

DADT ENDS

PAGES 4-8



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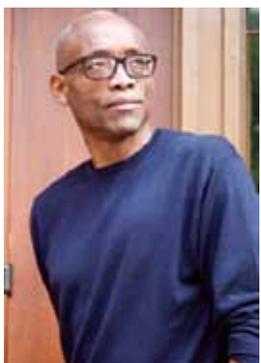
HALL OF FAME INDUCTEES NAMED
PAGE 10



SUSAN WERNER INTERVIEW
PAGE 30



GARDEN OF EVE PHOTOS
PAGE 39



MOVIE ABOUT BILL T. JONES
PAGE 32

FALL THEATER AND DANCE PREVIEW

A chill is in the air and a slate of new productions will heat up the stage this season, like *Sweeney Todd* at the Drury Lane (left, photo by Gregg Edelman), *Natya Dance Theatre* (center, photo by Amitava Sarkar) and *Bailiwick's Violet* (right). Read about these and many more in this special Fall 2011 theater and dance preview issue.

page 19



Popular performer 'Miss Ketty' dies

BY JERRY NUNN

Ketty Teanga—known to many as Circuit nightclub regular “Miss Ketty”—died Sept. 15 of kidney failure. She was 64.

Teanga was born in Ecuador March 22, 1947. She moved to New York City when she was about 16 before arriving in Chicago during the '70s. She was largely known for performing at Circuit Nightclub with the longest running promotion the venue has had aptly named La Noche Loca for 15 years.

While she could be abrasive on the microphone with her off-color humor, she was extremely private. Her health had been failing for the last year of her life and she had to be placed on dialysis. Baton owner Jim Flint told the story of traveling with her to Puerto Rico; even though she was hooked to a dialysis machine all day she never complained and was at the clubs to give an incredible show at night.



Ketty “Miss Ketty” Teanga. Photo by Chuck Kramer

The Association for Latino Men for Action gave Miss Ketty the ALMA Community Leadership Award in 1998. ALMA Board President Julio Rodriguez stated, “ALMA gave her the award for being a pioneer in the Latina trans community, because so many people had identified her as someone who helped them get resources, especially because in those days, it was pretty dangerous. She housed a lot of people, she did a lot of HIV/AIDS education informally.”

She was recently crowned by Chicago’s Puerto Rican organization Paseo Boricua. They honored her for everything she did for the Latino community and being a staple in the Chicago area for so many years.

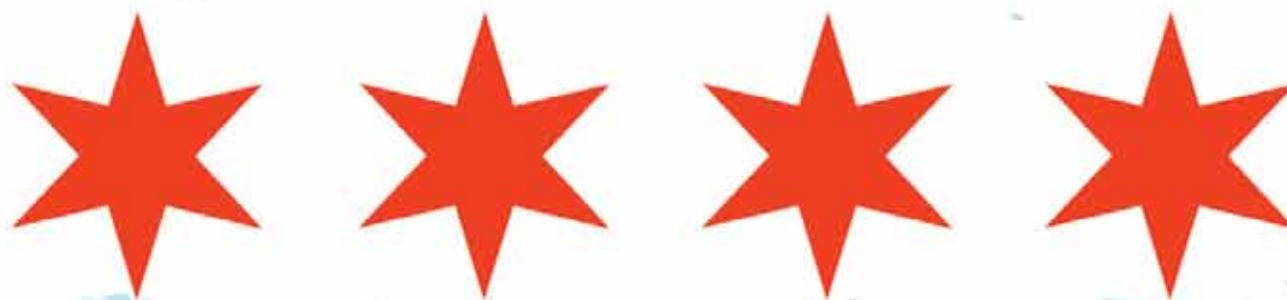
Her sister Miriam and Carlos, her ex of 19 years, were at her bedside for the last few hours as they unplugged the life support at Loyola University Hospital.

Turn to page 12

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this week in
WINDY CITY TIMES

NEWS

LGB soldiers celebrate end of DADT	4
Transgender exclusion from repeal	5
DADT helps military children	6
DoD rebuffs attempted GOP delay	8
Gender markers; Schakowsky	9
Hall of Fame; trans win; Bennett	10
Lesbian couple on court victory	11
Cocktail's woes	12
Obits: Kelsey, Backus, Teanga	13
AIDS @ 30: Theater, more	14
Viewpoints: Mishleau, Flowers	18

ENTERTAINMENT/EVENTS

Fall theater preview	19
Pop Making Sense	29
Susan Werner interview	30
Natalia Kills talks with WCT	31
Knight: Bill T. Jones-A Good Man	32
DADT documentarians' interview	34
Garden of Eve pics	39
Mitchell Gold + Bob Williams pics	43
Billy Masters	45

OUTLINES

Real estate; classifieds	42
Calendar Q	44
Sports: Vincent Pryor	46

Photos on cover (left, from top): Photo of Sgt. 1st Class Carmen Everingham from Everingham; photo of Owen Keehnen; photo of Susan Werner by Asia Kepka; photo from Garden of Eve by Kat Fitzgerald; photo of Bill T. Jones by Russell Jenkins and the Ravinia Festival



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SWEET SUCCESS

WCT profiles the social-enterprise bakery and jobs program Sweet Miss Giving's (left).

Photo by Andrew Davis



Read Bent Nights' review of a show by Hunx and His Punx (above).

Photo by Vern Hester



Millionaire Matchmaker's Patti Stanger talked with WCT.

Photo from Bravo

PAY RIGHTS

See photos from an event honoring equal-pay activist Lilly Ledbetter. Also, shelter receive checks at a presentation at Center on Halsted.

RING MY BELL

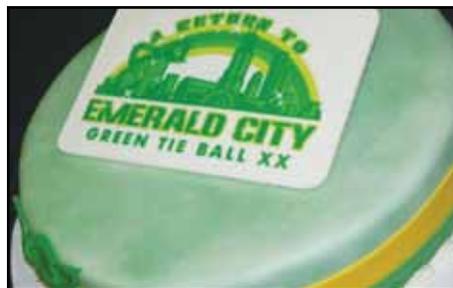
See photos from the concert by Erasure (Andy Bell and Vince Clarke) and an afterparty at Spin.

THAT'S ENTERTAINMENT

This week's entertainment round-up includes items on Chris Colfer, Clint Eastwood and Kim Kardashian.

plus
DAILY BREAKING NEWS

JADE IN THE SHADE



See photos from the huge society event known as the Green Tie Ball—which had a decidedly gay flavor.

Photo by Jerry Nunn



TAKE A QUEER LOOK AT CHICAGO

In 1906 police arrested Julius Duc for dressing in women's clothing in public. At the station, a *Daily News* photographer snapped a series of photographs that remained unpublished until now.

Discover the city through the lens of gender, sexuality and nonconformity at *Out in Chicago* — a groundbreaking exhibition that explores 150 years of lesbian, gay, bisexual and transgender (LGBT) Chicagoans and their quests for self-identity, family, community and political action.

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LGB service members celebrate end of DADT

BY CHUCK COLBERT

At the stroke of midnight—12:01 a.m., Tuesday, Sept. 20, to be precise—“Don’t Ask, Don’t Tell,” the nearly 18-year-old ban on openly gay military service, became history.

Now current gay, lesbian and bisexual service members, both active duty and reserve, are at liberty to come out without fear of being discharged solely for being gay.

One soldier who has come out is Sgt. 1st Class Carmen Everingham. A combat medic, the thirty-something California native, presently stationed in Sacramento, has seen duty stateside and overseas, including a deployment in Afghanistan, where she saved a Navy chief’s life. Altogether, Everingham has served for 14 years in the Army and plans to make it a career.

Everingham is not only out. She is way out.

A member of OutServe, an association of more than 4,000 members, actively serving LGBT military personnel, Everingham is featured in OutServe Magazine’s Sept. 20 repeal issue. There, she is spotlighted in the publication’s third edition with a bio and photo—along with those of 100 other LGBT men and women.

Recently, the magazine launched an interactive website (<http://www.OutServeMag.com>) where readers can share articles via Facebook and Twitter and order both digital and print version of the publication. The website also includes videos and member blogs. In addition, the Army and Air Force have given permission to distribute the magazine at limited base exchanges.

“Profiles of currently serving people is how OutServe chose to celebrate Sept. 20,” said Sue Fulton, the association’s communications director, an Army veteran and West Point alumna.

Pretty much, “the day was business as usual for active duty,” Fulton said.

Meanwhile, during a recent telephone inter-

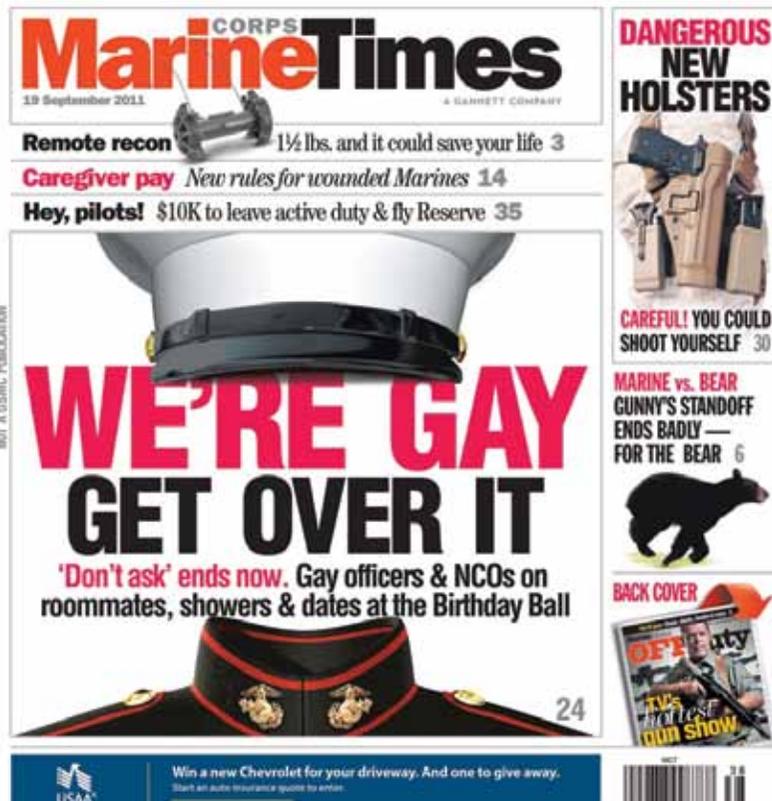
view, Everingham said she “loves” her job and Army life.

“I love the morale within units,” she explained. “Many, without my saying anything, knew about me; they knew I was gay,” Everingham said. “I am a hard worker and do my job well and get a lot of respect.”

“I pretty much grew up in the Army,” she said. “I loved it so much that I was willing to stand by the whole ‘Don’t Ask, Don’t Tell’ policy.”

Everingham has been out to family and friends since she was 18 and enlisted under “Don’t Ask, Don’t Tell.”

Everingham is half Filipino on her mother’s side and half English and Italian on her father’s. She grew up in a “warm” close-knit family. Her father is a retired Air Force veteran. “He is one of my biggest supporters,” said Everingham, along with “my mother, brothers and sister.”



The Marine Corps Times promoted the end of “Don’t Ask, Don’t Tell” with a historic cover.

Why come out? “I want people to understand that I’m just a normal person but have a different sexual orientation,” Everingham said. “I am the same person will do anything to save your life.”

“I also want people to understand that just because you are gay, it doesn’t mean you can’t do your job,” she explained. After all, “the whole point of military life is to do your job” and fulfill “your obligation” to serve “your country.”

Sure enough, Everingham is “nervous” about her decision to come out, she said. “Maybe I can make a difference in somebody’s life.”

“My goal now is to take care of soldiers who are not being taken care of,” she said.

Cpl. AJ Garcia, a Marine Corps rifleman, is another gay service member who has come out. Like Everingham, Garcia has also come out in a big way. He is featured in a cover story in the Sept. 19 issue of Marine Corps Times.

“We love. We bleed. We cry. We fight. At the end of the day, we’re people, too,” Garcia told the weekly publication. “And we want respect.”

The Marine Corps Times piece has been out in print for nearly a week, with its front-cover headline, “We’re gay. Get over it.” Right way, the cover and story drew strong reactions. More than 700 people have responded to the piece on the Times’ website. One person named Mike wrote, “The cover makes it sound like all Marines are gay.” A staff sergeant wrote, “Nothing against

homosexuality in the military, but the perception your cover gives about the entire Marine Corps is truly shameful.”

And yet, the Times’ piece covers a range of topics, including, close quarters—showers and the barracks— unit cohesion, and life after “Don’t Ask, Don’t Tell.”

Over the telephone, Marine Corps Times editor Tony Lombardo said the idea for the story came from a couple of Marines who are gay. “They wrote into us and expressed their feelings about ‘Don’t Ask, Don’t Tell.’ They were willing to come in and speak with us.”

Over the course of several weeks, he said, “We had some really interesting interviews,” both in person and over the phone.

“There hadn’t been a lot in the press about the perspective of gay Marines, how they were feeling,” Lombardo said. “We wanted to have that perspective, and that’s what the story has.”

For the most part, he added, “A lot of Marines are going to be pretty cautious.” Initially, “Some may tell an inner circle of friends and then broaden that.”

Indeed, the Marine Corps Times has struck a raw nerve. Last year, when the Pentagon surveyed troops about repeal, the Corps—more than any other service branch—was the most opposed to open service. More than 60 percent in combat arms specialties, for example, said out gays in the unit would negatively affect cohesion. Similarly, 43 percent of Marines overall said unit cohesion would suffer if gays served openly.

Marines’ opposition to repeal of “Don’t Ask, Don’t Tell,” said Tammy Schultz, an openly gay professor at Marine Corps War College in Quantico, Va., may well be based on a “rigid warrior ethos.” As she told Marine Corps Times, “Marines have an almost uber-warrior mindset. The commandant has even spoken of this. They recruit based on that warrior ethos.”

Moreover, “there’s the perception, in many cases wrongly, that homosexuals may display more effeminate qualities that may run counter to the warrior ethos,” she said.

Tradition is also important to the Marine Corps. In fact, Marines hold their traditions with reverence.

One of the most cherished of those traditions is the Birthday Ball. “It’s very important to every Marine,” said Lombardo, referring to the annual event held on Nov. 10 all over the world to celebrate the Marine Corps’ founding on that date in 1775.

Last summer, actor/musician Justin Timberlake made entertainment news when he said that he had accepted an invitation, schedule permitting, from Cpl. Kelsey De Santis to be her date at the Birthday Ball.

“One question on Marines’ mind,” said Lombardo, “Will gay Marines bring dates?”

“If I’ve got a date, I WILL take one,” a gay Marine named Mitch told the Times.

Another question Marines have is “whether two leathernecks will slow dance at the ball?”

“It’s going to happen one way or another,” said Robert, a field grade officer in combat service support in California, who has a partner and plans on serving openly gay.

As he told the Times, “Will some Marines and family members not like it? I’m sure. But at the same time, just because they don’t like it, doesn’t mean they can’t respect those individuals for who they are.”

“Quite frankly,” he added, “if that’s the only thing we have to worry about in the Marine Corps, we have big problems. That should not be the focus of the Corps, period.”

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NATIONAL NEWS



—National museum to honor gay couple

—Michele Bachmann (left) on Leno

—HRC send 200K emails over anti-gay Okla. state rep

‘Out on the Hill’ in D.C. thru Sept. 25

Approximately 100 Black LGBT leaders and activists from around the continental United States have gathered in Washington, D.C., for the National Black Justice Coalition’s (NBJC) 2nd Annual OUT on the Hill Black LGBT Leadership Summit, according to a press release.

The summit runs through Sept. 25.

This year, NBJC is announcing several groundbreaking events, including the first-ever LGBT-themed, Congressional Black Caucus Foundation forum “From Civil Rights to LGBT Equality: African Americans and the LGBT Community at the Intersection,” Sept. 23 at the Washington Convention Center. Confirmed panelists include Phill Wilson, HIV/AIDS activist and executive director of the Black AIDS Institute; Cheryl Kilodavis, author of the Princess Boy and proud parent to a 6-year old boy who wears pink dresses; and Sirdeaner Walker, mother of Carl Walker-Hoover, who took his own life at the age of 11 after experiencing bullying at school.

On Sunday, Sept. 25, in conjunction with the mayor’s office of GLBT affairs, NBJC will co-host an advance screening of the Spike Lee-produced film Pariah, which tells the coming-out story of a Black lesbian youth.

See <http://www.nbjc.org>.

Ugandan gay-rights activist to receive Kennedy award

Frank Mugisha, a prominent young advocate for the rights of sexual minorities in Uganda, has been chosen to receive the prestigious Robert F. Kennedy (RFK) Human Rights Award, according to a press release from the Robert F. Kennedy Center for Justice & Human Rights.

Mugisha, 29, is the executive director of Sexual Minorities Uganda (SMUG), a leading organization of the lesbian, gay, bisexual, transgender, and intersex (LGBTI) movement in the East African country.

“Frank Mugisha’s unbending advocacy for gay rights in Uganda in the face of deep-rooted homophobia is a testament to the indomitability of the human spirit,” said RFK Human Rights Award Judge Dean Makau Mutua, Professor of Law and Dean of the University at Buffalo Law School (SUNY).

Mrs. Robert F. Kennedy and U.S. Sen. John Kerry will present the award in Washington, D.C., Nov. 10.



Sgt. 1st Class Carmen Everingham. Photo from Everingham

DADT dead but ban on transgender service remains

BY KATE SOSIN

The repeal of "Don't Ask, Don't Tell" (DADT) may be a win for gay and lesbian service members, but for some in the LGBT community, the celebration is bittersweet.

Despite the repeal, transgender people will not be allowed to serve openly. That is because military medical rules deem transgender people unfit to serve.

"This is a non-event for the trans community," said June LaTrobe, a U.S. Air Force veteran who lives in Chicago. "[The repeal] is great. It's wonderful... but there is no direct benefit to individuals who are comfortable identifying as transgender."

While a handful of transgender people have been dismissed under DADT in the past, experts say those decisions had more to do with a lack of understanding about what transgender is, rather than the driving policy. Most transgender people are dismissed for a myriad of other reasons.



Mara Keisling. Photo courtesy of Keisling

"It's disallowed in so many ways," said Mara Keisling, executive director at that National Center for Transgender Equality (NCTE). "There's a zillion ways that they don't want us in."

A diagnosis of "gender identity disorder" can constitute grounds for medical and mental health dismissal. According to a news statement from NCTE, cross-dressing, taking hormones or accessing medical and mental health care outside of the military can also lead to military discharge.

Consequently, transgender service members are not allowed to express gender-variance and cannot come out. Even communication with transgender groups and people can draw suspicion, say activists.

As DADT makes its exit, transgender veterans—many of whom have been active in their local LGBT veteran chapters—say they have mixed feelings about the success.

"We were totally supportive of the repeal of 'Don't Ask, Don't Tell,'" said Monica Helms, president of the Transgender American Veterans Association. "We want to make sure that people know, hey, we're still discriminated against."

Gender-variance in U.S. military has been documented since the revolutionary war, as many female-born people dressed as men and marched off to fight.

According to transgender activist and historian Leslie Feinberg, 400 civil war soldiers were also found to have been born female. Among them was Albert Cashier, who fought with the Illinois 95th Division at the battle of Vicksburg and lived his life as male until he died in 1915. Other U.S. soldiers who had been born female lived after wartime as men. Transgender historians believe many of those soldiers who cross-dressed to enlist were actually transgender.

Estimates on how many transgender people are currently serving are hard to come by. Activists believe many transgender people remain in hiding in the service, while a number have also been dismissed.

"We've had communications with people that are serving, some even in warzone," said Helms. "So we know that they're there. It's just the brave few that reach out."

Helms believes the service attracts many fe-

male-born transgender people because the service is one place where female-born people can express masculinity safely.

Many transgender people enter also the service before they know they are transgender. If they do become gender-aware in the service, they face obstacles in not only coming out, but working through gender issues when such feelings are grounds for dismissal.

Those enlisted cannot share gender identity questions with military doctors or mental health providers, and they are not allowed to seek outside counseling or medical care.

Still, findings suggest that transgender people are twice as likely to serve in the military than people who are not transgender.

A recent survey by NCTE and the National Gay and Lesbian Task Force found that 20 percent of transgender respondents were veterans, compared to the 10 percent found for the general population by the American Community Survey for the same year.

Helms estimates that there are currently at least 300,000 transgender veterans living in the United States.

Still, military issues for transgender people have not been prioritized in LGBT movements.

"There was an awareness of the [transgender] community," said LaTrobe of gay and lesbian service organizations. "How significant or how meaningful that was I would hesitate to quantify... there was a focus on repealing 'Don't Ask, Don't Tell.'"

However, it is not only gay and lesbian military activists who have showed a lack of interest in repealing the ban on transgender people, said Keisling. Transgender communities themselves have not focused on the ban. Transgender people already face employment discrimination, hate-based violence, homelessness and other life-or-death issues at alarming rates, she said.

"This [ban] just doesn't rise to the level of emergency," Keisling said.

Younger generations of transgender people may not even know the ban exists at all, say

activists. They, too, might believe that the DADT repeal will open the doors for transgender military service.

In an effort to raise awareness about the ban, Helms created a Facebook event and asked people to take a moment silence on Sept. 20 for transgender service members and veterans. More than 2,100 committed to the moment of silence. Some groups holding DADT repeal celebrations said their parties would take that moment, too.

Helms said she was eager for the celebrations. Despite the lack of impact on transgender people, she is excited to see the end of DADT. More than that, she is ready to focus on transgender people in the military.

"After it's over, then the work begins," she said.

Chicago NOW's 'Women Who Dare' Sept. 21

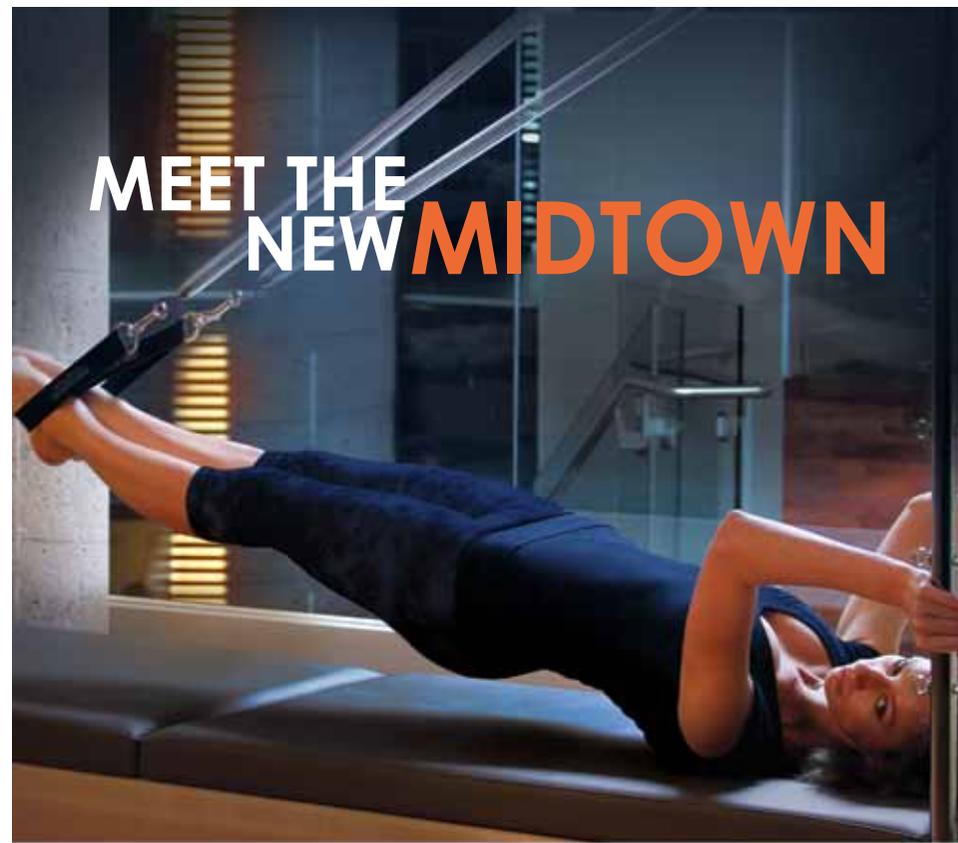
The Chicago chapter of the National Organization for Women will hold its 14th annual "Women Who Dared" cocktail reception and fundraiser Wed., Sept. 21, at Flourish Studios, 3020 N. Lincoln Ave.

The chapter will honor Dawn Clark Netsch, professor of law emerita at Northwestern University and a pioneer for women's rights in Illinois, and Gail T. Smith, executive director of the Chicago Legal Advocacy for Incarcerated Mothers (CLAIM).

General admission tickets are \$35; see <http://womenwhodared2011.eventbrite.com> for more options and ticket purchases.

Windy City Media Group is one of the event's sponsors.

For more information, contact Melissa Satterlee at melissasatterlee@hotmail.com or 630-254-9809.



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DADT repeal helps military children; inequalities remain

BY DANA RUDOLPH
KEEN NEWS SERVICE

When repeal of the military's "Don't Ask, Don't Tell" (DADT) ban on openly gay and lesbian servicemembers went into effect Sept. 20, children of those servicemembers will reap many benefits. However, they will still lack many of the protections available to children with opposite-sex parents because of the federal Defense of Marriage Act, which prevents recognition of same-sex spouses by the federal government.

All children with legal parents or guardians in the military are entitled to an array of benefits, including health care, on-base schools, and a variety of recreation and support services, regardless of the sexual orientation of their parents.

Also, all servicemembers with dependents receive additional housing and moving allowances.

However, gay servicemembers with a partner or spouse and children have not been as free to access those benefits. Prior to repeal of DADT, they had reason to fear that revealing anything about their families could lead to dismissal, said David McKean, legal director for the Servicemembers Legal Defense Network (SLDN).

McKean explained that gay servicemembers have sometimes even hesitated to register their children as dependents, out of fear that the military would ask questions about the other parent.

"They've often decided that the non-military spouse will be the one to execute the formal adoption or to be the biological mother and therefore not run into problems with DADT."

However, if the servicemember is not a legal parent or guardian, the child gets no military benefits, and the family does not get the housing and moving allowances due to servicemembers with dependents.

Jane Smith, a major in the U.S. Army, is raising young twins with her same-sex spouse, to whom she is legally married. (Smith asked that her real name not be used, so that she could come out to her colleagues at her own time.) Although women are legal parents, they have still encountered problems because of DADT.

The greatest hardship for her has been not being able to speak openly about her family without risking her job—the family's sole means of support.

It has been "a real challenge" having twins under DADT, she said. "Twins are dramatic," she explained, and people often want to talk about them with her.

"I have to reduce my wife to being some type of clinical surrogate to describe how I got these



David McKean.

babies," she said.

And as an officer, said Smith, "I have soldiers who look to me for guidance." It has been difficult to offer family advice, such as how she and her spouse deal with newborns, "and actually give them a truthful description of the dynamics in the house."

As her children have gotten older, the problems have increased.

"My little girl just said 'Mama' for the first time—but then I thought, imagine if I played this out and DADT were not being repealed."

If someone overheard the children calling both her and her spouse "Mama" while the family was at the base commissary buying groceries, she could have lost her job under DADT, she said.

The biggest impact of repeal for her, said Smith, will be not having to worry that "my job's at risk every day for reasons that have nothing to do with my performance."

McKean also noted that gay servicemembers with older children have sometimes been reluctant to enroll them in on-base schools, for fear they would talk about their home lives and spark an investigation or discharge under DADT.

After repeal, the fact that children of same-sex couples won't be "in constant fear" of outing one or both parents, is "going to be enormous," McKean said.

A continuing problem, however, is that, because of the Defense of Marriage Act, the military will still not recognize same-sex spouses, nor issue them military IDs like it does for opposite-sex spouses. They cannot live in base housing or get health coverage, moving allowances, job placement assistance, or other spousal benefits that help the entire family.

And without a military ID, Smith's spouse cannot even bring their children on base for medical appointments. Because Smith is working full-time, she cannot easily take time off herself to do so. So she has had to resort to expensive private medical insurance for her children as well as her spouse.

Smith is also unable to ob-

tain life insurance through the military for her spouse, which would provide money to cover child care if her spouse—who now stays home with the children—died.

Another problem for some families is that whereas stepchildren of straight servicemembers become eligible for military benefits, stepchildren gained when a servicemember marries a same-sex spouse do not.

Same-sex parents have had to resort to creative ways to get around some of these issues. If the spouse is appointed as the child's caregiver, for example, he or she might, depending on base policy, be able to live in base housing, "not as the spouse, but as the child's caregiver, the same way you could have a nanny come live with you," said McKean.

However, DADT repeal will make it easier for the non-military parent to gain some on-base

access at critical times. A servicemember will be freer to name a same-sex spouse or partner as a child's caregiver on a "Family Care Plan" stating who will take care of the children when a servicemember is deployed or dies. This gives the person access to shopping, counseling, and other on-base services on behalf of the children during the servicemember's deployment.

Prior to repeal, gay servicemembers could name a same-sex partner on a Family Care Plan, but they had to be "very careful" in doing so, for fear of triggering a DADT investigation, McKean said. "Having that conversation be out in the open and fully inclusive will be an enormous relief to same-sex families."

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Baldwin labeled the other 'L' word

BY LISA KEEN
KEEN NEWS SERVICE

U.S. Rep. Tammy Baldwin has had to address the "L word" in recent interviews, now that she's running for the U.S. Senate. Not just because she's a lesbian, but because she's a liberal.

Former Republican Gov. Tommy Thompson, who has not yet announced a bid for that same Senate seat, and former U.S. Rep. Mark Neumann, who has, both criticized Baldwin in recent days for being a liberal. The National Journal says Baldwin's liberal profile is her "biggest general election question mark."

PolitiFact.com, which delves into various political statements to determine whether



U.S. Rep. Tammy Baldwin. Photo by Chuck Colbert

they are based in fact, says Baldwin has a perfect record of zero with the American Conservative Union and a perfect record of 100 with Americans for Democratic Action.

VoteView.com, which looked at House members' votes, found her to be the 19th most liberal member of the House for the 2009-2010 session and the 12th most liberal during the past year.

Wisconsin Eye interviewer Steve Walters, in a Sept. 16 interview, joked, "Are you a liberal? And is that a bad thing?"

"What I am is a fighter," said Baldwin. She said she was also compared to Wisconsin's former U.S. Sen. William Proxmire and said she would not run from that comparison.

However, it's not been all fighting since Baldwin announced her bid to replace retiring Senator Herb Kohl.

An editorial in the Madison, Wis., newspa-

per Capital Times says Baldwin earned early backing from the state's farm community. The support comes in the form of an award from a national group—the National Farmer's Union—but it recognized Baldwin's work on behalf of Wisconsin family farmers and rural communities. That recognition is seen as a good sign that Baldwin has a chance to win over the more blue collar regions of the state.

Baldwin also got news last week that one of her likely Democratic primary rivals will not run against her for the seat. U.S. Rep. Ron Kind, D-Wis., said Sept. 16 said he did not want to be part of a divisive race for the nomination.

