

WINDY CITY TIMES

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BERNARD BROMMEL

WCT profiles TPAN co-founder.

Photo of Bill Rydwels and Bernard Brommel (right).

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A VERY SORDID WEDDING

Del Shores is back with film sequel.

Photo of Leslie Jordan and Emerson Collins by John Strange

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LASAIIA WADE

Trans activist of color heads

Brave Space Alliance.

Photo (with Wade in center) by Sarah-Ji Rhee

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FALL 2017 THEATER PREVIEW

STARTING ON PAGE 19

See page 3 for
photo credits.



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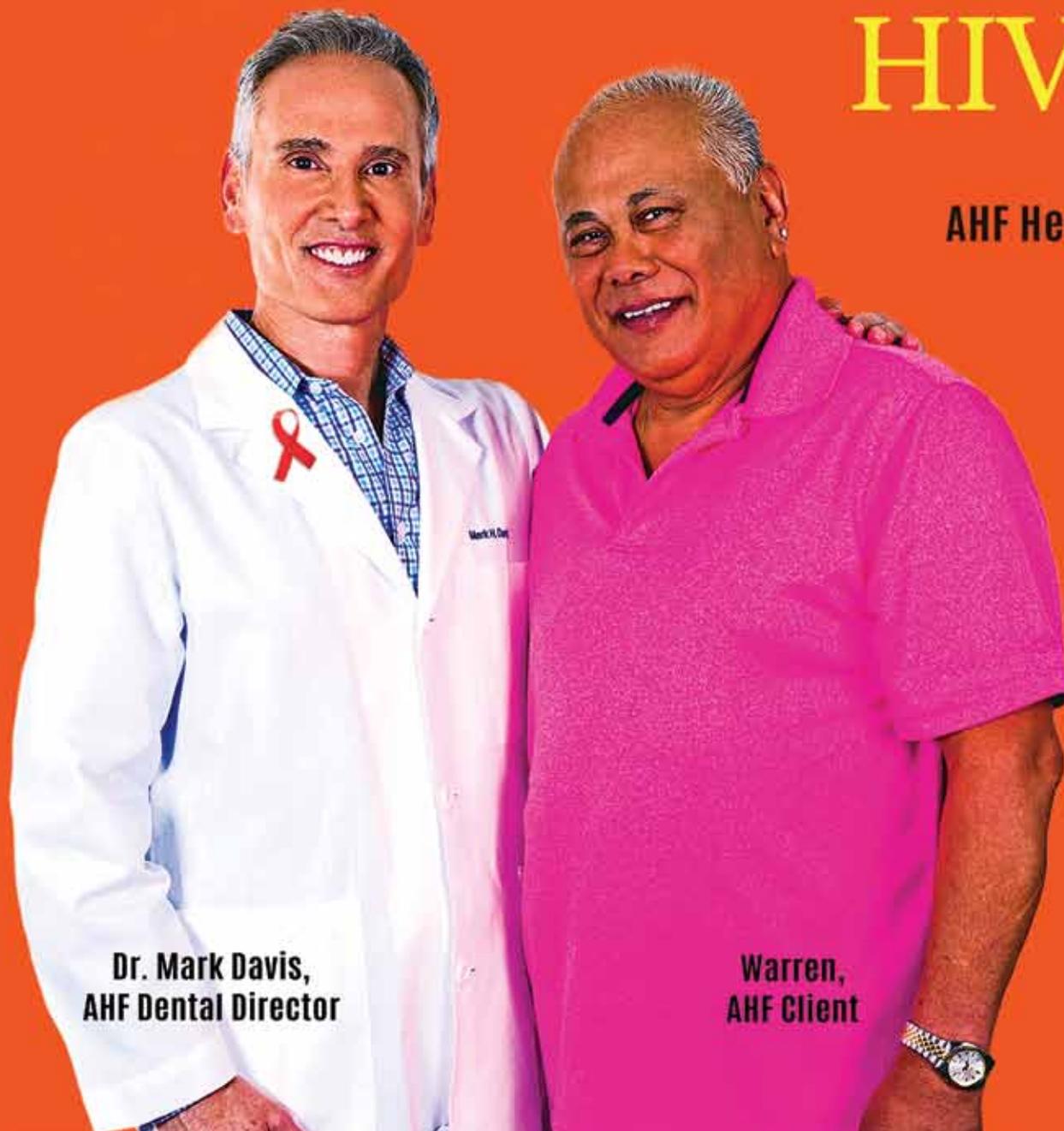
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WINDY CITY TIMES

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COVER CREDITS (CLOCKWISE FROM TOP):

Nate Santana and Sean Blake in *The Legend of Georgia McBride*.

Photo by Michael Courier

David Cerda as Endora and Elizabeth Morgan as Samantha in *Bewildered*.

Photo by Rick Aguilar Studios

Tamarus Harvell, Patrick Agada, Christopher W. Jones, Julian Terrell Otis and Darrin Patin in *Choir Boy*.

Image from Raven Theatre

Rob Lindley and Stella Rose Hoyt in *Fun Home*.

Photo illustration by Adam Blaszkiewicz

online exclusives at
www.WindyCityTimes.com



PLAY TIME

Tobly McSmith (left) has been responsible for a slew of theatrical parodies.

PR photo

LAUGHTER THOUGHTS



Julia Sweeney and Betty Thomas were among those who turned up at a Chicago roast for actor George Wendt.

Photo by Jerry Nunn

WINE AND DANDY

Albany Park restaurant Angelo's Wine Bar is a laid-back spot with some cool bites to offer.

THAT'S SHOW BIZ

Find out the latest about Zendaya, Andrew Rannells and Ryan Murphy.

plus
DAILY BREAKING NEWS

#1 Best Seller

From the author-

We all saw the video of the Chicago cop shooting the kid sixteen times. All the other cops stood around doing nothing as the guy blazed away.

The books in my Paul Turner series feature a Chicago police detective. I thought, what if my two good-guy detectives showed up ten seconds BEFORE some other such incident?

It's the aftermath of that incident and then the actual murder they do wind up investigating, that take over the book. As with my fictional characters, the aftermath of the real-life incident continues; other cops in trouble, on trial, or soon to be on trial. My detectives are honest and try to do right, but that is as big a threat to some in the police department as those who lie.

Paul Turner, a gay man, a husband, and a father, has to negotiate the shoals of danger and deceit, with his police department partner, Buck Fenwick, as they try to live through the dangers that envelope them. All for simply doing the right thing - standing up to idiocy, deceit, and an array of villains.

The book *Ring of Silence* is available as a paperback at Unabridged Bookstore in Chicago, Outwords Books in Milwaukee, and as an ebook or paperback at amazon.com or www.mlrbooks.com.



Protest at Moody Bible Institute
Photos by Matt Simonette

Marchers protest 'Nashville Statement' at Moody Bible Institute

BY MATT SIMONETTE

About 40 members and supporters of several area churches, on Sept. 11, staged a protest at Moody Bible Institute, 820 N. LaSalle St., to denounce several Moody officials' participation in the so-called "Nashville Statement" in late August.

Moody President Paul Nyquist and other Moody principals were among the 150 signatories of the Nashville Statement, an Aug. 30 document issued by the Council on Biblical Manhood and Womanhood that rejects notions of societal acceptance of LGBT issues.

Among those protesting Sept. 11 were several individuals who called themselves "Moody Heretics," graduates of the school who nevertheless disagreed with its policies. Rev. Elizabeth Jones, a pastor at St. Lukes Christian Community Church in Morton Grove, was one of them.

She called the Nashville Statement "abhorrent. It is abhorrent to me."

After attending Moody, Jones did chaplain work, a time during which she learned more about serving the LGBT community.

"I served anyone," she recalled. "Anyone who asked me to sit quietly with them, in a trauma situation, a death situation, or any hospital situation. I fully believe that anyone is God's child, that we are all God's children. There are no mistakes."

The rally was mainly led by Rev. Jason Coulter, a pastor at Ravenswood United Church of Christ, who said participants marched "in the spirit of peace and transformation." The marchers sang a number of hymns, and several Moody students gathered to watch. A local woman disrupted the rally briefly, but seemed to have no connection to the Institute.

Rev. Jamie Frazier, of Lighthouse Church of Chicago, said in his remarks that, "On some issues there are not two equal moral sides ... LGBT folks bear the witness of God."

Rev. Matt Fitzgerald, of Saint Paul's United Church of Christ, said, "I read that statement and felt my heart break," describing it as "a distortion of the truth of God."

Fitzgerald added that, if the Nashville Statement is indeed a line in the sand regarding the LGBT community, "That line is in the minds of the people who wrote that statement, not in the heart of God."

Rev. Joshua Lee, an assistant pastor at Kingswood United Methodist Church, said that the Nashville Statement at least serves as a potent reminder that many religious communities still oppose LGBT rights.

"This is a way for us to say, 'This conversation is still going on and is not over yet,'" he said.



Rev. Jason Coulter.



GUEST COLUMN

BY LIZ BAUDLER



Missing Millett: Her role in a coming-out

I never read *Sexual Politics*. That's the most famous work of Kate Millett, who died earlier this week. This text, feminist scholars say, is one of the first to highlight the role of patriarchy in women's oppression, calling out male writers for their thinly disguised sexism.

They call Kate Millett a feminist scholar too, though she primarily just wrote what she wanted—about Iran, about torture, about mental illness, about her mother—and made sculptures and the odd film or two. *Sexual Politics* sits on my shelf, and in light of being a nonbinary writer and accidental activist who runs a performance series about gender, sexuality, and feminism, I really think I should read it soon. But that isn't the Kate Millett book I read when I was 18.

Despite this obvious gap in her bibliography, I consider myself a Millett devotee, which made writing her obituary for the *Windy City Times* a weirdly painful task. I remember being 18 and seeing on her website that she offered writing classes on her Christmas tree farm in Poughkeepsie, New York, and realizing that by the time I was ready to be her student, she might be too old. I remember going to see the film *She's Beautiful When She's Angry* with the woman who is now my girlfriend and tearing up when Kate Millett appeared on the screen. I'd never heard her speak before, only seen the bubbly pictures of her beaming in round glasses, or the sterner later ones with her sheaf of hair and level gaze.

The book I read first was *The Loony Bin Trip*. I can't believe the college library had it, an obscure relic of some purchaser, no doubt. I was writing a novel (at 18, I know) with a bipolar character who was also, probably, gay. Millett's orientation came as a slight surprise, and I find it funny that the thing I perhaps related to the most in her relationship with Sophie was her sense of disconnection. Their relationship was failing, partly as a result of Millett's condition, and I think ... I felt bad for her? I wanted to have a partner I wanted to care about so deeply.

I don't know what made me keep reading Millett after that. I was suspicious of my motives too. I was 18 and accused of being gay for years. I figured that explained my curiosity on the subject. It must have been Sita next, because, perhaps I was going to write about a lesbian relationship? Again, that aching dis-

connection, the constant processing, appealed to me, the mundane, ever-present wonderings of where you might be in your love's esteem. It seemed to hint at a desirable passion, a passion that years of reading voraciously never quite gave me before. It scared me, but it also excited me.

And then, of course, there was *Flying*, the most remarkably raw descent into Millett's mind that she ever wrote. There's a scene where she loses a notebook in a London cab, the notebook where she's actually writing the memoir, a testament to the work's fevered feel. Millett was fiery, flighty yet oddly on point. She provided a cavalcade of detail and emotion to make her point, and it often seemed like she didn't care that you cared what her point was, just that she got to express it. What are my feelings on *Flying*? I winced at her shame, her sense that her life was out of control, appreciated the cameo by her friend Yoko Ono and her new famous husband and observed how tenderly Millett wanted her shy friend Bookie. Above all, I marveled at her candor.

As I reacquainted myself with Millett's past to craft her obituary, marveling how the Wikipedia page had grown since 2008, I found this bit of language, "Millett wrote her autobiographical books *Flying* and *Sita* about coming out as gay partly an important consciousness-raising activity. She realized beginning an open dialogue is important to break down the isolation and alienation that hiding in privacy can cause."

I don't think Kate Millett gave me the sense that it was OK to be gay or bi: she took a lot of crap for daring to express herself and she wasn't ashamed to write about that crap or her insecurities. But she let me start that dialogue within, and she did give me the sense that sexuality and love were infinitely complex, a message that slid neatly into my rapidly assembling worldview. If I hadn't read her, I don't think I would have been quite as willing to express the curiosity that led me to take a writing class on Gender and Difference. It was taught by an old gay man, who shared with us incredible, poignant scenes about attraction and identity in Baldwin and Woolf, but was sorely lacking in knowledge on lesbian sex writing.

Turn to page 38

Liz Baudler is a Chicago-area freelance writer whose work often appears in *Windy City Times*. She co-hosts *Sappho's Salon*, a performance series about gender, sexuality and feminism, at *Women and Children First Bookstore*.

GO OUT AND SHINE

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Advocates, officials respond to Trump's DACA announcement

BY MATT SIMONETTE

LGBT-rights advocates and others responded to the Sept. 5 announcement by President Donald Trump—by way of Attorney General Jeff Sessions—that the government would be phasing out the Deferred Action for Childhood Arrivals (DACA) program. Trump gave Congress six months to codify the move.

The LGBT Latinx organization Association for Latinos/as Motivating Action (ALMA) said in a Sept. 5 statement that Trump's announcement "is unfortunately not a surprise," but that the organization will stand alongside those adversely affected by the decision.



Lambda Legal CEO Rachel Tiven.
Photo by Matt Simonette

"We will never turn our backs on our young people," the statement read. "In fact, the Administration may have activated many undocumented young people and their allies to mobilize. Years ago, Chicago's LGBTQ undocumented young people said it loud and clear: no more closets, and no more shadows. Speech after speech, young undocumented immigrants, many of them LGBTQ, publicly came out as both undocumented and LGBTQ. Our young LGBTQ undocumented, undocuqueer, activists have been leading the movement and they will continue to lead. ALMA joins the thousands of people condemning the Administration's decision."

"Not only is the rescission of DACA unconscionable and cruel, it is simply bad public policy," said Sylvia Puente, executive director of the Latino Policy Forum, said in a statement. "After months of seesawing between explicitly threatening the programs demise as a presidential candidate and recently making vague promises to treat DACA recipients with 'heart,' the President has once again capitulated to the openly xenophobic wing of his base of support."

Lambda Legal CEO Rachel Tiven said, "Taking DACA away will push generations of talent and promise into the shadows and destroy families and communities by turning good and hardworking people into criminals overnight to be hunted, incarcerated and deported. "Ripping human be-

ings away from their families and the only home they know to drop them in countries that are a faint memory, at best, is barbaric."

Equality Illinois called on state officials to oppose the federal action. CEO Brian Johnson said Sept. 5, "Equality Illinois stands with the Dreamers. Immigrants are part of the fabric of America. Here we believe in tolerance, inclusion, liberty, and fairness. President Trump's policy today is an absolute betrayal of American values."

Illinois Lieutenant Governor Evelyn Sanguinetti, a Republican, gave a measured response to the news, though she said immigration was a "personal" issue since her parents were both refugees.

"Republicans and Democrats across the country agree that our current immigration system is broken," Sanguinetti said Sept. 6. "The current system divides our communities, incentivizes illegal entry, strains law enforcement, and stymies our economy with uncertainty. Today's DACA repeal sets a 6-month clock for reform. Congress should take this opportunity to fix our broken immigration system, and in turn address DACA, border security, and a path to citizenship."

Cook County Commissioner Jesus "Chuy" Garcia maintained Sept. 5 that Trump had chosen to "stoke fear and hate."

Garcia said, "As an immigrant myself, I share the anger and outrage that many DACA recipients and their families are feeling today. I have personally met hundreds of young people that were brought here as young children. I have seen them as they worked hard and succeeded, gotten married and had children, and contributed to our city and our nation in thousands of ways. By ending DACA, President Trump has callously chosen to pander to the ugliest impulses in this country."

U.S. Sen. Dick Durbin, who introduced the DREAM Act, said Sept. 5, "Donald Trump once assured me that, 'We are going to take care of those kids.' Instead, his Administration has now made a decision that puts 800,000 young people at risk of deportation. It is a waste of talent and a miscarriage of justice."

Illinois Attorney General Lisa Madigan, on Sept. 5, joined with 15 other Attorneys General in a lawsuit to protect DACA grantees.

"To deport DREAMers to countries foreign to them is fundamentally unfair, hurts our state economy and violates the law," Madigan said in a statement. "These are Americans in every way but their birthright. For centuries, our country has benefitted from immigrants who came here and worked hard for a better life. Rescinding DACA is contrary to what makes our country prosper."

Council ousts library trustee after alleged anti-LGBT remarks

BY MATT SIMONETTE

The Downers Grove Village Council, on Sept. 5, unanimously voted to remove Arthur Jaros—a member of the Downers Grove Public Library's board of trustees—after that member allegedly expressed anti-LGBT viewpoints during a trustees meeting.

"I think we took the appropriate action to remove Mr. Jaros from the library board," Village Commissioner Greg José told Windy City Times. José filed the business item calling for Jaros' removal after someone who had attended the trustees meeting notified him about the comments. The comments were seemingly verified by minutes compiled by the League of Women Voters' Downers Grove, Woodridge and Lisle chapter; the library board minutes is not published until the following month's meeting, nor has it been recorded.

According to the accounts, Jaros spoke against the library's policies on diversity, inclusion and equity and additionally began speaking against same-sex marriage. Jaros was also accused of having said that children need to be "protected" from gay people and that reading lists had the potential to expose children to material that is "too diverse."

Jaros was named to the board by Mayor Martin Tully in 2015. At the time, José voiced his opposition to the appointment. In 1999, Jaros had tried to have a book banned from the curriculum of Downers Grove South High School. In August, his son and daughter-in-law objected to an LGBT-related book in the children's section of the West Chicago Public Library.

"I knew about [Jaros'] vocal tendencies on certain issues, especially with regard to the LGBT community," José said. In 2015, Tully assured José that the board would value Jaros' fiscal sense, José said. Tully asked Jaros to resign because of the Aug. 23 meeting, but Jaros refused.

Jaros has said that the remarks attributed to him were inaccurate and inflammatory, and has filed a lawsuit alleging defamation of character; village officials and the local League of Women's Voters chapter are among the defendants.

José nevertheless added that he appreciated the "powerful" comments delivered during the village council meeting, and said that the library was the "crown jewel" of the community that should be welcoming to everyone.

Howard Brown Health releases epidemiology report

BY MATT SIMONETTE

Howard Brown Health, on Sept. 5, released its 2017 epidemiology report summarizing its STI and HIV screening activities for 2012-2016.

The report provides a snapshot of the organization's public-health impact, said Laura Rusie, ScM, director of epidemiology for Howard Brown Health.

The report confirmed that providers are still seeing the disproportionate burden of HIV and STIs falling to both men of color who have sex with men (MSM) and transgender women of color, Rusie said. She added that a more promising finding, however, was a decrease in HIV-rates overall, which mirrors a citywide decrease.

Rusie said that Howard Brown officials were encouraged by the number of new infections

they believe the organization's pre-exposure prophylaxis (PrEP) program helped avert—44 infections over the past two years.

"The estimated lifetime savings for those 44 infections is over \$10 million," she added. "That factors in the cost of the PrEP as well. But it doesn't factor in the emotional impact of somebody being able to live a healthy life by empowering their own care."

An increasing number of Howard Brown patients, when undergoing tests for chlamydia and gonorrhea, were getting swabs in their throats and rectums, which Rusie said surprised researchers. Those swabs—referred to as extragenital tests—increased from 20 percent of screenings in 2012 to 69 percent in 2016.

"What I'm assuming that speaks to is patients being empowered to ask for the care that they need, based on how they've used their bodies, and that also reflects our providers becoming more comfortable talking about different types of sex," she added. "From the immunological side, that's very exciting, because those are the types of things that can go undetected."

The report is available at <http://bit.ly/2xaWoTY>.

'Courageous' event Sept. 21

"Courageous Conversations: United Divided" will take place Thursday, Sept. 21, at Center on Halsted, 3656 N. Halsted St., 6-9 p.m.

Channyn Lynne Parker, Fawn Pochel, Rachel Tillman and Joanna Thompson will discuss how people can maintain beliefs and identities that support their collective survival.

See Community.CenterOnHalsted.org, or "Courageous Conversations: United Divided" on Facebook.



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Photographer/ media specialist Scott Barnes dies

BY CARRIE MAXWELL

Scott Barnes died Sept. 9 while at the Out in the Park Six Flags Great America event in the Chicago suburbs. He was 50.

Windy City Times was notified of his death via Facebook postings.

At the time of his death, Barnes was the web content specialist and SEO editor for the American Medical Association (AMA) and a renowned professional photographer specializing in actor headshots, creative portrait sessions, male modeling portfolios, erotica, fine art and event/nightlife photography.

Barnes had a website dedicated to his photography work and life in general at ScottBarnes-Photo.com. His message to clients was, "As a photographer, I run into so many people with self-image problems, but here's the deal; If I am photographing you, I think you are beautiful. It is that simple. Let's leave our hang-ups at the door and have a fun, inspiring photo shoot."

His photography has been featured in New York, Chicago, Quebec City, Miami and Indianapolis art galleries as well as in books and calendars.

Barnes was born Sept. 12, 1966, in Michigan City, Indiana, and spent his childhood there. He received his Bachelor of Arts in journalism and political science at Indiana University-Bloomington and was a member of Sigma Delta Chi, the honorary journalism fraternity.

While living in Indianapolis, Indiana, Barnes was an online content editor at Wiley, production editor at Macmillan and quality manager at Volt Information Sciences. He moved to Chicago in August 2015 to embark on a new life for himself and soon found a job as the web content SEO editor for Creative Circle. Barnes left that position three months ago to take the job at the AMA.

A recent post on Barnes' blog noted he was still searching for his artistic tribe. He had planned to immerse himself in art by attending more gallery openings, galas and lectures and get involved with the Chicago theater scene, specifically the Steppenwolf Theater, this coming fall and winter.

He is survived by his brother Steve (wife Sue); sister Diane (husband Pat); sister Dawn (husband John) and brother Doug (wife Jerra). His parents, Lyle and Betty Barnes, preceded him in death. He is also survived by his former partner, Jay Howard Cook and Brian Loomis, his current companion.

Barnes was a Best Emerging Artist nominee at the GLAAD Art Auction in 2011 in New York. He was also a volunteer for the NCAA swimming and diving championship and Indiana Youth Group prior to moving to Chicago.

"Scott was my companion, best friend and 'buddy' for 17 years," said Cook. "His eye for photography was, in my opinion, unmatched. He could take someone that the world would pass



Scott Barnes.
Facebook photo

by, and turn them into a work of art. I will miss his laughter and zest, his skills in the kitchen, his taste in clothing and his love of old movies and TV shows. What I will miss the most is his love and care. I have a hole in my heart that will never be filled. Scott's death is a huge loss, not only for Chicago, but for the city of Indianapolis, where he lived for over 20 years. I have not slept since learning of his death. His family has asked me to give his eulogy, and I am beyond honored and humbled by this family's request. I love my Scotty and I will love for him since he cannot."

