the upcoming election. The new administration better be up to speed on Green zones, Carbon footprints, Guest workers, Gay zones, the Gender card - she's a card. Get ready for Hilarity Clinton '08.  
[www.edu/youngauditorium](http://www.edu/youngauditorium)

**Fair Wisconsin Fundraiser**  
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[fairwisconsin.org](http://fairwisconsin.org)

**Dancing Queen Party**  
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[madi-scene.com](http://madi-scene.com)

**Fair Wisconsin Ice Cream Social**  
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[fairwisconsin.org](http://fairwisconsin.org)

**New Harvest Foundation Biennial Art Auction**  
**September 19, Madison Marriott West, 1313 John Q Hammons Dr., Middleton**  
 Featuring live and silent auctions of works by local, regional and national artists, activities include hors d'oeuvres, music and a cash bar. The auction offers both affordable pieces for the beginning collector and prominent works that any avid collector would covet.  
[newharvestfoundation.org](http://newharvestfoundation.org)



**Ani DiFranco rolls through Madison**  
**October 5, Wisconsin Union Theater, Madison**  
 Ani DiFranco's innovative guitar style, expressive vocals and incisive lyrics have earned her a dedicated fan base and ongoing critical acclaim. Her studio career retrospective, *Canon*, will be released September 11. [righteousbabe.com](http://righteousbabe.com)

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<b>Dairyland Cowboys and Cowgirls</b> dcandc.org
<b>Fair Wisconsin</b> 122 State St., Madison (608) 441-0143 <a href="http://fairwisconsin.org">fairwisconsin.org</a>
<b>First Congregational Church</b> 1609 University Ave., Madison (608) 233-9751 <a href="http://firstcongmadison.org">firstcongmadison.org</a>
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<b>Gay/Straight Alliance for Safe Schools (GSAFE)</b> 301 S. Bedford St., Madison (608) 661-4141 <a href="http://gsaforsafeschools.org">gsaforsafeschools.org</a>
<b>Gay Softball League</b> <a href="http://ssblmadison.com">ssblmadison.com</a>
<b>Gay Volleyball League</b> <a href="http://madisongayvolleyball.com">madisongayvolleyball.com</a>
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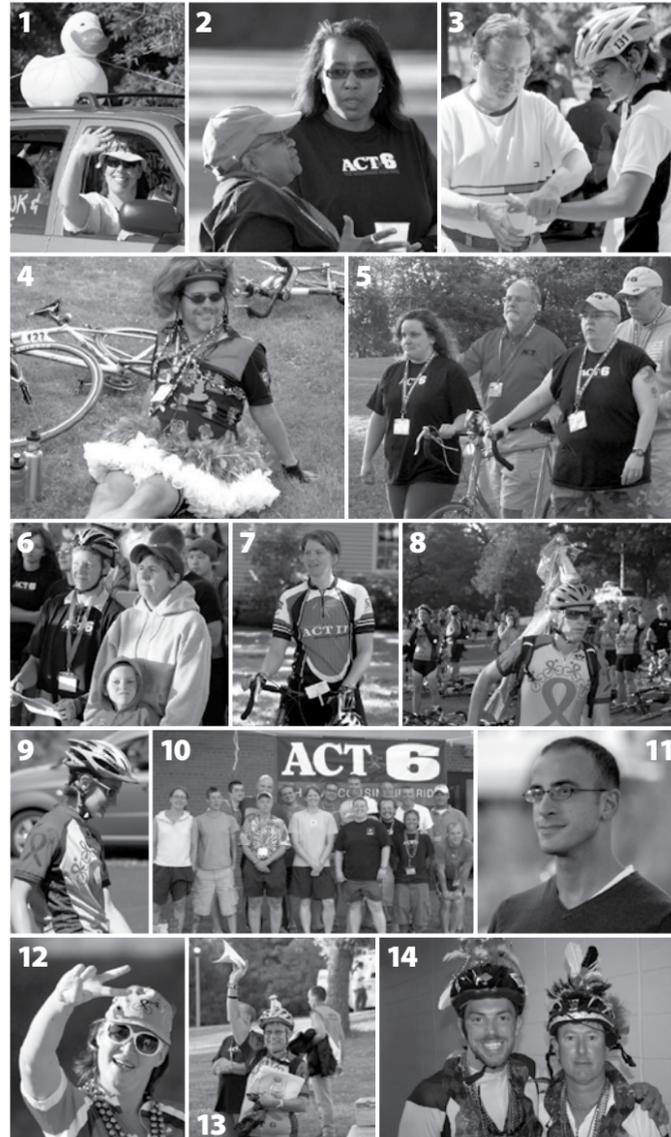
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## community

OUR EVENTS

### ACT 6: The Wisconsin AIDS Ride



1. Tracy Warnecke 2. Barbara McKinney with AIDS Network Executive Director Karen Dotson 3. Dr. Brian Bohlman helps out 92.1 the Mic's Brian Turany 4. Kelly Doering 5. Paula Orton, Kelley Richardt and Dana Crumpton walking Rider 0 6. Cathy Noth with First Congregational's Eldonna Hazen and their son Spencer 7. Lora Wilkinson 8. Kevin Hubbard 9. Anne Marsh 10. The riders and crew from the Madison Gay Hockey Association 11. Tamim Sifri 12. Cass Marie Downing 13. Jeanne Marshall 14. Scott Staples and Keith Lupien

OUR ATHLETES

## Getting Beyond Borders

Triathlete Amber Ault is competing for a cause



**What's your "A race" this season?** Ironman Wisconsin—a 2.4-mile swim for a warm-up, 112-mile bike ride, and a marathon walk for a cool-down. The coolest part is the Janus Charity Challenge—it lets participants compete for a \$10,000 donation to a non-profit; I've chosen Doctors Without Borders because they are distributing an energy-dense peanut paste to kids dying of malnutrition in various parts of the world. The stuff is called Plumpy'nut. That describes me pretty well, too, as a non-athlete attempting this crazy race. All the money raised goes to Doctors Without Borders.

**What turned you on to triathlons?** I went on a couple of dates with a serious triathlete type who suggested we do the Crazy Legs race together. I said, "Sweet pea, I will make your breakfast, drive you to the race, cheer you on around the course, meet you at the finish, draw your bath, rub your feet and polish your medals, but let me be clear: I do not run." Famous last words!

**How did you get started?** I'd started to have weight-related health problems. It was time to either get on meds or on the treadmill. So, I got on the treadmill... and promptly fractured an ankle. By then I was determined to turn things around so instead of bagging it, I turned to biking and the pool. That led to triathlon training. I picked an end-of-season race, came in pretty much last, and was totally elated to finish something I'd thought utterly impossible. Tri-training has helped me recover my health, reconnect to the outdoors and make new friends.

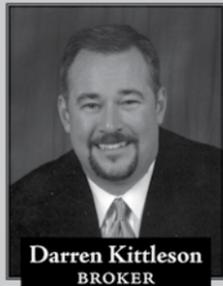
**What has surprised you the most about the sport?** It's easy to get caught up in wanting to go fast, but the truth is that there's also a really rich experience at the back of the pack—or behind it—which is where I usually race, and people are often really supportive of that effort.

**What can the queer community bring to triathlons?** These races could benefit from fancier catering, helmet art, and dykes-on-bikes marshalling the cycling leg. At Ironman Wisconsin, it would be great to see some explicitly LGBTQA aid stations, maybe with campy encouragers shouting things like, "Girlfriend, don't you even think about stopping until you collect that jewelry at the finish line."

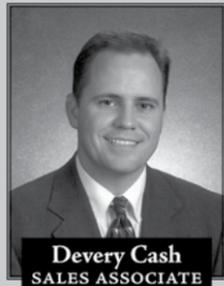
**How can people learn more?** To help Team Plumpy'nut win \$10,000 for Doctors Without Borders, or just to cheer on a community member, people can google my name and "Plumpy Nut." To learn more about the sport, ask the nearest triathlete. To volunteer at Ironman, go to [www.ironmanwisconsin.com](http://www.ironmanwisconsin.com). To go out on an early morning swim, bike or run adventure, e-mail me at [amberault@yahoo.com](mailto:amberault@yahoo.com). Maybe there's a Club QT in Madison's future! ■

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our lives  
**STRAIGHT PLAYERS IN LGBT SPORTS LEAGUES**  
Submitted by **madsoccer**

My feeling is that its idiotic to complain about exclusion and then to complain that you not able to exclude someone when you want to be exclusive.

Replace the word "gay" in this article with "left-handed" and "straight" with "right-handed" and see how it reads.

The aim of equality should be to make the difference between gay and straight, as minor as the difference between right-handed and left-handed. Straight players on gay teams are in the forefront of changing perceptions among the rest of society.

| [Read the entire thread online](#) |

For more ACT 6 photos, visit: [ACTRIDEPHOTOS.COM](http://ACTRIDEPHOTOS.COM)

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## The Literary Legacy

Crafting quite possibly the most distinctive collection of gay poetry has been a lifetime's work for **Michael Bemis**. In his own words, he explains the value in gifting it to the University of Wisconsin's Special Collections Library.

