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CARTER
TALKS
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PAGE 29



WINDY CITY TIMES

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



OCT. 26, 2011
VOL 27, NO. 3

www.WindyCityMediaGroup.com



GAY MAN
RE-ENLISTS
PAGE 6



LANGBEHN
RECEIVES MEDAL
PAGE 4



DEPAUL ATHLETE
COMES OUT
PAGE 42



MELISSA
MANCHESTER
INTERVIEW
PAGE 28

Howard Brown loses key trans youth grant

BY YASMIN NAIR AND KATE SOSIN

Howard Brown Health Center (HBHC) recently lost funding for transfeminine youth when the U.S. Centers for Disease Control decided not to refund its TWISTA (Trans-Women Informing Sister TransWomen on AIDS) program.

The grant that made this program possible was a five-year one, and came with approximately \$1.6 million in funds.

TWISTA is described on the HBHC website as "HIV intervention program designed to confront some of the many risk factors that make young transgender women of color susceptible to infection with HIV" and a "peer led 6-session group-based intervention" that addressed the

needs of transgender women of color between the ages of 16 and 24.

The news came to HBHC sometime in early September, but was not made public until now, when Windy City Times noticed that the program was not listed among other Chicago grantees on the CDC website.

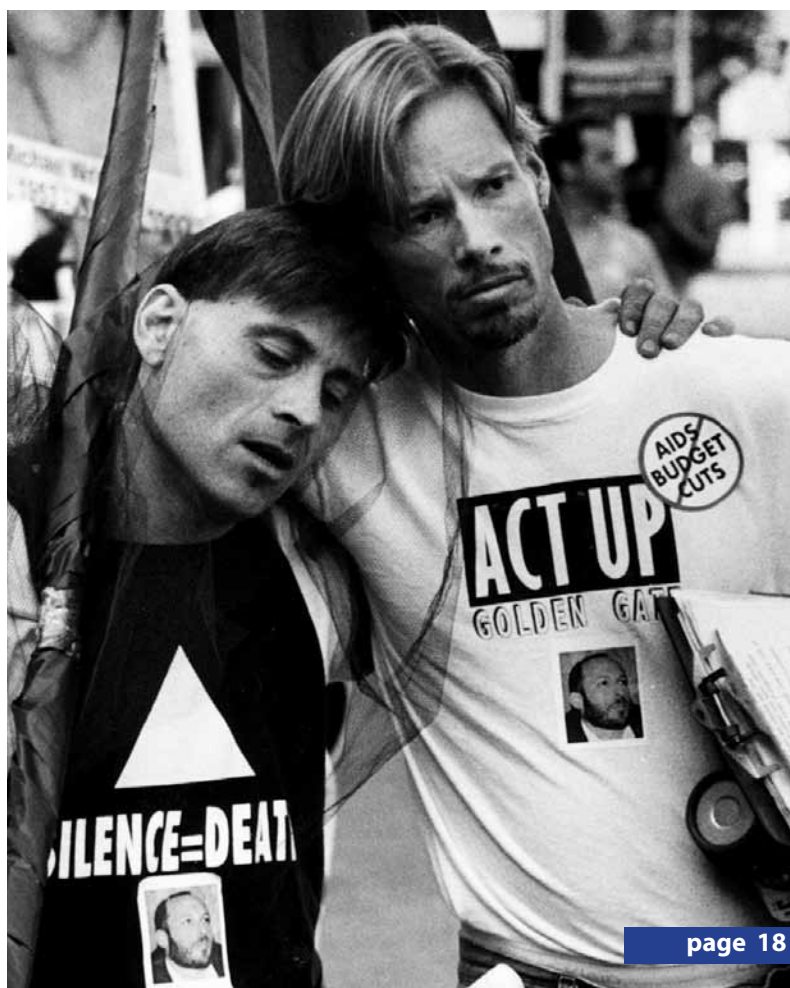
It appears that TYRA (Trans Youth and Resource Advocacy), a program at the Broadway Youth Center for transgender youth ages 13-24 that was partially funded through TWISTA funds, is also threatened. TYRA was funded through a Chicago Department of Public Health grant, according to Lara Brooks, manager of the Broadway Youth Center, where both grants were primarily located.

TYRA was coordinated by Matty Rosado who was also lead facilitator for TWISTA. The non-renewal of the TWISTA grant meant that a significant portion of Rosado's salary would be lost. The CDPH grant for TYRA, which needs to be renewed at the end of every year (BYC has had it for about six years), is not a certainty. This meant that Rosado stood to lose her full-time position and was faced only with a possible half-time position, drawn from TYRA funds, until Dec. 31.

Rosado, however, had been approached by Children's Memorial Life Skills program, a group-based HIV-intervention program directed towards young transgender

Turn to page 12

Major movie mania



page 18



page 30

This week's issue spotlights two LGBT-themed movies on opposite ends of the emotional spectrum. *We Were Here* (left) documents the AIDS crisis in San Francisco while *Jamie and Jessie Are Not Together* is a locally made lesbian movie about romance. Read more about *We Were Here* on page 18; read a review of "Jamie" on page 30 and an interview with three of the film's actors on page 31. Left photo from the *We Were Here* documentary; right photo from Wendy Jo Carlton

this week in WINDY CITY TIMES

NEWS

Gay profile: Lincoln; Langbehn	4
Reports on education, sex	5
Gay man re-enlists; families party	6
Campaign controversy	7
LGBT council; transgender panel	8
Gays join Occupy Chicago	9
Ugandan pro-LGBT activist	10
Woman alleges police attack	10
NU benefits; AIJ/LAGBAC	11
HBHC grant; ruling	12
ICAH profile; Ferry	13
Viewpoints: Berry, Dilbeck	14
Gay in the Life	15
AIDS @ 30	16

ENTERTAINMENT/EVENTS

Scottish Play Scott: Bernstein	21
Talking with 'Mary Poppins'	25
Book reviews	26
Melissa Manchester interview	28
Lynda Carter talks with WCT	29
Knight: 'Jamie,' 'Martha'	30
'Jamie' actresses discuss movie	31
Travel: Key West	32
Billy Masters	41

OUTLINES

Real estate; classifieds	38
Calendar Q	40
Sports: DePaul student	42

Photos on cover (left, from top): Lynda Carter PR photo; photo from Lee Reinhart's re-enlistment by Hal Baim; photo of Janice Langbehn and President Obama from the White House; Anthony Alfano pic by Ross Forman; Melissa Manchester PR photo



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DOLBY SYSTEM

Bent Nights looks at concerts by Foster the People and Thomas Dolby (left).

Photo by Vern Hester



Read Gay History Month profiles of individuals such as Horatio Alger (above).

Photo from Mark Segal



See photos from the recent AIDS Walk Los Angeles, which raised more than \$3 million.

Photo by Brian Lowe

ASK LAMBDA LEGAL

Lambda Legal answers a question about a student who came out of the closet.

COMIC RELIEF

Gay illustrator/professor Jose Villarrubia talks with WCT about making a big impression in the world of comic books.

THAT'S ENTERTAINMENT

This week's entertainment round-up includes items on Jennifer Lopez, out singer Nhoj and Johnny Weir.

plus
DAILY BREAKING NEWS

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Show #439
Lee Reinhart discusses his reenlistment
www.WindyCityQueercast.com



TAKE A QUEER LOOK AT CHICAGO

In 1906 police arrested Julius Duc for dressing in women's clothing in public. At the station, a *Daily News* photographer snapped a series of photographs that remained unpublished until now.

Discover the city through the lens of gender, sexuality and nonconformity at *Out in Chicago*—a groundbreaking exhibition that explores 150 years of lesbian, gay, bisexual and transgender (LGBT) Chicagoans and their quests for self-identity, family, community and political action.

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GAY HISTORY
MONTH PROFILE

Abraham Lincoln: A life in the closet?

BY MARK SEGAL
EXCLUSIVELY FOR WINDY CITY TIMES
NATIONAL GAY HISTORY PROJECT

Abraham Lincoln (1809-65) may likely be the most studied and researched of the United States presidents. The first reference to him possibly being "homosexual" came from notable Lincoln expert Carl Sandburg in his 1926 biography, "Abraham Lincoln: The War Years." In describing the early relationship between Lincoln and his close friend, Joshua Fry Speed, Sandburg wrote "a streak of lavender, and spots soft as May violets." This line got historians talking about an issue from which many had previously shied away. Still, the biography was written in the early 20th century, a time when such topics were only discussed in whispers. But by including the line, Sandburg felt the relationship deserved acknowledgement. It wasn't until 2005 when the first book was published on Lincoln's relationships with men, C.A. Tripp's "The Intimate World of Abraham Lincoln."

Detractors of Lincoln's possible homosexuality, such as historian David Herbert Donald, often say there is no new evidence on Lincoln. Yet historians continue to draw fresh conclusions from Lincoln's letters. Those who attempt to refute Lincoln's possible "homosexuality" usually focus on one particular incident—of the many—that supports the theory: his relationship with Speed.

Yet history, like everything else, is open to interpretation and influenced by new findings. Bias also motivated the retelling of historical events. The best example of bias in American history is the story of Thomas Jefferson and his slave/concubine Sally Hemings, which was not accepted as a truthful account until 1998—and only after DNA proof. African-American citizens—not historians—led the effort to give Hemings her rightful place in history. Likewise with Lincoln, most historians have referred to isolated facts rather than the pattern of events in his life to tell his personal story. Will history once again prove historians wrong?

The poem

*I will tell you a Joke about Jewel and Mary
It is neither a Joke nor a Story
For Rubin and Charles has married two girls
But Billy has married a boy
The girlies he had tried on every Side
But none could he get to agree
All was in vain he went home again
And since that is married to Natty
So Billy and Natty agreed very well
And mama's well pleased at the match
The egg it is laid but Natty's afraid
The Shell is So Soft that it never will hatch
But Betsy she said you Cursed bald head
My Suitor you never Can be
Beside your low crotch proclaims you a botch
And that never Can answer for me*

This poem, about a boy marrying a boy, is thought to be the first reference to gay marriage in U.S. history. A 20-year-old man in rural Indiana wrote it 182 years ago. That young man was Abraham Lincoln. Most historians agree Lincoln wrote the poem as a joke or rebuttal to the lack of an invitation to a friend's wedding, but how a backwoodsman conceives a boy-marries-boy poem in 1829 remains a question.

The poem was included in the first major biography of Lincoln, written by his law partner, William Herndon. Revisionists omitted it in sub-

sequent editions. It didn't reappear in Herndon's edition until the 1940s.

Billy Greene

In 1830, when Lincoln's family moved to Coles County, Ill., he headed out on his own. At age 22, he settled in New Salem, Ill., where he met Billy Greene—and, as Greene told Herndon, the two "shared a narrow bed. When one turned over the other had to do likewise." Greene was so close to Lincoln at that time that he could describe Lincoln's physique. However, Lincoln was

poor at the time and it was not unusual for men in poverty to share a bed.

Joshua Fry Speed

In 1837, Lincoln moved to Springfield, Ill., to practice law and enter politics. That's where he met the two men who would be his greatest friends throughout his life. One, Joshua Fry Speed, became his bed partner for a while; the other was law partner Herndon. Beyond the revelation that Lincoln and Speed had an intimate friendship, little has been written about how diligently Speed worked for Lincoln's legal and political career. Speed's name popped up in many of Lincoln's legal filings and on the Illinois Whig Party's central committee. The two were almost inseparable. Most Lincoln historians agree this relationship was the strongest and most intimate of the president's life. What they don't agree on is why they slept in the same bed together for four years when they had the space and means to sleep separately, as was expected of men their age. They were no longer young and poor. And this was a house with ample room,



President Barack Obama awards the 2011 Presidential Citizens Medal to Janice Langbehn of Lacey, Wash., during a ceremony in the East Room of the White House, Oct. 20, 2011. Official White House photo by Lawrence Jackson courtesy of the White House

Langbehn receives presidential medal

Former Lambda Legal client and Lacey, Wash., resident Janice Langbehn was one of 13 people who received the 2011 Presidential Citizens Medal, the nation's second-highest civilian honor, according to a press release.

The event occurred Oct. 20 in the East Room of the White House.

Earlier this year, President Obama—who signed a memorandum calling for an end to discrimination against gay men and lesbians in hospital-visitation policies—called Langbehn to apologize for what she endured in the hospital.

"This year's recipients of the Citizens Medal come from different backgrounds, but they share a commitment to a cause greater than themselves," said Obama. "They exemplify the best of what it means to be an American, and I am honored to be able to offer them a small token of our appreciation."

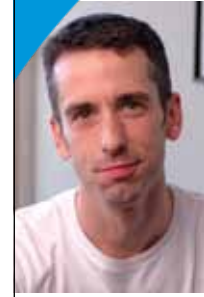
In a statement, Human Rights Campaign

President Joe Solmonese said, "Janice Langbehn turned her family's healthcare horror story into action and has worked hard to make sure other LGBT Americans aren't denied the right to be at an ailing loved one's bedside. Her story inspired our President to address one of our community's most critical needs, and for that she has earned the nation's second-highest civilian honor."

Lambda Legal Executive Director Kevin Cathcart added in a separate release that "Janice's courage and dedication to telling her story and helping educate others shows us all that we can make a difference. She is receiving the Citizens Medal for her efforts to ensure all Americans are treated equally."

The Citizens Medal was established in 1969 to recognize U.S. citizens who have performed exemplary deeds of service for their country or their fellow citizens.

ONLINE AT
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NATIONAL NEWS



—Dan Savage (left)
has words for Cain

—R.I. first lady to
officiate civil union

—Walkout over gay
kiss in Conn.
high-school musical

unlike the hotels that accommodated Lincoln and his team on the road; then, it was common to sleep two or more in a bed.

By 1840, both Lincoln and Speed—now 31 and 26—were considered well past the marrying age. Both bachelors reportedly were hesitant to tie the knot, but it was a de-facto requirement to have a wife if you wanted to move in political circles—or at least create the perception of interest in marriage. Both Speed and Lincoln dreaded this "requirement," as evidenced by Lincoln's letters. Speed takes the marriage plunge first and moves back to Kentucky, leaving Lincoln. At this precise time, Lincoln suffered a mental breakdown. Historians have been all over the map as to what caused the breakdown, but it was so intense that friends, including Herndon, worried he would take his own life. Lincoln only recovered after Speed invited him to visit him and his new wife in Kentucky.

Lincoln's most emotional and intimate writings were contained in his letters to Speed. From the time they lived together until shortly after Speed married and moved to Kentucky, Lincoln always signed his letters "forever yours" or "yours forever."

Lincoln wrote to Speed shortly before the latter's Feb. 15, 1842 wedding: "When this shall reach you, you will have been Fanny's husband several days. You know my desire to befriend you is everlasting—that I will never cease, while I know how to do any thing."

"But you will always hereafter, be on ground that I have never occupied, and consequently, if advice were needed, I might advise wrong."

"... I am now fully convinced, that you love her as ardently as you are capable of loving ... If you went through the ceremony calmly, or even with sufficient composure not to excite alarm in any present, you are safe, beyond question, and in two or three months, to say the most, will be the happiest of men."

"I hope with tolerable confidence, that this letter is a plaster for a place that is no longer sore. God grant it may be so."

"I would desire you to give my particular respects to Fanny, but perhaps you will not wish her to know you have received this, lest she should desire to see it. Make her write me an answer to my last letter to her at any rate. I would set great value upon another letter from her."

"P.S. I have been quite a man ever since you left."

Throughout Lincoln's political career, he urged Speed to accept a political appointment that would bring him to live in Washington, D.C. When that failed, he appointed Speed's brother, James, U.S. attorney general in 1864.

Read more about President Lincoln's life online at <http://www.WindyCityMediaGroup.com>.

Report: Civil-rights education lacking in U.S. schools

BY MARGO ANDERSON

The Southern Poverty Law Center recently published a study, "Teaching the Movement: The State of Civil Rights Education in the United States 2011," which found that the United States education system is severely lacking in teaching basic civil rights to students.

The study examined the high school educational standards of each state and compared each of these standards to what is generally accepted as core knowledge of the historic civil rights movement. A score was then calculated for each state. The scores are a percentage of the accepted core knowledge that is covered by the standard. Thus, a score of 25 percent indicates that a state requires its schools to teach only 25 percent of what is commonly viewed as core knowledge. In this study, no state scored higher than a 70 percent, 16 states scored 0 percent and the average score across all states was a 19 percent, indicating that the United States is largely neglectful when it comes to teaching basic knowledge of the civil-rights movement. Given this finding, it is no longer shocking that, of the 12,000 seniors surveyed in the study, only 2 percent could answer a simple question about the famous *Brown vs. the Board of Education* ruling that was crucial in the desegregation of public schools.

The state of Illinois was rated fifth-highest in the report, with a score of 54 percent. (Alabama, New York, Florida and Georgia topped Illinois.) The study reports that while Illinois does well in its education of the leaders, groups and events of the movement, it does poorly in its discussion of the resistance or struggles faced by the movement and the tactics used by the movement to overcome such difficulties. Illinois also does well in its education of other civil-rights movements; however, it apparently stumbles when it comes to current events or civics issues.

In the report, Maureen Costello, the teaching tolerance director of the Southern Poverty Law Center, notes, "the [states] who say 'we'll look at other groups' ... mention other ethnic groups."

The National Center for History in the Schools has proposed a standard that would require that "the struggle for racial and gender equality and the extension of civil liberties" be taught in the classroom. However, this standard was never accepted into law. As the New York Times reported, the California senate recently passed a bill that would require the achievements of gay and lesbian individuals to be taught in high school social-studies courses. However, some strongly oppose the measure.

According to the National History Education Clearinghouse, Michigan, New Jersey, and Vermont mention gay rights in the state history standards. However, the Vermont standard mentions gay rights as an example but does not require that it actually be taught.

The Illinois Learning Standards set by the Illinois State Board of Education require that, as part of their social/emotional learning, high school students "evaluate how expressing more positive attitudes influences others" and "demonstrate ways to express empathy for others." The standards also require that students "evaluate strategies for being respectful of others and opposing stereotyping and prejudice" and "evaluate how advocacy for the rights of others contributes to the common good." However, these standards never explicitly mention gay rights and are not required to be evaluated in any way.

Why are we failing to teach our children about the rights of gay and LGBT individuals? Costello

believes that "LGBT rights as a civil right is seen as debatable." It may also be that, as Costello theorizes, "[teachers] are afraid that parents might accuse them of a gay agenda." If we wish to change this lack of education, Costello feels that "activists have to start putting pressure on the legislatures [and] make sure publishers include information that is accurate [and that] teachers are comfortable."

TCRA event Oct. 28

The Civil Rights Agenda and Jayson Rosario-Bernard will present the "Graveyard Glamour Ball" Friday, Oct. 28, 8 p.m.-12 a.m. in the Industrial Ballroom of the Ravenswood Event Center, 4011 N. Ravenswood Ave.

For more information on TCRA, visit <http://www.jointcra.org>.

Study looks at sexual activities of gay, bisexual men

BY MARGO ANDERSON

The OLB Research Institute is currently working on one of the United States' first assessments of the sexual behaviors of gay and bi-sexually identified men. An academic version of the study, "Sexual Behaviors and Situational Characteristics of Most Recent Male-Partnered Sexual Event Among Gay and Bisexually Identified Men in the United States," was recently published online.

The study consists of an online questionnaire that asked participants to indicate, among other issues, which of 12 sexual behaviors they had engaged in during their most recent sexual encounter with a male partner, the location of the activity, and the nature of the relationship.

The most commonly reported sexual behavior was giving oral sex, which 75 percent of the participants mentioned. The sexual behaviors of kissing on the mouth and receiving oral sex were mentioned almost as frequently.

The least commonly reported sexual behaviors were receptive or insertive anal intercourse, which approximately 35 percent of the participants mentioned. The most common combination of behavior was holding the partner romantically, kissing the partner on the mouth, solo masturbation, masturbating the partner, masturbation by the partner and genital-genital contact. However, this combination was performed by only 16 percent of the participants.

This study demonstrates just how diverse the sexual experiences of gay and bi-sexually identified men are. Participants who identified as gay reported a total of 1,308 combinations of behavior. Participants who identified as bi-sexual reported a total of 617 combinations of behavior. The study also implies that anal intercourse is the least common sexual activity, most sexual activity occurred in a house, and transactional relationships make up only a small percentage of sexual activity among gay and bisexual men.

A community version of the study will be released to the public on <http://www.mensnationalsexstudy.com> on or after Oct. 27.

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With DADT gone, Chicagoan re-enlists

BY ERICA DEMAREST

Discharged veteran Lee Reinhart made history Oct. 24 when he became the first known openly gay man in Illinois to re-enlist in the U.S. Armed Forces since the repeal of "Don't Ask, Don't Tell" (DADT)."

An event was held at the Center on Halsted. "We should be proud of Lee and proud of our country," said Rep. Mike Quigley, D-Ill., who administered Reinhart's re-enlistment oath. "Dr. King had it right: 'The arc of the moral universe is long, but it bends toward justice.' This is our country getting it right."

Reinhart served in the U.S. Navy from 1995 to 1999. After Sept. 11, he enlisted in the U.S. Coast Guard but was quickly discharged under "don't ask, don't tell." Reinhart spent the next decade working with Quigley and fellow activists to achieve repeal.

"My earliest memories of him are testifying in front of groups like this about why this matters, and why he wanted to serve," Quigley shared. "It was voices like yours, Lee, that helped change

policy to make our country greater."

A large group of activists, politicians, military personnel, family and friends gathered in the Center on Halsted Monday morning to watch Reinhart's ceremony. Smiling ear-to-ear as he signed his paperwork, Reinhart enlisted in the U.S. Navy Reserves, where he will serve one weekend a month and two weeks a year. He may also be called to active duty overseas.

After a rendition of "America, the Beautiful" from American Veterans for Equal Rights (AVER) Treasurer Travis and a brief introductory speech from Quigley, Reinhart took to the stage. He carried a tattered American flag.

"This is the flag that used to hang outside [my grandparents'] home," Reinhart said, "and this is the flag I used to march around with [when I visited them as a child]. So the love of the country has been there since I can remember, and I wanted to make sure this was here with me today."

Reinhart thanked his grandmother, mother and siblings, who had all driven to Chicago that morning to be with him, and shared that his

grandmother wrote him letters almost every day while he was in the Navy. Reinhart said he still owns most of those notes.

He closed his remarks with a dream for the future.

"The most important thing about this day for me, is that my nieces and my nephew will grow up and hopefully realize their uncle had a small part of this history-making part of their country," Reinhart said. "I want them to know when they read the history books that their uncle had a part in that."

Illinois Reps. Deb Mell and Greg Harris attended the ceremony, as did several active naval officers. Among them: Reinhart's former shipmate Chief Warrant Officer Mike Landry, who talked with Windy City Times about post-DADT integration.

"This is really a nonissue for the military now," Landry said. "Right-wing politicians have made it a big deal, but it really has been nothing to the military. I haven't heard any of the senior chain of command flinch at it. I haven't heard anybody from the younger troops complain about it."

Center on Halsted CEO Modesto "Tico" Valle and Chicago chapter of AVER President Jim Darby offered opening remarks. Audience members included representatives from the Human Rights Campaign and Equality Illinois.

To learn more about Reinhart's story, visit <http://www.windycitymediagroup.com/gay/lesbian/news/ARTICLE.php?AID=33735>.



Lee Reinhart signs his re-enlistment papers. Photo by Erica Demarest; more online at <http://www.WindyCityMediaGroup.com>



Attendees at the Center on Halsted's Halloween party. Photo by Erica Demarest

Center plans to expand family programs

BY ERICA DEMAREST

As part of continued efforts to expand family services, the Center on Halsted hosted its annual family Halloween party Oct. 23. Roughly 55 guests gathered in the center's spacious youth lounge for an afternoon of games, costumes, candy, and arts and crafts.

"I think it's critically important for children of LGBT folks to see other families like themselves and not feel like 'I'm the only one with two moms or two dads or one mom or one dad,'" said Hope Barrett, senior director of public programs.

"The more we can have diverse representation of what family looks like," she continued, "hopefully we will be able to just provide a space where folks can feel comfortable and feel as if their families are represented and respected—like they're not some kind of odd-ball."

Children and their parents were invited to make Halloween masks, play with bubbles, and engage in organized activities such as language and board games. Most children were 6 or younger, a demographic Barrett said she hoped to target.

In the coming fiscal year, the Center on Halsted plans to roll out increased family activities and support networks, said Brian Richardson, director of public affairs. Barrett noted that families with older children can find resources through schools, while those with younger children often have a tougher time knowing which programming or pediatricians to seek out.

"Finding support and supportive spaces might be challenging... especially if you're new to the parenting world," Barrett said. "It can still be isolating for young families, [and] they might find it a little bit overwhelming."

The Center hopes to alleviate some of that

isolation with upcoming events such as the annual holiday party and the newly minted family Pride event, to debut next June. The Center is currently hosting the 28th Annual Chicago International Children's Film Festival, which will run through Oct. 30.

Citing a recent and successful Spanish story hour that was organized by parents at the neighboring Inter-American Magnet School, Barrett encourages families to email culture@centeronhalsted.org with ideas or suggestions for new family programs.

As the Center on Halsted moves forward, Barrett said, one of its biggest concerns will be making sure families of all walks of life feel included and utilize the center's resources.