"Scott was a bright light to everyone who had the privilege of knowing him," said Loomis. "He loved to laugh and was always a pleasure to be with. You could not ask for a better or more loyal friend. When Scott got excited, his eyes would light up wide and he would smile and giggle like a boy at Christmas. If you were ever having a tough time, Scott was always there with a warm smile, bear hugs and a scrumptious meal. Scott was serious about his photography and it is reflected in his stunning works. His amazing photos and winning personality made him a local celebrity, but Scott was always down to earth. It is hard to imagine a life without Scott; he will be missed immensely by his friends and family."

"The thing about Scott is he was one of the most giving artists I knew," said friend Marc Moder. "Constantly trying to push himself to not only go further in his art, but to further all other

artists he could help and partner with no matter what the medium: music, video and/or photos. And I really encouraged him to move to Chicago to flesh out his real dream of being a full time photographer because he was getting stagnant in Indianapolis. I really think he was finding his spark before his passing."

"Scott was a friendly, optimistic guy who assimilated easily in his new city," said his friend Greg O'Neill. "He really hit his stride when he moved here from Indianapolis. Scott was well liked among his colleagues at the American Medical Association and made many friends and connections through his talent as a photographer of the male physique. While it is a devastating loss for his friends, it was wonderful that this happy guy left us happy, surrounded by friends and laughter. What else could we all hope for ourselves?"

Barnes' memorial service will take place at the Geisen-Carlisle Funeral & Cremation Services, 613 Washington St., Michigan City, Indiana, with the viewing on Friday, Sept. 15, in the afternoon and evening and the funeral on Saturday, Sept. 16.

For those who cannot travel to Indiana, a memorial service will be held at Barnes' favorite local bar—Elixir, 1509 W. Balmoral Ave.—on Wed., Sept. 20, 7-9 p.m. (See https://www.facebook.com/events/1033964130078572?%3Fti=ia&__mref=mb.) The organizers ask that attendees RSVP on the Facebook page due to the size of the bar. Additionally, there will be a showing of his work at The SoFo Tap, 4923 N. Clark St., beginning Wed., Oct. 18 (launch party time TBD), and running through Friday, Dec. 1.

39th anniversary of Peace Day on Sept. 22

The 39th anniversary of Peace Day in Chicago will be Friday, Sept. 22, in cooperation with United Nations International Day of Peace, with speakers, live music, nearly 200 world flags, cultural performances and the interactive Call to Peace. This is part of the 21 Days of Peace initiative, taking place Sept. 7-27.

The event will be at Daley Plaza, 50 W. Washington St., at 12-1 p.m.

"It is up to all of us to take positive action for peace in our daily lives," said Jennifer Kim, chair of the Chicago Build the Peace Committee, which sponsors Peace Day in Chicago. "We can't wait for someone else to do it. Everyone has the ability and responsibility to build peace within themselves and in our families, schools, neighborhoods, this city, nation and world."

Commissioner Mona Noriega of Chicago Commission on Human Relations is one of the honorary co-chairs of the Chicago Build the Peace Committee. "Peace Day in Chicago is important to the Chicago Commission on Human Relations as we work everyday to build bridges across difference and see the great diversity in Chicago as cause for celebration not the basis for discrimination," Noriega said.

The world comes together in Chicago with the flags of all nations carried by members of Chicago Consular Corps, reps from cultural

PASSAGES

Donald Dennis Virgil Jr.

Donald Dennis Virgil, Jr., "Donnie," 51, longtime Lakeview resident, server and bartender, most recently at Second Story Bar, passed away unexpectedly Sept. 5.

He was the beloved son of Joyce Chase and Donald D. Virgil, Sr.; dear brother of Ed (Aneeqa) and Jeff Virgil; uncle of Olivia, Ethan, Jeffrey, and Savannah Virgil.

Services are private. In lieu of flowers, donations may be made to the American Red Cross (RedCross.org).

Arrangements by Cremation Society of Illinois; 773-281-5058 or Cremation-society.com



Donald Dennis Virgil Jr.
Photo by Kat Fitzgerald

organizations, students and other volunteers. Everyone joins Call to Peace as each flag is presented on stage, saying together "Peace in [each country, from Afghanistan to Zimbabwe]."

There will be performances by Muntu Dance Theatre of Chicago and Tsukasa Taiko, and live music by Stitely Entertainment.

Speakers confirmed include:

—Janice Glenn, acting director, Illinois Department of Human Rights

—Ranjit Hakim, director of Human Rights and Ethics, Cook County

—Mona Noriega, commissioner, Chicago Commission on Human Relations

— Juan Salgado, shancellor, City Colleges of Chicago

Details are at BuildThePeace.org.

LGBT exhibit in Indianapolis center

In Indianapolis, the Indiana Historical Society will host a fall exhibit featuring stories from Indiana's past and present LGBT community with the opening of a new exhibit, "Be Heard: LGBT Experiences in Indiana," the South Bend Tribune reported.

The exhibit will be shown Sept. 16-Nov. 4 at the Eugene and Marilyn Glick Indiana History Center's Rosemary McKee Lanham Gallery. More information is at IndianaHistory.org; the article is at SouthBendTribune.com.

Brave Space Alliance aims to create trans drop-in spot in new home

BY LIZ BAUDLER

The building that will be the new home of Brave Space Alliance (a space that belongs to the Let Us Breathe Collective and others) stands at 1434 W. 51st St, in the Back of the Yards neighborhood—and it has previously been a place of refuge.

“It was a convent, actually. The space was used during WWII, where the convent actually moved Jewish people into the space,” LaSaia Wade, director of Brave Space Alliance, explained. After its time as a WWII sanctuary, the former convent was a storage building for decades, until various groups began renovations in January 2017.

Brave Space Alliance aims to help trans people defend themselves against violence, with particular focus on poor queer, trans and non-binary people of color. Wade said Let Us Breathe invited her group into the space because of the unique role it fills.

“The reason why Let Us Breathe reached out to me was like, well, you’re the only black trans woman in Chicago that runs an organization, and they wanted my structure in the space,” she explained. To Wade, Let Us Breathe has demonstrated a willingness to learn and advocate for all, and she was especially pleased that they abide by brave space agreements, which emphasize language of bravery rather than of safety, updating the “safe space” concept.

“They’re really working around my core values,” she explained. “No space is safe—you’re always going to be triggered. Sometimes when we get a cut, and we put a little alcohol on it, it’s gotta

burn to be better. For me, constantly talking about what has happened to me allowed me to heal faster than just keeping it to myself. I really wanted to look at how can we create warriors instead of people who’s always timid in talking about their truths. That’s what Brave Space is all about. Let’s turn what you’re talking about into your reality, and also into your power. Let’s move you to the next level.”

And by having a multipurpose space available to transpeople of color, Wade is following in a proud tradition. “A lot of people don’t understand that “drop-in center” came from Sylvia Rivera and Marsha P. Johnson,” she explained, name-dropping the famed trans pioneers of Stonewall and beyond. “And I want to run that realization again, that we started it in the community.”

The collective space will have lots of features: a free store, an art gallery, a kitchen, a library, a computer lab, a recording studio, and some living space with showers. “I actually wanted a space that is more of a community instead of like a business or a structure,” Wade explained.

As the space fills out and gains resources, Wade hopes to begin a variety of programs, including a clothing swap for gender-affirming garments, and discussion groups for transmen and women and gender-nonconforming individuals. More space will mean an expansion of the group’s self-defense program. The computer lab can be a place where the community searches for jobs and works on resumes and applications. Eventually Wade envisions a drop-in center for food, mental health, and medical needs, and even a garden on the grounds.



LaSaia Wade.

Photo by Sarah-Ji Rhee

Areas like the library and recording studio are important to Let Us Breathe’s multimedia approach to activism and community building, which Wade says she, as a strategist, appreciates. She hopes it will attract artists who already have their own platform.

“I work smart, not hard, and if someone’s actually doing that work, why not talk to them and actually build our commitment together, and our relationship too?” she said. “Work with them so they can work with people and get their work out there a little bit faster on their networks.”

Brave Space has circulated a list of needed items and tasks to be done, and currently is look-

ing for board members. Monetary donations are also welcome, though Wade cautions that for her organization, money does not equate with influence.

“What we’re doing now is trying to find the funds, and trying to make sure that we can fix up the floors, to fix up the walls. If people want to partner with us, we’ll see what that looks like,” she explained. “But we also take silent partners, and what I mean by silent partners is you give us the money and you be quiet and let us do the work that we want to do. You have no say in this space. I want no one but the trans and gender nonconforming people to have say in this space. That brings the power and equity back into this.”

It’s important to Wade that her community is in charge of its own narrative. “For me, the only way that trans and gender-nonconforming people can bridge with cis folks is that trans and gender-nonconforming people do that work themselves in building those relationships. Transness looks different for each gender-nonconforming person, and the only way [cis people] can understand our story is if we speak our story ourselves, and not allowing them to speak our stories for us, and that’s where the power comes in.”

Wade is thrilled to bring resources to an historically underserved population, and she feels like she’s found the perfect spot for it.

“The location is right in the middle of west and south, and it gives me the ability to be on this particular side of Chicago where the work needs to be done,” she said. “There’s so many resources on the North Side that really are not welcoming to trans and gender nonconforming people, especially people of color. I want to turn this into a brave haven for people that can actually come in here and get warm, wash their clothes if they need to wash their clothes, get fed if they need to eat, take a shower if they need to get ready for an interview. This space can be everything, and I control this space. I am a Black trans woman, and I have a space for my community, for us to call home.”



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Bernie Brommel looks back at early years of TPAN

BY TRACY BAIM

As the Test Positive Aware Network prepares to celebrate its 30th anniversary as an official agency, and more than that as a group of HIV-positive people gathered for support, one of its original members, Bernie Brommel, is prepared to tell his story.

This interview took place in 2008, but Brommel was not yet ready to have his story printed. Now, as he marks his 87th birthday, he wants his story to be told. His partner, Carl Ratner, sat in on this interview, and Amy Wooten, a WCT reporter at the time, transcribed this interview.

Bernie Brommel: I live in two worlds. I've always lived in two worlds. I divorced after 24 years. It was a messy divorce, contested. She kept thinking I would come to my senses. I was probably born just like you.

Tracy Baim: What year would that have been when you got married?

BB: I got married in 1950 when I was 20 years old, just a few days after I was 20, and she was, too. She had already graduated from Iowa State University with honors. I had gone there my freshman year and met her while we both worked in the cafeteria. We were both poor kids.

TB: Where did you grow up?

BB: St. Marys, Iowa, on a farm. My sister was a nun. Two of my favorite cousins were nuns. I was supposed to be a priest.

TB: St. Marys was the name of the town?

BB: Yeah. It's still there. Tiny town south of Des Moines. ...That's where you'll find the farms. ... I'm the only one in my family who went to college, except my sister, the one off to be a nun. I'm one of nine children. My mother was from St. Patrick's, Iowa. Remember when the pope came to Iowa, St. Patrick's? ...My mother's family is buried there. I grew up in St. Marys. My dad was the first from St. Marys to marry a girl from St. Patrick's. So we have this rich legacy of Catholicism. We have this legacy of nuns and priests. I certainly didn't come out until after my mother died. I had no experiences. Went through college and frankly didn't even know the meaning, growing up on a farm, of the words "gay" or "lesbian." I figured it out in a college sociology class. I had no experiences until I was 38 or 40 years old. So, in many respects, in our world, I was a late bloomer.

TB: Can you say when you had your children and how many you had?

BB: Wilma was at Iowa State University at 15. I was a slower learner; I didn't get in until a year later. I was 16. She graduated at 19 with a degree with honors, and I didn't graduate until a year following. By that time I had gone on to the University of Northern Iowa in Cedar Falls to be a teacher. I followed my beloved teacher Miss [Grace] Laird. ... Of course, I was an altar boy. And I don't mean short term. Ten years or 12 years, and when the priest would see me come home for a weekend, he would get me up on the

altar. He was an old drunken Irish priest who slapped all the other boys off the altar. ... Alcoholism was rampant. ...

After my own year at Iowa State and meeting Wilma, I spent the next three years at the University of Northern Iowa. I'm on the alumni board there ...

We married in 1950 ... in 1952, the oldest of our six children was born. Michaela Ann, named after my older cousin, a nun. ... So then we had six children. ... Two girls and four boys. It's Michaela, Brian, Debra, Brent, Brad and Blair. ... They all like Carl [Ratner].

TB: So you graduated from the University of Northern Iowa in '51. Taught in Rowley High 1951-1954. Taught in Keokuk 1954-1959. Taught at Indiana State University 1959-1967. Taught University of North Dakota '67-'71. Taught Northeastern Illinois University '71-'97. Forty-six years of teaching.

BB: And I went back for my 49th year and filled in for a teacher.

Carl Ratner: But that doesn't tell your degrees after UNI. So your Master's was—

BB: University of Iowa in 1955.

TB: Master's in Education?

BB: Master's in Education with an emphasis in Speech and Theater.

CR: Doctorate number one?

BB: Then I went on to Indiana. Left high school teaching in Iowa after eight years in Iowa and coached some debate teams in Rowley, Iowa, and in Keokuk, Iowa. By the way, I'm in contact with students from all of those places and they come and visit me.

CR: When did you get your doctorate from Indiana?

BB: I got my doctorate in 1963, but actually finished in 1962. I had taken a college teaching position at Indiana State. I left Keokuk High School, where I was head of the English department and the Speech department, and went to Indiana State University as an assistant professor in 1959 when child number four was born. Then, immediately taught full time, overloads. That poor wife of mine was always pregnant.

CR: All by herself.

BB: I still didn't know anything about the other world.

TB: What was the kind of teaching you were doing?

BB: You name it. My first job I taught history and speech, theater, directed the high school plays, started debate teams, coached individual state champions in Iowa from Rowley, Iowa on.

TB: And at Northeastern?

BB: I taught everything from creative dramatics, family communications, psychology of communications, interpersonal communications, and persuasion. Again, worked with the debaters, individual speakers. After my first Ph.D. in Communications with minors in American Studies and American History, I continued at Indiana State. I did my entire Ph.D. in Saturday classes, night classes, and summer sessions. Wilma went back

Early supporter Lisa Congleton, and early members Bernard Brommel and Bill Rydwels, chat with TPAN Director of Publications Jeff Berry and Chief Executive Officer Patti Capouch.
Photo courtesy of Brommel



to school to get her second degree in Elementary Teaching just to get a job. At that time, we had four children. And she got pregnant again. ...

Catholics. Someone today asked me, why did you have so many children? We were Catholic and careless. Of course he and others would say, also closeted.

TB: Let's talk about that. Let's talk about the early '70s. You said you were married 24 years. So 1974 would have been this pivotal year for you to make this decision. What led up to that?

BB: I was beginning to move around, shall we say, and get to know people on Broadway [in Chicago]. Most of the bars were on Broadway. I was also at Newberry Library. I had 10 years as a scholar in residence in history, where I did my [Eugene] Debs book and all my early publications are on the American Labor History.

CR: He's an important authority on Debs. His book won the Society of Midland Authors for best biography.

BB: I gave Newberry all my papers, manuscripts, primary sources. I collected interviews, letters from Norman Thomas, Upton Sinclair, et al. I spent 19 years on my Debs book. I really should go back and do some more writing in American Labor History. If I live long enough, I might.

Then in '60, I finished all of my course work in August of '62 so I could get a raise and get a promotion. And by that time, Brad had been born, our fifth child. I got my Ph.D. with highest honors, fastest of any student. ... They let me work around my full-time teaching schedule at Indiana State University, and I drove back and forth 58 miles through ice and snow and the God-awful hills of Indiana. I went there in 1959 and it was Saturday classes starting immediately in September and night classes. They had three-hour seminars.

TB: It sounds to me like you are one of those gay people that over achieved because it kept you very, very busy and you could avoid thinking about your personal life.

BB: I won't go there because—

CR: He didn't even know he was avoiding anything.

TB: You can't be in denial if you don't even know.

CR: He was in major denial.

BB: All I did was go back and forth and help raise the kids.

CR: When did you finish at Newberry?

BB: I was 10 years at Newberry. I came to Northeastern in 1971 and I was scholar in residence for 10 years—

CR: So all the '70s and '80s. That was the time you were starting to get a whiff of things.

BB: Well, so to speak. I would go to Newberry after I taught my classes. I have spoken a number of times at Bughouse Square on the same programs with Art Weinberg and Lila [well-known Clarence Darrow scholars, they have since both passed away]. Here I was working on Eugene Debs, and they were working on your beloved family, the great Clarence Darrow. I would find things on Darrow, and I'd give it to Art and Lila. They would find things on Debs and give it to me. ... But I don't think your mother [my mother, also deceased, was Joy Darrow, a distant relation of Clarence Darrow] or the Weinbergs also know that I'm queer. I have worked very hard in service behind the scenes.

Then at Northeastern, I've always been an amateur shrink, and my students always laugh at the fact that I turned out a psychologist. So, I went back and got a Master's in Counseling, with an emphasis on family therapy.

CR: When did you get that?

BB: I don't know—sometime in the early '80s. Then, I went back to Northwestern and did a post doctorate at the famous Family Institute in the College of Medicine, Department of Psychiatry. I was trained by Dr. Bill Pinsof ... I was on his team. At that time I was now 50-something. He really didn't know what to do with me. But at that time, Kathleen Galvin and I had written the first book in the field on family communications. About what is normal in families, not that I didn't come from a very dysfunctional one and she also.

TB: That's what's normal.

BB: That's normal!

TB: Let's get back to the coming out, or at least coming out of marriage. What happened with that?

BB: It was horrific because by that time, I had six children. My wife did not figure out, even though I hinted to her, until after seven or eight years.

TB: Seven or eight years of what?

CR: After the divorce!

BB: It was a psychologist that told her, "He's living over here on Barry, and he's living with a man!" Get a clue!" Of course, she denied it. Not the father of our six children.

TB: Were your six children—the youngest would have been 10 or 11 at that point?

BB: No, it was 1972 when I left her, and it was a contested divorce in 1974. The youngest would have been eight and 10.

TB: What did they know about what was going on?

BB: Nothing.

CR: It would be interesting to know when they started putting two and two together because they met George. They knew you were living with George.

BB: I never asked.

TB: How soon after did you get together with George?

BB: I met him one night after I had worked until closing time at Newberry. Then I'd go to a bar. And he was later a bar owner—owned several bars: Buck's, and that bar that was largely a Hispanic bar on Clark Street—and we fought all the time over his owning bars. He also owned a liquor store out in Westmont. I worked there because I had to put six kids through college. My wife worked then in Evanston High School. My late wife worked hard, substitute taught in chemistry and physics and math. Double major in Home Economics.

TB: What were the years you and George were together, approximately?

BB: From 1972 until 1987

BB: Yes. And I finally had to throw him out. George owned three or four bars. Still around. He's ... living with Bob Gammie on Lakewood. [George died in 2014.]

CR: Bernie had another but brief love with Randy Treff. That was from '87 to '91, when Randy died of AIDS. Bernie and I got together in '96. We met in '95 at a Chi-Town Squares Dance, and started dating in '96.

BB: Carl learned it in New York City. He had learned 400 square dance calls and I can only do about 200.

TB: There are that many?

BB: Yes, he's at the challenge level. I'm at the advanced level.

CR: We met at square dancing but didn't start dating until the next year in the beginning of '96, and then I moved in with Bernie August of '96.

BB: And we are registered in Cook County. But my children don't know that.

CR: Yes they do, sure. One of them was here for the commitment ceremony.

BB: I don't think it registered. Just the same as it didn't register with me.

TB: Let's talk about then your first discovery of Chicago's gay community and what how you were living this double life in the late '70s prior to your work on HIV/AIDS issues.

BB: I would then go to a bar, and usually never met anyone. I would go to Kitty O'Shea's, a gentleman's bar. I would be dressed coming from teaching. And to work from Newberry, which closed at 10 p.m. I would go quickly there for one drink. I've never been drunk in my life. But with Kitty O'Shea, if you didn't have one drink,

she'd throw you out. ... And oh, can I tell stories on Kitty.

TB: Can you talk about the mob connections with Kitty?

BB: I wasn't even aware of that until much later. I would see other men come in from work in Brooks Brothers suits. That kind of worked for me, but I had to be home by 11 p.m. My wife thought Newberry closed at 11, so I had to get back up there. I've always lived a double life.

CR: Always from age 30-something—

BB: What was I? About 38 when I had an experience in a hotel here in Chicago.

TB: When is it that you first became aware. When we talked on Saturday you said you were in San Francisco and remembered hearing about HIV/AIDS. What year did you first hear about it, and what were you trying to do education-wise?

BB: I would have been around '84. I was at the National Communications Association Convention. There's a national award now named after me in family research and therapy. A colleague of mine at Northeastern, Randy Majors, God rest

his soul, is dead now. He died of AIDS out there in San Francisco. I went out and stayed with him. He said, "Brommel, you are too stupid and naïve. Come out and stay with me, in San Francisco. I will show you what the Department of Health is doing. I'm never coming back to Chicago. I love San Francisco." I never knew he had AIDS. I knew he took a lot of pills. Anyway, he took me to bars and some clubs. They were handing out pamphlets for AIDS education.

They were much more vigilant out in San Francisco. The 15-20 people I sent clippings to—you're lucky, Tracy. that I didn't send you any. I wrote on the clipping that this is something you need to be aware of. I came back with pamphlets from the San Francisco Department of Public Health. It was in or about that time that the baths closed in San Francisco. I admit I had gone to them here. It was another place in Chicago—a very safe place to go. I would just take off my wedding band. Again, I had worked that into my free time between Newberry and having to be home in Evanston. So, I brought those pamphlets back, which had led me to this article. When I

left our home in Evanston, she was teaching at Evanston High School. So I had met George and I had moved in with him. He had a falling out with his partner, who was none other than a famous Chicago actor. I replaced him in George's life. This actor is really quite closeted.

It was a very bitter breakup. George is a very charismatic "people person," but he is also a con artist. I lost whatever money I had when we sold the house in Evanston, investing in his first liquor store. I wouldn't have done it except that the store was clear out in Westmont where no one knew me. I worked the weekends, did the payroll, filled in whenever a liquor store clerk couldn't come or had sick children. With that money, on top of my salary at Northeastern, which at that time was around \$17,000 minus heavy alimony.

CR: Bernie, when you brought the stuff home from San Francisco, were you living with George at that time?

BB: I would have been.

TB: Talk about how you tried to distribute

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these materials. You were kind of this one-person army of education.

BB: I took some of them to the gay bowling league. [George] Rezek is a champion bowler. And Dan DeLeo was on the team, and that's how I got to know Dan DiLeo and Gernhardt—Ralph. [They were publishers of *Gay Chicago*; DiLeo died in 1989 of AIDS complications; Gernhardt died in 2006.]

TB: I found a photo at a bowling alley the other day of Gernhardt, DeLeo and Paul Adams.

BB: I knew Paul.

CR: So you brought the stuff back to the league?

