

WINDY CITY TIMES

THE VOICE OF CHICAGO'S GAY, LESBIAN, BI, TRANS AND QUEER COMMUNITY SINCE 1985

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Crispin Torres at Big Chicks.
Photo by Tracy Baim

PERSONAL TIME

Trans activist reflects on the personal, political

BY GRETCHEN RACHEL HAMMOND

As March begins, Crispin Torres will take a significant step along a life-path fashioned by an enduring and unconditional love of both music and his transgender community. It is a part of a medical process that the prevalent philosophy of transgender discourse has decreed wrong to discuss. Regardless, after Torres emerges from anesthesia and the brief respite of convalescence, he will resume his work not only as a community educator for the Midwest Regional Office of Lambda Legal but as an educator, activist and community organizer.

Torres works to change the lives of transgender individuals from a struggle against a growing tide of anti-transgender legislation, violence and discrimination to a day when their basic human and civil rights will not be questioned, left open to debate or eradicated completely. Despite the task which lies ahead of Torres, despite a transgender community whose divisions along racial, age and "passable" lines render the battle for recognition of its humanity even more challenging, despite little or no support from mainstream LGBT groups, Torres shared with Windy City Times why he remained optimistic.

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LAW AND ORDER

Kim Foxx vies for Cook County state's attorney.
Powell Photography

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WINDY CITY TIMES 2016 PRIMARY ELECTION CHARTS

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WOMAN MADE GALLERY

Venue exhibiting works of "The Danish Girl," Lili Elbe.
Courtesy of Sydney Stoudmire and Woman Made Gallery

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DELIA KROPP

Trans actress is in local production.
Photo of Delia Kropp (L) and Katurah Nelson by Paul Goyette

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SANDRA BERNHARD

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A STAR'S TREK

Singer Lisa Fischer (left) riffs on everything from working with Luther Vandross to being in the Oscar-winning documentary 20 Feet from Stardom.
Photo by Djeneba Aduayom

'DEAD' RECKONING



The movie Deadpool (above) and a book about Andy Warhol are among Five Worth Finding.

HARD KNOX LIFE



Dance-music duo Cardiknox dishes on Carly Rae Jepsen before coming to town.
Photo from Gaywheels.com

MONROE DOCTRINE

Rev. Irene Monroe's column is about the pope and the Catholic Church's homophobia.

'CLOSET' CASE

WCT reviews the book Straights: Heterosexuality in a Post-Closeted Culture.

THAT'S SHOW BIZ

Find out the latest about Mark Ruffalo, Sarah Michelle Gellar and Big Freedia.

plus
DAILY BREAKING NEWS

OUT AT CHM

ChicagoHistoryMuseum

STANDING UP: FROM PUNCH LINE TO SPOTLIGHT



THURSDAY MARCH 10

5:30 P.M. RECEPTION • 6:30 P.M. PROGRAM

Chicago has been the longtime epicenter of comedy, often at the expense of a marginalized LGBTQ community. While views have progressed, LGBTQ people still serve as the punch line for jokes across the comedic spectrum. Writer **Jason Heidemann** moderates a panel that includes Second City's **Andy Eninger**, comedy club owner **Mary Lindsey**, and performer, scholar and author **E. Patrick Johnson** for a discussion on the history and struggle of queerness in Chicago's comedy scene as well as who has been at the forefront of humorous performances and roles. This enriching program showcases the comedic talents of our panelists and gay sketch comedy troupe **GayCo**.

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The Chicago History Museum gratefully acknowledges the support of the Chicago Park District on behalf of the people of Chicago.

CDC: At current rate, 1 in 2 Black gay men could get HIV

BY MATT SIMONETTE

Grave HIV projections from the Centers for Disease Control and Prevention (CDC) emerged Feb. 23 at a presentation given at the Conference on Retroviruses and Opportunistic Infections (CROI) in Boston. If current HIV diagnoses rates continue at the same levels, one in two Black men in the United States who have sex with men (MSM) will be diagnosed with HIV in their lifetime, as will one in four Latino MSM in the U.S., according to researchers.

Researchers analyzed death and diagnoses data from 2009-2013 in order to project risk of HIV diagnosis. Overall, the risk of HIV diagnosis in the United States is about one in 99, assuming current rates remain constant. The previous risk, compiled from 2004-2004 data, was one in 78.

But that risk is still considerably higher for MSM, especially MSM of color, as the new projections demonstrate. One in 11 white MSM



AIDS Foundation of Chicago's Jim Pickett. Photo courtesy of Pickett

would be diagnosed with HIV as well. For MSM overall, the risk is about one in six.

"As alarming as these lifetime risk estimates are, they are not a foregone conclusion. They are a call to action," said Jonathan Mermin, M.D., director of CDC's National Center for HIV/AIDS, Viral Hepatitis, STD, and Tuberculosis Prevention, in a February 23 statement. "The prevention and care strategies we have at our disposal today provide a promising outlook for future reductions of HIV infections and disparities in the U.S., but hundreds of thousands of people will be diagnosed in their lifetime if we don't scale up efforts now."

The study also broke down the diagnosis projections state-by-state, with persons living in the District of Columbia at the highest risk of infection (one in 13), and residents of North Dakota at the lowest (one in 670). The risk in Illinois is one in 103.

When broken down by race and ethnicity, Black males had a one in 20 chance of infection, while, for Black women, that likelihood was one in 48. African Americans are not more inclined to risky sexual behavior; rather, researchers attribute the higher numbers to higher prevalence in the community, lack of access to healthcare, poverty and social stigma, according to the CDC.

The likelihood for infection for Hispanics was one in 48 for men, and one in 227 for women. For white individuals, it was one in 132 for men and one in 880 for women.

Jim Pickett, director of prevention advocacy and gay men's health at AIDS Foundation of Chicago, called the numbers "a big slap in the face and a wake-up call" to advocates.

"I don't think anyone is in denial about the

seriousness of this," Pickett said. "But this was a strong reminder to those of us who do this work."

Trans women of color, who are also at a disproportionately high risk of infection, were not mentioned in the CDC's release, though another CDC panel addressed the complications researchers had previously encountered in collecting data on trans individuals, according to hivplumag.com. Previous studies, among them the iPrex trial studying PrEP, misclassified trans participants and skewed results. Implementing a new two-step approach on questionnaires, however, which allowed participants to differentiate between the gender with which they identified and the one into which they were born, greatly increased the number of trans subjects identified in data.

Because information on transgender people is not uniformly collected in the United States, the CDC has been unable to give an accurate determination of how many trans individuals have been infected with HIV.

HIVPlusMag.com's article is at <http://www.hivplumag.com/stigma/2016/2/22/how-fix-misclassification-trans-women>.

Sex researcher John Gagnon dies at 84

John Gagnon—a sociologist who shifted the ground in sex research by proposing that sexual behavior could better be understood by looking at social forces rather than biology or psychology—died Feb. 11 in Palm Springs, California, at age 84, The New York Times reported. His wife said the cause of death was pancreatic cancer.

Gagnon began his career as a researcher at the Institute for Sex Research (now the Kinsey Institute) at Indiana University in the 1960s, and in the 1990s carried out a comprehensive survey of sexual behavior in the United States.

In the late 1980s—working with two colleagues at the University of Chicago and the National Opinion Research Center—Gagnon designed the first comprehensive survey of sexual behavior since the Kinsey reports of the late 1940s and early 1950s. The study offered a more accurate picture of U.S. residents' sex lives, with reliable numbers on gay men and their behavior that were needed as the AIDS crisis progressed.

The article is at http://www.nytimes.com/2016/02/26/us/john-gagnon-sociologist-who-explored-human-sexuality-dies-at-84.html?mwrsm=Facebook&_r=1.

Correction

In the Feb. 24 issue, photos of Audre Lorde should have been credited to Dagmar Schultz.

Windy City Times regrets the error.

Read about
Super Tuesday's
results at
WindyCityMediaGroup.com

Open To Thinking

BY NICK PATRICCA



Francis on the borders

By design, the itinerary of Francis in his first official visit to Mexico took him to its southern border with Guatemala in the state of Chiapas and to its northern border with the U.S. in the state of Chihuahua.

This border-framing of the visit to Mexico of El Papa Francisco—the first Latin American pope, the first Jesuit pope, the first pope to take the name of Francis, and the first non-European pope since the Syrian Gregory III in 741 of our common era—placed an intense spotlight on an essential theme in his apostolate: concern for individuals and peoples who are forced to live their lives on the margins of their societies.

In Chiapas, Francis addressed the horrific plight of the migrant-refugees from El Salvador, Honduras, and Guatemala, who are fleeing across Mexico's southern border to escape the endemic violence in their countries caused by civil wars, corruption, and narco-terrorist gangs. The collapse of their societies has forced these Central American migrants to make the perilous journey from their respective countries through Mexico to its northern border with the United States where they hope to find safety and the possibility of living human—humane—lives with the chance of a real future.

Francis took to task the corrupt Mexican officials who prey upon these mi-

In the West-Central state of Michoacán, Francis continued his special focus on the marginalization of indigenous peoples by meeting with representatives of the Purépecha and other original peoples. In Morelia, the capital of Michoacán, four young people asked Francis to address the problems of narco-terrorist violence in their communities and of the lack of suitable employment. In response, Francis delivered a strong admonishment to the Mexican government and the Mexican elite, accusing them of greed, incompetence, and indifference to the welfare of the poor and of the young. He specifically noted that in many communities the local officials were in collusion with the drug cartels and gangs.

By leveling this serious charge against corrupt and compromised authority Francis highlighted another form of marginalization: the fate of citizens caught in the disintegration of civil society and trapped in situations without legitimate means for obtaining justice—a particularly heinous example, the kidnapping and killing of 43 students from Ayotzinapa Rural Teachers' College in the state of Guerrero in 2014 by local and state police in collusion with the mayor and local drug gangs.

In the Mexican city of Juarez, on the banks of the Rio Grande, surrounded by crosses representing the 6,000 migrants who have lost their lives trying to cross over into the U.S., Francis prayed in silence, facing the city of El Paso—keeping in his heart and mind the open letter of the Christian base communities, the private letter from the sisters who minister to the peoples of Juarez, the petitions of the mothers of the disappeared young women.

In his three years as pope, Francis has demonstrated a special compassion for migrants and refugees. But, we must understand this concern of Francis as part of his commitment to meet the needs of all individuals and peoples who are forced to live on the borders, who are forced to cross frontiers, in order to become fully human, to be creative citizens.

As Francis has called upon governments and societies to respond to the needs of the powerless, those who live on the margins of their communities, I call upon Francis to boldly push his church to meet the needs of those who suffered sexual abuse from clergy, of those who suffer the arbitrary abuse of power by church authorities, and to recognize the rights of women, LGBTs, the divorced and others to full participation in the life of the church.

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"I call upon Francis to boldly push his church to meet the needs of those who suffered sexual abuse from clergy, of those who suffer the arbitrary abuse of power by church authorities, and to recognize the rights of women, LGBTs, the divorced and others to full participation in the life of the church."

grants and who tolerate or collude with local narco-terrorist gangs which have taken up the extremely lucrative business of human trafficking and slavery to supplement their drug and arms dealings.

In the city of San Cristóbal de las Casas—named in part after Bartolomé de las Casas the great 16th century champion of the rights of original peoples—Francis focused his spotlight on the indigenous peoples of Chiapas who comprise more than 35 percent of the population and who live, for the most part, in poverty.

Francis celebrated a mass and lunched with representatives of these indigenous peoples, thereby affirming the legacy of Samuel Ruiz, a former bishop of San Cristóbal who had been censored by the Vatican for promoting the social and labor rights of indigenous peoples and the use of original languages and practices in Catholic rituals.

Nick Patricca is professor emeritus at Loyola University Chicago, president of Chicago Network and playwright emeritus at Victory Gardens Theater.

TORRES from cover

"There was a backlash that, in some ways, many of us anticipated after [the marriage equality ruling] Obergefell [v. Hodges]," he said. "But we will overcome it. Waking up every day seeing another piece of legislation introduced in a different state trying to restrict the freedoms of our trans siblings, I think, 'This is what's going to bring us together. This is what's going to break the tide.' At some point, we're going to have to stop fighting, build an understanding, and really let go of the pain and anger. Because, if we don't build and sit at our own table, roll up our sleeves and set the agenda then LGB people are going to make decisions for us. They're going to be having conversations about what is the best way to approach these things without a single trans person there."

"Although the backlash is demoralizing and terrifying, there are many solutions to a problem," he added. "We will find ways to get past these issues and move forward. We don't have to agree as a community with so much breadth of experience. We just need to agree that we want trans people to be fully recognized and that their civil rights are realized across the country. That's all we need to be on-board for."

Torres' love for his transgender siblings has never been tempered by cynicism or a battle weariness through years spent on the community's front lines.

"Trans people are some of the most incredible people I've ever known," he said. "I sort of cringe when I hear people say 'You're so brave. So resilient' because I think there's a misunderstanding that trans people are emerging from the shadows. I was trans long before I transitioned. Trans people are here and we are a gift to the world because we challenge it. My body is inherently challenging systems of oppression and notions of what it means to be a human being. If a trans person can be free and authentic, then it requires and demands that people ask themselves, 'How am I not free? How am I not authentic?' Trans people know those are very hard questions to ask yourself and honestly answer them. But we are unafraid. We are a part of a community that is unapologetically themselves."

Torres certainly never felt such a need to apologize from the beginning and throughout his journey of self-discovery and expression.

The youngest of three brothers, he was born in Mexico City and raised in the Little Village neighborhood of Chicago. Surrounded by and relishing in the Latino culture was part of the tapestry of his childhood—one that he recalls with great fondness.

"I was always a 'tomboy,' as they used to call it," he said. "I always preferred masculine or non-gendered clothing. My mom was flexible and let me choose my own. I had a favorite pair of little red and gray, '80s-looking sweatpants I would wear. My mom and dad never wanted to push any gender conceptions onto me. I have really good memories of being a kid.

Crispin Torres.

Photo by Gretchen Rachel Hammond



I think Latino families are stereotyped as being homophobic or transphobic and that's not accurate. Even though my parents had their own journey alongside my sexual orientation and gender identity, at the end of the day, they were really supportive."

His role model then and today is his older brother Cesar, an accomplished journalist and the social editor of Ars Technica.

"It is continually inspiring to see him as a person," Torres asserted. "He was one of the first LGBT adults I ever knew in my life. When I was in elementary school, he was studying journalism at Northwestern. It was a big deal and so inspiring to me to see this super-smart, motivated person recognized as an out gay person of color which was a big deal in the '90s and still is."

Torres recalls his own school years with affection despite the challenges.

"Elementary and middle school were probably the hardest for me with regards to my gender identity," he said. "I got teased a lot for my appearance."

The bullying became more profound when Torres attended a magnet school in Oak Park and became part of a very small racial minority within the student body.

"The challenge of that continued all the way through grad school," he recalled. "Pushing against racism in our education system. The tide began to turn for me when I was a sophomore in high school. I came to terms with my identity and I owned it. I wasn't scared. I had this very unapologetic attitude of 'this is me and you can take it or leave it' that I still carry with me today."

Alongside that outlook and a universal regard for his patient and approachable demeanor, a significant part of the Torres package is music.

"My whole life, I've looked up to all of the Riot Grrrl artists like Kathleen Hanna and bands like X-Ray Specs," he said. "All the bands of that era were the first celebrity figures that I recall seeing and thinking, 'I could do that.' Be myself and not be scared to ruffle feathers."

It was a feeling that carried Torres through what he remembers as a major turning point in his life—his birth into activism.

One frozen day, his high school student group was staging a protest while then-President George W. Bush was touting his plans to go to

war in Iraq. A crowd of 400 students had gathered along with a sizeable cadre of reporters.

"Someone was supposed to give a speech and wimped out," he said. "I was handed a couple of talking points and I got up there. That time period lit a fire in me about what is at stake for our country when people who are in leadership positions do not have the best interests of human rights in mind. I felt like I could actually make a difference."

In 2013—armed with two masters degrees from DePaul University and after deciding not to pursue a teaching career—Torres believed he had a wealth of education and information that he could share with the movement.

"Everything fell into place," he said. "A friend of mine was leaving his position at Lambda and I got hired for it. The rest is history."

But history will always serve as the sculptor of the future. For Torres and the transgender community, it is a future that walks along a knife-edge. He, and a few like him, have the will to ensure it doesn't slip into the oblivion below.

"My biggest concern with our community is the sadness and the pain that remains unprocessed," he said. "There needs to be love, compassion and restorative justice and I don't see that happening. When people do what they are called to do in the trenches of activism it is rough emotionally. We have a long way to go and a lot of conversations to have with our allies and our opponents. I'm excited to continue to do the work of challenging people to see us, recognize us and respect us. To be a part of seeing other folks in my community explore their genders while non-trans people become more conscientious allies. Building those bridges and that infrastructure is something to look forward to and it's going to be my life's work."

Nominations sought for 30 Under 30 Awards; ceremony at new site

Windy City Times is seeking to recognize 30 more outstanding LGBT individuals (and allies) for its annual 30 Under 30 Awards.

The awards are moving this year to the South Side, to Polo Cafe and Catering, 3322 S. Morgan St., on Wed., June 22. There will be a 5:30 p.m. reception, with the program being 6-7:30 p.m.

Nominees should be 30 years or under as of June 30, and should have made some substantial contributions to the Chicagoland LGBT community, whether in the fields of entertainment, politics, health, activism, academics, sports or other areas.

The deadline to nominate individuals is Friday, April 15.

Windy City Times Managing Editor Andrew Davis coordinates the awards program for the

paper. Hundreds of people have been honored by the paper in the more than 10 years since the awards were established. Most honorees have gone on to great success in their careers and educations, including working for the Obama presidential campaign and administration, plus individual successes in music, legal, professional and academic careers and much more.

Individuals, organizations, co-workers, etc. can nominate a person by emailing Andrew@WindyCityMediaGroup.com or faxed to Andrew Davis' attention to 773-871-7609. Self-nominations are welcome.

The nomination should be 100 words or fewer, and should state what achievements or contributions the nominee has made. Nominators should include their own names and contact information as well as the contact information and the age of the nominee.

Note: Following the policy instituted in 2005, individuals can only win once. Those have won the award since that year are ineligible for this year's awards.

Honorees will be notified in May.

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Lesbian confirmed as Puerto Rico justice

The Puerto Rico Senate has confirmed a lesbian woman to become the next chief justice of the U.S. commonwealth's highest court, approving Maite Oronoz Rodríguez 14-12, The Washington Blade reported.

Rodríguez has been a member of the Puerto Rico Supreme Court since 2014. She will become the first openly LGBT chief justice in the United States.

Puerto Rico Gov. Alejandro García Padilla nominated Oronoz earlier this month.

Lambda Legal issued a statement of congratulations. Staff Attorney Omar Gonzalez-Pagan said, "The confirmation of Maite Oronoz Rodríguez as the first openly LGBT Chief Justice in

Puerto Rico and the United States makes history, breaks barriers, and marks a momentous step towards achieving a judiciary that reflects full and rich diversity of our country. A diverse judiciary serves not only to improve the quality of justice; it boosts public confidence in the courts.

"We are pleased with the Puerto Rico Senate's decision to swiftly confirm now-Chief Justice Oronoz Rodríguez to the Commonwealth's highest court. We hope that the United States Senate will act as responsibly and swiftly in considering President Obama's nominee to the current vacancy in the U.S. Supreme Court."

Report: IPRA, police board failed to protect civilians

A new research report from Community Renewal Society states that the two civilian oversight agencies charged with investigating and disciplining police misconduct in Chicago—the Independent Police Review Authority (IPRA) and the Police Board—are failing in their fundamental duty to protect the public.

In response, Community Renewal Society has proposed the FAIR COPS (Freedom through Accountability, Investigation, and Reform for Community Oversight of Policing Services) Ordinance, which would establish the office of police auditor, an independent and transparent agency that would oversee the entire process of police oversight.

Among the findings were that:

—Of the 88 sworn officers that IPRA recommended be discharged, the Police Board fired only 19 officers; and

—The average suspension recommended by IPRA plummeted from 16.2 days between 2008 and 2011 to 10.7 days from 2012-14.

The full report is at www.windycitymediagroup.com/pdf/FullWhoWatchesWatchmen-CommunityRenewalSociety.pdf.

Chicagoans among bar group's members

The National LGBT Bar Association and Foundation, the country's largest organizations of LGBT legal professionals, announced the appointment of four new board members—and two are from Chicago.

Kylie Byron, an at-large member of the association, is an associate in the Chicago of-

fice of Seyfarth Shaw LLP. She received her J.D. from the Washington University School of Law in 2014.

Association Treasurer Gregory Cheikhameguyaz is in-house counsel for the aviation services division of AAR CORP in Chicago. His practice focuses on commercial contracts, corporate law and mergers and acquisitions. He holds a J.D. and an LL.M. in International and Comparative Law from the Chicago-Kent College of Law.

The other new board members are Joseph White (association at-large), of Office Depot; and Todd Dickinson (foundation at-large), who most recently served as executive director of the American Intellectual Property Law Association.

For a complete list of Association and Foundation board members, visit www.LGBTBar.org.

