

WINDY
CITY
TIMES

ARTS + THEATER

Nov. 14, 2018

WEEKLY

The Revolutionists' Kamille Dawkins.
Photo by Jon Cole



INTERSECTIONAL TEAM
CREATES CHANGE IN
**THE
REVOLUTIONISTS**

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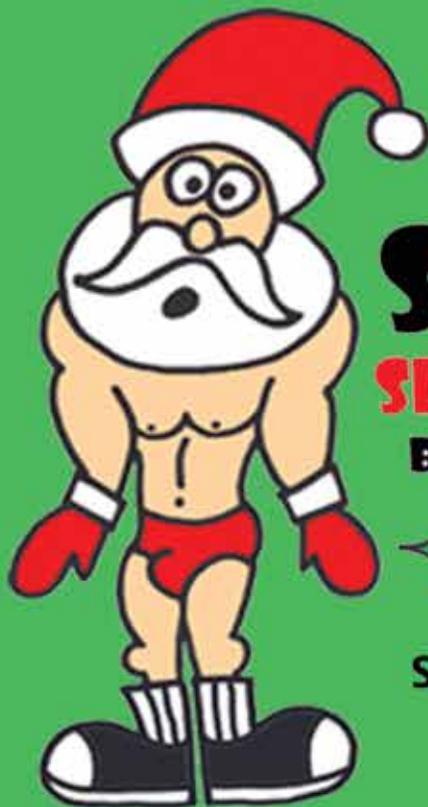
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THEATER REVIEW

110 in the Shade

Playwright: Harvey Schmidt, music; Tom Jones, lyrics; N. Richard Nash, book

At: BoHo Theatre @ Theater Wit, 1229 W. Belmont Ave.

Tickets: 773-975-8150; BoHoTheatre.com; \$35

Runs through: Dec. 16

BY JONATHAN ABARBANEL

It's not quite the Dust Bowl, but the drought won't end in this 1930s southwest rural town and people have just about run out of hope. So has Lizzie Curry (Neala Barron), on the brink of being an old maid as she keeps house for her rancher father and two brothers. They are so desperate, they're willing to put their faith—despite legitimate skepticism—in Starbuck (Tommy Thurston), a con man rainmaker. Within 24 hours it's pouring



Tommy Thurston and Neala Barron in **110 in the Shade**.

Photo by Liz Lauren

rain and Lizzie must choose between two suiters.

This musical of N. Richard Nash's 1954 play, *The Rainmaker*, is a sweet story about ordinary people, rural folks with natural reticence about personal feelings, and what happens when someone extraordinary blows into their lives. How-

ever, in director Peter Marston Sullivan's interpretation, even Starbuck is ordinary. The lyrics speak of his "bright, shiny wagon" but he pulls a poor peddler's handcart and his clothes are dull. He's not the imposing, handsome fantasy hero of most productions. This shaves a considerable layer of magic off the tale, but it also levels the playing field between Starbuck and File (Denzel Tsopnang), the divorced local sheriff who becomes Lizzie's other suitor. This Starbuck is more imaginative and verbal than most, and has more chutzpah, and is a masterful intuitive psychologist, but he's neither happier nor more fulfilled than anyone else, which is crucial to understanding the strength of Lizzie's smaller dreams.

Another layer is lost by this being a scaled-down version of the original, with big choral numbers and dances cut or shortened. The authors themselves reduced it some years ago to encourage more frequent productions, but it robs the show of Broadway musical pizzazz and size. The remaining chamber musical elevates the or-

dinary and mundane in the manner of, say, *Our Town*, which does a pretty good job of it.

The sweet story is intact, of course, with a lovely, lilting score by the authors of *The Fantasticks*, delivered with great intelligence and feeling under musical director Ellen K. Morris. Barron, Thurston and Tsopnang have fine musical chops and big voices, and the supporting company is strong. The three-piece orchestra (piano, violin and reeds) is lovely and provides considerable instrumental variety despite its tiny size. These performances are the real reason to see the show, as few readers will be aware—as I am—of differences from the original.

Costume note: if it's scorching hot, why do the men wear vests?

Starbuck is the name of Capt. Ahab's pure-hearted first mate in Herman Melville's *Moby Dick* and I don't know if N. Richard Nash intentionally borrowed the name. The charlatan weather-maker and the good, doomed sailor seem like polar opposites ... but you be the judge.

THEATER REVIEW

Cosmologies

By: David Rabe

At: The Gift Theatre, 4802 N. Milwaukee Ave.

Tickets: TheGiftTheatre.org; \$35-\$50

Runs through: Dec. 9

BY SARAH KATHERINE BOWDEN

Cosmologies, now in its world-premiere production at The Gift Theatre, is a confounding crash course in absurdist existentialism according to playwright David Rabe.

After a violent incident in a seedy hotel, teenager Eric (Kenny Mihlfried) must confront the mysteries of the universe with Richard (James D. Farruggio) and Teddy (Darci Nalepa), who may or may not be a pimp and a prostitute from the hotel, or who may or may not be his parents.

Director Michael Patrick Thornton is given a lot of material to work with by Rabe. One might claim it is too much material. Rabe's unfolding of an otherworldly or interdimensional scenario would lose momentum entirely were it not for Thornton's energetic staging of Eric's philosophic discursions on the nature of reality and love. Thornton shuttles actors all over the vertically epic Gift space, giving their attempts to gain understanding from one another an active and concrete project. He draws particularly physical performances from Farruggio, as a hard-hitting, space-devouring bully, and John Kelly Connolly, who plays a convict that intervenes in Eric's musings unexpectedly. There is less interest in Nalepa's use of space, and that may be partly Thornton's choice, and partly the fault of Rabe, who gives her two identities to play — despairing whore and adoring mother — with little opportunity to control the stage, or have much of a say in the confusing goings-on.



Hannah Toriumi, Kenny Mihlfried and Martel Manning in **Cosmologies**.

Photo by Claire Demos

Overall, Rabe's purpose is unclear. There are plenty of references to characters mistaking one another for other figures, but there is never a sense of stakes within those mistakes or recognitions. The audience does not understand what

it is being primed for on a plot level, and that means there is little to make viewers care about Eric's philosophizing. Likely, Rabe does not, but by eschewing choice and consequence for long-winded discussions and obfuscation for obfuscation's sake, he creates an impenetrable play with an impenetrable purpose for his audience.

Scenic co-designers Courtney O'Neill and Angela McIlvain create a sold sense of place in the otherworldly realm, and Charles Cooper's lights set the changing mood and time of that space expertly. Izumi Inaba's costumes feel old-fashioned in a way that fits both the real world and this alternate space. While Rabe may not provide an accessible story, the director, actors, and design team do their best to make his dialogue concrete, and the impact of his ideas specific.

CRITICS' PICKS

THEATER REVIEW

This Bitter Earth

Author: Harrison David Rivers

At: Theater Wit, 1229 W. Belmont Ave.

Tickets: TheaterWit.org; \$20-\$38

Runs through: Dec. 8

BY SEAN MARGARET WAGNER

In bringing *This Bitter Earth* to Chicago, About Face Theatre and director Mikael Burke are taking a very current, not always flattering snapshot of our range of responses to national violence as it creeps closer.

With his time-hopping, poetic drama, author Harrison David Rivers explores the boundaries set and broken by two men in an interracial relationship. When Rivers' characters are allowed to revel in their specifics, they are endlessly compelling. In the same stroke, they can get bogged down with exposition and playwright perspective, and are often turned into plot devices. This has not deterred Burke and the ar-

tistic team from investing in this frank look at love in the time of rampant racism. Perfection is the enemy of important storytelling.

This Bitter Earth cascades like a pile of loose photos of a normal relationship made idyllic with the knowledge that something sweet and meaningful is done. Writer/teacher Jesse (Sheldon Brown) has just met activist/trust-fund baby Neil (Daniel Desmarais)—or maybe they have spent years together—with growing loyalty and annoyance. The true courtship isn't between them; it's watching their interplay with something irreconcilable as it grows between them.

Neil has buckets of white guilt and is a passionate protester, whereas Jesse is just trying to exist as a Black gay man, and stay under the radar. Neil can't understand Jesse's ability to see injustice and stay stone faced, any more than Jesse can understand what drives Neil to spend his days chanting into bullhorns for the disenfranchised. Their love can feel like a refuge and a trap, especially as Neil struggles with the concept of not asking a black man to do his

emotional labor, no matter how good his intentions may be.

The true strength of *This Bitter Earth* lies in the pair of fearless and expressive performers at the helm. As Neil, Daniel Desmarais shares his deep thoughts and hopeful outlook unashamedly. You don't have to reach very far to find the uncomfortable thing that inspires his white guilt: his vast net worth. His outlook is trapped in 2016, and it's deeply disheartening to hear him predict a bright future with "less crazy white people" from our 2018 vantage point.

However, Sheldon Brown, as Jesse, is droll and reserved, forever lowering his societal expectations. It takes some chipping away to catch a glimpse of his beating heart, and that should be the riveting focal point of this show. There's no landscape you'll want to dive into more than Jesse's Essex Hemphill-inspired theatrical poetry. *This Bitter Earth* is scattered with pockets of beautiful truth designed to make Chicago appreciate the impossible soil from which Black art grows.

Rock 'N' Roll, The Artistic Home, through Nov. 18. Tom Stoppard's clever play channels the collapse of European Communism through rock music, centered on a Czech idealist and a British Communist. It's vigorously and intimately staged and performed. JA

Frankenstein, Remy Bumpo Theatre at Theater Wit, through Nov. 17. You have one last chance to see Shelley's preternatural fable of science's misbegotten child portrayed with a shocking candor you won't forget. MSB

1776, Porchlight Music Theatre at the Ruth Page Center for the Arts, Nov. 14-15. Porchlight Revisits presents a concert version of *1776*, with a killer cast that includes Joseph Anthony Foronda as Benjamin Franklin and Heather Townsend as John Dickensen. CES

Neverland, Prop Thtr, through Dec. 2; Peter Pan, Bros Do Prose at the Mercury Theater, through Dec. 23. You've got two Peter Pan options this month, with Prop and Bros Do Prose both telling the story of the boy who refused to grow up. If you're a J.M. Barrie aficionado, this is your season. CES

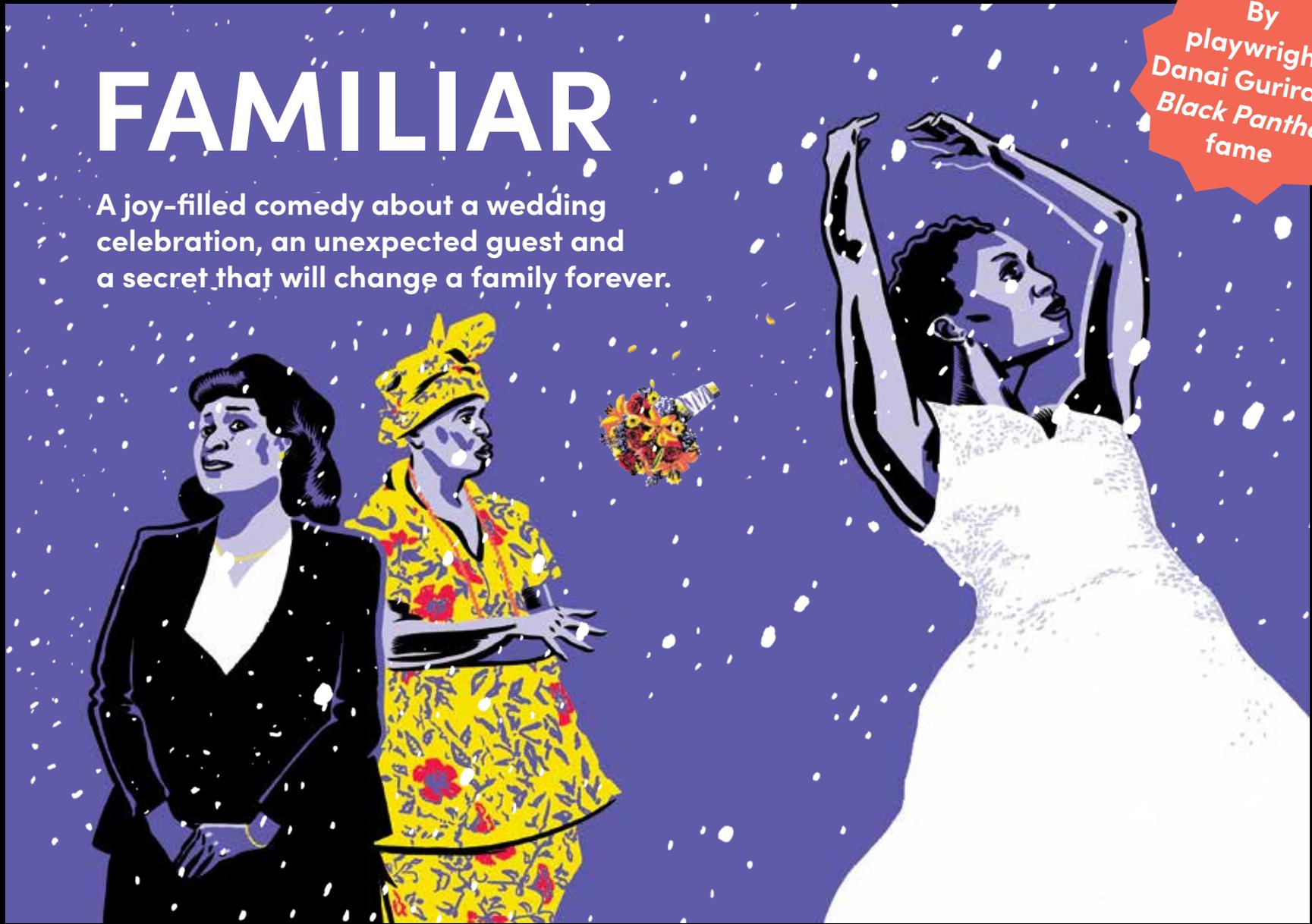
—By Abarbanel, Barnidge and Sullivan

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'TransScripts' brings lives of transgender women into the light

BY KAREN TOPHAM

In the shadow of President Trump's alleged memo that seeks to define them out of existence by declaring that gender is immutable from birth and has to do with chromosomes, trans people are under fire in this country as they never have been before.

Most Americans simply don't know any trans people (that they are aware of). Paul Lucas's play *TransScripts* seeks to remedy this issue by bringing to the stage the true stories of seven trans women in their own words. Lucas' work gets a staged reading at 5 p.m. on Sunday, Nov. 18, at Theater Wit. Tickets are free.

Tatiana Nadiya plays Eden in the About Face Theatre staging. "The only narrative I had growing up of trans people was the woman trapped in a man's body. I'm happy that this project tells these various stories in a way that allows experiences to be valid, emotional and reflective of trans women's lives in the world," Nadiya said.

Mel Blasingame, who plays Zakia in *TransS-*

THEATER

cripts, concurred.

"Trans stories are rarely told," they said, "When they are, it usually isn't by trans people. The opportunity to represent the community and tell our stories is one I am excited to be a part of. This show especially, is all about telling our stories."

The play has been years in the making: Lucas interviewed 70 trans women all over the world before culling their stories down to seven. Actor/activist Delia Kropp directs a cast whose stage experience ranged from none to professional, and believes that the play is "as close as you'll get to walking in someone else's shoes, to feel our humanity viscerally and not to merely appreciate it from a social justice or intellectual perspective."

According to a 2016 study by the Williams Institute, approximately 0.6% of the world's popu-

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Alexia Jasmene.
Photo from Jasmene

Intersectional team creates change in 'The Revolutionists'

BY SARAH KATHERINE BOWDEN

The *Revolutionists*, opening at Strawdog Theatre in mid-November, may center on the concerns of 18th-century women during the Reign of Terror, but Lauren M. Gunderson's feminist script provided a dynamic opportunity for director Denise Yvette Serna to create an entirely intersectional Chicago production team made up of femmes, women of color and non-binary folk.