In early polling this summer, Kind was Baldwin's closest rival for the nomination—and he was 20 points behind her. Baldwin's next closest rival is former U.S. Rep. Steve Kagen, and he was 25 points behind her in July. But a very large fraction of voters—about a third of them—were undecided.

The July survey, conducted by the independent firm of Magellan Data and Mapping Strategies, polled 627 likely Wisconsin Democratic primary voters. The survey showed Baldwin has strong name recognition (82 percent) among Democrats, and 45 percent already have a favorable opinion of her. Only 10 percent had an "unfavorable" opinion, and 27 percent had no opinion.

Early polling also suggested that Republicans are likely to name a fairly conservative nominee, and not the more moderate and popular former governor Thompson. Many had thought U.S. Rep. Paul Ryan might be a Republican choice, but Ryan said "no" last month to a bid. The only announced candidate on the Republican side currently is Neumann, a Tea Party favorite.

A poll by Public Policy Polling in August found Neumann could beat Baldwin, 44 percent to 40 percent.

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Gay judge heading domestic-violence area

Circuit Court of Cook County Chief Judge Timothy C. Evans recently named openly gay Circuit Judge Sebastian T. Patti, a former supervising judge of the First Municipal District's Housing Section and Appellate Court justice, to succeed Judge Grace G. Dickler as presiding judge of the Domestic Violence Division, according to a press release.

Patti was appointed a circuit judge by the Illinois Supreme Court in 1995 (becoming the first out gay individual to be appointed to this position) and was then elected a circuit judge in November 1996. In 2009, Patti was assigned to the Illinois Appellate Court. He returned to the Circuit Court in January 2011 and was immediately assigned to the Chancery Division.

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- The IPrex study of MSMs (men who have sex with men) showed that giving Truvada to HIV- men was only 42% effective in reducing HIV new infections, because more than half of the men didn't take the drug. Among men below 25, only 28% took the medicine. Whereas, HPTN052, a study that treated the positive partner, was 96% effective in protecting the negative partner.
- Other studies conducted in Africa, in sero-discordant married couples were considerably more effective, but these relationships were an average of seven years and both parties knew their status and participated in the study.
- The IPrex study did not resemble a real world situation. All study subjects were tested monthly and received intensive adherence counseling. In addition, participants were paid to participate and all services were free without co-pays or deductibles.
- In a survey of 822 men conducted by AHF, 59% of respondents said they would not take the drug if it required a co-pay of \$60 a month for lab and doctors visits; 66% said no to the pill once they heard about possible side effects; and 71% said no when they heard about the possibility of future drug resistance.
- Ten of the 131 IPrex participants who tested positive at the start of the study were already infected, but in the window period. As a result, there was an increased risk of them developing drug resistance and two of them actually did.
- Study participants self-reported that they continued to use condoms. Self-reporting is highly unreliable, as can be seen by the fact that most study subjects said they were taking their medication, even though blood and hair samples indicated that the majority did not.

All of the questions raised by these studies must be carefully studied and answered prior to the granting of FDA approval of Truvada for PrEP. It is Gilead Sciences' obligation, as the manufacturer of Truvada, to make certain that their drug when used for prevention does no harm to the individual or the overall public health. AHF support further research, paid for by Gilead, to answer these questions.

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DoD rebuffs House GOP attempt to delay DADT repeal

BY LISA KEEN
KEEN NEWS SERVICE

In a request that seems more like political theatre than political combat, the House Armed Services Committee sent a plea to Defense Secretary Leon Panetta asking that repeal of "Don't Ask, Don't Tell" (DADT) be delayed.

The repeal of DADT, the federal law which has barred openly gay people from the military for 18 years, was enacted Sept. 20—a full 60 days after military officials and President Obama certified to Congress that the military is ready to repeal the law.

But in a Sept. 12 letter, Rep. Buck McKeon, R-Calif., chairman of the House Armed Services, Rep. Joe Wilson, R-S.C., chairman of the Military Personnel Subcommittee, urge Panetta to delay repeal.

"The Department is not ready to implement repeal because all the policies and regulations necessary for the transition are not yet final," states the letter.

Specifically, McKeon and Wilson claim that they have not received from the Department of Defense (DoD) "revised regulations and a summary of all the specific policy changes, especially with regard to benefits, that will take effect upon repeal."

A Defense spokeswoman said Sept. 14, "The repeal of Don't Ask Don't Tell will occur, in accordance with the law and after a rigorous certification process, on Sept. 20. Senior Department of Defense officials have advised Congress of changes to regulations and policies associated with repeal. We take that obligation seriously."

A spokesman for the House Armed Services Committee downplayed the significance of the letter, saying its point was simply to "highlight" that, with any big change, it's important that regulations are in place "and things go smoothly."

"We haven't seen any evidence those things have happened," said the spokesman.

Specifically, the letter asked Panetta that memoranda from senior military leaders regarding repeal of DADT be "made public and transmitted" to the Committee.

However, the Defense spokeswoman said, "Senior Department officials, including the General Counsel, have met with House Armed Services Committee staff and shared with them all of the proposed revisions to the regulations and new policies to be promulgated."

Another senior Defense official said, "The service secretaries, service chiefs, and combatant commanders submitted their recommendations months ago, and none of them suggested that repeal be postponed."

McKeon and Wilson's request to make public memoranda from senior military leaders came at a particularly ironic time. Just three days earlier, the Republican-led House Bipartisan Legal Advisory Group (BLAG) informed a federal judge that BLAG did not consent to being videotaped during its defense of the Defense of Marriage Act (DOMA) in court next month. The court had asked to videotape the proceedings in order to make them available to the public.

Republican Congressional leaders published a Pledge to America in September 2010, promising to make their actions "more transparent."

Aubrey Sarvis, head of the Servicemembers Legal Defense Network (SLDN), said the House committee's letter was "another example of the hardcore opposition attempting to delay or undo" DADT repeal.

"I expect they will continue to look for openings to deny gay and lesbian service members



Aubrey Sarvis.

the same rights and dignity as their straight counterparts," said Sarvis. Sarvis said the law passed by Congress last December and signed by President Obama, "only requires that the new regulations be prepared—not issued—before certification."

President Obama, Secretary Panetta, and Joint Chiefs of Staff Chairman Mike Mullen sent Congress written notice July 22 that the military is prepared to implement repeal of the ban.

Human Rights Campaign President Joe Solmonese called the House Armed Services Committee letter "a desperate move by extremist House members to continue to discriminate against gay and lesbian service members in our military."

HRC noted that gay and lesbian servicemembers would still be denied a wide variety of benefits, even after repeal of DADT. The federal Defense of Marriage Act, it said, bars the DoD from providing benefits, such as health insurance coverage, to the spouses of gay servicemembers. And gay servicemembers will still be denied access to housing for military families, relocation services, and other aid.

"It is time to finally end this discriminatory law," said Solmonese, "and moves to stall will be seen by Americans for what they are—homophobic attempts to prevent the military from continuing down the path of full equality."

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LGBT immigrant-rights forum Sept. 27

An LGBT immigrant-rights forum will take place Tuesday, Sept. 27, 6-8 p.m., at the Adler School of Professional Psychology, 17 N. Dearborn St. U.S. Reps. Luis Gutierrez and Mike Quigley are slated to be part of the event.

Commissioner of the Chicago Department of Human Relations and Amigas Latinas co-founder Mona Noriega is hosting the forum. According to its Facebook page, "This is an opportunity for immigrant rights advocates, community members, representatives of LGBT institutions, members of faith-based organizations, and anyone interested in the intersection between the LGBT community and immigration policy, to ask their representatives about the political landscape in Washington D.C."

Seating is limited at this free event. Guests must RSVP at <http://bit.ly/lgbtimmigrationRSVP>.

Fed judge says Prop 8 videos should be freed

BY LISA KEEN
KEEN NEWS SERVICE

On the same day a Broadway play premiered to highlight the transcripts from the landmark Proposition 8 trial, a federal judge has ordered release of videotapes of the trial.

The Sept. 19 order from U.S. District Court Chief Judge James Ware enables public release of the videotapes beginning Sept. 30, barring any stay of the order from a higher court.

However, proponents of Prop 8 have appealed every other conflict they have lost and are likely to appeal this one, too, meaning the videotapes may not necessarily be available to the public Sept. 30.

Attorneys for two same-sex couples challenging California's same-sex marriage ban filed a motion seeking release of the videotapes publicly, even though they were originally created for use by then District Court Chief Judge Vaughn Walker. Walker used the videotapes in preparing his decision, in August 2010, declaring Prop 8 in violation of the U.S. Constitution. However, the U.S. Supreme Court had prohibited any public broadcast of the trial proceedings outside the San Francisco federal courthouse.

Ware, in acting on the plaintiff couples' request to release the videotapes, asked attorneys during an Aug. 29 court hearing whether the videotapes could be released now that the trial is over. Also, importantly, he asked whether the videotapes should be considered part of the judicial record of the trial.

In his ruling Sept. 13, Ware said the videotapes are part of the official record of the trial and that, "once an item is placed in the record of judicial proceedings, there must be compelling reasons for keeping that item secret." He said "no compelling reasons exist" to continue barring public release of the videotapes.

Ware said the Supreme Court's order in January 2010, barring broadcast of the trial proceeding, was limited to a narrow procedural question implicating new rules for the 9th Circuit's pilot program of allowing some trials to be broadcast. The Supreme Court's order barring broadcast then, said Ware, "does not provide 'compelling reasons' to overcome the strong presumption in favor of public access" to the videorecording "now that the trial is over and the digital recording has entered the court record."

Ware completely rejected Yes on 8 attorneys' arguments that public availability of the videotapes would have a chilling effect on the free speech of potential witnesses opposed to same-sex marriage.

"[T]he Court finds that this contention is mere 'unsupported hypothesis or conjecture,' which may not be used by the Court as a basis for overcoming the strong presumption in favor of access to court records."

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GOP blocks video of DOMA debate

BY LISA KEEN
KEEN NEWS SERVICE

Remember last year's Pledge to America from the Republican Party? It promised three times to make government "more transparent."

Well, apparently, that pledge had a hidden expiration date. Attorneys for Republican House Speaker John Boehner's Bipartisan Legal Advisory Group (BLAG) informed a federal judge Sept. 9 that BLAG "prefers not

to participate" and "declines to consent" to videotaping of courtroom proceedings of its attorneys defending the Defense of Marriage Act (DOMA) in court.

The case in question is *Golinski v. OPM*, in which Karen Golinski, an employee of the 9th Circuit federal appeals court, is suing to obtain health coverage for her spouse. The federal court provides such benefits to the spouses of straight employees and was prepared to provide them to Golinski. But the U.S. Office of Personnel Management, headed by openly gay appointee John Berry, instructed the court's insurance company, Blue Cross/Blue Shield, to deny Golinski's claim. OPM reasoned, at the time, that DOMA prevented it from providing the benefits to Golinski's same-sex spouse.

Since then, of course, the Obama administration announced that it believes the federal law banning any recognition of legitimate marriages between same-sex partners is unconstitutional. That prompted Boehner to exercise the House's option to defend the law itself. He hired an outside attorney—former Solicitor General Paul Clement—to do so and BLAG became an "intervenor-defendant" in the case. That means that, while OPM is technically the primary defendant, the court is allowing the BLAG attorney to argue in defense of the law.

However, it was House General Counsel Kerry Kircher who submitted the two-sentence response to the court request to videotape the proceedings and make the available on the court's website. Kircher offered no explanation for his response. And even though other parties to the litigation agreed to the videotaping—including the U.S. Department of Justice—U.S. District Court Judge Jeffrey White said the recording would not be made.

Tara Borelli, an attorney for Lambda Legal Defense that is representing an employee challenging DOMA, called the BLAG response "outrageous."

"It is outrageous that the leadership of the U.S. House of Representatives wants to shroud in secrecy their use of tax dollars to try to defend discrimination," Borelli said. "We believe the harm DOMA causes daily deserves an open and public hearing, as do the arguments put forth by those using taxpayer dollars to try to perpetuate this discrimination. It is telling that the proponents of discrimination are unwilling to subject their arguments to a full and public airing."

There are two issues in the case when it is taken up in a federal district courtroom in San Francisco Oct. 21. First, there is BLAG's motion to have Golinski's lawsuit dismissed. Second, there's the motion by Lambda to have the judge declare, on summary judgment, that Golinski should be able to receive the benefits.

OPM, which the U.S. Department of Justice represents, has argued that the court should not dismiss Golinski's lawsuit and that it believes DOMA is unconstitutional.

DOMA, enacted in 1996, prohibits any federal entity from recognizing a marriage license granted to a same-sex couple.

Golinski v. OPM is one of about a dozen federal lawsuits challenging DOMA in whole or in part.

Kircher's refusal to consent to videotaping of the court proceedings contradicts one of many pledges the Republican Party included in its Pledge to America, released in September 2010. The pledge expressed the party's commitment to "fight to ensure transparency and accountability in Congress and throughout government."

"We pledge to make government more transparent in its actions, careful in its stewardship, and honest in its dealings," stated the pledge, in another section. On a third occasion, the pledge promised "make Congress more open and transparent."

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Social security ending gender-match letters

BY KATE SOSIN

In a win for many transgender workers, the Social Security Administration (SSA) will no longer compare gender markers on employment records with those in the Social Security documents, the National Center for Transgender Equality (NCTE) has announced.

The change ends a practice that outed many transgender people to their employers and resulted in firings. The new policy will take effect Sept. 24.

"Alerting employers about differences in someone's gender threatened people's jobs and did not accomplish what this verification system was designed for," said Mara Keisling, executive director of NCTE, in a news statement. "There was absolutely no reason for it and it was extremely dangerous for transgender people, who still face significant disrespect, discrimination and violence in the workplace."

In past years, when employers ran quarterly checks with SSA on employee social security numbers in their systems, they could also mark an optional gender box. Many employers, believing that it would aid the verification process, checked that box. Employers were consequently notified of gender mismatches.

According to NCTE, 711,488 such letters were sent in 2010.

"Nobody wanted it or needed it done," Keisling said. "They were just doing it because they were doing it."

Keisling said that NCTE began talks with SSA about the letters during the Bush administration, but changing computer systems and forms took years to complete.

Keisling estimates that hundreds of transgender workers were fired as a result of letters. Workers either lost their jobs due to simple discrimination or because employers thought they were legally required to fire them for having mismatched information.

Other transgender people who were outed but kept their jobs sometimes complained that the outing made them unsafe or uncomfortable at work.

Transgender activists have also criticized SSA's policy for changing gender markers within the system. Last year, the federal government released new guidelines to make it easier for transgender people to update the gender markers on their passports.

SSA, however, has yet to follow suit. SSA still requires that transgender people undergo gender-reassignment surgeries before changing the markers. Such surgeries are often expensive and not always wanted. Because social security cards do not display a gender marker and because the process of changing a gender marker through SSA can be difficult, many transgender people opt not to.

As a result, transgender workers who updated other identity documents were often outed as trans by the SSA gender-match letters.

Keisling said the next step is to get SSA to update the policy for changing change within the system.

"I am confident that they are going to update their policy," said Keisling. "They don't really have an interest in keeping it the way it is."

How long that process could take, however, remains to be seen.

Schakowsky at Sidetrack



As the Illinois election season gets underway, Congresswoman Jan Schakowsky wasted no time rallying her LGBT troops at an afternoon Champagne Reception held in her honor at Sidetrack Sept. 18.

Schakowsky told the approximately 50 attendees that "this is the best of times and the worst of times for LGBT issues" as she mentioned some of the victories, like the passage of civil unions in Illinois; the end to "Don't Ask, Don't Tell;" and the passage of same-sex marriage in New York. The congresswoman reminded the crowd that there is still strong opposition from both the Republicans and the Tea Party.

"This election is a fight for who we are as a country," she said. "If we don't inspire or motivate our people to vote, think about what our country will look like." Photos and text by Ed Negron; see more pics online at <http://www.WindyCityMediaGroup.com>



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2011 Chicago GL Hall of Fame honorees chosen

Eleven individuals and four organizations will be inducted in November into the Chicago Gay and Lesbian Hall of Fame, the country's only known government-sponsored hall of fame that honors members of the LGBT communities.

The inductees were selected by a subcommittee composed of former inductees, which reviewed nominations submitted by members of the public. The Hall of Fame Committee of the Chicago Commission on Human Relations' Advisory Council on Lesbian, Gay, Bisexual and Transgender Issues, a municipal government agency, in conjunction with the recently formed § 501(c)(3) support organization Friends of the Chicago Gay and Lesbian Hall of Fame, released the names.

The chosen nominees will be inducted at the Chicago Gay and Lesbian Hall of Fame's annual ceremony, which will take place Wed., Nov. 9, at the Chicago History Museum, 1601 N. Clark St. The event will be free and open to the public.

"It makes us proud that, even 20 years after our first ceremony, there are still important figures from the past and a constantly growing list of current Chicagoans whose accomplishments and community contributions merit being honored by the Hall of Fame," said Lourdes Rodriguez, co-chairperson of the Hall of Fame Committee and of the Friends of the Chicago Gay and Lesbian Hall of Fame.

"Though municipal budget problems have restricted government financial support for the Hall of Fame this year, we are grateful that individual Chicagoans have stepped forward to assist us, through Friends of the Chicago Gay and Lesbian Hall of Fame, in maintaining a needed and historically significant institution," said Gary Chichester, the other co-chairperson of the committee and of the Friends organization.

The Chicago Gay and Lesbian Hall of Fame was established in 1991 under the auspices of the Advisory Council, with support from the Chicago Commission on Human Relations and then-Mayor Richard M. Daley. Its purpose is to recognize the achievements of LGBT Chicagoans, their contributions to the development of the city, and the help they have received from others. In 2011, it marks its 20th anniversary, holds its 21st annual induction ceremony, and enjoys continuing status as an official recognition by city government of Chicago's LGBT residents and their allies.

Those inducted fall into one of three categories: Individual, Organization, or Friend of the Community. Nominees represent all of Chicago's sexual-minority communities, including LGBT Chicagoans, past, present, living, and dead, as well as those who have supported or assisted them.

The persons honored in 2011 are:

Individuals:

—Paul Adams (1954-2000), an early AIDS campaigner who helped form Chicago for AIDS Rights (CFAR) and turned his status as a Mr. Windy City contest winner into an effective activism vehicle. Other involvements included Open Hand Chicago, the Pink Angels anti-crime group, Chicago Anti-Bashing Network and a press column.

—Greg Cameron, 53, an arts administrator and fundraiser. He formerly served as deputy director and chief development officer at the Museum of Contemporary Art, creating partnerships with LGBT groups. He has helped lead and fund several LGBT organizations and is now chief operating officer of broadcasters WTTW and WFMT.

—Antonia "Tata" Flores (1958-2008), founder in 1987 of Chicago's Dykes on Bikes motorcycle contingent, which appears in parades as a sym-



Robert Garofalo. Photo by Bob Roehr

bol of lesbian visibility. She coordinated and hosted its activities for the rest of her life, ran lesbian-affirming nightclubs, and aided diverse community causes before her death of breast cancer.

—Grant Lynn Ford, 72, a former Assemblies of God minister who became an LGBT press pioneer and a dynamic Metropolitan Community Church pastor in the Chicago area and in Florida, where he now lives. He was founding publisher of Gay-Life in 1975 and ran for election as 44th Ward alderman in 1978.

—Robert Garofalo, M.D., 45, a national expert on promoting the health of LGBT youth and of youth affected by HIV/AIDS. He was director of youth services and deputy director at Chicago's Howard Brown Health Center and now directs Children's Memorial Hospital's Gender, Sexuality and HIV Prevention Center.

—Ted Grady, 42, co-owner of Chicago's J&L Catering, through which he has helped to underwrite and sponsor many nonprofit groups. He has also helped to lead and raise funds for such causes as About Face Theatre, Equality Illinois and Chicago House, and he works on global LGBT issues with Chicago's Heartland Alliance.

—Marcia Hill, 53, a participant, promoter, organizer, and official of LGBT sports teams and events for almost three decades. She was a chief force in growing the Chicago Metropolitan Sports Association from about 200 members in 1983 to almost 4,000 today. She was also active in helping Chicago to host the 2006 Gay Games.

—Tony Jackson (1876-1921), a pioneer in early-20th-century popular music. He brought musical influences from his native New Orleans to Chicago, gained fame as a talented and colorful performer, mentored such jazz figures as Jelly Roll Morton, wrote the 1916 hit "Pretty Baby," and lived as an openly gay man when that was rare.

—Owen Keehnen, 51, a writer, interviewer, editor and activist. His articles have appeared in local and national LGBT newspapers and magazines, and his work includes short stories, novels, and historical essays. He has served on the board of Chicago's Gerber/Hart Library, and a book of his interviews will appear this autumn.

—Brett Shingledecker, 48, co-founder of People Like Us, which operated as Chicago's only exclusively gay and lesbian bookstore from 1988 to 1997. The store became not only a source

of books for thousands of customers but also an LGBT community information center, and it donated gift certificates to numerous organizations.

—Jon Simmons (1955-1994), a city government liaison to LGBT Chicagoans under three mayors. Before being appointed by Mayor Eugene Sawyer in 1988, he had been Joseph Holmes Dance Theatre's executive director and a freelance writer and researcher. He was found murdered in Beverly Hills, Calif., while on a 1994 vacation.

Organizations

—Good Shepherd Parish Metropolitan Community Church, the first Midwestern congregation of the LGBT-oriented Universal Fellowship of Metropolitan Community Churches. Active for some 37 years, the Chicago congregation met for the last time in 2007 after serving thousands of persons who were seeking religious support.

—Lakeside Pride Music Ensembles, the um-

brella group for a succession of instrumental ensembles that began in 1979 with the Chicago Gay Pride Band. Today, its four major components are still helping to promote LGBT equality and social acceptance through music, frequently appearing in parades and concerts.

Friends of the community

—Jenner & Block LLP, a distinguished national law firm headquartered in Chicago, which often has represented LGBT individuals and organizations in successful precedent-setting cases, besides providing pro bono legal assistance to others and financially sponsoring LGBT charitable and community organization events.

—The Night Ministry, a social service organization that is Chicago's leading provider of emergency housing for runaway and homeless youth, of whom LGBTQ youth constitute a disproportionate (20 to 40 percent) number. It also provides them with HIV testing, counseling, and referrals.

Illinois transgender woman wins employment suit

BY KATE SOSIN

In what could be the first employment discrimination judgment made in favor of a transgender person under the Illinois Human Rights Act, a transgender woman has been awarded \$104,711 in a complaint against her former employer.

The Illinois Human Rights Commission adopted the ruling Sept. 12.

Venessa Fitzsimmons, 61, alleges that her boss at Universal Taxi Dispatch, Inc. discriminated against her because she is transgender.

According to Fitzsimmons, she worked for Gordon Simic at Universal from 2004-2008 and never had a problem doing her job.



Venessa Fitzsimmons. Photo courtesy of Fitzsimmons

"I did my job every day right on time," Fitzsimmons told Windy City Times. "I never failed. I paid my lease on time, sometimes early."

However, when Fitzsimmons car broke down, she said, Simic refused to help her tow the car and made her pay for the repairs, despite the fact that other employees were not required to do so.

Attorney Joanie Rae Wimmer, who represented Fitzsimmons, further alleges Simic threatened to fire Fitzsimmons and told her he "was losing customers because she a transsexual."

"This award sends a message to all corporations doing business in the State of Illinois that discrimination based on gender-identity will not be tolerated any longer," Wimmer said in a news statement.

Wimmer, a transsexual person herself, believes the Sept. 12 decision marks the first

award in favor of a transgender person issued by the commission. As of 2006, the Illinois Human Rights Act makes it illegal to discriminate on the basis of gender identity.

"I think there is a great need for this," Wimmer said. "A lot of transgender people don't know that they have these rights."

Wimmer said she has consulted with other transgender people about employment discrimination in Illinois but that few follow through with the complaints.

Fitzsimmons, who has since retired, said she wants to use the award money to pay for gender-related surgery, a new car and scholarship funds to support young transgender people.

"I'm the only one that ever worked for [Simic] that was trans," she said. "He thought he could just push me around and get away with it."

Gay man now suing Jesse Jackson, Rainbow PUSH

Tommy Bennett, a gay former Rainbow PUSH employee who filed a discrimination complaint against the organization and the Rev. Jesse Jackson, has now filed a lawsuit with similar claims.

In the initial complaint, filed with the City of Chicago Commission on Human Relations, Bennett claimed that he experienced sexual orientation-based discrimination almost immediately after he started the job in 2007, saying that a now-former membership and volunteer coordinator, complained to Jackson that she did not wish to work with Bennett because he is gay. Bennett also claimed that Jackson cursed at him in front of other staff members and even alleged that Jackson wanted Bennett to perform oral sex on him. (The latter event allegedly happened after Bennett became Jackson's travel assistant.)

The lawsuit, among other things, claims that Bennett's superiors ignored his complaints and that he was eventually let go because of his sexual orientation.

Bennett is seeking at least \$98,300 in lost income and benefits and \$350,000 for emotional distress and other damages.

Rainbow PUSH emailed Windy City Times that it is standing by its previous statement issued when Bennett filed his complaint. That statement says, in part, "The Rainbow PUSH Coalition and Rev. Jesse Jackson, Sr. unequivocally denies Tommy Bennett's false claims of harassment, retaliation and discrimination."

Bennett told Windy City Times that "the lawsuit speaks for itself."

For more on Bennett's initial allegations, see <http://www.windycitymediagroup.com/gay/lesbian/news/ARTICLE.php?AID=31375>.

—Andrew Davis

Lesbian couple reacts to verdict in son's murder



Francisco "Frankie" Valencia with moms Joy McCormack and Siu Moy (right). Photo courtesy of Moy

BY KATE SOSIN

Nearly two years after Francisco "Frankie" Valencia was killed outside a Halloween party in Humboldt Park, a jury found Narcisco Gatica guilty of the murder on Sept. 16.

Valencia, the son of lesbian couple Joy McCormack and Siu Moy, was shot to death outside a party by a group of gang members who had been asked to leave the party earlier.

McCormack and Moy said that after two years, they are eager to be done with court proceedings.

"This is a big relief," said McCormack. "Going through the criminal trial just makes us relive what happened on that Halloween night."

The trial is the second of two the couple has endured. Last September, Berly Valladares, who admitted to supplying the TEC-9 gun that killed Valencia, was convicted of murder and sentenced to 70 years in prison.

Gatica, a member of Maniac Latin Disciples, was caught on surveillance cameras firing the fatal shots.

McCormack and Moy said that sitting through the trial made them angry. McCormack said she felt the defense presented was weak, and that her family was forced to sit through footage of Valencia's death when they felt Gatica should have pled guilty.

"At the end of the day, they literally presented nothing," McCormack said. "For us, that was ridiculous."

Since their son's murder, McCormack, Moy and Valencia's father, Francisco Valencia Sr., have become active anti-violence advocates. The family has started Chicago Citizens for Change, a community organization dedicated to combating gang violence.

"I think a lot of people can be very apathetic to the situation," said McCormack. "If this could happen to us, it could happen to anyone...It's really ridiculous that such a small population [of gang members] can have such a huge impact on a city."

Valencia was a standout senior at DePaul University. At the time of his death, he was awaiting word on his internship application to the White House. He was also the recipient of the Lincoln Laureate award, which honors outstanding Illinois college seniors.

Gatica's sentencing is set for Oct. 24.

Guardian Angels moving to Boystown

BY KATE SOSIN

Chicago's favorite red-capped crime fighters could be moving into Lakeview come spring. The Guardian Angels, the volunteer CTA anti-crime patrol, could be housed close to Halsted Street in Boystown as soon as March.

While the Angels have been housed in Uptown and Wicker Park in the past, the 30-year-old Chicago chapter is currently without a headquarters. The Angels have promised residents that if they set up an office for the Angels, they will patrol the neighborhood.

A handful of community members met with the Angels at Center on Halsted Sept. 14 to strategize on the collaboration and learn about how they can become Angels.

Lakeview residents invited the Angels to the neighborhood after a summer of crime that made headlines and sparked fears that violence in the neighborhood was out of control.

While initial efforts, led by longtime HIV/AIDS advocate Keith Green, focused on build-

ing a foot patrol of Lakeview residents, the group recently decided to work on bringing the Angels themselves to the neighborhood.

Lakeview residents will also be invited to become Guardian Angels. They must first complete a lengthy interview process and three month training.

Residents are currently searching for an office space to house the Angels.

Civil-unions forum at law firm Oct. 6

"Civil Unions in Illinois: Love, Life, Death, Taxes, and Philanthropy" will take place Thursday, Oct. 6, 8:30-10 a.m., at the Law Offices of Schiff Hardin LLP on the 66th floor of the Willis Tower, 233 S. Wacker Dr.

Kim Kamin and William R. Franzen, both from Schiff, will discuss topics such as what the civil-union law intends to accomplish and updating estate plans.

For more information, contact Laura Weinman at 847-475-7400, ext. 230 or lauraw@mcgawymca.org.



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Cocktail's liquor license revoked after tax woes

BY KATE SOSIN

Cocktail reopened after its liquor license was temporarily revoked due to a tax problem, according to general manager and part-owner Dustin Hoffman.

Rumors had swirled in recent days that the popular Boystown bar had been shut down permanently. Hoffman said the rumors are untrue.

"It was just a clerical error on our part," said Hoffman. "It was overlooked."

Hoffman said that Cocktail owed money in back sales taxes from an audit that wrapped up last October, and that they missed their Sept. 13 deadline to pay.

According to Hoffman, a liquor commissioner was already at Cocktail Sept. 13, investigating an anonymous complaint that the bar was not purchasing its alcohol legally. Hoffman said that during that time, the commissioner received another anonymous tip that the bar's liquor license had been revoked.

The phone call coincided with Cocktail's liquor delivery, which was halted, said Hoffman.

The temporary shutdown came after months of turmoil at Cocktail. Hoffman and co-owner John "Geno" Zaharakis slapped their landlord, management company and two former employees with a \$10 million lawsuit over an alleged conspiracy to destroy the bar.

Among other complaints, the suit alleges that Robert Brumbaugh, who purchased the property that houses Cocktail in June, made "false reports to the City of Chicago about untrue or grossly inflated building code violations, all in an attempt to disrupt Cocktail's business."

Hoffman and Cocktail's attorney, Jacob Meister, suggested a possible connection between

both complaints to the Illinois Liquor Commission and what Meister called "a pattern of harassment."

Hoffman noted that the liquor delivery truck pulled up in view of a new camera installed by Brumbaugh and said that moments later, the liquor commissioner received the tip about the license.

Brumbaugh declined to comment on the allegations of continued harassment.

Sue Hofer, a spokesperson for the Illinois Department of Revenue, confirmed that the bar's license had been temporarily revoked and would be reinstated with payment. However, she said that the revocation occurred Aug. 31, an action that would only come after months of failure to pay on time.

"This should not have come as a surprise," she said. "It could go on for months before we actually take the action of revoking."

According to Hofer, the liquor commissioner had been sent to Cocktail Sept. 13 for the purpose of confiscating the license, after Zaharakis failed to show at his Aug. 31 revocation hearing before the Illinois Liquor Control Commission. Hofer said such action would have been taken regardless of an anonymous tip.

