

WINDY CITY TIMES

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

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The cast of Transparent.
PR photo



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REMAINING 'TRANSPARENT'

Jill Soloway discusses the future of the Pfeffermans



LGBT HISTORY MONTH

Spotlight on Phyllis Lyon and Del Martin.
Photo from Associated Press

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SEAN BAKER

Filmmaker discusses his latest 'Project.'
Photo by Jerry Nunn

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CHAVELA

Film looks at sexual outlaw Chavela Vargas

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Chavela Vargas.
Photo by Maj Lindstrom and courtesy of Music Box Films

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an exhibit exploring Chicago's dyke spaces of the '70s and '80s



WEDNESDAY, OCTOBER 11

Opening Night: Coming Out Day queer comedy show

SATURDAY, OCTOBER 14

Queer Family Day: Family portraits, StoryCorps recordings, artmaking activities

WEDNESDAY, OCTOBER 18

Open hours

SATURDAY, OCTOBER 21

Curator hours / Guided tours

MONDAY, OCTOBER 23

Panel Discussion: Dyke Spaces of the '70s-'80s

SATURDAY, OCTOBER 28

Closing Night with Slo 'Mo Party



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CURATED BY Ruby Western

reunion

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SATURDAY, NOV. 4

SOUTH LOOP, 9 AM

5K RUN, 1 MILE WALK, RUN OR ROLL

The Pink Hat Run will benefit organizations that provide services, advocacy and support to women and girls, and are central to improving the lives of Chicago communities.

The 5K/1 mile run, walk or roll is a pledge drive along Chicago's beautiful lakefront and museum campus downtown, with a starting point on Prairie Avenue in the South Loop neighborhood, next to the Women's Park & Gardens.

PINK HAT RUN CHICAGO'S 2017 BENEFICIARIES INCLUDE:

- Access Living
- Chicago Foundation for Women (CFW)
- Chicago National Organization for Women
- Chicago Women Take Action (CWTA)
- Chicago Women's AIDS Project
- Fierce Over 40
- Mujeres Latinas en Acción
- Moms Demand Action Chicago
- Pediatric AIDS Chicago Prevention Initiative
- Personal PAC
- Planned Parenthood Illinois Action
- A Sister's Hope
- Women's March on Chicago
- YWCA Metropolitan Chicago

The Pink Hat Run brings together women, allies and families - "pink hatters" - to participate in a day of community and wellness. Participants will enjoy a morning of fun, conviviality and sisterhood while raising funds for these worthy organizations. The registration fee includes a T-shirt and pink hat. This is a pledge drive event, with each organization fielding teams of participants to raise funds for their agency.

pinkhatrun.com

pinkhatrun   



WINDY CITY TIMES

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Above: Midwest LGBTQ Health Symposium takes place in Chicago. Photo of Maya Green by Matt Simonette

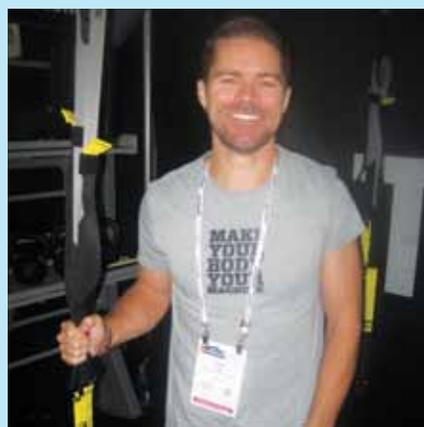
online exclusives at www.WindyCityTimes.com

'WONDER' GROUND

WCT reviews the movie Professor Marston and the Wonder Women.

Photo by Claire Folger/Annapurna Pictures

FIT BIT



The Club Industry fitness convention visited Chicago.

Photo by Andrew Davis

CAPITAL IDEA

Bill Malcolm's latest value travel column covers Washington, D.C.

THAT'S SHOW BIZ

Find out the latest about Dee Rees, Lin-Manuel Miranda and Diana Ross.

plus **DAILY BREAKING NEWS**

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647 W MELROSE

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3846 N OAKLEY

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6 N MICHIGAN 503

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1827 W BELLE PLAINE

Wonderful vintage treasure on over sized 37.5 foot lot with enormous yard. Oozes character, charm and warmth at every turn. 2-car garage. \$949,000



517 W ROSCOE 2W

Sprawling exquisite 3 bedroom, 3 bath vintage residence in boutique building in the heart of East Lakeview with garage. \$749,000



3740 N LAKE SHORE DR 11B

Move right into this super smart, super stylish perfectly renovated 2 bedroom, 2.5 bath vintage condominium. \$624,900



2423 W FLETCHER

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545 W ALDINE 2C

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3750 N. LAKE SHORE 16C

Enjoy amazing views in this tastefully renovated 2 bedroom, 2.5 bath unit in a classic full-service pre-war cooperative. \$495,000



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Sensational extra-wide open-concept 2 bedroom, 2 bath condo in boutique elevator building in the heart of it all. Deeded parking space available for \$35K. \$449,000

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Parking-meter art to benefit youth homeless projects

CHICAGO—Ava's Change4Youth, a program of Pride Action Tank (PAT), is launching Oct. 11 as part of the Andersonville Arts Week on Chicago's North Side.

The campaign visually raises awareness of youth experiencing homelessness in Chicago while collecting small change in donation stations to make big differences in the lives of youth. This program also promotes community building through art and advocacy efforts.

Ava's Change4Youth is a project created by youth for youth. Ava Volpe-Santos, 13, brought the idea to PAT after seeing other cities using re-purposed parking meters to raise funds for the homeless. Santos-Volpe and her moms, Theresa and Mercedes, worked with nationally renowned Chicago artist Sam Kirk to create a model art meter for Chicago, with a special design, "Forward Focused," for the first meter.

That Art Meter will be unveiled at Women & Children First Bookstore Wed., Oct. 11, during Andersonville Arts Week kick-off party, 4-8 p.m., 5233 N. Clark St. The bookstore will continue to house the art meter after arts week.

"I heard about the high rate of homelessness among youth, including an estimated 40% who are LGBTQ," said Ava. "My friends and I really want to have an impact, even if that means 25 cents at a time, or larger donations to this important cause. My hope for Ava's Change4Youth is for teens to enjoy art and be a part of something that makes them feel good about themselves, knowing they're supporting others who might be going through tough times too."

Artist Sam Kirk, well known for her murals across the city of Chicago, will attend the launch, along with Ava and her family.

"I am so excited to be part of Ava's Change4Youth," Kirk said. "It is so meaningful to work with youth on this issue. As a lifelong Chicagoan and artist, I know we need many people, including artists, to be involved in helping solve these complex issues."

The art meter will be placed at the bookstore through Oct. 13, when there is a Friday night Stroll & Sorree art walk throughout the neighborhood. It will also be displayed during the City Made Handmade Market in the Swedish Museum's parking lot at Foster and Ashland Oct. 14-15. Arts Week attendees are welcome to donate spare change to the working Art Meter and learn more about the program from Ava and program volunteers.

The goal of Ava's Change4Youth is to have dozens of Art Meters, designed by artists and youth impacted by homelessness, across the city. In addition, Art Houses painted by youth will be available as donation stations in retail outlets. The Andersonville Chamber of Commerce and 48th Ward Ald. Harry Osterman were excited to be the



Program founder Ava Santos-Volpe, right, and artist Sam Kirk.

Photo from Ava's Change4Youth

first area to launch the Ava's Change4Youth campaign.

All of the donations will go to AIDS Foundation of Chicago, which is the parent organization for PAT. Program youth participants will serve on an advisory board to help decide how funds are allocated to applicants from youth homeless projects. When working in collaboration with PAT on decision-making, youth are empowered to be actively involved with solving a problem. They promote the program through sharing their stories, community building and leadership.

Ava's Change4Youth is a unique program because funds raised are directed toward impacting youth specifically, while actively engaging them to help with a problem affecting their lives.

Individuals, business owners, artists and politicians can support the project in the following ways:

—Alders can assist in installing Art Meters in prominent areas in their ward.

—Businesses, groups and individuals can sponsor an Art Meter by funding the purchase, installation and upkeep of a meter. Install one near their organization or business to show support for the program. For sponsorship levels, contact Jackie Thaney, JThaney@aidschicago.org.

—An artist can donate their time to mentor a youth in the creation of a meter(s).

—A youth can contact Thaney to volunteer to work with an artist or join the advisory board.

—A volunteer who wants to help can also contact Thaney.

Direct donations are accepted at PrideActionTank.org/ac4y-donate.

See <http://andersonville.org/aaw/> for more information on the Andersonville's Chamber of Commerce's Arts Week.

GUEST COLUMN

BY TONI MARIE PRESTON



Welcome

My name is Toni Marie Preston. I am a Black, queer, trans femme with sickle cell disease. I'm also currently a senior sociology major and a women's and gender studies minor at Illinois State University.

My work centers around intersectionality, abolitionism and radical liberation. I have consulted on projects, moderated panels and presented educational workshops. In 2016 I presented at ISU's CRCC conference, and in 2017, I spoke on a MBLGTACC student panel and co-facilitated an identity workshop. I am invested in liberation work and challenging institutions that hinder the growth of the most marginalized communities.

Throughout my life, I have had to overcome many obstacles and cope with many struggles because of my intersecting identities.

I have also had to continuously work to understand my identities, the world around me and how I am affected by systems of oppression in society.

As a Black, queer, trans femme with sickle cell, I had to learn how to navigate the world in certain ways in order to survive and cope with trauma. Growing up, before I knew that I was trans and queer, my biggest struggle was having sickle cell. I didn't want to tell anyone when I was younger because I didn't think they would understand what I go through and I didn't want anyone to feel sorry for me.

After years of being silent and not being open about having sickle cell disease, I decided that I needed to be vocal because there needs to be more sickle cell disease awareness. Sickle cell disease affects more than 100,000 people in the U.S. and more worldwide, yet there hasn't been huge lump sums of funds allocated to finding a cure and helping families pay for medical expenses.

If no one speaks up and advocates for healthcare access and talks about the health issues we face, we will continue to not be visible in this world. In a world where people who are able bodied are privileged, it is important to have these conversations about accessibility, economics/poverty, healthcare access, and other things that affect folks with disabilities.

Though having sickle cell has made it difficult for me to excel in academia, I have achieved a lot thus I am grateful for my education and lived experiences. Being a student at a predominately

white institution has been difficult but it has taught me a lot about the world. I grew up in a lower-middle-class, predominately Black neighborhood with parents who sheltered me so I was comfortable and protected from the realities of society.

Once I got to college, I realized how I was different from most of the students on my campus and I had to face the realities of the world. Facing these realities has been difficult but it's what drives me to abolish systems of oppression and it's what drives me to want to go into the field of social work. I have a passion for educating, advocating for others and helping marginalized populations because I know from first-hand experiences what it's like to be marginalized.

Now that I've told you all a little bit about myself and my story, I want to briefly talk about the current political climate.

This administration has attacked just about every marginalized population. Women, Black people, undocumented folks, LGBTQ people and disabled folks.

So now more than ever, we are coming together to provide each other with emotional and financial support because we know that at the end of the day, we have to have each others back. We have to protect our communities and other communities who are marginalized.

In order to protect ourselves and our brothers, sisters and siblings, we must educate, agitate and resist because violence and oppression should no longer exist. In order to live in the society that we deserve, we have to dedicate ourselves to liberation work. We know that legislation, policies and reform are not enough because we have experienced and lived through the failure.

We need to begin thinking of radical ways to get free because as we know from looking back on history, no people have gotten free by being kind and polite. It's time to start thinking about ways to get free and taking action.

I will talk more about radical liberation, leveraging your privilege and creating equity in society more in-depth in my future columns, but I will end my introduction with one of my favorite quotes by a famous activist by the name of Assata Shakur: "It is our duty to fight for our freedom. It is our duty to win. We must love each other and support each other. We have nothing to lose but our chains."

Toni Marie Preston, they/them/their(s) and she/her/hers is an Illinois State University sociology major with a women's and gender studies minor.



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PASSAGES

Karen Knudstrup

Karen Knudstrup passed away Sept. 16 at age 78.

She is survived by her widow and partner of 52 years, Diana Haskell of Chicago; brother Paul (Sue) Knudstrup and sister Kristine (Dale) Taylor, both of Michigan; children Avril (Joseph) Ruther-



Karen Knudstrup.

Photo courtesy of Amiel Rysdahl

ford of Florida, Winston (Karen) Rysdahl of Chicago, Amiel (Kris) Rysdahl of Chicago, and many relatives and friends.

Karen was a Chicago Symphony chorister and an opera singer with Lyric Opera of Chicago. She was a Golden Apple Award winner, committed to the education of Chicago Public School students as a teacher at Phillips and Marshall High Schools and Kenwood Academy.

Karen was also a protector. She protected the rights of teachers as a long-standing delegate of the Chicago Teachers' Union and the lives of her Sisters and Brothers in the United States Navy.

Her legacy will live on through the lessons we give our children and the thousands of children she taught throughout her career.

In lieu of flowers, please make donations to the Tree House Humane Society: TreeHouseAnimals.org.

PASSAGES

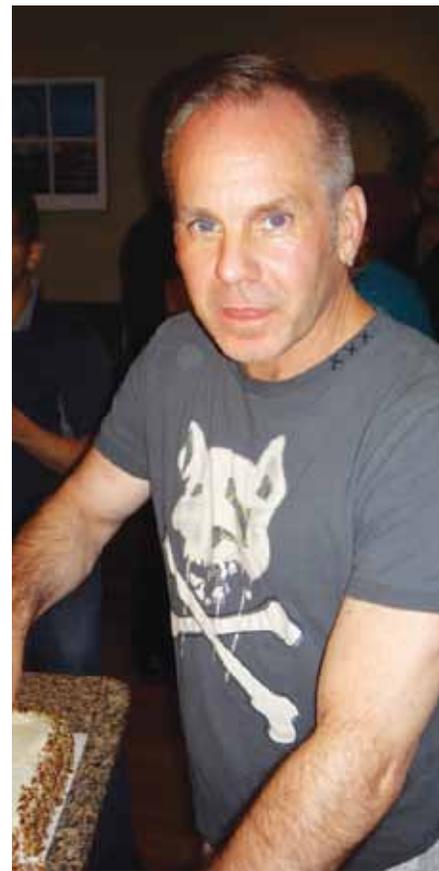
Russell Pryga

Russell "Russ" Pryga, 52, died Sept. 30 in Chicago; he was 52.

He was born June 10, 1965, and grew up in Mosinee, Wisconsin, the son of John Jr. and Barbara (Hollingsworth) Pryga.

Volunteering and giving were a huge part of Russ's life. He spent many hours volunteering at "GroceryLand," a food pantry for those with HIV/AIDS, and other charitable organizations to ensure he helped make a difference to those in need.

He was a Green Bay Packers fan, loved his dogs,



Russell Pryga.

Photo by Tracy Baim

loved to travel and snowboard, and was an avid player in the Chicago Metropolitan Sports Association volleyball league. Everyone who came in contact with Russ experienced his generosity, kindness and compassion. He had the ability to make other people smile even when he was sad. He will be greatly missed by his family and friends.

In a statement to Windy City Times, Open Hand/Chicago founder Lori Cannon said, "Eight years ago Russ signed up to volunteer and serve low income men, women, and children, living with HIV/AIDS ... and he never looked back.

"This man had a unique and profound sensitivity for those who struggled. His calm demeanor and sweet smile was a staple around Groceryland every Thursday night.

"Russ was old-school when it came to making a commitment and following thru with client service. We all were aware of his health struggles and wished him well when he asked for a leave of absence.

He leaves a wonderful legacy and will surely be missed around here. Thank you, Russ."

Survivors besides his parents, John Jr. and Barbara, include his daughter, Kelly (Josh) Pryga-Ahrens, Hamel, Minnesota; and a sister, Debbie (Kurt) Strohmeier, Saint Paul, Minnesota.

Memorial services were held Oct. 7 at Beste Funeral Home, in Mosinee. Online condolences can be made at www.bestefh.com

In lieu of flowers, donations to the Heartland Health Outreach's North Side grocery center, Groceryland, would be appreciated. The address is 5543 N. Broadway, Chicago, IL 60640.

STEP OUTSIDE YOUR COMFORT ZONE, CHICAGO.

Who doesn't love doing something new and unexpected, especially in Chicago? That's why AARP is hosting tons of fun and exciting events for Chicagoans. Join us at an informational tech class where you'll learn about the latest trends and updates, or grab some popcorn and relax with us at a free movie screening. You can even meet new and interesting people at any of our volunteer opportunities across town. Events like these are just some of the ways we're connecting with you and helping to make Chicago an even better place to live, work and play.