Burr, Morse part of Lambda Legal board

Former Center on Halsted Executive Director Robbin Burr has been elected co-chair of Lambda Legal's board of directors, according to an organizational press release.

"We look forward to the larger role Robbin will play in the board's leadership—she is smart and strategic and really understands how to govern and energize the work of a non-profit advocacy organization like ours," Lambda Legal Executive Director Kevin Cathcart said.

Burr led Center on Halsted 2004-07; she was inducted into Chicago's Gay and Lesbian Hall of Fame in October 2007. She currently serves as a territory diversity relationship manager for Prudential Insurance Company of America.

In addition, Gail Morse—a partner at the law firm Jenner & Block—has been elected to Lambda's board. Morse currently leads the firm's national state and local tax practice, providing both state tax planning and controversy guidance on a national basis.

"I am deeply honored to have been elected to the Board of Directors and to work alongside the passionate and dedicated staff at Lambda Legal," said Morse.

Seattle's Anne Krook and Robert Kuhn of New York were also elected to the board.

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EQIL PAC endorsement stirs controversy in Cassidy-Basta race

BY KATE SOSIN

A tight race between 14th District State incumbent Kelly Cassidy and former Equality Illinois President Paula Basta has set off a controversy over an endorsement from Equality Illinois' Political Action Committee (PAC).

Cassidy and Basta, both out lesbians and long-time community activists, are engaged in what many believe will be a close battle for the 14th District seat.

The A-Ville Daily, an Andersonville news and culture blog, published a post Oct. 19 reporting that Cassidy was claiming an endorsement from PAC that she did not receive.

The reality is far more complicated.

According to A-Ville Daily blogger Richard Czuba, the Cassidy campaign listed the PAC endorsement on its website and literature. Czuba published a piece of Cassidy literature which contained the endorsement. However, he said Equality Illinois CEO Bernard Cherkasov told him in an email that PAC had not yet released its official endorsements for the race.

Czuba brought the issue to the attention of Windy City Times.

Jeremy Gottschalk, president of the Equality Illinois board, told Windy City Times that it is true that PAC has yet to release its endorsements. However, he said, the policy of PAC is to always endorse pro-gay incumbents, regardless of the opposition.

"[Cassidy] is the pro-gay incumbent," he said. "We support her. She's going to get our endorsement."

Cassidy has held her seat since May of this year, when she was appointed to fill the vacancy left by Ald. Harry Osterman.

According to Gottschalk, Cassidy was correct in assuming that she would get the endorsement, despite the fact that it had not been officially announced.

Cassidy said that she had given little thought to the questions surrounding the endorsement.

"I am dealing with the real issues that face people in this district," she said. "This is a continued distraction that ultimately means nothing... they have been supporting me since my first event."

PAC awarded Cassidy with a \$1,000 donation in July when her campaign kicked off, a contribution visible on the State Board of Elections website.

The endorsement may put some at the organization's PAC in an uncomfortable position, however. Basta is a former president of Equality Illinois' board, which she sat on for seven years.

"This is not about Paula at all," Gottschalk said, adding that the endorsement was based on PAC rules and not feelings about Basta's candidacy.

Incumbent support is not unusual practice among political action committees, many of which have similar rules about endorsing friendly incumbents.

Gottschalk said the policy is in place to ensure that pro-gay legislators are not thrown under the bus at the end of their terms. Theoretically, he said, a straight incumbent could be endorsed over an LGBT contender.



State rep. Kelly Cassidy (left) and challenger Paula Basta. Cassidy headshot from the General Assembly website; Basta photo by Kat Fitzgerald

Basta released a statement to Windy City Times on her feelings about the endorsement.

"Due to my long history of service to EQIL, I would be honored to accept their endorsement," Basta wrote. "However, I will honor their process regardless of their decision. My partner Terri and I enthusiastically support their important work for our community by continuing to be Capitol Club members, serve on host committees for events and will serve once again as Table [captains] for the EQIL gala in Feb. 2012."

Asked if endorsing Cassidy over Basta was awkward, Gottschalk said, "Of course it is. I love Paula. Paula is amazing."

Regardless, he said, the PAC is now officially endorsing Cassidy in light of the questions raised.

If controversy does not reside in the Cassidy campaign, however, the brouhaha may have raised questions about the source of the controversy.

Multiple sources alluded to a conflict of interest in the A-Ville Daily post.

Windy City Times found that Czuba is a pollster

and CEO of Glengariff Group. According to the Illinois Board of Elections website, "Friends of Paula Basta" paid Glengariff Group \$2,900 for research purposes in March 2010.

Basta responded promptly to an inquiry by Windy City Times about Czuba and confirmed her relationship with the blogger.

"Richard Czuba is a long time friend and supporter of my campaign" Basta wrote in an email. "We have used his services in the past. His actions and opinions are his own."

Czuba is also a financial contributor to Basta's campaign, he confirmed when asked to comment on the findings. However, he said, bloggers are not bound to the same rules as journalists.

"The real question here isn't about who has relationships with who," he said. "It's about what is the process here [for endorsements]... When a qualified LGBT challenger arises, they are almost automatically dismissed."

Czuba has published a handful of posts about the Cassidy/Basta race, including an exclusive A-Ville Daily poll on the race, conducted by Glengariff Group.

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LGBT council faces uncertain future



Members of the Advisory Council on LGBT issues sit down together for the first time since receiving word that the Mayor's proposed budget would reorganize their council and cut their director, Bill Greaves (pictured front right). Photo by Kate Sosin

BY KATE SOSIN

In their first meeting since they got word that city budget cuts hit Director Bill Greaves and wiped out their council, members of the city's Advisory Council on LGBT Issues sat down Oct. 19 to discuss their options and formulate a response.

"We can go down fighting," said Gary Chichester, a council member, who arrived prepared with a document laying out opposition to the changes.

Members expressed frustration that they had not been consulted about the changes and what they called a lack of transparency surrounding how and why they were made.

Last week, Greaves notified the council in an email that his position was cut.

In addition to Greaves' departure, the city's eight advisory councils were repackaged into just three, among them one on gender and sexuality that will replace the LGBT and women's council. The other two proposed councils are one on veterans' affairs (already a council) and another called "Equity" that combines the councils on African, Arab, Asian and Latino affairs.

"This was announced by the commissioner as a done deal," said Council Chair Beth Kelly, who met with Mona Noriega, commissioner of the Department of Human Relations, earlier in the day and reported little clarity on the meaning of such changes.

Council members wondered aloud why they were not consulted, where the changes were coming from and what the re-organization would mean for those sitting at the table.

Kelly said she asked Noriega what would happen to current council members.

According to Kelly, Noriega said verbatim, "I have been asking that question, and I don't have an answer."

Council members pressed Greaves for additional information. Greaves, who has been private about his reaction to the changes, remained quiet throughout most of the meeting, however.

Council member Gary Chichester said he found it "offensive" that words "lesbian," "gay," "bisexual" and "transgender" had been removed from the council names.

Others worried that three councils could not adequately respond to the needs of the entire city.

According to Kelly, new city ordinances will need to be drafted to account for the changes. However, she said, commissioners will have no input in writing them.

"This reorganization is a very top-down decision," Kelly said.

What the changes mean for the current council remain unclear, and Greaves has declined to comment on record about the changes to Windy City Times.

Others outside of the council have expressed their concerns. The Civil Rights Agenda released a statement on proposed changes.

"The fact that the Commissioners and the members of the Advisory Council had no input into this process is concerning," stated Lowell Jaffe, political director of The Civil Rights Agenda, in a news release. "Further, the Commissioners will have no input into the ordinances that will need to be passed in order for this proposal to come to fruition. Where is the transparency? Who is making these decisions? Why is City Hall silent with regards to process? These are all questions that deserve an answer."

The news comes at a sensitive time for the council, which has been grappling with a loss of city funding and support for its Gay and Lesbian Hall of Fame a few months before the annual induction ceremony.

That induction will take place Wed., Nov. 9, at the Chicago History Museum.

Mayor Daley handed out Hall of Fame awards in past years, but organizers say that Mayor Emanuel has given no indication if he will present the awards. According to council members, the mayor said he will attend the event.

Former Illinois Sen. Dawn Clark Netsch has agreed to hand out the awards. Lesbian icon Rosie O'Donnell was also asked and offered her support for future events, although she will be taping her show that night, Chichester said.

Among other unanswered questions remaining is what will happen to the decades of city-owned records from the council. According to Greaves, the city has nearly four full filing cabinets of materials on everything from council meeting minutes to historical records of the Hall of Fame. Greaves said the documents are well-organized and in good condition.

Council member Bill Kelley said he wants to preserve the historical record of the council for the community, possibly to be entrusted to the

Gerber/ Hart Library.

However, council members are not yet ready to throw in the towel. The group has agreed to fight the proposed changes. They will distribute Chichester's letter against the changes throughout the community and the City Council.

"It's not just a done deal," said Chichester. "So we can still make noise."

"For me, this is not about being antagonistic or feeling that something is being taken away from us," said Kevin Smith, a council member. "This is about making sure there still a strong presence of LGBT issues and women and the others as well."

The council will meet in December, even though it had taken that month off in past years. If the budget proposal goes through as is, the council has just two meetings left.

The council will take a commemorative picture in December. Kelly said she would personally see it to it that the pictures were printed and handed out to members.

Silent about how the changes will affect him was Greaves, who ate dinner at the meeting and whose reputation in the 11 years he has held the job has become that of a person who never takes a day off.

Transgender advocates talk parenting, race

BY KATE SOSIN

Two advocates for transgender people from very different backgrounds came together on Oct. 23 at the Gerber/ Hart Library for a panel discussion on transgender life.

Children's author Jen Carr and transgender performer/ activist KOKUMO presented on their experiences and work at "Don't forget the T," a discussion on trans identity.

Carr, whose book *Be Who You Are* is believed to be the first children's book about a family that embraces their transgender child, talked about parenting her transgender 7-year-old. KOKUMO—a service provider at Broadway Youth Center and self-described "activist"—spoke about how she uses her experience with abuse to advocate for other transgender women of color.

Carr's child, who she refers to as a "natal boy," told her three years ago that she felt more like a girl inside. Carr told her child to "be who you are."

"It was the first thing that came out of my person," Carr said. "It was the first time in my child's life that I saw struggle. That hurt me deeply."

Carr had gay friends, but had never heard of "transgender." In time, her family got a therapist, and her child transitioned to living as a girl full-time before kindergarten.

Carr's struggles are detailed in "*Be Who You Are*," the fictionalized account of her daughter's transition, written to give her family a book that reflects them.

"I feel like my primary mission is to help us become better allies, to build bridges," she said.

KOKUMO, a transgender-identified woman of

color, told Carr, "I wish I had a mother like you."

"I commend you on being brave enough to allow your daughter to be your daughter," she added.

KOKUMO spoke of her own struggles as a person who overcame childhood abuse and was not allowed to transition to female until adulthood. She is currently working to create Chicago's first transgender pride celebration, "Transgender, Gender Non-conforming Intersex Freedom" as well as touring her one-person show, "The Faggot Who Could Fly."

Mid-discussion, Carr asked KOKUMO to collaborate with her on a new children's book. Carr said she has been approached by service providers to turn her current book into one where the protagonist is a person of color. Carr said she has declined because she doesn't feel comfortable representing an experience that is not her own.

"I don't feel like that's genuine to me," Carr said. "Everyone deserves to have a story that they can relate to."

KOKUMO accepted the offer.

Both panelists agreed that fear is one of the main reasons many parents of trans kids have trouble accepting their transitions. But KOKUMO said that racism also played a major factor for families of color.

"The fear that my family felt was that it's hard enough for a black man to get a job," she said. A black transgender person would have a much harder time.

The two also talked about the idea of "passing" as your preferred gender. Carr said she felt the burden was on non-transgender people to recognize people as their preferred genders. KOKUMO added, however, that some people who don't pass are at greater risk for violence.

"It's not our responsibility, but it is our burden," she said.

The panel wrapped up with a question-and-answer session and a group discussion.



Jen Carr (left) and KOKUMO at the panel. Photo by Kate Sosin

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LGBTs vocal part of Occupy Chicago

BY KATE SOSIN

New colors are floating along the protest signs at Occupy Chicago.

Rainbow flags, supplied by Gay Liberation Network, have been added to the scene, signaling a growing coalition between LGBTQ activists and the Occupy Chicago movement.

An estimated 3,000 demonstrators marched from LaSalle and Jackson downtown to Congress Plaza on Oct. 22, the latest action in what has become a non-stop protest of perceived Wall Street greed over the last month.

The rally was the latest attempt by protesters to camp in the plaza after an estimated 175 were arrested last week.

However, what started as a protest over economic injustice a month ago appears to have grown into a movement that embraces its diversity with a widespread call for unity and equality from anti-racism to workers rights.

That message of equality is one that seems to have hit home for some LGBTQ organizers who came to the march and spoke at the rally that followed.

Before the Oct. 22 march kicked off, one speaker told the crowd to cheer if people of all races, religions, economic backgrounds, political beliefs, genders and sexual orientations were welcome at Occupy Chicago, to which people responded with shouts of support.

"Gay, straight, Black, white/people of the world unite!" protesters cheered.

LGBT direct-action group Gay Liberation Network (GLN), came to the protest armed with rainbow flags and signs that read "LGBTs are 10% of the 99% and support Occupy Chicago!"

The group's founder, Andy Thayer, spoke at the rally afterward. Thayer criticized Mayor Emanuel for giving police the nod to arrest protesters camping out in Grant Park the week prior.

"This is a peaceful protest, Mr. Mayor," Thayer said. "We will be peaceful. Can you guarantee that you will be peaceful, Mr. Mayor?"

Queer youth organization Gender JUST was also on hand with signs and cheers of their own.

Several young queer people have expressed the issues expressed in the demonstration have a universality that includes queer people.

"I do see some similarities between the protests and the work I do in the queer community," said Noa Shayden, a queer Chicagoan who has been active in the protests for weeks. "I've made a number of friends down at Occupy Chicago who all come from different backgrounds. It's shown me that people from all walks of life face similar types of discrimination."

However, the call for unity and inclusion was not just limited to LGBT people.

Protesters have also expressed frustration with what they see as a lack of government support for teachers, nurses, hotel workers, immigrants and people with disabilities to name a few. Messages ranged from a need for job creation to dissatisfaction with wars in Iraq and Afghanistan.

Several anti-death penalty protesters came bearing images of Troy Davis, who was controversially executed in Georgia last month amid public outcry that he was innocent. Other demands included affordable healthcare and prison reform.

"[This] is a movement from every part of the political spectrum," said one speaker who did not identify himself by name. "Because we have finally realized that we the people are on the same team."

Protesters included families with children and the very elderly, some of whom were pushed through the crowds in wheelchairs.

Emotions were still raw exactly one week af-

ter police arrested hundreds of protesters who tried to camp out in Grant Park. Protesters have demanded that police allow them to stay overnight in a park. To date, the two sides have not reached an agreement.

Many planned to spend the night on Saturday in Grant Park, but police began arresting protesters who refused to leave the park.

The march was one of several to be held in Chicago in recent weeks as part of a global demonstration that includes New York's Occupy Wall Street protests.

Protesters have said they will remain on the streets through Chicago's bitter cold months. Before that can happen, they say, they need a place to camp.



Participant at Occupy Chicago Oct. 22. Photo by Kate Sosin

LGBTQ Host Home benefit Nov. 3

There will be a wine-and-cheese event benefiting the LGBTQ Host Home Program Thursday, Nov. 3, at 401 N. Michigan Ave., 6-8:30 p.m.

There will be a silent auction and a raffle. Prizes include a week's stay at Wolf Resort in North Carolina; a two-night stay in Chicago's Essex Inn as well as stays in Kimp-ton and W hotels; and tickets to see the Joffrey Ballet, among many other items. Raffle tickets will be one for \$10 or three for \$25.

Admission is free; however, interested persons should RSVP to pricem@ucanchicago.org by Oct. 28.

For more about UCAN, which runs the program, see <http://www.ucanchicago.org/host-home>.

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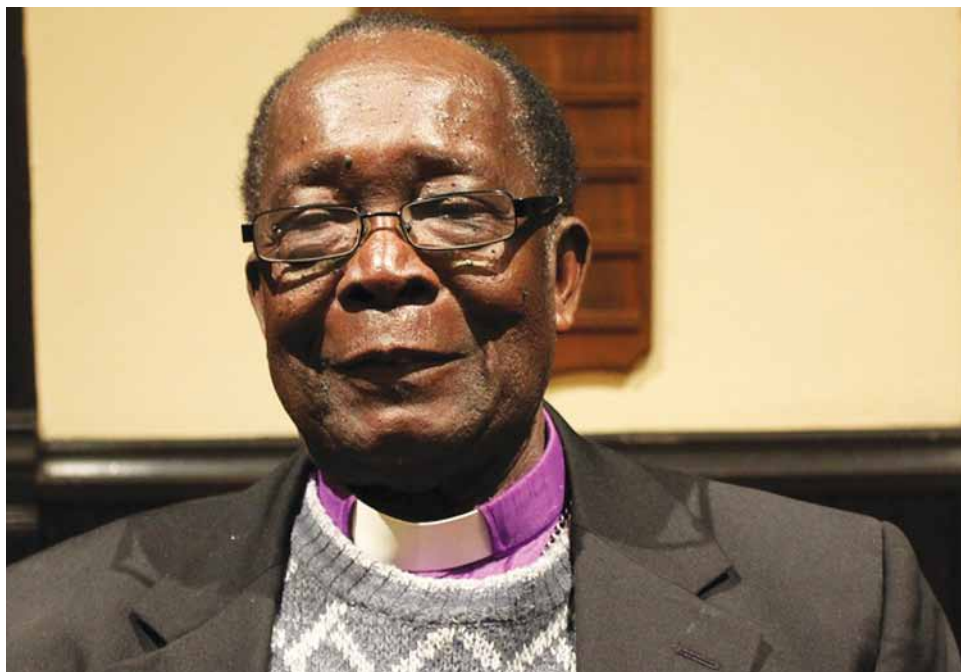
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Ugandan pro-LGBT activist speaks at church



Bishop Christopher Senyonjo. Photo by Erica Demarest

BY ERICA DEMAREST

Bishop Christopher Senyonjo, one of Uganda's leading LGBT-rights activists, continued his U.S. speaking tour Oct. 18 at the All Saints Episcopal Church on Chicago's North Side.

Senyonjo is among the most vocal opponents of Uganda's so-called "Kill the Gays Bill," which would make homosexuality punishable by death. The bill also targets those who are HIV-positive or convicted criminals.

"We need to work hard to decriminalize [being] LGBT," Senyonjo said, "because if this kind of trend goes on, it is very dangerous for the human race."

Speaking to a small crowd on a rainy night, Senyonjo (who is heterosexual and married) reiterated the main point of his ministry: There's nothing wrong with homosexuality.

"Whatever people may say, God accepts you as you are," he said. "It isn't just heterosexuals who are accepted by God. God accepts and loves people [who are LGBTQ] because he created them... They don't need to change."

Senyonjo served as a bishop in the Anglican Church of Uganda from 1974 to 1998. In 1999, he began counseling a group of gay men who had come to him with concerns about their sexual orientation.

"They were being told that even God didn't love them," Senyonjo said. "They told me that they were contemplating committing suicide. ... They kept praying for change, but they weren't going to change, so they were giving up on life."

Moved by the stories, Senyonjo began preaching acceptance and compassion. He quickly

signed on to be a chaplain for the pro-LGBT rights group Integrity Uganda, and was just as quickly deposed from the Anglican Church. Senyonjo received numerous death threats, but continued his ministry internationally, preaching on behalf of the 76 countries where homosexuality is criminalized.

"Jesus came for the oppressed people," Senyonjo said of his work. "And I find that LGBT people are being oppressed."

During his 25-minute talk, Senyonjo said one of the main problems in organized religion is that leaders are too quick to expound negativity.

"A lot of preachers are still preaching bad news to LGBT people," Senyonjo said, "but God came to bring good news. I sometimes think, instead of preaching good news, we find and create bad news."

Senyonjo closed the evening with a call for compassion. He stressed that respecting all human beings and trying to walk in others' shoes will lead to social justice.

"Compassion is to be open to listening to stories," Senyonjo said. "Some of them are stories you may not want—they may not be palatable for you or to me—but you'll listen. And as you listen, you're attached. Not only are you attached, but you have to act. Compassion leads to action."

Senyonjo and his wife Mary remained at All Saints after the speech to enjoy complimentary snacks (fruit, hors d'oeuvres) and candid conversation with parishioners.

The appearance at All Saints was one of several stops for Senyonjo while in Chicago.



Jermeka Neil after police allegedly attacked her.



Woman alleges police beating, anti-gay slurs

BY KATE SOSIN

A woman is alleging that a group of police officers severely beat her on Oct. 12, said that officers screamed anti-gay slurs at her.

According to her attorney, John Lyke, police called her "dyke bitch" as a group of between 4-10 officers assaulted her.

Lyke said he has "no idea" why police allegedly went after his client.

The incident occurred near Kedzie and Huron on Chicago's West Side.

Jermeka Neil said she was in the passenger side of her friend's car when the incident occurred. Neil was heading from work at 11 p.m. with a friend. The two had picked up Neil's sister and baby and stopped at the liquor store on the way home.

According to Lyke, an unmarked police car slammed into the car Neil was in, causing the group to fear they were being carjacked. Neil's friend sped away, and police followed and turned on their lights. Realizing it was police, Neil told her friend to stop the car.

When he did, she said, officers forced her out and started beating her.

"She yells, 'I'm a girl' because she was in masculine dress," Lyke said.

Lyke said that officers then started calling her a "fucking dyke, adding that others in the car were assaulted, including the baby who police allegedly called "an animal."

Neil was arrested for allegedly assaulting officers.

Lyke hopes the incident will be prosecuted as a hate crime against officers. In addition to the anti-gay slurs, he said, all of the officers involved were white. Neil is Black.

A spokesperson for Chicago Police Department News Affairs office said that he could not comment on the incident.

Windy City Times will update as more details become available.

Valencia shooter gets 90 years

BY KATE SOSIN

The man who was caught on tape shooting and killing Francisco "Frankie" Valencia, son of lesbian couple Siu Moy and Joy McCormack, was sentenced to 90 years in prison, the Chicago Tribune reported.

Narciso Gattica was sentenced Oct. 21, a month after he was found guilty of the murder.

Gattica, a member of the Maniac Latin Disciples gang, fired the shots at a group outside of a Halloween party two years after gang members were asked to leave the party. The

shooting was caught on surveillance footage.

Berly Valladares, who admitted to supplying the TEC-9 gun used in the murder, was sentenced to 70 years in prison after being convicted last year.

Moy, McCormack and Valencia's father, Francisco Valencia Sr., had expressed hope that Gattica would receive a life sentence.

At the time of his death, Valencia was a standout student at DePaul University. He was the recipient of the Lincoln Laureate award, which honors outstanding Illinois college seniors.



Francisco "Frankie" Valencia. Photo courtesy of Siu Moy and Joy McCormack

Joint effort to help rape survivors, prosecute predators

Attorney General Lisa Madigan announced a joint effort Oct. 19 that is being led by her office to double the number of sexual-assault nurse examiners (SANE) in hospitals statewide.

Madigan said the addition of SANE nurses is critical to encouraging more survivors to report their assaults and putting sexual predators in prison.

Madigan and the Illinois Hospital Association will work to double the number of SANE nurses practicing in hospitals to 150 and implement a SANE program in each of Illinois' 11 trauma regions by the fall of 2012, meaning an on-call SANE nurse will be available 24/7 to aid survivors of sexual assaults. SANE nurses are specially trained to conduct forensic examinations and testify in court.

The Illinois Coalition Against Sexual Assault estimates that only three in 10 rapes are actually reported to authorities.

Many of the survivors are children, Madigan said. Today, 25,192 people were listed in the state's sex-offender registry, of whom 20,349—80 percent—committed a crime against a child.

Augie & C.K.'s founders' reunion May '12

Augie & Cary will hold their first-ever reunion May 12, 2012, at the the L26 Restaurant and Lounge in the Chicago South Loop Hotel, 11 W. 26th St., 7 p.m.-3 a.m.

They started Augie & C.K.'s, a lesbian bar that ran during the 1970s and '80s. It was at 3726 N. Broadway, Charlie's present location.

All raffle proceeds will go to breast-cancer awareness.

Rooms are available at a discount when you call 312-225-7000 and mention Augie & C.K.'s. For more information, call 773-507-6378 or email martinez-victoria@sbcglobal.net.

Whoopi Goldberg at Chicago House event Nov. 4

On Friday, Nov. 4, 11:30 a.m.-2 p.m., HIV/AIDS agency Chicago House will host its 3rd Annual Speaker Series Luncheon at the Palmer House Hilton, 17 E. Monroe. Award-winning actress and The View moderator Whoopi Goldberg will serve as keynote speaker alongside Chicago House CEO Stan Sloan.

Tickets are \$150, \$300 and \$500. For more information, contact Sharla Nolte at 773-248-5200, ext. 303, or visit <http://www.chicago-house.org>.

NU benefits for same-sex couples only

BY KATE SOSIN

Northwestern University may be honoring benefits granted by civil unions in Illinois but, in some cases, only same-sex couples reap the rewards.