The license has been revoked ever since, she said.

"He dropped the ball," Meister said. "He literally had a gazillion other things going on."

Meister said the problem was embarrassing but not uncommon.

Hoffman said the bar was expected to open by Friday, Sept. 16. "Those are the rules and we have no problem following the rules," he said.

Hofer confirmed Sept. 16 that a partial payment had been made by the bar and that the re-

vocation would be stayed until Oct. 16. Cocktail was consequently expected to reopen.

Meister declined to comment on the amount of money owed, and the Department of Revenue does not publicize such information.

Meister also said that Cocktail is not in financial trouble. "It's doing well currently," he said. "Earlier this year, it definitely had difficulties."



Frederick H. Kelsey

PASSAGES

Frederick H. Kelsey

Frederick H. Kelsey, Jr., 85, died unexpectedly, Sept. 15. A lifelong Evanstonian, Kelsey attended Nichols and Evanston Township High Schools. After the Navy, Kelsey graduated from Milton College. He was employed by the state as a vocational and employment counselor, and became a licensed massage therapist after his retirement.

A Boy Scout leader for 34 years as well as the leader of an Explorer post, he touched and mentored many lives. He traveled widely, loved to cook and enjoyed the outdoors. Kelsey was a volunteer usher at the Lyric Opera for 27 years and a volunteer docent at the Field Museum. He sang with the Gay Men's Chorus of Chicago and belonged to the Chicago Prime Timers.

Kelsey is survived by his two sisters, Elizabeth K. (the late Paul J.) Browder of Evanston and Patricia A. Kelsey of Addy, Wash.; his niece, Deborah Halterman (Sheldon) and nephew, David Newman (Diane); two great-nieces, Marissa Halterman and Sarah Hamilton; great-nephew Jack Newman; great-great-niece Emma Brading; and his best friend and companion, Francisco Rojas. Interment of ashes will be private. In lieu of flowers donations can be made to the Alzheimer's Association (<http://www.alz.org>).

A gathering of family and friends is being held Monday, September 26, 10 a.m. (service at 11 a.m.) at Unity in Chicago, 1925 W. Thome. For info, contact the Cremation Society of Illinois at 773-281-5058 or <http://www.cremation-society.com>.

A spokesperson for the City of Chicago confirmed that Cocktail's city liquor license remains active and was renewed Aug. 25.

Meister also said that, to his knowledge, the bar is current on all other payments.

"They're up to date on rent," he said. "This would be the only big thing."



Alicia "Skywalker" Backus.

PASSAGES

Alicia Backus

Alicia "Skywalker" Backus, a member of the tradeswomen's community, has passed away. She was 42.

Alicia was one of the elite—a journey-level ironworker from Local Union 1 in Chicago. Alicia was an extraordinarily radiant personality, a person so full of life and joy that you could feel the energy amplify when she entered a space. She loved being an ironworker (who are also affectionately known as "skywalkers") and enthusiastically joined with Chicago Women in Trades, which helped her get her start, to encourage and help more women find and build career opportunities in the skilled trades.

Alicia was a force of nature, who was committed to her trade: undaunted by her small stature, the challenges of being a woman in one of the most dangerous trades or the tough economy that left her—like many in construction—unemployed for a long period.

Alicia worked hard and played hard. She was a sports fanatic, one of the Chicago Cubs biggest fans. Not one to just sit in the stands, she also enjoyed playing baseball, most recently as a member of the Nubian Softball team. Alicia was involved with many teams over the years and enjoyed many other activities in the community, and was proud to be part of Affinity.

Alicia held her family and friends dear, especially her beloved nephew, Brandon. She leaves behind a host of loving family members and close friends, including those who had a special place in her heart, her friends Debbie, Deborah, Dionne and Michelle. A viewing was held Sept. 15 at A.R. Leak & Sons, Funeral Home, with funeral services Sept. 16 at True Life Baptist Church. The family would also welcome contributions to assist in her burial.

Alicia is unforgettable—when we are missing her, we'll remember there is a skywalker smiling out at us.

Donations should be sent to Brenda Backus, 9342 S. Calumet Ave., Chicago, Ill., 60619.



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KETTY from cover

Her Latina revue all paid respects with a huge benefit for her funeral Sept. 18, as tips filled large buckets. Her assistant, Tony, said, "It was just perfect, all the girls were there." It was plain to see a new generation of performers that have been inspired by her. Entertainer Cyon Flare mentioned, "Ketty brought me to the Latino community. I owe her for that."

Paul Lopez, who hosted the evening's tribute, said, "Because I met her when I was a teenager and given the fact that I was aban-

doned as a teenager she truly was my mother. For the last 22 years she was there for me as a mother would be and I really will miss her very much. She taught me a lot about shows and a lot about life. I can honestly say that I am a better man today thanks to her."

Miss Ketty was known for performing Rocia Dorcal's "Amor Eterno" ("Eternal Love"), which is fitting as she will always be in the hearts of the people she performed for week after week.

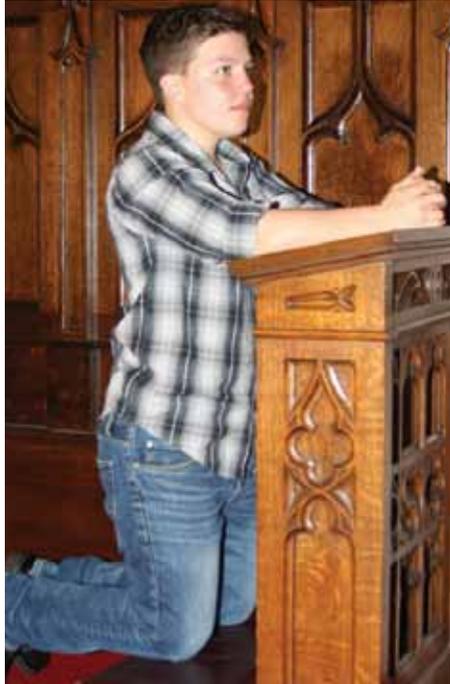
Services will be held 2-8 p.m. at Caribe Funeral Home, 3314 W. Armitage, on Thursday, Sept. 22.

a
GAY *in the*
LIFE

TEXT AND PHOTOS BY ROSS FORMAN



Church site manager
Logan Lovelace



Pastor Fred Kinsey has been nothing but supportive to Logan Lovelace. In fact, he went with Lovelace this summer to fill out the official paperwork, and no doubt will join him Sept. 22 at the formal, legal name-changing procedure in his transgender process—and then he'll lead his naming ceremony at the church.

Then the entire congregation at Unity Lutheran Church on the North Side will know the true identity of one of the congregation's ever-friendly, always-smiling faces.

"It's nice to work for a place that isn't uncomfortable with who you are; I have had no issues here whatsoever," said Lovelace, who was a member at the church before accepting a full-time job.

His daily routine includes traditional office work, such as answering emails and phone calls from congregants, and negotiating with outsiders interested in renting the facility, such as a Thursday night line-dancing group.

Unity Lutheran Church has about 120 members and usually welcomes about 35 or 50 every Sunday morning for services. Maybe 10 of those 50 fall into the LGBT mix, Lovelace said.

"Everyone here treats you like a person, regardless if they agree or disagree with your sexual orientation or gender," he said. "No one here looks at the LGBT community as a negative; it's a very accepting church."

The church hosted its first civil-union ceremony in June.

Lovelace is in the early stages of his transformation which, he admits, has led to numerous inquisitive looks. "A lot of times I am mistaken as a young teenage boy, and my girlfriend often gets strange looks, too," he said. "Then there are times in Chicago when I am just looked at as just a butch lesbian."

"Children often are the most direct; they just ask the questions they want to know. Adults just assume they know things, know who I am—and then just presume they know who I am, based on appearance."

Lovelace, though, always answers questions, about any subject—and prefers the questions to the assumptions.

Lovelace began looking into gender transition about a year ago, "when I had all these thoughts running through my head and constantly wondered what they meant. I kept thinking, 'Who am I?'"

Today, "I'm really happy ... and next year I'll be happier," he said. "This is what I've been looking forward to, even though I still cannot see the end results, yet."

Next year, Lovelace hopes to have a deeper voice and not be mistaken for a young person anymore. He's also considering options for a marriage.



Lovelace pictured with Corey Fretz (left).

the stats

Name
Logan Lovelace

Age
24

Neighborhood
Andersonville

Orientation
Transgender, though he prefers to identify as queer.

Relationship status
In a committed relationship with Corey Fretz since July 2009.

Job title
Office and site manager, Unity Lutheran Church

Pets
Two cats, Madison and Cooper

Hobbies
Working out, running, bicycle riding, reading, grappling and kick-boxing

Favorite restaurant
El Mogote

Favorite bar
Fritz's Tavern

Favorite gay bar
Big Chicks

It's a fact
His yellow bicycle has been nicknamed Bumble Bee

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30 Years of AIDS on the Stage

BY SCOTT C. MORGAN

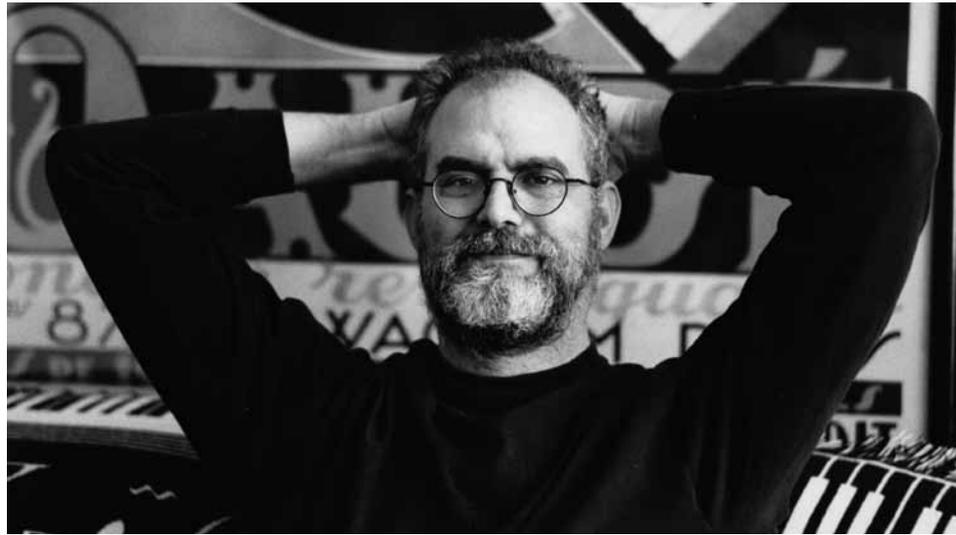
It's somewhat disquieting to note that nowadays a sung Broadway musical lyric about Ugandans suffering from AIDS can inspire laughs. Especially when you compare the situation to 26 years earlier when two seminal New York dramas focusing on the AIDS crisis were deadly serious in their approach to depicting the fears and horrors of the spreading and incurable disease.

This disorienting contrast was hit home to me earlier this year when I caught Broadway performances of the 2011 hit musical *The Book of Mormon* and a revival of Larry Kramer's 1985 drama *The Normal Heart* both on the same day. But the differences between *The Book of Mormon* and *The Normal Heart* also reflect where the theater world is in terms of depicting HIV/AIDS on stage.

Back in the 1980s and early '90s, AIDS would have been equivalent to an early and unfair death sentence. Yet nowadays with all of the drug treatments that help HIV-positive people lead longer lives, it's sadly understandable that American dramatists would tone down their urgency in trying to reach audiences about people who coping with HIV/AIDS.

Things were certainly different in the 1980s. The gay community (which also heavily overlaps with the theater community) was adversely affected by the spread of HIV and AIDS. It made sense that many theater artists were at the forefront in creating dramas about the disease. After all, it would be much easier to mount a play instead of having to deal with network TV executives or film studio bosses who would have been loathe to produce anything dealing with a disease overwhelmingly pegged to the gay community back then.

The first professionally produced play dealing with AIDS can be traced to Chicago in 1983. That's when the late Milwaukee-born playwright Jeff Hagedorn wrote *One*, a one-man show focusing on a young man's bewilderment with his



Composer/lyricist William Finn (pictured) collaborated with playwright/director James Lapine on *Falsettos*, the first major musical on Broadway to deal with AIDS. Photo courtesy of Porchlight Music Theatre

newly diagnosed disease.

With its economical and portable cast size, *One* soon started cropping up in productions in gay bars. Another of Hagedorn's plays, *The Layman's Guide to Safe Sex* written in 1986, also was used by various AIDS foundations as part of outreach and education efforts.

But in terms of AIDS plays that really forced the nation to take notice, look to the 1985 plays *The Normal Heart* by Larry Kramer and *As Is* by William M. Hoffman. Both shows opened off-Broadway, but it was *As Is* that made the leap to Broadway in its original production starring Jonathan Hadary and Jonathan Hogan as a couple bravely sticking by each other as their sickness progresses.

Kramer's *The Normal Heart* was much more of a political and fiery indictment aimed at multiple targets like a morally neglectful New York City administration and a self-loathing gay community. Depicting Kramer's own contentious role in

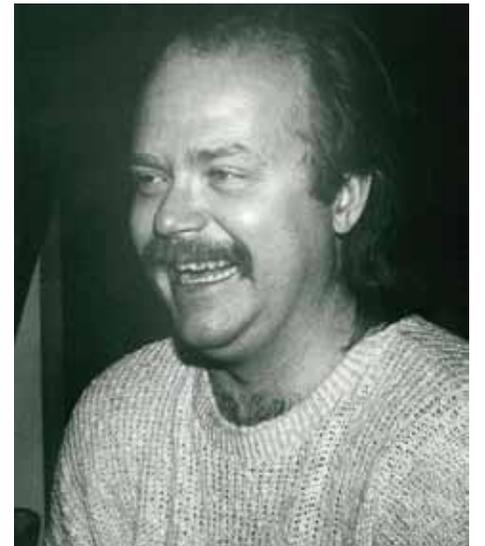
the rise of the organizations Gay Men's Health Crisis and ACT UP, *The Normal Heart* unflinchingly shows the struggles the gay community faced in raising awareness and the stark fear that grew out of not knowing exactly how HIV/AIDS was being transmitted.

Kramer layered on more invective against the Reagan administration with his 1988 play *Just Say No*, but it seems *The Normal Heart* will stand out more as a seminal AIDS drama (and with its recent Tony Award-winning Broadway revival and plans for a forthcoming film version, expect to hear more about *The Normal Heart* in the near future).

Other major playwrights and performers touched upon AIDS in their work. Torch Song Trilogy playwright Harvey Fierstein touched upon AIDS in his commercially unsuccessful 1991 play *Safe Sex*, while Michael Kearns (the first actor to out himself in Hollywood in the 1970s) had success touring his 1989 one-man



Joe Mantello as Ned Weeks in the 2011 Tony Award-winning Broadway revival of Larry Kramer's *The Normal Heart*. Photo by Joan Marcus



Jeff Hagedorn. Photo by Barb Ely



The Angels in America 1994 touring company in Chicago. Photo by Steve Arazmus

show *Intimacies* about different men with HIV (a sequel followed called *More Intimacies*).

Gay playwright Terrence McNally weaved AIDS into his dramas, sometimes dealing with gay life like in the 1989 breakup drama *The Lisbon Traviata* or with straight family survivors in *Lips Together, Teeth Apart* in 1991. McNally's Tony Award-winning 1995 drama *Love! Valour! Compassion!* memorably featured two characters struggling with their HIV status, finding an initial love that unfortunately doesn't pan out.

There was even room for a hit AIDS comedy in 1992 from Paul Rudnick called *Jeffrey*, about a gay man who gives up sex out of fear of contracting the disease, only to struggle with his new stance when he meets the guy of his dreams who is HIV positive.

Lesbian playwrights also contributed to the cannon of AIDS dramas, notably Paula Vogel with her 1992 work *The Baltimore Waltz* (about a woman who imagines that she has the incurable disease and not her gay brother) and the 2003 drama *The Long Christmas Ride Home* (which features a man in a moment of low self esteem who gets infected with HIV in a bar's backroom).

In terms of musical theater, works touching upon AIDS emerged like the 1989 song cycle *Elegies for Angels, Punks and Raging Queens* by lyricist Bill Russell and composer Janet Hood inspired by the NAMES Project AIDS memorial quilt. Also notable is the 1997 off-Broadway musical *The Last Session* by Jim Brochu and Steve Schachlin about a gospel songwriter with AIDS who plans on committing suicide following one final recording studio session.

The first Broadway musical to overtly deal with AIDS grew from composer/lyricist William Finn and director/playwright James Lapine's so-called "Marvin Trilogy" of one-act off-Broadway musicals dealing with a man coming to terms with his homosexuality (*In Trousers* in 1979), living openly as a gay man after leaving his wife and son (*March of the Falsettos* in 1981) and later watching his gay partner die from AIDS (*Falsettoland* in 1990). Finn and Lapine both won Tony Awards for their work when the latter two one-acts were combined together for a two-act Broadway musical called *Falsettos* in 1992.

But when it comes to the highest-profile Broadway works dealing with HIV/AIDS, there's no denying the impact of Tony Kushner's 1993 epic *Angels in America* (split up into two parts as *Millennium Approaches* and *Perestroika*) and the late composer/lyricist Jonathan Larson's *Rent* from 1996. Both works won Pulitzer Prizes for drama and became global phenomenons.

Kushner's "Gay Fantasia on American Themes" was a massive work blending magical realism, comedy, Mormon history, real-life figures like Roy Cohn and steely political criticism of Reagan-era politics. But most importantly in that heady mix was clearly endearing characters you could identify with and care about.

Angels in America benefited from an acclaimed HBO mini-series adaptation and it continues to be produced (an off-Broadway production at the Signature Theatre in New York was a sold-out success, while Chicago's Court Theatre has scheduled both parts of Kushner's opus for 2012).

Rent was Larson's modernization of Puccini's 1896 opera *La Boheme*, but transported from 1800s Paris to the 1990s in New York's East Village where the scourge striking down some of the bohemian artists isn't tuberculosis, but HIV/AIDS contracted sexually and from intravenous drug use.

Rent gained an added poignancy when Larson died following the show's final off-Broadway dress rehearsal from an aortic aneurism (not of AIDS as many had assumed). With its powerful anthem "Seasons of Love" (which was performed

at the 1996 Democratic Convention), *Rent* was seemingly everywhere as it racked up awards and a multi-year run on Broadway (at this writing, it's the ninth-longest running show in Broadway history).

That isn't to say that *Rent* isn't without its critics, notably activist Sarah Schulman who alleges in her book *Stagestruck: Theater, AIDS, and the Marketing of Gay America* that Larson stole the musical's plot from her. Other critics took the show to task for overly romanticizing AIDS, and questioned why *Rent*'s most effeminate gay character, the HIV-positive drag queen Angel, is the only person to die in the show.

Rent also wasn't helped by a less-than-effective 2005 movie version starring much of the original Broadway cast. A much better representation is a taping of the show's final 2008 Broadway performance that is also available on DVD.

But it looks like you can't keep *Rent* down, even though the show has become a period piece. A new off-Broadway production in New York opened earlier this year featuring the show's original director and producers.

So what is next in the chapter of plays dealing with HIV/AIDS? Clearly the current runaway success of *The Book of Mormon* will put its authors Matt Stone and Trey Parker (those irreverent creators of *South Park*) and Avenue Q

composer Robert Lopez into the theater history books. But the journey of AIDS in theater from heart-wrenching dramas to a sung punchline is certainly one that I'm sure many people never expected.



The ensemble of the current hit Broadway musical *The Book of Mormon*. Photo by Joan Marcus



Will Chase, Michael McElroy, Eden Espinosa and Rodney Hicks sing a tearful mash-up of "I'll Cover You" and "Seasons of Love" in the final Broadway cast of Jonathan Larson's *Rent*. Photo by Casey Stouffer.



The Broadway ensemble of *Rent* in the Act I finale "La Vie Boheme." Photo by Joan Marcus.



Lori Cannon, Mark Schoofs and Scott McPherson at an ACT UP AIDS protest. Photo by Rex Wockner

Scott McPherson: Life Catches Up to Art

BY OWEN KEEHNEN

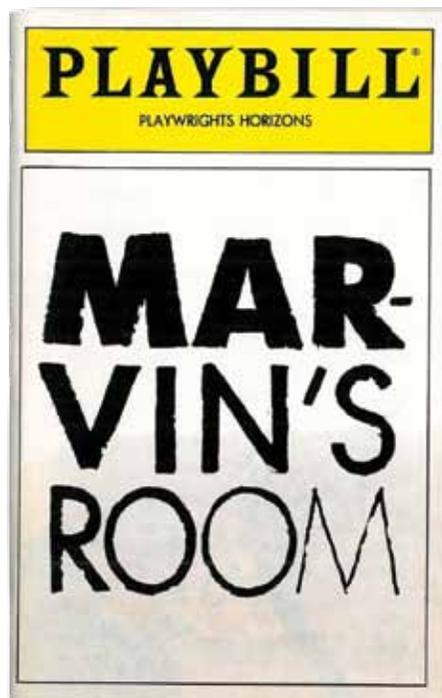
Scott McPherson was born in Columbus, Ohio, in 1959. He began acting in high school and went to Ohio University, where he majored in theater and dance. It was there that he first had a play produced, a one-act version of his slapstick farce 'Til the Fat Lady Sings. Since his death, Ohio University has named a theater space in McPherson's honor.

Moving to Chicago in 1981, McPherson wrote for local television and acted with four theater companies, performing in productions such as Larry Kramer's *The Normal Heart*, *The Shrew*, and *The House of Blue Leaves*. A new version of his earlier play, 'Til the Fat Lady Sings, was produced in Chicago by Lifeline Theatre.

McPherson wrote *Marvin's Room* when he was first diagnosed as HIV-positive but was still healthy. He wrote it on the back of commission reports at his day job. *Marvin's Room* is a unique blend of absurd humor and powerful emotion centering on the plight of Bessie, a woman diagnosed with leukemia after having spent much of her adult life caring for her sick father, Marvin, and her dotty aunt, Ruth. It is about a caregiver suddenly finding herself in need of care. The dark comedy resonated deeply in the era of AIDS without ever mentioning the disease. It was produced in Chicago at the Goodman and Victory Gardens theaters, both of which have since established playwriting awards in McPherson's name. *Marvin's Room* was then performed at Hartford Stage in Connecticut before moving to New York City, where it was produced at Playwrights Horizons and eventually the Minetta Lane Theatre.

Frank Rich of *The New York Times* called it "one of the funniest plays of this year as well as one of the wisest and most moving." *Marvin's Room* received numerous accolades including the Outer Critics Circle Award for Outstanding Off-Broadway Play, the Outer Critics Circle's John Gassner Playwriting Award, the Drama Desk Award for Outstanding New Play, the Dramatists Guild of America's Hull-Warriner Award, and even Outer Critics Circle, Drama Desk and Obie awards to Laura Esterman for her performance in the play.

McPherson was living every writer's dream, and by this time he was also living with AIDS. Oddly, *Marvin's Room* had become almost a fore-



A playbill for *Marvin's Room*.

shadowing of his own life as McPherson began caring for his ailing lover, the activist and political cartoonist Daniel Sotomayor, while dealing with his own AIDS diagnosis and failing health. "It was like my life was catching up to the play," he said. Yet despite his illness and despite the eventual death of his partner, McPherson never became bitter. Instead, he struggled through his illness with a strength, humility and humor reflective of his work.

After the success of *Marvin's Room*, McPherson was contracted by Norman Lear's Act III Broadcasting for a script, the screwball farce *Legal Briefs*. Before his death, McPherson also finished a draft of the *Marvin's Room* screenplay for Robert De Niro's Tribeca Productions. The film was released in 1996 and starred Diane Keaton, Meryl Streep, Leonardo DiCaprio, and De Niro.

When McPherson died from AIDS-related complications on Nov. 7, 1992, at the age of 33, the theater was robbed of an extremely talented and vital young playwright.

From the book *Out and Proud in Chicago: An Overview of the City's Gay Community*, edited by Tracy Baim (Agate/Surrey, 2008).

The Bangkok AIDS Vaccine Conference

BY BOB ROEHR

Researchers at the AIDS Vaccine Conference in Bangkok, Thailand, Sept. 12-15 announced discovery of the first correlates of protection of a vaccine that protects against HIV infection. They hope to use this information to shape a better, more effective vaccine. However, a product that might prove useful in the US is still at least a decade away.

Only one of the many HIV vaccine trials has shown any sign of working. That was the RV144 study conducted in Thailand, which showed a modest 31 percent protection. The results, made public at the Paris conference in 2009, surprised many researchers, who did not believe the approach would work and had tried to stop it from going forward.

It has taken two years of additional analysis of stored blood samples from the 1600 trial participants to begin to figure out "clues to why it might have worked. That is something we haven't had over the past 30 years," said Barton Haynes, the Duke University researcher who led the effort.

The key findings involve antibodies IgG and IgA, two different types or classes of molecules produced by the body's B cells that fight invading pathogens, locking on to them and preventing HIV from entering cells.

"We found IgG antibodies that matched the scaffolded-V1V2 of the recombinant protein [of the study vaccine], that correlated inversely with the infection rate. That means, the higher the IgG antibody, the lower the infection rate," said Haynes.

Second, they found that levels of IgA in the blood that binds to the outside shell of HIV "correlated directly with infection rates. The higher the IgA to envelop, the higher the infection rate."

He believes that the IgG is protective but when the IgA binds to a site, it prevents the IgG from doing so. That probably means that future vaccines should trip to generate a lot of IgG but little or no IgA.

When asked if he was surprised to have found correlates of protection, Haynes replied simply: "Yes."

Advancing the research

Jerome Kim, a US Army researcher deeply involved with the Thai vaccine trial, cautioned that the correlates they have identified may only apply to this particular vaccine when used against the strain of HIV common in Thailand.

HIV is a very diverse virus and mutates rapidly. There are a handful of major clades or strains of HIV, plus different hybrid combinations of those clades, and up to 30% variability in the genetic sequence within a particular clade.

And other vaccine constructs may stimulate production of different antibodies that target other portions of the virus, and hence other correlates of protection that are specific to that vaccine.

Sanofi Pasteur developed one part of the vaccine used in the RV144 Thai trial. Sanjay Gurnathan told the conference his company is moving forward in collaboration with other partners—including the Bill and Melinda Gates Foundation, and US, Thai, and South African government agencies – to conduct additional trials building on this information.

He noted that protection was as high as 60%

in the Thai trial at one year, but it quickly declined. The collaboration plans to tinker with various components of the two different products used in the series of injections to try to get a stronger, more sustained antibody response.

Dr. Gurnathan said the collaboration partners are planning trials of regional vaccine candidates in Thailand in high-risk populations such as men who have sex with men and female sex workers, and in South Africa in high-risk heterosexuals.

Modeling has shown that a vaccine with 50% efficacy, administered to 30 or 60 percent of the highest risk populations, could have a significant public health impact. It could reduce the number of new infections by 5 to 15 percent over ten years and be cost effective.

Complexity

Vaccine trials are built upon a certain number of infections occurring; once that predetermined endpoint is met the trial is unblinded and researchers figure out if fewer infections occurred in the group who received the vaccine compared with those who received a placebo.

But that is getting harder to do with each passing year because more people have access to treatment and hence are less infectious. And prevention activities have improved and may do so even more during the course of the not yet started vaccine trials.

Voluntary circumcision is being rolled out in much of sub-Saharan Africa and the latest studies have shown that its effectiveness can be as high as 70% on a population basis when the "herd immunity" protective effect is taken into account.

Microbicides and PrEP studies also have looked promising and may be additional prevention tools put into place over the next few years.

"If you halve the incidence [of new infections], you have to double the sample size" of the study, said James Kublin, with the HIV Vaccines Treatment Network. That can be very expensive and the NIH budget is not likely to increase.

Carl Dieffenbach, NIH's principle administrator for HIV research, said, "There are a series of contingency plans that are very robust, that indicate we can do these trials, assuming a level NIH budget."

Mombassa Sex Workers

Researchers have been studying a cohort of female sex workers in Mombassa, Kenya for many years. One of the surprising early findings was that despite having likely been exposed to HIV numerous times they either did not become infected with the virus or they were controlling their infection extraordinarily well.

Reports some years ago suggested that they remained protected so long as they were sufficiently exposed to the virus but became vulnerable to it after returning from an extended holiday from the sex business.

University of Washington researcher Valerie Cortez looked at the antibodies of these women over time in stored samples of blood. She found that "superinfection" with a second version of HIV produced an enhanced neutralizing antibody response that provided both broader coverage and cross-reactivity to the virus.

Only those who were "superinfected" developed those responses, suggesting that mere

Turn to pg. 17



Patty Duke at AIDS benefit Miracle Worker screening

Patty Duke appeared at a screening of *The Miracle Worker* for which she won the Best Supporting Actress of 1962 (at 16) on Sunday, Sept. 18 in downtown St. Charles at the historic Arcada Theatre. The screening event was a benefit for Open Door, the HIV/AIDS Clinic in Aurora. The diminutive actress greeted fans, signed autographs, posed for pictures, and sat for an in-depth Q&A with Daily Herald film critic Dann Gire. Rick Kautz, a volunteer for the Open Door HIV/AIDS medical clinic in Aurora, was instrumental in organizing the event. Following the screening he emotionally spoke about the importance of continued support for AIDS charities like Open Door and lauded Duke for her longtime support of the gay community. Kautz is pictured with Duke and Lynne Kennedy, Director of Resource & Development for Open Door. Photo by Richard Knight Jr.

THE LEGACY PROJECT

AIDS at 30



**MICHAEL
BENNETT**
(1961 - 1994)
Gay U.S.
Dancer and
Choreographer

Michael Bennett ran off to join a European touring company of 'West Side Story' after dropping out of high school. Upon his return to New York he found work dancing in several Broadway shows as well as TV shows like 'The Dean Martin Show'. Smart and talented, he was soon eager to try his hand at choreography. His new career began with a production called 'A Joyful Noise' (1966) which ran only 12 performances but earned Bennett his first Tony nomination. His first Broadway hit as a choreographer was 'Promises Promises' (1968) followed the next year by 'Coco' starring Katharine Hepburn, then Stephen Sondheim's 'Company' (1970). In 1971 he both choreographed and co-directed 'Follies', another Sondheim show, and won Tony Awards in both categories. In 1975 he directed, choreographed, and wrote 'A Chorus Line' which became the longest running musical on Broadway up to that time. Next came the acclaimed 'Ballroom' (1978). His final hit was as director and co-choreographer of 'Dreamgirls' (1981). What made Bennett unique as a choreographer was his lack of a specific style; instead he choreographed in the manner most suitable for the characters or concept of the show. All told Michael Bennett won an astounding seven Tony Awards, was nominated for an additional eleven, and received countless other honors and awards – including a Pulitzer Prize for 'A Chorus Line'. His influence on musical theater was so profound it is hard to imagine the modern age of Broadway without him. Michael Bennett died of AIDS-related illness in 1987. His striking panel was among the first to be included in the original display of the NAMES Project AIDS Memorial Quilt.

