



Julie Goldman

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MillerCoors & gays: Beer and loathing?

BY AMY WOOTEN

The second and third largest U.S. brewers—one a target of boycotts by gays for decades—have officially entered into a joint venture and will move their headquarters to the Windy City—one of the few cities to continue such a boycott.

As of July 1, MillerCoors, a new merger between SABMiller PLC and Molson Coors Brewing Co., officially began operation. Very recently, MillerCoors announced it would move its headquarters to Chicago. While Miller has been extremely pro-gay over the years—not only with its company policies, but also through its support of the LGBT community—many LGBT people are wary of Coors joining forces with Miller. Chicago has been one of the few cities to maintain

an LGBT boycott of Coors products because of the anti-gay actions of the Coors family.

The merger integrates Miller's U.S. and Puerto Rico operations with Molson Coors' U.S. and Canadian operations. Miller has 58 percent economic interest, while Coors has 42 percent economic interest. That means that Miller receives 58 percent of the merger's income.

Miller has been very supportive of the LGBT community over the years, in terms of advertisements, sponsorship of events and more. They also have strong pro-gay company policies.

For years, Coors has been a target of boycotts by LGBT people. In the '70s, gay activists launched a Coors boycott in order to shed light on the anti-gay funding efforts of the Coors family.

The Coors family's private foundation—The

Castle Rock Foundation—has donated to anti-gay causes. Coors Vice Chairman and major shareholder Peter Coors is president of the foundation. Other members of the Coors family have supported anti-gay causes and politicians, including the late Joseph Coors, who founded the conservative, anti-gay Heritage Foundation. In addition, Jeffrey Coors is a member of the Free Congress Foundation, which also has a reputation for supporting anti-gay efforts. There are others who benefit from Coors' profits that support anti-gay and other hateful efforts.

Pride at Work, an organized labor affiliate, recently expressed concern over the merger because of the activities of the Coors family.

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DADT slammed in House hearing

BY BOB ROEHR

The first congressional hearing on repeal of the anti-gay military policy known as "Don't Ask, Don't Tell" (DADT) featured a heavy dose of inspirational patriotism from witnesses and representatives, interspersed with the paranoia of opponents that verged on farce.

Rep. Susan Davis, D-Calif., chair of the House Armed Services subcommittee on Military Personnel, opened the July 23 session by saying that the policy has resulted in "the loss of service members with critical skills needed in the field right now."

She pledged to hold a fair hearing but also acknowledged support of repeal "after talking with many service members, active duty, reserve, and retired, and concluded that the open service of gay men and women need not present an operational problem."

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Major General Vance Coleman, USA, Ret; Capt. Joan Darrah, USN, Ret.; SSG Eric F. Alva, USMC. Photo by Patsy Lynch

Bringing Some Sizzle



Celebrities such as Nick Verreos and Ted Allen (from left, above) kept things hot at the Gender Public Advocacy Coalition's (GenderPAC's) 4th Annual Chicago Celebrity Cook-Off event at The Chopping Block. Photos by Kat Fitzgerald; see more at www.WindyCityMediaGroup.com and www.MysticImagesPhotography.com.

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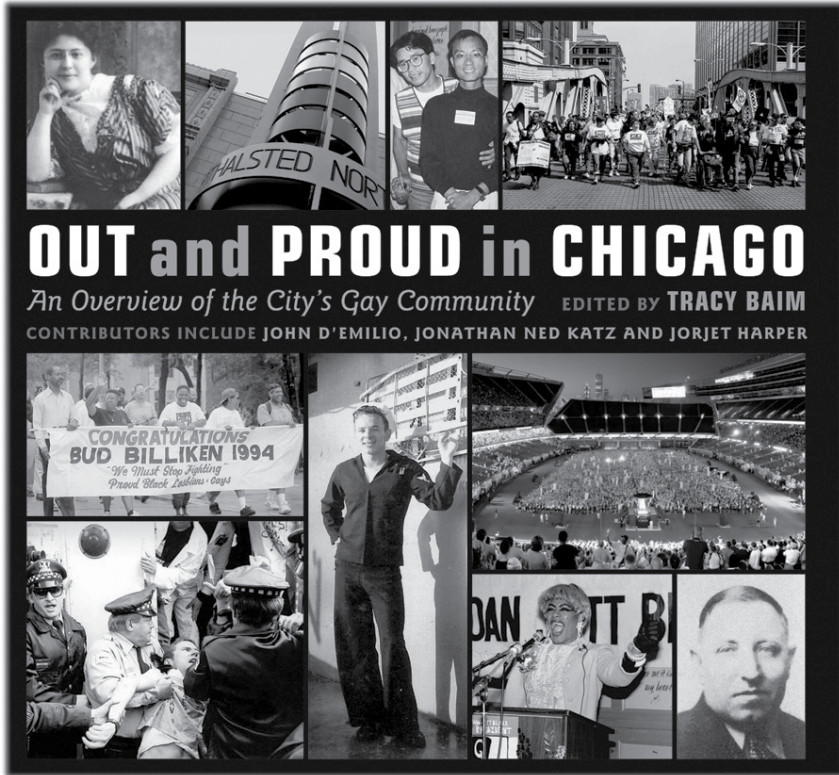


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Out and Proud in Chicago Book Now Available

A new book edited by Windy City Times Publisher Tracy Baim is now available in stores.

Out and Proud in Chicago: An Overview of the City's Gay Community (Agate Surrey, 224 pages, hard cover, \$30) features dozens of writers, including Baim, Marie J. Kuda, Jorjet Harper, John D'Emilio, Jonathan Ned Katz, Chad Heap, John Poling, Ron Dorfman, Owen Keehnen, and more.

Lavishly illustrated with almost 400 historical color and black-and-white photographs, and drawing on the scholarly, historical, and journalistic contributions of a breadth of authorities on Chicago's LGBT culture and scene, this is a first-ever, one-of-a-kind overview of Chicago's LGBT community and its history.

Published as a companion to the WTTW public television documentary of the same name, and to the Web site www.ChicagoGayHistory.org, the book is organized into a few main chronological sections, from the 1800s through the 2000s.

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The Gay & Lesbian Alliance Against Defamation (GLAAD) recently stopped by and unveiled its plans for Chicago. Read more on page 6.

Photo by Yasmin Nair

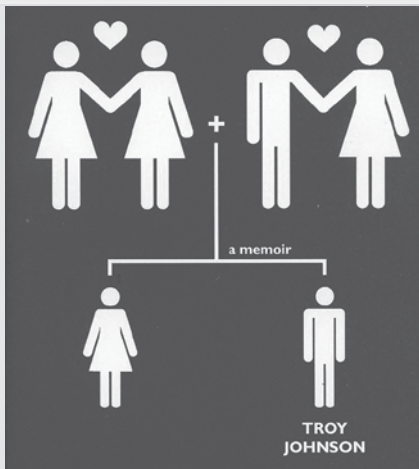


WCT reviews the intriguing Multi-Purpose Doom (above), currently being performed at The Menomonee Club. See page 15.

Photo by Lee Keenan

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This week's online-only features include:
 -World roundup
 -A book review by Terri Schlichmeyer: Family Outing (right)



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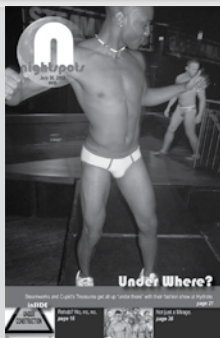
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Steamworks and Cupid's Treasures get all up "under there" with their fashion show at Hydrate

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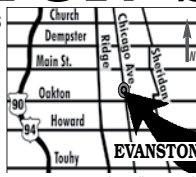
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DADT from cover

Ranking Republican John M. McHugh of New York said Congress passed DADT because it concluded that the presence of gays serving openly might undermine "morale, good order and discipline, and unit cohesion that are the essence of military capability. ... Our challenge is to examine and determine whether that conclusion of 1993 remains valid here in 2008."

Witnesses

Major General Vance Coleman, U.S. Army (Ret.), entered an Army that was still segregated. Over his more than 30 years of service the military successfully integrated Blacks and women into its ranks.

He said, "Military leadership is about being able to constantly adapt to change. That is why we are the best military in the world and that is why we are better than the outdated arguments that some still use to prop up 'Don't Ask, Don't Tell.'"

Captain Joan E. Darrah, U.S. Navy (Ret.), was an intelligence officer in charge of 400 military and 1100 civilians, some of whom were openly gay, on 9/11 when the plane high jacked by terrorists slammed into the Pentagon.

"The space that I had been in seven minutes earlier was completely destroyed. Seven of my co-workers were killed. The reality is that if I had been killed, my partner of then 11 years, would have been the last to know as I had not dared to list her in my emergency contact information."

That experience made Darrah realize the stress and the toll that DADT had taken, having to live two separate lives. It caused her to reassess her priorities and retire early from a career of nearly 30 years.

Marine Staff Sgt. Eric Alva spoke of the searing pain of losing his right leg to a landmine as the first American casualty in the 2003 invasion of Iraq. Many of his colleagues had known he was gay during his 13 years in the military and that



Major General Vance Coleman, USA, Ret.; Capt. Joan Darrah, USN, Ret.; SSG Eric F. Alva, USMC testify at the July 23 hearing. Photo by Patsy Lynch

did not affect how they interacted with him.

Alva bristled at the fact "that I had fought and nearly died to secure rights for others that I myself was not free to enjoy. I had proudly served a country that was not proud of me." He was "appalled" that DADT "forces trained and ready troops to choose between serving their country and living openly. It undercuts unit cohesion by forcing people to lie about themselves, while kicking them out reduces military readiness."

Paranoia

Elaine Donnelly, president of the Center for Military Readiness, supported retention of DADT in testimony laced with venom, paranoia and twisting of facts. It was both horrific and wildly amusing at the same time.

Donnelly blathered on about "forced cohabitation of men and women with homosexuals in the military" and rates of HIV. She asserted that allowing gays to serve in the military would result in persons with strong religious beliefs being "herded out."

She raised an incident of lesbian harassment of a recruit as reason why gays should not be allowed to serve. But she neglected to say that the incident occurred nearly two decades prior

to DADT being enacted, or that the perpetrators were prosecuted for their actions under the Uniform Code of Military Justice.

Several members of the subcommittee vied over which was the most outrageous of Donnelly's comments.

Freshman Rep. Patrick Murphy, D-Penn., served in Iraq with the 82nd Airborne Division. He lit into her on the subject of unit cohesion. "You are basically asserting that straight men and women in our military aren't professional enough to serve with openly gay troops while successfully completing their military mission. I think that is an insult to me and to many soldiers."

He noted that 24 allied countries allow gays to serve openly in their militaries and that has caused no significant problems. He asked if Donnelly "could please justify [her] position that American service men and women are less professional and less mission capable" than members of those other militaries.

Donnelly said the United States is the best military in the world and shouldn't be compared with lesser forces. She talked about misconduct, but Murphy said there were regulations to deal with that; the DADT policy addressed orientation.

Christopher Shays, R-Conn., said all agree that "heterosexual misconduct, homosexual misconduct, is wrong. I think it is scurrilous to bring it up because it really distorts the issue." He called DADT "unpatriotic, counterproductive and absolutely cruel."

He raised the example of now retired openly gay Republican colleague Jim Kolbe (of Arizona), who served on small river boats in Vietnam and risked his life practically every day. At the same time, Shays was a conscientious objector who served in the Peace Corps. "I was deemed worthy, but he wasn't," Shays said.

Vic Snyder, D-Ark., said supporters of DADT define unit cohesion "by the lowest common denominator. There are people in the military who believe that unit cohesion can be enhanced if our military reflected the opportunity and freedom that we believe is America," rather than fears.

Speaking with reporters after the hearing, Rep. Davis said she does not anticipate a vote on the legislation during this session of Congress. There probably will be at least one more hearing next spring, though she said it was difficult to anticipate a complete timeline for action.

Reactions

Aubrey Sarvis, the executive director of the Servicemembers Legal Defense Network (SLDN), called it "a great beginning on the journey to repeal. I look forward to the hearings in the next Congress in the House and the Senate."

"This was a great way to begin the conversation," said Dixon Osburn, founding director of SLDN. "Given the mood of the committee, I think that it is very clear that the days of 'Don't Ask, Don't Tell' are numbered," he said.

"If you look at the tenor of the conversation today versus 1993 it was night and day," Osburn said. "They weren't willing to buy into the stereotypes and throw away comments from the opposition, they really pressed hard on it. That was good. It showed that education over 15 years has been working."

Osburn said it was very important that members of Congress at the hearing "were not cowed by those who assert that [repeal] is bad for the military;" they recognize the role of civilians in setting policy.

He thought the comments of Rep. Murphy were representative of a generational change in Congress that has occurred since DADT was enacted. He anticipates that "Congress is likely to face a huge sea change in November, with a lot of new people coming in who I think will be very supportive of repeal."

Links to documents and a webcast of the hearing can be accessed at www.house.gov/hasc/hearing_information.shtml.



Sgt. Eric Alva. Photo by Patsy Lynch

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Alcohol forum focuses on bars, choices

BY AMY WOOTEN

Many members of the Chicago LGBT community recently gathered at one of the nation's most popular gay bars to discuss whether or not the community can have a healthy relationship with alcohol.

The forum about the LGBT community and alcohol, "Let's Take a Glass Together," was held July 23 at Sidetrack, 3349 N. Halsted. The event was sponsored by Project CRYSP, the Chicago Task Force on Substance Use and Abuse, Lifelube and Sidetrack, and was moderated by the Feast of Fools podcast. Researcher David McKirnan, Howard Brown's Lisa Rivitz and two local bartenders were the featured speakers.

The discussion began with whether the community's relationship to alcohol has changed over the decades. Both McKirnan and Rivitz agreed that even though the community still drinks, that relationship has changed.

McKirnan, who has been researching the LGBT community and its substance use for about 25 years, said that years ago, a forum on the topic would never have occurred.

"It just wouldn't happen," he said, adding that there has been a "cultural shift" over the years when it comes to discussing such issues out in the open in the community.

One of the reasons, McKirnan said, is because the LGBT demographic is more out in the open.

In addition, LGBT people have far more choices than they used to. There was a time when bars were all the community had. Now, the local community has several organizations, coffeehouses and even the Center on Halsted.