**m**y parents are from Wisconsin, but we spent my first 14 years in the central Andes of Peru because my father worked there as a mining engineer. As a child, I was the stereotypical sissy: interested in pretty things, cooking, collecting miniature animals and loving music and books, but uninterested in sports of any kind. My older brother was a "regular" guy and fortunately fell for my mother's admonition that he should always take care of his younger brother. Despite entertaining him with stories and exciting schemes to carry out, I also got him into a fair amount of trouble.

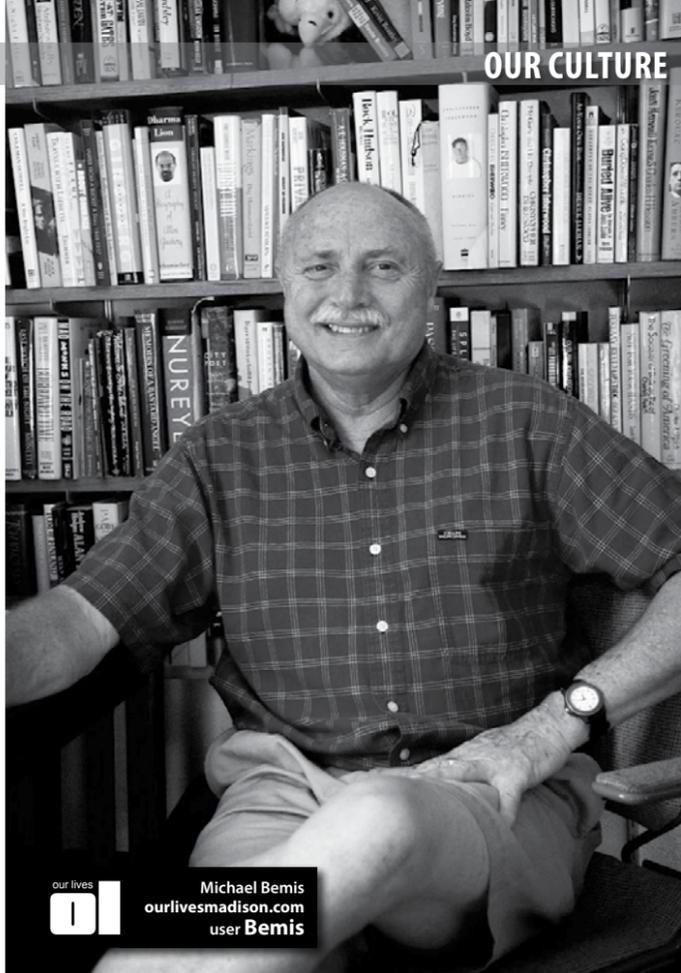
Reading became the most important activity in my life. During the 1950s, I went to public and private schools in the United States and England, where I became an avid reader of novels, plays and poetry and started to write my own. I majored in pre-med and English literature at Augustana College and went on to graduate school in English at the University of Wisconsin-Madison in 1961.

During the 1960s, I spent two years in the Peace Corps in Peru and went to graduate school endlessly. I became very active protesting the war in Vietnam and managed to drink myself into alcoholism. I came out as a gay man and joined the Gay Liberation Front. To keep food on the table and pay my rent, I worked as a cataloger of books and assistant librarian in the Rare Books Department of the UW Memorial Library. It was a very busy and exhilarating – as well as terrifying – time in my life. I also started collecting books of all kinds, but mostly fiction.

**I have enjoyed poetry for the same reasons I enjoy opera, dark chocolate, sex, the Grand Canyon, and Machu Picchu – glorious beauty, great emotion and mystery in a spiritual sense.**

During the 1970s, I left alcoholism behind and began my career as a law librarian. The seventies were an exciting decade for a gay man: Great gay ghettos like the Castro in San Francisco were springing to life, gay pride marches began, and best of all, books and periodicals by and for gays began to be published. It was then that I conceived the grandiose idea of collecting every book about gays: novels, nonfiction, humor, murder mysteries, science fiction, biographies, autobiographies, poetry – everything!

It became obvious very soon that I had neither the money nor the space to collect everything. I decided to limit my collection to poetry in English, or in English translation from another language. Poetry books and periodicals took up less space than most other books and were often quite inexpensive. They often were published in small editions by private presses or were self-published and distributed for sale



in a few bookstores – sometimes even in gay bars and clubs. Once distributed, they usually disappeared and were forever-after unavailable.

Poetry appeals to me for many reasons. It has many forms: novels, epics, lyrics, haiku, tanku, free-form, sonnets, doggerel, limericks, and so on. It can be beautifully crafted and presented in forms that almost sing off the page, or it can be like a shocking slap in the face. Every word counts, every space, every punctuation mark. It can appear as graffiti on a wall or beautifully reproduced in an art book, in a card or program of some kind or in a paperback. Poetry can create vivid pictures and express complex ideas or intense emotions in a few words.

Collecting poetry fit in well with my interest in travel, especially to large cities that had gay/lesbian and many second-hand bookstores. Every year, I would find myself at the annual meeting of the American Association of Law Libraries in such large cities as New Orleans, Chicago or Vancouver, where I would spend my free time hunting through bookstores and sometimes mailing home several boxes filled with gay poetry.

Ascertaining whether a poet was gay or the book was about gays was often quite a challenge when faced with a wall of poetry in a second-hand bookstore. Sometimes the title, like *Elegy for a Gay Giraffe* or *Pier Queen*, made it easy – I figured the titles did not refer to a happy giraffe or a member of royalty. Sometimes a dedication to a lover made things clear. If the publisher was Oscar's Press or Gay Men's Press (both in London, England), the poet and the poetry were definitely gay. Sometimes there was a biographical statement that strongly suggested that the poet was gay. Information from gay poetry anthologies and critical works could establish that a poet was gay. Then, of course, there were the poems themselves, which could

### OUR CULTURE

be filled with references to gay icons, such as places like Fire Island or the Castro, or simply deal with a subject that was clearly gay, such as the love of one man for another.

During the 1980s, AIDS spawned an enormous amount of poetry about illness and death. The passion and beauty of poetry was a perfect vehicle for the drama that engulfed us at that time. Other eras also caused the same sort of outpouring, such as Walt Whitman's vivid pictures of the Civil War and Wilfred Owen and Siegfried Sassoon about the Great War (WWI). And we can't forget the Greek and Roman poetry about the love between an older mentor and a youth.

By the mid-nineties, my collection of over a thousand items, ranging from one-page pamphlets to large hardcover anthologies, included every possible subject or emotion that a poet could express, from sexual sadism to enlightenment, psychology to nature, hate to love. It became obvious to me that the dwindling space on my shelves was becoming a serious problem and that my unique and valuable collection needed a permanent home, one that provided easy access for readers and a good environment for books.

I decided to donate my collection, if possible, to the University of Wisconsin's Special Collections (formerly Rare Books) in the Memorial Library because when I worked there in the sixties under Felix Pollock (himself a poet), I became familiar with the Private Press and Small Magazines Collections, and I believed that my poetry collection, which included many of both, would complement their collections. For example, I well remembered finding there W. H. Auden's poem "The Final Blow," about a blowjob with a neighbor, published in a chapbook by the small press, *Pricks Around the World*.

When I described my collection to the Library, they agreed immediately to house it and to honor my terms, which are to preserve the integrity of the collection by never breaking it up or getting rid of it and to give access to any scholar or other reader who wished to use the collection. After the collection left my house in 1999 and I came home to empty shelves, I had a tremendous sense of loss. But in a short time, I began collecting again, and I recently donated three hundred more items to the collection.

I have enjoyed poetry for the same reasons I enjoy opera, dark chocolate, sex, the Grand Canyon, and Machu Picchu – glorious beauty, great emotion and mystery in a spiritual sense. I also am happy that my collection – which is a historical tapestry reaching through the centuries to the present day – reveals the role of gay men in the history of events and emotions that might be lost if it weren't preserved in the poetry in my collection. I have laughed and cried and learned from this poetry. Now others can, too. ■

To View the Collection:

The Department of Special Collections is located on the 9th floor of Memorial Library, 728 State St. From the 1st floor take the elevator marked "South Stacks and Special Collections" to the 9th floor. The exhibit area of Special Collections will be straight ahead; from the exhibit area the reading room is to the right.

### My Normal Heart

You rage about my lifestyle  
Of which you'll have no part  
You say it's all unnatural  
But I have a normal heart.  
It aches when I am lonely,  
It bleeds when I am sad,  
It pounds when I go crazy.  
So why do you get mad?

It tells me that I need him.  
It swells with love and pride.  
It's not my dick that rules my brain  
But my feelings from inside.  
There is nothing wrong with me;  
I've known that from the start.  
Though my life is strange to you,  
I have a normal heart!

From *The Poetry Now* book of gay verse, page 58.  
Author, Kerrie Pateman



# CHANGING PLACES

This project is supported by the Dane County Cultural Affairs Commission with additional funds from the Overture Foundation and Pleasant T. Rowland Foundation.

Presenting Sponsors include: Evjue Foundation Inc., the charitable arm of The Capital Times; American Girl Fund for Children, Overture Center for the Arts, IMS, and Isthmus.

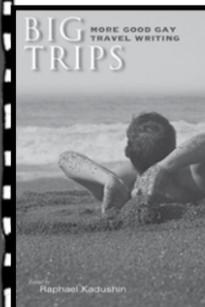
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# SHALL NOT BE RECOGNIZED

*portraits of same-sex couples*



The battle surrounding legal recognition of same-sex marriages and civil unions has grabbed headlines in recent years. Voices from the political and religious arenas have had their say. Often lost in the debate have been the voices of same-sex couples themselves. Here are photographic and verbal portraits of couples whose committed relationships are considered by many to be unworthy of recognition.