The Legacy Project recognizes the many roles Gay, Lesbian, Bisexual and Transgendered people have played in the advancement of world history and culture. "THE LEGACY WALK" - the only outdoor International GLBT History Museum in the World - is coming to North Halsted Street in Chicago and will be dedicated on October 11, 2012. For information, to donate or to volunteer, go to www.legacyprojectchicago.org.

HIV+ Prevention Advocates' Open Letter Rejects PrEP Misinformation

Close to 100 openly HIV-positive gay and bisexual men from across the United States and around the world have signed a new letter (<http://tinyurl.com/pozPrEPletter>) calling for an open discussion, "based on facts rather than on fear or misinformation," of the challenges and opportunities presented by pre-exposure prophylaxis (PrEP) for HIV prevention in gay and bisexual men and transgender women. The new open letter is designed in part to urge FDA review of PrEP and to clarify facts about important PrEP research that advocates say have been misrepresented in a paid ad campaign sponsored by the AIDS Healthcare Foundation (AHF).

Pre-exposure prophylaxis, or PrEP, is a new HIV prevention method in which an uninfected person takes a daily HIV medication to reduce HIV infection risk. Data from an international study released in November, 2010 called iPrEx found that men and transgender women who have sex with men who received a daily single-tablet dose of the HIV drugs tenofovir and emtricitabine along with condoms and safe sex counseling had an average of 42% fewer HIV infections than those who received condoms and counseling alone. Much higher rates of protection were achieved among participants who took PrEP consistently.

Most of the HIV prevention community welcomed the news of a new tool that could significantly reduce infections in the populations at highest risk for HIV in many parts of the world. One HIV treatment provider, however, the AIDS Healthcare Foundation, has taken out an extensive series of full-page advertisements in gay papers around the country claiming that gay and bisexual men will act recklessly and will spread HIV if they are allowed to use PrEP. The AHF ad campaign claims that it is supporting gay and bisexual health by urging the U.S. FDA to ignore the PrEP study.

Today's open letter challenges both the tone and content of the AHF communications and encourages "a full and factual discussion of the pros and cons of PrEP ... based on facts, not misinformation." Reminding the world that "gay and bisexual men invented safer sex ... and have worked tirelessly to prevent new HIV infections," the letter also points out that gay and bisexual men account for more than half of new HIV infections in the United States and are in particular need of new HIV prevention approaches.

"As an HIV-positive gay man I signed this letter because I learned from experience we need all credible options to stop this epidemic. I owe my life to the fact that advocates

and activists have pushed hard for decades to make effective AIDS drugs available to HIV-positive people," said Kali Lindsey. "Now we know that AIDS drugs can also play an important role in the health and well-being of HIV-negative gay men, how could we not move forward to reap the benefits of this research. It is not an option to ignore these findings."

In July of this year the results of two addition studies, Partners PrEP (led by the University of Washington Department of Global Health) and TDF2 (led by the U.S. Centers for Disease Control and Prevention) demonstrated that PrEP is also safe and effective in heterosexual women and men. The Partners study found that participants who received PrEP experienced an average of 62-73% fewer HIV infections than those who received placebo. The TDF2 trial, conducted by the U.S. Centers for Disease Control found that the risk of HIV infection dropped by an average of 63% among those who received PrEP in addition to condoms and counseling. Data expected from the FEM-PrEP trial, which was stopped in April after it was determined that the trial would not be able to provide an efficacy result, will also provide additional information about PrEP use among women.

The new letter acknowledges that the PrEP, "is no magic solution to the HIV crisis," and

that research, "raises important questions ... includ(ing) how to best support regular PrEP use; how to ensure the continued use of condoms and other precautions for those who decide to take PrEP; how to target PrEP to those who will benefit most; and how to pay for this new HIV prevention tool." Its signers express their commitment "to promoting safer sex and the open exchange of accurate information on HIV prevention," and to "clarify the facts about PrEP, open up community discussion and make clear our belief that we are entitled to respect, accurate information and new HIV prevention tools." The letter concludes by calling on all interested parties to "get the facts about PrEP, seek information, and express opinions ... but to do so based on real information, not fear of the scientific process or prejudice against gay/bi men."

The letter was coordinated by a group of U.S.-based AIDS advocacy organizations, including AIDS Foundation of Chicago, AVAC, International Rectal Microbicide Advocates (IRMA), and Project Inform.

Openly HIV-positive gay and bisexual men who wish to add their name to the letter can do so at: <http://tinyurl.com/pozPrEPletter>.

BANGKOK from page 16

exposure to another strain of the virus was not sufficient to develop antibodies – which often take months if not years to add residues and mature – only a durable infection provided sufficient exposure to generate such a response.

Geographic location also might be important. Mombassa is where clades A and C of the virus overlap and where many mosaic recombinations

of the virus clades occur. Cortez agreed with a suggestion from the audience that perhaps exposure to a sufficiently different virus is necessary to trigger a "superinfection" that generates the type of neutralizing antibodies she observed. It might not occur if a person were to become "superinfected" with different variants of the clade B virus that is prevalent in the US and Europe.



in Windy City Times runs through December, and past articles are available on www.windycitymediagroup.com under the AIDS button.

VIEWPOINTS

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"Windy City Media Group generated enormous interest among their readers in this year's LGBT Consumer Index Survey. Out of approximately 100 print and online media partners who participated in the survey, Windy City was the best performing regional media in the U.S. Only survey partners with a nationwide footprint were able to generate a greater number of responses." —David Marshall, Research Director, Community Marketing, Inc.

 Community Marketing, Inc.



BLAIR MISHLEAU

The queer Dairyland chronicles

The view from our seaside room in Mexico easily trumped most sights I'd seen as a 14-year-old from Wisconsin. It was late at night and my mom and I were talking a little about nothing in particular. She prodded me about one of my friends, Kristin. "Would you ever be interested in dating her?" she asked.

My throat constricted. A soft ocean breeze blew, drying out my eyes. My first thought was to worry about ruining our vacation in Mexico. If I came out now it could make for a very awkward week. I took a leap of faith and told her: I'm gay. My upper body tensed and burned. As I came out to her, my shoulders literally fell. She hugged me. I wept. I looked at her face. There was a tear. Only one. And then, looking directly at me, she said, "I still want to be a grandmother," lightening the mood.

That's the last time we mentioned it for quite some time. The vacation went on unaffected.

Four years later, I still hadn't mustered the courage to come out to my father, who was divorced from my mom. Any sexual discussion had been made taboo when I asked him, as an 11-year-old, how people have sex. His only response: "It's a very filthy thing, Blair." That effectively closed off future conversation on that topic.

So I took the coward's way out. Senior year of high school I came out to my dad and most of my extended family via the city newspaper in a long article on the front cover. The editors wanted to run an article about my activism work at my high school and I viewed it as a simple yet effective way to "notify" my family.

My father was dead to me then. I hated him. He'd done nothing horribly wrong, but as an alcohol with anger issues, he hadn't done much to curry my favor.

He'd never laid a hand on me, but he hadn't bothered to give out positive remarks, either. As I grew into my own person, my dad didn't know how to handle it, which is understandable... his father had never taught him how to love, preferring choice phrases like "everything you touch turns to shit."

The day the issue went to print, I was sitting in AP Psychology when my mother, a teacher at my school, pulled me from class. "You'd better watch yourself," she said. "People might throw a brick through our window. You could get beaten up. I have to live here, I can't leave for college in the fall." Her voice broke as she finished the sentence and started to walk away.

That was the first time I'd thought about how my actions would affect my family. It had all

been about me, my activism and my coming out. Me, not my family. I messed up. Everyone in my immediate family had grown up in this town, a small community where last names meant something and people liked to gossip.

However, I still didn't call my dad to tell him, to warn him. The night my coming out notice was distributed through the city via that newspaper, my dad was out drinking. A guy heckled him, saying something like, "Your son's a faggot." My dad vehemently denied it. He hadn't seen the article yet. When my slanderer produced a copy, my father punched him in the nose.

My father doesn't know I know this story (my grandmother keeps me well-informed), but it meant a lot to me. In his own way, he was standing up for my name.

Having him read that I was gay in a public newspaper, in hindsight, was a pretty shitty thing to do. It was simple, it was quick, and it made me feel a lot better at the time. But it hurt his feelings. He would never say that (sober, at least)—but he doesn't say a lot of things. You can just tell.

My dad and I recently talked about my coming out, a full three years after the article went to print. It was a three-sentence conversation that ended with him saying, "I'm not crazy about the idea, but I'll love you no matter what."

Born and raised in Janesville, Wis., Blair Mishleau is a senior at Columbia College Chicago, majoring in digital journalism. He spent last semester interning in London, this past summer working in Manhattan and is now back in the Midwest to finish his degree.

LETTERS



KIM FLOWERS

Next comes marriage

"I will not engage in homosexual conduct while in boot camp."

I read that phrase at a Military Entrance Processing Station (MEPS) in Indianapolis at the age of 17. I'd spent the day taking tests, being examined for abnormalities, and walking like a duck. I was exhausted, but excited about enlisting in the Marines. After standing in line for ten minutes without knowing why, a young female soldier casually slid a form bearing those unexpected words across a table and told me to sign.

The year was 1999, and "Don't Ask, Don't Tell" (DADT) had been enacted six years before. The only thing I knew about DADT was that people in my hometown scoffed and said that "Clinton let gays in the military." I was raised in church, determined to live a good life and avoid hell, but I also had a secret. I thought DADT meant that I could live openly until I saw this paper.

I took way too long to sign. However, as it sunk in that the form said I would not engage in homosexual conduct "while in boot camp," I shrugged and scrawled my name. Then I realized I'd mouthed those words and shoved the paper back to the soldier, hurrying away.

An hour later, I stood in a room full of other recruits and swore in to the United States Military. I never made it to boot camp. I learned more about what "Don't Ask, Don't Tell" really meant and decided not to take the risk of dishonorable discharge. For years I agonized

over the fact that I didn't serve, but then decided that since the military didn't want me, I shouldn't feel bad. I've always claimed that if DADT were overturned I would re-enlist immediately, e-mailing my state representatives and following the progress of this historic repeal. However, now I'm 30, with a wife and child, and making plans for a second baby. Active duty will not be in my future, but I'm excited for the next generation.

I asked an Army sergeant what he thinks about the repeal of DADT. He couldn't reveal his name because he wasn't authorized to comment on the subject at the time, but said: "Most people don't know what it's like in the Army. There is a lot of racism, discrimination, and abuse. I hear comments all the time from other soldiers how 'they shouldn't let fags in' ... I am all for gays being allowed to join ... but they are already allowed to join ... You don't tell, no one tells, and everyone is the same, this being 'everyone is one.' Telling everyone you are different will

not make everyone the same and all as one."

We will obviously still have work ahead when it comes to education and acceptance, both in the military and out, but another service member, who wishes to be known only as "Airborne Soldier," stated: "I think 'Don't Ask, Don't Tell' is ridiculous. If someone loves his/her country enough to die for it than nobody should be able to stop them from pursuing their goals."

I have always believed that DADT would need to be repealed before our next major milestone could be accomplished: marriage rights. The spouses of GLBT soldiers will be the ones who speed this along, as enlisted service members will require the same rights of housing and benefits as their straight counterparts. After the right to marry is ours, we will need to further address bullying, adoption, international couples and more. However, already the future of the next generation is brighter and I'm proud to be a witness.

Send letters and viewpoints to
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 Items may be edited
 for length or clarity.

GOINGS-ON

WINDY CITY TIMES' ENTERTAINMENT SECTION



Photo by Paul B. Goode

KEEPING UP WITH THE JONES

The movie *Bill T. Jones: A Good Man* shows the esteemed choreographer endeavoring to put on a production. See page 32.

THEATER

Seventh heaven.
Page 28.

Photo by Matthew Gregory Hollis



DISH

Shake 'n bake.
Page 38.

Photo courtesy of Meghan Streit



SPORTS

Pryor events.
Page 46.

Photo of Vincent Pryor by Ross Forman



FALL THEATER PREVIEW

LGBT theater cuts a slim figure this fall

BY JONATHAN ABARBANEL

The first months of the 2011-2012 theater season offer several interesting shows about sexuality—such as Sarah Ruhl's *In the Next Room*, or *The Vibrator Play*, at Victory Gardens through Oct. 9—but very few shows about homosexuality or homosexuals. In short, it's a really thin theater season for LGBT themes and stories.

Perhaps the most important LGBT show of the fall already is up and running, the world premiere of Sarah Gubbins' *The Kid Thing*, which wrestles with lesbian couples and parenting issues. It's a co-production of About Face Theatre and Chicago Dramatists (running through Oct. 16 at Chicago Dramatists) and the reviews have been glowing.

Another show, *At Ease*, also is up and running thanks to a brand-new start-up troupe, The Fine Print Theatre Company, performing at the Viaduct Theater (through Oct. 2). Authored by company co-founders Heather Bodie and Emily Gann, *At Ease* concerns a Marine home from Afghanistan dealing with PTSD and the secret that his best Marine bud was gay. *At Ease* continues at the Viaduct Theater through Oct. 2. This could be an important show, too, although this new troupe is unfamiliar and unproven as of now.

Late in September, Hell in a Handbag Productions—as only they can—offers a drag take on Tennessee Williams's *Cat on a Hot Tin Roof*, which they tastefully are calling *Pussy on the House*, to be presented at the Athenaeum Theatre, Studio #3, Sept. 23-Oct. 30.

It's nearly a month's wait until another specifically LGBT show hits the boards, when Gift Theatre in Jefferson Park stages Caryl Churchill's

Cloud 9 (Oct. 13-Dec. 4), an unusual choice for the Gift company. With Act I set in 19th Century British colonial Africa and Act II set in late 20th Century London, *Cloud 9* uses magic realism and genderfuck to take a serio-comic look at racism, colonialism, sexism, sexual role models and self-acceptance.

That's it, friends, for LGBT theater from now through November. There are, perhaps, several shows in which there may be just a bit of LGBT borrowed interest, but it's strictly secondary. For example, First Folio Theatre in Oak Brook currently is offering *Tea at Five*, a one-woman show about Katherine Hepburn, the great star whom some biographers say indulged in same-sex dalliances.

Similarly borrowing interest, one might consider *The Beats* at the 16th Street Theater in Berwyn (through Oct. 15), a restaging of a hit from last season that channels several Beat Generation icons through their own words. Of course, several of them were gay, notably Allen Ginsberg. (William Burroughs isn't included in this particular remix).

And that's it; that's really, really it for LGBT theater. Unless you include works written by notable LGBT authors, but then you're kinda-sorta getting ridiculous. For example, there are at least three **Stephen Sondheim** shows: *Sweeney Todd* at Drury Lane Oakbrook Terrace, through Oct. 9; *Putting It Together* by Porchlight Music Theatre at Theater Wit, through Oct. 16; and *Follies* at Chicago Shakespeare Theater, Oct. 4-Nov. 6). Also, there are two **Tennessee Williams** plays to be seen (not counting *Pussy on the House*), *Summer and Smoke* at The Den Theatre in Wicker Park (through Oct. 29) and The



Glass Menagerie at Oak Park Festival Theatre, Oct. 16-Nov. 13; one **William Inge**, *Bus Stop* at Raven Theatre, Oct. 11-Dec. 11; one **Nilo Cruz**, *Beauty of the Father* at Urban Theatre Company at the Wicker Park Arts Center (Oct. 14-Nov. 15); and one **Zora Neale Hurston**, the familiar stage adaptation of her short stories, *Spunk*, at Court Theatre through Oct. 9.

Now, if I keep this up I'm going to get calls and emails from the unions for actors and directors and designers demanding equal time for all their LGBT members working in Chicago theater over the next three months, so I'm going to cut it short.

The point is, the low number of LGBT-specific shows certainly does not mean an absence of LGBT artists. We're here, we're queer and we're everywhere—certainly no more so than in our theater industry. Don't worry: There will be a lot more LGBT stuff in the 2012 half of the theater season.



There will be at least three local shows by Stephen Sondheim (top); *Cloud 9* promotional poster. Photo of Sondheim by Jerry Jackson

Fall musicals and other big shows: Something to sing about

BY SCOTT C. MORGAN

There are a lot of shows to celebrate this season, from brassy Broadway musicals on tour to locally produced singing spectacles on both a big and small scale. Lovers of musical theater in for a particular treat with a variety of shows both classic and relatively new.

Local big sings

The Paramount Theatre in Aurora launches its homegrown series of self-produced Broadway musicals with two big favorites. Lerner and Loewe's **My Fair Lady** continues through Oct. 2, while Andrew Lloyd Webber and Tim Rice's **Joseph and the Amazing Technicolor Dreamcoat** runs from Nov. 2-20 at 8 E. Galena Blvd. in Aurora. Call 630-896-6666.

Fans of the Neo-Futurists won't want to miss the most famous shows created by some of its alumni: **Urinetown: The Musical**. Circle Theatre stages this hilarious 2001 Broadway musical in a steampunk style about a corrupt corporation that charges citizens for the privilege to pee. The show runs now through Oct. 21 at 1010 W. Madison, Oak Park. Call 708-660-9540.

Porchlight Music Theatre's new artistic director Michael Weber starts his tenure with the 1990s Stephen Sondheim revue **Putting it Together**, which continues through Oct. 16 at Theater Wit, 1229 W. Belmont. Call 773-975-8150.

Fans of composer/lyricist Stephen Schwartz (*Wicked*, *Godspell*) are in for a treat. Northlight Theatre in Skokie presents the Midwest premiere of **Snapshots** (now through Oct. 23) which features songs from Schwartz's musical catalogue to tell the new story of a couple looking back at how they fell in and out of love. Call 847-673-6300.

If you want your Stephen Schwartz songs in their original settings, then don't miss your chance to see Bohemian Theatre Ensemble's production of the hit 1970s musical **Pippin** Oct. 14-Nov. 13 at Theater Wit, 1229 W. Belmont. Call 773-975-8150.

Although not technically a musical, George C. Wolfe's stage adaptation of three Zora Neale Hurston short stories called **Spunk** does contain a bounty of blues musical accompaniment thanks to guitarist Kelyvn Bell. Get an intimate look at Southern and New York African Americans in the early 20th century at the Court Theatre, 5535 S. Ellis. Call 773-753-4472.

Director Gary Griffin has been in this situation before where he oversees a major musical regionally while the same show plays on Broadway. Some critics preferred Griffin's West Side Story production for Canada's Stratford Festival over the recent Broadway revival, so it will be interesting to see the reaction to his take on Stephen Sondheim's **Follies** at Chicago Shakespeare Theater now that a Kennedy Center production of the same show has moved to the Great White Way. *Follies* runs from Oct. 4 to Nov. 6 at Navy Pier at 800 E. Grand. Call 312-595-5600.

Spring Awakening, the hit 2006 Broadway musical based upon the Frank Wedekind teenage drama with a rock score, gets its first locally produced production courtesy of the Griffin Theatre and New York-bound director Jonathan Berry. The teenage urges rise up from Nov. 27 to Jan. 8 at Theater Wit, 1229 W. Belmont. Call 773-975-8150.

Irving Berlin's **White Christmas** follows the

world premiere of **For the Boys** (now to Oct. 16) at the Marriott Theatre in Lincolnshire from Oct. 19 through Jan. 1. Hopefully the in-the-round setting will be more critically pleasing than last year's tour of the holiday perennial at the Bank of America Theatre. Call 847-634-0200.

Over at the Drury Lane Theatre in Oakbrook Terrace, a more wholesome run of **The Sound of Music** (Oct. 20-Jan. 8) is set to play through the holiday season after all of the bloodletting in Rachel Rockwell's superb staging of **Sweeney Todd: The Demon Barber of Fleet Street** (now to Oct. 9). Call 630-530-0111.

The hit 1970s revue **Starting Here, Starting Now** featuring a compelling score by Richard Matlby, Jr. and Davis Shrie gets revived courtesy of Theo Ubique Cabaret Theatre from Sept. 23 through Nov. 6 at the No Exit Café, 6970 N. Glenwood. Call 773-347-1109.

Light Opera Works rounds out its 2011 season with the revue **Rodgers & Hart: A Celebration** from Oct. 2 through Nov. 6 at its Second Stage, 1420 Maple, Evanston. Following that Northwestern University's Cahn Auditorium is a holiday production of the Tony Award-winning 1991 Broadway musical version of Lucy Simon and Marsha Norman's **The Secret Garden** from Dec. 26 through Jan. 1. Call 847-869-6300.

Director Sean Graney's irreverent beach basement staging of Gilbert and Sullivan's **The Pirates of Penzance** for The Hypocrites was such a hit that they're bringing it back again for an extra run from Nov. 17 to Jan. 22 at the Chopin Theatre, 1543 W. Division. Call 773-989-7352.

Broadway in Chicago

Several big hits from Broadway (and off-Broadway) will tour into town for limited runs courtesy of presenter Broadway in Chicago. Some are Windy City premieres, while others are return engagements. Call 800-775-2000 for tickets.

Nora and Delia Ephron's off-Broadway hit **Love, Loss and What I Wore**, is currently on the boards through Dec. 4 at the Broadway Playhouse at Water Tower Place, 175 E. Chestnut, complete with a rotating cast of national and local theater celebrities.

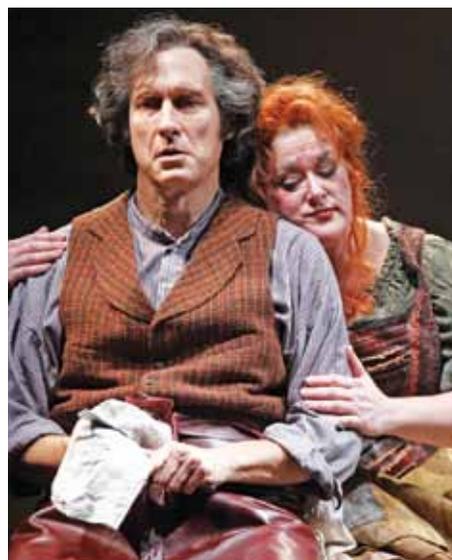
Actress and writer Carrie Fisher discusses her issues with mental health and addiction in her one-woman show **Wishful Drinking** from Oct. 4 through Oct. 16 at the Bank of America Theatre, 18 W. Monroe.

One tour that aims to be Broadway bound is **Ann: An Affectionate Portrait of Ann Richards**, which features Two and Half Men star Holland Taylor as the late Texas governor at the Bank of America Theatre, 18 W. Monroe, from Nov. 13 through Dec. 4.

The 2010 Tony Award-winner for Best Musical was **Memphis**, a show penned by Joe DiPietro (*Fucking Men*, *All Shook Up*) and Bon Jovi co-founder David Bryan. This show about a white DJ who falls for African-American music in 1950s Memphis plays the Cadillac Palace Theatre, 151 W. Randolph, from Nov. 22 to Dec. 4.

Donny & Marie Osmond did a holiday show in New York City last year, so their upcoming Christmas in Chicago concert run technically counts as a "Broadway" show. It plays from Dec. 6 to 24 at the Oriental Theatre, 24 W. Randolph.

However, if you want specifically gay family values for the holidays, don't miss the tour of the Tony Award-winning revival of **La Cage aux**



Sweeney Todd: The Demon Barber of Fleet Street. Photo by Brett Beiner

Folles from Dec. 20 to Jan. 1 at the Bank of America Theatre, 18 W. Monroe. George Hamilton and Christopher Sieber star as a loving male couple who also happen to run the most famed drag club in San Tropez, France.

Also making return Chicago engagements this fall are **Rock of Ages** (Nov. 8 to 13 at the Bank of America Theatre), **Mary Poppins** (Oct. 13 to Nov. 6 at the Cadillac Palace Theatre), **Fiddler on the Roof** (Nov. 22-27 at the Auditorium Theatre of Roosevelt University) and **The Addams Family** (Dec. 13 to Jan. 1 at the Cadillac Palace Theatre).

Other biggies not to miss

Former Chicagoan John Logan had London and Broadway eating out of his hand with **Red**, an award-winning drama looking at the artist Mark Rothko and his struggle at creating works for The Four Seasons restaurant in New York. Director Robert Falls tackles this drama at the Goodman Theatre, 170 N. Dearborn, through Oct. 23. Call 312-443-3800.

Steppenwolf Theatre's nurturing of playwright Bruce Norris' career has been repeatedly rewarding for Chicago audiences, even if his plays frequently push uncomfortable buttons. Now Norris' first Pulitzer Prize-winning drama, **Clybourne Park**, takes the spotlight in Amy Morton's new production running now through Nov. 6 at 1650 N. Halsted St. Morton also directs Enda Walsh's drama **Penelope**, which plays from Dec. 1 to Feb. 5. Call 312-335-1650.

If you can't get enough of theatrical Greek myths (like those featured in *The Hypocrites' Sophocles: Seven Sicknesses*), then be sure not to miss the local premiere of **An Iliad** by Lisa Peterson and Denis O'Hare (a gay actor from Chicago now famed for being the King of Mississippi

vampires in HBO's *True Blood*). This adaptation of Homer's *Iliad* stars Timothy Edward Kane and features direction by Charles Newell the Court Theatre, 5535 S. Ellis, from Nov. 10 to Dec. 11. Call 773-753-4472.

American Theater Company takes a serious look at forgiveness with **The Amish Project**, a drama based upon the 2006 schoolhouse shooting that killed five children in Nickel Mines, Pa. This new work by Jessica Dickey runs from Sept. 23 to Oct. 23 at 1909 W. Byron. Call 773-409-4125.

The often messy love lives of artists, actors and writers is explored with plenty of incision in Tom Stoppard's hit 1980s drama **The Real Thing**, now being revived by Writers' Theatre in Glencoe through Nov. 20. Call 847-242-6000.

That's not all, but space constraints prevent us from listing all the great theater on tap this fall. Check out upcoming issues of *Windy City Times* for theater suggestions and recommendations.

CRITICS' PICKS

Cyrano, House Theatre of Chicago at Chopin Theatre, through Oct. 16. The House Theatre of Chicago's characteristically playful spin on Matt Hawkins' adaptation of this timeless parable in no way diminishes its eloquence or romance—and did I mention the dazzling full-cast sword fights? MSB

The Double, Babes With Blades at Lincoln Square, through Sept. 24. Its church-basement quarters may be shabby, but both the dialogue and the shiny rapiers dazzle in Barbara Lhota's gender-flexing homage to the proto-feminist screwball comedies of the 1930s and '40s. MSB

Farragut North, Stage Left Theatre at Theater Wit, through Oct. 9. Beau William's gripping drama about backroom political campaign wrangling is a must see, especially before George Clooney's forthcoming film adaptation (renamed *The Ides of March*) hits the multiplexes later this year. SCM

Sweeney Todd, *The Demon Barber of Fleet Street*, Drury Lane Theatre Oakbrook, through Oct. 9. It's simple: this is the best Sweeney Todd you ever are likely to see. Don't miss it. Greg Edelman and Liz McCartney are Sweeney and Mrs. Lovett. The ensemble, band and designs are astonishing. JA

—By Abarbanel, Barnidge and Morgan

SPOTLIGHT



The New Colony had a major hit on their hands in 2009 with **FRAT**, Evan Linder's promenade-style drama showing new pledges and their humiliating journey to join the college Greek system. Now FRAT is back in a commercial revival, but in a new 21+ venue above the Lion Head Pub in Lincoln Park. FRAT plays at The Apartment Lounge, 2251 N. Lincoln, Sept. 23-Oct. 22. Performances are 8 p.m. Fridays and Saturdays and 3 p.m. Sundays. Tickets are \$28.50 and available through the Greenhouse Theater Center by calling 773-404-7336 or visiting <http://www.greenhousetheater.org> or <http://www.frattheshow.com>. Photo by Anne Petersen

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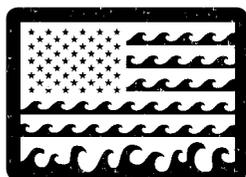


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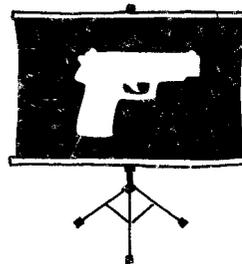


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VICTORY GARDENS THEATER

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Dancin' Feats fall preview

BY SCOTT C. MORGAN

As the fall dance season approaches, Windy City dance companies should be happy to know they have a strong advocate in Chicago Mayor Rahm Emanuel.

Now Emanuel has taken a lot of ribbing from comedians for his past ballet dance training, but what those jokesters fail to see is that professional dancers are as skilled, dexterous and dedicated as any pro-league athlete. (Now if only professional dancers were paid on the same scale as professional athletes.)

In any case, be on the lookout for dance fan Emanuel for any one of the following dance events this fall.

Hometown hitters

Cerqua Rivera Dance Theatre and **Inaside Chicago Dance** team for a new work choreographed by Wilfredo Rivera and Richard Smith called *Constant Motion* featuring live music and vocals at Millennium Park's Harris Theater for Music and Dance, 205 E. Randolph. Curtain time is 8 p.m. Sept. 24. Tickets are \$25-\$40. Call 312-334-7777.

Luna Negra Dance Theater celebrates Hispanic Heritage Month with a program celebrating globally influential Latinas called ¡Mujeres! On the bill are two world premieres by Asun Noales and Gustavo Ramírez Sansano, plus a returning favorite by Michelle Manzanales. Curtain time is at 6:30 p.m. Saturday, Oct. 1 at the Harris Theater for Music and Dance, 205 E. Randolph. Tickets run from \$25-\$65. Call 312-334-7777.

It's appropriate that **Natya Dance Theatre** is presenting Hema Rajagopalan and Krithika Raja-

gopalan's world premiere of *The Flowering Tree* at Millennium Park's Harris Theater for Music and Dance. The same theater also featured the 2008 Midwest debut of John Adams' opera *A Flowering Tree* based upon the classic South Indian folk tale of a young woman who captures the heart of a prince over her magical ability to transform herself into a flowering tree. Curtain time is 7:30 p.m. Oct. 8. Tickets are \$24-\$50. Call 312-334-7777.

Before its marathon run of *The Nutcracker* in December, **The Joffrey Ballet** turns its attention to the world premiere of Yuri Possokhov's reimagined take on the story ballet *Don Quixote*. This new staging features a live orchestra, plus a production design that includes video projections by Wendell Harrington (*Othello*, *The Who's Tommy*) to help illustrate many of the fantastical visions experienced by Cervantes' legendary Spanish knight. The Joffrey Ballet's *Don Quixote* plays from Oct. 12-23 at the Auditorium Theatre of Roosevelt University, 50 E. Congress. Tickets are \$25-\$149. Call 800-982-2787.

Master choreographer Twyla Tharp unveils a world-premiere work for **Hubbard Street Dance Chicago's** Fall Series, which also includes the U.S. exclusive performances of Nacho Duato's *Arcangelo* and the return of Johan Inger's *Walking Mad* set to Ravel's *Bolero* (back by popular demand). Performances are at 7:30 p.m. Oct. 13, 8 p.m. Oct. 14 and 15 and 3 p.m. Oct. 16 at the Harris Theater for Music and Dance, 205 E. Randolph. Tickets are \$25-\$94. Call 312-334-7777.