When he first started researching, McKirnan said, a "huge proportion" of gay men reported coming out for the first time in a gay bar setting. Now, the community has choices, so that is changing.

Rivitz agreed that the culture has shifted. However, the reasons LGBT people may abuse alcohol remain the same. Those that come to Howard Brown Health Center for help, for example, may have issues with socializing and coming out.

Over the years, gays have been portrayed as excessive drinkers. However, research shows that gay and straight men in the 20-and-under age group look relatively the same. However, straight men's drinking behaviors tend to decrease with age, while gay men remain steady in their drinking patterns as they get older.

"If you ignore age, gays drink more, but what's really going on is gay men don't flatten out like straight men do" when it comes to their drinking," McKirnan said.

Those at the discussion agreed that drinking at an older age is more normative in the LGBT community. Possible reasons include straight men typically having more familial obligations than gay men as they age.

"There's much more permission and it's more normative for gay men to be out on the scene at an older age," McKirnan said.

Among the questions asked during the audience participation portions of the evening was the difference between alcohol use and abuse.

Rivitz said that it really depends on the person. She said there are people who drink heavily and even frequently who aren't considered alcoholics because they aren't dependent. For most, it's simply part of the "social experience."

Some indications that an individual's drinking behavior may be problematic include problems at work, relationship issues as a result of drinking, etc.

Rivitz offered a piece of advice: "Can you look at yourself in the mirror and say you were in control the whole time the next day?"

McKirnan also said that a person's motivations for drinking are an important factor. If you are drinking with the strong anticipation that it will solve certain problems in your life, you might want to reevaluate your relationship with alcohol.

During the discussion, the relation of alcohol to other problems in the community, such as crystal meth use, was mentioned. McKirnan, who researches the use of multiple substances in the community, said that going after "big-ticket problems," such as meth, blinds the community to other issues that maybe have been accepted as normative, such as drinking heavily.

The decision to hold the forum in a local gay bar was a slightly controversial one. When one audience member brought up the issue, the panel participants agreed that they felt it was a healthful choice.

McKirnan added that bars are an important part of the LGBT community, and will remain so. They help support organizations and sponsor community events, as do alcoholic beverage companies.

Two local bartenders from Sidetrack and Minibar also participated in the forum. Both discussed the relationships they have with customers (even those who are problem drinkers), characterizing them as rich and caring. They also shared the training bartenders receive in order to identify overdrinking and other issues, as well as how their own relationships to alcohol have changed since becoming bartenders.

MILLER from cover

main concern is the Coors family supports anti-gay groups, politicians and efforts through this family foundation. The group even wrote to Miller executives with their concerns.

However, for years, Coors has tried hard to shake off the reputation the Coors family's actions have given it, and tried to distance itself from the family. In the '90s, Coors launched a gay-friendly campaign to help boost its image among gays.

One of the ways it has tried to shake this image is by making its company policies rock-solid for LGBT folks. In 1994, Coors created a gay-friendly employment anti-discrimination act, which was updated last year. In 1995, they started offering health coverage to the domestic partners of employees. In 2007, Coors added a COBRA benefit for same-sex partners. The company even has adoption assistance for its LGBT employees.

Coors has improved its company policies so much, that for all four years of its existence, the big brewer has received a 100 percent on Human Rights Campaign's (HRC) Corporate Equality Index. HRC says that to its knowledge, the activities of a significant shareholder have not affected the company's policies related to LGBT employees.

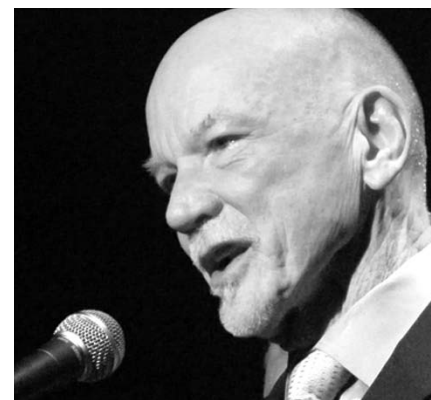
Coors has also tried to make itself more visible in the LGBT community. For example, in June 2008, Coors became the first U.S. corporate sponsor of The Matthew Shepard Foundation's Campaign to Erase Hate.

In 2008, Miller received a score of 90 on HRC's Corporate Equality Index. The company started offering health insurance to domestic partners of employees in 2000. It adopted an anti-discrimination policy covering gender identity in 2003. However, Miller is slightly behind Coors when it comes to company policies.

Even though Coors has improved its company policies, many still say that what matters are the anti-gay actions of the Coors family.

Chicago has been one of the few cities to continue an LGBT boycott of Coors products. According to the Bay Area Reporter, the San Francisco boycott is still strong, as well. Just last October, bar owner Chuck Renslow and several others wrote an open letter to the LGBT community in Windy City Times in response to Coors' advertisement in the publication. Renslow and others highlighted the anti-gay activities of the Coors family over the years.

Sidetrack co-owner and community activist Art Johnston said that he is currently seeking more information about the merger, and has a "wait and see" attitude.



Sidetrack co-owner Art Johnston. Photo by Tracy Baim

"This merger poses some difficult questions for us since Miller has been by far the best beer company for our community and Coors clearly the worst," Johnston said.

Sidetrack, like several LGBT bars in Chicago, does not serve Coors, according to one of its bartenders.

Chuck Renslow, a gay bar owner and a strong proponent of the Chicago Coors boycott, said that he still needs to learn more about the merger, but is pleased Miller is the leader in the joint venture because "Miller has been pro-gay right along."

Renslow said that while Miller was being picketed for participating in International Mr. Leather, the company's support for the LGBT and leather community remained strong. "I asked them if they needed to back down and they said, 'Absolutely not,'" he said.

Like Johnston, Renslow believes in a wait-and-see approach to the situation. However, he said that all along, the boycott has been about policy.

"Here, you have two companies now who are pro-gay," Renslow said.

The way Renslow sees it, if Miller has more economic interest in the joint venture than Coors, and both companies have pro-gay policies, as long as the actions of Coors' shareholders don't impact the company's policies, the boycott may start to seem "silly."

All in all, time will only tell how Chicago's LGBT community will eventually react to the merger.

Anheuser-Busch, the makers of Budweiser, is another beer company with strong ties to the LGBT community that is merging, with InBev, an international company. Budweiser and Bud Light both sponsor major community events. LGBT groups are waiting to see how this may impact their event sponsorships, advertising and company policies.

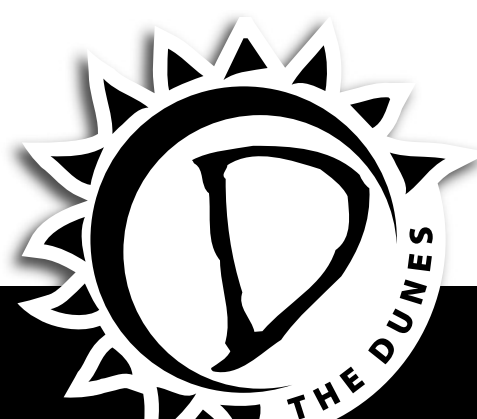


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From left:
Brandon Neese
and Tom
Chaderjian
of Stonewall
Democrats; Carol
Ronen; and Jan
Schakowsky.
Photo by
Yasmin Nair

Rallying for Obama

Chicagoans gathered at the Broadway Armory, 5917 N. Broadway, to attend a rally for Barack Obama. July 27 marked the onset of exactly 100 days before the November election; the campaign is using this remaining period to push for wider efforts to register voters. On hand at the rally were several local politicians, including Cook County Clerk David Orr and U.S. Rep. Jan Schakowsky. Jon Carlson, national field director of the Obama campaign, spoke at the rally, as did former State Sen. Carol Ronen. The Stonewall Democrats did not have a table at the event, but Windy City Times spoke to Tom Chaderjian, current vice president of the organization. Chaderjian said that Obama has a "great record so far." On the issue of gay marriage, he said that Obama "is in line with the Democratic party" and that he "understands the equality issues" related to gay and lesbian relationships. Chaderjian also said that [the election of Obama] would be "one of our best chances of getting rid of Don't Ask, Don't Tell."

Text by Yasmin Nair



GLAAD's stop in Chicago

The Gay & Lesbian Alliance Against Defamation (GLAAD) held a fundraising event July 24 at the Blue Water Grill, 520 N. Dearborn. According to Senior Vice President J. Michael Durnil, the event was part of an effort to grow a "leadership council" in Chicago. The council would be a group of "dedicated volunteers who help us expand GLAAD's work through their own connections," he said. Such councils already exist in a few other cities, including Seattle, Dallas and Atlanta. In a brief speech to the approximately 80 attendees who showed up for the event, Durnil spoke of GLAAD's work. In Chicago, this includes releasing a statement on the upcoming induction of James Dobson into the National Radio Hall of Fame and Museum. (Dobson heads the conservative Focus on the Family.) Durnil also emphasized what he called GLAAD's "behind-the-scenes work" on gay marriage, saying that many of the couples involved in the California decision were trained by GLAAD. Photos and text by Yasmin Nair



From left: Dale Levitski, Nick Verreos, Josie Smith-Malave, Chopping Block owner Shelley Young, J&L Catering co-owner Ted Grady and Ted Allen.



Nick Verreos.



Celebrities get things cooking

The Gender Public Advocacy Coalition (GenderPAC) hosted the 4th Annual Chicago Celebrity Cook-Off event at The Chopping Block. The Merchandise Mart location was the perfect setting for the culinary-themed fundraiser featuring celebrity judge Ted Allen and emcee Nick Verreos (from TV's "Project Runway"). "Top Chef" stars Josie Smith-Malave (Season Two) and Dale Levitski (Season Three's runner-up) competed in front of guests, complete with the pressure of cameras and the verbal play of Verreos and Allen. Near the end of the evening, Dale Levitski was announced the winner, but both Smith-Malave and Levitski were applauded for lending their efforts to help raise funds. Managing Director Gina Reiss thanked the intimate crowd for "digging deep" into their pockets (the ticket price per person was \$250) to support the mission of GenderPAC. Text by Emmanuel Garcia; photos by Kat Fitzgerald. See more at www.WindyCityMediaGroup.com and www.MysticImagesPhotography.com

**Thursday, Aug. 7
7:30 p.m.**
**Josef Steiff, co-editor,
and contributors.**
**Battlestar Galactica and Philosophy: Mission Accomplished
or Mission All Frakked Up?**

**Friday, Aug. 8
7:30 p.m.**
Joanne Passet
**Sex Variant Woman:
The Life of
Jeanette Howard Foster**



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The power of words: Lessons learned from Wilmette

BY JOHN LENDMAN

A single word can carry a powerful message. But what represents empowerment for some could warrant controversy and concern for others.

In the past few weeks, the Wilmette Park District found this out the hard way, as Chicago-land's theater community was up in arms over the cancelation of a classic American musical.

The scene starts in a setting of the affluent, mostly white Chicago suburb of Wilmette. Every summer, the North Shore village stages a musical production in its outdoor Wallace Bowl theater.

This year, the Tony Award-winning musical *Ragtime*, a story based on E. L. Doctorow's novel set in 1906 about intolerance and community, was chosen by Bill Berie, the district's performing arts supervisor.

The production, with the rights purchased in January, was set to open July 10 with a cast of more than 47—25 of which being volunteer actors. However, less than three weeks before show time, a problem occurred—district officials hadn't seen the production all the way through.

Fearing the ramifications of the N-word being sung multiple times in an amplified outdoor theater, the park district's executive director, Thomas Grisamore, sought to have the word removed from the script or be substituted.

Licensing agent Music Theatre International refused to alter the production, with unauthorized substitutions carrying fines of up to \$150,000 per word.

It seemed a curtain call came before the prologue even started when Grisamore and the park district decided to cancel the production June 25.

Amid nationwide media coverage on the cancelation, Ty Perry, the production's director, said he became overwhelmed with support from Chicagoland's theater community.

"I was surprised that people noticed and cared about what was going on," he said about the attention his production received.

Artistic Director Jason Loewith of Next Theater Company, in neighboring Evanston, said the cause for concern happens often and is something that every theater company must deal with in some way. But he also said Wilmette's mistake was in not addressing the issue long before it became a problem.

"This is more about self-censorship," Loewith said. "But, ultimately, the question boils down to, 'what are the community standards?'"

Next, which prides itself in presenting "socially provocative, artistically adventurous work," has fought its own battles on the same issue. The theater company has a clause written into their lease, stating their productions need to adhere to "community standards" set by the city of Evanston, said Loewith.

"Theater is the weirdest art around because it depends on the marketplace to survive but also aims to push boundaries," Loewith said. "The Wilmette Park District merely censored itself."

On July 3, park officials reached a compromise: not to keep the controversial language out, but to move the production in, to an indoor park facility. The auditorium at the Community Recreation Center was offered free of charge for the weekends of July 17-19 and July 24-26.

Nevertheless, there were definitely lessons to be learned from the situation, said Grisamore.

"We will now have a lot more than just one individual reviewing whatever shows we pick for the outdoor venue," he said. "That certainly won't happen again; we now have a team of people who are going to be reviewing shows."

Perry said he was ecstatic on opening night as many came out in support of the production.

"It was incredible seeing that, after the struggle we had. Everybody really pulled together



Ragtime. Photo courtesy of Brian Markham

to make the show happen," Perry said. "People would come up to me and say, 'Wow, I understand what all this was all about,' and 'You guys were right to fight the good fight.'"

Aaron Bolden, who plays the Black jazz musician, Coalhouse Walker, Jr., in the production, said when he recited the controversial line—N-word intact—he especially felt a sense of pride.

"For me as an African American, and a person who is playing this roll, there are so many levels in which I relate with the character," he said. "It was amazing to see how powerful the moment was; It just made it come alive."

The N-word isn't the only controversial word sparring political correctness, however. As a Black, gay man, Perry said the N-word and F-word, while both controversial, are invaluable expressions of our diverse culture and history.

"There are times when you have to use a word, it may not be specifically how you feel, you may not be comfortable with that word, but to deny its use is to deny who we are and where we come from," Perry said. "We have to show someone why they can't say 'nigger,' show someone why they can't say 'faggot'—then, they will understand."

Regarding his theater company, Loewith said one of the plays he considered producing a few years ago was called *Teen Sympathy*, a 1950s play about homophobia. He said, as a gay man, he hopes to be more enlightened to a provocative production's message.