BB: But I thought behind the scenes we could do something here in Chicago. We can start to educate Chicago. So I went to Dan several times when we wouldn't be bowling. I brought pamphlets on different nights. I just didn't walk in with my pile of goodies. I'd say, Dan, read this, this is very simple. You can just reprint it. Here it says the San Francisco Department of Public Health. I said, "You can put it in your magazine and we can start saving some lives." I became obnoxious about it, a little bit. One night he got fed up with me and called Gernhardt over. He had already told Gernhardt about this mad bowler with this anti-gay literature. He called it anti-gay literature, and that I was a fear-monger. Dan introduced me to Gernhardt, who already knew who I was, and said, "You tell him why I won't publish any of this." He said, "We're just not going to do anything that controversial and upset the boys and the men on Broadway and Halsted." And so I backed off. Though I would bring it up occasionally with Dan DiLeo and say, did you read about those deaths in San Francisco, New York? I'm always a teacher/educator. I said, did you read about a couple of deaths in the newspapers, a couple of bowling people on bowling teams died? They didn't die of pneumonia. Oh yes, they did die of pneumonia, but c'mon.

TB: What was their response? Did you ever sense a turning point at all with them?



Left: Bill Rydwels and Bernard Brommel. Right: Lisa, Bill, and Bernard stepped next door to Heartland to visit another pioneer in the AIDS crisis, Lori Cannon.

Photo courtesy of Brommel

BB: No, until later they began to do some publishing of some articles. You'd have to go back and look carefully in the magazine, but this could all be documented.

TB: I just found some '82 and '83 GayLife newspapers. I started GayLife in '84 and there were 50 cases at that point, and one of the doctors that still practices today said, the numbers seem to be plateauing. People were so concerned about upsetting people. It was a downer when the community was just starting to get so strong.

BB: They were terrified. Also, they almost closed the baths here in Chicago.

TB: They never closed them here.

BB: They haven't closed them to this day.

CR: I can pick up a tiny piece of this story because I was involved in the founding of the Reimer Foundation with Del Barrett, who is now living in New Jersey but is tragically totally blind.

BB: He went blind from a single dose of Viagra. A multi-million dollar lawsuit. [The lawsuit was

unsuccessful.]

CR: But at any rate, I think of the reasons for the Reimer Foundation. I called Del up and asked what happened when you were dealing with the same people a few years later? It would have been he said probably around '88.

TB: The Reimer Foundation gave out thousands of free condoms around town.

CR: In local bars.

BB: He was a condom peddler. Del would pull up to a place in his car and my boy toy would run in and toss in the condoms.

CR: Actually I recommended it to new people in town because we went to every bar in town. Nearly 50 bars.

BB: He's always been as out as I've been in.

CR: That's practically true. So I asked Del about this recently, and he said he got a good reception from Ralph, Paul [Adams] and Dan DiLeo. Then, he said, of course, we paid for the ads in the newspapers. So, that was the difference. Del came to them and they helped Del do fundraisers in bars and would publicize those as part of the bar advertising.

BB: It became profitable then.

CR: Then Del would buy ads. I don't think Del was trying to put that spin on it, but that's what I heard. He said they were always very helpful and cooperative. That was by the late '80s, which was a big difference in the time period. At any rate, I'm sure there was a big difference in Del, who was a graduate of Cornell Hospitality School and basically came to the bar owners businessman-to-businessman kind of thing. He worked out benefits. We'll put an ad in *Gay Chicago* if you do a benefit. So he had a kind of different approach, which I think resonated more with the businessman aspect of all of it.

BB: And dear, what was your approach?

CR: I was just a delivery boy; I'm not sure what you mean.

BB: Well, you also dated Del.

CR: Yeah, Del and I were dating at the time.

TB: Let's talk about Test Positive Aware Network and the founding of that.

BB: I was in on the founding.

TB: And when was that?

BB: 1986. I was in on the very beginning. I was

one of the first 20 members with Chris Classon meeting in Chris's apartment and establishing the first public outreach and establishing the clinics that we set up.

TB: Tell us why that was so important to have an organization that was representing the point of view of the people that were HIV-positive?

BB: Everybody then was dying within a relatively short period of time. Chris and some used to say, maybe we'll be here a month or two, let's get this going. I was chairman of the first committee that hired the first two executive directors. By that time, I had my Master's in counseling and had done my post doctorate in psychology. And before that, I did part of my training for Horizons. I was a volunteer. I've done my charity work behind the scenes. I counseled by that time, hundreds and hundreds free as part of the Horizons psychological network. It was part of my training. I did it until I burned out. I did this at the same time I was in on the founding of TPAN.

I was one of the first 20 members. I was not one of the original 13. ... I go back to the day where everything was unpaid and volunteer. I worked with Hannah Hedrick—what a saint. She taught me how to do massage. And then I started doing group work. They used to call me "Touchy-Feely Brommel." I would do lectures and prepare them for death. We would have a "Bye" session at the end of the Wednesday night and Friday night meetings. We had programs.

A "[Good-]Bye" section where we would remember those who had died that week. I would often narrate that. I started doing this with Bill Rydwels and Charlie Morris.

CR: So, in the early days, it was really more of a support group for the dying? Is that what you are saying?

BB: Yeah. And in the bye section people would tell horror stories of doctors; they would tell about friends who were in the hospitals here where the doors were closed. You couldn't go in and see somebody who was sick or dying. I went to see many, many people over here at St. Jo-

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People react swiftly to DeVos' changing Title IX guidance

The Human Rights Campaign (HRC) was among those groups and individuals who expressed concern over the decision by U.S. Secretary of Education Betsy DeVos to begin a process to rescind 2011 Title IX guidance related to schools' obligations to address sexual harassment, including sexual violence.

While historically known for its impact on women's athletics admissions, Title IX's prohibi-



National LGBTQ Task Force Director of Advocacy and Action Stacey Long Simmons.
Photo courtesy of the Task Force

tion on sex discrimination, as a matter of law, also requires schools to address sexual harassment, including sexual violence, as forms of sex discrimination.

Sarah Warbelow, legal director for the HRC, said in a press release: "For the LGBTQ community, which faces disproportionate levels of sexual assault and violence, this decision sends a strong signal that the U.S. Department of Education will not use its full power to protect them from harm."

National LGBTQ Task Force Director of Advocacy and Action Stacey Long Simmons said in a separate press release that the "announcement by Secretary of Education Betsy DeVos and the Trump administration to revise guidance on campus sexual assault points to a reversal of needed protections, especially for LGBTQ students and students with disabilities. Shame on DeVos and the Trump-Pence Administration for yet another example of their utter disregard for those who are most marginalized."

American Association of University Women CEO Kimberly Churches also weighed in, saying, "Secretary Betsy DeVos' decision to open up Title IX for changes represents a blatant intent to roll back protections for students. It is yet another action by this administration that is at direct odds with upholding the civil rights of all Americans."

"Considering that 89 percent of college campuses disclosed zero reported rapes last year—

despite the fact that we know incidents are far more frequent—we should move forward and build on past progress not walk back current protections."

Illinois Attorney General Lisa Madigan also condemned DeVos, saying in a press release, "The Secretary of Education is undermining efforts of schools around the country that have worked to improve their response to incidents of sexual violence on campus. In our state, the Illinois Preventing Sexual Violence in Higher Education Act ensures that anyone who experiences sexual assault is heard and supported."

Charles Middleton—a member of the PFLAG board of directors and a former president of Chicago's Roosevelt University—said in a statement, "As someone who spent half a century in higher education and as a retired university president and former dean, I understand first hand the very real issue of sexual violence on campuses. [The] announcement by Secretary of Education Betsy DeVos that she and the administration will revise the guidance on campus sexual assault will leave universities with less clarity, and make LGBTQ students, students of color, students with disabilities, all students, more vulnerable."

Priest ruled to be sexually violent

Attorney General Lisa Madigan announced that a Cook County judge found a former Chicago priest to be a sexually violent person (SVP).

Cook County Circuit Court Judge Dennis Porter ruled that Daniel McCormack, 48—formerly a Roman Catholic priest and pastor of St. Agatha's Church in Chicago—must remain in the custody of the Illinois Department of Human Services (IDHS). McCormack was returned to the IDHS SVP Treatment and Detention Facility in downstate Rushville, Illinois, pending a dispositional hearing on Nov. 27.

McCormack pled guilty in 2007 to aggravated criminal sexual abuse for molesting five underage boys when he was serving as a priest in Chicago. He was defrocked following his conviction and has since been accused of abusing more than 20 boys during his time at St. Agatha Parish in North Lawndale.

"Daniel McCormack has a history of repeated sexual abuse against children that was especially heinous given his status as a priest," Madigan said in a press release. "I appreciate Judge Porter's decision that prevents Daniel McCormack from potentially harming other children."

Rauner signs opioid order

Illinois Gov. Bruce Rauner has signed Executive Order 17-05, creating the governor's Opioid Overdose Prevention and Intervention Task Force.

Lt. Gov. Evelyn Sanguinetti and Dr. Nirav D. Shah, director of the Illinois Department of Public Health, will co-chair the task force.

The task force will look at strategies to prevent expansion of the opioid crisis, treat and promote the recovery of individuals with opioid-use disorder, and reduce the number of opioid overdose deaths.

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TPAN from page 12

seph's and Illinois Masonic and we had to wear gloves and masks. It was a horrible time. Then when we came out, all these nurses would point at the containers were we were to take off these things and drop them in so they could be burned. They didn't know really what was causing AIDS.

After I met Carl, he wanted to sing. He started to sing. He had never had a singing lesson even though he is a graduate of Oberlin in the music conservatory. But he's a music history graduate and he couldn't get anyone to give him voice lessons. He worked at Lyric Opera of Chicago, he worked at Santa Fe Opera. ... He's had a wonderful career.

CR: Assistant director, stage manager, that kind of thing. And then I started singing very late.

BB: After he met me he said I think I'd like to teach. I said oh no you won't. He said why not? I said you never finished your Master's at Juilliard! He said, but I've got 20 years experience in some of the top opera houses, including Lyric. You were in on the founding of Chicago Chamber Opera.

CR: Right Chamber Opera of Chicago, which went away and came back. And I was artistic director of Chicago Opera Theater. One of my favorite moments in my career, and this is a total aside, but I was directing a show at Chicago Opera Theater and Windy City Times ran a headline, "Gay Man to Direct Opera." But I thought isn't that sort of like "Dog Bites Man?" That's a 400-year-old headline. I wasn't back at the first opera in 1597, but the odds are good.

BB: It's a wonder that we didn't break up. I be-

came a family therapist. I began to write with my colleague Kathleen Galvin at Northwestern. We wrote the first book on Family Communication, as I had mentioned earlier. What is normal communication in families? There are lots of books on schizophrenia, paranoia and all that.

CR: It's now in its seventh edition [in 2017 the 9th edition].

TB: Getting back to TPAN, when did your day-to-day activism with it kind of wane?

BB: I burned out when Test Positive Aware got up to about 6,000 members. I would go every Wednesday or Friday night and do the intake interviews. Charlie, Bill Rydwels or I would do them. I was particularly valuable because I was the only one who was a psychologist. By that time I had my Horizons experience. And so, to get into TPA, we did screen, members because we did all kinds of group activities. And you can't have a schizo and a paranoid or a raging bipolar in groups.

I first started to work with 15 or 20 in groups, and then 40 and then 60. And so I would go and hour and half early before the meetings and then it got to the point where two of us had to do the intake interviews. All we were doing was saying, let us help you. I was also on the board of the Lakeview Mental Health Center. I knew where they could go get free counseling. I would say I think you need to go there first or I would say, you are really too upset because you've been diagnosed and the people in the group have moved beyond that. We didn't have our peer program yet where we could match levels. I said you don't want to really upset a group. You're not really ready to do group activities, and they would

agree with me. I never had one that I didn't help, and so did Charlie and Bill, to get connected to Lakeview Mental Health Center or to Horizons to get individual help free, because most of them didn't have any money.

TB: A lot of people were in denial in the '80s. Can you say how you think you were motivated to stick with it?

BB: It comes back to my mother and my sister, who was a nun. I just thought it was something I had to do. I was passionate about it. I gave up my own writing. I didn't write many research articles in those years. I never have written on the gay crisis, though I could. I began to go to conventions on AIDS, but I never came out of the closet. Also, by that time, I was starting a practice. I eventually had a good family practice. I bring in complete jungles of families.

TB: One of the things about the founding of Test Positive Aware, my impression was that everybody was HIV positive. Was that the case?

BB: Yes.

TB: So, were you HIV-positive?

BB: Yes.

TB: When did you find out for yourself?

BB: I never admitted that. Evidently, I picked up at the baths or with somebody early on. I had never done any of the unsafe practices. I was just unlucky.

TB: So you knew from the early '80s?

BB: I tested in '86. I figured I'd be dead and gone just like most of the rest of them.

CR: Did all this happen after '86, Bernie, or were you already involved in the cause before you got tested?

BB: In trying to educate Dan DiLeo and Gernhardt, that was before then. And then you could say my passion went to Test Positive Aware.

TB: Tell me a little bit about [the late] Chris Classon and what his role was?

BB: A very unique, charismatic, totally out, serious, flamboyant, part-time drag queen.

CR: His non-drag personality was not all that flamboyant.

BB: The typing of the first mimeographed letters of the first issues of Test Positive Aware—I've taken all of those and all my early issues of Test Positive Aware and I've given them to Gerber/Hart. A dear friend in the early group, Charlie Cox, took a lot of pictures. A gal that I worked with in the AAHP, AIDS Alternative Health Project, became his guardian and inherited his papers and pictures. And she gave them to me, so for years I had all these photographs. There are thousands of them and they're in Gerber/Hart. I'm in some of those pictures. I'm in some of those groups. Someday my children will probably go and find them and that's okay. But I'm just still not ready for that.

TB: Do your children know to this day that you're HIV-positive?

CR: Oh yeah, they know about it. I don't know why—

BB: They knew then because my second partner, Randy, a great man, had also been married and had two sons he was raising. Had come here from California to work for United Airlines. He came here because of his partner, Rick. ... Randy left me with two sons he had custody of. Who cares after you've had six. My older kids also helped me

raise his sons—

TB: How old were his kids?

BB: 17 and 19 when Randy died.

CR: One was gone—

BB: One was a sophomore at University of Kansas.

CR: But the other one was finishing out his senior year at Evanston High School.

BB: To keep him in the high school I had to move up to Evanston and meet with the counselors at Evanston High School. Randy had taken me in to the high school and said, "I'm dying." From the time he had an official diagnosis, which meant your T-cells fell below 100 and CD4's and your CD8's were less than 15 percent. Based on what men would tell me in the intake interview, and what Charlie and Bill would tell me, I could say they had six weeks, six months to live. If I knew their CD4's, their CD8's, their T-cell count—this old farm boy is not dumb.

TB: How has your own health been?

BB: AZT came along. Had Randy just lived six months longer, he would still be alive and we would still be together, and that is okay with Carl because he also knew Randy.

CR: I knew Randy before Bernie knew Randy.

BB: He went through a false positive. A doctor here in Chicago, a gay doctor. He didn't even test him.

CR: I was in denial, but I went to TPA, interestingly enough, and Bernie—I mostly saw Bernie across a crowded room. He was there doing a presentation with one of his middle sons—

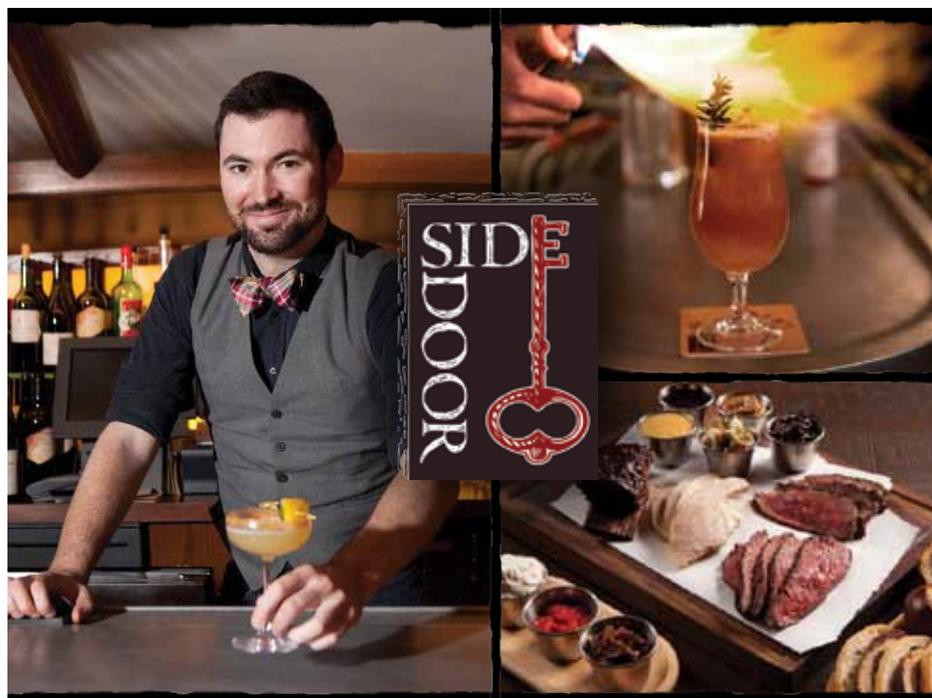
BB: On how do you tell your family.

CR: So, already his family knew—

BB: They were just traumatized on how to tell their family, but they might have been dying in six weeks.

CR: At any rate, I soon left TPA because I was not really ready to deal with it and was not dealing with it. As it turns out, I didn't have it. I wasn't ready to find out for sure and everybody else in that room knew for sure. I didn't find out for six years that I was negative. It was in '87, and then I found out in '93 or January of '94. Actually, at the time, I called the clinic and—I'm trying to remember—I guess I was asking at the clinic if my doctor could have figured it out just from my T-cells because my suppressor were greater than my helper cells. ... It just turned out that was natural for me. It wasn't by a huge difference—

... I did kind of become maniacal about condoms and all that. And that's why I became Mr. Condom Delivery Boy. Then six years later, I called Howard Brown for my routine results, which would have been STD checks, which would have been pro forma anyway, and the person said, blah blah, your syphilis test is negative, you're still immune to hepatitis B, and you're still HIV negative. I went, "I am? That surprises me to hear you say that." I said, "Well, first of all, I signed a waiver to prevent you from telling me my HIV status and you weren't supposed to do that, but I'm not mad because six years ago" He said, "Listen, you've tested negative 20 times in a row." But at any rate, back at TPA, I saw Bernie across a crowded room and immediately thought, wow, his son is really handsome and this guy is just way over the top. I was sure that



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PARTNERS



TPAN from page 14

the two of us would never get along.

BB: You should have heard me lecture. I really lectured on you've got to tell your family, so I brought in a couple of my kids after I told them, including this strapping six-foot-four red-headed son of mine, Brent. You were there the night we dialogued about it, what it was like for him to hear that his daddy was HIV-positive.

TB: So your health, then all that stuff in the mid-'90s with drugs, so the drugs had been working for you.

CR: He was in one of the cocktail studies.

BB: I had also been in many early experimental studies at Northwestern. They loved me down there. I figured I was going to die, and I was the oldest thing they had coming in. I said, what do I have to lose? People might say you could have done more—to hell with them. I've done my part. I've done years of service behind the scenes. I also, as poor as I was, I tried to keep TPA's bank account over \$1,000 so the checks wouldn't bounce. Checks were bouncing. First, we didn't do a very good job of hiring as the first executive director. His first name was Bob. He couldn't make his rent payments, so with gifts and donations he was using to pay his rent. We had to let him go. By that time I had run many university search committees. I could do it very professionally. I had to admit Bob fooled me. Bob was desperate.

TB: Who was the second E.D.?

BB: Steve Wakefield. ... But what I didn't know was two members of my committee never let me know they were promoting him and I was chairman of the committee. ... It was a total conflict of interest with Bob Hulse. ... Bob tried to break Tony's will. He was the first one to leave a major gift. Tony was—what was Tony's last name? [Kaiser] He was a dentist. Bob Hulse was a journalist trained at Northwestern. ... A couple of times Charlie Morris and I—and Charlie was chairman of the board of TPA at that time. (Bill Rizzo was the first president, but he died.) Charlie has always been more open. I introduced Charlie to Tim Sullivan. I'm just sort of like a Yenta because I've always had gay clients, lesbian clients and transgender clients. Listen, a few of those transgender ones really fooled me. One of them said, Dr. Brommel, you don't really know who I am. Yes, I do, you're name is such and such. No, she said, this is the third time I've seen you. I am male transformed to female. I said it doesn't make any difference. I had worked with transgender [people] at Horizons. I'm telling more today than I've ever told.

TB: You mentioned on the phone you're going in for something Friday?

BB: I have prostate cancer. ... Early stage, and I'm going to beat it. ... You don't know how many times I've turned your photographers down. Don't take it personally. ... I've always been on the scene and behind the scenes. I've always been raising funds. And Hannah Hedrick—I couldn't do it because I had too much child support and alimony to pay. When they had to move to larger quarters and move out of apartments for TPA, I told Hannah, I'll keep trying to give TPA a thousand dollars. I gave TPA their first endowment of \$5,000. I gave AAHP their first endowment of

\$5,000. I gave AGLO [Archdiocese Gay and Lesbian Outreach], good little Catholic boy, their first endowment of \$5,000. AGLO still has theirs. TPA still has theirs and AAHP got ripped off. I adored Michael, the director of AAHP. Michael was actually an Evanston High School graduate and worked for my daughter, and that's where my former wife also taught.

TB: Is Hannah still around?

BB: She retired from the AMA. She had her doctorate in English. Mainly, she did the writing for all those doctors that couldn't write. She would get grants ... Her first and only husband taught with me at Indiana State University.

TB: What is it you want out there, because this Gay Chicago letter inspired you to want to talk, and I'm really glad for that, but I want

people who did do stuff.

BB: I finally said to Dan, in desperation when he was blowing me off and he was snubbing me, I said, "Dan, come on, I like you." Dan was charismatic. Much more likable than Gernhardt. I said, "You've got to do something. You can do it." He said, "You go out and do it."

TB: Did you ever approach GayLife at the time—Chuck Renslow?

BB: Yes, once and got blown off, too.

TB: To me, the story is the people who did, despite being called names—the people who did see. Because some of the people who didn't see paid with their lives. Dan paid with his life. Maybe in the back of his mind—

BB: Do you know what he said to me the last time he blew me off? He said, Brommel, I will be

just print a press release.

BB: There were bars that wouldn't even take the condoms.

CR: That was the funny thing. The last bar in Chicago to put condoms out was Little Jim's. Someone said we don't want to be known as some sort of slut bar! As people would say back then, "But you are, Blanche!" That was kind of the gay response.

BB: My point is you don't know how many homophobic people I've argued with. I've been with families and treated families who never knew I was gay. They are going to come back and haunt me.

TB: You think?

BB: Oh God, yes.

TB: Who does that hurt?



Sarah Hoagland—a founder of the Institute of Lesbian Studies and a professor of philosophy, women's studies and Latino/a-American studies at Northeastern Illinois University—was honored May 3, 2008 at the school's commencement convocation with the Bernard J. Brommel Distinguished Research Professor Award, given annually to the faculty member who best demonstrates excellence in research and scholarship.

Photo courtesy of Anne Leighton

to do this in a way that is respectful of what you're goal is here.

BB: I guess I want your advice. ... I remember you from almost day one.