Get to know us at aarp.org/Chicago

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Committee advances resolution opposing trans military ban

BY MATT SIMONETTE

The Chicago City Council Committee on Human Relations passed a resolution on Oct. 4 opposing the Trump administration's ban on military service by transgender individuals.

The motion, titled "Expression of opposition to decision of President Donald J. Trump to ban members of transgender community from military service," passed unanimously and will be forwarded to the entire City Council Oct. 11. It is expected to easily pass since 40 of the 50 members of the City Council are listed as sponsors of the resolution, along with Mayor Rahm Emanuel.

If it does pass, HR Committee Chair Ald. Pat Dowell (D-3rd) said it would be sent to the White House, federal and military officials and members of Illinois' congressional delegation.

In testimony, Chicago Commission on Human Relations Commissioner Mona Noriega said that the ban was founded on untruths and perpetuated outdated negative stereotypes, noting that studies found government expenditures on transition-related health expenditures—one of Trump's prime rationales for the ban—would be comparatively small.

"The Trump administration is looking to turn back the clock on nearly 70 years of progress," Noriega said.

Transgender activist Alexis Martinez pointed out the inherent unfairnesses in the government singling out trans persons. "This is a country based on democratic principles," Martinez said. "... There are constitutional rights that we are all under."

Coast guard veteran Matthew Williamson, who said they are non-binary, discussed being closeted while serving in the military: "I wore a mask every day so that I could blend in with other servicemembers."

Elissa Jeffers of Lambda Legal, transgender veteran Vanessa Sheridan of Center on Halsted, Air Force veteran Jean Albright, and Anthony Galloway of Equality Illinois also spoke in favor of the resolution. Lambda Legal has a lawsuit pending against the ban.

"The ban was founded in ignorance and represents an apparent desire to pander to the hatemongers in our society," said Sheridan. "It is mean-spirited, demeaning to the transgender community, and a betrayal to men and women who were already deemed fit to serve—and who

stepped up to do so with integrity and honor."

Dr. Brandon Hill, from the University of Chicago Center for Interdisciplinary Inquiry and Innovation in Sexual and Reproductive Health, spoke about research that supports transgender military service.

Tatyana Moaton—Howard Brown Health's diversity and inclusion services coordinator, who is a veteran—also testified. She told Windy City Times that the resolution solidifies Chicago's status as a sanctuary city and "sends a message to transgender veterans, and transgender persons in general, that, 'You are welcome here. You matter. Your healthcare matters. Your life matters.'"

Only one member of the public spoke against the resolution.

Before the meeting focused on the trans issue, a number of individuals who had been recommended to appointment for the city's veteran's advisory council were introduced. Brandon Marty, a veterans rights advocate seeking an appointment, registered his backing for the resolution. "As a veteran and the father of a transgender child, I certainly support that resolution," he said.

The resolution reads in part: "WHEREAS, A Rand Corporation study commissioned by the Department of Defense estimated that there are fewer than 10,000 members of our armed forces who are transgender, and concluded that allowing members of the transgender community to serve would not impact unit cohesion, operational effectiveness, or readiness; and

"WHEREAS, Notwithstanding the willingness of these transgender troops to voluntarily defend the freedoms we all hold dear. President Donald J. Trump decided, on the 69th anniversary of President Truman's order to integrate the military, that these soldiers can no longer serve in our armed forces . . .

"BE IT RESOLVED, That we, the Mayor and Members of the City Council ... condemn the arbitrary, divisive, and discriminatory decision by President Donald J. Trump to ban members of the transgender community from serving in the United States military; and

"BE IT FURTHER RESOLVED, That suitable copies of this resolution be delivered to President Donald J. Trump, Secretary of Defense James Mattis, Senate Armed Services Committee Chairman John McCain, and House Armed Services Committee Chairman Mac Thornberry."



Supporters at the City Council committee hearing, from left: Anthony Galloway, Dr. Brandon Hill, Jean Albright, Tatyana Moaton, Mona Noriega, Vanessa Sheridan, Matthew Williamson, Elissa Jeffers, Jessica Rose Wallace (a new member of the city's veterans advisory council).

Photo by Tracy Baim

Cupich invites author of LGBT book for talk

BY MATT SIMONETTE

Cardinal Blase Cupich has asked Father James Martin, a Jesuit priest who is author of a controversial book about LGBT Catholics, to speak at Holy Name Cathedral in Chicago during Lent early next year.

The invitation was first reported in Chicago Sun-Times on Sept. 26.

Martin's book, *Building a Bridge: How the Catholic Church and the LGBT Community Can Enter into a Relationship of Respect, Compassion, and Sensitivity*, instigated anti-LGBT elements to protest scheduled talks by the author in three locations in the U.S. and the United Kingdom. Those talks reportedly had nothing to do with the book, but protesters were incensed by Martin's having tackled the controversial subject matter nonetheless.

In an interview with the Sun-Times, Cupich encouraged people to read the book and decide for themselves whether Martin's ideas stood on their own merits. Martin told the paper that he was "delighted" with the invitation.

Building a Bridge is described in promotional materials as "a roadmap for repairing and strengthening the bonds that unite all of us as God's children. Martin uses the image of a two-way bridge to enable LGBT Catholics and Church leaders to come together in a call to end the 'us' versus 'them' mentality."

Martin's publishers, HarperCollins, said the author was travelling and could not be reached for comment. In a statement provided to Windy

City Times, Cupich said, "We support Fr. James Martin, a well-regarded priest and author, and look forward to his visit during the Lenten season."

The Chicago Sun-times article is at <http://bit.ly/2fJlUcC>.

PPIL responds to birth-control policy

Planned Parenthood of Illinois (PPIL) was among the many groups who responded to the Trump administration's move of rolling back the Obama-era requirement that employer-provided health-insurance policies cover birth control.

Now, any company or nonprofit group can exclude coverage for contraception on the basis of religious or moral objections.

Jennifer Welch, president/CEO of Planned Parenthood of Illinois, said in a statement, "The Trump administration's latest attacks on women's health is yet another attempt to regulate women's bodies. Birth control has been vital to women succeeding in several areas, including education, career, family. Birth control has an enormous economic impact for women, allowing them to maximize their contributions to society. Last year, Planned Parenthood of Illinois had over 42,000 contraception visits. We will continue to make sure all of our patients are able to get the care and information they need to be able to live their best lives."

Following the November elections, Planned Parenthood of Illinois saw a 460-percent increase in online appointments for long-acting birth-control methods.



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National trans group launches political arm for impact on elections

BY CHRIS JOHNSON,
WASHINGTON BLADE

A leading national transgender group has launched a political arm aimed at electing candidates to advance transgender rights.

The National Center for Transgender Equality, which has existed since 2003 as 501(c)(3) lobbying group, announced its new 501(c)(4) at an event Oct. 3 at the D.C.-based law firm of Squire, Patton, Boggs.

Mara Keisling, executive director of the National Center for Transgender Equality Action Fund, said during the event the new political arm will foster a new direction for the organization.

"We're really here to serve to trans people, we're here to take action, to get things done,



Mara Keisling.

Photo from National Center for Transgender Equality

hold people accountable and move the ball forward," Keisling said. "Things are scary right now, trans people and our children are being attacked everywhere, but I promise you we have not come this far to only come this far. We're still moving forward."

Already the organization has made three endorsements upon its debut. One is Danica Roem, a Virginia transgender journalist seeking to replace anti-LGBT Del. Bob Marshall in his seat representing the state 13th district in the House of Delegates. Roem could be the first openly transgender person to be elected and serve in a state legislature.

The other two candidates are running for Minneapolis City Council. One is Andrea Jenkins, running to represent Ward 8 on the city council, and the other is Phillipe Cunningham, who's running

to represent Ward 4. Both candidates could be the first openly transgender people elected to city council in a major U.S. city and Cunningham would be the first openly transgender man to hold public office anywhere nationwide.

Additionally, the organization launched two new initiatives aimed enhancing the voices of transgender people. One is "Voices for Trans Equality," which seeks to train trans people to be better advocates for trans rights. The other is "Families for Trans Equality," which seeks to work with families with trans youth.

The organization also launched the National Council of Advisors, which seeks to solicit impact from local transgender leader across the nation.

Raffi Freedman-Gurspan, director of external relations for the National Center for Transgender Equality, said the new efforts will "amplify the voices of trans people."

"We're going to send out our story-tellers so they can help change the narrative that's out there," Freedman-Gurspan said.

This article is from the Washington Blade, as part of the National LGBT Newspaper Association.

Chris Johnson is the chief political and White House reporter for the Washington Blade. Johnson attends the daily White House press briefings and is a member of the White House Correspondents' Association.

Legacy Walk dedication Oct. 15

The Phase 6 dedication of the Legacy Walk Outdoor LGBT History Museum will take place Sunday Oct. 15.

This year, there will be the addition of a bronze memorial commemorating The Harlem Renaissance, the cultural watershed that established the first urban LGBTQ community in the United States.

The public ceremony will start at 2 p.m. at 3247 N. Halsted St., and will feature remarks from Mona Noriega, chair of the City of Chicago Commission on Human Relations; Dr. Kevin Mumford, professor of history at the University of Illinois and the consulting scholar on the endeavor; Paul Highfield, representing The Highfield Group, sponsor of the bronze memorial; and Victor Salvo, executive director and co-founder of the Legacy Project.

Following the ceremony, a dedication celebration will take place at Sidetrack, 3349 N. Halsted St., 3-5 p.m., emceed by NBC Chicago's Wayne Johnson ("Wayne's Weekend"), and starring jazz vocalist/recording artist Tovi Kahli.

Tickets (\$50 each) may be purchased at <https://www.eventbrite.com/e/legacy-walk-dedication-6-tickets-38013139323>.



Howard Brown
Health



big
orange
ball

Saturday, Oct. 21, 2017

CARNIVALE

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TIX AND INFO

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MIDWEST LGBTQ HEALTH SYMPOSIUM

Symposium addresses HIV treatment, prevention and elimination

BY MATT SIMONETTE

Delivering the kickoff speech at Howard Brown Health's 2017 Midwest LGBTQ Health Symposium on Oct. 7, Richard Elion, clinical professor of medicine at George Washington University School of Medicine, said, "There has never been a time when it's been more important to make progress as a society."

Elion—a prominent advocate for HIV/AIDS prevention and treatment in Washington, D.C.—was speaking about the decline in the overall number of new HIV infections there.

"We've now gotten to the point where new cases are just under 450 [new infections]," he said. That's a trend mirrored in a number of American cities, Chicago among them. Overall infection rates have been declining, but new infections remain on plateaus or on the rise within particular demographics.

Chicago recently launched a citywide program aimed at curtailing infections by the year 2027. But any city doing that needs to address how, what and to whom it communicates about HIV/AIDS, Elion said. He called such strategies "a good example of science influencing public policy," especially strategies stressing the important of Treatment as Prevention interventions, or TasP, and pre-exposure prophylaxis, or PrEP.

"Testing is not the way to get out of the epidemic," he added, noting that some individuals do infect others even when they know their HIV status. Rather, advocates need to also aggressively promote how individuals can have resources to protect themselves against infection, or begin prompt treatment should they be diagnosed with HIV.

In a different session, John Schneider, M.D., who now heads Howard Brown's new 55th Street location and has been active in HIV/AIDS health-care delivery on the South Side for some time, spoke further about the possibility of total elimination of transmission events nationwide, which he said would be possible by the year 2041 "if we invest at current levels, provided there is no public health collapse."

Schneider added, "We have the tools we need; we just have to utilize them."

He gave smallpox and polio as examples of diseases that were effectively eliminated. "I'm not saying it will be 'zero' [new HIV cases]," he said. "There will be outbreaks of 50-100 people. ... But that's much better than this sledgehammer every year where we get these numbers of people."

Maya Green, MD, who heads Howard Brown's 63rd Street clinic, and Jim Pickett of AIDS Foundation of Chicago addressed how providers, advocates and officials can discuss PrEP to emphasize that the intervention can enhance sexual pleasure, not just be a clinical tool.

"We have to talk about it in a way, that asks, 'How can you have yummy sex the rest of your life?' Green said, emphasizing that such rhetoric needs buy-in from all stakeholders in HIV treatment and prevention.

"We need to all have the same language," Green said. "It does no good if it turns a person off. There's no way they're going to want to come in and see me."

Green and Pickett emphasized that one useful adaptation might be a switch from referring to HIV "screening" rather than HIV "testing." Providers, they noted, usually refer to "screening" for other chronic conditions, such as heart disease or diabetes.

"We have to look at our own stigma," Green said.

Pickett spoke at length about the PrEP 4 Love advertising campaign that was launched in 2016, which attempted to deliver a sex-positive message about PrEP. Pickett said that the ads were intended to not invoke risk or judgement, or deliver a message about condoms.

MIDWEST LGBTQ HEALTH SYMPOSIUM

Professor talks bisexual research at health symposium

BY CARRIE MAXWELL

Howard Brown's Center for Education, Research and Advocacy hosted the Midwest LGBTQ Health Symposium Oct. 7 at the JW Marriott Chicago. The symposium featured healthcare professionals, educators, researchers and advocates speaking on the theme, "Breaking the Stigma."

Dr. Wendy Bostwick, PhD, MPH (University of Illinois at Chicago College of Nursing Health Systems Science Department associate professor) kicked off the LGBTQ education and research track with her lecture, "It's not a phase: Health inequities among bisexual men and women."

Bostwick said stigma has informed much of her work for a long time. She defined stigma that is specifically targeted toward bisexual people as "the process of naming differentness because they do not conform to expected social norms—however this does not include openly discussing or accepting differentness." Stigma includes naming difference, stereotyping, categorization separation and status loss/discrimination, according to Bostwick.

When talking about bisexual people, Bostwick noted that she uses the word frequently in general conversation and, at times, she uses the term "bi-plus" to refer to the larger umbrella of people who are bisexual, pansexual, ambisexual



Broadway Youth Center's Latonya Maley and George Washington University School of Medicine's Richard Elion.

Photo by Matt Simonette

and polyamorous, among other identities. She said the stigma around bisexual people involves invisibility (otherwise known as bi-erasure), in which people refuse to "name it in research, in practice settings, in the larger culture and in LGBT spaces."

Bostwick explained that oftentimes bisexual people are seen as pathological and/or through the lens of sexual behavior i.e. that they engage in "risky" behavior and this is especially true for men and most especially men of color.

In terms of studying bisexual health, Bostwick said it is complex due to the wide range of behaviors, identities and other factors that encompass the bisexual community. According to data from the National Survey of Sexual Health and Behavior, 2.6 percent of adult men and 3.6 percent of adult women as well as 1.5 percent of young men and 8.4 percent of young women (ages 14-17) in the United States self-identify as bisexual.

"Why does any of this matter?," asked Bostwick. "Research has shown that there are significant health inequities within the bisexual population; much more than among the gay, lesbian and heterosexual populations. These health disparities have been found consistently across social and behavioral science research over several decades. This suggests that bisexual men and women exist in a web of synergistic epidemics that interact with one another to produce negative health outcomes due to stigma, discrimination and trauma."

Bostwick said bisexual people report higher rates of psychosocial health issues like depression, anxiety, substance use, interpersonal violence and death by suicide as well as health risk

behaviors such as drug and alcohol use, unprotected sex, sex work, higher number of sexual partners and pregnancy termination than gay, lesbian and heterosexual people. She also noted that bisexual people have a higher rate of chronic disease, disability and pain-related physical complaints. Bostwick provided data on smoking, heavy drinking, marijuana use and other drug use along with physical and psychological health concerns to showcase these disparities.

In addition to her current research project on racially and ethnically diverse bisexual women, she will also be doing one focusing on racially and ethnically diverse bisexual men (both grants funded by the National Institute on Minority Health and Health Disparities) since bisexual-identified people of color are even less understood than their white counterparts. Bostwick explained that they will be collecting diary data over 28-days, using measures of microaggressions, conducting qualitative interviews and assessing access to social supportive and supportive communities.

Bostwick said more empirical research is needed on bisexual people because they are still under-theorized and overlooked in queer theory. She said it is important for bisexual people to build communities and develop uniquely bisexual spaces.

"We need to understand the why in order to get to appropriate and relevant interventions," said Bostwick. "The lack of data and theory contribute to few meaningful interventions or programs associated with bi-plus health disparities, at any level."

