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Gala**

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Sides**

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**AIDS
Run &
Walk**

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nightspots
pick it up
take it home



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Fall Theater Preview



Among the individuals, groups and productions coming to the Chicago area this autumn are (from left) The Troublesome Reign and Lamentable Death of Edward II, Porgy and Bess, Vaudeville and Vixens, and Lily Tomlin.

Hall of Fame to induct 14 people, 1 organization

The Chicago Commission on Human Relations' Advisory Council on Lesbian, Gay, Bisexual and Transgender Issues, in a press release, has named the 2008 list of individuals and organizations for inclusion in the only known government-sponsored hall of fame that honors members of the LGBT communities.

Jane Addams will be honored as an individual inductee this year.

Chosen nominees will be inducted at the Chicago Gay and Lesbian Hall of Fame's 18th annual ceremony, which will be held 5:30-7 p.m. Thursday, Nov. 13 in the Sidney R. Yates Gallery at the Chicago Cultural Center, 77 E. Randolph.

Those honored in 2008 are:

Individuals:

—Jane Addams (1860–1935), 1931 Nobel Prize winner, for her pioneering work in founding Hull House in 1890, which created a lasting model for social change and diverse thought.

—Suzanne Arnold, 52, for her long-term work in the local and national lesbian and gay sports community, including her terms as co-chair of Team Chicago, female vice co-chair of the Federation of Gay Games, and co-chair and sports co-director of Gay Games VII in Chicago.

—Kevin G. Boyer, 45, for his service to the LGBT communities, including his work as presi-

Turn to page 5



The Rev. Gregory Dell, one of this year's Hall of Fame inductees. Photo by Hal Baim



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WINDY CITY TIMES

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AIDS Legal Council of Chicago marked its 20th anniversary with a Brazilian bash at Sidetrack last week. See more on page 8.

Photo by Emmanuel Garcia

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Janet Jackson is part of this week's Pop Making Sense. See why on page 29.

www.WindyCityMediaGroup.com

This week's online-only features include:
 -World roundup
 -Lawyer/writer Scott Pomfret
 -Media Watch
 -Theater reviews
 -New column by Bruce Koff (right) for LGBT twosomes: "Couples Connecting"



Windy City Queercast
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nightspots

Check out photos from Madonnarama at Berlin, Hideaway, Scot's and more.
 Photo by Alexandra Klimczak



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HIV numbers bring calls for more funds

BY BOB ROEHR

The Centers for Disease Control and Prevention (CDC) has offered a more detailed breakdown of HIV infections in the United States, which offered few surprises.

The analysis is based on the 40-percent increase in estimated infections, to 56,300 in 2006, that was released in early August. It was published in the Sept. 12 edition of *Morbidity and Mortality Weekly Report*.

Estimates are that in 2006, 53 percent of new HIV infections were in men who have sex with men (MSM). Among MSM, 46 percent were white, 35 percent were Black, and 19 percent were Hispanic.

Blacks were more likely to become infected when they were younger—48 percent of total MSM infections in the age group 13-29—and then their risk tapered off as they aged. The decline in later years is in part statistical; there were fewer people left who could become infected.

White MSM showed a lower rate of infection at an early age (31 percent) but increased likelihood to become infected in their 30s and 40s.

Hispanics showed an age pattern similar to Blacks, but at much lower rates of infection at every time point.

"The data really confirms what we had suspected and known before ... the disproportionate impact on gay and bisexual men, and on Blacks and Latinos," said Kevin Fenton, who heads all HIV activities at the CDC.

Steve Morin, director of the Center for AIDS Prevention Studies at the University of California San Francisco, said, "The number of infections seems unacceptably high in the United States given the resources that we should be able to direct to HIV prevention."

The federal government "has underfunded prevention for years." Morin noted that early HIV funding, circa 1984, was split 50-50 between prevention at CDC and research at NIH. "The prevention budget now is roughly 4 percent [of total spending]...so it is not surprising that there is little prevention activity going on."

Show me the money

"Congress, the President, and the philanthropic sectors [need] to put forward the resources necessary in prevention, research, and treatment to address this epidemic with the urgency it demands," said the National Black Gay Men's Advocacy Coalition in a written statement.

On Sept. 5, a broad coalition of HIV organizations wrote to the congressional leadership pressing for "a minimum investment of \$1.3 billion per year" for HIV prevention. That is nearly double the current CDC prevention budget, which has shrunk 19.3 percent in purchasing power since fiscal year 2002.

It urged that a down payment of \$200 million be added to the continuing resolution for the 2009 fiscal year budget that will begin on October 1.

"The new incidence estimates [and retrospective analysis] demonstrate the relationship between federal funding and HIV prevention program effectiveness," they wrote. "CDC estimates a remarkable decline from a high of approximately 130,000 annual HIV infections in the later 1980s to a low of close to 50,000 in the early 1990s. During this time, CDC's prevention budget increased by 50 percent."

Rep. Henry Waxman, D-Calif., will hold an oversight hearing Sept. 16 on HIV prevention activities in light of the revised CDC numbers. Leading government officials, academic researchers and community advocates are scheduled to testify.

Puerto Rico

Hispanic leaders are outraged that Puerto

Rico, with the fifth-largest number of HIV cases and 20 percent of all Hispanic cases in the country, was not included in the revised estimates. The CDC says it is because they rely upon census data to calculate rates of infection and that data is gathered differently on the island.

According to the CDC, Hispanics are 17.3 percent of the total national caseload, but adding in Puerto Rico boosts that to 22 percent. Prevention funds are allocated by the local caseload.

Guillermo Chacon, vice president of the Latino Commission on AIDS, said, "We will not allow our experience of the epidemic to be invisible. Our health crisis is real. We want an accurate picture of the impact of HIV/AIDS now."

The situation is compounded by the fact that the CDC recently announced it is eliminating funding to track HIV infections to Puerto Rico and eight other states because of budgetary constraints.

Rush, rush: LGBT Greek life

BY CHARLSIE DEWEY

Every fall on college campuses across the country eager students prepare to rush sororities and fraternities, hoping for admission into these prestigious organizations, which promise community, leadership and service opportunities, and, of course, brotherhood or sisterhood. LGBT students have always been among the new faces admitted each year, though oftentimes their sexual identity remains deeply hidden throughout their Greek experience.

In the past and even today, LGBT students fear negative consequences of outing themselves to their fraternity brothers or sorority sisters. As a result, some choose to remain closeted or even go back into the closet in order to retain their position within the fraternity or sorority; however, according to research results presented by The Lambda 10 Project National Clearinghouse for Lesbian, Gay, Bisexual and Transgender Fraternity & Sorority Issues, released in early December 2007, acceptance might be improving, "Fraternity and sorority organizations are more welcoming of LGB members today than in the past. Over 75 percent of the respondents were 'out' to members of their fraternity/sorority, with current undergraduates reporting that they were more 'out' (83 percent) than their alumni/ae counterparts (25 percent) ... a significant number of these students are involved as leaders in their respective chapters."

While these statistics are certainly a positive step in the right direction, many LGBT students have taken a different route to Greek life, starting their own LGBT sorority or fraternity. Popping up across the country in recent years, LGBT collegiate and non-collegiate Greek organizations are providing many students and non-students alike the opportunity to experience the Greek system in a safe and affirming environment.

When asked about the growing popularity and need for LGBT Greek organizations, Shane Windmeyer, Lambda 10 Project Coordinator, explained, "Often times the experience of LGB members in the traditional campus-based fraternities and sororities is stifling and highly oppressive on certain campuses, still today. To be out is not an option as a new member and many LGBT youth today are coming out in high school. To go back into the closet is not of interest, nor should it be ... LGBT sensitive fraternities and sororities are for members, straight, gay or any sexual identity, to be who they are. There is no need to hide and you can focus on values of brotherhood or sisterhood. These organizations also give a place for LGBT members who may not want the traditional Greek experience."

He added, "There is tremendous value to having a sense of true family beyond a typical club. Fraternities and sororities in their truest form offer brotherhood and sisterhood, understanding what it means to be a brother/sister, a family away from home. Greek organizations also have a long history, often ignored by media, of be-

ing leadership organizations and helping young adults hone these skills beyond the classroom. In addition, Greek organizations are not only based in leadership but also service to the community. All of these values go beyond the typical club or organization on a campus/community."

There are many opportunities for people outside of the collegiate environment to gain a similar experience as well through non-collegiate Greek organizations. "The primary difference between these two types of Greek organizations is how they are governed and that one is intricately linked to the collegiate experience. Also the non-collegiate organizations typically take all ages and are community-based in their approach to membership which leads to a slightly different purpose, approach and demographic ... Both types of organizations have their merits based on the need of the area and the demographics for the particular fraternity/sorority," Windmeyer said.

Chicago is home to one such non-collegiate sorority, the Beta Gamma Chapter of Beta Phi Omega Sorority, Incorporated. Beta Gamma was established in 2002 and currently has 25 members. The organization volunteers often all across Chicago, spreading the message of sisterhood as well as the history of LGBT Pride.

Chapter President Kapri Brown discussed the Beta Gamma experience: "Basically we are a community-based organization, which means that we volunteer within the community all across Chicago and other cities. ... In regards to the Chicago chapter, I think it has a lot to do with our ages, because we look at the other chapters and they are out there doing more social gatherings. Like I said, most of us we work, we have kids and families, so I believe the whole idea of the organization defines the sorority aspect but the Chicago chapter, at this point, is more the older/mature chapter where we are more into the community."

Brown explained that the group concentrates on volunteering, both within the LGBT community and outside of the community, through a variety of projects and hopes to continue to build volunteering opportunities and grow their visibility in the LGBT community. They also hope to connect with other similar organizations, which has been challenging thus far.

Even as sorority and fraternity environments

Gay high school meeting Thursday

An LGBTQA Chicago Public Schools (CPS) high school has been proposed and, if given the green light, the school would join the likes of New York's Harvey Milk High School in becoming a national model in providing a welcoming, safe education for queer and questioning youth and their allies.

CPS will announce its decision by the end of October. Until then, a CPS community hearing will be held Thursday, Sept. 18, in the Billie Jean King Recreation Hall at the Center on Halsted, 3656 N. Halsted, 6-8 p.m. There, the public can learn more about the proposed school.

become increasingly LGBT friendly and inclusive, Windmeyer believes that there will always be a place for LGBT specific Greek organizations. He noted, "Similar to the historically Black or Latino fraternal organizations, I think all identity-based groups have a role to play on campus. Keep in mind that individuals, LGBT or even straight, have issues and needs that these organizations provide to them. It is not just about the campus environment. It is based on the individuals journey and needs ... Keep in mind that we have not even dealt with Trans issues in the traditional fraternities and sororities. So we have a long way to go there."

Meanwhile, in its report, The Lambda 10 Project outlined a list of initiatives to help campuses and chapters on fostering a more inclusive environment, and is sponsoring "Out & Greek National LGBT & Ally Leadership Conference for Fraternities & Sororities," being held Nov. 13-16 on the DePaul University campus to explore issues surrounding sexual orientation and gender identity/expression within the college fraternity and sorority community.

The Out & Greek National LGBT & Ally Fraternity & Sorority Leadership Conference will take place Nov. 13-16 at DePaul University. For more information, see www.lambda10.org/outandgreek/.



In the 'Loop'

About 130 Columbia College Chicago folk—mostly students with a smattering of faculty and staff—attended the LGBTQ welcoming reception Sept. 10 to launch the new term in an event called "Fruits of the Loop." The event was sponsored by the college's LGBTQ Office of Culture and Community (part of its Multicultural Affairs division). LGBTQ coordinator K Bradford welcomed the group, and there were lots of good food, a couple of musical acts and much schmoozing. Photos by Dimitri William Moore; courtesy of Columbia College Chicago.

HOF auction Sept. 23

The Sixteenth Annual Hall of Fame Celebrity Auction benefiting the 2008 Chicago Gay and Lesbian Hall of Fame will be held Tuesday, Sept. 23, at Sidetrack, 3349 N. Halsted.

The registration cocktail reception, silent auction and raffle begin at 7 p.m., and bidding starts at 8 p.m. The registration fee of \$10 includes one cocktail, hors d'oeuvres from J&L Catering, raffle tickets for the "Chinese Raffle," and an auction paddle to bid with. Auctioneers for the evening include David Boyer, Circuit Mom, Chix Mix Productions' Gia and Renae Ogletree.

See www.glhloffame.org.

Hearty Boys reopens

The Chicago Department of Public Health announced that Hearty Boys, which was closed Sept. 9 after a health inspection, was cleared to re-open the very next day.

The North Side caterer, located at 3819 N. Broadway, passed re-inspection Sept. 10. It was shut down by inspectors when they discovered no hot or cold running water and a broken cooler that held food being kept at unsafe temperatures.

The catering company is operated by gay couple and Food Network stars Dan Smith and Steve McDonagh. The couple won a Food Network challenge in 2005, which led to their own cooking show, "Party Line with the Hearty Boys."

Center to hold silent auction

The Center on Halsted will hold its first silent auction to benefit the community center.

The silent auction will take place Oct. 5, 11 a.m.-2 p.m., at 3656 N. Halsted. Tickets, which are \$50, include brunch and an open bar.

Tickets are available at www.centeronhalsted.org.

HALL from cover

dent of Gerber/Hart Library, co-creator of national Gay and Lesbian History Month, co-founder of the Chicago Area Gay and Lesbian Chamber of Commerce, and vice co-chair of Gay Games VII in Chicago.

—Michal Brody, Ph.D., 60, activist and author, for her work as a founding member of the groundbreaking Chicago Gay Liberation group in 1969, a founding member of Chicago Lesbian Liberation in 1970, and in 1985 writing "Are We There Yet?," a landmark book of Chicago lesbian history.

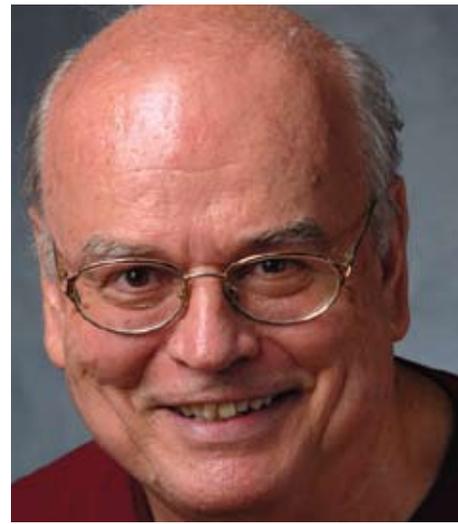
—Sam Coady, 43, for his advocacy for LGBT workplace equality and for his long-term contributions to the LGBT sports communities, including founding the Chicago Hoops Classic—the largest and longest-running LGBT basketball tournament in the world—and co-chairing Gay Games VII in Chicago.

—Eddie Dugan (1944–1987), showman and patron of the arts, for defining and helping to invent the disco phenomenon in Chicago by launching with great fanfare, in June 1973, the legendary Bistro—a precursor of the hoopla that later surrounded Studio 54 in New York—and later nightlife venues in Chicago.

—Murray Edelman, Ph.D., 65, a founder and central figure of the Chicago Gay Liberation group, for helping to bring the modern gay liberation movement to Chicago and doing crucial work to develop a visible and militant LGBT activism during the early years of the movement in Chicago.

—Stephen Jones (deceased 1980), entertainer and health advocate; known widely in Chicago's gay community as his 1970s drag persona "Nurse Wanda Lust," for serving as the poster person for venereal-disease testing and for his groundbreaking promotion of sexual health awareness.

—Joe La Pat (1943–2008), entrepreneur, for his generosity and wide-ranging support for



Guy Warner. Photo by Hal Baim

Chicago's LGBT community, including early key support for Proud to Run, Strike Against AIDS, Chicago House, Gay Games VII—especially for international athletes who participated—and the Center on Halsted.

—Jesus Salgueiro, 47, and Art Smith, 47, artist and celebrity chef respectively, as an openly gay couple, for creating Common Threads, an international children's charity that fosters a familial environment where children learn to value each other and discover universal understanding and mutual acceptance.

—Guy Warner, 66, activist, for his calm and steady leadership in the early years of Chicago's LGBT communities, including his key work in the 1970s with Mattachine Midwest, which reinvigorated the organization, and his founding of a pioneering group for parents of lesbian and gay people.

Organizations:

—Artemis Singers, the first women's singing ensemble in the U.S. to explicitly label itself

a "lesbian feminist" chorus, for 29 years dedicated to performing music written or arranged by women and thus highlighting historical, political, and personal events and experiences common to women.

Friends of the community:

—Katherine (Kit) Duffy, 64, for her advocacy for LGBT rights, including her 1984 appointment by Mayor Harold Washington as the first mayoral liaison to Chicago's LGBT communities and her role in securing the 1988 passage of an ordinance barring discrimination against gays and lesbians in Chicago.

—The Rev. Gregory R. Dell, 62, for his support of recognizing the unions of same-sex couples in the face of a church trial and suspension from his pastoral duties, and for his ongoing support of social justice for sexual and other minorities.



Jesus Salgueiro (left) and Art Smith. Photo by Tracy Baim

CAUTION: MEN BARELY WORKING

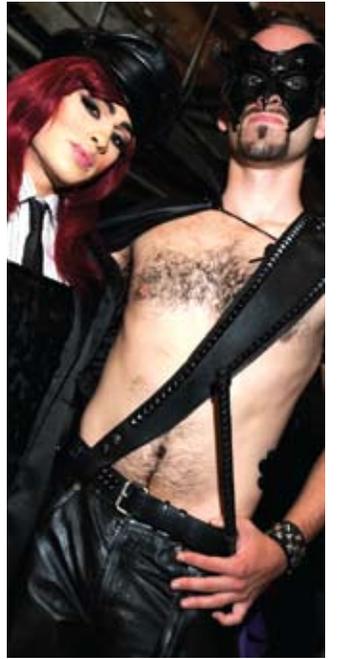
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Adam Raphael



Absolute hero

Test Positive Aware Network (TPAN) held its "Aware Affair: Superheroes" gala Sept. 13 at the MCA Loft, 1747 W. Hubbard. In the year marking its 21st anniversary, TPAN honored 21 organizations, individuals and businesses as "superheroes." The organizations/institutions honored were AIDS Foundation of Chicago, Center on Halsted, Chicago House, Columbia College Chicago and Equality Illinois; individuals included Maurice S. Chapman, Mike Gaudreau, State Rep. Greg Harris, Tom Hughes, Joe McCue, Alex Morele, and Mark Nagel; and the businesses were ChicagoPride.com, Hydrate, Jackhammer, North End, Scot's, Service Is Us, Sidetrack and Windy City Media Group. In addition, Bill Greaves and TPAN Education Coordinator Derek Worley received special honors. Robbin Burr and her partner Lisa Loudin; Tom Hart; and Brad McLaughlin co-chaired the event. Photos by Kat Fitzgerald; see more at www.WindyCityMediaGroup.com and www.MysticImagesPhotography.com



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Lesbian fights for racial justice

BY JOHN LENDMAN

When YWCA Metropolitan Chicago established the Center for Racial Justice and Activism, CEO Laura Thrall said she came across a plethora of qualified applicants to head the program.

After reviewing several "pioneers of racial justice issues" from all over the nation, Thrall said the new director ended up being under their nose all along.

After appointing Vickie Sides as associate director of racial justice and activism, Thrall said the center will be run by an enormous champion of the anti-racism work YWCA Chicago represents.

"At the end of the day she had the enthusiasm, the passion, the heart and the track record to show that this is not only where her professional track lies, but where her personal passion lies," Thrall said.

Sides, who has been working at YWCA Chicago's Rape Crisis Hotline for more than 11 years, has many ambitious programs to head at her new post.

While fine-tuning the association's activist role, establishing a multimedia resource library and supervising the Racial Justice Scholars program, Sides said she seeks to help YWCA Chicago become more than just a recognized leader in the racial justice field, but a valued source and model for other organizations.

While training various interns and volunteers, Sides tells a story to help convey YWCA's mission of being more than just a bandage to the wounded, but an advocate in correcting injustices and inequity as well.

She describes a hypothetical scene where two people are standing on the banks of a river as someone in distress washes down. After fishing the victim out, other bodies begin to wash down as well. Eventually it occurs to one of them to go upstream to see what's going on.

"That's the way I conceive this work," Sides said. "While we are fishing people out in distress and helping them, it is as equally important to look upstream—to see what's happening there."

The Racial Justice Scholars Program will offer young people internships where they will learn to operate workshops to people of their communities on racial justice issues, Sides said. The goal is to provide opportunities to form grassroots, action coalitions as an advocacy for policy change.

"The community needs to be empowered so



Vickie Sides.

that when they experience a traumatizing event locally or nationally, they will have the tools to respond," Sides said. "Having conversations with people in their community and being able to articulate their position well [is important]."

Sides, with her anti-violence experience preceding her, said she came to understand violence as a symptom of oppression, which needs to be curbed in order to correct injustices.

"Instead of waiting for the experts to be the ones to respond, the people who are most impacted should develop these tools," she said.

Sides, a Chicago native, is also the director of Resources for Sexual Violence Prevention (RSVP) at the University of Chicago, a campus anti-violence program whose mission is to promote gender relations through education and dialog while supporting victims of sexual violence.

While actively involved in the Black feminist network, Incite! Chicago, Sides said she strives to be active in Pillar of Love Fellowship Church in Summit, Ill., where her partner of 10 years, the Rev. Phyllis V. Pennese, is the pastor.

YWCA Chicago is the oldest women-focused social service organization in Chicago and one of the first organizations to have racial integration. Founded in 1876, the organization was a major power-player in the civil rights movement, said Thrall, and focuses in areas of employment, health and housing.

Today, the three core programmatic areas are economic empowerment services, sexual violence and support services, and early childhood services. With a staff of more than 120 employees located in various offices throughout Chicago, YWCA Chicago serves more than 138,000 women, children and families, according to its Web site.

For more information about the Center of Racial Justice and Activism and the YWCA Chicago, go to: www.ywca.org.



Belles on a boat

Lambda Legal has regenerated the Launch, and in its new incarnation the event has become *Lovely Ladies on the Lake*. What better way to start things over than during a ceaseless rainstorm? On Saturday, Sept. 13, lesbians and some very supportive gay men and straight women set off in pairs, trios and more to weather the rain and gray skies that plagued Chicago the entire weekend. These brave souls would not be deterred and danced between raindrops and ate under a blanket of gray clouds. There were even hula hoops involved, but you'll have to be there next year to see what it's all about. Coordinators hope this will launch the beginning of many years of celebrating, provide another women's event and raise funds for the work Lambda does in the Chicago area. Photos and text by Mel Ferrand

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Going Brazilian

The AIDS Legal Council of Chicago (ALCC) brought a little of Brazil to Boystown in celebration of the organization's 20th anniversary with its summer bash, "Tropicalia!" On Sept. 10, hundreds of supporters filled the south and east bars of Sidetrack, 3349 N. Halsted, which was transformed into a Brazilian inspired experience. Event committee co-chair Jordan Heinz and ALCC Executive Director Ann Hilton Fisher welcomed hundreds of supporters and introduced attendees to a silent auction. Guests enjoyed Brazilian *empanadas* and a sensational samba performance by Edilson Lima, who then invited four guests to compete for a SAMBODY workout DVD by showing-off their best *bossa nova* moves on stage. "Tropicalia!" celebrated Brazilian culture but, most importantly, highlighted ALCC's year-round efforts. For more information on the ALCC and its services, visit www.aidslegal.com Photos and text by Emmanuel Garcia

AIDS group being reviewed

BY AMY WOOTEN

Over \$1 million in state funding for a local HIV/AIDS organization is being held up while the Illinois Department of Public Health (IDPH) reviews how the organization spends its money.

The head of Let's Talk, Let's Test Foundation (LTLTF), Lloyd Kelly, said his agency should have received \$1.2 million in state money overseen by the state health department nine months ago. IDPH is holding on to the state money, which comes through the African-American HIV/AIDS Response Act, while it reviews how LTLTF spent taxpayers' dollars last fiscal year.

IDPH spokeswoman Melaney Arnold said reviewing how a grantee spends its funds is "not an uncommon practice."

"As far as reviewing documents, we just want to make sure the grantee has fulfilled its grant agreement and done what they said what they will and what the documents show," Arnold said. "Basically, at this point, we are just reviewing."

LTLTF's state funding comes through the African-American HIV/AIDS Response Act, which was signed into law in 2005. The act was created by State Rep. Connie Howard in direct response to the disproportionate rates of HIV/AIDS in the African-American community, which Kelly likens to "genocide."

The act and fund was also created, Kelly said, with the intent of approaching prevention work in the African American community differently, because traditional strategies were not working, and focus heavily on prevention, as opposed to treatment. Kelly said that LTLTF has also been working hard to reach people "where they are."

Arnold would not verify the amount of spending in question, or what items were under review, and just reiterated that the department is "reviewing documents."

Kelly told Windy City Times that in May, he received a letter from the department containing questions regarding roughly \$100,000 in expenditures. Kelly said that in hopes of speeding up the process, he gave them copies of checks and other documents.

"I have nothing to hide," Kelly said.

In addition to the letter LTLTF received months ago, Kelly said the organization received a letter about two weeks ago, which stated that IDPH is still reviewing the information LTLTF sent to them. He was also informed that they won't receive funds until the review is completed. There has been no request to hold a meeting with the organization.

Kelly said that he is concerned that the department has not asked to meet with LTLTF.

"We are seriously in the dark," Kelly said. "They are holding up the money, and I don't even know why."