Professor Bob Fourer told the Chicago Tribune he wants to put his civil-union partner, Sandra Maria Benedet, on his PPO insurance plan but that the school declined his application because



Christopher Clark. Photo courtesy of Lambda Legal

going to be for that," Cabbage said. "The university will take a look and see what our demand is, and we'll look at it then."

Fourer, who told the Tribune that he and Benedet got a civil union in part because they support gay rights, declined to be interviewed by Windy City Times.

"We're confident that others will stand up on this issue and broaden it beyond our particular circumstances," Fourer said in an email response.

Christopher Clark, an attorney with Lambda Legal, said the real issue is not necessary about the law itself but rather about the spirit of it.

"It seems to me that the better policy would just be to provide the same benefits," Clark said. "The truth of the matter is that there probably are not that many opposite-sex couples entering into civil unions and seeking benefits."

Clark said that due to low volume, he expects the cost of implementing such benefits would be minimal.

ALMA fundraiser Nov. 4 at The Call

The Association of Latino Men for Action (ALMA) is holding its "Giving Never Felt So Food" food-drive fundraiser Friday, Nov. 4, 7 p.m.-12 a.m., at the Call, 1547 W. Bryn Mawr.

The entry fee is \$10, and the event will feature \$5 Absolut cocktails, \$3 holiday drinks and \$5 slushies. For more information, email Hector Salgado at hector@al-machicago.org.

Equality Illinois' fall women's social Nov. 5

Equality Illinois will hold its Fall Women's Social Saturday, Nov. 5, 4-7 p.m., at Flourish Studios, 3020 N. Lincoln Ave.

Tickets are \$45 each. There will be an open bar, light bites and prize drawings. See <http://www.eqil.org>.

the two are not married.

Only same-sex civil-union spouses and married couples are eligible for the PPO plan. The HMO plan is available to all partners. Because Fourer and Benedet are not a same-sex couple and can marry, the two do not qualify for the PPO plan.

Northwestern is in compliance with the civil-union law, said university spokesperson Alan Cabbage, adding that the distinction based on gender was not an oversight.

Cabbage said the HMO plan extends benefits to all civil-union partners, regardless of gender. "We didn't really know what the demand was



David Amen at the AIJ/LAGBAC event. Photo by Carrie Maxwell

LGBT law mentors, mentees network

BY CARRIE MAXWELL

On the blustery, rainy evening of Oct. 19, the Alliance of Illinois Judges (AIJ) and the Lesbian and Gay Bar Association of Chicago (LAGBAC) held its second annual networking event for mentors and mentees at Sidetrack. About 30 people attended the event, where they discussed similar interests as legal professionals in a casual setting.

Judge Jamie Shapiro, 8th Subcircuit, introduced both Judge Colleen Sheehan, president of AIJ, and David Amen, Esq., chair of the mentoring program and board member of LAGBAC.

Sheehan said she hoped this event will become an annual gathering since it supports the mission to educate and support their mentees.

Amen added, "We send a representative from our board to each of the six Chicago area law schools to tell them about the program and then we solicit student involvement. Then we pair the students with mentors who are members of LAGBAC. After that the AIJ comes along and they match a substantial percentage of our student participants with judges. It's a great opportunity for students

who are LGBT or LGBT allies to get a connection to the legal community through a mentor."

The lesbian and gay judges of the Circuit Court of Cook County formed AIJ as a resource for fellow judges and the legal community, and to be mentors for LGBT law students.

As for LAGBAC, it is a professional organization of lawyers, judges, law students and legal professionals who seek to increase the awareness of the public, the legal profession and the judicial system about legal issues of particular concern to the LGBTIQ community.

To find out more about the AIJ visit <http://www.theaij.com>; to find out about LAGBAC, visit <http://www.lagbac.org>.

Cassidy business-loan event Oct. 28

State Rep. Kelly Cassidy is hosting an event for local businesses to help them access loans Friday, Oct. 28, 10 a.m.-12 p.m. at Nookies Edgewater, 1100 W. Bryn Mawr Ave.

The Department of Commerce and Economic Opportunity will provide information about job creation and business-growth incentives. Cassidy will also listen to area business owners' ideas and feedback.

To RSVP, call 773-784-2002.



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Transgender ruling ends genital-surgery requirement

BY KATE SOSIN

After years of battle with the state, transgender Illinoisans have won the right to update their birth certificates without undergoing genital surgery.

The American Civil Liberties Union of Illinois (ACLU), which sued the state behalf of three transgender people, announced the win Oct. 19.

The news means that transgender people who had been previously disallowed from updating their certificates will now be far more likely to have the state approve them.

"It confirms our long-held belief that the



John Knight. Photo by Jay Geneske

State never should have involved itself in these private decisions about medical care," said John Knight, LGBT project director of the ACLU, in a statement. "We hope that everyone who sought a new birth certificate listing their correct gender from the Department of Public Health in the past—and been denied—will act quickly to apply for a new birth certificate."

The ACLU sued the Illinois Department of Public Health (IDPH) in May on behalf of Lauren Grey, Victor Williams and Nicholas Guarino, who wanted to change the gender on their birth certificates but had not had the state required genital surgeries to do so.

The suit alleged that the old policy unfairly prevented many transgender people from changing the gender markers on their birth certificates because it required costly, sometimes unwanted surgeries.

A Cook County Circuit Court judge ruled in favor of the three in July, granting them birth

certificates and ruling that the state update its policy. At the time of the ruling, however, a new set of rules had been already sent to Illinois Joint Committee on Administrative Rules (JCAR), the legislative committee that oversees policy changes at state agencies.

LGBT activists, who had been working with the IDPH on rewriting the policy internally, believed that the new set of rules would provide a non-surgical option.

However, when none appeared in the document submitted to JCAR, activists had the proposed rules yanked from consideration, fearing that if passed, the rules would permanently mandate genital surgery.

Consequently, the changes ordered were made in court, and IDPH signed an affidavit confirming that they would no longer ban applicants who had not undergone genital surgery.

According to the agreement, the department has more than 50 applicants awaiting new birth certificates. Many of those applicants should be able to update their documents now, the agreement states.

However, activists say significant work remains.

Anthony Martinez, executive director of The Civil Rights Agenda, had been working with other activists on drafting the new rules with IDPH. He said the new changes lack the kind of language that guarantees applicants can change their certificates without undergoing surgeries.

"Although this is broad and can be interpreted in the way we want it to, it can also be interpreted in another way," he said.

The new rules mandate that transgender applicants prove they have had an "operation," which is better than the word "surgery," Martinez said. "Operation" could be interpreted by physicians as hormone replacement therapy, which might allow some who have not had surgery to update their documents. "Surgery," the word used in the old policy, required actual cutting.

Knight shares similar concerns as Martinez, fearing the while the new rules are more lax, surgery may be required in some form.

In addition, he said, the affidavit is not as permanent or enforceable as the ACLU would like. The organization will be working on a more official policy, he said.

"This seems to be a case in which there is never a satisfying resolution," Knight said. "But for now, it is very good news."

Hate-crimes panel at Dunbar Oct. 26

The International Association of Chiefs of Police (IACP) Civil Rights Committee is holding a panel discussion on hate crime entitled "Embracing Diversity: Have We Moved in the Right Direction?" Wed., Oct. 26, 2-3:30 p.m., at Dunbar Vocational High School, 3000 S. King Dr.

Panelists will include Chief Tina M. Skahill, Chicago Police Department; Judge William H. Hooks, Circuit Court of Cook County; Mona Noriega, commissioner of the Chicago Commission on Human Relations; and Miriam Lieberman, civil rights counsel for the Midwest chapter of the Anti-Defamation League.

IACP is the world's oldest and largest association of law enforcement executives, with more than 20,000 members in over 100 countries. See <http://www.theIACP.org>.

GRANT from cover

women of all races, ages 16-24. She started her new position there Oct. 24.

Brooks declined to comment on what staff positions had been affected by the loss, but said that Rosado had resigned.

Speaking to WCT by phone, Rosado confirmed that she had resigned but added that the situation forced her to do so. She described the news of the non-renewal of the CDC grant as a "shocker" and spoke of her and the youth's disappointment.

"I've had a lot of the youth express to me their anger because we didn't get funded," she said. "I told them that granted, I'm not going to be working at the BYC anymore, I still would hope that they would keep TYRA going. ... But I also told them that I'm going to be working out of Children's Memorial. I'm going to be doing Life Skills."

Rosado said that the Children's program, run by Robert Garofalo (formerly also a lead researcher at HBHC), did not know about the non-refunding of TWISTA when they contacted her.

According to Rosado, TWISTA lead coordinator Nicole Perez will be out of a job as of Dec. 31. Until then, Perez's position will be

Perez directly for comment, but received response via Marissa Ellenby, assistant account executive at Public Communications Inc., the public relations firm that works with HBHC.

Ellenby said that, "For the last five years, TWISTA has served 182 young transgender women of color and the CDC has applauded the program's success."

"We would like to congratulate those programs that were chosen for the CDC's new initiatives this period, specifically those in Chicago for the extraordinary work they will deliver," Ellenby added. "It is true that we will no longer conduct additional group sessions as part of the TWISTA program. However, because of our commitment to continuing services to transgender people, we will continue to offer group programming and case management services to transgender youth through other HBHC programming."

Asked about the direct impact on BYC staffing and programming, and asked how many staff members would be laid off as a result, Ellenby said that, "delivering transgender specific services will continue to be a priority for Howard Brown Health Center after the TWISTA program has ended. On the question of staffing and specifically layoffs, we know our community understands that hav-



Lara Brooks (right) at Howard Brown Health Center's Lifeline panel with Chaz Bono (left) and Lois Bates in March 2011. Photo by Kat Fitzgerald

funded by leftover funds in the program (this is not unusual in most grants).

Asked how many youth were directly impacted, Rosado said, "From [TYRA], I managed to see over 125 trans youth. I would say about 40 percent of those youth were TWISTA participants. So an actual number, I would have to say would be anywhere between 20 and 30 youth. ... For this general cycle. For every cycle we try to enroll at least 12 trans women of color."

Lara Brooks said the services for trans youth would continue despite the grant loss.

"We essentially found out that we did not receive additional monies from the CDC to continue the TWISTA program, so that program will be concluding at the end of this year due to a no-cost extension that we received from the CDC," Brooks said. "So the TWISTA program essentially officially ended September 30 as it relates to providing the group level interventions called TWISTA. But the no-cost extension is giving us some time to conclude some of our trans-specific case management services. But what I'll also say about that is that the research advocacy program, which is the program that provides one-on-one support for people ... but case management will continue as normal ... so we'll continue to work with the same amount of young people as we did before."

Brooks said that to her knowledge, there had not been a discussion about trying to start TWISTA on another grant or about funding it through other HBHC funds.

WCT contacted Nicole

ing speculative and premature discussions in the media about employee staffing and future services would be a disservice to our employees and the people we serve. More information will be forthcoming at an appropriate time."

Local service providers that did receive the \$1.6-million grant this year included Chicago's Center on Halsted and CALOR. Both of those grants, however, are to focus on men who have sex with men, not transgender youth.

The Center will use the grant towards starting the "Mpowerment Project," a program used nationally to combat HIV among young gay and bisexual men. That project will be administered collaboratively between the Center, Affinity Community Services, Chicago House and the Chicago Black Gay Men's Caucus.

As matters stand, there will be no trans-specific youth services funded at HBHC by the end of the year, unless the TYRA grant is renewed by the CDPH.

WCT is following this story closely; the next installment will examine specific consequences for the city's transgender youth.



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PROFILE

ICAH promotes adolescent sexual health, parenting

BY CARRIE MAXWELL

The Illinois Caucus for Adolescent Health (ICAH), founded in 1977 as the Illinois Caucus on Teenage Pregnancy, began working for social and policy change on adolescent welfare, workforce development, health and parenting at its inception. Its current work is centered around the training, advocacy and mobilization of youth and adults toward Sexual Health care access and policy change.

It is a part of a Reproductive Health and Access Coalition, which is working toward getting a comprehensive sexual-health education bill passed in Illinois.

"The mission of ICAH is to work in partnership with youth on advocacy for sexual health, education, access to sexual health services and

the outcome until the state House votes.

Although there is not something specifically geared toward LGBT students in HB 3027, the bill says that the sex-education classes have to be comprehensive, which includes a gender-neutral approach and presents prevention strategies for youth of all identities. Also, Hernandez noted, ICAH actively seeks to work with queer youth. In addition, ICAH partners with groups such as the Illinois Safe Schools Alliance and has recruited youths from the Center on Halsted to assist them.

"Since ICAH is a sex-positive organization we encourage people to have healthy relationships with their bodies and the people they interact with and protect themselves accordingly," said Hernandez.

As for ICAH's other causes they include: ac-

cess to sexual health education and sexual health services, access to pro-choice options for youth who don't want to become parents and assist youth who choose to parent have access to their full rights and resources like daycares so they finish their education. Hernandez said the response to their organization has been pretty positive.

Hernandez cited evidence of ICAH's reputation in the city as a leader in adolescent health through participation in the citywide Adolescent Health Access Committee that is connected May-

or Emmanuel's Healthy Chicago Plan.

"We always have multiple projects going on," Hernandez remarked. One of these programs is a statewide youth leadership program called School of Justice where ICAH trains people throughout the state to be leaders on sexual health issues. They teach youth leaders about reproductive justice, anti-oppression tactics on all of the isms like heterosexism, racism and environmental justice.

To find out more about ICAH or to get involved, visit <http://www.ica-h.org>.

PASSAGES

Sean C. Ferry

Sean C. Ferry, of Chicago and formerly of Freeland, Pa., died Oct. 19. He was 49.

He was the son of Mary (Matisak) Ferry and the late Maurice G. Ferry Jr.

Ferry graduated Bishop Hafey High School in 1980 and Penn State University in 1984 with a BA in accounting. He was formerly employed as a financial officer by the Royal Bank of Scotland in Chicago.

He is survived by his mother, Mary, of Freeland; brother Reese and wife Cydna and children Sarah, Kathryn and William of Essex, Vt.;

sister Susan Ferry of Drums, Pa., and her son, Christian Braddock, and wife Alexis and their daughter, Ella, who was Sean's goddaughter; and sister Marybeth Ferry of Bloomsburg, Pa. He is also survived by his close friend, Michael Wernette, and his dog Brutus of Chicago, as well as several aunts, uncles and cousins.

He loved his family and friends, and will be in our hearts forever.

A memorial service will be announced at a later date. Memorial donations can be made to the Anti-Cruelty Society at <http://www.anti-cruelty.org>.

Arrangements were through the Cremation Society of Illinois, 773-281-5058.



ICAH Executive Director Yamani Hernandez.
Photo courtesy of Hernandez

support for pregnant and parenting youth," said ICAH Executive Director Yamani Hernandez.

To advance its work, ICAH recruits youth through the schools and community-based organizations and train them to advocate for issues that affect their lives and communities. Social media and technology also play roles in ICAH's sex-education campaigns; for example, there is the "Sex-Ed Loop," a text campaign with weekly sex-education advice written by youth. ICAH is also using Twitter and Facebook to promote its message to everyone. With parents/guardians and other adult allies, the organization works with institutions throughout the state that impact youth, including the Illinois State Board of Education- the foster-care and public-health systems; and medical providers.

The sex-education bill known as HB 3027 that ICAH is pushing for requires existing sex-education programs to teach information that is medically accurate, age-appropriate and complete. The measure, which applies to grades six through 12, includes information on reducing unintended pregnancies, STDs and STIs, and stresses abstinence. Hernandez emphasized there is not one specific curriculum but that ICAH is recommending curricula for the school districts to use that include all viewpoints. Parents will be able opt their children out of these classes. The bill's success is looking good according to Hernandez but ICAH will not know

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VIEWPOINTS

WINDY CITY TIMES

VOL. 27 No. 3, Oct. 26, 2011

The combined forces of Windy City Times, founded Sept. 1985, and Outlines newspaper, founded May 1987.

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JOHN BERRY

We lost a great American hero last Tuesday: Dr. Frank Kameny

Fired for being gay in 1957, the man whose fight breathed life into the nascent LGBT-rights movement lived just long enough to see the U.S. Armed Forces end its own discriminatory practice.

Dr. Frank Kameny's path through life was marked by his courage, intelligence, leadership and sheer determination; he made it possible for countless patriotic Americans to hold security clearances and high government positions, including me. In so doing, he showed everyone what was possible for every employer in our country.

He set down his uniform after serving in the Army in World War II and took a civilian position as an astronomer in the Army Map Service in Washington, D.C. When he was fired from that job because of his homosexuality, Kameny

fought back with the fervent passion of a true patriot. He vigorously protested his dismissal and argued his case all the way to the Supreme Court, where he wrote his own brief to the Court, describing "a persecution and discrimination not one whit more warranted or justified than those against ... other minority groups."

Losing his case only strengthened his resolve to win for his community the birthright of life, liberty and the pursuit of happiness. He set out to fight a second war for his country, this one a Herculean struggle on the home front. No one at the time would have predicted that his lonely struggle would transform into the national human-rights movement we recognize today.

Kameny has been described as the perfect gay storm, a Harvard-trained scientist with a sharp, critical eye. The wall of resistance he encountered when he challenged his dismissal back in 1957 would have been insurmountable to most people. With no more support than his brilliant mind and powerful lungs, he faced down the United States Government, and made possible my career and many others.

He co-founded the Mattachine Society of Washington, and pressed for fair and equal treatment of gay employees in the federal government by fighting security clearance denials, employment restrictions and dismissals. He declared his homosexuality a God-given blessing and coined the phrase "Gay is Good." He fought tirelessly against police entrapment, and provided legal assistance to gay servicemen and women.

I know that Kameny never viewed his lifelong fight as finished; with DOMA still on the books,

bullying epidemic in schools and challenges to many state laws and amendments still underway, there is more yet to do. His eagerness to always tackle the unfinished business brought us far. Through his courage, intelligence, resourcefulness and tenacity, he brought others into the fight and over time, the seeds he planted bore fruit. Homosexuality is no longer regarded as a pathology. Civil servants cannot be fired for being gay. Security clearances cannot be denied merely on the basis of sexual orientation. Invasive laws against consensual sex acts have been ruled unconstitutional. Our best and bravest can serve their country openly and with honor.

He honored me personally by attending my swearing-in as head of the Office of Personnel Management (OPM), and showed his ability to forgive by accepting my official apology on behalf of the government for the sad and discredited termination of his federal employment by the U.S. Civil Service Commission. We presented and he accepted OPM's highest honor, the Theodore Roosevelt Award, given to those who are courageous in defense of our nation's Merit Principles. Kameny also made clear how tickled he was that John Macy, the anti-gay head of the Civil Service Commission who fired him, was eventually succeeded by a gay man.

He knew, as I know, how direct the line is between his battles and my opportunities. Frank Kameny opened the door—I and countless others are honored and humbled to pass through.

John Berry is director of the U.S. Office of Personnel Management.



MIKE DILBECK

Becoming a different kind of hero

While the official end of the military's "Don't Ask, Don't Tell" policy absolutely represents progress for the military and for America, the immediate impact of the change could be a step backward. If soldiers are free to disclose their sexual orientation, which they now are, others who are inclined to harass and taunt based on sexual orientation will now know who to harass and taunt.

Let's face it, there was a reason the military sought to keep sexual orientation private. It's the same reason many gay and lesbian Americans choose to stay in the closet—too often, people who are different are victims of bullying, ridicule or worse from co-workers, classmates and other peers. The military is no exception to this sad fact of human nature.

Ultimately, what this repeal does is allow all service members to serve with dignity and honor. This solution, the repeal, is also to expose and deal with this sort of harassing behavior, so ending "Don't Ask, Don't Tell" is absolutely the right thing to do. However, the military must make sure that gay military members being more open does not result in them being more open targets.

Now I'm sure some people reading this will think, "You can't legislate morality," or some other such bromide that prompted "Don't Ask, Don't Tell" in the first place. No you can't change people's hearts by changing a policy. But if most of us believe in doing the right thing—and I sincerely believe that most of us do—we can bring the rest of us along.

That is why the Response Ability Project, a Chi-

cago-based organization that I founded recently, is launching the EveryDay Hero Campaign, a program designed to empower the everyday hero in all of us. Ending "Don't Ask, Don't Tell" offers a perfect opportunity to put the principles of this initiative into practice, and a good example of why they are needed.

The goal of the EveryDay Hero Campaign is to empower people to do something every day for improving conditions they encounter in everyday life. We are all bystanders to certain situations that call for our attention and our actions. In those situations, we must act. We must do something or at least say something. Yet, too often, we do not.

Participants in the EveryDay Hero Campaign pledge to become an everyday hero and to do at least one good act every day before they go to bed at night—something that will make a difference for someone, an organization or an issue. The best way to make this world the place we want it to be—that it could be—is if everybody had the mindset, from the time they wake up, "I will be a hero today." It can simply mean smiling at somebody because they're having a bad day. Or it could mean urging someone with a drug-abuse problem to get help, intervening when a friend is drinking too much or speaking up when someone harasses someone because they are different.

It is not just the military, of course, that needs everyday heroes. As I write this, there is a story in the news about teens at Urban Prep Academy in Chicago who say they're being chased, harassed and even robbed as they walk to and from school. The students—who wear uniforms that suggest discipline and respect for authority—clearly distinguish them from the neighborhood thugs harassing them. The students say the thugs taunt them for being too smart.

I'm sure that these thugs are far from the best that this neighborhood has to offer and that they bring as much shame to the neighborhood as they do pain to the school. But how many residents take the attitude that it is their responsibility to do something about the situation? Whether it is a resident calling the police when they spot trouble, a parent keeping track of his or her child or a business offering a teenager a job, everyone can do something.

Changing our attitudes and behavior is not

easy, but people can be trained to do it. That is why the military offers such a good opportunity to lead the way with the ending of "Don't Ask, Don't Tell." Soldiers are highly accustomed to the concept of getting and following training. Leaders of the Armed Forces did prepare personnel for the ending of "Don't Ask, Don't Tell;" however, I think they can go further. While they have done specific bystander intervention training regarding sexual assault, military leaders should institute this same specific training to prevent harassment of gay personnel. And, in the meantime, service members can simply use what they already know from the training they have had and apply it in all situations.

This training would fall on fertile ground. Honoring our country is a mindset deeply ingrained in the military, but what does this honor look like? I argue that we best honor our country by treating one another honorably. In the era following "Don't Ask, Don't Tell," the military has a golden opportunity to show us how this can be done.

It really is that simple. And, yes, I am clear—it's not always easy.

Mike Dilbeck is founder of the RESPONSE ABILITY Project and the EveryDay Hero Campaign. You can find him at <http://www.RAPProject.org>.

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a GAY in the LIFE

TEXT AND PHOTOS BY ROSS FORMAN



Owner, Urban Pooch
Dan Gaughan



the stats

Name
Dan Gaughan

Age
46

Resides in
Edgewater

Relationship status
Partners with Ed Kaczmarek, 46—and they will celebrate their seventh anniversary Nov. 5

Schooling
St. Patrick's High School, class of 1984; Eastern Illinois University, class of 1988

Hobbies
Exercising, bicycling, sports, cooking

Favorite Chicago restaurant
Calo's

Family affair
Dan is the youngest of six. His brother Marty, 55, who lives in the Rogers Park neighborhood, also is gay. Marty and his partner Drew, together for 32 years, will be getting married next spring in New York.

Cubs or White Sox
"I'm a White Sox fan who lives on the North Side."



Dan Gaughan had a successful 21-year career behind the scenes in broadcasting, working at TV stations locally and on the West Coast, including WBBM (channel 2). However, "for the longest time, I wanted to get out and do something completely different, though I wasn't completely sure what that would be."

Then one day in early 2008, after a particularly stressful day at the office, he went to a North Side doggy day-care center to pick up his beloved Berwyn.

"I went in there and saw all of these wagging tails. I instantly thought, 'Ah ha, this is it,'" Gaughan said.

He mentioned the idea to his partner, Ed Kaczmarek, and so started an amazing, wild ride. They ultimately checked out 41 potential facilities for their new business, and talked with nine banks about loan options.

"Those facilities just weren't meant to be," Gaughan said.

Then, on a spring afternoon in 2010, Gaughan was driving home from work, heading north on Lake Shore Drive. He exited at Irving Park Road, heading west and, almost spontaneously, he decided to turn right on Ravenswood.

Gaughan found the perfect facility that, by the end of 2010, was the home to Urban Pooch, a canine life center in the heart of the Ravenswood neighborhood. The 7,100-square-foot facility offers grooming, boarding, training, a retail store and more, including traditional and Reiki massage for pooches. There are 16 full-time employees, up from 13 when it opened.

Urban Pooch can accommodate up to 120 dogs for daycare and about 80 for overnight boarding. They have cage-free boarding where the handlers sleep with the pooch pack each night. They also offer a daycare by the hour option.

"Our staff has been trained by one of the top canine care experts in the country," Gaughan said. "We offer a complete line of quality, eco-friendly toys and supplies, as well as a complete selection of all-natural food and treats."

That's just the start of why Urban Pooch excels. Just consider:

- There is an advanced air purification system that provides the healthiest indoor environment available.
- There are multiple varieties of massages available for the dogs.