TB: I came at it [AIDS] from a different perspective because I came in and already felt like I was in a war. People didn't want to say there was a war on. I don't think it was about Gay Chicago. I think it was about most of the community. I'm not saying it's unfair to target them, but it should be in the perspective of the entire community—the bar owners, everybody. Until people like Reimer Foundation came along, and Chicago House and other groups that came along and made it palatable to be inclusive. So, it changed around '85 and '86, things started to change, especially. I don't really think the story is about what Ralph or Dan DiLeo did or didn't do. I think it's more about what the community did or didn't do. More important, who did work, who did the stuff or deliver condoms.

BB: I wonder where all those pamphlets went that Randy Majors helped me carefully dig, pick up, and bring back, because I eventually gave them all in desperation.

TB: If you affected five out of 10 people you reached, that was five out of 10 people, you know? I think that's what was important—the

laughed off Broadway and Halsted Street and the baths. I said, yeah, I go to the baths. I know you are there. He said, I will be ridiculed. It will hurt the publication. I knew that behind the scenes he discussed that with Gernhardt. How did I know that? They both were trying to quiet me.

TB: I just don't think they were alone. Chuck owned a bathhouse, and I put AIDS statistics on the cover of an issue, and he would say in an editorial meeting, I don't think that's good for business. I fought him on that. But he took a different approach. He said, okay, this is a newspaper. I don't think Gay Chicago treated themselves as a newspaper. I think that kind of psyche is very different. A newspaper has a different responsibility than a bar rag. I think how they were seeing it back then was we are entertainment and it will be a downer if we talk about this.

CR: That was Del's genius because he could see things from their perspective and he could say, okay, what do I need to do. Instead of appealing to their better instincts, he figured it out. It took me a while. When I was working with Reimer Foundation, Gay Chicago didn't have reporters. They didn't consider themselves a newspaper. So they would print press releases and Del would write press releases as opposed to them doing something to address the epidemic, they would

BB: They are going to see me as hypocrite. Frankly, they never would have come to me as a therapist. I've handled some leading families here in Chicago.

CR: The odds are that they will never read this. The reality is, of course, is that Bernard is different percentages in the closet depending on what group he is in. He would never talk about being HIV-positive at Northeastern, but they of course all know that we are a couple now. It's really a few former clients and a few former students that he is really nervous about.

Test Positive Aware Network will commemorate its 30th anniversary with a celebration event on Thursday, Sept. 28. "TPAN 30 Years of Hope" will be held at Moonlight Studios, 1446 W. Kinzie St. The event will begin with a VIP reception at 6-7 p.m., allowing supporters to meet and greet with TPAN's founding members. The general reception will begin at 7 p.m. and feature a tribute to TPAN's founders, an open bar, hors d'oeuvres and music from Marc "DJ Moose" Moder. Peter Staley—an early member of ACT UP, the New York-based direct action activism group—will address the crowd. Staley was featured prominently in the 2012 Oscar-nominated documentary How to Survive a Plague. Admission is \$125-\$175 each; visit tpan.com/tickets.



State Sen. Daniel Biss.

Photo courtesy of Biss campaign team

Biss names Wallace as new running mate

BY MATT SIMONETTE

State Sen. Daniel Biss (D-Evanston), on Sept. 8, announced that state Rep. Litesa Wallace (D-Rockford) would be his running-mate in the 2018 election to unseat incumbent Gov. Bruce Rauner.

Wallace's appointment came just days after Biss and his previous pick for lieutenant governor, Chicago Ald. Carlos Ramirez-Rosa (35th Ward), parted ways over comments that Ramirez-

Rosa, who is gay, made in support of the Boycott, Divestment & Sanction (BDS) movement.

"While I was honored to be chosen as Senator Daniel Biss' gubernatorial running mate, it became clear over the past few days that while we share a total commitment to peace, security, and statehood for the Israeli and Palestinian people, and both oppose pursuing BDS at the state level, the difference of opinion we have on the role the BDS movement plays at the federal level would make it impossible to continue moving forward as a ticket," said Ramirez-Rosa in a Sept. 6 statement.

In a statement released on Sept. 6, Biss said that Ramirez-Rosa had initially told him that he opposed BDS, but that, "After much discussion, it's become clear that Carlos' position has changed. While I respect his right to come to his own conclusions on the issue, it simply wasn't the understanding we shared when I asked him to join the ticket."

Biss also explained, "I strongly support a two-state solution. I support Israel's right to exist, and I support Israel as the homeland of the Jewish people. I also care deeply about justice for Palestinians, and believe that a vision for the Middle East must include political and economic freedom for Palestinians."

In the Sept. 8 announcement, Biss praised Wallace, noting that, "As a woman of color, she understands that justice and opportunity aren't equally distributed or readily available to everyone. As a social and economic justice champion in the legislature, she's a proven fighter for the issues and people that have too often been forgotten by the powers in Springfield."

Wallace was appointed to her post representing the 67th District in 2014. She was chief sponsor in the House for legislation that prohibits LGBT-panic as a legal defense in murder cases; Biss introduced that legislation in the Senate. Wallace also sponsored successful legislation that both expanded hate-crimes protections to victims of cyberbullying and allowed the attorney general's office to pursue civil-penalties in hate-crimes cases.

Sept. 14 hearing to involve eviction of homeless at viaducts

A federal court judge set Thursday, Sept. 14, hearing at 10 a.m. to determine the fate of an injunction brought by activists aiming to stop a threatened Sept. 18 eviction of people experiencing homelessness who live underneath Lake Shore Drive bridge viaducts in the city's Uptown neighborhood.

The hearing will be held in Judge Sidney Schenkier's courtroom number 1843 at the U.S. District Courthouse for the Northern District of Illinois, 219 S. Dearborn St.

The motion for the injunction is part of a suit against the city for failing to allow homeless people to congregate in another area while Lake Shore Drive viaducts are reconstructed—that area being the pedestrian mall in front of the shuttered Stewart School in the 4500 block of North Kenmore Avenue.

Indiana, Wisconsin schools make Campus Pride list

Campus Pride has announced the 25 colleges and universities that it feels are leading the way for LGBTQ inclusion in policies, programs and practices across the United States.

While no Illinois schools made the list, Indiana University-Bloomington, the University of Wisconsin-Green Bay and the University of Wisconsin-Milwaukee did.

Some of the others on the list include the University of Oregon, the Ohio State University, San Diego State University, Kansas State University and New York's Ithaca College. The full list is at CampusPride.org/Top25.

Howard Brown open house Sept. 27

Howard Brown Health will open another facility—this time in Hyde Park at 1525 E. 55th St.

There will be an open house on Wed., Sept. 27, 5:30-7:30 p.m., with free refreshments and music. RSVP to Events@HowardBrown.org; for more information, visit HowardBrown.org.

Also, a special matching challenge grant is available for new or increased gifts to Howard Brown. Every dollar Howard Brown receives from a new donor and every incremental dollar from an existing donor will be matched, up to \$6,250 per donor for a total challenge grant of \$25,000.

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**Rev. Irene
MONROE**

Hurricane Harvey's gay problem?

Since the intentional misreading of the Sodom and Gomorrah story in Genesis 19 in the Bible where the twin cities were supposedly destroyed because of homosexual depravity, the causes of natural disasters always find ways to be placed on the backs of LGBTQ Americans. It has become an easy go-to explanation—and, usually by Bible-thumping religious conservatives or, in Ann Coulter's case, a worn out right-wing conservative pundit needing free publicity by any means necessary.

Unlike Colorado's Pastor Kevin Swanson—who stated emphatically the cause for Houston's Hurricane Harvey is a clear sign of God's wrath against a city that now embraces LGBTQ rights—Coulter's comment was intentionally duplicitous.

"I don't believe Hurricane Harvey is God's punishment for Houston electing a lesbian mayor. But that is more credible than" climate change" Coulter tweeted.

Former Houston Mayor Annise Parker tweeted back:

"Darn it, I thought no one knew I had a super power over weather."

Parker was the first openly LGBTQ mayor of Houston from 2010 to 2016, and qA enthusiastically embraced by her citizens.

It continues to amaze me how in this 21st Cen-

tury the debate between "creationism versus evolution" or "God's will versus climate change" continues when a simple scientific explanation about Houston's topography—flat and built on marshes making flooding a recurring problem—is all that's needed.

But the blame game damns a people already suffering, and it makes scapegoats out of others.

For example, while scientists explained Haiti's 2010 natural disaster as an earthquake due to a fault it sits on along the border between two large tectonic plates—the North American plate to the north, and the Caribbean plate to the south—that slowly slide horizontally past each other, televangelist Rev. Pat Robinson explained the disaster as "Something [that] happened a long time ago in Haiti, and people might not want to talk about it."

The something that happened a long time ago was an earthquake on the same fault in 1860. And this fault is the same type as the San Andreas Fault in California—a "strike-slip" fault.

During an interview on the Christian Broadcasting Network the day after the earthquake, Robinson said "Many years ago, the island's people "swore a pact to the devil. True story. And so, the devil said, 'OK, it's a deal! They kicked the French out. The Haitians revolted and got themselves free. Ever since, they have been cursed by one thing after the other."

Many conservatives blamed Hurricane Katrina on LGBTQs.

For example, Katrina slammed into the Gulf Coast just two days before Labor Day weekend in 2005, when New Orleans's annual Queer "Southern Decadence" festival was to begin. While floods are a regular part of life in the lowlands of Louisiana and hurricanes are frequent occurrences all along the coastline, Michael Marcavage, director of Repent America, an evangelical organization called for "a

nation in rebellion toward God" to reverse itself, had this to say: "We believe that God is in control of the weather. The day Bourbon Street and the French Quarter were flooded was the day that 125,000 homosexuals were going to be celebrating sin in the street. We're calling it an act of God." For these conservative religious groups, the flood was a prayer finally answered and a sin finally addressed.

The suffering people endure usually after a natural disaster oftentimes has to do with monumental negligence due to greed versus safety.

For example, during Hurricane Katrina there were at least 50 failures of levees and flood walls causing 80 percent of New Orleans and surrounding parishes to flood. In 2009, a federal judge ruling argued that the aftermath of Katrina was a human-made disaster caused by the Army Corps' failure to maintain the levee system protecting the city.

The aftermath of Hurricane Harvey was, too, a human-made disaster.

Money-hungry developers and town officials have allowed development expansion projects that overwhelmed the area's sewers and streams while ignoring and stressing the city's wetlands and prairies which absorb rainwater. Also, development in low-lying, flood-prone areas without regard to building codes or future risk in areas of the city where homebuilding has become a major economic engine.

It's easier to blame a certain demographic group for natural disasters as God's wrath rather than man's disregard for one another.

If God really had anything to do with these devastating outcomes from natural disasters, I think God would say to address the damn problem and stop blaming me, too.

letters

Helping the homeless

Dear Editor:

I'd like to publicly congratulate Andy Thayer and other coalition activists who took legal action against the city authorities on behalf of the homeless who reside under the viaducts beneath the Lake Shore Drive at Wilson and Lawrence avenues. All though, indigent homeless persons residing under the viaducts beneath Lake Shore Drive at Wilson and Lawrence Avenue were recently forcibly removed by Chicago police, obviously with the support of the Alderman of the ward, James Cappleman!

It's good to know that there are LGBTQ advocates who participate in direct-action activities that bring visibilities to issues surrounding the lack of available affordable housing for low-income and working-class economically disadvantaged Chicagoans.

The pathetic "Out of sight, out of mind" public-policy solution, obviously supported by Cappleman, continues to remind me why I and 46 percent of the ward's constituency didn't support his candidacy for the aldermanic office in the first place! And the alderman's antics were evident as recently as Aug. 7, 2017, when many homeless Chicagoans were forcibly removed by the Chicago police; this only reinforces

the belief by many that the 46th Ward alderman either doesn't understand the plight of the homeless or doesn't really care!

By the way, the 46th Ward alderman has a unique history of incidents that have many progressive voters detesting him—not only in his district, but throughout the city. The alderman's absurd decision to temporarily stop the Salvation Army's Food truck from feeding indigent homeless residents earned him that distinction! Some, obviously his constituents, were residents of the Wilson Transient hotel, and they routinely gathered for a cup of warm soup in the parking lot under the "L" tracks at night under the Wilson Red Line stop.

After that publicity-seeking antic, I'm not surprised that Cappleman has been no help! And, I'm surprised that any of the activists interviewed by Windy City Times reporters would think that the alderman would feel any sense of moral obligation to assist anyone living in his ward under those viaducts.

Just for the record, I think many Windy City Times readers already know there is a history of Chicago politicians who were and are presently notorious for pontificating on the campaign trail about their concerns for homeless Chicagoans. Yet, they earnestly take as many campaign funds as possible during

election primaries from construction firms, real-estate developers, lobbyists and any other entity that they legally can!

If affordable-housing activists are serious about issues adversely affecting the homeless, all they have to do is follow the money. Interested parties should take time to review public records; they'll find in many cases that the same Chicago aldermen who proudly and loudly commit themselves to the fight for affordable housing also accept vast sums of fiscal campaign support from large commercial real-estate developers and lobbyists who represent their public-policy interests.

Unfortunately, an estimated 140,000 homeless people live in this city in homeless shelters, tents, parks, underneath Wacker Drive and anywhere else they can find shelter. And, because of rampant neighborhood gentrification and lack of economic developmental investment in many communities in this city, homelessness is a sad reality for economically disadvantaged Chicagoans, and continues to be politically explosive for many politicians in this city.

Michael O'Connor
Chicago

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Windy City Times reviews the production *Cicada Summer*.

Photo courtesy of Rough House Theatre Company

FALL THEATER PREVIEW

Fall classics and revivals reflect diversity

BY MARY SHEN BARNIDGE

Theatergoing audiences weary of the same young white het males lamenting their first-world problems will find a variety of demographics represented in this fall's roster of classic and revival plays, ranging from interethnic lovers rebelling against unjust laws and angels rebelling against unjust deities to all-female ensembles of—um, advanced age.

Already running

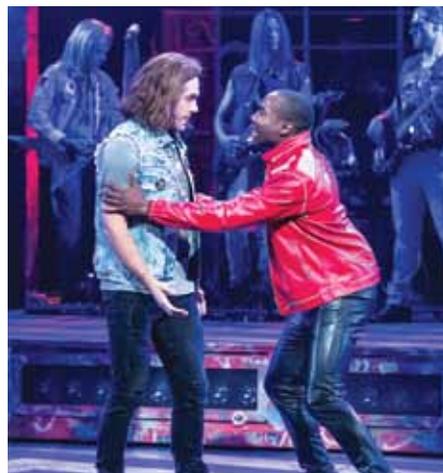
Machinal, Greenhouse Theater Center, 2257 N. Lincoln Ave. Sophie Treadwell's 1929 account of a housewife driven to murder her husband could have been written yesterday, so vividly does Heather Chrisler convey the anguish of our heroine's despair. (through Sept. 24; GreenhouseTheater.org)

Dierdre of the Sorrows, City Lit at Edgewater Presbyterian Church, 1020 W. Bryn Mawr Ave. Irish playwright John Millington Synge died before he could complete his retelling of the war-crossed lovers Dierdre and Naoise, but Terry McCabe directs the first Chicago production since 1917. (through Oct. 15; CityLit.org)

United Flight 232, House Theatre of Chicago at the Chopin, 1543 W. Division St. This environmental theater replication of the famous plane crash took the Outstanding Production Jeff in 2016 and you now have a second chance to see why. (through Oct. 21; TheHouseTheatre.com)

Our Town, Redtwist Theater, 1055 W. Bryn Mawr Ave. Thornton Wilder's reminder to make the most of our time on this earth is given new urgency here. (through Oct. 8; Redtwist.org)

Opening soon



Russell Mernagh, John Edwards in *Rock of Ages*.

Photo by Brett Beiner

The Taming of the Shrew, Chicago Shakespeare Theater at Navy Pier, 800 W. Grand Ave. An all-female cast framed in a suffragette meeting circa 1919 takes on new relevance in Shakespeare's couples-counseling comedy. (Sept. 27-Nov. 12; ChicagoShakes.org)

A View from the Bridge, Goodman Theatre, 170 N. Dearborn St. Short on scenery, but big on passion, Ivo Van Hove's direction imposes operatic dimensions on Arthur Miller's family drama. (Sept. 18-Oct. 15; GoodmanTheatre.org)

The Skin of Our Teeth, Remy Bumppo Theatre Company at the Greenhouse, 2257 N. Lincoln Ave. An all-American family survives historical upheavals from ice age to holocaust in Thornton

Wilder's seminal allegory. (Oct. 9-Nov. 12; Remy-Bumppo.org)

Hard Times, Lookingglass Theatre at the Water Works, 821 N. Michigan Ave. Life is grim for the denizens of Charles Dickens' industrial towns in Lookingglass' repeat of their 2001 adaptation. (Oct. 4-Jan. 14; lookingglasstheatre.com)

J.B., City Lit at Edgewater Presbyterian Church, 1020 W. Bryn Mawr Ave. The 23 characters in Archibald MacLeish's sprawling 1958 play adapted from the Old Testament account of Job are played by nine female AARP-eligible actors in this innovative staging. (Nov. 5-Dec. 10; CityLit.org)

Yerma, Theatre Y at the New Space, 4546 N. Western Ave. Max Truax directs Federico Garcia-Lorca's rarely performed tale of marital conflict leading to tragedy. (Oct. 26-Dec. 10; Theatre-y.com)

Wedding Band: A Love/Hate Story in Black and White, The Artistic Home, 1376 W. Grand Ave. Pioneering African-American playwright Alice Childress recounts the struggles in 1916 of an interracial couple forbidden to marry. (Oct. 29-Dec. 17; TheArtisticHome.org)

Becky Shaw, Windy City Playhouse, 3014 W. Irving Park Rd. The adage about feeding stray cats is illustrated in Gina Gionfriddo's sly comedy of good deeds gone awry. (Sept. 28-Nov. 12; Windy-CityPlayhouse.com)

Breath, Boom, Eclipse Theatre Company at the Athenaeum, 2936 N. Southport Ave. Kia Corthron casts her critical eye on urban girl gangs. (Nov. 5-Dec. 17; EclipseTheatre.org)

Marisol, Promethean Theatre Ensemble at Raven Theater, 6157 N. Clark St. When even the angels in heaven are revolting against an unjust God, what does author Jose Rivera expect a Puerto Rican girl in the Bronx to do? (Oct. 28-Nov. 26; PrometheanTheatre.org)

The Last Days of Judas Iscariot, Eclectic Full Contact Theatre at the Athenaeum, 2936 N. Southport Ave. We may know how the jury will decide in the trial of the New Testament's notorious betrayer, but what an array of witnesses! (Sept. 25-Oct. 29; EclecticTheatre.com) Splatter Theater, Annoyance Theatre, 851 W. Belmont Ave.

For its 30th anniversary, Chicago's most outrageous comedy troupe brings back the slasher-film spoof that started it all. (Sept. 23-Oct 31; TheAnnoyance.com)

In The Next Room, or The Vibrator Play, Timeline Theatre Company at Stage 773, 1225 W. Belmont Ave. The enigmatic Sarah Ruhl muses on the origins of what was to become a girl's best friend. (Oct. 26-Dec. 17; TimelineTheatre.com)

Musicals

Billy Elliott, Porchlight Music Theatre at the Ruth Page, 1016 N. Dearborn St. A teenage lad in coal country shocks his elders by his desire to dance ballet. (Oct. 6-Nov. 19; PorchlightMusicTheatre.org)

Five Guys Named Moe, Court Theatre, 5535 S. Ellis Ave. The big-band jazz of Louis Jordan anchors this warm-hearted tale of hepcats that paved the way for rock-and-roll. (Sept. 16-Oct. 18; CourtTheatre.org)

Rock of Ages, Drury Lane Theatre, 100 Drury Lane, Oak Brook. Nominated for five Tony Awards, including Best Musical, *Rock of Ages* features 28 classic '80s hits from legendary artists Bon Jovi, Journey, Styx, Pat Benatar, Poison, REO Speedwagon and others. (Now through Oct. 15; Drury-LaneTheatre.com)

Million Dollar Quartet, Paramount Theater, 23 E. Galena Blvd in Aurora. It ran for nearly eight years at the Apollo while finding time for a side trip to Broadway, and now it's only a short road trip away. (Sept. 16-Oct. 29; ParamountAurora.com)

42nd Street, Drury Lane Theatre, 100 Drury Lane, Oak Brook. The show must go on and the chorus girl comes back a star—you know the drill. (Oct. 26-Dec. 21; DruryLaneTheatre.com)

Looking ahead to the holidays

Hellcab, Agency Theatre Collective at the Den, 1333 N. Milwaukee Ave. What would the holidays be without Will Kern's weary taxi driver discovering the spirit of the season in the most unexpected places. (Nov. 17-Dec. 16; WeAreTheAgency.org)

What is TRUVADA for PrEP?

TRUVADA for PrEP (pre-exposure prophylaxis) is a prescription medicine that is used together with safer sex practices to help reduce the risk of getting HIV-1 through sex. This use is only for HIV-negative adults who are at high risk of getting HIV-1. To help determine your risk of getting HIV-1, talk openly with your healthcare provider about your sexual health.

Ask your healthcare provider if you have questions about how to prevent getting HIV. Always practice safer sex and use condoms to lower the chance of sexual contact with body fluids. Never reuse or share needles or other items that have body fluids on them.

IMPORTANT SAFETY INFORMATION

What is the most important information I should know about TRUVADA for PrEP?

Before taking TRUVADA for PrEP:

- ◆ **You must be HIV-negative before you start taking TRUVADA for PrEP.** You must get tested to make sure that you do not already have HIV-1. Do not take TRUVADA to reduce the risk of getting HIV-1 unless you are confirmed to be HIV-negative.
- ◆ **Many HIV-1 tests can miss HIV-1 infection in a person who has recently become infected.** If you have flu-like symptoms, you could have recently become infected with HIV-1. Tell your healthcare provider if you had a flu-like illness within the last month before starting or at any time while taking TRUVADA for PrEP. Symptoms of new HIV-1 infection include tiredness, fever, joint or muscle aches, headache, sore throat, vomiting, diarrhea, rash, night sweats, and/or enlarged lymph nodes in the neck or groin.

While taking TRUVADA for PrEP:

- ◆ **You must continue to use safer sex practices. Just taking TRUVADA for PrEP may not keep you from getting HIV-1.**
- ◆ **You must stay HIV-negative to keep taking TRUVADA for PrEP:**
 - ◆ Get tested for HIV-1 at least every 3 months.
 - ◆ If you think you were exposed to HIV-1, tell your healthcare provider right away.
- ◆ **To further help reduce your risk of getting HIV-1:**
 - ◆ Know your HIV status and the HIV status of your partners.
 - ◆ Get tested for other sexually transmitted infections. Other infections make it easier for HIV to infect you.
 - ◆ Get information and support to help reduce risky sexual behavior, such as having fewer sex partners.
 - ◆ Do not miss any doses of TRUVADA. Missing doses may increase your risk of getting HIV-1 infection.
- ◆ **If you do become HIV-1 positive, you need more medicine than TRUVADA alone to treat HIV-1.** TRUVADA by itself is not a complete treatment for HIV-1. If you have HIV-1 and take only TRUVADA, your HIV-1 may become harder to treat over time.