"I am a Brown queer woman, and in the course of my few years in Chicago, I am really thankful that I have been able to be in a lot of great rooms, but a lot of times, I am the only person in that space," Serna said. "I asked myself, How can we get more perspective in this space?"

She started by investigating the casting of previous productions. "The play is about all these feminist ideals," she told *Windy City Times*. "But historically, it has been cast with all white women and one woman of color." In fact, the front of the printed script features the portraits of historical figures that appear in the play, three of whom are white women: feminist playwright Olympe de Gouge, assassin Charlotte Corday and deposed Queen Marie Antoinette. The fourth fig-

ure, Marianne Angelle, a free woman from the Caribbean and a spy, is a composite figure, and often the only woman of color onstage.

The play's narrative revolves around De Gouge exploring different actions to take in response to the French Revolution. Charlotte Corday barges in demanding final words after she has killed Jean-Paul Marat. Queen Marie Antoinette visits demanding an explanation as to why she has been imprisoned, while Marianne Angelle serves as a sounding board and motivator for the upper-class writer. Gunderson writes in comedic contemporary dialogue, and even addresses the fact that her characters are in a play by having them reference what events they would prefer to see onstage.

Serna approached auditions not by focusing on the familiar, but on the personal. In addition to asking actors to read sides from the script, she requested they prepare a minute of the Declaration of the Rights of Women, written by De Gouge, who was an outspoken feminist of her time. "I wanted to see which ideas got them excited and what fire got them into that passionate delivery," she said. Passion and point of view developed the casting, rather than focusing on appearance or



The *Revolutionists'* Kamille Dawkins.

Photo by Jon Cole

historical accuracy for historical accuracy's sake.

Forming an intersectional design team took more effort, however. Serna searched in the databases developed by the Alliance of Latinx Theater Artists of Chicago, a volunteer organization that catalogues Latinx actors, directors and designers working in the area. She also touched base with the Latinx Theatre Commons, a convening based out of the online Howlround Theatre Commons, that shared designer spreadsheet lists with her.

In many cases, the people Serna contacted were already booked, and couldn't take on more design work. "Because so few people had opened the door before, there was a lack of people to pull from," she said. "I want to be really responsible about the stories I'm telling and the identities I'm uplifting." The lengthened search proved fruitful, as the entire production team is made up of non-binary folk, women, and women of color. "What we are making is a new version of this [play]," Serna stated.

Alex Casillas' scenic design is focused on the harshness these women endure at the height of the French Revolution. The few pieces of furniture onstage—De Gouge's writing desk, an archway entry, the chairs—are functional and concrete, based in brutalist architecture. But the set's background painting is inspired by Xu Longsen's *Light of Heaven*, which was on display at the Art Institute this past winter and summer. The background blends in images that create a softer and more natural tone for the actors to play against. Likewise, Claire Chrzan's light design can contrast the neutral-toned costumes designed by Leah Hummel, creating a fantastical experience that allows us to remain in De Gouge's point of view from scene to scene. Meanwhile, Spencer Meeks' sound design keeps the women contained in their hidden space, with live looped sound effects reminding them they live in revolutionary times.

Having an intersectional workspace brought a lot of ease and immediate respect to the production process. "So many different viewpoints from designers and actors helped drive each other," said Kamille Dawkins, who plays Marianne

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THEATER REVIEW

Neverland

Playright: Devised by the ensemble
 At: Prop Thtr, 3502 N. Elston Ave.
 Tickets: PropThtr.org; \$20
 Runs through: Dec. 2

BY ADA CHENG

How can the story of Peter Pan be imagined for 2018, a year marked by our individual and collective reckoning about #MeToo Movement and violence against women?

That's the ambitious question Prop Thtr's 12-member ensemble, directed by Director Olivia Lilley, takes on with their newly devised version of Sir James M. Barrie's story of a boy who won't grow up. This Neverland tells not one but three stories from distinct—and often contradictory—points of view.

The ensemble first presents the story of Never-



Neverland.

Photo by Beth Rooney

land from the perspective of Peter Pan (an energetic, dynamic Gaby Labotka). Peter is presented as the savior and guardian of this imaginary wonderland where members of "The Lost" tribe do not have to grow up. Yet staying innocent (or assuming innocence) and not growing up does not mean being free. Peter guards Neverland with an iron fist and a dictatorial command.

Next is the story of Wendy (the engaging Valeria Rosero), a young woman from Mexico. Wendy

depicts a different picture about Peter Pan and Neverland, showing his capacity for violence and the illusion of this fancy land where innocence can be presumed. Wendy—who constantly challenges the simplistic dichotomy between the innocence of childhood and the complexity of adulthood—compels Neverland's Lost tribe to tell more complex stories about themselves, and insists that we are all heroes and villains at the same time.

Finally, Neverland offers the story of The Hook (Kate Black-Spence, who brings great presence and depth to the role), who reveals herself to be the original builder, owner and guardian of Neverland. Through her telling, she contests Peter Pan's version about the origin story of Neverland and reveals how he has betrayed her and has come to claim the ownership of Neverland. In her revisiting the creation and the genealogy of Neverland, The Hook makes most revelatory comments relevant to our time.

Set against contemporary gender and racial

politics, the play intends to raise some thought-provoking questions about the world we live in and the challenges we face, particularly issues of identity, reality and truth. How many versions of truth can there be? Whose version prevails in time of judgment and redemption?

Fundamentally, Neverland asks who is capable of vulnerability and who is truly fragile and lost in our time. Ultimately, it asks how we assert our story and our truth when no one listens? How do we reclaim our sense of self when no one remembers? And how do we rebuild a world that's already lost?

I truly applaud the production's intent and its attempt to re-envision the story of Peter Pan and juxtapose it against the contemporary politics to raise critical issues of our time, particularly by asking provocative question about who is telling the story/truth and thus defining our reality. However, the devised script, at times, seems fragmented and falls short of the depth necessary for its ambitious intent.

REVOLUTIONISTS from page 6

Angelle. "You have this open for anything atmosphere."

"To have a barrier taken down, to have the relaxation of not having to prove yourself [to an all-white room], is really amazing," Serna explained. "These characters have their flaws and blind spots, and being able to talk about blind spots, to be able to have a dynamic conversa-

tion, is everything." She pointed out that having a wider variety of voices in the room helped develop a complex scene in which Marie Antoinette remarks that Marianne Angelle must be a slave, rather than a free woman, due to the color of her skin.

Strawdog won't be the first company to produce The Revolutionists in Chicago this year, as Organic Theater Company staged the show this past summer. Serna is not worried about the two

productions appearing so soon after one another. "If we can see a dozen men play Hamlet in one year, then I think we can see a play about women twice. We should have the same liberty in doing scripts about women. We're so multifaceted and to be able to see us strong and revolutionary and also to see us be soft and fragile is really important."

"It's kind of funny, in that I feel very similar to Marianne," Dawkins said. "I don't post online

or attend protests, but when I see something wrong, I will speak up then. When she sees someone losing faith, she urges them to keep going. I keep trying to do that. It's finding where you are in the revolution."

The Revolutionists, produced by Strawdog Theatre Company, runs Nov. 15-Dec. 29 at Strawdog Theatre, 1802 W. Berenice Ave. Tickets are \$18-\$35 each; visit Strawdog.org or call 773-644-1380.

ABOUT FACE THEATRE

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Ike Holter: The 'Right(lynd)' stuff

BY REGINA VICTOR

Last week's midterm elections taught us that political engagement is more crucial than ever.

This makes Ike Holter's *Rightlynd*—opening this week at Lincoln Park's Victory Gardens Theater—more timely than ever. Helmed by Lisa Portes, Holter's drama is part of his seven-play "Chicago Cycle," which began in 2013 with *Exit Strategy* and wraps up this spring with the world premieres of *Red Rex* and *Lottery Day*. *Rightlynd* follows Chicago Ald. Nina Esposito as she navigates politics and gentrification.

Windy City Times caught up with Holter, 33, for a conversation about art, aldermen, Star Wars and the rarity of work on a production when there aren't any white guys in the room.

Windy City Times: Where does *Rightlynd* fit in to your Chicago Cycle?

Ike Holter: When I started working on *Exit Strategy* in 2013, I knew I had to make up a neighborhood that was totally real but at the same time completely fictional. When I developed a neighborhood, I thought of the stores and gangs and rules and lore. [It] was way too much for one play.

I was working on a Goodman commission for a show about people in a Chicago neighborhood around the same time, so I fused them together. It seemed like a natural thing to think about many of these characters knowing the others, and all of them frequenting similar establishments and growing up in a similar way.

It became a really exciting thing: the idea of telling the story of how, over the past decade, a neighborhood could grow and thrive and then slide into collapse. It's happening in so many places in Chicago right now, and it's an issue that a lot of people pretend isn't going down.

WCT: This is Lisa Portes' first time directing a full production of one of your plays. What makes her fit with *Rightlynd*?

IH: Lisa and I worked on a musical for young audiences I wrote called *Night Runner* a couple of years ago; she's one of the quickest, most emotionally honest directors I've ever worked with.

THEATER

When I started developing *Rightlynd*, I knew I needed someone who could make a small play out of a big play.

[*Rightlynd*] has more than 50 scenes and goes in and out of style and genre; sometimes it's a romantic comedy, sometimes it's a Star Wars-style epic, [and] many times it's blunt and grounded. Lisa has made a career out of doing pieces like *This Is Modern Art* that live in those criss-crossing worlds. She also saw eye to eye with me on having a room that mirrored the people on stage.

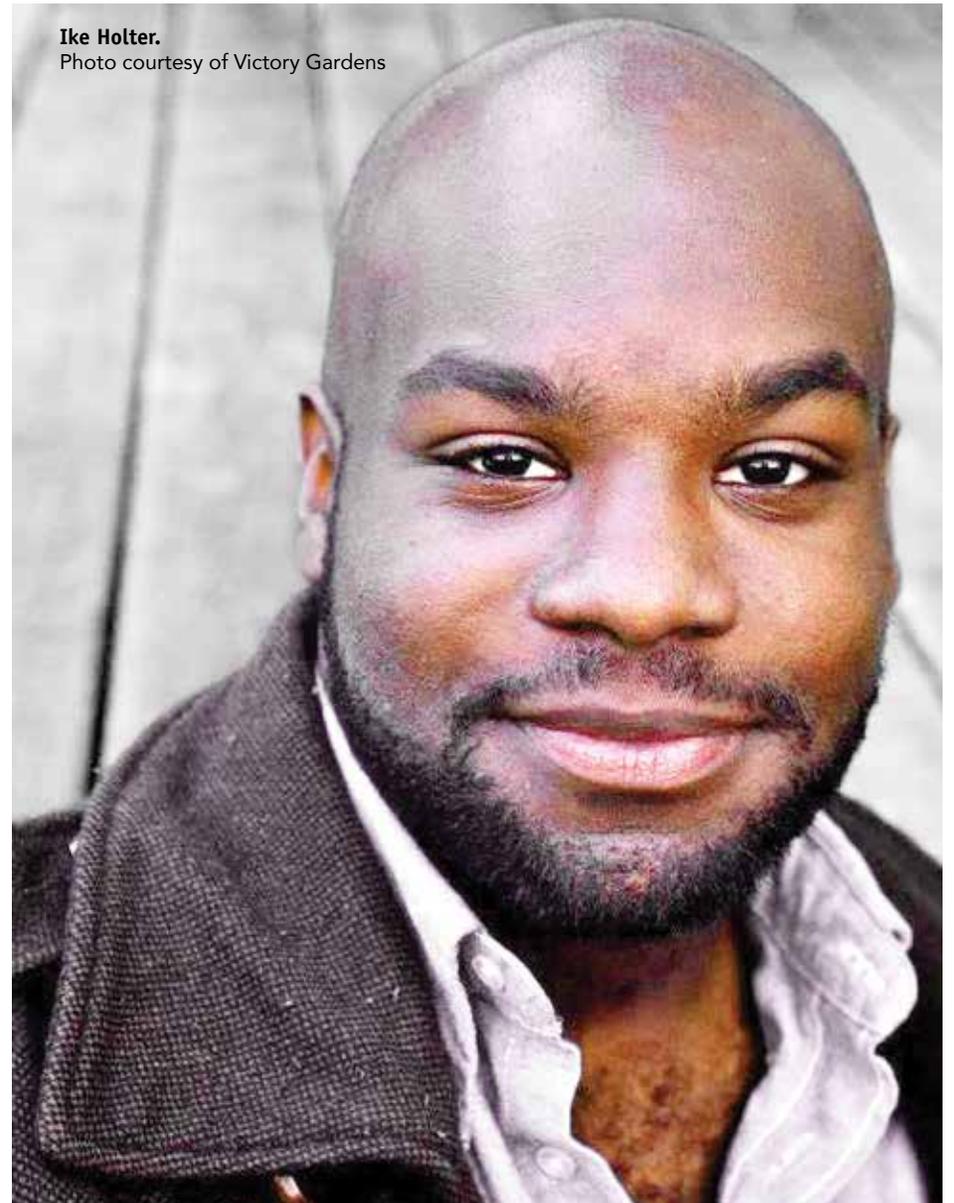
There were many days when we didn't have any white men in the rehearsal room, and for a show that deals explicitly with an all-people-of-color ensemble, it was new for me and made the process that much better. Lisa is Latinx and I'm Black. [The] conversations we were able to explore in the room were essential.

WCT: The main character in *Rightlynd* is an alderman. Were you influenced by any real events in Chicago politics? How does her story reflect the lives of everyday Chicagoans?

IH: For each of the shows in the [Chicago Cycle], I've done a lot of research: about politics or schools or the crime rates, etc. With this show I got to dive deep into the shaky political history of Chicago—deep enough that I understood the lingo and the rules and the cycles, but not deep enough so I was taking pieces of the real people in Chicago. You're not going to hear any name dropping of people who have been an alderman in the past or serve that title now.

The play is having a conversation about power, and how easily even the best people can be corrupted by it. In a time where we push for people of color and women—finally—in offices across the country, the play asks what happens when we're not just voting in the booth. Do we watch them more closely? Do we watch white people in positions of power that closely? There's an election coming up in [April] that will legit change the future of Chicago. Thinking about these ideas is important [and] can be empower-

Ike Holter.
Photo courtesy of Victory Gardens



ing.

WCT: You've been in London, working at the National Theatre. How does the London theater scene compare to Chicago's?

IH: There is no better place for new plays in the world than Chicago—not a diss on London or any other city, I'm legit stating the facts. Audiences here are incredible and they will constantly surprise you.

WCT: You've won two Jeffs—awards from a committee under fire both its lack of diversity and for not giving many awards to women, POC or genderqueer/trans individuals. What do those awards mean to you?

IH: In a city like Chicago that is more Black and Brown than it is white, you just can't trust any system which believes that 75 percent of the awards need to go to white men. Having a Jeff hasn't helped out my career at all, but I think many of the people on the committee are incredible people and I hope they change their game around.

WCT: What's next for you? You've been flying in and out of town for television work, can you tell me about that?

IH: I'm doing a lot of talk-backs and audi-

ence engagement things for *Rightlynd*, so I'll be around, and then getting ready for Steep's *Red Rex* [opening in January]. I traveled back and forth to New York as a staff writer for [the FX series] *Fosse/Verdon*. I'm also seeing every movie imaginable with my movie gang. Some of the best plays I've seen this year were Jackalope's *In the Canyon*, *Mixed Blood's Is god Is* and *Steppenwolf's You Got Older*.

WCT: If you were an alderman, what is one thing you would change?

IH: A lot of my dreams and nightmares about what the position of alderman can do are trapped in *Rightlynd*. I'll leave it up to the audience to decide where my politics lie within that. That could be a fun drinking game.

Rightlynd runs through Sunday, Dec. 23, at the Victory Gardens Theater, 2433 N. Lincoln Ave. Tickets are \$41-\$61; visit VictoryGardens.org. For information about the world premiere of Holter's *Red Rex* (opening Jan. 24 at Steep Theatre), visit <https://steeptheatre.com>. For information about the world premiere of Holter's *Lottery Day* (opening March 29 at the Goodman Theatre), visit GoodmanTheatre.org.