—He gives back to the community, including donating the play space to various groups and hosting a pet food pantry drive. They are planning to host remote adoption events, too. They also have helped the arts community and neighborhood groups through financial sponsorship support.

"We knew this [facility] was it, and it's in a great, great neighborhood," Gaughan said. "I think it was meant to be. Something in my gut told me this was the place."

"Many times during this [planning] process, we were ready to shelve the idea, and just try it another time. Thankfully, we didn't."

Urban Pooch celebrates its one-year anniversary in early December.

"You lose track of time because of how busy it is, and the fact you're working seven days a week," Gaughan said. "We tried to do things to differentiate ourselves from the competition, such as, cage-free boarding and more."

Urban Pooch has welcomed 200-pound Great Danes and 8-pound schnauzers—and they all get along, Gaughan said.



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AIDS at the movies: The epidemic will be televised

BY RICHARD KNIGHT, JR.

When it came to producing movies chronicling the AIDS pandemic, mainstream Hollywood was as slow to respond as government officials were in dealing with the crisis.

Although what later became known as AIDS was first reported in *The New York Times* in 1981, it would be another dozen years—1993 and the release of *Philadelphia*—before Hollywood finally got around to releasing a mainstream film dealing with the subject matter. And even at that late date the project was considered risky while Tom Hanks, the movie's titular star, was lauded for his "courage" in taking on the leading role of the young, gay lawyer battling AIDS and his homophobic law firm, which had summarily dismissed him.

By that point the television and independent cinema filmmaking industries had long delved into the subject of AIDS. Television producers recognized both the potential for large viewing numbers when considering the pandemic's controversial nature and ease of adaptability within the familiar "disease of the week" TV movie template the industry favored. Indie filmmakers, which included both artists personally impacted by the virus and those whose sympathies and outrage at mainstream indifference to the plague as it decimated the gay community, provided creative fuel for their films which began appearing midway through the '80s. The birth of the new queer cinema movement in 1991 with the release of *Poison* and *The Living End* the following year can directly be traced to the anger of the maverick filmmakers responsible for their creation over cultural and political indifference to the AIDS epidemic.

With those factors in mind, television weighed in first in 1985 with *An Early Frost*, an earnest effort that did not sensationalize its subject and made Aidan Quinn a household name. As the young lawyer diagnosed with AIDS who must reveal both his gay sexuality and HIV diagnosis to his parents (played with equal finesse by Gena Rowlands and Ben Gazzara), Quinn and the movie won critical kudos and the project was a ratings winner. *Buddies*, another TV movie from writer-director Arthur Bressan, Jr. (who later succumbed to the disease) also aired in 1985 and was surprisingly bold in its approach, though it wasn't nearly as high profile as *An Early Frost*.

1985 was also the year that AIDS claimed Hollywood's first leading man when Rock Hudson lost his battle with the disease. The actor, who had remained closeted throughout his professional career, came out just days before his death, but it would be five years before the inevitable (and mostly junky) TV version of his life story appeared on the little screen (it had been preceded by an even trashier biopic for pianist/entertainer Liberace in 1988, another casualty of the plague).

In 1986 the cable station Showtime broadcast a film adaptation of William M. Hoffman's Tony award winning play *As Is*. The movie, which centers on a group of gay male friends dealing with AIDS in New York City, starred Jonathan Hadary (sensational, repeating his Obie-nominated performance) who returns to care for his lover Robert Carradine when the latter is diagnosed with AIDS. The cast included a warm, supporting turn by Colleen Dewhurst. The relatively low profile of Showtime at the time, however, kept the film

from receiving more widespread attention.

As the AIDS crisis deepened in the late '80s and early '90s, fear about transmission reached a peak and several television films profiled the high personal toll that widespread public ignorance and fear visited upon these unfortunate victims. Julie Andrews and Ann Margret battled opposing viewpoints in 1991's *Our Sons*, which cast Andrews as the enlightened mother of a gay son (Hugh Grant) whose partner (Zeljko Ivanek) is dying. Andrews determines that she will reunite the homophobic, low-class Margret with her son before it's too late, allowing for plenty of scenery chewing amidst the expected tears.

Ryan White, the middle grade school student from Indiana, a hemophiliac who had contracted the disease through a blood transfusion, was also the subject of a TV movie. After being dismissed from school because of his HIV status and prevented from returning, White sued. His case became a national sensation and White a touchstone for the cause of justice in the face of prejudice about the scourge. His courageous battle was relayed in 1989's *The Ryan White Story* starring Lukas Haas and Judith Light. 1994's *A Place for Annie* starring Sissy Spacek, Mary-Louise Parker and Joan Plowright was another television movie that focused on fear and prejudice surrounding the disease (this about an orphan baby born with HIV).

HBO, the cable station noted for daring and innovative programming, broadcast *And the Band Played On* in 1993, a 2-1/2 hour version of Randy Shilts's bestselling 1987 non-fiction account of the genesis of AIDS and its impact on San Francisco and the rest of urban America. The project, directed by Roger Spottiswoode, was considered highly risky due to its subject matter and for its attempt to accurately convey Shilts's wide-ranging, dense book into a single film. But the resulting work, which starred a glittering, high-profile cast that included Richard Gere, Lily Tomlin, Ian McKellan, Matthew Modine, Alan Alda, Anjelica Huston, and Steve Martin, was a critical and ratings success, winning the Emmy award for Best TV movie of the year, among others.

HBO returned to the subject of AIDS with 1997's *In the Gloaming*, a film directed by actor Christopher Reeve. The movie, in its depiction of the close bond between mother (Glenn Close) and son (Robert Sean Leonard) as the latter returns home to die, harkened back to similar moments in *An Early Frost*, albeit this time with the addition of gorgeous cinematography and a haunting music score. Whoopi Goldberg and Bridget Fonda also appeared in the movie, adding extra star power.

By the mid '90s several prominent celebrities had started to become open about their HIV/AIDS status. Olympic gold medalist, diving champion Greg Louganis had told his coming out story and revealed his HIV status in the national bestseller *Breaking the Surface: The Greg Louganis Story*. In 1997 former sitcom star Mario Lopez portrayed him in a highly rated adaptation of the book for cable's USA Network. The movie, in which Michael Murphy played Louganis' tough, adoptive father, handled the athlete's story in a relatively low-key manner, eschewing the usual histrionics associated with the telepicture "tell all." Repeated shots of the hunky Lopez, dressed in a Speedo, helped the actor establish a devoted following in the gay community.

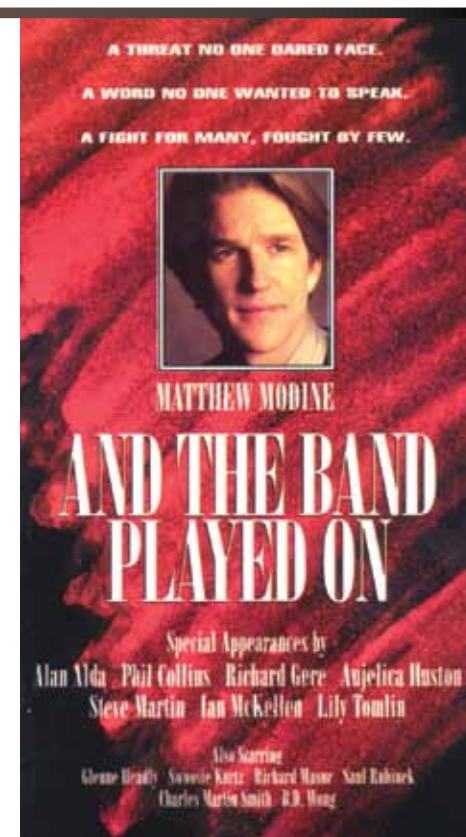
Gia, which starred Angelina Jolie as the lesbian supermodel-turned-junkie Gia Carangi who died at 26 from AIDS complications, had an even larger effect on the career of the young actress. The movie, broadcast on HBO in 1998, brought instant attention to Jolie who went on to win an Oscar and acting superstardom. Gia's bad-girl antics amidst the glamorous high-fashion setting was memorably portrayed by the suitably intense Jolie, whose co-stars included the equally dramatic Faye Dunaway as her modeling mentor and Mercedes Reuhl as her mother. Elizabeth Mitchell played Gia's girlfriend and due to HBO's push-the-envelope, cable status, the love scenes between she and Jolie were very provocative.

In 2003—almost a decade after trying to get a feature film made of his mammoth, two-part theatrical masterpiece HBO spent \$60 million—considered a bargain—to bring Tony Kushner's Pulitzer Prize-winning masterwork about the AIDS plague, *Angels in America*, to the small screen. The project had been originally developed by legendary director Robert Altman for theatrical release, but Altman left when faced with budget constraints that he felt would irreparably mar Kushner's epic-sized work. After Altman's departure, Kushner attempted to condense the two plays (*Millennium Approaches* and *Perestroika*) that comprise *Angels in America* but eventually realized that the miniseries format would be the best approach.

The project's long-time producer Cary Brokaw then signed Mike Nichols to direct. Al Pacino had been attached to star as Roy Cohn and Nichols quickly added Meryl Streep, Emma Thompson and Mary-Louise Parker to the lineup. Only Jeffrey Wright, who had won a Tony for his part in the play, was retained from the original Broadway cast. Three other relative newcomers to the medium—Justin Kirk, Patrick Wilson and Ben Shenkman—were added in high-profile parts. The movie—which basically focuses on two couples in the midst of the AIDS crisis in 1985 and the ensuing political and social change at the height of the Reagan administration—mixes fantasy and reality, fictional and real-life characters, and was dubbed by Kushner as "A Gay Fantasia on National Themes." It was originally telecast in two, three-hour sections in December of 2003.

Angels in America was the most watched cable movie of 2003 and was also critically acclaimed. In 2004 it broke the long-held record by *Roots* to become the miniseries with the most Emmy awards—11 (out of 21 nominations). At 352 minutes, *Angels in America* retains its power as both a creative masterpiece and as a moving and insightful commentary on the plague. By the time of its release, medical breakthroughs, in the form of daily drug regimens for those infected, had helped to ease widespread panic about AIDS, but *Angels*, along with other TV films on the subject, remains an insistent and painful reminder of the dreadful human, financial and political fallout of the pandemic.

Coming soon: Independent movies and Hollywood films about AIDS.



Top to bottom: HBO broadcast *And the Band Played On* in 1993; *Angels in America* aired on HBO in 2003; 1986 the cable station Showtime broadcast a film adaptation of William M. Hoffman's Tony award winning play *As Is*.

Spreading the truth:

HIV-themed films that broke new ground

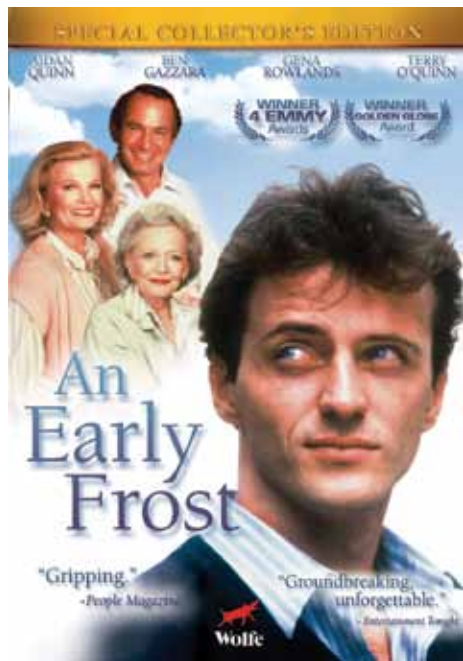
BY DAVID-ELIJAH NAHMOD

An Early Frost (1985)

Director: John Erman.

Teleplay by Daniel Lipman and Ron Cowen, based on a story by Sherman Yellen.

100 minutes. DVD distributor: Wolfe Video



The AIDS epidemic was raging in 1985. People were dying at rates that were unimaginable. When they looked back years later, survivors spoke of losing friends, sometime every single one of them, in the space of a few years. In the "gay ghettos" of major cities, it was not unusual to see scores of emaciated young people preparing for death. President Ronald Reagan wouldn't even say the word—AIDS. Televangelists screamed of "God's wrath." ACT UP—the AIDS Coalition to Unleash Power—took to the streets and demanded proper care for the sick, among other things.

In the midst of all this tragedy, NBC green-lighted *An Early Frost*, the first major film that attempted to deal with the realities of living with, and dying of AIDS complications.

Aidan Quinn played Michael Pierson, a successful lawyer who's come home to die. Both Michael and his parents (Gena Rowlands and Ben Gazzara) had to deal with a double coming out. "So you're a homosexual," says Dad. "And you have this disease."

For gay men in the trenches, it was the first time they had ever seen any attempt to honestly convey what they were going through. *An Early Frost* wasn't perfect. It was set in an upscale, single-race universe that couldn't possibly reflect everyone who saw it. But it was an admirable effort, and it opened doors. It was the most viewed television attraction in the country the night it premiered, garnering a 23.3 ratings share.

The film was infuriating, albeit for all the right reasons. One of the issues Michael has to deal with is his own sister, who avoids him and doesn't want him touching her baby, out of a false fear that her child will contract the disease. It could also be uplifting. When Michael has a seizure, he's denied ambulance service, again due to unfounded fears of contracting the disease. Dad looks at his son's convulsions, and puts his homophobia aside. He takes Michael into his arms, puts him in the family car, and

rushes him to the hospital.

An Early Frost could also be heartbreaking, as when Michael is reunited with his partner (D.W. Moffett) who may or may not have given him the virus. Their love for each other is undeniable.

Prior to *An Early Frost*, AIDS was ignored by the entertainment industry. After it aired, AIDS became part of our lore. Numerous sitcoms, and even a daytime drama, *As the World Turns*, introduced story lines that dealt with HIV. Other TV films, and the Oscar-winning *Philadelphia* (1993) followed. But it all began with *An Early Frost*.

Longtime Companion (1989)

Director: Norman Rene.

Writer: Craig Lucas.

96 minutes. DVD distributor: MGM.



At the 1990 Oscar telecast (three years before Tom Hanks won his first Oscar for *Philadelphia*), viewers were treated to a scene from Norman Rene's *Longtime Companion* that perhaps they weren't ready for. As Sean (Mark Lamos) breathes his last few breaths, he's told that it's safe to go by David (Oscar-nominee Bruce Davison) his "longtime companion," the term used by The New York Times to refer to gay couples in its obituary section. "You can go now," David says gently, as he holds Sean's hand. "Let go ... " The very next scene in the film cuts to a memorial service. But it's not Sean's service, it's David's, sometime later.

As *Longtime Companion* begins, it's 1981, the day The New York Times first reported a strange cluster of deaths among gay men. As Blondie's "The Tide is High" blares on the soundtrack, gay men play on Fire Island. There are nine major characters, all but one of them are gay men. When the story ends, nearly a decade later, only three are left.

Over the course of the film's 96 minutes, the AIDS virus swoops down on a circle of friends and wipes them out, one by one. Few films have ever captured the horrifying realities of what it was like to be young and gay during the epidemic's peak. Haunting, chilling, and unforgettable, *Longtime Companion* spells it out in a no-holds-barred manner that shocked people. The truth is never pretty.

This film was one of the first time that cinema acknowledged, albeit briefly, that not all

HIV victims were white. In a particularly tense scene, lead character Willy (Campbell Scott) goes to visit the buddy he's assigned to by the Gay Men's Health Crisis in New York City. He shows up to help Alberto, a young, ill and angry Puerto Rican man, take care of household errands. Alberto was played by actor Michael Carmine, who died at age 30, three days after the film was released.

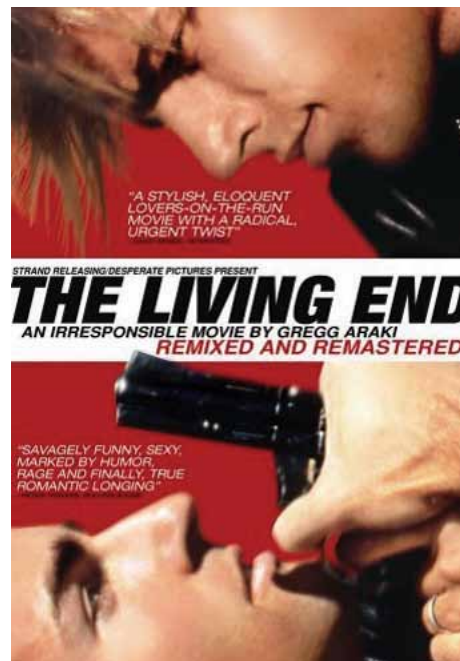
Longtime Companion was Norman Rene's first theatrical film as a director. It was also the peak of his career. After making two more films, he succumbed to AIDS in 1996. He was 45 years old.

The Living End (1992)

Director, Writer: Gregg Araki.

92 mins.

DVD distributor: Strand Releasing.



In 1992, writer B. Ruby Rich coined the phrase New Queer Cinema in *Sight and Sound* Magazine. The phrase was meant to define "queer-themed independent cinema" from the 1990s onward. The films in question were definitely not of the cookie-cutter variety. Gregg Araki's *The Living End*, a daring, politically incorrect thriller like no other, quickly became one of this new genre's defining titles.

Shot for a paltry \$22,769, *Living End* is a road movie about two HIV-positive men. One of them is Luke, an aimless drifter and hustler who kills a homophobic police officer with a gun he loves to wave around. The other is Jon, a disillusioned movie critic who makes 25 cents a word. Feeling like they have nothing to live for, they go on a road trip, on which Luke's fondness for identity theft, breaking into ATM's and threatening people causes them more trouble than Jon can deal with.

Araki pulls no punches. The director completely ignores the rules of political correctness that had by then taken over the gay-rights movement. At one point, Luke is himself nearly killed by a psychotic lesbian couple, but he steals their car and escapes. In another scene that's played for laughs, a woman shoots her bisexual boyfriend when she catches him in bed with Luke. This is a mean-spirited film that wasn't meant to be viewed by polite society.

It's an angry film that works. By the time *The Living End* was released, millions had died of

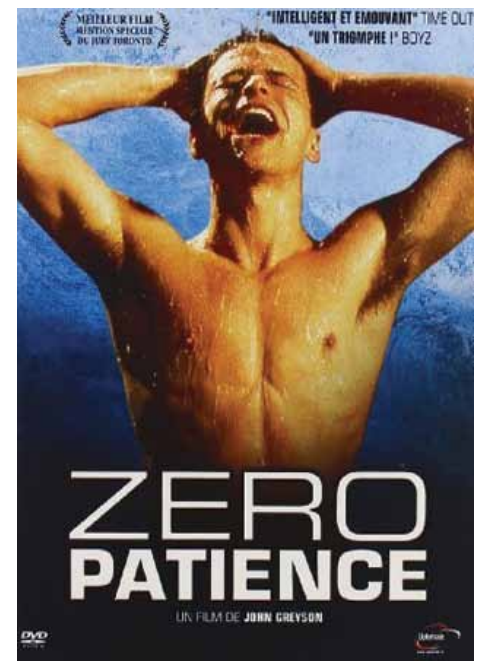
AIDS around the world. People were furious at the lack of government help. Like no other film before or since, *The Living End* captured the rage of a dying generation.

Zero Patience (1993)

Director, writer John Greyson.

100 minutes.

DVD distributor: Strand Releasing.



Shortly after his death from AIDS, French Canadian flight attendant Gaetan Dugas (1953-1984) achieved notoriety as "Patient Zero," the man who allegedly introduced the HIV virus into the Western World's gay male community. A 1984 article in *The American Journal of Medicine* traced the first cluster of HIV infections in New York to an unnamed flight attendant who brought the virus over from his many sexual encounters in Africa and Europe. Dugas was named in Randy Shilts's book *And The Band Played On* (1987). Shilts chronicled the history of HIV's spread across the Western world, and portrayed Dugas as a sexual sociopath who delighted in infecting others. Shilts further alleged that Dugas called himself "the prettiest one."

Scientific study has since proven the Patient Zero theory to be false. No one is sure when or how the HIV virus came to the U.S., but there are now documented cases of isolated AIDS deaths which date back to the 1960s, including that of a 16-year-old boy named Robert. Robert's death in 1969 baffled doctors. In 1984, the same year Dugas died, Robert's frozen blood samples tested positive for HIV.

With *Zero Patience*, openly gay director John Greyson attempts to exonerate Dugas, in the format of a musical comedy. *Zero Patience* is a strange film indeed: it chronicles a love affair between Dugas' ghost and Sir Richard Burton, the 19th century explorer who shocked Victorian society with his writings on the sexual habits of the various countries and cultures he visited. Burton was believed to be an experienced bisexual.

In Greyson's film, Burton still lives in 1990s Toronto after an encounter with the Fountain of Youth. As he prepares a museum exhibit

Turn to page 19

David Weissman Proves 'We Were Here'

BY SARAH TOCE

In a distinct departure from his role as director on the film *The Cockettes*, David Weissman dissects the world of HIV/AIDS in San Francisco for his most personal venture to date—*We Were Here*.

The film screens at Reeling 30, the Chicago Lesbian and Gay International Film Festival, Sunday, Nov. 6, 3 p.m., at Landmark Century Centre Cinema. See <http://reelingfilmfestival.org/>.

We Were Here takes the willing viewer on a powerful ride through the Castro before HIV/AIDS is discovered and then, in a monumentally moving manner, during and after the epidemic runs rampant through the neighborhood that was home to so many gay men in the early '70s and '80s. The interview subjects in the film—Ed Wolf, Paul Boneberg, Daniel Goldstein, Guy Clark and Eileen Glutzer—provide the soundtrack to a haunting, yet imperative, history lesson that needs to be taught to current and future generations.

In this telling project, Weissman's vision is unmatched and his candor, humanity, communication technique and approach to our most trying time in LGBT history is unwavering in effort. This is a film not to be missed and Weissman is a name not to be forgotten.

Windy City Times: We have been waiting for and needing this documentary for quite some time. I haven't seen anything like it. Why did you decide to make this film now? Is it in conjunction with the 30th anniversary of HIV/AIDS or did the timing just seem right?

David Weissman: When this project started, I was actually completely oblivious to the 30th anniversary mark. It was more of a coincidence than anything else. I think there is something in the air with historical traumas like this and I think enough time has to pass before people are ready and willing to revisit it—the people who lived through it. It just seemed like it was the right time for this movie. There's a lot of AIDS-related material being produced right now by people from that early era as well as by young people who are starting to revisit that piece of gay history.

The idea to make the movie came from a boyfriend of mine who was much younger and had heard me talk about my experiences during those years a lot. He had suggested that I make a movie out of it and the timing was right. Once he suggested it, I felt that, "Of course. This is what I am supposed to be doing."

WCT: There is a definite teaching moment to be discovered in viewing this film. The younger generations that have lived with HIV/AIDS their entire lives will learn something that cannot be obtained by opening a textbook.

DW: I think there are very few people—even the people who lived through that period—that really pay a lot of attention to the fact that the AIDS epidemic started just 12 years after Stonewall. It really has been the biggest piece of post-Stonewall gay and lesbian history—the AIDS epidemic. When you really think about that, it's kind of mind-boggling. To think of how young of a community we were when we had to deal with this enormous thing and how it both devastated us and also forced us to grow up [as a community], consolidate power, and unite in ways that we might not have been compelled to do without the [AIDS] crisis.

WCT: The photographs depicting the AIDS crisis in the early years were incredibly moving—haunting. The video footage was as well. How difficult was it for you to track down the

materials needed to illustrate the stories being told on-screen?

DW: The footage and photographs came from a wide variety of different sources. Some of it came from really early films that were made in the '80s in San Francisco. There were four films in particular [*Fighting for Our Lives: Facing AIDS* in San Francisco, *Living With AIDS*, *Silverlake Life*, *Chuck Soloman: Coming of Age*] which were invaluable because they were from the very early years. The news footage is from VHS tapes that people recorded [during that time] because most local news footage is not available anymore and was not archived. We were lucky that people had actually recorded stuff on their home video systems when all of this was on the news. The archival photographs came from a pretty wide variety of sources. Was there an image that spoke to you?

WCT: Well, of course the images of the men with the purple splotches on their backs and stomachs. Also, the early hospital footage really got me. It was truly heartbreaking to see because it's something we don't really talk about with all of the new medications out now and people living much longer lives.

DW: Yeah, in a way I think that even those of us who lived through it, it's sort of mind-boggling to look at things with this vantage point and to be reminded of how enormous it is—I think that it's one of those things that has been very powerful for this generation who didn't live through the early years of AIDS to see and have it spoken out loud. To have it captured in this way is very validating in a way. We're able to say, "Yes, this really did actually happen. We actually did live through this time." It's an absolutely incredible thing. I think that for younger men in particular, it's been very overwhelming to see the film and to realize that if they had been born in a different time they may have been confronted with the exact same thing. If the previous generations had not gone through what they had gone through, they would still be going through the same thing. The fact that there are drugs available now, that there is political support around HIV/AIDS, that there are all kinds of community support ... I mean, all of that is built upon the work, suffering and death of an entire generation. I think it's really important for that lineage to be understood within our community.

WCT: How did you find the people you used as storytellers in the film? Was it a tough task to locate them after all of this time?