"Are you going to water down the language [productions] use for fear of offending [current] sensibilities? Come on, you've got to be kidding me," Loewith said. "I would like to think I trust my audience more than that."

Perry said he didn't believe the situation would be different in a city setting, as opposed to a suburban setting, however. It all comes down to the message being received by the audience.

"People don't realize that sometimes, some

things in life are not just black and white," he said. "There is a lot of gray in the middle, especially on stage."

NEWS

Haymarket Center's programs cut

Haymarket Center, a comprehensive substance-abuse treatment center located at 932 W. Washington, has announced that it has reduced services to clients. The center stated that the development has occurred because of a reduction in state funding of almost \$4 million.

The detox-treatment and recovery services will be cut back the most. For example, 35 of the 69 "detox beds" at the center will be closed.

Haymarket president/CEO Raymond F. Soucek said in the statement that "Once more, the poorest and neediest segment of our society, a segment least able to help itself, is the victim of the political mess in Springfield."

See www.hcenter.org.

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Larry King. Rendering by Kirk Williamson

NATIONAL ROUNDUP

BY AMY WOOTEN

The U.S. House of Representatives voted overwhelmingly (303-115) to approve an HIV/AIDS bill that renews the President's Emergency Plan for AIDS Relief (PEPFAR) and repeals a law that bans HIV-positive foreign visitors, according to the Washington Blade. The bill is now in the hands of President Bush.

In California, a Ventura County judge has decided that teenager Brandon McInerney will be tried as an adult for allegedly killing his schoolmate, Larry King, back in February, GayAgenda.com reported. McInerney has been charged with shooting the openly gay King; the defendant's arraignment will take place Aug. 7.

In Maryland, Montgomery County Circuit Court Judge Robert A. Greenberg has ruled that a referendum petition seeking to overturn an anti-discrimination law protecting trans individuals can remain on the November ballot, The Washington Post reported. Greenberg said that gay- and trans-rights activists missed a deadline challenging the county's Board of Elections.

The Gay and Lesbian Alliance Against Defamation (GLAAD) has criticized conservative pundit Ann Coulter for comments she made on Newsradio 850 KOA's The Jon Caldera Show in Denver, Colo. According to a GLAAD statement, Coulter described former Democratic presidential candidate John Edwards as "the very definition of faggot." (She also called Edwards "a faggot" last year.) GLAAD President Neil G. Giuliano said, "Once again, Ann Coulter has made a cynical and desperate bid for attention by using a vulgar, dehumanizing anti-gay slur."

Conservative radio host Michael Savage was dropped from Mississippi network for recent comments Savage made on his show "Savage Nation" about autistic children. Super Talk network, a network of several stations in Mississippi, called his comments, "beyond excusable." Savage has ruffled many feathers over the years for his defamatory comments about a number of subjects, including the LGBT community.

Mars Inc. will yank a controversial Snickers television ad after Human Rights Campaign's (HRC's) Workplace Project talked with Mars, according to an HRC release. The ad features entertainer Mr. T ridiculing a man "whose appearance

and actions—speed walking in an exaggerated manner—conjure up stereotypes of gay men."

A transgender woman who used to work for the state of Georgia filed a federal lawsuit for wrongful termination. Vandy Beth Glenn said she was fired from her job as a legislative editor because she came to work dressed as a woman and told her boss she was going to transition. Legislative counsel Sewell Brumby, house speaker Glenn Richardson, senate president Eric Johnson and Lt. Gov. Casey Cagle are among those named in the lawsuit.

According to the Advocate, Crews Inn, a Dallas gay bar, has banned drag queens and transwomen from entering the bar on Tuesdays, its busiest night of the week. One of the bar's owners told the Dallas Voice that the bar instituted the policy because "there is just no way for me to keep the drag queens under control" on its busiest night. The co-owner claimed that drag queens are "divas" and have been misbehaving in his bar.

The California Federation of Labor—which represents over 2 million workers—voted July 23 to contest Proposition 8, a state ballot initiative that would ban same-sex marriage, according to a press release from Pride At Work. Proposition 8 has qualified for November's general-election ballot.

A man was shot and killed by police at a recent San Diego Pride event. The 37-year-old man, identified as Steven Paul Hirschfeld of West Hollywood, Calif., had jumped overboard a Pride-related cruise in San Diego Harbor. According to police, the man fought with officers and attempted to take an officer's gun during the rescue attempt. During the struggle, another officer shot the man once in the chest.

A former reality television contestant and Florida cop, Michael Verdugo, has been placed on administrative leave while his alleged porn past is being investigated. Verdugo was a contestant on HGTV's "Design Star" reality show. The police force's Internal Affairs division is investigating his alleged involvement in a gay porn. He could be fired if it is found that he brought discredit to the police department.

Read the latest in world news at www.WindyCityMediaGroup.com.

NEWS

Shooting at Tenn. church kills two

A tragic shooting recently took place at a Tennessee church that welcomes LGBT people.

On Sun., July 27, a man opened fire at Knoxville's Tennessee Valley Unitarian Universalist Church. Two people were killed and six others were injured. Currently, police are investigating the shooting as a possible hate crime.

The shooter, 58-year-old Jim D. Adkisson, reportedly hated the liberal views of the church, which also welcomes LGBT people. A letter found in his vehicle by police after the shooting indicated that he hated the "liberal movement" of the church.

QUOTELINES

BY REX WOCKNER

"IT'S A VERY EMPOWERING THING TO BE ABLE TO preside over these ceremonies. We've been working on this for such a long time. ... I'm very happy to preside over all the ceremonies that I can." — Comedian Margaret Cho, who got deputized and is performing marriages for her gay friends, to E! Online, July 11.

"YOU KNOW, THE OLD THING ABOUT IF GAYS GET MARRIED, then it somehow threatens heterosexual marriage? It just so doesn't track on any level, but then again, any sort of homophobia doesn't really track on any logical level. It probably comes largely from religion; if it wasn't in the Bible, they would not really have any leg to stand on—not that I consider that much of a leg." — Bill Maher, host of HBO's Real Time with Bill Maher, to the Portland, Ore., gay newspaper Just Out, July 3.

"IT'S ONE OF THE CONTRADICTIONS OF CONTEMPORARY GAY IDENTITY THAT we clamor to join the mainstream while glancing back enviously to a time when we were unbound by its rules. But the decision of the California supreme court on May 15, effectively legalizing same-sex marriage, has finally put my misplaced and empty nostalgia into perspective. Because I now realize that the past is not a better place, no matter how downright dirty, sexy, and rebellious it was." — Out magazine Editor in Chief Aaron Hicklin, in the August issue.

"IT'S (SAME-SEX MARRIAGE IN THE U.S.) WAY OVERDUE. It's something that happened ... almost without a whisper in England, but it was basically because we weren't that concerned about the word 'marriage.' Because (the U.S.) is a much more religious society, there are a huge number of people who want (their) unions to be part of something that they can place in their religion, so (marriage is) much more important here. I think that's why it's so long in arriving here, but I think it's fantastic, obviously." — Singer George Michael to the Associated Press, June 18.

"THE NATURE OF BEING GAY IS THAT YOU ARE FORCED TO challenge the general perception, otherwise you have to accept that something is wrong with you. Maybe that gives gay men the perspective that many have turned into art." — Singer George Michael to the Los Angeles Times, June 29.

"THAT WON'T HAPPEN. ... THE PROPOSED AMENDMENT ITSELF IS BLATANTLY UNFAIR. I think people will not vote for it because it is so blatantly unfair. I do not think Californians will support using our constitution to treat people differently." — Shannon Minter, lead lawyer for the gay side in the California same-sex marriage case, on the Nov. 4 ballot initiative to amend the state constitution to overturn the state Supreme Court's ruling legalizing same-sex marriage, to Palm Springs' Desert Sun newspaper, June 6. The weddings began June 16.



—Singer George Michael

"MY AUDIENCE HAS ALWAYS BEEN MINORITIES THAT DIDN'T FIT within their own minorities—the original audiences for Pink Flamingos were hippie gay people that other gay people didn't like, and mean hippies that couldn't wait for punk to happen, even though they didn't know it was going to." — Gay filmmaker John Waters to Seattle Gay News, May 30.

"SAN DIEGO IS UNITED IN ITS OUTRAGE AT THE Manchester's funding of the initiative to outlaw marriage equality. I believe that all fair-minded San Diegans should take a stand against discrimination and boycott the Manchester Hyatt." — San Diego City Council candidate Todd Gloria, speaking at a launch event for a boycott of the city's Manchester Grand Hyatt hotel July 10. The hotel's owner donated \$125,000 to the campaign to amend the state constitution to re-ban same-sex marriage.

"IF I'M IN A ROOM OF 100 PEOPLE IT WILL BE THE GUY THAT'S giving me no attention that will get my attention. It's like that Morrissey song—"The More You Ignore Me, the Closer I Get"—he could have written that about me. I like a challenge." — Boy George to Britain's The Observer, July 6.

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GUEST VIEWPOINT



**ALAN
O'BRIEN-
MYERS**

John McCain should talk to the real expert on my family: Me

As someone who was adopted by two lesbian moms, I was certainly disappointed to find out that John McCain, a candidate for president of the United States, doesn't "believe in gay adoption."

What's not to believe in? Many gays and lesbians adopt children and create wonderful, loving families. My moms adopted me out of foster care when I was eleven years old. I'm seventeen now.

I love my family. My moms provide for me in all the ways that other parents provide for their children. We have our problems just like everybody else, but in the end we take care of each other. We believe in each other.

What we don't believe in is John McCain and any other politician who is out of touch with the reality of American families. Not all families are married moms and dads with their biological children. Many children are raised by single parents, unmarried parents, grandparents, aunts and uncles, and more. What makes these families real is the love and care they have for each other, their commitment to seeing each other through good times and bad.

John McCain says he supports a quicker route to adoption so kids who need homes can get them faster, but he clearly has a bias against my kind of family and all the ones I listed above. If John McCain had his way, my family would not exist. I'm not giving up my family just because John McCain is confused about what really makes a family.

If John McCain really cared about families, he would trust the professionals who have agreed that sexual orientation doesn't affect someone's

ability to be a good parent. He would listen to my voice and the voice of many other kids being raised by LGBT parents. It's not that our families are better—just that we're basically the same, except in most places the laws don't protect our families very well. If John McCain really cared about families like mine, he would let LGBT people marry the person they love so that all families can be treated equally to others.

My two moms, my little brother and me, we're doing just fine. We could do a little better if we had the support of people like John McCain, who as President or even as a senator has so much power over how other people live their lives. Without his support, we'll keep doing what we've always done—love each other, care for each other, argue like all families, make up like all families, and continue to work for a country that really respects all of its people and families.

We'd rather have our next president support us. Wouldn't you?

Alan O'Brien-Myers is a rising senior at Holyoke High School in Holyoke, Mass., where he lives with his two moms and younger brother.

Radio daze

A letter to National Radio Hall of Fame President Bruce DuMont regarding the upcoming induction of Focus on the Family's James Dobson:

We are outraged by the planned induction of Rev. James Dobson into the National Radio Hall of Fame. Dobson has made hatred against LGBT people a centerpiece of his so-called "ministry."

For example, Dobson told The Daily Oklahoman on Oct. 23, 2004, "Homosexuals are not monogamous. They want to destroy the institution of marriage. It will destroy marriage. It will destroy the Earth."

Dobson has manipulated research results to back his anti-gay teachings. Letters and videos documenting the concerns of respected researchers can be viewed at TruthWinsOut.org and RespectMyResearch.org.

Dobson founded a "ministry"—Love Won Out—that promises to "cure" homosexuals, even though such "reparative therapy" is condemned by every respected medical and mental health association in America, including the American Psychological Association, American Psychiatric Association, and the American Academy of Pediatrics.

We believe that you and your associates at the museum must be aware of Dobson's contribution to anti-gay hate, and yet you chose to ignore, or perhaps even applaud, his harm to our community. Museums should be places that celebrate the best of human endeavor, not the worst.

You told a Windy City Times reporter that when nominations are considered, "there is no discussion of politics." You called Dobson's record "remarkable." Excuse us if we don't describe anti-gay hate mongering as "remarkable!" Neither do we accept your transparent "no politics" rationalization, likely calculated to attract right-wing dollars.

During the 1930s the widely listened-to yet odious Father Charles Coughlin had a "remarkable" record too, preaching hatred of Jews to millions as he fawned over German Nazis and Italian Fascists. Why is he not among the Hall of Fame honorees?

Assuming that David Duke had a successful radio program, are we to believe that your Hall of Fame would induct the notorious racist? We both know the answer to these questions.

While open racism against Jews and Blacks is properly shunned by most people, it seems that gays are still considered expendable in some quarters. Shockingly, this appears to include the

Museum of Broadcast Communications and its National Radio Hall of Fame.

We demand that the Dobson honor be rescinded. Should this not occur, along with gay leader Wayne Beson, we urge other LGBT community organizations and individuals, and all fair-minded people, to unite to protest this disgusting "honor" on Nov. 8 at Renaissance Chicago Hotel.

*Truly yours,
Gay Liberation Network
Chicago*

Dear Editor:

The 157 members of the National Radio Hall of Fame (NRHOF) represent a broad cross-section of individuals and diverse program formats.

Nominations are made by the National Radio Hall of Fame Steering Committee (RHOFSC), which consists of radio executives, academicians, trade journalists and others interested in preserving the rich history of radio and creating a shrine to recognize its role in society.

The principal responsibility of the RHOFSC is to nominate individuals who meet the following criteria for induction in four categories—Pioneer National, Active National, Pioneer Local or Regional and Active Local or Regional:

—A local broadcaster must have made at least a 20-year contribution to the radio industry and distinguished him/herself at the local and/or regional level.

—A national broadcaster must have made at least a 10-year contribution to the radio industry and distinguished him/herself at the national level.

The political and religious views of a nominee have never been and are not taken into consideration by the Committee—that is a possible consideration however for those who choose to vote.

After nominations are made, open online balloting begins in May of each year and runs through July 15. Eligible voters include the general public, members of the National Radio Hall of Fame as well as over 2,000 radio historians, educators and industry leaders.