TRUVADA can cause serious side effects:

- ◆ **Worsening of hepatitis B (HBV) infection.** TRUVADA is not approved to treat HBV. If you have HBV and stop taking TRUVADA, your HBV may suddenly get worse. Do not stop taking TRUVADA without first talking to your healthcare provider, as they will need to monitor your health.

Who should not take TRUVADA for PrEP?

Do not take TRUVADA for PrEP if you:

- ◆ **Already have HIV-1 infection or if you do not know your HIV-1 status.** If you are HIV-1 positive, you need to take other medicines with TRUVADA to treat HIV-1. TRUVADA by itself is not a complete treatment for HIV-1. If you have HIV-1 and take only TRUVADA, your HIV-1 may become harder to treat over time.
- ◆ **Also take** certain medicines to treat hepatitis B infection.

What are the other possible side effects of TRUVADA for PrEP?

Serious side effects of TRUVADA may also include:

- ◆ **Kidney problems, including kidney failure.** Your healthcare provider may do blood tests to check your kidneys before and during treatment with TRUVADA. If you develop kidney problems, your healthcare provider may tell you to stop taking TRUVADA.
- ◆ **Too much lactic acid in your blood** (lactic acidosis), which is a serious but rare medical emergency that can lead to death. Tell your healthcare provider right away if you get these symptoms: weakness or being more tired than usual, unusual muscle pain, being short of breath or fast breathing, stomach pain with nausea and vomiting, cold or blue hands and feet, feel dizzy or lightheaded, or a fast or abnormal heartbeat.
- ◆ **Severe liver problems,** which in rare cases can lead to death. Tell your healthcare provider right away if you get these symptoms: skin or the white part of your eyes turns yellow, dark “tea-colored” urine, light-colored stools, loss of appetite for several days or longer, nausea, or stomach-area pain.
- ◆ **Bone problems,** including bone pain, softening, or thinning, which may lead to fractures. Your healthcare provider may do tests to check your bones.

Common side effects in people taking TRUVADA for PrEP are stomach-area (abdomen) pain, headache, and decreased weight. Tell your healthcare provider if you have any side effects that bother you or do not go away.

What should I tell my healthcare provider before taking TRUVADA for PrEP?

- ◆ **All your health problems.** Be sure to tell your healthcare provider if you have or have had any kidney, bone, or liver problems, including hepatitis.
- ◆ **If you are pregnant or plan to become pregnant.** It is not known if TRUVADA can harm your unborn baby. If you become pregnant while taking TRUVADA for PrEP, talk to your healthcare provider to decide if you should keep taking TRUVADA.
- ◆ **If you are breastfeeding** (nursing) or plan to breastfeed. Do not breastfeed. If you become HIV-positive, HIV can be passed to the baby in breast milk.
- ◆ **All the medicines you take,** including prescription and over-the-counter medicines, vitamins, and herbal supplements. TRUVADA may interact with other medicines. Keep a list of all your medicines and show it to your healthcare provider and pharmacist when you get a new medicine.
- ◆ **If you take certain other medicines** with TRUVADA, your healthcare provider may need to check you more often or change your dose. These medicines include certain medicines to treat hepatitis C (HCV) infection.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.FDA.gov/medwatch, or call 1-800-FDA-1088.

Please see Important Facts about TRUVADA for PrEP including important warnings on the following page.

We're open, not unprepared.

We know who we are. And we make choices that fit our lives.

TRUVADA for PrEP™ is a once-daily prescription medicine that can help reduce the risk of getting HIV-1 when taken every day and used together with safer sex practices.

- ◆ TRUVADA for PrEP is only for adults who are at high risk of getting HIV through sex.
- ◆ You must be HIV-negative before you start taking TRUVADA for PrEP.

Ask your doctor about your risk of getting HIV-1 infection and if TRUVADA for PrEP may be right for you.

GILEAD

Learn more at truvada.com

 **Truvada**[®]
emtricitabine 200 mg / tenofovir
disoproxil fumarate 300 mg tablets
for **PrEP** pre-exposure prophylaxis



(tru-VAH-dah)

MOST IMPORTANT INFORMATION ABOUT TRUVADA FOR PrEP

Before starting TRUVADA for PrEP:

- **You must be HIV-1 negative.** You must get tested to make sure that you do not already have HIV-1. Do not take TRUVADA for PrEP to reduce the risk of getting HIV-1 unless you are confirmed to be HIV-1 negative.
- **Many HIV-1 tests can miss HIV-1 infection in a person who has recently become infected.** Symptoms of new HIV-1 infection include flu-like symptoms, tiredness, fever, joint or muscle aches, headache, sore throat, vomiting, diarrhea, rash, night sweats, and/or enlarged lymph nodes in the neck or groin. Tell your healthcare provider if you have had a flu-like illness within the last month before starting TRUVADA for PrEP.

While taking TRUVADA for PrEP:

- **You must continue to use safer sex practices. Just taking TRUVADA for PrEP may not keep you from getting HIV-1.**
- **You must stay HIV-negative to keep taking TRUVADA for PrEP.** Get tested for HIV-1 at least every 3 months while taking TRUVADA for PrEP. Tell your healthcare provider right away if you think you were exposed to HIV-1 or have a flu-like illness while taking TRUVADA for PrEP.
- **If you do become HIV-1 positive, you need more medicine than TRUVADA alone to treat HIV-1.** If you have HIV-1 and take only TRUVADA, your HIV-1 may become harder to treat over time.
- See the “How To Further Reduce Your Risk” section for more information.

TRUVADA may cause serious side effects, including:

- **Worsening of hepatitis B (HBV) infection.** TRUVADA is not approved to treat HBV. If you have HBV, your HBV may suddenly get worse if you stop taking TRUVADA. Do not stop taking TRUVADA without first talking to your healthcare provider, as they will need to check your health regularly for several months.

ABOUT TRUVADA FOR PrEP

TRUVADA for PrEP is a prescription medicine used together with safer sex practices to help reduce the risk of getting HIV-1 through sex. This use is only for HIV-negative adults who are at high risk of getting HIV-1.

- To help determine your risk of getting HIV-1, talk openly with your healthcare provider about your sexual health.

Do NOT take TRUVADA for PrEP if you:

- **Already have HIV-1 infection or if you do not know your HIV-1 status.**
- Take certain medicines to treat hepatitis B infection.

HOW TO TAKE TRUVADA FOR PrEP

- **Take 1 tablet once a day, every day,** not just when you think you have been exposed to HIV-1.
- Do not miss any doses. Missing doses may increase your risk of getting HIV-1 infection.
- Use TRUVADA for PrEP together with condoms and safer sex practices.
- Get tested for HIV-1 at least every 3 months. You must stay HIV-negative to keep taking TRUVADA for PrEP.

IMPORTANT FACTS

This is only a brief summary of important information about taking TRUVADA for PrEP™ (pre-exposure prophylaxis) to help reduce the risk of getting HIV-1 infection. This does not replace talking to your healthcare provider about your medicine.

POSSIBLE SIDE EFFECTS OF TRUVADA FOR PrEP

TRUVADA can cause serious side effects, including:

- Those in the “Most Important Information About TRUVADA for PrEP” section.
- New or worse kidney problems, including kidney failure.
- Too much lactic acid in your blood (lactic acidosis), which is a serious but rare medical emergency that can lead to death. Tell your healthcare provider right away if you get these symptoms: weakness or being more tired than usual, unusual muscle pain, being short of breath or fast breathing, stomach pain with nausea and vomiting, cold or blue hands and feet, feel dizzy or lightheaded, or a fast or abnormal heartbeat.
- Severe liver problems, which in rare cases can lead to death. Tell your healthcare provider right away if you get these symptoms: skin or the white part of your eyes turns yellow, dark “tea-colored” urine, light-colored stools, loss of appetite for several days or longer, nausea, or stomach-area pain.
- Bone problems.

Common side effects in people taking TRUVADA for PrEP include stomach-area (abdomen) pain, headache, and decreased weight.

These are not all the possible side effects of TRUVADA. Tell your healthcare provider right away if you have any new symptoms while taking TRUVADA for PrEP.

Your healthcare provider will need to do tests to monitor your health before and during treatment with TRUVADA for PrEP.

BEFORE TAKING TRUVADA FOR PrEP

Tell your healthcare provider if you:

- Have or have had any kidney, bone, or liver problems, including hepatitis.
- Have any other medical conditions.
- Are pregnant or plan to become pregnant.
- Are breastfeeding (nursing) or plan to breastfeed. Do not breastfeed. If you become HIV-positive, HIV can pass to the baby in breast milk.

Tell your healthcare provider about all the medicines you take:

- Keep a list that includes all prescription and over-the-counter medicines, vitamins, and herbal supplements, and show it to your healthcare provider and pharmacist.
- Ask your healthcare provider or pharmacist about medicines that should not be taken with TRUVADA for PrEP.

HOW TO FURTHER REDUCE YOUR RISK

- Know your HIV status and the HIV status of your partners.
- Get tested for other sexually transmitted infections. Other infections make it easier for HIV to infect you.
- Get information and support to help reduce risky sexual behavior, such as having fewer sex partners.
- Do not share needles or personal items that can have blood or body fluids on them.

GET MORE INFORMATION

- This is only a brief summary of important information about TRUVADA for PrEP. Talk to your healthcare provider or pharmacist to learn more, including how to prevent HIV infection.
- Go to start.truvada.com or call 1-800-GILEAD-5
- If you need help paying for your medicine, visit start.truvada.com for program information.



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Version date: April 2017

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THEATER REVIEW

Bonnie and Clyde

Playwright: Book by Ivan Menchel,
music by Frank Wildhorn,
lyrics by Don Black.
At: Kokandy Productions at
Theater Wit, 1229 W. Belmont Ave.
Tickets: \$33-\$38
Runs through: Oct. 15

BY MARY SHEN BARNIDGE

"Dying ain't so bad/not if you both go together/a short and loving life/that ain't so bad" croons our heroine. "I won't get to heaven/so why not raise some hell?" declares her paramour. Later they both proclaim, "This world will remember us."

Poets and playwrights nowadays may be wary of saying as much, but these are probably the most romantic words lovers can utter. In history, legend and literature, the most undeniable proof of devotion, allegiance conferring immortality on those professing loyalty thereto, is dying, young,



Desiree Gonzalez
and Max DeTogne
in *Bonnie
and Clyde*.
Photo by
Evan Hanover

in the arms of your beloved.

This persistent myth explains the curious propensity, amid Depression-era squalor in the southern United States, for the criminal exploits of the real-life Bonnie Parker and Clyde Barrow to be applauded by their very victims. Indeed, what elevates this rarely-revived musical above a simple screen-to-stage adaptation of the 1967 film is its expanded universe—encompassing in addi-

tion to the progress of the outlaw sweethearts, the dynamics of a society so steeped in poverty and hopelessness that fame achieved by antisocial means leading to an early death in a salvo of bullets represents no threat to adolescents whose aspirations revolve around glamorous movie stars like Clara Bow or swaggering underworld magnates like Al Capone. Brother Buck Barrow and his wife, Blanche, might eke out a living on the

THEATER REVIEW

A Night in Alachua County

Playwright: Jennifer Rumberger
At: WildClaw Theatre Company at
The Den, 1333 N. Milwaukee Ave.
Tickets: \$30
Runs through: Oct. 7

BY MARY SHEN BARNIDGE

All fiction begins with the question "What if," but what separates the basement/dorm-room scribblers from the inspired storytellers is that the former abandon their inquiry as the initial excitement wanes, while the latter forge ahead

until all possibilities have been addressed.

Not only does playwright Jennifer Rumberger trust her audience to stay the course all the way to a satisfactory conclusion, however, but to apprehend every step in a narrative operating on several different levels.

Our story opens with slatternly Crystal emerging from the yard behind her trailer-home in the forested everglades of Florida on a dark night, carrying a shovel. She then commences to recite an incantation for the protection of some unseen agent. Daylight reveals our necromantic sorceress bullying her teenage daughter, Lily, who suffers from nightmares and seizures of paralyzing terror. Later, we meet Lily's estranged sister Violet, who vows to remove her sibling from this unhealthy family environment, despite herself being vulner-

able to disquieting memories.

The apparition Crystal seeks to summon from the dead—a predatory phantom called a "lemure" in regional folklore—was a predator in life, too. Lily, we discover, is not Violet's sister, but her child, conceived by her father, Crystal's late husband, to whom his bereaved spouse intends to offer her granddaughter's virgin body as a vessel for his reanimated spirit. The revelation by a neighbor of how the rapacious sire met his untimely end does nothing to sway the obsessed widow's resolve.

Whether or not we believe in occult powers, heroes finding themselves at the mercy of somebody who does is enough to secure our sympathies. Having acquainted us with both a mythic and a sociological analysis of our dramatic universe,

Rumberger is now free to proceed to the visceral action-based rescue of the innocent from the forces of evil.

This is accomplished by means of familiar devices such as unexpected appearances of adversaries and allies, false refuges, panic-stricken chases and the inevitable blood and shrieks—all rendered especially effective by WildClaw Theatre Company's deft utilization of shadow, silhouette and the densely vegetated setting's natural gloom to create a twilight chiaroscuro facilitating the threatening images conjured by our imaginations. Amid a seasonal glut of cheap slasher-camp parodies, the results make this a smart shivery evening for likewise savvy audiences.

THEATER REVIEW

Cicada Summer

Playwright: Claire Saxe
At: Rough House Theatre Company
at Chopin Theatre, 1543 W. Division Ave.
Tickets: RoughHouseTheater.com; \$20
Runs through: Sept. 30

BY JONATHAN ABARBANEL

Most dramatized tales of mankind vs. insect generally conclude with the bug blown up, squashed or incinerated: consider *The Fly*, *Them* (giant ants), *The Beginning of the End* (giant grasshoppers in Chicago) and *Mothra*.

With few exceptions—the great children's classic *Charlotte's Web* is one—bugs are demonized: consider the threatening spiders of *Harry Potter* or the voracious scarabs of *Raiders of the Lost Ark*. *Cicada Summer* refuses to demonize the giant Magicicada tredecassini that's central to its story, but things end badly for the bug nonetheless, its wings torn off (albeit to save

the human heroine) and its brief summer life at an end. But that's not a fair description of this highly original and elegiac, one-hour human-and-puppet work.

The metamorphosis of any species can be magical or awkward or both. It's often an awkward and insecure time for thirteen year old humans entering adolescence, and so it is for May and her best friend Benjamin, now sensing things about each other, and having feelings towards each other, which weren't there a year earlier. On the other hand, the metamorphosis of a 13-year cicada is pure magic as it becomes a multi-colored winged adult. Arguably, that's the big difference: the human at 13 still is a child while the cicada is a mature adult with very little of its life remaining.

May, frightened by her own first menstrual blood, isn't ready to be grown up. Fleeing from her unsure feelings, and Ben's obviously-interested confusion, May miraculously finds a soulmate of sorts in a giant cicada who takes her flying. Like *ET* trying to fathom the young humans who protect him, the curious bug learns it has a warm heart and protective instincts,

even though its sole function is to mate.

Part of the beauty of this production is its refusal to rely on words. Nothing is over-explained, emotions are only suggested and most is left to the imagination of the audience in Claire Saxe's pithy script. May and Benjamin are played by adult actors Jessie Ellingsen and Peter Andersen who are just right as directed by Michael Brown, never too cutesy or cloying or overdone.

The puppetry used for the cicadas (giant and otherwise) effectively draws on hand puppets, stick puppets and Japanese-style Bunraku techniques. It's the work of puppet designer Emily Breyer and puppet director Mike Oleon. My only trifle is the absence of color in the mature cicada puppets, as the little buggers sport red eyes and orange-ribbed wings.

Finally, the music—uncredited, but presumably by sound designer Corey Smith—is a huge element in the success of *Cicada Summer*, delicate, ethereal and sounding chiefly like a celesta, although probably synthesized, speaking volumes when words are unspoken.

CRITICS' PICKS

A Funny Thing Happened on the Way to the Gynecologic..., Route 66 Theater Company at Den Theatre, through Sept. 23. Halley Feiffer's irreverent comedy of adult children and ailing moms displays enough warmth to earn its showy title. MSB

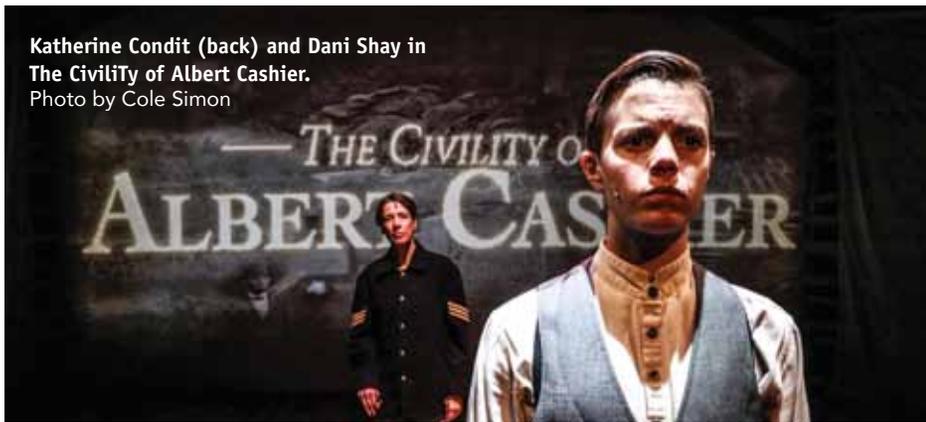
Barbecue, Strawdog Theatre at Steppenwolf Theatre, through Sept. 30. What people believe always trumps the truth. Satirical playwright Robert O'Hara (*BootyCandy*) explores this conundrum, and also issues of cultural appropriation that blur Black/white race lines, in this semi-outrageous comedy. JA

One Thousand Words, Theater Faction at Theater Wit, through Sept. 17. Premiering at Chicago Music Festival in 2015, this bittersweet tale of same-sex romance in the 1940s now boasts two acts' worth of love ballads in its score. MSB

Trevor: The Musical, Writers Theatre, Glencoe, through Oct. 1. Dan Collins and Julianne Wick Davis affectionately adapt and expand upon the Academy Award-winning 1994 film short. It's all about a showbiz-minded boy and his classmates who come to terms with shifting friendships and budding sexualities. SCM

—By Abarbanel, Barnidge and Morgan

Katherine Condit (back) and Dani Shay in
The CiviliTy of Albert Cashier.
Photo by Cole Simon



THEATER REVIEW

The CiviliTy of Albert Cashier

Book: Jay Paul Deratany;
Music: Joe Stevens & Keaton Wooden;
Lyrics: Stevens, Wooden & Deratany
At: Permoveo Productions and Pride
Films and Plays at Stage 773,
1225 W. Belmont Ave.
Tickets: 773-327-5252 or
AlbertCashierTheMusical.com; \$40
Runs through: Oct. 15

BY SCOTT C. MORGAN

There's no denying the timeliness of the world-premiere musical *The CiviliTy of Albert Cashier*—especially in light of the Trump administration's

plans to ban transgender soldiers from serving in the U.S. military.

This musical aims to be a rallying piece of theater for LGBTQ activists and supporters since it takes its real-life inspiration from Albert D.J. Cashier, a likely historical transgender pioneer. Born in Ireland as Jennie Rodgers, Cashier honorably served during the Civil War as a male Union soldier and nearly led the rest of his life in the guise of a man.

Yet what's on display at Stage 773 is a boatload of good intentions undermined by leaky theatrical storytelling. The musical frustratingly only skims the emotional complexity of Cashier's desire to enlist in a war and his need to self-identify as male.

There was potential in playwright Jay Paul Deratany time-shifting show structure that has Broadway veteran Katherine Condit portraying

SPOTLIGHT

Chicago Shakespeare Theater inaugurates its new third theater—a multipurpose space called *The Yard*—with *The Toad Knew*. This imported production from France's La Compagnie du Hanne-ton is devised by physical theater master James Thierrée and delves into dreams and nightmares as recreated by a troupe of dancers, high-wire artists and musicians. *The Toad Knew* plays five performances only between Tuesday, Sept. 19, through Saturday, Sept. 23, at *The Yard* at Chicago Shakespeare Theater, 800 E. Grand Ave. Tickets are \$38-\$88. Call 312-595-



5600 or visit ChicagoShakes.com.

Caption: James Thierrée's *The Toad Knew* from France's La Compagnie du Hanne-ton inaugurates Chicago Shakespeare Theater's new third theater called *The Yard*. Photo by Richard Haughton

"Old Albert" and trans performer Danni Shay of America's Got Talent fame as "Young Albert." Facing the onset of dementia and the trauma of being exposed by a largely hostile hospital staff led by a malevolent Nurse (Delia Kropp), Old Albert flashes back to his time when he initially presented as male as a 19-year-old enlistee in Company G of the 95th Illinois Infantry.

Deratany could have created more dramatic conflict by devoting more time to Young Albert proving himself as both a man and soldier. Right now the close friendships the diminutive Cashier forms with enlistees like the talkative Jeffrey (Billy Rude) and medic Walter (Cameron Armstrong, representing, in part, the plight of African-Americans serving for the Union side) come off as too easy.

Often the songs—written and compiled by Joe Stevens, director Keaton Wooden and Deratany—come off as ponderous and halting to the narrative flow. For instance, Walter's song "Following the Sound" repeats information from the preced-

ing scene before shifting to general platitudes.

It's also baffling when the show's creators of-ten steer the focus away from Cashier in favor of minor characters. Why on earth does Jonathan Stombres, as hospital orderly John, get a razzmatazz song about his desire to travel to Chicago?

Director Wooden's staging makes fine use of G. "Max" Maxin IV's projection designs that feature footage of Civil War re-enactments. Yet the brotherly bursts of choreography by Derek Van Barham can feel tacked on. The performances are largely all well-sung, although the full life-or-death or discovery dramatic stakes in key scenes aren't fully plumbed.

The CiviliTy of Albert Cashier clearly could do with another workshop production to fine-tune both the story and songs. But even in its current imperfect state, the musical honorably highlights the historical struggles of a transgender pioneer to draw timely and eye-opening parallels to LGBTQ soldiers and aging populations of today.

Auditorium to mark 50th anniv. with dance companies

On Sunday, Nov. 12, at 7:30 p.m., the Auditorium Theatre, 50 E. Congress Pkwy., will commemorate the 50th anniversary of its grand re-opening with a one-night-only mixed repertory program featuring dancers from some of the world's premier dance companies.

Said companies include the Alvin Ailey American Dance Theater, American Ballet Theatre, Dutch National Ballet, Hubbard Street Dance Chicago, The Joffrey Ballet, Mariinsky Ballet, MOMIX, New York City Ballet, Parsons Dance, The Suzanne Farrell Ballet and The Washington Ballet.

In addition, patrons will be able to experience the next generation of dance with performances by winners of major international dance competitions, including the Youth America Grand Prix.

The Auditorium Theatre's 2017 Annual Gala will take place at the Standard Club, 320 S. Plymouth Ct., at 3 p.m. The gala includes tickets to the Golden Celebration of Dance performance. For tickets, contact Kelly Saroff by phone at 312-341-2364 or via email at ksa-

roff@auditoriumtheatre.org.

Tickets start at \$41 for the dance event; visit AuditoriumTheatre.org, call 312-341-2300 or stop by the Auditorium Theatre box office.