DW: No. I didn't really know how I was going to find people. I mean, the thing that I knew at the very beginning was that I only wanted to interview people who had come to San Francisco before the epidemic. I wanted to interview people who had come to San Francisco because of the magic that the city represented—not only to gay people, but to people who were adventurers and free-spirits. San Francisco was always a beacon. So, I wanted to have people with that San Francisco spirit and then follow them as their lives changed with the coming of the epidemic. The five people who wound up in the film [Ed Wolf, Paul Boneberg, Daniel Goldstein, Guy Clark and Eileen Glutzer] are all actually people who I knew a little bit. The reason they wound up in the film was because I happened to bump into them somewhere and in the course of conversation, it occurred to me that they would be interesting people to interview. So, they are in the movie partially through chance encounter and partially through intuitive sense on my part that they could provide what I wanted the film to relay.



Photos from the *We Were Here* documentary.



WCT: You nailed it right on the head with the casting. Every single one of them had a distinct story to tell. Their stories humanized the epidemic for generations who didn't live through the beginning of HIV/AIDS. Being that the subject matter was intense, did you find it a challenge at all to get the storytellers to share or did it flow pretty easily during the filming?

DW: The intuitive part of the casting piece for me was the sense that there would be a certain level of trust between me and the interviewee and also the willingness and capacity on the part of the interviewee to do that kind of introspection. I think that that is where the casting works. The interviews were not really conventional. They were conversations where people shared the same history and they were very intimate conversations. I also didn't have a particular subject matter that I tried to get from particular people, I just let the flow of conversation lead to wherever it would go.

WCT: Have you found that there has been any sort of pushback in regards to the film's subject matter, the images, video footage, etc.?

DW: No, I mean, there's been pretty unanimous appreciation of the movie by people who have seen it. I think the hardest thing has been audiences fearing to see it because they think it's going to be depressing. I think that what has worked as the film gets better and better known, is that the word is getting out that it's not a depressing film, but a very inspiring film. People are coming out of the theater in a very



positive place and not a "down" place. I think that it's the hardest thing to overcome with a film that has this type of subject matter—letting people know they won't be bummed out.

WCT: Lesbians played such a pivotal role in the early days of HIV/AIDS. It's a fact that many in the younger female generation may not necessarily know because history hasn't always been passed down and there is such a divide between the gays and lesbians. *We Were Here* really depicts that timeframe when we were all together working as one—thank you for that.

DW: There is a lot of information regarding the gay liberation movement and the politics surrounding it that are not well-known now. In smaller towns there's always been much greater integration between lesbians and gay men, but in the big cities, because of the women's movement, many lesbians were much more oriented towards women's movement politics and, I mean, partially because a lot of gay men had not really dealt with their own sexism, too. You know, it was part of the political structure of the time. There was much more separatism among lesbians than there is now. There was a strong feeling of lesbian separatism that existed in the bigger cities and the more politicized communities. I don't think it was just the epidemic that changed that, but certainly the epidemic allowed for a huge coming together and a tremendous amount of generosity, energy, political, and care-giving activity on the part of women. Every gay man who lived through that era will speak to that.



'We Were Here' director in Chicago for Ideas Week

BY STEVEN CHAITMAN

The director and producer of the San Francisco AIDS documentary *We Were Here* shared his creative process along with other notable documentary filmmakers Oct. 12 as part of Chicago Ideas Week.

Hosted at the Gene Siskel Film Center, "CIW Talk: Film" featured Fisher Stevens, Chicago-born actor and Oscar-winning producer of dolphin doc *The Cove*; Zak Piper, one of the co-producers of the acclaimed Chicago-based gang violence documentary *The Interrupters* along with the film's three main subjects; and other documentary film innovators.

David Weissman, whose film *We Were Here* will play as one of the centerpiece documentaries at the Reeling Chicago Lesbian and Gay International Film Festival in November, spoke about the spontaneous genesis of his filmmaking career as well as the idea for this film. He used the term "winging it" and meant it in the most professional way possible.

"It's an unconventional way to work and yet it's the only way that I know how to work," he said.

We Were Here tells of the arrival of the AIDS epidemic in San Francisco through five personal stories, all people Weissman knew as he has lived most of his life—including through the outbreak of HIV—in San Francisco. They became involved in the film simply because he ran into them and he instinctively felt their stories would be ideal for the film he wanted to make.

After making the documentary *The Cockettes*, for which he and filmmaking partner Bill Weber won the LA Film Critics Award for Best Documentary in 2002, Weissman had no plans to make another documentary and endure what he called an exhausting and stressful process.

"My feeling was I can't imagine another movie that would speak to who I am on as many different levels," Weissman said. "That movie was about hippies and drag queens and politics, San Francisco, LSD and all the things I care about ... I can't imagine any other subject matter that would compel me that would speak to that many aspects of who I am."

Yet he found it in *We Were Here*. Just as with *The Cockettes*, Weissman said he feared that if he didn't make the film no one else would, but if someone else did, they wouldn't do it with the same affection. That personal connection to the story resulted in such an intuitive process that he woke up in the middle of the night before his first interview realizing he hadn't done any research and had no notes.



David Weissman. Photo by Peter Berlin

"And very quickly I realized you know this is my story we're telling here, this is something that I lived through, the story I'm going to tell from an insider's perspective and that's the research I need for this," he said, "and it was a wonderful moment of revelation for me."

The other filmmakers shared similarly unique creative processes for their films. Stevens shared how his passion for the oceans resulted in *The Cove* and former musician Justin Dillon explained how his 2008 human trafficking doc *Call + Response* worked to inspire viewers to take action and the next step through music. Former New York Times journalist Jigar Mehta showed how his Internet project *18 Days in Egypt* uses collaborative journalism through cell phone videos and images to tell the full story of the days leading up to Hosni Mubarak's resignation.

Specific to Chicago, three of the main subjects of *The Interrupters*, a new film by Hoop Dreams director Steve James, talked about the risks involved in bringing a camera to Chicago's most dangerous neighborhoods. James followed members of violence prevention organization Cease-Fire, Ricardo "Cobe" Williams, Eddie Bocanegra and Ameena Matthews, all who actively walk the streets of Chicago to stop violence where it happens. With co-producer Piper, they discussed the challenging journey of making their film, which premiered this year at Sundance and is playing at the Gene Siskel Film Center through Oct. 20.

FILMS from page 17

on world epidemics over the years, he brings "Zero," an unnamed Dugas, back from the dead. This strange film features, among other things, a pair of singing rear ends, and a splashy musical number featuring colorful viruses. Yet the basic real-life facts offered by Greyson are sound ones. While Dugas was without question part of the first cluster of AIDS cases, which made headlines around the world, he couldn't have single-handedly introduced the virus into the general population. In a scene set at an ACT UP meeting, Greyson suggests that in 1982, Dugas actually cooperated with researchers who were trying to pinpoint the cause of the disease.

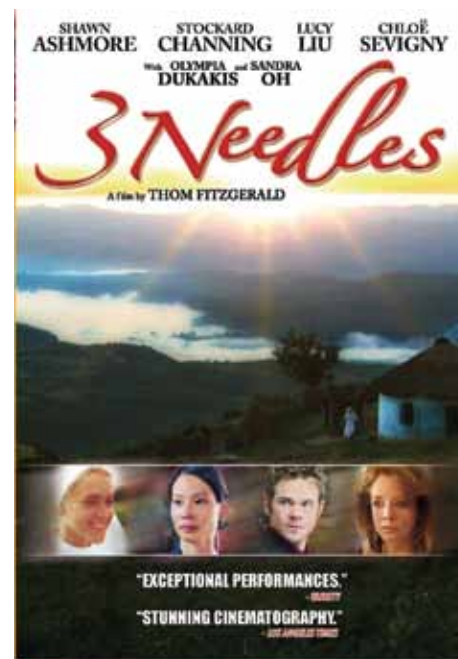
Alternating between funny, bizarre and thought-provoking, *Zero Patience* is another example of a gay filmmaker who is unafraid to throw caution to the wind and speak his truth.

3 Needles (2005)

Director, writer: Thom Fitzgerald.

127 minutes.

DVD distributor: Wolfe Video.



At last, a film which unequivocally states what AIDS activists have been shouting from the rooftops: AIDS is not a gay disease. Anyone can get it. Canadian auteur Fitzgerald offers an impressive low-budget film set on different continents and featuring a cast of major players. The cast includes Oscar-winner Olympia Dukakis, Lucy Liu, Stockard Channing, Sandra Oh, and X Men heartthrob Shawn Ashmore.

The film presents three seemingly unconnected stories. In rural China, the entire population of a village becomes infected when they donate blood on tainted equipment. In a small African Village, HIV is spread through dirty needles. In Toronto, a straight porn star (Ashmore) fakes his own blood tests and infects seven co-workers. In order to provide for her son, his Mom deliberately injects tainted blood into herself so she can collect on an insurance policy.

Many characters become infected during the course of the film's two hours, and most of them die. All of them are poor people struggling to survive. Not one of them is gay. Only a handful of them are white. Many of them are women.

3 Needles is a dark and depressing film that's difficult to sit through at times. It's doomsday scenario is relentless, yet it's must-see viewing. In a world where anti-gay religious leaders continue to play the gay blame game, here's a film that shows us what's really been happening worldwide for decades. Particularly impressive is how polished and expensive the film looks:

Fitzgerald shot it for \$2 million. It was barely released Stateside.

See this important work now, and share it with friends.

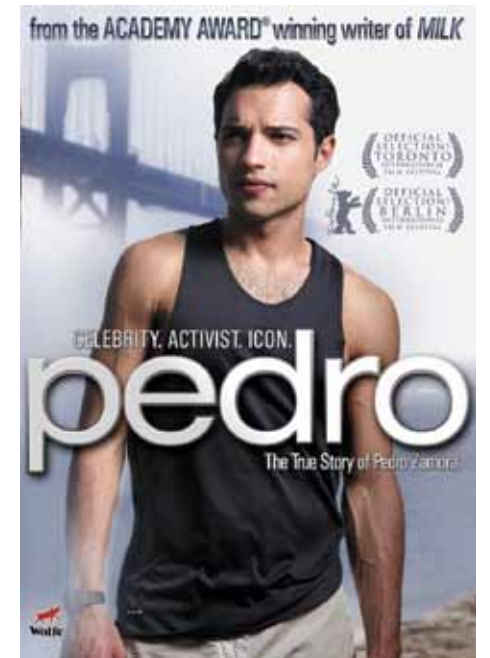
Pedro (2008)

Director: Nick Oceano.

Writers: Dustin Lance Black, Paris Barclay.

90 minutes.

DVD distributor: Wolfe Video.



There's no question that Pedro Zamora was put in this world for a purpose. This beautiful young man, raised in Miami's Cuban refugee community, contracted HIV when he was 17 years old. Four years later, as his T-cell count plummeted, he was cast in the MTV reality series *The Real World: San Francisco*. In full view of millions of viewers, Pedro sparred with a homophobic roommate, fell in love, married his partner Sean, and educated people about AIDS. His star burned brightly, but briefly. As his *Real World* episodes began airing, Zamora lapsed into his final AIDS-related illness. He died on Nov. 11, 1994, the day after his last episode aired.

Screenwriters Paris Barclay and Oscar-winner Dustin Lance Black (*Milk*) weave an unforgettable portrait of courage. They don't sugar-coat anything: the ugly homophobia, and racism, of *Real World* roommate Puck (Matt Barr) is dealt with frankly—Puck was voted out of the house by the housemates. The tender love story between Pedro and Sean (Dajuan Johnson) is sweet, touching, and profound. In 1993, one didn't normally see gay weddings on the tube, much less one that was mixed race. Pedro the film is quite a tearjerker: when Pedro's homophobic Dad watches his son marry Sean on TV, the elder Zamora's eyes well up with tears. No doubt viewers of *Real World*—and movie watchers—were crying with him.

The film also shows the deep friendship that developed between Pedro and *Real World* roommate Judd Winnick (Hale Appelman), a straight man who spreads Pedro's message and legacy to this very day.

Alex Loynas is superb in the title role. He gives life to a beautiful, long-departed young man who was in a hurry. Pedro Zamora danced as fast as he could. He accomplished far more in his 22 years than most people could in a century. Wolfe Video's DVD of *Pedro* offers three of Zamora's *Real World* episodes.

Documenting AIDS

BY DAVID-ELIJAH NAHMOD

Common Threads: Stories From the Quilt (1989)

Directors: Rob Epstein, Jeffrey Friedman.

Narrated by Dustin Hoffman.

Music by Bobby McFerrin.

79 minutes.

DVD distributor: New Yorker Video.

Produced by HBO, this heartbreaking, yet uplifting film had a brief theatrical run and won an Oscar for Best Documentary Feature, 1989. It was the second statue awarded to co-director Rob Epstein, who previously made film history when he co-directed *The Times of Harvey Milk* in 1984.

As Bobby McFerrin's haunting, acapella score graces the soundtrack, six stories unfold. As they each design a quilt for a loved one lost to AIDS, the storytellers let us know who it was who died, how they lived and what they meant to each other.

The bereaved include Sara Lewinstein, a lesbian and best friend to Dr. Tom Waddell, the founder of Gay Games. Always wanting to be parents, the two had a child together, yet remained unwavering in their gay identities. Lewinstein faced the loss of her closest friend, while her daughter was losing a loving Dad.

Two gay couples are separated by HIV related death. Vito Russo, author of the groundbreaking book *The Celluloid Closet*, tells us who his lover Jeffrey was.

Most heartbreaking is the tale of David Campbell and Tracy Torrey. When viewers meet Torrey, Campbell has already died. Torrey is lying in bed, emaciated, preparing for his own death. Torrey courageously musters up the strength not only to talk to the camera, but to make a quilt for Campbell. He finishes the quilt. When we see Campbell's quilt, Torrey's quilt is nearby.

But it's not all gay white men. Suzi and David Mandell speak of their late son David Jr., a hemophiliac who contracted HIV through tainted blood products, dying at age 11. As her eyes well up with tears, Suzi speaks of her horrifying dilemma: does she risk exposing her son to the virus or let him bleed to death?

Then there's Sallie Perryman, an African-American woman. A devout Christian, she contracted the virus from her late husband Robert, an IV drug user. As she stitches Robert's quilt, she speaks of her quiet acceptance of God's will. She blames nor judges no one.

Six stories are shared. Then we see the quilt on display in Washington, D.C. As hundreds and hundreds of panels are laid out, the magnitude of the devastation sinks in.

Like few films can, *Common Threads: Stories From the Quilt*, underscores the strength of the human spirit.

Tongues Untied (1989)

Director: Marlon Riggs.

55 minutes.

DVD Distributor: Strand Releasing.

Marlon Riggs wasn't afraid to use his tongue. The late, gay, African-American filmmaker and teacher was among the first person to publicly state what many already knew: that the gay male community wasn't quite the inclusive, welcoming safe haven that it claims to be. Stories that are shared include being denied entry to a gay bar due to race.

Presented as a series of avant-garde performance pieces, *Tongues Untied* illustrates the loneliness and isolation of the Black gay male. As Eddie Murphy gleefully tells one "fag" joke after another, we see the unspoken pain this

causes in the face of a Black gay man.

When two gay Black men pass each other on the street, they avoid looking at each other. Then, as gay characters begin appearing in mainstream films and television shows, gay African-Americans are still enduring drag images of Aunt Jemimah.

And when AIDS rears its ugly head, it does not give the Black gay community a pass.

Ironically, and tragically, Riggs, one of the few Black filmmakers to shine a light on what it meant to be a gay Black man in the twentieth century, had his own tongue tied by HIV. He passed away in 1994 at age 37. Strand Releasing's DVD of *Tongues Untied* includes a 1991 interview with Riggs.

Sex Is (1993)

Director: Marc Huestis.

83 minutes.

DVD distributor: Water Bearer Films.

You'd never expect to laugh out loud as a film that deals with HIV begins, but that's exactly what happens in Marc Huestis's fanciful musing on the nature of gay male sexuality. As this award-winning documentary opens, the filmmaker shares a video clip of the late Sen. Jesse Helms (1921-2008). The virulently homophobic five-term senator is publicly speaking out against the National Endowment for the Arts, who, in fact, helped fund *Sex Is*. "How can you engage in sadomasochism (a word the senator can barely pronounce) homo-eroticism, or individuals engage in you-know-what, without it being obscene?" Huestis dedicates his film to Helms.

For the next 80 minutes, a diverse group of gay men discuss how they discovered not only their sexuality, but of their first experiences with masturbation, and with other guys. The language is graphic, and includes quick cut-aways to a variety of gay porn films: grainy black-and-white loops from the early 1960s, and the more polished, shot-on-video productions we're accustomed to today. This is an adult film, though it's hardly pornographic.

What's most admirable about *Sex Is* is that the filmmaker didn't pay lip service to diversity. The men are older, younger, hunky, plain, cute, in drag, Black, Asian, white and Latin. They include writers, college students, a cross-dressing prostitute, a gay porn star, a chubby bald couple, and a minister in his 70s.

Each has a story to tell. We hear of their first awkward encounters, experimenting with different kinds of sexuality, and of finding love.

There are controversies in abundance: as with the gay Black man who likes to be whipped, a fetish he refuses to apologize for, regardless of what happened in Black history. Others speak of being sexually active at very early ages. "The kid wore me out," recalls a middle-aged man. He had overheard an older man speaking of their time together—he was all of 13 years old when this occurred.

They all speak of how sex affects them emotionally. Those who are single share their desire for true love.

And then ... AIDS. Every one of them was impacted by the plague. Some speak of burying longtime partners. All of them tell us how they had to redefine their sexuality as they made the difficult segue into safer sex. It was not an easy journey to make. Several of them retreated into the dark, fearful of getting or spreading the virus. Slowly, they each stepped back into the light, and learned that the scourge of HIV didn't have to stop them from enjoying their pleasures. At times funny, at times embarrassingly personal and intimate, sometimes heartbreaking, *Sex Is*

covers just about every aspect of a topic that, one way or another, affects every single person who ever lived.

A Finished Life: The Goodbye and No Regrets Tour (2008)

Directors: Michelle Boyaner, Barbara Green.

81 minutes.

DVD distributor: First Run Features.

See <http://www.afinishedlife.com>.

You've never seen a film like this, and likely never will again. *A Finished Life* chronicles the final six months in the life of Gregg Gour, a 48-year-old man with AIDS. His partner has long since passed away from the disease. Gregg has lived with the virus for 24 years. As the decades passed, the medications he took to keep himself alive were making him sicker than the virus itself. Told by his doctor that he'll live six months without his meds, Gregg quits his job, closes his house, and, with his dog Cody at his side, embarks on a cross-country road trip to say goodbye to family and friends. He's no longer on medication and will go on for as long as he can.

Gour allowed the filmmakers to follow him on this journey. The people closest to him agreed to be filmed along with him. We see Gour's last stop at his sister's home in the Midwest, where he leaves Cody. The confused dog stares at his departing master, while Greg fights tears behind the wheel of his SUV. But at least Cody will be in a safe, loving home.

There are farewells to old friends, former boyfriends, and most heartbreakingly, the long, final goodbye between Gour and his Mom, who loves him dearly and doesn't fully understand his decision.

Through the tears, Gour's sense of humor remains intact. This profoundly sad journey is also at times quite funny and uplifting.

Gregg Gour was a man of great courage. He allowed the cameras to follow him right up to his final hour, though thankfully, we don't see the moment when he takes his own life. HIV-related illnesses had been closing in on him for weeks. *A Finished Life* is a stunning portrait of spending one's time on this Earth with dignity, and of knowing when it's time to go.

Tongues Untied (1989)

A Finished Life: The Goodbye and No Regrets Tour (2008). Pictured is Gregg Gour on the cover of the DVD.

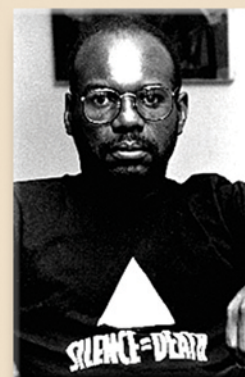
Common Threads: Stories From the Quilt (1989)

Sex Is (1993)



THE LEGACY PROJECT

AIDS at 30



MARLON RIGGS
(1957 - 1994)
Gay U.S. Filmmaker

Riggs first rose to prominence as the director, producer and writer of *Ethnic Notions* (1987), an Emmy Award-winning documentary that explored the effects of African-American stereotypes. Reviewing the accomplishments of his life, the then

31-year old filmmaker decided it was time to stop, as he described it, "extracting out sexuality" from his work. The result was the ground-breaking documentary *Tongues Untied* (1989) which, along with Isaac Julien's *Looking for Langston* (1988), was one of the first widely viewed films to examine black gay sexuality from a black point of view. Although *Tongues Untied* met with wide-spread critical acclaim, it drew fire from conservative politicians when it was broadcast on American public television. In the ensuing controversy, Riggs became one of the best-known and most outspoken black gay male activists.

His death from an AIDS-related illness in 1994 came prior to completion of his final work, *Black Is... Black Ain't*, a film which explored self-hatred, racism, sexism and homophobia within the African-American community.

The Legacy Project recognizes the many roles Gay, Lesbian, Bisexual and Transgendered people have played in the advancement of world history and culture. "THE LEGACY WALK" - the only outdoor International GLBT History Museum in the World - is coming to North Halsted Street in Chicago and will be dedicated on October 11, 2012. For information, to donate or to volunteer, go to www.legacyprojectchicago.org.

GOINGS-ON

WINDY CITY TIMES' ENTERTAINMENT SECTION

Photo by
Anthony
Aicardi

IN THE NAME OF THE 'FATHER'

Read a review of Nilo Cruz's *Beauty of the Father* on page 24.

MUSIC

Levi's genes.
Page 33.

PR photo of Levi Kreis



TRAVEL

Walking on sunshine.
Page 32.

Photo of Key West by Shira Kollins



SPORTS

Out and proud.
Page 42.Photo of Anthony Alfano
by Ross Forman

SCOTTISH PLAY SCOTT

Back to Bernstein

BY SCOTT C. MORGAN

Chicago has truly been Hershey Felder's kind of town.

The Canadian pianist/actor/playwright has found Windy City audiences to be truly receptive to his music-infused one-man shows through the years like *George Gershwin Alone*, *Monsieur Chopin* and *Beethoven*, *As I Knew Him*.

"Chicago is the greatest city in the country," Felder said during a recent telephone interview. "I'm not just saying that to flatter. I said it, I know it. I feel like it's my artistic home in America."

Indeed, Felder has found Chicago-area acclaim at venues ranging from the Ravinia Festival to the former Drury Lane Theatre Water Tower Place (now the Broadway Playhouse). But it was the Royal George Theatre that provided Felder with his longest-running Chicago success: an amazing 70-week run of his Broadway show *George Gershwin Alone* that started in September of 2004.

Now Felder hopes that Chicago audiences will be just as willing to clamor for his latest classical composer endeavor at the Royal George Theatre: *Maestro: The Art of Leonard Bernstein*.

"It's a powerful story and it's more contemporary than the others I've done," Felder said, happy that with Bernstein, he doesn't have to top load his text with as many historical facts about a centuries-old composer's time and place.

"It's more fun from an acting standpoint," Felder said. "I really get to dig in both character-wise and I get to dig in as writer and musically because this is what he did—he dug into the music and I can dig into his life through the music."

Leonard Bernstein (1918-1990) led a famously charmed life as one of America's most talented

and esteemed musicians. Bernstein seemingly could do it all: compose classical compositions and Broadway shows like *West Side Story* and *Candide*, conduct world-famous orchestras like the New York Philharmonic and become a media celebrity through his pioneering educational *Young People's Concerts* on CBS-TV in the 1950s.

But Bernstein also had a very troubled personal life, ranging from a difficult childhood to lifelong issues with his conflicted sexuality. In 1976 Bernstein notoriously left his wife, Chilean actress Felicia Cohn Montealegre, to live with the writer Tom Cothran. When his wife was diagnosed with lung cancer the following year, Bernstein returned and was wracked with guilt when she died 1978.

"We can deal with things like him having been a sexually confused man in 1950s and '60s America," Felder said. "This is an issue that we can still relate to and it's very much part of our present."

In writing *Maestro*, Felder structured the piece to depict Bernstein near the end of his life, selectively reflecting on his past glories and his self-perceived failings.

"We don't talk about everything," Felder said. "It deals with the themes of his life rather than a chronological approach of 'And then I wrote...' or 'And then I conducted...'"

Felder also plans to focus on Bernstein's drive to make his later compositions more "serious" because he didn't want to be remembered primarily just as a Broadway composer.

"I think he wanted to be taken more deeply," Felder said. "I think Beethoven wrote deep stuff and took the weight of the world on his shoulders, but he also appeals to the everyman and I think Bernstein wanted to fit into that category."

In creating *Maestro*, Felder of course had to

Hershey
Felder as
Leonard
Bernstein.
Photo by
Michael
Lamont

work with the Bernsteins' estate. But compared with the Gershwin estate, Felder was happy to be given more of a freer rein in creating *Maestro*. Felder credits this to the fact that he was just starting out writing his one-man shows with *George Gershwin Alone*, and has since proven himself time and time again with other composers he has played on stage.

"I treat these things very seriously," Felder said about his historical approach to creating his shows. "I'm very proud about this one because I do believe that the people who tell me that they knew [Bernstein] very well, they tell me that it does reveal how he was and who he was."