Kelly told Windy City Times that the painstaking process has taken a toll on the organization. LTLTF has had financial difficulties in the past, such as running out of funding to rehab a South Side apartment building. LTLTF also owes money to some contractors and employees. Kelly told Windy City Times that he had even gone without pay for a long period of time because he puts the issue of HIV/AIDS in the African-American community before himself. The current situation, he said, has been putting a lot of additional stress on the organization.

Meanwhile, Kelly said some lenders have helped keep LTLTF running while the health department continues to hold state funding.

The health department said that since each case is individual, no timeline could be given on how much longer the process will take. Arnold told Windy City Times that if LTLTF is found to be fulfilling its grant agreement, and if they have another upcoming grant, the department will proceed with that.

"If there are items that raise questions, we certainly work to get those answers revolved and go from there," Arnold said.

Arnold said that a potential meeting between the department and LTLTF is a possibility, but nothing is for certain because they are still in the review aspect of the process.

Sakia Gunn film to be shown Sept. 20

The Chicago Commission on Human Relations and St. Martin's Episcopal Church are co-sponsoring the Chicago premiere of Dreams Deferred: The Sakia Gunn Film Project, by filmmaker and native Chicagoan Charles Bennett Brack. The showing will take place at the church, 5710 W. Midway Park, on Saturday, Sept. 20, at 4 p.m.

Gunn was a 15-year-old Black lesbian who was murdered in a hate crime in Newark, N.J., on May 11, 2003.

For more information, call the church at 773-378-8111 or visit its Web site, www.saintmartinchicago.org.

Thursday, September 18
7:00 p.m.
Tracy Baim, editor
Jorjet Harper, Marie J. Kuda,
and other contributors
Out and Proud in Chicago:
An Overview of the
City's Gay Community

Wednesday, September 24
7:30 p.m.
Greg Mitchie
and contributors
City Kids, City Schools:
More Reports from the Front



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KEEN ON THE TRAIL

Gay news from the presidential campaign trail ...
BY LISA KEEN, KEEN NEWS SERVICE

Palin-bookish or bullish?: Lots of rumors surround any political candidate for a major national office but many of those rumors turn out to be exaggerations or even fabrications—they don't have a factual leg to stand on. But one of those rumors about Gov. Sarah Palin began to grow legs last week. ABC News reported that the author of a book—Pastor, I Am Gay—has fingered the Republican vice-presidential nominee as one of the people who tried to ban his book in Wasilla, when Palin was its mayor.

Howard Bess, pastor of a Church of the Covenant in nearby Palmer, Alaska, told ABC that members of Palin's church, which at the time—1996—was the Assembly of God, had been pushing the local bookstores to remove his book. And Palin, he said, "was one of them." Reader reviewers on Amazon.com describe the book as conveying his experiences in counseling gay parishioners and examines scriptures to urge that gay people be treated with dignity and respect. Palin has acknowledged discussing book censorship in general with the local librarian and local news coverage shows that she also fired that woman—Mary Ellen Emmons Baker. But a public outcry over the firing forced Palin to reinstate the librarian. Baker, meanwhile, has repeatedly said she does not recall Palin seeking to ban any specific books.

Leader in trust: A poll out last week showed that more registered voters trust Democrat Barack Obama on the rights of gay couples than trust Republican John McCain. The poll, conducted Sept. 5-7 nationwide by the Washington Post and ABC News, asked 961 registered voters, "Regardless of who you may support, who do you trust more to handle social issues, such as abortion and gay civil unions?" Forty-eight percent said Obama; 41 percent said McCain. Five percent said "both" or "neither," and six percent were unsure. Interestingly, McCain's standing has improved on the question since the question was first asked in July, and Obama's has dropped off. Only 32 percent of those surveyed trusted McCain more on social issues in July—so the current 41 percent represents a significant boost. Meanwhile, 56 percent trusted Obama more in July—so the current 48 percent represents an eight-point drop.

Bus fuss: Mel White, the former ghost writer for Jerry Falwell and other right-wing televangelists, recently paid a small town in Virginia for busing supporters of Democratic presidential candidate Barack Obama to a local high school to hear the candidate speak. According to various reports, the town was forced to provide last-minute shuttle services from a local stadium to the high school after Jerry Falwell, Jr., son of the late evangelist, refused to allow rally attendees to park in the shopping mall owned by Falwell's Liberty University. White and his spouse, Gary Nixon, chipped in the \$900 to pay back the town for its services.

Surrogate sins: Palin has only begun doing interviews, so it's uncertain how she feels about this, but her church bulletin recently include a flyer for an ex-gay ministry forum this month. The evangelical Wasilla Bible Church, where Palin has been worshipping for six years, inserted a promotional flyer for the Sept. 13 conference in Anchorage to help people with "unwanted same-sex attractions" to overcome their desires. The conference agenda goes far beyond people who are uncomfortable with a same-sex orientation. It includes sessions on "confronting gay-affirmative curriculum" in public schools, countering "pro-gay theology," and opposing same-sex marriage. The conference is being staged by one of the country's largest and most virulently anti-gay organizations—Focus on the Family.

Marriage bows: The Republican ticket is stick-

ing to a tight—and tired—script on the campaign trail right now. Both nominee John McCain and running mate Sarah Palin are trotting out the same zingers from city to city that won them the most applause at the GOP convention last week. They say nothing about gay marriage, even when in the heart of anti-gay marriage country—Colorado Springs, Colo. The town, headquarters of the multimillion-dollar Focus on the Family organization, played host to the Republican ticket Sept. 6, but the local Gazette newspaper said their speeches were "notable for the absence of any reference to social 'wedge' issues such as abortion or gay marriage."

Palin doesn't kick: Fox News commentator Tammy Bruce had an interesting take on whether gays might support the McCain-Palin ticket. In a San Francisco Chronicle essay Sept. 7, she said yes, explaining that "[i]n her time in office, Palin's focus has not been to kick the gays...."

Koch for Obama: Former New York City Mayor Ed Koch announced this week that he's endorsing Democrat Barack Obama for president. In an essay published Sept. 9 by realclearpolitics.com, Koch said: "Protecting and defending the U.S. means more than defending us from foreign attacks. It includes defending the public with respect to their civil rights, civil liberties and other needs, e.g., national health insurance, the right of abortion, the continuation of Social Security, gay rights, other rights of privacy, fair progressive taxation and a host of other needs and rights."

Hollywood blast: Michelle Obama was the guest of honor Sept. 3 at an LGBT fundraiser at the home of superagent Brian Lourd. According to a pool report, about 300 people attended, paying between \$1,000 and \$25,000 each.

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NATIONAL ROUNDUP

BY AMY WOOTEN

A Florida judge recently ruled that the state's gay adoption ban is unconstitutional. Florida has had a gay adoption ban in place for 31 years. Monroe Circuit Court Judge David Audlin, Jr., delivered the ruling, which was in favor of a gay foster parent in Key West who wanted to adopt a 13-year-old boy. Audlin said that the statute violates the Florida Constitution's concept of separation of powers and that the law singles out one particular group for punishment.

Pressure from the American Civil Liberties Union caused an Idaho library to put gay books back on its shelves. **The ACLU threatened to sue the library for banning and removing two books,** *The Joy of Gay Sex* and *The New Joy of Sex*, from its open bookshelves. Library patrons had to instead request the books from the library's director. The library's board voted 3-2 to reverse the decision, made back in 2005 after a patron complained about the books.

Sen. Larry Craig, who was arrested last year in a Minneapolis airport for allegedly trying to solicit sex with an undercover cop during a sex-sting operation, is back in court. **The Republican senator is trying to toss out the guilty plea he issued last year after his arrest.** Craig's attorneys say that they want the guilty plea reversed because there wasn't enough evidence to prove his guilt.

Openly gay former New Jersey Gov. Jim McGreevey's ex-wife dropped her fraud claims against him. McGreevey publicly came out of the closet four years ago. Dina Matos, his ex, claimed that McGreevey allegedly tricked her into marrying him. Matos dropped her case. The former couple's divorce and child custody battle ended in August. Matos said she

dropped the fraud claim for the benefit of their daughter.

California's **Episcopal bishops recently issued a statement urging voters to vote "No" on Proposition 8** in November. Proposition 8 would amend the California constitution to ban gay marriage. Same-sex marriage is currently legal in California following a groundbreaking decision by the state's Supreme Court. California's six Episcopal bishops came out in opposition to Proposition 8, saying, "marriage provides these couples the same legal rights and protections that heterosexual couples take for granted."

Republican vice presidential nominee **Gov. Sarah Palin's church, Alaska's Wasilla Bible Church, was a sponsor of a recent Focus on the Family conference** held in Anchorage. The conference, called "Love Won Out," supports "curing" gays and lesbians through prayer. Although Palin has no record of supporting conversion therapy or the ex-gay movement, many gay and lesbian activists, as well as PFLAG members, protested outside the convention.

Maryland's highest court ruled in favor of challenging an anti-trans measure. The Maryland Court of Appeals ruled in favor of Lambda Legal's fight against a referendum that aims to block the addition of gender identity as a protected category under Montgomery County's civil rights law. The group that collected enough signatures to put the measure on the November ballot is the Citizens for Responsible Government.

On Oct. 13, **The Matthew Shepard Foundation will mark the tenth anniversary of Matthew Shepard's death** during a candlelight ceremony in Minneapolis. Shepard was murdered during a hate crime in Laramie, Wyo. Speakers that evening will include his mother, Judy Shepard, T.R. Knight and others.

HRC gives high marks to several local companies

The Human Rights Campaign (HRC) just released its 2009 Corporate Equality Index (CEI) survey, which rates U.S. businesses based on their treatment of LGBT employees, and several Chicago companies received high ratings.

Twenty-two businesses headquartered in Chicago received perfect marks on the 2009 CEI—two more than last year. The 22 businesses are:

- Allstate Corp.
- Aon Corp.
- Boeing Co.
- CNA Insurance
- Global Hyatt Corp.
- Hewitt Associates
- Hospira Inc.
- HSBC-North America
- Jenner & Block LLP
- Kirkland & Ellis LLP
- McDermott Will & Emery LLP
- Motorola Inc.
- The Nielsen Co.
- Northern Trust Corp.
- Orbitz Worldwide Inc.
- Sears Holdings Corp.
- Seyfarth Shaw LLP
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GUEST VIEWPOINT

WINDY CITY TIMES

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VIC
BASILE

Love, family, friendship and the voting booth

It is hard to imagine an election more important to the future of our community than the one we face in November. That is why we must do all that we can to prevent our families and friends from voting for candidates who oppose our equality. They must be made to understand that how they vote affects our lives in the most fundamental ways possible; that when they vote for homophobes, they damage our shared bonds of love, trust and friendship.

The reality is that they can't truly love or respect us, and knowingly vote for candidates who would deny us the same equality and freedoms they enjoy. The two are simply incompatible. While they may be unaware of their candidates' positions on these most basic human rights issues and are supporting them for completely unrelated reasons, they are nevertheless complicit in a political struggle that seeks to deny us our full equality.

Those who see themselves as our friends and yet vote for opponents of our equality need to understand that friends treat each other with respect and dignity, and as equals. They need to know this is not an act of friendship and certainly not one of love. The same is true for family members.

Friends and family can disagree about the economy, national security, taxes and the environment, and still genuinely care about each other. Can the same be said when one participates, however passively, in the oppression of the other? It doesn't really matter whether the issue is race, gender, religion, sexual orientation or gender identity. The behavior is shameful and excruciatingly painful. To paraphrase Dr. Martin Luther King, the greatest injustice "is not the strident clamor of bad people, but the appalling silence of good people."

Most Americans today would not knowingly vote for someone they thought to be racist, anti-Semitic or misogynistic, yet they don't think twice about voting for homophobes. They just don't make the connection and we let their actions go unchallenged. Shame on us! Friends tell me about their Bush/McCain-supporting Republican parents, but go on to say how accepting they are of them. When I ask how that is possible, how loving parents could support someone who wants to hurt their child, I get a blank look or a glib comment about how "that's just the way they are." It isn't the way they are; they just don't know any better and it is our job to teach them.

Sometimes I hear (and sadly, this often comes from gay people) "they aren't single-issue vot-

ers and consider many issues when deciding how to vote." What does it say about our sense of self worth when we accept from our parents the explanation that taxes are more important than our dignity, safety and equality? Why are we so reluctant to challenge them when their behavior so adversely affects our lives? Ending our silence is the only way to educate the people we cherish most that our equality is important and that it requires respect. Love and friendship demand nothing less.

Imagine our electoral power when we, our families, friends and us, vote as a bloc. The 2008 election promises to be a cliffhanger, providing us with the opportunity to determine the outcome. Never have the stakes been higher or the issues clearer.

If we fail to put a friend in the White House, if we fail to elect a more GLBT Congress, if we allow the far right to select the next Supreme Court justices, our long battle for equality will be stalled for decades. This threat is horrifyingly real. We have come too far at too great a cost to be silent now. Let's do our part to make certain that our families and friends have our equality in mind when they enter the voting booth.

Vic Basile was the first executive director of the Human Rights Campaign, is a co-founder of the Gay & Lesbian Victory Fund and is currently advocating through www.lgbtforobama.com.



LETTERS

Hall of shame?

Dear Editor:

The national 2008 Radio Hall of Fame inductees (whose display is presently housed in Chicago's Museum of Broadcast Communications [MBC]) will include the hatemongering organization Focus on the Family. Since 1978, Focus on the Family has actively used the television and radio airwaves to promote hatred and discrimination directly towards the LGBT community through its right-wing Christian ministry.

Voting for the Radio Hall of Fame (RHOF) inductees this year included any online voter, as opposed to any registered and paid member of the Museum of Broadcast Communications (MBC). This procedural change has turned what was once a shrine to broadcast journalists into a mere online popularity contest.

How sad this is for past, current and future RHOF inductees. How terrible it will be for the children who will walk through the MBC for education and inspiration to see Focus on the Family honored along side the likes of Garrison Keillor, Edward R. Murrow and Jack Benny, to mention a few.

How could the RHOF's Steering Committee even consider nominating Focus on the Family? Why do its nominating and voting processes lack mechanisms to screen out or exclude any individual or organization that actively uses the airwaves to promote hatred and discrimination against another group?

LGBT Liberation will be holding a demonstration on Saturday, Nov. 8, 5:30-7:30 p.m., at the Renaissance Chicago Hotel, 1 W. Wacker, during the Broadcast Hall of Fame ceremonies.

I encourage people to contact Mr. Bruce Dumont, the founder, president and CEO of the Museum of Broadcast Communications. Mr. Dumont is the surviving partner of the late and much beloved Kathy Osterman (a staunch supporter of LGBT rights). What has occurred here does not reflect Mr. Dumont's personal beliefs.

Yet, Mr. Dumont and the Museum of Broadcast Communications should take a stand and use

their powerful influence. They need to demand that the RHOF make immediate policy changes to ensure that it never again knowingly honors individuals or organizations such as Focus on the Family, which use the airwaves strictly as a tool for spreading hatred and discrimination that they hardly improved radio programming. If the RHOF chooses to not make these changes, remove them from the museum. Let the RHOF find a city other than Chicago to house its now tainted list of inductees.

Readers can respectfully contact Mr. Dumont at brucedumont@museum.tv or call the museum directly at 312-245-8200 or for more information on the demonstration Nov. 8 contact lgbtliberation@aol.com.

Sincerely,

Danny Kopelson
Chicago

Come together

To the Editor:

Thank you for your recent interview with State Rep. Rosemary Mulligan, who has done an incredible job as a leader over the past 15 years in promoting GLBT and pro-choice issues. Mulligan's bipartisan efforts on our behalf fit perfectly with Barack Obama's message of Democrats and Republicans working together to solve problems. None of the issues of our time have been settled without broad support of both Republicans and Democrats, including women getting the right to vote, civil rights, the Americans with Disabilities act, etc. Obama and Mulligan are two leaders who have understood this from the start of their political careers out of a deep desire to improve people's lives.

If we look at the Illinois General Assembly, there are many Democratic state representatives and Democratic state senators who share Sarah Palin's views on abortion rights and GLBT issues, including making abortion illegal in cases of rape and incest, support for the failed abstinence only sexuality education, opposition to

stem cell research, opposition to the recently enacted GLBT civil-rights law and the current civil-union legislation languishing in Springfield. And, of course, there are many Republicans who also share these views. There are not enough Democratic or Republican votes in the General Assembly to protect our civil rights or keep abortion legal in Illinois. There are *only* enough votes when you add the Republicans and Democrats together who support us.

It is extremely short-sighted, not to mention a losing political strategy, to not hold both Democrats and Republicans responsible for our issues. We need strong supporters on both sides of the political aisle. By not promoting a strong bipartisan commitment to our issues, we are merely continuing the counterproductive partisan squabbling that may benefit a few leaders of the political parties, but does nothing to solve the pressing issues surrounding HIV, health care, civil rights and reproductive rights. Re-electing State Rep. Rosemary Mulligan will go a long way to this end. You can support her campaign by going to www.repmulligan.org. Strongly partisan Democrats and Republicans who are sincerely committed to moving our issues forward should feel free to contact me as I can provide you both with a long list of right-wing state representatives, state senators and candidates of both political parties that need to be defeated ASAP. And you know who you are.

Always in equality and choice,
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Personal PAC
Chicago

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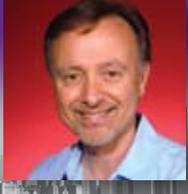
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CHICAGO GAY HISTORY

BY JOHN D'EMILIO



Writing for freedom

If I think back on the steps that brought me to embrace being gay, they follow a path littered with books. First was *Advise and Consent*, a wildly popular novel from the late 1950s that I read before starting high school. The main character, a senator who had a gay affair while in the army, commits suicide when he's threatened with exposure. From there I moved on to *Another Country* by James Baldwin. One gay character kills himself. Another finds happiness, but only by moving to France. My life prospects had now improved to 50-50, but how would I get to France?

In college, I read Oscar Wilde's *De Profundis*. It's an eloquent, passionate, and strong-willed defense of love between men, but Wilde wrote it while in jail, which is where, apparently, you end up if you're gay. Books were letting me imagine that there were other homosexuals in the world. They were even giving me the words to defend my feelings and attractions. But jolly and hopeful they weren't.

Then, in 1973, Mimi, a friend who identified as bisexual and lived in a group household, gave me a brand new novel that, Mimi said, she read in a single sitting. It was published by something called Daughters Press, a feminist collective in Vermont; the author was a lesbian activist named Rita Mae Brown; and the intriguing title was *Rubyfruit Jungle*.

Sure enough, it was an irresistible page turner. Brown seized upon core American themes and shaped them into a completely lovable lesbian coming-of-age story. Molly Bolt, the narrator, perfectly fit the mold of a rugged individualist; she was determined to clear her own path in life. Just like the heroes of 19th-century Horatio Alger novels, with luck and pluck Molly was going to rise from her dirt poor origins until success was hers. She did all this with a side-splitting, sassy humor that made me laugh out loud. Sure, as a woman and a dyke she faced trials and tribulations. But you knew—I knew—that nothing

would stop her. I had never before read anything like this, and I, too, stayed up all night to finish.

I don't think it was an accident that the author of *Rubyfruit Jungle* had already cut her teeth in the lesbian, gay, and women's liberation movements. Rita Mae Brown created a ruckus in the National Organization for Women when she raised lesbian issues. She helped write "The Woman-Identified Woman," one of the classic radical lesbian manifestos of the time (its opening line: "What is a lesbian? A lesbian is the rage of all women condensed to the point of explosion."). As part of the "Lavender Menace" contingent, she disrupted a feminist conference in 1970 in order to make lesbian issues visible. Brown was also in the collective that published *The Furies*, an influential lesbian-feminist journal of that period.

Rubyfruit Jungle was a new kind of queer writing. It was writing designed to set its readers free. Now that kind of political writing, I know, can lead to some pretty dreadful books. But, in this case, it produced a novel that, thirty-five years later, still thrills readers of every sexual persuasion. Reading it in 1973 alerted me to something that was going on among lesbian activists that I didn't yet see happening much in my gay male circles. Lesbian feminists seemed to believe in the power of culture to help remake the world.

One way of grasping this difference is to look at two of Chicago's early queer newspapers: *Lavender Woman*, which ran from 1971 to 1976; and *Gay Crusader*, published between 1973 and 1976. At the risk of a generalization that I know won't hold true for every page, the *Crusader* tended to report on news and events. It was about the activities of a movement—demonstrations, organizations, political happenings. *LW* was about culture, consciousness, and ideas. It covered at length the new world of women's music. It explored lesbian literary history. It was as likely to have a centerfold of poems as it was to include photos of a rally.

This emphasis on culture as a force for liberation shines through in the annual lesbian writers conferences held in Chicago between 1974 and 1978. The conferences were the inspiration of Marie Kuda, whose own history of community activism stretched back before Stonewall. Valerie Taylor, who keynoted the first conference, remembered getting a telephone call near the end of Chicago's winter. She heard Kuda saying "What we need here is a lesbian writers conference!" So Taylor said "fine" and a few women gathered at her north side apartment to begin planning. According to Taylor, Kuda was "the energy and the brain power" behind all five conferences.

The conferences took place on the south side,

initially at First Unitarian Church in Hyde Park, and later at the Blue Gargoyle. Women came from as far away as Boston, Florida and Colorado. Even though some notable figures attended—Paula Christian who, besides Taylor, was another icon of the lesbian-pulp era, spoke at one—Kuda meant the conferences as "a meeting of equals."

Saturdays consisted of a series of workshops that, according to one participant, filled "every nook and cranny of the First Unitarian Church, from the loft to the crypts." Workshops ran the gamut from the practical to the creative to the slightly ridiculous. Given the strong homophobic bias among mainstream publishers, lesbian writers worked hard to master the technicalities of self-publishing. Independent lesbian presses were springing up around the country in the 1970s, and these Chicago conferences helped lesbians teach each other the mechanics of publication and distribution. Representatives of women's presses and magazines came each year and generously shared their mailing lists. By the third gathering in 1976, one attendee commented that "slowly and methodically lesbians are beginning to chip away at barriers that seemed impenetrable."

Many of the sessions focused on the creative process. There were workshops on fiction, poetry, journalism, and theater. Women risked the vulnerability of sharing their work with strangers. At one workshop, lesbian feminist beliefs in collectivity led to the writing of a short story together, with each participant contributing a sentence at a time. This drove at least one of the women there to the edge of distraction. But more often, women left workshops filled, as one wrote, with "an intense and exhilarating energy."

The conferences also paid respect to lesbian literary history. "All of us build on the lives of those who have gone before," Valerie Taylor told those at the first conference. Keynote speakers described the work of writers from Sappho through Virginia Woolf. Others presented slide shows with images of writers and their books. Tee Corinne gave a presentation on the visual history of lesbian sexuality with a sampling of the 5000 slides she had amassed in the course of her research. These conferences were about the creative process, for sure. But they also attempted to teach history at a time when there weren't many queer courses in colleges and universities.

And there were moments of fun. I wish I could have been at the Saturday night party in 1978 when many of the attendees came in costume, dressed as their favorite lesbian literary hero.

Putting on these conferences was a massive amount of work. In 1978, Kuda announced that the fifth was likely to be the last. But she shared

with those who were there her utopian fantasy of the future: "My greatest dream is for a week-long festival of lesbian arts with music at one end, literature at the other. In between, all the visual arts. Wouldn't it be great at McCormick Place—right after Illinois passes the ERA?"

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Center receives green certification

The Center on Halsted recently announced that it was awarded green building certification. The agency was awarded a Leadership in Energy and Environmental Design (LEED) silver certification by the U.S. Green Building Council.

The building, designed by Gensler, received the certification for incorporating sustainable strategies.

In a statement, Center on Halsted Executive Director Modesto "Tico" Valle said, "Not only have we created the Midwest's premier community center for LGBT persons and their allies, we've created a building that is green friendly, energy efficient and serves as a model for other organizations."

Shepard march Sept. 27

The 10th annual Matthew Shepard rally/march will take place Saturday, Sept. 27, at 8 p.m. at the corner of Halsted and Roscoe, 3400 N. Halsted. The march will take place around the Lakeview community.

The event, sponsored by Gay Liberation Network, will not only mark the decade since Shepard was killed but will also spotlight opposition to James Dobson's upcoming induction into Chicago's National Radio Hall of Fame Saturday, Nov. 8. Dobson leads Focus on the Family, an anti-gay organization.

The rally's keynote speaker will be Wayne Besen, executive director of the pro-LGBT organization Truth Wins Out.

'Dancing with ALMA' Oct. 10

The Association of Latino Men for Action (ALMA) will host "Dancing with ALMA" Friday, Oct. 10, 7-11 p.m., at the National Museum of Mexican Arts, 1852 W. 18th.

Tickets are \$30 and includes an open bar, appetizers, entertainment and dancing. They can be purchased online at www.almachicago.org or at the door.