A Q&A session followed the presentation.

UIC to host second hate-crimes summit

BY MELISSA WASSERMAN

Raising awareness and action against hate, the Hate Crime Coalition brings the Hate Crime Summit: Bridging Systems Against Hate to University of Illinois at Chicago (UIC) on Wed., Oct. 25.

This is the second year that the Hate Crime Coalition is delivering the Hate Crime Summit, with the first in 2014.

"I think our environment has changed," said Mona Noriega, commissioner of the Chicago Commission on Human Rights (CCHR). "I think we're in an environment where we are hearing reports of hate speech, hate incidents, hate crimes across the country."

The Hate Crime Coalition is a group of individuals who represent the various stakeholder agencies that work to address the issue of hate crimes, in their respective jurisdiction or areas of expertise. The CCHR assembled the coalition in 2011 and since then the coalition has delivered numerous training and educational forums.

"Each of the members of the Hate Crime Coalition bring a different perspective and are involved differently in addressing hate crimes as an issue," said Noriega.

The event is geared toward service providers, educators, researchers, students, community groups, law enforcement, policy-makers and others who can play a role in addressing hate crimes. Attendees in the legal, social work and law enforcement fields also have the opportunity to earn learning credits through some of the summit's workshops.

The purpose of the summit is to provide an opportunity to raise awareness regarding hate crimes, while addressing the barriers to reporting hate crimes, as well as providing a space for

networking, collaboration and study.

"We see there is underreporting and we think that that is a problem that we can help address by raising the issue, by educating the various communities and stakeholders around what a hate crime is, how to report it, why is it important, what it looks like, how it affects different communities, so we're really hoping to raise the issue to all the people—all the various stakeholders," said Noriega.

Holding this summit in October was done to commemorate the anniversary of the Matthew Shepard & James Byrd Jr. Hate Crimes Prevention Act that President Obama signed into law in October 2009. The message is that hate crimes continue to increase and be an everyday reality.

"It's an opportunity to call attention to the legal protections that we have," said Noriega.

The summit's workshops will be divided into breakout sessions throughout the day and will include: Law Enforcement: Responding to Hate Crimes; Hate Crimes and Community; Bystander Intervention Training; Active Shooter Training; Intersection Between LGBTQ Youth and Hate Crimes; How to Have Hard Conversations; Coalition Building and Affirmative Community Responses to Hate Crimes; Disability and Hate Crimes, Race; Racism and Hate Crimes.

There will also be a lunch time performance of "Forging From Fire," which tells the various journeys that individual Youth Empowerment Performance Project (YEPP) ensemble members have taken to build lasting relationships and how circumstances, behaviors and choices can cause compromising situations.

Featured speakers will include Kimberly M. Foxx, the first African-American woman to lead the Cook County State's Attorney's Office; Chris-



Kim Hunt.

Photo by Brian Solem

tian Picciolini, a former white supremacist turned entrepreneur and peace advocate; Pardeep Kaleka, a licensed therapist and founder of Serve2Unite; and Stephen Scaffidi, a radio talk show host and former mayor of Oak Creek, Wisconsin.

"People can benefit by learning," said Noriega. "Some of the breakout sessions will offer some skill building. It's an opportunity to create community to connect with others who are of like-mind in terms of wanting to denounce hate crimes and who affirmatively work to address hate crimes."

Noriega said she hopes the summit will help "to educate people, to inform them, mobilize them, help them understand what the law is, encourage communities to access the law, access services that are available to them, understand when to report, who to report to, how to report."

Kim Hunt, executive director of Pride Action Tank, is facilitating the "How to Have Hard Conversations" workshop at this year's Hate Crime Summit. Having been on the planning committee for the Hate Crime Summit in 2014, Hunt said she wanted to attend this year to help educate and be part of the conversation.

"I wanted to get involved because hate crimes are under-reported, so I think it's important to educate people on what a hate crime is," said Hunt. "I also want to be a part of discussions that involve finding ways to make sure hate crime victims have the supports they need."

"This summit is so important this year because the tenor of the previous presidential election has created an environment for hate to come out of the closet," said Hunt. "Hate crimes have gone up, white supremacist groups are gaining visibility and policies are being put forth that attack the most marginalized in our society. In times like these, people need to know that there are laws on the books that protect them and we need to give notice to those who seek to do harm based on identity need to know that their crimes will undergo a high level of scrutiny."

Hunt added that many hate crimes are directed towards LGBTQ people, particularly gender expansive people.

"Our community needs to know about their protections through hate crimes legislation at the federal and local levels," said Hunt about the LGBTQ community. "Our organizations also need to have this knowledge as they do outreach to other communities."

For more information about the 2017 Hate Crime Summit, visit: https://www.cityofchicago.org/city/en/depts/cchr/supp_info/2017HateCrimesSummit.html.



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LGBT HISTORY MONTH

Lyon, Martin paved the way for lesbians

BY ALEX MADISON

In a time when President Donald Trump has directed a ban on transgender individuals from serving in the military, his administration has rescinded protections for trans students in public schools and the advancement of LGBTQ national historic landmarks are in question, the stories of those who fought for equal rights in an earlier era seem to be more important than ever before.

One such story is that of Phyllis Lyon and Del Martin, who ushered in the modern lesbian movement and made history by becoming the first same-sex couple married in San Francisco—twice. Their accomplishments as activists and the love they shared have become a symbol of perseverance, strength and hope for the LGBTQ community.

“If you got stuff you want to change, you have to get out and work on it,” said 93-year-old Lyon. “You can’t just sit around and say, ‘I wish this or that was different.’ You have to fight for it.”

Lyon is still a beacon of strength, wit and charm as she reminisced about her younger years. Although Martin died in 2008 at age 87, Lyon still lives in the couple’s one-bedroom home nestled in the hills of Noe Valley, which they shared for more than 50 years.

“I can’t be out galloping around like I used to, getting stuff done,” said Lyon as she sat in her living room during a recent interview with the Bay Area Reporter. Decades ago, the room served as a gathering place for lesbians during a time of social conformity, when the lesbian community only had a handful of bars in the Castro district in which to meet and socialize.

“Oh, gosh, we used to have dance parties here all the time,” Lyon recalled, smiling.

Although Lyon said she has not considered submitting her home to become a national or local landmark after she passes, one step inside the cozy abode reveals the couple’s history-making life, seen through countless pictures, knickknacks and newspaper clippings.

Kendra Mon, Martin’s only child from her first marriage, remembers spending summers at the couple’s home when she was a student at UC Berkeley. Over the years, Mon has come to understand the important role her mother and Lyon played in the lesbian community, something she didn’t quite grasp as a young adult.

“Lesbians would call the house from all over the world,” said Mon, a retired mother of two who lives in Petaluma, Calif. “A lot of their friends were scared at that time. Mom gave them a place where they could feel safe.”

Wedding bells

When former San Francisco Mayor Gavin Newsom ordered city officials to issue marriage licenses to same-sex couples in February 2004, the “Winter of Love” was unleashed, as images of happy gay and lesbian couples lined up outside City Hall were beamed into living rooms across the country, and around the world. But that day, Feb. 12, started off with a quieter ceremony inside a City Hall office, where Newsom married Lyon and Martin, as LGBT community leaders and others looked on.

Ultimately, the California Supreme Court ruled several months later that those 2004 marriages were invalid because Newsom had exceeded his authority. Lyon and Martin—and the thousands of others—would have to wait four more years, when the same court in May 2008 overturned Proposition 22, a same-sex marriage ban, and said that denying marriage rights to same-sex couples violated the state Constitution. Wedding bells began ringing in the Golden State in June.

(The same-sex nuptials were halted in November of that year, after state voters passed the Proposition 8 marriage ban. After years of legal wrangling, the U.S. Supreme Court in June 2013 tossed out Prop 8 on a technicality and same-sex marriages resumed in California.)

Martin and Lyon were the first same-sex couple to be married in the city in 2004 and 2008. Framed, yellowed San Francisco Chronicle articles of the couple’s historic weddings grace the walls of Lyon’s well-lit living room. The headlines read, “Wedding Bells to Ring in a New Era” and “The Wait is Over.”

“We got it started for everybody else,” Lyon said of her 2004 wedding. “We didn’t get married just for us. We knew it was important to a lot of other people.”

Although their first marriage was ended after 181 days, it didn’t stop the couple from continuing their fight. Martin and Lyon exchanged vows again on June 16, 2008.

Martin died Aug. 27, just 74 days after again making history.

The matching pink and blue suits the couple wore are now in the permanent collection in the archives of the GLBT Historical Society.

A longtime friend of both women, Kate Kendell, executive director of the National Center for Lesbian Rights, personally asked Lyon and Martin to be the first same-sex couple to wed in 2004.

“I called the house and Phyllis answered the phone. I told her I needed them to do one more thing for the movement,” Kendell said, recalling



Del Martin (left) and Phyllis Lyon are married by San Francisco Mayor Gavin Newsom on June 16, 2008.

Photo courtesy of Associated Press

it to be a humorous conversation, after Lyon put her on hold to ask Martin. They said yes a few minutes later.

Kendell attended both marriage ceremonies, an emotional experience for her.

“I burst into tears, as did other staffers,” she said. “You knew you were a part of something historically very important standing there.”

For someone who grew up in a time where lesbianism was seen as “immoral, sick and illegal,” Lyon said she never believed she would live long enough to marry her “sweetie-puss” and the love of her life, as she called Martin, let alone see same-sex marriage legalized nationally. But sure enough, in a landmark decision on June 26, 2015, the U.S. Supreme Court ruled that same-sex couples could marry in all 50 states.

“I think we’ve made tremendous progress,” said Lyon, laughing about how she is still amazed that people don’t fall over dead when she tells them she is a lesbian. The incredible accomplishments of Lyon and Martin no doubt played a role in the progress of the LGBTQ community in San Francisco and beyond. When Martin died, then-House Speaker Nancy Pelosi (D-San Francisco) famously said, “We would never have marriage equality in California if it weren’t for Del and Phyllis.”

Earlier days

Martin began working as an activist after receiving her degree in journalism from UC Berkeley. While working at a newspaper in Seattle, Martin met Lyon in 1950 and the two began working on behalf of lesbians in their community, health-care access, advocacy on behalf of battered women and issues facing elderly Americans.

Together more than 50 years, the couple founded the Daughters of Bilitis in 1955, the first social and political organization for lesbians in the United States. In 1956, they started a newsletter called the Ladder, which grew into a publication about lesbian politics and culture and became a lifeline for hundreds of women isolated and silenced by the restrictions of the era.

Martin also became an activist for the feminist movement in 1963 when she was the first out lesbian to serve on the board of directors of the National Organization for Women. The women were pioneers, tireless activists and together a symbol of what it means to fight for equality and love in the LGBTQ community.

Their many contributions over the past five decades are credited with shaping the modern LGBT movement.

In 2005, Lyon and Martin were inducted into the National Lesbian and Gay Journalists Association’s LGBT Journalists Hall of Fame.

“No, we are not back in the 1950s, but we are facing some of the most threatening and dangerous times, certainly in my lifetime,” Kendell said of the Trump administration’s lack of support of the LGBTQ community. “Phyllis and Del are examples of how you live during difficult times. I look to them as an inspiration, a north star of how you show up, you fight and be present.”

Lyon plans to donate some of the items in her home to the Smithsonian Institute after she is gone, but, as Kendell said, the memory and legacy of Martin and Lyon live on through their writings, perseverance and love for one another.

Alex Madison is a freelance reporter for the Bay Area Reporter.



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Genderqueer author opens local symposium

BY MATT SIMONETTE

Giving the morning keynote at Illinois Safe Schools Alliance's inaugural symposium on Oct. 9, author Alex Gino acknowledged, "2017 is complicated as A.F. We are seeing our rights as queer people [and others] at risk."

But Gino, who described themselves as a "cynic," also acknowledged, "While we're seeing some terrifying stuff this year, there are more rights to protect than ever before."

Gino identifies as genderqueer and uses "they" as a pronoun.

Their 2016 middle-school novel *George* was the first book published by Scholastic that focuses on a transgender central character. It centers around a young person's realization that she is trans. Gino was awarded the 2016 Stonewall Book Award as well as a 2016 Lambda Literary Award in the LGBT children's/young adult category for their work on *George*.

Gino began writing the book in 2004. They admitted that they never expected to see it published; as of 2017, it's been published in 14 languages. Nevertheless, *George* has endured its share of controversy. Gino said the book is frequently challenged by schools and communities.

"The ideas [from the book] that are challenged don't come from the center, they come from the marginalized," they said. "... Books like *George* don't make people queer or trans, but they can make people queer- or trans-aware."

Gino added that controversies surrounding *George* and books like it reflect adult anxieties more than well-informed determinations about what subjects young people can handle.

"Kids are used to not knowing things," they said. "It's adults who can't handle their confusion. ... Kids are a lot more aware than people realize."

Gino praised the work of the Alliance and said that, even if times are politically difficult, there are at least opportunities such as the symposium to gather and exchange ideas about LGBT youth and their allies.

"Youth are just about the only thing I believe in," they said. "Maybe they'll do a better job than many of the people before them."



Alex Gino.
Photo by Matt Simonette

CME trader Virginia McGathey to host sales training

Virginia McGathey—president of McGathey Commodities, Corp., Chicago Mercantile Exchange Group trader, commentator and certified B.A.N.K. trainer—will lead the launch and workshop of B.A.N.K. Chicago on Thursday, Oct. 19, 6:30- 8:30 p.m., at the Ridgemoor Country Club, 6601 W. Gunnison St., where she is currently a 12-time golf champ.

McGathey, an openly LGBT business owner, will be discussing the new B.A.N.K. system, "a reverse-engineered personality profiling system designed to dramatically improve your Communications, accelerate your Negotiations, and Close More Sales."

"I will teach you the B.A.N.K. system for sales success step-by-step and show you how to in-

crease your sales up to 300%. Because when you appeal to each personality type, not just your own, you'll predictably improve your sales success and skyrocket your revenue, all while communicating better," said McGathey.

B.A.N.K.—created by BANKCODE founder/CEO and best-selling author Cheri Tree—is changing the way people communicate and connect with each other, and the way they do business as well, McGathey said.

Register for the Chicago B.A.N.K. workshop at <https://www.eventbrite.com/e/bank-tm-chicago-launch-and-workshop-tickets-37742026417>.

Fries, Nussbaum in Chicago Oct. 12

Kenny Fries will read from his new memoir *In the Province of the Gods*, and talk with Susan R. Nussbaum (author of *Good Kings Bad Kings*) at Access Living, 115 W. Chicago Ave., on Thurs-

day, Oct. 12, 6:30-8 p.m.

Fries is the author of *Body, Remember: A Memoir* and *The History of My Shoes* and the *Evolution of Darwin's Theory*. In addition, he is the editor of *Staring Back: The Disability Experience from the Inside Out*. Also, he teaches in the MFA in Creative Writing Program at Goddard College and is the recipient of a prestigious Creative Capital grant.

Nussbaum is a playwright, novelist and long-time disability rights activist. She won the 2012 PEN/Bellwether Prize for Socially Engaged Fiction for "Kings."

This event is wheelchair-accessible. It is free and open to the public. Personal assistants and sign-language interpreters will be provided. Please refrain from wearing scented products.

The event's sponsor include Access Living, Bodies of Work: Network of Disability Arts and Culture, and the UIC Department of Disability and Human Development.

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Queer Brown filmmakers collaborate with CPS students

BY LIZ BAUDLER

Vincent Martell didn't find himself inspired by filmmaking until he went to college in Barcelona. There, Martell, who now runs VAM Studios (which has been around for just two years), was inspired by the local film scene.

"I kind of wanted to find the edginess within my art culture back home in Chicago," Martell remembered. "I looked around and saw all of this amazing art happening with no one really documenting it."

Martell didn't go to film school, and he doesn't regret his lack of formal education. "There are a lot of constraints put on filmmakers throughout film school, and me being a queer person of color, I think it was important for me to kind of jump in it, and create my own terms, what I thought a production company should look like, versus having those rules or regulations that film students learn throughout their studies," he said.

It also taught him the importance of collaboration. "I had a really supportive group of filmmakers and artists who had the background, had the experience, and were willing to teach me along the way," he explained. "I think there's this integrity that's built with that: you learn this by yourself, so you're going to make sure that it's right."

According to Martell, VAM tries to approach with artists who fit their ethic, which led the company to work recently with spoken word artist Jamila Woods on a video for her latest single, "LSD," an ode to Chicago and its communities. "She takes from this need to show Black girl magic and black joy, women empowerment, and I think that's something VAM has always preached about," Martell said of Woods.