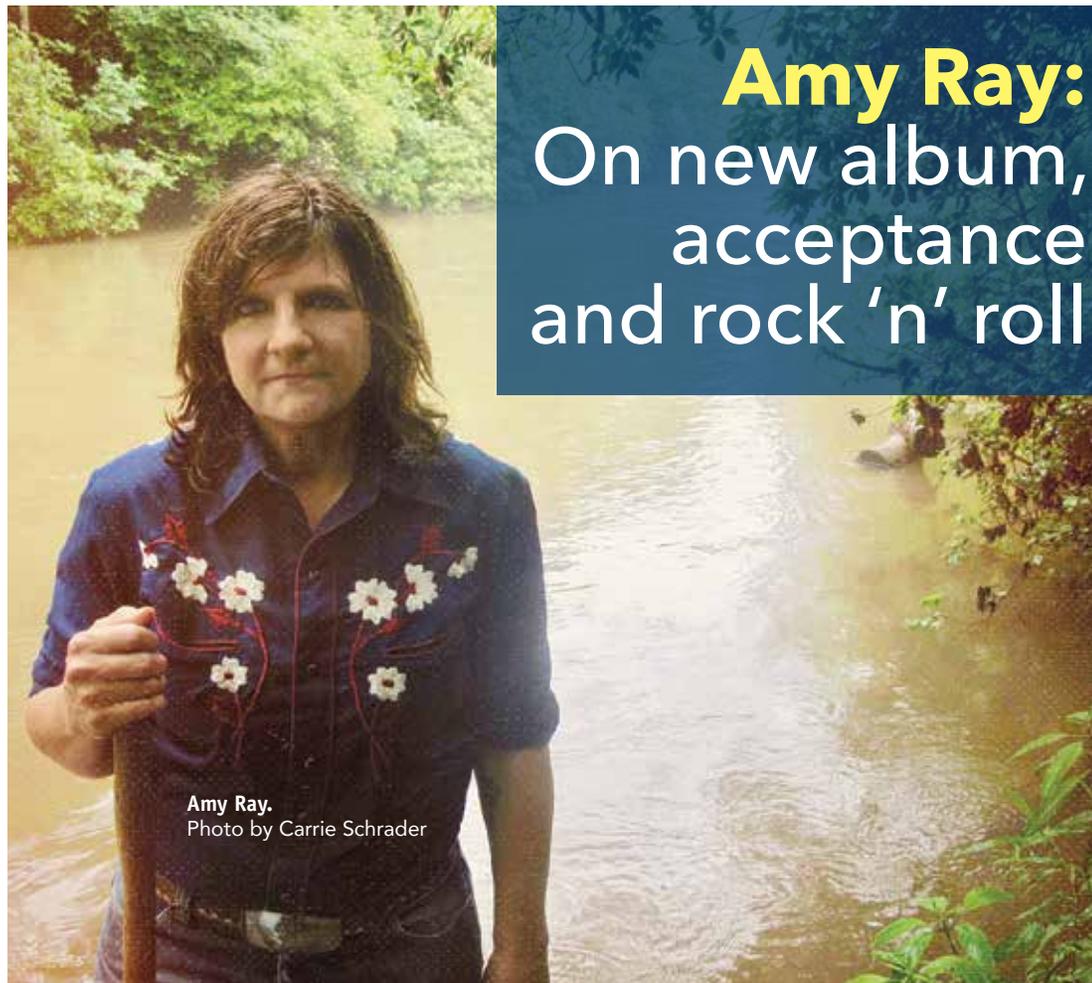
SPOTLIGHT

Beware the unvetted babysitter. In Lukas Barfuss' *Malaga*, an estranged couple gets more than they bargained for after failing to do due diligence before hiring a young woman to care for their child. Things go grotesquely awry in a hurry in the Swiss playwright's pitch-dark comedy, helmed for Theatre Y by Hector Alvarez and Melissa Lorraine. The Theatre Y production runs through Sunday, Dec. 16, at the Ready, 4546 N. Western Ave. Tickets are free. <http://www.theatre-y.com>



Photo by Devron Enarson

CULTURE CLUB



Amy Ray.
Photo by Carrie Schrader

Amy Ray: On new album, acceptance and rock 'n' roll

BY JOHN STADELMAN

Indigo Girl Amy Ray's September release, *Holler*, is a rich mixture of folk, Southern rock, mountain music, bluegrass and gospel, with her characteristic thoughtful and layered lyricism.

Windy City Times talked with Amy about the album, her Southern roots and the issues she addresses in *Holler*.

Windy City Times: Congrats on the album! As a liberal born and raised in North Carolina it's cool to get that representation, because it's a weird spot to be in.

Amy Ray: It's definitely a fertile spot. There's lots to think about and learn from, but it can be really good. ... For me, the South has been a lot of great lessons over and over again.

We were the epicenter for a lot of hard stuff, but also for a lot of great Civil Rights stuff, and right now because it's so polarized and hard. But the thing is, you can't judge a book by its cover, so just when you think you've given up on some aspect of your community someone surprises you and does something amazing and you're like, "Oh, I shouldn't be so narrow."

WCT: And did that influence "Sure Feels Good Anyway?"

AR: Oh yeah. That was just straight out of where I lived and the people I loved and my community and the differences I often have—just politically.

One thing to preface everything with is that I have a certain amount of privilege as a white person, to have a certain perspective on living in rural north Georgia, where if I was a person of color having a dialogue with people up here it might not be easy.

Race is going to be the hardest thing for us to beat. It's been easier for people to accept me as a queer person in

MUSIC

Georgia than if I was a person of color. ... It's the last thing we have to conquer somehow and I think in that song I was saying, "I love this place anyway, I want to stay here and I want to change it."

And it's saying, "Look, I know that you talk about the flag like this and I know that there's a part of you that's a good person that helps people when they need help." ... And that's the part of you that you got to remember and draw on when you're trying to learn acceptance and tolerance and be brave enough to look at something that's hard to look at.

WCT: In "Fine with the Dark" there's a reversal of the light/dark, good/bad metaphor, celebrating darkness. With the line, "Baby, I'm fine with the dark," what are you getting at with "darkness" and accepting it?

AR: There's two levels the song operates on and one level is really simple, it's just after working so hard and being tired and busy I'm all right with just laying down in the dark with you and I don't need any more light. I need darkness and quiet.

And then of course there's always the [inspiration]. ... I put this line in about Nina Simone's recording of "Black is the Color of My True Love's Hair." She came out with that recording that was so controversial and the precursor to "Black is Beautiful" and the movement to look at the imagery of darkness as something that didn't have to be: "Black is evil and dark is evil," and all the equations that have racist overtones.

It was saying, "I don't have a problem with darkness. I

Turn to page 24

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Tig Notaro and Octavia Spencer in *Instant Family*.
Photo courtesy of Paramount Pictures

Tig Notaro adopts a new role in 'Instant Family'

BY JERRY NUNN

Out comic, actress and writer Tig Notaro has a new movie this November called *Instant Family*. The film also stars Mark Wahlberg, Rose Byrne and Octavia Spencer, telling the story—based on director Sean Anders' real-life experiences—of two parents that attempt to adopt three children at the same time. Notaro plays a social worker named Sharon, who helps the family through the adoption process.

The Mississippi native worked in the music industry, leading her to LA, where she first tried stand-up comedy. She has released several comedic albums and stand-up specials on TV, most recently on Netflix this year with a program titled *Happy to Be Here*.

Notaro also wrote a memoir called *I'm Just a Person* and a Showtime documentary about her post cancer stand-up tour. She married her wife Stephanie Allynne in 2015 and has two twin sons, Max and Finn, through a surrogate. She discusses family and the new movie in this exclusive interview:

Windy City Times: How did you become involved with *Instant Family*?

Tig Notaro: My agent called and told me they were offering me this role. I found out all my scenes would be with Octavia Spencer and I didn't feel I could say no to that.

I read the script, which I felt was heartfelt and funny. I personally had been interested in adoption and adopting siblings. I had been to many adoption agencies for meetings. That was when I was single. At the time I had some health issues and that didn't make me a great candidate for it. Now that I am married with kids, the movie has kept that spark going. So several things drew me to that film.

WCT: I'm a gay adopted kid so I was crying.

TN: I'm sure!

WCT: Do you want to have more children?

TN: I would love to adopt siblings still. I think

my wife needs to take a beat, since we have had our twins just two years ago. I am hoping the premiere will push her in the right direction, we will head home and she will say, "Let's do it!"

WCT: There is a surprisingly large amount of content for LGBT audiences in *Instant Family*.

TN: Yes. There's a lot of gay representation in the film.

WCT: How was working with Octavia Spencer? I loved interviewing her in the past.

TN: She's the best. I was a little intimidated because she is the big Oscar award-winning powerhouse. We had mutual friends, but had never met in person. When we did, we had an immediate connection. We had great talks and hard laughs. I think the connection we had transferred on film.

WCT: You adopted a cat so there's an adoptee living in your house already.

TN: [laughs] I did adopt a cat. You did your research!

WCT: I did and watched your *Happy to Be Here* special on Netflix. You should bring the *Indigo Girls* that were in your special to Chicago.

TN: I will do it in a heartbeat. They wanted to go on tour together and I just didn't have time, but I would love to hit the road with them.

WCT: Where does your sarcasm come from?

TN: I don't know. My mother and father were really funny. My stepfather was very buttoned up, but still was funny in his own serious, dry way. I don't know where I can trace each little part of me back to, but I was surrounded by a lot of funny people.

WCT: Talk about the new *First Ladies* project?

TN: My wife and I are writing that. We just finished the first draft of the film. We are waiting for notes from the producers. It has been so much fun to work on and write scenes with Jennifer Aniston as president of the United States. Everything becomes so silly. Me as first lady is ridiculous. We are going to start filming in the spring.

WCT: There must be a lot of great material

FILM

with all of the political things going on these days.

TN: I think so. My wife and I are writing the movie based on our dynamic, so there is non-political relationship humor in there also.

WCT: You are about to do *Star Trek*?

TN: Yes, I am on season two of *Star Trek: Discovery*. I am doing a few more episodes. That has been really fun, having been a fan as a kid. I haven't really followed it in my adult life. When I got that phone call, I knew I couldn't turn down *Star Trek*!

WCT: I hope you are ready for the Trekkie fans.

TN: I know. I think I am in denial. I just try to do what I want to do that makes me happy. I just ignore the fact that I will be in a movie with Jennifer Aniston and will be on *Star Trek*.

WCT: Do you feel starstruck?

TN: I don't feel starstruck. I just feel they are really talented people and I am having a blast working with them. I get more starstruck around musicians than comedians or actors.

WCT: When are you coming back to Chicago?

TN: I don't know. I don't have a proper stand-up tour planned. My wife and I are working on a pilot for ABC. It is an hour-long dramedy. We are in the middle of that as well. We have a lot going on.

WCT: Anything else you want to tell readers about *Instant Family*?

TN: Go see it. Tell your friends, family and anyone that has considered adoption or fostering children. Aside from watching a documentary, this is the closest you can come to getting some real information. I think it will change a lot of people's minds and do some good.

***Instant Family* delivers on Nov. 16 at theaters everywhere just in time for National Adoption Month.**



Operatic baritone Will Liverman performed at the 11th annual 3Arts Awards Celebration.

Photo by Robin Subar Photography

3Arts announces award winners

Chicago-based nonprofit grantmaking organization 3Arts awarded 20 Chicago artists with unrestricted grants at the 11th annual 3Arts Awards Celebration Nov. 5, at the Museum of Contemporary Art, 220 E. Chicago Ave.

The celebration, which drew more than 300 attendees, honored the 10 annual 3Arts Awards recipients with \$25,000 grants, along with 10 recipients of Make a Wave, an artist-to-artist giving initiative in which recipients receive \$1,000 each.

The 2018 recipients of \$25,000 3Arts Awards are dancers/dance educators T. Ayo Alston and Anna Martine Whitehead; musicians Brittany "BrittanE" Edwards and Ben LaMar Gay; teaching artists Leida "Lady Sol" Garcia and Elgin Bokari T. Smith; playwright/actor Sandra Delgado and costume designer Christine Pascual; and visual artists Dianna Frid and Hýong Ngo.

The 2018 Make a Wave recipients include Nura Aly (violinist, educator and dancer); Silvia Inês Gonzalez (interdisciplinary artist and educator); Krystal Grover-Webb (visual artist and educator); Jo de Presser, aka Marlon Bil-lups (DJ); Joelle Lamarre (soprano, teacher and playwright); Jenna M. Lyle (experimental musician and performer); Krystel V. McNeil (actor); Gonzalo Escobar Mora (visual artist and experimental filmmaker); Carolyn O'Brien (composer); and Ana Santos (actor).

'Santuario' readings Nov. 16-18 at Piven

Evanston's Piven Theatre Workshop, 927 Noyes St., will present a staged reading of *Santuario/Sanctuary* on Nov. 16-18.

Santuario/Sanctuary is a bilingual documentary theater piece exploring the migrations of monarch butterflies and youth crossing the United States-Mexico border. The work is based on more than 30 interviews with (im)migrants, nuns, volunteers, conservationists, and law enforcement in both countries.

Tickets are \$10-\$15 each; visit <https://boxoffice.diamonticketing.com/piven/> events.

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'Dear Ex' debuts in the US



Roy Chiu and Spark Chen in *Dear Ex*.
Photo from Dear Studio Co Ltd

BY JERRY NUNN

The Asian Pop-Up Cinema is currently running through Nov. 14 in Chicago with screenings at AMC River East 21. One film from Taiwan with gay content is called *Dear Ex*. It tells the story of the death of a woman named Liu Sanlian who discovers her husband's life insurance is being left to a male lover. The mother and son discover things about themselves throughout the course of investigating the beneficiary where the son even moves in with him to discover the truth.

Dear Ex won Best Narrative Feature, Best Actress and Best Actor at the 2018 Taipei Film Awards. The co-directors Mag Hsu and Hsu Chih-yen won the Press Award for showing Taipei in a different perspective.

While in town, Chih-yen sat down at his hotel to speak about *Dear Ex*. This is his first film as a director after shooting music videos in the past.

Windy City Times: *Dear Ex* is both directors first time shooting a film?

Hsu Chih-yen: Mag Hsu was a stage director and screen writer, but this is the first time she directed a movie, after making TV series before this.

WCT: Where did the story come from?

HC: From Mag's friend Shih-yuan Lu. She told Mag that her story was better than any screenplay could be. Two years before it happened to her. She pretended she was happy and not sad. After hearing the story from her friend she could tell she was upset. It is the same story in the film.

WCT: Is anyone gay involved with the film?

HC: One of the art directors is gay, but others not officially gay or lesbian that we know of. We didn't seek out a consultant for the film.

In Taiwan people don't hide the fact that they are gay. It is not illegal to be gay there, although gay marriage is not legal yet.

WCT: How is the movie being accepted in Taiwan?

HC: It just opened Nov. 2. It was number one at the box office there on opening weekend. For a local film to be number one like that is amazing. It's the first time that has happened this year. It had a world premiere in Europe in April and



Director Hsu Chih-yen.
Photo by Jerry Nunn

received five awards at the Taipei Film Festival. It just opened here, San Diego and London all at the same time.

WCT: Where did the term "mantress" come from?

HC: In Taiwanese it translates to the third person in a relationship, but in English it refers to mistress and changed to man. The translation actually works.

WCT: Is the lesson in the film that there are two sides to every story?

Director Borden to appear after *Born in Flames* screening

BY MATT SIMONETTE

Film director Lizzie Borden will appear during a question-and-answer session following a free screening of her 1983 feminist classic *Born in Flames* on Friday, Nov. 16 at the Northwestern University campus in Evanston.

Shot by Borden in a quasi-documentary style, *Born in Flames* is set a decade after a fictional "peaceful second American revolution," as the financially-strapped U.S. government encroaches upon the economic autonomy of women and persons of color one too many times. The film incorporates themes of gender, race and labor, as well as LGBT-themed issues, and interrogates the place of violence—and degrees of rebellion—in revolutions. *Born in Flames* further culminates in the depiction of a protest-action that will surely resonate with 21st century audiences. Associate Professor Nick Davis of Northwestern's Department of English will conduct the Q&A.