In past years the public could vote if they were NRHOF members or if they joined the National Radio Hall of Fame online for \$15.00. But the NRHOFSC this year felt that buying a membership in order to vote could create the impression that votes could be bought, and so the requirement to buy a membership was eliminated and an open ballot process was used. The Committee agreed in May that the new procedure would be reviewed at the end of the year, as it will.

LETTERS

The online voting is supervised and certified by Votenet, a highly respected online vote tabulating firm. Results are ratified by the RHOFSC.

The person that finishes first in each of the above named categories is inducted into the National Radio Hall of Fame at its annual gala/broadcast from Chicago on the second Saturday of November.

The major online radio trade publications all carried frequent reminders about the ballot deadline. The process was not a secret to anyone in the radio industry nor to any of the nominees.

This process was designed to be fair and open. Objections to the political or religious views of some nominees and inductees is expected in a free and open society.

The National Radio Hall of Fame respects the views of all Americans and has demonstrated that in 16 years of national balloting.

Professionally, I have probably provided more local and national on air exposure for gay and lesbian leaders and issues than any other mainstream radio talk show host over the past 25 years. I respect the community and understand their passion on the issue at hand.

*Bruce DuMont
Chairman
National Radio Hall of Fame*

Make your thoughts known!

Send your letters to Editor@WindyCityMediaGroup.com or Andrew@WindyCityMediaGroup.com.

Letters may be edited for length or clarity.

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GOINGS-ON

WINDY CITY TIMES' ENTERTAINMENT SECTION



The acclaimed TV series *Mad Men* (with Jon Hamm, above) is part of Richard Knight, Jr.'s, DVD round-up. See page 16.

THEATER

'Infinity' and beyond.
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MOVIES

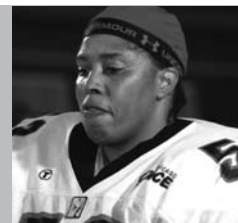
'City' of men.
page 16



SPORTS

Irresistible Force?
page 22

Photo by Ross Forman



Good as Goldman

Windy City Times talks with Julie Goldman of LOGO's 'The Big Gay Sketch Show'

BY AMY MATHENY

She is hilariously funny, and her star is on a big major rise. If you have LOGO, you are able to watch her on "The Big Gay Sketch Show"—perhaps convincingly drunk and bubbly as Liza. It is novel now, I guess: a lesbian comedian on TV who has been out since the beginning. Julie Goldman is not going to have to make a big announcement at some point during her career; others have paved that path. So now she gets to do comedy her way, and represent lesbians in the process

AMY Matheny: Hey lady, how's New York City?

Julie Goldman: New York is great, though actually at this moment I'm in Washington, D.C.

AM: You are?

JG: Yes. My lady friend, my spouse, my wife has a job here and she moved here, so we're commuting. So I'm here whenever I'm not working.

AM: What is your town? Is New York your town?

JG: I'm gonna say New York City. I could do Los Angeles, I don't know really where else I could do, to be honest. Did Boston for a while; that was fun. I need something going on. I need life; I need gays.

AM: If you need gays, you should come to Chicago; we got the gays. You actually are coming to Chicago so you should hang out for a while. You're going to be here during the Market Days weekend, there are going to be about 400,000 of them over those couple of days. It's crazy—nothing but gays. Nothing but the GLBT... LMNOP; I mean, everybody's

here.

JG: Damn. Wow. That's gay.

AM: It's good fun. Hey: You [mentioned a] spouse. Are you really married, or are you thinking of heading to California?

JG: No, we did it. We did it almost three years ago; we went to Toronto and got married and we had a wedding in Massachusetts. Yeah, we did the whole thing.

AM: Yeah, it's legal where it's legal. Surely New York [will allow same-sex marriage] soon, and surely Chicago and everybody will just have same-sex marriage.

JG: It's on its way. It's inevitable; people need to just realize it's inevitable.

AM: So tell me about your humble beginnings, Julie. Where were you born and how did you get your start in comedy?

JG: Oh, God. Well, let's start from the beginning. I was a young lady, born in Lexington, Mass. As a small child I was interested in theater and performing, and I never really got in trouble about being the class clown. I was very well-behaved, but I was ... also sort of a smart-aleck, and didn't like authority ever, and as I got older—like in high school and going into college—I just wouldn't go to class. So I just wouldn't show up. Or I would just be an asshole, having to question everything. I always had to ruffle the feathers, so to speak.

AM: You were a challenging student.

JG: I was; I think I put math teachers in the crazy house. I was terrible at math and I truly didn't understand it, but I sent people away in tears. Even my own would get so angry with me when it came to math; they just couldn't believe how absolutely fucking stupid I was when it came to math. It would drive them insane.

AM: So when did you start sending people away laughing and who were your early influences?

JG: In high school, when I was 14 I saw live stand-up comedy; [it was a show with] two comics in Boston. They were at a Jewish youth group convention and I saw them and I was like,



Julie Goldman. Photo courtesy of Poppy Champlin

"That's it. That's what I want to do. I went to [one of the comics, Tony V] and [asked], "How do I do that?" He said, "Come to the club and I'll put you on for five minutes." He did, and I went my sophomore year of high school and I started doing it. I then just kept doing it, and I got a little reputation around my little town for doing [comedy], but I'll have to say [that] I'll never forget Tony V. He really opened a door for me, but at the same time I was obsessed with Joan Rivers [and] George Carlin. I love Lenny Bruce—the real shit-kickers, the real muckrakers, so to speak. But I was obsessed with Joan Rivers as a teenager.

AM: I met [Joan Rivers] in New York. She looked like she was tilted forward a little bit at like a 30-degree angle, and like she was walking against a Chicago wind. That's what it looked like to me. She's tiny; she's so damn tiny. [Also,] we have to mention [the passing of] George Carlin—an obviously huge loss to the comedy world.

JG: It's so sad. He pioneered [along with] Richard Pryor and Lenny Bruce and even Joan Rivers, I would say, and Phyllis Diller. There are plenty

[who] came before him and are his peers and stuff, but [Carlin talked about] the seven words you can't say on television, and question[ed] religion and morality. He really just put it out there, and just said anything he wanted to. I don't even know how many hour[long] specials or shows that he's done; he was just prolific and had a lot to say. I feel like it's a loss; I feel like comedy has lost that in general.

AM: Is it too safe nowadays, you think? Do you think Chris Rock is one of the more mainstream [who] still pushes it?

JG: Yeah, I think Chris Rock pushes it to a certain extent when it comes to race, but ... I'm not in love with Chris Rock so it's hard for me to—

AM: Well, [that's a] bad example. Is there someone else to throw out?

JG: No, it's not a bad example. I think that he is important and is talking about important shit, and does it in a way that clearly people can relate to and can understand and it's great. But I do feel like [the concept of pushing comedy] is lost—like I feel like if he's the only one doing it, I really couldn't think of another comic. Carlos Mencia kind of [talks] about race on Comedy Central, but no one really points out the hypocrisy of everything. I guess the Daily Show kind of does it.

And [there are] no women! I'm like, "Where's the women?" Kathy Griffin and Ellen [DeGeneres] are the only two popular mainstream female comics that we have, and [while] they're funny, no women are allowed to say anything. They're not really saying anything, you know?

AM: I think that's what's made having "The Big Gay Sketch Show" on. When it first premiered on LOGO I thought, "Ah, these people are going to get to say something." Especially as queer comedians, you know? I remember turning to a couple of people and saying, "They are really doing something that reminds

Turn to page 18

THEATER REVIEW
Onto Infinity

Playwright: David Alex
At: Azusa Productions at the Greenhouse, 2257 N. Lincoln
Phone: 773-871-3000; \$20
Runs through: Aug. 24

BY MARY SHEN BARNIDGE

This isn't the familiar cozy where the enlightened young student grows accustomed to her elderly mentor's face. Nor is it the one where the schoolmarm says, "I'm 26, I'm single and I teach school, and that's the bottom of the pit" and rides off with Butch Cassidy and the Sundance Kid. No, this is the one where the 21-year-old mathematics genius declares, "You're a mature woman. You accept men as they are, and don't try to change them." And since the object of his assertion—his former English professor—is a nurturing 42-year-old academic with no other immediate marital prospects, she complies with the emotionally undemanding equation that her would-be swain confidently labels "love."

If *Onto Infinity* were a different kind of play, such a liaison would be the premise for incisive polemics, bittersweet hankie-wringing or tragic despair. But while playwright David Alex's young man/older woman Romance—with a capital "R"—is commendable for its originality, the dynamic invoked by this unconventional attraction remains enigmatic, not only to their peers, but to us as well. For starters, their idiom is the language of metaphysical poetry and higher calculus, geekspeak that both share (intuitively, doncha know?), but that all but ensures that no individual audience member will find the whole of their discourse comprehensible.

Further impairing empathy is our awareness of the author's literary manipulations—most notably, his none-too-subtle evasion of any obstacles not easily dismissed by his, literally, prestidigital hero's glib number-juggling, delivered with



Onto Infinity. Photo by Michael Brosilow

a self-satisfied smirk that makes you want to empty a beer over his head. But what most sabotages our credulity is the inexplicably lethargic pace the two lead actors adopt when swapping their sweet nothings. The "passion" that our lovebirds claim is not a sensation conjured by cold blood, and as declaimed in the mannered performances of Luke Wager and Amy Anderson, theirs may be a marriage of *minds*, but not the all-fulfilling alliance they would have us believe it is.

This messy universe, as we all know, is not governed by logic and theoretical syllogisms. Lovers are permitted to banish this irrevocable fact from their consciousness, but in attempting to do likewise, Alex offers us no alternative but to anticipate with clinical detachment the inevitable moment when his clueless comrades must face the end of their tranquil—and patently artificial—Eden.

THEATER REVIEW
Pluto Was a Planet

Playwright: Laura Jacqmin
At: Around the Coyote, 1935 1/2 W. North
Phone: 773-342-6777; \$10-\$15
Through Aug. 9

BY SCOTT C. MORGAN

Laura Jacqmin has concocted a humdinger of a scenario for *Pluto Was a Planet*, now in a world-premiere run at the Around the Coyote Gallery. It has sex, race, privilege, drugs, booze, amateur porn and, as an added perk, very pretty actors portraying desperate college students.

The ingredients are all there to get things really cooking and pull you in. But strangely, Jacqmin's sexy soufflé of a play deflates as she adds layer upon layer of unconvincing complexity.

Pluto Was a Planet concerns the initiation of two college juniors tapped into a privileged Ivy League secret society for networking. Dragged blindfolded to a campus storage room, Sabrina (Betty Gabriel) and Eugene (Tim McCarthy) soon learn of their test from two graduating society members, Cecilia (Eve Rounds) and Abe (Douglas Thornton).

Getting instructions from "the inquisitor" via text message, Cecilia announces that Abe and Sabrina must videotape each other having sex for at least seven minutes to show their worthiness.

Sabrina is immediately appalled, terrified that the video footage will be uploaded to the Internet. Conversely, Eugene calmly asks Abe if he has any condoms.

Eugene is almost certain to flunk out of school, and he's heard rumors that the society has the pull to keep him in. Sabrina has her own reasons for the society, though the impetus provided by Jacqmin doesn't really provide much desperation.

Things get even more complicated when we soon learn about Cecilia and Sabrina's prior knowledge of Abe, and how his longing for one of them spurs his own personal dilemma of worthiness and their jealousy.

Jacqmin knows how to get all the elements in place for a gripping drama. She even ties in nice mythological and astronomical allusions to the characters.

But in the final third of *Pluto Was a Planet*, Jacqmin's character motivations don't fully jibe and the dialogue suffers a breakdown (even if the characters purport to be drunk). So when you take in the final shocking image, the queasiness felt isn't so much from what is happening, but from the unbelievable character shifts and reasoning that led to such an outcome.

Director Megan Shuchman does a very good job with her intelligent and lovely actors, who emote well when called for. Yet Shuchman and her actors are hampered by the space when we switch from the scenes in the bathroom to the main storage room. (Characters just shut up as we're supposed to shift focus from one playing area to another.)

Pluto Was a Planet certainly catches your attention. Jacqmin shows that she can capture an audience's attention with plenty of juicy ingredients. But in the ultimate execution of the recipe, things just turn out unsatisfying and overcooked.

THEATER REVIEW
The Scarlet Ibis

Playwright: Susan Hahn
At: 16th Street Theater,
6420 16th St., Berwyn
Runs through: Aug. 2
Phone: 708-795-6704

BY CATEY SULLIVAN

With a sharp, intelligent wonder, poet Susan Hahn creates a world of ruby wings tipped in black and blood and broken hearts that vanish at the feather brush of an agile master magi-

CRITICS' PICS

Funk It Up About Nothin', Chicago Shakespeare Theatre, through Aug. 3. The Q Brothers' hip-hop adaptation of MC Willie's *Much Ado About Nothing* generates enough raucous good humor to start even unreconstructed baby-boomers flowin' to the beat. MSB

Much Ado About Nothing, First Folio Shakespeare Festival at Mayslake Peabody Estate, Oak Brook; through Aug. 17. A perfectly lovely and traditional take on MC Willie's (aka Shakespeare) romantic comedy, with a first-rate cast. SCM

Termen Vox Machina, Oracle Productions, through Aug. 3. Actors lip-synch to recorded voices in this impressionistic aural and visual tale of the inventor of the Theramen and electronic spying. Mystery and intrigue blend as mood and style trump fact and truth. JA

Yes, This Really Happened to Me, Theatre 7 at Chicago Dramatists, through Aug. 3. Nine actors, 30 roles and "a lifetime's worth of memories" means either indulgent disaster or a marvel of autobiographical truth. With Theatre 7, we expect the latter. CS

—By Abarbanel, Barnidge, Morgan and Sullivan

cian. This is poetry for connoisseurs of the genre. And for those who run from poetry for fear of a stultifying onslaught of irrelevant, obtuse fancy. With Hahn's *The Scarlet Ibis*, 16th Street Theater offers poetry as theater in the guise of a mood and atmosphere as vivid as a slash in the skin.