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QUOTELINES

BY REX WOCKNER

"ON A PERSONAL LEVEL, MY SISTER AND HER PARTNER ARE an important part of my life and our children's life. I admire your group and your organization and I encourage you to keep fighting for what you believe in because the day is going to come." — *Steve Schmidt, John McCain's top campaign strategist, in an address to the GLBT Log Cabin Republicans group Sept. 4 at the Republican National Convention in Minnesota. Log Cabin attendees also were addressed by U.S. Sen. Arlen Specter, Republican National Committee Treasurer Tim Morgan, and McCain political director Mike DuHaime.*

"I KNOW THERE ARE DIFFERENCES ON SAME-SEX MARRIAGE, BUT surely we can agree that our gay and lesbian brothers and sisters deserve to visit the person they love in the hospital and to live lives free of discrimination." — *Barack Obama in his speech accepting the Democratic nomination for president of the United States, Aug. 28.*

"HOLLYWOOD IS LIKE A MACHINE WITH THIS BIG MAZE, AND you just keep thinking, 'OK, if I just get to that thing or that award or that show or that party or if I just know that person, then it'll all make sense and I'll be in that place, I'll be there.' And I kept going, 'There is no "there" here—it doesn't exist.' And I found out that what I created every day—my own life with my family, my friends—is the life I have! There's this illusion called Hollywood—and it's only an illusion—it's just a big machine that people keep going and churning out on television and film, but it doesn't exist." — *Singer Melissa Etheridge to the Oregon gay newspaper Just Out, Aug. 15.*

"IT (SAME-SEX MARRIAGE) HAS A LOWER PROFILE (THAN IN THE 2004 PRESIDENTIAL ELECTION), but it will be an issue in people's minds. The bigger issues will be the economy, terrorism, health care, energy." — *Karl Rove, George W. Bush's campaign "architect," to the Los Angeles Times, Aug. 14.*

"THE FUNDAMENTAL-RIGHT-TO-MARRY PART OF THE HOLDING (IN THE CALIFORNIA MARRIAGE CASE) was extremely significant, but the court's holding that sexual orientation is a suspect classification was stunning—completely unprecedented. I think it will forever change the legal landscape for LGBT people in the country; it's going to have a huge impact on courts in other states and, ultimately, on the federal courts. We are now living in a different legal world because of what the court did." — *Shannon Minter, legal director of the National Center for Lesbian Rights and lead law-*

yer for the successful gay side in the California marriage case, to journalist Karen Ocamb, Aug. 2 in Beverly Hills.

"THE NUMBERS OF GAYS AND LESBIANS FAR OUTWEIGH THOSE OF TRANS. And gays and lesbians pay for our community's struggles as volunteers and donors and we've still got a lot to do. Trans issues are also important, and perhaps they should be included in the overall agenda (though it seems this has become an assumption of our leaders without there first being a genuine debate about it). Meanwhile, any organization that buys into the idiotic and insulting concept of hierarchies of oppression is not getting a donation from me." — *Gareth Kirkby, managing editor of the Ottawa, Ontario, gay newspaper Capital XTRA!, in a July 16 editorial.*

Hollywood is like a machine with this big maze.

—Melissa Etheridge



GLAAD photo

"I WAS BORN IN A SMALL LOGGING TOWN ON THE OLYMPIC PENINSULA of Washington State at Olympic Memorial Hospital. My family and I enjoyed spending vacations at Olympic National Park, where our favorite spot was the Olympic Hot Springs. I was able to finish high school one year early due to credits earned through Olympic Community College in Bremerton. I then attended college in Olympia, the capital of Washington State since 1889, where I belonged to a club that spent weekends hiking in the Olympic Mountains. I earned my way through college by working at the Olympic Boat Center, knowing more about boats than cars due to my upbringing in this Olympic environment. Upon graduation, I moved to the community of Bellingham, where I lived on Olympic Drive, until I moved near Seattle, where I enjoy having guests stay at its premier hotel, the Olympic Four Seasons." — *Northwest Bears member Brendan McDonald in a letter to U.S. Olympic Committee lawyer Carol Gross after she forced the group to change the name of its annual camping trip, which had been called "Kamp Kodiak 2008 'Olympic Village.'" Gross said the USOC has "exclusive right to control all commercial use of Olympic imagery and terminology in the United States."*

—Assistance: Bill Kelley

MOMBIAN Philanthropy and family a 'Sweet' combination

BY DANA RUDOLPH



For Jen Rainin, creating a lesbian travel company based on the idea of giving back to the world was an extension of her role as a philanthropist, but also a way to convey positive values to her children. Rainin is one of the founders of

Sweet, which will offer "voluntourism" vacations that combine fun and relaxation with opportunities for giving back to the communities they visit. Her co-founder, and the company's CEO, is Shannon Wentworth, a marketing executive with experience at established lesbian travel company Olivia, PlanetOut and Care2, a social network for people who want to improve the world.

For Rainin, philanthropy is a way of life. Her primary job is as chair of the Kenneth Rainin Foundation established by her father, an entrepreneur who built a leading scientific instrument company. Now she is carrying on both his entrepreneurial and philanthropic traditions through Sweet. "I feel like if I didn't share the good fortune that I've experienced in my life, then shame on me. With the Foundation, I'm able to do that. Then Sweet came along and the idea that there will be even more opportunity for hands-on giving back really appealed," she said.

As the mother of two young boys, part of the appeal for Rainin is also what this work can teach her children. She explained, "As a mom, a big part of my job is instilling values in my kids and trying to be a role model. What I'm doing is what I hope my kids will want to do in the future, to find something that they feel passionately about that really does make a positive difference in the world and pursue it with their whole hearts."

On their first cruise, in October 2009, the volunteer opportunities will start with the chance to help Hurricane Katrina relief efforts in the departure port of New Orleans. As they travel the Caribbean, guests can donate a few hours helping the local communities at every port. The volunteering is optional, and guests will still enjoy a full spread of parties, beach time and other traditional cruise fun.

For Rainin, though, the volunteer and social aspects of the cruise are not distinct. The travel experiences she likes best, she said, are when she has the opportunity to work with people she might not have met otherwise. "You end up making really quick and easy friendships with people who care about the same things you do," she said. Sweet will give guests that opportunity, she said, in addition to "representing lesbians in a really positive light throughout the world" and making the physical space better wherever they go.

Parents may gain an additional bonus. Rainin explained, "Any parent is going to be a better parent if they take care of themselves now and again, and get away and recharge." To do that while volunteering and learning about a different part of the world, however, "will enrich your parenting opportunities with your child. It will spark conversations about what you've seen and what you've learned, and how you might give back in a similar way in your own community," she added.

The company has no plans at the moment to offer cruises for families with young children, however. Rainin likes the idea, but said they want to get the first cruise under their belt before making further plans.

Rainin does have some advice, based on her own experience, for parents traveling without their kids. She makes sure her boys each have a small album of family photos. She calls every day to touch base. Now that they can read, they e-mail and send text messages, and Rainin

shares what she has done and seen. "It's a way to include them in the vacation," she said. "That makes it a little bit more interesting for them and less like mommy just disappeared for a week and came back with a tan."

Rainin said her own dad was "a huge influence on me in terms of getting me out to see the world and giving me a perspective on things." She traveled with him until he died last year, and still travels often with her mom. "It's one of the most lovely gifts," she said, "to be able to travel with your parents as an adult."

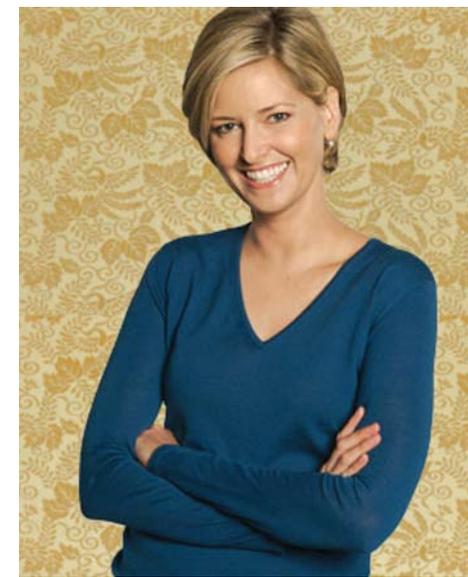
Her boys, already good travelers, have gone along on some of those trips as well. "That's made it a much more fun and richer experience," she reflected. It also meant she got more of a vacation. She could relax while they spent time with their grandparents, who love them "like nobody else."

Finding a balance between work and family life can still be tough, however. Rainin, like so many parents, said she wishes for more hours in the day. Sometimes, one of her boy's soccer games will conflict with a business meeting, and she knows she has to make her kids the priority. She's found, though, that "people are usually pretty flexible and understanding" if she asks to reschedule.

The biggest challenge for busy working parents, however, she said, is finding the time "to transfer what you think is really important to your kids." Through her foundation work and Sweet, she thinks she has found an answer. "It's a really nice thing to have my work be something that is so reflective of what I think is important in the world," she said. "It's sparked so many conversations with the kids. Every day, something new."

Suzanne Westenhoefer, who will perform on Sweet's first cruise, will also appear Saturday, Sept. 20, at Chicago's Harold Washington Library Auditorium. A portion of the proceeds will benefit the Lesbian Community Care Project. Visit www.discoversweet.com for more on Sweet trips and performers.

Dana Rudolph is the founder and publisher of Mombian, a blog and resource directory for LGBT parents.



Jen Rainin.

Howard Brown offers parenting workshop

Howard Brown Health Center announced that it will be offering a free workshop for gays and lesbians interested in becoming parents, in conjunction with the Center on Halsted and Lotus Blossom Consulting.

The workshop, "Pathways to Parenthood," will take place on Saturday, Sept. 27, 9:30 a.m.-12:30 p.m., at 4025 N. Sheridan. The seminar will discuss the legal, medical, financial and emotional aspects of being a parent.

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GOINGS-ON

WINDY CITY TIMES' ENTERTAINMENT SECTION



Photo by Robert Millard/LA Opera

SIMPLY THE 'BESS'

The Lyric Opera's staging of Porgy and Bess are among the nuggets theatergoers can expect this fall. The preview starts below.

MUSIC

Action Jackson.
Page 29.



MOVIES

'Water' damage.
Page 28.



SPORTS

Walk this way.
Page 34.

Image from Johnathon Briggs



Lily Tomlin.

Lily Tomlin: An icon talks

A legend talks with Windy City Times in part one of a two-part interview.
BY AMY MATHENY

Comedienne, actress, entertainer, icon: Lily Tomlin has a prolific career that spans over four decades. She is a winner of six Emmys, a Grammy, two Peabody awards and two Tony awards for her one-woman shows on Broadway, including The Search for Signs of Intelligent Life in the Universe. Tomlin brings her world of rich, insightful and funny characters to Chicago in her one-woman show, An Evening of Classic Lily Tomlin.

Amy Matheny: Who were your early entertainment influences?

Lily Tomlin: My early influences were the women doing comedy then. I loved Lucy, and Imogene Coca was on Show of Shows, and I loved her because she did characters. I'd see Bea Lillie on

Ed Sullivan, and there was also a woman named Jean Carroll, who is now in her late 90s. We honored her at the Friars club recently. She was the first woman stand-up I ever saw. And she was breezy and very attractive. Now, this is in the '50s, so for what she did she was really kind of subversive and wonderful. She did husband jokes and kid jokes! She was supposed to be sort of this middle-class housewife from Scarsdale and she always had a cocktail dress and a mink stole on... and she did all these jokes. I would just lift them right off of her act and do them.

I would try on my mother's slip like an evening dress and do jokes on the back porch, or I would make a show in the garage and I would throw pearls around my neck and flex my muscles like Bea Lillie, and I'd do something zany that I had seen someone else do on television, and then I would do Jean Carroll's jokes. My favorites were, at that time, "I'll never forget the first time I saw my husband standing on a hill, his hair blowing in the breeze and he too proud to run after it!", and "It's not that my husband's stingy. He just has short arms and low pockets." On and on like that, and she'd say "My daughter, rotten kid." She'd have asides like that. I was mad for her.

AM: It sounds like you started at a very young age slipping on characters you had seen or experienced.

LT: Well, I grew up in this old apartment house in inner-city Detroit. I lived in a very mixed neighborhood, just all kinds of people ... every age range, every education level, really political, conservative, radicals ... it was just this ... microcosm of humanity in my neighborhood. I used

to go from apartment to apartment and hang out. I was like a sponge. I was mad for the little pockets of culture. There was an old couple that lived in the building and I would go and sit with them just because. ... They wouldn't say much but I liked that they had different furniture and it just smelled differently, and it'd start to get dark and I guess I was just so audacious and assertive and they would say, "Don't you think you'd better go home? Your mother's gonna be worried." And I'd say "Oh God, no. I told my mother I'd be out late!" Sure enough, my poor mother would be in the neighborhood calling me, yelling my name out and I would be swinging home just full of it. Then I'd see her up ahead and she'd just pull a switch off of a tree and rip those leaves off, you know... and I would just run like a turkey. I just adored my life those first 10 or 12 years in that neighborhood.

AM: You started bringing those characters to the public on Laugh In. We started to meet characters like Ernestine and Edith Ann. What was the genesis of those two characters?

LT: Well, Ernestine ... I was living in New York and I had met this young guy, Jim Rusk, and I would pay him by the hour to pitch with me. He was a very funny guy. I wanted to do a telephone operator; everybody hated the phone company because it was a monopoly. She was gonna be kind of a tough Bronx operator, but as I improvised and fooled around. ... It kind of came out of a repressed sexuality, and my body just tightened up and my face tightened up. I swear that's why she's so popular, because there's this subliminal thing going on. And my hand went into my blouse and I tightened up my face and started to snort. It was just one of those incredibly serendipitous things. She was just so much

fun to do because she could get away with any old pun in the world because it would be out of her sensibility. Ernestine (became) famous. I would open for Dan [Rowan] and Dick [Martin] that summer, and I would walk out on the stage in these big arenas and the audience would just roar. It was like the Olympics or something. And I can tell you it has never been that way since. She was just so hot and so popular.

AM: And Edith?

LT: I started working on Edith that summer when I was out with Dan and Dick because I wanted to just do a kid. Just like any actor, you just want that range of people to do. You think you can be anybody. I knew a kid would be a good source of comedy and commentary, so I would do Edith and I would have the audience ask me questions.

Then I was playing in Philadelphia that summer, and I met the manager's little girl. She was about four years old and she had a little speech impediment which I later learned many small children have because their tongue is a little too big for their mouth at the moment, or they haven't gained absolute control of it. So whenever they'd say a "t-h" they'd blow a little raspberry, a real small one. I just about freaked out because it was like a gift from God, from the heavens. I looked at the kid and I thought, "This is just too wonderful to be true." So it was not too far from "And that's the truth." I just don't give you a breath, do I?

AM: That's okay. ... I am loving it! Obviously, [Tomlin's comedy writer, collaborator and life partner] Jane Wagner has been a gift to you.

LT: Absolutely.

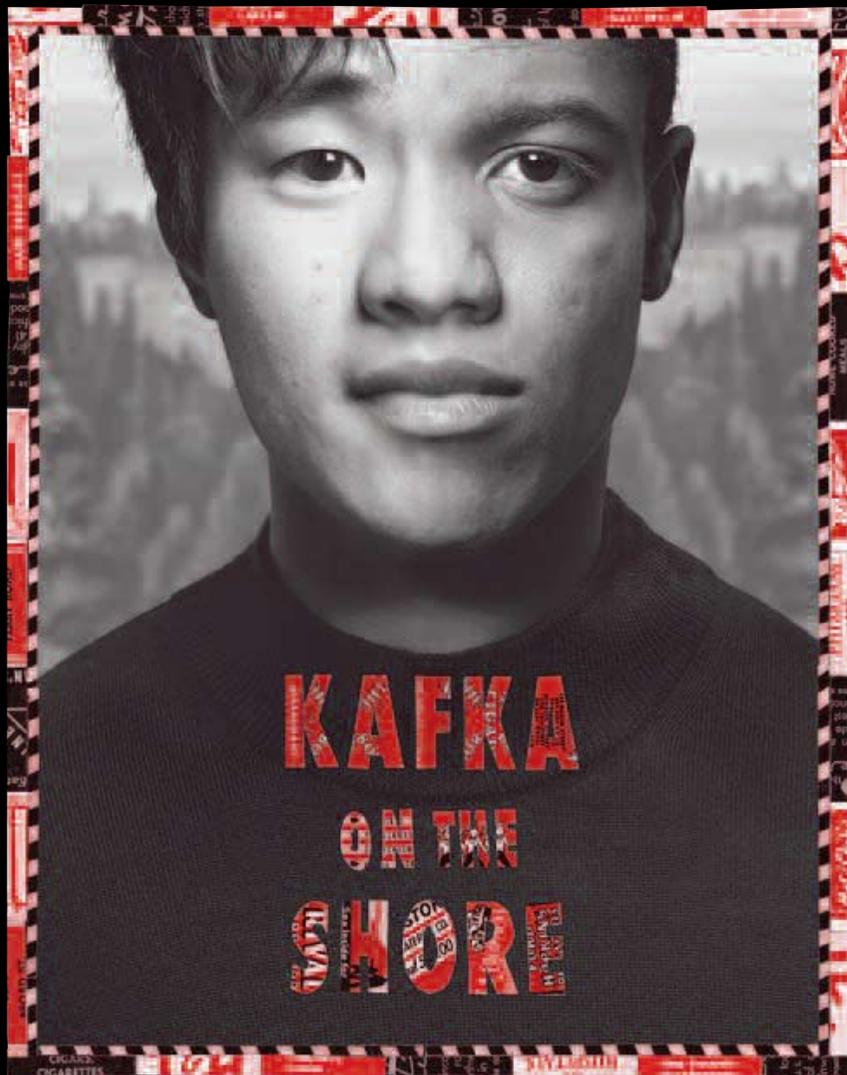
AM: Where did you meet?

LT: I met Jane in '71. We had mutual friends, but I had never met her. I saw a teleplay about a kid in Harlem [she had written for] children's programming. She won a Peabody for it, it was so well-received, critically. It was so wonderful,

Turn to page 29

Windy City Times' Fall Theater Preview

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Bonnie Metzgar.

THEATER

**Bonnie Metzgar:
The new face
at About Face**

BY JONATHAN ABARBANEL

Bonnie Metzgar, the new artistic director of About Face Theatre, knew she had big shoes to fill as successor to Eric Rosen, co-founder (in 1995 with Kyle Hall) of the queer-centric theater company. Appointed last May, Metzgar was the first "outsider" and non-Chicagoan to crack the troupe's top management. She brought sterling credentials with her, leaving her post as director of the graduate playwriting program at Brown University and artistic director of Brown's New Plays Festival. Previous to that, Metzgar was associate artistic director of Denver's Curious Theatre Company (2004-2007), and associate producer of the Joseph Papp Public Theatre/New York Shakespeare Festival (1995-2003). She also served as producer and co-creator with playwright Suzan-Lori Parks of the year-long 365 Festival based on Parks' play cycle 365 Days/365 Plays, which was produced internationally from November 2006 until November 2007.

A few differences between Metzgar and Rosen are immediately clear. To begin with, she's a woman. Joke. She also prefers to refer to "queer" performance or literature rather than using the ever-expanding list of initials—LGBTQY—favored by Rosen. But she has no plans to change the essential mission of the company: to present productions exploring issues of gender and sexuality, many of them self-developed new works. About Face also will remain in residence at the Center on Halsted Hoover-Leppen Theater, 3656 N. Halsted.

Metzgar took up full-time residence in Chicago only last July, settling in Edgewater with her

partner, a Yale University theater academic. In addition to their professional responsibilities, the two are the mothers of an eight-month old daughter. But parenthood aside, Metzgar's first task was to whip together a 2008-2009 About Face season. That season will open with *The Young Ladies Of ...* (sic), written and performed by drag artist Taylor Mac (Sept. 26-Oct. 26). The season will continue with a major new production of John C. Russell's mid-1990s play *Stupid Kids*, and close with the world premiere of *What Once We Felt* by Ann Marie Healy.

For this special Theater Issue of the Windy City Times, Metzgar spoke about her new job and the About Face season.

Windy City Times: The one-person show seems to follow in the tradition of such About Face solo pieces as *I Am My Own Wife* and *Clay*, the hip-hop show.

Bonnie Metzgar: When we are young, many of us in the queer community go to a lot of clubs and see a lot of solo performance in a club setting. And some of the quality of that is not Pulitzer Prize winning writing, but it's fun and it's part of our tradition. Taylor Mac is surprising. He's a fantastic playwright. Think of this as a play, even though he performs it himself. The writing is really incredible. He's a club performer, and he opens for people like Nina Hagen, so there's kind-of a rock-and-roll aesthetic. [But] this piece is a play, and I think it will surprise people.

WCT: I have a colleague who says that men doing drag is like white actors doing black-face.

BM: Personally, I love drag. But Taylor's not that kind of a drag performer. He's *not* impersonating a woman; in fact, he's badly wearing these clothes. He's got clothes all over the floor and he sort-of puts them on, more like artifacts.

Turn to next page

"I just wanted to bring people to the polls today. That's all."

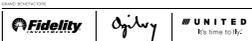
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He talks about himself as a pastiche artist, but also as a Shakespeare's Fool. He's asking questions about his own identity. He's much more of a clown in the way that a clown might wear a crazy hat. He's much more playful.

WCT: About Face usually includes one "name" play in the season; perhaps a commercial hit with some marquee value, such as Take Me Out or The Little Dog Laughed, or a work by a well-known queer writer such as Jim Grimley. Your first season seems to be more of a leap of faith.

BM: Well, I think Stupid Kids is a classic among late 20th-century gay plays. Here in Chicago, there was a well-known production done in 1999 by Roadworks. John C. Russell is an important writer. I think of him as contemporary with Angels in America and a voice from that particular time. It's the time when this theater was founded.

Here we are about to do a benefit to mark the 10th anniversary of Matthew Shepherd, an event that was so important to us. And yet our kids have never heard of him. They don't know what that is. So the reason to do Stupid Kids is not only to remind our hardcore audience and give them an opportunity to revisit a period in time, but also because I feel we have a responsibility to queer youth today. So, I'm thinking of that as a new classic work. I've built the whole season around Stupid Kids. I agree John C. Russell is not the household name I wish he were. He died in 1994 at the age of 31. But that play has been done all over the country and was important for me to start with. Looking at what was available to me, in an election year, it was more important that a work was remarkable than that it have name recognition.

[Note: Metzgar plans an elaborate multimedia production of Stupid Kids—a play about teenagers—that will incorporate members of the About Face Youth Ensemble into a regular mainstage show rather than isolate them in an exclusive Youth Ensemble show as in the past. The production will run in mid-winter.]

WCT: Is it your plan to make About Face a little edgier, a little more "out there?"

BM: Our mission is to be in dialogue with issues of sexuality and gender. And the question "What is gay [or] queer theater?"—I want our audiences to be involved in that question with us, and sometimes the most interesting play is not overtly queer at all. What Once We Felt, the world premiere we are doing in the spring, is not at all a gay play. You know, it's asking questions that are much more universal. But you look at it through the lens of what it's saying about gender and sexuality. Chicago audiences are curious, and so I'm going to expose them to very interesting artists and we'll see how they respond.

WCT: Will you retain the ensemble of About Face artistic associates such as Elizabeth Laidlaw, Jessica Thebus, Scott Ferguson, Amy Matheny and others?

BM: I'm meeting with them all of this year. They need to discover the purpose of that artistic associates body, and I really need to feel there is a dialogue going on rather than just a

loose affiliation. So that's a very active question that they're looking at, I'm looking at, and hopefully artists who want to be part of an organization like that, we'll find a way for them to stick around. Others, whose careers have taken off, or don't need that kind of association, they'll probably be forever a part of the family but there won't be a formal association.

WCT: In addition to the three-play mainstage season, you're introducing a new play series, Chicago XYZ.

BM: The national community thinks of About Face as a place where interesting new work is developed. I'm a writing fanatic, I love great writing. So we'll do a reading series of new plays by lesbian writers [including Leigh Fondakowski, Patricia Kane and Sally Oswald]. I want harder-to-categorize projects, too, that are harder to develop. For example, I'm bringing in Dan Rothenberg and Dito von Reigersberg, members of Philadelphia's revered Pig Iron Theatre Company who will begin to rework a classic musical theater score. I'd love to team them up with Chicago's 500 Clown. Those two companies have never worked together. They're both crazy in totally different ways, they both approach text in different ways. Neither of them is queer-identified at all, it's a really other-kind of experiment. So I'm really looking at diverse models for developing work.

WCT: Are you looking for scripts or are you looking for artists?

BM: I love reading scripts. Most people hate it. I'm always open to a writer I've never heard of, and that's the best way. But at the end of the day, I love a long-term relationship with artists. I've known Suzan-Lori Parks for going on 20 years. So I am looking for artists whose work I love so much that I want to work with them time and time again.

CRITICS' PICS

Jersey Boys, Bank of America Theatre, open run. If every life story has a soundtrack, those of at least four generations feature the harmonies of the four Italian-American boys who reached for the stars and haven't let go yet. MSB

Dust Eaters, Lincoln Square Theatre, through Sept. 29. This acclaimed drama from Utah playwright Julie Jensen explores the environmental, societal and historical issues when a Native American nation opts to lease its land for nuclear waste storage. SCM

Mamma Mia!, Auditorium Theatre, through Sept 28. The movie failed to capture the giddy exuberance of the stage version. So put away your bad memories of Pierce Brosnan's warbling and see Susie McMonagle as the down-to-earth Greek goddess celebrating her daughter's wedding. CS

—By Barnidge, Morgan and Sullivan

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by Todd Rosenberg. Image design and direction by Kelly Rickert.

Theater company tackles Jim Jones, People's Temple

BY CATEY SULLVAN

As Tim Carter watched his baby son Malcolm die, Jonestown was erupting in a frenzy of death and screaming. And although reels of tape, eyewitness accounts and written documents indicate that many, if not most, of the 918 deaths resulted from a scrupulously planned mass murder, the event went down in history as a mass suicide—the self-slaughter of a crazed group of whacko cultists lining up like sheep and docilely swallowing Fla-Vor-Ade laced with cyanide.