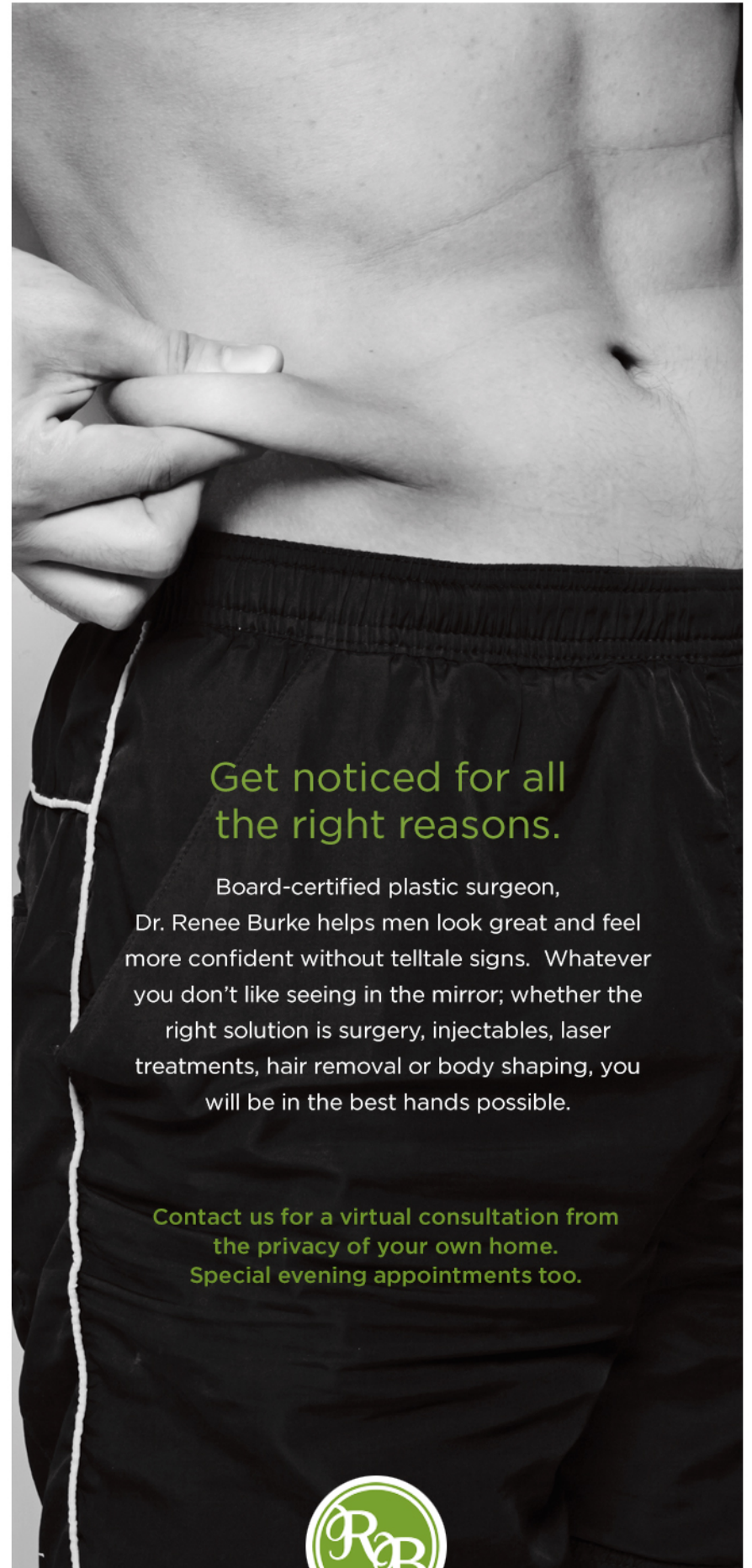
'Our Girls Matter' event March 9

In honor of National Women and Girls HIV/AIDS Awareness Day, AIDS Foundation of Chicago will hold "Black Lives Matter: Our Girls Matter" on Wed., March 9, at West Point Missionary Baptist Church, 3566 S. Cottage Grove Ave., 9 a.m.-3 p.m.

The event is a free, full-day conference to launch an action plan addressing structural determinants of HIV vulnerability among Black cis and trans women. National and local health experts, providers and prevention specialists will meet to explore community engagement, mobilization and shape the future of HIV for women and girls.

Storie Deveraux will emcee; speakers will include Dr. Lisa Henry-Reid, Dazon Dixon Dillall and Michelle Hoersch. RSVP at aidschicago.org/blacklivesmatter.

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ELECTIONS 2016

More says she'll bring 'solutions' to state's attorney's office

BY MATT SIMONETTE

Chicagoan Donna More says that she is running to be the Democratic nominee for Cook County state's attorney because she believes in "a culture of justice before jail."

Moore, a former prosecutor at both the state and federal levels, has for many years been a lawyer in the gaming industry. She maintains that current state's attorney Anita Alvarez has destabilized the office, and is too narrowly focused on maintaining conviction rates above all else. Moore also says that fellow challenger Kim Foxx will be too beholden to Cook County Board President Toni Preckwinkle.

So Moore has promised that, if elected, she'll "clean up the office"—acting independently of the Democratic machine and within a span of eight-years; she's imposed a two-term limit on herself. She wants to develop a court focused on gun crimes, and put into place a community alliance that she says will foster better relationships between law enforcement and the community at large.

Windy City Times: Why would you make a better state's attorney than Alvarez or Foxx?

Donna More: I think this job comes down to qualifications. The important qualifications are that I have been both a state and federal prosecutor. Everybody calls for federal oversight—well, I know what that is. And I'm independent. You have to know who you're accountable to. I'm accountable to the voters of Cook County who put me in office. I'm

not accountable to Mike Madigan, Ed Burke, Joe Berrios or Toni Preckwinkle. I think what we've seen is, when you make decisions based on political influence as opposed to evidence and facts, you get bad decisions. If you owe your whole political career to Toni Preckwinkle, as Kim Foxx does—she has an undistinguished political career, and no ability to raise money—when that person calls you and wants you to do something, what do you do? For me, it's all about independence.

Anita has been there for seven years. We're in worse shape now than we were seven years ago. We've seen what she has done to put our county on the edge of destabilization. Kim talks about how bad things are, but she spent five of her years in the office under Anita in juvenile court and did nothing in terms of reform.

This is a job that you need to roll up your sleeves and figure out solutions. I've put out gun policies on how I'm going to more effectively prosecute gun crimes. I've put out how we're going to handle police shootings. Early this week, I did an outline of a mental health care program where we can deal with defendants who have mental addiction problems at point of arrest. As good as those things are, what I really want to do is be an activist. I want to be out in the communities, helping the people not to commit a crime to begin with. To me that's that's the differentiating factor.

WCT: What are your plans to curb gun violence in Cook County?

DM: With gun violence, about 90 percent of guns used in violent crimes are illegal. Gun violence, just the medical side of it, costs the county about \$160 million a year. I think we need to do three things. We need a centralized gun court, both in the city and then there are five suburban districts. Guns are no different than drugs. There's a gun trade, so you've got to understand what that food chain looks like. You've got gun cases going in 20 different courtrooms. You don't know what you're doing, and I don't know what I'm doing. I don't know that John Doe is the one who supplied your defendant and my defendant. So we put it in one place. The prosecutors learn the gun trade and the judges learn the gun trade. I know that it was a shop-owner who protected themselves if they were getting robbed versus if it was a career criminal or a gang member, and the judges know that too.

The second tier is the grand jury. In the U.S. attorney's office, we used grand juries all the time. We don't in the state. They indict cases and that's it. [Federal prosecutors] use grand juries as an investigative tool. That's what I'd like to bring to the state's attorney's office. We could start to figure out what the hierarchy looks like. You could probably flip somebody at the low-end, give them immunity or whatever you need to do. You put them in the grand jury, compel testimony and people start to talk.

WCT: Coming in as state's attorney, could you just go in and implement that change in the office?

DM: It's something I could do all on my own. We're allowed to have six grand juries empaneled at any given time and generally always have one, which is the one they go to to indict.

The third piece is that I want to create a neighborhood safety alliance. Gangs fractionalized once the feds took down the leaders. What that means is, to a large extent, we're going block by block. It takes a community to help the response. I want police, prosecutors, parents, grandparents, principals, clergy, alderman. I want them all at a table and say, "Look you tell me. You're all on the front lines. Let's figure out some responses. We'll take it into the grand jury. We're going to properly try your case. We're going to try your case promptly."

WCT: How do you see your work in the gaming industry as it relates to the state's attorney's office?

DM: I was in the U.S. attorney's office and got the call to see if I was interested in going to the gaming board, to be the first chief counsel because I had the reputation of being a good prosecutor because what they wanted was to sell to the public that the industry was clean. It was a creative job for a lawyer, because there was nothing there. What it helped me to do was to understand what the board, appointed by the governor, wanted. At the time, there was only Nevada and New Jersey. So we had to create a set of regulations to keep the industry clean. You had to learn your subject matter, because I'd never played cards before, but we created a pretty tough set of regulations which are still in place. People may say they like or don't like gambling, but they can't say we don't have good regulations here, and they've kept the industry clean. ...It was a legal job I'm very proud of. The only people who've ever been indicted have been gubernatorial appointees, and I didn't write the rules for them.

WCT: You've taken flack for having donated to Governor Rauner. Is that something you regret? How do you think the state has been faring under his administration?

DM: As I like to say, I donated and raised money for Toni Preckwinkle, and she ran on a platform of not raising my taxes and she did. So I regret that contribution too. The majority of my giving has always been to Democratic candidates. ... So I'm disappointed. I don't like the cuts in mental health. I didn't like the infighting that was going on in Springfield when Quinn was there. It was no better between Quinn, Madigan and Cullerton. What I'm looking for is for people to do their jobs. I don't care if they like each other. I didn't elect them



Donna More.

to go for coffee; I elected them to do a job. So I'm disappointed in a lot of our elected officials.

WCT: What kind of experiences have you had engaging with the LGBT community?

DM: On a personal level, I've engaged with it. I believe in equal rights for everybody. I'm not sure why we have such a hard time accepting that as a community and a country. It's not just about the gay community, it's about every community getting justice, fairness, consistency and transparency. If we need legislation, so be it. Hate crimes in particular, whether against the LGBT community, the Jewish community or whomever—those are things you have to be on top of. They're very insidious now. ... For me, it's about being able to protect communities, because they are at risk, because of bias and hate. It's also about making sure a community is protected, and that we understand the needs of a particular community.

In particular, with the LGBT community, we have to make sure that our [assistant state's attorneys] are sensitive to those needs, but that our police officers are sensitive to those needs too. There's been a bit of a disconnect.

WCT: Would you commit to trainings for assistant state's attorneys and staff?

DM: I would. I was at the Equality Illinois gala and I know that Anita has fairly good approval in the gay community, but to me it's a bigger issue. We still have a violence issue, county-wide, that isn't good. That ultimately spills over into all our communities. If those larger issues are fairness, transparency and independent thinking, that affects everybody. We have to go more "global" about how we look at the job she's done.

WCT: Are there any other issues pertaining to the LGBT community the office would be watchful of?

DM: Lakeview had three armed robberies. People are up in arms. Not just gay people, a lot of people in the neighborhood. For me it's about going into these communities and working with them and figuring out what to do. This community alliance thing—it's not just for Englewood and Austin.

[The job] is also about being supportive of legislation I think promotes fairness. The role of the state's attorney has such awesome power to it. You have the ability to take away people's freedom. But it's also a role you can use for good, with things that may or may not relate to criminal justice. So that means supporting legislation that supports fairness—those are the kinds of things for which the office can be at the forefront. ... My job is to use the office in the ways that promote good. It's about enforcing the law and promoting good, but it's about going into communities, having an open-door policy and saying, "What can I help you with?"

For more information, see www.voteformore.com.

PAT

HENECHAN

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Endorsements:

Cook County Democratic Party

Congresswoman Jan Schakowsky

Congressman Mike Quigley

Illinois National Organization for Women PAC

Personal PAC

Chicago Federation of Labor



- "Highly Qualified" Chicago Bar Association
- "Well Qualified" Chicago Council of Lawyers
- "Highly Recommended" Decalogue Society of Lawyers
- "Highly Qualified" Illinois State Bar Association
- "Recommended" Lesbian and Gay Bar Association of Illinois
- "Recommended" Women's Bar Association of Illinois
- "Top 100" Lawyer in Illinois 2011, 2012, 2013, 2014, 2015

DEMOCRAT FOR JUDGE - Vote in the March 15th Primary Election

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Windy City Times Election Guide

Welcome to the Windy City Times Primary Election Guide.

Over the next two issues (leading up to the March 15 election), WCT will feature interviews, charts (with WCT questionnaire scores, organization endorsements and/or ratings) and features such as “LGBTs in the Mix,” which spotlights members of the LGBT community who are running for office. (This publication does not endorse candidates.)

There are several races worth noting. In addition to the intriguing presidential contests, there’s the race for Cook County state’s attorney between embattled incumbent Anita Alvarez and challengers Kim Foxx and Donna More (both of whom are interviewed in this issue). Another race that bears watching is the Democratic primary competition for U.S. senator that involves U.S. Rep. Tammy Duckworth, state Sen. Napoleon Harris III and onetime Chicago Urban League president Andrea Zopp. (Zopp’s interview ran in the Feb. 24 issue of WCT.)

Early voting info

Early voting for the March 15 primary election will take place through March 12. (On March 13-14, early voting will be offered at one of 14 “permanent early voting sites,” including the Chicago Board of Elections, 69 W. Washington St.) Voters registered in the City of Chicago may use any early voting site in the city, regardless of where the voters live.

Voters don’t need a reason or excuse to use early voting; however, voters do need to present government-issued photo identification.

Ballots cast in early voting are final. After

casting ballots in early voting, voters may not return to amend, change or undo a ballot for any reason. It is a felony to vote more than once—or to attempt to vote more than once—in the same election.

All 51 early voting sites will be open Monday through Saturday, 9 a.m.-5 p.m. To get a list of sites, visit <http://www.chicagoelections.com/en/early-voting.html>.

ELECTIONS 2016 LGBTs in the mix

The next primary elections, to be held March 15, feature a number of openly gay and lesbian candidates. The following individuals have publicly stated that they are members of the LGBT community and were on the ballot as of late February.

—**Kelly Cassidy**

Race: Illinois state Representative (14th District)

Website: RepCassidy.com

The skinny: Cassidy, who defeated another lesbian candidate, Paula Basta, in March 2014, is this time running unopposed in the Democratic primary—and she has no Republican challenger, either.

—**Sam Yingling**

Race: Illinois state Representative (62nd District)

Website: SamYingling.com

The skinny: What’s old is new again. Yingling is running unopposed in the primary for his third term. He is the first openly gay House member from outside metropolitan Chicago.



Judicial candidate Deidre Baumann.

And Republican Rod Drobinski of Wauconda is, again, Yingling’s opponent for the general election; Yingling prevailed in 2014.

—**Greg Harris**

Race: Illinois state Representative (13th District)

Website: GregHarris.org

The skinny: Harris—who was chief co-sponsor of SB10, the legislation that brought about marriage equality in Illinois—has a district that includes several North Side neighborhoods. He was first elected in 2006 and, like Cassidy, is currently running unopposed, ensuring his re-election.

—**Jacob Meister**

Race: Cook County Circuit Court Clerk

Website: JacobMeister.com

Meister has a battle in unseating longtime (and controversial) clerk Dorothy Brown, and he also has Ald. Michelle Harris as a competi-

tor. However, he has received several endorsements, including from the Chicago Sun-Times, the Chicago NOW PAC and a large coalition of Cook County-area Latino elected officials. The winner in the Democratic primary will face Diane Shapiro, Republican committeeman of Chicago’s 46th Ward, in the November general election.

—**Ed Underhill**

Race: Judge (Cook-6th Subcircuit-“A” vacancy)

Website: EdUnderhillForJudge.com

The skinny: The primary is definitely the race that matters, as there are no Republican adversaries in the general election. Underhill—who lives with his husband, Liam, and their dog, Finn—is running against Anna Loftus and Carlos Claudio. Underhill is a trial attorney with 30 years of experience, and has been a Bucktown homeowner for the past 15 years.

—**Deidre Baumann**

Race: Judge (Cook Circuit-Palmer Vacancy)

Website: DeidreBaumannForJudge.com

The skinny: Baumann finds herself in a very competitive race, with three other primary candidates (Pat Heneghan, Susana Ortiz and Camela Gardner). (Like with Underhill, there is no Republican contender for the general election.) Baumann has 23 years representing people against the government and large corporations, and was lead counsel in the Burr Oak Cemetery litigation.

LPAC hosting star-studded benefit

LPAC—the national grassroots lesbian political action committee supporting pro-LGBTQ, pro-women’s rights and progressive candidates—announced a first-of-its-kind benefit performance, “Levity & Justice for All,” featuring top lesbian and queer comics and women’s-rights champions.

“Levity” will take place Thursday, June 16, at the historic Town Hall in New York City.

JUDGE DEVLIN SCHOOP

“HIGHLY RECOMMENDED”

— Lesbian and Gay Bar Association

“ENDORSED”

— Cook County Democratic Party

— Personal PAC

— Chicago NOW PAC

PUNCH
NUMBER 217

Election 2016

US PRESIDENT

IVI = Independent Voters of Illinois/Independent Precinct Organization
HRC = Human Rights Campaign
PP = Planned Parenthood
RC = Reclaim Chicago

To see Hillary Clinton’s and Bernie Sanders’ responses to a survey given by Gay Men’s Health Crisis, see <http://gmhc.org/files/editor/file/GMHC-PresReport-2016-A.pdf>

	IVI	HRC	PP	RC
Hillary Clinton (D)	Y	Y	Y	
Willie L. Wilson (D)				
Roque “Rocky” de la Fuente (D)				
Larry (Lawrence) Cohen (D)				
Bernie Sanders (D)				Y
Donald J. Trump (R)				
Marco Rubio (R)				
Ted Cruz (R)				
John R. Kasich (R)				
Ben Carson (R)				

IL STATE COMPTROLLER

WCT = Windy City Times questions, number listed is of the total questions correct for that race
PPAC = Personal PAC
EQIL = Equality Illinois PAC

	WCT	PPAC	EQIL
Susana Mendoza (D)		Y	Y
Leslie Geissler Munger (R)			

COOK COUNTY RACES

WCT = Windy City Times questions, number listed is of the total questions correct for that race
IVI = Independent Voters of Illinois/Independent Precinct Organization
PPAC = Personal PAC
CNOW = Chicago NOW PAC
EI = Equality Illinois PAC
RC = Reclaim Chicago

	WCT	IVI	PPAC	CNOW	EI	RC
COOK COUNTY CLERK						
Dorothy A. Brown (D)	17/18	Y	Y			
Jacob Meister (D)	18/18			Y		
Shirley T. Coleman (D)						
Tio Hardiman (D)						
Michelle A. Harris (D)						
Diane S. Shapiro (R)	14/18					
RECORDER OF DEEDS						
Karen Yarbrough (D)			Y			
Jan Kowalski (D)						
STATE’S ATTORNEY						
Kim Foxx (D)	22/24	Y	Y	Y		Y
Anita Alvarez (D)	17/24					
Donna Moore (D)						
Christopher E. K. Pfannkuche (R)						
COOK CO. BOARD OF REVIEW-1ST DIST. COMMISSIONER						
Dan Patlak (R)						
COOK CO. BOARD OF REVIEW-2ND DIST. COMMISSIONER						
Michael Cabonargi (D)			Y			
METROPOLITAN WATER RECLAMATION DISTRICT						
VOTE FOR THREE SIX-YEAR AND ONE TWO-YEAR TERMS						
Patricia Horton (6-yr.) (D)						
Josina Morita (6-yr.) (D)	16/18	Y	Y	Y	Y	
Barbara McGowan (6-yr.) (D)	15/18	Y	Y	Y	Y	
Mariyana T. Spyropoulos (6-yr.) (D)	16/18	Y	Y	Y	Y	
R. Cary Capparelli (6-yr.) (D)						
Kevin McDevitt (6-yr.) (D)						
Joseph Daniel Cook (6-yr.) (D)	14/18					
Mary Vann (6-yr.) (D)						
Harvey Nathanel (6-yr.) (D)						
Bernie Riley (6-yr.) (D)						
Tyrone Tucker (6-yr.) (D)						
Karen Roothaan (6-yr.) (G)						
George Milkowski (6-yr.) (G)						
Michael Smith (6-yr.) (G)						
Tom Greenhaw (2-yr.) (D)	18/19	Y	Y	Y	Y	
Andrew Seo (2-yr.) (D)						
Martin J. Durkan (2-yr.) (D)			Y			
Robert Shaw (2-yr.) (D)						
Herb Schumann (2-yr.) (R)						

US SENATE

WCT = Windy City Times questions, number listed is of the total questions correct for that race
HRC = Human Rights Campaign 113th Congress, ratings are a percentage of total 100% based on HRC tracking of how candidates voted in the 113th Congress
PP = Planned Parenthood: The Planned Parenthood Action Fund compiles a scorecard to educate and inform citizens about members of Congress’ record of support for women’s health. The scores are a percentage, based on votes on key legislation related to women’s health care and rights.

	WCT	HRC	PP
Andrea Zopp (D)	29/30		
Tammy Duckworth (D)	28/30	100	100
Napoleon Harris (D)			
James T. Marter (R)			
Mark Steven Kirk (D)		78	80

US CONGRESS RACES

WCT = Windy City Times questions, number listed is of the total questions correct for that race
IVI = Independent Voters of Illinois/Independent Precinct Organization
HRC = Human Rights Campaign 113th Congress, ratings are a percentage of total 100% based on HRC tracking of how candidates voted in the 113th Congress
PP = Planned Parenthood: The Planned Parenthood Action Fund compiles a scorecard to educate and inform citizens about members of Congress’ record of support for women’s health. The scores are a percentage, based on votes on key legislation related to women’s health care and rights.