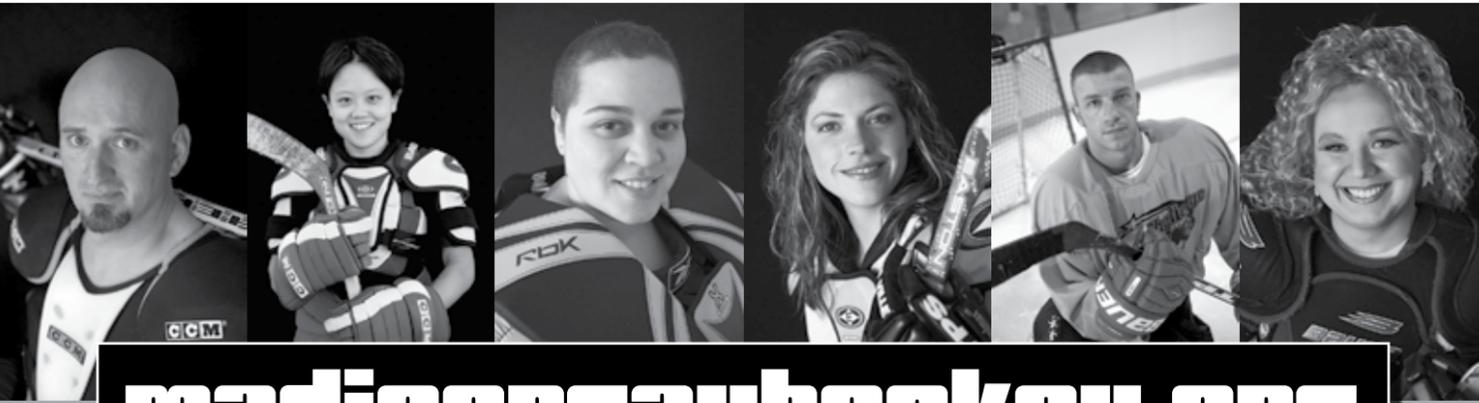
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*She would rather light a candle than curse the darkness, and her glow has warmed the world.*

—Adlai Stevenson on Eleanor Roosevelt

**You've signed on to co-chair Barack Obama's national gay leadership and policy committee. What is involved with that?**

I was co-chair of Hillary's committee. Now I am Barack's co-chair along with Tobias Wolff. Our duties are to do outreach and bring people onto the committee and into the campaign. Also, to educate about the stark difference between the Senator Obama and Senator McCain on issues of concern.

Senator Obama has such comfort in the LGBT community. He's not stumbling over the language, where candidates in the past would. That's refreshing. Fundamentally, he supports full equality. McCain usually avoids the topic.

Barack Obama supports the repeal of the Defense of Marriage Act. He supports repeal of Don't Ask, Don't Tell. He supports a comprehensive Employment Non-Discrimination Act at the national level and domestic partnership benefits for gay and lesbian federal employees.

**Does Congresswoman Baldwin see a role for herself in an Obama administration? Vice President, perhaps?**

*(Chuckling)* Not Vice President. I see myself as a key supporter in the Congress. He has pledged to offer a national health care plan. That's been the issue that I've been so involved with and has brought me to public service in the first place.

**What changes have you noticed in Congress' view on lesbians and gays since you were first elected?**

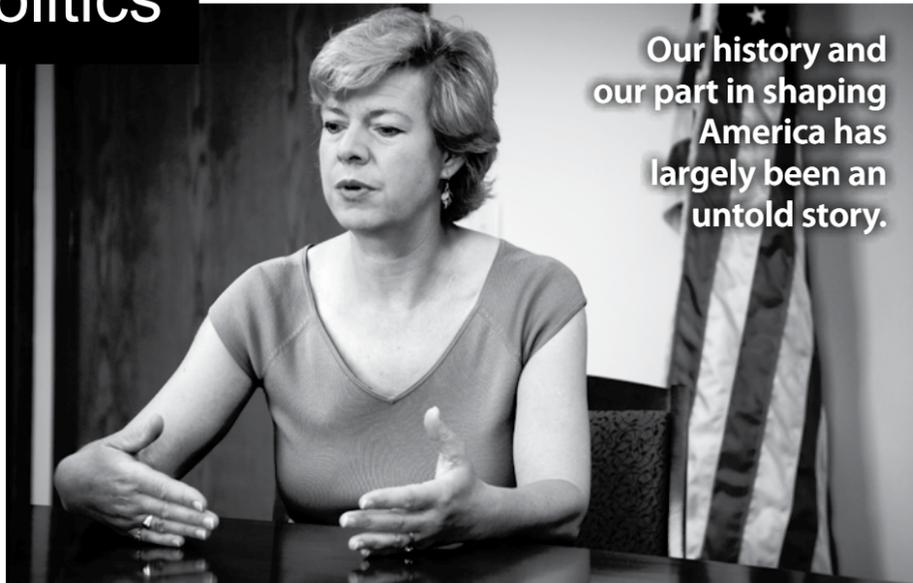
There's been a lot. In my early days we were always fighting defensive battles. The

our lives | Tammy Baldwin  
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# Our Candle in Congress

Running for her sixth term, **Congresswoman Tammy Baldwin** is still an equality pioneer as she talks about her newly-founded LGBT Equality Caucus and co-chairing Democratic Presidential Nominee Barack Obama's national gay leadership and policy committee.

**Our history and our part in shaping America has largely been an untold story.**



Republicans were saying we have to define marriage in the federal constitution. When the Democrats took control of Congress two years ago, we no longer had defensive battles. For the first time, we started bringing matters to the floor that would advance LGBT equality. While President Bush won't sign them, it's provided preparation for when Senator Obama is in the White House. We brought the Matthew Shepard Act, adding sexual orientation, gender identity and expression as well gender and disability status to the national hate crimes laws. Then we brought the Employment Non-Discrimination Act. It was not as comprehensive as many wanted, but advancing pro-equality legislation is a new day. We should celebrate that. We've had the first-ever hearings on transgender issues and employment discrimination. Recently we held a hearing on repealing the Don't Ask Don't Tell policy. One witness that the opposition called was so extreme that she almost did harm to their arguments. When we get back into session, we'll have a hearing on one of my bills which provides domestic partnership benefits to federal employees.

**What lead to creating the LGBT Equality Caucus?**

We always had a sort of informal group who I could call into action when something was coming up. While under Republican rule and fighting defensive battles we wanted to make sure we had enough votes to defeat the federal marriage amendment. I got this group together and we would talk to all the members of Congress and count up how people were going to vote. Now that pro-equality legislation is advancing, we had to be sure we had sufficient votes to pass it. We knew it wasn't as simple as saying, "Can you vote yes on this?" It was saying we were going to educate people on what it does and what controversies are likely to come up so they can really think through and confidently say, "I'm going to vote for it." It became obvi-

ous that formalizing this group would be helpful, so we announced the creation of the LGBT Equality Caucus. Now we can formally convene to strategize about how to divide the labor of educating our colleagues and counting votes. Now we have a vehicle for hosting briefings on Capitol Hill. Those are distinct from committee hearings where you bring in guest speakers and usually both members and staff attend. We've had one on international LGBT human rights issues. As far as we've come, we have a long way to go. Even still, there are other places in the world where our leadership through our State Department could be very helpful in terms of saving lives and influencing policy abroad.

**What is at stake in our Wisconsin election?**

The control of the State Legislature. The previous Republican Senate and Assembly put our state constitutional amendment on the ballot in my mind for totally political reasons. They wanted to stir up the most conservative voters in the state. In November we can get rid of the remnants of that Legislature. We've already won the Senate back to Democratic control. The Senate would never dream of doing something as divisive as the constitutional amendment. Now, we are three votes short of winning the Assembly. If we do, I think we can see a very progressive agenda on a wide range of issues. I'm hopeful that our new Legislature in Democratic control would be able to repeal our antiquated law prohibiting couples from leaving the state to go to other states that have same-sex marriage rights. I also hope they consider domestic partnership benefits for state employees—something that is putting us at a competitive disadvantage. At the university setting we're losing faculty. They're not only taking their talent and intellect away, but also their grant dollars. One faculty member whose incredible research was funded by a multi-million dollar grant took it with him to a

different university. Grants go with the researcher, not the institution. The money he took would have paid for the entire domestic partner benefits for all of the university employees in the state. It's crazy that we're not doing this.

**Once legal equality has been established, what next?**

Equality for transgender people will still be in front of us. Laws are only a part of our struggle. It's important that we still quite simply come out. We've always found that people's attitudes toward LGBT rights depends on whether they know and care about somebody who is LGBT.

**What differences do you see in the gay youth today compared to when you were a student here?**

It's enormous. I came out fairly late, about mid-way through college. Late compared to the youth today. Partly because nobody ever uttered the words gay, lesbian, bisexual or transgender. At least from the respected role model. Our history and our part in shaping America has largely been an untold story. I think for many, if you feel different and don't have a name for it, you don't feel like there is anyone else like you. That's changing with the establishment of GSAs and education for teachers about the importance of being inclusive in their curriculum. I'm not talking about sex education as much as I am saying, "This famous person in history happened to be a gay man. This scientist who made this important discovery happened to be a lesbian." You can have a different sense of belonging if you can come out in a community that celebrates that.