Survivors, including Carter, tell a different story in *The People's Temple*, running through Sept. 28 in a riveting production at the American Theater Company. That story tells of guards forcibly holding the jaws shut of children who tried to spit out the cocktail. Of seniors awaking to gun fire and hiding under their beds in terror. Of people being shot, strangled, stabbed and suffocated by Jones' "security" detail.

"The premise that everybody lined up because they wanted to die is bullshit," said Carter, who lost his son and his wife in Jonestown, "This was mass murder."

Carter's words are integral to the docudrama spearheaded by the gifted Leigh Fondakowski, the director who also brought *The Laramie Project* to life. Like *The Laramie Project*, *The People's Temple* is the result of hundreds of interviews and an exhaustive examination of archival materials.

"I worried about how in the world we were going to make these crazy cultists relatable to audiences," Fondakowski recalled. It was an unfounded worry. "The thing that struck me interviewing the survivors was how normal they were. These were thoughtful, sensitive, politically minded people," she said. "They cared deeply



Actual photo of The People's Temple. Image courtesy of the California Historical Society

about others. They were willing to make great sacrifices for others. That's one of the greatest tragedies of the story. These were people who wanted so much to do good, and yet they wound up dying. Of course there were drug addicts and outcasts and others in the group—but mostly, they were what we'd all call normal."

The People's Temple traces the history of the group started by Jim Jones in the late 1950s as an amalgam of Christian church and social justice organization. Jones began in Indiana, founding the first interracial church in the state. By 1961, he was the executive director of the Indianapolis Human Rights Organization. After the People's Temple moved to Northern California in the early 1970s, Jones and his church became a political powerhouse. Alongside Angela Davis and Eldridge Cleaver, Jones was honored as a leader in human rights. With a snap of his fingers he could activate his congregation and decide the outcome of an election.

And the Temple grew wealthy—very wealthy—as members increasingly signed over their homes and savings. The fat coffers came in handy after a small group of Temple defectors started talking to newspapers about Jones' disciplinary tactics and substantiating rumors about some of the

other disturbing elements to life inside the People's Temple. As *The People's Temple* (the play) details, within 48 hours of two highly critical exposes of the Temple, Jones was able to put over 600 members on airplanes to Guyana. Their orders? Clear the jungle and start a utopian society where they wouldn't be persecuted by pesky reporters and talkative "traitors."

Yet for all Fondakowski's exhaustive research, the production doesn't explain—can't explain—just who Jim Jones was and precisely how and why so many people died.

"People want to know what happened. I want to know what happened and I was there. I don't think there is a single truth," said Carter. "There's not a person alive who can tell me who Jim Jones was, including his own kids. Was he a good guy gone bad? A bad guy gone worse? I think he was both. And he was good, very good, at hiding his sickness."

Jones is played by Darrell Cox, who in a deft turn, also plays Stephen, one of Jones' sons who survived the massacre because he was in Georgetown playing in a basketball tournament the day Jones put his "Last Stand" plan into action.

"[Jones' son] Stephen says he was a sick, sick

man, and I think that's true," said Cox. "The thing is, this isn't really Jim Jones' story. It's the story of all the people he affected. I get emotional whenever I start thinking about the people [in the play] who are still living, or who are related to people who died. But this is very much about giving them a voice. And giving a voice to the people who died there."

If Jones remains a cipher, so does the exact nature of the People's Temple. "People say we were a cult. I have trouble with that," said Carter. "We were social activists, not religious zealots." Indeed, the FBI has labeled the group a social movement—not a cult.

"Cult" implies members who believed Jones was God—which certainly wasn't true in his case, Carter added.

"I hated him for the last few years. I thought he was an asshole," Carter added. "A lot of us did. We stayed because we thought we were doing good. And we thought he was going to die because he was so very, very sick. A lot of us figured he'd die and we could all go on about our work and live our lives in peace. Maybe I was an idiot. Maybe I was myopic. But there's a big difference between staying in the Temple because you want to do good in the world and staying because you worshipped Jim Jones."

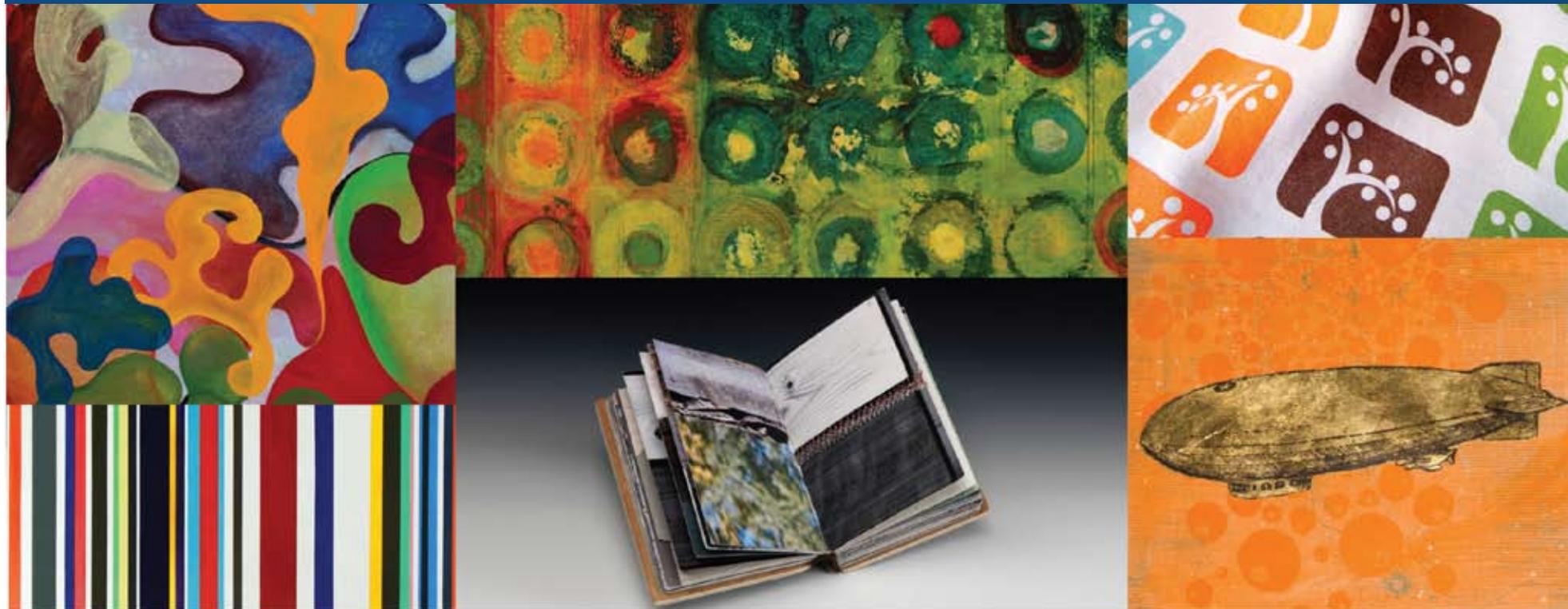
Carter remarried years ago, and now has three children, 17, 20 and 22, who he described as "the sunshine of my life." He's had a career as a travel agent, and looks back on Jonestown with pain but not soul-crushing guilt.

"We were human beings," he said. "Does that mean I don't look back and shake my head sometimes at my own myopia? No. But I hope that when people see the play on some level they recognize that the people in Jonestown were not a 'them,' they were part of us. All of us. Until now, they haven't been afforded much humanity."

The People's Temple continues through Sept. 28 at the American Theater Company, 1909 W. Byron. For tickets, call 773-409-4125.

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Pretty poison: Lifeline's Picture of Dorian Gray

BY MARY SHEN BARNIDGE

Since its introduction in 1891, Oscar Wilde's fable of Dorian Gray has become a part of our language and culture—17 movies have been based on the novel. One of the Chicago Art Institute's most popular exhibits is American artist Ivan Albright's interpretation of the fatal vision. And former classmates at school reunions greet one another with a cheerful "Where's the picture?" The irony is that the famous portrait of the title is fictional, the McGuffin in what has become a classic of English literature, its appearance wholly a product of individual imagination.

The story recounts the fortunes of Dorian Gray, a handsome young man seduced by the attentions of playboy Lord Henry Wotton, whose praise of society artist Basil Hallward's portrait of the boy as "the greatest painting of the age" propels the foolish Dorian to wish that he could forever remain as beautiful as his image. No good can come of such a prayer, of course, and under Lord Henry's influence, Dorian becomes increasingly obsessed with the amoral pursuit of sensational experience—even to cold-blooded murder—shrugging off any trace of remorse for the destruction he inflicts upon himself and his undeserving victims. Mysteriously, he exhibits none of the outward symptoms associated with a life of excess—but what is happening to the portrait he keeps hidden in the attic?

Lifeline Theatre, the award-winning company renowned for its live-performance versions of *The Island of Dr. Moreau* and the *Lord of The Rings* trilogy, now brings this masterpiece of the Victorian gothic-horror genre to its home in Rogers Park. While the bulk of the project rests with adapter Robert Kauzlaric and director Kevin Theis, the greatest challenge falls to Charlie



The Picture of Dorian Gray.

Athanas, the Chicago artist assigned the task of creating the shape-shifting picture at the center of the dramatic action.

Windy City Times: Wilde's novel has been analyzed in exhaustive detail—the Aesthetic movement, the Faustian echoes, that unnamed manifesto Lord Henry gives Dorian, and so forth. But what do you think Dorian Gray is all about?

Kevin Theis: How much time do you have? There are so many threads running through the story, it's difficult to give a concise answer. I think this play sets up an eternal question: If you could live your life exactly as you wished, without any consequences whatsoever, what would you do? Would you have the strength to shun the excesses you could so easily indulge? Would you surrender to your most craven impulses? And if you did choose the immoral path, how long could you do it—facing the hideous evidence of your deterioration—before devolving into self-loathing? This, for me, is the central theme.

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THE U.N. INSPECTOR

By David Farr

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Queer theater for the fall

BY JONATHAN ABARBANEL

The first half of the 2008-2009 theater season doesn't exactly offer a cornucopia of LGBT shows; still, the several productions that *do* speak to LGBT subjects are varied and interesting. Consider the following, listed chronologically.

—**The Picture of Dorian Gray**, Lifeline Theatre, through Nov. 2. It's an adaptation of the famous, philosophical horror novella by Oscar Wilde—the Queen Mother of Us All—who skirted the edges of homosexuality in the original just enough to give later adapters ammunition for a gay slant. We don't know what slant Lifeline is taking.

—**Chiaroscuro**, Bailiwick Repertory, Sept. 24-Oct. 19. Here's a drama in which the Late Renaissance painter Caravaggio (1571-1610) prefers his hunky male models to be under-dressed and over-inspiring. But then, so did Michelangelo and DaVinci (who, when young, was arrested for his gay activities). Part of the Bailiwick Pride Series, Chiaroscuro runs in repertory with the world premiere of Anna Livia, Lucky in Her Bridges (reviewed in this issue) and the late-night comedy Filthy Pervert Seeks Same.

—**The Young Ladies of...**, About Face, Hoover-Leppen Theatre, Sept. 30-Oct. 27: To kick off her tenure as the new About Face artistic director, Bonnie Metzgar is presenting noted queer theater artist Taylor Mac in his one-man show in which he assumes a female persona, although he doesn't do drag in any usual (or campy) way.

—**The Troublesome Reign and Lamentable Death of Edward II**, Chicago Shakespeare Theater, Oct. 1-Nov. 9. Elizabethan playwright Christopher Marlowe (1564-1593) may or may not have been gay, but he always was in trouble and died young. English king Edward II (1284-1327) was homosexual (although the word didn't exist at that time), and paid for it with a gruesome



The Troublesome Reign and Lamentable Death of Edward II.

death. He also was a terrible, irresponsible monarch. This challenging play—structurally, it's a mess—is in the hands of *wunderkind* director Sean Graney. FYI: The drawn-and-quartered remains of Edward's last lover recently were identified in England.

—**Haywire!**, Hell in a Handbag, Bailiwick Arts Center, Oct. 13-Nov. 15. David Cerda once again dons his Barbara Stanwyck cum-fuck-me pumps, or maybe thigh-high boots, playing Circus Queen Miranda Towers in this tale of murder and mayhem under the big top. In circus lingo, "under the big top" means fucking the sideshow giant.

—**This Country's F\$cked! or God Damn, America**, GayCo and Schadenfreude, Lakeshore Theatre, Oct. 18 and 25 only. In honor of the upcoming presidential election, two of Chicago's favorite independent comedic ensembles offer stand-up, sketch comedy, music and magic to remind us there's still room to laugh through our tears.

—**Six Degrees of Separation**, Signal Ensemble, Chopin Theatre, Nov. 17-Dec. 20. John Guare's ever-popular contemporary comedy isn't really a

gay play, but the central character is gay and—if staged properly—there's a titillating flash of skin when the young man brings home a trick. But, frankly, the play is better than a flash of flesh.

—**The Maids**, Writers' Theatre (Books-on-Vernon location), Nov. 18-April 5, 2009. This is convicted murderer and literary icon Jean Genet's famous play—based on a case history—about two maids who murder their wealthy mistress. The maids are sisters who indulge in sadomasochistic games and fantasies, which Genet also enjoyed. For all that, *The Maids* is considered an absurdist exploration of social status and power, not sex.

—**Faith**, Sandhill Theatre Company, Stage 33, Dec. 4-Jan. 4, 2009. A new theater troupe at a new venue offers the Chicago premiere a play by Nathaniel Wright, set on Christmas Eve in the home of the perfect Evangelical family ... except son Jedediah is gay and brings his African-American bf along.

Well, that's the A-list of LGBT shows. There's a B-list, too, not because the productions aren't as good—hey, some of them probably will be better—but because the LGBT angle is secondary, linked only through the sexuality of the authors or artists of the shows. In other words, they aren't queer shows but they probably have some queer flavor.

Since there are so very many LGBT authors,



The Passion Of Dracula.

Top Chicago premieres for the fall

BY MARY SHEN BARNIDGE

They may have taken the long way getting to our theater-rich city, but they're here now, and this fall, you won't want miss this alphabetical list:

—**A Dublin Carol**, Steppenwolf Theatre, 1650 N. Halsted, 312-335-1650; Nov. 19-Dec. 21. Conor McPherson knows about alcoholics, having nearly perished at the age of 20 by the bottle. William Peterson returns home after his odd-job stint on the West Coast to lead the cast in this cozy study of whiskey-soaked regret and reckoning.

—**Dr. Jekyll & Mr. Hyde**, Northlight Theatre at North Shore Center for the Performing Arts, 9501 Skokie, Skokie, 847-673-6300; Sept. 25-Oct. 26. It takes four actors in addition to the multifaceted Nick Sandys to play the famous Man of Two Minds in this adaptation by Jeffrey Hatcher, a triple-threat author renowned for his quirky POVs on deceptively benign costume-dramas.

—**Frankenstein In Love**, Will Act For Food at Chemically Imbalanced Theater, 1420 W. Irving Park, 773-327-9725; Sept. 25-Nov. 1. If you liked *The Island of Dr. Moreau*, you'll welcome this early adaptation of Mary Shelley's horror-gothic classic by the Hellraiser himself, Clive Barker, who relocates the action to Central America, where rebels seek to destroy an evil European ex-pat's mysterious laboratory.

—**Grey Gardens**, Northlight Theatre at North Shore Center for the Performing Arts, 9501 N. Skokie, Skokie, 847-673-6300; Nov. 20-Dec.

21. No matter how weary we might be of the Kennedy clan, how can we go wrong with a Tony-winning musical about a dotty mother and daughter in the snooty East Hamptons—especially when it features Hollis Resnik?

—**Men of Tortuga**; Profiles Theater, 4147 N. Broadway, 773-549-1815; Oct. 9-Dec. 7. It was a sold-out hit at the First Look workshop in 2005, but it took three years for a Chicago company to get the full-production rights to Jason Wells' comic tale of bungling saboteurs. And while you watch, try to guess which actor was once an actual secret service agent.

—**The Passion Of Dracula**; First Folio Theatre at Mayslake Peabody Estate, 1717 W. 31st, Oak Brook, 630-986-8067; Oct. 4-Nov. 2. Frank Langella's Broadway star power eclipsed this off-Broadway adaptation of the venerable Bram Stoker chiller in 1977, but First Folio thinks it high time to resurrect the tongue-in-cheek vampire yarn. Why not when your playhouse is an eerie neo-Tudor mansion?

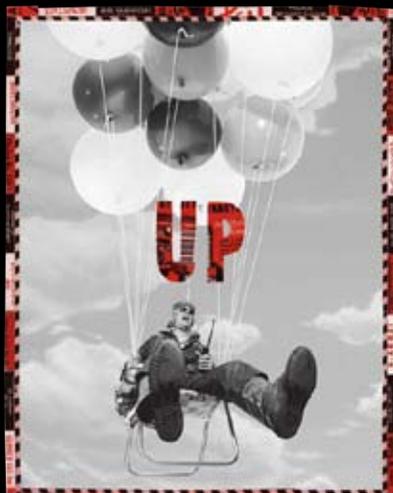
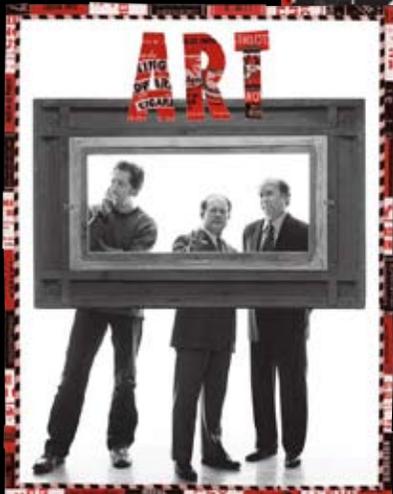
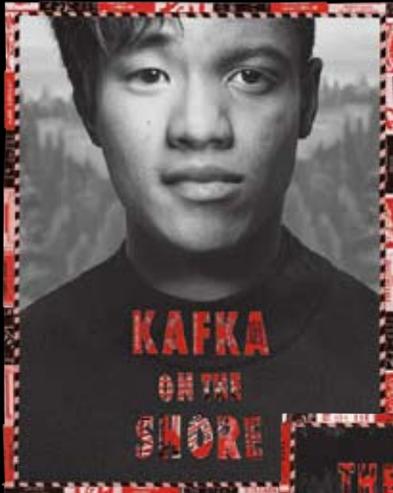
—**The Seafarer**; Steppenwolf Theatre, 1650 N. Halsted, 312-335-1650; Dec. 4-Feb. 8, 2009. Just because Conor McPherson's play is set on Christmas Eve doesn't make it a holiday show. Nor is the ominous stranger who joins the regulars at an Irish pub for a friendly game of poker necessarily a benevolent ghost sent for their improvement.

—**The Voyage Inheritance**; Remy Bumpo Theatre at the Greenhouse, 2257 N. Lincoln, 773-404-7336; Sept. 21-Nov. 2. Harley Granville-Barker may have written his socio-drama in 1905—that is, after Shaw's *Widower's House* and before Miller's *All My Sons*—but look for David Mamet's adaptation to also have something to say about the unsavory sources of Old Money.



The Voyage Inheritance. Photo by Johnny Knight

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photo: Sandro **Illustration:** Tony Fitzpatrick

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Chicago world premieres

BY SCOTT C. MORGAN

There's a theatrical cachet to bragging, "I saw it first in Chicago," especially if you caught shows like *August: Osage County*, *Adding Machine* and *The Strangerer* before they wowed them in New York. In that same tradition, consider this alphabetical list of completely new works whipped up first for Windy City stages:

—**Angelus Novus**; National Headquarters at AV-aerie, 2000 W. Fulton, 312-850-9729; Oct. 1-12. This new movement-based theater company creates a work based upon sources as divergent as a Paul Klee painting, German philosopher Walter Benjamin's writings and cable TV news. It could be utterly pretentious or an ultimately prescient look at the trying times we live in today.

—**Dracula**; The Building Stage, 412 N. Carpenter, 312-491-1369; through Oct. 18. Chicago-area stages are bursting with Bram Stoker's infamous bloodsucker this season. But this home-grown adaptation promises to be different as a physical theater piece inspired by silent films and graphic novels.

—**Get Right**; Thirteen Pocket at Chicago Center for the Performing Arts, 777 N. Green, 312-733-6000; through Oct. 19. Actor Stephen Louis Grush (*Good Boys and True*) also shows he's a playwright with this drama set in his hometown of New Orleans. Though it takes place in the days before Hurricane Katrina, don't expect things to go well when a heroin addict makes an unsavory pact with his dealer. Let the good times roll.



Angelus Novus. Photo by Yi Zhao

—**Kafka on the Shore**; Steppenwolf Theatre, 1650 N. Halsted, Chicago, through Nov. 16. Director Frank Galati had a great success adapting Haruki Murakami's *After the Quake* short stories for the stage. Now Galati tackles an entire Murakami novel filled with phantasmagorical pop culture characters like Johnny Walker and Col. Sanders in what he calls an "Oedipal comedy." 312-335-1650

—**Kyta y Fernanda**; 16th Street Theater at Berwyn Cultural Center, 6420 16th, Berwyn, 708-795-6704; Sept. 25-Oct. 25. New works exploring social issues of our day continue to find a berth at this ambitious Berwyn theater. Teatro Luna's Tanya Saracho's latest drama looks at class, immigration and friendship on an intimate level between two Latina girls living in the same Texas household.

—**Land of the Free**; Babes with Blades at Viaduct Theatre, 3111 N. Western, 773-296-6024;

Sept. 20-Oct. 26. You've got to admire this largely women's company that creates new works to suit their bad-ass skills of swordplay and stage combat. Expect plenty of high jinks in Mark Burns' partisan election farce set in 2004, which features characters ranging from venomous conservative author Ann Coulter to deceased aesthete playwright Oscar Wilde.

—**The Medium at Large**; Village Players Theatre, 1010 W. Madison, Oak Park, 866-764-1010; Oct. 17-Nov. 16. Not to be confused with Menotti's similarly named 1950s opera, this new musical comedy by Julia Cameron and Emma Lively features Tony Award-nominee John Herrera (*The Mystery of Edwin Drood*) playing a medium who is a matchmaker between people in this world and the next. Talk about bad set up for a blind date.

—**Odin's Horse**; Infamous Commonwealth Theatre at Raven Theatre, 6157 N. Clark, 312-458-9780; Sept. 20-Oct. 19. Who knew there was a national EcoDrama Playwrights Festival competition? Obviously Chicago playwright Robert Koon did, since he won it with this drama of an author who visits the redwood forests of northern California and befriends a beleaguered tree-sitter.

—**Ten Cent Night**; Chicago Dramatists, 1105 W. Chicago, 312-663-0630; through Oct. 26. Always expect something fresh and new from this company of resident Chicago playwrights. This time around, Marisa Wegrzyn serves up a new play that promises to be a rip-roaring fight. Find out what happens when Texas twins fight over the legacy (and more importantly, the royalties) of their successfully suicidal country star father.

—**Turn of the Century**; Goodman Theatre, 170 N. Dearborn, 312-443-3800; Sept. 19-Nov. 2. This musical written by the authors of *Jersey*

Boys should have it all: Time travel, time-tested tunes and direction and choreography by nine-time Tony Award-winner Tommy Tune. There's also some serious star power with Jeff Daniels (*The Purple Rose of Cairo*, *Dumb and Dumber*) and Broadway veteran Rachel York (*Victor/Victoria*, *City of Angels*). It's enough to almost make you forget that it's yet another jukebox musical.

Top revivals and classics

BY CATEY SULLIVAN

Here are some returning favorites to take note of:

—**Buddy: The Buddy Holly Story**; Drury Lane Theatre Water Tower Place, 175 E. Chestnut, 312-642-2000; through Nov. 2. Never mind the day the music died. Buddy Holly raves on in powerhouse performer Justin Berkoben, who plays the kid with the voice that could launch a thousand dance parties. Granted, the plot's not exactly "War and Peace," but danged if the music isn't absolutely irresistible.

—**Side By Side By Sondheim**; Light Opera Works at Light Opera Works Second Stage, 1420 Maple, Evanston, 847-869-6300; Sept. 28-Nov. 9. Sextuple-Jeff Award-winning director Rudy Hogenmiller and quadruple threat singer/actor/composer/director Jon Steinhagen team up to direct a revue of music by the country's best living composer. Expect dazzle as a cast performs gems from *West Side Story*, *Company*, *Follies* and more.

—**Nome**; Drury Lane Oak Brook, 100 Drury Lane, Oakbrook Terrace, 630-630-0111; Oct. 9-Dec. 21. Two reasons to see the musical about a richer-than-god Manhattan party girl who finds her maternal instinct after taking in her orphaned nephew: Barbara Robertson (a.k.a. Madame Morrible from Chicago's *Wicked*) plays the larger than life title role Nov. 19 to Dec. 21, then cabaret luminary Kat Taylor steps in Nov. 16 to the close.

—**The Glass Menagerie**; Shattered Globe Theatre at the Greenhouse Theater, 2257 N. Lincoln, 773-404-7336; through Nov. 2. Joker's henchman, cell-phone maladroitness, Soiree Dadaist—Is there anything actor David Dastmalchian can't do? His unforgettable Tom Wingfield is matched by Linda Reiter, who manages to be at once domineering, fearsome and desperately needy as Amanda. And Michael Falevits walks off with each scene he's in as the stumblejohn Gentleman Caller.