The screening and discussion take place at Block Cinema, 40 Arts Circle Dr. In Evanston, at 7 p.m. on Nov. 16.

FILM

HC: Yes and it is talking about love. We want to let people to be considerate of each other and see what each other is fighting for. It is giving them both a voice in the story.

By showing different ages in the film, we hope that there is everyone someone can relate to.

WCT: With the character Jay's flashback it felt like a softer tone. Was that intentional?

HC: Yes. The color we wanted to make to represent Taipei. In the beginning we were setting the color and in the memories still colorful, but we wanted a flashback look to it.

The entire tone and color is adapted from the messy city. In the United States there is a lot of color coordination, in Taiwan it is still evolving. We didn't choose it to be softer as a LGBT sentiment but here have been some of the character's emotions involved with it and may be perceived as sentimental.

WCT: What do you want audiences to get out of *Dear Ex*?

HC: We want the gay community to identify with Jay's character and root for him. They can all relate to Jay's relationship with his mother. She is a very traditional mom that wants her child to marry a woman.

My classmates have seen my film and since they are my peers can be competitive or jealous. I have been surprised how their hearts have opened up and liked the movie. *Dear Ex* has been a surprise with how it moves people and I am proud of that. It has certainly started conversations so far.

I hope it breaks barriers for everyone that sees it.

***Dear Ex* continues on the festival circuit. For more information on the current Chicago film festival visit AsianPopUpCinema.org.**



Green Line Performing Arts Center opens

BY BROOKE NAGLER

On Nov. 10, the Green Line Performing Arts Center, 329 E. Garfield Blvd., had its grand opening.

Conceived by Theaster Gates, a UChicago professor as well as the founder and former director of Arts and Public Life, the center joins a number of other arts buildings along the Arts Block that

THEATER

exist across from the Garfield Green Line stop.

The center houses a black-box performance space, separate rehearsal and practice rooms, a lobby and large outdoor courtyard. At the grand opening, a tent was set up in the center's courtyard to accommodate the large number of attendees.

Under the tent, there were performances by

acts like Bomba con Buva, Avery R. Young and Honey Pot. In addition to the performances, there were tables set up featuring Arts and Public Life programmatic partners, such as the knitting group Knit Around the Clock and the Jewelry of Mashallah. If the large number of excited attendants at the opening event is any indicator, this new center is sure to be a creative performance hub.

For more on the center, visit <https://arts.uchicago.edu/apl/glpac>.



From left: Cutting the ribbon; Ald. Pat Dowell; Isis Ferguson, Associate Director of the City and Community Strategy at Arts and Public Life. Photos by Brooke Nagler

MUSIC REVIEW

Against Me!'s Laura Jane Grace debuts side-project album

BY JOHN STADELMAN

Transgender punk rocker and Against Me! front-woman Laura Jane Grace's new side project, The Devouring Mothers, unleashes kinetic energy with an intimate touch in *Bought to Rot* (Bloodshot Records).

She's joined by Atom Willard, drummer of Against Me!, and Marc Jacob Hudson, recordist and mixer at Rancho Recordo.

Bought to Rot bristles with the conviction to live freely in the identity one chooses, while navigating the resulting personal, romantic and professional turmoil with humor, strength and screaming punk charisma.

This conviction blasts forth in the opening lines of "China Beach," the first track: "Learn to trust yourself, no one else matters."

Grace expresses love and appreciation for fellow bold outcasts, as in "Reality Bites" when she declares of her subject: "You are so real," and loving them for maintaining their authenticity against an inauthentic world.

"The Friendship Song" celebrates the coming together of two rebels and finding solidarity in it: "You're not like the rest of them / You accept me for who I am." It's the perfect anthem for those who feel like it's them and a couple of friends against the world.



But the love is threaded through with anger and disillusionment. Jaded sorrow powers "The Hotel Song" with the lines: "Always be preparing to leave / Always keep dropping what you don't need / And always be going before love becomes disappointing."

"Manic Depression" catalogues the struggles of dealing with the titular illness with desperate coping mechanisms: "Turn me upside-down, otherwise I'm going to drink and drink and drink / Cause I can't help what my head is telling me / I can't stop myself from listening."

And, in the vein of owning one's identity,

Grace embraces longstanding local controversy in "I Hate Chicago." Although some won't like it, sometimes you won't be sure if you're angry or entertained: "No matter how high you ... build it, you'll only ever be in Illinois / And that will always be way too close to Missouri."

Stylistically, *Bought to Rot* careens with the punk energy of *Against Me!*, but with a stronger lyrical push and stylistic diversity. For instance: "Manic Depression" carries an infectious, grimy blues riff that melts into the loose jams of "The Acid Song," then into the intimate, stripped-down "The Hotel Song," followed by the guitar-led, venomous "Valeria Golino."

An emotional rollercoaster cascading between

MUSIC

celebrating love, flicking off the fake and conformist and releasing neurotic pressure, *Bought to Rot* is an entertaining push in a different direction by one of punk's mainstay artists.

Bought to Rot can be purchased online at <https://www.bloodshotrecords.com/album/bought-rot>.

Laura Jane Grace & The Devouring Mothers will be playing two more shows in Chicago, on Nov. 18 and 29; visit <https://www.bloodshotrecords.com/tours-events/19967>.

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Alyson Stoner.
Photo courtesy of Stoner



Alyson Stoner: Actress/singer/ dancer talks Ms. Jackson, acting and coming out

BY ANDREW DAVIS

Being in the glare of the spotlight—especially for those who have been in the public eye since childhood—can be harsh.

However, Alyson Stoner, 25—who many may remember as the dancing girl in Missy Elliott’s videos such as “Work It,” and who has been on TV shows and movies like *Phineas and Ferb* as well as the *Cheaper by the Dozen* and *Step Up* series—seems unaffected. Meeting recently with *Windy City Times* at Knickerbocker Hotel restaurant Nix (which this writer chose because of Stoner’s fascination with Janet Jackson, who once stayed there), she seemed absolutely down-to-earth.

Mention Jackson, and Stoner became starry-eyed, like anyone discussing an idol. (She’s also a huge fan of Michael Jackson, and people can see her tributes—as well as one to K-pop—on YouTube.) During this year’s *Billboard Music Awards*, for example, Stoner was not only present but “ran up to the front of the stage” during Janet’s tribute. “The cameraman kept giving me face time—and my family [went wild]. My mom said, ‘I didn’t know you were in the front row.’ I said, ‘I’m not, but I ran up here because Ms. Jackson-If-You’re-Nasty was on stage.’ We breathed the same air, and that’s enough for me.”

Regarding that Janet tribute, how did she choose which songs to feature from the icon’s huge catalog? “We did a mixture,” Stoner said.

“Jared Jenkins is an incredible vocal arranger and producer.” She also dropped other factoids about the video, such as the fact that she made the T-shirt Janet wore in her own “Pleasure Principle” video: “I took a Sharpie and colored in letters from the original ‘Hawaii’ on a shirt to make it look like Janet’s. ... [The video] was a passion project.”

Then the conversation turned to her beginning in show business, with an unexpected development. “After I did the Missy Elliott video, it positioned me as a recognizable dancer,” Stoner reminisced. But before one might think that was an advantage, Stoner added, “I stopped auditioning because it came down to an artist wanting a recognizable dancer, or just a dancer. So I wasn’t able to do dance gigs. I don’t mind because I enjoyed every moment I danced with Missy—and it opened other doors, like in film. For *Cheaper by the Dozen*, they saw my attitude in the video and hired me. Then I became an artist on my own.”

However, this year was a really big one for Stoner as well—especially from a personal standpoint. In March, *Teen Vogue* published an essay she wrote entitled “How I Embraced My Sexual Identity,” about the long journey to recognizing her own attraction to other women. (In fact, she was in town to attend the wedding of YouTuber Alex G and her wife.) And it seems that this life-changing event has informed her perspective on life in various ways.

MUSIC

“I was recently in Ethiopia,” Stoner began. “I’m a criminal over there. [Homosexuality is illegal in the country.] So they, ironically, asked me to speak at their church. I wondered if they knew, because I didn’t bring it up. I listened to how they said they wanted to suppress homosexuals and destroy their support network. I said ‘When a group is oppressed, suppressed and repressed, they are going to grow stronger—and that support is how they’re surviving. If anything, I encourage you to listen; whenever you encounter them, just listen—and not just with your ears. Observe their connections and that they’re not ill-intended. Allow your heart to feel what it wants to feel.’”

It was interesting to hear this story for several reasons—including the fact that Stoner was kicked out of her church, “and it’s in Los Angeles,” she said. “You’d think they’d be more understanding of the spectrum.” She added, “I wish—and I can’t deconstruct someone’s theology and I don’t want to project my own ideology—but I would love to give a bird’s-eye view so people can understand that the American evangelical church of 2018 is influenced by capitalism and militarism, which aren’t even based on the Bible.”

Asked about how she came to reconcile her faith (which she mentions in the *Teen Vogue* es-

say) with her life, Stoner said she actually went to her mentor’s mentor. “I went to this guru of sorts—a pastor who’s in Illinois,” she said. “He’s really cultured, and he’s shown me all of these different perspectives, and that’s really cracked me open in terms of my consciousness. My heart and soul don’t see labels any more.”

Her new perspective is also shown in her newest video, for the song “Fool,” which shows her in a relationship with a woman of a different race and build, embracing diversity. “There was something about Jasmine’s essence that was grounded and lovely,” Stoner said. “When I mentioned to my team that I wanted a female love interest, she was the only person I had in mind. I wasn’t thinking about intersectionality. ... It was ‘human first.’ [Filming] was so comfortable.”

Talking about her personal circle of friends, she said, “A lot of people I know in the LGBT community are pretty outspoken, and I am pretty quiet. I was wondering if I was hiding—but I realized that being quiet is my superpower.”

“I can’t allow the past to distract me from the evolution,” she added. “You can be enamored of your recent successes instead of remembering how big the world is and [constantly] learning.”

For more about Stoner, visit her official page on Facebook.

Wrightwood 659 celebrates social justice, architecture

BY KERRY REID

The Chicago Architecture Center isn't the only major new venue dedicated to celebrating architecture in the city. A new space in Lincoln Park, Wrightwood 659, promises to be a place of contemplation and study not only of architecture, but of social justice.

Designed by Japanese Pritzker Prize-winning architect Tadao Ando from the brick shell of a former apartment building, the space was founded by longtime LGBTQ activist and philanthropist Fred Eychaner of Newsweb Corporation and architectural historian Dan Whittaker. Although the current exhibit, "Ando and Le Corbusier: Masters of Architecture" (running through Dec. 15), focuses on the building's creator and one of his primary influences, the space will also make room for art focusing on social issues and engagement.

Eychaner, whose Ando-designed private home sits next to the new gallery, is also president of the Alphawood Foundation. Wrightwood 659 will continue the mission of Alphawood Exhibitions, a subsidiary of the foundation, which brought groundbreaking exhibits such as Art AIDS America and Then They Came for Me (a documentary exhibit on the internment of Japanese-Americans in World War II) to the old Alphawood Gallery venue on North Halsted. (That space is now a bank.)

The plan isn't to have a permanent collection. Rather, there will be two exhibitions a year, alternating between socially engaged art and architecture. Lisa Cavanaugh, director of Wrightwood 659, said "We will evaluate each opportunity as it arises. There is no plan to have a permanent curatorial staff. Rather, we will act opportunistically to present exhibits that promote our values and seek out curatorial resources to support those opportunities."

Ando, a self-taught architect, has long cited the Swiss-French Le Corbusier (who was born Charles-Edouard Jeanneret) as an inspiration. One of Le Corbusier's interests was providing better living spaces for workers in cities through urban planning. Like Ando, he also favored reinforced concrete as a building material and horizontal bands of windows that created sanctuaries of light. Both elements are integral to the new gallery.

The exhibit fills all three floors of exhibition space—18,000 square feet—at Wrightwood 659. (The ground floor is for administrative offices.) Ando stripped out the interior of the former 30-unit apartment building, leaving only the original brick façade and inserting a new steel and reinforced concrete skeleton. The old bricks were re-used for the walls and an open concrete staircase rises through the soaring atrium. (Ando added a fourth floor to the original three-story structure.)

ARCHITECTURE

The second floor, devoted to Le Corbusier, traces his development from his "Purist" works of the 1920s to his design for the Assembly of Chandigarh in 1954, capital of the Haryana and Punjab states in newly independent India. Furniture, paintings, drawings, photos and models (including over 100 miniature maquettes of Le Corbusier projects created by Ando's students) provide an expansive overview of his work, from private homes to housing developments to chapels. Informative wall panels point out the groundbreaking aspects of his work, such as open floor plans and rooftop green spaces, still championed today.

Le Corbusier's unsavory connections with Fascist publications and beliefs are glancingly referenced, which might seem counterintuitive in a space dedicated in part to social justice. Recent books have wrestled with whether he was a true believer or an opportunist. How much that influences how one views Le Corbusier's work today is a good question, though it seems quite apparent that it is his artistic vision and not his politics that inspired Ando's work.

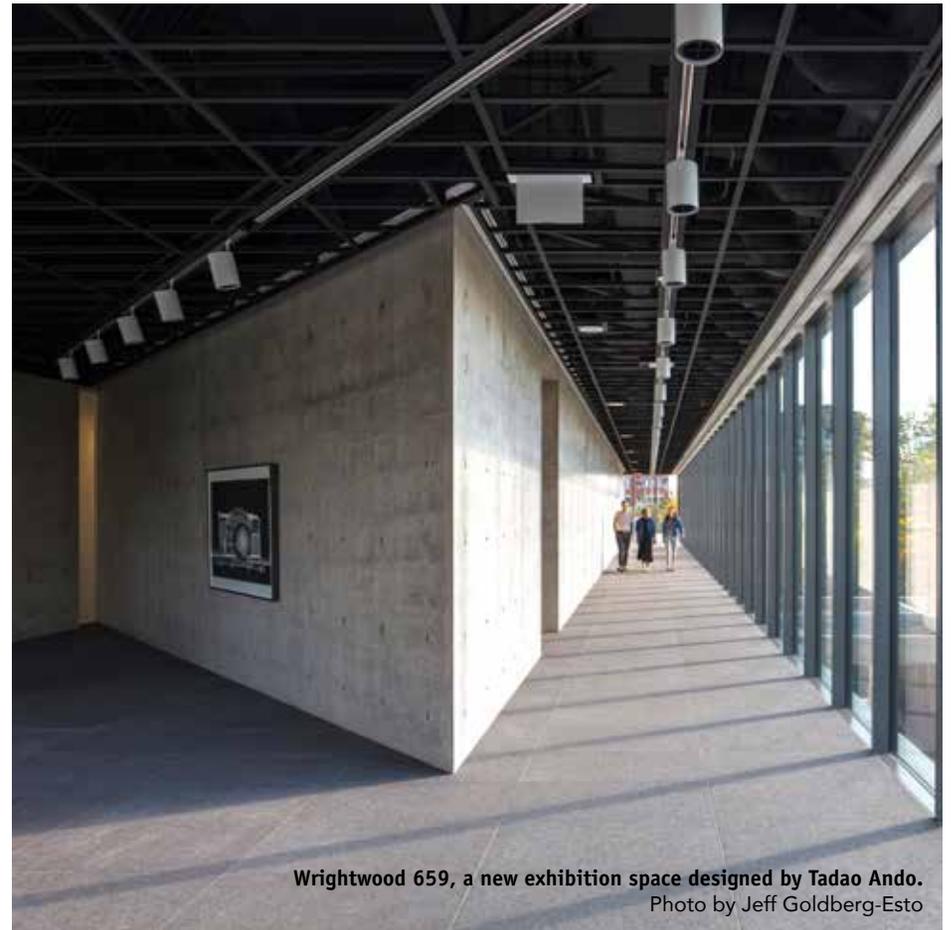
A profile in *Habitus Living* earlier this year by Belinda Aucott called Ando "a great advocate of social and environmental causes." He donated the \$100,000 purse from his 1995 Pritzker Prize to the orphans of the Kobe earthquake, which occurred that same year.