Hershey Felder's *Maestro: The Art of Leonard Bernstein* begins previews on Nov. 1 at the Royal George Theatre, 1641 N. Halsted. The official press opening is Nov. 9, and the regular run is scheduled through Dec. 30. Tickets are \$55. Call 312-988-9000 or visit <http://theroyalgeorgetheatre.com>.

Tomorrow's plays, today

Those theater fans who love being on the cutting edge of new work had better not miss Steppenwolf Theatre's 7th annual First Look Repertory of New Work running Wed., Oct. 26, through Sunday, Nov. 20, at the company Garage space.

Three new plays in repertory are on the docket: Christina Anderson's *Depression Era* look at segregation in *Man in Love*, Zayd Dohrn's look at tough love group therapy in *Want* and Carly Mensch's examination of progressive parenting gone awry in *Oblivion*.

There are also free one-time only readings of three in-development plays. About Face Theatre fans of their recent productions of *The Kid Thing* and *The Homosexuals* will be excited to note that the playwrights of those two pieces, Sarah Gubbins and Philip Dawkins, are represented.

Gubbins' forthcoming *Steppenwolf* for Young Audiences drama "fml: or how Carson McCullers saved my life" is read at 3 p.m. Nov. 3, while Dawkins' *Miss Marx; Or the Involuntary Side Effect of Living* is read at 3 p.m. Nov. 4. Rounding out the readings at 11 p.m. Nov. 5 is Marisa Wegrzyn's *Mud Blue Sky*.

Steppenwolf Theatre's First Look Repertory of New Work runs from Oct. 26 to Nov. 20 at the Steppenwolf Garage, 1624 N. Halsted. Tickets are \$20 for fully staged shows, while the readings are free (RSVP required). Call 312-335-1650 or visit <http://www.steppenwolf.org>.

THEATER REVIEW

The Doyle and Debbie Show

Playwright: music, book and lyrics by Bruce Arntson
 At: Royal George Cabaret,
 1641 N. Halsted St.
 Phone: 312-988-9000; \$43.50-\$49.50
 Runs through: open run

BY MARY SHEN BARNIDGE

Dwight Yoakam's guitars and Cadillacs notwithstanding, country music has always reflected rural values, long associated with intuitive wisdom and expressed in language tending to be—well, direct. When Gretchen Wilson croons, "I Don't Feel Like Lovin' You Today," there's unlikely to be any debating her theme.

After a 40-year career in Nashville, Bruce Arntson knows the uprides and downslides of his genre and the roster of tongue-in-cheek honkers rolled out for this roadhouse concert *verité* revel in a familiarity as affectionate as it is irreverent. Arntson himself plays Doyle Mayfield (who looks sorta like Glen Campbell), a one-time headliner with three failed marriages, two disgruntled singing partners and a history of substance abuse on his dossier. Jenny Littleton plays his current alliterative consort, Debbie—a single mom taking classes at Smoky Mountain Community College while waitressing at a VFW hall, who hopes to elevate herself and her children (waiting in the car for mama to finish work) on the sagging shoulders of a legend past his prime.

Their first set covers such retro replicas as "Stock Car Love" and "Blue Stretch Pants" (a serenade to one-size-fits-all fashions), along with the Tammy Wynette-inspired "ABCs of Love" ("Your ETA is TBA, you M-I-C-K-E-Y-M-O-U-S-O-B") and a cheerful ditty entitled "Barefoot and Pregnant," which may be the most sexist song since Kinky Friedman's "Get Your Biscuits in The Oven And Your Buns Into Bed." Then, during the break before the sec-



The Doyle and Debbie Show. Photo by Doug Blemker

ond set (*not* an intermission, so stay in your seats) Doyle is hijacked by demon Jack and, after a trichomantic episode involving the ghost of his dominating daddy—a regionally-referential experience lost on us yankees—the presentation gets friendlier, as the duo demonstrates the ecstasy-inducing powers of yodeling (on the bluegrass-tinged "Laura Lee") and scatting (with the mischievous "I Ain't No Homo, But You Sure Look Good To Me") before wrapping up with a bodacious "Fat Women In Trailers."

The hallmark of good parody is how closely it adheres to the conventions of its target. Sitting sober in an urban theater and attentive to every word, socially sensitive audiences might be unnerved by Doyle and Debbie's straightforward humor, but in an Old Style-soaked saloon on the Saturday night after payday, you could line-dance to "Whine Whine Twang Twang" without missing a step.

THEATER REVIEW

The Heart Is a Lonely Hunter

Playwright: Rebecca Gilman
 At: Steppenwolf Theatre
 Tickets: 312-335-1650;
<http://www.steppenwolf.org>; \$20
 Runs through: Nov. 4

BY JONATHAN ABARBANEL

Rebecca Gilman's skillful stage adaptation, and Hallie Gordon's caring direction, imbue Carson McCullers's 1940 novel with the elegiac tone of *Our Town*. McCullers offers a radically different time, place and social climate, yet the celebration of a small town in which everyone is interlocked—whether they realize it or not—is the same. Nonetheless, McCullers is not out to confirm the bittersweet wonder of human existence as *Our Town* does, but to portray the existential isolation in which each of us lives and dies, and from which few can break free even in a close-knit community.

Making her central theme obvious, McCullers places a deaf-mute man, John Singer, at the center of the story; a man who lives with the only other deaf-mute in town. When his companion is institutionalized, Singer engages with the wider community in which he has lived unnoticed for a decade. Perhaps because of his perpetually silent presence, community members soon ascribe savant-like wisdom to Singer, who is generous and genuinely helpful to all whom he encounters. But as his engagement with the community grows, so does his personal isolation and incomprehension, leading to a shocking conclusion (which those familiar with the novel or 1968

film version will know).

Gilman meticulously maintains a neutral, non-judgmental tone about the characters—young, old, wise, foolish, Black, white—much as Singer himself does. The script is plain-spoken and uncomplicated by rich imagery or rhetoric (save for a political argument which bogs things down for a few minutes). Gordon's staging, too, is unfussy and free flowing with actors on stage all the time, morphing into character as required. Collette Pollard's scenic design makes effective use of the wide, high stage by suspending various old objects (wheelchair, parlor stove, cash register, tea kettle, brass headboard, etc.) to suggest time and place, while utilizing 10 wood chairs (one for each actor) to define the shifting playing areas. Focus is additionally rendered by J.R. Lederle's gracefully fluid lighting.

Robert Schleifer, not seen here in too long a time, is an ideal John Singer. His critically sharp and inquiring gaze and energetic body language belie his pleasant, seemingly passive expression; a facial facade Schleifer breaks in flashes to express Singer's annoyance, curiosity, concern and pain. He's supported by a nine-person ensemble of uniform excellence with first-among-equals honors going to Jessica Honor Carleton as teenage Mick, Walter Coppage as Dr. Copeland and the long-gone (in L.A.) Loren Lazerine as labor agitator/drunken Jake Blount.

Gilman largely focuses on part two of the novel's three parts. Her necessary paring-down mostly works well, but additional exposition about Singer and his deaf-mute companion is needed to avoid implication of a sexual relationship, which I don't think is intended.

(NOTE: This is a Steppenwolf for Young Adults production with limited public performances on Saturdays and Sundays only.)



The Heart Is a Lonely Hunter. Photo by Michael Brosilow

CRITICS' PICKS

The Count of Monte Cristo, Lifeline Theatre, through Oct. 30. The author of *The Three Musketeers* knows how to spin an action/intrigue yarn for the ages—haven't we always cheered the wronged hero seeking retribution? Lifeline Theatre's adaptation delivers all of the excitement and suspense in half the time. MSB

Follies, Chicago Shakespeare Theater, through Nov. 13. Director Gary Griffin scores again staging Sondheim for CST with a intimately staged and musically rich rendition of Broadway's classic 1971 musical that insightfully shows the disillusionment of youthful dreams and the pitfalls of nostalgia. SCM

Red, Goodman Theatre, through Oct. 30. John Logan's crackling and intelligent play about art, artists and Mark Rothko is entertaining yet surprisingly deep. It's essence is talk, but silence, music and physical action amplify much. Edward Gero and Patrick Andrews are wonderful. JA

A Touch of the Poet, The Artistic Home at Stage 773, through Nov. 6. The cozy studio in the freshly-rehabbed Stage 773 receives a worthy inauguration in this superbly-crafted production of Eugene O'Neill's salute to the Irish immigrant experience and the price of upward mobility. MSB

—By Abarbanel, Barnidge and Morgan

'Rocky Horror' at Underscore

Underscore Theatre Company, a new musical theatre company dedicated to exploring the use of music in theatre through original work and re-imagined productions of established plays, has announced the first annual fundraiser performance of *The Rocky Horror Show*.

The Rocky Horror Show will perform through Sunday, Oct. 30.

The production will run at the Underground Lounge, 952 W. Newport Ave. There is a suggested donation of \$18-25 for tickets, which can be purchased at the door.

See <http://www.chicagorocky.com/company.html>.



SPOTLIGHT



Get a big LGBT laugh this witching season when members of Chicago's preeminent gay comedy troupe GayCo presents **The Big GayCo Halloween Show** for one-night-only. There will be songs, scary stories, monologues, dancing and more (all with an LGBT angle). The Big GayCo Halloween Show is at 8 p.m. Thursday, Oct. 27 at The Call, 1547 W. Bryn Mawr. Tickets are \$12 (including a drink ticket). Call 773-334-2525 or visit <http://www.gayco.com> for more information. Photo by John Loos

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THEATER REVIEW

Beauty of the Father

Playwright: Nilo Cruz

At: UrbanTheater Company at the Wicker Park Art Center in St. Paul's Church, 2215 W. North Ave.
Phone: 312-239-8733; \$20
Runs through: Nov. 19

BY MARY SHEN BARNIDGE

"In Spain, the dead are more alive than the dead of any other country in the world" said Federico García Lorca. Those skeptical of that claim need only look at Nilo Cruz's play, written in 2010 and set in 1998. Whom do we see and hear first on-stage? Why, the ghost of Federico, himself—the rebel homosexual poet-journalist whose murder by Spanish Civil War death squads in 1936 and subsequent burial in a mass grave would elevate him to the status of patron saint to artists everywhere.

The artist, in this instance, is Emiliano, a painter/sculptor in the village of Salobreña, just outside of Granada. His household is composed of Paquita, his housekeeper and consort, and husband-of-convenience Karim, the Moroccan perfume-vendor whom Emiliano brought home to his bed one night, and whose temporary marriage is to facilitate his Spanish citizenship. Their happy *ménage* is about to be interrupted, however—Emiliano's grown daughter, raised in the United States by her recently-deceased mother, is coming to visit her long-estranged *papi*.

Even without a spectral Lorca invoking his trademark lunar eclipses, imp-like puppets,



Beauty of the Father. Photo by Anthony Aicardi

smoldering passions, premonitions of violence, wine-fueled ecstasies and the promise of duende—the dionysic defiance that moves people to reckless deeds—we anticipate family conflict arising from this premise. Is Emiliano and Karim's affection more filial than they are willing to admit? Is the latter simply a hustler whose flirtation with the pretty young American little more than an opportune upgrade? How much of Marina's attraction is fallout from her grief over her mother, and how much, the enchantment of

being in a foreign country? What about Paquita, Emiliano's platonic paramour? Is she just a fag hag?

While we're at it, how much of the audience's opening night response to Cruz' lyrically lush language was ignited by guitarist Armando Quintero's live pre-show *conte jondo*, or the faded majesty of St. Paul's sanctuary-turned-playhouse? In this brand of drama, analysis is counterproductive, the measure of success lying instead in the degree to which we become

emotionally engaged. Fortunately, UrbanTheatre company member Madrid St. Angelo has charisma to spare, his fiery Emiliano contrasting with the cool gallantry of Ivan Vega's Federico, their fraternal dynamic enhanced by appealing performances from Jasmin Cardenas as the naive Marina, Nicolas Gamboa as the winsome Karim and Mari Marroquin as the matronly Paquita, under Cecilie D. Keenan's sympathetic direction.

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DOUBLE REVIEW

Cloud 9

Playwright: Caryl Churchill

At: Gift Theatre, 4802 N. Milwaukee Ave.

Phone: 773-283-7071; \$20-\$30

Runs through: Dec. 4



Cloud 9.
Photo
courtesy of
Gift Theatre

Noel Coward in Two Keys

Playwright: Noel Coward

At: ShawChicago at Ruth Page Theater, 1016 N. Dearborn

Phone: 312-587-7390; \$12.50-\$25

Runs through: Nov. 7

BY SCOTT C. MORGAN

Homosexuality was illegal in England until it was decriminalized with the Sexual Offenses Act of 1967 (at least for men ages 21 and older). For an insightful local look at how major British dramatists dealt with homosexuality in their work before and after that date, be sure to catch ShawChicago's staged reading of Noel Coward in Two Keys and the Gift Theatre's take on Caryl Churchill's 1979 comic drama Cloud 9.

Noel Coward never publicly came out during his lifetime. But just seven years before his death in 1973, Coward overtly portrayed a closeted homosexual in his drama A Song at Twilight—one of three one-acts that comprised his trilogy Suite in Three Keys. For ShawChicago's Noel Coward in Two Keys, A Song at Twilight is paired with Coward's Come into the Garden Maud from the same 1966 trilogy.

Although Noel Coward in Two Keys is just presented as a staged reading with scripts at music stands, the superb Equity acting quartet assembled by director Robert Scogin richly realizes the production.

The social climbing comedy Come into the Garden Maud is largely just an amusing appetizer before the real dramatic sustenance of A

Song at Twilight. Richard Henzel shows the personal anguish of a closeted British novelist named Hugo Latymer when he is confronted with a blackmail plot to expose his homosexuality from a former actress fling of his named Carlotta Gray (Barbara Zahora).

Equally compelling is Kate Young as Hugo's verbally abused German beard of a wife, Hilde. When Young offers up Hilde's reasons for marrying Hugo, your heart breaks for her character and the whole unfair situation that Coward shines a light on in regards to gay people often being forced to lead lives behind a wall of lies.

The first act of Churchill's brilliant Cloud 9 not only shows up the hypocrisy of homophobia, but also sexism and racism in a gender-bending comic farce set in colonial Africa. But in Cloud 9's permissive Act II setting in 1979 London, Churchill shows that extra sexual freedom doesn't necessarily bring more sanity to relationships.

Director Maureen Payne-Hahner takes a noble swing at Cloud 9 for Gift Theatre, but she sometimes strikes out with some misguided actor approaches and production elements.

One major flaw is Kurt Conroyd's approach to the patriarch, Clive. The character works best as a heterosexual and stiff-upper-lipped colonialist rather than a fawning aesthete.

Branimira Ivanova's costumes also call unnecessary attention to themselves with distracting with gold lamé touches in Act I and weird 1970s fashions in Act II.

However, even with these wrong-headed touches at Gift Theatre, Cloud 9 still stands out as a daring and thought-provoking play on society's sexual mores in both restrictive and permissive times.

NUNN ON ONE: THEATER

Rachel Wallace talks about being 'Mary Poppins'

BY JERRY NUNN

Mary Poppins flies into the Cadillac Palace Theatre this month. The show recreates much of the Disney cartoon and adds layers and songs for the characters. Windy City Times took a moment to look under the umbrella at the newest Mary on the block—Rachel Wallace!

Windy City Times: Did you study theatre in school?

Rachel Wallace: I did. I went to the North Carolina University School of the Arts in Salem, N.C., and got an acting degree.

WCT: So how did the musical thing happen for you?

RW: Well, I sang all through high school and definitely through college. Of my top schools North Carolina was my first choice. I figured I would rather have a strong acting background to supplement the dance and local training. I was very happy with it.

WCT: Do you ultimately want to be on a television, movies or theatre?

RW: I think Broadway is what excited me most. Acting in any medium is something that interests me. This right now is a huge dream come true.

WCT: It must be that you get to fly. Not everybody gets to fly on Broadway!

RW: [Both laugh.] Yeah, I know. It is an incredibly thrilling part of the job.

WCT: Were you scared the first time you went up?

RW: Oh no, are you kidding? One of the girls videotaped it. I was hooting and hollering. It was just a practice run. I was yelling, "This is so much fun!"



Rachel Wallace as Mary Poppins.

WCT: So you have no fear of heights?

RW: I assumed that I would but I trust the people that I work with so completely that I was able to relax. I just thought, "What an incredibly cool perspective to have in the theatre." The theatre is built for people to walk around in not usually fly around in so when you look at the ceiling and the stage from a new perspective it is really exciting.

WCT: It must be great to watch people's mouths drop.

RW: It is and one of the best parts of the show to see all of their faces. Everyone is equally thrilled.

WCT: Were you in the show before?

RW: I was a member of the ensemble. I was in the show every night and then understudying the role. The girl that had been doing it before me, Steffanie Leigh, is actually opening tonight on Broadway in Mary Poppins, which is incredibly cool, she left us now and I am in her shoes.

WCT: Her turned-out shoes...

RW: [Laughs] Yes, her first-position shoes, exactly.

WCT: There are some big dance sequences. Were they hard to learn?

RW: Because it is such an incredibly intricate role it is not the dance so much but the blocking, and dealing with props. It is Disney magic so there is quite a bit of practice to master. That was the part that got most of my attention during the learning process.

WCT: It is a massive set.

RW: It is an incredible set! It is big, gorgeous and overwhelming. It took me a while to feel really at home on it. Now I do finally.

WCT: Do you get to have your own take on the role or are you tempted to do Julie Andrews?

RW: I am not sure how much I would aware of that. I experience the character from the script, reading the P.L. Travers books and also the film that I grew up watching. I have also seen a number of women play the part in the musical. Whether you intend to or not you wind up borrowing bits and pieces from different adaptations. You just bring yourself into the story that is how you end up with the character.

WCT: It must be amazing to play that part.

RW: It is incredible. She is one of those people that you can play in as many performances, as I will and other people have, and still continue to learn from this character. It is a gift.

WCT: You are going to be here for Halloween.

RW: Yes, we are! I have never even been to Chicago so I have no idea what to expect. I have been told it is an incredible town especially for going out and about. I heard there are great

restaurants and with Halloween, oh my!

WCT: I was wondering if you will be sick of dressing up or you will find a costume?

RW: I have no idea. It has been so long since I have dressed up for Halloween for that very reason. I am always doing a show. If I have the night off and I have the extra energy I will dress up. If not, I will enjoy being in my sweats.

WCT: Do you do tongue twisters before the song "supercalifragilisticexpialidocious?"

RW: I remember when I was learning it, especially since we spell it out and the choreography that goes along with it. I call it the "YMCA" that never ends! I would just be agonizing over getting these letters right in my bathroom. I think everybody has a story about the first time they nail it. You almost have a panic attack when you get it right. I was thrilled when it finally happened and now it is such muscle memory that I don't have to think about it. That was not always the case certainly.

WCT: There has to be a little bit of fear in a piece like that.

RW: You know it is just because Mary is a practically perfect entity. She is not a human being so it is an interesting challenge to do it eight times a week because she always exists on a certain plane. You have to figure out how to get yourself ready for that everyday. It is one of the exciting challenges.

WCT: I wonder why gay audiences particularly identify with Mary Poppins—maybe the musical aspect of it and growing up with the movie?

RW: I think it is fun with a lot of spectacle, which is exciting. The costumes are fantastic. You can't really help it. There is a great message and story along with incredible set design. The music is amazing. I think all audiences walk out feeling lifted.

Mary Poppins makes the "medicine go down with a spoonful of sugar" through Nov. 6. Visit <http://www.broadwayinchicago.com> for ticket information "in a most delightful way."

Rasta Thomas' BAD BOYS of DANCE



Photo courtesy of BAD BOYS of DANCE

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BOOK REVIEW

A Dangerous Woman

by Michael Foster
and Barbara Foster

\$24.95; Lyons Press; 347 pages
REVIEW BY SALLY PARSONS

Stripped naked and bound to a fiery untamed steed, she is borne like the wind up the perilous slopes of a mountain until she and her charge reach the top, triumphant. This was the role that brought Adah Isaacs Menken—an American actress of immense ego, courage and flamboyance—to fame and fortune in the mid-1800s. The Menken, as she came to be known, thrilled and shocked audiences over and over on the stages of America and Europe in the role of

Mazeppa. A melodrama based on the life of a Cossack chief in 17th-century Ukraine, the play made her the highest-paid actor in the world at that time.

With much bravado, equal in size to that of their subject, the authors of *A Dangerous Woman*, Michael and Barbara Foster, claim Marilyn Monroe might never have become a legend were it not for “America’s original tragic star”—Adah Isaacs Menken. This claim is based in part on daringly posed photos that sold like hotcakes. The first of their kind, and forerunner to the popular pinup of more recent times, these poses flamed the public’s insatiable appetite for details of Menken’s private life, the more salacious the better.

What made Menken dangerous, as the title of the bio claims? She defied the moral code of her day, including gender roles. She gambled (dressed in male finery), and she boxed. She advocated for the Jewish people, an unpopular cause of her day. She had many lovers and five husbands, and (although never actually naked on stage) she wore a sheer body stocking that was scandalous for her time.

She took chances on stage that others would not have, riding a horse in the mountain-climbing scene in *Mazeppa*, whereas past productions used a dummy. Indeed, she and her trained steeds suffered many injuries.

Menken’s ethnic/religious background is somewhat uncertain, in part due to her own changing ac-



Adah Isaacs Menken.

counts of her life and parentage. Some evidence suggests she was Jewish, some hints that she was born of a Creole mother and other accounts suggest an Irish heritage.

After accumulating great wealth, in 1868 Menken died penniless in Paris, most likely from tuberculosis, at the age of 33.

In the coda to the bio, the authors describe Menken as the “...first in a line that ends in mortal sacrifice.” This line includes, in the Fosters’ estimation, the likes of Harlow, Monroe, and even Princess Diana.

They point out that Menken had thought her poetry would be her ticket to fame. This is why she relished hanging out with literary figures such as George Sand, Joaquin Miller, Henry Wadsworth Longfellow, Walt Whitman, Alexandre Dumas, Charles Dickens and Sam Clemens. Early in his career as a reporter, Clemens described Menken in her role of *Mazeppa* as “a whole constellation ... flaming out of the heavens like a

vast spray of gas-jets.”

While her poetry was published (including a posthumous collection entitled *Infelicia*), Menken achieved fame not through the written word but in her life on stage and in her love affairs.

Menken has been profiled in literature, in movies, and on TV (although with various fictional monikers such as “Irene Adler” in *A Scandal in Bohemia* in the Jeremy Brett Sherlock Holmes series). Sophia Loren played a version of her in the 1960 campy Heller in *Pink Tights*. (See the trailer on YouTube.) Monroe was offered a movie role playing Menken, but turned it down.

The authors, who speculate freely about their subject to fill in the many blanks in recorded details of her life, are nonetheless successful in providing rich historical detail of the times in which Menken lived. They maintain a website dedicated to Menken (<http://www.thegreatbare.com>). The bio is complete with footnotes, bibliography and index.

It’s a treasure for those who relish learning of long-forgotten, yet colorful, figures from U.S. history.

Mix-up with gay-themed book

In an incident some are calling embarrassing, the National Book Foundation incorrectly named Shine, a controversial novel by author Lauren Myracle, as a nominee in the Young People’s Literature category; however, it meant to name *Crime* (by Franny Billingsley), according to EW.com. The nominee list was increased to six to incorporate both books; however, Myracle was then asked to officially withdraw.

The foundation will donate \$5,000 to the Matthew Shepard Foundation for its error. (*Shine* is about a gay teen who becomes the victim of a hate crime.)

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BOOK REVIEW

Ten Minutes from Home

by Beth Greenfield

\$24; Harmony Books; 276 pages

REVIEW BY SALLY PARSONS

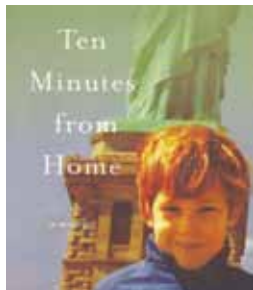
How would it feel to lose your little brother and your best friend in the snap of an instant? In a car crash—in which you are a passenger? And you're only 12? How long does the grieving process take to resolve and what scars does it leave?

In this memoir Beth Greenfield tells you exactly what it's like, in honest, excruciating detail that is both wise and elegantly crafted. She lived it. And she honors her brother Adam's short life and that of her friend Kristin. (The title, *Ten Minutes from Home*, refers to the point, a short distance from home, where the family and Greenfield's friend Kristen were when tragedy struck as they returned from Beth's ballet recital.)

Aided by a handwritten account she put together in the year or so after the accident, and several writing exercises penned over the years as an adult, plus years of therapy, Greenfield finally put it all in book form to tell this heart-breaking story. (It would have been interesting to read some of her 12-year-old ruminations in juxtaposition to her adult perspective.)

She depicts her parents' grief as well and how delicately they all tiptoed around their individual and collective anguish. For those of us who have been through such a devastating loss, particularly if at a young age, this story may be too painfully familiar. For those of us who have been spared such a wrenching rift in our lives, there is curiosity, wonder, and beauty in walking at Greenfield's side as she pulls us along through her story. And also, perhaps, comfort in knowing we can survive such devastation, though it may take a long, long time to pull ourselves together again.