	WCT	IVI	HRC	PP
1ST CONGRESSIONAL DISTRICT				
Bobby L. Rush (D)		Y	100	100
O. Patrick Brutus (D)				
Howard B. Brookins, Jr. (D)				
Harold L. Bailey (D)				
August (O’Neill) Deuser (R)				
Donald E. Peloquin (R)				
Jimmy Lee Tillman II (R)				
2ND CONGRESSIONAL DISTRICT				
Marcus Lewis (D)				
Robin Kelly (D)		Y	89	100
Dorian C. L. Myrickes (D)				
Charles Rayburn (D)				
John F. Morrow (R)				
3RD CONGRESSIONAL DISTRICT				
Daniel William Lipinski (D)			38	20
Arthur J. Jones (R)				
4TH CONGRESSIONAL DISTRICT				
Luis V. Gutierrez (D)	30/30		100	100
Javier Salas (D)	29/30			
5TH CONGRESSIONAL DISTRICT				
Mike Quigley (D)	30/30		100	100
Rob Sherman (G)				
Warren “Grizz” Grimsley (G)		Y		
6TH CONGRESSIONAL DISTRICT				
Robert Marshall (D)	26/30			
Amanda Howland (D)				
Peter J. Roskam (R)			0	0
Gordon (Jay) Kinzler (R)				
7TH CONGRESSIONAL DISTRICT				
Danny K. Davis (D)	30/30	Y	84	100
Thomas Day (D)	30/30			
Frederick Collins (D)				
8TH CONGRESSIONAL DISTRICT				
Michael Noland (D)				
Raja Krishnamoorthi (D)	29/30	Y		
Deborah M. Bullwinkel (D)				
Peter “Pete” Dicianni (R)				
9TH CONGRESSIONAL DISTRICT				
Janice D. Schakowsky (D)	30/30		100	100
Joan McCarthy Lasonde (R)				
David Earl Williams III (R)	20/30			
10TH CONGRESSIONAL DISTRICT				
Brad Schneider (D)	28/30		100	
Nancy Roterling (D)	29/30	Y		65
Robert Dold (R)				
11TH CONGRESSIONAL DISTRICT				
Bill Foster (D)	29/30		100	100
Tonia Khouri (R)				
Herman B. White (R)				
Nick Stella (R)				

12TH CONGRESSIONAL DISTRICT

Charles “C.J.” Baricevic (D)
Michael Bost (R)
Paula Bradshaw (G)
Sadona M. Folkner (G)

13TH CONGRESSIONAL DISTRICT

Mark D. Wicklund (D)
Rodney Davis (R)
Ethan Vandersand (R)

14TH CONGRESSIONAL DISTRICT

Jim Walz (D)
John J. Hosta (D)
Jesse Maggitt (D)
Randall M. “Randy” Hultgren (R)

15TH CONGRESSIONAL DISTRICT

John M. Shimkus (R)
Kyle McCarter (R)

16TH CONGRESSIONAL DISTRICT

Adam Kinzinger (R)
Colin M. McGroarty (R)

17TH CONGRESSIONAL DISTRICT

Cheri Bustos (D)
Patrick Harlan (R)
Jack Boccarossa (R)

18TH CONGRESSIONAL DISTRICT

Darin LaHood (R)

ILLINOIS GENERAL ASSEMBLY RACES

WCT = Windy City Times questions, number listed is of the total questions correct for that race
IVI = Independent Voters of Illinois/Independent Precinct Organization
PPAC = Personal PAC
EI = Equality Illinois PAC
RC = Reclaim Chicago

	WCT	IVI	PPAC	EI	RC
1ST SENATE DISTRICT					
Antonio “Tony” Munoz (D)			Y		
2ND SENATE DISTRICT					
Angelica Alfaro (D)	23/23		Y	Y	
Omar Aquino (D)		Y	Y	Y	Y
4TH SENATE DISTRICT					
Kimberly A. Lightford (D)			Y		
5TH SENATE DISTRICT					
Patricia Van Pelt (D)			Y		
Robert “Bob” Fioretti (D)		Y			
7TH SENATE DISTRICT					
Heather A. Steans (D)			Y	Y	
8TH SENATE DISTRICT					
Ira I. Silverstein (D)			Y		
10TH SENATE DISTRICT					
John G. Mulroe (D)			Y		
11TH SENATE DISTRICT					
Martin A. Sandoval (D)			Y		
13TH SENATE DISTRICT					
Kwame Raoul (D)			Y		
14TH SENATE DISTRICT					
Emil Jones III (D)			Y		
16TH SENATE DISTRICT					
Jacqueline “Jacqui” Collins (D)			Y		
17TH SENATE DISTRICT					
Donne E. Trotter (D)			Y		
19TH SENATE DISTRICT					
McStephen O. A. “Max” Solomon (D)					
Michael E. Hastings (D)			Y		
20TH SENATE DISTRICT					
Iris Y. Martinez (D)			Y		
22ND SENATE DISTRICT					
Cristina Castro (D)	20/23		Y	Y	
Steve Caramelli (D)			Y	Y	
23RD SENATE DISTRICT					
Thomas E. Cullerton (D)			Y		
Seth Lewis (R)					
25TH SENATE DISTRICT					
Corinne M. Pierog (D)	21/23		Y	Y	
Jim Oberweis (R)					

	WCT	IVI	PPAC	EI	RC
28TH SENATE DISTRICT Laura Murphy (D) Mel Thillens (R)			Y	Y	
29TH SENATE DISTRICT Julie A. Morrison (D) Benjamin Salzberg (R)			Y		
31ST SENATE DISTRICT Melinda Bush (D) Michael Amrozowicz (R)			Y		
34TH SENATE DISTRICT Steve Stadelman (D)			Y		
40TH SENATE DISTRICT Toi W. Hutchinson (D)			Y		
43RD SENATE DISTRICT Pat McGuire (D)			Y		
46TH SENATE DISTRICT David Koehler (D)			Y		
52ND SENATE DISTRICT Scott M. Bennett (D) Michael P. Madigan (R)			Y	Y	
58TH SENATE DISTRICT Sheila Simon (D) Paul Schimpf (R) Sharee Langenstein (R)			Y	Y	
1ST REPRESENTATIVE DISTRICT Daniel J. Burke (D)			Y		
2ND REPRESENTATIVE DISTRICT Theresa Mah (D) Alexander “Alex” Acevedo (D) Benny Wong (D)		Y		Y	Y
3RD REPRESENTATIVE DISTRICT Luis Arroyo (D) Joaquin Vazquez (D)			Y		
4TH REPRESENTATIVE DISTRICT Cynthia Soto (D) Robert Zwolinski (Bob Z) (D)	19/23		Y	Y	
5TH REPRESENTATIVE DISTRICT Kenneth “Ken” Dunkin (D) Juliana Stratton (D) Andre Smith (D)	22/23	Y	Y		Y
6TH REPRESENTATIVE DISTRICT Darryl D. Smith (D) Kenyatta Nicole Vaughn (D) Genita C. Robinson (D) Eddie Johnson (D) Sonya Marie Harper (D)			Y	Y	
7TH REPRESENTATIVE DISTRICT Emanuel “Chris” Welch (D) Chris Harris (D)	21/23 17/23		Y	Y	
9TH REPRESENTATIVE DISTRICT Arthur Turner (D)			Y		
11TH REPRESENTATIVE DISTRICT Ann M. Williams (D) Gary Mandell (R)			Y	Y	
12TH REPRESENTATIVE DISTRICT Sara Feigenholtz (D) Gene Witt (R)	23/23		Y	Y	
13TH REPRESENTATIVE DISTRICT Gregory Harris (D)	22/23		Y	Y	
14TH REPRESENTATIVE DISTRICT Kelly M. Cassidy (D)	23/23		Y	Y	
15TH REPRESENTATIVE DISTRICT John C. D’Amico (D) Jac Charlier (D) Jonathan Edelman (D)			Y	Y	
16TH REPRESENTATIVE DISTRICT Lou Lang (D)	23/23		Y	Y	
17TH REPRESENTATIVE DISTRICT Laura Fine (D)			Y	Y	
18TH REPRESENTATIVE DISTRICT Robyn Gabel (D) Jessica Tucker (D)			Y	Y	
19TH REPRESENTATIVE DISTRICT Robert Martwick (D)			Y		

	WCT	IVI	PPAC	EI	RC
20TH REPRESENTATIVE DISTRICT Merry Marwig (D) Michael P. McAuliffe (R)	18/23		Y	Y	
21ST REPRESENTATIVE DISTRICT Silvana Tabares (D)			Y		
22ND REPRESENTATIVE DISTRICT Michael J. Madigan (D) Jason Gonzales (D) Joe G. Barboza (D) Grasiela Rodriguez (D)			Y	Y	
23RD REPRESENTATIVE DISTRICT Michael J. Zalewski (D)			Y		
24TH REPRESENTATIVE DISTRICT Elizabeth “Lisa” Hernandez (D) Andy Kirchoff (R)			Y		
25TH REPRESENTATIVE DISTRICT Barbara Flynn Currie (D)			Y		
26TH REPRESENTATIVE DISTRICT Jhatayn “Jay” Travis (D) Christian L. Mitchell (D)		Y	Y	Y	Y
27TH REPRESENTATIVE DISTRICT Monique D. Davis (D)					
28TH REPRESENTATIVE DISTRICT Robert “Bob” Rita (D)			Y		
29TH REPRESENTATIVE DISTRICT Wilbur “Will” Tillman (D) Thaddeus Jones (D) Kenneth “Kenny” Williams (D)	13/23		Y	Y	
30TH REPRESENTATIVE DISTRICT William “Will” Davis (D)			Y		
33RD REPRESENTATIVE DISTRICT Marcus C. Evans, Jr. (D) Marcel Bright (D)			Y		
34TH REPRESENTATIVE DISTRICT Elgie R. Sims, Jr. (D)			Y		
37TH REPRESENTATIVE DISTRICT Margo McDermed (D)			Y		
38TH REPRESENTATIVE DISTRICT Al Riley (D)	20/23		Y	Y	
39TH REPRESENTATIVE DISTRICT Will Guzzardi (D)			Y	Y	Y
40TH REPRESENTATIVE DISTRICT Harish I. Patel (D) Jaime M. Andrade, Jr. (D)	22/23		Y	Y	
43RD REPRESENTATIVE DISTRICT Anna Moeller (D)			Y		
44TH REPRESENTATIVE DISTRICT Fred Crespo (D)			Y		
45TH REPRESENTATIVE DISTRICT Cynthia Borbas (D) Christine Jennifer Winger (R)			Y		
46TH REPRESENTATIVE DISTRICT Deb Conroy (D) Heidi Holan (R)			Y		
55TH REPRESENTATIVE DISTRICT Martin J. Moylan (D) Dan Gott (R)			Y		
56TH REPRESENTATIVE DISTRICT Michelle Mussman (D) Jillian Rose Bernas (R)			Y		
57TH REPRESENTATIVE DISTRICT Elaine Nekritz (D)			Y		
58TH REPRESENTATIVE DISTRICT Scott Drury (D)			Y		
59TH REPRESENTATIVE DISTRICT Carol Sente (D) Dawn Abernathy (R)			Y		
61ST REPRESENTATIVE DISTRICT Nick Ciko (D) Sheri Jesiel (R)			Y		
62ND REPRESENTATIVE DISTRICT Sam Yingling (D) Rod Drobinski (R)			Y		

	WCT	IVI	PPAC	EI	RC
66TH REPRESENTATIVE DISTRICT Nancy A. Zettler (D) Paul Serwatka (R) Dan Wilbrandt (R) Allen Skillicorn (R) Carolyn Schofield (R)				Y	
67TH REPRESENTATIVE DISTRICT Litesa E. Wallace (D) Wladimiro Aguirre (D) Lisa Jackson (R)				Y	Y
68TH REPRESENTATIVE DISTRICT Tricia Sweeney (D) John M. Cabello (R)				Y	
69TH REPRESENTATIVE DISTRICT Angelique A. Bodine (D) Joe Sosnowski (R)					Y
71ST REPRESENTATIVE DISTRICT Mike Smiddy (D) Tony M. McCombie (R)				Y	Y
72ND REPRESENTATIVE DISTRICT Jeffrey D. Jacobs (D) Michael W. Halpin (D) Katelyn Hotle (D) Glen Evans (D) Brandi McGuire (R) Jordan Thoms (R)					Y
74TH REPRESENTATIVE DISTRICT Bill Butts (D) Wayne Saline (R) Daniel M. Swanson (R) Michael J. DeSutter (R)	18/23				
75TH REPRESENTATIVE DISTRICT Martha J. Shugart (D) John D. Anthony (R)				Y	
77TH REPRESENTATIVE DISTRICT Kathleen Willis (D) Anthony Airdo (R)				Y	
78TH REPRESENTATIVE DISTRICT Camille Lilly (D)				Y	
80TH REPRESENTATIVE DISTRICT Anthony DeLuca (D)				Y	
81ST REPRESENTATIVE DISTRICT Greg Hose (D) Ron Sandack (R)				Y	Y
84TH REPRESENTATIVE DISTRICT Stephanie A. Kifowit (D) Mike Strick (R)				Y	Y
85TH REPRESENTATIVE DISTRICT Emily McAsey (D)				Y	
92ND REPRESENTATIVE DISTRICT Jehan Gordon-Booth (D)				Y	
93RD REPRESENTATIVE DISTRICT John Curtis (D) Norine K. Hammond (R)	17/23				Y
94TH REPRESENTATIVE DISTRICT Bobby Pritchett (D) Randy E. Frese (R)					Y
95TH REPRESENTATIVE DISTRICT Mike Mathis (D) Dennis J. Scobbie (R) Christopher M. Hicks (R) Avery Bourne (R)	19/23			Y	
99TH REPRESENTATIVE DISTRICT Anthony “Tony” DelGiorno (D) Sara Wojcicki Jimenez (R) Kent Gray (R)					Y
103RD REPRESENTATIVE DISTRICT Carol Ammons (D)				Y	Y
112TH REPRESENTATIVE DISTRICT Katie Stuart (D) Dwight Kay (R)					Y
113TH REPRESENTATIVE DISTRICT Jay Hoffman (D) Katherine L. Ruocco (R)					Y

	WCT	PPAC	IVI	CCL	CCBA	DSL	ISBA	LAGBAC	WBAI	CNOW		WCT	PPAC	IVI	CCL	CCBA	DSL	ISBA	LAGBAC	WBAI	CNOW
4th Circuit Court (Spears vacancy) Brad Paisley (D)																					
4th Circuit Court (Schwarm vacancy) Don Sheafor, Jr. (R)																					
5th Circuit Court (Everhart vacancy) John L. Barger (D)																					
6th Circuit Court (Bryan vacancy) Jonathan T. Braden (R)																					
6th Circuit Court (Karle L. Koritz vacancy) Karle L. Koritz (R)																					
6th Circuit Court (White vacancy) Thomas E. Little (R)																					
7th Circuit Court (Kelley vacancy) Rick Verticchio (D)																					
7th Circuit Court (Ryan Cadigan vacancy) Ryan Cadigan (R)																					
7th Circuit Court (Londrigan vacancy) David Reid (D)																					
8th Circuit Court (April Troemper vacancy) April Troemper (R)																					
8th Circuit Court (Walden vacancy) Scott D. Larson (R)																					
8th Circuit Court (McMillen vacancy) Scott J. Butler (R)																					
9th Circuit Court (Bordner vacancy) Jim Harrell (D)																					
9th Circuit Court (Raymond A. Cavanaugh vacancy) Raymond A. Cavanaugh (R)																					
9th Circuit Court (Stewart vacancy) David M. Hansen (D)																					
10th Circuit Court (Heidi A. Benson vacancy) Heidi A. Benson (R)	26/28																				
10th Circuit Court (Galley vacancy) Michael P. McCuskey (D)																					
10th Circuit Court (Brandt vacancy) Sonni Williams (D)																					
10th Circuit Court (Jodi M. Hoos vacancy) Jodi M. Hoos (D)																					
10th Circuit Court (Tim Cusack vacancy) Tim Cusack (R)																					
11th Circuit Court (Reynard vacancy) Mark A. Fellheimer (R)	24/28																				
11th Circuit Court (Robb vacancy) Casey Costigan (R)																					
11th Circuit Court (Huschen vacancy) Charles M. Feeney, III (R)																					
14th Circuit Court (Meersman vacancy) Kathleen Mesich (D)																					
15th Circuit Court (Ursin vacancy) Andrew T. Smith (R)	22/28																				
18th Circuit Court (Burke vacancy) James M. Hauser (R)																					
18th Circuit Court (Brian F. Telander vacancy) Brian F. Telander (R)																					
18th Circuit Court (Equi vacancy) Paul Michael Fullerton (R)																					
18th Circuit Court (Elsner vacancy) Jennifer Shilakis Wiesner (D)																					
18th Circuit Court (Thomas J. Laz vacancy) Thomas J. Laz (R)																					
19th Circuit Court, 4th Subcircuit (Liam Christopher Brennan vacancy) Liam Christopher Brennan (R)																					
19th Circuit Court, 4th Subcircuit (Mitchell L. Hoffman vacancy) Mitchell L. Hoffman (D)																					
20th Circuit Court (Baricevic vacancy) Robert B. Haida (D)																					
20th Circuit Court (Haida vacancy) John Baricevic (D)																					
20th Circuit Court (Ronald R. Duebbert vacancy) Ronald R. Duebbert (R)																					
20th Circuit Court (LeChien vacancy) Robert P. LeChien (D)																					
21st Circuit Court (Lustfeldt vacancy) Lanniya A. Cason (R)																					
21st Circuit Court (James B. Kinzer vacancy) James B. Kinzer (R)																					
21st Circuit Court (Wenzelman vacancy) Michael D. Kramer (R)																					
22nd Circuit Court (Graham vacancy) Jamie Boyd (R)																					
22nd Circuit Court (Demetri Tsilingras vacancy) Demetri Tsilingras (R)																					
23rd Circuit Court (James S. Cowlin vacancy-DeKalb Co.) James S. Cowlin (R)																					
23rd Circuit Court (Bradley J. Waller vacancy-Kendall Co.) Bradley J. Waller (R)																					
23rd Circuit Court (Stephen L. Krentz vacancy-Kendall Co.) Stephen L. Krentz (R)																					

Particular races for which there were no data have been deleted for space. See our downloadable charts at [WindyCityTimes.com](#).

WINDY CITY TIMES

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The Cult of Whiteness: On #OscarsSoWhite, Donald Trump, and the End of America

BY MAX S. GORDON

In this week's *Windy City Times*, we are publishing the third installment of a four-part in-depth essay by Max. S. Gordon.

PART TWO

i
A beautiful woman whom I love and respect, white and in her early fifties, is thinking about leaving her husband over Donald Trump. It's not just that he plans to vote for him (although living in New York, a blue state, it's unlikely that his vote will be decisive), it's the man he's become over the years that could even consider supporting a candidate like Trump.

They had a fight recently when their straight teenage son went to a costume party in drag. The father exploded and claimed my friend was encouraging their son to be gay by lending him a pair of clip-on earrings. There was a time when they might have laughed off this incident, but the humor between them is nearly gone.

At night she lies awake, unable to sleep, uneasy about what's to come. They watch television together, and she sits beside him, appalled at the spectacle of Trump. Meanwhile, her husband feels vindicated, having a candidate who finally speaks the "truth," whom he can trust and believe in - a real man. It is deeper than just a political disagreement between them; she feels stifled and suffocated and notices he has become more controlling recently, as if he intuitively senses that his relationship to societal power and power over her may change under a woman president. She wants out; away from him and his friends who are also Trump supporters, as they sit around drinking and discussing Obama and what has happened to "their" America.

My friend and her husband can't be the only couple experiencing this now; it must be taking place in households all over the country. I'm shocked when she tells me her news over lunch, as I've had dinner with her husband, I've been to their home, and I like him, although we've never talked politics. (When I told her I wanted to include her story in this piece but feared it might upset him if he ever found out, she touched my hand reassuringly. "Don't worry, he'll never see it," she said. "He doesn't read.")

I know he's not one of the scary people on my television screen who comes from some far away town in America, people who show up at Trump rallies and who cheer when he allows a black man to be pummeled by the crowd for speaking out, who swoon when Trump attempts to silence a Latino journalist during a press conference, who praise him for throwing a Muslim woman out as she quietly expresses her dissent. But still he wants to vote for him. Trump is now making sense to people I care about. And if my friend's husband feels this way, a man whom I've known to be a bit macho at times but never considered a fascist freak, then there are others like him, and a Trump presidency becomes even more of a possibility.

ii

"Donald say he wants to run for president and move on into the White House. Why not? It wouldn't be the first time (he) pushed a black family out of they home." —Snoop Dogg, The Comedy Central Roast of Donald Trump

Donald Trump is the perfect presidential candidate for a wounded white male conscious-

ness. He is John Wayne, Rambo, Clint Eastwood as Dirty Harry asking you through squinty eyes to Go ahead, make my day. He is Buford Pusser in *Walking Tall*, Charles Bronson in the *Death Wish* movies. He's white male vigilante justice to be sure, but he's smarter than earlier incarnations of "numbskull" macho. He's more vulnerable than they are, which means that his appeal is even greater to some women and men. When he pouts, especially after he's been put down, or told no, he's a wounded boy who didn't get the train set he wanted for Christmas.



Trump's antics are not given a pass by MSNBC host Chris Matthews, who employs the tough questions, or comedian W. Kamau Bell, with his hashtag activism.

Above: YouTube screenshot of W. Kamau Bell from CNN

Below: YouTube screenshot of Chris Matthews and Donald Trump from MSNBC

Trump has talent, and not just as a businessman. Lots of people in America make money, wage deals, and have charisma, but he's different, and it is important to acknowledge his gifts if we are to assess what is happening in politics at this time. Trump is a direct communicator, an entertainer who thrills his audiences, and he has gifts as a comedian. His personable style obscures the evil in his message.