Sarah Siddons Society to honor Baldwin, Shindle

The Sarah Siddons Society of Chicago has announced the 2017 winners of its Actor of the Year Award.

This year there will be two recipients—Kate Baldwin, this year's Tony nominee for Best Supporting Actress; and Kate Shindle, the 1998 Miss America who is the current star of the national tour of *Fun Home*.

They will receive their award at an event on Monday, Sept. 18, taking place at 6:30 p.m. at the Hilton Orrington Hotel, 1710 Orrington Ave., Evanston. Baldwin and Shindle are alumni of the Northwestern University Theatre Program.

The Sarah Siddons Society was begun in 1952, with Helen Hayes as the first recipient of this prestigious award.

Event tickets are \$225 each; visit SarahSiddonsSociety.org or call 312-527-7750.

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Mexico's Teatro Línea de Sombra perform as part of the inaugural Chicago International Latino Theater Festival.

Q BROTHERS CHRISTMAS CAROL

THE YARD AT CHICAGO SHAKESPEARE

The holiday treat set to a bangin' beat is back, turning up the volume on Charles Dickens' classic.

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CST'S COURTYARD THEATER

Queen Elizabeth I confronts her royal rival in this electrifying drama, replete with Tudor splendor, in a new version by Peter Oswald.

THE TOAD KNEW

THE YARD AT CHICAGO SHAKESPEARE **SEPTEMBER 19-23**

Cirque nouveau superstar James Thierrée, dancers, and high-wire artists create an astonishing spectacle to open The Yard.

RED VELVET

CST'S COURTYARD THEATER

By taking the stage as Othello, an African-American actor sends shock waves across 19th-century London.

WAITING FOR GODOT

CST'S COURTYARD THEATER

Ireland's renowned acting ensemble, Druid Theatre, returns with a widely acclaimed production of Beckett's seminal work.

MACBETH

THE YARD AT CHICAGO SHAKESPEARE

Following CST's sold-out *The Tempest*, Aaron Posner and Teller (of Penn & Teller) reunite for a magic-infused take on "the Scottish play."



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George Takei featured in Alphawood event

BY MELISSA WASSERMAN

Alphawood Gallery presented a sold-out event featuring actor and LGBT activist George Takei at the Athenaeum Theatre Sept. 7.

The program followed the theme of Alphawood Gallery's exhibition, "Then They Came for Me: Incarceration of Japanese-Americans during WWII and the Demise of Civil Liberties," which runs through Nov. 19.

"This story is so relevant to the conversations we're having now about what is the appropriate way to respond in the face of fear, that there is concern about people who look like the enemy and through 120,000 people who were locked up during WWII, their only crime was that they looked like the enemy," said Alphawood Foundation Director of Exhibitions Tony Hirschel about the exhibition. "While the story is known on the West Coast, where so many of the Japanese-Americans started, it is much less known across most of the country and it seems that it's vital it be known if we're going to discuss the current issues like the travel ban, immigration—if we're going to try to discuss all those issues intelligently, we should at least understand our own history in the way our country has often responded often not

very well to those challenges in the past. That's the real reason for the show."

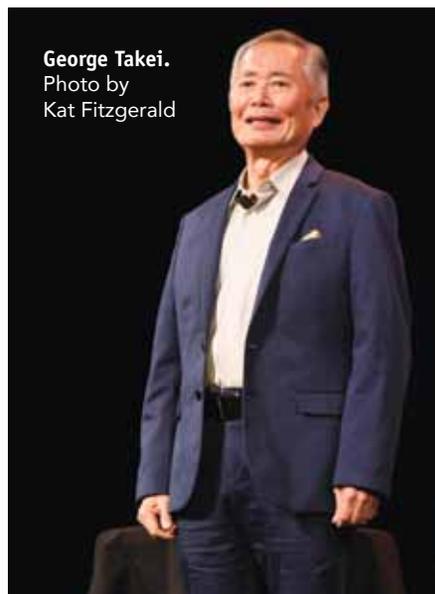
"Then They Came for Me" displays a painful period in U.S. history when the federal government forcibly removed and imprisoned tens of thousands of Japanese-Americans.

Alphawood Gallery partnered with Chicago's Japanese-American Service Committee (JASC) to produce the Gallery's first original exhibition. A portion of the proceeds from the ticket sales for "An Evening with George Takei" was donated to JASC.

"This is a really important story and history and he [Takei] makes the point that it's American history, not just Japanese history," said Hirschel. "It's important people know about it and the fact that people recognize him and admire him gives him that much more authority as a speaker about this."

The evening started with selections from the Broadway musical *Allegiance*. In 2015, Takei made his Broadway debut in this musical, with music and lyrics by Jay Kuo and a book by Kuo, Lorenzo Thione and Marc Acito. Takei's life experience inspired the show that follows one family's journey in an untold American story. Chicago actors performed and Robert Ollis, artistic associate

George Takei.
Photo by
Kat Fitzgerald



of Pride Films & Plays, arranged the selections.

Takei entered the stage with a standing ovation from the audience. With great enthusiasm, he began talking about how much he loves Chicago with the international diversity that can be found among the cuisines, the theater scene and the beautiful architecture.

Takei spoke about the experience that he said defined his life as an adult. As a 5-year-old Japanese-American, he and his family were forced out of their Los Angeles home. In great detail, he explained the way his family lived for the next

few years without freedom in inhumane tight quarters, later moving to a high-security camp.

As he spoke about being surrounded by barbed wire fence and army tanks, Takei expressed his fear and frustration. He then went into detail of life after the internment camps, his family being free to go anywhere in the country on only \$25.

"Our first home back in Los Angeles was on Skid Row in downtown LA. To us kids, that was the most traumatic part of coming home," said Takei. "Shrieking sirens, day and night. There was a stench of human urine everywhere."

He spoke of his father and the responsibility that rested on his father's shoulders—not just his family but the entire community as he helped people look for jobs. He then went on to talk about his teenage years, describing himself as an "idealistic teenager" who asked questions and read to gain knowledge. His father, he said, explained to him what democracy was and how it worked.

"I was a teenager and I became very curious about my childhood imprisonment," said Takei. "I became a voracious reader. I read almost every history book I could get my hands on. I could find nothing about our incarceration. I read civics books and I read about the shining ideals of our democracy, 'all men are created equal with an inalienable right to life, liberty and the pursuit of happiness.' I was inspired by what American democracy stood for and I couldn't reconcile that with what I knew to be our childhood imprisonment."

Turn to page 27

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Hubbard Street Dancers Kellie Epperheimer, Adrienne Lipson and Elliot Hammans.
Photo by Todd Rosenberg.



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Pondexter part of Hall of Fame class

Chicago Sky guard and native Chicagoan Caprie Pondexter will be inducted into the Chicagoland Sports Hall of Fame on Monday, Oct. 2.

Pondexter—who attended John Marshall Metropolitan High School in Chicago—is a two-time WNBA champion, seven-time WNBA All-Star, 2008 United States Olympic gold medal winner and 2007 WNBA Finals MVP.

Pondexter returned home to play for the Sky in 2015.

Other inductees include celebrated strike-out pitcher Chicago Cub Kerry Wood; Stanley Cup Champion/Chicago Blackhawks captain Jonathan Toews; Chicagoland native Brian McBride, a retired soccer star of the Chicago Fire; and Hall of Fame Head Basketball Coach Geno Auriemma of the University of Connecticut Huskies.

For more information or to purchase tickets, visit ChicagolandSportsHallOfFame.com or call 312-341-3410.

EXPO CHICAGO Sept. 13-17

EXPO CHICAGO—a platform for global contemporary art and culture—will take place Sept. 13-17 at Navy Pier.

Just a few of the expected exhibitors include Berg Contemporary (Reykjavik), Corbett vs. Dempsey (Chicago), AKINCI (Amsterdam), Richard Gray Gallery (Chicago; New York), Mariane Ibrahim (Seattle), Rhona Hoffman Gallery (Chicago), Karla Osorio Gallery (Brasilia), Proyectosmonclova (Mexico City), Waterhouse & Dodd (London; New York), Templon (Paris; Brussels), and ONE AND J. Gallery (Seoul).

Among the programs planned are curatorial and art critics' forums; the inaugural event EXPO Sound; and IN/SITU (which features large-scale, suspended sculptures and site-specific works) and IN/SITU OUTSIDE (temporary public art installations situated along the Lakefront and throughout Chicago neighborhoods).

On opening night (Sept. 13), EXPO CHICAGO—in partnership with Navy Pier, Chicago's mission-driven cultural district and the Chicago Architecture Biennial—will present the collaboration between contemporary artist Nick Cave and architect/MacArthur Fellow Jeanne Gang for "Here Hear Chicago," a new work that incorporates art, design and performance.

Also, EXPO Art Week takes place Sept. 11-17, teaming with local institutions to feature select aligned programming, including museum exhibitions, gallery openings, artist talks, public art projects, open studios and outdoor installations.

See <https://www.expochicago.com/>.

Sept. 16 festival suddenly canceled

A Sept. 16 anti-violence music festival at Guaranteed Rate Field featuring music stars Macklemore & Ryan Lewis, Fifth Harmony, Prince Royce, DNCE, Fat Joe, Jeremih, Lupe Fiasco, Carl Thomas and Felix da Housecat has been cancelled, according to DNAInfo.com.

The festival was set to be produced by the Illinois Sports Facilities Authority, which controls Guaranteed Rate Field, and Get IN Chicago, an organization that counsels community-based groups and funds anti-violence initiatives.

Anthony J. O'Neill, CEO of the Illinois Sports Facilities Authority, said that the group wanted to do more community work and outreach before hosting the event. Now, a series of shows is planned for next year.

The article is at <https://www.dnainfo.com/chicago/20170905/bridgeport/get-it-in-music-fest-guaranteed-rate-field-sox-park-cancelled>.

Martha Lavey memorial Oct. 9

Steppenwolf Theatre Company will host a memorial to celebrate the life and legacy of Martha Lavey—who served as artistic director during 1995-2015—Monday, Oct. 9, at 7 p.m. at Steppenwolf Theatre, 1650 N. Halsted St.

The memorial event is open to the public and tickets are free; however, reservations are required. RSVPs from the public will be accepted starting Wed., Sept. 13, at 11 a.m. by calling the box office at 312-335-1650. There is limited seating and early reservations are encouraged.

The event will be curated by Steppenwolf Artistic Director Anna D. Shapiro and ensemble member Amy Morton.

Also, on Tuesday, Oct. 10, at 10 a.m., the stretch of Halsted Street in front of Steppenwolf Theatre will be renamed "Martha Lavey Way" in an honorary ceremony.

Takei still preaches optimism and being informed.

"This is a Japanese-American story, but it is more importantly, an American story," said Takei as he spoke about the country and its history and progress. "It's your story as well. Our nation is made up of many, many people and it's all those stories put together that tells the American story."

To learn more about the Alphawood Gallery and "Then They Came for Me," visit: AlphawoodFoundation.org/newsroom/thentheycameforme.

TAKEI from page 26

"Democracy is made up of people who have the capacity to do great things, but also to make horrible mistakes," Takei shared as he was talking about a conversation he had with his father. "Our democracy is existentially dependent on people who cherish those high ideals and actively engage in the process of government."

During his time on stage, Takei spoke about leaders from Adlai Stephenson to Martin Luther King Jr. to Barack Obama. Through all the years,

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FALL THEATER PREVIEW

And now for something you've never seen!

BY JONATHAN ABARBANEL

Since the early days of off-Loop Theater, Chicago audiences have preferred the new over the same-old same-old.

Today, Chicago theaters present in excess of 800 productions every year, according to the League of Chicago Theatres, and nearly half of them are world premieres while many more are American or local premieres. Of course, it's impossible to predict whether the new stuff will be thumbs up or thumbs down. Pundits such as me can make educated guesses at best, and here are mine for the next three months.

Sylvester, Lifeline Theatre, now playing through Oct. 29—A romantic novel set in Regency England, penned by the prolific and masterful Georgette Heyer in 1957, adapted for the stage by Christine Calvit and directed by Dorothy Milne. This trio has created utterly delightful Lifeline amusements on previous occasions, so we can only hope they score another hit with this world premiere. A hint to the story may lie in its full title, *Sylvester, or the Wicked Uncle*. LifelineTheatre.com

The Rembrandt, Steppenwolf Theatre, now playing through Nov. 5—Jessica Dickey's contemporary play concerns an art museum guard who feels compelled to run his hands over a Rembrandt painting he protects, resulting in—well—apparently a journey in time and space. This Chicago premiere features the outstanding acting talents of Francis Guinan and John Mahoney, which make it a must-see ... and the premise is intriguing as well. Details: Steppenwolf.org

Goodman New Stages Festival, Sept. 20-Oct. 8—Three workshop productions of new plays and five more readings of new works still in-process. The line-up of authors—David Cale, Rebecca Gilman and Ike Holter among them—suggests a new works fest that will be a cut above most. Chicago-based Holter is especially hot-button just now as co-founder of an artists' group attempting to coerce theater critics into political correctness as defined by Holter & cohorts. He's a fine playwright of proven worth and talent; he should let his plays speak for him. Details: www.goodmantheatre.org

Quixote: On the Conquest of Self, Writers Theatre (Glencoe), Sept. 27-Dec. 17—This production is not part of the Latino Theater Festival (see below) but it probably should be. Mexican author/director Claudio Valdes Kuri and co-author Monica Hoth use Miguel de Cervantes' classic about a noble dreamer to leap meditatively into the present. Valdes Kuri, founder of several performing arts companies in Mexico, will direct an English translation by Georgina Escobar. Leading Chicago actor and director Henry Godinez will star. WritersTheatre.org

Chicago International Latino Theater Festival—Sept. 29-Oct. 29—Cuba's Ludi Teatro, Puer-

to Rico's Arte Boricua, Mexico's Teatro Linea de Sombra and Columbia's Vueltas Bravas Producciones will join Chicago companies Aguijon Theater, Teatro Luna, Teatro Vista, Urban Theater and Water People Theater in an inaugural international festival with a number of U.S. and regional premieres. Venues include the Chicago Shakespeare, Steppenwolf and Victory Gardens theaters and the National Museum of Mexican Art. The Festival is a project of the Chicago Latino Theater Alliance (CLATA). CLATA.org/festival-schedule.

The Man-Beast, First Folio Theatre (Oakbrook), Oct. 4-Nov. 5—A very clever playwright, Joseph Zettelmaier, has penned this world premiere as the final part of a horror trilogy. It concerns a "loup-garou"—a werewolf—in 18th-century France and is based on a traditional French legend. The lead performers—Elizabeth Laidlaw and Aaron Christensen—are gifted veterans, skilled at stage combat and well acquainted with horror theater. It will be performed in the Peabody Mansion at the Mayslake Forest Preserve. FirstFolio.org

The Invisible Hand, Steep Theatre, Oct. 5-Nov. 11—A Chicago premiere by Ayad Akhtar, the Pulitzer Prize-winning Pakistani-American author of *Disgraced*. His new play concerns an American banker held hostage in Pakistan and his gambit to stay alive by trading his global financial expertise for his life. Steep Theatre has a justifiable reputation for the power of its productions and, often, their pertinence to current affairs. SteepTheatre.com

Marie Christine, BoHo Theatre at Theater Wit, Oct. 21-Dec. 10—Composer/lyricist Michael John LaChiusa borrowed elements of *Medea* and voodoo queen Marie Laveau in this passionate tale of a Creole beauty who turns from love to vengeance in late-1800s New Orleans and Chicago. This tragic, operatic story is a perfect fit for LaChiusa's wide-ranging, sweeping and forceful musical talents. It's a Chicago premiere. BohoTheatre.com

Newsies, Marriott Theatre (Lincolnshire), Oct. 25-Dec. 31—Although already seen in Chicago in the Broadway national tour, this is the locally-produced premiere of this musical (from the 1992 Disney movie) about the New York newsboys' strike of 1899. The stage adaptation is by Harvey Fierstein with music by Alan Menken and lyrics by Jack Feldman. The Marriott is one of the nation's finest regional music theaters, consistently offering top talent and excellent musical values. Marriotttheatre.com

Significant Other, Theater Wit, Nov. 2-Dec. 10—Ah, to be young, gay, footloose and fancy-free in glamorous New York City! But, oh, what to do when all your best gal pals get married and leave you friendless. This comedy by Joshua Harmon, which opened/closed on Broadway just last winter/spring, will feature one of Chicago's very best young actors, Alex Weisman, in his farewell role before heading to the Big Apple where he



Andres Enriquez and Samantha Newcomb in *Sylvester*. Photo by Suzanne Plunkett

will be in *Harry Potter and the Curse Child*, opening next spring. TheaterWit.org

Fade, Victory Gardens Theater, Nov. 4-Dec. 23—Tanya Saracho, the gifted writer and performer who co-founded Teatro Luna, went Hollywood several years ago, finding great success writing for films/TV. This regional premiere goes behind the scenes of a TV series to focus on a young Latina writer and the unexpected man who becomes her muse. Note: *Fade* also will be seen Oct. 26-29 as part of the International Latino Theatre Festival. (See above.) VictoryGardens.org

The Book of Will, Northlight Theatre, Nov. 9-Dec. 17—Will Shakespeare is dead, and his surviving Globe Theatre colleagues want to publish his plays. They must become literary sleuths to do it, and find the money for it, too. Award-winning young writer Laura Gunderson takes us to 1623

London for the backstory of the justly-famous First Folio. Astute veteran Jessica Thebus directs this regional premiere of Gunderson's brand-new play. Northlight.org

The Minutes, Steppenwolf Theatre Company, Nov. 9-Dec. 31. A Tracy Letts world premiere at his home theater company is a must-see. This new play from Pulitzer Prize and Tony Award winner Letts (*August: Osage County*) is described as a "scathing new comedy about small-town politics and real-world power" and "what we would do to keep from becoming history's losers." It's going directly from Steppenwolf to Broadway with a cast featuring William Petersen, Francis Guinan, John Vincent Meredith and Kevin Anderson among others, with Steppenwolf's artistic director, Anna D. Shapiro, directing. Steppenwolf.org

Cast named for 'Significant Other'

About Face Theatre and Theater Wit have announced the full casting for the Midwest premiere of the romantic comedy *Significant Other*, by Joshua Harmon, playwright of the hit comedy *Bad Jews*. AFT Artistic Associate Keira Fromm is directing.

Significant Other will feature AFT Artistic Associates Benjamin Sprunger and Alex Weis-

man with Ninos Baba, Amanda Drinkall, Tiffany Oglesby, Cassidy Slaughter-Mason and Ann Whitney.

The production will run Nov. 2-Dec. 10 at Theater Wit, 1229 W. Belmont Ave. It focuses on Jordan Berman, a single gay man who feels like life is leaving him behind—but is still expected to be at the forefront cheering on friends on their perfect wedding days.

Tickets are on sale at AboutFaceTheatre.com or TheaterWit.org, or at 773-975-8150.

Chenoweth new interim head of DPS

The Dance Center of Columbia College Chicago announced the appointment of Ellen Chenoweth as interim director of its Dance Presenting Series (DPS), through June 30, 2018.

Chenoweth assumes responsibilities previously held by Bonnie Brooks, who departed May 31. During the coming year, the Dance Center will launch a national search for a permanent director.

Chenoweth was last director of development and communications for Pig Iron Theatre Company. She previously worked as a freelance arts administrator with choreographers in New York, Philadelphia and Washington, D.C.

'Saints & Sinners' tour thru Sept. 29

The Driehaus Museum is hosting the "Saints & Sinners Walking Tour: Chicago's Legacy of Virtue and Vice" on Fridays through Sept. 29, at 2 p.m.

Guests can experience Chicago's storied past from a new perspective, juxtaposing the city's role in the religious Temperance movement with traditions of temptation. Tours will end at the Coq d'Or at The Drake Hotel.

Participants must be 21 years of age, and should bring identification. Admission is \$48, and includes two drinks and gratuity; visit DriehausMuseum.org.

Drag act AAA Girls performs Oct. 5

Famed drag performers Willam Belli, Alaska Thunderfuck and Courtney Act—teaming once again as The AAA Girls—will stop at Chicago's Logan Square Auditorium on Thursday, Oct. 5, as part of their tour.

General admission prices are \$39, but there are ticket packages that allow them to take photos with The AAA Girls, get autographs and even join them on stage. See AAAGirls.net.

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FALL DANCE PREVIEW

Innovation abounds this fall

BY JOANNA FURNANS

Chock full of innovative performances by local independent dance makers as well as opportunities to see new work from some of the most important choreographers of our time, Chicago is brimming with creative energy this fall. Mark your calendars for these not-to-be-missed productions:

—The Dance Center of Columbia College (1306 S. Michigan Ave.; Colum.Edu/Dance-Center) welcomes back Reggie Wilson/Fist and Heel Performance Group in **CITIZEN** (Thursday-Saturday, Oct. 12-14, 7:30 p.m.). Centered around questions of belonging, this work for five dancers with varying cultural histories, uses the dynamics of rhythm, repetition and scale within solo and group physicalities to investigate status, isolation and the challenges of non-ambivalent space. Through movement, text and video Wilson's work has the remarkable ability to uncover layers of shared humanity by allowing audiences to scrutinize and relate to the performers and subjects on stage.

Later in the season, Cynthia Oliver's COCo. Dance Theatre makes its Chicago debut at the Dance Center with the much-anticipated **Virago-Man Dem** (Thursday-Saturday, Nov. 2-4, 7:30 p.m.). With sharp discernment and a keen eye, Oliver excels at creating dance-theatre work that is politically and emotionally resonant yet steers wildly away from cliché. In this work she asks, "How can a woman choreograph masculinity without resorting to stereotypes, but instead locate its nuances, challenges and ambiguities? Those very elements that black communities know so well and yet see rarely reflected in the culture at large?"

—The Museum of Contemporary Art (220 E. Chicago Ave.; MCAChicago.org) has an exciting season ahead that includes the second installment of the Faye Driscoll's series *Thank You for Coming*. The new piece, **Thank You for Coming: Play**, exposes autobiography for the duality that it is: both "mythically urgent and elusively empty." It remains to be seen whether "Play" will require as much audience participation as "Attendance," the first in the series, but there is no doubt that we will be transfixed by her cast of no-holds-barred performers. (Thursday-Saturday, Nov. 9-11, 7:30 p.m.; Sunday, Nov. 12, 2 p.m.).

In addition, the legendary Twyla Tharp will present the world premiere of **Minimalism and Me**, a new work created specifically for the MCA (Thursday-Saturday, Dec. 7-9, 7:30 p.m.; Saturday-Sunday, Dec. 9-10, 2 p.m.). This is a rare opportunity to see live excerpts from the canon of Tharp's career, as dancers will perform snippets of her most iconic works in an evening conducted as a "performance lecture" hosted by Tharp herself. Dance lovers- do not miss this show.

—As always, Links Hall (3111 N. Western Ave.; LinksHall.org) hosts a slew of top-notch performances throughout the year, and this fall is no

exception. First up, Molly Shanahan/Mad Shak performs **Blackbird Ventriloquy**, a solo arguably 10 years in the making (Friday-Sunday, Sept. 22-24 and 28-30 at 7 p.m.). Performed as a "re-opened archive" of her 2007 solo, "My Name is a Blackbird," Shanahan, a rigorous somatic researcher and dance scholar, re-explores the "complicated memory" of her own physicality in this new evening-length work.