She visits her father for the first time in the



ICU after the accident, and reaches for his hand: "It felt warm to the touch, and so weak in a way I would have never imagined him capable of being, and when I stroked it with my own I saw tears run down his cheeks. It terrified me."

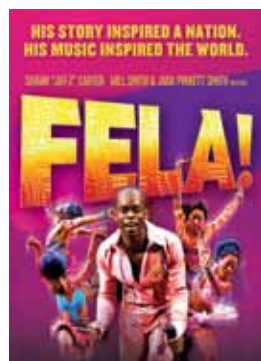
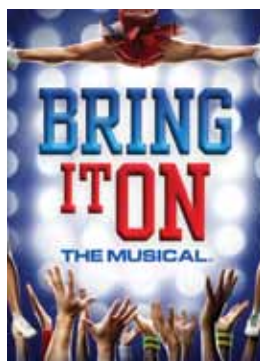
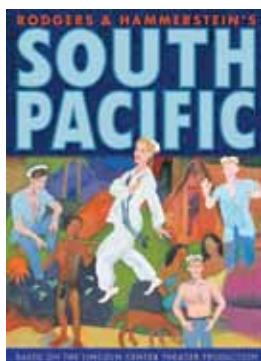
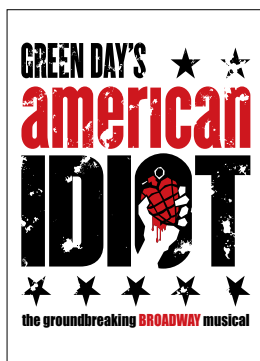
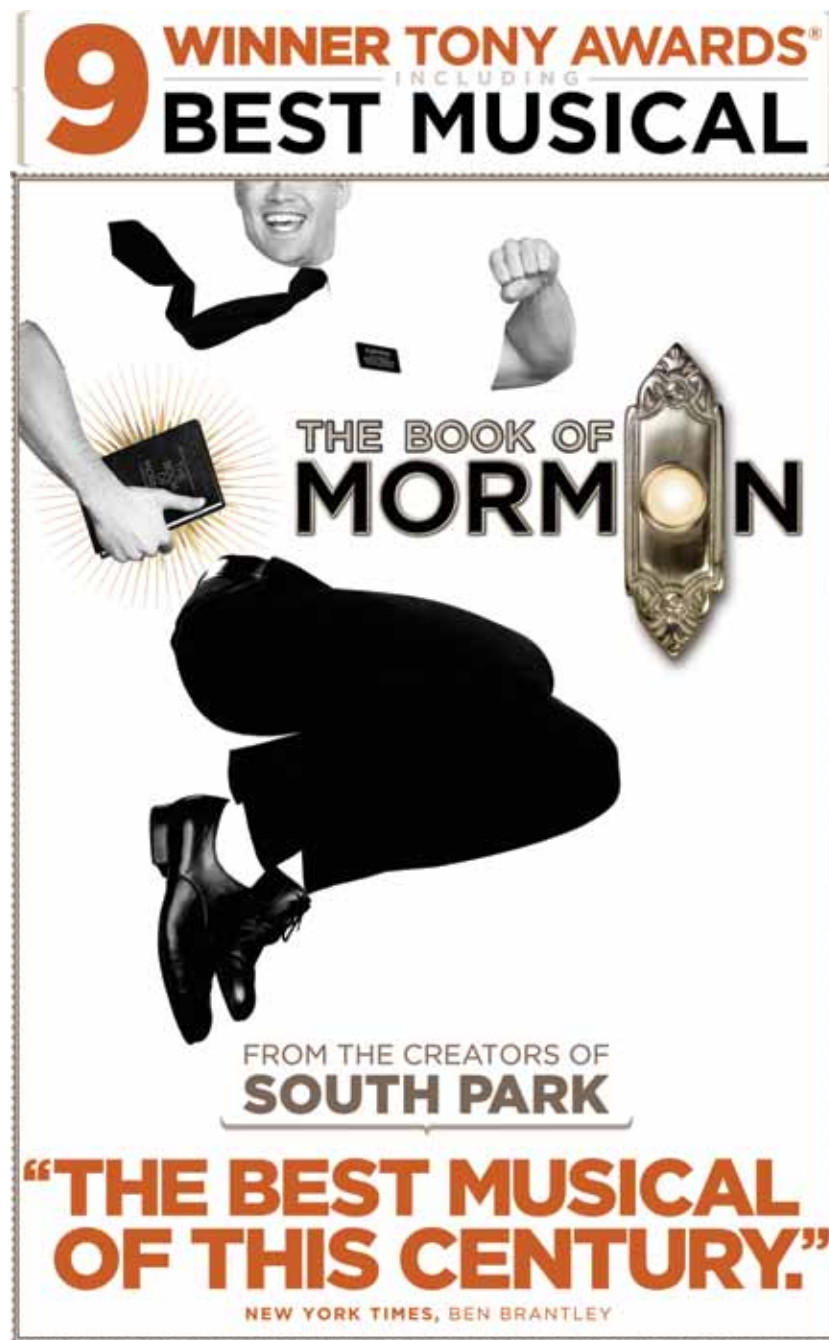
Greenfield returns to her home for the first time (her parents still in the hospital). She experiences a shock when she opens the refrigerator and spots a half-eaten ice pop that her brother Adam had left. "I reached down and touched it lightly, and thought of eating it, of putting my mouth on the small bite mark that he had left behind, of getting just a little bit of Adam inside of me." She changes her mind, thinking instead it would be better to save it for a scientist, who could collect "... the Adam cells that still clung to the frozen juice, put them in a Petri dish and bring him back."

This kind of aching detail infuses the memoir with the beauty of loss and the strains of the heart to capture the life that has been lost. You might shed a tear, or feel a few moments of sadness reading Greenfield's book. But you will also experience a sense of what love and family mean, and how we struggle to help each other through very tough times.

Greenfield was the gay-culture editor for *Time Out New York* for nearly a decade. She now writes a travel blog for *Forbes.com* and lives in New York City and Provincetown, Mass. She was a Barnes & Noble Discover Great New Writers pick in 2010.

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MUSIC

Melissa Manchester on Bette Midler and her own motivation

BY SARAH TOCE

Grammy Award-winning artist Melissa Manchester has been instrumental in the entertainment industry for over four decades. Whether working in front of the camera (Frasier, Blossom, For the Boys) or behind it writing and/or singing the musical score ("Through The Eyes Of Love", "The Promise", "Rainbird"), Manchester has fulfilled her every whim—and just keeps coming back for more (Bette Midler fans will appreciate this last line).

Speaking of Midler, Manchester is no stranger to the bawdy atmosphere of New York City in the '70s and '80s. The New York native shared with me that she was the one who in fact helped put Midler's Harlettes troupe together. Bette Midler, Barry Manilow and Melissa Manchester worked behind-the-scenes to create what would become a 40-plus year career for all three separately—and, sometimes, would run along intertwined pathways.

Windy City Times: You co-wrote the theme song "Rainbird" for Dirty Girl with the film's star—Mary Steenburgen. How did this collaboration initiate?

MM: I don't receive a lot of scripts, but I received this script sort of out of the blue and it was beautifully written by Abe Sylvia—first time writer/director—and noticed that a lot of the titles of my songs were being written into the storyline. That was interesting, and then finding out the cast of the film—Mary Steenburgen and I had written a song together prior. I had no idea that she was a songwriter, but we had been introduced so we wrote a wonderful song and we thought, "Well, if they need an original song, wouldn't it be great if the two of us—who are already attached to the film—wrote it?" So, we wrote an original song called "Rainbird" for this film to underscore the lead character's journey.

WCT: You are currently promoting the film Dirty Girl at LGBT film festivals. What is the best part of traveling with a film through the film festival circuit, in your opinion?

MM: It's an adventure! This is out of my usual path, which is to perform in concert or write. This is a real creative adventure. To have your songs underscore scenes in a movie is very unusual. I have written for theatre before and the best thing about working with Abe Sylvia is that he also comes from the world of theatre, so the fact that he has made the entire musical score, which doesn't just include my music—it includes a lot of different songs, as a presence in the movie as a sort of, Greek Chorus, I guess, is very, very interesting. To watch the audiences just love this film because it's so loving and funny... quirky, smart and all of that...it's fantastic to be invited to be a part of this ride.

WCT: Going back to the early days of your career for a moment, you were notably discovered by Bette Midler and Barry Manilow while performing in New York City. Tell me about that time for you. What was it like being a Harlette?

MM: Barry and I met because we were both jingle singers. Bette was never a jingle singer, but Barry and I were and he was the musical director for Bette at the time. We were all in Manhattan and she played in a club that was diagonally across the street from where I was playing—she played at the Continental Bathhouse and I played at a folk club called The Focus. They came in to see me one night and Bette had



Melissa Manchester.

just been on the [Johnny] Carson Show for the first time and it was a huge hit, so in between my sets I went over to introduce myself to her and congratulate her on her success.

I asked her what she was working on and she told me that she was getting ready for her first Carnegie Hall concert and I asked her if she was thinking about having any background singers. She said, "Well, no, I hadn't thought of it. Would you like to sing in back of me?" I said, "Well, actually, I'd like to sing instead of you, but in the meantime I'd be happy to organize some girls and sing in back of you." So, Barry and I organized what became The Harlettes and I was the toots in the middle for about six months. It was great. I mean, it was magic to see how she transported an audience in such a new and unique way. She is a brilliant woman. Barry is fantastic.

You know, the truth is ... the fact that Barry and Bette and I have been pursuing our art for 40 years is fantastic—particularly in an age where people seem to just be piled up on 15 minutes of fame. It's remarkable that our journey has turned into what it has...it's fantastic, really!

WCT: You can never know the journey when you first embark. I guess you have to just keep doing what you love and hope that it will pay off!

MM: That's right, and it's hard because it's filled with peaks and valleys, but you have to have a real hunger for it. I know that I certainly do and I know Barry certainly does as well.

WCT: You've worked with some of the best entertainers in the industry—Paul Simon, Midler, Manilow, Kenny Loggins, Barbra Streisand and many others. What are some of your favorite memories with these incredible talents?

MM: I studied songwriting with Paul Simon. That was such a unique experience. I was 17 years old and I had left college after one year—NYU School of the Arts—and my friends told me that he was going to be teaching. No one was sure if it was that Paul Simon because Bridge Over Troubled Waters was #1 all over the world so what would he be doing on the Lower East Side of New York? In fact, it was he and he auditioned everybody, lots of kids, and then chose 10 very desperate types. He taught for six

months and the very things he taught—which were very simple—I use to this day. I was simply in the right place at the right time.

Marvin Hamlisch and Carole Bayer Sager wrote the theme song from Ice Castles, "Through the Eyes of Love", for me to sing and it has serenaded thousands of people down their wedding paths I've been told. That is a real blessing.

I wrote Whenever I Call You Friend with Kenny Loggins because we kept running into each other at these awards shows and we were always cast to present together. He showed up one night at my house and we wrote the song. So, it's just amazing. You never know how things will turn out. At this point, I'm as shocked when things do work out as when they don't work out. You never know. You just follow the adventure that's in front of you.

WCT: Do you prefer to work in stage, screen or writing music behind the scenes? Do you have a preference?

MM: I love to perform and I love to write. When it comes to theatre, I'm writing a musical now and have done theatre in the past. Doing eight shows per week is so rigorous. I don't know if I'd do Broadway again. I suppose if somebody threw it at me and said, "You have no choice. You are doing this," I certainly would consider it. When you hear other people sing your music, it's thrilling. It's all thrilling. I don't take anything for granted. I particularly don't take how the power of a song can change somebody's life for granted. I know why I write songs, but

you never know how your songs resonate with people and when they tell you that they do, it's an unexpected gift. That is what keeps you going.

WCT: After such a long and poignant career, how do you continue to stay motivated?

MM: This is what I do. I don't have a Plan B. There was nothing else that I was ever going to do, so the exercise of expression through a song is still as fascinating and as mystical as it's ever been. Every time I finish writing a song, I don't remember how I did it and I don't know if I can ever do it again. Yet it keeps showing up. I know that performing is very—while it's physically very rigorous—it is a deeply spiritual experience for me with the audience. There's real communion going on there. When I meet people in the lobby after the shows, it's really fascinating what it is they get and what they project onto the songs. So, I never lose the hunger for what I do.

In terms of the gay and lesbian community, I've been singing at AIDS research benefits since 1984. The fact that the light has been shining more on the necessity to solidify that community as a political bloc, as an economic bloc, a family-oriented bloc, is fantastic. It's part of my journey to show my support.

Stay up to date with Melissa Manchester's career, tour dates and more here: <http://www.melissa-manchester.com>.

Cyndi Lauper in Aurora Oct. 28

Gay icon Cyndi Lauper has released the live concert DVD To Memphis, With Love on Megaforce Records.

To Memphis, With Love—taped earlier this year at The Warehouse in Memphis—features special guests Allen Toussaint, Tracy Nelson and Jonny Lang. The track listing includes blues songs such as "Down So Long" as well as classics such as "She Bop" and "Girls Just Wanna Have Fun."

In addition, Lauper has embarked on a tour with New Orleans music legend Dr. John titled "Cyndi Lauper & Dr. John: From Memphis to Mardi Gras." The 14-city tour will end Oct. 28 at the Paramount Theatre in Aurora, Ill.

For more information or to purchase tickets visit <http://www.CyndiLauper.com>.

Tegan and Sara's CD/DVD set out Nov. 15

Canadian musical act Tegan and Sara will release Get Along, a DVD/CD package, on Warner Bros. Records Nov. 15.

According to a press release, "Get Along is a collection of three films and a live album that offers viewers a rare and intimate look into the lives of widely celebrated songwriters, performers, and musicians Tegan and Sara Quin." Get Along will be out in three versions, including one that is a direct-to-consumer piece that includes the films as well as signed lithographs and live concert audio.

Visit <http://www.teganandsara.com>.

Coyote Grace's LGBT benefit at Urbana Nov. 17

The LGBT Resource Center of the University of Illinois and The UP Center of Champaign County are co-sponsoring a concert by Coyote Grace at The Independent Media Center, 202 S. Broadway, #100, Urbana, on Thursday, Nov. 17, at 7 p.m.

The event is free.

Coyote Grace is a trio composed of Joe Stevens, Ingrid Elizabeth and Michael Connolly.

The band plays music that mixes "bluegrass and blues, soul and Southern twang," according to a press release.

For more information on Coyote Grace please visit www.coyotegrace.com/fr_home.cfm. For more information about The LGBT Resource Center at the University of Illinois please visit www.studentaffairs.illinois.edu/diversity/lgbt; info about The UP (Uniting Pride) Center is at <http://www.unitingpride.org>.

Shelby Lynne in Chicago Oct. 28

Grammy winner Shelby Lynne has launched a North American headlining tour. Locally, she will perform Friday, Oct. 28, at Lincoln Hall, 2424 N. Lincoln Ave.

Revelation Road, Lynne's new studio album, was released Oct. 18. Revelation Road marks her third release on EVERSO Records, the independent label she founded. She wrote, performed and produced Revelation Road herself.

Tickets are \$30 each (\$35 at the door). For more about the concert, visit <http://www.lincolnhallchicago.com>.



Shelby Lynne. Photo by Randee St. Nicholas

NUNN ON ONE

Lynda Carter talks about her favorite 'Things'



BY JERRY NUNN

Lynda Carter lassoed her way into our hearts in the '70s during the Wonder Woman television series. No one has been able to replace her charisma in the coveted role.

Carter originally was a singer performing in bands before winning the title of Miss World USA. Soon after, her television career blossomed. Now returning to her musical roots and being inspired by the classics, she has a third album entitled *Crazy Little Things* that mixes covers of country and pop.

Windy City Times: Hello, Lynda.

Lynda Carter: This is Jerry, right? I don't want to just call strangers. I live a very bizarre life. You call a perfect stranger and they get to ask you whatever you like and you are supposed to answer.

WCT: If you don't like any of my questions just let me know. Do you speak Spanish?

LC: I don't speak Spanish. My mother was fluent and it was her first language. My father's mother came from England and didn't speak any. I grew up understanding it but I lost that. If I am around it for a while I can get the general idea, unless they are talking too fast.

WCT: You are still going around on this tour for the new album.

LC: Right. Usually I try to take summers off but I am doing a couple of nights with the philharmonic. I have done a few new orchestrations.

WCT: When are you coming back to Chicago?

LC: I have no plans for that yet. I played there about six years ago. I had just done a jazz club in San Francisco and this was my second performance day after a hiatus of 16 years. I love Chicago. One of my great girlfriends lives there and one of my goddaughters too. I toured with a band there in the '70s during the heydays of jazz clubs on Rush Street. I learned a lot about music back then. I have never been so cold in my entire life! I came from Arizona and I thought San Francisco was cold. I didn't have an appropriate coat. I never had to buy a winter coat before.

WCT: [Regarding] your album *Crazy Little Things*: Where did the title come from? Is possibly your cover of "Crazy Little Thing Called Love" on it?

LC: It is. There was just a happiness and joyfulness about this Queen song. My producer Karl Lenny brought Victor Krauss, who is [singer] Alison Krauss' brother, in as a bass player. He came up with this great lick in the front. It is really smooth and sits in a nice place. The whole album does.

There is a reason why I chose those songs. If I came out with songs that were completely all new I'm not so sure it could find as much of an audience as doing classic rock, pop or country. I'm not known as a recording star. It is very difficult out there for everyone. I am at a point in my life where I can sing what I want to sing. I have the most stunning band.

Some people can't believe I actually travel with these musicians because they are all ses-

sion players. If you know session players they don't like to leave town. They don't want to be on the road with anybody because it dries up your session work. They are all killer, nominated musicians. It is great fun for me since the music is such at a high level to perform. This album is me and my band.

WCT: I loved your rendition of "Let's Stay Together."

LC: Aww. That was a song that when I finished the album my husband asked me to do it. It was one of his favorites so I said okay. It turned out really well.

WCT: "I'm So Lonesome I Could Cry" is such a sad song.

LC: I know! You know what? That was a kind of interesting little journey as well. My kids went off to college and left me. You can imagine how I identified with that song. It is a standard classic Hank Williams song. My players didn't want to do the song but I made them trust me. I told them all to do half of what you are doing. There



Lynda Carter.

is that sound of the harmonic guitar like when they are tuning and they do harmonics. My piano player Tony—he just really started playing at the top of the keyboard, so it was really spare. It is such a beautiful song and it didn't need anything.

WCT: Did you know the comic book Wonder

Woman is restarting and issue number-one comes out today?

LC: You are kidding me! That is fantastic. I will have to call over there and ask them to send me the first run. It is a piece of my history. People still like to talk about it and I never mind discussing it. She is a great character.

WCT: They have never been able to replace you.

LC: I know. Darn!

WCT: Maybe one day. I was wondering how many gay guys will be dressed up like Wonder Woman this Halloween.

LC: Sure, I have seen a few in my life. I have seen some absolutely gorgeous ones, as I did the gay-pride parade in New York the day after they passed the marriage bill. I saw a lot of Wonder Women. I collect pictures of the most outrageous ones, the ones who have a big hairy chest or put a fat suit on. I get a real big kick out of that. I have seen some gorgeous ones, too.

Spin over to <http://www.lyndacarter.com> **for details on the tour and the new CD.**

Read the full interview—and find out if Lynda owns any memorabilia from the Wonder Woman show—online at <http://www.WindyCityMediaGroup.com>.

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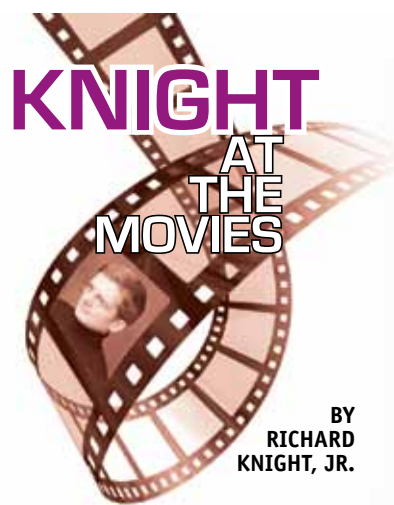
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Jamie and Jessie Are Not Together; Martha Marcy May Marlene

Back in September 2009 when I reviewed Hannah Free, the lesbian-themed drama starring Sharon Gless (which Windy City Times publisher Tracy Baim executive-produced), I started out by grouching about the lack of LGBT movies, lesbian ones in particular, in theaters. However, to some degree that has changed and to the crop of 2010 high-profile lesbian films—The Kids Are All Right, Chloe, Black Swan, etc.—we can this year add Circumstance, The Topp Twins, Kaboom, and the forthcoming Pariah. The locally made **Jamie and Jessie are Not Together**—which begins its exclusive Chicago run this Friday at the Gene Siskel Film Center, 164 N. State St.—is another big addition to the list. The movie, from out writer-director Wendy Jo Carlton (who also helmed Hannah), is a charming, relaxed romantic comedy with musical numbers that is the per-



Jamie and Jessie Are Not Together. Photo courtesy of Wendy Jo Carlton

fect entrée into Unrequited Lesbian Love 101, albeit one with some delightful twists.

The film follows the plight of the shy, blond, hat-wearing Jessie (Jessica London-Smith), who has nursed a crush on her long-term roommate, the sultry, dark-haired Jamie (Jacqui Jackson)—and can't make up her mind what to do about it. Then Jamie, who we quickly perceive isn't at a loss for romantic company and has no awareness of Jessie's feelings, announces that she's decided to move to New York to further her acting career. Jessie, who clearly has become used to playing Jan to Jamie's Marcia, now has to decide whether or not to reveal her deep feelings before Jamie goes off on her new adventure and maybe, just maybe, just possibly ... go with her.

ing songs of love and lament that the characters randomly break into, sometimes singing directly to camera. (The movie's first song, set in a coffee shop where Jessie works, comes out of left field, and is a delightful exception).

Writer-director Carlton's risk in adding the confessional, guitar-based songs (which she co-wrote with composer Stephanie Vlcek) pays off and adds an unexpected level of depth to what could have been a by the numbers unrequited love story. London-Smith's halting tentativeness, mixed with unexpected moments of false bravado, is very winning, as is Jackson's pretty, popular-girl confidence and vitality, which darkens as we learn more about the character. I'd like to have seen more screen time for the quirky supporting characters who offer advice to Jessie throughout the picture (especially the two gay men with their long, flowing beards who act as a Greek chorus) and more from Mira and Engelhardt—though I suspect the latter two will show up in a sequel, should it see the light of day.

Perhaps my favorite thing about Jamie and Jessie are Not Together is that it is so unabashedly, unapologetically lesbian in its viewpoint. Yet, the movie's alternately sunny and sometimes sobering disposition will be inviting for film audiences of all persuasions as well. However, first and foremost, this is a movie that queer audiences can call their own. www.siskelfilmcenter.org

Twenty-nine-year-old writer-director Sean Durkin and his leading lady, Elizabeth Olsen (younger sister of the infamous Olsen twins), both make arresting, stunning debuts in **Martha Marcy May Marlene**. The movie was all the rage at Sundance, where Durkin won the Best Director award, and now finds Olsen making the short list for the next Academy Awards. The critical hosannas greeting the movie are deserved, and both Durkin's movie and Olsen's performance are hypnotic and profoundly disturbing. I think this psychological thriller is one of the year's best films.

Olsen plays the multi-named leading character, who has escaped the clutches of a seemingly benign, hippie-like cult led by the charismatic Patrick (John Hawkes, who has never been better) and is now recovering from her ordeal at the Catskills summer lake house of her sister, Lucy (out actor Sarah Paulson in a career-altering performance), and brother-in-law Ted (Hugh Dancy).

The story moves back and forth between Martha's attempt at recovery and the indeterminate

period when she was a member of the cult—a device that builds tension to the breaking point by the film's startling conclusion. (The character is called Martha by her sister, Marcy May is the name given her by the cult and Marlene is the name the female cult members use when answering the phone.)

Martha's unusual behavior—the weird breakdown of intimacy in front of her sister and brother-in-law, for example—becomes more pronounced as her paranoia and alternate longing for her adopted “family” kicks into high gear. Clearly, the relationship between the sisters has been fraught with problems and there are emotional barriers between the two. However, you keep waiting for the self-involved Sarah to ask for details about what happened to Martha; when she doesn't, her lack of interest and true compassion seem to offer clues to Martha's indoctrination into the cult.

Or do they? “You're holding back,” Patrick exhorts at one point, demanding that Marcy May give herself to the cult mind, body and soul and, chillingly, we see that she does as far as she's able to. (In the film's most disturbing sequence, Marcy May, who has earlier been drugged and raped by Patrick in what is dubbed “a cleansing ritual,” now eagerly prepares a new female convert for the same insidious treatment.) What slowly becomes apparent in Durkin's low-key, naturalistic approach is that Martha, who clearly is suffering from post traumatic stress disorder or something similar, doesn't fit in either place.

As Martha's jagged two worlds slowly begin to collide—the peaceful, isolated lake house with its false security and the seemingly benign but Manson-like cult members who represent the opposite extreme—the blank look in Martha's beautiful eyes that neither the sister nor the cult leader, nor the audience for that matter, ever seems to pierce add another level of ambiguity to this creepy, unforgettable little movie.