But for this production, it wasn't just VAM coming up with ideas. Both Woods and Chance the Rapper, featured in the "LSD" video, wanted to work with CPS students, and so the studio reached out to aspiring young creatives.

"We didn't want to go through the CPS system; we wanted to interact directly with the kids through social media via Twitter, via Facebook, via Instagram," said Martell. "The kids that applied really wanted to apply. This wasn't a part of their curriculum. They did it because they really wanted to be on set, do something cool, which I loved."

The VAM crew originally planned to select one treatment winner, but they found themselves amazed by the students' ingenuity. Ultimately they selected 6 students to shadow various production elements, and the team set about quickly adapting their work processes.

"I think from when we received the final treatments to production was probably about a two-week span," said Martell. "Within that, we wanted to make sure that we can create an inclusive set, but also a teaching set so that the kids

could be able to ask a question and we would be able to stop for a moment and actually give them techniques and knowledge."

Student shadows both gained professional experience and got paid, but they were not the sole beneficiaries of the experiment. "I think we at VAM got a lot more out of it than we intended to," Martell explained. "We sat back and realized, we have to do this for every production."

VAM is now budgeting to include at least one CPS student in forthcoming projects, and their smooth inclusion in the "LSD" production surprised Martell. "The idea of a production is already stressful enough, but incorporating those other extra elements, it could have easily been a disaster," he said. "But I think what kind of got it done was this underlying need to create something cool, not just for us, but for the kids too."

He remembers a moment he shared with the contest winner, Ashley Huicochea, during the video's first shoot, at 5:30 a.m. on a South Side beach. "I think I was one of the first people to arrive on the beach for the scene, and Ashley got there pretty early too, which is really really impressive. Ashley and I just walked across the beach, kind of talked about the process and how the day would go, and she started to get emotional. And it was a cool little moment that we had that made me kind of wake up to the idea of how valuable these experiences can be."

In a documentary VAM created about the "LSD" collaboration, it's clear that the students valued the chance to learn from older versions of themselves. Patricia Frazier, the camera shadow, mentions deliberately watching director Sam Bailey as an example of a woman of color in a powerful



Vincent Martell (right) collaborating with students. Photo courtesy of Martell

creative position.

"One thing I've learned is that our production crews are the most diverse in the city," said Martell. "They're filled with people of color, they're filled with women, they're filled with queers, and that's not something that we intended to do, we just knew all of these really amazing filmmakers who happened to be queer, who happened to be people of color, who happened to be women."

For these students, Martell wants to be the model that he and Bailey did not have in the industry, though he acknowledges that role's challenges. "There's this pressure to always do well, because as someone from a marginalized group, we can't have those failures," he explained. "Because then it's a loss of jobs, it's a loss of opportunity. Whereas people not from those communities can fail a couple of times. It's a lot more difficult for people like me. What I've learned is that it's OK to experiment, it's OK to fail, and it's OK to try new things out, because sometimes we don't get the opportunity to do that. As queers, people of color, and women, we need to experi-

ence those lessons in order to learn and grow, and in doing so it's made me a lot more unapologetic."

He said he wishes more established companies with deeper pockets would follow VAM's lead with similar student programs. "I think VAM is based off of collaboration, said Martell. "We don't do it alone, so the act of including a younger generation of artists, it's a no-brainer, and I wish it was a no-brainer to more people running production companies and people in the film industry."

And he predicted that Chicago will continue to keep its artistic name on the map in the foreseeable future. "There's something bubbling right now in the art culture where all of these artists are working together and creating a huge voice together. It feels to us like this is home, but this is also the coolest place to be right now. There's a power when artists decide to stay in Chicago and create in this environment."

The video is at https://youtu.be/gz_kxQd-SEeE.



WEDDINGS Yospin- Valentour

Marcia Yospin and Erin Valentour were married July 15 in the Crystal ballroom in Evanston.

Photo of Yospin (left) and Valentour by Rick Aguilar Studios



in the LIFE

Erik Grazetti

TEXT BY ANDREW DAVIS
PHOTOS FROM GRAZETTI

- **Age**
47
- **Relationship**
Married to Ian, an interior designer
- **Job title**
Director of sales and marketing, Loews Chicago Hotel
- **Favorite snack**
Backyard Barbeque Kettle Brand potato chips
- **Neighborhood**
Boystown
- **Hobby**
Cooking ("I'll go to a restaurant, then go home and try to re-create a dish.")
- **Favorite restaurant**
PR Italian Bistro and Balena
- **Personal mantra**
"Nothing is that serious."

Talking with Eric Grazetti for a few minutes, one realizes that he is in his element as Loews Chicago Hotel's director of sales and marketing—and that he loves it.

Grazetti was in the Washington, D.C., area for 25 years, moving to Chicago in 2011 when he was with a different hotel company. (He's originally from a small town in Pennsylvania.) "When I went to Montgomery College [in Rockville, Maryland], I had already been working at a community college for a couple years—and decided that was what I wanted to do.

"You learn so much about the industry [on the job]—and [a lot] of it is about understanding people," Grazetti said. "If you learn that quickly and be empathetic to people, you can become very successful in this business."



Grazetti (left) with husband Ian.



Moving to Chicago was a big decision for Grazetti—in part, because of his husband. "He's an interior designer, so he desperately wanted me to choose New York—and I love, love, love Chicago," Grazetti said. "I brought him here for a tour of the city in February, so it was snowy, icy and cold—and he wanted to move [here], which was a big surprise to me."

Grazetti's role (which involves everything from attending multiple meetings to overseeing photo shoots—possibly in one day) is one that has shifted over the years, he said: "My role traditionally had an individual overlooking

the sales and marketing [efforts], but Loews is starting to change that. Now, my role is about 90-percent marketing; I get involved in sales when I need to. I have a director of sales who works for me."

Asked what the best and worst aspects of his job are, Grazetti said they're both related to variance: "I love that every day is different, because you are dealing with people. You never know how things are going to go. However, because of that chaotic nature, it can be difficult to meet a hard deadline—but that's fine, because I get bored so easily."

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Happy hours

One day, out of the blue, I received an email from well-respected writer Renee Bess. In her thoughtful, elegant style, she asked if I would be interested in working together to produce an anthology about the role gay bars have played in our lives.

I was on board before I finished reading. A gay bar anthology, I immediately thought, was a brilliant idea and worked in so many ways.

For one thing, it would capture a big chunk of our history, and document it, whether it be in the form of memoirs or poems or fiction or essays. For another, it would honor that history. Perhaps, I hoped, it would give young LGBT people an understanding of the attraction of the bars, of places of our own, back when holding hands under a table was both daring and forbidden. Happy Hours: Our Lives In The Gay Bars is not about the pleasures or tragedies of alcohol, but the camaraderie we found—or didn't find—inside those loud, dark, smoke-filled rooms where we took our freedoms.

Renee emphasized how important it was to her to have a widely diverse collection. I felt the same and we committed to vigorous outreach.

Renee proposed we do the book as a fundraiser for youth shelters, the antithesis of the bars. All profits would go to that cause. Sounded perfect to me. We both chose programs in the cities where we entered the gay world, Philadelphia for Renee and New York for me.

We had an enormous pool of contributors from which to draw. Not many writers resisted the companionship offered in the heydays of the bars. That's where we could feel normal for a while, where we could go to hang out with friends, meet our soul-

mates, dance, celebrate, blot out pain with liquor and sympathetic ears, and be our real selves for a few hours.

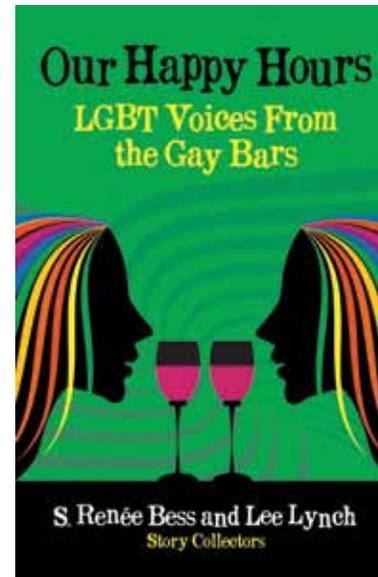
Not to romanticize the experience, the bars also gave us the opportunity to feel isolated from our own people, breathe in dangerous levels of tobacco smoke, develop into alcoholics, get into fights, be ripped off by the owners, and arrested by the police. I wrote a whole book about that last, it's called The Raid.

When I did *Off the Rag: Lesbians Writing on Menopause and The Butch Cook Book*, my co-editors and I had to coax, beg, plead, transcribe and otherwise badger submissions from women interested in writing about the subject. With *Happy Hours*, Renee and I were elated to be inundated with heartfelt, quality donations of every type of writing from a hefty cross section of our tribe.

And donations they were. We're really hoping to make a difference to our kids with this fundraiser; every stitch of work is volunteered. Of course, writers are used to giving away our work just to get it into print somewhere. This time, though, the publisher, Patty Schramm is taking no money and expending hours and hours plus a goodly sum for producing the book, which will be the inaugural project for her company, Flashpoint Publications. Patty's knowledge of the publishing process is magic. She's doing the typesetting herself.

Award-winning cover artist Ann McMan is in great demand, yet gave her time not only to produce a genius cover, but to our requests for tweaks and changes. The result is a dynamic and irresistible cover that truly represents what's inside. Writers Lori Lake and Nann Dunn have also heartily pitched in. Editing, copyrighting—all the unglamorous stuff has been taken over by the gay women who seem to live to create and broaden our literature.

My energy reserves get lower every year, but I knew this book needed to be out there and Renee was the perfect partner to make it happen. She's done all the hard administrative work: concept, complications, keeping on top of things. We're both pretty low key and agreeable types, so have had no



conflicts or arguments. A lot of the time, all I had to do was say yes to Renee's creative ideas.

I continue to be stunned by the devotion everyone has shown to our cause. The ambitious contributors, though, are a special breed. Their excitement over *Happy Hours* is a joy to see. All they needed was the go-ahead and they began promotion and marketing on their own.

Our writers and poets make a little community, with their wide spectrum of gender, color, backgrounds and ethnicity.

All the collaborators remind me of the old days, when we were so embattled, a united front was a necessity. While I don't long for the days of collectives, communes, and the teachings of Chairman Mao's *Little Red Book*, *Happy Hours* is the product of the kind of enthusiastic shared undertaking that powered the labor, civil-rights, women's and gay-rights movements.

After the Stonewall riots, it may be the best thing to ever come out of our bars.

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letters

Responding to the pope

The following text is a statement by Francis DeBernardo, executive director of *New Ways Ministry*, on Pope Francis' Oct. 5 statement on gender transition:

Pope Francis has once again entered the discussion of transgender issues with a statement that reveals the pontiff does not yet comprehend issues of gender identity.

In a statement to the Pontifical Academy for Life's general assembly, he said:

"The biologic and psychological manipulation of sexual difference, which biomedical technology allows one to see as open to free choice—which it's not!—is thus likely to dismantle the source of energy that nourishes the alliance of man and woman and makes it creative and fruitful."

By referring to transgender people's desires to transition as "manipulation" and a "free choice," Pope Francis shows that he does not understand that for transgender people, a transition is a discovery and affirmation of who God created them to be. Gender is more than a biological reality. It also includes psychological, emotional, cultural, and spiritual dimensions. When some people seek surgery to confirm their gender identity, they are celebrating their God-given identities. A decision to transition is often made after many years of confusion and turmoil, as well as many forms of discernment with medical, psychological, and spiritual authorities.

In another section of his talk, the pontiff said that men and women "were created, in their blessed difference; together they have sinned, for their presumption to replace God ... to honor the care of

the world and the history that He has entrusted to them."

Transgender people actually acknowledge the importance of gender since they recognize how important it is for them to live as their authentic gender, not by the gender assigned to them at birth which was based on the minimal evidence of external genitalia. Transgender people see this difference as "blessed," as God-given, not something that they chose. Their quest for authenticity is a quest for holiness. They seek to "honor the care" of the identity and life that they have been given.

To say that transgender people are acting against the plan of God is actually itself a rejection of God's plan for these sacred human beings.

Francis DeBernardo
New Ways Ministry

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WCT reviews the production *Choir Boy*.Photo of *Choir Boy*'s cast by Christopher Semel

SCOTTISH PLAY SCOTT

Genius in decline

BY SCOTT C. MORGAN

Out actor Danne W. Taylor was surprised at how quickly the Chicago premiere of *His Greatness* came about. It was only about three months ago that Taylor shared a published edition of Daniel MacIvor's Tennessee Williams-inspired script to Pride Films and Plays executive director David Zak.

"I figured it might show up a year or two later down the line," Taylor said. "But then almost immediately David was emailing me saying that he had talked to the playwright and wanted to do a reading. And then we were casting and doing rehearsals."

Now Taylor is starring in *His Greatness* at the Pride Arts Center. MacIvor's drama, which Taylor had first seen at the New York Fringe Festival in 2009, doesn't specifically name the mastermind behind such iconic plays as *The Glass Menagerie*, *A Streetcar Named Desire* or *Cat on a Hot Tin Roof*.

Yet MacIvor was inspired to write *His Greatness* after hearing of an apocryphal incident involving Williams during a Canadian visit to the Vancouver Playhouse for a 1980 production of his lesser-known play *The Red Devil Battery Sign*. Set over the course of two days in a hotel room, *His Greatness* focuses on the power plays between an aging gay writer (Taylor as "The Playwright"), his devoted younger companion (A.K. Miller as "The Assistant") and an interloping street hustler (Whitman Johnson as "The Young Man").

"Maybe it didn't really happen, but the story is out there," Taylor said. "The Assistant started out in the same place as *The Young Man* they hire to escort him to the premiere."

Now *His Greatness* is not the only end-of-life Tennessee Williams drama out there. Earlier this year at California's Pasadena Playhouse, Al Pacino

starred as Williams in a fully staged developmental production of *God Looked Away* by Dotson Rader (famed for his gossipy memoir *Tennessee: Cry of the Heart*, which detailed his high times as a companion to Williams).

God Looked Away was eviscerated by critic Charles McNulty in the *Los Angeles Times*, so it's unlikely that Rader's drama will be seen locally any time soon. In the meantime there's *His Greatness*, which also explores the sad artistic and personal decline of one of America's greatest playwrights.

"It was such a tragedy at how his life ended up," said Taylor said about Williams' latter days before his accidental choking death in 1983 at the age of 71. "Falling deeper into drugs and alcohol and things like that—it became a vicious cycle."

His Greatness plays from Saturday, Oct. 14, through Sunday, Nov. 12, in The Buena of the Pride Arts Center, 4147 N. Broadway. Tickets are \$20 for previews (through Oct. 15) and \$25 during the regular run. Call 800-737-0984 or visit PrideFilmsAndPlays.com.

The Cruising Dead

Just in time for the Halloween season, Campsongs Productions is unleashing the world premiere rock musical *Zombie Bathhouse*. It's an idea and title that first struck songwriter Scott Free (*Homolatte*, *Witches Among Us*) almost a decade ago.

"It was just a combination of the two ideas of zombies and bathhouses," Free said with a laugh. "Nothing deeper than that."

Yet Free knew he needed a collaborator who was thoroughly versed in horror to write the script. So Free corralled playwright Brian Kirst, famed for his blog *Big Gay Horror Fan*, to write the musical's book.



Andrew Kain Miller, Whitman Johnson and Danne W. Taylor (from left) in *His Greatness*. PR photo by David Zak

The plot of *Zombie Bathhouse* concerns a DJ named Michael, who invites his friends to the local bathhouse when he gets a Pride celebration gig. But then all hell breaks loose when a zombie outbreak occurs.

Now both Free and Kirst wanted to steer clear from any allegories to diseases like HIV/AIDS or to illicit drugs for *Zombie Bathhouse*.

"There is a social/political background to how our zombies are created," said Kirst, who took historical inspiration from pre-Stonewall bar raids for the show's flashback sequences. "It may not have been our original intent, but just because of our passion and interests in activism, that kind of happened."

On the other hand, Kirst said he and Free have also been accused of slut shaming courtesy of negative Facebook comments (even though *Zombie Bathhouse* had yet to play any public performances).

"It's the opposite of slut shaming," Free said with a laugh, noting the copious amount of men-in-towels costuming involved in the production.

The *Zombie Bathhouse* co-creators also joked at how they were both familiar with the milieu of their show's setting. Kirst even noted that he briefly worked at a snack bar within the bathhouse *Man's Country* after he was laid off from a corporate job.