One can see Le Corbusier's influence on Ando in the third and fourth floors of the space, devoted to Ando's work. One room is given over to a large-scale model of his Benesse Art Site on the Japanese island of Naoshima. Projected video on large curved screens behind the model (which features a curvilinear wavelike base suggestive of sand dunes) bring images of the land and nature into focus as we contemplate the collection of museums designed by Ando for the island. It's reminiscent of the Chandigarh development in some ways.

Three of Ando's most prominent American commissions—the Pulitzer Arts Foundation in St. Louis, the Clark Art Institute in Williamstown, Massachusetts and the Modern Art Museum of Fort Worth, Texas—are represented by large-scale exhibit features work focusing on what citizenship and belonging means today. In fall of 2019, the space will present work by Japanese painter Tetsuya Ishida.

Meantime, the space itself is a work of art from one of the most influential living architects.

Wrightwood 659 is at 659 W. Wrightwood Ave. Admission is by advance reservation only—no walk-ins permitted. Information and reservations available at Wrightwood659.org.



Wrightwood 659, a new exhibition space designed by Tadao Ando.
Photo by Jeff Goldberg-Esto



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Still from *Martiality, Not Fighting* video installation by Marianne Kim.

Northwestern alum featured in 'screendance' festival Video Corpo

BY LAUREN EMILY WHALEN

Don't know what "screendance" is? Video Corpo will soon enlighten you.

According to *The International Journal of Screendance*, the interdisciplinary art form is an amalgam of "dance, performance, visual art, cinema and media arts, drawing on their practices, technologies, theories and philosophies." In other words, this isn't *The Nutcracker* on home video.

Video Corpo, a screendance festival running Nov. 16 through Dec. 7, is the brainchild of three performance artists who want to make the art form accessible to Chicagoans.

Co-founder Michelle Kranicke described Video Corpo as "celebrating movement-based artists who have used film as an extension of their practice, and/or as an alternative corporeal perspective."

"As a longtime dancemaker myself, I wanted to work with other experimental presenters in Chicago to create a platform for movement-based artists to showcase their work beyond live performance and present multiple viewpoints of the body," said Kranicke, who is also artistic director of Zephyr dance company and co-director of SITE/less, a new Noble Square performance space and one of Video Corpo's three locations.

Kranicke and her two collaborators, Joseph Ravens of Defibrillator Gallery in Bridgeport and Julieanne Ehre of Pivot Arts in Edgewater, seek to introduce Chicago to a new way of watching

DANCE

dance – and places they can watch it. "We each want our audiences to know about the wonderful programming at other small experimental institutions throughout the city and hopefully, have them discover new and exciting neighborhoods they may not have known about."

Though they worked together on the festival, Kranicke, Ravens and Ehre independently curated their own spaces. "Each institution [is] able to highlight its own unique qualities," Kranicke said. Video Corpo will primarily focus on contemporary screendance artists, but SITE/less will also showcase the short films of Meredith Monk, considered a pioneer in the art form. "We wanted to present work by [Monk], an iconic practitioner in the field, to help viewers understand that time-based artists have been using film and video to shift perspective for a while," Kranicke explained. "Dance for camera and movement on screen have a long history."

Korean-American artist Marianne M. Kim is a prominent figure in said history. The Northwestern University graduate has won worldwide acclaim for her screendance works since 2004, when she received her MFA from the University of California at Los Angeles (UCLA). Kim's video installations will be part of Video Corpo's Nov. 16 opening at Defibrillator, and will play through the festival's closing on Dec. 7.

"As a creator, I think about what it means to be

a global citizen, making work through the lens of our humanity," Kim said via phone from her home in Arizona. "Questioning our humanity, I think, [is] one of the starting points of making work."

Defibrillator will run two Kim installations, shot in Guangzhou, a coastal city in South China, and in Taipei, Taiwan. Each installation covers global issues like the role of the worker in China, as well as universal truths like same-sex love. For both projects, Kim traveled to each location with "my gear and some semblance of a plan, and worked very quickly with the dancers," she said. "We would have a short amount of time to shoot, and then I would come back to the United States and edit the footage here."

Kim noticed some major differences in working with Eastern-trained dancers. "In [both] China and Taiwan, all dancers come through a conservatory model, so technique was very much in their foreground," she said. "The idea of improvisation was very new to them, where in the States it's very familiar. In their training, they have to move from ballet to modern, postmodern to actual Chinese folk and operatic dance. Being trained in postmodern Western dance theater, I was challenged to look at their precision and what else we can pull out of them."

However, Kim said, the dancers were "incredibly rigorous" and eager to adapt. "Young dancers are so open and hungry. Video shoots are relentless and impossible, and I'm always so beholden to them for being willing to ask, 'what's going on?' 'How do you want me to move?'" She laughed.

"Every time I would say, 'one more time!' They soon gave up on that idea."

In creating both installations, Kim drew inspiration not from conventional dance films but what she called "gorgeous films."

"I looked at Terrence Malick and [Andrei] Tarkovsky, my filmic heroes, and asked, how do they do it and how can I steal from them?" she said. "One of the fixed threads in Tarkovsky's work is duration, the essence of real time. There aren't a lot of fast edits. Malick's early work has a lot of follow-cam that's amazing, the way he moves with an actor."

Though much of Kim's work is more performance-based than film-based, "with these two installations I thought more in the sense of the cinematic aesthetic," she said. "There isn't dialogue, so how do we tell stories through our bodies, through our gaze and through the camera?"

Video Corpo opens Friday, Nov. 16 at Defibrillator Gallery at the Zhou B Art Center, 1029 W. 35th St., and Saturday, Nov. 17 at 7 p.m. at SITE/less, 1250 W. Augusta Blvd., with installations at both locations through Dec. 7 (visit each location's website for hours). Pivot Arts presents a film screening and panel discussion Friday, Nov. 30 at 7:30 p.m. at Chicago Filmmakers, 5720 N. Ridge Ave. Admission to each opening, and the screening and panel discussion, is a suggested \$10 donation at the door. For more information, visit siteless.org, dfbrl8r.org or pivotarts.org.

Inclusive Chicago Fashion Week takes place

BY VEE L. HARRISON

Chicago Fashion Week was a seven-day celebration of designers, models and absolute flyness presented by FashionBar Chicago. FashionBar is a fashion marketing firm and they are destined to create Chicago into a fashion capital.

On Oct. 21-28, 10 fashion events took place in various locations across the city, and each show gave a bit more than the one before it. The week was epic, but for many across the nation, a phrase like “epic fashion show in Chicago” may seem out of place. However, the staff at FashionBar Chicago is working toward making sure that Chicago is branded as a fashion capital, and Chicago Fashion Week is just a start.

There are so many outlets to make money in Chicago—and fashion is just one. Chicago Fashion Week is just one method in which Fashion Bar CEO Tony Long sees Chicago’s economic growth coming to past.

“Chicago deserves to be a fashion capital,” Long told Windy City Times. “Putting fashion on a pedestal will make Chicago’s economy boom. Fashion can bring so much business to this city, and Chicago needs that.”

Fashion Week in the windy city featured several of Chicago’s very own designers. Samuel Minor, designer of Ugly Bear 90, said that having his designs showcased at Chicago Fashion Week was a dream come true.

“Chicago is not a huge fashion platform,” said Minor. “I’m excited to be a part of helping make Chicago become a platform for [it].”

Minor is 24 and was raised in Chicago’s Cabrini-Green projects. His brand is actually inspired from the deaths of his friends. Minor said when they were young men, they loved high-end fashion—so, after their death, it was up to him to continue the fashion legacy. He said his designs are meant to have a positive impact on today’s urban youth—to show his peers that a positive life comes out of working hard.

Of course, designers couldn’t showcase great fashion without having a great list of talented models. Models of all shapes and sizes took the runway during Chicago Fashion Week. That was major for Long, who said inclusion is a key factor in fashion.

“The most important thing about this week is to understand that fashion means inclusion,” he said. “Fashion does not mean conforming. Fashion is freedom.”

Inclusion is the reason why Long also hosted a show specifically for transgender and non-conforming individuals to model for the show. The Trans Media and Fashion show took place on the sixth day of Chicago Fashion Week at the Spiegel Building in Bridgeport. The show intended to send a message: Models do not need to conform, and fashion is for everyone.

Michael Dean, a non-conforming gay male model from Chicago, took part. Dean walked in the show and said it was a liberating experience.

“When I step into those heels, I feel powerful,” said Dean. “We need to embrace that everyone is

FASHION

different. People offering judgements because of someone’s clothing is unfair.”

Models who worked the runway in Chicago Fashion Week were no amateurs. Chadon M’Be had just returned from Paris Fashion Week and was elated to participate in Chicago’s event. M’Be said she believes that, one day, Chicago will be seen for all its talented designers and models.

“It was a beautiful experience,” said M’Be. “Chicago is very underrated in fashion, though. They don’t take Chicago models seriously, but soon they will.”

D’nia Defrance also modeled in shows during Chicago Fashion Week. She also believes that Chicago could elevate its fashion persona, in due time.

“It’s so many individual styles here in Chicago,” said Defrance. “In due time, Chicago will be seen.”

Regan Kolbo was a model, though, who wasn’t from Chicago. She and her mom drove eight hours to witness Chicago Fashion Week. Kolbo had absolutely no regrets, she said, about the long drive.

“What FashionBar is doing to build up fashion in Chicago is incredible,” said Kolbo, 19. “Being a model in Chicago Fashion Week was a great way to grow the city into a fashion capital.”



Model D’nia Defrance.
Photo by Vee L. Harrison



Model Michael Dean.
Photo by Vee L. Harrison



A Cradle Song: Part Five

WRITTEN BY MARK ZUBRO; ILLUSTRATED BY W.S. REED

A Cradle Song, written by Mark Zubro and illustrated by W.S. Reed, debuts in the Windy City Times as the new holiday classic. Filled with travail and woe, warmth and great joy, it is a story for the ages. It will appear in ten installments from Octo-

ber 17 to December 19 and will also be available for gift giving as an e-book and as a paperback. For the true joy and meaning of the season, this is the book you want to read.

Today **A Cradle Song: Part Five.**

Chapter Five Part Two

Matthew shied away from the indoor kitchens as the people who worked in them had knowing eyes. They'd find out his secret and maybe take him away. He'd had friends who were in the government system. The authorities had come into his school and taken them away. Lost and alone and never back in their old neighborhoods, never seeing friends again.

So he waited every night, scrunched down in the dark shadows of different churches until everyone was gone, and then snuck to the front and grabbed a few coins from poor boxes. Sometimes, there was more cash than others. Usually just enough. Or the boxes were already broken and emptied by desperate people. He had to learn to dodge bigger kids, bullies, who took his money.

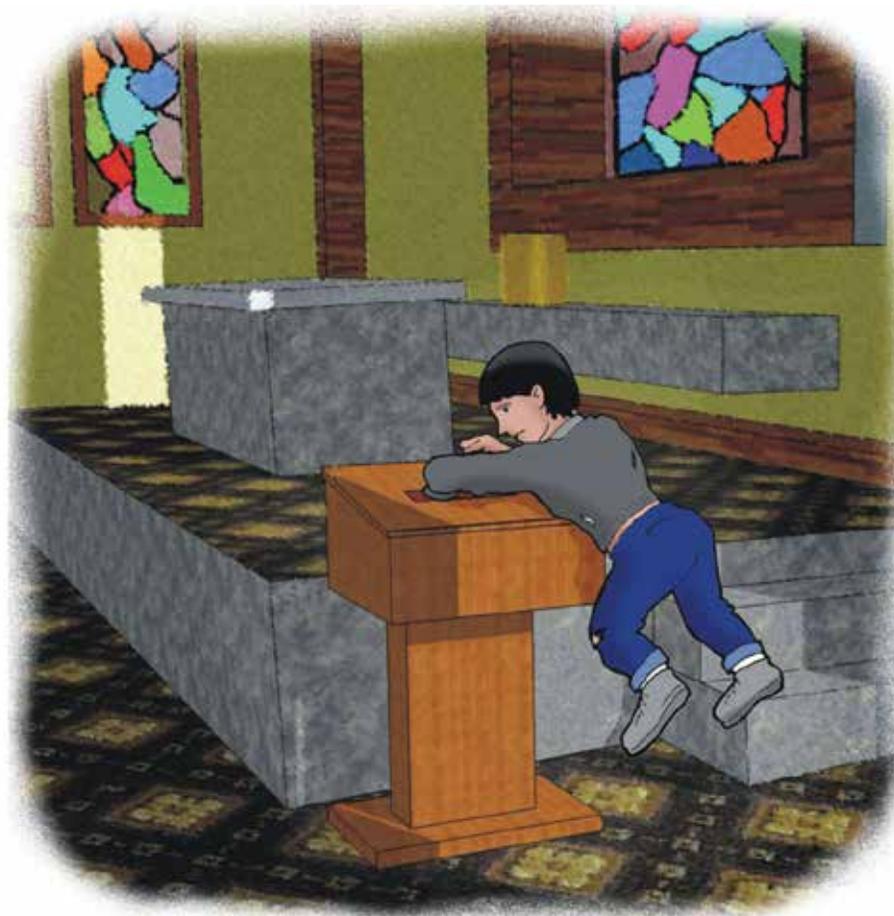
Matthew wasn't strong enough to break into the poor boxes. He had no weapon to use.

When he thought it was the perfect time, he crept and slid over, under, and around the pews and pillars until he arrived at the poor box. He had one advantage. His little hand managed to move the locks just enough and because his hand was small and slender, it fit into the openings.

Inside the Catholic Church, the priest stood in the shadows as he did every night. He didn't really have much more than the boy, but he always made sure there were a few coins so the boy could have at least something. He'd noted the missing collection, meager as it was, and watched, and then he noted the thief, but he was a wise old priest, and he followed the boy, and before he lost him in the crowd as he always did, he saw the boy make sure other little lost children were fed.

The priest observed as the boy looked fearfully into every shadow, put his hand in as he did every night, grabbed the coins, then sprinted through the shadows and out the side door of the church.

The priest shook his head sadly. He wished he could do more, but this church



would be closed soon. Once the priest tried to approach the boy, but before he could get close, the boy spotted him and fled.

The priest watched again. The boy didn't come back, or at least he never saw him although the coins once again began to disappear. Maybe it was someone else or perhaps it was the boy. It made no difference to him. The priest left a few coins and abandoned his hiding place.

An even more ancient rabbi, a frail and broken imam, a clergyman from the Episcopal Church, and the priest sipped tea together late most nights.

"Has the thief returned?" the rabbi asked. The priest nodded. "Someone has."

The imam said, "I wish we could do more."

The priest said, "We all wish we could do more for all of the children of the city."

It was an impossible task.

Matthew visited the library as many days as he dared. If he went after school hours, he was most likely safe as there would be other children there. Always after school hours so no one would be suspicious about whether or not he went to school. He went to the same little cubby every day. He barely glanced at anyone. Matthew just sat and read and got warm and wondered where he'd find something to eat. He drank deeply from the water fountain every day so that was something. Warmth and water in the same place without having to trudge through the city.

The meanest librarian was Belinda Marcellus. She ruled from the Information desk. She hated anyone who spoke above a whisper. Her coworkers were afraid of her because Miss Belinda was very strict and enforced every rule.

She had a severe nose on a hatchet face. Glasses dangled from a silver chain around her neck. She wore dresses that hung to mid-calf. Mostly gray: dark grey, light gray, medium gray, sometimes a washed-out navy blue. In her earlobes were two tiny pearl earrings you might need a microscope to see. She had slashes of blush under high-cheek bones and deep black eyes. If she smiled, Matthew had never seen her do so. She didn't like disruption, and she didn't seem to like children.