In staging the 34 poems in Hahn's slim volume *The Scarlet Ibis*, 16th Street Artistic Director Ann Filmer creates kinetic illustrations that evoke jagged, sharp stories and sudden flights of emotional fancy. With a trio of actors working in a feverdream of light, sound and lush video design, *The Scarlet Ibis* isn't so much a narrative as ambiance and a million needle points of recognition. Hahn's terse, luxurious words compact experiences and emotions that can unfold over hours, days, years and even lifetimes into moments. Here, a suavely debonair, top-hat-wearing magician astounds with disappearing lady tricks and a lady levitates under the abracadabra spell of romance. But the Lady (Amy Dunlap) and the Magician (Matt Olson at opening; Ed Dzialo through Aug. 2) always circle back to the Bird (Kathleen Powers): a corseted, crested avian fantasy who invokes the Egyptian god Thoth—a cruelly caged wild creature and a brilliantly colored predator capable of thriving in piranha-infested waters.

How audiences interpret *The Scarlet Ibis*—either in its entirety or in its individual constellations of words and motion—will be as varied as audience members themselves. In place of a traditional story or crisply defined monologue, there is an immersion in reflective possibilities. When the Bird cries out that she's tired of history, the cry can stand as the final breath of human existence, a commentary on the rapacious history of civilization on its earthly home or anything in between. When the piece ruminates on the insanity of growth—a billion cells dividing at a speed far exceeding the surety of safety—it can evoke the sprawl of a billion strip malls, the agony of an individual cancer or the delirious joy of shedding a tired, abused skin to make way for a personal resurgence. The power of *The Scarlet Ibis* lies not in its ability to put forth a single message or story but in its ability to evoke an infinite number of them.

The 45-minute production is infused with composer and sound designer Barry Bennett's original music, Kristin Reeves' marvelous video design and Mac Vaughey's haunting lighting as it is infused with them. The result? Words, magic and motion.



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by Keith Huff

directed by ensemble member
Tim Hopper

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Jason Wells

PERFECT MENDACITY

by Jason Wells

directed by David Cromer

When a top secret, internal memo from a scientific research facility is leaked to the media, Dr. Walter Kreutzer is forced to take a lie detector test about its origins. With his career on the line, Walter gets tangled up in investigations of bioterrorism and racially motivated killings. As suspicions escalate that Walter's wife is involved, the play's riveting plot twists uncover the insidious hypocrisy of government sanctioned discrimination.



Sarah Gubbins

FAIR USE

by Sarah Gubbins

directed by Meredith McDonough

A plagiarism case involving a famous author is the backdrop for this lesbian romantic comedy set in a high-powered law firm. A series of questionable love letters fuel this breezy cross-examination of negotiating modern dating and relationships.

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Plaza Suite.

THEATER REVIEW Plaza Suite

Playwright: Neil Simon

At: Eclipse Theatre Company at
the Greenhouse, 2257 N. Lincoln

Phone: 773-871-3000; \$25

Runs through: Aug. 31

BY MARY SHEN BARNIDGE

When *Come Blow Your Horn* opened in 1961, who'd have guessed that the history of American theater would someday recognize *two* Neil Simons? There's the jocular Simon, author of domestic comedies rooted in the classical premise of two people with conflicting temperaments running afoul of one another. And there's the existential Simon, whose bittersweet accounts of family tensions revealed his own troubled childhood, the source of the many happy reconciliations conjured in his lonely artist's imagination. The transition is usually demarcated at 1970, with the premiere of *The Gingerbread Lady*, but hints of unease can be spotted in his 1969 trilogy, *Plaza Suite*.

The linking element for these three one-act plays is the title suite in Manhattan's luxury Plaza Hotel. In "Visitor From Mamaroneck," a middle-aged suburban couple celebrating their 23rd anniversary discover that they have grown apart to an extent that may spell the end of their marriage. By contrast, the middle-aged spouses in "Visitor From Forest Hills" are so acclimated to their squabbling that only their daughter's terror on her wedding day makes them pause—mo-

mentarily—to consider the marital example they have set. Sandwiched between these curiously unresolved sketches is "Visitor From Hollywood," in which a glamorous film producer reunites with his former high school sweetheart for a brief escape from the lives they have both chosen.

So in 2008, do you indulge nostalgic "tired-businessman" Simon fans enjoying a chortle at the superficiality of affluent New Yorkers? Or do you appeal to contemplative audience members searching amid the parochial period references for a lesson to take home with them? Director Steve Scott attempts to bridge the stylistic gaps, his actors retaining their comic timing while simultaneously imposing a wry inflection on now-antiquated intergender dynamics. Overall, he succeeds, despite the imbalance of ages represented among the cast members (with only Cheri Chenoweth and Jon Steinhagen seeming to be whom their characters proclaim themselves to be) and a final moment that sidesteps the question of whether the reluctant bride's fears for her future will, indeed, be manifested.

The most engaging of the three plays, ironically, is the one most problematic in its own time: Nathaniel Swift's tinseltown mogul and Frances Wilkerson's homegirl emerge, not as the familiar seductive slicker and naive hick, but—if your suspension of disbelief can sustain the notion of a cross-racial teenage romance flourishing in the Tenafly, N.J., of 1951—a pair of older-but-wiser waifs evenly matched in both their calculations and desires.

SPOTLIGHT

Fast Forward



Adults and adolescents—kinda like oil and water, right? They may be gay or lesbian or bisexual or transgendered or questioning, or all the above, but so long as they are teenagers we can't understand them any better than anyone else. But we *do* understand the coming-out process, and we can listen. About Face Theatre has been listening to LGBTQ youth for nearly a decade now, resulting each year in an entirely original show authored and performed by the About Face Youth Ensemble. This year's show, **Fast Forward**, deals with high school sex education—or the lack of it—and teen sexual issues. *Fast Forward* runs through Aug. 2 at the Center on Halsted's Hoover-Leppen Theatre, 3656 N. Halsted; 773-472-6469; \$15-\$20.



The Full Monty.

THEATER REVIEW

The Full Monty

Playwright: Terrence McNally;

Score: David Yazbek

At: Marriott Theatre,
10 Marriott, Lincolnshire

Phone: 847-634-0200; \$45-\$55

Through Sept. 21

BY SCOTT C. MORGAN

Are the Marriott Theatre's largely suburban audiences ready for a show that is essentially an evening-long cock tease? More importantly, do the stripper guys of the Marriott's The Full Monty actually show the full monty?

Let's just say that these questions are best answered on your own, since that would spoil the surprises of the Marriott Theatre's knockout Full Monty. (One surprise is seeing reactions of elderly audience members to the show's slew of dick jokes.)

The Full Monty started as a British indie film hit from 1997 that garnered multiple Academy Award nominations. Three years later, it became a Broadway musical, courtesy of out playwright Terrence McNally (Master Class, The Ritz) and first-time legit composer David Yazbek (Dirty Rotten Scoundrels).

Though many condemn the recent trend of creating stage musicals that rely on famous movies titles to lure audiences, The Full Monty showed how the commercial transformation could be infused with wit and panache. It even survived its transplant from northern England to Buffalo, N.Y.

The plot is simple. Divorced and out-of-work steel worker Jerry Lukowski (KC Lupp) needs to raise money fast to keep shared custody of his son. So Jerry assembles a ragtag group of guys to appear in a fundraising strip show, where they promise bear all.

Where the complexity (and a lot of humor) comes in is with the guys' nervousness about their body image, ranging from age and race to the sizes of their protrusions. More so than most musicals, The Full Monty explores issues in modern American relationships like child custody, overspending and the stress a couple experiences when the breadwinner roles are reversed.

The topicality makes The Full Monty easy to identify with, as does the superlative cast assembled by director/choreographer Marc Robin. There isn't a weak link in the Marriott ensemble, which is also blessed with a few veterans from Full Monty tours like Milton Craig Nealy (a singing and dancing dynamo in Noah "Horse" Simmons' number "Big Black Man") and Joe Coots (an expert with his comic smart-ass retorts as Jerry's overweight friend, Dave Bukatinsky).

Lupp brings an affable naturalistic bravado to Jerry, which contrasts with cast members like Stephen Schellhardt's Malcolm and Michael Gerhart's Harold, who both played things a tad too

broadly for my tastes. (Nonetheless, the audience ate up all their nervous exaggeration.) Schellhardt also teams nicely with Jason W. Shugger's spacey Ethan for the show's underwritten and underplayed gay-romance subplot.

One person who guarantees a laugh is Alene Robertson's showbiz veteran piano player, Jeanette Burmeister. Her seen-it-all, blasé attitude is an asset to Marriott's fabulous Full Monty. It may not be a show for the ages, but The Full Monty is great for a girls'-night-out party, and allows guys to get in touch with their touchy-feely sides.

THEATER REVIEW

Multi-Purpose Doom

Playwrights: Cliff Chamberlain, Chelsea Keenan and Justin D. M. Palmer

At: Sandbox Theatre Project,
Menomonee Club, 1535 N. Dayton

Phone: 773-456-2329;

\$15 (suggested donation)

Runs through: Aug. 23

BY JONATHAN ABARBANEL

Is the acting great? No. Is the story deep, profound or original? No. Are the props and special effects eye-popping? Not at all. Is it fun? Hell, yes! I say "hell" with particular emphasis, for Multi-Purpose Doom is a 75-minute in the vein of vampire slayer Buffy, George Romero and Poltergeist. Without revealing the exceedingly slim plot details, the references I've given pretty much tell you this is a story about blood in the throat and who's left standing and who's not. Also, it will give you new respect for Tang, if you've ever had any.

Sandbox Theatre Project's ensemble members and guest artists work with some of Chicago's top theater companies such as Next, The House, Court and Steppenwolf. They come together only occasionally to create good-time, site-specific theater such as a play about drinking that's performed in a bar, or plays performed at a health club or in an apartment. They don't worry about scenic design or even very much about lighting because what you see is what you get.

Multi-Purpose Doom (from multi-purpose room) is set in a community center and is performed, appropriately, in the gymnasium of the Menomonee Club. On the Friday or Saturday night you attend (the only performance nights), you'll find the room is being unwillingly shared by two dudes shooting hoops, a group planning a high school reunion and a self-help circle—called Fearocious—for 'fraidy-cat folks who roar away their phobias. About a half-hour into the piece, hell breaks loose.

It's a loosely written show, the best of which is the satiric self-help group with one member afraid of the weather (she carries two umbrellas), another afraid of sound, another afraid of fruit (apples = original sin, watermelons might fall from the sky) and still another who's afraid of developing fears—that is, a phobophobe. As Groucho once said, "Figure that one out and you're better than I thought." There's also Desperate Housewives wannabe Cassie, who's organizing the class reunion, and the club janitor who drops lines such as "There are children starving in Indiana" and "As Magic Johnson said, 'Can't we all just get along?'"

Multi-Purpose Doom is lightweight fun, if not quite inspired silliness. It's strengths are clever use of the space (and the corridors beyond visible through windows) and solid comedic chops from the cast of 12, with special nods to Chelsea Keenan as Fearocious Leader Peggy Lion, Brennan Buhl as phobia phobe Carl and Christopher Genovese as touchy-feely Frank.

Thin as it is, Multi-Purpose Doom is a solid entertainment premise that could support a larger platform: a musical version perhaps, or filled out with more gore and comedic shock. FYI: Arrive early and shoot some hoops.

BOOK REVIEW

All I Could Bare: My Life in the Strip Clubs of Gay Washington, D.C.

Written by Craig Seymour
\$23; Atria Books; 243 pages
REVIEW BY YASMIN NAIR

Craig Seymour was a graduate student in the University of Maryland in the 1990s when he decided to write a thesis on the strip clubs of Washington, D.C., and become a stripper. He did this partly to pay his bills, partly to be an informed researcher and, perhaps, mostly because stripping allowed him to explore facets of his sexuality that had never seemed possible, even as an out gay man. According to Seymour, who'll be joining Northern Illinois University as an associate professor of journalism, the job requirement of complete physical and psychological exposure also led to greater confidence in his pursuit of a later career interviewing celebrities like Janet Jackson.

The clubs that Seymour writes about—with names like Follies, Heat, Wet and Secrets—are lost to gentrification. Fortunately, Seymour's prose keeps them alive.

All I Could Bare successfully blends genres. It's a memoir, history and ethnography, told with the vivid details and sharp pacing of a novel. We learn about the rules governing D.C. stripping, which allow touching and fondling. Until, that is, D.C.'s alcohol board cracks down and forbids physical contact between customers and dancers. Seymour complains, "Not to be touched, fondled, fingered, or stroked. What are we supposed to do—dance?" The regulations are enforced despite numerous customer complaints. On one Web site message board,

someone leaves a plea that Chicagoans will appreciate: "Can't someone be bribed or something?" But the end was nigh, and "The Rule," as this crackdown came to be called, signified the end of an era.

Interestingly, it's in this oh-so-gay world that Seymour learns about the blurred distinctions between gay and straight. Sex, it turns out, says nothing about sexuality. That's a lesson queers have known for years, but one we're apt to forget in an age when essentialist categories come with identity-based "rights."

The book reveals the subterranean economy sustained by strip clubs—one beyond even the sometimes thin line between stripping and sex work. This economy includes the panhandlers hired for a few dollars to watch the cars of dancers as they work and the corner stores that stay late with a supply of Elbow Grease, an oil-based cream used to soothe the ache from too many hands pulling on penises.

We learn about the sexual economy of race and ethnicity. Seymour's parents are both Black, like most of his ancestors, but he was born with "toffee-colored skin," making him racially ambiguous—a fact that could be a disadvantage, as he writes with dry wit: "... I was the tragic mulatto of dick dancers—too brown for "Vanilla Shake Mondays," not brown enough for "Hot Chocolate Wednesdays.""

Intercut with all this are Seymour's relationships with men, especially with Seth, a long-time partner. Seth is devastated when Seymour decides to experiment with other sexual partners, even though he initially agrees with the change. In true queer fashion, Seth remains his closest friend even after they break up (the book is dedicated to him). This is a deftly written and very funny account of the places you could go as a gay stripper, and it demonstrates that neither "gay" nor "stripper" are easily understood categories.

E-mail Nair at welshzen@yahoo.com.WRITERS' THEATRE
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KNIGHT AT THE MOVIES

DVD round-up

BY RICHARD KNIGHT, JR.