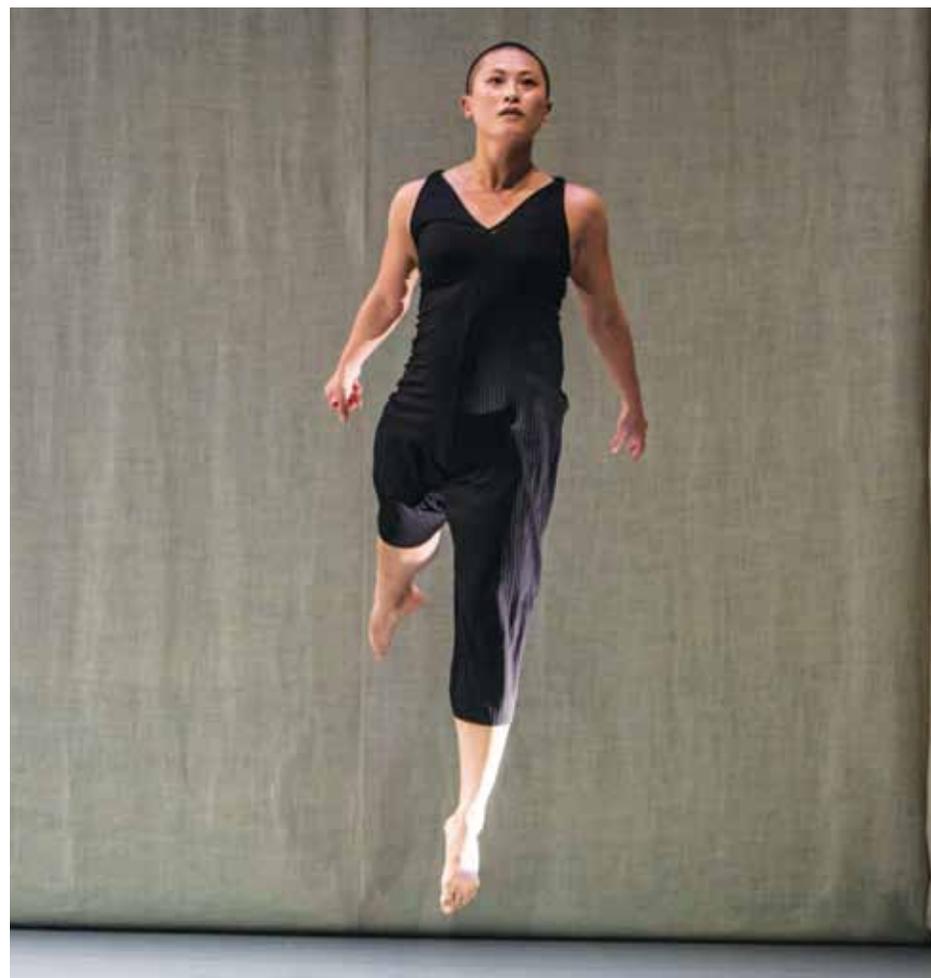
Next, writer/producer/curator Cynthia Bond brings us **Performing Home**, a performance event of new work and deep discussion "engaging the multivalent meanings, spaces, and movement that construct what we call home." Bond has culled an intriguing mix of movement makers and dramaturges for this show including Anita Gonzalez and Joel Valentín Martínez, Joshua Kent, Adrienne Brown and Bob Palmer (Friday-Sunday, Oct. 13-15, 7 p.m.).

Later, the Midwest Nexus program, a touring initiative between selected Links Hall artists and out-of-town performers, has expanded this year to include five Chicago makers in an extended program called **Trade Routes: A Festival of Artistic Exchange** (Thursday-Monday, Nov. 30-Dec. 4 and Thursday-Saturday, Dec. 7-9, 7 p.m.). Be sure to get a festival pass in order to see all the exciting work by Chicago performance hotshots Mitsu Salmon, J'Sun Howard and ATOM-r, among others.

—Independently, this season also bares witness to culminating performances from two of the 2016 Chicago Dance Makers Forum Lab Artists. Each year CDF grants selected choreographers \$15,000 to help advance their careers and generate new work. First, Carole McCurdy presents **Waver**, an evening-length work "about how we hold and are held, and how we go when we let go." Influenced by her studies in butoh and Argentine tango, McCurdy is a thrillingly unpredictable dance artist who is unafraid to take risks that might throw us off balance. (Friday-Sunday, Sept. 15-17 and Thursday-Saturday, Sept. 21-23, 9 p.m. at Deffbrillator Performance Art Gallery, 1463 W. Chicago Ave.; dfbrl8r.org)

—Then, CDF lab artist and choreographer Pranita (Jain) Nayar premieres **Unwinding** with members of Mandala South Asian Performing Arts. Nayar has spent years working and researching ways to upend the classical Indian dance form of Bharatanatyam with contemporary practices in an effort to modernize the form's capacity to communicate with modern audiences. Don't miss the one night only reveal of this original new work. (Friday, Oct. 6, 7 p.m. at the Studebaker Theater, 410 S. Michigan Ave.; MandalaArts.org)

—And one final shout out to the independent dance makers out there: the artist collective Laboratory Dancers will premiere **Ladies First**, an evening-length collaboration about "societal views of femininity, competition, durability and gaze." These dedicated dance artists have been



Annie Wang in Reggie Wilson's **CITIZEN**.

Photo by Aitor Mendilibar

working on this project for the past two years and are finally ready for our eyes. (Friday-Saturday, Sept. 15-16, 7:30 p.m. and Sunday, Sept. 17, 3 p.m. at the Athenaeum Theatre Studio 3, 2936 N Southport Ave.; LaboratoryDancers.org)

Lastly, if you are tired of the more experimental work and want to see some tried and true favorite companies, the Joffrey Ballet presents

Lola de Ávila's **Giselle** (Oct. 18-29 at the Auditorium Theatre, 50 E. Congress Pkwy.; Joffrey.org) and Hubbard Street Dance ditches the traditional proscenium stage to dance behind-the-scenes at the Harris Theater in the new work **Space, In Perspective**, by Peter Chu. (Sept. 21-24 at the Harris Theater, 205 E. Randolph St.; Hubbard-StreetDance.com)

'Fun Home' part of Victory's season

Victory Gardens Theater, under the leadership of Artistic Director Chay Yew and Managing Director Erica Daniels, announced the lineup for its 2017-2018 season.

Among the productions is *Fun Home* (Sept. 19-Nov. 12). Hailed as one of Broadway's most original musicals and winner of five Tony Awards, *Fun Home* is inspired by Alison Bechdel's best-selling graphic memoir.

Other upcoming productions include *Fade* (Nov. 4-Dec. 23); *Breach*: a manifesto on race in America through the eyes of a Black girl recovering from self-hate (Feb. 9-March 11, 2018); *Doing It* (April 6-May 6, 2018); and *Mies Julie* (May 25-June 24, 2018).

Subscriptions start at \$99; visit VictoryGardens.org.

Mirza movie to debut Sept. 28 at Music Box

The lesbian-themed movie *Signature Move*—starring local Pakistani Muslim lesbian actor Fawzia Mirza—will have a special screening at Music Box Theatre, 3733 N. Southport Ave., starting Thursday, Sept. 28, at 7 p.m. (Co-star Shabana Azmi is slated to appear.)

The official Chicago premiere is Friday, Sept. 29.

Signature Move won the Grand Jury Award for Best U.S. Narrative Feature Film in this year's Outfest Los Angeles LGBT Film Festival, according to AfterEllen.

In related news, *Signature Move* is also slated to be shown at the Chicago South Asian Film Festival, which will run Sept. 29-Oct. 1 at DePaul University. See CSAFF.org.

See <https://www.musicboxtheatre.com/>.

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FALL THEATER PREVIEW

Queer theater for the fall

BY SCOTT C. MORGAN

There's plenty of variety this fall when it comes to plays, musicals and concerts featuring LGBTQ characters and themes. Choose from campy and drag-filled spoofs to serious contemporary dramas. All shows in Chicago unless otherwise noted.

World premieres

Trevor: The Musical, Writers Theatre, 325 Tudor Court, Glencoe. A showbiz-minded boy struggles with his sexuality, bullying and contemplating suicide in this new stage adaptation of the 1994 Academy Award-winning short film. (now to Oct. 1; WritersTheatre.org)

One Thousand Words, Theater Faction at Theater Wit, 1229 W. Belmont Ave. A journalist uncovers a hidden same-sex love story during World War II in this musical first seen at the Chicago Musical Theatre Festival in 2015. (now to Sept. 17; TheaterFaction.org)

The Civility of Albert Cashier, Permoveo Productions and Pride Films and Plays at Stage 773, 1225 W. Belmont Ave. A timely historical musical about a likely trans pioneer who enlisted in the Union Army during the Civil War and lived life as a man afterward. (now to Oct. 15; AlbertCashierTheMusical.com)

The Secret Life of a Lesbian Ex-Wife, Annoyance Theatre, 851 W. Belmont Ave. Randi Wallace performs seven characters in this solo sketch revue about a newly divorced lesbian. (Sept. 18 and 25; TheAnnoyance.com)

The Pulse Project, Steppenwolf Theatre, 1700 N. Halsted St. A reading of monologues by four writers inspired by people who died or survived the 2016 massacre at Orlando's Pulse nightclub. (8 p.m. Sept. 13; Steppenwolf.org)

The Rocky Balboa Picture Show, Corn Productions, N. Lincoln Ave. See what happens when the 1970s films Rocky and Rocky Horror Picture Show get mashed up together. (Sept. 29-Oct. 28; Cornservatory.org)

26 presents Net-Flix and Kill, Pride Arts Center, 4139 N. Broadway St. Horror films and queer humor intermingle in this new sketch comedy revue. (Sept. 27-Oct. 28; PrideFilmsAndPlays.com)

Bewildered, Hell in a Handbag Productions at Stage 773, 1225 W. Belmont Ave. Ron Weaver and Aaron Benham find inspiration from the beloved sitcom Bewitched for this drag-filled musical comedy spoof. (Sept. 27-Nov. 11; HandbagProductions.org)

Tis the Seasonal Depression, GayCo at Pride Arts Center, 4139 N. Broadway St. Chicago's oldest LGBTQ sketch comedy troupe is back with a new holiday revue. (Nov. 17-Dec. 22; GayCo.com)

Chicago premieres

The Legend of Georgia McBride, Northlight Theatre, 9501 Skokie Blvd., Skokie. An Elvis Presley impersonator turns to female drag when his

gigs start drying up in Mathew Lopez's 2015 off-Broadway comedy. (Sept. 14-Oct. 22; Northlight.org)

Perfect Arrangement, Pride Films and Plays at Pride Arts Center, 4139 N. Broadway St. Two gay and lesbian couples marry in the 1950s to present a phony hetero-normative front in Topher Payne acclaimed 2015 off-Broadway comedy. (Sept. 21-Oct. 22; PrideFilmsAndPlays.com)

Choir Boy, Raven Theatre, 6157 N. Clark St. Rivalries, bullying and budding sexuality arise among a group of choir boys at an exclusive African-American prep school in this acclaimed 2013 off-Broadway drama by Academy Award-winner Tarell Alvin McCraney (Moonlight). (Sept. 27-Nov. 12; RavenTheatre.com)

Significant Other, About Face Theatre & Theater Wit, 1229 W. Belmont Ave. A single gay guy starts to resent all his married friends in this 2017 Broadway comedy by Bad Jews playwright Joshua Harmon. The production stars Alex Weisman before he heads off to Broadway to appear in Harry Potter and the Cursed Child. (Nov. 2-Dec. 10; AboutFaceTheatre.com or TheaterWit.org)

Upstairs: The Musical, Pride Arts Center, 4139 N. Broadway St. The unsolved 1973 arson fire at



Alison Bechdel, the mind behind Fun Home. Photo by Elena Seibert



Nate Santana and Sean Blake in The Legend of Georgia McBride. Photo by Michael Courier

the Upstairs Lounge gay bar in New Orleans that killed 32 people is explored in this musical by Wayne Self. (Oct. 27-Nov. 26; UpstairsTheMusicalChicago.com)

Revivals and returns

Priscilla Queen of the Desert: The Musical, Jedlicka Performing Arts Center, 3801 S. Central Ave., Cicero. The 2011 Broadway musical version of the beloved 1994 Australian film is back and invading the suburbs. (Sept. 15-30; JPACTheatre.com)

A New Brain, Theo Ubique Cabaret at No Exit Café, 6970 N. Glenwood Ave. A gay children's TV composer faces brain surgery in this 1998 off-Broadway musical by William Finn and James Lapine (Falsettos). (Sept. 15-Oct. 29; Theo-U.com)

Fun Home, Victory Gardens Theater, 2433 N. Lincoln Ave. Gary Griffin directs the regional premiere of Lisa Kron and Jeanine Tesori's 2015 Tony Award-winning musical. It's based upon lesbian cartoonist Alison Bechdel's 2006 graphic memoir concerning her coming out story contrasted with the life of her closeted bisexual father. (Sept. 19-Nov. 12; VictoryGardens.org)

The Golden Girls—The Lost Episodes, Hell in a Handbag Productions at Stage 773, 1225 W. Belmont Ave. David Cerda's drag-filled spoof of the beloved sitcom is back for a limited late-night run. (Oct. 7-Nov. 11; HandbagProductions.org)

Barney the Elf, Greenhouse Theater Center, 2257 N. Lincoln Ave. Bryan Renaud's drag-filled spoof of the holiday show Elf and other musicals is back for another revival. (Nov. 25-Dec. 31; GreenhouseTheater.org)

This Way Outta Santaland, Theater Wit, 1229 W. Belmont Ave. Actor-writer Mitchell J. Fain shares holiday stories and songs from his personal life in this return engagement from 2016. (Nov. 24-Dec. 30; TheaterWit.org)

LGBTQ music ensembles

Hitting Rock Bottom: Know Hope, Chicago Gay Men's Chorus at Mayslake Peabody Estate, 1717 W. 31st St., Oak Brook (Sept. 15), then at Uptown Underground, 4707 N. Broadway St. (Sept. 16). A cabaret song revue with performers touching upon abuse issues and recovery. (CGMC.org)

That's So Gay! The Stereotype Cabaret, Windy City Gay Chorus and Windy City Treble Quire at Uptown Underground, 4707 N. Broadway St. A cabaret revue exploring the positives and negatives of LGBTQ stereotypes. (Oct. 22 and 29; WindyCitySings.org)

America the Beautiful | Nightmare, Lakeside Pride Jazz Orchestra at Alphawood Gallery, 2401 N. Halsted St. A jazz concert that will likely touch on the glories of America with horror stories, too. (Oct. 14; LakesidePride.org)

State of the Union, Lakeside Pride Music Ensembles at Athenaeum Theatre, 2936 N. Southport Ave. A concert to take stock of where LGBTQ Americans are in the nation. (Nov. 12; LakesidePride.org)

Naughty or Nice, Chicago Gay Men's Chorus at Athenaeum Theatre, 2936 N. Southport Ave. (Dec. 1), then at Northshore Center for the Performing Arts, 9501 Skokie Blvd., Skokie (Dec. 9), then at Beverly Arts Center, 2407 W. 111th St. A holiday concert with songs and comedy sketches exploring ideas of good and bad behavior. (CGMC.org)

Caroling All The Way, Windy City Gay Chorus and Windy City Treble Quire at a location to be announced. Chicago's oldest gay chorus returns for another holiday concert with its sister ensemble of treble voices. (Dec. 2; WindyCitySings.org)

Theater editor's note: The author of this piece currently is a member of Chicago Gay Men's Chorus and has previously performed with Windy City Gay Chorus.

MOVIES

Del Shores film a 'Sordid' affair

BY SARI STAVER

Del Shores' sequel to his wildly successful cult hit *Sordid Lives* will be shown at Center on Halsted on Sunday, Sept. 17. The new film, *A Very Sordid Wedding*, is already a runaway success, with 25 sold-out premiere events since it opened in Palm Springs earlier this year. It reunites the cast from the original story, which Shores has turned into a successful play, movie and TV series.

The film brings back an all-star ensemble cast of characters rooted in the Southern Baptist world of Winters, Texas, in the weeks following the U.S. Supreme Court's same-sex marriage equality ruling. Not everyone there is ready to accept it.

On opening night at the Roxie, there will be a question-and-answer session after the film, with creator Del Shores, producer Emerson Collins, and actors Rosemary Alexander, Newell Alexander, and Blake McIver. On Sept. 9, only Shores and the Alexanders will be at the Roxie for the Q&A.

"*Sordid Lives*," Del Shores' fourth play, opened in Los Angeles in 1996. He then wrote and directed the film adaptation. "*Sordid Lives: The Series*," a 12-episode TV series, premiered on MTV's Logo

network in 2008.

In a telephone interview, Shores said that since the original film was released, "People have literally been banging down my door asking for more *Sordid Lives*." Many of Shores' LGBT fans told the director that they came out to their families by showing them *Sordid Lives*, "because the humor helped them share their own story.

"Bringing these beloved characters up to 2015 to face the reality of marriage equality allowed me to contrast affirming churches with the hypocritical bigotry that is still being spewed from pulpits represented by the 'Anti-Equality Rally' in the film," Shores said.

Shores has been thrilled with "overwhelming" response to the new film. "It's exciting to know that fans are loving this final chapter, and that new fans are joining us for the first time."

The ensemble cast includes 32 actors, led by Bonnie Bedelia (*Parenthood*), Caroline Rhea (*Sabrina, the Teenage Witch*), Dale Dickey (*Winter's Bone*), Leslie Jordan (*Will & Grace*), with cast members from the original *Sordid Lives* film Newell Alexander (*August: Osage County*), Rosemary Alexander, Kirk Geiger, Sarah Hunley, Lorna Scott (*Wanted*) and Ann Walker.



Emerson Collins in *A Very Sordid Wedding*. PR image from film

New additions to the *Sordid Lives* world include Emerson Collins (*The People's Couch*), Levi Kreis (*Million Dollar Quartet*), Carole Cook (*Sixteen Candles*), Alec Mapa (*Ugly Betty*), Aleks Paunovic (*Van Helsing*), Katherine Bailess (*Hit the Floor*) and a cameo from Whoopi Goldberg.

Collins, also a producer, added in a written statement, "Our film, exploring the impact of religious bigotry and religious exemption laws, couldn't have come at a more timely moment in our history. The current administration continues to target LGBTQ people. At the same time, as we've traveled the country with the film, one of the most rewarding responses we've heard is how much audiences are enjoying the opportunity to laugh together during our film before it delivers a powerful message."

As the original film dealt with coming out in a conservative Southern world, *A Very Sordid Wed-*

ding "explores the questions, bigotry and the fall-out of what happens when gay marriage comes to communities and families that are not quite ready to accept it," Collins added.

Bigoted "religious freedom," marriage equality and cultural acceptance are all explored, "with Shores' trademark approach to using comedy and his much-beloved characters to deal with these important current social issues and the very real process of accepting your family for who they are instead of who you want them to be," Collins said.

There will be screening of the film *A Very Sordid Wedding* on Sunday, Sept. 17, at 4 and 6:30 p.m. at Center on Halsted, 3656 N. Halsted St.

This article originally appeared in the *Bay Area Reporter*.

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Alison Moyet.
Photo by Steve Gullick

NUNN ON ONE: MUSIC

Alison Moyet and her 'Other' self

BY JERRY NUNN

Songstress Alison Moyet has a unique voice that first caught attention with the duo Yazoo. That teamed her with Vince Clarke of Erasure fame creating several hits like "Only You," "Don't Go" and "Situation."

She went solo afterward. Her debut album, *Alf*, was named after her punk-rooted nickname. It reached number one in the UK thanks to the single "Invisible," also a U.S. Top 40 hit. Other hits over the years include "Is This Love?" and "Whispering Your Name."

Her ninth studio album, *Other*, was released this past June and she is presenting it live for her loyal fans. She reunites with John Garden and Sean McGhee, who accompany her on *The Other Tour*. Moyet talked about Chicago, Adele and Sambuca in a recent interview before hitting the road.

Windy City Times: Hi, Alison. Finally coming back to Chicago! Any fun plans while you are in town?

Alison Moyet: The gig will be fun. This is the biggest tour I have done in 30 odd years at my ripe ol' age. If I go out and have too much fun then I lose the voice and the gig gets canceled. I have to get through three months of touring without blowing it. I've got to be hard on myself.

WCT: Do you drink a lot of tea to help your voice?

AM: Sambuca! We do drink a little tea then a shot before we go on. I have found that drops the larynx a bit. It helps me relax and not come out fully stressed.

WCT: What will the live show be like this time out?

AM: It will be an electronic set-up. There will be me and two guys. One of the guys plays bass, but mostly it is electronica music. My set goes from Yaz to this new album. The dominate albums will be *Other*, *The Minutes*, a couple of songs from *Alf*, some Yazoo stuff with hits that come up the middle. There won't be "Invisible." It will be quite euphoric, dark and irreverent.

WCT: I like "Whispering Your Name." Can you do that one?

AM: We definitely will.

WCT: There is a big range to that song.

AM: Well, I am a big-range singer!

The reason I don't do "Invisible" is not because it has a big range. It's that I can't get with the sentiment of it anymore. As a young girl I was impressed by Janis Joplin—the whole "he's done me wrong and my life is over" thing was quite appealing, but as a middle-aged woman I don't sing anything I don't engage with.

WCT: Do you tell stories about the songs?

AM: Sometimes I do. Nothing is that planned out. Sometimes I tell stories, sometimes I react to heckling, sometime I stop and start a song again. This is not a glossy show with choreography and costume changes. It has a punk sensibility to it.

WCT: Talk about the new record, *Other*, and working with Guy Sigsworth again.

AM: *Other* is the second album I have made with Guy, after *The Minutes*. It is me returning to an electronic backdrop. I like working with electronica because I have found my voice is so woody that if you put me with other instruments that you lose the shape in-between the cracks of the material. It is a bit like dropping water on formica. You get the different colors and the shapes become more evident. It also allows tying the material together with this sonic sound.

This is a lyric-based album. It is written around poetry as opposed to the lyrics being edited to fit a typical song structure.

WCT: It makes sense. Guy has worked with Bjork using electronic music and lyrics as well.

AM: I don't look to work with someone in terms of becoming a mainstream act. I am looking for someone to follow me along a creative path. Guy does that. He wants to see where the music goes.

WCT: What is the story behind the song "The Rarest Birds?"

AM: The town of Brighton, on the south coast [of England], is full of diversity of every kind. I moved there about five years ago after being in a town with no culture or community. I wrote the song for the LGBTQ community, which is very prominent in Brighton. I wrote the song after seeing someone feel small and lifting their head to be out for the first time. It is a song for that.

I am taking someone by the hand and saying,

"We belong here together, and I love you."

WCT: Such a wonderful gift for your gay fans that have followed you forever.

AM: I have been the other, too. My gay fans have done that for me also when I felt small in a bigger place. We live in a world that is so turning on one another. We find places where we can all be different and all be the same. We are all just people.

WCT: Your daughter is in the video?

AM: She is because she is my little go to mate when performing. She is always game. She doesn't want to be a pop star but, she is happy to indulge me when I need it.