**And finally, who are a few of your heroes?**

I look to pioneers from another generation who told me I could aspire to do what I was dreaming about doing but I thought I couldn't because I was a lesbian. I think about Harvey Milk. Del Martin and Phyllis Lyon. Frank Kameny. The early political leaders who decided not to be silent showed me a path. The first time I ever met Del and Phyllis was right when I was first elected to congress. The National Organization for Women held a lesbian rights summit. I was a speaker, and they were getting an award. I was so excited to tell them the influence and role they played in my pursuing this. But what was so shocking, or just breathtaking, was their reaction to meeting me. I'm standing here saying to them, "You're my hero," ... And Phyllis says... "Del, Del, come over here Del... This is what we've been working for our entire lives. This is what we've worked to achieve."

**You're in that role for a lot of people now.**

Yeah, and you forget that sometimes. You don't necessarily see it, but then you get the letter from somebody whose struggling somewhere, and they write and say I learned about you, and now I know I can do something. ■

# Fall Theater Preview

Madison Repertory Theater Acting Artistic Director, **Trevin Gay**, showcases some of the artists and shows from the companies that make our local stages great. **PLUS: Our History and a tear-out Season Calendar**



our lives **OL** Trevin Gay  
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- 25 Season Calendar

**You're a theatre lover and may not even know it yet!**

WITH A POPULATION OF APPROXIMATELY 220,000, OUR CITY HAS AN ENORMOUS amount of top-notch theatrical offerings. Theater, unlike film, gives the audience a chance to breathe the same air as the performers and to participate in the experience. Also unlike film, the audience is necessary for the show to succeed. Consider this your casting call and come experience one of the many offerings our creative community has to share. We cannot do this without you. Your presence is vital. The fact that each performance is live means anything can happen. Just a short drive outside of Madison you can find even more theatrical offerings, please visit [madstage.com](http://madstage.com) for comprehensive show listings, audition notices, as well as information on local theater companies not listed here. See you at the theater! —Trevin Gay

Photographed by **Natacha Pibette**

## Show Spotlights

Mark these must-see productions on your calendar. They're our highlights from the upcoming season.

**Cloud 9** By Caryl Churchill

Directed by Casey Sean Grimm

**A Mercury Players and StageQ co-production**

The Bartell Theatre (113 E. Mifflin St.)

**March 6 - April 4**

AN OUTRAGEOUS TAKE-NO-PRISONERS assault on societal hypocrisy and repression, *Cloud Nine* is a whirlwind tour from 1880s Africa to the present day.

### Dixie's Tupperware Party

Overture Center (Broadway Series)

Promenade Hall (201 State St.)

**Oct. 21 - Nov. 2**

PLAYBILL MAGAZINE CALLED *DIXIE'S Tupperware Party* "a unique hybrid of improv, drag show, social satire and Tupperware Party—complete with lids that burp."

Dixie Longate, the fast-talking Tupperware Lady, packed up her catalogues, left her children in an Alabama trailer park and took Off-Broadway by storm! Now, join Dixie as she travels the country throwing good ol' fashioned Tupperware parties filled with outrageously funny tales, heartfelt accounts, free giveaways, audience participation and the most fabulous assortment of Tupperware

ever sold on a theater stage. See for yourself how Ms. Longate became the #1 Tupperware seller in the U.S. and Canada as she educates her guests on the many alternative uses she has discovered for her plastic products! "Not your grandmother's Tupperware Party!"—NBC Today Show.

### Hair

**UW Madison's University Theatre**

**April 17-May 2**

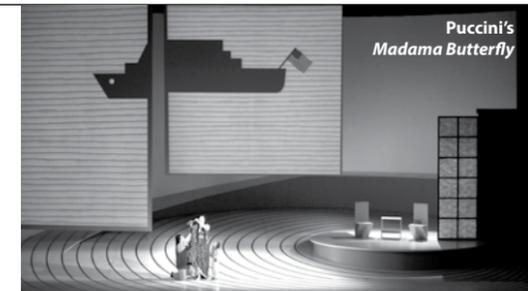
The rock tribal musical *Hair* because it effectively and entertainingly expresses important views about war and politics that are as timely today as they were when it originated over 30 years ago. Actor, Stage Director and Choreographer **André De Shields**,

will direct and choreograph *Hair* in the spring of 2009. André De Shields is a proud member of Actors' Equity Association. André has been seen on Broadway in *The Wiz*, *Ain't Misbehavin'*, *Play On!*, *The Full Monty* and *Prymate*. Some of his Off-Broadway credits include *Dream On Monkey Mountain* (Makak) and the title role in *Caligula*, both at The Classical Theatre of Harlem. Regionally André has performed *Death Of A Salesman* (Willy Loman), *Waiting For Godot* (Vladimir), *Inherit The Wind* (Henry Drummond). He has been honored as a Distinguished Alumnus of his alma mater, the University of Wisconsin-Madison, which bestowed upon him a Doctorate of Fine Arts honoris causa in 2004. ■

## The Cultural Crossover

Complimenting local stage companies, the **Madison Opera** offers the perfect supplement to broaden your theatrical range.

The performing arts in town are as diverse as our community. Outside of area theater companies, the Opera extends the reach of Madison well beyond Broadway to bring works that meet a global standard into our cultural core. If you've never given opera much thought before, consider wetting your feet with *Opera in the Park* in July. Or, better yet, dive right in and start with an institution. Puccini's *Madama Butterfly* will be on stage at Overture on November 21 and 23. ■



I came out into a radical lesbian feminist community in Kansas City, Missouri, in 1974 – in the excitement of the civil rights, anti-war and early women's liberation movements. Radical lesbians knew that the world was a mess and that we had (or could develop) the tools and analysis to transform it. We talked and debated and argued and created new ways of looking at institutions and power dynamics and relationships. And we believed that our lives were the laboratories for social change, so it was incumbent on us to embody new, transformative ways of relating and creating.

Along with the marches and rallies and conferences and various forms of direct political action, a movement of feminist art and culture was fomenting. As a singer, and a lifelong performer, I was bowled over by the women's music movement: lesbian singers and songwriters whose music spoke about our lives in ways that the top 40 never would; songs that were honest

and searing, funny and poignant, and that both supported and challenged us. I was transfixed. I still engaged in direct political action, but became convinced that creating a revolutionary culture was as important as any other form of political activism. Voila, I was a cultural worker!

Through my years of activism, I have remained focused on culture. I love music and theater, but I also believe in the ability of art to change minds and hearts. Movies, plays, music and books invite us into a particular world view. If that world view reifies the status quo, at the worst I'm going to be angered or drained or insulted. If it's not "that bad," then I'll still have had to struggle to reinterpret the work into something that makes sense for my life; if you remember the delight and relief the first time you heard someone sing a love song to a beloved of the same sex, you'll know what I'm talking about. Art can expand and transform our ways of interpreting the world.

Art that reflects us back to ourselves honestly lets us relax and feel normal, understood, supported. It lets us explore what our humanity means for us, challenging us to expand our world view. And art can keep us going and support us as we do our political work.

I started doing theater when I was in 6th grade (earlier, if you count making costumes and dancing around the living room while I sang and acted out the songs from Broadway shows). And because I love to sing and grew up with musical theater, I did lots of musicals. In high school, when I came out into the aforementioned lesbian feminist community, I started producing feminist concerts: Meg Christian, Margie Adam, Willy Tyson, Cris Williamson, Alix Dobkin. In college in Connecticut, I kept doing concert production, started a feminist band, joined a gay radio collective and became a women's music distributor. My first girlfriend in college was getting a degree in technical theater, so I hung around backstage and worked on shows, including appearing in and directing a few student musicals. It was easy to hop on the train to New York and get cheap seats for Broadway shows, too.

### If you remember the delight and relief the first time you heard someone sing a love song to a beloved of the same sex, you'll know what I'm talking about.

Although I never stopped singing and producing music, eventually I stopped doing theater. It was too hard to see myself in straight productions of *Peter Pan* and *Oklahoma*. I loved them, but they didn't feed my lesbian soul, and there weren't any feminist or queer troupes near me in Connecticut, nor in Madison when I moved here in 1981. In Madison, I sang with a variety of bands, and I worked on a series of feminist and queer shows on the community radio station, WORT-FM (I still host Better Living Through Show Tunes). I read the work of Carolyn Gage and Jane Chambers and other lesbian playwrights, and occasionally even got to see a production of their work in NYC or at a festival. And I continued to do lesbian and feminist political work.

But no theater — until one day a friend who was a member of the comedy improv troupe, Flaming Dykasaurus, told me that they were going to write a lesbian musical comedy. Was I interested in auditioning? Was I ever! I was cast, and was back in a play after 15 years. And I was hooked again. Then, after several years of working with a variety of theater troupes, established and experimental, on-stage and backstage, I heard that StageQ was looking for a new artistic director. Tom McClurg, founder and original AD, handed the reins to me in December 2005.

### StageQ: Queer Community/Theater

StageQ's mission is simply stated: to produce quality queer-themed theater and to build community. Almost three years into working with StageQ, I continue to be astounded by the complexity of that mission.