"I have gone back since I've written it, purely for research," Kirst said. "Kind of bone up on *Steamworks* and *Man's Country* just purely for subtext and texture."

Campsongs Productions' world premiere of *Zombie Bathhouse* plays from Friday, Oct. 13, through Sunday, Oct. 29, in the Center On Halsted's Hoover-Leppen Theatre, 3656 N. Halsted St. Tickets are \$20; visit CenterOnHalsted.org or ZombieBathhouse.net for more information.

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.

I'm passionate, not impulsive.

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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.

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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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THEATER REVIEW

Bewildered

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Book & Lyrics: Aaron Benham & Ron Weaver
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Runs through: Nov. 11

BY ERIC KARAS

Hell in a Handbag productions celebrates its 15th anniversary with the staging of *Bewildered*, a parody musical of LGBT favorite *Bewitched* told from the perspective of nosy neighbor Gladys Kravitz.

The original TV series only worked because of the appeal of Elizabeth Montgomery as Samantha Stephens. *Bewildered* has to work due to the appeal of Caitlin Jackson as Gladys Kravitz and she is more than up to the task. She brings the



From left:
Robert Williams,
Scott Sawa and
Elizabeth Morgan
in *Bewildered*.
 Photo by
 Rick Aguilar
 Studios

pathos, desperation and humor of this comic relief character forced into the spotlight. Elizabeth Morgan does a fine job as Samantha but this is truly Caitlin and Gladys' show.

David Cerda is in his sweet spot as Endora, all

fabulous outfits and side-eye sarcasm. The two Darrins (you know there had to be two), played by Scott Sawa are AJ Wright, are letter-perfect. AJ hasn't quite lost his Blanche Devereaux (from their *Golden Girls* show), and I love it. Robert

Williams, as Tabitha/Louise, has a wacky charm as Tabitha and generates over-the-top laughs as the drunk Louise Tate. The rest of the cast—including the magical stage hands—are all terrific and well cast.

As in almost every *Hell in a Handbag* show, Ed Jones steals the show. His Uncle Arthur is so hilarious that the stage lights up whenever he's there.

Ron Weaver's book is not only funny but very smart. He gives depth to the Kravitz character that we've never thought about before. Is she spying on her neighbors because she's in an unhappy marriage or has low self esteem? Aaron Benham's music is fun and joyous, perfectly matching the '60s sitcom feel—and they have a full band, which sounds great. Ditmars keeps things moving along and I especially loved her use of the magical stage hands as props and greek chorus.

Fly your broomstick over to Stage 773, and check out this hilarious and fun show.

THEATER REVIEW

Choir Boy

Playwright: Tarell Alvin McCraney
At: Raven Theatre, 6157 N. Clark St.
Tickets: \$43-\$46
Runs through: Nov. 12

BY MARY SHEN BARNIDGE

There are probably hundreds of private schools throughout our nation where young men complete their educations with no life-altering incident, but you won't find them in fiction. The premise of culturally unruly and hormone-racked adolescents confined within a unigender environment charged with indoctrinating them in the

virtues (or pragmatics, anyway) of ethical discipline presents dramatic potential too irresistible to ignore.

What distinguishes the lads of the Charles R. Drew Prep School For Boys from their counterparts at Groton or Gonzaga is, first, that the five whom we meet are all African-American and, second, that their chief extracurricular activity revolves, not around sports, but music—specifically, the gospel choir cherished by nearly a half-century of Drew alumni.

The loyalties in this band of brothers are divided between Bobby Marrow, the headmaster's rebellious nephew, and Pharus Young, an immensely talented and proudly gay scholarship student not above flaunting his excellence. Anthony "AJ" James, the latter's het roommate, tolerates these

caprices with fraternal patience, as does Junior Davis, the former's sidekick, while loner David Heard sequesters himself within his call to the ministry. Headmaster Marrow and guest instructor Pendleton offer what counsel they can, but even adults endowed with experience and wisdom are not without their blind spots.

Given the absence of foreshadowed tropes evidenced in Tarell Alvin McCraney's universe, the warblers' propensity for expressing themselves through their concert repertoire becomes a valuable aid to our comprehension of the collective zeitgeist and the occasional individual unease as well. McCraney's soliloquies encompass folk lamentations like "Motherless Child" or country hymns like "Trust and Obey." This last selection serves as the invocation for Drew academy's com-

mencement exercises, its affirmation of faith displaying an ironic edge after a secular tune (Skip Scarborough's "Never Been So Much In Love") intrudes to further disturb the placid surface of a feigned unity.

The chorale selections are performed by an adroit cast exhibiting crystalline *a cappella* harmonies under the vocal tutelage of Frederick Harris and choreography of Breon Arzell. This doesn't mean that playgoers are to wallow in mindless reverie as they would at a musical, however. No matter whose side we take in professor Pendleton's class discussion regarding the slave origins of the songs now called "spirituals," the palliative power of these prayers for deliverance from suffering demand our attention.

THEATER REVIEW

The Making of a Modern Folk Hero

Playwright: Martin Zimmerman
At: Other Theater at Chicago
Dramatists, 1105 W. Chicago Ave.
Tickets: \$25
Runs through: Oct. 29

BY MARY SHEN BARNIDGE

You wonder how cults are born, swelling from small enclaves to encompass tribal sects worldwide. Martin Zimmerman offers a cautionary fable of a massive messianic movement whose origins lie in an actor of pudgy physique and modest talents, a cheap Halloween mask-and-cape costume and a populace desperate for a prophet to lead them out of their oppression.

When we first meet Renzo Rafaeli, he is preparing to post his suicide on the internet, hoping to achieve in death the enduring eminence eluding him in life, when his farewell address is interrupted by the arrival of boyhood chum-



Christopher Meister in *The Making of a Modern Folk Hero*.
 Photo by
 Carin Silkaitis

turned-congressman David Dover, with a scheme for circumventing bureaucratic obstacles in his quest for humanitarian reforms. The plan is to hire a low-profile Nobody to pose as a high-profile Somebody capable of spurring citizens to demand an end to the selfish practices of a corrupt government. This icon is to be called "Volo Publius"—a title loosely translating to "The People Want"—his slogan is to be the colloquial "Let's get this shit done!" and his gospel spread throughout the global community by investigative blogger Vanessa "Indie-tegrity."

Renzo is understandably skeptical at first, but as the mystique of Volo Publius grows in

volume, he begins to embrace the role imposed upon him by his disciples. When the lawless actions of his zealous followers threaten to eclipse the good intentions at the root of the charade, Renzo's faith in his own manifesto—though it could also merely be hubristic egotism, depending on how you look at it—as he confronts the assassin sent to kill him leads him to plead for the spectacular martyrdom he once craved.

Audiences should not allow themselves to be distracted by Zimmerman's irreverent approach to his narration, however. Despite the Pepe Le Pew accent sported by Hannah Toriumi's hit-woman, Renzo's frequent reliance on arcane exercises prescribed by his former acting teacher and the shadow-puppet special effects created by Celeste Burns, Adelina Feldman-Schultz and Becca Sheehan, neither Kelly Howe's direction, nor Christopher Meister, Aida Delaz and Robert N. Isaac's performances, are employed in pursuit of simple cutesy nerd-culture drollery. However, they instead reflect a sharply satirical look at the hazards of superstardom—not just in the realm of politics, but in every social sphere of every age.

CRITICS' PICKS

The Heavens are Hung in Black, Shattered Globe at Theater Wit, through Oct. 21. The year 1862 tested Abe Lincoln to his political and personal max. James Still's history pageant makes a few bits up, but brings Abe to life as well as anyone has, especially as played by Lawrence Grimm. JA

The Audience, Timeline Theatre Company, through Nov. 12. We Yanks just can't get enough of Buckingham Palace gossip, and Peter Morgan is happy to serve up his silver-fork speculations in properly satisfactory manner. MSB

Fun Home, Victory Gardens Theater, through Nov. 12. Lisa Kron and Jeanine Tesori's Tony Award-winning musical adaptation of Alison Bechdel's 2006 graphic memoir is back. Broadway veteran Gary Griffin directs a gloriously intimate and heartbreaking production that musicalizes Bechdel's life as a budding lesbian in contrast to her closeted gay dad's troubled existence. SCM

Sylvester, or The Wicked Uncle, Lifeline Theatre, through Oct. 29. A regency romance framed in the visual device of a board game makes for extra playfulness in Christina Calvit's latest Georgette Heyer makeover. MSB

—By Abarbanel, Barnidge and Morgan



The cast of
Queerly Beloved.
Photo by
Sam Bengston

THEATER REVIEW

Queerly Beloved: An LGBT+ Comedy Revue

Written by: Katie Lee, Meaghan Morris, Kevin “KJ” Snyder, Evan Starkweather and Nathaniel Strain
At: Annoyance Theatre & Bar, 851 W. Belmont Ave.
Tickets: TheAnnoyance.com; \$10-\$12
Runs through: Nov. 8

BY JAMES R. WILKE

This show represents the first LGBTQ revue for Chicago comedy troupe Huggable Riot—perhaps an apt name given the youthful, huggable charm of the performers. The hour-long, mostly scripted production includes a varied range of original comedic sketches written by the all-queer-identifying cast. Musical and singing moments also

appear throughout the show, though these seem more vehicles for comedy rather than to display musical talent.

The performance space is comfortably set, with cocktail tables and chairs and a bar/lounge outside. The vibe is casual and purchasing drinks is encouraged. And while this rough-around-the-edges revue comedy ala Saturday Night Live or MADtv is geared to the LGBTQ audience, young straight folk may still connect to its millennial themes.

The jokes and sketches tend to draw from childhood and collegiate subjects, as well as contemporary TV, movies and politics. Older and more theatrically versed audiences might not connect with many of the jokes and references. However, for the young millennial-and-college crowd, this show might feel refreshingly current.

Sketches vary, from a group of friends enjoying a role-playing evening of Dungeons & Drag-Queens; to one-celled organisms discovering the joys of sexual reproduction; to the hanging of

SPOTLIGHT

Another national tour of the global hit musical **Les Miserables** is back for a brief, barricade-busting run in Chicago. Do note that this tour is not based upon the original turntable-dominated production, but rather directors Laurence Connor and James Powell’s version featuring projections of Hugo’s own Parisian sketches and paintings. *Les Miserables* plays Oct. 11-29 at the Cadillac Palace Theatre, 151 W. Randolph St. Tickets start at \$57, and go up to \$272 for VIP packages; call 800-775-2000 or visit BroadwayInChicago.com.



Caption: Nick Cartell stars as Jean Valjean in the national touring return of *Les Miserables*. Photo by Matthew Murphy

Robin Hood in medieval England; and recurring themes of “first-time” stories and coming out experiences with parents.

One memorable sketch portrays a pair of lesbian/gay teenage friends (played by Katie Lee and Evan Starkweather) trying to innocently watch a movie while repeatedly being accosted by Katie’s overreactive parents (Nathaniel Strain and Meaghan Morris), who don’t quite realize that nothing romantic is happening. Equally memorable is a scenario where Kevin “KJ” Snyder channels Barron Trump circa 2020, as the young man discovers his passion for wearing women’s high-heeled shoes.

While the performers bring high energy and unapologetic vigor to the stage, the main drawback of this show may be its lack of more mature LGBTQ

themes. Indeed, with the title *Queerly Beloved*, one thinks immediately of topics like same-sex marriage, gay families, long-term relationship issues, LGBTQ situations in the workplace, etc. Yet these themes are surprisingly vacant. This may be due in part to the lack of age and cultural diversity among the show’s collaborators, as they all appear to be recent college folk.

That being said, however, *Queerly Beloved* still provides a light-hearted entertainment suitable for a Wednesday evening out. And even with the rough edges of the still-developing cast, one cannot help but wonder upon leaving this show if one of these creative young writer-performers might eventually grow to become a famous name in comedy someday.

THEATER REVIEW

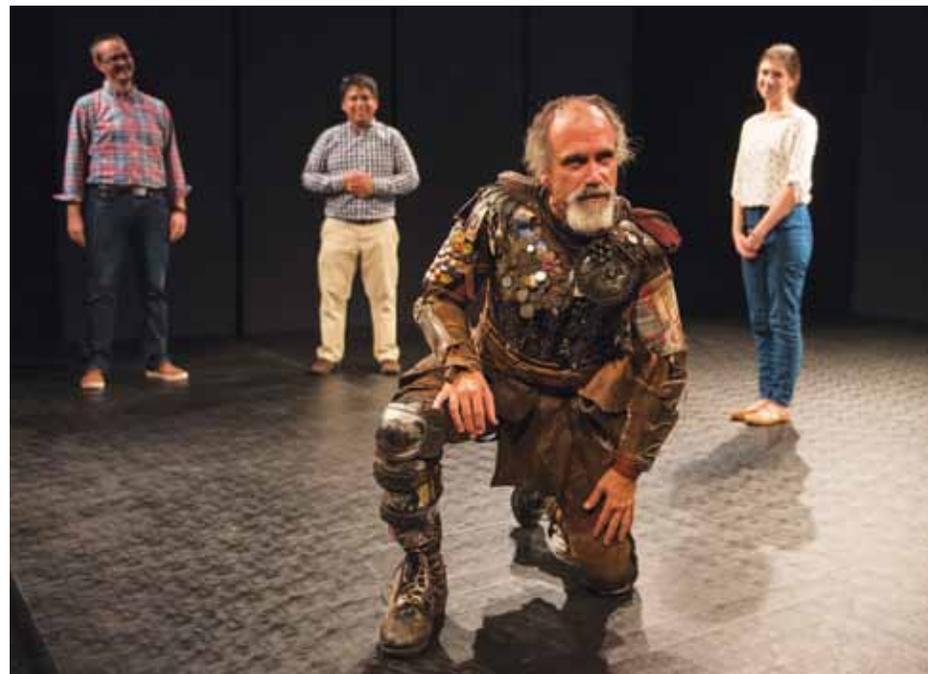
Quixote: On the Conquest of Self

Playwright: Monica Hoth & Claudia Valdes Kuri, translated by Georgina Escobar
At: Writers Theatre, 325 Tudor Ct., Glencoe
Tickets: 847-242-6000;
WritersTheatre.org; \$35-\$80
Runs through: Dec. 17

BY JONATHAN ABARBANEL

Quixote: On the Conquest of Self gives theater veteran Henry Godinez a rare opportunity to be a clown, and Godinez—who generally plays serious roles (when he takes time from directing and teaching)—is worth the ticket price all by himself. I don’t mean he’s funny (although he’s brilliantly funny), but that he embraces the profound physical, emotional and philosophical depths of great clowning and the human comedy. Godinez is a masterful comedian because he is a masterful actor.

It doesn’t hurt that he plays one of Western culture’s most magnificently profound fools, Sir Quixote de la Mancha—the passionate, romantic idealist who sees a beautiful impossible world where others see cynicism, self-interest and cupidity. The twist here is that Quixote fights the printed book for control of his narrative, the balance shifting frequently with comic physicality.



Henry Godinez with audience members Jon Faris, Arik Beatty and Megan Otto.
Photo by Michael Brosilow

Quixote notes early on that the original, by Miguel de Cervantes Saavedra (1547-1616), is so long and convoluted that almost no one reads the complete work. Addressing his audience directly from a square, bare black stage, he decries

abridgments and musicals before abridging himself, inducing audience members to act out less-familiar sub-stories from the work. First, though, he dispenses with its most famous episode, the

one that gave us the expression “tilting at windmills.” Godinez is an exquisitely droll guide and manipulator of his helpers, with small ad-libs, as needed.

One audience member turns out to be a plant and joins Quixote for the last half of the 95-minute work. No spoilers intended, but it is a modern young Latina (Emma Ladjji) who becomes a stand-in for Aldonza/Dulcinea, that most beautiful gentle lady for whom Quixote fights. It’s at this point that the piece weds modern themes to classical ones, and raises issues specific to Mexico, where this work originated. Teaching and learning from each other, the Hispanic knight and the Latina lady touch on ecology and forest preservation, illegal immigration and assault. Together they passionately denounce “the monster of Apathy,” the heart of indolence that enables evil. Quixote earlier has noted, “When you truly surrender to a cause for the common good, you truly find a strength beyond yourself.”

Despite the brilliance of Godinez and his energetic partner, the play’s final portion is too precious. The audience is asked to call out hopeful and progressive thoughts to save the dying Quixote, which is too Tinkerbell-do-you-believe-in-fairies for me. Quixote and his lady then send us forth to carry on their mission. “I am the master of my fate, I am the captain of my soul,” concludes a famous Victorian poem, and that’s the take-away of Quixote/Conquest, an iteration of the title’s “self” and of Quixote’s impossible struggle to emerge from Cervantes’ authorship.