Here are just some of the recent (and forthcoming) DVDs I've been recommending of late (all naturally of, at least, cursory interest to queer audiences):

Recently in theaters:

—**Penelope:** This sweet little romantic comedy was unfairly overlooked by audiences. Christina Ricci, James McAvoy, Catherine O'Hara and Reese Witherspoon (who served as executive producer) star in a literal fairy tale—the modern-day story of a young heiress born with a pig's snout who is cursed to remain alone until someone falls for her charms and ignores her unseemly nose. It's as rewarding as *Enchanted*, *Ella Enchanted*, *Ever After* or ... you get the picture. The disc includes a brief making-of featurette.

—**Nim's Island:** Two gay-audience favorites, Jodie Foster and Gerard Butler, take backseats to Abigail Breslin in this energetic but whisper-thin kids' adventure (set in the South Seas) that borrows heavily from *Home Alone* and *Jewel of*

the Nile. Foster plays an agoraphobic writer of children's adventure stories forced out of her comfort zone. For gay audiences, there's also some ironic gender subtext to contemplate as Foster once again walks off into the sunset with her leading man.

Horror:

—**The Ruins:** From out director Carter Smith comes this gruesome but nifty little horror film that follows the ominous fate of two college-aged couples partying in Mexico who make the mistake of heading into the jungles to see a hidden temple ruin and find themselves trapped on top. Things literally heat up from there (complete with plenty of shirtless musculature to gaze at). Though the last section of the film goes off track and favors gore over scares, the suspense holds for a long time.

—**The Mummy:** Both the Boris Karloff/1932 original and more recent Brendan Fraser remake (and sequel) are getting special-edition releases. The Karloff version is beautifully photographed, though it's slow-moving, and offers a typical bland leading man role for the charming, handsome David Manners, the late queer actor who had similar parts in *Dracula* and *The Black Cat* before retiring from movies. (Manners later found contentment with a partner, and through work as an author and painter.)

—**Dark City:** The long-anticipated Director's Cut/Special Edition of this stylish 1998 cult sci-fi/horror favorite arrives, at long last. Rufus Sewell awakens naked in a bathtub and spends the rest of the film trying to piece together reality from fantasy, with help and/or interference from Jennifer Connelly, Kiefer Sutherland and William Hurt. Rocky Horror's Richard O'Brien plays one of the deadly, murderous "dark men" in this visually unforgettable film. This edition is packed with bonus features.

TV on DVD:

—**Mad Men, Season One:** Here's another shout-out for the series that everyone's buzzing about—the psychologically dark soap opera about advertising executives in the early 1960s that has made an instant star out its sexy leading man, Jon Hamm. Season two has now begun and promises to further develop the storyline involving the closeted ad exec played by out actor Bryan Batt (who will be featured in an upcoming *Windy City Times* interview).

—**Dark Shadows, the Beginning, Vol. 5:** The pre-vampire Barnabas Collins episodes continue in the world's first gothic soap opera (which included several gay cast members). By this point (January 1967), the series was decidedly moving from its gothic base into the world of the supernatural, and this set features the first of many séances that would be held at the soap's main setting, Collinswood, the great estate perched high above the little Maine fishing village of Collinsport.



The Mummy.



Mad Men.

Classics:

—**The Tender Trap:** Swingin' bachelor Frank Sinatra finds his lifestyle and love life interrupted when confronted with darling, marriage-minded innocent Debbie Reynolds in this sparkling 1955 film version of the Broadway comedy. It's available separately or as part of a Sinatra Golden Years Collection that also includes *The Man with the Golden Arm*, *Some Came Running*, *None But the Brave* and *Marriage on the Rocks*. Reynolds, who spoke with *Windy City Times* last year, is still going strong at 76 and appears in her delightful one-woman show this weekend, July 31-Aug. 3, at Drury Lane Theatre in Oakbrook Terrace. See www.drurylaneoakbrook.com.

—**Tyrone Power Matinee Collection:** The late bisexual star—one of the most handsome to grace the screen—is featured in another boxed set from his home studio, 20th Century Fox. A

whopping 10 of the actor's films—ranging from the good to the forgettable—are included in this five-disc set.

Queer:

—**Glitterbox: Derek Jarman x 4:** The late queer activist and artsy filmmaker made provocative shorts and films. Four of them—*The Angelic Conversation*, *Caravaggio*, *Wittgenstein* and *Blue*—are included in this lavish set. Along with the remastered films (1986's *Caravaggio*, Jarman's fanciful and endlessly creative re-telling of the gay artist's life is my favorite), the four-disc set includes a lavishly illustrated booklet that includes essays by friends of the late artist. Tilda Swinton, Oscar winner for *Michael Clayton*, and one of Jarman's muses, is included in several new featurettes included in the set. Bent artists and those with the artistic bent will find plenty to immerse themselves in here.

—**Andre Techine 4-Film Collector's Edition:** French queer director Techine, revered for his post-New Wave French films, is featured in this four-film collection that includes the gay favorite *Wild Reeds*. His 2007 film, the queer-themed *The Witnesses* is not in the collection but has also recently come out on DVD. Other movies in this collection include *Hotel America*, *I Don't Kiss* and *My Favorite Season*.

—**The Curiosity of Chance:** This is a sweet, gay, coming-of-age comedy that played the gay film-festival circuit.

Check out my archived reviews at www.windycitytimes.com or www.knightatthemovies.com. Readers can leave feedback at the latter Web site, where there is also ordering information on my book of collected film reviews, *Knight at the Movies 2004-2006*.

DVD REVIEW

The Houseboy

BY STEVE WARREN

For 10 minutes or so *The Houseboy* could be any kind of movie. Oh, you know it's gay from the opening shot of three men in a bed; but is it a romantic comedy, a drama, a horror film ("Omigod, I broke a nail!") or what?

Simon and DJ, a couple for ten years, go to Los Angeles to visit relatives for the holidays, leaving Ricky (Nick May), their boytoy, to house-sit in New York. It eventually becomes clear that this is a Christmas movie (with a token nod to Hanukah). Indeed it's a gay variation on *It's a Wonderful Life*, with a lot more sex; but you'll have to see for yourself whether this coming-of-age tale has a happy ending.

Filmmaker Spencer Lee Schilly has a contemporary sensibility, complete with ready-for-MTV cinematography and editing, despite occasional conventional shots of Christmas lights and such.

After overhearing a conversation in which DJ says he's ready for "a new toy for Christmas," Ricky decides to kill himself on Christmas Eve, even though he sometimes tries to convince himself Simon really loves him and "only stays with DJ because he pays for everything."

Ricky announces his suicidal intention to each of several men he has sex with after picking them up on the street or meeting them on the Internet, and gets a range of reactions:

"Dude, that's fucked up;" "You need some help;" "I don't believe you, dude." When he refuses to have sex with an older man who reveals he's HIV-positive, we have to question Ricky's resolution, but he's got his pills ready to take on Christmas Eve.

Ricky's potential Christmas angel is Blake (Blake Young-Fountain), a young man he meets in the park, who has two lesbian mothers. Ricky's mother, back in North Carolina, won't talk to him since he came out to her, except to tell him he'll die of AIDS and go to hell. His sister has a relatively liberal attitude: "Hate the sin, love the sinner." Unlike Ricky, Blake doesn't "kiss on the first date," a stance that shakes our hero out of his comfort zone.

You could call *The Houseboy* a message movie, since it shows Ricky's hedonistic lifestyle is unfulfilling and he's in need of solid relationships in his life. The hedonism allows Schilly to have it both ways, providing titillation and stimulation for viewers before telling them not to try it at home.

To the genres listed in the opening paragraph add "mystery," as in, Why the hell are they releasing a Christmas DVD in midsummer? Perhaps the idea is to give word of mouth time to build so *The Houseboy* will stuff a lot of stockings come December.

With its skillful mix of medicine and eye-candy coating, *The Houseboy* is a well-made film that deserves to become our own holiday perennial.



The Houseboy.

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POP MAKING SENSE

BY DAVID BYRNE AND TONY PEREGRIN

On Aug. 1-3, Chicago hosts the music festival **Lollapalooza**. The stages set up in Grant Park will see multiple acts, including buzz-worthy newcomers The Ting Tings and Duffy, and Chicago heavyweights Kanye West and Wilco as well as alternative staples Radiohead and Nine Inch Nails. Consisting of many genres, Lollapalooza also boasts openly gay acts. Some of the out artists and queer-fronted bands performing at this year's Lollapalooza are Ferras, Grizzly Bear and Bloc Party.

The Los Angeles based singer-songwriter **Ferras** steps forth with his debut, *Aliens & Rainbows*, via Capitol Music Group. With a piano-based rock sound reminiscent of Elton John's celebrated '70s era, Ferras' first single, "Hollywood's Not America," was heard by millions when it was used on *American Idol* as the exit song during Hollywood week. The handsome, young artist follows up with his next single, "Liberation Day," by singing, "What a wonderful thing, to throw your illusions away/It's liberation day." He has since dedicated this piece to the overturning of California's ban on same-sex marriage. On top of performing at Lollapalooza Sat., Aug. 2, Ferras will be returning to the Windy City to perform at Northalsted Market Days Sun., Aug. 10.

Before Madonna and Bjork, **Grace Jones** reigned as an avant-garde artist who combined music with imagery. The striking model, actress and singer marks her much overdue comeback with the video, "Corporate Cannibal." During the clip, the 61-year-old Jones is an electronic alien about to take all listeners prisoner. Her face is continually distorted while she sings, "I'm a man-eating machine" over a Massive Attack-like beat. The unique icon's forthcoming full-length album, *Hurricane*, is due out Oct. 27 overseas on England's Wall of Sound label. This will be her first proper album since 1989's *Bulletproof Heart*.



Julia Carroll.

However, remixes (Funk Star de Luxe's fantastic update of "Pull up to the Bumper"), covers (including those done by Patra, Dame Shirley Bassey and Bibbel Gilberto) and one-off songs ("Storm" and "The Perfect Crime") have maintained Jones' presence in between albums.

Melissa Etheridge's Revival Tour will be in town Thurs.-Fri., Aug. 7-8, at The Chicago Theatre, 175 N. State. Some of the Grammy- and Oscar-winning artist's concerts during this tour have clocked in at over three

hours. This is understandable, with nine albums under her belt and career highlights including "Bring Me Some Water," "I'm The Only One" and her stirring take on Janis Joplin's "Piece of My Heart." The out rocker's holiday album, entitled *A New Thought for Christmas*, is scheduled to be released Sept. 30 via Island Records.

Like Etheridge, fellow breast cancer survivor and environmentalist **Sheryl Crow** is taking to the stage in the Chicago area this summer as a precursor to the release of a yuletide-themed album. Sharing the bill with James Blunt, Crow is slated to perform at Ravinia Sun., Aug. 10—and the lawn seats are already sold out. On her latest album, *Detours*, the "All I Wanna Do" singer leans toward a bluegrass sound. Here, Crow uses her songwriter skills to talk about personal issues such as breaking up with cyclist Lance Armstrong, overcoming breast cancer and becoming a mom, as well as political issues surrounding Hurricane Katrina without seeming too preachy. The Revlon spokesperson's latest single, "Out of Our Heads," revolves around making green thoughts a priority. Crow puts her money where her mouth is by having proceeds from this tour benefit the UN World Food Programme.

Legendary folk musician **Janis Ian's** life and career are recounted in the newly released *Society's Child: My Autobiography* and the double-disc companion retrospective *Best of Janis Ian: The Autobiography Collection*. Whether it was performing on the first episode of *Saturday Night Live*; chronicling the social issues with her breakthrough song "Society's Child" as a mere 15-year-old; or time spent with her contemporaries Bob Dylan, Jimi Hendrix and Bruce Springsteen, Ian was in the forefront during pivotal times. The Grammy-winning artist will be performing at The Old Town School of Folk Music, 4544 N. Lincoln, Fri., Aug. 8.

Independent favorites M. Ward and Zooey Deschanel unite to form the pop-folk duo **She & Him**. The pair's debut, aptly titled *Volume 1*, is out now via Merge Records. The strumming of the guitar offers a classic country feel, whereas Deschanel's vocals bring back memories of the harmonies from '60s girl groups—especially on "I Was Made for You." "Thought I Saw Your Face Today" has a carefree whistle recalling the final scene of *The Life of Brian*. The duo will be performing at Park West, 322 W. Armitage, Tues., Aug. 5.

Also on Aug. 5, Atlanta folk musicians **Amy Lashley** and **Julia Carroll** will be armed with their guitars as they perform at Homo Latte at Tweet, 5020 N. Sheridan—the establishment next to Big Chicks. Carroll, a former bassist for a hard-rock/heavy-metal outfit, now favors the self-described hardfolk scene, as heard on her sophomore album, *Migrating South*. Here, Lashley contributes by playing the trumpet. Having performed at Ladyfest South 2007, Lashley just released her full-length album *For What It's Worth*. While Lashley and Carroll will have separate sets, expect the two southern singer-songwriters to share the stage for numbers and exchanges.



United we stand...

As part of this past weekend's UNITY '08 conference that welcomed journalists of color to Chicago, The National Lesbian and Gay Journalists Association (NLGJA) hosted a mixer at Bailiwick Repertory Theatre, 1229 W. Belmont, on July 25. (UNITY: Journalists of Color, Inc. is a coalition of the National Association of Hispanic Journalists, the Asian American Journalists Association, the National Association of Black Journalists and the Native American Journalists Association.) Photos by Mel Ferrand and Richard Knight, Jr.



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GOLDMAN from page 11

me of the first season of 'Mad TV,' some of the early 'In Living Color.' I probably would have compared you most to some of the early 'In Living Color' sketch comedy. How did 'The Big Gay Sketch Show' happen for you?

JG: I have a manager and she found out about it. I submitted as a writer, and I helped as a writer on the pilot. Then they did auditions for the cast, and I auditioned for it. Then they separated the writers from the cast, so I could only do one, and I prefer and think I'm better at performing. And what I realized is that, in writing, there just so much focus; you have to sit there and write.

AM: Now talk about creating characters for the show. [Do] you get to do that? I know you have writers, but do you get to come with your ideas and say, "I want to do this personality, or I have this idea for a character?" How does that work, and what are some of the characters that you've been excited about portraying?

JG: All of the cast pitch to the writers. We each get a pitch session with them and we talk about the things that we want to do, and the characters that we love to do. Super Liza was something that these two girls had just written, and then I got asked if I could do Liza Minnelli, and I was like, "Uh, yes," never having thought about that before. So things like that were just sort of dropped in my lap, when Suze Orman was something I pitched to them.