For parents looking for a holiday alternative to *The Nutcracker*, **Hubbard Street Dance Chicago** is reviving its new children's dance piece *Har-*



Victoria Jaiani in the Joffrey Ballet's *Don Quixote*. Photo by Herbert Migdoll

old and the *Purple Crayon: A Dance Adventure* inspired by Crockett Johnson's classic children's book. Performances are at 2 p.m. Dec. 3 and 4 at the Harris Theater for Music and Dance. Call 312-334-7777 to find out ticket prices and when they go on sale.

Giordano Jazz Dance Chicago returns to its hometown for a repertory program titled *Passion and Fire* at the Harris Theater for Music and Dance, 205 E. Randolph. Curtain time is 8 p.m. Oct. 21-22. Tickets are \$15-\$60. Call 312-334-7777.

River North Dance Chicago presents the company premiere of Daniel Ezralow's celebrated urban piece *SUPER STRAIGHT* is coming down, plus a revival of two Frank Chaves works and a suite of tangos by Sabrina and Ruben Veliz as part of its fall Chicago residency at the Harris Theater for Music and Dance, 205 E. Randolph. Performances are at 8 p.m. Nov. 4 and 5. Tickets are \$30-\$60. Call 312-334-7777.

Courtesy of Dance Center of Columbia College

This fall The Dance Center of Columbia College Chicago hosts its first two visiting dance companies at its home at 1306 S. Michigan, and two subsequent companies at Millennium Park's Harris Theater for Music and Dance at 205 E. Randolph.

Bill T. Jones/Arnie Zane Dance Company offers up two different repertory programs featuring revised seminal works from the late 1970s and early '80s choreographed by Jones with his late partner, Zane (who passed away from AIDS-related causes in 1988). Program A is at 8 p.m. Sept. 29 and 3 p.m. Oct. 3, while Program B is at 8 p.m. Sept. 30 and 8 p.m. Oct. 1. Tickets are \$35-\$40. Call 312-344-8300.

Dancing Henry V is the title of David Gordon's multimedia piece for Pick Up Performance CO(S). Inspired by Shakespeare's classic history play, the performance features prop manipulation, recorded narration by Laurence Olivier and Christopher Plummer and an ensemble of seven dancers (including New York City Ballet veteran Robert La Fosse). Performances are at 8 p.m. Oct. 13-15. Tickets are \$26-\$30. Call 312-344-8300.

Cloud Gate Dance Theatre of Taiwan returns to Chicago (appropriately in Millennium Park near Anish Kapoor's similarly named Cloud Gate sculpture) with the local premiere of Lin Hwai-min's *Water Stains on the Wall*, a multimedia piece drawing a connection between projected black clouds and Chinese calligraphy. Performances are at 8 p.m. Oct. 28 and 29. Tickets are \$25-\$65. Call 312-334-7777.

Time is running out to experience the **Merce**

Cunningham Dance Company on its Legacy Tour before it officially disbands (as per the request of the late gay choreographer). On tap are two repertory programs, with three pieces in Program A (8 p.m. Nov. 18), while Program B consists of the evening-length *Roaratorio* (8 p.m. Nov. 19). Tickets are \$25-\$65. Call 312-334-7777.

Movement at the MCA

The Museum of Contemporary Art's MCA Stage hosts a variety of visiting dance artists, some tied to gallery exhibits at 220 E. Chicago, while others are creating new works based upon artistic residencies.

Japanese-American dance duo **Eiko & Koma** perform their newest work, *Raven*, along with two early works as part of a 40th anniversary retrospective project at 7:30 p.m. Sept. 22 to 24. Tickets are \$28. Call 312-397-4010. The duo also perform the in-gallery piece *Naked* from 1 to 8 p.m. Nov. 8 and from 1 to 5 p.m. Nov. 9 (included with price of museum admission).

Faustin Linvekula/Studios Kabako performs the dance/theater piece *more more more...* future as a way to explore the history and present-day struggles of the Congo. Performances are at 7:30 p.m. Oct. 21 to 23. Tickets are \$28. Call 312-397-4010.

Dance troupe **Lucky Plush Productions** teams with physical theater troupe 500 Clown for *The Better Half*, a positive and negative meditation on what it means to be part of a couple. The performances, inspired in part by the 1944 film drama *Gaslight*, are at 7:30 p.m. Oct. 27 to 29 and at Nov. 3, 5 and 6. Tickets are \$28. Call 312-397-4010.

Choreographer **Liz Lerman** presents a new multimedia work called *The Matter of Origins*, which probes aspects of the universe in relation to science, poetry and faith. Performances are at 7:30 p.m. Nov. 10-13. Tickets are \$28. Call 312-397-4010.

More visiting companies

The **Serbian National Folk Dance Ensemble** presents *KOLO* as part of its North American tour. The performance features music, dance, and traditional costumes that celebrate Serbian culture at the Harris Theater for Music and Dance, 205 E. Randolph. Curtain time is 7 p.m. Oct. 30. Tickets are \$35-\$65. Call 312-334-7777.

Rasta Thomas' BAD BOYS OF DANCE debuted in 2007 and features hyper-gymnastic choreography mixed in with manic animated projections. Performances are at 7:30 p.m. Nov. 5 and 2 p.m. Nov. 6 at the Auditorium Theatre of Roosevelt University, 50 E. Congress. Tickets are \$30-\$72. Call 800-982-2787.

Founded in 1987, **AXIS Dance Company** stands out in the contemporary dance scene since it mixes performers with and without disabilities together to create new and thought-provoking works. Performances are at 7:30 p.m. Nov. 19 and 2 p.m. Nov. 20 at the Auditorium Theatre of Roosevelt University, 50 E. Congress. Tickets are \$30-\$72. Call 800-982-2787.



Krithika Rajagopalan in the Natya Dance Theatre's *The Flowering Tree*. Photo by Amitava Sarkar

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REMY BUMPO
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The city that works: Blue-collar drama for the fall season

BY MARY SHEN BARNIDGE

There is a kind of audience member whose evening at the theater includes dressing in the style of the play they are attending—not necessarily the full Rocky Horror Show, but perhaps a touch of lace for a Shakespeare, or a sun-ray necklace for an Aida. If you happen to be one of these, then put away your crimson velvets and black satins—indeed, anything in your wardrobe less than 15 years old—and get out your denim overalls for a fall season replete with working-

class heroes.

You want to flaunt your proletariat chic right away? Cheer on the striking cabbies and commies (this is 1935) in Clifford Odets' American classic **Waiting for Lefty** (American Blues Theatre at the Biograph, to Oct. 2; 773-871-3000), or applaud the British coal miners liberated—for awhile, anyway—by education and art in **The Pitman Painters**, by the author of Billy Elliot (Timeline Theatre, to Dec. 4. 773-281-8463). If you want music to enhance your fantasy, follow the solitary pilgrimage of a young woman in the deep south during the restless 1960s with

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The Pitman Painters. Photo by Lara Goetsch

Jenine Tesori's **Violet** (Bailiwick Chicago at the Mercury, to Oct. 16. 773-325-1700).

For every citizen who declares war on poverty, there are also those who have no choice but to surrender, the latter represented in **The Glass Menagerie**, Tennessee Williams' memoir of the family he left behind (Oak Park Festival Theatre at the Madison Street Playhouse in Oak Park, to Nov. 13. 708-445-4440) and in Carson McCullers' delta-noir **The Heart Is A Lonely Hunter** (Steppenwolf Theatre, opens Oct. 11. 312-335-1650). The hopelessness engendered by the prospect no future is not just an American phenomenon, as exemplified by Harold Pinter's urban strugglers in **The Caretaker** (Writers' Theatre in Glencoe, opens Nov. 8. 847-242-6000), impoverished Argentinians in **Evita** (Night Blue Performing Arts Company at Stage 773, opens Oct. 21; 773-327-5252), resisters of Nazis in the world premiere **Bonhoeffer's Cost** (Provision Theatre Company, to Oct. 13. 866-811-4111), and Stalin-era dissenters in the **East of Berlin/The Russian Plays** (Signal Ensemble, opens Oct. 15; 773-347-1350).

The men and women who toil for their living deserve more than heaps of weeps, however. **The Great Fire** (Lookingglass Theatre at the Water Works, opens Oct. 3. 312-337-0665) recounts the heroism of those who survived the disaster that made our city what it is today, performed in the very building that supplied the water effecting its rescue, while **Moby Dick** (Building Stage, to Oct. 30; 312-491-1369) brings to the stage the timeless conflict of whalers battling

the giant mammals on the high seas.

Sometimes, a preference for coarse fabrics and rolled seams are merely reflective of regional lifestyles: Idaho, for example—the setting for Samuel D. Hunter's family drama, **A Bright New Boise** (Live Wire Chicago at the Greenhouse, opens Nov. 12. 773-404-7336) or Kansas, where William Inge's snowbound transients find romance in **Bus Stop** (Raven Theatre, opens Oct. 16; 773-338-2177). Playgoers looking for down-home warbles will enjoy the bluegrass ditties served up by the habitués of the Double Cup Diner in **Pump Boys and Dinettes** (Theo Ubique at the No Exit, opens Nov. 26. 800-595-4849), along with the country-western harmonies of **The Doyle and Debbie Show** (Royal George, opens Oct. 11; 312-988-9000).

Fans of the literary genre dubbed "screwball tragedy," for lack of a better name, whose characters' shabby garb is mostly dictated by the need to camouflage blood, can express sartorial solidarity with the Lower East Side scruffs in actor-turned-playwright Laurence Fishburne's Riff Raff (Mary-Arrchie Theatre Company at Angel Island, opens Sept. 22; 773-871-0442), or the body-parts peddlers in gallows-humor maestro Martin McDonagh's A Behanding in Spokane (Profiles Theatre, opens Oct. 21; 773-549-1815).

If all this is still not earthy enough for you, there's always Musical of the Living Dead (Cowardly Scarecrow Theatre Company at the Charnel House, opens Oct. 13; 773-871-9046). Have you ever seen a zombie wearing fancy clothes?



Waiting For Lefty. Photo by Johnny Knight

FALL THEATER ROUNDUP

'Red' hot: Talking with theater actor Patrick Andrews

BY TONY PEREGRIN

Patrick Andrews charmed audiences this summer as Evan, the young, confused outsider in About Face Theater's smash hit *The Homosexuals*, and this fall the talented 26-year-old will undoubtedly have audiences seeing *Red* in the Goodman's production of John Logan's journey into the mind of abstract expressionist Mark Rothko.

Red is set in 1958, when New York artist Mark Rothko (Edward Gero) had been commissioned to create a series of murals for The Four Seasons restaurant in the new Seagram building on Park Avenue. While Rothko was exhilarated by the free artistic reign afforded by this project, he faced a number of challenges—including a prospective audience that he had professed to scorn. This emotionally and creatively charged event is the basis for *Red*, a two-man play that also features "Ken" (Patrick Andrews)—a fictitious young assistant and aspiring artist who must choose between appeasing his mentor and changing the course of art history.

Eventually, Rothko decided not to honor his Seagram's commission contract, and he withheld the paintings for reasons that were likely only clear to the artist himself. Today, a few of those paintings are housed in three art galleries around the world—the Tate Modern in London, the Kawamura Memorial Museum in Japan, and the National Gallery of Art in Washington, D.C.

Windy City Times caught up with Andrews dur-

ing the production's Tech Week, a notoriously chaotic time for both actors and stage crew. Phoning in from his dressing room backstage at the Goodman Theater, Andrews talked auditions, art, and activism, and why it's sometimes important to listen with your heart instead of your penis.

Windy City Times: *Red* is a two-man play and you just came off "The Homosexuals," which is obviously very ensemble-driven.

Patrick Andrews: Well, you know, I did American Buffalo and that had three people on stage, but *The Homosexuals* was most definitely an ensemble piece. For *The Homosexuals*, I had to practice or exercise my ability on stage to be an active listener. My character had a much lower arc than the other actors in the play, who, when you meet them are more fully formed than Evan, who is taking certain lessons from them. It was a great experience, and very humbling to learn about how to listen. It was a starring role that was actually a very supportive role. The payoff was slower, but if I did my job right, the audience went along with me on this incredible journey. *Red* is its own beast, you never really get a break—and that its own kind of beautiful challenge.

WCT: Talk a little about your audition for *Red*.

PA: The auditions were pretty rigorous. The characters have very passionate, cerebral discussions with each other that are very pointed, and



Rehearsal photo of Patrick Andrews.

the audition process is really about the director, Bob Falls, wanting to hear the language on us, and see if we have the ability to communicate the story the way he wanted it heard. Bob Falls worked a lot with me on the audition, which was pretty exciting and intimidating.

WCT: You obviously got a final call back. What do you remember about that?

PA: The final call back was on the Goodman's main stage, so that Bob could determine how our voices carried in the space. It was pretty dynamic to be up on Goodman stage—I've never been on that stage before. At one point, he took the water bottle out of my hand and emptied it out on stage to give me a task, and so that I would have to clean up while I was speaking in character.

WCT: *Red* explores the creative process, and the all-consuming drive that allows visionary artists to do what they do. As an actor, can you relate?

PA: Yeah, [acting] takes a lot drive and it takes a lot of patience and ambition, and a lot

of [pause], you have to be able to deal with being broke, and the realization that things might turn out at a later time, and there's not always going to be instant gratification. The actors around me that have done well and are successful have all told me it's about patience, and that it's a waiting game.

It's a tricky business—in one audition, you could land a job that could make you famous and earn you thousands and thousands of dollars, but you never know when that moment will come, or if it will come. So, it's about how you balance your life outside of the theater and how you respond to rejection and success. You need a healthy balance.

As an artist, as a painter, you spend so much time working on a canvas, for example, for a group of people to say 'yes' or 'no' to it, but how much of that do you listen to? You have to fight for your own integrity but you also have to feed yourself, that question comes up a lot in *Red*, commercialism and what does it mean to stand by your art.

WCT: As you just mentioned, *Red* is also about the struggle for an artist to accept growing fame, money, recognition for his work and still be true to his craft. Doesn't Ken, your character, sort of challenge Rothko about hanging his contemplative work in a place of consumption like the Four Seasons?

PA: Yeah, Rothko is very well off at this moment in time during which this play takes place, while Ken is just at the beginning of his career. He doesn't have a lot of money, and he doesn't get to talk about his art ever, except for a few key moments. Ken really serves Rothko as a kind of a moral leader. He basically challenges Rothko on his ethics, although Rothko ultimately has incredibly ethics—he just has a moment in his life where he is questioning how he's serving the community. Rothko's been offered this great moment of recognition, and I think we have all

Turn to page 26

BATSHEVA DANCE COMPANY

MAK' by Orad Naharin. Photo: Gadi Dagon.

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Runs through: Oct. 23

BY MARY SHEN BARNIDGE

There is a type of civilian male who yearns for the adulation accorded heroes while keeping wide of the actual experience garnering such rewards. Unsurprisingly, many of these Walter Mittys wind up as writers. Donal Davoren, the Yeats wannabe sharing a squalid room with street-peddler Seumas Shields, isn't one of these—not in 1920, with Dublin under English occupation following the 1926 Uprising, its streets patrolled by mercenary agents (called the Black and Tans, after their improvised uniforms) exercising all the lawlessness of vigilantes. How Donal's neighbors, flushed with patriotic rhetoric, come to cast him as an undercover rebel assassin remains a mystery, but when the rumors attract the admiration of the pretty girl down the hall, the meek versifier finds it to his advantage to play along.

The nobody mistaken for somebody is a staple of comedy dating to antiquity, and Sean O'Casey prepares us for a cheerful romantic romp featuring reliable stereotypes (fussy landlords, henpecked husbands, bragging cowards) representing the meddlesome fellow tenants who invade our bachelors' quarters to editorialize and emote. Right in mid-yarn, however, the dramatic tone does an abrupt turn, giving way to terror after darkness falls and, with it, the martial-law curfew threatening the citizens with random search-and-seizure operations. When Donal and Seumas discover themselves in accidental pos-

session of dangerous contraband, the solution proves to be fatal to the sole member of Donal's fan club willing to walk as bravely as she talks.

Unlike Irish playwright-successor Martin McDonagh, who juxtaposes humor and horror from the very outset, O'Casey gives us no overt warning of the whiplash awaiting us. Alert playgoers may detect hints in the accounts of events familiar to audiences at its premiere in 1923, but lost on nostalgic yankees in 2011—the latter all too ready to embrace cuddly slum-dwelling eccentrics who just happen to suffer domestic abuse, brutal harassment and untimely deaths.

Director John Mossman refuses to abet such illusion. Oh, his first act is replete with the slamming doors and offstage uproar associated with broadly drawn personalities, but each actor in this Seanachai production has scrutinized O'Casey's text in surgical detail to convey the often-unpleasant complexities behind the initial jollity. Nor do they gloss over the injustice of foreign troops bullying innocents forced to become martyrs. The results leave us shaken and outraged, contemplating the contradictions of civil disorder in a fickle universe.



Shadow of a Gunman. Photograph courtesy of Jackie Jasperson

ANDREWS from page 25

met that kind of challenge, at one point or another, where we strive to be the best version of ourselves. We ask ourselves, 'if I do this, will it aid me in my overall journey or do

we all go through, aging, career, family, and moments where we freeze up because change is terrifying.

WCT: You mention that change can be unsettling, which makes me think of the evolution of your character in *The Homosexuals*. You've already touched on how your



Patrick Andrews and Edward Gero rehearse a scene from *Red*, directed by Robert Falls.

I need to take a step back? Is this simply my ego talking, or is it my heart, or is this my dick talking?"

WCT: The 2010 Broadway production of *Red* received approval from the Rothko estate to recreate some of the murals on stage. Talk a little about the Goodman's set design for this production.

PA: The Goodman has an incredible artistic team that puts together these amazing atmospheres and spaces. There are representations of actual Rothko paintings, and they are actually characters in the play. The ritual of creating art is also very much a character in the piece, for most of the play we are in the work, making the canvas, stirring the paint or painting—so, that's been a beautiful challenge finding the rhythm of all of in the work.

WCT: Part of your role as Ken is to challenge Rothko's dismissal of Andy Warhol and Jasper Johns.

PA: Yeah, the late '50s was a very exciting time for art and culture. There were lots of shifts happening, and the play does speak to this shift of focus in visual art from abstract to pop art. Rothko has a hard time passing the baton, and Ken is there to help remind him that he had to do the same thing at the beginning of his career. It's about the cycles

experience in *The Homosexuals* influenced you as an actor, but how did it impact you as a gay man?

PA: As a gay man, I got to speak to the things that are important to me, and I got to touch them. I got the chance to make out with a man, passionately, on stage. I got to live out my impulses as a modern queer person in front of an audience, and that's an opportunity that you don't often get as an actor. You know, it felt like it was activism and action every night, having the marquee we had in the middle of Lincoln Park.

WCT: Following its Chicago engagement, *Red* travels to Arena Stage at the Mead Center for American Theater in Washington, D.C., where it will run Jan. 20-March 11, 2012. Are you traveling with the production as well?

PA: I am! I'm very excited! Sometimes, when a production travels, you get stuck in a city that is less than ideal, so we're really lucky to be going to D.C. As a young adult who has opinions—to be in the nation's capital is a great opportunity for me.

Opening Night for *Red* is Sept. 27, and the production runs through Oct. 23 in the Goodman's Albert Theatre. Tickets are \$25-\$84 (prices are subject to change).

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— *Chicago Sun-Times*



The Pitmen Painters

THROUGH DECEMBER 4

at TimeLine, 615 W. Wellington (773.281.8463)

by LEE HALL | directed by BJ JONES

The triumphant true story of a group of British miners who start experimenting with painting and soon build a body of work that makes them the unlikely of art world sensations.

"[This] earnest, moving and unpretentious production will, I suspect, be a very big hit."

— *Chicago Tribune*

Gay revue 'Pinque Pony' opens Sept. 30

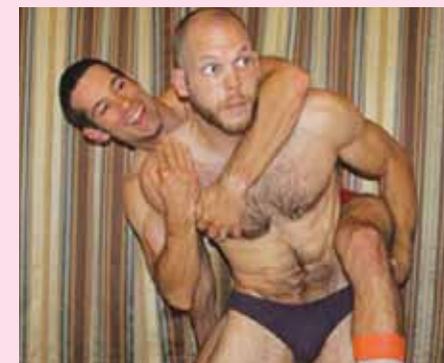
"Sex, skin and tragic lady characters are invading Second City's Donny's Skybox Theater" in the form of Pinque Pony, a two-man sketch comedy revue created by real-life couple Andy Eninger and John Loos, according to a press release.

The release also describes Pony as "a glamorous bitch-slap to the confines of traditional gay comedy and relationship-based shows."

The show opens Friday, Sept. 30 at 10:30 p.m. and will run every Friday through Oct. 21. Second City's Donny's Skybox Theater is at

1608 N. Wells, on the fourth floor.

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THEATER REVIEW

The Pitmen Painters

Playwright: Lee Hall

At: Timeline Theatre at Baird Hall
in the United Church of Christ,
615 W. Wellington Ave.
Phone: 773-975-8150; \$32-\$42
Runs through: Dec. 4

BY MARY SHEN BARNIDGE

Art was once a consumer product manufactured for the privileged, reflecting their world view (consider Shakespeare's "rude mechanicals"). The waning of autocracies during recent centuries ushered in commoners as romanticized heroes of fiction, but not until government grants replaced private patrons as the financiers of culture do we see a proliferation of sermons on the value of the arts as a means of improving the quality of life for *all* segments of the population.

Lee Hall's play recounts the progress of a coal miners' fraternal organization in 1934, whose members, despite toiling 10 hours a day, are determined to improve the quality of their lives. To this end, the Worker's Educational Association has hired a teacher to school them in Art Appreciation. The young tyro assigned the task quickly abandons his slide-lecture on classical theory, instead instructing his pupils to make their own art, their depictions of life as they know it providing material for analysis according to the aesthetic principles he is equipped to impart. None of them anticipate a wealthy London collector expressing an interest in their efforts—attention leading to an exhibition of what is now dubbed the "Ashington Group."

If this was a homily on the flowering of hitherto-undetected talent, the play would



The Pitmen Painters. Photo by Lara Goetsch

conclude with the miners basking in their newfound fame and presumably living happily ever after. That's not the story that Hall wants to tell, however, and so we continue on as the humble working men (women, too, represented by the waitress who moonlights as a life model) confront the mixed opportunities offered by their sudden notoriety: shall they flee the economic hardships of their labor—and with it, the community engendered by their heritage—for the liberation of painting full-time at the whim of fickle patrons? Art can lift a person up from—or, this case, out of—the ground, but *then* where do they go?

These are a lot of weighty ideas to put into the mouths of provincial rustics (did I mention the discussions of art's operative process and social dynamic?) but director B.J. Jones has assembled a cast of actors capable of projecting individualized conviction—whether that of sturdy Geordie colliers or effete city-dwellers—to forge unforgettable characters of depth far greater than the facile stereotypes of sentimental allegories.

THEATER REVIEW

Chalk & Saltwater: The Ladder Project

Playwright: John Pierson and company

At: The Neo-Futurists, 5133 N. Ashland

Tickets: 773-275-5255;

<http://www.neofuturists.org>; \$15

Runs through: Oct. 22

BY JONATHAN ABARBANEL

The Neo-Futurists long have been a go-to destination for inventive theater, and their latest world premiere is no exception. Viewed at a late rehearsal at which revisions still were being made, it was somewhat chaotic but demonstrated a delightful assortment of theatrical devices and techniques. Chalk & Saltwater: The Ladder Project incorporates elements of improvisation, live music, direct narration, living newspaper, docu-drama, randomness, video projections, a play-within-a-play and stories-within-the-story. It's not inaccurate to call it a *mélange*, collage or kaleidoscope.

The wide-ranging and wild meta-theatrics of the work are in the service of an appropriately odd-ball story: that of one of the greatest flops in American theater history, a dreadfully-reviewed 1926 costume epic about reincarnation called *The Ladder*, which nonetheless ran on Broadway for two years because its producer saw it as part of his personal spiritual vision. That producer, Edgar B. Davis, was a capable nutcase who made and lost fortunes in rubber and oil, consulted with psychic Edgar B. Cayce and believed God called him to become President. The *Ladder* was part of the plan, and so he poured

into the show—and lost—the 2011 equivalent of \$20 million.

I don't know if this bizarre tale will have wide appeal, although theater folk should find it a blast as its narrative features such figures as actor and producer Antoinette Perry (after whom the Tony Awards are named), critic Brooks Atkinson and journalist and personality Alexander Woollcott among others. It also incorporates scenes from *The Ladder* itself, some of which never have been seen publicly, and which will vary from night to night.

What is missing, however, is a clear reason why, as in "Why tell this story?" It smacks of a fascinating obsession director John Pierson stumbled upon while initially on his way to something else. The show is framed as an investigation of failure, but the framing device doesn't seem inherent in the topic, which seems more odd than instructive.

Pierson and cohorts would be more successful to position the work as a patchwork exploration of the American character at the beginning of what is now called *The American Century*, with outsized personalities molded by ambition, obsession, spiritualism and the conflicting forces of waning Victorianism and rising modernism. Hey, it's all there anyway, and in a rather entertaining harlequinade although not one in which you will focus upon, or sympathize with, anyone in particular. Consider it an American carnival and it could be your barrel of oil.

The show represents a vast amount of honest-to-God research and investigation on the part of Pierson (who's idea it was originally) and his seven-person cast over an 18-month period. American theater historians should note and thank them for this authoritative work.

THEATER REVIEW

Sophocles: Seven Sicknesses

Playwright: Sean Graney after Sophocles

At: The Hypocrites at

Chopin Theatre, 1543 W. Division St.

Phone: 773-989-7352; \$36

Runs through: Oct. 16

BY SCOTT C. MORGAN

After Oedipus Rex gouges his eyes out in the classic Greek tragedy named after him, who cleans up the mess? And when Philoktetes needs to amputate his infected and stench-generating foot, who should he turn to?

Leave it to director/playwright Sean Graney to answer these questions by reimagining the seven surviving plays of master Greek dramatist Sophocles in a hospital setting for *The Hypocrites'* very enjoyable *Sophocles: Seven Sicknesses*. Then throw in two watchful and occasionally wisecracking nurses (Sarah Jackson and Shannon Matesky) to function as the Chorus, so there is staff on hand to clean up copious amounts of spilt stage blood.

If Graney was aiming to make musty old Greek dramas feel alive and relevant, then he thunderously succeeds with his cheeky and irreverent spin on Sophocles. Don't let the show's long running time of more than three hours deter you from going.

The seven condensed plays speed by over the course of three acts, which are smartly grouped around themes of honor (lost, found and abandoned). As a major bonus, *The Hypocrites* even provide food after Act I. (Sultan's Market was the tasty all-veggie opening night caterer.)

Graney's large and versatile cast members throw themselves into their roles with a fine balance of winking at the sometimes extreme absurdity of the situation while also playing the drama deadly serious. This approach is welcome from the usual pomposity applied to producing classical Greek drama, and well suited for sarcastic audiences of today (the



Sophocles:
Seven
Sicknesses.
Photo by
Matthew
Gregory
Hollis

full-view bloodletting is also a retreat from classical Greek drama where the gory violence usually happens offstage).

Great character work abounds. For the women, Erin Barlow's pink and prissy Chrysothemis and Lindsey Gavel's aggressively confrontational bag lady Blind Seer both hilariously stand out, while the pushy Dejanira and Clytemnestra of Tien Doman are both bitterly extreme.

Among the men, Robert McLean's Philoktetes and Geoff Button's Neoptolemus are very endearing, while Jeff Trainor as Oedipus and Walter Briggs—as both a dying Herakles and crazed Ajax—lay on the dramatics. Thoughtful and controlled performances come from Zeke Sulkes, Ryan Bourque and Maximilian Lapine.

The ancient and the modern are amusingly and often insightfully blended together design-wise, with Alison Siple's costumes running the gamut from 1950s American housewife to Soviet superpower might. Alas one major design flaw is the Chopin's basement support beams that get in the way of Tom Burch and Maria Defabo's otherwise ingenious set. The audience is given permission to move about to get better views (though few seemed willing on opening night).

Sophocles: Seven Sicknesses is a compelling mash-up of classical Greek drama and manic modernity. Best of all, *The Hypocrites* make these thousands-of-years-old tales fresh and fun.

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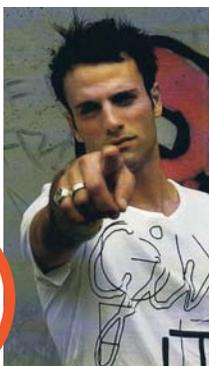
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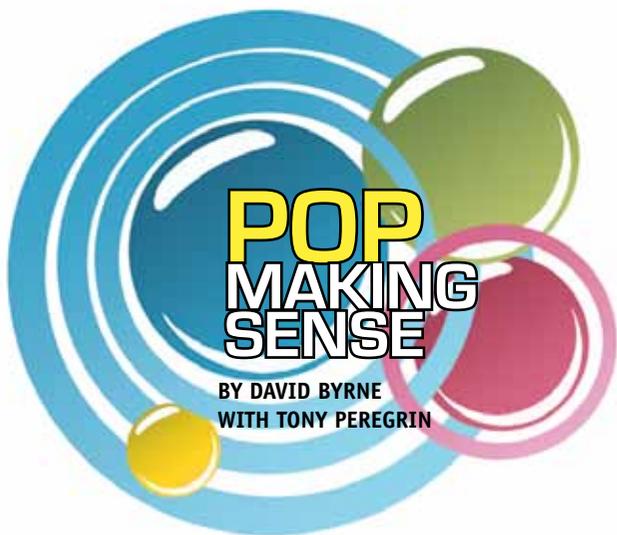
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POP MAKING SENSE

BY DAVID BYRNE
WITH TONY PEREGRIN

ing publicity stunt antics Madonna did 20 years ago. On her debut, Perfectionist, Kills brings forth edgy electronic-inspired pop music. The excellent opener "Wonderland" has her singing, "I don't believe in fairytales, but I believe in you and me." She then twists a classic nursery rhyme on "Break You Hard" with the lyrics "Johnny Boy, it's time to take it like a man, kiss the boys and make 'em cry." The set's standouts include the very catchy "Free" with Will.i.am and the 2010 single "Mirrors."

Kills has toured with Robyn and Katy Perry. Expect the fiercely talented Kills to be a highly sought after collaborator. She already has guest spots on albums by LMFAO, Frankmusik and Far East Movement.

On Nothing But the Beat, **David Guetta** recruits an all-star guest list of artists to join his trademark, popular club sound. Nicki Minaj secures her spot as a pop diva on "Turn Me On." Chris Brown pairs with Lil Wayne on "I Can Only Imagine" and Akon reunites with Guetta on "Crank It Up." Both tracks would fit perfectly in any given nightclub scene on Jersey Shore. Chicago's darling, Jennifer Hudson, and British artist Jessie J. show off their vocal prowess on their respective cameos "Night of Your Life" and "Repeat." However, it is Sia who steals the show with the epic and energizing "Titanium."

Sorely missing on Nothing But the Beat is Guetta's frequent collaborator, the openly gay Chris Willis. Willis' soulful vocals made "Love Is Gone" a worldwide hit.

