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DANCING ABOUT ARCHITECTURE

BY MARC 'MOOSE' MODER

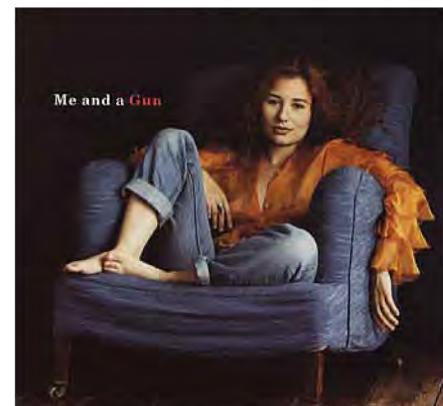


Silent All These Years: Sexual Abuse And Pop Music

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

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

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



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

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

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

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



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

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METRO

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

the DISH

Weekly Dining Guide in
WINDY CITY TIMES

SAVOR

Enolo Wine Cafe

BY ANDREW DAVIS

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

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

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

And as for those dishes—they range from sol-



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

Photos by Andrew Davis



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

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

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

nightspots the big TO-DO

OUR WEEKLY PICKS TO PLAN YOUR NIGHTLIFE CALENDAR



LQKS: Battle of Versailles

Thu., Mar. 3, 10 pm
Berlin, 932 W. Belmont Ave.
Fashion, performance and art come together, showcasing Chicago's talent. Performances by Ophelia Bulletz, Sally Marvel, The Vixen, Ariel Zetina, Chemise Cagoule, and hosted by Lucy Stoole.



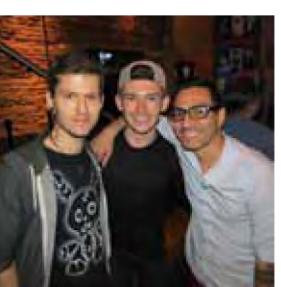
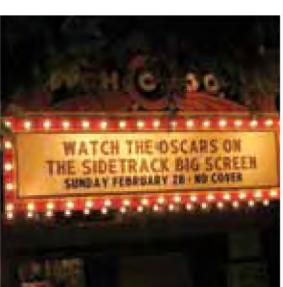
Team TPAN Takes Over

Fri., Mar. 4, 6-10 pm
Big Chicks,
5024 N. Sheridan Rd.
An evening of fundraising, fellowship, libations and celebrations for the Ride for AIDS Chicago. \$20 suggested donation, which includes two drink tickets and a raffle ticket.



DIVA: The Last Show

Sun., Mar. 6, 8-11 pm
@mosphere, 5355 N. Clark St.
After five years, this popular drag series says farewell with Miss Sassy Trade, Dena Richards, Monique Moyet, Natasha Douglas, host Angelique Munro (pictured) and DJ David Byrne. Photo of Angelique Munro by Kirk Williamson



SIDETRACK

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



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

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

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

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

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

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



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

Black and fiance Tom Daley's Out cover

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

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

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

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

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

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WOMAN MADE from page 25

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

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

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

In December 2015, one such risk presented itself.

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

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

Both exhibits run until April 28. An opening-

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

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

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

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

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

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

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

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

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