AM: Do you have a favorite sketch that you've done in your time?

JG: Yes. I do, absolutely; my favorite sketch was the vomit sketch [featuring characters who are the younger people in famous May-December relationships]. I had the most fun on that; we laughed the most, and I also got in trouble the most.

It's so highly edited, honestly. If you sit down



and watch it now, [and] watch me, you can see that I pretty much couldn't take two words without laughing, and it's so edited together that it's not one take. I'm not ever talking in one take; it's many takes put together because I couldn't stop laughing—and then everyone did. We each had to put the stuff in our mouth, vomit it out, and it was supposed to start with people really vomiting; you were supposed to vomit in the bucket, and none of us could do it right.

AM: It's not like the old Harvey Korman-Tim Conway days where they just had to stab their fingernails in the back of their hands or squeeze their palms. I don't know what they had to do to just not laugh, and then they would laugh, and that was funny.

JG: That's another one: Harvey Korman who died [in May]. That was another personal fave who was so funny. He was so lovable and awesome, and he always laughed, and that's what people loved about him—he always laughed.

AM: Have you had a character who has not

made it to the TV screen, yet that you hope will—or is there a teaser or a spoiler you can give me? I love exclusives; it makes me feel very important, Julie. I need that; I need that validation.

JG: There is a character that we did shoot actually, for this last season, that did not make it to the screen, and I was so upset. It was one of the funniest things on paper I've ever read, and it's the Girl Scout leader. I'm hoping if we do season three, I get to come back and do it. It's basically the worst Girl Scout troop leader in the world. They get lost, and she talks about which girl she's going to eat, [and that] they're all gonna die. It's just really funny.

AM: Well, you're coming to Chicago with the Queer Queens of Comedy Tour on Aug. 8.

JG: I know one of the performers, Poppy Champlin, who I've performed with a few times. She's from L.A., and she put this whole thing together. She's hysterically funny, and she's just trying to get the best lesbian comedians together and do these shows.

AM: Do you like going out with other queer comedians? I guess there's so much time in your comedy life where you are the queer comedian, you know?

JG: I don't mind. We have a great time; I love being around comedians. It's good to have like-minded people around you who get your jokes and understand you, and we have a great time; I love it.

AM: Will you be doing new material? Obviously, [you'll be] in Obama country [and] Oprah territory—are there things specific to Chicago that you think will be fun to riff on?

JG: I'm definitely going to talk about the election; I'm going to talk about Hillary and Obama, [but] probably not Oprah. I don't know; I haven't even thought about it, yet.

AM: I just want to say that you just won a Nexty at the NewNowNext Awards and I think that's so super-cool. I thought your speech was great and so I just want to say congrats

and that's another reason that I hope people will check you out.

JG: Yes, me too, great. Thank you for having me, and I will see you on Aug. 8.

The Queer Queens of Comedy—featuring Julie Goldman, Poppy Champlin and Dana Eagle—will be at The Lakeshore Theater, 3175 N. Broadway, on Fri., Aug. 8, at 8 p.m. Tickets are \$20 in advance and \$25 at the door. Visit www.LakeshoreTheater.com or call 773-472-3492.

Hear the entire interview with Julie Goldman at www.WindyCityQueercast.com. (It's segment WCQ225.) For more information on Goldman, go to www.julie-goldman.com and www.queerqueensofcomedy.com.

Entertainment news

Actress Estelle Getty, famous for her role as Sophia on the NBC comedy "The Golden Girls," has passed away at the age of 84. Getty died in her Hollywood Boulevard home. She had been suffering from dementia. "Golden Girls" co-star Bea Arthur said in a statement, "Our mother-daughter relationship was one of the greatest comic duos ever, and I will miss her."

Lesbian writer Fay Jacobs has been named a national winner in the annual National Federation of Press Women (NFPW) Communications Contest. Jacobs won in the category of Non-Fiction Humor for her book Fried & True: Tales from Rehoboth Beach.

Lesbian singer/songwriter Katie Reider recently died at age 30 from complications with a facial tumor. Her music appeared on the television shows "Dawson's Creek" and "Strong Medicine." Reider, who shared the stage with other lesbian musicians such as Melissa Ferrick, had been unable to perform since she was diagnosed two years ago.

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WHAT TO DO?

Wednesday, July 30

3160 Special birthday celebration for Jim Flint and Paul Marinaro, with Judy Roberts, Chris White and more, 8:30 p.m. - 1:30 a.m., 3160 N. Clark St., 773-327-5969, chicago3160.com

Hydrate Tajima Hall's Birthday Hydrag Revue featuring Mimi Marks, Mya Divine, DiDa Ritz & Mahogany Night, 3458 N. Halsted St., HydrateChicago.com

NewTown Writers Solo Homo: An Evening of Solo Performances. 7:30 p.m., Chemically Imbalanced Theater, 1420 W. Irving Park, \$12

Women and Children First Bookstore Robin Messing: Serpent in the Garden of Dreams. 7:30 p.m., 5233 N. Clark St., 773-769-9299, www.womenand-childrenfirst.com

Thursday, July 31

Community Marketing Gay & Lesbian Marketing Symposium. Pre-registration \$195, on-site registration \$225, Hyatt Regency Chicago, www.communitymarketinginc.com for more info

Equality Illinois Lawyers for Diversity fundraiser that benefits Equality Illinois Education Project. 6-8 p.m., Sidetrack, 3349 N. Halsted, www.eqil.org

Joie de Vine Artist reception for Bret Grafton featuring new art, martini specials, food tastings and donations to benefit Chicago House. 6-9 p.m., 1744 W. Balmoral

LAGBAC 4th Annual Lawyers for Diversity. More info at info@lagbac.org

YWCA Metropolitan Chicago Survivor Speak Out and Rally at annual Take Back the Light. 3-7 p.m., 6600 S. Cottage Grove

Friday, Aug. 1

Berlin DJ Greg Haus' Ultra Modern Birthday Bash featuring his favorite music from the past year, 954 W. Belmont Ave., 773-348-4975, BerlinChicago.com

Equality Illinois First Friday. 6-8 p.m., Sidetrack, 3349 N. Halsted St., www.eqil.org

Jackhammer Flesh Hungry Dog Show with The Pussy Pirates, 8 Inch Betsy,

Hot Lips Messiah. 9 p.m., 6406 N. Clark St., \$8 cover, www.fleshhungrydog.com

Or Chadash Shabbat Services. Every Friday. 8 p.m., Emanuel Congregation building, 5959 N. Sheridan Rd., 773-271-2148, office@orchadash.org, www.orchadash.org

Spin Fierce Fridays with emcee The Lady Vera Parker, featuring Mizery, Mercedes, Aurora Sexton and more, DJs Phil Da-Beatz & Chris Eterno, 800 W. Belmont Ave., spin-nightclub.com

West Suburban Gay Association Dinner at Cozymels. 7:30 p.m., 311 E. Loop Rd. in Wheaton, www.wsga.com

Saturday, Aug. 2

Hydrate Artist reception with Bret Grafton. Open bar. 9-11 p.m., \$10 cover at door to benefit Chicago House, 3458 N. Halsted

Spin Male EarRotica, DJs sp1 & Stoney, 10 p.m. - 3 a.m., \$5, 800 W. Belmont Ave., spin-nightclub.com

Windy City Gay Naturists Non-naked club event: potluck picnic. Bring food to BBQ, side dishes, soda, water, etc. 1:30 p.m., 3600 N. Recreational Dr. 100 yards behind the Lincoln Park totem pole, RSVP rvendenga@sbcglobal.net

Women and Children First Bookstore Used Book Sale benefiting the Women's Voices Fund. 10 a.m.-7 p.m. (and Aug. 3 from 11 a.m.-6 p.m.), 5233 N. Clark St., 773-769-9299, www.womenand-childrenfirst.com

Sunday, Aug. 3

Berlin Madonna-Rama, celebrating birthdays of Ms. Madge and DJ Riley York, 954 W. Belmont Ave., 773-348-4975, BerlinChicago.com

Sisters' Place Sunday brunch. 12-3 p.m., Urban Art Retreat and Sisters' Place, 1957 S. Spaulding Ave., 773-542-9126

WACT Brunch. Email cherylchicago@earthlink.net for info

Monday, Aug. 4

Center on Halsted Master Sommelier Alpina Singh hosts "Men that Wine,"

a wine tasting even for men and their allies. 6-9 p.m., \$25, 3656 N. Halsted St., RSVP at www.centeronhalsted.org

Hideaway Lesbian hip-hop duo Team Gina performs. 8 Inch Betsy opens. 7301 Roosevelt Rd. in Forest Park 708-771-4459, www.hideawaynightclub.net

Velvet Rope Chicagoland Gay & Lesbian Singles Meet-up sponsored by OPALGA. First Monday each month. 728 Lake St., Oak Park, www.velvetropeoakpark.com

Tuesday, Aug. 5

Homolatte Lesley Kartali, Julia Carroll and Amy Lashley. Hosted by Scott Free. 7:30 p.m., free, Big Chicks/Tweet, 5024 N. Sheridan, www.homolatte.com

Wednesday, Aug. 6

Women and Children First Bookstore Angelic Organics Learning Center screening of The Real Dirt on Farmer John. 5233 N. Clark St., 773-769-9299, www.womenandchildrenfirst.com

Thursday, Aug. 7

Chicago Theatre Melissa Etheridge in concert. And Aug. 8. 8 p.m., 175 State St., tickets at Chicago Theater box office or Ticketmaster.com, 312-559-1212

Women and Children First Bookstore Josef Steiff, co editor, and contributors of Battlestar Galactica and Philosophy: Mission Accomplished or Mission All Frakked Up? 7:30 p.m., 5233 N. Clark St., 773-769-9299, www.womenand-childrenfirst.com

Friday, Aug. 8

Hunters Nightclub Where the Boys Are: The Beach Party Weekend. Tan line contest at 10:30 p.m., raffle and duck game to benefit Center on Halsted. 1932 E. Higgins Rd., Elk Grove Village, 847-439-8840

Lakeshore Theater Queer Queens of Qomedy, a gay and lesbian comedy show. Featuring Poppy Champlin, Julie Goldman and Dana Eagle. 8 p.m., \$20 advance, \$25 at door, 3175 N. Broadway, 773-472-3492

Old Town School of Folk Music Janis

Ian performs. 8 p.m., \$21-\$25, 4544 N. Lincoln Ave., 773-728-6000 for tickets

Or Chadash Shabbat Services. Every Friday. 8 p.m., Emanuel Congregation building, 5959 N. Sheridan Rd., 773-271-2148, office@orchadash.org, www.orchadash.org

Women and Children First Bookstore Joanne Passet, author of Sex Variant Woman: The Life of Jeanette Howard Foster, reading. 7:30 p.m., 5233 N. Clark St., 773-769-9299, www.womenandchildrenfirst.com

Saturday, Aug. 9

Circuit Fozzie's Variety Show, special early show at 7 p.m., 3641 N. Halsted St., CircuitClub.com

Hunters Nightclub Where the Boys Are: The Beach Party Weekend. Swimsuit contest at 10:30 p.m., raffle and duck game to benefit Center on Halsted. 1932 E. Higgins Rd., Elk Grove Village, 847-439-8840

Lakeshore Theater Varietase, a queer cabaret hosted by Backdoor Aly and featuring Miss Tamale, Mae the Belly-dancer, The Honey Buns, Red Hot Annie, Mz. Bea Haven, Jack N-Jinx and more. 10:30 p.m., \$15, 3175 N. Broadway, tickets at www.lakeshoretheater.com or 773-472-3492

Northalsted Area Merchants Association Market Days. And Aug. 10. 11 a.m.-10 p.m., on Halsted from Belmont to Addison, more info at www.chicagoevents.com

Sunday, Aug. 10

Barbara's Bookstore E. Lynn Harris reads from his newest book, Just Too Good to Be True. 2 p.m., 1100 Lake St., Oak Park, 708-848-9140

Nerds at Heart Dating for Queer Nerds. Play board games including Homogenius and show off your trivia quiz skills with other smart LGBT singles. 7-10 p.m., \$20 advance/\$25 at door, The Spot, 4437 N. Broadway, register at www.nerdsatheart.com or 312-265-6085

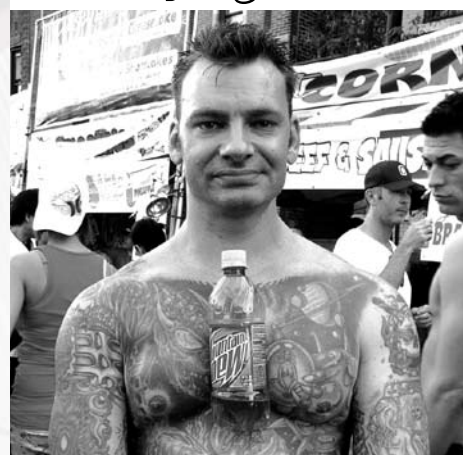
Fri., Aug. 8



ALL HAIL THE QUEENS

Poppy Champlin, Dana Eagle and Julie Goldman will entertain the masses with their "Queer Queens of Qomedy" show at Lakeshore Theater, 3175 N. Broadway.

Sat-Sun., Aug. 9-10



TAT'S ALL, FOLKS

Hundreds of thousands of people are expected at **Northalsted Market Days**, which will take place on Halsted Street between Belmont and Addison.