Years ago, I was thoroughly disgusted with him, as many were, during his reprehensible birther movement against Obama (which he refuses to talk about now, of course). And like many of us, I later allowed myself to be amused by him, as he remained a curiosity in the political three-ring circus. I watched as he read everybody in the room like a white male queen in corporate drag. And don't get it twisted, Lady Miss Donald can read. Arriving at the party in her jewels and tiara, if you offend her, she will set down her drink, lift up her gown, kick off her pumps, and read you for filth in front of the entire crowd. And she will keep reading your ass to the front door, out to your car, and will still be reading you in your rear-view mirror as you drive off. It's pretty obvious by now that Donald Trump holds grudges and never walks away from an insult, slight or fight.

And granted, Trump can be pretty hilarious, especially when he is letting someone "have it," someone you yourself can't stand; Ted Cruz, Jeb Bush, Marco Rubio, or Fox News. He can also "play the dozens", another form of "reading" which involves trading insults back and forth (Donald vs. Rosie O'Donnell) in black cul-

ture. Perhaps this was one reason, in addition to satisfying their own greed and starfuckery, that a group of black preachers famously sold out their communities in order to meet with him. They claimed not to be endorsing him, but having their picture taken with Trump was endorsement enough. With their black stamp of approval, the birther questions disappear. How can Donald be racist when they agree to meet with him?

Black preachers might give Trump a pass, but Chris Matthews, host of *Hardball*, doesn't. The black comedian W. Kamau Bell, creator of the *WhitesAgainstTrump* hashtag is credited with the phrase, "White people come get your boy (Trump)" or as a friend of mine paraphrases, "White people come get your white people." Bell's hashtag suggests that as black Americans, racism is not our problem to solve, it's white people's. Matthews attempts to dismantle the cult of whiteness when he confronts Trump on the Birther movement, one white man to another: "I do think that's a blemish,"

he says. "I think it's your original sin, I'm an American and I think our president should be respected. I think there's a little ethnic aspect to it...He's African American and we're saying he's not a real president, I don't like that. It's not a good thing about you." Trump is obviously embarrassed, awkwardly thanks Matthews for the interview and leaves. Soon after, the jokes from Donald, like the tone of his campaign, get nastier, and suddenly, nothing seems funny anymore.

In Iowa, Donald Trump comes in second place behind Ted Cruz. Whether this is the result of his skipping the final debate before the caucuses, which may have been seen as a sign of disrespect, or Cruz's nefarious ground campaign, Trump isn't discouraged. His speech to Cruz and Iowa is generous, as he makes his way to New Hampshire. He knows that whatever happens with the nomination (his most deleterious effect, if he drops out, would be bringing more voters to Cruz), he has electrified the party in a way no candidate has since Reagan. The Ted Cruzes of the world come and go, but Trump, a rock star, has had a tremendous effect on the country and political landscape, an effect that relates specifically to the cult of whiteness.

Donald promises to return a world that used to spin around white men and white privilege, a world that Obama and Hillary Clinton archetypically threaten, back on its proper axis. He has no experience as mayor or governor; we don't know, in fact, if he was even the leader of a boy-scout troop. But what we do know is that his wealth and success as an entrepreneur

make him a winner in America, and for some that is more than enough to make him our next president.

And for those of us who have watched his poll numbers rise, and who keep trying to wake up from this bad dream, perhaps no one is more surprised by what has happened to Donald Trump than Donald Trump himself. The irony is that Trump isn't really the right leader for the people he's leading. He's more progressive than they are, he's kinkier and shrewder than they are, and has more of a sense of humor (although he can't laugh at himself, the true sign of a narcissist), but they are willing to worship him regardless. And because Donald Trump above everything else is a megalomaniac, he will compromise his principles to maintain their devotion. Even Sarah Palin has managed to forgive him for being a friend of Hillary's and for giving the Clintons money in the past. Trump continues to shape-shift, and tea-party himself into the creature we watch on our television screens, promising to build walls to keep foreigners out, to impose bans on Muslims, and to send immigrants back where they came from. Anne Frank's stepsister, Eva Schloss, recently compared Trump's rhetoric to Hitler's. Hitler gets tossed around a lot as a cultural reference, but if there is anyone whom I would trust to know what the new Hitler looks like, it would be Anne Frank's stepsister.

White supremacist groups endorse Trump, and he denounces them, but without much vigor; he responds defensively as if he doesn't want to alienate them, but knows he must say something. I have read that he plans to go after gay marriage next. (My own gay marriage is less than two years old.) Frankly, I don't believe that Donald Trump gives a shit about whether gay people are married or not. I suspect he is pandering to Ted Cruz's evangelicals again, much like his disastrous attempts to quote and read from the Bible. But at some point Trump may forget that he is pandering, and, in an effort to get re-elected one day, his pandering will become policy.

Trump's tweets read like patriarchal whiteness's greatest hits. He backhandedly calls Megyn Kelly a bimbo, a term with obvious sexual connotations. Regardless of what one thinks about Kelly as a journalist, if the Republican party were really about morality, his campaign would be over tomorrow because we don't want a presidential candidate who calls women bimbos. ("Bimbo" is kind compared with the epithets hurled at Meagan Kelly by Donald's "Trumpeters".) Trump is aware that his supporters will do anything for him. He even said at a rally, "I could stand in the middle of 5th Avenue and shoot somebody and I wouldn't lose voters." Trump, the Little Lord Fauntleroy who hurts back when he's been hurt. His followers, or rather enablers, listen to his attacks and see them as endearing and "honest" and not for what they really are—potential threats to national security from a presidential candidate who has an enormous chip on his shoulder. So one day, when the leader of some antagonistic country wants to piss us off, they'll tweet that our president has a tiny dick (and not even a limp dick, but the kind that looks like someone punched it in and it never popped back out again), and we're going to find our country at war.

iii

One of the interesting things about studying religious cults is trying to make sense of the belief systems that guide them. And because the cults that usually make the national news and headlines are so bizarre, most people imagine they could never find themselves in one. Our judgment distances and protects us so we may examine them with fascination, ignoring, of course, the many cults in our own lives that claim us.

From outside the cult, we see how humans construct systems, and how everyone involved must play a part in that system in order for it to



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work. For those who are newly initiated, it may seem appalling when they are first introduced to its precepts: ("Mommy, why did the kids at school call me a nigger?" "Well, honey, let me explain, you see when I was a little girl ...") but after a while you adjust and may even take the system for granted. For those caught deepest in its web, it may seem impenetrable, allowing for no escape. Eventually it destroys your imagination—you find the possibility of another system inconceivable. I remember traveling to Senegal and Zimbabwe during my college years and noting the differences between African countries that had been under French and English colonial rule. It hadn't even occurred to me that there were differences, and it helped me to appreciate that colonization was a social construct, and that I had myself in fact been colonized. (The good news was that if something could be constructed, it could also be deconstructed.) With awareness, there may come a day when one wakes up and says of the cult, "What the hell is going on and how did I get here?" In that moment of illumination, one has the power to awaken oneself, and through one's newly-found clarity, liberate and awaken others.

I truly believe there are many white people in this country who are also tired of whiteness, who want to escape the cult of whiteness themselves. They don't want their children to grow up in it, and while they may benefit from it at times whether they want to or not, they know the cost of it on a global scale, the enemies that it creates for us around the world, and the fact that all our children are in more danger because of it. They are ready to share, they are ready for a new paradigm that is more inclusive. These are the white people who voted for Obama and made him president. (Whether they got a commander-in-chief who destabilized whiteness or who actually helped reinforce it is the subject for another essay.)

Others may suspect that an article on the end of whiteness is actually a rallying cry for blackness or black chauvinism—but this isn't so. Whiteness, in the context I am referring to here, doesn't find its opposition in blackness, but in "otherness". And since true otherness, given the complexities of the human race, doesn't actually exist, one can then surmise that whiteness, when practiced at a pathological level, has no opposite – it is absolute.

The simple truth is, white Americans aren't white, and never have been. This theme exists throughout the work of the great American writer James Baldwin, and it is as true today as when he was writing more than half a century ago.

I'm not sure when it happened, when the nigger was created, and when we stopped becoming a country of Italians, Irish, German, French, Indian, Spanish, African, Japanese, Chinese. Things became, literally, black and white. Or rather...black vs. everyone else. It has been my experience in America that immigrants arrive and seem to be given a tour. "There's the Statue of Liberty, there's the White House, and those are the niggers" as if part of the experience of being an American means separating oneself from blackness – both the culture and the people. (Enjoying black culture as entertainment and making money off it is allowed, even encouraged. The commoditization of black culture means enjoying a rap video, black music or television show, but doesn't require an actual relationship. The consumer always remains in control of what he is consuming without the messiness and terror of dealing with an actual human being's anger or a spontaneous interaction and dialogue.) Immigrants and some American whites want the American dream without the American nightmare that comes with it – slavery. Black experience is American experience, and any attempt to separate the two means that one begins a descent into mental illness.

Talking about slavery in our culture is not unlike talking about rape. We can't really have an honest conversation about either one, be-



"It is fascinating to me as a black American, watching men with the last name Cruz and Rubio advancing the cult of whiteness despite endless references to their immigrant parents and to Cuba ..."

Left: Ted Cruz. Right: Marco Rubio.

cause in a society that feeds so heavily on greed (the kind of greed that inspires a Bernie Madoff) the perception is you can't have empathy and still make money, and you definitely can't empathize with those who are victimized. Patriarchal imperialist whiteness taken to the extreme requires total invulnerability, which is why it attacks the feminine, and rapes, why it seeks to control women's reproductive rights, to destroy the homosexual, to make a beast of the African, and allows its kids to go hungry. Instead of facing the many transgressions that take place in this society every day, we are unwilling to look in the face of the victim. We project our shame onto her, and instead of trying to find our way back to wholeness, choose omnipotence and brutality instead – hating the victim's guts for having allowed us to violate her.

Slavery and the rape of African women in this country changed us inexorably—if white Americans ever were white once upon a time, after slavery they were never white again. Nursed at a black woman's breast, the white American has an enslaved African mother and he is haunted by her, by her blackness and her relationship to him. We know racism has driven black people crazy for years, but this is why the cult of whiteness has the power to drive or keep white Americans insane—it forces them to dissociate themselves from their own Africanness, from their own black mother.

White Southerners know this relationship most intimately. It is in their literature, the moment when the white child becomes the white adult and is told by society that he "owns" the black woman who raised him, and who may have been the only one, in fact, to show him any affection or for whom he feels any affection. At this point he must decide, and it is a decision that often leads to madness—to join the cult of whiteness and betray his own mother, or stand with her and reject his inheritance as a white man.

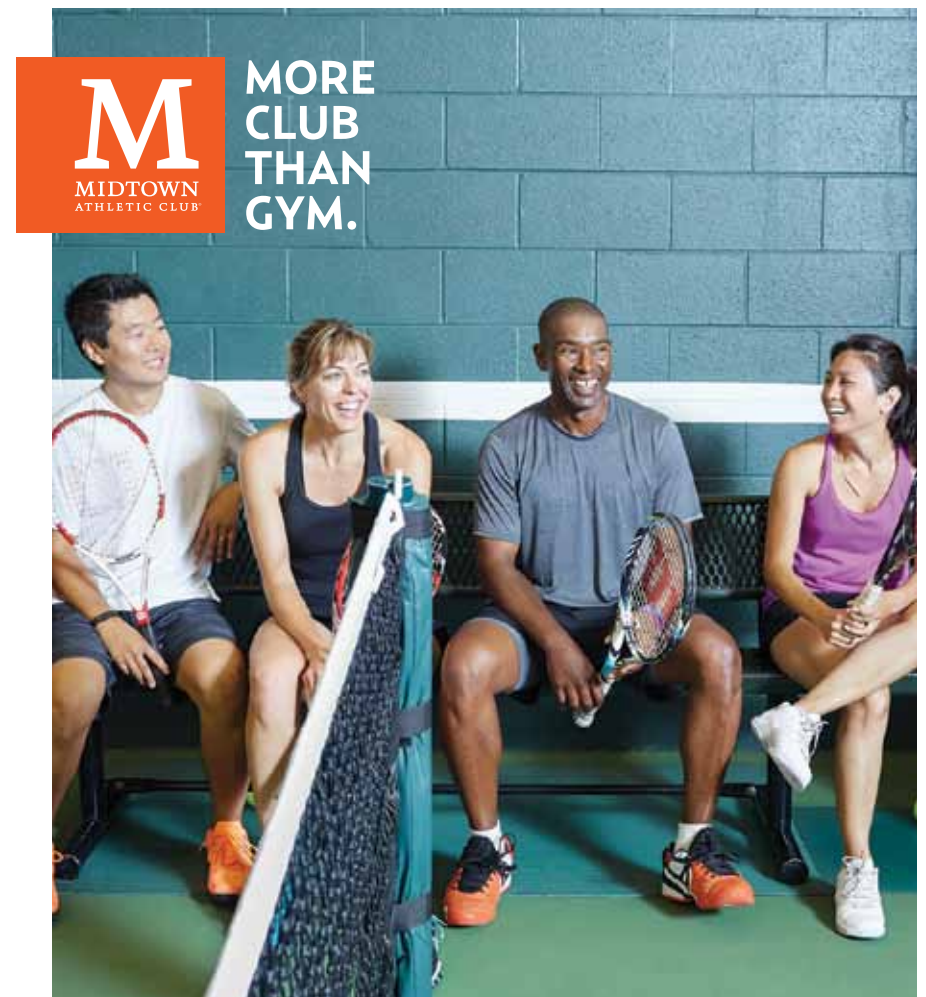
It is fascinating to me as a black American, watching men with the last name Cruz and Rubio advancing the cult of whiteness despite endless references to their immigrant parents and to Cuba, talking about "no amnesty" and keeping immigrants out, while they must have memories of sitting on their abuelita's lap, nibbling on her cultural food while she coos to them in Spanish. They are men of color, feverish with the desire to win at whiteness, and their betrayal of their own pasts and their Latino background makes them seem desperate and overeager on the political stage, running to and running from (to paraphrase Jesse Jackson) at the same time.

Meanwhile, patriarchy finds a staunch ally as

Carly Fiorina continues to sink her teeth into Planned Parenthood, overturning Roe v. Wade and a woman's right to choose. She exudes a steely confidence on the campaign trail, but her spiritual energy suggests great disappointment, and a woman's heartbreak rides her face. Ben Carson babbles on, black and foolish, looking somnolent and managing to sound incoherent; no small feat, given his impeccable credentials and accomplishments in the medical field. He disparages gays, downplays racism, and uses the Bible and the Constitution to further the perception of the world as "us" vs. "them".

We live in a cultural twilight zone where the greatest proponents of cultural whiteness and patriarchy, those most against difference and change, may be blacks or women themselves. Fiorina and Carson, a woman and a black, lead us further into racist, patriarchal chaos. We must reach a place where black men truly understand that if we don't make the connection between racism and a woman's reproductive rights we will never escape racist patriarchal control; white women must demand for the children of Flint the same water they'd want for their own children. But unfortunately, our greed ensures that too many black men continue to defend rape culture and too many white women benefit economically from the exploitation of others. Until whiteness and patriarchy are no longer seen as in any way benefiting those of us who are marginalized in this society, we will be stuck in the matrix forever. I titled this piece "The Cult of Whiteness" because I believe that in America we have a cult-like devotion to whiteness (which includes patriarchy), and to the extent that we are unable to explore it, face it and finally abandon it, it will be our ultimate undoing.

Max S. Gordon is a writer and activist. He has been published in the anthologies *Inside Separate Worlds: Life Stories of Young Blacks, Jews and Latinos* (University of Michigan Press, 1991), *Go the Way Your Blood Beats: An Anthology of African-American Lesbian and Gay Fiction* (Henry Holt, 1996). His work has also appeared on *openDemocracy*, *Democratic Underground* and *Truthout*, in *Z Magazine*, *Gay Times*, *Sapience*, and other progressive on-line and print magazines in the U.S. and internationally. His published essays include, "Bill Cosby, Himself: Fame, Narcissism and Sexual Violence" and "Maybe Yesterday, But Not Tonight: A Black Homosexual Speaks to Governor Mike Pence." This column originally ran on <http://www.thenewcivilrightsmovement.com/>.



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ELECTIONS 2016

Foxx battles to unseat Alvarez

BY MATT SIMONETTE

Kim Foxx has been embroiled in one of this primary season's toughest races, the contest to unseat incumbent Cook County State's Attorney Anita Alvarez.

Foxx, who was, until last August, chief of staff to Cook County Board President Toni Preckwinkle, says she wants the state's attorney's office to restore trust between the public and law enforcement—the first part of which is coming clean publicly about failing the community. She also wants to appoint an independent prosecutor for police shootings and a diversity officer who'd oversee a staff ensuring that the office reflected and understood the demographics of the community.

Foxx was at one point homeless, and she has said that gives her a unique perspective that Alvarez and fellow challenger Donna More, a gaming attorney, do not share. She has won numerous endorsements, perhaps the most significant of which is the backing of the Cook County Democratic Party, who made the rare decision not to back the incumbent.

But Foxx faces steep criticism from her opponents, especially for her close relationship with Preckwinkle; many assume that the board president, long a critic of county incarceration system, would just be using Foxx as a proxy. They also say that Foxx has had limited experience with large-scale prosecutions, having spent much of her time at the state's attorney's office working in juvenile justice issues.

Foxx spoke with Windy City Times about the problems she sees in the State's Attorney's Office and her aspirations for fixing them.

Windy City Times: Why do you think you're the best pick between yourself, Alvarez and Moore?

Kim Foxx: It's the mixture of both my personal experiences around the criminal justice system, and living in communities affected by crime and violence. My legal career, as an advocate for children in the foster-care system, my 12 years in the state's attorney's office, and my executive management and policy-making experience, having been chief of staff in the second-largest county [board president's office], working on issues around criminal justice, from a policy standpoint. I view myself as unique against my opponents because, I have one opponent who's been in the office ever since she got out of law school. That's the only job, not all in an elected capacity, that she's worked at in 30 years. The other opponent worked in the office in the '80s, and in the U.S. attorney's office, but hasn't done work around these issues in a quarter of a century.

This criminal justice system requires that we work with stakeholders and partners to get things done and I have a record of getting things done, working with other elected officials, working with communities in addition to the legal stuff. I think that makes me uniquely situated.

WCT: What do you see as most important for prosecuting crime and fostering trust between Cook County residents and law enforcement?

KF: In order for us to fight crime, we need the public. We need the communities affected by crime and violence, for all of us to have faith in the system to fix it. They are not mutually exclusive. They are intertwined and we have to deal with them at the same time.

The first thing you have to do is acknowledge that the public trust in our system has been broken. ... The way you fix it, for the community, is to first say it: "Yes, you are absolutely right. The system has failed in how

we've administered justice. People know about Laquan McDonald. We're talking about Rickia Boyd again this week. We're talking about the young woman who was raped at Loyola—that case was never able to get convictions because the state's attorney's office dropped the ball. We're talking about the Dixmoor 5. You have to be able to go to the community and say, "These things have happened and here are the safeguards we're going to put into place."

Around police accountability, I'm the only one who's said we need to have an special independent prosecutor in cases of police shootings. I believe there is an inherent conflict in the intimate relationship between police and the state's attorney, and it's not a nefarious relationship, it's necessary. It's where we get our cases from.

But what we've seen, with this state's attorney, and the unwillingness to charge in these types of cases, is the question: Is it because of that relationship or is it something else? In order to take out that question, you put an independent prosecutor in, and the public views that as more transparent, and more accountable. When you do that, it develops the credibility of the system.

Additionally, we need to be able to make sure that our state's attorney's office is reflective of the communities that we serve. Diversity continues to be an issue in the state's attorney's office, particularly diversity of leadership. The state's attorney does a fair job of bringing in diversity of her new hires—kids coming out of law school—but where we see it fall off is senior management and leadership positions that affect policy and really how you engage with the community.

Then, lastly, transparency and accountability—we don't have mechanisms in place in the state's attorney's Office to report bad actors, whether they're police officers or state's attorneys. The state's attorney doesn't believe that she's subject to inspector general oversight. I absolutely disagree. I think we need someone to be able to report bad actors, too.

WCT: How do you feel your background lends itself to this kind of work?

KF: I've made no secret about growing up in a really impoverished neighborhood. It's done a couple of things, not even just growing up there. We've got family across this city. My mother moved to Englewood before she passed away. The realness of what's happening to our neighborhoods is not something I can escape. It's not academic to me. When I have to go to a family function at 51st and Aberdeen and I'm looking over my shoulders because I'm afraid, that's real to me. When we went to church on the West Side in North Lawndale, on 13th and Independence, and there are needles and syringes in the grass, and I'm trying to navigate my children's feet around the syringes in the grass. It's very real to me.

I've been a victim of crime. The way I look at how we deal with victims, and how we interact with law enforcement, from the perspective of someone who's been there, is very real to me. I talk about it because I think we've become so academic in talking about crime and punishment. We need to be able to make sure that it's driven by what's happening in our community.

WCT: How do you answer the charges that your candidacy is the result of Preckwinkle's attempts at "kingmaking?"

KF: The world is watching our criminal-justice system collapse. The fact of the matter is, what's been happening in Cook County, with the state's attorney's Office is not new. The difference is that it's gone unchallenged. The president has not made any secret about



Kim Foxx.

Photo by Powell Photography

the fact that she's had concerns about the criminal-justice system here. She oversees the largest single-site jail in the country and the largest unified court system in the country.