—**The Yellow Wallpaper**; Chicago Danztheatre at Gorilla Tango, 1919 N. Milwaukee, 773-548-5459; Oct. 3-5, 10-12. DanzTheatre's adaptation of Charlotte Perkins Gilman's 1890 feminist horror story is a harrowing spectacle. The tale of a Victorian woman forced to take a "rest cure" is as creepy as they come. And her hallucinatory symptoms—picture a wallpaper pattern writhing with souls trapped in Hell—are utterly unnerving.

—**Our Town**; Hypocrites Theatre at the Chopin Theatre, 1543 N. Division, 773-472-7352; Sept. 20-Oct. 26. Rather than stumble over adjectives, we'll offer a statistic: Over the past 20 years, we can count the shows we've gone back to see twice during the same run on half of a single hand. *Our Town* was one of those ultra-rarities. It's just that good.

—**Jesus Hopped the A Train**; Raven Theatre, 6157 N. Clark, 773-338-2177; Oct. 7-Dec. 6. Hallowed be thy name indeed: Jesus goes to Harlem in Stephen Adly Guirgis' tale of a born-again serial killer and a Latino jailed for shooting a religious cult leader. Michael Menendian directs an intellectually ferocious piece that tackles religion, race, politics and the dead-alive days of Rikers Island inmates.

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Stars, Royal George Cabaret Theatre, 1641 N. Halsted, 312-902-1500; Oct. 2-Nov. 30. Once again, creator Gerard Alessandrini skewers the not-so-sacred singing and dancing cows of the Great White Way. Expect wicked send-ups of such critically reviled gems as Young Frankenstein and Little Mermaid, not to mention that terribly unfortunate revival of A Chorus Line.

—**Porgy and Bess**; Lyric Opera, Lyric Opera of Chicago, 20 N. Wacker, Nov. 18-Dec. 18; 312-332-2244. South Carolina's Catfish Row comes to vibrant, sultry life in George Gershwin's 1935 masterpiece about passion, addiction and devotion. Amazingly, this is the Lyric's first time staging the 63-year-old piece. Francesca Zambello, who directed the Lyric's lush and provocative Salome, returns to helm this jazz and blues-infused opera.

—**Amadeus**, Chicago Shakespeare Theater, Navy Pier, 312-595-5600; through Nov. 9. Mozart's final requiem is put into extraordinary context in Peter Shaffer's thrilling interpretation of the composer's short, tumultuous life. Director Gary Griffin is a proven wonder when it comes to another great composer, Stephen Sondheim. Now we'll see if he can work the same theatrical magic with Mozart.



The Glass Menagerie. Photo by Kevin Viol

Fabrice Calmels: The Joffrey's French connection

BY ANDREW DAVIS

At a sinewy six-foot-six with model-good looks (and a French accent, to boot), Fabrice Calmels is used to turning heads. However, in the local dance world, Calmels is more renowned for his moves with The Joffrey Ballet, which he joined in 2002. He recently talked with Windy City Times about growing up in France, teaching dance—and eating blue-cheese burgers.

Windy City Times: There are all sorts of attitudes regarding male dancers in this country. What is it like in France?

FC: I think it's similar to what's here [in the United States]. We are all human beings, and things are identical. There's a different language, but it's about the same thing.

I was trained and raised in the Paris Opera [School]; it was basically a boarding school that I attended for 10 years. Our training was really specific and really hard; it was an Army type of thing. We built friendships, [the teachers] trained us hard—I think it's about the same thing.

WCT: I understand that you didn't choose dancing—it chose you.

FC: Yes. At least that's what I believe; when you're three years old, you don't decide what you want to do for the rest of your life.

Circumstances led me to dance. It was during the Gulf War, and my parents had to work double-duty. We had someone to carry my sister—who was taking ballet classes once or twice a week—and myself to school. There were [only] girls, and I just sat, watching. So the teacher said, "Instead of sitting and watching, you're going to join us and dance! I'm going to make you my student." [Laughs] It was great; I got



Fabrice Calmels.

a lot of attention and [the teacher] took really good care of me.

WCT: In a video interview, you said that [former Joffrey Artistic Director] Gerald [Arpino] was part of the reason you're in Joffrey. What did you mean by that?

FC: I got hired in 2001, but I got stuck in Paris; I couldn't get the paperwork to get into the country—Joffrey hired me the day before everything happened [on Sept. 11, 2001]. Of course, at that point, Joffrey was stressed because [the tragedy] was really bad for business.

One day, I was in France working at The Lido—and I realized that I've got to go back to Chicago. I told my mother, and she was like, "You're crazy! What are you doing?" [Laughs] I said, "I'm going to Chicago and [check out] Joffrey; it's the company I want to be with." I flew over [here] and Mr. Arpino was like, "What are you doing here? Are you finally going to be with us?" He was really happy to see me and made it so that I was able to work with Joffrey. I owe him everything.

WCT: How big of an adjustment has it been since Ashley [Wheater] took over as artistic director?

FC: Ashley is the new director, and with a new

director you have new vision. Ashley keeps Mr. Arpino's repertoire in place, but he wants to make his own mark, too. I think it's important to have something fresh; you don't want to keep going in the same [direction], obviously. I've seen a change in how I've danced over the past two years.

WCT: When I talked with choreographer Randy Duncan about misconceptions about dancers, he said that the biggest one is that they eat very little. [Calmels laughs.] What do you think is the biggest misconception about dancers?

FC: He's got a good one—but you know what? There's one about me: height. When people see me on the subway, they always ask, "Do you play ball?" A lot of people think that all ballet dancers are short. However, I do eat a lot.

WCT: I actually know you eat a lot, because I noticed while prepping for this interview that you gave a five-star rating to the blue-cheese burger at Cooper's [a restaurant at 1232 W. Belmont].

FC: Yes! It has blue cheese, like the French! My best friend just bought it recently. You need a fork to finish the burger.

WCT: What's your advice to up-and-coming dancers?

FC: To be honest, I don't know. I'm 27 and there's still a way for me to go. I'm trying to see where things are going.

WCT: What does dance mean to you?

FC: Dancing is like ... when I dance, it's like a personal exile. It's a way to get away from the drama; you're taken away and you can finally breathe. It's peaceful—it's a relief.

For more about The Joffrey Ballet, see www.joffrey.com. For more about Fabrice Calmels (including his dancing classes), see www.FabricePierre.com.

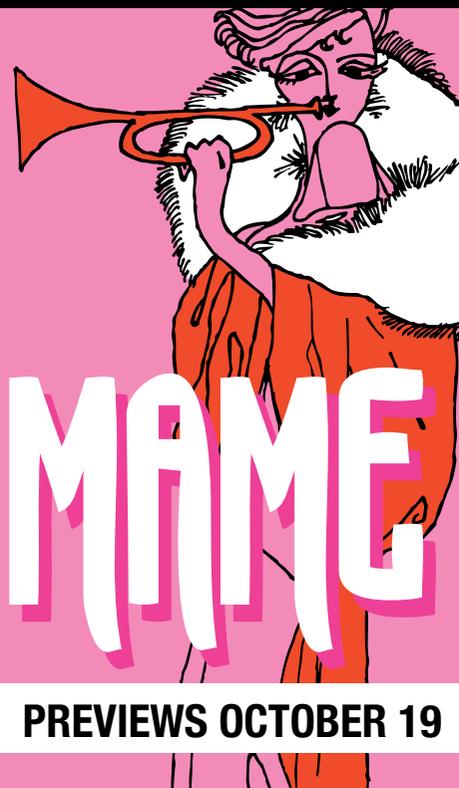
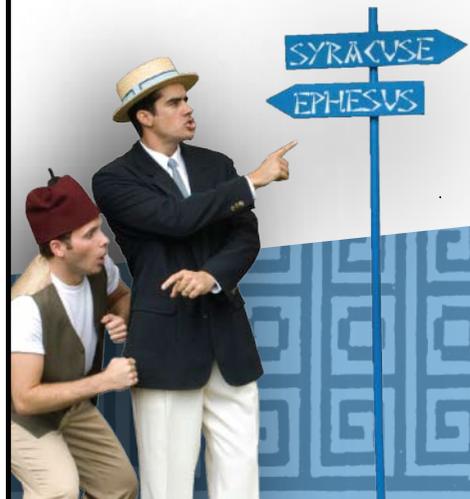
Read the entire interview at www.WindyCityMediaGroup.com.

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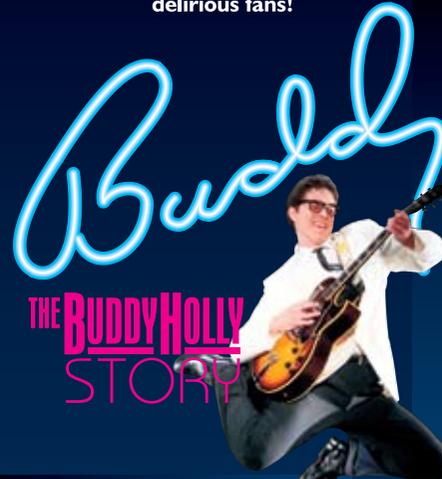


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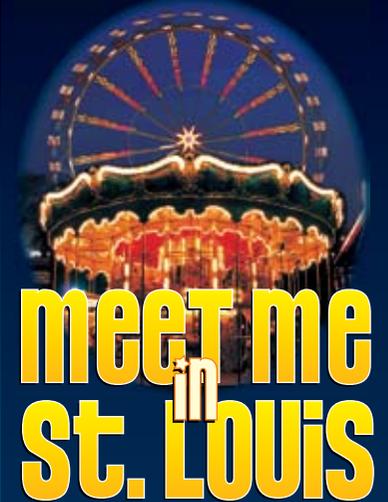
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2008 fall dance preview

BY ZACHARY WHITTENBURG

Here is a list of what to expect in the local terpsichorean world this autumn:

—**San Francisco Ballet:** After a two-decade absence, one of the world's finest ballet companies returns to Chicago as part of its 75th-anniversary tour. (We see them first, followed by New York, Los Angeles and Washington, D.C.) Although the enormous ensemble can easily give definitive performances of the classical canon, it's wisely touring more contemporary work. In fact, the only tutus in their luggage are for the sharp, witty *Double Evil* by Jorma Elo, whose *From All Sides* was one of Hubbard Street's more memorable recent premieres. Expect peerless dancing and flawless production values—you may not have another chance anytime soon. Harris Theater for Music and Dance, 205 E. Randolph; Sep. 16-21.

—**The Other Dance Festival:** The ever-expanding Chicago modern dance scene outdoes itself annually at "the Other," a three-weekend, sell-out fest that simultaneously shows off its extraordinary range and interconnectedness. There's no better place to see what's cooking in everyone's kitchens, preview the coming season's concerts and be introduced to the city's newest dancers. Many of the works excerpted for the festival are receiving their first public showings and, as such, the Other has proven a valuable laboratory for choreography in development. At \$35 for an all-programs pass, discovering your new favorite dancemaker is a verifiable bargain. Hamlin Park Fieldhouse, 3035 N. Hoyne; Thursdays and Fridays, Sep. 18-Oct. 3.

—**David Dorfman Dance:** The Dance Center gets into the spirit of the season—political—by inviting New York City-based David Dorfman Dance to open its 2008 series. Three related



Cie Heddy Maalem.

documentaries were screened at the Ludington Building starting Sep. 9, followed by the company's run, two evening-length works performed twice each. (The last runs Tuesday, Sept. 23.) *Disavowal* delves deep into the complexities of race relations through the frame of John Brown's life and violent death, while *underground* looks at '60s radicals the Weather Underground, zooming out to assess the implications of living a life dedicated to the cause. Dance Center at Columbia College, 1306 S. Michigan; Sep. 25-28.

—**Luna Negra Dance Theater:** Luna Negra opens its 10th-anniversary season by paying tribute to José Limón, the pioneering Mexican-born modern choreographer whose centennial also arrives this year. Two world premieres bookend: *Deshár Alhát*, by Artistic Director Eduardo Vilario, takes cues from the live vocals of Stefani Valadez to tell the story of Sephardic Jews in Latin America, while *AviMar* shows the fruits of collaboration between friends Stephanie Martinez and Francisco Aviña. Harris Theater for Music and Dance, 205 E. Randolph; Sep. 26 & 27.

—**The Kirov Ballet:** It doesn't get more classical than this enormous company from St. Petersburg

performing the 1841 ballet *Giselle* in all its melodramatic—and admittedly transcendent—splendor. Superstar ballerina Diana Vishneva is all but guaranteed to give one of the canon's juiciest storylines the interpretation it deserves. Auditorium Theatre of Roosevelt University, 50 E. Congress; Oct. 2-5.

—**Hubbard Street Dance Chicago:** Hubbard Street is going from two to four annual appearances at the Harris starting in October, and to inaugurate the tradition will premiere a new piece by Toru Shimazaki, whose *Bardo* draped a rich, animal vocabulary over an elegantly sparse structure. Returning are the hit *Extremely Close* and the megahit *Minus 16*. Harris Theater for Music and Dance, 205 E. Randolph; Oct. 9-12.

—**The Joffrey Ballet:** New Artistic Director Ashley C. Wheeler has our ballet company looking stronger than ever these days, and the debut of choreography by rising talent Edward Liaang is a great opportunity to get a sense of his future plans. Also returning after three decades in storage is founder Robert Joffrey's *Postcards*, set to Erik Satie and presented in remembrance of Joffrey's death in 1988. Auditorium Theatre

of Roosevelt University, 50 E. Congress; Oct. 15-26.

—**Cie Heddy Maalem:** A rite of passage for many contemporary choreographers, Igor Stravinsky's *Le Sacre du Printemps* inspired French-Algerian Heddy Maalem to create an unnervingly immediate dance in 2004. Using the megalopolis of Lagos as his inspiration, he places the vocabularies of native dancers from all over the continent into a formal, contemporary structure, leaving the production clean and letting contrasts reveal themselves from within the driving score. Museum of Contemporary Art, 220 E. Chicago; Oct. 17-19.

—**Giordano Jazz Dance Chicago:** The company he founded pays tribute to Gus Giordano, who died last March at 84, with *Celebrate Life*, a program of works by choreographers he mentored and inspired. Harris Theater for Music and Dance, 205 E. Randolph; Oct. 24 & 25.

—**Thodos Dance Chicago:** Seven dances, including three premieres and a fourth by Ron de Jesus, make for a varied program that should showcase more than anything the versatility of this passionate ensemble. Athenaeum Theater, 2936 N. Southport; Oct. 24-26.

—**Same Planet Different World:** Same Planet Different World continues to advocate for strong emerging choreographers with another commission from New Yorker Ashleigh Leite, as well as a premiere ensemble work by Molly Shanahan. Company co-director Joanna Rosenthal is making her first dance for the group, entitled *Auto-Body*, with repertory from Shapiro & Smith rounding out the program. Ruth Page Center for the Arts, 1016 N. Dearborn; Nov. 14-16.

Read the entire preview at www.WindyCityMediaGroup.com.

See more theater
on page 25.

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Jorma Elo *Double Evil*

PROGRAM B

Wednesday, September 17, 7:30 pm
Saturday, September 20, 7:30 pm
Sunday, September 21, 1:30 pm

Helgi Tomasson *On a Theme of Paganini*
Mark Morris *Joyride*
Yuri Possokhov *Fusion*

Vanessa Zahorian and Pascal Molat in Elo's *Double Evil*, Photo by Chris Hardy

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CELEBRATIONS



Openly lesbian San Diego City Councilwoman Toni Atkins (center) married partner Jennifer LeSar (left) Sept. 6. Also pictured: Atkins' gay nephew Tommy. Photo by Rex Wockner

WEDDING ANNOUNCEMENT Lesbian San Diego city councilwoman weds

BY REX WOCKNER

Out lesbian San Diego City Councilwoman Toni Atkins and her partner of eight years, Jennifer LeSar, got married Sept. 6 at the Lodge at Torrey Pines along the coast on the city's north side.

A May ruling by the California Supreme Court

legalized marriage for same-sex couples.

"It felt wonderful!" Atkins said in a Sept. 11 interview. "I feel completely different as a couple now. I wasn't sure if we'd feel different afterwards as a married couple, after having been together for about eight years, although we didn't live together until this year. But we both agree that it feels different. It feels more real, I guess I have to say.

"I felt my commitment was real before but somehow this feels 'even more so,' if that makes sense."

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Atkins said "people cried, particularly Jennifer's mother."

"She was very happy for us."

The ceremony, attended by "just a handful of very close friends," was conducted by City Council President Scott Peters.

The couple said the timing of their wedding was affected by the looming threat to same-sex marriage in California.

On Nov. 4, voters will have a chance to amend the state constitution to undo the Supreme Court ruling and possibly prevent same-sex couples from marrying in the future, though gay activist lawyers are ready with an array of tactics to thwart the amendment's coming into force should voters pass it.

Three recent polls have found that between 51 percent and 54 percent of California voters oppose the amendment and between 40 percent and 42 percent support it.

Oostenbrug receives grant credential

Paul Oostenbrug of East Bridge Consultants has successfully passed the Grant Professional Certification test given in Chicago in May and has received Grant Professional Certification (GPC) from the Grant Professional Certification Institute (GPCI).

Oostenbrug established East Bridge Consultants in 1998 to apply the skills he has honed during 27 years of program development, marketing and proposal writing. His expertise ranges from the design of new products and services to the development of proposals and grant applications to the measurement of program outcomes.

During over 17 years of successful consulting experience, Paul has served more than 175 clients. He works with a network of talented independent consultants who can be called in to meet almost any client need.

Send news of weddings, promotions and other items to Andrew@WindyCityMediaGroup.com. 'Celebrations' will run the first and third weeks of each month.

Oostenbrug is also vice president of membership for the Federation of Gay Games.

For information about East Bridge Consultants, visit www.eastbridge.us.

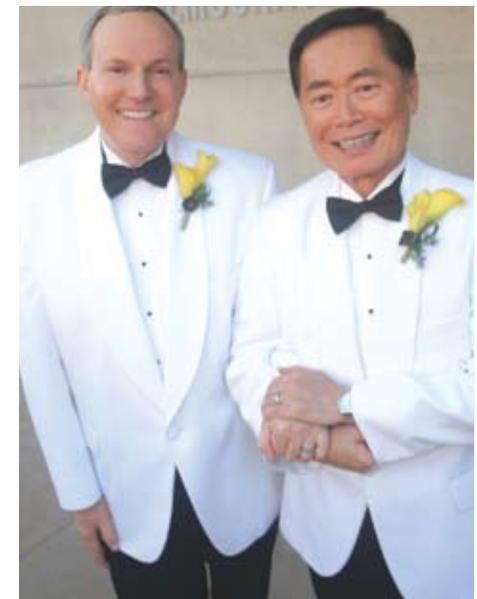
George Takei weds longtime love

Actor and gay icon George Takei, 71, (Heroes, Star Trek, The Howard Stern Show) married his love of over two decades, 54-year-old Brad Altman, Sept. 14 before 200 guests in a ceremony in the Democracy Forum of the Japanese American National Museum in Los Angeles, according to a press release from the Gay and Lesbian Alliance Against Defamation (GLAAD).

"We extend our heartfelt congratulations to George and Brad on their special day," says GLAAD President Neil G. Giuliano. "The lifelong promise they have made to each other, in the presence of friends and family, is an affirmation of the love and commitment that they have shared for 21 years."

Wedding guests included U.S. Sen. Daniel K. Inouye of Hawaii, Los Angeles City Councilmember Jan Perry, humanitarian Dr. Sybil Jordan Hampton, the couple's best man Walter Koenig, (Chekov on "Star Trek") and "best lady" Nichelle Nichols (Uhura on "Star Trek").

Takei and Altman were the first couple to receive a marriage license in the City of West Hollywood when California began issuing them to gay couples June 17.



Brad Altman and George Takei. Photo by Mario G. Reyes

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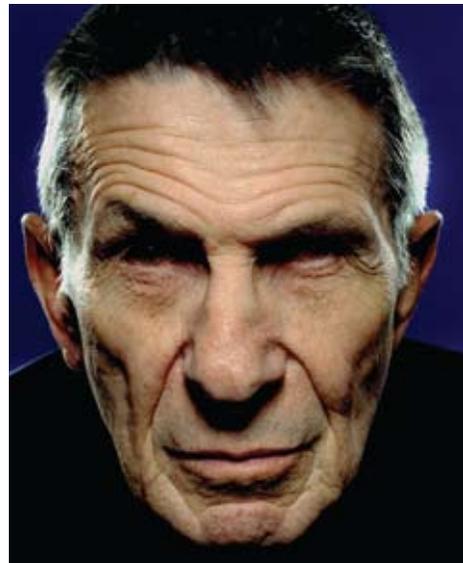
Measure for Measure

BY SCOTT C. MORGAN

If you're still buzzing about the 2008 Beijing Olympics, then you need to be at the Chicago Symphony Orchestra's (CSO's) opening-night gala Saturday, Sept. 20. Pianist **Lang Lang**, featured in Games' Opening Ceremonies amid teeming masses of green-clad contortionists, performs Chopin's Piano Concerto No. 2.

You can forgive Lang if he indulges in a bit of his typical showboating. After all, if you performed in front of billions of people, you would still be on an Olympic high, too.

Also on the opening-night bill is Mussorgsky's Pictures from an Exhibition and Sibelius' Finlandia, each conducted by maestro Charles Dutoit. \$55-\$249.



Leonard Nimoy.

If the prices of opening night are too steep for your budget, don't forget the CSO's **Macy's Day of Music** celebration. Starting at 2 p.m. on Saturday, Sept. 27, attendees can experience eight free hours of music throughout the Symphony Center, 220 S. Michigan. It's an event that definitely won't hurt your wallet. 312-294-3000

Renée Fleming is perhaps the most famous American opera soprano around nowadays. Befitting her status—and box-office appeal—The Metropolitan Opera in New York has built an evening around three of Fleming's signature roles for its opening-night gala Monday, Sept. 22. Fleming stars in an acts from Verdi's La Traviata, Massenet's Manon and Richard Strauss' Capriccio. She also sports new costume creations by designers Christian Lacroix, John Galliano and Karl Lagerfeld for Chanel for the occasion.

Why are we discussing something happening miles away in the Big Apple? The Metropolitan Opera has decided to include its opening night as part of its live high-definition simulcast series in movie theaters around the country. So for just \$22, you can munch on popcorn while observing celebrities and other well-to-do folks on the red carpet (seeing how the navigate the under-construction Lincoln Center Plaza should be fun in itself). Visit fathomevents.com for a list of participating movie theaters.

If just a movie clip of Fleming singing Manon isn't enough for you, go local and truly live with the **Lyric Opera of Chicago's** production. The dazzling French soprano Natalie Dessay (who wowed them at the recent Stars of the Lyric Opera at Millennium Park concert) stars as the title 18th-century party girl who gives up life in a convent for one of wealth and luxury as an older man's kept girl. (Who wouldn't?) Sir Andrew Davis conducts the opera, which also features hunky German tenor Jonas Kaufmann in out director David McVicar's acclaimed London and Barcelona production. Opening night is Sept. 27 and performances continue through Oct. 31. \$32-\$400; 312-332-2244, ext. 5600

Also worth a look (if that's all you care about



Lang Lang.

in opera) is baritone (or bari-hunk) Nathan Gunn co-starring with tenor Eric Cutler and soprano Nicole Cabell in Bizet's **The Pearl Fishers**. This pre-Carmen opera has a great hit duet for the men, and if the Lyric's advertising delivers on its promise, expect them to be shirtless at least once by the evening's end. Oct. 6 through Nov. 4. \$32-\$197. 312-332-2244, ext. 5600

The **Elgin Symphony Orchestra** (ESO) is on a roll. The ESO's first recording of Copland music on the NAXOS label has been receiving great reviews, and the orchestra has been able to lure a few stars to bright up their season.

Tickets are nearly gone for the ESO season-opening gala concert and celebration at 5:30 p.m. on Saturday, Sept. 20. That probably has to do with their guest star, **Leonard Nimoy** (Spock of Star Trek fame). No, Nimoy isn't playing an instrument, but he does provide narration for Holst's The Planets. (I wonder if Nimoy feels typecast by the classical-music world.) Also included in the mix are interplanetary photo projections courtesy of NASA (no word if Nimoy asked for his photographs of Rubenesque women to be included as well). \$55-\$120.

Superstar violinist **Midori** also appears for a series of residencies with the Elgin Youth Symphony and full out performances with the ESO of Brahms' Violin Concerto Friday-Sunday,

Oct. 3-5, in Schaumburg and Elgin. \$49-\$63. 847-888-4000.

While you're out in the western suburbs, don't miss cabaret singer **Max Raabe and the Palast Orchester** at the beautifully restored Paramount Theatre in Aurora. Raabe and the Palast Orchester are famous throughout Germany and Austria for their big-band sound in performing songs from the 1920s to the 2000s. One minute, Raabe is crooning the Fred Astaire standard "Cheek to Cheek," then next he's doing a big-band cover of Tom Jones' "Sex Bomb" or Britney Spears' "Oops, I Did It Again." Raabe and company perform one night only on Oct. 4. \$25.50-\$65.50. 630-896-6666

About Face to stage benefit reading of 'Laramie Project'

About Face Theatre (AFT) will hold a benefit reading of "The Laramie Project" on Monday, Oct. 6, at the Center on Halsted's Hoover-Leppen Theatre, 3656 N. Halsted. The cocktail reception will be at 6 p.m., and the reading is at 7 p.m.