Lesbians and gay men work together with some projects and organizations, but they can really be at least two (and perhaps 200) separate communities. How do you build "community" among disparate groups who may feel that they have little in common? I don't have a global solution. But I do have some practical answers: Choose projects that will appeal to a variety of people; invite people to join you in a real and meaningful way; provide them with the support and training to succeed; treat them well and demand that they treat each other well; make quality and fun equally important.

So we choose plays that represent gay male experiences, lesbian experiences, queer experiences. Not every play represents every group, but over time we want our audiences to trust us to deliver amazing theater, so that they're willing to see shows that might not represent them directly. Our auditions are usually open. We offer classes and training to provide the skills to become involved. We produce an annual playfest to give opportunities to new playwrights, actors, directors and technicians. We ask everyone who works with us to treat each other with respect and courtesy and to be proactive in addressing and resolving conflict.

StageQ feels like a grand experiment, with wild successes and extravagant failures. Thank goodness that the failures are seldom apparent to the audience, although I'm painfully aware of how short we sometimes fall of my grand visions. What I do know is that the dedicated and talented people who work with us make us a little better at building community with every show.

The final component of the mission is the one I'm least sure we're successful at: building community among members of the audience. How do we create art that involves our audiences? Part of what I love about the theater is that it's almost impossible to receive it passively; unlike watching television or movies, you see real people moving on a stage within a few yards of you. The plays themselves draw in our audiences.

In addition, we try to communicate some of our process — why and how we do what we do — without hitting our audiences over their heads. It's something we're still figuring out. And, of course we ask for their support; there's no community theater if your community doesn't show up for it.

At the end of an evening with StageQ, you may have laughed and cried, been puzzled or infuriated, entertained or challenged. At the very least, you should have heard a great story, told well. And I hope that you leave the theater refreshed and supported to live your life in a way that expresses some sense of our connections as a community. ■

## The Stages of Her Life

In her own words, StageQ Artistic Director **Tara Ayres** describes how her search for culture and social change lead her across America and to a Madison theater community whose mission shines a spotlight on our queer experiences.

our lives  
Tara Ayres  
ourlivesmadison.com  
user Tara



**Artist Profiles** A spotlight of area talent on local stages



**Andrew Abrams**, Artistic Director of Four Seasons Theatre, has worked off Broadway, regionally and on tour as a professional director, musical director, conductor, composer and performer. Shows include: *Cinderella* (with Eartha Kitt), *State Fair* (with John Davidson), *Cabaret* (with Andrea McCordle), *Kiss of the Spider Woman*, *Masterclass* (with Rosemary Prinz), and numerous others. He wrote the music for the musical *But I'm a Cheerleader*, which was a finalist for the Jerry Bock Award and headlined the New York Musical Theatre Festival in September 2005. Andrew musical directed *Chicago* for the Broadway Dinner Theater in the Wisconsin Dells and was the Chorus Master for The Tender Land for the Madison Opera. He was the stage and musical director for all the Four Seasons Mainstage shows for the 2005-2006 and 2007-2008 seasons as well as the director for the youth theatre production of *Les Misérables* in June 2006.



**Dave Durbin** is proud to call Madison his home. He trained at the Circa '21 conservatory in Rock Island, Illinois, with Tom Walljasper and moved to Wisconsin in 1997. His first play was *Welcome To The Moon* at Brave Hearts Theater, followed by *Stiffy* at Broom Street Theater. Stage Q founder Tom McClurg gave him the title role in 1999's *Jeffrey* which was voted the funniest play of the year by the Wisconsin State Journal. Other roles include: Bette Davis in Rob Matsushita's *Whatever Happened to Bette And Joan*, Prior Walter in *Angels In America*, Jeff in *The Sum Of Us*, and most recently in Mercury Players' production of *Complete Female Stage Beauty* as Ned Kynaston. He has also worked with Tapit/NewWorks, participated in the Madison Rep's Young Playwrights Festival, played Katherine Heigl's boss in the Madison-shot independent film *Side Effects* and can be seen (briefly) in the HBO documentary *When I Knew*.



**Callen Harty** grew up in Shullsburg, Wisconsin, and has lived in the Madison area since 1982. He was a co-founder of Proud Theater and UW's 10% Society. In 2003 he was named OutReach's Man of the Year. He is currently the Artistic Director of Broom Street Theater. He has written around 20 plays that have been produced, acted hundreds of times in dozens of roles and directed a couple dozen. His writing has appeared in *Our Lives*, *Wisconsin Light*, *Out!*, *James White Review*, and elsewhere. His photographs have appeared in numerous publications, won several awards, and he has had two one-man shows in Madison. He lives with his lifetime partner, Brian, in Monona.



**Kelsy A. Schoenhaar** began her tenure as Encore Studio for the Performing Art's founding artistic director in May of 2000. With many years' experience managing human service programs, working as a professional musician and as a producing and directing playwright, Kelsy took her experience, her MBA and her vision of what a professional theater company for people with disabilities should look like and put them to work. As a composer, Kelsy offers diversity equal to the range of the stories told and the talents of the Encore actors and staff. Encore is the only professional theatre company of its kind in Wisconsin and one of the very few in the nation. ■

**Our History** by Richard Wagner  
**Mainstream Crossdressing**



**In the 1890s, the UW—Madison Haresfoot Club brought gender-bending into vogue.**

Theater with gender irregularity is as Wisconsin as cheese with your apple pie.

There's a long Wisconsin theatrical tradition of drag performances. The University of Wisconsin—Madison and the state had over half a century of experience with the well-known Haresfoot Club.

Formed in 1899 for university light drama presentations, the club productions proved so popular that they were taken on the road to communities around Wisconsin and even beyond. Since the University frowned on male and female students traveling together, especially on special trains, men had to assume all the feminine roles. The club's popular slogan became, "All of our girls are men, yet everyone's a lady."

The name stemmed from a publication of 1877, "Haresfoot & Rouge: How to 'Make-Up,' A Pratical Guide to the Art of 'Making Up' for Amateurs," which prescribed the application of powder with the foot of a rabbit.

The productions, mainly written and composed by the club members, spoofed popular topics. In early 1939 the program for the forty-first show depicted a Nazi storm-trooper for a show titled, "Annex Me Another." A musical comedy based on the legend of Paul Bunyon was titled "Big as Life."

When traveling around the state the Haresfoot productions were most frequently produced in high school auditoriums or perhaps an American Legion Hall. The paper of the La Crosse State Teachers College (now UW La Crosse) reported in 1928, "James Curtis, as Marian Grey, will long be remembered for the impression he made in 'Feature That!' With a blond wig, a pretty complexion and deep-set dimples together with his pretty delicately colored gowns, certainly made him very attractive." Presumably, the attractive and dimpled Mr. Curtis had a starring role.

**The club's popular slogan became "All of our girls are men, yet everyone's a lady."**

Republican Governor Walter J. Kohler in 1954 heaped praise in a manner designed to appeal to both the Irish and cross-dressers in a letter in the program. "Like Saint Patrick's Day in Dublin, the Haresfoot show is always a grand and hilarious occasion for those present."

The male chorines of Haresfoot were named "The Ponies." Badger yearbook would show them in drag and as regularly attired male students.

Haresfoot students went on to fame. Porter Butts performed in drag and assisted productions many times, and later became director of the Memorial Union. Jerry Bock, born in 1928 in New Haven, Conn., was a senior when he scored the Paul Bunyon play and later went on to compose the Broadway success, *Fiddler on the Roof*. Herbert Stothart also wrote music for Haresfoot and went on to win an Oscar for his arranging the score for the *The Wizard of Oz*. Joseph E. Davies was Franklin D. Roosevelt's ambassador to Russia and published his memoir as *Mission to Moscow*.

The traditions of vaudeville, burlesque and operetta which spawned the type of musical comedy Haresfoot embodied were disappearing from mainstream life after World War II in America. Haresfoot would continue into the age of the New Frontier, but just barely. Female impersonation was becoming associated with the gay subculture. Men spoofing female dress was less acceptable when women's liberation was seriously questioning female presentation and roles. So the curtain came down, but a lot of fun was had on and off stage. ■

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

DURBIN PHOTO BY COLM MCCARTHY

# Theater Calender

A seasonal listing of productions compiled by Trevin Gay  
 For FULL LISTINGS see madstage.com

## September

- 4-28 **The Full Monty**  
By Terence McNally  
Mercury Players
- 4-27 **Doubt: A Parable**  
Strollers
- 19-10/5 **Fully Committed**  
A Comedy by Becky Mode  
Madison Repertory Theatre
- 26-28 **Footloose**  
Four Seasons Youth Theatre  
Mitby Theater
- 26-10/11 **The War of the Worlds**  
UW University Theatre

## October

- 3-18 **Walk with a Vampire**  
Encore Studio  
for the Performing Arts
- 17-11/3 **The Love of the Nightingale**  
UW University Theatre
- 17-19 & 24-26 **Waiting For Godot**  
A Comedy by Becky Mode  
MATC Performing Arts
- 21-26 **Avenue Q**  
Overture Presents (Broadway Series)
- 31-11/15 **Exchange at Cafe Mimosa**  
By Oana-Maria Cajal  
Mercury Players