Miss Belinda noticed everything. If you were shabbily dressed, she was on high alert. Matthew barely said a word, but he knew she watched everyone's every move.

When Matthew finished with a book, he always put it back on the shelf and in the spot where he got it from. Miss Belinda would know if he didn't. She missed nothing.

She let him sit and read in the children's section. He just started at the beginning of the alphabet and read. The worn chairs were comfortable, and cushy, and warm. He loved snuggling down into them. He often nodded over the books but no one ever bothered him.

One day, he stayed later than usual. He'd fallen asleep in his chair. He awoke to find the room nearly empty, but he could hear the murmur of voices.

He crept to the end of the bookcase. Matthew looked into the small children's play section. There was a thick throw rug, bigger than any rug Matthew had ever seen. The floor was strewn with safe nerf toys, large stuffed animals, and brightly colored chairs.

In the middle of the floor sat Miss Belinda. With her was a boy named Edwin. Matthew had seen Edwin almost every day. They were about the same age. Edwin always came in with his little sister who must have been about three. The little sister was asleep at his feet.

Matthew knew Edwin stuttered. He'd heard him talk at times to his sister or a librarian. Edwin always turned very red when he spoke to someone.

Edwin and Miss Belinda were reading.

Matthew listened in. He realized it was a play. Matthew could see the cover of the book. He recognized the author's name. She wrote plays for children. Matthew had read many of them. He liked them.

Edwin was reading the leading role of a brave boy who fought bad people and monsters. Miss Belinda acted out all the other parts in dramatic voices, or low voices, or happy voices, whatever the character and scene needed.

After eavesdropping for a short while, Matthew realized that Edwin wasn't stuttering. Not once.

Matthew didn't know that, if they were acting, people who stuttered often spoke clearly and without hesitation.

Right then, Matthew was enchanted. He slid to the ground at the base of the bookcase. He was out of sight. He listened.

He wondered about Miss Belinda and her reputation for being nasty. He'd seen her be pretty mean to some kids and even adults. He also knew Miss Belinda's shift was over. Matthew noted things like that. And here she was spending her time being kind.

Matthew left them and felt a little warmer in his heart.

On that Christmas Eve, Matthew was on his way back from begging for a few coins from the passengers at the train station.

The few bits of cash he gathered while sitting next to a hot air vent would allow him to buy a few morsels for his dinner.

It was a good spot, and he'd been at the train station for hours. Matthew had to be careful because several of the large adult homeless also used this location at busier times of the day. Twice, he'd been chased away by others claiming it for their own. He couldn't fight them. He was too small. He always moved along.

Today, the gloom of a late December afternoon surrounded him. He'd made enough money to buy his dinner, a few scraps from a shabby store, but then the bigger boys had come and pushed him down and taken his precious little.

His face was dirty and smudged from the attack. When he'd dried his tears, he'd smeared the dirt even more. His little brown eyes peeked from under his unruly dark hair. Sniveling and dirty, wiping his nose on his sleeve, which he tried to conceal.

He trudged on. He wanted to wear clean clothes, but it cost a lot of money to go to the laundromat and use the huge machines that he didn't understand.

His thoughts whirled. He'd been happy with his few coins, and now he was devastated and hungry. The big boys didn't have enough?

He wondered when he saw cruel people do good things. Or when a policeman was supposed to help but did mean things. He didn't understand. But then the policeman helped Mr. Schermerhorn. He also knew that the officer looked the other way when people worked in the garden.

Sometimes, like today, Matthew wanted to run away. And run and run and run and never come back. Ever.

But if he did, he feared his dad would never find him. In their apartment, Matthew remembered a Christmas tree and tiny blinking lights, a star at the top, good food, laughter, and warmth.

The vision faded.

His dad had been called to war.

Chapter Six

Each afternoon, Matthew walked by a toy store. He'd stop every day and look in the window. He never went inside. The owner was a gruff old man who stomped around the store using a cane to help keep his balance. Hair grew out in tufts around his ears and peeked out in black and gray strands from his nostrils. He had a few stray wisps around the edge of a shiny empty baldness.

Matthew had seen the old man eye with great suspicion every kid who entered his

store. The man saved his nastiest looks for the kids who were not accompanied by an adult. More often than not, those kids wound up being unceremoniously ushered out of the store. Sometimes, they were rude to the man and said bad words. Matthew didn't like that. He might be scared of the man, but he knew better than to treat an adult like that, especially an old man.

The owner moved in jerky motions. He shooed many kids out the door, mostly big kids who would laugh at him. The old man always spoke gruffly when he saw kids touch the toys. The old man didn't like when they did that. He hated when kids weren't there with parents who could pay.

There were a few younger clerks, but they stuck close to unaccompanied kids. They caught a kid once who stole a toy. Matthew saw that the thief wore rich-kid clothes. He wondered why the child of wealthy parents had to steal. They had called the police who had been meaner than the owner. The boy had sassed them back and looked stubborn. He'd been marched away. Matthew didn't think that boy was much older than he was, but even so, through the boy's defiance, they'd been merciless.

End of part five. Part six coming next week.



"A Cradle Song is my very favorite of Mark Zubro's books. Tender, full of insight and love, it made me cry—but they were happy tears."

—*Jeanne M. Dams,*
author of the *Dorothy Martin*
mysteries

"A Cradle Song is a wonderful, heartwarming story, and just right for Christmas. Open this present and enjoy!"

—*Barbara D'Amato,*
author of the *Cat Marsala*
series and the recent
Other Eyes

A Cradle Song will be available soon as an ebook and as a paperback online and from **Unabridged Bookstore** in Chicago and **Outwords Books** in Milwaukee.

Mark Zubro is the author of thirty-six books and seven short stories. He has won the Lambda Literary award for *A Simple Suburban Murder* and been nominated eight other times. All are available as ebooks and most as paperbacks online or at **Unabridged Bookstore** in Chicago and **Outwords Books** in Milwaukee.



10 questions with Vic

Gerami headshot by Stephen Blaha

BY VIC GERAMI

Windy City Times: Modesty aside, how would you describe yourself?

Amiyah Scott: I'm amazing, extremely intelligent and rare. I'm ambitious, charismatic, courageous, and original. I'm aggressive; a leader with a pure heart and a strong mind. I'm classy, yet provocative. Enchanting... I'm perfect. ...oh, and I'm humble (lol).

WCT: Is it fair to say that you are an actress and an artist who happens to be trans?

AS: Sounds fair to me.

WCT: How was it playing the role of "Cotton" in Lee Daniels' show, Star, on Fox?



Amiyah Scott

Photo courtesy of Fox Entertainment

AS: WAS? It IS what dreams are made of.

WCT: Do you feel that Hollywood limits your roles based on gender identity?

AS: Yes, but we're trying to change that.

WCT: In 2015, you taped four episodes of Bravo's Hit reality series, Real Housewives of Atlanta, but your part did not air. How do you reflect on that experience?

AS: I enjoyed filming and I enjoyed the ladies. What is meant for you is for YOU! Obviously that wasn't for me ... [But] scripted prime

time television seems to do me justice, though.

WCT: What does your average day look like?

AS: It depends. Some days I wake up at 5:00 am to arrive on set at 6:30 am to film a long day of Star. ... While other days, I can sleep until 2:00 pm and go shopping until my arms can't carry anything else! My schedule is constantly changing, but what remains consistent is that my hair is ALWAYS done. ... In bed, on set, in a pool or even the late night grocery store run; that wig will be laid, no exception.

WCT: How do you decompress when you have a night off?

AS: I rest! My god, I appreciate sleeping so much more now! A long bath, some candles... just, me time.

WCT: What's new on your play list?

AS: Girls Need Love by Summer Walker.

WCT: How do you see the achievements of the trans community in the last few years and the challenges facing them?

AS: I think we've come a long way and I'm proud of that! Happy for that! But, we have a long way to go.

WCT: What are some common misconceptions about trans people that are still out there?

AS: Everything. Stigmas and stereotypes are fueled on the regular ... but, again, we have a long way to go.

WCT: What directors and/or actors would like to work with?

AS: All of them.

WCT: What is your favorite charity or cause?

AS: TEA, Trans Empowerment of America, a non-profit I started to assist and uplift the trans community.

WCT: Which living person do you most admire?

AS: My mother and father; it's a tie.

WCT: What project(s) do you have coming up?

AS: My first book "Memoirs of a Mermaid" will be released in March 2019. It's my baby. I'm so proud of it and excited to finally be telling my full story in my own words.

WCT: Tell me a secret—a good one.

AS: Read my book and I'll tell you more than one!

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DRAG IT UP!

Our list of all the regular drag shows in and around Chicago. To include your show in our listings, please submit info to kirk@windycitymediagroup.com.

MONDAYS

- Chicago's Best Worst Drag Show**, hosted by Arby Barbie, weekly, 2 a.m., no cover. The Jackhammer Complex, 6406 N. Clark St.
- Vamp**, featuring Mimi Marks, hosted by Mercedes Tyler, weekly, 11 p.m., no cover. Progress Bar, 3359 N. Halsted St.
- Lipstick & Mascara**, hosted by Mz. Ruff 'n Stuff, weekly, 11:30 p.m., no cover. Hydrate, 3458 N. Halsted St.
- Plot Twist**, hosted by T-Rex, every 3rd Monday, 10:30 p.m., Berlin, 954 W. Belmont Ave.

TUESDAYS

- Killer Babes**, hosted by Lady Ivory, every 3rd Tues., 10 p.m. @mosphere, 5355 N. Clark St.
- Roscoe's Drag Race**, Chicago's longest-running amateur weekly drag competition hosted by Frida Lay, Roscoe's, 3356 N. Halsted St.
- Dixie Wins a Talent Show (while Alexis Bevels stage-manages)**, featuring Dixie Lynn Cartwright and Alexis Bevels, a showcase for local drag queens, performance artists and comedians, last Tues. of the month, 9:30 p.m., Sidetrack, 3349 N. Halsted St.

WEDNESDAYS

- Honeys on Halsted**, hosted by Mimi Marks and Mz. Ruff 'n Stuff, weekly, 11:30 p.m., no cover. Hydrate, 3458 N. Halsted St.
- All Things Beyonce**, hosted by Dixie Lynn Cartwright, featuring Dida Ritz, Saya Naomi and guest queens, 2nd or 3rd Wed. of the month, 9 p.m., Sidetrack, 3349 N. Halsted St.
- The Baton Show Lounge**, shows weekly at 8:30 p.m., 10:30 p.m. and 12:30 a.m. 436 N. Clark St.

THURSDAYS

- Babes In Boyland**, featuring Monica Beverly Hillz, Lila Star, Teri Yaki and Otter Chaös, weekly, 1 a.m., no cover. The Jackhammer Complex, 6406 N. Clark St.
- Sirens of Splash**, featuring Lila Star, Mimi Marks, Aura Mayari and Silky, weekly, 9 p.m., no cover. Splash Chicago, 3339 N. Halsted St.
- POP ROCKS**, dance party with drag from Alexis Bevels and Saya Naomi, get on stage to Win with Dixie Lynn Cartwright, weekly, 9 p.m., Sidetrack, 3349 N. Halsted St.
- Body Beautiful**, hosted by Danika Bone't and Alexandra Diamond, 4th Thu. of each month, shows at 11:30 p.m., 12:30 a.m. and 1:30 a.m., no cover. Charlie's, 3726 N. Broadway
- The Baton Show Lounge**, shows weekly at 8:30 p.m., 10:30 p.m. and 12:30 a.m. 436 N. Clark St.



NAME
 "If you had to carry as many fishy queens through a show as I have, you'd need a basket too."

WHEN DID YOU START DOING DRAG?
 "I am a theater queen through and through and my first cross-gender role (of many) was the nurse in Romeo and Juliet for a Shakespeare in the Park production."

DRAG INSPIRATION
 "Any Hollywood style broad because playing the ingénue is so bourgeois."

FAVORITE NUMBER
 "Anything I do on the aerials—I'm trained in lycra, silks and trapeze. That being said, I'm learning to eat fire and my next purchase is gonna be a walking globe. Because, c'mon ladies and gents—I think we can do more to entertain our audience than whip our hair back and forth and fall on the floor on purpose."

FUTURE PROJECTS
 "I'm expanding Chicago's Story Time with Drag Queens, I'm in the process of working on my own web series, and I'm producing a Crafting Night at the Call for people in the Drag and Burlesque community."

SOCIAL MEDIA
 Facebook: [muffy.fishbasket.5](https://www.facebook.com/muffy.fishbasket.5)
 Instagram: [@muffyfishbasket](https://www.instagram.com/muffyfishbasket)
 Twitter: [@MuffyFishbasket](https://twitter.com/MuffyFishbasket)

Photo by Troia Photography

FRIDAYS

- Beauties and Beaus**, hosted by Naysha Lopez, Mimi Marks and Mz. Ruff 'n Stuff, weekly, 9:30 p.m., no cover. Hydrate, 3458 N. Halsted St.
- Dining With the Divas**, featuring Angel LeBare and CeeCee LaRouge, shows weekly at 7:30 and 9:30 p.m., Hamburger Mary's Oak Park, 155 S. Oak Park Ave., Oak Park, Ill.
- The Baton Show Lounge**, shows weekly at 8:30 p.m., 10:30 p.m. and 12:30 a.m. 436 N. Clark St.

SATURDAYS

- Drag Matinee**, hosted by T-Rex, weekly, 10:30 p.m., Berlin, 954 W. Belmont Ave.
- #POPular**, featuring 2018 Fan Favorite Tiffany Diamond, hosted by Veronica Pop, weekly, shows at 10:30 p.m., Charlie's, 3726 N. Broadway
- Beauties and Beaus**, hosted by Naysha Lopez, Mimi Marks and Mz. Ruff 'n Stuff, weekly, 9:30 p.m., no cover. Hydrate, 3458 N. Halsted St.
- Drag shows at Manuevers:** 1st Sat.: **Raven's Ravishing Revue**, hosted by Raven Samore; 2nd Sat.: **The Dymond Standard**, hosted by Diamond Calloway; 3rd Sat.: **Diva's Den**, hosted by Sasha Love; 4th Sat.: **Noche Latina**, hosted by Aleyna Couture. All shows at 11:30 p.m., no cover. Maneuvers, 118 E. Jefferson St., Joliet
- Stardust**, hosted by Natasha Douglas, 1st Sat. (starting Nov. 2018), 8:30-10:30 p.m. @mosphere, 5355 N. Clark St.
- Sofia's Dragtacular Review**, hosted by Sofia Saffire, every 2nd Sat., 10:30 p.m., Shakers on Clark, 3160 N. Clark St.
- Ashley Morgan Presents A Drag Revue**, featuring Coco Shonnell, Dominique Diamond, Vivian Dejour and Juan M. Wette, hosted by Ashley Morgan, every 3rd Sat., 9:30 p.m. seating, \$5 suggested donation, The Call Bar, 1547 W. Bryn Mawr Ave.
- 6 Queens 1 Diva**, hosted by Muffy Fishbasket, every 4rd Sat., 10 p.m., \$5 cover, The Call Bar, 1547 W. Bryn Mawr Ave.
- Dining With the Divas**, featuring Angel LeBare and CeeCee LaRouge, shows weekly at 7:30 and 9:30 p.m., Hamburger Mary's Oak Park, 155 S. Oak Park Ave., Oak Park, Ill.
- The Baton Show Lounge**, shows weekly at 8:30 p.m., 10:30 p.m. and 12:30 a.m. 436 N. Clark St.

SUNDAYS

- Reinas de la Casa**, featuring Windy Breeze, Veronica Pop, Zafina Hasheesh and Danika Bone't, hosted by Alexandra Diamond, 2nd Sun. of each month, shows at 11:30 p.m., 12:30 and 1:30 a.m. Charlie's, 3726 N. Broadway
- Angel LeBare's Fish Hatchery**, contest for aspiring drag queens, every 4th Sun., 8 p.m. @mosphere, 5355 N. Clark St.
- The Baton Show Lounge**, shows weekly at 7, 9 and 11 p.m. 436 N. Clark St.