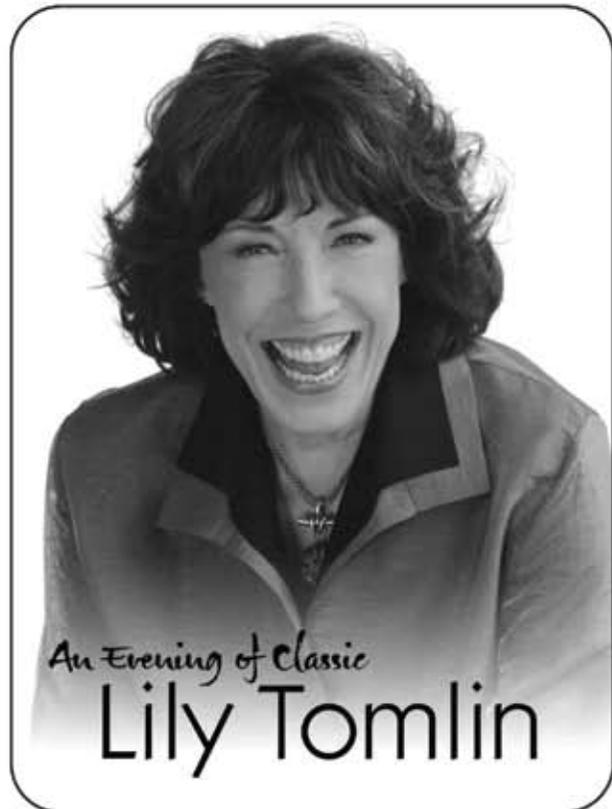
This reading of "The Laramie Project," written by Moisés Kaufman and members of Tectonic Theater Project, will be directed by Tectonic Theater Artists Leigh Fondakowski and Kelli Simpkins, and produced by AFT Artistic Associate Amy Matheny.

General tickets are \$75 per person and include the cocktail reception; reading; and dessert and coffee during intermission. Special \$150 VIP tickets guarantee priority seating and the opportunity to help sponsor About Face Youth's participation in a March workshop with the Tectonic Theatre Project.

For ticket information, visit www.AboutFaceTheatre.com.



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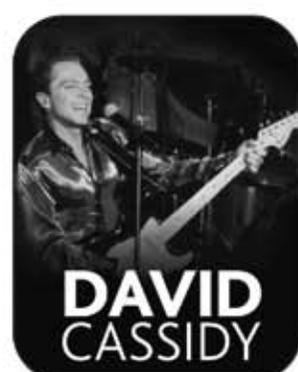
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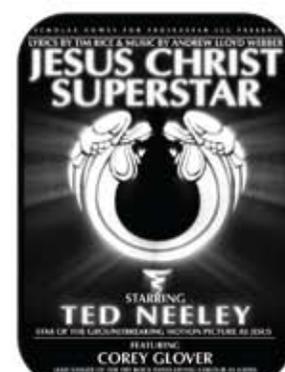
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The People's Temple. Photo by Michael Brosilow

THEATER REVIEW

The People's Temple

Playwright: Leigh Fondakowski
At: American Theater Company,
 1909 W. Byron
Phone: 773-409-4125; \$35-\$40
Runs through: Sept. 22

BY CATEY SULLIVAN

If it's answers or carnage you're after, "The People's Temple" will fail you on both counts. And that's to the credit of this near-mesmerizing docu-drama about the individuals who died—and in a very few cases survived—that day in November, 1978, when Jim Jones turned a remote outpost in a Guyana rainforest turned into a killing field.

There are no scenes of people lining up to drink poison in the docudrama penned by the creators of the Laramie Project, no bodies sprawled across the stage and absolutely no tidy psychological summation explaining precisely how and why 918 people came to die in Jonestown. Only two things are really clear at the close of this harrowing, enthrallingly told story:

The first is that the Jonestown deaths weren't suicides. Or, as survivor Tim Carter, puts it in one riveting scene: "It was fucking murder. There was no choice." And the second: The People's Temple wasn't an enclave of religious whackos. As a stellar ensemble makes poignantly clear, it was daughters who affectionately signed letters home, "Love, Anna Banana." It was proud parents who doted on their babies. It was nurses and lawyers and social-justice activists crucial to the success of California's mainstream politics. It was civil-rights leaders who founded Indiana's first integrated church and were honored alongside the likes of Angela Davis and Eldridge Cleaver.

So what went so horrifically wrong? Ultimately, The People's Temple raises more questions than it answers. With dialogue culled from hundreds

of interviews and archival material, the story is both heartbreaking and frightening. Directed by Leigh Fondakowski (who also spearheaded the creation of the piece and is one of its co-writers), the ensemble creates a rich panorama of characters and history, beginning with the late 1950s when Jim Jones founded the first integrated church in Indiana and continuing all the way through to those nightmarish hours in 1978 when almost 1,000 people died.

Backed by towering rows of file boxes (set designer Sara Lambert captures the vast scope of the tragedy, as the boxes are revealed to contain the personal effects of various survivors), cast members embody the divergent personalities that made up the People's Temple. The script is infused with gospel music, and as the ensemble breaks into song, it is abundantly clear that a sense of truly joyful community defined the early days of the People's Temple.

At the dangerous heart of the piece is, of course, Jim Jones, played primarily by Darrell W. Cox (everyone in the cast plays several roles) with unnerving charisma. When he first appears in Jones' trademark aviator sunglasses and perfectly fitting suit, the moment is both terrifying and compulsively watchable. The same could be said for the entire production.

THEATER REVIEW

The Glass Menagerie

Playwright: Tennessee Williams
At: Shattered Globe Theatre at
 Victory Gardens Greenhouse, 2257 N. Lincoln
Phone: 773-404-7336; \$25-\$35
Runs through: Nov. 2

BY SCOTT C. MORGAN

Shattered Globe's production of Tennessee Williams' *The Glass Menagerie* is downright respectable.

There are no avant-garde interpretations like Charles Newell's take at Court Theatre. And cer-

tain conservatives (like editorialist Cal Thomas) will be pleased that it features no color-blind casting like the upcoming *Steppenwolf* for Young Adults production.

The only slight deviation from Williams' detailed stage directions in Shattered Globe's production is the use of historical film and animated text.

From the start, broody Tom Wingfield details that what transpires on stage is a memory play. Certain words, images and situations stick out in the author's admittedly biased and poetic perspective.

Yet in Shattered Globe's version, video and sound designers Mike Tutaj and Kevin Viol interpret Williams' suggestions for projections on a grand scale. The entire back wall becomes a big screen occasionally awash in illuminated text and film footage that can distract. Particularly jarring is when an actor slightly deviates from a projected play quote.

The video work also give a weighted monumentality to the play, reflecting more on its pillared place in the American theater canon rather than the wistful Depression-era family drama transpiring in front of us. Tutaj and Viol's video designs are certainly beautiful and ingenious, but they pull focus from the fine actors.

Director/set designer Kevin Hagan certainly chose well with his Tom of David Dastmalchian. He gets the agitation and frayed nerves just

right of a poet trapped in an emotionally smothering home and a monotonous factory job.

As Amanda, Tom's mother and sparring partner, Linda Reiter is feisty with her embodiment of the fading Southern belle whose bitterness at life's injustices is tenuously concealed behind a façade of charm and gentility. The pain on Reiter's face is palpable, particularly when her remaining hopes and expectations get dashed for her children.

Mike Falevits is spot-on with his period enthusiasm and snappy demeanor as Jim O'Connor (a.k.a. "The Gentleman Caller"). With his red hair and goofy grin, Falevits certainly fits the ideal suitor for anyone's grown daughter.

This leaves us with Allison Batty as Tom's cripplingly shy and meek sister, Laura. Batty does what she's supposed to when it come to crying on cue or doting on her prized collection of glass animals. Yet Batty brings an enthusiasm to Laura that doesn't jibe as real. Hence Batty gets overshadowed by her peers.

The *Glass Menagerie* is an American theater landmark, even if it does prescribe to the outdated psychology of the day that an absent father and an overbearing mother lead to (a strongly hinted at) gay son. Shattered Globe's handsome production reminds us what a great piece of work Williams' play is, even when certain aspects of it get blown up to grandiose proportions.



The Glass Menagerie. Photo by Kevin Viol

DORIAN from page 17

Rob Kaulzlaric: Themes? Reckoning, duplicity, regret. Oscar Wilde himself wrote "Basil is what I think I am. Lord Henry is what the world thinks me to be. Dorian is what I would like to be—in other ages, perhaps." But Basil conceals his feelings, submits to the will of others and dies untimely. Lord Henry lives only for himself and his own gratification and he, ultimately, is left to die alone. Dorian is an innocent with the power to realize the lifestyle he chooses, but he, too, dies alone and untimely. No matter how you look at it, none of these characters can be called positive role models.

Charlie Athanas: It's been a long time since I read the story, so Rob's adaptation was eye-opening. Corruption through manipulation seems to be one theme, along with the perils of living a completely selfish life. I'd say it's about—the echoing destruction of narcissistic hedonism!

WCT: How far does your adaptation go in addressing Oscar Wilde's gay subtext?

KT: What's interesting about the story is that almost *all* of the characters are strongly attracted to Dorian, but the attraction is not overtly sexual in every instance.

RK: Basil sees Dorian as an object of beauty and a source of artistic inspiration. Lord Henry sees Dorian as an impressionable youth he can dominate intellectually.

KT: Alan Campbell, however, is a different matter. Theirs is, without question, a sexual relationship. Alan idolizes Dorian, physically and emotionally, but Dorian uses him cruelly.

WCT: Dorian uses everybody cruelly—and we have to see every step of his descent into anarchic egotism. Charlie, how do you plan to accomplish that? What will the painting

show us? Age? Decay?

CA: The phrase that first comes to my mind is "death by a thousand cuts." These paintings have to live within the world architecture of the play. Very early in the process, [set designer] Tom Burch and the production crew talked about the size and placement of the picture, taking into account the audience's ability to see the changing image.

WCT: Did you do any research on your own?

CA: I looked at portraits from the [play's] period so that I could incorporate elements from that era. Lifeline also gave me reference photos of Nick Vidal, the actor playing Dorian. But Kevin had a very specific take on your original question that will reflect what he wants to emphasize in the story.

WCT: What's that, exactly? And how many pictures will you have to paint, besides the pretty first one and ugly last one?

CA: That's one area I've been asked not to talk about—but the portrait *will* change over the course of the play.

WCT: You're doing actual paintings, then?

CA: Oh, yes—the pictures will all be done from scratch, pencil sketches to canvas. Paint lets you get *primal*, in a way I've found you can't do with computers. Knowing that you can't undo mistakes with the click of a button puts you in the flow *very* intimately.

WCT: If all goes successfully, how do you hope audiences will respond?

CA: I love the collaborative aspect of theater design because it takes my art where I'd never imagine it going. I hope the final revelation of Dorian Gray will elicit a gasp or two from the audience.

KT: Horrified cries would be nice, too.

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THEATER REVIEW

Anna Livia, Lucky in her Bridges

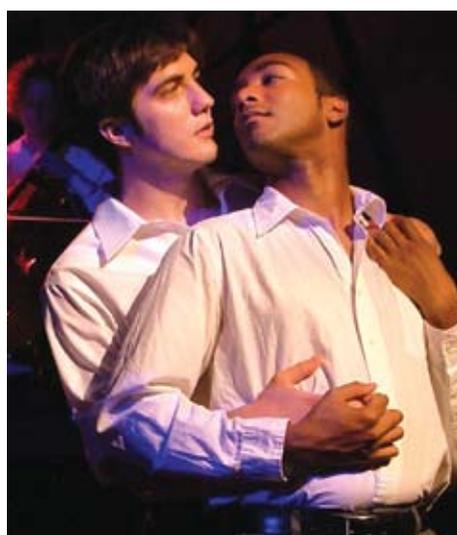
Playwright: David Brendan Hopes
 At: Bailiwick Repertory, 1229 W. Belmont
 Phone: 773-833-1090; \$20-\$25
 Through Oct. 19

BY SCOTT C. MORGAN

The news of Bailiwick Repertory's impending departure from its Arts Center warehouse space is a bit of a shocker. After 15 years of being a gay-friendly theatrical stalwart on Belmont Avenue, Bailiwick will become an itinerant company you'll have to seek out in other Chicago venues.

So it's a pity that the world premiere of *Anna Livia, Lucky in Her Bridges*—one of the last home-base shows in Bailiwick's 2008 Pride Series—is a disappointment. Playwright David Brendan Hopes clearly had some lofty ideas to explore in his "Irish Ghost Story," but his ultimate execution fails.

Things certainly start promisingly in Dublin



Anna Livia, Lucky in Her Bridges.

on June 16, 2004. James Joyce fans will recognize this date as Bloomsday, an anniversary celebrated by legions of literary fans marking when Joyce first met his future wife, Nora Barnacle, in 1904.

Before the city gets besieged with tourists reading from and portraying characters from Joyce's *Ulysses*, American tourist David (Sentell Harper) gets cruised by a tall, suave and good-looking local named Desmond (Timothy Martin) while crossing the Anna Livia Bridge over the River Liffey at dawn.

In this situation, most American gay men I know would go home with the Dubliner, just for the Irish accent alone. But David ditches Desmond and goes on a Bloomsday journey that ends up metaphysically spanning the century.

You heard that right. Somehow the magic of Bloomsday has created a love and time continuum for David and the characters he encounters, almost all who have a familial connection to Desmond (sister Ellen, played Julie Burt Nichols, has a tangential connection to Joyce).

Why Bloomsday? Playwright Hopes doesn't elucidate exactly how and where the magic comes from. As far as I know, Joyce didn't have any special leprechaun powers.

Hopes doesn't build the tension or suspense well, merely presenting facts as David strangely recognizes places and people he's known before on his journey through a pawn shop, a restaurant and a gay sauna (apparently where he was overheard by Michael J. Dunbar's cheeky Barry). The dearth of laughs also makes the show a slog to get through.

Director Kevin D. Mayes can't really spruce up the ponderous material, though he makes a game attempt at it. Nor does the acting compa-

ny bring the text to any real life, especially with their wayward Irish dialects sticking out (only Martin and Nichols are consistent at keeping up the Celtic lilt).

With *Anna Livia, Lucky in Her Bridges*, Hopes shows just how enamored he is of Joyce and Irish history. Hopes also seems to be saying, "Seize the day and be brave to love."

It's certainly a noble sentiment, but not enough when the play containing it is so dire.

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 —Dancing at the Revolution
 —My Name Is Rachel Corrie

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SPOTLIGHT

Vaudeville & Vixens



Before talking pictures and radio, the most popular live entertainments were the variety shows of vaudeville and burlesque. Stars such as Al Jolson, Burns and Allen, the Marx Brothers, Houdini and the Four Cohans often headlined in vaudeville while the likes of Gypsy Rose Lee and Bert Lahr (the Cowardly Lion) started in burlesque, with its leggy chorines and baggy-pants comics. Piccolo Theatre combines the best of both worlds in **Vaudeville & Vixens**, a variety show of music, magic acts, bawdy comedy and curvaceous flirtatious girls staged in an intimate cabaret-style setting. *Vaudeville & Vixens* runs through Oct. 4; Piccolo Theatre at the Art Depot (the old Metra train station), 600 Main, Evanston; 847-424-0089; \$25.

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KNIGHT AT THE MOVIES



Trouble the Water.

Trouble the Water; film notes

BY RICHARD KNIGHT, JR.

Only three years after the tragedy of the effects of Hurricane Katrina on New Orleans, there have been a slew of documentaries on the subject, with Spike Lee's four-hour opus *When the Levees Broke* being one of the most heart-wrenching. Lee's film, with its achingly bittersweet jazz score by trumpeter Terence Blanchard, is a lyrical, epic work that leaves one incredibly frustrated at the lack of response and compassion to the victims of the disaster. Now, from filmmakers Carl Deal and Tia Lessin, comes **Trouble the Water**, which also fills one with rage but just as strongly illuminates, in the example of Kimberly and Scott Roberts, the will to not only survive but triumph over such devastation. In Kimberly, the crackling storm at the center of the film, they have found a tremendously vital camera subject whose story personalizes the events.

The filmmakers originally intended to make a documentary about the National Guard who were flown back from Iraq and called into ser-

vice but, not surprisingly, wary officials blocked that path. Then they happened upon Kimberly Roberts, who had been filming since the first storm warnings were broadcast. After viewing her footage, it didn't take Deal and Lessin long to figure that they'd found their story. Roberts, a large woman who talks loudly and often speaks so rapidly the filmmakers add necessary subtitles under her words, had captured a treasure trove of raw footage. Instinct told Roberts to record what was about to happen so viewers see life in the Ninth Ward, the district hardest hit by the storm, and the aftermath. Having no money to leave and with no offer of assistance or emergency transportation forthcoming, Roberts and her husband Scott, a large man with a gentle smile, have no choice but to wait out the storm. Many of their neighbors, including an uncle who is shown sleeping on the sidewalk in a drunken stupor as the storm approaches, are shown to be in the same position.

Deal and Lessin incorporate Roberts' rough, compelling footage with news reels and their own, which takes a more studied approach. We see the water slowly, ominously rising—until

the Robertses and several neighbors are trapped in their attic. Then, heartbreakingly, we hear a series of 911 calls with survivors begging to be rescued, and operators telling them point-blank that no one is coming. The film cuts back and forth between the hurricane footage and its aftermath, and we follow the Robertses, who hook up with several other survivors, as their story unfolds: They assess the damage, head to relatives, relocate to Memphis and, finally, return to their old neighborhood, determined to make a fresh start.

Throughout, Kimberly's no-nonsense, unsentimental approach; her vitality; tremendous humor; inbred compassion; and her survival instincts take center stage. She and her husband are great camera subjects. (He's the wind beneath her wings.) When she performs an original rap at the end of the film, it's like a clarion call to all other survivors to stand up and be counted. Roberts doesn't stand around pointing the finger at government officials; instead, this survivor of a mother who died from AIDS when she was 13 is busy moving forward, dealing with life as it comes and rapping about her experience (while performing under the name Black Kold Madina). The moment when she returns to her home and salvages the photograph of her late mother—the one time when tears seem close to the surface—speaks volumes in a movie filled with them. *Trouble the Water* is simply a great film about a national disgrace and some remarkable "regular folks" who refused to let it overwhelm them.

Film notes:

—As part of Unity Month, the Chicago Commission on Human Relations will co-sponsor the Chicago premiere of **Dreams Deferred: The Sakia Gunn Film Project** Saturday, Sept. 20, at St. Martin's Episcopal Church, 5710 W. Midway Park, at 4 p.m. Charles Bennett Brack's documentary is about a 15-year-old black lesbian who was murdered, the victim of a hate crime, in 2003. The mission of the Sakia Gunn Film Project, in the words of Rev. Juan Reed, vicar of St. Martin's, "is to add fluidity and flexibility to how people think about Black LGBT people and to make Black LGBT youth more visible and less vulnerable." Brack will attend the screening. 773-378-8111 or www.saintmartinchicago.org

—Chicago filmmaker Richard Paro's independent feature **Mass Romantic**, which debuted in Chicago last March to a sold-out audience and is now making the film festival rounds, will screen Saturday, Sept. 20, at 3 p.m. at the Arcada Theatre, 105 E. Main, St. Charles. The film is a relationship drama that follows a group of activists and academics in search of love while working on political art. Queer politics and transphobia are just two of the topics touched on in the film. See www.mudgeonsoul.org.

—The alternative film-screening series White Light Cinema and The Nightingale present a 30th-anniversary screening of *Daughter Rite*, an experimental film that "focuses on feminism, theory, progressive politics, queer issues and a general sense of question of experimental, documentary and narrative norms"—all within 53

minutes. The filmmaker, Michelle Citron, who is chair of the Department of Interdisciplinary Arts at Columbia College, will attend. The showing will take place Sunday, Sept. 21, 7 p.m. at The Nightingale, 1084 N. Milwaukee. Call 773-381-3102 or visit www.whitelightcinema.com.

Check out my archived reviews at www.windycitytimes.com or www.knightatthemovies.com. Readers can leave feedback at the latter Web site, where there is also ordering information on my book of collected film reviews, *Knight at the Movies 2004-2006*.

DVD REVIEW

I Dreamt under the Water

REVIEW BY STEVE WARREN

Reminding us that "poseur" is a French word, *I Dreamt under the Water* (*J'ai rêvé sous l'eau*) will please few American gays with its casual representation of bisexuality, and only a few film snobs will champion it for its style.

Antonin (Hubert Benhamdine), the protagonist may be bisexual but the director and co-writer is monomial: Hormoz, who expanded his 20-minute 2005 short to five times its length, with appropriately diminishing returns.

On the positive side, if you care about sex, *I Dreamt under the Water* has some of the hardest-core gay action this side of outright porn; but if that's all you're seeing it for, you might as well be watching porn instead for more and better stuff—and without the orientation switcheroo halfway through.

This is one of those movies that begin with a lot of seemingly unrelated scenes and images you hope will eventually make sense. Some involve Antonin with either his mother (Christine Boisson) or his bandmate Alex (Franck Victor), on whom he has a crush. In fact he may have a crush on both of them.

Things go badly for Antonin. Alex ODs and his mother, with whom he's been living, announces they're being evicted and if he doesn't want to move far from Paris with her, he's on his own. Maman told him he should get a job.

There are several scenes of Antonin cruising the streets and clubs. Most end in anonymous sex, including one hot orgy where our hero services about half a dozen men. It's all rather pointless, but its pointlessness may be the point.

Then Antonin becomes a hustler. One of his first clients, Baptiste (Hicham Nazzai) becomes a regular and offers Antonin a job in his video store. This he accepts out of desperation.

Once Antonin meets Juliette (Caroline Ducy) it's as if he'd never been gay. Their first sex scene isn't as graphic as some of the gay ones but it's more intense and lasts longer. He gradually learns that he's fallen in love with another junkie—at least he's consistent in that regard—and sets out to save Juliette from Alex's fate.

Believe me, I've made the story a lot easier to follow than the Iranian-born Hormoz has. Some of his arty touches are well done but many are maddening. The soundtrack serves up a good selection of mostly-unfamiliar emo rock, about one song every ten minutes; but it should sound even better out of context, if there's an album.

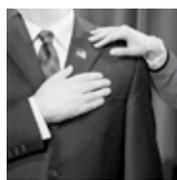
Oh, the title? The dreams take place underwater; the dreamers aren't underwater while dreaming them. What they mean and, in most cases, who's dreaming them are anybody's guess.

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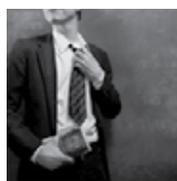


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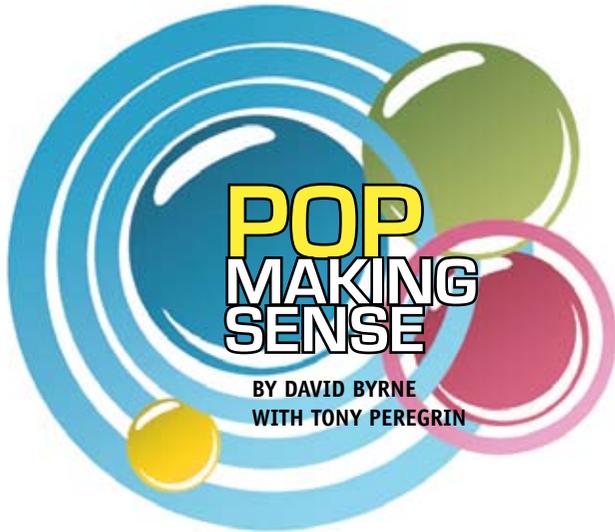
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Estrojam returns with a new name and a fresh line-up, but keeps its mission intact. Now known as **Decibelle**, this celebration of the arts runs Tuesday-Saturday, Sept. 23-27, at various venues throughout Chicago. This year's event benefits the organizations Fair Fund and Young Women's Empowerment Project.

For the first time, Decibelle has a male-fronted band headlining, as New York's buzz-worthy synth-pop act Plushgun takes to the stage on Tuesday, Sept. 23, at Funky Buddha Lounge, 728 W. Grand, during the festival's kick-off party. Also lined up for Decibelle are electro-icons Miss Kittin & The Hacker, Lady Tigra, The Ice Cream Socialites and Michelle Tea. Not just a music outlet, Decibelle also supports visual arts, with work by Darcy Totten, Sarah Kaiser and the late Tami Miyahara to be shown at T's Bar & Restaurant, 5025 N. Clark, on Thursday, Sept. 25. After touring several film festivals, a viewing of the documentary about the murdered musician Mia Zapata entitled *The Gits* will take place at the Nightingale Theatre, 1084 N. Milwaukee, Friday, Sept. 26, and the following evening at



Janet Jackson.

TOMLIN from page 13

like [what] I craved [for] material in a monologue. This story about this child was so satirical and tender and funny, and it was like heightened realism. I was just knocked out by it. I wanted Edith to be more than she had been on [the TV show] "Laugh-In." I didn't want her just sitting there, and doing little one-liners. So I wrote Jane and asked her to work on the Edith Ann album. And it's become the hallmark of her timing for the last 37 years that I didn't hear [back] from her. [Laughs] And, suddenly, three days before I go in to record, I receive a bunch of material from her. I persuaded her to come to California and help me produce the album, and Edith Ann took a leap up. I mean my performance even got better. She is a great monologue artist.