Music ensemble looks to tell Chicago stories

BY MATT SIMONETTE

According to Bach + Beethoven Ensemble (BBE) Artistic Director Brandi Berry, her musical organization's mission is all about "tearing down the walls between musicians, [other] performers and the audience."

The ensemble is in large part dedicated to presenting music in its historical context, using instruments that are appropriate to the period. But Berry maintained that another important part of its guiding principles revolves around making that music accessible to a contemporary audience, fostering a sense of community between audience and musician.

Their next performance, in mid-October, is entitled *Chicago Stories* and features six original compositions from three composers; subjects of the new works include Chicago's Assyrian immigrant community, the Pilsen Latin jazz scene, and minority women in leadership roles "and the 'glass ceilings' they've shattered along the way," Executive Director Thomas Alaán said.

BBE was formed in 2009 by a group of musicians who were new to Chicago and looking for a means by which to break into the city's performance market. They began reorganizing as a nonprofit in 2013, a process largely spearheaded by Berry and Alaán. Some performances consist of just Berry, a violinist, and Alaán, a vocalist. Others have featured anywhere from 5-20 musicians. Openly gay performer David Schrader is among

the musicians who regularly play with BBE and will take part in *Chicago Stories*.

That engagement between musician and audience BBE strives for can take many forms, Alaán said. He sometimes even solicits audience suggestions for lyric-subjects of his vocal performances. At a recent performance, he ended up singing about "Mickey Mouse having sex with Minnie, and Goofy walking in on them," he recalled.

Each performance has a "mascot" or symbol of sorts, usually a stuffed animal that BBE commissions especially for the occasion. But the *Chicago Stories* performance will be different; the ensemble will have what's ostensibly a book about Chicago on hand, but the inside will be blank, and attendees will be invited to jot down their thoughts and memories about the city.

Indeed, Alaán and Berry hope that the *Chicago Stories* presented this month will be the first of many BBE interprets in the years ahead. Berry said they want to have work by an LGBT composer reflecting on the city's LGBT community in a future installment.

"That's something we really would like to do," she added.

Chicago Stories will be performed at University of Illinois at Chicago, UIC Student Center East, East Terrace, at 7 p.m. on Saturday, Oct. 14, then at Green Mill Cocktail Lounge, 4802 N. Broadway, at 3 p.m. on Oct. 15. For more information, see BBEnsemble.org.



Brandy Berry.
Photo courtesy of Berry

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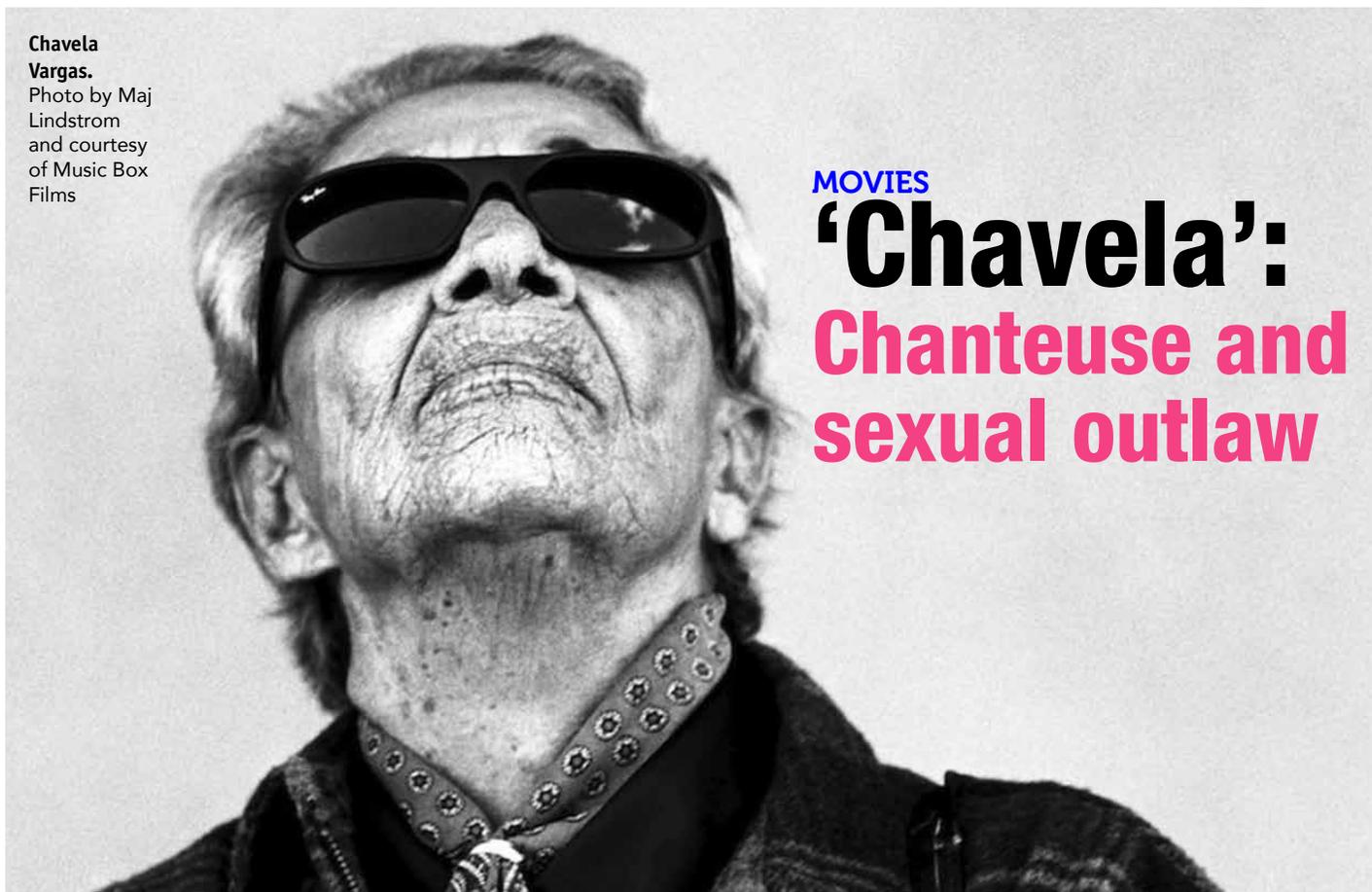



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Oregon Ballet Theatre's Ansa Deguchi in *Giselle* | Photo by Blaine Truitt Covert

Chavela**Vargas.**

Photo by Maj Lindstrom and courtesy of Music Box Films

**MOVIES**

'Chavela': Chanteuse and sexual outlaw

BY SARI STAVER

There is a stunning new documentary about the life and times of iconic chanteuse and sexual outlaw Chavela Vargas.

Vargas, who died in 2014 at age 93, was a darling of Mexico City's bohemian club scene in the 1950s, when she challenged mainstream Mexican morals by dressing in men's clothing while she sang songs intended for men to woo women, refusing to change the pronouns. The tequila-drinking, cigar-smoking rabble-rouser sang at Elizabeth Taylor's marriage to Mike Todd (and ran off with Ava Gardner), and lived with Frida Kahlo and Diego Rivera for more than a year.

The new documentary tells Vargas' life story, an amazing journey from a 14-year-old rejected runaway from Costa Rica to a world-renowned, Grammy-winning Mexican icon. With Catherine ("Cat") Gund and Daresha Kyi as co-directors, Chavela has taken the world by storm following its premiere at the 2017 Berlin International Film Festival, where it was awarded the second-place audience award. After its busy film festival tour, the film has gone or will go into commercial release in the United States, with fall screenings in New York, Los Angeles and Chicago. It has also been sold to television and film distributors in dozens of cities worldwide. [Editor's note: The movie, in July, won the Audience and Grand Jury prizes for Best Documentary Feature at Los Angeles' Outfest.]

In a telephone interview with the Bay Area Reporter (BAR), Gund said she was "thrilled and excited" to be presenting at the Castro Theatre during the then-upcoming San Francisco LGBT

film festival. Gund, who identifies as queer, has another documentary, *Dispatches from Cleveland*, screening during Frameline. That documentary tells the story of 12-year-old Tamir Rice, who was killed by gunfire by police but was blamed for his own death by local prosecutors. "Dispatches" is a docuseries, with five chapters showcasing how intersecting social-justice movements are empowering marginalized groups, including those within the transgender community.

"Yes, I've been very busy," said Gund, who had two children graduating from high school on the

evening of the BAR interview in early June. A New Yorker who began her film career making videos of ACT-UP in the 1980s, Gund went on to make a number of award-winning documentaries. Her work gained national attention after her film "Born to Fly" was nominated for an Emmy during screening on PBS' *Independent Lens* series.

Kyi, a freelance film and television director and producer currently living in Atlanta, has made films such as "Most Daring" (2007) and *La Voz Kids* (2013). Kyi also produced Gund's film *Dispatches from Cleveland*. The co-directors met and became

'50s return in Pride Films' 'Arrangement'

Pride Films and Plays is now presenting *Perfect Arrangement*, by Tophér Payne, through Oct. 22, 4139 N. Broadway, Chicago.

It's 1950, and new colors are being added to the Red Scare. Two U.S. State Department employees, Bob and Norma, have been tasked with identifying sexual deviants within their ranks. There's just one problem: Both Bob and Norma are gay, and have married each other's partners and moved next door to each other as a carefully constructed cover. Inspired by the true story of the earliest stirrings of the American gay-rights movement, madcap classic sitcom-style laughs give way to provocative drama as two "All-American" couples are forced to stare down the closet door.

Appearing as Bob is Eric Lindahl, a Jeff Award

winner and three-time Jeff nominee. Making her PFP debut as his co-worker Norma is Autumn Teague. Bob and Norma's secret significant others are played by Lane Anthony Flores, and Riley Mondragon.

Kelli Harrington, a two-time Jeff Award-winner, plays Barbara Grant—another State Department official who has something to lose.

Completing the cast are Armando Reyes and Amber Snyder as Bob and Norma's bombastic, uber-patriotic boss and his wife, Theodore and Kitty Sunderson. Additional casting includes Tommy Thurston (u/s Bob & Theodore), Christopher Young (u/s Jim), Kendra Verhage (u/s Millie and Kitty), and Shannon Webber (u/s Norma & Barbara).

Tickets are available at PrideFilmsAndPlays.com or 800-737-0984.

friends decades ago, agreeing that someday they "should make a film together," said Gund. That day came two years ago, when Kyi got involved with this film—first as a producer, then as co-director.

Work on the film began in 1992, when Gund spent the winter just south of Mexico City and first heard Vargas' music on her friends' record players. "And, of course, I heard all the stories about her womanizing and her irresistible allure," said Gund.

Gund's friends arranged a meeting with Vargas, who agreed to be taped. "I immediately became obsessed" with Vargas' ability to draw people in, Gund said. But when Gund went home to New York, she got busy with other projects and put the tapes away. When Vargas died three years ago, Gund unearthed her tapes, "a veritable gold mine of footage," she said. "I knew I had something rich and unique."

Realizing she had what might be the beginnings of a new project, Gund showed her friend Kyi a section of the footage. "She was mesmerized," said Gund. The two spent the next two years finding footage of interviews and concerts, as well as doing their own interviews with people who had known Vargas. With grants from wide-ranging sources, the two were able to complete the film on a "half-million-dollar budget," which Gund says is typical of documentaries of this type.

Already an established filmmaker with enough awards to fill several walls, Gund said she is nevertheless thrilled with the reception her new film is receiving. "It's been unanimously positive," she said. "We've had great luck selling it overseas. Europe, Central and South America, pretty much everywhere. We knew Chavela had a gigantic and enthusiastic audience in Mexico, and we were thrilled to learn that she resonates everywhere people see the film and hear her music."

There will be a special preview screening of Chavela (with co-director Catherine Gund in attendance for a post-film Q&A) on Tuesday, Oct. 17, at Music Box Theatre, 3733 N. Southport Ave. The film officially opens Friday, Oct. 20. See MusicBoxTheatre.com.

Social-change film festival Oct. 13-15

The national nonprofit organization Social Change will host its social-change film festival, #ChangeFest, in three states: Illinois, California and New York.

In Illinois, it will take place Oct. 13-15 at the Harold Washington Cultural Center, 4701 S. Martin Luther King Dr.

The festival will feature:

—29 films, including 16 world premieres—one of which is from first-time filmmaker Monica Raymund, who stars as Gabriela Dawson in NBC's *Chicago Fire*;

—Films with famous actors like Barkhad Abdi (Captain Phillips), Anthony Anderson (from the hit show *Black-ish*) and Eamonn Walker (*Oz: Chicago Fire*); and

—the film *Fear* (about Chicago's violence), from local filmmaker Chan Smith.

See ChicagoSocialChange.org.

NUNN ON ONE

Radio-show host Stephanie Miller talks Trump, tour

BY JERRY NUNN

Radio-show host Stephanie Miller continues to mix comedy with politics and these days there's plenty of material.

The daughter of U.S. Rep. William E. Miller, she started performing sketch comedy in high school. She worked comedy clubs while being on the radio in the '80s and '90s. Miller hosted her own late-night television talk show and then several other shows followed, including I've Got a Secret for the Oxygen Channel.

This year, her radio audience has grown to around 6 million weekly listeners. In 2010 Miller came out publicly on her radio show, saying, "I've reached my personal tipping point to say I am a gay woman."

She is started taking her satire on the road with Sexy Liberal Comedy Tour in 2011 then changed the name after Donald Trump was elected. It inspired a comedy album Stephanie Miller's Sexy Liberal Tour, Vol. 1 and it reached number one on the charts for iTunes, Amazon.com, and Billboard.

Miller talked the current cast and that state of the world by phone before arriving in Chicago.

Windy City Times: Let's first get to know you.

Stephanie Miller: How romantic!

WCT: You were born in Washington, D.C.?

SM: Yes and I grew up in Buffalo, New York. We moved there when I was three. I don't remember Washington.

WCT: I was thinking about all the politics and being born into it.

SM: My dad was a congressman and ran for vice president so that is why I was born in Washington. I was only 3 when he ran in 1964.

WCT: How many years have you been on the radio?

SM: About 1,000! No, more like close to 30 years. I always say, "Radio is when you go when all of your other dreams have died."

WCT: I just started doing radio and I like it.

SM: I love it. It actually is my passion. I wanted to be Carol Burnett so that is what my dream was. I did get to meet her and she thought I was 35 years old so I will love her forever for that. I told her I wanted to be her and she called me the

Carol Burnett of radio. I cried!

WCT: Talk about the Sexy Liberal Resistance Tour.

SM: It is like the Mafia. Just when I thought I was out they pulled me in again. We thought we would be done. It was great fun. We were playing our last show in Washington that we thought would be Hilary's inauguration. It ended up being the day of the women's march. That is where the name came from.

It is selling out again, but it is amazing what I am seeing this time. It is not just a comedy show. People come up to us crying afterward because they finally feel like they are not the only ones going insane! It is a national trauma, this presidency, however long it lasts. It is a solidarity tour with so much love. It is like a support group. We joke that they aren't even going to see us anymore, but to be with each other. People make real friends there.

The show is completely different, not only from two years ago, but from last month. It changes so much from each news cycle and the incessant tweeting. It is exhausting.

I think this has become a way for people to process things in a way that empowers them and makes them feel better.

WCT: Who is on the tour with you?

SM: This time it is Frangela, who started in Second City. It makes Chicago a cool date for us. It is Frances Callier's hometown. I did radio and have lived there before as well.

People tweet that even though they have seen the show ten times this is the best version they have seen. Frangela is so amazing about racial



Stephanie Miller.
PR photo

issues and we are encountering so much of that because of Trump. John Fugelsang is brilliant about moral values and the bible. It is a strong set of voices we have put together. It is a primal scream of what is happening in America. We are having a ball.

WCT: The NFL must be the new topic.

SM: My first 10 minutes are about taking the knee to the anthem, and a one-finger salute to our commander in chief.

Look for Miller and more on the Main Stage at Athenaeum Theatre, 2936 N. Southport Ave., on Saturday, Oct. 14. For tickets, visit AthenaeumTheatre.org or call 773-935-6875.

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Jeffrey Tambor in
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TELEVISION

'Transparent': Stuck in transit

BY LAWRENCE FERBER

Transparent won't be winding down anytime soon. A fifth season of the multiple Emmy- and Golden Globe-winning series (about a transgender female who began a gender transition late in life and her family's subsequent self-revelations) began pre-production even before season four's recent premiere on Amazon Prime Video.