WCT: Weren't you recently in college?

AM: Yes. I have taken a sabbatical for the tour this year. I have been doing sculpture. It has been an interesting life. I get up at 6 a.m. and commuting to London. I then go to another part of England to make the record, and writing on the weekend. Suddenly, at 56, I am less than a couch potato that I ever would be in my twenties.

WCT: Would you ever have a sculpture art showing sometime?

AM: I may at some point. This is still early in my career. I just had a few pieces at a college exhibition. I had a few people wanting to buy pieces, which was affirming. I am also slightly aware that I have a bit of a name so people might want it for that reason, which takes away my glee a little bit.

The fact of the matter is that I know I've got ability, but a long way to go.

WCT: What is your opinion on being compared to Adele?

AM: When I first saw her I knew we would be compared because we were both fat. Then I got it in a musical sense because we both had a plaintive template. There is a yearning and darkness to it, that we both expose our heart uninhibited in songs.

On the other end she went to college and has a whole stagecraft to her music that I didn't start with. I started in punk bands. I have never been particularly well turned out onstage. She has always looked the part.

She comes from a different era than I did. There are stylists now. The whole package is more

commercial.

Do you remember the song "Take My Breath Away?"

WCT: Yes, from the group Berlin.

AM: I was offered that song. I didn't want to be that big so I turned it down.

WCT: Wow. Would you do another musical like *Chicago*?

AM: Yes, I would. It is down to the music and character for me to decide. When I first heard about *Chicago* the idea did not appeal to me at all, being an ex punk. It was not a genre that I was interested in whatsoever. I loved *Fiddler on the Roof* and *My Fair Lady* since they were iconic and from the '60s. Modern musicals didn't do it for me. I didn't really get it. I only saw the film versions and didn't see them live.

When I was asked to do it this was a time that my record company refused to release me from my contract or release my album. I was at a complete impasse. There was nothing I could do. I had suffered from agoraphobia before, and could see myself tipping into that again. The fear of auditioning made me want to do it. I went to see it and saw *Mama Morton*. I could see what they had in mind for me. I did like the two songs. The part wasn't too big so I wouldn't take on too much.

As it turned out I did eight months of it in the West End. I had a brilliant time. I loved being a part of the community. I got to know the whole show and became very familiar with it. I loved the whole experience. It eradicated my stage fright. Before that I had only played to my own audiences. With this sometimes I would go on with Chinese tourists who didn't know me from Adam!

WCT: It may not be easy for you to perform live here in Chicago, but I know fans are excited about it.

AM: I love to perform live. It is expensive to take a band abroad. It is difficult to get promoters interested in doing it. I would have come loads of times but it has taken a while to go for it. I am going to put in every ounce of singing I can for this show!

Visit AlisonMoyet.com to find tickets for the Sept. 19 concert at Park West, 322 W. Armitage Ave., at 8 p.m.

'Dear Evan Hansen' coming to Chicago

Broadway in Chicago and producer Stacey Mindich announced that the first national touring production of this year's Best Musical Tony winner *Dear Evan Hansen* will make its way to Chicago, and more than 50 other cities, as part of the 2018-19 season.

Cities announced in addition to Chicago include Denver, Buffalo, Charlotte and Los Angeles.

To inquire about group tickets for *Dear Evan Hansen*, call Broadway in Chicago Group Sales at 312-977-1710. Individual tickets and subscription sales will be announced at a later date.

For more information, visit BroadwayInChicago.com.

Pioneering author, second-wave feminist Kate Millett dies

BY LIZ BAUDLER

Feminist, activist, author and multidisciplinary artist Kate Millett passed away in Paris on Sept. 6. She was 82.

Millett is perhaps best known for her 1970 book *Sexual Politics*, which catapulted her into the leading tiers of second-wave feminism. From its publication, *Sexual Politics* was one of the main critiques of patriarchy that underpinned the feminist movement.

Millett was born on Sept. 14, 1948 in Minnesota. Educated at the University of Minnesota and Oxford, *Sexual Politics*, Millett's most well-known work, was originally her doctoral thesis from Columbia University. She did not endure the resulting fame and platform *Sexual Politics* gave her with any great joy; that period of time became the subject of her 1974 memoir *Flying*.

Time Magazine's November 1970 cover story on Millett announced her bisexuality. Millett had married a Japanese sculptor, Fumio Yoshimura, in 1965, but had relationships with women before, during and after her marriage. Her 1977 book *Sita* chronicles her relationship with an older woman



Kate Millett on a 1970 cover of Time.

lover. She divorced Yoshimura in 1985. Millett's bisexuality and nonmonogamy were often sources of tension in her professional and personal life, and some scholars point to her coming out as a moment that fractured the feminist movement into anti- and pro-lesbian factions.

A sculptor as well as reluctant academic, Millett founded the Women's Art Colony and Tree Farm in Poughkeepsie, New York, in 1971. That year she also produced the movie *Three Lives*, a documentary about three women, one of whom is Millett's sister Mallory, talking about their lives in patriarchal society. She also published *The Prostitution Papers*, which argues for decriminalization of prostitution.

In 1979, Millett and her partner, Sophie Keir, visited Iran to advocate for women's rights. They nearly didn't escape, locked overnight in the immigration office, an experience Millett wrote about in her 1981 book *Going to Iran*. Millett chronicled her experiences with bipolar disorder in the 1990 memoir *The Loony Bin Trip*, where she describes her 1980 experience with being involuntarily committed to a mental institution in Ireland. This experience led to her later activism with anti-psychiatry movements. Her last book, 2001's *Mother Millett*, was an account of caring for her mother, Helen, in her old age.

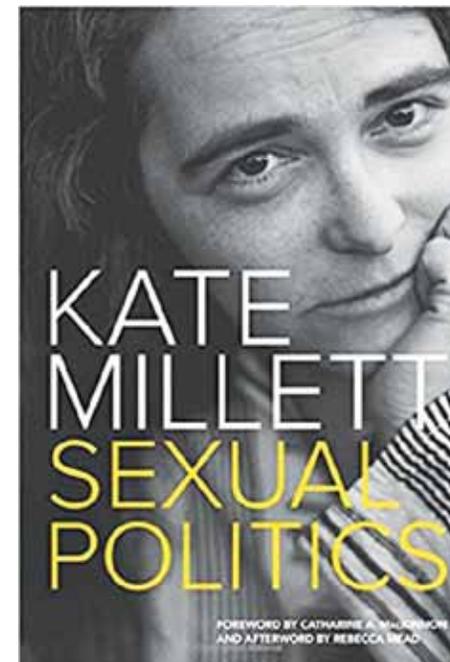
Toward the end of her life, Millett was widely honored, with awards from the Lambda Literary Foundation, Yoko Ono's Courage Award and a 2013 induction into the National Women's Hall of Fame. But her impact might be most often felt at the personal level.

Linda Bubon, former owner of Chicago's Women

and Children First Bookstore, remembers a frustrated search for Millett's *Sita* as "one of the key experiences" that led her to want to open a women's bookstore.

Millett is survived by wife Sophie Keir, who she married recently.

See more details at en.m.wikipedia.org/wiki/Kate_Millett.



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Weekly Dining Guide in
WINDY CITY TIMES

SAVOR

Streeterville Social; Bourbon on Division

BY ANDREW DAVIS

Streeterville Social (455 N. Park Dr.; <https://www.loewshotels.com/chicago-downtown/streeterville-social>), as its name indicates, is in a tony area (being in the Loews Chicago Hotel)—and the rooftop lounge exhibits a fun vibe, stunning views and delicious bites.

Open on the third floor of the hotel until Sept. 30, the spot is 9,000 square feet, making it one of the largest rooftop lounges in the city. In ad-



Tomato, watermelon and feta salad at Streeterville Social.

Photo by Andrew Davis

dition, there is a variety of seats, from typical outdoor chairs under umbrellas to romp-worthy couches—making for a combination of open and intimate spaces.

As for the food, it was uniformly delightful. The tomato-watermelon salad was suitably refreshing and the walleye fish tacos were meaty, with a tangy kick. The avocado toast (with miso mayo,

bonito flakes, togarashi and herb salad) was almost too pretty to eat—but tasted even better than it looked. Regarding dessert, the chocolate bonet (with chocolate custard, honey cake and pickled plums) was a complex but rewarding dish.

Streeterville Social is a must-visit—for several reasons. Be sure to stop by before the end of this month.

Bourbon on Division

Another place that (kind of) lets you know where it is—as well as what it sells—is the Southern-themed **Bourbon on Division** (2050 W. Division St.; <http://BourbonOnDivision.com>).

And as befits a place that specializes in bourbon, the venue has a warm, woody look and feel that comes across as homey. (It has the details, too—down to the water bottle that's actually a bourbon vessel.)

Going there recently for brunch with a friend, we found a place that was criminally empty. Hopefully, after word gets out about the food there, that will change.

There was a nice array of sweet and savory dishes, including the pecan-crust fried chicken that came on the tastiest, crispiest cornmeal waffles one could imagine. However, the very filling

sausage and gravy wasn't far behind in appeal—and nor was the stuffed French toast. (Hopefully, the website will have the brunch menu up soon.)

Oh, and there's a pretty unique dessert to try: a deconstructed carrot cake that, for my dining companion and me, managed to taste healthful and decadent at the same time.

Note: Restaurant profiles/events are based on invitations arranged from restaurants and/or firms.



Grilled shrimp and white cheddar grits at Bourbon on Division.

PR photo

Get 'Out'!

Thrills and chills at Out In the Park at Six Flags, Saturday, September 9. This annual private night at the park to celebrate diversity was held to benefit Howard Brown Health.

Photos by Jerry Nunn



Touche's sixth annual Club Rush Party

Touche, 6412 N. Clark St., proudly announces the sixth annual Leather Club Rush Party, 10 pm, Friday, September 15. Besides being home to the Leather Archives & Museum and International Mr. Leather, Chicago boasts over 15 local leather/fetish clubs, some for play and others strictly social. This Club Rush Party allows those interested in the club scene to meet members of these clubs and talk about their groups' activities and membership.

Anyone 21 or older that may be interested in checking out Chicago's leather and fetish club scene is welcome to attend and find out more about each club.

For more information, contact David Boyer at 773-465-7400 or ToucheChicago@gmail.com.



Hey, just because summer's over, that doesn't mean the slushies have to end. Stop into Sidetrack and knock back a few cold ones with these hot ones! Photos by Jed Dulanias



BILLY Masters

"And now we go back to Chris Cuomo. He's on the docks and looks like it's taking quite a pounding!"—Anderson Cooper tossing it back to Cuomo during CNN's Hurricane Irma coverage—each in tight, wet shirts. Alas, no pounding was shown.

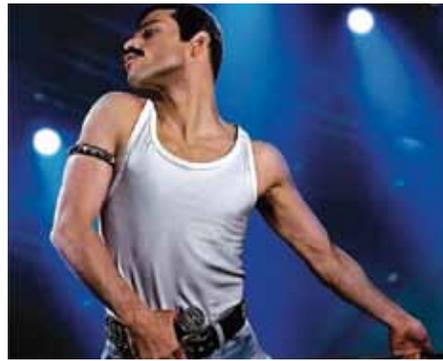
I am a terrible name-dropper. Last week, I posted about spending a lovely day in Venice with old friends Michael and Shakira, and completely forgot to mention any last names. So the inevitable guessing game began, and everyone was trying to figure out who this Michael was with Shakira from The Voice. Sigh—there are other Shakiras. The one I was with is Mrs. **Michael Caine** and, to the best of my knowledge, the former Miss Guyana never sang "Hips Don't Lie"! They were at the Venice Film Festival for the premiere of Michael's documentary, "My Generation," which I absolutely LOVED! It was everything a good documentary should be—entertaining, touching, and you learned something you didn't know before it began. Michael was proud as punch that the capacity crowd gave him a huge standing ovation. If it plays near you, definitely check it out.

Rami Malek, from Mr. Robot, just began playing **Freddie Mercury** in the long-delayed biopic about the band Queen. Actually, director Bryan Singer has eschewed the term "biopic," saying that it's a celebration of the band's music. The film is expected to solely chronicle the time Queen was active—from its inception in 1970 to their performance at Live Aid in 1985, six years before Mercury's death. A photo of Malek as Mercury during the iconic concert has been leaked and, while he looks better than anticipated, I can't help but feel the previously attached **Sacha Baron Cohen** would have been a more effortless fit. Decide for yourself on BillyMasters.com.

As expected, the much-lauded UK production of **Angels in America** will be coming to Broadway. The mammoth two-part epic will continue to be led by **Andrew Garfield** and **Nathan Lane**. In fact, most of the cast from London will make the leap across the pond, with the sole exception being Russell Tovey, who has a scheduling conflict. The Broadway run will take place at the Neil Simon Theatre, with previews beginning on Feb. 23, 2018. It is only scheduled for a limited 18-week run. If you can't make it, worry not—you can watch the entire epic from the comfort of your own home on BillyMasters.com.

Everyone had been speculating what would happen once **Bette Midler** left Broadway's Hello, Dolly. After Carol Channing departed, the original production lasted for six years led by such luminaries as Phyllis Diller, Betty Grable, Ethel Merman, Martha Raye, Ginger Rogers and even Pearl Bailey. Alas, we live in different times, and there aren't quite as many Dollys out there with the necessary name recognition and box-office clout.

I hardly expect **Scott Rudin** to put millions of dollars behind the serviceable talents of such regional Dollys as Vicki Lewis or Sally Struthers. So, the casting of **Bernadette Peters** as Bette's



Mr. Robot's Rami Malek morphs into Freddie Mercury.

Photo from Malek's Instagram page

replacement is not only inevitable but expected. Midler leaves on Jan. 14. The show will shut down for a week. Then Peters begins previews on Jan. 20 and officially opens Feb. 22. And she won't be alone. When Bette leaves, she takes **David Hyde Pierce** with her. So, the new Horace Vandergelder will be the dashing **Victor Garber**. If anyone is keeping track, this production touts two queer icons playing Dolly and two gay men playing Horace. That's gotta count for something.

A curious casting change has taken place at the American Repertory Theater in Cambridge. I've previously told you that the play **WARHOL-CAPOTE** (about Andy Warhol and Truman Capote) would be led by **Stephen Spinella** (the original Prior Walter in "Angels") as Warhol and **Leslie Jordan** in the role he was born to play, Truman Capote. Suddenly, a week before opening, it was announced that **Dan Butler** would be joining the cast ... as Capote! Officially, Jordan has left the production due to "unforeseen personal circumstances." Although I have a call out to the diminutive diva, I don't know anything more ... yet.

I was watching the latest season of Hulu's **Difficult People** and saw someone who looked awfully familiar in episode seven. He may have been bundled up in layers of clothes as Julie's dog walker, but I knew I'd seen him before. Sure enough, the actor named **Dan Puck** played a male stripper on Debra Messing's ill-fated **Mysteries of Laura**. While he may be married in real life, his body of work is required viewing on BillyMasters.com.

Speaking of hot guys, Charlie from Dallas sent in the following "Ask Billy" question: "Remember that hot NYC cop who was gonna pose for Playgirl? I heard there are some nude photos of him. Could you track them down?"

I suspect the guy you are talking about is **Miguel Pimentel**, who garnered quite a bit of interest with some mega-hot photos on social media in 2015. At the time, Daniel Nardicio from Playgirl approached him. "He's expressed interest in meeting and talking about it. It would have to be full frontal." Pimentel felt he would have to take a leave of absence from the force, so Nardicio offered him \$45K—the equivalent of a year's

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salary. Alas, Miguel turned him down and we never got to see the goods—until now. Allegedly, he was taking a selfie at home and "accidentally" posted two nude photos of himself—complete with an erection! He promptly deleted the pics, but not before our spies grabbed them. And, of course, you can see 'em on BillyMasters.com.

When cops are sticking 'em up, it's definitely time to end yet another column. Although I'm still overseas, my thoughts are with everyone living through all this crazy weather. If you're looking for any port in the storm, check out BillyMasters.com, the site that's known its share of seamen! If you have a question, send it along to me at BillyMasters.com and I promise to get back to you before someone casts Pimentel on the new *Will & Grace* as a stripper! Until next time, remember: One man's filth is another man's bible.

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COMMUNITY CALENDAR

Wed., Sept. 13

Genderqueer Chicago A community space for individuals to talk about, think about, explore and express gender. 7:00pm Center on Halsted 3656 N Halsted Chicago <http://www.facebook.com/groups/75187866592/>

Women & Children First: Activism Series: Social Justice CPAC & Circles and Ciphers 7:00pm Women & Children First Bookstore 5233 N Clark St Chicago <http://www.womenandchildrenfirst.com/event/activism-series-cpac-circles-ciphers>

Expo Chicago Global contemporary art and culture through Sept. 17 12:00pm Navy Pier 600 E Grand Ave Chicago <http://www.expochicago.com>

Thursday, Sept. 14

Women's Rights Are Humans Rights: International Posters Posters on Gender-based Inequality, Violence, and Discrimination is an exhibition that features posters created by both men and women to celebrate and acknowledge the vital role that all citizens play in protecting and promoting human rights while challenging gender inequality and



MAN OF LETTERS Sept. 13-17

EXPO CHICAGO will show global contemporary art and culture at Navy Pier.
Photo by Andrew Davis

stereotypes, advancing reproductive and sexual rights, protecting women and girls against brutality, and promoting women's empowerment, education, and participation in society. 6:00pm - 8:00pm RCHEWORKS, 625 N. Kingsbury St. <http://www.persistlist.org/eventlist/2017/9/14/opening-recep->

tion-womens-rights-are-human-rights
Parents of Trans Individuals A sub-chapter of PFLAG, this group meets to provide supportive conversation and education around parents of trans and gender non-conforming individuals. 7:00pm Center on Halsted 3656 N Halsted Chicago <http://www.centeronhalsted.org>

Friday, Sept. 15

Materialkink Curated by Chicago-based artist Jose Santiago Perez and featuring artworks by local, national and global artists in erotic art using rope, nylon, wax, rubber, fabric, furniture and leather to show the body and its erotic engagement with the substances of kinky sexualities. Through Jan. 14, 2018. 12:00pm Leather Archives & Museum 6418 N Greenview Ave Chicago <http://leatherarchives.org>

Take Care, art exhibition on women's healthcare access Opening Reception Featured Artists: Indira Allegra, Laura Berger, Joan Giroux, and The Think Tank that has yet to be named. Organized in partnership with the Metropolitan Chicago Breast Cancer Task Force, shedding light on systemic barriers to quality healthcare through the lens of breast cancer. Through Jan. 13, 2018 5:00pm - 8:00pm Weinberg/Newton Gallery, 300 W Superior St. 312-529-5090 <http://www.weinbergnewtongallery.com>
South Side Swell Opportunity for LGBTQ individuals and organizations based on

Chicago's vibrant south side to network in a casual atmosphere. Presented by The Care Plan 6:00pm - 8:00pm Jeffery Pub 7041 S Jeffery Blvd Chicago; see "South Side Swell" on Facebook

Bisexual, Trans, Queer (BTQ) Book Group Surpassing Certainty by Janet Mock. 7:00pm - 9:00pm Gerber Hart Library and Archives 6500 N Clark St Chicago 773-381-8030

Hitting Rock Bottom: kNow hope, Just Breathe! Chicago Gay Men's Chorus first show of the season, cabaret about trials and tribulations and phoenixes rising from ashes. The struggle is real but these singers rise above it on an exciting journey from Amy Winehouse to Dolly Parton and everything in between. Doors open 7:30pm 8:00pm Mayslake Peabody Estate 1717 W. 31st Street Oak Brook, IL 60523. Continues Sept. 16 at Uptown Underground, 4707 N. Broadway. http://cgmc.secure.force.com/ticket/#details_a0S2A00000YedZnUAJ

Sunday, Sept. 17

Queer Care Day Reunion Chicago, Chicago's femme, queer & POC centered coworking & event space, and PrEPLove, Chicago's citywide social marketing and community mobilization campaign showing how people can love, explore, and touch freely because of #PrEP, present a free event tailored to our collective communities. 11:00am - 4:00pm Reunion Chicago, 2557 W.

North Ave., Chicago <http://www.eventbrite.com/e/queer-care-day-w-reunion-tickets-37341553592>

A Very Sordid Wedding: Film Screening A new comedy from director Del Shores (Sordid Lives, Queer as Folk). Additional screening at 4:00 pm. General Admission - \$20 (includes Q&A with Director and Producer). Premium Admission (only at 4:00 pm screening): \$60 (includes VIP reception with Director, Producer, and film star Emerson Collins, +1 Complimentary Drink) 6:30pm Center on Halsted 3656 N Halsted Chicago <http://www.centeronhalsted.org/newevents-details.cfm?ID=14513>

Tuesday, Sept. 19

Game Night at Gerber/Hart Library Bring yourself, some friends, and a board game to share. There is a TV available for anyone who prefers video games. Just bring your own system, games, controllers, etc. This event is free and open to people of all ages. Limited free parking is available in the parking lot on the north side of the building. 6:00pm - 9:00pm Gerber Hart Library and Archives 6500 N Clark St Chicago; www.GerberHart.org

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GUEST COLUMN from page 4

So was I: I brought in Flying for us all to read in class. People read it out loud, their eyebrows shooting off their heads at the phrase "turrets of her cervix." Everyone agreed it was universally terrible, overwrought, which, frankly, embarrassed the shit out of me, because this was their one shot to learn about how to write a lesbian sex scene. I wasn't even out at the time, out barely even to myself, and I brought this in! It was that important to me! And I don't agree. I can "recall" the phrase "turrets of her cervix" so clearly, the crinkling of The New York Times, her enemy, thwarting her access to her lover's hips,

describing the frenzied passion I had yet to experience. That I recall the scene means it's indelible in a way Millett probably wanted.

I'm not alone in finding Millett a touchstone. Linda Bubon wrote on my Facebook page that she partly wanted to start Women and Children First Bookstore after she couldn't find Sita anywhere on a shelf. If you've read Fun Home, you know Alison Bechdel checked Flying out of the library and brought it home to her closeted father, the last book they collaboratively read together. I identify so much with young Bechdel and her stack of books, her independent study of lesbianism. Millett, even in 2008, was a relic of another age, but she's what I found, and her complicated

message was the right message for me.

In a bookstore in 2014, visiting Boston with my girlfriend at the time, I found a signed copy of Sita. I debated. I had a copy of Sita already, though Millett was often both out of print and weirdly hard to find in used bookstores. I did not need to spend any more money on this trip. But I knew, as I held the old hardcover, this would be the closest I ever got to Kate Millett. The signed Sita sits on my bookcase now. I read it to understand my own relationship ambiguity, and to celebrate the complications living a life according to your desires—intellectual, physical, and emotional—can lead. I wish I had gotten to meet its author.

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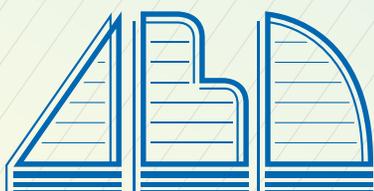
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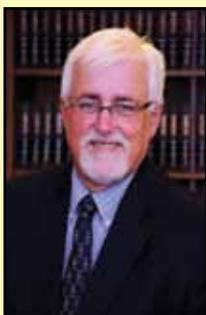
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