AM: Jane has been [your] artistic collaborator for almost four decades. What are the

qualities about her that make her such a good collaborator?

LT: Well, she's not a good collaborator and she doesn't like to collaborate. I usually have to beg her to write. I always get the most fall-out ... success. [Jane's] so often overlooked. [However, there is] the richness of the perceptions, being able to couch all these perceptions in the voice of a character. I could come up with a funny idea and I could try to physicalize it, but there's nothing like having this wonderful language sitting underneath you. I think I sustained the career I did because I had such good material.

Don't miss "An Evening of Classic Lily Tomlin—One Night Only!" Saturday, Nov. 1, at 8 p.m. at the Rosemont Horizon Theatre; visit Ticketmaster.com. To hear the entire interview, check out www.windycityqueer-cast.com and show #243. Also, read the rest of this interview in next week's Windy City Times.

The Green Lantern, 1511 N. Milwaukee. For a complete schedule, tickets and more information, visit www.decibelle.org.

On Friday, Sept. 26, The Cake Chicago series will return to The Red Line Tap, 7006 N. Glenwood, with performances by singer-songwriter **Ian Wilson** and the matriarch of Chicago's queer DIY music scene, **Ripley Caine**. As heard throughout his EP *The Crater*, Wilson's piano-focused sound is influenced by Crucify-era Tori Amos with hints of jazz and Broadway. In October, Wilson's band, Canasta, will head to New York to play at the Chicago showcase at CMJ Music Marathon.

The Pack A.D. packs a punch with gritty blues guitar in the style of The White Stripes and passionate vocals like Janis Joplin's. "Don't Have to Like You" follows a more traditional blues formula with its lyrical repetition, but "Making Gestures" opens with a strumming of a guitar, only to climax wildly. With the whole set recorded live, the Mint Records release *Funeral Mixtape* is brilliantly, yet suitably, rough and unrefined. This female rock duo from Vancouver is currently on the second leg of its tour to promote *Funeral Mixtape* with a Chicago date at The Bottom Lounge, 1375 W. Lake, Wed., Sept. 24.

Like last year's charity single "Sing," **"Just Stand Up!"** rounds up some of the industry's hottest sirens for a good cause. Mary J. Blige, Miley Cyrus, Beyonce, Sheryl Crow and Melissa Etheridge are just a few of the 15 vocalists involved. This track marks the first time R&B heavyweights Antonio "L.A." Reid and Kenneth "Babyface" Edmonds have collaborated together in nearly two decades. "Just Stand Up!" can be found on iTunes, with proceeds going to Stand up to Cancer.

After being honored with the prestigious Vanguard Award at the 19th annual GLAAD Media Awards, **Janet Jackson** has embarked on her Rock Witchu Tour. Per PerezHilton.com, the set list is expected to feature an assortment of her beloved hits including "If," "Miss You Much" and "Control." Jackson's concert will come to The Allstate Arena in Rosemont Thursday, Sept. 25. "2Nite" is one of the standout tracks from her latest opus, *Discipline*, and is also on the second volume to the *Sex in the City* soundtrack. Jackson is also launching her own line of lingerie, fittingly labeled *Pleasure Principle*.

French DJ **Stéphane Pompougnac** delivers a pleasantly surprising vocal-heavy lounge mix on the 11th installment of the *Hôtel Costes* series. Pompougnac, who has spun at Parisian hotspots like The Queen, Privilège and Diable des Lombard, just premiered his new set at New York's



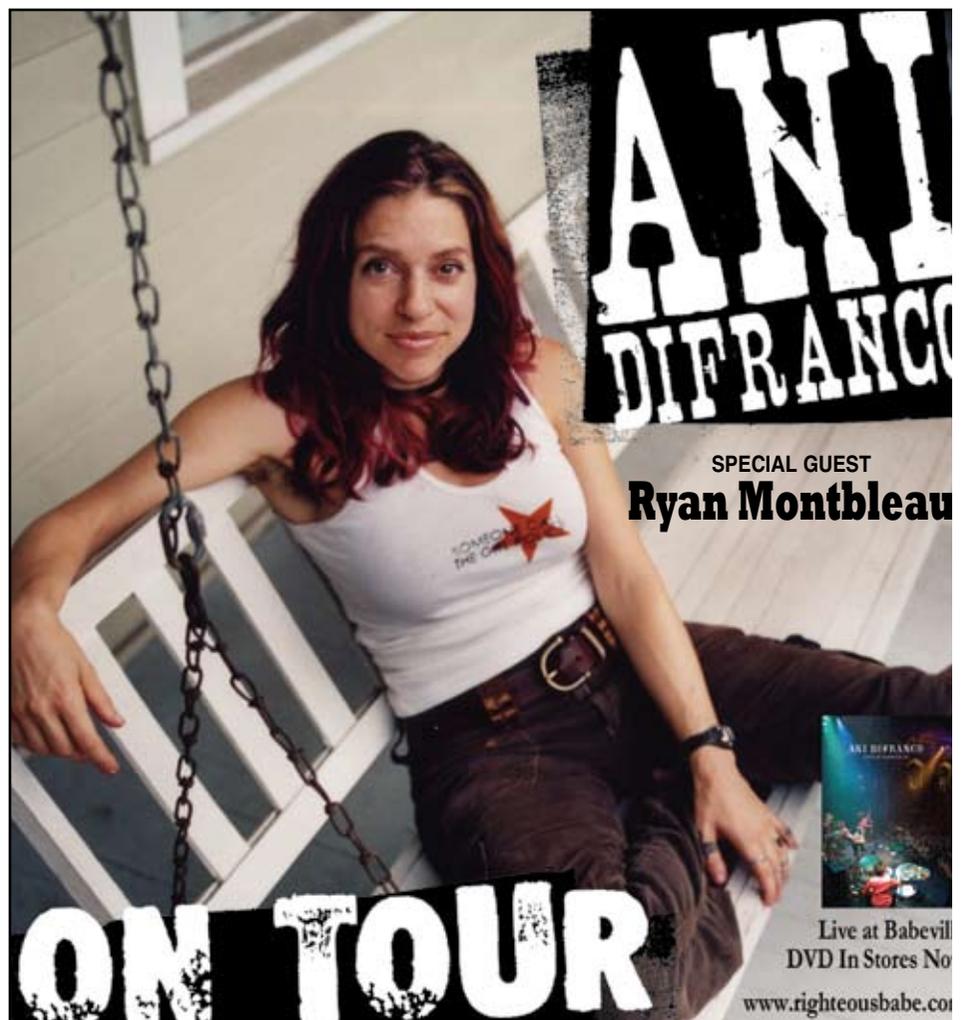
Heart. Photo by Rande St. Nicholas

Fashion Week. On the *Hôtel Costes* compilation, he stylishly blends his track, "Eden," with quirky pop and electronica numbers like Lena Horne's "I Want a Little Doggie." The latest volume of the *Hôtel Costes* series is due out Tuesday, Sept. 23.

Khia and her killer curves are back with the album *Nasti Muzik*. Looking beyond the overly abundant use of derogatory terms, Khia defends her throne from all comers with this record. In 2002, Khia scored big with "My Neck, My Back (Lick It)," whereby Jackie Beat was so inspired that the song "Get It Wet," by the Los Angeles based electro-trio Dirty Sanchez, was born. With first-class stripper tunes like "My Swag" and "Like Me," *Nasti Muzik* is out now. The self-proclaimed Queen of the South is causing a commotion for calling out radio personality Wendy Williams, and her MySpace blogs contain brutal tirades about Williams. Oh, the thin line between life and art.

At the Republican National Convention in St.

Paul, Minn., **Heart's** 1977 hit "Barracuda" was played once presidential candidate John McCain announced that his running mate is Gov. Sarah Palin. However, Heart never cleared the use of this song. Even if a request would have been issued, the Wilson sisters stated they would have denied the offer. Per an interview with Entertainment Weekly's Web site, EW.com, Nancy Wilson elaborated, "Sarah Palin's views and values in *no way* represent us as American women. We ask that our song 'Barracuda' no longer be used to promote her image. The song 'Barracuda' was written in the late '70s as a scathing rant against the soulless, corporate nature of the music business, particularly for women." The Republican Party failed to acquire the artists' permission to use Van Halen's 1991 anthem "Right Now" and Jackson Browne's 1977 song "Running on Empty" as well. "Barracuda," however, has been licensed for the 2000 film *Charlie's Angels* and on the Comedy Central police spoof series "Reno 911!"



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CONDO SOUTH HAVEN, MICH 3BR/3BA: Sharp 1-1/2 story unit best location steps to beach, finest owner care. \$439,000 Call Genie for listing info, pics, map. HomeFinders Realty 269-637-3775 homefinderssh@comcast.net (09/03/08-4)

FABULOUS HARBOR COUNTRY COTTAGE: Near Downtown New Buffalo. Hand crafted Arts and Crafts cottage. 2 Bdrm w/ Studio. Private retreat. Please contact for details and photos. 602-295-8331 traveleer@mac.com for photos (9/03/08-8)

NEW BUFFALO BLOWOUT SALE WALDEN WOODS!: Four remaining cottages reduced to less than cost. Buy as is and finish yourself or we will finish. Custom built, charming, and private with upscale amenities. 3 bedrooms, 2 baths, all cedar with huge screened porches. Reduced \$55,000 to \$345,000. Call Sue/Joe @GPS Realty 269-469-3700. (2/27/08-4)

MILLER BEACH HOME: Two new homes minutes to Lake Michigan in a quiet eclectic community. Homes sit on over an acre of woods and sand dunes. Ample room for an outdoor pool without compromising yard space. Close to nature preserves, deer and wild turkey can be seen walking through the yards in the morning and evening. Homes are 2200 to 2300 sq ft. Open floor plans, cathedral foyer; hardwood, ceramic and carpeted floors. Appliances included, two and half car garages Great opportunity for a vacation home or a permanent residence @ \$246,000 or get friends or family together and buy both for \$470,000. Call Angel today 219-614-5012 or BFDHomes@aol.com (12/26/07-2)

ONE HOUR DRIVE FROM DOWNTOWN CHICAGO - LaPORTE, IN: Great home on quiet lake in Laporte. This house has been professionally painted through out, with the kitchen having its own unique decorative look. It includes one of a kind concrete counter top on cabinets. There is even a custom-made faux-patina copper top on bar area. Hardwood floors on main level were ones pulled from a 100 year old building in Chicago. New carpeting has also been installed during the last few months on second level. The great room includes a wood-burning fireplace surrounded by built-in book cases. The master bedroom area has oversized cedar-lined closets with fantastic views of the lake. The master bath is Travertine marble with a large jetted tub and the main bath is custom ceramic tile. The exterior of the home offers seclusion, custom made deck area and your own fire pit to enjoy on fall nights. Some of the other fine features of this home include hardwood French colonial doors on the interior, second floor laundry area, and slate foyer. \$249,900. Tommy Sunn, Century 21 1st Team, Inc. 219-575-0881 www.tommysunn21.com (3/12/08)

GREAT INVESTMENT OPPORTUNITY! LAKE GENEVA WISCONSIN: Approximately 1 acre property. Vintage brick Victorian. Approximately 2,700 Sq. ft with luxury guest house. 2.5 new garage, 1 vintage garage. Totally updated. 2 blocks from lake, 4 blocks from downtown. Many uses, business zoning. Now used as B&B. \$649,000 for sale by owner. Call toll free 1-877-249-0632. (3/26/08-4)

HOUSES

EVANSTON NEW CONSTRUCTION: Two New Construction Homes. High-end Finishes, Gourmet Kitchen, Hardwood Floors, Rooftop terrace, and Master Suite with Balcony. Four Bedrooms, 3 full & 2 Half Baths. Heated attached Garage. Short walk to Central street shopping & Metra train. Great opportunity to customize. \$799,000/\$750,000 Call Jamie @ 773-875-7962 or view at: www.chicagoironmanproperties.com (10/08/08-4)

CONDO

OPEN HOUSE SEPTEMBER 28TH AND OCTOBER 19TH!: 3bd/2bth Lakeview Loft - 1601 W School #303: Complete rehab w/high-end finishes, 16ft ceilings, corner unit w/tons of sunlight, fabulous 625 sqft private deck off living room. Garage Parking included. Call Karen, Rubloff, 312-933-0370 or visit www.chicagorealestateliving.com (10/08/08-4)

HOME FOR THE HOLIDAYS: \$135,000 - below market for quick sale! Not your usual "English Garden" condo! This 1-bed loft-style unit in Rogers Park features chestnut hw fls, exp. brick in l/r and b/r, c/t bath w/terrazo fl, new granite/stainless kit, recessed lighting, 3 closets + storage. For more info contact Nina Gaspich, C-21 Sussex & Reilly, 773-255-1294, ngaspich@srchicago.com. (09/17/08-1)

BRING YOUR DESIGNER MUSE



3100 Sheridan 7D.
3 bed/2 bath, 1700 sq.
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http://thebarry7d.com/ \$299,000.

EDGEWATER PENTHOUSE FOR SALE: 2BR/2BA 5855 N. Sheridan - Highly desirable 26th Floor penthouse unit, most exclusive tier in building "A" W/views of lake, beach, and skyline from 3 private balconies. SS Appl kitchen, braz cherry floors, granite bathrooms, custom paint and lighting - turn key condo - steps to beach! Priced to move at \$384,750, includes 1 parking spot and 1 year of free assessments! Please call 847-833-4955 to set up a private showing...you will not be disappointed. (09/17/08-4)

34TH-FLOOR EDGEWATER STUDIO: Spectacular west view, floor-to-ceiling windows. Hardwood floors. Front door access to Loop express bus. Short walk to L. Back door access to park, beaches. \$128,900. Call 312-206-9709 (09/17/08-4)

FOR RENT

CONDO

STUDIO FOR RENT: Lakefront, 35th fl, walk to Red Line, express bus stop across street, pool, gym, doorman, cleaners, laundry, store/deli in bldg, A/C, heat, water, cable TV incl. \$900/mo. 773-973-6847 600hartuna@comcast.net (09/24/08-2)

FOR RENT: 1 bdr, Ravenswood/Wilson, walk to Metra, Brown Line, bus, fireplace, high ceilings, all utilities incl. \$900/mo. 773-973-6847, 600hartuna@comcast.net.com (09/24/08-2)

STUDIO

1332 W. HOOD AVE. - EDGEWATER STUDIO: Sunny studio with all utilities included. Laundry in building. Close to "L", lake and shopping. Credit check required. \$585/mo w/ no sec. dep. 773-392-4550 www.landstarrealty.com. (09/17/08-1)

1525 W. ESTES AVE. - ROGERS PARK STUDIO: Beautiful, sunny & spacious studios with HWF & heat included. Laundry in building. Close to lake, transportation & shopping. \$565/mo w/ no sec. dep. Call 773-392-4550 www.landstarrealty.com. (09/24/08-4)

TWO BEDROOM

HUGE 2 BD/BA. 943 W. AINSLIE: Absolutely beautiful very large 2 bedroom/2bath in Margate Park (Marine Dr & Ainslie) Great Kitchen. Formal Dining room. Deck with grill. MB is 21X12 with walk-in closet. Parking Available. Great transportation to loop. \$1,750/mo. Call 773-704-8880 (09/10/08-1)

FOREST PARK: Unique 2BR in vintage greystone 4 unit on quiet street. 1 Block to downtown, walk to EL. Remodeled bath and kitchen with dishwasher (1 BR could also make a great office). Includes parking, heat & laundry. \$925/mo. 708-771-5123 (09/17/08-3)

THREE BEDROOM

ARTIST'S DELIGHT: Vintage beauty. Huge 3 bedroom, sunporch, dining room. E. Rogers Park. 14 foot mahogany fireplace. Oak floors, doors. 3 blocks to beach. \$1,375/mo includes heat, laundry, storage. 714-222-6162 (09/24/08-3)

CLASSIFIEDS

ADVERTISE HERE

ADVERTISE HERE: Want to advertise your product, service, etc. to thousands of readers? Place an ad in the Windy City Times! We offer affordable rates, convenient service, and as a bonus, your ad runs in our online section for free. To place an ad, contact Cynthia at 773-871-7610, cynthia@windycitymediagroup.com, or go to our website www.WindyCityMediaGroup.com.

AUDITIONS

HANNA FREE FILM AUDITIONS: Sept. 20, Sept. 21. 10 am - 5 pm. at 1900 S. Prairie Avenue. Females ages 8-70s, males 20s-60s. Prepare 2 contrasting monologues no longer than 1 minute each. Low-budget independent film. Send H/R to HannahFreeFilm@gmail.com. Auditions by appointment, you will be contacted via email with information. (9/17/08-4)

CLEANING SERVICES

CHESTNUT CLEANING SERVICES: We're a house cleaning service for homes, small businesses and small buildings. We also have fabulous organizational skills (a separate function at a separate cost that utilizes your assistance) for what hasn't been cleaned in many months or years due to long-term illness, depression, physical/mental challenges, for the elderly, if you have downsized and more. Depressed about going home to chaos? We can organize your chaos, straighten out your chaos, help you make sense of your chaos and finally clean what is no longer chaos. Can we help you? Bonded and

insured. Chestnut Cleaning Service: 312-332-5575 (5/24/09-tk)

COUNSELING

LICENSED PSYCHOTHERAPY: 20 years experience providing counseling and clinical hypnotherapy. I specialize in relationship issues, childhood trauma, and recurrent patterns that inhibit potential. Individuals and couples. Starla Sholl, LCSW, PC, 773.878.5809, info@starlasholl.com www.starlasholl.com.

SUPPORTIVE COUNSELING FOR LGBTQ INDIVIDUALS: Supportive, insight-oriented counseling for LGBTQ individuals and couples. Treatment of depression, anxiety, relationship challenges, self-esteem issues, and substance abuse. Downtown loop location. 773-788-6151 www.dr-warner.com (12/03/08-12)

SOLUTION FOCUSED COUNSELING: Solution focused counseling for individuals and couples in affirming, empowering environment. Experienced with depression, anxiety, body image issues and relational challenges. Lakeview. 2nd Story Counseling. 773.528.1777 www.mychicagotherapist.com. (9/17/08-8)

SERVING THE LGBTQ COMMUNITY: Safe, supportive, affirming, psychotherapy for individuals, couples, and families dealing with depression, anxiety, relationship/family conflicts, trauma, abuse, and addictions. We can work together to help you achieve the satisfying relationships and better quality of life that you've been looking for. Andersonville/RogersPark/Park Ridge. Call Jackie or Linda at 773-275-7710. www.jacquelynsinger.com (7/22/09-52)

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CUTE, AFFORDABLE SPORTS COUPE; GREAT MPG: Blk '99 Ford Escort ZX2 Cool Coupe w/ NEW TIRES, BATTERY & ALTERNATOR, OIL GASKETS, FRONT BRAKES and recent OIL CHANGE. \$2,900! Great gas mileage! Call Amy 630-650-2453. Car located on North Side.

HELP WANTED

WEDNESDAY MORNING NEWSPAPER DELIVERY: Four hours, \$56. Must have car and insurance. Please call Jean at 773-871-7610.

SALES CONSULTANT: Successful downtown Michigan Avenue art gallery is looking for a full-time sales consultant. Experience in retail sales and customer service is helpful. Art background is a plus but not necessary. We train. First year income potential 30k+, second year and beyond 100k+. 401k and benefits available. Fax resumes to: 312-329-9436. (9/17/08-4)

HOME BASE BUSINESS! MONEY! TRAVEL! AND FINANCIAL FREEDOM!: Over \$ 15,000 in FREE Lifetime Luxury Vacations! Earn \$ 1,000 to \$ 3,000 commission per sale as a director. For more information call 219-221-6264 Start today! (10/22/08-13)

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HELP WANTED

BOOKKEEPER/ JR ACCOUNTANT NEEDED: We are looking for a candidate with: - QuickBooks experience - Excellent communication and customer service skills - Bookkeeping and recordkeeping experience We offer: - health insurance - retirement benefits - flex schedule. Please email ONE page resume to jobs@actgroup.com. (9/17/08-2)

INTERPRETER

FOR YOUR AMERICAN SIGN LANGUAGE/ENGLISH INTERPRETING NEEDS: To consult with you or your company with your ADA needs. **Diana Thorpe CI/CT/NIC Master, Nationally Certified Interpreter, 773-401-1339, or e-mail thorpe2001@aol.com** [P-TB]

LANDSCAPING

TOUCH OF EDEN GARDENS: Create your garden masterpiece. Organic, sustainable designs. Weekly, monthly or seasonal maintenance. Certified Master Gardener, Illinois Green Industry Association. Member Landscape Design Association. Lesbian owned. **Chicagoland, North. 773-478-3177** (9/17/08-8)

MASSAGE THERAPY

POWER MASSAGE: Deep, strong, and rejuvenating with lean muscular athlete. In calls and house calls with table. Late hours ok. Convenient location. Relocated practice from NYC. Treat yourself. **www.PowerMassageChicago.com. Marc, 312-440-1972.** (PP4/15/09PP)

YOU OWE IT TO YOURSELF!: Experience the therapeutic benefits of deep tissue/wellness massage by a licensed GBM professional. Relieve stress, feel better! Non-sexual. South Shore Area. In, \$65/hr. or \$85/1.5 hrs.; out, add \$20. **773-933-7219 or 773-576-4659.** (PP2/19/09PP)

MEN OF EDEN: A variety of young athletic licensed therapist who believe in fair pricing, unrushed session, great attitude and quality service, open late evening. **866-395-CALM** (10/08/08-6)

HEALING DANCE OF TOUCH!: Hey there, I will give you a very relaxing, therapeutic, full-body massage. Come on, you deserve it! It is good to take care of yourself. Only \$55 an hour! Thanks. Clean, Private and Discreet with Shower. Call **Tim at 773-368-9798 to book an appointment today in Bridgeport.** (9/17/08-2)

PHOTOGRAPHY

PHOTOGRAPHER AVAILABLE: Portraits. Nudes. Figurative. Headshots. Personal. Color. B&W. 25 years experience. "I'll work with you to get the shots that are just right." **Info: 312-260-7935. Website: www.morrowphoto.com.** (2/11/09-28)

REAL ESTATE

"10 BEST BUYS": For a FREE computerized list of properties in your specific price range and area dial 1-866-220-3886 ID# 1040. (Talk to no one). **This is a FREE recorded message.** (10/01/08-4)

TRAVEL

NEW BUFFALO: Enjoy 2 or 3 bedroom cottages, 5 blocks from the lake. Full kitchens, central air, decks; all linens and dinnerware supplied. **Check out www.envoytravel.com/envoyresorts.htm, call Envoy Travel 312-787-2400 or 800-44-ENVOY.** (5)

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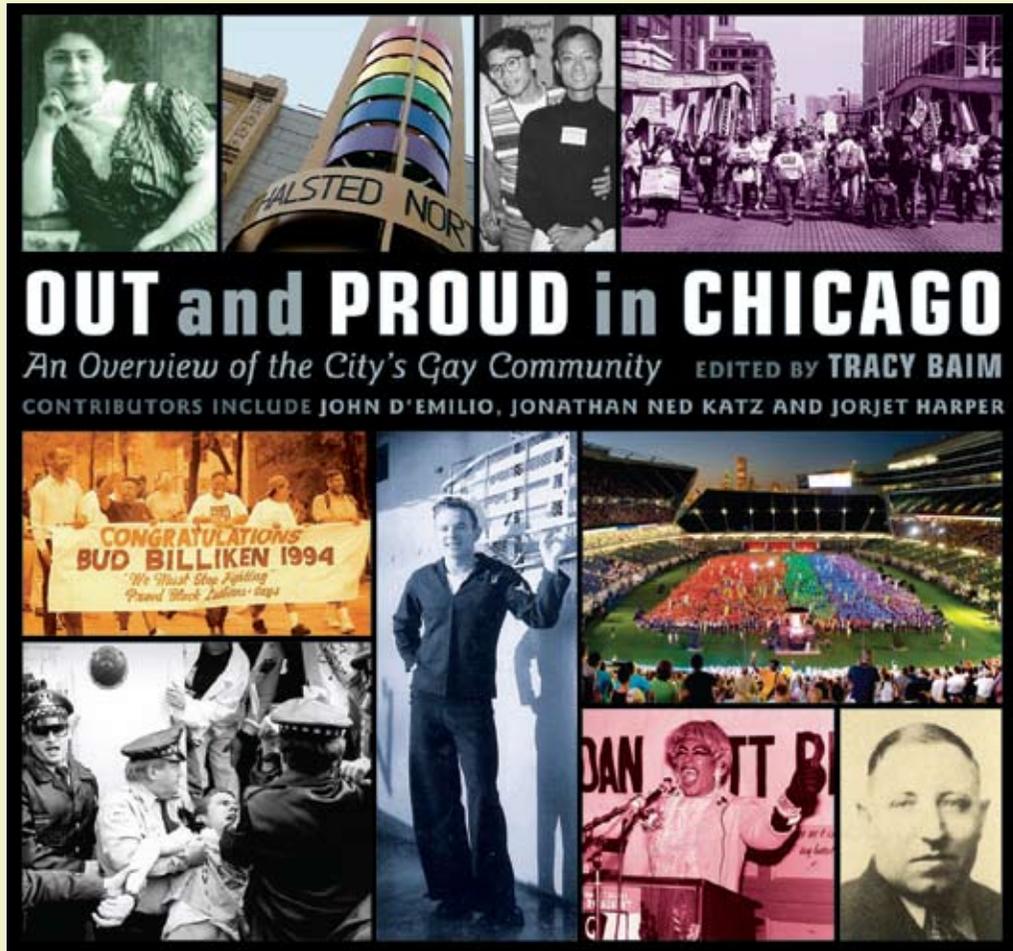
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OUT and PROUD in CHICAGO

Come meet writers, photographers and editors from the groundbreaking new book, presenting an overview of more than 150 years of GLBT Chicago.