This season, the Jewish-American Pfefferman clan ends up in Israel, where patriarch-turned-transgender-matriarch Maura (Jeffrey Tambor), ex-wife Shelly (Judith Light), and their children—Ali (Gaby Hoffman), Sarah (Amy Landecker), and

Josh (Jay Duplass)—unearth more secrets and discoveries about their family line, sexualities/relationships and identities, while set against the Israel-Palestinian conflict and Andrew Lloyd Webber's Jesus Christ Superstar soundtrack.

Having based the character Maura on a transgender parent who came out in their 70s, creator/director/writer Jill Soloway, who will headline Chicago's Humanities Festival in October, has evolved along with Transparent's Pfeffermans and currently identifies as gender non-binary (and goes by "they" pronouns). Via telephone, Soloway elaborated on season four, the show's other transgender characters and, of course, season five (and no, Soloway isn't leaving the show despite misleading press reports).

Windy City Times: What did season four allow you to do that's different from the last season?

Jill Soloway: We realized how much we love it when the Pfefferman family is together. Normally in a show when you start to give people things to do, you create love interests for them and new characters. Ali has a crush on lesbian Syd [Carrie Brownstein], Josh is in love with Rabbi Raquel [Kathryn Hahn], and Sarah is choosing between Tammy [Melora Hardin] and Len [Ron Huebel]. But what we wanted to do this season is let the characters turn toward each other and have that comedy and love of being in a family.

WCT: What were some of the biggest issues hashed out in the writers' room for season four?

JS: Well, the family goes to Israel, so we wanted to tell that story in a way that resonated differently for each member. A lot of the season has a Jesus Christ Superstar rock opera kind of, your memories of being a child, and whatever you thought it meant to live in Jesus' time and come down with Messiah complex—those are the kinds of broad, funny stories. But we also wanted to

tell the real stories of what's actually happening right now in the world. For queer people, trans people, for identity. Intersectionality. The question of having to choose between your queerness and your Jewishness, your Jewishness and your trans-ness. You're being asked to choose, but not really able to.

WCT: Is there a Dana International cameo?

JS: [Laughs] No. In fact, I heard of her but didn't know enough about her to work her into the season.

WCT: Did anyone in Israel recognize the cast while shooting?

JS: We actually didn't go to Israel. We shot in Los Angeles. We got some B-roll, but we didn't bring the actors there. It's a camera trick. We had a fake Dead Sea at Universal Studios and a fake Wailing Wall at Paramount.

WCT: I understand that Maura's HIV-positive mentor and friend, Davina, played by Chicago transgender actress Alexandra Billings, has a spotlight episode this season.

JS: Yes. Davina is an amazing, really important part of the show. What we do is tell the story of how she got there. The experience is really different for trans women who come up through the gay world and those who come up through the heterosexual cross-dressing world. There are really two different paths on this gender journey, and for trans women who came up through the gay world, the drag world, the pageant world, their story is one of Stonewall, of HIV and AIDS, of moving from the gay world into the straight world. So we really tell that story.

WCT: What about new transgender or non-binary characters this season?

JS: Well, we start to tell the stories about Ali Pfefferman's relationship with their own gender identity. We do Davina's history, of the women she knew as she was coming up in the trans

world. And there are other trans people, actors and characters, that are part of Maura's world."

WCT: Have any ideas proved too loopy or insane and got shot down so far?

JS: Well, when Ali is at the women's music festival [in season two] and has a hallucination and sees Tante Gittel (a transgender character who lived in 1930s Berlin at the Hirschfeld Sex Institute, played by transgender actress Hari Nef) in this modern dance confrontation with the Nazis, at one point that was actually going to be a musical number with singing and dancing. I'm glad we got rid of the actual lyrics. My sister Faith loved musicals, so we are still trying to get a musical aspect in. I just don't think we necessarily needed to connect it with the Holocaust.

WCT: There has been some news about a new showrunner for the fifth season. Can you clarify this, and how the show might be different?

JS: OK, so there is not a new showrunner. I'm going crazy trying to fix this problematic press issue. I've always been the creator of the show, but somebody else has been running the show ever since season two. There is a show runner named Jill Gordon.

For the past couple of years we had a show runner named Bridget Bedard. I'm not leaving the show, I'm not working any less hard. I direct all the time, I still write all the time. I'm going to be directing a lot of the fifth season and in the writer's room. The narrative that I'm stepping down and somebody is taking over is bit of a PR blunder we're working on fixing. Jill Soloway is not stepping down.

WCT: What is the most surprising feedback you've received to the show so far?

JS: That's a good question. The shocking thing is I meet people who say they came out [as transgender] because of the show. They didn't think they could before, but watching the show allowed them to realize they could be trans and be accepted. They use the show to come out to their families, they tell them to watch the show first and then give them a call. They look at the conviviality of the fact they remain family. A show where the trans person is part of the fabric really normalizes trans-ness in a way where coming out doesn't mean losing your family. That's a huge effect of the show that I didn't really prepare for.

WCT: Are you familiar with 9-year-old drag queen Lactacia and this trend of adolescents who use social media, like 15-year-old Instagram makeup tutorial diva Jake Warden, to share and celebrate their own style of gender bending, queerness and fabulousness?

JS: Yeah, I think that's fantastic and so glad those people are out there.

WCT: Would you give any of them an opportunity to do a Transparent walk-on?

JS: I love that idea. Yeah. I think social media is a great place to look for all the up-and-coming trans talent, and I'll definitely check out who's doing tutorials on Instagram and see if we can find our next star.

WCT: Finally, do you have an end game for Maura?

JS: No. I need to keep everyone in the family slightly unhappy so that we have more story. I feel the same about Maura as all of the kids and people in the family. Keep frustrated, keep searching, keep dreaming, and trying to become.

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House-music DJs launch Chosen Few Management

House Music DJ and production collective the Chosen Few DJs announced its formation of Chosen Few Artist Management, Inc. (CFAM).

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For inquiries about Chosen Few Artist Management, contact artistbook@chosen-fewdjs.com.

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Links Hall, 3111 N. Western Ave., is presenting the second edition of the A-Squared Asian American Performing Arts Festival—co-produced in partnership with Links Hall Curatorial residents A-Squared Theatre (Hope Kim, Cary Shoda, and Giau Truong)—on Nov. 9-12.

Co-presented by A-Squared Theatre, Asian Improv aRts Midwest and Links Hall, the A-Squared Asian American Performing Arts Festival will feature contemporary dance, music, performance art, sound art and theater by U.S. artists descended from the Asian diaspora.

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BOOKS

A self-made woman: Talking with Denise Chanterelle Dubois

BY OWEN KEEHNEN

Milwaukee-born transgender actress and businesswoman Denise Chanterelle Dubois has penned a frank and fearless new memoir entitled, *Self-Made Woman* about her long journey to self-acceptance and her eventual gender confirmation surgery in 2003 at age 50.

Along the road, in an effort to fight the gender dysphoria she had felt since the age of 4, Denise (as Dennis) acted out with exhibitionism, theft, meth addiction and alcohol abuse. She was eventually arrested for dealing drugs and sentenced to prison, but turned informant to avoid doing hard time.

In her absorbing new autobiography, Dubois holds nothing back. *Self-Made Woman* is written with an unflinching honesty which successfully conveys the damage and self-destructive impulse that consistently emerged from Denise's inability to address her gender issues for so many years.

After reading *Self-Made Woman*, I was thrilled to sit down with Denise and discuss her tumultuous and amazing story.

Windy City Times: What made this the right time to write your memoir?

Denise Chanterelle Dubois: Interestingly enough, it wasn't the recent national interest in trans issues that made it the right time for me. I started writing my memoir in 2010, and finishing the first draft manuscript which had ballooned to 650 pages in 2014. Prior to 2010, I had given thought of writing my memoir but wasn't that motivated.

Then, oddly enough, when I was sitting on the beach out on the north shore of Kauai and happened to have a yellow legal pad with me because I was making out a grocery list for shopping later that day, I just on a whim jotted down a few notes on several life stories. Then, when I got back to my little studio that I was renting out there, I fleshed out those stories on my desktop. It did feel like the right time because once I got into it I realized that my story could help others. That was a great moment for me because something seemed to be lacking in my new life as Denise, and I had finally found myself, my motivation, my mission. I wrote nonstop for the next four years.

WCT: Where did all that come from—your roots, the media, your Polish Catholic family background, society?

DCD: It was a combination of all those things and more. I always had a sense of duty as the first born male in my family and felt absolutely horrible that I couldn't live up to the lofty standards that my parents had for me. They wanted me to be successful but how could I when my very be-

ing inside was being ripped in two? I was at war with myself; my true self against the phony self that I had put up around me and that was a toxic atmosphere certain to lead to problems as I grew older. I was also a true believer in the Catholic faith right up to when I graduated from Catholic grade school. The message from that part of my life was powerful and in no uncertain terms made it clear that people like me weren't welcome. The overpowering guilt and shame I felt over this rejection eventually drove me from the church.

WCT: Your memoir is so honest. You discuss your exhibitionism, your love of punishment at the hands of dominant females, your binges and purges of clothing and female domination pornography, your drug use, your eventual bust for cocaine dealing, and becoming a confidential informant for the DEA. Were you tempted to hold anything back?

DCD: I thought long and hard about holding back, in fact most of those things you mention, but how could I? How could I not tell it? I had to do the mea culpa and put it all out there because I wanted the reader to absorb the full impact of what happened to me in my life, and in that process maybe reach others who are like I was, and who are still in that deep, dark, forbidding pit of hopelessness that I was in and maybe help them climb out.

You know, I did talk to a close friend who just happens to have her Ph.D in psychology down in California and practices. I asked her about this back in 2010 when I first began writing the book and how much should I put out there? She unequivocally told me to go for it. That helped to give me the push I needed to write it truthfully.

WCT: What kept you going through all these challenges?

DCD: Interestingly, it was several things. Somehow, somewhere, deep in my psyche, I have this unique resiliency to bounce back from the worst of situations no matter how dire the conditions become. This saved me more than once from utter collapse. By that I mean either dead, in a nursing home from a drug overdose, in an insane asylum, or spending the rest of my life in prison. I could always pull myself back from the abyss at the very last moment. Friends have told me I'm like a cat, and always land on my paws.

I also have always managed to keep myself physically fit and active by mainly running everyday and lap swimming. Even in the worst of times, and even if I'd miss weeks or even months of doing this, I always went back to it. Exercise is a tonic to my soul; fighting off depression, keeping me physically healthy, helping me with my sense of self-worth, and keeping me optimistic about the future not only for myself, but for oth-



Denise Chanterelle Dubois.

Photo courtesy of Dubois

ers when I was able to finally embrace Denise in my life.

WCT: Your parents were never supportive of your choices or identity. If you were to give some advice to parents out there what would it be?

DCD: Save your trans child from a life of rejection, hopelessness, anger, shame, guilt, alcohol abuse, drug abuse, criminality, loneliness, heartbreak, and please embrace and shower your trans child with love and acceptance for who she or he is! Allow your trans child to be their true self! Give them the time they need to figure this out because they will, and don't try to ram gender conformity down their throats because that is a sure recipe for disaster.

WCT: Real life experience [living as a woman for a year publicly], hormone-replacement therapy or the gender-affirming surgery itself—what for you was the most challenging aspect of the process and why?

DCD: It was the RLE [real life experience] that by far was the most difficult part of the process for me. I came out very late, doing my RLE at age 48. Yet, I was convinced that RLE would be a breeze as I told my therapist at the time. Gosh, was I ever wrong on that one! I thought so because I had been dressing for so many decades by now, but pretty much only in private, and thought I had it all down, but then stepping out into broad daylight was a whole new experience and I was absolutely petrified which showed everywhere I went. Simple things like going to the grocery store became a dramatic and traumatic experience for me.

It took time for me to get comfortable in my new gender when out in public and the learning curve became paramount to my eventual success in making it as Denise. There was so much to learn; how to walk, sitting correctly, my gestures, my expressions, my posture, age appropriate clothing, my hair, my make-up, my shoes, my accessories, and most importantly to me at least, my voice! Decades of talking as a male had to be unlearned, and the new cadence of talking as a female had to be learned along with proper voice

pitch. I took voice lessons from an excellent voice coach for two long years before I finally got it. It was kind of like that scene out of "My Fair Lady" where the male lead goes, "by Jove, I think she's got it!"

WCT: You transitioned at 50. Do you think age informed your experience and, if so, how?

DCD: You know, the detractors out there who are so adamantly against the transgender person always harp as one of their main arguments for not going through with gender-affirming surgery, is that you will have strong regrets the second you wake up, and those regrets will remain with you for the rest of your life.

Well, let me tell you something about myself: The only regret I have in any of this is that I did not do this sooner! How I wish I had! In my middle twenties and in 1978, I tried. A gender clinic had opened that I'd heard about and I went there. I met with the head psychologist and worked through the lengthy intake process which took nearly a year. When it finally came time to start hormone treatment, I was rejected by the clinical doctor because alcohol and drugs were found in my blood draw, plus I lacked anything close to the financial resources required for such an undertaking. I was devastated. I often think back to that time and suspect that had I been able to transition then, it would have saved me from decades of alcohol and drug abuse, and I would've been much less a burden on society. I honestly think the drug dealing and prison time would never have happened.

The plus side to transitioning one month shy of my 50th birthday, was I had moved past all the alcohol and drug abuse, had matured, and was confident and happy in my new life as Denise which was such wonderful feeling for me.

WCT: What is your advice to those who are experiencing gender dysphoria?

DCD: Don't do this alone like I did because loneliness like fear, is the mind-killer. Let that loneliness and fear go through you, around you, and then behind you, as you step away from it. Reach out to others who truly care for your true self, and don't think there isn't anyone there for you because there is. Learn to love yourself, your true self, so you reach out and learn to love others and they will repay in kind. Find your inner strength because you know it's there. You are strong, a survivor, and remember it's not what society thinks of you, but of what you think of yourself that truly matters. You're a beautiful human being; full of life, hope, dreams and promise. Don't let yourself down! Be strong!

WCT: What does the future hold for you?

DCD: Gosh, Owen—what does the future hold for any of us? It's never too late to have a future, even at my age. Life goes on and will go on long after myself and everyone I know is long gone from this wonderful, beautiful, glorious, Mother Earth.

I want to teach love, acceptance, and forgiveness. That's what the future holds for me. I hope that's what the reader finds in reading my memoir. It was a long a road for me to reach this time in my life, I want to use what I have left wisely, and reach out to whoever will let me, and just be Denise.

Read the entire interview with Denise Chanterelle Dubois at WindyCityMediaGroup.com.



Sean Baker.
Photo by Jerry Nunn

MOVIES

Sean Baker on his newest 'Project'

BY JERRY NUNN

After studying film at New York University, Sean Baker wrote and directed his first film, *Four Letter Words*. He followed that with *Take Out*, and then created the game-changing sitcom *Greg the Bunny*.

He showed the hustler way of life in several films such as *Prince of Broadway* and the transgender-focused iPhone-made feature *Tangerine*.

His latest production, *The Florida Project*, follows the life of a 6-year-old girl named Moonee who lives in The Magic Castle Motel managed by Bobby, played by Willem Dafoe.

Windy City Times: Start off describing something that influenced your movie making while growing up.

Sean Baker: *The Little Rascals*. Hal Roach influenced my whole career.

In *Tangerine*, the opening segment has a Harry Horlick rendition of *Toyland*. Harry did a lot of orchestration for *The Little Rascals*. My other films have little homages here and there.

In general, I am into genres such as horror films and mainstream Hollywood films. It wasn't until I was at NYU that I got to know more of foreign cinema. I think that shifted to what I

would focus on my entire career.

WCT: How did *Tangerine* come to be?

SB: I live a mile from Highland and Santa Monica. This is a corner that everyone knows about but doesn't spend time on in. They pass by it, and it was an unofficial red-light district. It is pretty much gentrified at this point.

I thought every neighborhood had been shot in California, but this community had never been represented on film or TV. I wanted to focus on transgender sex workers who worked there.

Chris Bergoch, who also [wrote the screenplay], and I were from outside that world so we had to work our way in. We had to befriend someone who would open the door for us, and that was Mya Taylor. She wanted to be a star of this movie so she introduced us to Kiki Rodriguez and all of her friends. We eventually found our script, but it started with us making a movie about *Donut Time* and that area.