Lakeside Pride to honor Stonewall, LGBTQ history

BY JOHN STADELMAN

It may be a difficult, shaky time for equality right now, but Lakeside Pride Music Ensembles continues to play on, promoting positivity and love: The 2018-19 season will honor the rich, diverse legacy of LGBTQ history since the Stonewall Riots.

"This June of 2019 is the 50th anniversary. ... We wanted to celebrate and honor the work that has been put in by everybody ... toward equality and the momentum behind the modern gay rights movement," said Bradley Fritz, Board Chair of Lakeside Pride. "So we decided to take the approach of picking some of the more monumental times over the last 50 years."

These times will be presented in reverse chronological order: October's "Love and Marriage" celebrating marriage equality, November's "Don't Ask, Don't Tell" honoring LGBTQ veterans, "Pay it No Mind" for Stonewall activist Marsha P. "Pay It No Mind" Johnson, "New York, New York" celebrating the titular city's role in promoting diversity and a homage to the Latinx influence in "Fiesta de Baile," culminating on June 2019 with

MUSIC

"Stonewall: Love and Liberation" on the 50th anniversary of the riots.

Storytelling is an important aspect to the shows this season. "Love and Marriage" featured ensemble members telling their love stories on-stage with their spouses (including Fritz with his husband, Dan). This intimate human touch will be a recurring feature.

"Each show will take its own unique artistic approach," said Fritz. "The Nov. 17 show is going to be emceed [by] and feature AVER [American Veterans for Equal Rights]. They are a national organization that have a Chicago chapter, and many of their members are members of the LGBTQ community."

"Two of the Chicago chapter members will be emceeding and sharing their stories of what it was like to serve in the armed forces as closeted ... individuals. They will be sharing their own stories as well and then we'll also have participation by a couple other AVER members in the presenting of the colors."



Lakeside Pride Marching Band at the 2018 Chicago Memorial Day Parade.
Photo by Stephen Carey

The Stonewall anniversary show will "feature spoken word narratives and music accompaniment with firsthand accounts of people who were at the Stonewall Riots."

The shows will be performed by various Lakeside Pride ensembles—the Jazz Orchestra, Symphonic Band, Latin Band and Chamber Ensembles—between the Center on Halsted, Rosehill Cemetery's May Chapel and the Holtschneider Performance Center at the DePaul School of Music.

"We are absolutely thrilled to be partnering with DePaul and moving our Symphonic Band rehearsals and concerts ... to the Holtschneider Center," Fritz said.

The move is indicative of Lakeside Pride's growing success.

"Our Symphonic Band has grown significantly in the last two to three years," Fritz added. "Just last year, we had 120 members with about 80 on stage at each performance and since we moved to

DePaul this fall, we're going to have close to 160 members with about 130 on stage. Across the entire organization, we have about 250 members."

"Don't Ask, Don't Tell" marks another important milestone for both Lakeside Pride and DePaul, said Fritz. "The Nov. 17 show is our first performance in the new space."

Next May 5, "Fiesta de Baile" will be performed at the Center on Halsted.

With its focus on celebration, love and honoring the accomplishments of the LGBTQ community, Lakeside Pride offers a much-needed light in the dark.

"Don't Ask, Don't Tell" will be performed by the Symphonic Band on Saturday, Nov. 17, at DePaul's Holtschneider Performance Center. For tickets and further information on this show and the rest of the season, visit <https://lakesidepride.org/season/>.

WANDA SYKES

OH WELL TOUR



FRIDAY
FEBRUARY 1

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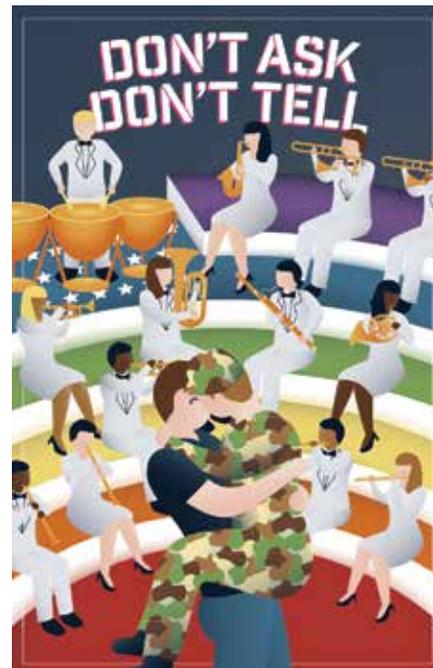
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Lakeside Pride Symphonic Band
presents

"Don't Ask, Don't Tell"

Sat, Nov 17th • 7:30 pm
DePaul University • \$10

From 1993-2011, the U.S. government kept gay, lesbian and bisexual soldiers in the closet with "Don't Ask, Don't Tell." The Lakeside Pride Symphonic Band celebrates the soldiers and veterans who have served during DADT by performing military-themed band repertoire, with select compositions by gay and lesbian composers. For those who have served this country and those who simply love a parade, "WE WANT YOU!"

Tickets and details available at
lakesidepride.org/dadt

LAKESIDE
PRIDE MUSIC
ENSEMBLES



"I'm not gonna say that if you vote then I'll have sex with you, but if you don't then I can promise you that I won't."—**Gus Kenworthy** does his part to get out the vote. If you didn't vote, have no fear—he'll never find out.

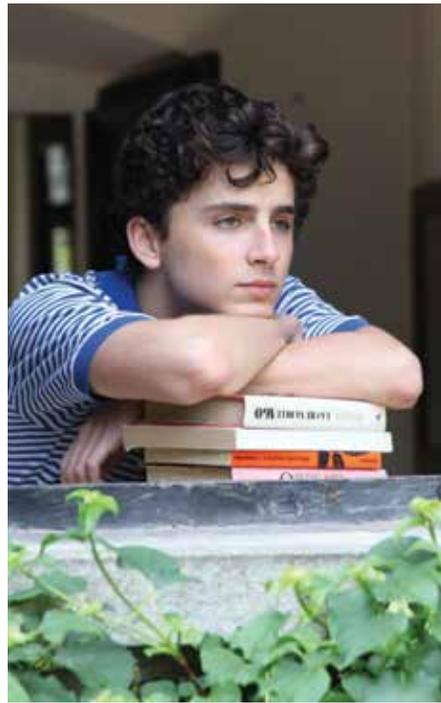
I love an election. Or do I love an erection? Either way, I'm up for it. Someone who hoped to get people all hot and bothered was **Larry Sinclair**. The name may not ring a bell, nor will the fact that he was running for mayor of Cocoa, Florida. But you may recall him as the guy whose self-published memoir vividly described a two-day sex romp with former President Barack Obama. Oh, he also said they were high on crack at the time. And Trump thought he cornered the market on "fake news!" What is real is Sinclair's police record. He's served jail time in Florida, Colorado and Arizona, and he's been convicted of forgery, fraud and larceny. Forget running for mayor: He should be appointed a Supreme Court justice! P.S. He lost by a landslide.

I do hate to sound crabby, but if I can't be crabby, who can? I'm really disappointed in most of these reboots. **Murphy Brown** might as well be filmed in slow motion at an old-age home, **Roseanne** was fine until Roseanne died, and **Charmed** has no magic. Perhaps it's these disappointments that explain my fondness for **Dynasty**—as long as I don't compare it to the original. Last week, **Nicollette Sheridan** had a great moment when her Alexis popped a potato chip in her mouth after saying, "If you haven't noticed, Cristals come and go around here." We're barely into season two, and we're already on our second Cristal.

But wait, there's more—Steven is out. The current actor, **James Mackay**, revealed, "While Steven had a choice to leave, unfortunately, I didn't." Executive producer Sallie Patrick was not pleased. She blames the firing on "notes from the network," mentioning that "the series just lost its sole queer couple. Let's hope Steven's leave of absence is temporary." My sources tell me that the network has an intriguing idea—recast the role. Why? Because that's what they did in the original series.

I told you that **Armie Hammer** and **Timothee Chalamet** would be reteaming for a sequel to Call Me By Your Name. Recently, Chalamet did an interview with **Harry Styles** for i-D (don't ask—I don't know). Harry asked, "Can you still eat peaches?" Oh, that little scamp. Chalamet said, "Umm I can, but not without thinking about it." He also said, "That's the most awkward scene to see with your parents in the whole world. My poor father." Inexplicably, Styles followed that up with the following quip—"I'm sure he's done it, too." Oy!

Most weeks, I'd only have one questionable masturbation story. But this week, I've got two. **John Stamos** told **Busy Philipps** about going to the sperm bank when he and his wife were doing IVF. He was led to a little room and my first thought was, "Did someone give him enough tokens?" Then I realized the little room he was in



Timothee Chalamet (above) had an intriguing time with Harry Styles, Billy says.

Image from Sony Pictures Classics

probably didn't require tokens ... nor did it have a hole in the wall. (Who are you to judge me?) John said he turned on the TV (you know, for stimulation) and what was on? Fuller House! He said, "If I'm gonna masturbate to myself, it's my old self and not the new self." He swore the story was true, and actually said, "hand to God." I just hope he washed it first!

There is not a member of the **Grande** family who interests me. But, I know my readers like little **Frankie**, so here goes. On Halloween, he announced that he is a part of a throuple. For those of you not sexually adventurous, that means he's in a relationship with two people. What I have learned in my time around the block is that most throuples consist of the actual couple and a third who either doesn't last long, or takes one member of the couple with him when he leaves. I suspect this throuple is no different since Frankie revealed his boyfriends are a legally married couple. I'll say this for Frankie—he's nabbed a hot couple. And they bring something to the table—one's a doctor and one's a lawyer. When asked what his favorite part of the relationship is, Grande said, "Dick." Times two. With Frankie, I'm sure nobody is waiting for a turn.

We interrupt this gossip with some breaking news. **Stormy Daniels** has just been sainted. Yes, our beloved Sisters of Perpetual Indulgence have named Stormy Daniels a saint. The Sisters surprised Stormy at her show at the Penthouse Club in North Beach, and we hear she couldn't have been more delighted. And I bet it was a treat for the audience—how many times do you get to motorboat a saint? No, Mother Teresa doesn't count.

Last week, a contestant on The Voice claimed his porn past contributed to his elimination. What most outlets skipped was that the porn he did was gay porn. **Tyshawn Colquitt** said, "I did

SATURDAY, NOVEMBER 17

JACK DANIEL'S
OLD NO. 7

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it when I was going through a rough time. I got a presidential scholarship, but I didn't have any money to pay for any type of living expenses, so I couldn't go to college. I was trying to do so many different things and it was just not enough." So often, amateur gay porn isn't enough. In this case, it happened to be amateur gay porn group scenes. If you're interested in viewing more of Tyshawn's body of work, check out BillyMasters.com.

In lieu of a formal "Ask Billy" question, I'll address the elephant in the room—yes, we've seen **Chris Pine's** penis in Outlaw King (although, if you ask me, the flip side is even better). And speaking of elephants, you can see it on BillyMasters.com.

When we're comparing peckers to pachyderms, it's definitely time to end yet another column. As always you can get your fill of gossip (and other things) at BillyMasters.com—the site that's a real peach. If you have a question, send it along to Billy@BillyMasters.com and I promise to get back to you before I whip up a yummy cobbler with my leftovers. Until next time, remember: One man's filth is another man's bible.

Schott

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the DISH

Weekly Dining Guide in
WINDY CITY TIMES

SAVOR

Fulton Market Kitchen; options for Thanksgiving

BY ANDREW DAVIS

Fulton Market Kitchen (311 N. Sangamon St.; <https://www.fultonmarketkitchen.com/>) continues to be an assault on the senses—and I mean that in a very good way.

FMK, as it's often called, is part art gallery, part cocktail bar and part restaurant. The art is thought-provoking (like the bar support made entirely of trunks and suitcases), the cocktails are soothing and the food is provocative. In essence, there's something here for everyone, although it would be a special occasion for most (more on that later).

Things started swimmingly with the cocktail known as the Fall Smash, which, in this case, consisted of vodka, smashed ginger and blackberry, along with a lemon cordial. It was incredibly tasty, but it was also the kind of drink that could sneak up on you—leaving you dazed in some forsaken place the next day, wondering what happened.

But what really stand out are the culinary creations—and they really are creations. For



Apple-and-Asian pear pie at Fulton Market Kitchen.

Photo by Andrew Davis

example, the sourdough ciabatta appetizer (which the server incorrectly called an “amuse-bouche,” for a couple reasons) is accompanied by beef jus, tomato jam—and a beef tallow candle that melts into the mix, all to be spread on the bread. And the foie mousse features bread accompanied by an “orange” that turns out to be foie gras sculpted to look like the fruit. You almost don't want to cut into it, but it's wonderfully tasty.

The short rib raviolo is a cool dish consisting of a large pasta pocket filled with meat, herbed ricotta and molten egg yolk. From gustatory and visual standpoints, the striped bass bouillabaisse was the most varied, with fish along with mussels and (head-on) prawns in a spicy tomato broth. My dining companion thought this and the salmon tartare were too fishy, but I thoroughly enjoyed both—although I was slightly put off seeing the crustaceans' heads. As for sides, we

loved the crispy red potatoes, and I was more of a fan of the glazed carrots (with pistachios and honey-whipped goat cheese).

And if you have room, definitely order dessert. There's pumpkin cake (although I was dreaming about the butter cake I had previously) and the scrumptious apple-and-Asian pear pie.

However, all of this creativity comes at a price—literally. (I have to keep it real.) While the ciabatta app is only eight dollars, the main dishes start at about \$30 (and my friend wondered, more than once, if the quantity justified the costs). While the items were heavenly at times, the prices might warrant visiting FMK for your birthday, anniversary or some other special time. Otherwise, you may just want to order a cocktail and explore your art-filled surroundings.

Thanksgiving options

Believe it or not, Thanksgiving is a week from this Thursday. So if you need some options and you don't feel like cooking that turkey (or tofurkey), here are a few restaurant options:

—Thanksgiving dinner will be offered at **Ace Hotel Chicago's City Mouse**, 311 N. Morgan St. Patrons can enjoy meat, wine and four servings of mashed potatoes served family-style and curated by Executive Chef Pat Sheerin—and there will be vegan holiday favorites on offer. Dig into roasted turkey, whole grain risotto, poached shrimp and pumpkin pies. The cost is \$56/person. Visit <https://www.acehotel.com/chicago/events-and-spaces/calendar/2018-11-22/thanksgiving-dinner-city-mouse/>.

—Italian spot **312 Chicago**, will serve a tradition Thanksgiving four-course menu on Thursday, Nov. 22, 5-9 p.m. Items will include acorn squash soup, homemade pesto lasagna,

Italian-style roasted turkey, roasted salmon and pumpkin cheesecake, among other items. The costs are \$60/person and \$25 for children 12 and younger; see 312chicago.com.

—On Nov. 22, 11 a.m.-9 p.m., **Chicago Chop House**, 60 W. Ontario St., will feature a Thanksgiving feast including a family-style menu serving a whole turkey and including a choice of mushroom, sage and wild rice stuffing or oyster dressing; stuffed artichokes, green beans with sliced almonds, Brussels sprouts roasted with honey and butter, and homemade cranberry sauce. (Also, guests take home all of the leftovers to enjoy the next day.) Individual Thanksgiving dinners feature a five-course menu including Waldorf salad, roasted turkey, chocolate lava cake and much more. Call 312-787-7100 to find out costs and to make reservations.

—**Frontier** Chef Brian Jupiter's Thanksgiving menu is available throughout November and on Thanksgiving day for pick-up and delivery. Holiday favorites include smoked turkey (\$75-95), Chef Brian Jupiter's famous five-cheese mac (\$40), seafood gumbo (\$50), traditional mashed potatoes (\$30), cornbread stuffing (\$35), kale-and-apple salad (\$35), string beans (\$30), buttered rolls (\$16/dozen) and sweet-potato pie (\$20). The feast serves a minimum of 12 people for \$24/person. For ordering details, visit <http://bit.ly/FrontierThanksgiving>.