Photo from 2007 Market Days by Mel Ferrand

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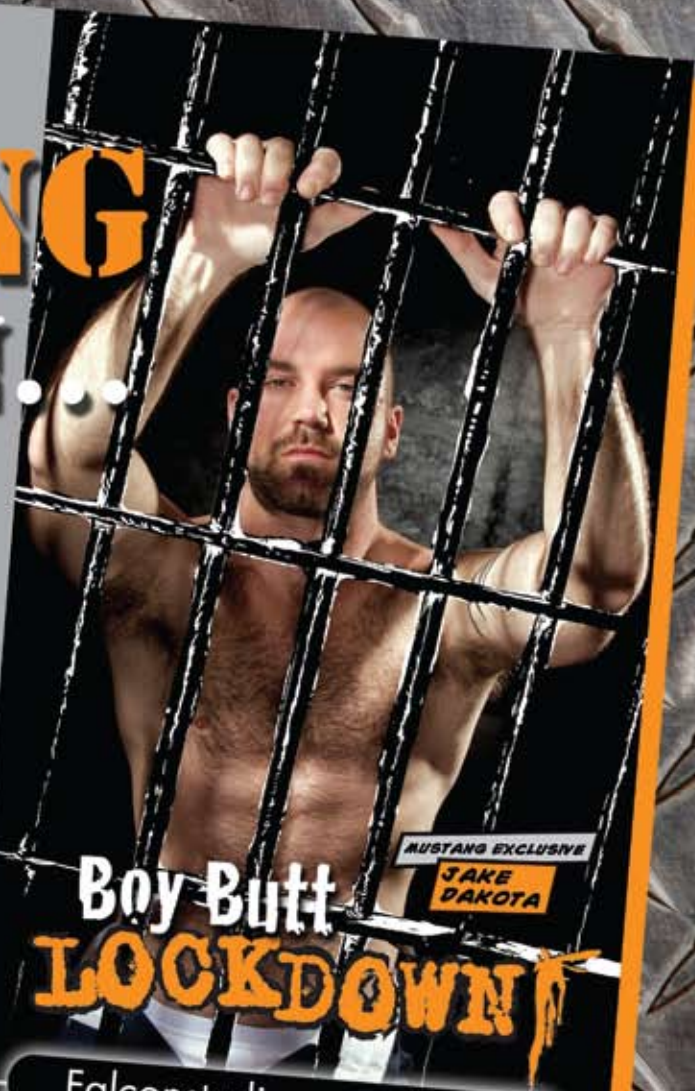
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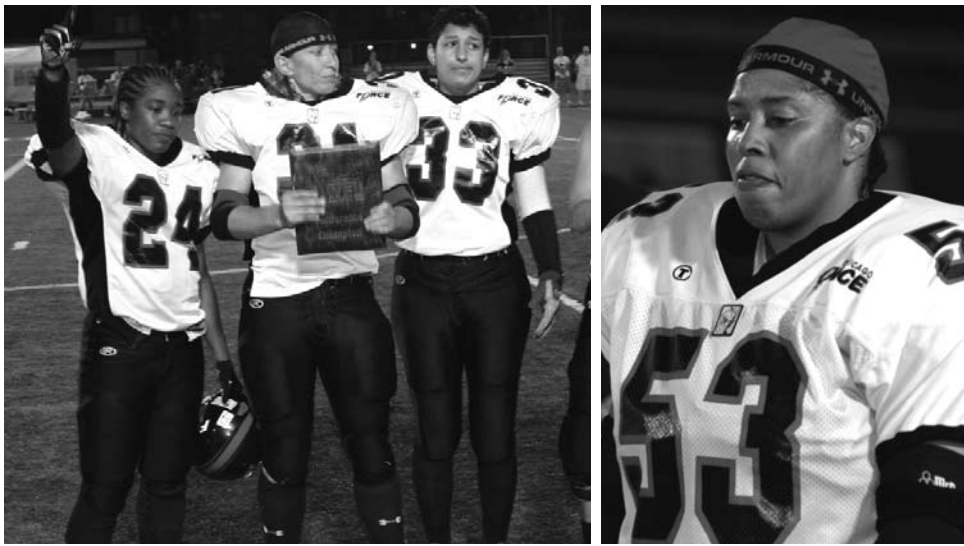
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Members of the Chicago Force; Keesha Brooks. Photos by Ross Forman

SPORTS

Force loses finals in overtime

BY ROSS FORMAN

Laurie Frederick, CEO for the Independent Women's Football League (IWFL), said it best when she addressed both teams in the Tier One National Championship game and the overflow crowd at the Holmgren Athletic Complex at North Park University, 3225 W. Foster.

The Dallas Diamonds needed almost seven minutes of sudden-death overtime to defeat the Chicago Force. Frederick said, "This was the best football game I've seen. Not just the best women's football game, but the best football game."

No truer words could have been said about the 35-29 classic, which ended when Dallas running back Jessica Springer scored on a 13-yard touchdown run, her fifth touchdown of the game.

"It was a phenomenal game," said Chicago

defensive star Linda Bache, who doubles as the team's general manager. "We knew we'd have to score at least three touchdowns to win. We did that. In fact, we scored four touchdowns but, ultimately, it just wasn't enough."

"That said, [the loss] doesn't diminish the success we've had this season. It was a great year and I think we'll be back next year."

The Force ended its best season ever with a 10-1 record, while the Diamonds end 11-0.

It was 8-8 at halftime, but when the third-quarter buzzer rang, the Force held a 22-21 edge.

Springer scored with 10:36 remaining in the fourth quarter, giving the Diamonds a 29-22 lead. The Force answered with 6:14 remaining in regulation time on an Angie Bandstra reception from quarterback Sami Grisafe.

Chicago Pam Schaffrath intercepted a pass with 25 seconds remaining and the Force drove down to the 2-yard line, but regulation time expired.

Dallas won the coin flip and elected to receive

the overtime kickoff—and then Springer went back to work.

"She's the most dominant player in women's football; she was the difference," Bache said. "If we had won the coin toss [in overtime], I think we would have gone down and scored, but it didn't happen."

Chicago's Melissa Smith scored two touchdowns, on rushes of 1- and 11-yards. Grisafe also scored a rushing touchdown.

"It was an amazing, amazing game," said Chicago linebacker Rosalyn Bennett. "Both teams played with a lot of heart and intensity. We left everything on the field."

"It's very tough to lose at home because we really wanted to win for our fans, not just for ourselves. But, I guess there's consolation in losing to a three-time champion [from another women's tackle football league.]

Local softball teams headed to World Series

BY ROSS FORMAN

Six local softball teams have earned the right to represent Chicago at the annual 2008 NAGAAA Gay Softball World Series, being played Aug. 22-30 in Seattle.

The Northwest Quest, as this year's event has been dubbed, features about 1,000 players from across the and Canada.

Chicago last hosted the event in 1984 and has only had four national championship teams ever, although three have claimed the honor this decade—with the Jackhammer Heat in the D Division winning it most recently in 2006.

"The World Series is all about the pomp and pageantry," said Shawn Albritton, 33, who lives in Rogers Park and is one of only five known Chicagoans who have twice won the championship in the annual event. (The others are Mike Gaudreau, Rick Curneal, Lori Condie and Mike Gurley.)

"There are guys who have been playing gay softball for 20 years or more, and this is their ultimate goal: to win the World Series. I consider myself very blessed to have won it twice."

"The level of play is top-notch. These teams are serious, very serious. You're playing the best of the best."

Albritton plays right field and catcher for the Spin Wildcats, and is one of about 95 local players hitting the Northwest Quest.

"I hope that three of our six teams going will return with a [championship] trophy; that would be nice. But I'm very proud of the six teams nonetheless," Albritton said.

The Spin Wildcats and Pepitone's qualified for the Gay World Series through a one-day tournament of three C-Division CMSA teams interested in heading west, held June 15.

"Our B teams are very strong. The C teams are extremely experienced. The D teams are new to the World Series," Albritton said. "I think all six teams should do very well."

So why has Chicago won so few softball championships over the years?

"I'd like to use the excuse that we're a cold-weather city, whereas some teams get to play year-round," Albritton said. "But, we've won three championships in this decade, which truly speaks to the fact that we're finally developing our players better."

"CMSA has worked very hard to try to develop new players, and I think it shows."

The games start Tues., Aug. 26, with pool play. The double-elimination tournament starts on Thursday. Teams are eliminated starting on Friday. Teams are guaranteed to play five games, but might need 10 or 20 to win the championship.

"If you make it to Saturday, it's pretty special," said Albritton, who has played in the World Series five times. "The championship games are extraordinary. Everyone is cheering and supporting you; it's amazing."

Here is a list of the 2008 Gay World Series men's teams representing the Chicago Metropolitan Sports Association (CMSA):

B Division:

—Spin Cougars (manager: Chris Vernald; top players: Bob Chada, Larry O'Rourke and Mark Febonio)

—Chicago Dragons (manager: Frank Kisner; top players: Gil Minor, Dave Wagner and Phil Runions)

C Division:

—Spin Wildcats (manager: Shawn Albritton; top players: Matt Levin, John Marc Alban, Anthony Miceli and Doug Malm)

—Pepitone's (manager: Joe Cappelletti; top players: Danny Tag, Chuck Jacobson, Jeff Milio and Randy Detert)

D Division:

—Kilo Kai Chargers (manager: Brian Kuipersmit; top players: Scott Quinn, Marcus Han and Jen Runions)

—Broadway Cellar Crush (manager: Rodrigo Carillo; top players: Joe Wirtz, Don Renner and Steve Hamlin)

The women's teams that will compete are:

Mic's Girls, B Division

Chicago Crush, C Division

Raw Energy, C Division

See Series2008.org for more info.

CMSA's newest sport kicks off

BY ROSS FORMAN

The newest sport under the Chicago Metropolitan Sports Association (CMSA) banner is, well, a flashback to most of our childhoods.

It's kickball, complete with the ever-popular red, rubber balls.

And, yes, you can throw the ball at your opponents to get them out.

"Kickball was a sport I thought about, oh, about the same time the badminton league was formed [in early 2005]. Kickball is just something that I've always wanted to do," said Lucas Wonn, the kickball co-commissioner who shares the duties with CMSA veteran Doug Malm.

"It's a total flashback. We're using the red rubber ball that you remember from way back when, although the ball we're actually using is much larger ball than what you're used to because we're playing indoors. Out ball is 16 inches in diameter."

Kickball made its debut July 22 at the Center on Halsted, 3656 N. Halsted. All games are played on Tuesdays.

The sport will, hopefully, be played outdoors next summer, Wonn said.

"I think it's going to be a very popular sport. Whenever I say kickball, people always smile because of their past playing," Wonn said.

There are eight teams for the inaugural season, with seven-inning games slated for 50 minutes each.

Fired lesbians sue Calif. college

The National Center for Lesbian Rights have sued San Diego (Calif.) Mesa College on behalf of fired coaches Cathy Bass and Lorri Sulpizio, according to Outsports.com.

Bass and Sulpizio were terminated April 2007 from the school's women's basketball team. They assert that their firing resulted from a local news piece that identified them as domestic partners as well as from Sulpizio's formal complaints about gender-based differences in the college's athletic department.

The plaintiffs want compensation in excess of \$25,000 as well as injunctive relief.

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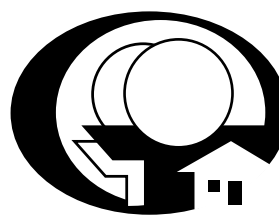
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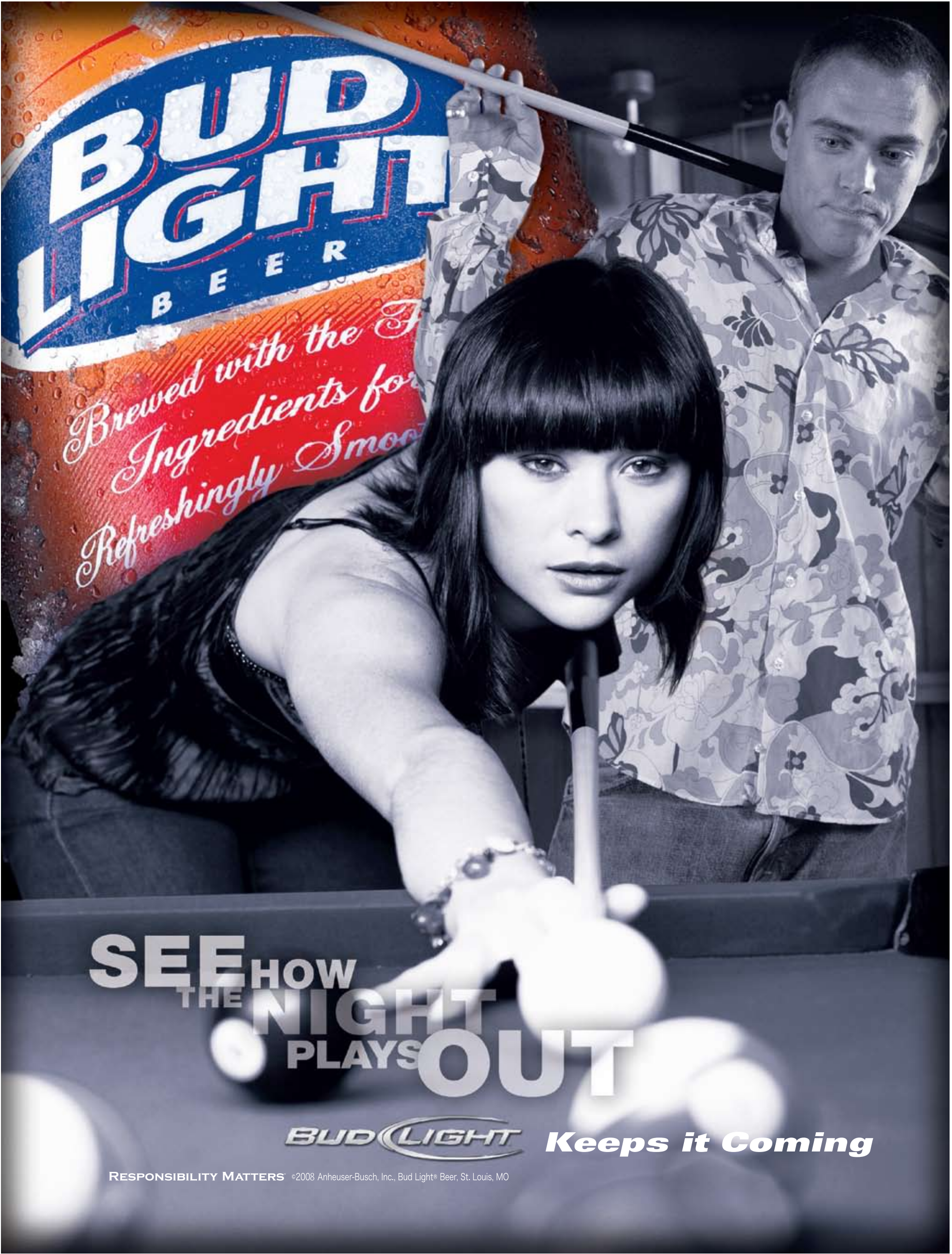
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