WCT: How was it different with *The Florida Project*?

SB: Chris introduced me to the issue, but we couldn't take frequent trips to the area. The more I read about it made me decide to make a mother

Turn to page 30

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Weekly Dining Guide in
WINDY CITY TIMES

SAVOR

L.A. Burdick; Andersonville Dessert Crawl

BY ANDREW DAVIS

After three decades of tempting people in the East with its artisanal chocolates, **L.A. Burdick Handmade Chocolates** (609 N. State St.; <https://www.burdickchocolate.com/>) has finally opened in Chicago.

(There is one issue that should be tackled immediately: Despite its name, L.A. Burdick has nothing to do with Los Angeles; it's named after the founder, Larry A. Burdick. In fact, Chief Operating Officer Cathleen Watson told Savor that the company may simply call itself "Burdick" because of the constant confusion.)

However, there's no confusion regarding the



Chocolate mice (above) and chocolate raspberry cake from L.A. Burdick Handmade Chocolates.

Photos by Tom Moore



Oct. 11, 2017

decadence of the company's offerings, which are gluten-, preservative- and nut-free. The drinking chocolate alone is worth a visit—and imagine enjoying in the middle of a Chicago winter, which will be here soon enough despite the current unseasonably warm temps.

And there's so much more, including L.A. Burdick's signature chocolate mice and pen-

Dessert Crawl coming up

Speaking of sweets, the Andersonville Chamber of Commerce (ACC) will host the Andersonville Dessert Crawl on Sunday, Oct. 29, 2-5 p.m.

Tickets are available for people of all ages online now for two curated routes, "Gumdrop Mountains" or "Peppermint Forest"—each featuring 11 sweet stops.

This will be the last year the crawl will take place by itself. "While this year's event marks the end to the original Dessert Crawl, we plan to combine it with Dinner Crawl in 2018 to provide a full-flavored 'Taste of Andersonville' experience for our guests," said Laura Austin, community and events manager with the Andersonville Chamber of Commerce, in a statement.

A few of this year's slated stops include Candyality, Dollop Diner, Blu 57, Pork Shoppe and TrueNorth Cafe.

Tickets (\$25-\$30 each) can be purchased online at Andersonville.org until Oct. 29 at noon.

WINDY CITY TIMES

quin—including sweets that celebrate such special times as Halloween, Valentines Day and Robert Burns Day (seriously). Cakes, truffles, chocolate bars and more—it's a dessert lover's dream.

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

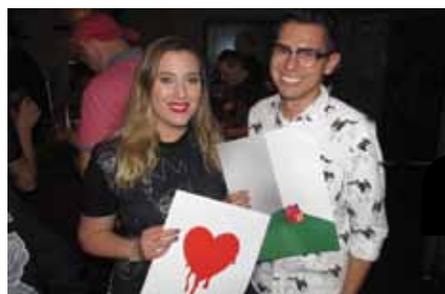


Andersonville Dessert Crawl guests at George's Ice Cream.

PR photo

If available, additional day-of tickets will be sold starting at 1 p.m. at the Swedish American Museum, 5211 N. Clark St. Proceeds support the ongoing programming of the Andersonville Chamber of Commerce.

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



ROSCOE'S

RPDR's "Final Five" from season 9, Friday, Oct. 6.

Photos by Jerry Nunn

BIG CHICKS

Photos by Jerry Nunn



BILLY Masters

"You know, very few people on Planet Earth, if Little Richard dials somebody's phone number, there's nobody on Earth that wouldn't answer it. I don't care if it's the president of the United States or the president of Africa."—Danny Shelton on Three Angels Broadcasting Network. The President of Africa???? He's probably friends with the emperor of Asia!

Here's what I've learned to these many decades in the gossip biz—many media outlets simply reprint a story that someone else reported. They don't go back to the source, they don't do additional research—it's just cut and paste. So I was curious when I read headlines that Little Richard, the alleged architect of rock 'n' roll, was publicly denouncing homosexuality. Aside from the obvious, I wondered how someone who is 84 and hasn't had a hit in several decades was making news. And because I have standards, I watched every minute of his endless interview with the Three Angels Broadcasting Network—a network I don't believe you'll find on Spectrum or Comcast!

First things first: Where's the wig? When I think of **Little Richard**, I picture him with a mop of hair on his head reminiscent of Miss Maxine Waters! In this interview, he looks like OJ at the McDonald's drive-thru! Since 3ABN is a religious network, most of the chat focuses on Richard's faith. I had trouble focusing on anything other than his purple sequin pumps! Little Richard says he's turned down hundreds of thousands of dollars to do shows because it is impossible to serve two masters. Personally, I've never found that particularly difficult. Occasionally, I've served more than two—but that's another story. Of course, Ritchie also revealed that after his last show, his nephew said, "It's time for you to stop—'cause you sound awful." A far more believable scenario.

One of the quotes I keep reading is Little Richard condemned "unnatural affections." So, here's the context—Richard was talking about the second coming of Jesus (and you haven't lived until you've had someone named Jesus come twice!). He reportedly said, "All these things, so much unnatural affections. So much of people just doing everything and don't think about God and don't want no parts of it." I don't find that particularly pointed or inflammatory.

The next alleged anti-gay comment was this quote: "When I first come in show business, they wanted you to look like everybody but yourself. And anybody that comes in show business, they gonna say are you gay, are you straight, are you a homosexual or something? They're gonna say it. But the God Jesus made men men, he made women women. And you gotta live the way God wants you to live. But, see, he made you. He loves all of us. He loves whatever you are, he loves you. I don't care who you are, he loves you." Maybe I'm missing something, but that sounds to me like someone espousing an all-loving God.

Kim Cattrall is still getting huge backlash from her decision not to make a third *Sex and the City* film. Everybody from co-stars to people



Cher is coming to Chicago—and then going to Broadway, Billy says.

Photo by Jerry Nunn

behind the scenes are blaming her for the plug being pulled on the sequel which supposedly was poised to begin shooting. Bu, everyone neglects to mention that Kim never agreed to be in it! She never signed a contract. She never negotiated. She said she didn't want to do it from day one.

So, if the studio went ahead and planned a shooting schedule around someone not signed to the film, how is that her fault? I'm told it was a bullying tactic—plan the film, announce it, schedule filming, and guilt her into doing it. But, baby, Cattrall don't play. And she doesn't feel bad about it. Last week, she told Piers Morgan, "I don't feel like a victim. I feel like I came out of this on top. This has given me a fantastic platform. **Sarah Jessica**, she could have been nicer. She could have in some way. I don't know what her issue is—I never have." So if someone is to blame for this franchise being dead in the water, you might wanna look at the star and producer. BTW, Kim may not be down for another "SATC", but she's open to discussions regarding *Mannequin 3*. Mind you, she opted out of 1991's *Mannequin Two: On The Move*, which was called "one of the worst follow-ups ever made." If she stars in *Mannequin 3*, I suspect she'd be a mannequin at Ross Dress for Less.

It's official: **Cher** is heading to Broadway. No, not the real Cher. Not even the hologram that substitutes for her during large chunks of her "live" shows. No, this is the Broadway musical *The Cher Show*, which will traverse the pop icon's life with three different actresses portraying different eras. The show, which will utilize the singer's extensive back catalog, will debut out-of-town at Chicago's Oriental Theatre on June 12, 2018, for a five-week tryout. If all goes well, it will then hit the Neil Simon Theatre on Broadway next fall. Even Cher doesn't seem to be able to take this all in, saying, "My life as a musical on Broadway. It seems crazy, exciting, and bizarre. But that's probably how my life seems to most people." And, yes, this show will feature the costumes of **Bob Mackie**.

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 EFFEN VODKA FIREBALL DRUGS

For years, **Bette Midler** has begged Disney to make a *Hocus Pocus* sequel. But each time she brings it up, nobody at the studio seemed interested. Therefore, it's intriguing that Disney just announced a made-for-TV remake of the flick—which sounds like it will not include Bette Midler, **Kathy Najimy** or **Sarah Jessica Parker**. If SJP is so hot to make a sequel, she might wanna see if **Kristin Davis** and **Cynthia Nixon** are interested in this.

When I'm calling Sarah Jessica a witch, it's definitely time to end yet another column. I know what you're all thinking—where is this week's celebrity dick? Look, sometimes you've got a dick—sometimes you don't. And while I've had some this week, none were worth writing home about—and certainly nothing worth posting on www.BillyMasters.com, the site that has standards. I'm sure the drought will be over next week. In the interim, you can write to me at BillyMasters.com and I promise to get back to you before Little Richard appears as a judge on *RuPaul's Drag Race*! Until next time, remember: One man's filth is another man's bible.

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COMMUNITY CALENDAR

Wed., Oct. 11

Lost and Found: Exploring Chicago's Dyke Spaces of the 1970s and 1980s Lost and Found is an exhibited exploring Chicago's once-thriving lesbian scene using sources from the Gerber/Hart Library and Archives and Windy City Times. Runs through Oct. 28. 7:00pm - 1:00am Reunion Chicago, 2557 W. North Ave.; <https://howardbrown.org/event/lost-and-found-dyke-bar-chi/>

Thursday, Oct. 12

The 53rd Chicago International Film Festival 21st edition of the Festival's Black Perspectives Program. Film Festival through Oct. 26. Patrick Stewart and Alfre Woodard to be honored at events during the run, see site for dates and times. 6:00pm AMC River East 21 Theater 322 E Illinois Ave Chicago 312-332-FILM (3456) Tickets: <http://www.chicagofilmfestival.com/>

A Reading by Kenny Fries and Conversation with Susan Nussbaum The author of *Body, Remember: A Memoir and The History of My Shoes* and *The Evolution of Darwin's Theory* will read from his new memoir *In the Province of the Gods*, IN



FUNNY DISPOSITION Saturday, Oct. 14

Cameron Esposito (above) and wife Rhea Butcher will bring their brand of comedy to The Vic.
Photo by Mandee Johnson

and talk with Susan R. Nussbaum, author of *Good Kings Bad Kings*, at Access Living of Metro Chicago. 6:30pm 115 W. Chicago Ave

Friday, Oct. 13

Nasty Women Celebrate the essay collection *Nasty Women*, co-edited by Kate

Harding and Samhita Mukhopadhyay. For this event, Kate and Samhita will be joined by Samantha Irby, Megan Stielstra, and Sarah Hollenbeck. 7:00pm Everybody's Coffee, 935 W. Wilson Ave., Chicago, IL Tickets: <http://tinyurl.com/yah87q92>

the kates Chicago comedian and kates cast member Amy Sumpter hosts the all female comedy showcase. Second Friday of every month. \$10. 7:00pm The Book Cellar, 4736-38 N Lincoln Ave., Chicago <http://www.bookcellarinc.com/>

Saturday, Oct. 14

Lakeside Pride presents America the Beautiful, Nightmare Join us for an engaging, thought-provoking program of jazz, '60s folk and soul music exploring historical and current threats to civil liberties in America. Lakeside Pride Jazz Orchestra. 7:30pm Alphawood Gallery 619-952-5549 <http://www.lakeside-pride.org>

Cameron Esposito, Rhea Butcher in Back to Back Tour Chicago native Esposito returns to her hometown with her wife and fellow comedian Butcher. Door 7pm 8:00pm Vic Theater, 3145 N. Sheffield Ave., Chicago <http://www.cameronesposito.com> Tickets: http://www.ticketfly.com/purchase/event/1508888?utm_medium=bks

By Women for Women presents Into The Mystic Hosted by Center on Halsted's Women's Action Committee, an evening

of mystery, sexy surprises, and other-worldly delights. Community Leader awards will be presented to Pride Action Tank's Kim Hunt and the LGBTQ Giving Council of Chicago Foundation for Women. \$60. 6:30pm - 10:30pm Sub 51, 51 W Hubbard St., <http://www.facebook.com/events/1438981836180318/> Tickets: <http://community.centeronhalsted.org/pages/intothemystic>

Sunday, Oct. 15

Dedication of Legacy Walk Outdoor LGBT History Museum Phase 6 Adding bronze memorial commemorating the Harlem Renaissance, the cultural watershed that established the first urban LGBTQ community in the U.S. Big reveal at 2 pm, with remarks by Mona Noriega, Commissioner of Human Relations; Dr. Kevin Mumford, professor of history at the University of Illinois, and consulting scholar on the endeavor; Paul Highfield, representing The Highfield Group, sponsor of the bronze memorial; and Victor Salvo, executive director and co-founder of the Legacy Project. 2:00pm 3247 N. Halsted <http://www.legacyprojectchicago.org>. Sidetrack party to follow.

Quinceanera Hell in a Handbag Productions annual benefit with ensemble members in Quinceanera gowns, a Mexican buffet, cocktails, games, silent and live auction, raffle and live performance of Handbag highlights and low-lights 7:00pm The Edge Theater, 5451

N. Broadway 800-838-3006 Tickets: <http://www.handbagproductions.org>

Tuesday, Oct. 17

Workshop: Building a Trans-Inclusive Community Presented by Kate Harrington-Rosen & Jes Scheinpluf. 6:30pm - 8:30pm Lake Street Church of Evanston, 607 Lake St., Evanston Tickets: <http://www.eventbrite.com/e/building-a-trans-affirming-community-tickets-38204576918>

Wed., Oct. 18

Meet & Mingle, Expanding Inclusion in the LGBTQ Community How to work with and provide services to LGBTQ adults with developmental disabilities. 5:30pm - 8:30pm Center on Halsted 3656 N Halsted Chicago Tickets: <http://www.eventbrite.com/e/meet-mingle-with-proud-included-tickets-38027215425?aff=es2>

Kesha's Rainbow Tour 7 p.m., Aragon Ballroom 1106 W Lawrence Ave., Chicago Tickets: <http://www1.ticketmaster.com/kesha-rainbow-tour-2017-chicago-illinois-10-18-2017/event/040052FBA1742AB6#feat4212>

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BAKER from page 27

and daughter story. We were going for the mom from the Disney films that is oddly not in the picture. We wanted to pull from our own childhood to flesh out their adventures.

It wasn't until we got there and did something like we did in Tangerine. We worked with the community to find the most enthusiastic people who would share their stories. We fleshed out the script by actually being there. We met a motel manager that inspired the Bobby character. We started seeing a bigger story after walking from

motel to motel.

WCT: What was one thing you got out of working with Willem Dafoe?

SB: He's transformative. What was incredible to see was that he was a regular, humble dude. He said once, "I'm scared shitless every time I start a new movie." We couldn't believe that with him being such a seasoned actor, but he said he never knows what to expect.

He came in a week early to meet motel directors and flesh out the character in his head. He was trying to get there and believe himself. It was a wonderful transformation. He went and got

a spray tan. He came to set with a list of accessories such as sunglasses, watch, and necklace.

I was worried that the audience would be jolted out of a scene with a face that was too recognizable. "There's the Green Goblin from Spider-Man!"

With someone that seasoned you will see Bobby, not Willem, in the first three seconds, though.

WCT: How was shooting Tagerine with an iPhone?

SB: Not as tough as you think. If anything, it killed my eyesight. I was working on a 5S and didn't have any external monitors. We were squinting, but it was liberating.

It has had a wonderful afterlife and impact. I get messages from aspiring filmmakers that I motivated them to make a film. If even one person is helped making a film then that is fantastic.

Part of the reason I shot Florida on 35 mm is to keep film alive. I'm supporting all of these mediums and doing my best!

Check out The Florida Project on Friday, Oct. 13, in Chicagoland theaters. Tangerine is currently available to stream at Netflix.com.

Read the entire interview with Sean Baker online at WindyCityMediaGroup.com.

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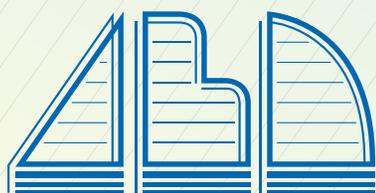
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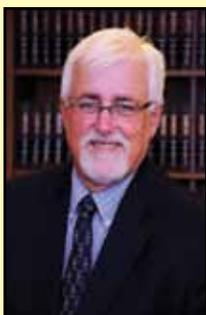
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During his plastic surgery training at the University of Illinois-Chicago, Dr. Rosett performed nearly twice the number of cases required by the American Board of Plastic Surgery, affording him a broad range of operating competency in the realms of both aesthetic and

reconstructive surgery.

Additionally, his medical background includes five years of general surgery residency at Henry Ford Hospital in Detroit and medical school at Rush University in Chicago. Having grown up in the Windy City, he brings an earnest Midwestern sensibility to both the office and the operating room.

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