## November

- 7-9 & 14-16 **Winnie the Pooh**  
MadCAP  
Madison Creative Arts Program
- 6-29 **Hamlet**  
Strollers
- 7-23 **The Greeks**  
By John Barton & Kenneth Cavender  
Adapted from Euripides & Homer  
Madison Repertory Theatre in Collaboration with the UW—Madison Dept. of Theatre and Drama
- 21-29 **Tearoom Tango**  
By Douglas Holtz  
Mercury Players Theatre

## December

- 4-20 **A Queer Carol**  
by Joe Godfrey  
StageQ
- 12-14 **The Wizard of Oz**  
Overture Presents (Broadway Series)
- 12-19 **Seven Santas**  
by Jeff Goode  
StageQ

## January

- 16-2/1 **Bus Stop**  
By William Inge  
Madison Repertory Theatre
- 23-25 & 30-2/1 **I Love You, You're Perfect, Now Change**  
MATC Performing Arts
- 23-25 **Sweeney Todd**  
Overture Presents (Broadway Series)

## February

- 6-8 **Candide (in Concert)**  
Four Seasons Theatre  
at the Wisconsin Union Theater
- 13-14 **Jesus Christ Superstar**  
Overture Presents (Broadway Series)
- 19-28 **Lost Track**  
Encore Studio  
for the Performing Arts
- 27-3/28 **Vamp**  
By Ry Herman  
A Mercury Players Theatre  
co-production with StageQ
- 27-3/14 **A Midsummer Night's Dream**  
UW University Theatre

## March

- 5 **Duncan Sheik at the Wisconsin Union Theater**  
EFour Seasons Theatre in cooperation with the Wisconsin Union Theater
- 6-8 **Candide (in Concert)**  
Four Seasons Theatre  
at the Wisconsin Union Theater

- 6-4/4 **Cloud 9**  
By Caryl Churchill  
A Mercury Players Theatre  
co-production with StageQ
- 6-8 & 13-15 **Picnic**  
MATC Performing Arts
- 6-22 **True West**  
By Sam Shepard  
Madison Repertory Theatre
- 13-14 **Jesus Christ Superstar**  
Overture Presents (Broadway Series)
- 20-22 **The Drowsy Chaperone**  
Overture Presents (Broadway Series)
- 26-28 **Willy Wonka**  
MadCAP  
Madison Creative Arts Program
- 28-4/11 **Falling Girls**  
UW University Theatre

## April

- 17-19 **Stomp**  
Overture Presents (Broadway Series)
- 17-5/2 **The Green Room**  
Encore Studio  
for the Performing Arts
- 17-5/2 **Hair**  
UW University Theatre
- 24-26 **Student-Directed One Act Plays**  
MATC Performing Arts
- 24-5/17 **My Fair Lady**  
By Alan Jay Lerner & Frederick Lowe  
Madison Repertory Theatre

## May

- 2,3 & 9 **6th Annual Madison New Play Festival**  
Various playwrights  
Madison Repertory Theatre
- 8-10 & 15-17 **Honk!**  
MadCAP  
Madison Creative Arts Program
- 15-6/6 **Well**  
By Lisa Kron  
Mercury Players Theatre
- 17-5/2 **The Green Room**  
Encore Studio  
for the Performing Arts
- 17-5/2 **Hair**  
UW University Theatre
- 24-26 **Student-Directed One Act Plays**  
MATC Performing Arts
- 28-6/6 **Queer Shorts 4**  
StageQ

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## A Change of Script

Is theater a metaphor for life? Dale Decker shows how useful it can be sometimes to rewrite a rehearsed behavior.

**W**hen people learn that I'm involved with community theater, I often hear, "Oh, I can't act at all." While it's true that not everyone is cut out for the stage, we all use our acting skills everyday. Learning lines and picking up cues allow us to interact smoothly with others without constantly considering what to say next. We all have thousands of scripts ready to play out whenever we need them. We've rehearsed them for so long they've become second nature. Consider this example:

**Bob:** Jack, this is Jill. Jill, this is Jack.  
**Jack:** [extending hand] Pleased to meet you.  
**Jill:** [accepting the handshake] Likewise. How are you today?  
**Jack and Jill:** —Insert discussion of the weather or other non-threatening topic here—

Jack and Jill already know their lines and hit their marks flawlessly. There will be some variation but we've all learned how to perform this script without thought. Introductions are very simple and usually free of any important social implications. However, for queer people, even this script can get complicated. When I first meet people, I'm often standing next to my husband whom I in turn introduce. My old script would have been, "This is my partner." This script typically stopped the conversation cold, resulted in an abrupt change of subject, or prompted a stumbling attempt to look politically correct. Annoying for sure, but I was very comfortable with those reactions.

With the recent political fight for marriage equality, I decided to change my script to, "This is my husband." This causes me a lot of anxiety because it's not easy to predict what the other person will do. I've stepped outside the usual script, forcing the other party to adjust quickly to my new line. Some people launch into a discussion of whether my marriage is legal or not, other people look offended, and yet others congratulate me. Well-worn scripts are like plays—smooth and easy to watch. New scripts are like improv theater—exciting but the potential disaster creates anxiety.

Imagine all the scripts you learned while growing up, and it's easy to see how things



**Well-worn scripts are like plays—smooth and easy to watch. New scripts are like improv theater—exciting but the potential disaster creates anxiety.**



get complicated quickly. Unless all the people around you had a very similar childhood, you are bound to use scripts that others don't understand or that are inappropriate for the situation. A very common difficulty with couples is the "fight" script. One person opts for the *Moonstruck* script (yell and scream until everyone bursts into tears and the issue resolves) while the other person uses the *Remains of the Day* script (give very subtle hints about the problem but never speak it out loud). One person will feel ignored and disrespected while the other will feel attacked and offended. To be successful, this couple has to make a new script that fits with both of their styles.

Mismatched scripts might seem easy to identify, but it's very difficult to monitor your own performance. The services of a good director can pinpoint problem areas and provide suggestions to make the scene flow. You can recruit a good friend or family member if your problem is relatively simple, or find a counselor if things are more complex. Since the counselor has never been a player in your scripts, they can be more objective in identifying problem areas.

After you've consulted with your new director and have identified any problems, you'll need some rehearsal time. A classic way to practice new scripts is the empty chair exercise. Simply get yourself an empty chair and pretend your loved one is sitting in it. Then go ahead and discuss your issue with the imaginary person. Yes, I know this sounds foolish but it really works. The empty chair conversation increases your confidence and allows you to become familiar with your thoughts before you take things up with the real person. You'll be more relaxed and better able to focus on the issue rather than your performance.

The final step in the process is to put your new skills to work. Remember, though, that you aren't alone on the stage of life. Your fellow actors will be expecting the old performance and will instinctively pull you back toward your previous habits. Be prepared for reactions of confusion, anxiety or even anger when you start down a new path. Be patient and allow your loved ones to adapt. Better yet, practice together. ■

Dale Decker has been a psychotherapist and substance abuse counselor in our community since 1994. He can be found online at [www.daledecker.net](http://www.daledecker.net)

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# When Hate Speaks Out

When a preacher implied murder in his Wisconsin speech, what followed challenged our right to debate. **Tamara Packard** reviews a Supreme Court decision.

As LGBT Americans, we know the poisonous things that grow in silence, in whispered, half-heard words, in the darkness of the closet. It is therefore important for us to exercise our rights as Americans to speak, to call attention to hateful words spoken behind closed doors, and cast light on these beasts before they harm anyone. Our Constitution's guarantee of free speech was fashioned to assure unfettered interchange of ideas to bring about of political and social change. In this struggle for LGBT political and social equality, the right to uninhibited and robust debate could not be more important to us—or more threatening to our opponents.



**He made sounds like gunfire as if he were shooting gay people, and described the speech as apparently advocating murder.**



A case recently decided by the Wisconsin Supreme Court illustrates just how horrible things can get behind closed doors and how threatened our opposition can feel when we call the public's attention to the situation. Unlike many of the cases I write about in this column, I participated in this case from the start as the attorney for Fair Wisconsin (then named Action Wisconsin). I am also proud to report that our Supreme Court's decision sent a message that it does not pay to try and shut down political debate; instead, it may cost you. Here's what happened:

In October 2003, Grant Storms, a New Orleans preacher who has received national media attention for his efforts to stop the "gay Mardi Gras," a/k/a Southern Decadence, came to Wisconsin. He came to speak by invitation at the "International Conference on Homo-Fascism." Fair Wisconsin, busy trying to defeat legislative efforts to ban gay marriage, obtained a recording of his speech and officials were horrified by what they heard.