I never tire of **Richard X's** sampling of the funk classic "Ain't Nobody" by Rufus and Chaka

Lady Gaga boldly attended the MTV VMAs as her male alter ego, Joe Calderone. The "Paparazzi" singer stayed in character the entire evening, even contemplating planting a kiss on Britney Spears, as Madonna had done in 2003.

In the video "You & I," Calderone makes an appearance and kisses a piano-playing Gaga. Sound familiar? In 1983, **Annie Lennox** portrayed a blonde cabaret singer who engages in a kiss with her male counterpart in "Who's That Girl" by Eurythmics. Lennox's smooch was done with splicing stills at the end of the clip.

Once again, Gaga got caught aping the previous generation. At a concert in Australia, Gaga was on stage as a mermaid in a wheelchair. Bette Midler took to Twitter and reminded Gaga that she has been doing the Delores DeLago mermaid character since the '80s. The 25 year-old told Access Hollywood, "I had no idea that she did that and I am a huge Bette Midler fan." Really? Even a mild Midler fan would know that. Just hire me as a consultant; I'll help you out.

Natalia Kills might be cast in Gaga's shadow with her sound and her image, but not for do-



Star Anna.

Khan. The references to yesteryear's goodies still pop up as the British producer helms Will Young's comeback vehicle Echoes. The album's lead single, "Jealousy," starts off slowly; then a soft beat kicks in, bringing in bright dose of sunlight. In the accompanying video, Young shoots a look to the camera while serving Flashdance realness with an exposed shoulder under his sweatshirt during the first chorus. "Hearts on Fire" has traces of early Massive Attack's percussion arrangements and "Happy Now" slightly recalls the overlooked "74-74" by The Connells. A toe-tapping disco beat kicks in on "I Just Want a Lover" and "Good Things."

Young teamed with Groove Armada last year for the fantastic "History." Fans of fellow gay crooner Darren Hayes formerly of Savage Garden should check out Echoes, which is out now as an import.

Star Anna and the Laughing Dogs beams brightly with the third outing, Alone in This Together. The set kicks off with heartwarming barroom rock on "Shine." But on "Just Leave Me There," she is broken down and hopeless, carrying on about having "nowhere else to go." The organ and drums on "High Water" are simply heaven-sent. Star Anna—yes, that is her real name—sings with a fiery passion, beautifully blending the styles of Americana rock favorites Brandi Carlile and Lucinda Williams, as heard on

the terrific title track.

Find out why members of Pearl Jam and Guns n Roses are raving about this phenomenal artist from Washington, as Star Anna and the Laughing Dogs will take to the stage at The Space, 1245 Chicago Ave., Evanston, Saturday, Sept. 24.

Beloved singer-songwriters **Dar Williams** and **Joan Osborne** are touring together with a stop on Thursday, Sept. 29, at the Park West, 322 W. Armitage. On the heels of her massive crossover hit "One of Us," I fondly remember Osborne appearing on the VH-1 show Duets with Melissa Etheridge. Together they sang "Bring Me Some Water." Williams won my heart with her dreamy remake of Pink Floyd's "Comfortably Numb" with Ani DiFranco.

Allegedly, 18 year-old **Miley Cyrus** has been spotted bringing her "Party in the U.S.A." to Chicago, including to the gay bars on Halsted. Yes, we have seen something similar already when former child star Lindsay Lohan partied her way into the tabloids but managed to continue to release subpar records in between dreadful films and having public spats with her parents. Granted, many go through a phase at that age and feel like they "Can't Be Tamed." It must be Disney Channel programming.

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NUNN ON ONE: MUSIC

Singer Werner to perform intimate gig in Chicago



BY JERRY NUNN

Susan Werner is a singer/songwriter with a contemporary folk bend to her music. This industrious pioneer came to Chicago from Iowa. Her music has crossed barriers from jazz to religious with an agnostic's point of view. Her latest album, *Kicking the Beehive*, brings the performer to play at the Auditorium Theatre. Windy City Times talked with her before the show.

Windy City Times: Hello, Susan. How are you on this beautiful day?

Susan Werner: It is a beautiful day. I think I will ride my bike down to the lake on the North-erly Island. There is a path that, for about a quarter mile, you have the city to yourself.

WCT: What area of the city do you live in?

SW: We live right downtown in Streeterville.

WCT: How long have you lived in Chicago?

SW: Eleven years. Before that I lived in Phila-

delphia for about 15 years. I grew up in Iowa. I always wanted to get back within driving distance of my family and Iowa. This really feels like home to me. I think it is the same for many people from the Midwest.

WCT: You tour a lot, from what I read.

SW: I am gone a lot. I thank God for South-west Airlines because I can get everywhere that I need to get to. The bad news it is a small plane and everyone is packed in now.

WCT: This show at the Auditorium Theatre should be intimate.

SW: I have played this particular kind of show two or three times now. When I tell people in town that I am playing the Auditorium they nearly fall over. They think I have 3,000 fans in one place! [Laughs]

For this show we put the table and chairs on the stage so it is cabaret seating. Our little stage is at the lip of the big stage. So you are sitting onstage looking back toward the seats. To sit there and experience the glamorous view that famous people like Janis Joplin and Jimi Hendrix had—now, you can get it too.

WCT: It is 1940s style.

SW: Yes, it is tables with table clothes and two bars. By the time we start you can be well-lubricated.

WCT: What other venues have you played in town?

SW: I have played Old Town School of Folk Music, and Schubas is where I really started playing in Chicago. I have played Space in Evanston a couple of times. That is a really nice new venue up there. There is not a bad seat in the house.



Susan Werner. Photo by Asia Kepka

It's a nightclub for grownups.

WCT: I have heard great things about it.

SW: One the things that make the Auditorium show great is that I will have my band with me. Trina Hamlin is probably one of the world's best harmonica players. She brings the house down plus she plays the drum kit at the same time. She is a one-woman hurricane. I will also have Natalia Zuckerman, who plays bass. It is a virtual wall of women.

WCT: How is the new album different from the others?

SW: I try to make every project different from the one that came before. There is great energy in doing something new. For me that is the carrot, to find a new style and master it. I did a Cole Porter project in 2007. I did a gospel project for agnostics. In 2009 I did chamber music. This last one came from a trip I took down the blues highway. It was from Memphis to Mississippi. I was hanging out there and soaking in the music. It made the blues real to me. I would recommend that to any fan of music. I think you need to see the landscape. Have you done it?

WCT: Well, I am from Tennessee.

SW: Dude! This record was made in Nashville. It was produced by Rodney Crowell. Vince Gill came in and sat in. He is the honorary mayor of Nashville.

WCT: I just heard how supportive Vince is from LeAnn Rimes.

SW: He is all about the music. He just wants people to make good music. Keb Mo came in and sat in also. If you make it into this inner circle in Nashville everyone gathers around you and wants to make something wonderful. Good music is the religion that everyone agrees on in Nashville. It has the largest bible producing area and home of the largest adult bookstore.

WCT: [Both laugh.] Don't you love that?

SW: It is fantastic.

WCT: I grew up in that, in the closet.

SW: You were lost like a rocket, friend. It is opening up like much of Tennessee. I have a friend who is head of the LGBT network in Memphis. The South is changing. Those of us that grew up in a conservative space came out with momentum. Hopefully we aim that toward a lot of other people. My favorite places to play are blues towns and red states.

WCT: You can make a difference in places like that.

SW: You feel very useful. Some of things I say can be confirming when someone is a minority. Eureka Springs, Ark., has a Christian theme park up on the hill. A giant Jesus statues looks down over the valley. But the valley is an arts community and has the largest gay-pride parade in Arkansas. It is fabulous!

WCT: How do you feel about other out musicians, such as Melissa Etheridge or Indigo Girls?

SW: They are the pioneers, anyone that went through the windshield. They were a hero and changed the road for everybody else. Someone that is very important to me is Joan Armatrading. I did two tours with her. She played the hell out of a guitar before any woman had done that. She is so deeply musical.

Purchase your tickets at <http://www.auditoriumtheatre.org> or call 800-982-2787 for the Saturday, Sept. 24, show at the Auditorium Theatre, 50 E. Congress Pkwy.

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NUNN ON ONE: MUSIC

Natalia Kills on Perez Hilton and 'Acid Annie'

BY JERRY NUNN

Natalia Kills is the newest English pop princess to burst onto the scene. She has regularly been performing in Chicago at such venues as the Metro, Allstate Theatre and Roscoe's Tavern on her own as well as supporting such acts as Ke\$ha, Robyn and Katy Perry.

Her first full-length album, *Perfectionist*, has just been released and she talked with *Windy City Times* about it.

Windy City Times: Hey, Natalia. It was great meeting you face to face at the *Borderline Music* signing the other day.

Natalia Kills: Thank you, I loved it. There is nothing quite like meeting people face to face that relate to your music. It makes it all make more sense.

WCT: Record stores don't do signings like that anymore.

NK: Record stores don't look like that or function like that anymore. If other record stores looked like earthy mom and pop record stores like that one then people would remember how special music really is.

WCT: You have been living in the United States for a little while now. You are from England, correct?

NK: I am English. I have actually only been living here for about two and half years now. I am moving to New York in about five weeks from now. I am excited because I miss home so much and there is nowhere quite like Europe. America is definitely a different country even though the language is the same. I feel like if I move to New York I will feel like a Londoner again even though I am not in London.

WCT: I heard you mention the other day that you used to be a waitress.

NK: Yes, I have had a few odd jobs. I did some interior designing. I used to teach drama.

WCT: You wrote "Free" during that time.

NK: I did. I started writing it way before but that is where I finished it. That is when I wrote the chorus. I started writing it when I was about 18.

WCT: How did Will.i.Am become connected with it?

NK: I had made a demo that was like "Free" called "Shopaholic." That was when I first started writing the ideas for free. I put a bit of it on MySpace. I had written for soundtracks for movies and television shows as well. Perez Hilton had blogged about me and suddenly I had 2 million plays and was number one on the MySpace unsigned charts. I thought, "Fuck it. I am just going to take a risk."

I quit my job without even telling them and got on a plane. I went to Hollywood and where I knew Perez would be. I met many producers who wanted to sign me. I had meetings with record labels and flown all over the U.S. from Miami to Atlanta. Will was one of them and I got the most genuine vibe from. He never talked about money or sales or number ones. He talked about music and messages, having fun and being yourself. When people told me I would sell millions I always thought that is not why I make music.

WCT: Perez has a whole music component to his blog.

NK: I like how Perez supports artists and will still say it if he doesn't like a song. He will say if they have done something that is total garbage. He's not a schmoozer. He won't tell someone



Natalia Kills. PR photo

they are amazing when they are not. People get him wrong sometimes but his opinion is genuine. Either he likes it or not whether he is friends with you or not.

WCT: What is your song "Acid Annie" about?

NK: I wrote that song to my former self. I have never said that out loud and I feel a bit weird. It is to who I used to be—the 17-year-old me crying on the kitchen floor sneaking and trying to find text messages on my boyfriend's phone. I was trying to find out if I was going mad like he said I was or I was right and he was doing all of these horrible things. I wrote it to myself to get up off the kitchen floor and stop being a fucking psycho! To get it out of my system and start living life again, stop being affected by someone else in your life.

WCT: We have all had that moment of going through our boyfriend's personal things to prove a point.

NK: Yes but it is so ridiculous, though. I go through it and find something every time! It

baffles me because I was either extremely stupid or now I am extremely smarter for having been through it. I can't figure out which one it is, whether it is stupidity or naivety. I would always find something like a letter or a napkin with someone's name on it. It is so fucking stupid. I can't believe how I was. People used to call me a Bitter Betty. I would say, "This is not bitterness; I am not a fucking lemon. It is more than bitter. It's acid." Acid destroys things bitter is just sour. So I wrote to myself "Acid Annie, don't be bitter for the rest of your life."

WCT: It is your own saying. I have never heard it before.

NK: No, I never heard it either. I don't even know where it came from, to be honest. Sometimes I have these little ideas and they make no sense but when made into the full the idea suddenly it does. It is so weird how the brain works.

WCT: You wrote a song called "Heaven" for your grandfather.

NK: Yes. It is produced by Kanye's producer Jeff Bhasker. He did Beyonce's 4 album. He did the Jay-Z/Kanye album. Watch the Throne. He did most of my album. He is my main producer.

WCT: I have seen you open for Robyn two times and Katy this time. When are you doing your own thing?

NK: I start [soon] with my own headline tour in Germany. It is smaller venues. I think the capacity is between 500 and 1,000. They will be small intimate gigs. I am very excited for that. I am going to Austria and Poland. I will be in the U.K. and then back to the U.S. I actually really love opening for people because it is nice that people are expecting to see one show but they get a nice surprise with something beforehand. I really like it, especially Katy's crowd. I had a lot of fun opening for Bruno Mars and Ke\$ha as well over the past six weeks. I have been touring!

Follow her @nataliakills on Twitter and on her website, <http://www.nataliakills.com/splash>.

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KNIGHT AT THE MOVIES

BY
RICHARD
KNIGHT, JR.



**Bill T. Jones:
A Good Man.
Photo by
Paul B.
Goode**

Bill T. Jones: A Good Man; film notes

By all reports, Fondly Do We Hope ... Fervently Do We Pray—the Abraham Lincoln-themed dance piece by the Bill T. Jones/Arnie Zane dance company that debuted at Ravinia in 2009—was a wildly mixed bag, an overstuffed mass of good and bad. However, that's not the case for the creation of dancer/choreographer Jones' complicated work, as seen through the viewfinder of directors Bob Hercules and Gordon Quinn in their documentary **Bill T. Jones: A Good Man**. It's brilliant.

The Ravinia Festival commissioned Jones to create the piece to celebrate Abraham Lincoln's bicentennial; the cameras follow him from the beginning of the process up to the work's debut, as he is seen pacing backstage when the lights dim. At the outset, months earlier, he arrives in downstate Springfield for a tour of the familiar Lincoln sites. Jones, an African American, is visibly moved by what he sees and he speaks passionately about the heavy burden of trying to incorporate the complexity of his feelings about

Lincoln, including the president's place in history, into the work.

After a period of research with Janet Wong, his associate artistic director, the work begins. In rehearsal, Jones equates the Black struggle for equality with same-sex marriage and immigration, and with a profundity that is part of his everyday discourse comments, "All that I humbly ask is that I be allowed to participate in a world of ideas." (Interestingly though, especially in light of Jones' own queer artistic identity, Lincoln's purported gay sexuality isn't one of them.) As we watch Jones wrestling to pull together the different pieces—creating the steps alone in improvisation (captured on video by Janet Wong, his devoted number two), offering input to the composers, directing the actors and ruminating on the importance (or lack thereof) of the piece at hand—we are privy to a commanding figure who is powerful, magnetic and deeply sensual.

"Bill's a fire," Wong says at one point, and we see what she means when Jones doesn't get what he's looking for from his dancers and musicians. However, he's not a screamer or a diva (at least not that we can tell)—just an artist with high standards who rightfully expects the same level of commitment from his fellow artists. "I'll be a story that they'll tell at dinner," he remarks about members of his own company with razor

sharp insight, "But I'll be vivid."

The film doesn't offer a lot of Jones' own background (which one hungers for), veering instead into a mini-tribute (with marvelous clips of past performances) to Arnie Zane, Jones' lover and dance partner who died in 1988. Also, we see the resulting Lincoln piece only in tantalizing segments as the finishing touches are put on the work at Ravinia and snatches of the actual performance. However, those are quibbles. In examining this enigmatic artist, Hercule and Quinn have created a mesmerizing portrait of a great American artist—and a queer one to boot. This film is highly recommended.

The film, produced by Chicago-based Kartemquin Films is having its premiere at the Gene Siskel Film Center, 164 N. State St., on Friday, Sept. 23. The filmmakers—along with cinematographer Keith Walker, editor David E. Simpson and members of Jones's dance company—will be present for a post-screening discussion moderated by Ravinia Festival President Welz Kauffman following the 7:45 p.m., Tuesday, Sept. 27 screening. <http://www.siskelfilmcenter.org>

Of related interest: Self-described "social architect" and filmmaker Cleo Manago has produced the thought-provoking short film **I AM A MAN: Black Manhood & Sexual Diversity in the Black Community**, which documents a town-hall meeting in Harlem organized and presided over by Manago, the Rev. Al Sharpton and other panelists familiar with the topic of African-American gender politics. The 36-minute film raises interesting questions about the stereotyping and marginalization of Black men (including celebrities) in both straight and gay culture through the use of archival footage and the lively, insightful discussion of the participants. The film can be watched for free online at <http://vimeo.com/27859721> and is available for private organizational screenings and discussions by contacting Manago at cleomanago@gmail.com.

More queer artists: Two disparate but altogether entrancing movies that focus on gay artists are now available on DVD/Blu-ray. **Bill Cunningham New York**, one of the year's most delightful documentaries, is a portrait of the artistic and

energetic New York Times fashion street photographer/society chronicler that is out from Zeitgeist. In addition to the delightful film, the disc has a slew of wonderful extras—deleted and extended scenes, an essay booklet, etc.—that further illuminate the elusive personality of its energetic subject.

On an altogether different level is queer icon Jacques Cocteau's sumptuous and mystical 1950 effort **Orpheus**, the auteur's variation on the classic Greek myth that has been released in a stunning new edition from Criterion. The film stars Cocteau's one-time lover and muse Jean Marais as the poet who travels to the Underworld in the company of Death (personified by the beautiful but icy Maria Casares). The film, a triumph of the French cinema, has long influenced gay artists (including the Smiths and Pet Shop Boys) and has been meticulously restored and comes with a raft of extras, typical for Criterion.

Film notes:

—**The Boys in the Band**, Hollywood's first (1970) mainstream look at male gay culture and the subject of the recent documentary *Making the Boys* (debuting on DVD this fall) will have a rare theatrical screening on Sept. 23 at the Gene Siskel, 164 N. State St., as part of its series focusing on movies set in apartments. <http://www.siskelfilmcenter.org>

—**Oak Park PFLAG** is presenting a documentary film series focusing on issues pertinent to the LGBT community on Sunday afternoons in October in the Veteran's Room at the Oak Park Public Library (834 Lake Street, Oak Park). The 2:30 p.m. screenings are free and open to the public. The line up includes *Gen Silent* (Oct. 2), *Bullied* (Oct. 9), *Getting Out* (Oct. 16) and concludes with two short films, *No Dumb Questions* and *Just Call Me Kade* (Oct. 23). Historian and film buff Doug Deuchler is the emcee for the screenings which are being co-presented by Oak Park PFLAG and the Oak Park Public Library. Phone the PFLAG Council of Northern Illinois at 630-415-0622 for further information.

—Early warning: The Chicago History Museum's year-long exhibit *Out in Chicago* teams up with Roosevelt University to present **Beyond Brokeback**, a celebration of the LGBT 2005 classic *Brokeback Mountain*. The daylong celebration includes a 2 p.m. screening of the Oscar winning Ang Lee film followed by a 4:35 p.m. panel discussion with makers of the movie and a 5:35 p.m. staged reading with music of messages, essays and poetry that have been inspired by the film. The event takes place Saturday, Nov. 13, at the Auditorium Theatre, 50 E. Congress Pkwy. Further info: 312-922-2110. Advance tickets available at <http://www.ticketmaster.com>

Check out my archived reviews at <http://www.windycitymediagroup.com> or <http://www.knightatthemovies.com>. Readers can leave feedback at the latter website.

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NUNN ON ONE: TV

Kathleen Robertson on '90210,' 'Boss' and Gus Van Sant

BY JERRY NUNN

Kathleen Robertson graduated from Clare Arnold in Beverly Hills 90210 to making a new series in Chicago. The upcoming Starz Channel show *Boss* has been filming all over town and is preparing to premiere in October. Kelsey Grammer plays the Chicago mayor though the eight episodes with Kathleen as his aide.

Windy City Times visited the set to talk about the show to the talented actress.

Windy City Times: Hi, Kathleen. Happy birthday!

Kathleen Robertson: Thank you.

WCT: How did you celebrate?

KR: I worked!

WCT: Are you having a cake?

KR: My son is turning 3 tomorrow so we are going to do a double party.

WCT: I did some extra work on *Boss* already. I was in the background when you filmed at Lincoln Park. I got the behind the scenes with you driving up in the car.

KR: I remember. I was driving up on the hill. The filming has been great.

WCT: Tell me about your character, Kitty O'Neil. You are an aide to Kelsey, correct?

KR: Yes, I am his right hand man so to speak. I am his speechwriter and been with him for eight years. I am his advisor and confidant. My life is my job and my life is him. I'm single and I don't have any friends. My entire universe revolves around this world and this man. It all starts to crumble around me.

WCT: You and Kelsey are not love interests in the show?

KR: Oh gosh, no. He's married to Connie Nielsen. She plays his wife.

WCT: As an extra sometimes you don't know what is going on as far as the plot.

KR: No, I am involved with someone.

WCT: Oh, I remember now. He's a cutie.

KR: Jeff Hephner plays Alex Zajac. He's a state treasurer and running for governor. We are supporting him and backing him to run for governor. He's married and has two kids.

WCT: The plot thickens. What led you to get on this show?

KR: Gus Van Sant is one of the executive producers and he directed the first episode. I have always been a huge fan of his. When I first heard he was going to do a television series I immediately jumped at the chance to become involved in it. I met with Farhad Safinia, who created the show. I just loved the script, the role and here I am.

WCT: I was hoping to see Gus when I was there.

KR: Yes but he is the producer so he is around. He directed the pilot, set up the look, chose everybody, and the crew. His voice and vision is still very much a part of the show.

WCT: Mario Van Peebles was there when I was.

KR: He directed two episodes. He was amazing. It was fun to work with him because he is an actor.

WCT: He seemed very laid back.

KR: He is, and is very good with the actors.

WCT: Who are the other directors?

KR: We are doing eight episodes in total. Gus did one, Mario did two and Jim McKay did a couple. All the directors were hand picked by Gus. He chose the directors based on various reasons. We don't know who is directing the last one.

WCT: A mystery! How is Chicago treating you?

KR: Great. I have never been here before and from L.A. I have been here since May with a month to go.

WCT: There are long shoots sometimes.

KR: Tonight, we will probably be here until 3

a.m.

WCT: You were *Scary Movie 2*. You were completely different and got to be a little naughty.

KR: I was.

WCT: How was it being on *Beverly Hills 90210*?

KR: I'm Canadian. It was my first American job. It was first big thing and exposure to being a part of something that was big at the time.

WCT: It has a huge following.

KR: Yes, it was immediate make-it-or-break-it time.

WCT: Another great director you worked with was Gregg Araki.

KR: I was in a couple of his films.

WCT: You played a purple-haired lesbian!

KR: Yes, I did. [Laughs] Gregg is one of the few filmmakers that are doing that style. Everyone else at some point has to sell out and go do something else but he manages to maintain such a level of creative freedom. His movies are his movies and nobody else can make movies like

Gregg. Every detail is him. He writes, shoots and edits them. He's a treat to work with and I want to work with him again. I keep bugging him, telling him to write me something.

WCT: I love the music he puts in the movies.

KR: Ridiculous soundtracks, the best!

WCT: For the future you are producing *Your Time Is Up*.

KR: I write it and I am producing it. It is the first thing I ever wrote and I sold it, which was shocking. I figured I would have to write many things before someone would buy it. Everyone was pleasantly shocked and surprised when we sold it. I wrote it for myself then *Boss* came along and I wanted to this. It is on pause right now. I will be moving forward with it eventually.

I wrote a movie called *Gravity* that we just shot in Havana, Cuba. I co-wrote it and was in as well.

WCT: Was it complicated to shoot there?

KR: Yes, it was. I'm Canadian so that was how I was able to work there.

WCT: Are you on Facebook so people can keep up with your projects?

KR: No, all the people that say they are me on Facebook are fakes! They have photos of my kid on it and they are not me. I don't know where they get those snapshots but they put them on there so people think it is me. That's what freaks me out about it.

WCT: Talk about a *Scary Movie*!

Watch Kathleen on *Starz Boss* in the fall. Check out <http://www.starz.com> for listings and details.



Kathleen Robertson. Photo by Manfred Baumann

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TELEVISION

Filmmakers discuss DADT documentary

BY JERRY NUNN

The policy "Don't Ask, Don't Tell" was officially repealed Sept. 20. It has been a battle for many LGBT individuals who have served their nation for the past 17 years without disclosing their sexual orientation. With more than 60,000 currently serving from our community and more than 13,000 discharged within, this ban had been a source of frustration for many.

Fenton Bailey and Randy Barbato have created a timely documentary entitled *The Strange History of Don't Ask, Don't Tell* for HBO. Some of the featured players are Sen. Joe Lieberman, and Reps Barney Frank and Patrick Murphy among others. These openly gay filmmakers have produced more than two dozen documentaries for the cable network and brought *Worlds of Wonder* to life for years.

Windy City Times: Hi, guys. First off I am such a fan of your work and have talked to many of the people you have made shows for such as RuPaul, Chaz Bono and the Beekman Boys.

Fenton Bailey: Well, we are such fans of Windy City Times.

WCT: Hi, guys. What inspired you to make this documentary?

FB: That is a really a good question because it was so long ago that both Randy and I are having problems recalling how it even started.

Randy Barbato: I think it came up in a conversation with the people at HBO. Wasn't it, Fenton?

FB: Yes, the weird thing is it was not repealed

when we started. In the course of making of the film we didn't know what the outcome was going to be. It is such a weird story. At first I don't think either of us knew how crazy "Don't Ask, Don't Tell" was.

WCT: So you learned a lot from doing this?

FB: Oh yeah. It has been going on for 17 years with almost 14,000 people discharged. It is crazy.

WCT: I thought about how everyday jobs are not allowed that kind of discrimination these days [in most states], so why the military?

FB: Right. I remember when DADT first happened it was disappointing but no one thought it was as heinous as it proved to be. In the workplace people talk and ask each other what they did over the weekend. If you are gay and in the military then you can't even say that you went to the movies on a date.

You have to answer because that is the way people bond by interacting. You are forced to lie. That is a huge problem because the military values integrity and honor. You are not supposed to go around lying but that is what you are required to do. It actually created the very suspicion of gay people that the law was trying to prevent.

WCT: Tell our readers about the featured guests and how you approached them about it.

FB: Well, one of the big problems was that no one actively serving in the military who were gay could sit down and give us an interview. A number of people very bravely agreed to be interviewed anonymously with a light or some-

thing blocking their faces. Hearing their stories and their experiences were very powerful.

RB: For people that haven't seen it, the film basically includes interviews with active service members, gay and lesbian, all of who have their identity concealed. We also have the key players who really helped repeal "Don't Ask, Don't Tell." So [there are] people within the government, from Sen. [Joe] Lieberman to Sen. Carl Levin, Congressman Patrick Murphy—a lot of those politicians who were actively involved in the repeal as well as gay activists [and] Aubrey Sarvis from Servicemembers Legal Defense Network.

The weird thing about this film is when we first started it we weren't convinced it would be repealed. It started with us really trying to track down the service members but then we start looking for the actual political story. It turned into a Bourne Identity or political thriller. Will this thing get repealed? Bit by bit we started becoming involved in the story unfolding in Washington DC. We tracked the machinations of how a law like this might get overturned. In a scenario like this you usually get one person to agree to talk to you then they turn you onto another person. It is a pretty long process especially the people in Washington, D.C. The people that we never got to trust us were the people on the other side of the argument. Even people who changed their mind since like Colin Powell, we approached them over and over again to sit down and talk to us.

WCT: And no luck?

RB: No luck, although the Department of Defense did participate in the film ultimately, it took over a year.

WCT: Did you try Bill Clinton?

RB: We did try Bill Clinton a number of times. There were very gracious nos.

WCT: It sounds like a tough project for you both to tackle.

RB: Yes, it took a long time and we never knew how it was going to end. We literally just finished the film last week.

WCT: You were able to have updates for the finished product?

FB: Yes, even though Obama signed the bill back before Christmas the repeal doesn't go into effect until the night the film shows on the 20th of September. So no one can declare themselves so to speak.

WCT: So even some politicians can't say what they want to say about it yet.

RB: It has been such a political hot-button issue, even for everyone involved in addition to the fact that there is a huge stack of requests.



Fenton Bailey and Randy Barbato.

I am sure it was easier for the Department of Defense to say yes to what was happening when it was fully decided because then they not commenting in a way that can impact the outcome. What we have made really is a historical document of "Don't Ask, Don't Tell." It is different than a lot of our other work in the way that it is a more traditional documentary of a civil rights issue for gays and lesbians.

WCT: Will it be available on DVD at some point?

RB: I think so, yes.

WCT: Are there more upcoming documentaries from you both?

FB: We are making a sequel to *Becoming Chaz*, a where-are-they-now special with Jennifer and Chaz settling into their new life.

RB: That will be on the OWN network.

WCT: What do you think about the reaction of Chaz appearing on *Dancing With the Stars*?

FB: Pretty shocking, really. It is surprising but also sad to say that there is a lot of transphobia out there.

WCT: I just watched your doc *The Eyes of Tammy Faye the other day. Once you start watching that one you can't stop!* [All laugh.] *Wishful Drinking*, that you also made, is coming to Chicago.

FB: Oh my God, that is so great.

RB: We just saw Carrie Fisher the night before last.

WCT: Will there be another season of *RuPaul's Drag Race*?

RB: There is another season. We just finished filming it. It will be out in 2012 and you are going to gag!

FB: You will die with pleasure!

The Strange History of Don't Ask, Don't Tell aired on HBO September 20 with reruns throughout the month. On Demand and HBO Go allow viewers to watch it anytime. For details and listings visit <http://www.hbo.com>.

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'Family' affair at Emmys

Modern Family won five awards at the 63rd Annual Emmy Awards Sept. 18 in Los Angeles.

The ABC show—which centers around an extended family that includes a gay couple—won its second best comedy trophy while stars Julie Bowen and Ty Burrell nabbed honors for best supporting actress and actor in a comedy series.

Upon accepting the best comedy series trophy, producer Steven Levitan spoke of a real-life gay couple who thanked him for making people "more tolerant"—and Levitan generated laughs when he added that he was making the world more tolerant of "old men and hot young women," referring to cast members Ed O'Neill and Sofia Vergara.

Mad Men, set in the 1960s, won best drama series. However, stars Jon Hamm and Elisabeth Moss did not win.

Jim Parsons—whose sexuality has been the

subject of much speculation but who has not officially come out—won the best comedy actor award for the second consecutive year for *The Big Bang Theory*.

Kate Winslet and Guy Pearce both won acting awards for their roles in the HBO miniseries *Mildred Pierce*, and both profusely thanked out director Todd Haynes in helming the reworking of the classic movie.

Out *Glee* actress Jane Lynch hosted the event, and garnered mostly favorable reviews. The Associated Press called the show "funny, bright and skillfully hosted," adding that the event "moved at a brisk clip, free of the usual stumbles and lulls, and, even better, it flowed almost seamlessly, a next-to-impossible feat for any awards show."

Lynch got some of her biggest laughs with the line, "A lot of people are curious why I'm a lesbian. Ladies and gentleman ... the cast of *Entourage*." For a complete list of winners, visit <http://www.emmys.tv/awards/63rd-pre-time-emmy-awards>.