Special Guests



Jonathan Ned Katz

Author of *Gay American History* and one of the nation's most important historians, in two rare Chicago appearances, Sept. 26-27.



John D'Emilio

Also a national historian and author, John D'Emilio will attend several of the events, including Sept. 18, 26 and 27.



Marie J. Kuda

Chicago's treasured historian and writer Marie J. Kuda will be at many of the events, including the special Oct. 1 Chicago Public Library panel.



Jorjet Harper

Jorjet Harper, a writer and performer who helped edit the book, will also attend several of the events, including Oct. 1.



William B. Kelley

Kelley is a longtime activist who helped edit the book; he will attend several events, including Oct. 1.



Chuck Renslow

Renslow has been active in gay business and politics since the 1950s. He will discuss the leather movement and history Oct. 1.



Pat McCombs

McCombs helped fight racial carding at gay bars in the 1970s, and has been active in the movement ever since. She will speak Oct. 1.



Tracy Baim

Baim is editor and co-writer of *Out and Proud in Chicago*, and she will be at each of the events listed here.

There are several events planned for the launch of the Chicago Gay History Project Web site (www.chicagogayhistory.org) and companion book, *Out and Proud in Chicago: An Overview of the City's Gay Movement* (Agate/Surrey, 224 pages, \$30).

There will be co-authors at each of these events, depending on their own schedules. All events are free except for the Sept. 26 fundraiser.

Sept. 18, 2008: Book launch: Thursday, Sept. 18, 7 p.m. at Women & Children First Books, 5233 N. Clark Street, Chicago, 773-769-6729. Come meet many of the writers and photographers featured in this new book.

Sept. 26, 2008: History Project fundraiser featuring a rare Chicago appearance by national gay historian Jonathan Ned Katz and Chicago-based historian John D'Emilio. Hosted by Michael Leppen at the Sears Tower Metropolitan Club, 5:30-7:30 p.m., \$500 donation. Call 773-387-2394 for details and tickets. Sign language interpreter available.

SPECIAL EVENT

Sept. 27, 2008: History Project and Community Book Launch, featuring more than a dozen of the writers from *Out and Proud*, plus Jonathan Ned Katz and John D'Emilio. Hear about the Web site's future and get copies of your book signed. Saturday, Sept. 27, noon-2 p.m., Center on Halsted, 3656 N. Halsted. Sign language interpreter available.

FREE POSTER TO THE FIRST 50 PEOPLE!

Oct. 1, 2008: The Chicago Public Library, Harold Washington Branch downtown, is hosting a panel discussion of the Web site and book, 6 p.m., Wed., Oct. 1, 6 p.m., 400 S. State Street, Chicago. This free event features panelists Tracy Baim, Marie J. Kuda, Jorjet Harper, William B. Kelley, Pat McCombs and Chuck Renslow, followed by Q&A and booksigning.

Oct. 5, 2008: Centuries and Sleuths Bookstore hosts our first suburban *Out and Proud* booksigning, featuring writer Marie J. Kuda and Tracy Baim, Sunday, Oct. 5, 2-4 p.m., 7419 W. Madison Street, Forest Park, Ill., 708-771-7243.

Oct. 11, 2008: National Coming Out Day is the occasion for this signing in Oak Park 2-4 p.m. at Borders, 1144 Lake Street, 708-386-6927. Hear from Oak Parker Marie J. Kuda, Tracy Baim and other writers about Coming Out Day, the 10th anniversary of the Matthew Shepard murder, and its impact on Chicago.

Oct. 12, 2008: A special far west suburban booksigning in St. Charles 2-4 p.m., at the TownHouse Books & Cafe, 105 North 2nd Avenue, St. Charles, Ill., 630-584-8600.

Oct. 16, 2008: A booksigning, 7 p.m. at Borders, 2817 N. Clark St., Chicago, 773-935-3909.

Available now at:

Women and Children First Books
5233 N. Clark St.

Unabridged Books
3251 N. Broadway

Centuries & Sleuths Bookstore
7419 W. Madison St.
Forest Park, IL

And other area bookstores

www.ChicagoGayHistory.org

WHAT TO DO?

Wednesday, Sept. 17

Windy City Gay Naturists "Bitch Bingo" with Gail and Gary. Bring towel, gym bag, legal photo ID. 7:30 p.m., \$12 fee and \$22 with two drink tickets, Touche

Thursday, Sept. 18

Center on Halsted Hurricane Season: The Hidden Messages in Water, a two-woman show. And Sept. 19. 7:30 p.m., \$15 or \$10 with student ID, 3656 N. Halsted St., www.centeronhalsted.org

Lakeshore Theater Amy & Freddy perform. 8 p.m., \$20, tickets at www.lakeshoretheater.com

NewTown Writers Meeting. 7:30 p.m., Gerber/Hart, 1127 W. Granville Ave.

Women & Children First Book launch of Out and Proud in Chicago: An Overview of the City's Gay Movement, edited by Tracy Baim. Meet many of the writers and photographers featured in the book. 7 p.m., 5233 N. Clark St., 773-769-6729

Friday, Sept. 19

Chix Mix "Girls Military Ball" event to celebrate the gay and lesbian armed forces. Circuit, 3641 N. Halsted St., \$10 or \$7 with discount (e-mail chixmixproductions@yahoo.com)

Congregation Or Chadash Shabbat Services every Friday at Chicago's GLBT synagogue. 8 p.m., 5959 N. Sheridan Rd. (Emanuel Congregation building), 773-271-2148 or office@OrChadash.org. See www.OrChadash.org for details and other programs.

Milwaukee Gay Arts Center "Alphabet Troupe: abcdefghijklmNOPQRSTUVWXYZ," a gay cabaret, performs. Sept. 19-20 at 7:30 p.m., Sept. 21 at 2 p.m., \$10 at door, 703 South 2nd St., Milwaukee, Wis., 414-383-3727

Sidetrack Broadway star and jazz singer Luba Mason signs CDs. 6-7:30 p.m., 3349 N. Halsted St.

Women & Children First Poetry reading by April Dawn Gosling and Susan Hahn. 7:30 p.m., 5233 N. Clark St., 773-769-6729

Saturday, Sept. 20

ACLU of Illinois Bill of Rights Celebration. 6 p.m. start, www.aclu-il.org for more info

Chicago Dept. of Housing and Chicago Rents Right 5th Annual Rental Housing Expo. 9 a.m.-3 p.m., Malcolm X College, 1900 W. Van Buren St.

Chicago Filmmakers Screening of The Short Films of Kirithi Nath, who explores themes of race and sexual identity, etc. 8 p.m. screening, \$8 general, \$7 students with ID, \$4 members, 5243 N. Clark St., www.chicagofilmmakers.org

DignityUSA and Dignity/Chicago Fundraiser to focus on marriage advocacy. Special guests state Rep. Greg Harris and Dignity USA executive director Marianne Duddy-Burke. 6-9 p.m., tickets \$50-\$250, Center on Halsted, 3656 N. Halsted St., RSVP at 312-458-9438

Harold Washington Library Lesbian comedian Suzanne Westenhoefer performs in Ladies of Laughter, a night of comedy. Benefits LCCP. 7:30 p.m., \$35 general admission, 400 S. State St., 773-779-2399, www.madmanprod.com

Royal George Theatre Luba Mason with Jim Sellers. 7:30 p.m., 1641 N. Halsted, tickets at www.ticketmaster.com or in person at the theater box office

Women & Children First Sappho's Salon: A Night of Provocative Lesbian Diversions with musical group Congress of Starlings. 7:30 p.m., 5233 N. Clark St., 773-769-6729

Sunday, Sept. 21

Chicago Force Golf Outing benefit. Golf, food, raffle prizes, silent auction items, etc. \$125, White Pines Golf Club, 500 W. Jefferson St. in Bensenville, register at www.chicagoforcefootball.com

Chicago Lesbian Brunch Group Meeting to learn about a potential itinerary in Peru. 11 a.m., Coffee Studio, 5628 N. Clark St., http://gaypros.meetup.com/283

Windy City Gay Naturists M2M Massage. 5:30 p.m., \$10 fee, RSVP 773-764-1204

Women & Children First Bookstore Federal prosecutor and gay porn writer Scott D. Pomfret takes on the Roman

Catholic Church in Since My Last Confession: A Gay Catholic Memoir. 4:30 p.m., 5233 N. Clark St., 773-769-9299

Monday, Sept. 22

Hamburger Mary's HamBINGO with hostess Regina UPright every Monday. All proceeds from bingo card sales go to a different charity each week. 8-10 p.m., 5400 N. Clark

Threat Level Queer Shorts. Films and videos by queer folks working full-time in TV and film industry. Doors 7:30 p.m., screening 8 p.m., Elegant Mr. Gallery, 1355 N. Milwaukee Ave., 3rd floor, www.myspace.com/threatlevelqueer-shorts

Tuesday, Sept. 23

Chicago Gay and Lesbian Hall of Fame Celebrity Auction. 7 p.m. doors, 8 p.m. bidding starts, Sidetrack, 3349 N. Halsted St., 312-744-7911

Gerber/Hart Library Men's Book Group: Palimpsest: A Memoir, by Gore Vidal. 7:30 p.m., 1127 W. Granville Ave., www.gerberhart.org

Wednesday, Sept. 24

Friends of Anita Alvarez LGBT community reception honoring Anita Alvarez, Democratic candidate for Cook County State's Attorney. 5:30-7:30 p.m., \$75, Halsted's Bar and Grill, 3441 N. Halsted St., purchase tickets at www.anitaalvarez.com/halsted's

Women & Children First Greg Mitche and contributors: City Kids, City Schools: More Reports from the Front Row. 7:30 p.m., 5233 N. Clark St., 773-769-6729

Thursday, Sept. 25

Red Door Animal Shelter Red/White Gourmet Night benefit includes cooking demo, wine seminar and tasting and more. 6-8 p.m., The Chopping Block (Merchandise Mart), \$125 each, two for \$240, tickets at www.reddoorshelter.org/donations.html

University of Illinois at Chicago Public screening of It's Still Elementary and a panel discussion. 5-7:30 p.m., Lower

Level Auditorium, Room 285, 1040 W. Harrison St., lthomson@uic.edu or 312-413-8619

Women & Children First Estrojam and the Decibelle Music and Cultural Festival reading and Q&A with Michelle Tea. \$7-\$10 sliding fee, 9 p.m., 5233 N. Clark St., 773-769-6729

Friday, Sept. 26

About Face Opening night of The Young Ladies Of..., written and performed by Taylor Mac. Runs through Oct. 26. Tickets at www.aboutface theatre.com

Cake Chicago "Silky in September," featuring Ian Wilson, Ripley Caine and Rick Anton Band. 9 p.m., \$5 cover, Red Line Tap, 7006 N. Glenwood

Chicago Gay History Project Fundraiser for Chicagogayhistory.org, featuring national gay historian Jonathan Ned Katz and Chicago-based historian John D'Emilio. 5:30-7:30 p.m., hosted by Michael Leppen at Sears Tower Metropolitan Club, \$500 donation, 773-387-2394 for ticket details

Congregation Or Chadash Shabbat Services every Friday at Chicago's GLBT synagogue. 8 p.m., 5959 N. Sheridan Rd. (Emanuel Congregation building), 773-271-2148 or office@OrChadash.org. See www.OrChadash.org for details and other programs.

LAGBAC Meet the Bar event. Welcomes judges, legal professionals, law students to this social networking event. 6-8 p.m., Sidetrack, 3349 N. Halsted St., www.lagbac.org

Saturday, Sept. 27

American Library Association Banned Books Week, a week to celebrate the freedom to read. Free read out with participating authors Judy Blume, Lois Lowry, "And Tango Makes Three" authors Justin Richardson and Peter Parnell and more kicks off the week. Noon-4 p.m., Pioneer Court, 401 N. Michigan Ave., www.ala.org/bbooks for complete listing of events

Friday, Sept. 19



PRO AND HAHN

Susan Hahn will read poetry from her most recent book, *The Note She Left*, at Women & Children First, 5233 N. Clark. (See Hahn's interview below.)

Wed., Sept. 24



WIN, LOSE OR LAW

Anita Alvarez—who is the Democratic candidate for Cook County State's Attorney—will host an LGBT community reception at Halsted's, 3441 N. Halsted.

BOOKS

Susan Hahn takes 'Note'

BY YASMIN NAIR

Susan Hahn is a Chicago-based poet and playwright, and the editor of TriQuarterly Magazine. Her latest collection of poems is titled *The Note She Left*, and it follows *The Scarlet Ibis*, published in 2007. Windy City Times spoke with Hahn over the phone.

Windy City Times: Could you talk about *The Scarlet Ibis* and *The Note She Left*—what they might have in common and how they differ?

Susan Hahn: I had never intended to write *The Scarlet Ibis*. I was on a fellowship for an entire year, and when I applied, I put in my application that I wanted to write a book entitled *Self/Pity*. I finished [that] book at the end of November; I had these months ahead of me and I always knew the next book would be entitled *The Note She Left*. I finished that in February of 2004 and I had till the following September to write.

I had these two beautiful photography books, *The Earth from Above* and *The Earth from Below* for Children. In the children's version is a picture of all these scarlet ibises in flight, and I'd never seen anything so beautiful. I didn't know anything about scarlet ibises or birds. And I was so captivated by the picture. ... It brought me real peace of mind. The more I researched it, the

more I fell in love with the bird. *The Scarlet Ibis* is a really personal book about disease, beauty and messages that we should pay attention to.

Then I thought of illness and disappearance. *The Note She Left* is more of a traditional book. Because of the title, I decided that it should be published after *The Scarlet Ibis* because it's completely different. I mean, both are about departure [and] both are about extinction and disappearance, but they're very different pieces of work. *The Note She Left* got ignored in the shuffle, and that was one of the reasons I decided to give a reading at Women and Children First when I was invited, because I need to pay attention to this book.

I decided if you have a title like *The Note She Left*, it can't be: whine, whine, whine. You have to step out of yourself and get a perspective of not only private history but public history. It just seemed, for me, that I had to step out of myself and look at the world. There is some personal detail in the book—but it was important for me to look at the world in a historical way. I used "The Bells" and "The Crosses" [the first two sections of the book] to do that. I do that in "Widdershins" [the third section] too.

I had never heard the word "widdershins" before. I came across it in an essay, and immediately looked it up. I fell in love with the word because it means going against the nature of things. And once you start going against the nature of things, well, what's the end of that? It's witchcraft. So [laughs], I was able to read a

lot about witchcraft.

The Note She Left is about this woman who, in her mind has tried everything to get some peace. But nothing seems to work. So [in] "Widdershins," she [decides to try Orrisroot]. It's about somebody trying to get some answers as to why things are why they are. But nothing seems to quite work.

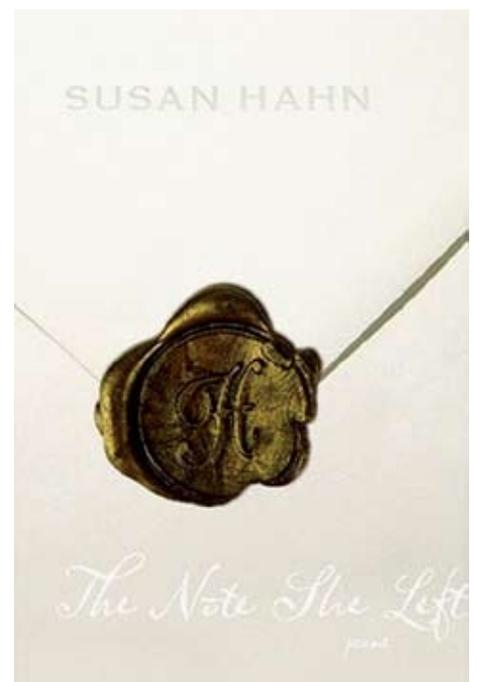
WCT: You write about a near-death experience in "The Bells: IX," about an aneurysm. Is that related to a personal experience?

SH: That poem isn't the voice of me, but it worked within the poem. ... I do have trouble with my hearing—that led to the writing of "The Bells," because I was always hearing this ringing in my head. I'm just used to this constant sound... [But] it's more of a metaphor. It's a very powerful image. ... It's not to be taken autobiographically.

WCT: Gender and femininity come up a lot in your work. You write about cross-stitching as therapy, and the last poem, "Clean" ends with the lines "The kitchen is so clean, / everything's in its nook." The lines seem ironic, almost sarcastic at points.

SH: ["Clean" is] a metaphor for mind-peace. I do use what is a clichéd female task for mind-peace. After all the turmoil in this book, everything's in place. That's very positive for me.

In the cross-stitch poems, I'm a little bit sarcastic ... almost unbridled sarcasm [laughs] because she's doing what she's been told to do [by these doctors], these little cross-stitches, on an





AIDS Run & Walk promo. Image courtesy of Johnathon Briggs

SPORTS Record number of people for AIDS Run & Walk

Over 2,400 people have pre-registered for the AIDS Run & Walk 2008 that will take place Saturday, Sept. 20, at Columbus and Balbo in Grant Park. More than 7,000 people are expected to turn out for this year's event. Proceeds benefit the AIDS Foundation of Chicago.

Organizers credit several factors for the registration record, including an eye-catching "Let's Get Moving" ad campaign, in which three dancers twist their bodies into the shape of an AIDS ribbon; the CommunityDirect incentive, in which 100 percent of all money raised by a CommunityDirect team is returned directly to the par-

ticipating HIV/AIDS-related organization; and a renewed concern by local residents in the wake of recent headlines reporting 40 percent more HIV infections in the United States than previously known.

AIDS Run & Walk Chicago honorary chair U.S. Congressman Danny Davis and cast members from Chicago's "Wicked" and "Jersey Boys" will be among those welcoming participants. The cast members have even formed an AIDS Run & Walk Chicago team: "Wicked Jersey Boys for Season of Concern."

A jam-packed roster of performers include Chicago's FootworkKINGz, Chicago Dance Crash, DanceWorks Chicago, New York drag star Sherry Vine, Chicago Spirit Brigade, DJ Casper, the Righteously Outrageous Twirling Corps (R.O.T.C. Chicago) and New Life Performance Company performing a tribute to Anthony Hollins, a South Side AIDS advocate who passed away last year. The event will also feature a Health & Fitness Village sponsored by the Illinois Department of Public Health.

The run starts at 9:55 a.m.; the walk starts at 10:00 a.m. Registration is \$25 in advance and \$30 on-site. Visit www.aidsrunwalk.org or call 312-334-0946.

Senior citizen swings away at World Series

BY ROSS FORMAN

Mary Gerrity played in her fifth Gay Softball World Series in late August in Seattle, and already is planning to be back on the mound pitching at the 2009 event, which will be held in Madison, Wis.

So much for the fact she is now 67 and was the oldest player in Seattle.

"When I get out there [on the field], I'm 21 again, [with] no aches, pains," said Gerrity, who lives in Chicago's Portage Park neighborhood. "Running the bases [is] a little tough, and that's about it. During the regular season, I have a



Mary Gerrity. SKREBNESKI PHOTOGRAPH © 2006

courtesy runner [who runs in a batter's place after the player gets to first base], but they didn't have the same courtesy runner rule [in Seattle.] Yeah, I'm slow running.

"Except for my running, I think I can compete pretty well."

Gerrity, who is retired, played for Crush, which finished 3-4 in the Northwest Quest, as the annual tournament was known this year. She drove a CTA truck for 17 years and, for the past four years, has been an usher at Chicago Cubs' games.

"The thing about the Series was, it was a lot of camaraderie. Most of the [opposing] teams were nice, gracious. And it was a nice group of women [to play alongside.] We had a lot of laughs," said Gerrity, who was joined in Seattle by her partner, Kathy Winsor, 47.

Most of Gerrity's teammates are in their 20s and 30s. "Having younger teammates just helps me feel younger. I'm accepted by them," she said. "The highlight of the Series was winning two of four [games] in pool play."

Gerrity has been playing organized softball since she was 10.

So how does she keep playing? "Some of it is good genes. Some of it is that I just keep very active," said Gerrity, who also regularly rides a bicycle, kayaks, hikes, plays golf and skis cross-country in the winter.

Rollers to take on country's #1 team

On Saturday, Sept. 20, at 7 p.m., Chicago's women's flat-track roller-derby team, the Windy City Rollers (WCR) All-Stars, will be playing its biggest opponent to date—the nation's #1 team, the Kansas City Roller Warriors (KCRW) All-Stars—at Cicero Stadium, 1909 S. Laramie, Cicero.

This will be the first meeting of the two all-star teams, the traveling teams for their respective cities, in what will be one of the most-anticipated interleague match-ups in women's flat-track roller derby this year. With this game,

the WCR makes its final appearance in Cicero Stadium. The WCR will be moving its games to the University of Illinois at Chicago Pavilion starting in October.

See www.windycityrollers.com.

Proud to Run raises \$20K

Proud to Run 2008 raised \$20,000, with checks distributed to Pride Youth and Gerber/Hart Library.

The 27th annual event was held June 28 and attracted a record 1,100 participants. It is presented in association with Frontrunners/Frontwalkers Chicago, Chicago's LGBT running and walking club.



From left: John Berton (Fronrunner/Fronrunner president), Tricia Sulita (Proud to Run Race co-director) and Erschel DeLeon (Pride Youth program director). Photo courtesy of Corbin Woodling

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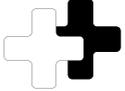
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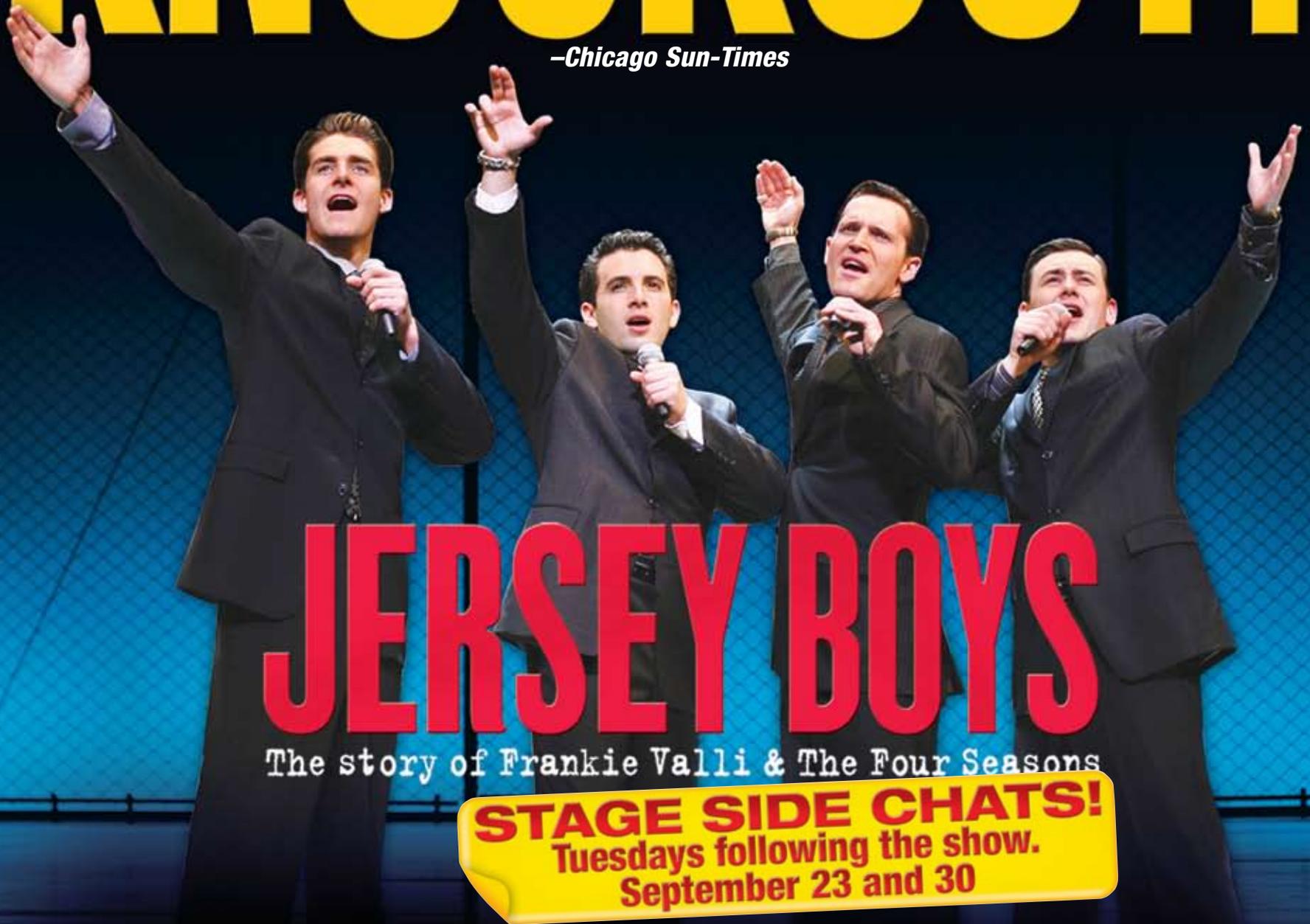
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