In his speech, he drew an analogy between the "homosexual movement" and the Philistine Army in the biblical story of Jonathan and his armor bearer. Early in his talk, he described our movement as a Philistine army that wants to eliminate those like Storms and his audience:

**It's us or them. There's no in between. There's no having this peaceful co-existence. They have to eliminate us and the Word of God if they want to succeed. It's almost like communism and capitalism. It's going to be one or the other. You can't have both. ...Either they'll crush us and have laws and silence us and kill the ones that won't be silent, or the church or the Lord Jesus Christ will rise up and say this is a Christian nation. This is the way it will remain. Go back in the closet.**

Storms decried the modern church for sitting around and hiding, rather than battling "the enemy." He said it was time to begin "taking it to the streets" because his cause had not made enough progress in legislatures and courts. He expressly warned against heeding those who would discourage listeners from "going out and beating up the Philistine army" on their own. He relayed in this way the moment when Jonathan killed the first twenty Philistines:

**Wheew! Come on. Let's go. God has delivered them all into our hands. Hallelujah! Boom, boom, boom, boom, boom. There's twenty. Whew. Ca-ching. Yes. Glory. Glory to God. Let's go through the drive-thru at McDonald's and come back and get the rest.**

After listening to Storms' whole speech, which lasted about an hour, Fair Wisconsin issued a press release alerting the public to this conference and the fact that a state Senator attended it, during a time that the legislature and public were debating a proposal to limit the legal rights of LGBT people. The press release

quoted several speakers including Storms, noted that Storms made sounds like gunfire as if he were shooting gay people, and described the speech as apparently advocating murder. Storms disagreed with Fair Wisconsin's interpretation of his speech, but instead of using his access to the press to explain that was not what he meant, he demanded Fair Wisconsin retract its statements. When Fair Wisconsin refused, Storms sued Fair Wisconsin for defamation.

The trial court dismissed the case, finding that no reasonable jury could find for Storms. This finding was in large part because in order to succeed, Storms, a public figure, would have to prove that Fair Wisconsin spoke with "actual malice," which is defined as speaking while **1) knowing it is false, 2) knowing it is probably false, or 3) having serious doubts as to its truth.** Instead, the trial court found that Fair Wisconsin's interpretation of Storms' words was reasonable. Having expended considerable resources to defend its right to speak, Fair Wisconsin asked the trial court to order Storms' lawyer to pay Fair Wisconsin's reasonable attorney's fees as a sanction for bringing a frivolous lawsuit. The trial court agreed and ordered the lawyer to pay over \$87,000 in fees and costs.

That decision was appealed all the way to the Wisconsin Supreme Court, which agreed with the trial court: Fair Wisconsin's interpretation was reasonable, and the attorney deserved to be punished for bringing a frivolous case. The Supreme Court also emphasized that free speech considerations were important in this case: Storms had argued that because Fair Wisconsin and Storms were ideological opponents, this could be used to prove that Fair Wisconsin spoke knowing that the press release they issued was probably false. The Court explained, "To maintain that where a statement furthers one's political views there is evidence of actual malice would undermine the very protections that justify the actual malice requirement in the first instance."

The Supreme Court's decision makes it clear that the response to objectionable speech is more speech, especially in the context of politics and social issues. Through exposing the flawed, twisted and hateful thinking behind efforts to disenfranchise us, we can win the debate. So keep talking. Keep demonstrating we too are human, and endowed by our Creator with "certain unalienable rights," including "Life, Liberty, and the pursuit of Happiness." We will get there. ■

Tamara Packard is a Madison civil rights lawyer, activist and partner in the law firm of Cullen Weston Pines & Bach LLP, [www.cwpb.com](http://www.cwpb.com).

Links to the complete decision in *Donohoo v. Action Wisconsin*, 2008 WI 56, including a complete text of the Storms speech, can be found on the Wisconsin Supreme Court's website, or at [www.cwpb.com/news](http://www.cwpb.com/news).



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**The Value of Charity**

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**W**e all have our favorite charities and non-profit organizations that we support and want to see succeed. Whether we give them money, our time or some of both, they are an important part of our community. While serving the underprivileged or championing an important cause, these non-profits depend on us to help.

Among many individuals, gifting appreciated securities like stocks, bonds or mutual funds is a popular option. It can be a simple way to help your favorite charity and provide a significant tax benefit as well. In addition, it may aid in rebalancing your portfolio while offering a more cost-effective avenue than donating cash.

There are often tax advantages you should consider. For example, if you were to sell appreciated stock and donate the cash, rather than the actual security, you would be responsible for the capital gains tax on that sale. Typically there is a 15% tax due on any gain if the security has been held more than 12 months. If held a year or less, the gain is subject to your regular income tax rate.

If, instead, you donate the security itself to the charity and let them sell it, there is no tax cost and they get the full benefit of the value of the gift. You get to claim a tax deduction for the fair-market value at the



**If you donate a security to the charity and let them sell it, there is no tax cost and they get the full benefit of the value of the gift.**



time of the gift, but check with your tax advisor about whether there are restrictions on what you can offset with respect to your adjusted gross income. Also, special tax benefits don't apply to securities held less than one year.

There are other reasons to gift securities to a charity. It may give you an opportunity to readjust your portfolio or lock in a security's greatly appreciated value. Perhaps a stock has become too great a percentage of your portfolio, and gifting it allows you to invest in other assets that help you to diversify.

Finally, if you are in the habit of giving monthly or weekly to an organization, like your church for example, you can eliminate the need to write out checks each week by making a one-time gift. This may help your personal cash-flow requirements, plus it saves time.

Gifts to a worthy charity provides a great way to give back to your community. All parties end up ahead, and you get the pleasure of helping a valuable cause. ■

Jaime Zimmerman is a Vice President, Senior Investment Consultant, at the Madison office of Robert W. Baird & Co., member SIPC. For more information, visit [www.jzimmermanfinancialadvisor.com](http://www.jzimmermanfinancialadvisor.com)

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The spare, ultra-modern interior provides a cool backdrop for the wide range of indulgences available. From the classic Viennese Sacher torte to a nouveaux "flight" of cordials in edible chocolate cups, the European-inspired flavors and textures are truly allowed to shine in this setting.

Choose the perfect complement to your baked goods from a list of signature drinks made from top-shelf libations or the nice wine selection, already thoughtfully paired for you with each menu option. If a little nighttime caffeine doesn't scare you, opt for one of the delicious coffee concoctions. The luscious Cortada Condesada mixes espresso and sweet condensed milk into an amazingly thick and frothy creation, perfectly balanced against one of the less-sweet offerings, such as a Frangipane.

Need more of a nosh? There are savory options, as well. "Small plate" selections include cheese flights – a medley of three artisan cheeses, each paired with an individual complement, such as nuts or fruit.

Saturdays add a new dimension to the menu: Viennoiseries. Including scones, croissants and cinnamon brioche, these are the kinds of treats you can enjoy any time of day. Perfect for a morning coffee break, Sucré opens daily at 10:00 a.m.

If you happen to stay for lunch, there is a nice selection of sandwiches available. The salami sandwich, made from locally-raised beef and served on peasant bread, is a simple and delicious option. Other choices include roasted vegetables on croissant or blue cheese and pear on herbed focaccia, alongside the more traditional turkey or tuna salad.

Whatever time of day you go, you're sure to find an ambitious selection of well-crafted European treats with a knowledgeable staff well-equipped to help you narrow down what is, happily, a very tough decision to make. —Amy VanKauwenbergh

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This journey has blessed me with a deeper understanding of how I choose to express myself.

Life made it necessary for me to grow up fast. This left little time to contemplate many of the rituals of childhood because I had to tend to others – particularly as moral support for my alcoholic father and my physically and emotionally challenged mother. How the hell was I supposed to contemplate my own sexuality when I had to deal with being the “stable” one in the family?

I never realized it would be such an emotional and psychological ordeal to express one’s truth. When I was 19, and had lived on my own for two years, I came out to handful of close friends, before I came out to my parents and family. The irony—and blessing—for me was that everyone (and I mean pretty much everyone) had already concluded that I might be gay. They told me

that they were just waiting for me to come out and say it.

For the most part, my family has humored me in my erratic behavior and extreme life changes: leaving school, quitting a full-time job to volunteer for a nonprofit spiritual organization, switching jobs, moving around, etc. Since my mom’s passing in 2004, my family has been tossing ideas at me of going back to school or finally traveling or doing whatever it is that will make me feel complete.

In holding back so much of my younger life, I’ve come to understand how we all have a purpose in life. My road has not been an easy trek. The last four years of my mother’s life taught me a great deal about myself, about character, about enduring, the will to survive and the courage to move forward – perhaps more than I was ready for.

In January 2006, I was dreading the inevitable conversations that I would have to share with my parents and particularly my eldest aunt. “So, in March I’m moving to Wisconsin.”

“Please explain,” they said.

Like the announcer from the micro-machine commercials I blurted out, “Well, I fell in love. My partner is female. And I’m moving to Wisconsin to be with her.” I had to tell them that this was a leap of faith, that I would be okay no matter what happened.

While there was much well-intentioned concern for my seemingly rash decision, which was oozing with first-love energy, my family sent me here to Madison with their blessings.

Although I am no longer with the person I moved here for, this journey has blessed me with a deeper understanding of how I choose to express myself. I have also gratefully cultivated a kinship with many of the LGBTQA community through the Madison Gay Hockey Association and *Our Lives* magazine.

My deepest gratitude to the many hands that have helped co-create and manifest *Our Lives* as a voice for our community. Finally, my love and gratitude forever to my mother, Linda, who is carried with me, daily, in spirit. Thank you to Brian and Kate Johnstone. ■

our lives **Daun Johnston**  
ourlivesmadison.com  
user djwandererofthejourney

## How Her Journey Begins

For **Daun Johnston**, the road less traveled leads through Madison and ultimately to her own personal truth.