NUNN ON ONE: TV

Giuliana Rancic on her name and her 'gay husband'

BY JERRY NUNN

The spicy Giuliana Rancic continues to dish celebrity news on E! every week. She grades the red carpet on the Fashion Police with cohorts Joan Rivers and Kelly Osbourne. Her reality show—where she celebrates her love with husband, Bill (the aptly titled *Giuliana & Bill*)—is now completing its fourth season. Giuliana chatted with Nunn before the Emmys using a whole new lingo she created herself.

Windy City Times: Ciao, Giuliana. I met you and Bill at the Cable Show event downtown over the summer.

GR: Yes, I remember. It was fun.

WCT: My first question is do people butcher your name?

GR: They used to, but not as badly anymore. You know what is funny? I used to hate my name so much. I was embarrassed because it was hard to spell and pronounce. Every year the government puts out a list of the most popular baby names. My name would never break the top 1,000. I thought another year of people butchering my name. About two months ago an article came out with baby names for 2011 that are up-and-comers. My name was at 300! It just showed as much as I hated it and wanted to change it, you have to stick with it. Stick with that your momma gave you!

WCT: Well, it makes you unique. Speaking of mom, how was it going back to Italy and filming that trip for the show?

GR: It was awesome. We had the best time. I got to show Bill my childhood home. He loved it. It was great seeing my cousins again and the family.

WCT: Let's talk about your "gusband" Rob-

bie. He seems to be your gay personal shopper.

GR: He's my personal everything. Are you kidding me? And I am his. We love each other to death. He's the best. We have been texting all morning sending each other funny pictures. I just love him. He's the most caring sweetest person. He is obviously very easy on the eyes. Bill asks me if I am sure he is gay because we spend so much time together and he doesn't want something coming out in *US Weekly*. I told him it will be fine. Robbie is the best.

WCT: Are you excited about the Emmys?

GR: I am. I will be on the red carpet with Ryan Seacrest interviewing the celebs. It is my ninth year. It is TV so they have a better sense of humor and a carefree show. It is not as stiff as some of the other shows.

WCT: You studied journalism so you knew you wanted to do this your whole life.

GR: I did. My dream was to be an anchorwoman in Washington, D.C. I used to watch the 10 o'clock news and dreamed of being this one woman on there. I thought it was the coolest job. I studied journalism in D.C. so it was more politically based. When I would come back to class with my segments everyone would just die laughing because I would ask senators and congressmen what they do for fun and what was the last great movie they saw. "Godfather One or Two?" Like the dumbest questions on earth! My professor told me there was no place for that. I said, "You don't think CNN will eventually lighten up?" He said "no" so I went to Hollywood. My goal was to work on E! MTV or VH1. The music channels were all about the hosts in the '90s. Thankfully, E! panned out.

WCT: Has there been an interview that



Giuliana and Bill Rancic. PR photo

meant a lot to you?

GR: I interviewed Lady Gaga a few times and we just have had an amazing rapport. She is incredible with everything she has managed to accomplish. She is an Italian chick like me. We grew up in a very similar manner.

It blew me away the other day that when the interview was over she asked if the camera was still rolling. She wanted to go on the record that I gave a great interview and I am always respectful and pleasant. Everyone in the room was stunned because it was coming from the pretty much the biggest superstar in the world. It was nice after all of these years to hear a subject make a comment like that. I take great pride in that. I never try to blindside anyone or make them feel uncomfortable. I talk to them like human beings.

WCT: I work the same way, too. I love talking to people like Joan Rivers, who is on your show the Fashion Police.

GR: Fashion Police is so fun. Joan is amazing.

WCT: She carries that show and you get to ride along with her.

GR: It is like a hilarious road trip. You are right and she is driving. It is a blast. I have learned a lot from her. She is such a professional. She is

incredibly prepared. She is probably the hardest working person I have ever worked with yet she doesn't even need to be. She could phone it in at this point. She has proved herself. That never stops her. She doesn't think like that. She acts like it is her first day every day.

WCT: It is so fun to watch Chicago as part of your reality show. The party at the Elysian [Hotel] aired just recently.

GR: It is a big deal for us. Obviously, Bill is a total Chicago boy. It will always be his home and in his heart. From the first time I came I loved it. It is an amazing city with such great energy and wonderful people. It is actually my favorite city in the country, more than L.A. or New York. It is very important for us to showcase the city. We show it to the world because our show is international.

We air in about 100 countries. We are happy we get to show the city everywhere. We spend a lot of time at places like the Elysian. That hotel is just stunning. What a beautiful property. We get to show that and our favorite restaurants.

WCT: How is your restaurant coming along?

GR: Great; we are looking at January. We have already started demolition. It's in the old Ben Pao space. We are super-thrilled to do it.

WCT: Anything else you want to mention about your reality show?

GR: I still can't believe we only have two episodes left. There is some drama in the finale. We hadn't talked about IVF [*in vitro* fertilization] in this season because this season was for fun. But the baby stuff comes back in the finale.

WCT: I wanted to say you are "amazeballs" for juggling different projects!

GR: Love it, Amazeballs USA! You are an amazeballs interviewer. You are so sweet and I am sure I will see you soon in Chicago.

The finale of Giuliana & Bill airs Monday, Sept 26, at 7 p.m. with info on the front page of <http://www.mystyle.com>. For her E! Channel shows visit <http://www.eonline.com> for listings and details.

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Photo: Jessica Tong and Christian Broomhall. Photo by Todd Rosenberg.

TELEVISION

'Glee Project' finalists on TV, reality and scripted

BY JERRY NUNN

The Oxygen Channel is breathing new life into the hit television show *Glee* with its latest project. The winner of the *Glee Project* competition earns a seven-episode arc in a storyline built around their new character. Thousands auditioned around the country, including an open call in Chicago.

Through homework assignments of performing in front of a mystery guest and making music videos before a last-chance recital, these hopefuls proved their talents for TV. Producer Ryan Murphy whittled down the group to the final four and had a record 1.2 million viewers for the finale. The results were a double win for Irish singer Damian McGinty and rocker Samuel Larsen, with a bonus two-episode stint each for Rachel-esque Lindsay Pearce and openly gay Alex Newell. *Windy City Times* talked to the group the



Glee Project finalists. Photo courtesy of Oxygen

day after the finale.

Windy City Times: Hi, all. The Project is finally over. How hard was it to keep the secret?

Samuel Larsen: Nearly impossible.

Lindsay Pearce: It was really hard.

Alex Newell: Pretty easy.

SL: It sucks, but I think when you have that kind of a lawsuit that could potentially be against you if you say anything, it gets in your ears.

WCT: When you were all standing there, who did you think would win?

Samuel Larsen: Wow, I thought it was going to go to Alex. That was my guess.

Damian McGinty: I would have to be honest I think all three are more than worthy, but I thought it was between Lindsay and Samuel. I thought Lindsay.

LP: I thought it was going to be Alex or Damian. But I wasn't actually able to listen totally to everyone's performance.

AN: I thought it was going to be one of the three of them.

WCT: How shocked were you, Damian, to realize you had won as well as Samuel?

DM: It's really hard to explain but it was a huge shock to the system you know. Like standing there with Samuel, and when Ryan announc-

es that Samuel has won the *Glee Project*, it's a real sinking feeling thinking that you've got so far yet you're still a million miles away. But then when Ryan told me I had also won, you lose all sense of reality and you forget where you are. And it was just the craziest feeling and the best. It was a phenomenal moment in life, you know.

WCT: I spoke with Dot Jones recently and we talked about how amazing you all are.

LP: Dot's incredible. She's the sweetest...

AN: I love her.

WCT: Who are you excited to meet but haven't yet?

LP: Chris Colfer.

SL: Matthew Morrison and Jane Lynch—it's a tie.

DM: Yes I have to admit I'm very excited to meet Matthew also. We're all going to be working with the real experienced professionals pretty soon is a real "pinch me" moment.

AN: I want to meet Lea because she is the epitome of what I want to be for a Broadway actor.

WCT: Do you know what any of your roles will be like for your special appearances yet?

SL: All we really have to base what our characters might be like is whatever Ryan spitballs at us when we would sing for him. I know for me, personally, he's kind of considering me being that indie-rocker guy that you don't expect to be a Christian but is—which is really, really cool and I hope he follows through with that. But at the end of the day they're incredible writers and they've created the best show ever so it's whatever they want.

DM: Ryan said to me that he sees me going into the school as an Irish exchange student who starts off very lonely, very vulnerable, but ends up kind of growing. I'd suppose a little bit like the way I was in the *Glee Project*.

LP: I don't really know what else to add. We don't really know much at all, but I'm really excited to see what they're going to have me sing, and what they'll have us do and who we'll be working with.

AN: I don't know anything, but as long as I get to sing with Amber Riley I'm all right.

WCT: Well, Alex, I was going to say that you could be like Amber's brother or cousin.

That would be a really cool angle, I've always thought.

AN: Yes, honey, yes. I mean great. I'm the lookalike. I met her at the 3-D movie premiere and we took a picture. As soon as I tweeted it, just to a family member and my mom, I got this immediate response of how much we looked alike—down to the smile and the nose and everything. I would love to play her counterpart. She's so fierce and I know any song that they threw at us we would absolutely murder the song.

WCT: How has the reaction been to you from your family and friends being gay and performing in drag on this show?

AN: It has been great. Everyone kind of accepts it. They're like, "It's just Alex doing what he's doing. He's always over the top. He goes big or he goes home!" My family loves it. They eat it up. They think it's hilarious. They love seeing me in a dress for some strange reason, they get a kick out of it.

My fans like it, too. I do get a lot of drag queens saying that I do a good job about it and I should be on RuPaul and stuff like that.

WCT: It took a lot of courage to perform in drag at 18 years old. Have you done a character like that prior to the show?

AN: No, I've never played Effie White, but if I ever get the opportunity to play her I would murder the show. It's something that I probably do look forward to doing because I don't want to like sound mad, whatever, but I do it well. I do play a good female. It's not like I'm doing a drag character, I think of the physical mannerisms of a woman and stuff like that.

WCT: I have heard there are some divas on *Glee*. How are you going to stay down to earth?

AN: Since I am a diva it's nothing new. If you didn't know me until after the show then you would think that I was over-the-top and a diva. If you knew me before the show then you would know I never changed.

WCT: Now you can be mentors for the next season of the *Glee Project*. What advice would you give them?

SL: If there is a season two, I think my advice to them would just be get out of your head and don't try to please Ryan; just try to top yourself. Be the best you can be. If he likes it, it will work; if he doesn't it's not your fault. You just got to be you, that is what it's all about.

AN: Ditto, just be yourself. I think that's it.

DM: I would say don't watch any of the drama that surrounds you. Look at the girls in particular.

LP: I don't even know where that came from.

DM: There was a lot of drama on the girl's part.

WCT: Were you surprised about the amount of work that went into the musical numbers on this show?

LP: I definitely wasn't surprised. You can't watch *Glee* and not think that they don't work their butts off. But it was kind of awesome to kind of get the feel of what it would be like to work on the show and the blood, sweat and tears that go into it—definitely surreal.

SL: I think, you know, at the beginning and obviously throughout the competition we knew it was a reality show to get on *Glee*. I think after a while it just kind of felt like our own show. There's moments that it just felt like we were making our product as opposed to just try to get on someone else's. And I think that kind of translated into like the pride we took in songs and whatnot, so.

DM: For me like I'm under no illusions, I know it's probably incredibly hard work on *Glee*. I do not believe for a split second it's going to be as hard as what *The Glee Project* was. I really don't. It was four or five days an episode on *The Glee Project*. We had to learn the homework assignment and make the music video.

LP: The dancing!

DM: The pressure. Like I know *Glee*'s going to be hard but...

AN: I can't imagine it being that hard. They're

just rehearsing the whole entire time and then putting out a finished product. But it's going to be the same, but not as hard as *The Project* was.

DM: And they're going home to televisions, computers and phones.

AN: Yes, they have constant connection with the outside world, whereas we didn't at all. It was worth it though. I'm never going to say it wasn't worth it.

DM: Oh yes, absolutely.

Casting details for season two will be released soon. So warm up your vocal cords and dancing shoes, and stay tuned to <http://ox-ygen.com>. Watch for these four on the new season of *Glee*. Check <http://www.fox.com> for upcoming listings and details.

Writer has 'We're Here, We're Queer'

We're Here, We're Queer, a new book by Chicago writer Owen Keehnen, contains more than 100 interviews (primarily conducted in the 1990s) with activists, artists, writers and others who helped lay the groundwork for the current LGBTQ world.

Among the interviewees are Quentin Crisp, Edmund White, Dorothy Allison, E. Lynn Harris, Chuck Renslow, Camille Paglia, Alison Bechdel, Joan Jett Blakk, Michael Cunningham and Sapphire.

Keehnen's work has been featured in hundreds of periodicals and anthologies worldwide. He is the co-author, with Tracy Baim, of *Leatherman: The Legend of Chuck Renslow* and co-edited *Nothing Personal: Chronicles of Chicago's LGBTQ Community 1977-1997*. Keehnen also is a contributor to *Windy City Times*.

'All My Children' stars at Sidetrack Sept. 23

Several current and former stars of the daytime serial *All My Children* will be at a tribute party for the show Friday, Sept. 23—the last day the soap opera will air on TV—at Sidetrack, 3349 N. Halsted St.

The event will benefit Season of Concern, the Chicagoland theatre community's fundraising effort in the fight against AIDS.

Co-Hosted by Jason Spitzer and ABC-7 Chicago's *Windy City Live*'s Val Warner, scheduled to attend are Chrishell Stause (Amanda Martin), Terri Ivens (ex-Simone Torres), Jeffrey Carlson (ex-Zarf/Zoey), Brian Gaskill (ex-Bobby Warner), Matt Borlenghi (ex-Brian Bodine) and Chris Bruno (ex-Michael Delaney).

Doors open at 11 a.m. General-admission tickets are \$25 each (\$35 at the door), and come with a drink ticket; VIP tickets are \$100 each. See <http://www.seasonofconcern.org>.

Bette Midler's 'Showgirl' on DVD Oct. 4

Image Entertainment will present the Bette Midler's return to Las Vegas with *Bette Midler: The Showgirl Must Go On*, available on Blu-ray and DVD Tuesday, Oct. 4.

Taped before thousands in The Colosseum at Caesars Palace in Las Vegas, the 67-minute show features many of Midler's colorful and classic stage and screen characters. Among the songs she performs are "The Rose," "Boogie Woogie Bugle Boy," "From a Distance," "Hello in There" and "Wind Beneath My Wings."

The DVD will be \$19.98; it's \$24.98 on Blu-ray.

MUSIC

Musician reflects on being gay in the world of hip-hop

BY ERICA DEMAREST

Four openly queer hip-hop artists are gearing up to perform at the Center on Halsted's "Hip Hop on the Down Low" showcase Thursday, Sept. 22, at 6:30 p.m.

After individual performances, Tim'm West, Charity Taitt, Sage Morgan-Hubbard and Emanuel Vinson will take part in a panel discussion on homophobia and misogyny in the hip-hop community, and focus on how to make the industry more inclusive.

We caught up with Tim'm West before he jetted off to an Austin, Texas, show. A true Renaissance man, West has worked as a professor, author, hip-hop artist and producer. He has two master's degrees and four solo albums under his belt. Here, West reflects on his career, activism and future endeavors.

Windy City Times: Thanks for taking the time to chat with us, Tim'm. You've been in



Tim'm West. Photo courtesy of West

the industry for quite a while now.

TW: I've been an out gay identified hip-hop artist for probably longer than many people were aware there was gay hip-hop. [Laughs] I was with an inaugural group called DDC founded in 1999 in the Bay Area. We were one of the first openly queer hip-hop groups. We did four albums together between 1999 and 2008.

I think in a culture where hip-hop and homosexuality are kind of seen as contradictory or out of place, [it's important to have masculine-identified queer men.] There are people out there doing different kinds of messages. "Bitch" and "ho" and "slut" are not in every hip-hop artist's repertoire.

WCT: Do you make it a point to identify as gay?

TW: At one point I considered myself a gay hip-hop artist. I think I've evolved to a state where I consider myself a hip-hop artist who happens to be gay. ... It's easy to get pigeonholed. And most of my music, when I wake up and go about my day, I'm concerned about unemployment and trying to find a job in a really tough economy. I'm concerned about racism and racial profiling, living on the South Side of Chicago. There are so many other issues that are relevant to me.

In the '90s, things were a lot more homophobic than they are now. The culture has embraced gay people. You see it on TV. Every reality-TV show has its gay token. Ellen is huge. ... Hip-hop is just starting to catch up to that realm.

WCT: Can you tell us about "fly-brotha" [from your fourth solo album Fly Brotha, re-

leased this summer]?

TW: I'm an HIV-positive individual. I've been positive for 13 years. The song "fly-brotha" is really a pep talk to myself about waking up and deciding every day that I'm worth living. When you take your medication every day that's kind of a testimony of "OK, I really believe I'm worth it. I really want to keep fighting." Thirteen years later after a pretty grim diagnosis, I'm here, healthy, strong.

There's all kinds of topics that hip-hop never covers. To some degree, you shoot yourself in the foot if you're a hip-hop artist and you talk about topics outside of the hip-hop norm. I don't get marketed a lot. No one's begging to sign me, but I still think it's worth it.

WCT: A lot of people wouldn't be so open about their status.

TW: It's not easy. Dating is hard. [Laughs] There are people who are privately okay with being positive, but they're not okay with being

associated with someone who's positive.

There's been a lot of times I regret being so public about it, but it all stems from a meeting where I was talking with some young men of color at a youth center in Oakland, Calif. The question went around: What would you do if you found out you were HIV-positive? There was just a litany of suicide methods: "I'd shoot myself." "I'd hang myself in the closet." "I'd jump from the Golden Gate Bridge." And this was probably about two months after I tested positive. ... I thought, I cannot let these men sit there and think this is how you deal with HIV.

WCT: So, what can our readers expect at "Hip Hop on the Down Low?"

TW: I think to see live hip-hop performance by artists who are queer is a rarity. You know, there are not a lot of spaces and venues that are booking us even though we have our fan bases. ... I think it's just an opportunity for people who don't consider themselves to be into hip-hop to really challenge some of what the messages are.

"Hip Hop on the Down Low" will take place Thursday, Sept. 22, at the Center on Halsted, 3656 N. Halsted, in the Hoover-Leppen Theatre, 6:30-8:30 p.m. The Chicago Public Library is co-sponsoring the event; there is a \$5 suggested donation.

DADT book out

Huffington Post Media Group has announced that its second eBook release, due Sept. 20, will be Aaron Belkin's book, *How We Won: Progressive Lessons from the Repeal of Don't Ask, Don't Tell*.

How We Won argues that lessons from the repeal campaign challenge some of the left's most entrenched conventional wisdom about how to successfully set social policy. Of *How We Won*, Arianna Huffington says, "Aaron Belkin's account of the hard-won effort to overturn 'don't ask, don't tell' is a fascinating and timely read."

Belkin plans to release a paper version next year. See <http://www.HowWeWon.com>.



Aaron Belkin. Photo from Belkin

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the **DISH** WEEKLY DINING GUIDE IN **WINDY CITY TIMES**



The Burger Philosophy

BY MEGHAN STREIT

Autumn is in the air, Chicago. You know what that means: crisp morning air, pumpkin spice lattes, orange and yellow leaves underfoot—and brief reprieves from compulsory weekend appearances at Hollywood Beach. That's right: You can pack away your swim wear, put on pair of comfy jeans and finally eat a big ol' burger.

Lucky for you, just down the street from our little gay playground by the lake is a new burger joint that's been waiting for you all summer while you've been surviving on salads and coconut water. The Burger Philosophy opened earlier this year in Andersonville.

The "philosophy" here is pretty simple: fresh, high-grade meat for burgers and real potatoes for hand-cut French fries. Why mess with a tried and true formula? The folks at the Burger Philosophy are apparently very focused on grilling those burgers because they forgot to decorate the place. The interior is pretty bare, save for a few odd meat-related quotes plastered on the wall.

That said, the burgers are, as promised, fresh and flavorful. Carnivores can choose from four different beef burgers, a turkey burger and a chicken sandwich. The "Into the Bleu" burger



is a slab of beef topped with onions, bacon, bleu cheese and steak sauce. The "Tropical Bud" is glazed with teriyaki and topped with Swiss cheese and grilled pineapples.

I recommend the "Good Morning Chicago," a delightfully sloppy burger with melted American cheese, hickory-smoked bacon, onions and a fried egg. You'll rarely catch me endorsing something made with American cheese, but this burger is actually pretty good—and this isn't the type of place you come to expand your sophisticated palate.

Vegetarians aren't left out of this philosophy. There's a veggie burger on the menu and, on my visit, the staff expressed a willingness to substitute a veggie patty on any of the meat burgers.

Wishing All a Happy Fall!

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The burgers were good enough. They're not the best you'll find in the city, but certainly a reliable option for a fresh and satisfying meal. However, the French fries make up what the burgers lack in "wow" factor. They come hot, fresh, salty and just greasy enough. They're good on their own, but they're a zillion times better smothered in bleu cheese and bacon. Take my advice and order them that way.

Last, but most certainly not least, are the milkshakes. They are so thick and creamy, you almost need a spoon, and flavors include peanut butter and nutella. Need I say more? The peanut butter milkshake is one of the best things I tasted all summer. I live within walking distance of this place, and it's taken some serious willpower to avoid those milkshakes.

If you're looking for a tasty and affordable burger on the North end of Andersonville, walk right past McDonald's golden arches and get the real deal at The Burger Philosophy.

The Burger Philosophy is located at 1541 N. Bryn Mawr Ave.; call 773-944-0373 or visit <http://www.theburgerphilosophy.com/home>.



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'Garden of Eve' shows flavor at Carnivale



The Lesbian Community Care Project (LCCP) hosted its annual "Garden of Eve" gala Sept. 16 at the swank West Loop nightclub/restaurant Carnivale. Hundreds of ticket-holders enjoyed live performances, scantily clad dancers, an open bar and Latin-inspired hors d'oeuvres.

The Friday night fundraiser was dedicated to Christina Santiago, a beloved lesbian activist who died Aug. 13 during a stage collapse at the Indiana State Fair. Santiago worked as manager of the LCCP, a Howard Brown Health Center program dedicated to improving women's healthcare.

Organizers presented a 10-minute video tribute. Photos of Santiago with friends, family and partner Alisha Marie Brennon flashed across the screen, while Howard Brown staffers—including President/CEO Jamal Edwards and LCCP Director Kisa Katona—shared memories.

"She was beautiful, she was smart, fun to be around," Edwards said. "You couldn't miss her." As the video ended, revelers toasted Santiago to a rousing round of applause.

Carnivale's spacious upper level was divided into three rooms for the event: Eden, Purgatory and Hell. With its open floor plan, hanging luminaries and house-made sangria, Eden was the party scene. DJs Terry Bristol and Gloria spun records for a packed dance floor; guests shimmied, shook and even formed a conga line.

Purgatory and Hell offered more intimate settings. Katie Todd, Jeannie Tanner Quartet, Eileen Censotti, Daniela Sloan, Diva Kai and Christine Kent performed.

A silent auction featured gift packages valued up to \$1,600. Prizes included tickets and airfare to the Ellen DeGeneres show, a private cooking party, wine tastings and Cubs tickets.

Howard Brown Board Chair Karma Israelsen announced that sponsor MillerCoors would match the first \$10,000 raised and pushed guests to donate or buy raffle tickets. She promised to match an additional \$2,500 with her own money, and Edwards stepped up with a second \$2,500 match offer.

Final figures for the fundraiser will be available at the end of the week.

Text by Erica Demarest and photos by Kat Fitzgerald; more online at <http://www.WindyCityMediaGroup.com>



TRAVEL

Hawaii: A perfect honeymoon destination

BY JEFF GUARACINO

Same-sex marriage, civil unions, domestic partnerships and commitment ceremonies are booming. As cities and nations around the world are increasingly recognizing our relationships, couples are planning their ceremonies and their honeymoons.

In June, New York became the sixth U.S. state to recognize same-sex marriage joining Connecticut, Iowa, Massachusetts, New Hampshire and Vermont along with the District of Columbia.



Pool at the Sheraton Waikiki. Photos from Starwood Hotels & Resorts Waikiki and Hawaii

In January, the Aloha State—Hawaii—will start civil unions.

As we marry (or whatever the law officially calls it), more destinations are racing to capture the growing and lucrative GLBT honeymoon market. Las Vegas and Ft. Lauderdale already announced honeymoon packages, but what U.S. destination can really compete with magical Hawaii for that dream honeymoon?

From picturesque landscapes, awe-inspiring views, and the island culture of the Hawaiian people, a dream trip to this Pacific Ocean paradise should be on the very top of your list. So here are a few tips to plan your honeymoon now!



Fire knife dancer.

The islands of Hawaii

There are eight “main islands” in the 50th State: Ni‘ihau, Kaua‘i, O‘ahu, Moloka‘i, L‘na‘i, Kaho‘olawe, Maui and Hawaii. Each island has its own unique character and take-your-breath-away beauty but Waikiki in Oahu has a wide variety of hotels, fabulous dining and gay nightlife and weekly gay chartered catamarans.

There are many hotel options in Waikiki but GLBT travelers should definitely do your research before booking to make sure the hotel chain values our Pink Dollar. The website of the In-

ternational Gay and Lesbian Travel Association (<http://www.igltta.org>) is a great resource.

One stand out company in Hawaii is Starwood. With its 100% HRC rating and national GLBT outreach, you can easily find a Starwood Hotel that fits your style in Waikiki. Choose from the Historic Royal Hawaiian, part of Starwood's luxury collection. Built in 1927 and known as the “Pink House of the Pacific” (it is distinctively pink; see <http://www.royal-hawaiian.com>), this hotel defines Hawaiian romance, luxury and service. Do not miss dinner at the hotel's restaurant Azure. Foodies will fall in love with the beachfront views of Diamond Head Crater and the delicacies prepared by Chef de Cuisine Jon Matsubara.

The Moana Surfrider, A Westin Resort & Spa, makes you feel as though you've stepped back to 1901, the year the hotel was built. The hotel's architecture, teak rocking chairs, traditional English afternoon tea on the Veranda and the 100 year-old Monana Banyan tree definitely stand apart from the modern hotels. The Moana Lani Spa offers eye-popping ocean views and a traditional Hawaiian prayer before a massage. (www.moana-surfrider.com)

Sunset and the Infinity Edge pool are just two of the reasons to choose the trendy Sheraton Waikiki (<http://www.sheraton-waikiki.com>). The Sheraton is central to everything LGBT. Shoppers will love the close by high-end shopping and gay daytime and nightlife activities are just steps away. Check out the new Bacchus lounge (408 Lewers Street) and Tapas (407 Seaside Avenue). There are two weekly gay catamaran sails that depart close by the hotel: one organized by Waikiki's LGBT bar Hula's Bar & Lei (<http://www.hulas.com>) and the very fun Bear Cruise by the Aloha Bears (<http://www.thealohabears.com>)

How to get there

To find the best deal, look for package on the hotel's website or work with a travel agent and search online travel agencies like gay-friendly Orbitz or Travelocity. With new non-stop service from major U.S. cities including Chicago and Newark, New Jersey, a trip to this island fantasy is quicker and easier than ever. Airfares range widely and are usually pricey. Smart travelers are adept at using points for upgrades and free trips, especially to Hawaii. For travel in September, US Airways offered round-trip business class service from Philadelphia for as little as 55,000 points and a \$60 fee for taxes. American Airlines offered round-trip business class service from New York City with a connection in Chicago for about 70,000 points. Both of these tickets were booked at least two months in advance.

Travel between the islands is easy. Choose from many carriers including Hawaiian Air and Island Air. One word of caution: All the airlines charge for checked bags, so don't overpack! It will cost you.

Jeff Guaracino is a vice president for the Greater Philadelphia Tourism Marketing Corporation (GPTMC) and the author of “Gay and Lesbian Tourism: The Essential Guide for Marketing” and is Vice Chair for the International Gay and Lesbian Travel Association (IGLTA). He has learned to how to find the best deals and travel resources out there for our community. Traveling locally, check out visitphilly.com/gay and friend us at visitgayphilly.com/facebook.

Boystown 3: Two Nick Nowak Novellas by Marshall Thornton, \$5.99; Torquere Press; 192 pages REVIEW BY SALLY PARSONS

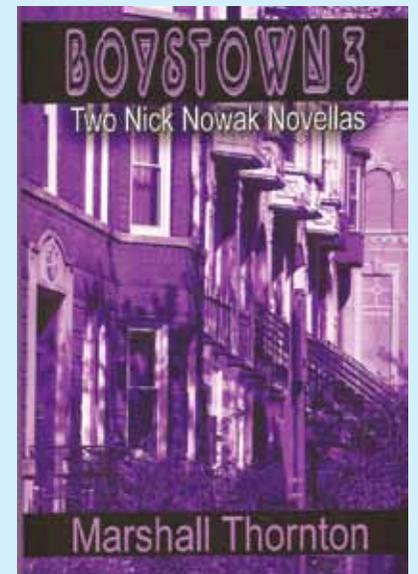
If you're new to this series, as I am, grab Boystown and Boystown 2 right away for a complete collection. You'll become addicted to the main character Nick Nowak and hungrily wait for more adventures to come.

Nowak is a gay gumshoe (and former Chicago cop). His escapades are even more appealing as: 1) they take place in Chicago, and 2) they take place in Chicago of the 1980s (when the author resided here). This allows for fun references like Nowak's musing over “... the new microcomputers available for home use—though what you'd do with a computer at home was a mystery to me since most people didn't put out a payroll.”

Nowak is conflicted in his personal life on whether to commit. At the start of Boystown 3, he is still entangled with an old flame while his current one recuperates in his garden apartment from a bout of “weird pneumonia.” Add Nowak's many casual sexual encounters to the mix, and, well, it's the '80s.

Little Boy Boom, the first novella in Boystown 3, finds Nowak searching for someone trying to kill him after his Plymouth Duster is blown up on Roscoe near his apartment. Nowak builds lists of possible suspects, chases down leads and tromps (and tramps) the Chicago landscape, introducing us to a bunch of characters along the way. In the end, things aren't quite as they first appeared when the car exploded. However, as Nowak would say, life can be like that.

Little Boy Tenor, the second novella in this compilation, is less gritty—a sweeter tale. Here Nowak is forced to deal with his feel-



ings for Harker, the police detective boyfriend who is still recuperating on Nowak's sofa. Has Nowak taken on too much this time? He seeks the murderer of the star tenor of a church choir at the pastor's pleading, while simultaneously searching for the reason behind the death of a friend's lover.

Thornton's writing style crackles with crisp, vivid imagery and sass. The stories and characters are complex and colorful enough to hold your interest and the sex is graphic and frequent. (This, remember, is during the years when AIDS was known as GRID.)

Factoid of interest about the author found on his publisher's blog: Thornton once worked briefly as “a sort of gossip columnist” for the Chicago Sun-Times, roaming society parties for tidbits. He claims he was terrible at it.