—On Thanksgiving, **Texas de Brazil** will open at 11 a.m., and guests will enjoy the full rodizio-style menu that includes the 50-item salad area and selection of churrasco grilled meats. Along with this, a variety of traditional Thanksgiving fare will be offered, such as roasted turkey, stuffing and other holiday side dishes included with regular dinner pricing.

TRANSCRIPTS from page 2

lation is transgender. While this may seem a minuscule group to be worried about, it still represents over 1.4 million people in America alone, 1.4 million people who are the only minority in America that lacks equal-rights protection from the federal government. Only 20 states and the District of Columbia currently have laws protecting trans rights, while in many of the rest, the law specifically allows discrimination.

Members of the TransScripts cast believe that their show can help make a statement about why transgender people should be protected.

“This is a time when identity is fiercely contested, and there is much fear surrounding it,” said Allie Stephens, who plays Dr. Violet. “We are a much richer cultural body when we find the courage to embrace difference, whether trans, cis, black, brown, white, rich, poor, Muslim, Hindu, Christian, etc.”

Peyton Robbins, who plays Tatania, has a different take. “I think it is largely part of the ‘trans experience,’ to struggle with the unknown of what lies ahead for us, personally, emotionally, and politically, and still find the strength and pride in oneself to live as truly to our personal truth as we can,” she said.

“Reading into the trials and tribulations of trans women fighting for validation, fulfillment, and survival in different cultures and decades apart from my own experience has constantly

enlightened me to the struggles that came before me, and how much progress was paved by the sacrifices and the blood, sweat, and tears of countless trans individuals,” Robbins said.

“Looking back, I realize how much privilege I had and still have,” Nadiya said. “I want the audience to walk a mile in these women's shoes to understand how difficult, but rewarding, [it is] to live their authentic selves.”

Alexia Jasmene, who plays Sandra, feels that the show highlights the incredible variety in the trans community. She wants audiences to understand that “there's not one way to be trans, that we are a newly forming community that disagrees vastly on almost everything, that there are as many ways to be trans as there are ways to be human, that we are human, we are women, men, and folks, and we are beautiful. And that trans is beautiful.

“Due to trans voices finally being heard, people can see just how insanely diverse we are, as well as our struggles, and yet how that very difference is what makes us the same. We just want to be seen and loved just like all of humanity,” Jasmene said.

Being “seen” is a necessary ingredient to being loved, and assistant director Iris Sowlat (the lone cisgender member of the team presenting TransScripts) believes it is an important element of the play. “With seven trans characters, based on real people, played by trans actors, [the play] kind of says, ‘Yes, we're still here,’” she said.

Blasingame added, “In Trump's America, everything that makes us more visible and humanizes us is important. It is my sincere belief that all of this world's problems stem from people failing to see other people as human.”

Robbins summarized the importance of telling this tale now: “As the current political atmosphere in the United States has grown more dangerously divisive as ever, the fight for transgender rights and the visibility of transgender people

RAY from page 9

don't want to classify that as being something bad or evil and I don't need to think that there's this great heavenly white pure light at the end of life, because the comfort of darkness is good, too.”

WCT: In “Didn't Know a Damn Thing,” you have this cool line: “If anything will save the world, it's rock ‘n’ roll.” Could you talk about how you see rock ‘n’ roll saving the world?

AR: That song is a trajectory of what was going on ... with the civil-rights movement, the Atlanta child murders and the Wounded Knee American Indian movement and all the activity [that] was just the background of my life. I had no idea what was going on when I was in high school, thinking I was so liberal and progressive. I didn't really know—what I didn't know, y'know? [Laughs]

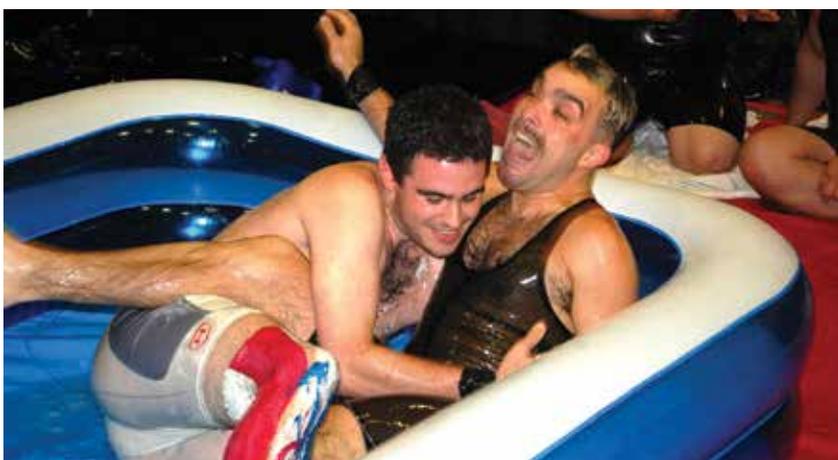
has never felt more important. Our tales must be told. We will not be erased.”

TransScripts will be performed at 5 p.m. Friday, Nov. 18, at Theater Wit, 1229 W. Belmont Ave. Admission is free. To RSVP or get more info, email insider@aboutfacetheatre.com or go to therealdelia.com; <http://aboutfacetheatre.com/productions/transcripts/> or <https://www.facebook.com/events/322502258535297/>.

But the thing about rock and roll is that I also had this earnestness where I dove in with this idea that music can set us free and help make change. I was taught that by everything I listened to, and so that's why I put that in there.

It's like me saying that all this stuff is true, but the other thing that's true is that I still have that belief that rock and roll is this thing that was always a savior to me. As a kid it set me free and helped me not feel like an outsider—like David Bowie was such a great formative person for me because he was so queer, which is just so beautiful. And all the women that mentored me ... were musicians, in Atlanta, the punk-rock people, and so that's where that comes from.

See Amy Ray in Chicago at the Old Town School of Folk Music on Thursday, Nov. 15. Tickets at <https://www.bandsintown.com/e/1010213980>.



MIR 22 @ COH

It's a slippery slope at the Mister International Rubber weekend at Center on Halsted. Joseph Stevens Photography. See many photos from the weekend online at www.WindyCityTimes.com

WINDY CITY TIMES COMMUNITY CALENDAR

Wed., Nov. 14

Youth Empowerment Performance Project hosts Rise Up In recognition of the Transgender Day of Remembrance/Resilience and Youth Homelessness Awareness Month, through performance and communion, those whose lives have been taken and the resilience of Trans youth will be honored. See "Rise Up- A Celebration of Resilience" on Facebook. 6:00pm - 9:00pm Chicago Theater Works, 1113 W. Belmont Ave

Celebrating LGBTQ Latinx Leaders 2018 The Association of Latina/os Motivating Action (ALMA Chicago) honoring this year's Crain Business' Chicago Notable LGBTQ Executives and Windy City Times 30 under 30 honorees. RSVP online. 6:00pm - 9:00pm La Catedral Cafe & Restaurant, 2500 S. Christiana Ave., Chicago <https://tinyurl.com/LGBTQLatinx>

Out at Wrigley Thank You Party Hosted by OUT at Wrigley and Center on Halsted. Entertainment and light bites 7:00pm Center on Halsted 3656 N Halsted Chicago http://www.facebook.com/events/707343809652377/?active_tab=about



IN REMEMBRANCE Tuesday, Nov. 20

Center on Halsted will observe the Trans Day of Remembrance.
WCT photo from 2016 of ResonaTe member Chiqui

Thursday, Nov. 15

The WOMB Open Mic Nite Open-mic poetry event. Affinity Community Services is a social justice organization serving the needs of the Black LGBTQ community of Chicago with a particular focus on Black women. 7:00pm Affinity Community Services 2850 S. Wabash Ave. #108 Chicago <http://affinity95.org>

Sleep Out to Support Homeless Youth Community, celebrities, business leaders, young professionals raise funds and awareness for Chicago's homeless, trafficked, and at-risk youth by sleeping outside. Each Sleeper sets a personal funding goal. Preceded by a candlelight vigil at 6 p.m. 7:00pm St. James Commons, 65 E. Huron 773-752-0058 <http://www.CovenantHouseIL.org>

Indigo Girl Amy Ray Amy and her band with rootsy new solo album, Holler. Original music inspired by traditional country, Southern rock, mountain music, gospel and bluegrass. Amythyst Kiah will open. \$26 member; \$28 general public 9:00pm Old Town School of Folk Music 4544 N Lincoln Ave Chicago 773-728-6000 Tickets: <http://www.oldtown-school.org>

Friday, Nov. 16

Queer & Undocumented: Clinical Considerations Education for BH providers. Free 10:30am - 2:30am Center on Halsted 3656 N Halsted Chicago <http://community.centeronhalsted.org/BHEvent?erid=8957853&trid=5c1c8a5c-3646-4aa5-9dad-4f97dfdb4f60>

BTQ Book Group Meet at the library each third Friday 7:00pm - 9:00pm Gerber Hart Library and Archives 6500 N Clark St Chicago <http://www.gerberhart.org>

Vanessa Davis Band 40th Anniversary Show High-energy vocalist Vanessa Davis and group formerly known as The Blues Twisters. Celebrate four decades

of the blues. Doors open 7 p.m. \$20; 8:00pm, Fitzgerald's 6615 Roosevelt Rd. Berwyn, IL 60402, <http://www.fitzgeraldsnightclub.com>

Saturday, Nov. 17

Jack Daniel's Chili Cook-off 2018 Attendees will be able to sample chili from Lakeview East Chamber of Commerce restaurants and vote for their favorite. Drink samples from Jack Daniel's. Giveaways. \$10 per person. Proceeds benefit Heartland Alliance and Lakeview East Chamber. 1-5 pm, Sidetrack, 3349 N. Halsted St., <https://www.facebook.com/events/1337613429708815>

Lakeside Pride Symphonic Band Fall Concert "Don't Ask, Don't Tell" From 1993-2011, the U.S. government kept gay, lesbian and bisexual soldiers in the closet with "Don't Ask, Don't Tell." The Lakeside Pride Symphonic Band performs military-themed band repertoire, with compositions by gay and lesbian composers. 7:30pm - 9:30pm DePaul School of Music's Holtschneider Performance Center, 2330 N Halsted St., Chicago <http://lakesidepride.org/event/symphonic-band-performance/> Tickets: <http://lakesidepride.org/dadt>

Tuesday, Nov. 20

Transgender Day of Remembrance Center on Halsted's annual event to honor the memory of trans persons who have been murdered in the U.S. during this year. Candle-lighting ceremony, a reading of

the names of the victims, and a keynote speech from Channyn Lynne Parker of Broadway Youth Center. Free 7:00pm - 9:00pm Center on Halsted 3656 N Halsted Chicago

Transgender Day of Remembrance Service Rev. Pam Rumancik (she, her, hers) will be providing a service both in memorial of those lost and celebration of love found and a hopeful future. 7:00pm Unitarian Church of Hinsdale 11 West Maple Hinsdale, IL 60521 <http://www.hinsdaleunitarian.org>

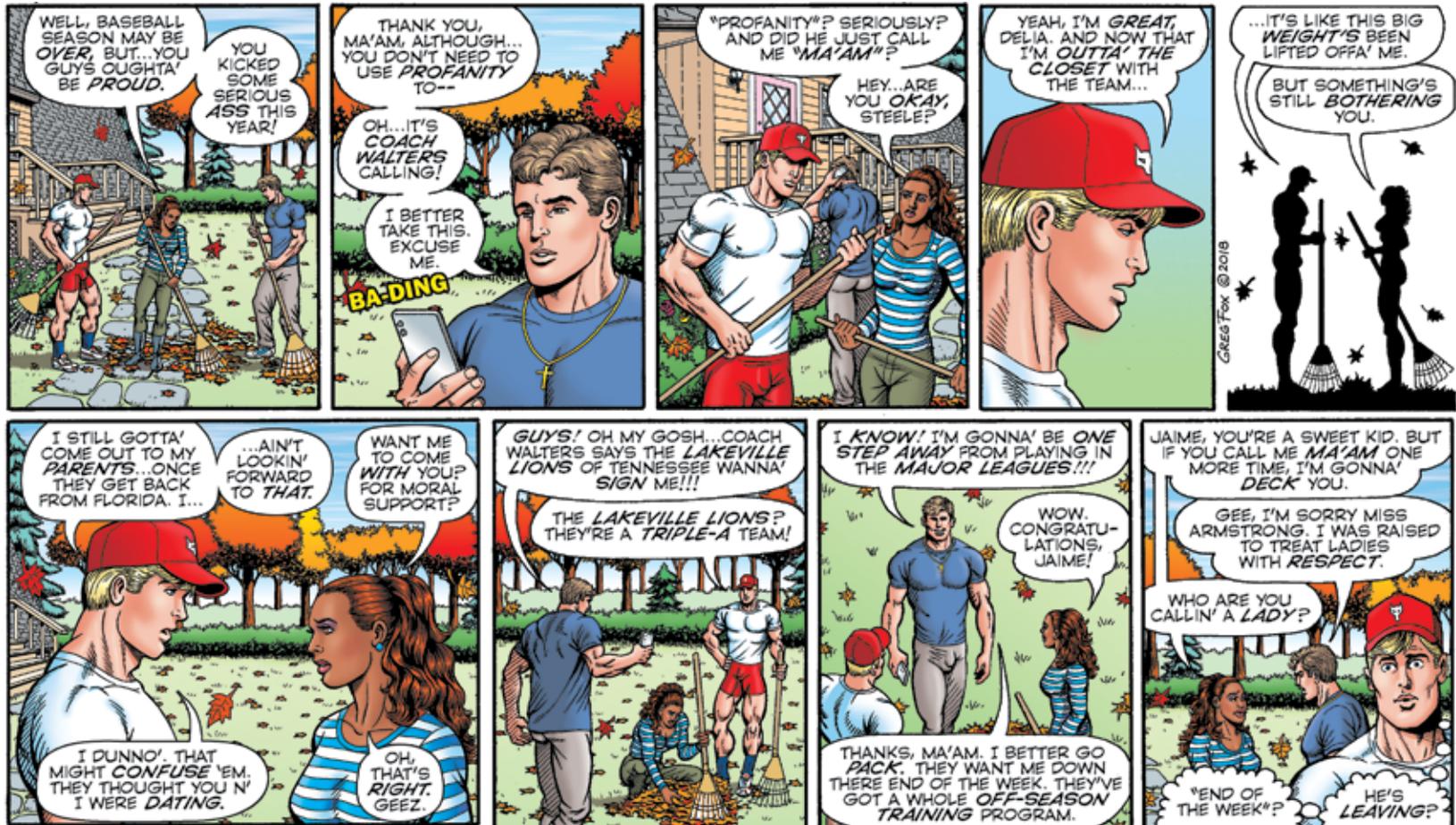
Wed., Nov. 21

Thanksgiving is a Drag... All Building Event Drag show and disco, quality time with your queer family. Get ready to dance and laugh it all away with: Bambi Banks, Dusty Bahls, Lucy Stooles, Nasty Bois, Tenderoni, Travis Fiero, Valentine Addams, Willy LaQueue and hosts Nico, Dominic Ferrera & Kristen Kaza. Doors 9 p.m. 10:00pm Metro Chicago 3730 N Clark Chicago

Friday, Nov. 23

Trans/Gender Affirming Name Change Mobilization Hosted by Transformative Justice Law Project. olunteers will assist Cook County residents with filling out the documents required for a name change. Last Friday of every month in room 1202. 9:00am - 3:00am Daley Center Plaza 50 W Washington St Chicago <http://www.facebook.com/transformativjusticelawproject/>

KYLE'S BED & BREAKFAST by Greg Fox



Website - www.kylecomics.com Facebook - www.facebook.com/kylecomics E-Mail - gregfox727@gmail.com Twitter - @KyleComics



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CHICAGO'S PREMIER WORLD AIDS DAY EVENT



DATE:

FRIDAY,
NOVEMBER 30, 2018

TIME:

6-9 PM

DESTINATION:

REVEL FULTON MARKET,
1215 W. FULTON

PURCHASE YOUR TICKET AT:

AIDSCHICAGO.ORG/CHOCOLATE

BENEFITING AIDS
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