When using performance management data, we saw that we were failing. The president's acknowledgment of a failing system does not mean that anyone who steps up to run is only doing it because of the president. We have real significant problems—I think that's why there's so much support across the board. So, the answer to the critics is, "Do you really believe we have a criminal justice system we can be proud of? Do you really believe that we have a state's attorney's office that is a model for administering justice? Are you concerned about what's come to light in the last six months alone?"

WCT: What work have you done with the LGBT community?

KF: One of the things I'm really proud of is my work in Girls Link at the Cook County state's attorney's office. So the [Juvenile Temporary Detention Center] had a real issue dealing with gender-responsiveness issues, so they created Girls Link. We expanded the work to include what we were doing around LGBT issues at the detention center. It is really heartbreaking, the kids who we see coming in, for the issues that we see going on in their community. Their sexuality has often been problematic for them at home. So they're already dealing with criminal justice issues where people don't understand them. People don't understand what their needs are. Whether it's young people who are bullying, or even staff, we had a population of kids who were stealing to pay for transitioning and when they would come into the detention center, the question was, "What do we do with them?"

We were mindful that this was not just about gender responsiveness. We had to bring the realm of of sexual identity into it. So we pushed for training in the JTDC. We pushed for our medical department advocating [and asking], "How do we allow for folks to continue to continue their medications, transitioning processes or hormones?"

We had real conversations about how we were creating a culture, not just in the detention center, but in the staff, around these issues. We saw a lot of our kids who came from the South Side, did not have a lot of resources to deal with what was going on in their community. Getting someone over to the Center on Halsted from 79th Street—how could we be mindful of that with youth? They're looking for support.

WCT: What do you believe are the most pertinent issues for LGBT Cook County residents going into the next four years?

KF: We've come a long way in terms of civil

rights. Marriage equality was huge. We've come a long way in terms of treating people the same. I don't know how you can even justify benefits to one class over another—we've come a long way. But we still have a lot of work to do in terms of attacks within those communities, where young people or others don't want to report hate crimes, because they don't want to report attacks because they don't want to be ostracized when they have to explain why it happened. We haven't been very aggressive in going after it, but it exists.

There's been a hesitation in using the hate crimes statute across the board. When we're pushing these issues, for example, as they related to people of color, there was always this fear: "It's hard to prove the intent. Maybe they used a word, but it could be slang." But if you don't push it, you're never going to prove it, and that's the same way I feel particularly as it relates to the LGBTQ community, that we haven't pushed issues as they relate to hate crimes. I believe there's a fear that we're not going to be able to get success. When we are not pursuing justice to the fullest degree because of a fear of failure, we're failing the communities we're there to serve.

WCT: Hate-crimes laws are criticized by some because they do result in extra jail time. How do you reconcile that with efforts intended to curb excessive incarceration?

KF: We want to make sure we have the right people in jail for the right reasons. The level of penalty depends on the level of the crime. I don't think we should have low-level drug offenders who have drug addiction issues hanging out in our jails for years. However, how we use our criminal justice system is a barometer of how we use our moral compass. People who harm people, who deprive people of their life, liberty and property—there's a reason we have a criminal court for them. The sentence should be just. When you oppress solely based on gender, sexuality or race, we have a problem with that. It's against the moral compass of who we are. Yes, there are enhancements to it, but part of the reason we have those is because that type of crime occurs. So I think it's easy to reconcile. Our priorities have to shift. ...With hate crimes it's intended to have a crippling effect, not just on the individual, but on a community.

WCT: What would you do to promote issues of awareness in trans issues, both in the state's attorney's office and within the police force?

KF: We have to have trainings for everybody. We tend to give specialized training to one group. ...We have to be really targeted about cultural competency training and spread the definition of cultural competency. As we evolve as a society and see that not everything is just Black, white or Latino, we have to talk about the full spectrum of who lives in our city, and we have to have a unit within the state's attorney's office who deals with those issues. Not just one person. We need specialists who deal with these issues, because they're complicated and ever-evolving, particularly as it relates to trans people. It's different from when I first started.

See KimFoxx.com.

Trans activists unite for Clinton

Trans persons and their allies are joining together to campaign for Hillary Clinton, officials from the national group, to be known as Trans United for Hillary, announced Feb. 25.

According to a statement, "During the course of the 2016 election, Trans United for Hillary will provide volunteer opportunities, host events, and release resources for transgender people and their allies to show support for Hillary Clinton.

Chicagoan Angelica Ross is among those on the group's steering committee. For more information, see TransUnitedforHillary.org.



in the LIFE

Eric Karas

TEXT BY ROSS FORMAN
PHOTOS COURTESY OF KARAS

- **Age**
46
- **Orientation**
Gay
- **Relationship status**
Single—"Call me, [though] you have to love my dog, an Italian Greyhound named Coco."
- **Neighborhood**
Edgewater
- **Favorite drink**
Vodka soda with a splash of cranberry—known as a Rose Kennedy
- **Favorite TV show**
Dick Van Dyke Show
- **Favorite movie**
The Wizard of Oz, and he has an autographed picture from Margaret Hamilton, who played the Wicked Witch of the West.
- **Little-known fact**
"I'm a big guy [now], but I was a premature baby. I was 2 pounds, 10 ounces [at birth]."
- **Little-known fact**
"I passed the Chicago police officer's exam in the top percentage, but never went to the next step."

Since August, Eric Karas has called his Acura TSX car his office.

That's because Karas is a ride-share driver for Uber and Lyft. He drives about 20 hours a week, mostly at nights—a time that he affectionately calls "the drunk shift."

"Chicagoans are really nice people, or at least entertaining. I never tire of seeing our beautiful city," he said.



Karas recalls the drunk couple that he picked up for a ride on New Year's Eve. "He was saying all sorts of sexual stuff to her, and got out to buy some more liquor," Karas said. "She admitted they had met on Tinder and just met in person that night. I asked her if she wanted me to just drive away. She said she was divorced and it had 'been awhile.'"

When not driving, Karas has worked in sales and account management his whole career for tech companies, such as Cisco Webex, Intercall, Arkadin and SPSS. "I'm currently looking for

a new opportunity," he said. "If you have a salaried job in sales or account management, hit me up on LinkedIn."

Karas since 1996 has sung with the Chicago Gay Men's Chorus, and he has volunteered for Mr. Friendly—"an organization created by my friend Dave Watt [to help reduce] the stigma of HIV, [increase] PrEP education, encouraging people to get tested and being there for people



regardless of their status."

Karas added, "I moved here in 1990 and the [LGBT] community in Chicago is so vibrant. Any interest you have, from singing to sports to board games to square dancing, there is a place to do it within the community. I have seen us come together, whether dealing with the AIDS crisis to marching for Matthew Shepard to fighting for equal marriage rights and more. I have been very proud to be a part of it all in my small way."

Report: Criminal-justice system causes disproportional harm

A major report offers a comprehensive analysis to date of how LGBT people—particularly, those of color—face higher rates of incarceration and unfair treatment and abuse in the criminal justice system.

"Unjust: How the Broken Criminal Justice System Fails LGBT People" documents how pervasive stigma and discrimination, enforcement of laws and discriminatory policing strategies mean that LGBT people are disproportionately likely to interact with law enforcement and to have their lives criminalized.

The report also says that LGBT people are also treated unfairly once they enter the system, showing how they are disproportionately incarcerated and face abuse while incarcerated. Lastly, the report sheds light on the fact that LGBT people face unique and considerable challenges in the struggle to rebuild their lives after experiences with law enforcement—and particularly after time spent in a correctional facility.

The Movement Advancement Project and the Center for American Progress co-authored the report in partnership with Forward Together, JustLeadershipUSA and Advancement Project. It is available online at www.lgbtmap.org/criminal-justice.

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viewpoints



**John
D'EMILIO**

Getting to know Bayard Rustin

Who is Bayard Rustin? Bayard Rustin is one of the hidden treasures of 20th-century U.S. history.

People who have heard of Rustin tend to know him because of his role in the 1963 March on Washington, made famous by Dr. Martin Luther King's "I Have a Dream" speech on the steps of the Lincoln Memorial. Rustin was the behind-the-scenes organizer of the event. Because of his skills as an organizer, in just seven weeks he was able to pull together an event that drew 250,000 people to Washington, D.C. It was the largest racial justice protest in U.S. history. The event was peaceful, the speeches powerful, and the demands far-reaching. The March made front-page newspaper headlines across the country. Rustin was featured on the cover of Life Magazine, one of the most popular weeklies in the United States.

But, organizing the March on Washington is just the tip of the iceberg of Bayard Rustin's accomplishments. An activist from the time he was in high school, Rustin participated in protests for social and economic justice for over fifty years. Never a "single-issue" activist, he campaigned for world peace and against nuclear weapons, against racism and inequality, for the rights of workers to form unions, and

for a living wage for all working people. And, he managed to do all this as a gay man during the decades when the medical profession considered LGBT people mentally ill, when all the states criminalized same-sex love, and when most religions considered it sinful.

What are some of his great accomplishments? While still a young man, Rustin studied the teachings of Mahatma Gandhi of India. He became a believer in the power of active non-violence as the most effective and most moral way to oppose evil and fight for justice. He was more responsible than anyone for bringing the ideas and tactics of Gandhian nonviolent resistance to the African American freedom struggle in the United States. When Dr. King was still a young minister and leading his first protests in Montgomery, Alabama, Rustin traveled there and tutored Dr. King in Gandhi's philosophy and methods. He wrote the plan for creating the Southern Christian Leadership Conference, the organization that Dr. King led and that was so important in the fight against racial segregation and discrimination. Rustin devoted himself to building Dr. King's standing as a recognized national leader. The March on Washington was the high point of more than 20 years of movement building by Rustin.

Bayard Rustin was also a pacifist who believed that war would never bring peace and that, without peace, nations would never achieve racial and economic justice for all. After the start of the nuclear age in 1945, when the United States dropped atomic bombs on Japan, Rustin rallied people to demonstrate against the testing of nuclear weapons. He organized protests in North America, Europe, Africa, and the South Pacific. By the early 1960s, the protests were so widespread that world leaders agreed to ban the testing of nuclear weapons above ground.

Rustin also believed that civil rights laws would never be meaningful if poverty remained widespread. He persuaded important civil-rights organizations to campaign for increasing the minimum wage. He proposed a "Freedom Budget" that would have helped to redistribute wealth and opportunity more fairly in the United States. Rustin was also a wise strategist for change. He knew that protests and demonstrations were important and essential. But he also knew that they were not enough. In his best-known political manifesto, "From Protest to Politics," he argued that activists needed to get involved in the political system and elect their own, so that freedom fighters would also be lawmakers and policymakers.

Bayard Rustin lived long enough to experience the effects of the Stonewall rebellion and the rise of the "gay liberation" movement. Late in life, he began to campaign for LGBT rights. He helped win passage of an anti-discrimination law in New York City. During the terrible AIDS crisis of the 1980s, he saw the campaign for LGBT rights as the leading edge of the freedom struggle in the U.S.

Rustin never "retired" from activism. "Freedom is never a final act," he often declared. He encouraged activists to see themselves as "angelic troublemakers" who would call attention to injustice and win over their opponents. As I said at the beginning of this post, Bayard Rustin is one of the hidden treasures of 20th-century U.S. history. Let's help make him, his ideas, and his activism less hidden and better known.

John D'Emilio is the author of a biography of Bayard Rustin: Lost Prophet: The Life and Times of Bayard Rustin.



**St. Sukie
DE LA CROIX**

SENIOR MOMENTS

The great LGBT migration to Palm Springs

"NO ONE ARRIVES IN THE DESERT WITHOUT A STORY—A DOCUMENTARY ABOUT LIFE AFTER AIDS—WRITTEN & DIRECTED BY DANIEL F. CARDONE. PRODUCED BY MARC SMOLOWITZ."

So reads the blurb on the website for the documentary Desert Migration. I saw the film at the Camelot Theatre in Palm Springs back on Nov. 5 over the Palm Springs Pride weekend. The film documents the lives of 13 HIV-positive gay men who moved to the city over the last 30 years to die but, because of advances in medicine, survived in this desert paradise.

However, the migration to the desert continues today.

I've just read a Chicago Tribune article by Melissa Harris dated Dec. 17, 2014, with the headline "The Mass Exodus of 2014: Is Chicago

losing its 30-somethings to the cold?" Since that date, there have been numerous other articles on the same subject and it's not just an exodus of millennials, but all age groups; Generations A to Z are heading south to the sun. A large number of those leaving Chicago are LGBTs and a lot of them are moving to Palm Springs, California, or Fort Lauderdale, Florida.

If you stand outside Palm Springs airport any time of the day, you can feel the gentle breeze of fairy wings as bears, cowboys and leathermen, struggling with their suitcases and hatboxes, and middle-aged women with cropped hair wearing sensible shoes, dragging their golf clubs behind them. Some stay for a few days, others for six months—or they move here and settle down.

I moved to Palm Springs in July 2014 and, since I've been here, I've witnessed a steady stream of Chicagoans arriving. My husband created a Facebook page called Chicagoans in Exile. Why wouldn't you move here? It's February and it's 90 degrees outside. An added incentive is that more than half the residents of Palm Springs are gay and, in Cathedral City, next door, where I live, it's 45 percent.

It's a vacation resort and people come here for the sun, the golf, the hiking, the gay life, and the Hollywood and celebrity history, which is everywhere: Our gardener was President Gerald Ford's gardener; the house we live in was inspired by the movie Casablanca; our house

was previously owned by Glenn Buckner and his husband. Buckner was a dancer on Broadway and in films with Judy Garland and Betty Grable. I have two friends who live in Blue Skies trailer park, built by Bing Crosby for his friends visiting from Hollywood; Liberace lived and died here; two Chicago friends buying a house, recently looked at a property once owned by LaVerne of the Andrew Sisters.

Two other friends—Broadway dancer Simeon Den and his partner, artist and photographer, Peter Palladino—own the house where lesbian artist Agnes Pelton lived; and a friend and neighbor of mine is Grace Robbins, wife of the late author of The Carpetbaggers, Harold Robbins. Carol Channing, Kay Ballard and Barry Manilow, among others, all live here.

Those are some of the reasons LGBTs move to Palm Springs. However, Chicagoans are mostly fleeing the icy cold winters. Well, that's what I used to hear, but just lately new arrivals are citing other reasons to leave Chicago, like the rising murder rate, and the shenanigans of Illinois Gov. Bruce Rauner and Chicago Mayor Rahm Emanuel.

I love Chicago. It was my home for 20 years. It's definitely my kind of town. I only moved because the weather was not good for my health. It's very upsetting to hear about what's happening in Chicago.

I hope you get rid of these idiot politicians soon.

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WINDY CITY TIMES

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Windy City Times reviews New Country.

Photo by Brandon Dahlquist

SCOTTISH PLAY SCOTT

Trans scrutiny in 'Raggedy And'

BY SCOTT C. MORGAN

Trans actress Delia Kropp is glad to be returning to the Chicago theater scene, particularly in Pride Films and Plays' upcoming world premiere of *Raggedy And*. That's in large part because gay playwright David Valdes Greenwood stipulated that he prefers a transgender actress to star in his drama, which is centered round a poet named Ondi Rivers and her diverse family.

privacy for herself and her loved ones is more important than the potential good that can come out of such a high-profile artistic honor, especially with all the risks inherent with the international media aggressively nosing around her life and background.

Playwright Valdes Greenwood hit on the idea of the inaugural poet of an instance when a largely private person would be thrust into a worldwide spotlight. He described it as both

write *Raggedy And* when he learned that his former college roommate transitioned to female in her 40s. As a writer, Valdes Greenwood hoped that he could help share some of the gender identity complexities of his former roommate's experiences and others whom he interviewed in the creation of his play.

Raggedy And was first performed as a reading as part of Stage Left Theatre's Leap Fest in 2014, and it was later workshopped in London. In 2015, the play came onto the radar of Pride Films and Plays founder David Zak, who specifically invited Kropp to perform in further developmental versions of the script and to become a company member.

Kropp acknowledged these *Raggedy And* readings as a twofold audition for the play to receive a full-scale production, and for her to star as Ondi.

"I have to explain why I got out of acting while I transitioned," said Kropp, whose many past acting credits include performances with the Goodman Theatre, Lifeline Theatre and the company that would be renamed Redtwist Theatre for her final pre-transition performances during the 2005-06 season. "It was a very exposed time of my life—and a time when I really need to keep myself from who I was. And 'actor' was a big part of who I was."

Kropp said anyone transitioning has to reassess and reevaluate who he or she was before and how much to take on and adjust afterwards.

"It's much more than just the clothes," said Kropp with a laugh. "I was keeping an open mind about whether acting, which is very much about identities, was really something I wanted to pursue or needed to pursue now that I was much happier with myself. Did I have to be somebody else? And the answer to that, which actually is one the neatest things about this whole last year, is that an actor builds upon who they are. They don't shove everything aside and escape from themselves. They use themselves and use that as the building materials."

Pride Films and Plays' world premiere of David Valdes Greenwood's *Raggedy And* runs from Thursday, March 10, through Sunday, April 10, at Rivendell Theatre Ensemble, 5779 N. Ridge Ave. Tickets are \$15 for pre-views and \$22-\$27 during the regular run; call 800-737-0984 or visit www.pridefilmsandplays.com.

Delia Kropp (left) and Katurah Nelson.
Photo by Paul Goyette



"First of all, my character is transgender," Kropp said. "But—and it's a lynchpin of the whole play—she began the process of transitioning right after high school which would be 1983 for her, and pretty much cemented her female identity with hormones and so on in the late '80s with the help of her lesbian and female partner."

Kropp said since her character has identified mainly as female rather than as transgender for so long, conflicts arise when Ondi is chosen to write and perform a poem for a presidential inauguration. Ondi must weigh whether the

tantalizing and nerve-wracking. The short turnaround from the poet selection to performance of the poem also factors into *Raggedy And*'s drama.

"The character of Ondi is not somebody who has been seeking this out—she's not running for office where she would be putting herself up for this kind of scrutiny," Valdes Greenwood said. "But then here's something that comes to her that puts two things she wants at odds. One, her identity, and this enormous platform that validates who she is as a poet."

Valdes Greenwood was inspired in part to

"This will actually be my first featured role where I'm not sitting behind a music stand post-transition," said Kropp, citing a date in June 2011 when she officially registered her name and gender change with the state of Illinois.

Kropp only recently returned to acting last year, largely via readings like an aborning project by Kelli Simpkins for About Face Theatre on LGBTQ youth and seniors. Kropp was also hired as an understudy for multiple female roles in the Gift Theatre's recent world premiere of David Rabe's *Good for Otto*.

Group to honor Sutton Foster, Brian D'Arcy James

Chicago's Sarah Siddons Society recently announced that Sutton Foster and Brian D'Arcy James will receive the group's annual Actor of the Year Award Monday, May 16, at Northwestern University's Pick-Staiger Concert Hall, 50 Arts Circle Dr., Evanston.

Foster (TV's *Younger*) has starred in many Broadway hits, including *Thoroughly Modern Millie*, *Little Women*, *Young Frankenstein*, *Shrek* and *The Drowsy Chaperone*. James is currently in Broadway's *Something Rotten*, and has been in *Titanic*, *Sweet Smell Of Success*, *The Apple Tree* and *Shrek* (opposite Foster as Fiona).

The Sarah Siddons Society has honored actors such as Bette Davis, Patti LuPone, Julie Andrews and E. Faye Butler.

Benefit tickets are \$100 (with student tickets \$25); visit www.sarahsiddonssociety.org, or call 847-467-4000 or stop by the ticket office at the southeast entrance of Pick-Staiger Concert Hall.

THEATER REVIEW

Othello

Playwright: William Shakespeare
At: Chicago Shakespeare Theater, Navy Pier
Tickets: 312-595-5600;
www.chicagoshakes.com; \$48-\$88
Runs through: April 10

BY JONATHAN ABARBANEL

The problem is that Othello is the hero but he doesn't drive the action. The antagonist, Iago, does that, relentlessly gaming Othello and making him a largely reactive character. Othello's two crucial active choices already have been made as the play begins: He's appointed Cassio (Luigi Sottile) as his lieutenant over Iago, and he's eloped with Desdemona (Bethany Jillard) and married her.

The frequent solution to this problem is to place a physically imposing man with a rich, deep voice in the title role, adding a flourish of romantic hero (as much as Shakespeare allows, which isn't all that much). It doesn't always work, so I'm glad it isn't the interpretation chosen by director Jonathan Munby for this production, not that James Vincent Meredith lacks stature or vocal chops as Othello.

Rather, Munby has chosen plain-spoken vigor as his methodology without enlarging the title character beyond what he is: a very successful military commander but still an outsider. Indeed, the clarity of speech delivered by this company makes the blatantly racist language of the play (written in 1604) electrifying to contemporary ears. Listen to the diatribe delivered early-on by veteran David Lively, as Venetian Senator Brabantio, and you will hear Shakespeare as natural as modern speech both in style and (regrettably) content. It's also

James Vincent Meredith (right) as Othello, and Michael Milligan as Iago.
 Photo by Liz Lauren



noteworthy that the unseen military enemy is an Islamic nation.

To underscore these points, the production is in modern dress (Linda Cho, costumes) and the scenic design (Alexander Dodge) is a temporary military fortress surrounded by razor wire, a concept somewhat clumsy in performance. The light camouflage uniforms and the scenic design suggest an Afghani or Iraqi setting standing in for the Cyprus of the play.