Thornton is currently working on his next Nick Nowak mystery. Those readers who long for a fuller adventure than the novella format provides will be pleased to know the fourth book in the series, half completed, is to be a full-length novel. Also, notes for a fifth Nowak mystery are already accumulating. It looks like Nowak will be with us for awhile.

Readings of controversial books in Sept.-Oct.

City Lit's Books on the Chopping Block Readings celebrate the American Library Association's 32nd annual Banned Books Week for the sixth consecutive year.

Among this year's top 10 most challenged works are Stephanie Meyer's Twilight series; Peter Parnell and Justin Richardson's And Tango Makes Three; Aldous Huxley's Brave New World; and Natasha Friend's Lush.

Readings are:

—Sunday, Sept. 25 at 2 p.m. at Harold Washington Library, 400 N. State St.

—Monday, Sept. 26 at 6:30 p.m. at the Austin-Irving Branch, 6100 W. Irving Park Rd.

—Tuesday, Sept. 27, at 4 p.m. at Budlong Woods Branch, 5600 N. Lincoln; 7 p.m. at the Oak Park Public Library, 834 Lake St., Oak Park

—Wed., Sept. 28 @ 6 p.m. at the Bezazian Branch, 1226 W. Ainslie St.

—Saturday, Oct. 1 at 2 p.m. at Roosevelt Branch, 1101 W. Taylor St.

—Sunday, Oct. 2 at 2 p.m. at the Glencoe Public Library, 320 Park Ave., Glencoe

Works on display

Painter Robert Pogatzetz—whose published works include “Marilyn,” a finger-painting in Marilyn in Art—is exhibiting works at Starbucks, 1588 N. Milwaukee Ave.

The real exhibit is open-ended; however, his online exhibit ends Dec. 31. See <http://www.robertpogatzetz.com>.



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BREAKING NEWS

WWW.WINDYCITYMEDIAGROUP.COM

Mitchell Gold + Bob Williams store opens



Bob Williams, Greg Sweeney, Tipper Gore, John Trifone, and Mitchell Gold. Photo by Hal Baim



Nationally-recognized furniture brand Mitchell Gold + Bob Williams (www.mgbwhome.com) recently opened a two-level, 10,000-square-foot flagship store in Chicago's Lincoln Park. In honor of its opening, the company hosted a very grand opening celebration, complete with Hollywood lights and a "green carpet" for close to 600 Chicago residents Sept. 15. The evening was a benefit for PAWS, Chicago's largest no-kill humane organization. PAWS brought some adorable four-legged friends to the event who were up for adoption and a raffle and silent auction (Mitchell Gold + Bob Williams donated a \$10,000, \$5,000 and \$2,500 shopping spree to the highest bidder) were held throughout the night. Guest of honor Tipper Gore was there with co-founders Gold and Williams to welcome all the guests. (Tipper Gore has an exclusive fine art photography collection through the Company's Signature Stores across the country.) Entertaining Company catered the evening and Macallan scotch (Mitchell and Bob's favorite), was the drink of choice. In addition, New York City's DJ Lady Bunny was spinning tunes all evening—and was a huge hit with the Chicago crowd.

Photos by Dave Ouano and Hal Baim; many more pics at <http://www.WindyCityMedia-Group.com>

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Wed., Sept. 21

"All You Can Shove" Tonight is "All You Can Shove" pizza at Boystown favorite, Pie Hole Pizza Joint. That's unlimited slices and fountain drinks for only \$8.99! 5pm, Pie Hole Pizza Joint, 3477 N. Broadway, Boystown, <http://www.pieholepizzajoint.com/index.html>

LGBTQ Cancer Support Group A networking/support group for lesbian, gay, transgender, and questioning people who have cancer. The event is offered free of charge by Gilda's Club Chicago and Live Oak. 6pm-7:30pm, 312-464-9900, Gilda's Club Chicago, <http://www.gildasclubchicago.org>

Only at Brunch Viewing Party Be the first to catch new episodes of Only at Brunch! From sex, dating, and relationships to news, politics, and bedroom etiquette, no topic is off limits. 7:30pm-8:30pm, Scarlet, 3320 N Halsted, <http://www.onlyat-brunch.com/>

\$1 Drink Night Enjoy \$1 cocktails, and beer drafts and wine all night long! Free entry before 9pm, \$7 cover after; 8pm, Spin Nightclub, 800 W. Belmont Ave, <http://www.spin-nightclub.com>

Ani DiFranco 8pm, The Vic Theatre, 3145 N. Sheffield, Chicago, <http://www.jamusa.com>

Hydrag Revue Join Hydrate each and every Wednesday night for the best female impersonation show on Halsted Street! 9pm, Hydrate, 3458 N. Halsted, http://www.hydratechicago.com/event-details/?event_id=120

Thursday, Sept. 22

Speakout: Hip Hop on the down low Through performance and discussion, Hip



IN GOOD SPIRITS

Sunday, Sept. 25

Tryouts for the Chicago Spirit Brigade (above) will take place.

Photo by Ross Forman

IN THE RIGHTS

Tuesday, Sept. 27

U.S. Rep. Luis Gutierrez (right) will attend an LGBT immigration-rights forum at the Adler School of Professional Psychology.

Official headshot



Hop on the Down Low will explore what it means to be an LGBT artist in a genre that is known for its emphasis on masculinity and hypersexualized images of women. 6:30pm-8:30pm, Center on Halsted, 3656 N Halsted, <http://www.centeronhalsted.org/coh/calendar/newevents-details.cfm?id=1792>

The Kid Thing A young professional lesbian couple wrestles with "the kid thing" When their best friends, also a female couple, announce they are having a baby. Kelli Simpkins is Darcy, Park Krausen is Leigh, Rebekah Ward-Hays is Margot, Halena Kays is Nate. Playwright: Sarah Gubbins. \$32. Runs through: Oct. 16; 8pm, Chicago Dramatists, 1105 W. Chicago Ave., Chicago, <http://www.chicagodramatists.org>

Friday, Sept. 23

Disability Culture Cabaret An experience of disability art and culture including poetry, spoken-word, commentary and comedy. Sign Language interpreters, narrative description and personal assistants will be

provided. 6:30pm, Access Living, 115 W. Chicago Ave.

Chicago Celebrate Bisexuality Day 2011 The event, organized in the 1990s, is a reaction to the bisexual erasure that bisexual persons experience by both the straight and greater LGBT communities, free, seating is limited. 7pm-9pm, Center on Halsted, 3656 N Halsted, <http://www.centeronhalsted.org>

Chicago TRIBE Remembrance Day The Chicago Leather Club is organizing the Chicago participation in the TRIBE DAY, a Day of Leather Remembrance and Celebration. 5pm, Leather Archives & Museum, 6418 N. Greenview Ave., <http://www.chicagoleatherclub.org>

Pussy on the House Hell in a Handbag Productions kicks off their season with previews Sept. 23-25 of a tale of mendacity; of greed and avarice; of longing and lesbians; all set in the hot and steamy South; 8pm-8:15pm, Atheneum Theatre, Studio Space #3, 2936 N. Southport Ave., Chicago, <http://www.handbagproductions.org>

FRAT The New Colony's FRAT, the raucous sellout hit comedy about the fictitious "Theta Pi Psi" fraternity at a southern college, is back by popular demand. Staged at The Apartment Lounge night club in Lincoln Park, the audience is right in the middle of parties, pledge education and initiation rituals. 8pm-9:30pm, 773-404-7336, The Apartment Lounge, 2251 N. Lincoln Ave., <http://www.frattheplay.com>

A Good Man Chicago premiere of Bob Hercules and Gordon Quinn's story of the two-year artistic journey of acclaimed choreographer Bill T. Jones as he struggles to incorporate his own evolving and conflicting impressions of Abraham Lincoln's legacy into the creation of "Fondly Do We Hope...Fervently Do We Pray," a piece commissioned by the Ravinia Festival to commemorate the Lincoln bicentennial. Reception following the 6:15 pm screening and prior to the 8:15 pm screening. Ticket stub required for reception. Gene Siskel Film Center, 164 N. State, <http://www.siskelfilmcenter.org/agoodman>

Thunder From Down Under Australia's Thunder From Down Under, the steamy internationally acclaimed Las Vegas based male revue, returns to the Windy City in the newly named Thunder From Down Under Showroom at the historic LaSalle Power Company! 9pm-11pm, LaSalle Power Company 500 N LaSalle Street, <http://thunderinchicago.com>

There Goes the Gaybarhood Musical revue about the gay bar, the gaybarhood, and everywhere in between. It follows characters in and out of the bar and the relationships that fill their lives. Some people

find themselves in the bar and others want to find their way out of it. 9pm-9:45pm, 312.337.3992, De Maat Studio Theatre, <http://www.funnystub.com/buyticket.cfm?showtimingid=96611&buy>

Saturday, Sept. 24

College Fair for LGBT students, family and friends Representatives from over 30 local and national colleges and universities will answer questions about admissions, essays, interviews and financial aid. There will be talks on LGBT campus leadership, financial aid and scholarship opportunities and, after, a party on the rooftop deck with other LGBT high school students and allies. 10am-2pm, Center on Halsted, 3656 N Halsted, <http://www.centeronhalsted.org>

Banned Books Week at Gerber/Hart Library Through Oct. 1, along with libraries around the country, celebrate the freedom to read. Through Oct. 1, the library will display books from its collection that have been banned or challenged and a list of these books online. 12pm-6pm, 773-381-8030, Gerber/Hart Library, 1127 W. Granville Ave., <http://www.gerberhart.org>

Fashion Fetish Fete The Fashion Fetish Fete Charity and Runway Show will not only award local fashion companies, designers and figures who are engaging in humanitarian efforts, but will also help raise funds for the Veteran Services provided by The Catholic Charities of the Archdiocese of Chicago. 6pm, 708-609-7759, Park West Chicago, 322 W Armitage Ave, <http://fashionfetishfete.org>

Susan Werner Up-close-and-personal soulful, honest, witty and rowdy cabaret performance spanning Susan Werner's career including her latest album-the southern fried, roots and blues oriented Kicking the Beehive. \$75-\$50; 8pm, Auditorium Theatre of Roosevelt University, 50 E Congress Pkwy, <http://www.auditoriumtheatre.org>

Dean Regan Sings Give My Regards to Broadway Award-winning performer, Dean Regan, celebrates his Chicago cabaret debut and the debut of his new CD; 8pm-9:15pm, 773-278-1830, Davenport's Piano Bar and Cabaret, 1383 N Milwaukee Ave, <http://davenportspianobar.com/>

Lights Out Party Experience total darkness on the hottest dance floor in the burbs. DJ Lawrence K, complimentary color-coded glow sticks. 10pm, Hunters, 1932 E Higgins Rd, <http://www.huntersnightclubs.com>

URBANO Closing Party URBANO, the popular weekly Hip Hop party at Circuit, is ending 5 great years at the Closing Party. DJs Anton, Stoney & Khiko spin Hip Hop, House Reggaeton & more. 11pm, 773-957-4021, Circuit Night Club, 3641 N Halsted St, <http://www.urbanochicago.com>

Sunday, Sept. 25

Urban Village Church LGBT-welcoming worship services at Urban Village Church are eclectic and experiential, practical and intelligent, relevant and, hopefully, inspiring. 10:15 a.m.-11:30 a.m., Urban Village Church, Spertus Institute, 610 S. Michigan, <http://www.newchicagochurch.com>

Chicago Spirit Brigade Tryouts If you're passionate about giving back to the community & love to perform, then the Chicago Spirit Brigade (CBS) invites you to try-out for their Drill, Dance or Cheer squad. No prior experience is necessary. 1 p.m.-5 p.m., East Lakeview Fitness Formula Club, <http://csbstars.com>

Urban Village Church Wicker Park Worship Services LGBT-welcoming worship services at Urban Village Church are eclectic and experiential, practical and intelligent, relevant and, hopefully, inspiring. 5:30 p.m.-7 p.m., 1502 N. Hoyle (at LeMoine), <http://www.newchicagochurch.com>

Out at the Chicago Fire The Chicago Fire has partnered with Equality Illinois for the first "Out at the Fire" event. \$5 of each \$30 ticket purchased will be donated to EQIL.



DINING ROOMS

Tuesday, Sept. 27

The 3rd Annual Dining Out for Equality will take place across Chicago.

Photo from 2010 event courtesy of Kevin Mork

10:30am-6pm, 708-496-6786, Crew Bar and Toyota Park, <http://www.facebook.com/event.php?id=127659360661411>

IL Leather Weekend Victory Bash Victory bash for Illinois Leather Weekend to celebrate the new IL Leather/Sir, IL Master/Slave, IL Leather Pride and IL Community Bootblack. 3pm, Touche, 6412 N. Clark St, <http://www.touchechicago.com>

Block Rockin' '90s Night U.N.I.T.Y. edition with JD Samson of MEN and Le Tigre. 10pm, Berlin Nightclub, 954 W Belmont Ave, <http://www.berlinchicago.com>

Monday, Sept. 26

United House: A Night of Unity in House Music Join Hydrate Nightclub, ChicagoPride.com, and host Cyon Flare for United House: A Night of Unity in House Music, featuring Resident House DJ Semaj; 9 p.m., Hydrate, 3458 N. Halsted, <http://www.hydratechicago.com>

Tuesday, Sept. 27

3rd Annual Dining Out for Equality Dine out at participating restaurants on September 27 and a significant portion of your food and drink bill will be donated to Equality Illinois and put toward the fight for LGBT equality in Illinois! Make your reservations today and mention Dining Out for Equality! Visit www.dining-outforequality.com for more details. Bon appetit! 5:30pm-10pm, HB: Home Bistro, 3404 N Halsted, <http://www.diningoutforequality.com>

LGBT Immigrant Rights Community Forum With Rep. Luis Gutierrez and Rep. Mike Quigley. Hosted by Mona Noriega, Commissioner of the Chicago Department of Human Relations. Seating is limited. Guests must RSVP at: bit.ly/lgbtimmigrationRSVP; 6pm-8pm, Adler School of Professional Psychology, 17 N. Dearborn, Chicago, <http://www.almachicago.org>

Wed., Sept. 28

Northwestern LGBT Resource Center Welcome Back Reception LGBT Resource Center Staff and LGBTQIA Campus Advisory Network sponsor food and an opportunity to meet and talk with the Northwestern LGBTQIA community. 4:30pm-6pm, 847-491-7200, John Evans Alumni Center, 1800 Sheridan Rd., Evanston

Thursday, Sept. 29

Choreographer Bill T. Jones "Body Against Body" Bill T. Jones will give a pre-performance talk Thursday, September 29 at 7 pm., free to ticket holders; 8pm, 312-369-8330, Dance Center of Columbia College, 1306 S. Michigan Ave., <http://www.colum.edu/dancecenter>

Dar Williams and Joan Osborne singer-songwriters touring together, 18 and over; 8pm, Park West Chicago, 322 W. Armitage Ave, <http://www.parkwestchicago.com>

BILLY MASTERS

"I'm a woman, but I'm super exaggerated with my boobs, my ass, my makeup, and my accent. When I get ready for an event, I always look at myself in the mirror and say, 'I look like a trans-vestite!'"—Sofia Vergara embraces her inner drag queen. Next up, an appearance on RuPaul's Drag Race!

I have a love/hate relationship with LA. When I'm here, I can't wait to leave. And when I'm away ... well, I'm happy, but feel I should miss it. OK, so that's not really love/hate...that's love/ambivalence! Be that as it may, I am back in L.A. for the first time in over three months after a tumultuous episode in my life that would make "The War of the Roses" look like a romantic comedy! However, the tumult has passed, the Beverly Hills abode has been spruced up, and I hit the ground running.

I returned with just 48 hours to settle in and then head to the Emmys. First let's look at the red carpet. Best dressed? Kelly Osbourne. I couldn't believe how gorgeous she looked—and how beautifully she carried herself. Worst dressed? Christina Hendricks, whose badly fit gown gave her an unfortunate "uni-boob". Odd-est couple? Kathy Griffin planting a wet one on Ryan Seacrest's lips. Favorite person? My darling Nancy O'Dell. After admiring each other's outfits, she said, "I'm trying to find my way backstage." I took her arm and said, "Me, too!"



Guy Pearce drew laughs when he talked about entering Kate Winslet's ... world. Photo by Andrew Schwartz/HBO

As to the awards, I don't care what anyone else says—I thought Jane Lynch was fine. Not great. Not terrible. Opening was badly conceived—the AutoTune was working overtime, the writing was tepid and the delivery was uninspiring. Other than that, Mrs. Lincoln, how did you like the play? I think Jane was committed to her character, kept things moving, and didn't embarrass herself. A for effort; C for execution.

—Best moment: Mrs. Levitan's reaction shots during hubby Steve's win for Best Writing on Modern Family.

—Runner up: All of the Best Actress in a Comedy nominees running onstage and standing together, ala Miss America. A moment almost marred by Rob Lowe's bland delivery.

—Best speech: Guy Pearce. Anyone who can get a laugh while talking about inserting anything into Kate Winslet is a winner in my book.

—Most annoying idea: Those unbearable voiceovers when the winners walked to the stage. Again, bad writing, bad delivery, bad, bad, bad...

—Runner-up: The Emmytones. I love each of those people individually, but someone hand me a gun ... quick.

—First bathroom encounter: Finding myself standing next to Tom Sizemore at the Emmy urinal. I believe he was trying to score some clean specimen for an upcoming test.

—Most welcomed surprise: A memorable encounter with Thomas Dekker, who is growing into quite a handsome and charming young man—makeup and all.

—Strangest sighting: Charlie Sheen cozying

up to Ashton Kutcher backstage.

—Second bathroom encounter: Talking to Ryan Murphy while we're washing up. He says the film version of The Normal Heart will be shot next summer. He then asked me for a paper towel, gave me a tip and left.

As usual, HBO was the biggest winner of the night, so it followed that the network had the swankiest affair—once again produced by the expert Billy Butchkavitz. As I mentioned, I had already staked out the décor and was sure to match the color scheme. Apparently I wasn't the only one. Kathy Griffin and I were once again in sync. She, however, was quite disappointed: "For God's sake, no one has thrown me out or even given me a dirty look. If you could arrange to have me dragged out by security, I'd really appreciate it." Would that I could.

We all know Peter Dinklage is tiny, but who would think Scott Caan was not much taller? Of course, I didn't bring up the last time we were together—when he was roughhousing in a WeHo gay bar. I do have some manners.

I even had the good sense to avoid Heidi Klum—who is not known for being chatty, especially when with her hubby. But she went one better this year—she brought her own security. Whenever anyone started to walk near her, this goon would step out and say, "She's speaking!" Like she's Queen Elizabeth or something. *Auf wiedersehen*. Instead, I spent time chatting with Nina Garcia, who is a delight—charming, funny and radiant. I'm not sure, but at one time I might have been standing next to Diane von Furstenberg. I'm still not sure. I almost yelled out "Mrs. Diller," but I was afraid she might think I was calling for Barry!

I am willing to bend over forwards and backwards for my fans. So my "get" of the night was Joe Manganiello. Here's a tip—don't try to get between him and the smell of ... well, let's just say estrogen. The hunky True Blood star is recently single and, as a result, was always in the presence of a variety of females who hung on his every word. I'm not intimidated by many things, but he's a big one. Tall. Very sexy. Charismatic. And, believe it or not, kinda fun and personable. We shared a few words and took a photo—in which he looks far less menacing than you'd expect. In fact, it almost looks like we're out on a date. See for yourself on BillyMasters.com.

Let's slip in a quick "Ask Billy" question from Terrance in Chicago: "I just love Jon Fleming. A friend told me he was just in something where he was totally nude. What was it? Please track it down!!"

Since hereTV mercifully cancelled Dante's Cove, Jon Fleming has been its most active alum. He's been seen on Medium, Castle and CSI: NY. The show you're talking about is Femme Fatales on Cinemax. In this episode, Jon plays a stripper who gets killed at a bachelorette party ... because that's original. The twist is, his perfect body is on display for a significant amount of time—full frontal and all. Fleming, whose body never disappoints, has never looked better. And you can see every inch of him on BillyMasters.com.

When I'm spending most of the Emmys in the men's room instead of my seat, it's definitely time for me to end yet another column. You know how much I love you? Enough to stay up after a long night of revelry to write this report and post it on www.BillyMasters.com, the site that never sleeps. Before I pass out, let me say that I'm happy to entertain your questions, comments, or quips. Just write to Billy@BillyMasters.com and I promise to get back to you before someone dwarf-tosses Scott Caan! So, until next time, remember, one man's filth is another man's bible.

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Encounter compels football player to come out

BY ROSS FORMAN

Vincent Pryor is very curious about the whereabouts of a middle-school classmate. Pryor wants to shake your hand, probably give you a big bear-hug and just say, "Thanks." Be ready for tears, too.

About 25 years ago, when Pryor was in seventh grade in San Antonio, he was the big, popular jock who happened to be African-American. "Mike Jones" (not his real name) was the all-American kid with blonde hair and blue eyes.

Pryor saw something in Jones—an effeminate teen—that he could pick on, and he did. Pryor relentlessly hurled anti-gay slurs at Jones, and then one day he followed Jones into the bathroom at school to continue his verbal assault—until Jones challenged Pryor verbally.

Jones asked Pryor, "What are you doing? Why are you saying these things about me when you're just like me?"

Pryor froze, almost startled at Jones' bravery. Then, Jones kissed Pryor on the lips.

"He just did what came natural to him, I guess," Pryor recalled, decades later. "That moment always stuck in my head. It impacted me long-term. It was a pretty intense, powerful moment."

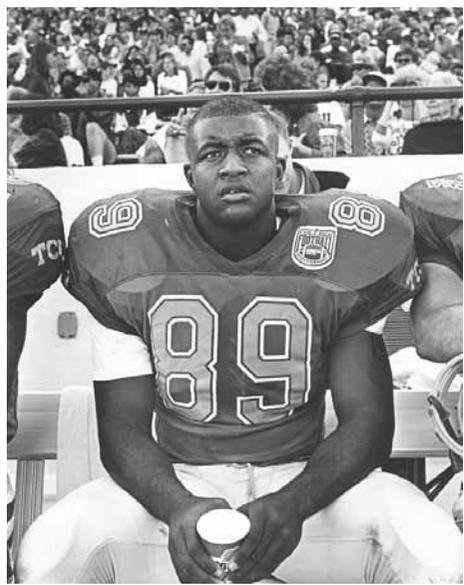
The two even explored their sexuality over the coming weeks, completely closeted from everyone.

"There are people who have a milestone impact on your life. [Mike Jones'] definitely is one of those people for me, yet he'll never know what kind of impact he had on me, how he affected me [while] growing up, from that moment going forward," Pryor said. "I have no clue where he's at today, though I still remember his house, where he lived, how to get to his house from my house, and more."

Pryor hasn't seen Jones since that school year. So what would Pryor say to Jones today?

"Ugh, 'Thank you and where ya been? I've been looking for you.' ... Actually, I don't know what I'd say to him," Pryor said, hesitating.

Pryor went on to a standout football career in high school and then at Texas Christian University (TCU). He played four seasons for the Horned Frogs, capping his career with an Independence Bowl appearance in 1994 and a mark in TCU's record book. In Pryor's last regular-season game of his college career, he led the Horned Frogs to a 24-17 win over Texas Tech on the day after Thanksgiving. Pryor recorded four and a half quarterback sacks from his position as outside linebacker. That school record, which he shares



Vincent Pryor during his days at Texas Christian University. Photo courtesy of Pryor



Vincent Pryor. Photo by Ross Forman

with David Spradlin (1987), still stands.

It was the only regular-season game in his career that Pryor played as an openly gay Division I player—a rarity at that level even today, 17 years later.

"I came out and it was no big deal. Mind you, this was pre-Facebook, pre-MySpace, pre-Twitter. I just came out and, well, that was it," Pryor said.

The TCU newspaper didn't even write about his sexual orientation at the time.

Pryor admits he strongly considered boasting his sexual orientation to the media after that record-setting performance against Texas Tech.

"That win was huge—for the team, not just me personally. Winning that game was an awesome experience," Pryor said. "I was going to come out during the post-game interviews, but I just changed my mind because I didn't want the victory to be about me or my sexuality. But, I do remember thinking what I was going to say [to the media]. I was literally weighing the options [of coming out] right as I was saying the words, answering their questions. Eventually I just determined that was not the right place."

Pryor, now 39, lives in Chicago's South Loop and is the onboard services manager for Amtrak. He lives with his partner of 13 years, Alan Dettlaff, 40, a professor of social work at the University of Illinois-Chicago, and their dog.

"I just thought, I have a story to tell, one that can help people," said Pryor who was profiled earlier this month on Outsports.com—his first gay-related interview, well, ever.

This is his second such interview—his first for a newspaper.

Clearly, Pryor is living proof that, yes, it gets better. Absolutely, he said, "at least I think so."

"When you're going through [sexual orientation questioning] in, say, third grade or seventh grade or whenever, you think you're the only one. You think that God is punishing you," Pryor said. "But when you find out that you're not the only one, and meet people like you, you start to feel more confident and OK with yourself and can be yourself, be who you are."

"The responses I've gotten to my story have been amazing. Many have said they were inspired by my story, so I feel like it's been working."

Pryor, now in the Facebook generation, has become friends with people around the world of late, including many in-the-closet athletes.

"I didn't have any expectations of how this

was going to go because this basically was uncharted territory for me. I'm glad my story is out there; hopefully it's helping others," he said. "For my experience, to be an out, open Division I football player was a good thing. I just want kids to know that, yes, it gets better, that they aren't the only one."

"I know that there are college and pro athletes who are in the closet and they are not coming out because they are afraid of what may happen to them. But if a pro athlete was to come out while playing, that would be a beacon to everyone that it's OK."

In fact, Pryor predicted that, in the next 10 years, someone from one of the big four male team sports (baseball, football, basketball and hockey) would come out—on his own accord.

"When that person comes out, he will guide [the gay community] to where we need to be. The world will see that it's OK, that it gets better," Pryor said.

Pryor told only a select few people about his sexual orientation during his first three years at TCU. Instead, he did everything possible to hide his sexual orientation, even amid rumors that he was gay.

In 1993, he joined the TCU Triangle, the school's first gay and lesbian group which, ironically, was started by Dettlaff.

In 1994, Pryor went full speed into his coming-out process, even though it had potentially drastic consequences. There was an ecumenical exchange on campus with students from area schools of various religious denominations. They were discussing homosexuality.

Pryor came out that day on campus, even with football teammates at the conference. A few days later, he came out in a class—with teammates and even an assistant coach present.

Everyone supported Pryor.

"At the end of the day in the sports world, the bottom line is, can the gay baseball player hit the ball, or can the gay football player tackle someone, or can the gay hockey player score goals, or can the gay basketball player hit the jump-shot," Pryor said. "When I came out in the ecumenical exchange, I was petrified. There were a bunch of athletes in there, but thankfully one of them immediately stood up for me in support of how I play on the field."

"Ultimately, people really just want to know that, if you get into the game, can you produce and will you help us win a championship?"

Pryor and Dettlaff are still Horned Frog loyalists and attended the 2011 Rose Bowl in Pasadena, Calif.—wearing purple, naturally.

Meeting his mate

Pryor was living in Dallas in the late 1990s, working at Sears at the time and also mentoring young gays from the workplace. He often took them to the local gay bars to help their coming-out processes.

One night, they wanted to go out, but Pryor didn't. Eventually they convinced him to join them at JR's Bar & Grill.

It was a similar story that night for Dettlaff, whose work friends also wanted to go and yet he didn't. Ultimately, Dettlaff also relented and joined them at JR's.

Pryor spotted Dettlaff at the bar and they started reflecting on their TCU days. They split from their friends and spent time together.

They're still together—13 years later.

So is a civil union in the future for the Illinois pair?

"We've been talking about that a lot," Pryor said.

"Growing up, one of the ways I used to test [to see] if anyone was gay or not was, I'd ask if they planned to get married when they get older? If the answer was, 'Yes,' then I thought they were straight. If the answer was, 'No,' then I thought they might be gay."

It was just as he asked "Mike Jones" in seventh grade.

Here are Vincent Pryor's comments on a variety of topics:

—On Sterling Sharpe, a former NFL player

who, about 10 years ago, said an openly gay player wouldn't make it to his next game because his teammates would give him a season-ending injury in practice: "That's the old macho bullshit. Sure, there's still probably some of that today, but not [from] everyone. If an athlete, such as Sterling Sharpe, takes definitive action to treat someone differently [based on one's sexual orientation,] I would ask him to remember his African-American culture, remember where he came from."

—On TCU: "TCU was a great experience for me. I got to meet a whole bunch of wonderful people, a big diverse group of people."

—On growing up in San Antonio: "In San Antonio [while] growing up, it was easy to play the part because no one had any expectations of me dating the next Jennifer Lopez. Everyone in my family stressed no sex before marriage—and that was cool with me. Football, meanwhile, was a bit more difficult, especially when you have all of these women around. Saying you were waiting until marriage, well, that's almost not an option."

—On playing in the NFL: "I knew that if I went to the NFL it would be a tough road. Do I hide who I am, or what do I do [about my sexual orientation?] I'm glad with the path that I did take. I have no regrets."

—On playing in the 1994 Independence Bowl: "It was quite the experience, a very cool experience, something I was able to share with some amazing people. It was an awesome experience."

—On being gay: "I want people to know that, yes, you can be a doctor, or a lawyer, or a teacher, or a football player. The fact that you're gay, lesbian, transgender ... it's OK. I think there's a myth, of sorts, that people believe it's not OK to come out. That's so not true."

U.S. women's soccer stars partner with Chicago Marathon

Bank of America has announced it has reached an agreement with U.S. women's soccer stars Abby Wambach, Hope Solo and Alex Morgan to serve as spokespeople for a unique charitable program that will play an integral role in the 2011 Bank of America Chicago Marathon and its theme, "Let's Run Together."

The program, to be introduced this summer and culminate on race day, Oct. 9, will make opportunity possible for nonprofit organizations in Chicago and across the United States, helping advance their efforts to improving lives and revitalizing communities.

This year, 13 individuals will come together to each run a two-mile leg of the Bank of America Chicago Marathon in the "Let's Run Together" Charity Relay alongside the three athletes.

Bank of America will donate \$5,000 to the approved charity of choice for each selected runner. See the Bank of America Chicago Marathon Facebook page (<http://www.facebook.com/chicagomarathon>) to apply.

Badminton starting open gym

Second City Badminton started holding open gym Sept. 19.

The schedule is as follows: Sept. 26; Oct. 3, 17 and 24 (off on Oct. 10 for Columbus Day and Oct. 31 for Halloween); November 7, 14 and 21 (off Nov. 28 for Thanksgiving); and Dec. 5, 12 and 19.

The cost is \$7; hours of play are 6:30 p.m.-9 p.m.

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Ray is a legal authority on all of his practice areas, which include probate, trusts, guardianship, estate planning, and elder law, including the litigation of those areas. He is a longtime advocate for and member of the LGBT community, and is involved in several charitable groups, community associations, and professional organizations. Ray is a member of Clark Hill PLC, a full-service law firm consisting of a diverse team of attorneys and professionals committed to our clients and our communities.

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