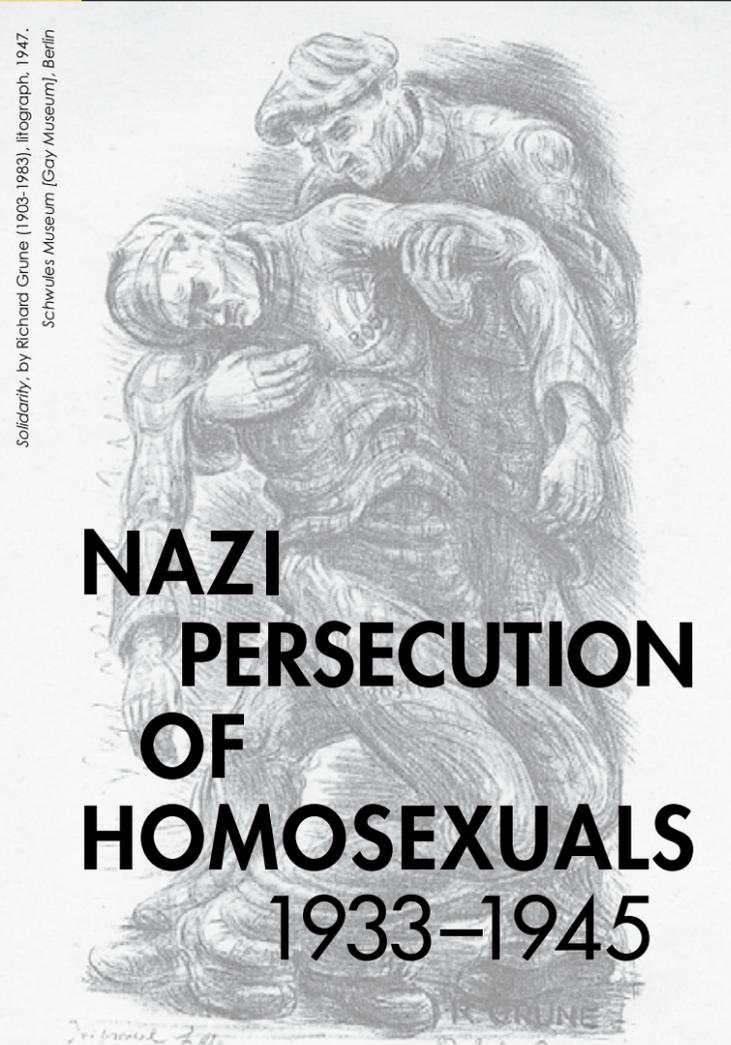
Being adopted and raised in a multicultural family is challenging enough without identifying as “queer.” It has taken the majority of my lifetime to be able to accept that what my mom taught me is true: “I can’t be anyone better than me.”

When I look to the roots of identifying as queer, I would have to say that my upbringing has given me the belief that loving someone for who they are—regardless of sex—is more truthful than love rooted in traditional practices only for the sake of tradition.

I am never really sure where to begin my story. And I have never been able to reduce it to a brief passage or a five-minute conversation.

I began my American life in Lexington, Kentucky. From the time I was about five years old, happily running around, holding my own with the neighborhood boys, I learned the term “tomboy.” Both my parents are artists, and they enthusiastically in-stilled in me the importance of being oneself—regardless of consequences. Although, there was some dispute when I wanted to start wearing pants to church. Even then, we came to an acceptable agreement and left it at that.

It was at that time, while my mother was enrolled at the University of Kentucky, that I had my first official exposure to gay men and lesbians. Because I was taught that “love is love is love,” I never had any qualms about the form, shape or color of love. Just because love traditionally took the shape of being between a man and a woman didn’t mean that it necessarily had to. What I didn’t realize was that the theory of “unconditional love” would foreshadow my own coming out at the age of 19.



## NAZI PERSECUTION OF HOMOSEXUALS 1933-1945

Presented at **UW MEMORIAL LIBRARY** at 728 State St. in **Madison**

**OCTOBER 10TH TO DECEMBER 10TH**  
GRAND OPENING ON OCTOBER 18TH

**Gay Straight Alliance for Safe Schools (GSAFE)** is proud to host this important exhibition from the **United States Holocaust Memorial Museum**. The General Library System at the University of Wisconsin-Madison is co-sponsoring the traveling exhibition, coming to Wisconsin for the first time!

**Free to the public during library hours** (bring driver’s license or photo ID)

**Theme for Programming:** From Hate to Hope

### EVENTS INCLUDE:

**Grand Opening on October 18th** at the Pyle Center at UW Madison at 5:00 p.m. Neal Guthrie, historian from the U.S. Holocaust Memorial Museum, will introduce the exhibition.

### PANEL OF SCHOLARS:

October 23rd at UW Chazen Auditorium at 4:30 pm. Jim Steakley, Dagmar Herzog, and Erik Jensen will present.

Visit [www.gsaforsafeschools.org](http://www.gsaforsafeschools.org) to learn about additional educational programs including the following:

**FILMS:** *Paragraph 175, But I was a Girl, Out of the Past, Love Story, Bent*

GSA Conference for middle and high school students

Presentation by German Scholar Andreas Pretzel

**Contact GSA for Safe Schools (GSAFE) about busing students to the exhibition: 608-661-4141**

**Did you miss it last year? Have no worries! It’s back by popular demand...**

### When:

Saturday, October 11th at 10:00 AM

### Where:

The Warner Park Community Recreation Center on Madison’s North Side

### What:

A 5K Walk, a 5K Run and a 10K Run followed by a picnic-style lunch, generously donated by Queen Anne’s Catering



### Who:

You, your friends, your family... walkers and runners of all abilities are welcome!

### Why:

It’s fun! And it’s a great way to support GSA for Safe Schools’ programming

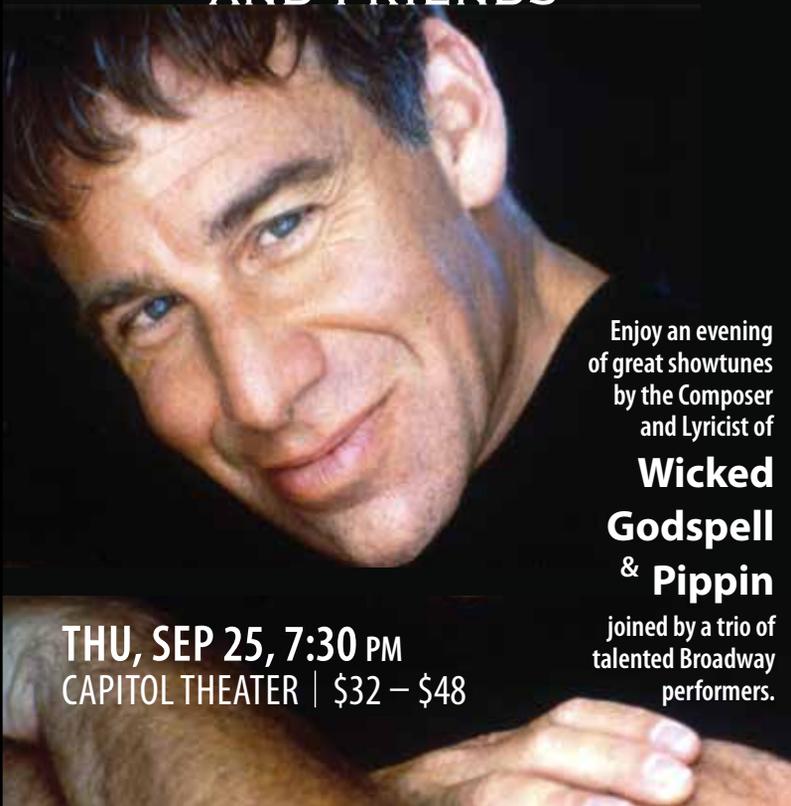


Visit [www.gsaforsafeschools.org](http://www.gsaforsafeschools.org) or call **Tim Michael** at 608-661-4141 for more info.

Ask questions, find support and learn more about the coming-out process in our forums online at: **OURLIVESMADISON.COM**

# OVERTURE PRESENTS

## STEPHEN SCHWARTZ AND FRIENDS



Enjoy an evening  
of great showtunes  
by the Composer  
and Lyricist of

### Wicked Godspell & Pippin

joined by a trio of  
talented Broadway  
performers.

THU, SEP 25, 7:30 PM  
CAPITOL THEATER | \$32 – \$48

## LAR LUKOVITCH DANCE COMPANY



TUE, OCT 14, 7:30 PM  
OVERTURE HALL | \$15 – \$39

“Stunningly Inventive!  
Mesmerizing! Passionate!  
This is what dance is really about.”

– New York Times

## Avenue Q

The Broadway Musical

Avenue Q has not been authorized or approved by  
The Jim Henson Company or Sesame Workshop,  
which have no responsibility for its content.



**PARENTAL  
ADVISORY:**  
Not fur the  
little ones.

TUE, OCT 21 – SUN, OCT 26  
OVERTURE HALL | \$28 – \$70



“A unique hybrid of improv,  
drag show, social satire and  
Tupperware party.”

– Playbill magazine



## Dixie's Tupperware party

TUE, OCT 21 – SUN, NOV 2  
PROMENADE HALL | \$20 – \$30

Overture Center  
FOR THE ARTS

[overturecenter.com](http://overturecenter.com)

TICKETS: 608.258.4141 | 201 State St., Madison, WI

GROUPS: 608.258.4159 | TTY/TEXTNET: 1.866.704.2328