The result is a very fast-moving production—vigorous and judiciously edited—which empha-

sizes the true nature of the play as a revenge tragedy, not some brave interracial romance gone awry. It drips with irony and cold humor. The central figure seeking revenge, of course, is Iago, ostensibly because General Othello didn't give him the promotion Iago believes he deserved. As played by Michael Milligan, it's clear Iago would have found some other reason to hate Othello even he'd received the promotion. Iago definitely is the dominant figure here, a ruthless soldier at home among soldiers sharing Quonset hut quarters, a platoon not found

in Shakespeare. Even Iago's wife, Emilia (Jessie Fisher), is in uniform although she still serves as Desdemona's maid.

The gullibility and passivity of the character Othello continue to make the entire play problematic, as does the fact that Othello's death seems so post-climactic. Still, the force of this production, and the merit of its players, make it well worth seeing even if it cannot overcome all the play's inherent challenges.

THEATER REVIEW

New Country

Playwright: Mark Roberts
At: Fair Trade Productions @ The Den,
 1333 N. Milwaukee
Tickets: 800-838-3006;
www.newcountrytheplay; \$45
Runs through: May 14

BY JONATHAN ABARBANEL

The basic message of New Country is "don't abandon life." Or, life is worth living even for a sorry old pig-farmer who's 65 going on 75 and has burned half his brain away via sex, drugs, booze and country music, especially when he's made an offer by a smart, beautiful, 30-something babe who has a motorcycle and ovarian cancer.

Sharon (Sarah Lemp) has a *lot* of anger, too, but so do all the character in this dramedy, except young bellhop Ollie (Colter O'Ryan Smith), who instead has a sexual angle to play, entrapping angry C&W star Justin (Michael Monroe Goodman) the night before Justin's wedding, but it isn't really important because Ollie is just a plot device so Justin's angry manager (Frank Nall) and angry producer (Will Clinger), who's incensed 'cause he's paired with Justin's fat sister at the wedding, can blackmail Justin into not firing them.

So you have a bunch of characters who aren't very likeable and about whom you do not care, and most of whom have zilch impact on the old pig-farmer, Justin's quasi-hillbilly Uncle Jim, played by author, Mark Roberts. Yes, sure, this 90-minute show (viewed at a preview performance) has some funny lines and sharp,

acerbic observations, as one would expect from Roberts with his huge success as a comedian, actor and writer-producer of hit TV comedies. But as Sharon remarks of relationships and life in general, "Everything sure looked better in the catalogue." The huge problem is the two-dimensionality of it all. Roberts' gloss of country good-ol'-boys and one good-ol'-girl is a reduced version of Nashville without the good music.

At the center of the play, an extended scene between Uncle Jim and Sharon (Justin's ex of seven years who's come to confront him) raises several interesting notions but Roberts doesn't pursue them. Has Uncle Jim actually penned Justin's hit songs? What will become of Justin and his managers when Uncle Jim is gone? Also, what IS the difference between old country music and the somehow-lesser

"new country" of the play's title? Uncle Jim is old country, but everything about the play suggests Justin is new country, and yet both exhibit strong family loyalty (which is another possibly-intriguing idea not pursued).

The execution is very good. Even at a preview the actors gave strong, committed performances under director Ian Streicher, although not all comic moments were clicking (and they need to click). Roberts fully inhabits Uncle Jim but shares stage well. Kevin Hagan's scenic design is perfect, a posh Nashville power suite with palomino-look upholstery, a guitar-pattern rug and a Thomas Hart Benton print on the wall (class touch). New Country needs to be either very funny, or wickedly funny, and it's not quite either one.

THEATER REVIEW

A Loss of Roses

Playwright: William Inge
At: Raven Theatre, 6157 N. Clark St.
Tickets: 773-338-2177 or
www.raventheatre.com; \$18-\$42
Runs through: April 2

BY SCOTT C. MORGAN

It's tough to warm to William Inge's 1959 Broadway flop A Loss of Roses, now being bravely revived by Raven Theatre. Although it's largely well-acted in a handsomely designed period production overseen by director Cody Estle, the play itself comes off like an artifact of gender-role stereotyping and what many feminists would call "slut-shaming."

A Loss of Roses does have some resonance when viewed in historical context to the life and times of Inge, a Kansas-born playwright famed for 1950s Broadway successes like Picnic, Bus Stop and Come Back, Little Sheba, along with his 1961 Academy Award-winning

screenplay to Splendor in the Grass. Inge had lifelong struggles with alcoholism, depression and homophobia as a closeted gay man before he committed suicide in 1970 at age 60.

A Loss of Roses could be interpreted as a fatalistic trope on the outsider unfairly doomed to be rejected by a hypocritical "moral" society. But the play might have stood out more in pop cultural consciousness if it didn't come off like a gender-reversed retread of Inge's earlier Pulitzer Prize-winning drama, Picnic, or a poor cousin of Tennessee Williams' A Streetcar Named Desire.

A Loss of Roses centers around the unemployed touring actress Lila Green (a vivacious Eliza Stoughton) at the height of the Great Depression. Lila finds temporary refuge outside Kansas City in the small-town home of her old friend, the church-going widow Helen Baird (a no-nonsense Abigail Boucher) and her 21-year-old son, Kenny (a tentative Sam Hubbard).

The stay isn't exactly a haven for Lila, since there's tension in the Baird home. Helen feels Kenny isn't living up to his potential.



A Loss of Roses.
 Photo by Dean La Prairie

She also dislikes Kenny's late-night pursuit of girls along with his mooching friend known as "Jelly" (Antonio Zhiurinskas, who is fine as comic relief). Complications also ensue when a mutual attraction inevitably develops between Lila and the much-younger Kenny.

A Loss of Roses is hard to love for many reasons. The sexist views Inge gives to Kenny are hard to swallow. It also feels against character to see Lila give in so easily to her controlling actor boyfriend, Ricky (an appropriately menacing Joel Reitsma), especially when she could have sought help from so many other actor friends like Mme. Olga St. Valentine (a too-flighty Barbara Roeder Harris) and Ronny Cavendish (Lane Flores, overdoing the flamboyance).

That Raven Theatre lavished so much time and care on a less-than-perfect script like A Loss of Roses is a curiosity, especially since it marks the start of Inge's theatrical decline. There may be some insights to be gleaned from the play's unfair and unhappy conclusions, although A Loss of Roses largely comes off as a relic best left on a back shelf.

THEATER REVIEW

If/Then

Score: Tom Kitt;

Book and lyrics: Brian Yorkey

At: Oriental Theatre, 24 W. Randolph St.

Tickets: 800-775-2000 or

www.broadwayinchicago.com; \$25-\$98

Runs through: March 6

BY SCOTT C. MORGAN

A number of questions swirl around the 2014 Broadway musical *If/Then*, now on tour at Chicago's Oriental Theatre.

Can a star vehicle written for Idina Menzel survive without its original star? Is the musical a disappointing follow-up for the Tony Award and Pulitzer Prize-winning writers of the 2009 hit *Next to Normal*? Is the show really as confusing as some critics and audiences claim it to be?

Turns out the yes and no answers are truly subjective in the case of *If/Then*, a daringly conceptual and emotional "what if?" musical that I feel entertains and fascinates more than its structural potential to frustrate.

Composer Tom Kitt and librettist Brian Yorkey are certainly to be commended for creating an original, contemporary and thought-provoking musical that isn't an adaptation of a pre-existing movie—though it may help to better understand the show's alternating realities concept if you're familiar with the 1998 Gwyneth Paltrow flick *Sliding Doors*.

If/Then also deserves diversity kudos for exploring the ordinary and extraordinary work/family struggles of a divorced 38-year-old named Elizabeth (the powerhouse vocalist Jackie Burns) who reinvents her life in New York. While there, she cultivates a large network of lesbian, gay and bisexual friends, engagingly played by the likes of original *Rent* star Anthony Rapp as Lucas and Tamyra Gray of *American Idol* fame as Kate.

It's apparent that director Michael Greif and his top-notch design team (particularly lighting designer Kenneth Posner and projection designers Peter Nigrini and Dan Scully) have done all they can to illustrate and decode the switching stories of *If/Then*—though I was shocked to learn that some of my friends still failed to catch on.

Everything is highlighted in reddish hues whenever the teacher "Liz" pursues a romance and family life with the hunky doctor and military reservist Josh (Matthew Hydzik). But when the glasses-wearing "Beth" strives to get



From left: Tamyra Gray, Jackie Burns and Anthony Rapp in *If/Then*.
Photo by Joan Marcus

ahead as a high-powered city planner while also confronting her feelings for her married boss, Stephen (Darren A. Herbert), her environs are tinged in moody blues.

For all its adventurousness, *If/Then* does suffer some missteps. The minimal moments of dance by choreographer Larry Keigwin feel

tacked on. And often the songs devoted to Elizabeth's friends can come off as bland tangents, though the decision to depict the ordinariness of lesbian and gay romantic lives can be argued as daring in of itself.

So although *If/Then* on tour may lack its original leading lady, Burns' powerful perfor-

mance shows that the musical survives as a strong piece of theater in its own right. And any boundary-pushing musical that so thoroughly and thoughtfully raises questions of its audience to ponder the randomness and significance of their own existence certainly deserves high marks in my book.

CRITICS' PICKS



American Buffalo, Mary-Arrchie Theatre Company at Angel Island, extended to March 20. With the wrecking ball only months away, this 30-year-old Chicago theater company returns to its roots for one last all-star stand in what may be the smartest interpretation of Mamet's seminal masterpiece in its long history. MSB

The Hairy Ape, Oracle Theatre, through March 12. Eugene O'Neill's 1922 expressionist drama about the American underclass has been explosively reinvented and choreographed by director Monty Cole. A don't-miss show. JA

The Last Defender, The House Theatre of Chicago at Chopin Theatre, extended through April 23. Audience members are the stars of this amazingly designed 1980s-inspired interactive puzzle room. SCM

The Man Who Murdered Sherlock Holmes, Mercury Theater, through March 20. The game's afoot in this delightful new musical starring Nick Sandys as the superslueth and Michael Aaron Lindner as the author who—well, you know—by the creative team that brought us the long-running Christmas Schooner. MSB

—By Abarbanel, Barnidge and Morgan

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Jimmy Napes (left) and Sam Smith at the Oscars.

Diversity front and center at Oscars

Host Chris Rock wasted no time addressing the elephant in the room—the controversy over the lack of diversity of Oscar nominees—at the 88th Academy Awards Feb. 28.

“You realize, if they nominated hosts, I wouldn’t even have this job,” he said, adding that Neil Patrick Harris would probably have hosted. Rock then talked about how African-Americans didn’t protest in the 1950s and 1960s because there were other relevant issues at hand: “You know, when your grandmother’s swinging from a tree, it’s really hard to care about Best Documentary Foreign Short.”

Rock also rolled out a couple video montages that poked fun at the lack of diversity, including one that put African-American spins on films such as *The Martian*, *Joy* and *The Danish Girl*—with the last one featuring comedian Tracy Morgan, who was once in hot water with the LGBT community regarding controversial jokes he made.

Speaking of the LGBT demographic, singer Sam Smith (along with songwriter Jimmy Napes) won the Academy Award for best song for “Writing’s on the Wall,” the theme song from the most recent James Bond movie, *Spectre*. Smith dedicated the award to the LGBT community around the world after saying he had heard no other gay man had won an Oscar—an error since others have won (including screenwriter Dustin Lance Black for *Milk*, Rob Epstein and Richard Schmeichen for best documentary in 1984, Pedro Almodovar, Bill Condon, Alan Ball, and for music, John Corigliano, Howard Ashman, Elton John and Stephen Sondheim, plus women have won too: lesbian director Debra Chasnoff in the early 1990s for a documentary short, and bisexual actress Angelina Jolie).

However, in the age of social media, not even Smith’s win was safe from controversy. Lady Gaga was heavily favored to win the category because of “Til It Happens to You,” a song for the college sexual-assault documentary *The Hunting Ground*. (In addition, she gave a powerful performance, complete with male and female survivors standing beside her on stage—and Vice President Joe Biden introduced her.) Gaga’s fans (called “Little Monsters”) expressed their outrage over Smith’s win. *TheWrap* noted. One fan tweeted, “Even as a huge Sam Smith fan I have to say the Oscar should’ve gone to Lady Gaga tonight. Bloody hell. Absolutely gob-smacked [sic].”

There was no controversy about Alicia Vikander’s win for best supporting actress for *The Danish Girl*. In the film, Vikander plays Gerda Wegener, the spouse to Eddie Redmayne’s Lili Elbe, who is a transgender woman. However, transgender Oscar nominee Anohni opted to skip the Academy Awards after not being invited to perform, *The Washington Blade* noted. Anohni was nominated for Best Original Song for “Manta Ray,” recorded for the documentary *Racing Extinction*.

Carol—a lesbian-themed movie based on a Patricia Highsmith novel—failed to snag a win, including for best actress (Cate Blanchett) and best supporting actress (Rooney Mara). Also, trans actress Holly Woodlawn and gay

writer/director Richard Glatzer (*Quinceañera*; *Still Alice*) were among those in the “In Memoriam” segment.

Mad Max: Fury Road took the most awards at the event, with six (although they were technical honors). *The Revenant* won three, including best director (Alejandro G. Inarritu) and best actor (Leonardo DiCaprio, who won his first Oscar on his sixth nomination). Brie Larson won best actress for *Room* and Mark Rylance was named best supporting actor for *Bridge of Spies*, besting the favored Sylvester Stallone (*Creed*).

Spotlight—a drama about the Boston Globe team that reported on the Catholic Church’s sex-abuse cover-up—took honors for best film. (Page Six noted that *Spotlight* star Mark Ruffalo participated in a rally outside a Catholic church hours before the Oscars started.) Amy, a look at the life of late singer Amy Winehouse, won for best documentary.

See Oscars.org for the full list of winners.

Spirit Awards has historic trans win

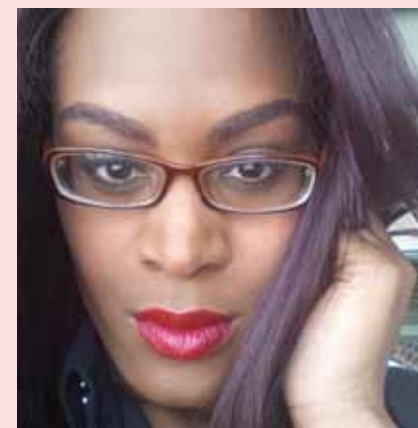
The Independent Spirit Awards, which took place Feb. 27 in Santa Monica, California, made history—and bested the Oscars when it came to diverse winners.

Mya Taylor became the first trans woman winner, taking the Best Supporting Female award for *Tangerine*. In so doing, she bested fellow nominees such as Cynthia Nixon (*James White*) and Jennifer Jason Leigh (*Anomalisa*). *Tangerine* is about a transgender sex worker who discovers her boyfriend/pimp has been cheating on her; Taylor plays a fellow worker.

In addition, lesbian author Emma Donoghue won for Best First Screenplay for *Room*.

Some of the other winners included Idris Elba and Abraham Attah, who won, respectively, Best Supporting Actor and Best Actor awards for the film *Beasts of No Nation*; Brie Larson, who captured the Best Actress award for *Room*; and Best Director winner Tom McCarthy for *Spotlight*, which also took best feature film.

Saturday Night Live’s Kate McKinnon (who is openly lesbian) and Silicon Valley funnyman Kumail Nanjiani co-hosted the event.



Mya Taylor.
Twitter photo

BOOKS

Book addresses meth's effect on gay men and lust

BY MELISSA WASSERMAN

Methamphetamine use, risky behavior and sexual desire—Dr. David Fawcett Ph.D., L.C.S.W., puts more than a decade of clinical experience and research on these linked issues into his book *Lust, Men, and Meth: A Gay Man's Guide to Sex and Recovery*.

Fawcett is a substance abuse expert, certified sex therapist and clinical psychotherapist with a private practice in Ft. Lauderdale specializing in gay men's health. His career has spanned more than 30 years in the areas of mental health and substance abuse. In his current work, he also consults numerous agencies and presents workshops on issues concerning substance abuse, mental health and chronic illness both nationally and internationally.

Fawcett addresses a wide range of concerns in his practice, including addiction, trauma and issues related to chronic illness, especially HIV/AIDS. He explained his specialty evolved organically.

"I got into dealing with addiction and substance use by initially treating people as a sex therapist and the two go hand in hand," said Fawcett, who also identifies as a gay man. "I got interested in working with guys with methamphetamine [addictions] because people were coming to me for sexual dysfunction, for sexual problems, sexual addiction. The clients I was treating kind of brought it to me. The first really big epidemic we had of meth on the East Coast was about 10 years ago and that's when I started doing a lot of this work."

In the LGBT community, Fawcett explained, there are higher rates of addiction overall. During work with his patients with addictions he recognized a lack of resources and that something needed to be done.

"When I started working there was really nothing to help people in recovery reclaim sex-

uality and intimacy because one of the things that it [meth] does is it binds with sex and so when they give up the drug their sexual desire and sex lives go out the window with it," said Fawcett. "So, my work over the years has been to really work with men and help them not only get clean from the drug, but to really heal in terms of their sexual desire and get back to healthy relationships."

"There was a one size fits all for addiction treatment and methamphetamine does have some features that make it unique where a traditional treatment program doesn't meet the needs of somebody trying to get over methamphetamine," said Fawcett.

The book aims to be a resource for recovery from methamphetamine and the restoration of healthy sex and intimacy.

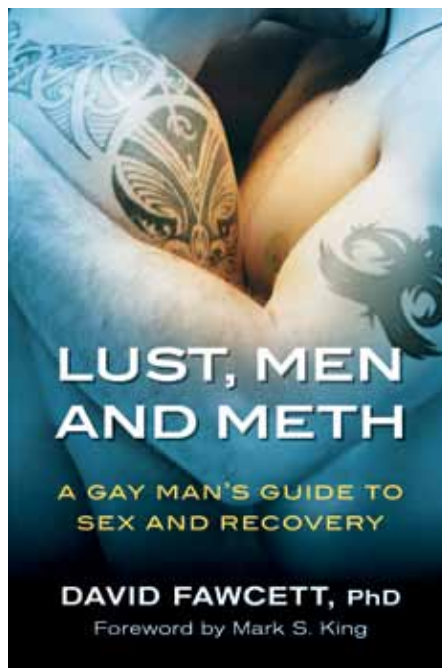
"Meth not only increases their sexual desire, it also turns off their frontal cortex, which controls making good decisions," said Fawcett. "So, they're not really thinking clearly and they have all these drives and that's a bad combination."

According to Fawcett's website, the book is the first practical resource for this topic. In his writing, Fawcett covers the appeal of methamphetamine along with its impact on high-risk behaviors and sexual desire that results in a combination of meth and sex on the brain. The book also details how use of the drug not only leads to addiction, but sexual dysfunction as well.

"There are addiction books and there are therapy books, but this really combines the two into one voice," Fawcett said about what makes his book unique. "They [readers] can expect to understand the social context for the meth epidemic—what's happening and why certain gay men are more vulnerable to this drug, the very unfortunate presence of HIV in the community and this high risk sexual behav-



Dr. David Fawcett.
Photo by Howard Zucker



ior and how it all comes together into this perfect storm that's trouble for the community."

The book's style is non-fiction with a message that recovery is possible. The book renders its message with about 50 different case studies, based on Fawcett's own patients and qualitative surveys he posted on the Internet asking gay men to describe their experiences with meth and how the drugs impacted their sexuality, health and relationships. "Lust, Men, and Meth" states that 637 men across 32 countries and nearly every state in the United States responded to these Internet surveys.

The case studies and the recovery-guide components of the book are joined by the sex therapist's insight and the science behind neuroplasticity, the ability of the brain to rewire itself and its role in taking over healthy pleasure and restoring it.

"It came from a lot of different individuals through many different channels, but there's that online survey and probably thousands of men over the years that I've talked to who have experienced the problem," Fawcett said.

Its target audience, Fawcett said, is gay men and the professionals who work with them. Overall, Fawcett said he aimed to make the book readable and relatable.

"The methods that I want to convey here is that there's hope; there is recovery" said Fawcett. "I think there's kind of a myth on the street that once you get addicted to meth, there's just no going back and that's just not the case. That is really one of the misconceptions I'm really hoping to dispel because more and more there are people getting into good solid recovery with years of recovery and also getting into healthy relationships, not only with other people, but with themselves. [They're] really finding out about themselves and learning what vulnerabilities they have that lure them into addiction in the first place and really healing that part."

For more information on Dr. David Fawcett and his book, visit: <http://david-fawcett.com>.



SPOTLIGHT



The ongoing Shakespeare 400 Chicago festival continues with a touring stop of *Twelfth Night* by Britain's Filter Theatre in association with the Royal Shakespeare Company. This unconventional take on William Shakespeare's romantic comedy has been described as part rock concert and improvisation sketch show. *Twelfth Night* continues through Sunday, March 13, in the upstairs space of Chicago Shakespeare Theater, 800 E. Grand Ave. Remaining performances are 7:30 p.m. Tuesdays through Fridays (also 1 p.m. Wed., March 9), 3 and 8 p.m. Saturdays and 2 p.m. Sundays. Tickets are \$48-\$58; call 312-595-5600 or visit www.chicagoshakes.com.

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NUNN ON ONE

Dionne Warwick talks Black Ensemble, AIDS and retirement

BY JERRY NUNN

The legendary Dionne Warwick has lasted 55 years in a busy career that continues to thrive keeping her on the road.

Warwick began her life in the music business at the Apollo Theater and worked with songwriter Burt Bacharach who brought her to fame. Hits like “Walk On By” and “Do You Know the Way to San Jose?” brought her into the public eye. She is one of the most charted female vocalists of all time and may always be remembered for the catchy “Say a Little Prayer” and the million seller “I Will Never Love This Way Again.”

Over the years, she has racked up five Grammys and sampled different genres of music. She’s just released a Brazilian record called Tropical Love.

Windy City Times took a stroll down memory lane with the music maker just before the Black Ensemble Theater’s 40th-anniversary party.

Windy City Times: Hi, Dionne. How did you become involved with the Black Ensemble in the first place?

Dionne Warwick: I met Jackie Taylor after many weeks of her trying to hand me a script

eled to.

WCT: Such as Brazil, where you are touring this year. Is Brazil your home away from home?

DW: Well, it is my home. I am a resident of Rio. I have been there for the past 20 years.

WCT: Do you speak Portuguese?

DW: Very badly. I sing in Portuguese very well. I speak it poorly because everyone now speaks English. If people don’t speak to me in Portuguese then I can’t practice.

WCT: What do you love about Brazil?

DW: I started going there in the ‘60s and just felt a natural kindred for that country. It gave me the biggest embrace that I have ever known. I knew I was home. I just knew it.

We have not only a mutual-admiration society going on but a love for each other. They have let me know that and I reciprocate my love right back.

WCT: How did the AIDS awareness song “That’s What Friends Are For?” begin?

DW: When you have three friends like those represented on the recording it is not that hard to do. Fortunately they were all in the same place at the same time so that made it easier.

I ran into Elton at the grocery store actually.



Dionne Warwick (left) and Black Ensemble Theatre’s Jackie Taylor. PR photo

based on my song “Don’t Make Me Over” and my life. Finally, she caught up with me in Las Vegas and handed me nine different scripts. We met for coffee after my last show and she told me she had built the show around my persona. She wanted my approval. I must say she had all the right names and places. She was just shadowing me on the project and living vicariously through me.

When I saw the show, I was floored in every way!

WCT: Years ago, you told me that you wanted Keke Palmer to play you if they make a movie about your life.

DW: She’s wonderful. I’m so proud of her.

WCT: I heard you designed this theater, from the lighting fixtures to the carpet. Have you always wanted to design spaces?

DW: I’ve been doing it for the past 30 years. It has been a well-kept secret and now everybody knows!

WCT: How is your house decorated?

DW: It is very comfortable and eclectic. I have things from every place that I have trav-

He was planning a birthday party for his manager at the time. I asked him to record with me the following night but he had the party. He agreed to record first then have the party, so he was in.

I called Gladys up and said, “Hey, girlfriend—guess what you are doing tomorrow night?” I told her and she said, “Okay.”

Stevie was on his way back to Los Angeles from New Jersey visiting his children. I called him and he showed up.

That was the genesis of that.

WCT: I didn’t realize you brought everyone together. Hats off to you!

DW: It was very easy. I think with us all knowing how many people we were losing, especially in our industry, it was something we wanted to do with our talent to make something happen.

WCT: Who knows how many people you help and saved...

DW: And made them educated. Some people didn’t know what it was back then. You have to know what you are fighting before you can

combat it really. People thought I was being blasphemous about mentioning education. Hello? They thought you couldn’t even touch a person with AIDS back then. That is why I wanted to educate people.

I think Tony Fauci at the [National Institute of Allergy and Infectious Diseases] wanted to kill me, but I was on him every single day to teach me and tell me more so that when I am at a speaking engagement, I would know what I am talking about. I flew all over the world, and if there was a breakthrough, I wanted to know what it was. I was coming through customs with drugs that were helping people with AIDS or HIV.

It wasn’t an obligation, it was something I wanted to do. If I can be of service, like my grandpa taught me at a very early age, then I will do it. We are all to be of service to each other, so why not?

WCT: After working with him on Celebrity Apprentice, did you think Donald Trump would be where he is today?

DW: No. He is hysterical. He has his own reality show going on right now running for president!

WCT: What would you tell artists today, with [your] lengthy career?

DW: I don’t think artists today would like to have a 55-year career. I don’t think it is in their DNA. I think someone has to grow up around that. I was fortunate enough to see artists like Sammy Davis Jr., Lena Horne, Ella Fitzgerald and Sarah Vaughan. These are the shoulders I am standing on. I don’t think these kids even know what that means.

When they have that available to them, they don’t use it. Personally, I don’t know any of them but they are welcome to call me.

WCT: You could do a duet with them.

DW: Not only a duet, but I can give them advice on my experience. If they need an answer, I have it for them.

WCT: Did you see the Nina Simone documentary What Happened, Miss Simone?

DW: Yes, I did. It was brilliant. That woman was the one that got me on a stage doing what I am doing. I was at the Apollo opening a show. I had been there before and saw what the audience does when they don’t like someone. I wasn’t sure I wanted to go out there even with my little hit “Don’t Make Me Over.” She was standing at the wings and noticed I looked nervous. She told me to go out on the stage and dared anyone to perform after me. “You are not opening the show, you are closing it!” I have never forgotten that. That was my first encounter with Nina Simone.

WCT: You have a new Christmas single?

DW: “This Christmas,” and it will be available at Christmastime this year. I got it so late that it was almost fruitless to put it out but it is a gorgeous song. Burt Bacharach wrote it. Anyone that will be around at Christmas time should get it on my website.

WCT: You also have Heartbreakers 2, with unreleased songs. You are so busy!

DW: That is my life’s story. That is what I am supposed to do, I guess!

WCT: Did you ever think you would celebrate 55 years in the music business?

DW: No. I gave myself three, maybe four years. That went by; then after it went 20, then 30, then 40. Every time I think 55 years, I have to stop and shake myself. I can’t believe it really has been that long. It has been a wonderful ride.

WCT: Do you ever want to retire?

DW: I will. Running around the world has been sensational. It has been a broad scope of education. I have had the luxury of bringing my children and exposing them to certain things in the world that they would not have thought about doing if I hadn’t taken them with me. It is not as easy these days as it was when I was 12 years old. [Laughs] We all get to that point. I am never going to stop singing—that is for sure. I will do special events like this one sometimes, but nothing like what I am doing right now.

For more on Black Ensemble Theater, visit blackensembletheater.org.

Chicago’s Kroell in reality-show campaign

Friend Movement and Vertex Media announced the development of The Ronnie and Eddie Show, a comedic reality show that follows the lives of actor/entrepreneur duo Ronnie Kroell and “Laughing Eddie” Lobo. The show is the subject of an Indiegogo campaign.

The Ronnie and Eddie Show follows the lives of former Windy City Times 30 Under 30 honoree Kroell (Bravo’s Make Me a Supermodel) and Lobo. “Each 30-minute episode brings the viewer an intimate look behind the smoke and mirrors of Hollywood, the challenges of operating a business, and the joy of making the dreams of others come true,” according to a press release.

Bruce Vilanch, Frenchie Davis and Karamo Brown are among those expected to make cameos.

To help fund this project before March 4, visit <http://igg.me/at/ronnieandeddie/x/446689>.

Chicago Filmmakers closes purchase

Chicago Filmmakers officially closed the purchase of a city-owned firehouse at 5720 N. Ridge Ave., in Edgewater.

The non-profit media arts organization serves Chicago’s independent film community and audiences through educational programs, screenings, production grants and filmmaker services.

With the purchase now complete, renovation of the firehouse is planned to begin in March and is expected to take seven to eight months. The construction is budgeted at \$1 million, and Chicago Filmmakers will start a fundraising campaign to cover renovation costs.

During the renovations, the organization plans to continue its regular programming in its existing space at 5243 N. Clark St. with screenings, classes, youth program, and filmmaker events, as well as the launch of next month’s 27th Onion City Experimental Film and Video Festival and the fall production of Reeling: The 34th Chicago LGBTQ+ International Film Festival.

See ChicagoFilmmakers.org.

Out at CHM’s ‘Standing Up’ March 10

Chicago History Museum, 1601 N. Clark St., will host the next program in its Out at CHM series, “Standing Up: From Punch Line to Spotlight,” on Thursday, March 10, at 6:30 p.m. (In addition, a reception with refreshments and appetizers will start at 5:30 p.m.)

While views have progressed, LGBTQ people still serve as the punch line for jokes across the comedic spectrum. Writer Jason Heidemann moderates a panel that includes Andy Eninger, head of the writing program at Second City; comedy club owner Mary Lindsey; and performer, scholar and author E. Patrick Johnson for a discussion on the history and struggle of queerness in Chicago’s comedy scene, as well who has been at the forefront of humorous performances and roles.

This program also will showcase the comedic talents of the panelists and gay sketch-comedy troupe GayCo.

Admission is \$20 (\$15 for members and students); visit <http://chicagohistory.org/planavisit/upcomingevents/out-at-chm>.

ART

Woman Made hosts rare exhibit from brush of 'The Danish Girl'

BY GRETCHEN RACHEL HAMMOND

Beyond its ornately framed windows, the unambiguous walls of The Woman Made Gallery (WMG) in Chicago's West Loop are not simply stations upon which to display two floors worth of impassioned expression by female-identified artists.

careers—all a defiant exposition on canvas of WMG's mission to serve, educate and enrich the community by cultivating and promoting the diverse contributions of women in the arts.

March 11, 2016, heralds another WMG landmark fittingly illustrated in resilience and an insurgency against convention when it opens an exhibit of 15 painstakingly restored pieces

The story of that scared little girl who sought womanhood not merely through expression but the uncharted medicine of the time is one drawn from as much courage as the feelings, obstructions and tragedy all too familiar to the transgender and gender nonconforming communities.

When Elbe's life was cut short in 1931 after an unsuccessful attempt to transplant a uterus so that she could realize her dream of becoming a mother, she left a wealth of architectural, landscape and interior pieces seen through the eyes of an artist who once told an elderly visitor to a gallery showing her work as "most decidedly she."

The collection of Elbe's work dating from 1904 through 1929 has rarely been seen. That will change with the solo exhibition WMG has entitled Entirely Myself.

It will run concurrently with One In Herself,

made it unique in the world.

Discovery had always teemed within WMG's framework. Thus its board of directors did not have to look very far. Only two years out of college, Sydney Stoudmire joined the gallery in 2013 as a part-time assistant. At the time she had been engaged in independent, curatorial work representing marginalized populations in the art world such as those, like her, who are artists of color.

"I was already invested in the mission of Woman Made when I came across the job description," Stoudmire told Windy City Times. "It resonated with my personal and professional mission."

Within six months of her arrival, Stoudmire was promoted to gallery coordinator. When Minkovski retired, Stoudmire was tasked with sifting through the resumes and applications WMG received.



Paintings by Lili Elbe.

Courtesy of Sydney Stoudmire and Woman Made Gallery



Even when bare, they carry a story of audacious resiliency first given life in 1992 when, faced with the same roadblocks thrown up by galleries unwilling to showcase women's work, Northeastern University students Kelly Hensen and Beate Minkovski turned a Ravenswood Manor storefront into an off-campus arts-studio and venue for their Senior show.

There were many watershed moments for WMG in the 24 years which followed. In multiple locations before the move to its current address at 685 N. Milwaukee, the gallery amassed a legacy of over 7,500 artists from countries spanning the globe, almost 400 exhibitions, professional development, educational programming and as a launching pad for numerous

by Lili Elbe (born Einar Magnus Andreas Wegener).

The subject of two books and a 2015 Tom Hooper film, Elbe's discovery of her authentic self began when the female model her wife was going to use as a subject didn't arrive and Elbe stood in for her.

In the international best-seller *The Danish Girl*, from which Hooper's film is entitled, author David Ebershoff imagined the moment when, wearing "a dress loose everywhere except in the sleeves," Elbe "felt warm and submerged as is dipping into a summer sea. The fox was chasing the mouse and there was a distant voice in [her] head: the soft cry of a scared little girl."

which, according to a WMG press release, features artists "in a multimedia group exhibition that grapple with the tensions between the body/soul, intimacy/autonomy, and personal empowerment/objectification."

Together, they form the nucleus of WMG's goal to "explore the complexities of gender, sexuality, personhood, and identity, while simultaneously challenging repressive notions of womanhood and femininity."

That exploration began in December 2014, when Minkovski retired as executive director and an exhaustive search was launched for a replacement possessed of both the 24/7 energy with which Minkovski built a Chicago institution and the equally inexhaustible vision that

By the time she assumed the role, Stoudmire was already formulating ideas for the next phase in WMG's ongoing development.

"We've always been rooted in the community and our exhibitions are conceived through a democratic process and open calls to make sure that the space is constantly evolving and as an entry for artists who haven't shown their work before," she said. "I wanted to make sure to continue to make Woman Made accessible. That means we do more public programs beyond an exhibit's opening reception. We also have conversations around the exhibitions themselves—symposia, artist talks and panel

Turn to page 29

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DANCING ABOUT ARCHITECTURE

BY MARC 'MOOSE' MODER



Silent All These Years: Sexual Abuse And Pop Music

The most powerful moment of the Oscars this past weekend was **Lady Gaga's** heart-wrenching performance of Diane Warren's "Til It Happens To You," nominated for Best Original Song. Her emotionally strained vocals were only amplified by a crowd of sexual assault victims joining her at the end with messages of trauma scrawled on their bodies. The rare moment of acknowledging sexual assault in an entertainment setting seemed right but rare. Sure, we often see rape and molestation in movies and TV, and we've had our fair share of movie (Jared Leto, Woody Allen, Bill Cosby) and music (David Bowie, R. Kelly, Gary Glitter) icons face accusations, sadly with little repercussions. But we rarely hear men or women confront the topic in song, seemingly until now. Looking back, though, it's been there all along.

In 1987, **Sonic Youth** gave us "Pacific Coast Highway," written by singer Kim Gordon from the vantage point of the rapist. In it, Gordon unleashes the rage and fear that the woman is feeling, while co-opting and ultimately undermining the power of the male. Much like Dire Straits' "Money For Nothing" belittles the blue-collar bigoted character through dumb dialogue, Gordon does the same and makes the voice of her abuser so creepy you feel the victims own pain.

Although it now seems like a "bro" empowerment anthem, **Pearl Jam's** "Alive" is actually about an abusive oedipal situation. "Oh, she walks slowly. Across a young man's room. She said I'm ready, for you. I can't remember anything. To this very day. 'Cept the look, yeah the look. Oh, you know where". Written as part one of an abuse trilogy, "Alive" tells the story of a boy who looks just like his deceased birth father, who in turn is raped by his lonely mother.



Not a big single like "Alive" or her own "Silent All These Years" (about an unplanned pregnancy, physical and emotional abuse) **Tori Amos' "Me and a Gun"** directly addressed a time when she was raped at knifepoint. She said in a 1991 interview, "I was singing hymns, as I say in the song, because he told me to. I sang to stay alive. Yet I survived that torture, which left me urinating all over myself and left me paralyzed for years.

That's what that night was all about, mutilation, more than violation through sex. I really do feel as though I was psychologically mutilated that night and that now I'm trying to put the pieces back together again. Through love, not hatred. And through my music. My strength has been to open again, to life, and my victory is the fact that, despite it all, I kept alive my vulnerability." Tori used that experience to write and used that writing to form her amazing organization, RAINN (Rape, Abuse & Incest National Network).

Though Lady Gaga didn't win the Oscar, Sam Smith's winning Bond theme will be forgotten in weeks, while Gaga's anthem will live on and hopefully inspire not only healing in the victims, but understanding and prevention for those of us to whom it hasn't happened.

RAINN's National Abuse Hotline is available 24/7 by calling 1-800-656-HOPE



Lady Gaga from her performance of "Til It Happens To You" from the Oscars. Screenshot from www.oscar.go.com

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METRO

Chicago welcomes the girls of RuPaul's Drag Race: Season 8.
Photos by Jerry Nunn

the DISH

Weekly Dining Guide in
WINDY CITY TIMES

SAVOR

Enolo Wine Cafe

BY ANDREW DAVIS

Enolo Wine Cafe (450 N. Clark St.; EnoloWineCafe.com) has a bit of an identity problem—but, hopefully, it'll be remedied soon.

The thing is this: The name is deceptive. I can imagine people walking by Enolo on their way home from work in the Loop, looking for a spot to dine. However, the kicker is that this wine cafe (the sister restaurant to Roka Akor) has an incredible amount of dishes to offer.

That's not to say Enolo has slacked on the alcohol. Although there are a few cocktails (including the alluring Right Near the Beach ... Bwoy, named after a line from the movie Half-Baked), the libation-related emphasis is definitely on the wine. And general manager/sommelier Tony Rossi certainly makes it easy (or easier) to navigate the menu, imparting an amazing amount of knowledge about wines to oenophiles and novices alike. (I felt as if Rossi could've taught a course at Enolo as he discussed how aspects such as weather and geography can affect a wine's vintage.) There are also wine flights for the uninitiated and/or the adventurous.

And as for those dishes—they range from sol-



Chocolate panna cotta (above) and prawns a la plancha (right) at Enolo Wine Cafe.
Photos by Andrew Davis

id to stunning. Regarding the appetizers, I really gravitated toward the prosciutto bruschetta, which comes with persimmon jam, pecorino, pickled onion, hazelnuts and watercress. The fried goat cheese was also fun, and it's served with romesco sauce, shaved fennel, parsley and pickled onion. (Other intriguing appetizers and small dishes include pork rinds, deviled eggs with boquerones (anchovies), French brie bruschetta, cauliflower lobster bisque and crab in a jar.)

As for the entrees (or "mains"), the pancetta pizza was a definite high point for my dining companion and for me, as the pie was topped with French brie, Bosc pears, pancetta, chives and truffle oil. The smell of the oil alone will entice your neighbors—enough so they might order the pizza for themselves.

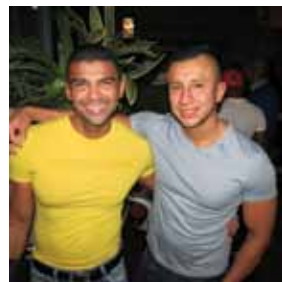
I also greatly enjoyed the Enolo Burger, served with aged cheddar, pickles, roasted tomato, let-



tuce and caramelized onion aioli. The prawns a la plancha were intriguing: Rossi suggested eating the meat by the head as well as the main body. It's an acquired taste, but I'd try it again.

And if you have room for dessert, try the cheese board or the chocolate panna cotta. You can't go wrong either way. (By the way, be sure to sample the Chateau d'Orignac pineau de charentes with the panna cotta. Rossi knows his stuff.)

By the way, Enolo has happy hour Mondays through Fridays at 3-6 p.m. Take advantage: Wine—and a lot more—beckon.


SIDETRACK

And the winners are ... everyone who watch the Oscars at Sidetrack, Sun., February 28.
Photos by Jerry Nunn

nightspots the big TO-DO

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After five years, this popular drag series says farewell with Miss Sassy Trade, Dena Richards, Monique Moyet, Natasha Douglas, host Angelique Munro (pictured) and DJ David Byrne. Photo of Angelique Munro by Kirk Williamson



"Jada boycotting the Oscars is like me boycotting Rihanna's panties—I wasn't invited."—Chris Rock takes aim at Jada Pinkett Smith during his Academy Awards monologue.

By the time you read this, I will be winging my way back to South Florida for the Winter Party. This annual soiree is presented by the LGBTQ Task Force and raises funds for oodles of community organizations. The Winter Party started as a single event back in 1994. Now it's a six-day extravaganza. Last year, they broke their record and raised over \$1 million. If I'm not mistaken, I broke a personal best as well ... but why sully the pages of this respected publication with the details? If you're in the area, do say "hi." I'll be the one inappropriately dressed.

Obviously, I couldn't leave Hollywood until after the Academy Awards. I mean, the Oscars and Billy Masters go together like John Travolta and a lawsuit. But enough about happy endings and onto the Oscars. We were off to a rocky start when Chris Rock mentioned cinematographers and the camera shakily panned to an empty seat. Irony? Sarcasm? I'm inclined to believe it was a technical snafu, like the beginning of Gaga's performance. I'm also not sure if Rock was making a joke or if he thinks Sam Smith and George Michael are the same person. Eh, all us gay white folk probably look the same. I thought it was a little overkill for the In Memoriam segment to be accompanied by "Blackbird." Yeah, we get it—we'll have more diversity next year! While I was happy to see Holly Woodlawn remembered, where was Abe Vigoda? We know him primarily from television but, hello—The Godfather!

Sam Smith made a bit of a bungle when he said, "I read an article a few months ago by Sir Ian McKellen, and he said that no openly gay man had ever won an Oscar. If this is the case—even if this isn't the case—I want to dedicate this to the LGBT community all around the world. I stand here tonight as a proud gay man, and I hope we can all stand together as equals one day." What Sir Ian actually said was, "Why has no openly gay man ever won the best actor Oscar?" A big difference—one that Dustin Lance Black quickly pointed out via Twitter: "Hey @SamSmithWorld, if you have no idea who I am, it may be time to stop texting my fiancé." MEOW!

When Greg Berlanti said, "There is nothing I've wanted more than to be a dad," I assumed he was talking about his baby beau, Robbie Rogers. In fact, Berlanti is not only a hot daddy; he's a biological father. Last weekend, the prolific producer announced that a surrogate gave birth to his son, Caleb Gene Berlanti. Mixed with his excitement is some trepidation at being a new dad. "Check back in approximately 2-30 years for the tell-all about how I screwed it all up." Unless the tell-all ends with them dating, he'll be doing just fine.

One of Berlanti's projects for next season is Riverdale, an effort to bring to life the inhabitants of the Archie comic books. The cast includes KJ Apa as Archie, Lili Reinhart as Betty, Camila Mendes as Veronica, Cole Sprouse as Jughead and Ashleigh Murray as Josie (as in "and the Pussycats"). The only name among those that means anything to me is Cole Sprouse—and that's only because we shared photos of his brother Dylan's "jughead" on BillyMasters.com. It's the casting as Archie's dad that threw me—Luke Perry! Yes, the bad boy of West Beverly High will be the father to a new crop of kids. BTW, the Archie comic's gay character, Kevin Keller, will also be



Dustin Lance Black had something to say to Sam Smith after Smith "forgot" about him at the Oscars.

Black and fiancé Tom Daley's Out cover

included in the show in a pivotal way—whatever that means.

The powers that be at ABC have revealed the lead for their remake of Dirty Dancing. Alas, they passed over the lithe and lovely Derek Hough (more on him later). We didn't spend much time mourning Derek's demise when we learned that the guy filling Swayze's shoes will be Colt Prattes—a name that likely doesn't mean anything to you. Since I'm a devotee of the annual Broadway Bares benefits, the name rang more than a few bells. Plus, how does one forget someone named Colt? It's like the first time I slept with someone named Shayne—you don't forget your first Shayne. Back to Colt. In addition to flaunting his stuff as a Broadway Bares poster boy, he's also appeared in several Broadway musicals and as a dancer on tour with a number of singers, most notably P!nk, who also featured Colt in her music video "Try." Be sure to check out the sizzling photos we have of him on BillyMasters.com.

I alluded to Derek Hough in the previous paragraph. Hough coveted the role of Johnny Castle. But he's got his eyes on a more tantalizing target—Singin' in the Rain. It's no secret that the Gene Kelly classic is Derek's all-time favorite flick. He learned the routines as a tyke, recycled them on Dancing with the Stars, and even got to know Gene's "widow." (Look: I can only handle so many tangents.)

While his dream has always been to remake SitR, his stint last year with the Rockettes gave him a new idea—what about headlining a revival of the musical on Broadway? I'm told ABC execs want to do anything to keep him happy, so who knows? It's not as if Derek is without stage experience. Did you know that Derek starred in the UK production of Footloose: The Musical? Interesting since his sister Julianne was in the lackluster big-screen remake. I was reminded of this little footnote in Footloose history when I saw Derek and Julianne at the HBO post-Emmys party in 2014. When the band started playing Footloose, the Hough kids started dancing together in that creepy Flowers in the Attic way. Derek dumped Julianne when Sofia Vergara sashayed over to him. It was all fine until he attempted to hoist her above his head. She was wearing a strapless dress and, well ... you can just see the video on BillyMasters.com.

When I'm hearing Wagner's Ride of the Valkyries, it must be time end yet another column. I rushed home to file this story with some Oscar dish before heading to the parties. While I'm cavorting, you should head over to www.BillyMasters.com, the site that's always ready to celebrate. If you've got a question, send it along to Billy@BillyMasters.com, and I promise to get back to you before Sam Smith offers to sing at Dustin Lance Black and Tom Daley's wedding. Until next time, remember, one man's filth is another man's bible.



WOMAN MADE from page 25

conversations that take the theme of the show and create discourse around it."

Stoudmire is also reaching out to community partners ranging from informal collectives to larger institutions that work with social justice issues.

However, Stoudmire also faced significant challenges in nurturing that vision. The Illinois budget cuts hit WMG hard. Loss of grant income bled what was already a shoestring operation. The various community partnerships the gallery has forged have provided some relief. Online crowdfunding has proven to be a similar, invaluable tool. Yet, Stoudmire also added that WMG needed to take bigger risks in order to garner the attention of new donors.

In December 2015, one such risk presented itself.

"I received an email from a consultant with a client who owned a collection of works by Lili," Stoudmire recalled. "He wanted to sell the work after the opportunity to exhibit it first. He thought it was important to show the work in a space that was devoted to celebrating women artists. In October we collaborated with an organization called Open TV which works with trans, feminine spectrum artists who are marginalized in Hollywood. WMG has changed its mission. We are going beyond female artists to recognize that there is a whole spectrum of femininity that hasn't been represented."

The release of Hooper's film generated a resurgence of interest in Elbe's life and work. Meanwhile, WMG was developing the idea for One in Herself in order to "parse out the stereotypes associated with womanhood, femininity and identity," Stoudmire said. "So even though we are not framing Lili's work as a trans-woman exhibition, we were already planning conversations around it."

Both exhibits run until April 28. An opening-

night reception on Friday, March 11, will take place at WMG at 6-8 p.m.

The conversations they will generate form the basis of a full-day's symposium WMG is hosting in April entitled One in Themselves—an acknowledgement of the language and politics that are constantly evolving around identity.

It is as unexplored territory for WMG as it was for Elbe when she sought to demolish the barriers between gender and sexuality that, at the turn of the 20th century, were as unequivocal as they were colossal.

Elbe's works will be presented in their original gold-gilded frames. "They are as equally stunning as the work itself," Stoudmire said. "But they needed restoration and the collector is taking care of that."

All of the pieces will be available for purchase in the \$1,200 to \$3,500 range, excluding the cost of the frames.

WMG is also exploring the idea of hosting screenings of Hooper's film, which was released on Blu-ray and DVD March 1. However, Stoudmire is sensitive to the controversy surrounding it—in particular the use of cisgender male actor Eddie Redmayne in the lead role.

"I have heard some critique from the LGBT community that the film wasn't an accurate portrayal of Lili's life," Stoudmire said. "I got some advice from a trans friend, which was to 'get your apologies ready.' There will be people who are not going to be happy with the decision but I see everything as a conversation starter. The way gender identity plays out in the public eye and the media is often not the reality of what is actually happening. So it adds another layer programmatically to the discussions we want to have. We are very aware of the room for error and we are open to being corrected. We think it is important for it to happen."

For more information about the exhibit and WMG, visit <http://womanmade.org>.



COMMUNITY
CALENDAR

Wed., March 2

Nonfiction Readings: A Response to Bring Your Own Body Columbia College faculty T. Clutch Fleischmann, author of *Syzygy, Beauty: An Essay*, alongside their Creative Nonfiction Workshop class, will present nonfiction readings created in response to the exhibitions *Bring Your Own Body* and *He, She, They Ze*. 6:00pm - 8:00pm The Arcade Gallery Columbia College 618 S Michigan Ave 2nd floor Chicago http://events.colum.edu/event/creative_nonfiction_readings_a_response_to_bring_your_own_body_and_he_she_they_ze#.vR0k6fHVIDE

Women's Speed Dating Round-robin style event, giving women a chance to meet other women in a relaxed, casual environment. \$10 pre-registration, \$15 at door 6:30pm - 8:30pm John Baran Hall, Center on Halsted, 3656 N. Halsted, Chicago Tickets: <https://community.centeronhalsted.org/WomensSpeedDating>

Thursday, March 3

365 Health and Fitness Hacks That Could Save Your Life book launch Celebrity fitness expert Joey Thurman 6:00pm - 8:30pm Roanoke, 11 S LaSalle, Chicago <https://youtu.be/9BQYQdNznls>

Mobilizing Love & Action: An Evening in Honor of Jean V. Hardisty Crossroads Fund and Political Research Associates recognize Hardisty's progressive activist legacy and explore tangible ways to organize against neo-liberal, conservative or right-wing agendas. Featuring Tarso Luis Ramos, ED Political Research Associates. Reception 5:30. Free. 6:30pm - 8:30pm Saint James Commons 65 East Huron Chicago Tickets: <http://tinyurl.com/HardistyTicket>

American Veterans for Equal Rights (AVER) LGBT military veterans meet on the second floor first Thursday of each month. 7:00pm Center on Halsted 3656 N Hal-

'WORLD' VIEW
Saturday, March 5

"End of the World" singer Matt Alber will perform a benefit for The Legacy Project at Sidetrack. Photo by Stuart Gregory

sted Chicago 773-472-6460 <http://www.averchicago.org>

Chi-Town Squares Dance Party With Sandie Bryant. No experience necessary. Learn some moves and have some fun. We'll find a dance partner for you. Bring a friend. \$9 or \$8 for current members. 7:00pm - 9:30pm Ebenezer Lutheran Church 1650 W Foster Chicago <http://www.chitown-squares.org>

Friday, March 4

DuPage Community Network: "LGBTQ+ Youth: Incorporating Affirming Policies, Practices and Supporting Intersectionality in Schools" Jeremy Majeski, from Berwyn School District 100, will present the policy implemented in 2015 to support transgender students. Topics that will be discussed are the needs of LGBTQ+ youth

of color, among others. Free. Registration 8:00 am. 8:30am - 3:00pm BMO Harris Bank, 1200 E. Warrenville Rd., Naperville Tickets: <http://tinyurl.com/DuPageAffirmingTicket>

In Plain Sight: A Women's History of HIV/AIDS in Chicago Exhibition inspired by Chicago women's HIV stories featuring oral histories, photos, documents and handwritten stories from Chicago women living with HIV. Through April 2, Thursdays, 3 - 6 p.m.; Fridays, 3 - 7 p.m.; and Saturdays, 11 a.m. - 3 p.m. Group tours can be scheduled at alternative times. Admission free. 5:00pm - 7:00pm Pop Up JUST Art Center 1255 S. Halsted St., Chicago 312-413-2458

Rebellious Magazine Hosts Site Relaunch Party A night of R-rated revelry celebrating a fresh look and new content, just in time for International Women's Day. Refreshments, live entertainment, delightful diversions. Menfolk are welcome. 6:00pm - 9:00pm Taboo Tabou, 843 W. Belmont, Chicago <http://rebelliousmagazine.com>

A World of Dance Honoring the 25th anniversary of the Ruth Page Dance Series and CDI's Artistic Director Venetia Stifler's retirement from the NEIU Department of Music & Dance Program. 7:00pm Northeastern Illinois University Auditorium, 3701 West Bryn Mawr, Chicago 312-337-6543 Tickets: <http://www.ruthpage.org>

Saturday, March 5

Depression & Bipolar Support Alliance (LGBTQ) Support meeting to talk about illnesses, symptoms, treatment, doctors, and personal issues such as dating, relationships and work. Every Saturday. 11:00am - 12:30pm Center on Halsted 3656 N Halsted St., <http://dbsa-gblt-chicago.com>

Memorial for Gloria Merrill One of the first and fiercest allies of Oak Park Area Lesbian and Gay Association (OPALGA) passed away Feb. 8 in Puerto Vallarta. Share memories, music, and food. 6:30pm VFW Post #2801, 39 E. St. Charles Rd., Villa Park

An Intimate Evening with Matt Alber The Legacy Project will welcome the acclaimed openly gay singer-songwriter back to Chicago for his first public performance here

in over a year performing "Handsome Man" and "End of the World". Doors 6:30pm 7:00pm Sidetrack 3349 N Halsted St Chicago Tickets: http://www.legacyprojectchicago.org/Matt_Alber_Tickets.html

Joffrey's Winning Works 2016 Joffrey Academy of Dance, official school of The Joffrey Ballet, showcases the winning works of the 6th annual choreographic competition. 3:00 pm and 7:30 pm. Also Sunday 3:00 pm. 3:00pm Museum of Contemporary Art (MCA) 220 East Chicago Ave Chicago <http://joffrey.org/winningworks>

Sunday, March 6

ACHurch4Me MCC Sunday Worship Service Diverse congregation welcomes all walks of life, paths of faith, and spiritual connection. 11:00am AChurch4Me MCC, 7366 N Clark St, Chicago <http://www.achurch4me.org>

Her HRC: 5th Annual Va-Va-Vaudeville Burlesque Show & Revue Featuring Lady Gia, Sammy Tramp, Ammunition, Olive Oztentation, Vaudezilla, Cruel Valentine, Tamale, Switch the Boi Wonder, Dina Nina Martinez and more. \$25/\$50. 6:30pm - 10:30pm Mayne Stage 1328 W Morse Ave Chicago Tickets: <https://www.eventbrite.com/e/chicago-her-hrc-presents-5th-annual-va-va-vaudeville-tickets-20900835963>

Chi-Town Squares Road Trip for an afternoon of dancing with our sister LGBT club in Milwaukee, the Cream City Squares. 1:30pm - 6:00pm Lake Park Lutheran Church, 2647 N. Stowell Ave., Milwaukee, WI <http://www.chitownsquares.org>

The Family of Women Book Group This group reads fiction and non-fiction exploring women's familial relationships. The group meets the first Sunday of each month at 2 p.m. 2:00pm Women & Children First Bookstore 5233 N Clark St Chicago <http://www.womenandchildrenfirst.com/familyofwomen>

Tuesday, March 8

Quare Square Monthly Open Mic Monthly open mic celebrating work by LGBTQ artists of color and allies. Sign up to share poetry, spoken word, music, singing, rapping, etc. 7:30pm Jeffery Pub 7041 S Jeffery

Blvd Chicago <https://www.facebook.com/events/1546941628932356/>

Wed., March 9

Book Reading and Signing: Teaching and Learning on the Verge: Democratic Education in Action By Shanti Elliott. Based on 20 years of teaching experience and research in schools across the country, demonstrates how educators can integrate civic engagement, multicultural literacy, and leadership into their classrooms and programs. 7:30pm Women & Children First Bookstore 5233 N Clark St Chicago <http://www.womenandchildrenfirst.com/book/9780807756416>

#PrEP4Love LIVE presents FORMATION An evening dedicated to all of the #carefree-blackgirls in Chicago and beyond. Help #ContractHeat and #TransmitLove as we honor National Women and Girls HIV/AIDS Awareness Day and Women's History Month with #PrEP4Love and Project Elevate, two new cutting edge HIV and STI awareness campaigns in Chicago. Live performances, raffle prizes, photo booth, food and more. Free. Childcare on site. RSVP online. 6:00pm - 9:00pm West Point Missionary Baptist Church, 3566 S Cottage Grove Ave., Chicago Tickets: <https://www.facebook.com/events/122193661503653/>

Thursday, March 10

Standing Up: From Punchline to Spotlight Writer Jason Heidemann moderates a panel that includes Andy Eninger, head of the Writing Program at Second City, and comedy club owner Mary Lindsey for a discussion on the history and struggle of queerness in Chicago's comedy scene. Cost: \$20, \$15 members and students. 5:30pm - 7:30pm Chicago History Museum 1601 N Clark Chicago <http://www.centeronhalsted.org/newevents-details.cfm?ID=11031>

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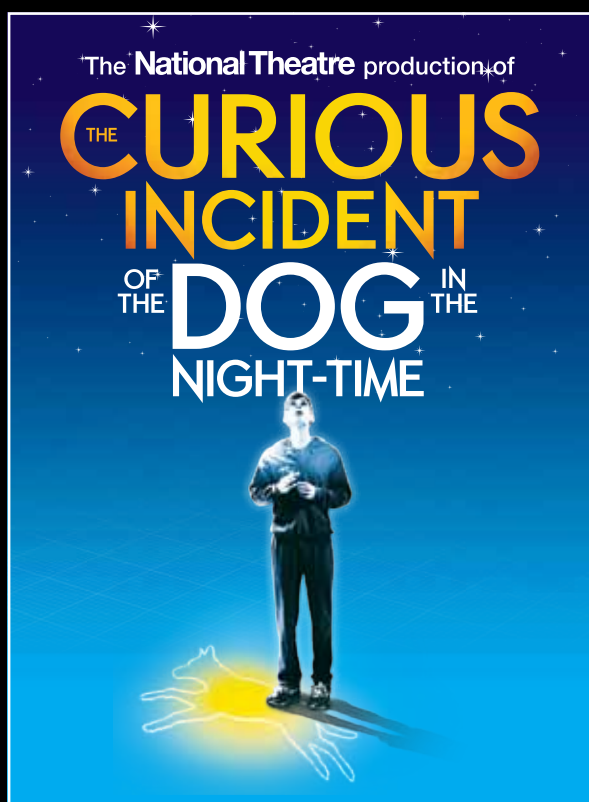
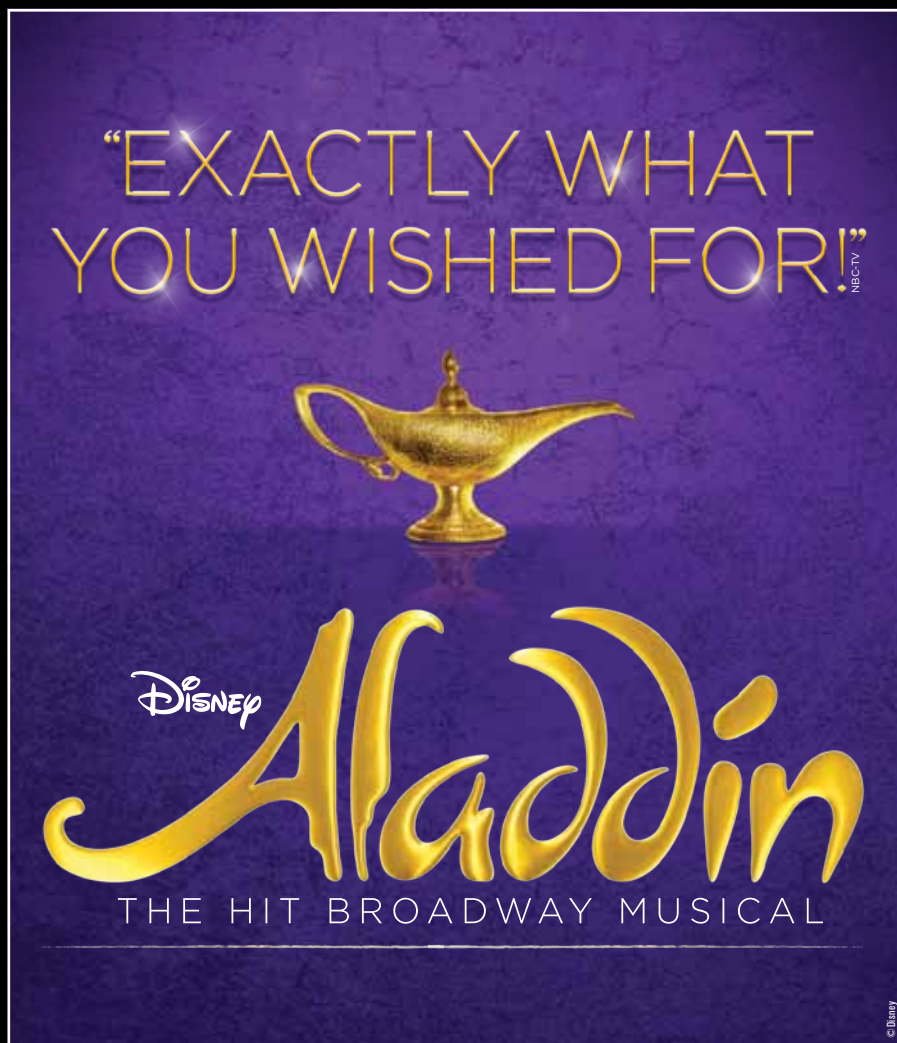
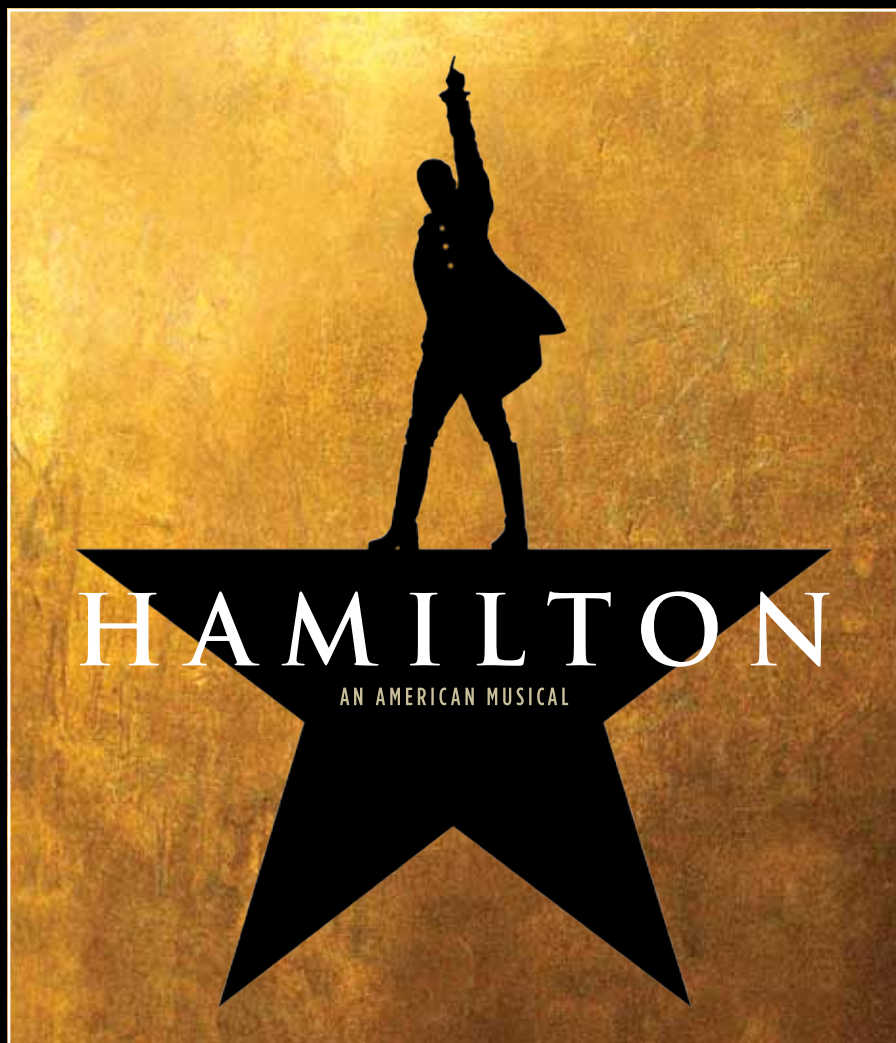
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