Check out my archived reviews at <http://www.windycitymediagroup.com> or <http://www.knightatthemovies.com>. Readers can leave feedback at the latter website.



Elizabeth Olsen (left) and Sarah Paulson in Martha Marcy May Marlene. Photo by Jody Lee Lipes

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As the clock ticks down, various complications are thrown into the mix—like Jamie's “friends with benefits” hook-ups with the sexy free spirit Rhonda (Fawzia Mirza), which anger Jessie even more. Then Elizabeth (Marika Engelhardt) comes into Jessie's life in a classic “meet-cute” situation during a rainstorm and things become even more complicated. Now it's Jamie who's jealous—pushing Jessie's angst level into the stratosphere. The movie plays out against the backdrop of a quintessential, golden Chicago summer and the bright seasonal mood is a warm contrast to the often-sober-

‘Bad Sex’ on Logo Nov. 4

Bad Sex—a series that looks at several people dealing with sexual issues—debuts on Logo Friday, Nov. 4, at 8 p.m. CT on Logo.

The series follows the real-life experiences of 10 diverse participants undergoing an intensive, two-month program with sexuality expert Chris Donaghue. Male and female, gay and straight, the participants range in age from 20 to 40 and deal with issues ranging from dangerous promiscuity to clinical frigidity, and from violent sex addiction to compulsive public sex.

Under Donaghue's supervision, they'll participate in a unique sex-therapy group program where they'll address their deep-rooted issues around sex, infidelity, trust, relational intimacy and sexual addiction.

Donaghue received his master's degree in clinical social work from Temple University; currently, he is finishing a doctoral degree in clinical psychology from Pacifica Graduate Institute.



MOVIES

Talking with the stars of 'Jamie and Jessie'

BY CARRIE MAXWELL

Jamie and Jessie are Not Together is a locally shot lesbian movie that Wendy Jo Carlton (director of Hannah Free with Sharon Gless) wrote and directed. It stars Jacqui Jackson, Jessica London-Shields, Fawzia Mirza and asks "Have you ever fallen in love with your best friend?"

London-Shields recently won the Best Actress Jury Award from the Asheville QFest in North Carolina for her role in this film. "I was really excited and surprised. I wasn't really expecting to win anything myself ... and I think it's very

on a film that Carlton directed. She played Greta, the great-granddaughter of Sharon Gless' character, Hannah, in Hannah Free (shot in Chicago in 2008). Teaming again was a natural fit for the two. Last year Jackson and Carlton attended the DVD release party for Hannah Free; the event happened to be on the same day as the Dyke March. Jackson got a call from her friend, London-Shields, who was heading to the march so the three women decided to go together. "At the Dyke March, Carlton saw the two of us and decided that our relationship as friends looks from a distance as though we were together as a



Jacqui Jackson (left) and Jessica London-Shields. London-Shields photo courtesy of Cole Simon

cool," said London-Shields. London-Shields said that for her character, Jessie, "the story is really about her relationship with Jamie and trying to wean herself off of this dependent relationship that really isn't as equal as it should be. She is figuring out her own self-worth."

Jackson had a different take on the film. She said, "It's about two queer women who live together. One of them, Jessie, is in love with the other Jamie, which was my role. Jamie has no clue about this. ... It circulates around their relationship and how Jessie tries to move on and reconcile her feelings. ... It's a complicated not-really-love story."

"It's a feature length lesbian romantic comedy with musical numbers. It's a really fun film that talks about what real lesbian relationships can be like," said Mirza.

As for shooting the film in Chicago, all three actresses said they really enjoyed it. They shot scenes in some very familiar places, including New Wave Coffee, where London-Shields also works, as well as the queer-owned establishments Parlour on Clark and Women and Children First Bookstore. The guerrilla style of shooting—using locations that they could get for free—lent the film a gritty and cool look, according to London-Shields. "It's such a beautiful city to capture on film ... and, for [the director], this film is an homage to the city she has fallen in love with," said Mirza.

This wasn't the first time that Jackson worked

couple. This inspired Carlton to write Jamie and Jessie and cast us in it," said Jackson. Mirza got cast, she said, when someone recommended her for the part, adding that it was great to play a character that wasn't based on her ethnicity.

The response to the film has been very positive at all of the festival screenings the actors have attended. When London-Shields went to the Seattle screening, she ran into some familiar faces in the crowd. The online reviews have generated a lot of excitement surrounding the film, according to Jackson. At the Sacramento International Gay and Lesbian Film Festival a couple of weeks ago, which Mirza attended, about 700 men and women came to the screening.

All three performers have done stage work here in Chicago at a variety of theaters. In one play London-Shields was required to cut her hair really short and in MilkMilkLemonade she played a boy named Elliot. As for Jackson, she also was featured in the movie Perhaps, Somewhere in the role of Maya. Mirza has been busy with many other films, including Promised Land and 9/12 as well as the theater production Scorched, with the Silk Road Theater Project.

What does the future hold for their careers? London-Shields sees herself doing a mixture of theater and film here in Chicago while Jackson, who has since moved to New York City, would love to continue working in queer cinema while also taking advantage of the theater opportunities in her new city. In Mirza's case she just sees

her career heading wherever it's meant to go, however, she does see herself creating more of her own stories and being a part of other people's productions just as long as they are real, honest and grounded.

Parlour on Clark held a party Oct. 20 to celebrate the film, and London-Shields, Mirza and Carlton were in attendance. The film's premiere will take place at the Siskel Film Center, 164 N. State St., on Friday, Oct. 28, and will run through Nov. 3. On Oct. 28 the cast will be at the 8:15 p.m. showing; an after-party will take place at Downtown Bar, 440 N. State St. For more information and to buy tickets visit <http://www.siskelfilmcenter.org/content/weeklong-runs-special-events>.

To find out more about the film visit <http://www.jamieandjessie.com>. To like the Facebook fan page, visit <https://www.facebook.com/jamiejessiemovie>.



Fawzia Mirza. Photo by Janna Giacoppo

30th Reeling LGBT film fest running Nov. 3-12


Chicago, IL—REELING 2011: The Chicago Lesbian & Gay International Film Festival will mark its 30th anniversary this year, making it the second-oldest LGBT-related event of its kind in the world. The festival runs Thursday, Nov. 3-Saturday, Nov. 12.


Reeling will kick off with its opening-night selection, The Wise Kids by Stephen Cone, marking the first time the festival will launch with a film directed by a Chicago-based filmmaker. This critically acclaimed, coming-of-age drama follows three teenagers from a religious community in South Carolina who are in between high school and college. Featuring a "brilliant cast of young actors" (Variety), the film won Outfest's Grand Jury Awards for Best U.S. Dramatic Feature and Outstanding Screenwriting; Newfest's Audience Award for Best Narrative Film; and SideWalk/Shout Birmingham's Audience Award for Best Narrative Feature. The Wise Kids screens Nov. 3 at the Music Box Theatre, 3733 N. Southport Ave.

Closing the festival is the satire Going Down in La-La Land, by award-winning director/writer and festival favorite, Casper Andreas (Violet Tendencies; The Big Gay Musical). It will screen Saturday, Nov. 12, at the Portage Theater, 4050 N. Milwaukee Ave.

For more information visit <http://www.reelingfilmfestival.org>.

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TRAVEL

The warmth of Key West

BY MEGHAN STREIT

It takes about four hours to fly to Key West, Fla., depending on the length of your likely layover in Miami, but once you arrive on this palm tree-studded island, you'll feel like you've landed in another world. The mix of steamy temperatures, relaxed island attitudes, colorful European architecture and Caribbean-influenced cuisine can make U.S. visitors feel like they've actually travelled much farther to a foreign country. That "far-away" vibe makes Key West an ideal location for a quick, but rejuvenating, getaway.

Unlike much of Florida, Key West is extremely gay-friendly. In fact, there are at least two gay bars on the main drag, Duval Street, and the island plays host to several gay and lesbian festivals every year. There are just a couple of things to keep in mind about travelling to Key West. Number one, it's hotter than you think, and SPF 30 is no match for that Southern sun. Plan on taking it easy, staying hydrated and reapplying sunscreen frequently. Secondly, locals will warn you that Key West isn't known for its beaches.



Casa Marina beach entrance (above); marker (upper right). Photos by Shira Kollins

That may be true, and they are admittedly a bit rocky. However, the views are stunning and there are warm white sand, palm trees and turquoise waves crashing on the shore—enough to please any landlocked Chicagoan.

The very first thing you should do when you arrive in Key West is rent a moped. They're abundantly available for about \$35 a day, and are definitely coolest way to see the island. Once you've got your moped, it's kind of hard not to have a good time in Key West, but here are a few tips to get you started.

What to do

Key West holds the distinction of being the Southernmost point on the continental U.S. (it's connected to mainland Florida by long highways). In fact, it's only 90 miles away from Cuba. You can't actually see Cuba, but it's a cheap thrill to get your photo taken in front of the "Southernmost Point" marker at the end of the island.

Snorkeling, jet-skiing, parasailing, scuba diving, taking in ocean views on a glass-bottomed

boat or enjoying the sunset on a booze cruise—all variety of **water adventures** are available in Key West. Dedicate one day to seeing the island from the water.

I have a pretty strict policy against going to museums on vacation (or any time, for that matter). I think they're boring, and I'd rather experience a culture by immersing myself in it than by viewing in a glass case. That said, Key West's **Butterfly Conservatory** is amazing. There are hundreds of huge, Technicolor butterflies soaring around a fragrant floral conservatory. If you stay still, butterflies will land right on you. A visit to the Butterfly Conservatory is guaranteed to bring out the kid in anyone.

Duval Street, Key West's main drag, is filled with shops, restaurants and bars, with plenty of opportunities for people-watching. Spend an afternoon browsing the shops, which range from kitschy souvenir stands and funky clothing retailers to upscale jewelers and art galleries. Don't miss **Fast Buck Freddie's**, a gay-owned store where you can find furniture, clothing; upscale bath products like Key West sea salt body

stick—you name it, but Pearl's Key Lime cooler is the absolute best use of the island's eponymous fruit.

If you're looking for a more laid-back happy hour, grab a table at a colonial-style patio gracing the front of many of Key West's bars and restaurants. **Grand Café's** elegant patio provides a birds-eye view of the Duval Street debauchery in a relaxed atmosphere. It has an impressive wine list and is open late for dinner.

For a cheap beer and a lesson in Key West's rich history, head to **Captain Tony's**. The dark and divey saloon was formerly Sloppy Joe's, where Ernest Hemingway is rumored to have spent many an evening throwing back scotch and sodas. Captain Tony's is probably one of the only bars where you'll find a huge old tree growing right in the middle of it. Legend has it that many people were hanged from that tree, and the original owners didn't want to risk a run in with ghosts by chopping it down.

Where to eat

Seafood is obviously the local specialty in Key West, and **A&B Lobster House** is the quintessential place to get it. Situated just a stone's throw from the water, A&B offers stunning views of the marina outside and refined steakhouse ambiance inside. Book a table on the veranda and order the surf & turf. It's a pricy night, but well worth it.

For a lively dinner on Duval, check out **Man-goes**, which serves "Floribbean" cuisine on a patio that is both beachy and sophisticated. Start with an order of conch (pronounced conk) fritters, fried snail meat so popular they could be the French fries of Key West. Mangoes fries them up just right.

Grab a light lunch with the locals at **La Creperie**, an adorable spot that churns out light-as-air, savory crepes stuffed with fresh fillings like prosciutto; egg and Swiss or Brie; and smoked salmon. Save room for a *dulce de leche* dessert crepe.

Adventurous travelers will want to get off the beaten path for a low-key dinner at **Hogfish Bar and Grill**, a no-frills place that locals flock to for some of the freshest fish in town. Hogfish is located on Stock Island, which is a 20-minute moped drive from Key West—and well worth it for their namesake Killer Hogfish Sandwich. Grab a picnic table outside and watch the sunset over the marina with a couple of Key West Sunset Ales.

If you can't afford a room at Casa Marina, a stunning Waldorf Astoria resort, indulge in a meal at the hotel's **Sun-Sun Beach Bar and Grill**. The views from this waterfront eatery are unmatched. You know the overused tropical-beach scene computer screensaver? Well, this has got to be where they shot that photo and, in person, it is truly breathtaking. Order fish tacos and a pina colada—and just sit back and enjoy the view.



SIDEBAR

Womenfest Key West

BY MEGHAN STREIT

A visit to Key West is worthwhile any time of year, but ladies may want to consider booking trips just after Labor Day. That's when the island hosts Womenfest Key West, an annual weekend-long party for lesbians.

Womenfest is similar to Dinah Shore in Palm Springs, but Key West's version is a bit more laid-back and draws a diverse crowd of older lesbians and young gay girls, couples, singles and groups of friends. The action-packed weekend includes pool parties; all-women snorkeling and dolphin watching adventures; a golf tournament; and a flag-football game to keep you entertained during the day. After

sundown, look for live music, stand-up comedy shows, dance parties and a very popular sexy mechanical bull-riding contest.

You can do Womenfest at your own pace. Drop in on a pool party for the afternoon, and then duck out for a romantic dinner with your lady that evening. Or, you can indulge in an all-day parties of bikini contests, trolley tours, all-women sunset cruises and late-night dance parties. Either way, it's like being on a great vacation and there just so happens to be hundreds of other lesbians from all over the world on the very same island.

Highlights from Womenfest 2011 included performances by Sister Funk, a night of comedy with lesbian comics Jackie Monahan, Gloria Bigelow and Julie Goldman, and a group commitment ceremony and champagne brunch. Womenfest 2012 is scheduled for Sept. 4-9. Visit <http://www.womenfest.com/> for more information.



A lesbian cruise. Photo by Shira Kollins



Levi Kreis.

After having a lengthy pre-Broadway run in the Windy City as Jerry Lee Lewis in Million Dollar Quartet, **Levi Kreis** returns to Chicago for a special acoustic concert on Mon. Nov. 1 at Apollo Theater, 2540 N. Lincoln Ave. The Tony winner scored sizeable hits on Logo's Click List with the bringing-down-the-house gospel-flavored "Nothing at All" and the coming-out tale "We're Okay." The openly gay crooner's catalog boasts four albums, featuring the standout tracks "U Found Me," "Hardly a Hero" and "With You."

I am going to come out and say it—I am not much of a **Maroon 5** fan. The group's radio hits fail to be distinctive and the videos are oversexualized, but not in a fun, campy David Lee Roth or Motley Crue kind of way. The quintet's fingerprints are found easily on its latest, *Hands All Over*, with its trademark wah-wah guitar and lead singer Adam Levine's unmistakable vocals carrying on about his unsatisfying romantic escapades. This outing is produced by John "Mutt" Lange, who has worked with gay favorites Cher and Shania Twain. The Beach Boys-inspired "Stutter," the slower-paced "Just a Feeling" and a joint effort with Lady Antebellum on "Out of Goodbyes" highlight the package. *Hands All Over* is out now via A&M. The boys in the band are scheduled to perform at The UIC Pavilion, 1150 W. Harrison St., on Wed., Oct. 27.

Last year I dubbed *Songs from the Red Room* by **Shakespears Sister** as the album of the year. Finally, this superb set is available state-side. Just imagine *Blondie*; *Love and Rockets*; and *Siouxsie and the Banshees* collaborating on "You're Not Yourself" or the remake of Linda Lamb's "Hot Room." There is a glimmer of darkness coming through frontwoman Siobhan Fahey's smile on "Bad Blood." "Someone Else's

Girl" and "Baby It's You" have a wonderful '60s girl-group glow, while the Death in Vegas Mix of "Cold" is deliciously icy and robotic.

A limited-edition version of *Songs from the Red Room* is available with brilliant interpretations of Jefferson Airplane's "White Rabbit" and Joy Division's "She's Lost Control." Fahey is ageless and energetic in the video for "It's a Trip." She looks spectacular sporting a tie and a form-fitting suit. Rumors of a stateside tour and live DVD surfacing later this year have me dizzy with anticipation.

It is a shame that **Faithless'** success does not cross the Atlantic. Fronted by rapper Maxi Jazz and DJ extraordinaire Sister Bliss, Faithless is festival headliners in its native England and spawned the career of guest vocalist Dido.

Faithless is back with *The Dance*. The title gives it away—*The Dance* is dark, moody music made to make you move. The opener, "Not Going Home," recalls previous outings "God Is a DJ" and "We Come 1." "Feel Me" is a nod to The Talking Heads, while "Love Is My Condition" is a step into Delirium's domain with vocals from Mia Maestro. Dido cameos on the danceable "Feelin' Good" and on the electronic "North Star," which will leave listeners spellbound. "Sun to Me" is melodic and dreamy enough that it should find its way onto radio, but not when fodder like Justin Bieber and Ke\$ha rules the airwaves. Now, let's see about getting Faithless to headline *Lollapalooza*.

Last time around, **The Ladies of the Canyon** created a lively dance party by fantastically covering Madonna's material. On Wed., Oct. 27, the Chicago-based outfit is going to salute the legendary Diana Ross at Fitzgerald's, 6615 Roosevelt Rd., Berwyn.

The grand diva scored hits as the centerpiece of *The Supremes* and has gone onto claiming Marvin Gaye and Tammi Terrell's duet "Ain't No Mountain High Enough" as her own, topping the charts with Lionel Ritchie on "Endless Love" and remaking the gay anthem "I Will Survive" with a drag queen-rich video. My favorite is "Reflections," which was used as the theme song on the '80s Vietnam War drama *China Beach*. The madly talented artists who make up *Ladies of the Canyon* proved they can shine performing any genre, with past tributes to artists ranging from Chaka Khan to The Indigo Girls. For more information, please find *Ladies of the Canyon* on Facebook or visit <http://www.lotclive.com>.

In light of the tragic LGBT youth suicide string and the "It Gets Better" campaign from The Trevor Project, I wanted to share some related musical references. First, we lost many in the industry who have killed themselves, most notably Kurt Cobain. This left us wondering what could have been if the voice of a generation did not turn the gun on himself.

Don't be mistaken into thinking **anti-gay bullying** is new. Bronski Beat's 25-year-old video to "Smalltown Boy" documents this. In the wake of Marvin Gaye's murder, Diana Ross released "Missing You." This ballad captures the heartache, devastation and questioning that one faces after losing a loved one. Similarly, Michael Jackson penned "Gone Too Soon" after Ryan White lost his battle to AIDS. Billy Joel's 1985 video to "You're Only Human (Second Wind)" has Joel serving as a suicidal teen's guardian angel, not unlike how Clarence does for George in *It's a Wonderful Life*. However, D:Ream sums it up best with the uplifting British smash hit "Things Can Only Get Better"—and they do.

Antigone Rising show for Santiago Nov. 9

The all-female country/rock band Antigone Rising will perform at Martrys', 3855 N. Lincoln Ave., to celebrate the life of the late lesbian activist Christina Santiago.

The show will take place Wed., Nov. 9, at 7:30 p.m. Daphne Willis will also perform.

According to a press release, Santiago "was a huge fan of Antigone Rising and the band wanted to honor that."

Amigas Latinas, Affinity Community Services, Bright Pink and Howard Brown Health Center were involved in organizing the show. See <http://www.martryslive.com>.

Antigone Rising's most recent CD is *23 Red*. For more info on the band, see <http://www.antigonerising.com>.

Local singer releases benefit single

Out local singer-songwriter Mark Ortega has released his original dance song "Take Me Now" to the airwaves and dance floors worldwide, according to a press release.

"Take Me Now," co-written with Danny MacArthur, is available on iTunes, MP3.com, Amazon and Zune. The single sales will be divided evenly between The Trevor Project, AIDS Foundation Chicago and Test Positive Aware Network (TPAN) in Chicago.

People can link to "Take Me Now" at <http://itunes.apple.com/us/artist/mark-ortega/id445851490>.

Ortega will be part of The SoFo Tap Spooktacular Thursday, Oct. 27, at SoFo Tap, 4923 N. Clark St., at 8:30 p.m. TPAN will benefit from this show as well. Email MarkOrtegaEntertainment@gmail.com.



Mark Ortega. Photo by Kirk Williamson

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WEEKLY DINING GUIDE IN

WINDY CITY
TIMES

SAVOR

BY ANDREW DAVIS

The Scout

If you're easily distracted, it's probably not best to go to The Scout, 1301 S. Wabash Ave.

That's primarily because the upscale bar has almost three dozen large-screen televisions. While talking with my friend, I found myself looking around at the screens showing baseball games—and being a sports fan, it was heaven.

However, if you can take your eyes away for a minute, you'll see just what else The Scout has to offer—and I don't mean just the view of people walking by the two-month-old establishment.

Sometimes, these places just skate by when it comes to food; however, The Scout is a notable exception. The pulled-chicken nachos were practically sinful, and my dining partner loved the mussels. The Scout also does well with salads, such as the cranberry Waldorf, which includes walnuts, apple slices, chicken breast and red onions.

However, the height of the meal for both of us was the Black Angus pot roast, which was actually served in a miniature pot. The meat was extremely tender, heightened by mashed potatoes and gravy.

We did not try the place's signature dish, however: the foot-long grilled cheese. I do plan to return to try one of the three varieties, though.

Conclusion: If you want to try great food in a casual (but possibly distracting) atmosphere, The Scout is for you.

See <http://www.thescoutchicago.com>.



The Scout.

Fleming's unveiling

On Oct. 6, Fleming's Prime Steakhouse & Wine Bar, 25 E. Ohio St., launched its new private-label cabernet sauvignon 46 Diamonds. Fleming's produced its first private label Forty-Six Diamonds wine in 2007.

Salvatore Ferragamo—the man behind Forty-Six Diamonds Toscana 2009; proprietor of Il Borro in Tuscany; and grandson of the legendary Italian fashion designer—was unable to make it the first night, but appeared the following day to help continue the launch.

The label is available in each of its 64 restaurants nationwide.

At the launch, Maeve Pesquera, Fleming's director of wine, told attendees, "You can see that the Ferragamos' commitment to fashion is also the same type they have with wine." She added that Fleming's has "100 wines by the glass so, as you can imagine, it's a very dynamic and ever-changing wine program."

For more on Fleming's, see <http://www.flemingssteakhouse.com>.



Photos of Fleming's unveiling by Andrew Davis



Royster with the Oyster

Shaw's Crab House's "Royster With The Oyster" 23rd Annual Oyster Festival and Tent Party took place Oct. 14 at Hubbard Street and Lower Wacker Drive. Hundreds of people attended and enjoyed lobster rolls, fried shrimp and, of course, oysters. Bands included Brother John, Linsey Alexander and Morry Sochat and The Special 20's. The tent party was the finale in a weeklong series of events that included the Slurp-O-Rama National Championships and the Oyster Hall of Fame Dinner. Photos courtesy of Shaw's Facebook page



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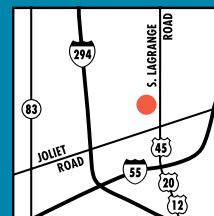
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The best cars for coming out

BY NICK KURCZEWSKI, GAYWHEELS.COM

Drop the emotional baggage and enjoy the ride.

Coming out of the closet can be liberating, or terrifying. It can end up being a complete non-event, or the biggest change you'll ever face. For most people, myself included, it was a combination of all of the above (and much more). Without delving into clichés—like talking about “the road ahead,” or being sure to check under the hood etc.—I recently wondered what might qualify as an ideal coming out car.

Depending on your situation, something fast as hell and with a tank full of gas might be the best option! But let's assume you have some form of support network—you're going to need room for at least a couple of friends. If you're of drinking age, you'll need spending cash for over-priced cocktails at all those new clubs and bars. And for the romantics out there, you'll need some money for flowers and chocolate.

This means our choices are going to be relatively roomy, budget-friendly, and lots of fun. So where exactly does that leave us? With a lot more options than you ever thought possible.

Scion tC

Edgy-looking and fun to drive, the Scion tC is also built by Toyota, so you're still playing it safe and smart when it comes reliability and dealer service. A 180-horsepower 2.5-liter engine, coupled with either a 6-speed manual or 6-speed automatic transmission, powers the tC. The rear seats are a little too cozy for long drives with four onboard. However, the tC makes up for this by coming loaded with cool standard features, including an 8-speaker audio system, panoramic sunroof, power windows and locks, a/c, sporty front bucket seats and a grippy leather-covered steering wheel.

Ford Fiesta

The Ford Fiesta—and the slightly larger Focus—is like that romantic European fling that unexpectedly turns into something serious. For years, Ford sold vastly more attractive and enjoyable small cars in Europe than it did here in the U.S. That's finally changed, now that the Fiesta 5-door hatchback and sedan have been brought stateside. It looks cute, has a meager appetite for fuel (29/40 city/highway) and a low base price of \$13,995 (Fiesta S sedan) makes it easy on your wallet. The Fiesta is one of the cheapest cars on sale, but it sure doesn't feel it. Every Fiesta also comes with seven airbags and electronic stability control as standard.

Fiat 500

If you want to make a splashy entrance, there's no better way to do it than in a Fiat 500. This little 3-door hatchback has Italian style and charm in abundance. That's good, because the 100-hp 1.4-liter engine is not going to chal-

lenge any Ferraris or Lamborghinis. At least the Fiat sips fuel, with a 38-mpg highway average (equipped with the 5-speed manual). The new 500C convertible is also probably the car most likely to be hugged—walk past one and try not saying “awww.” For the truly fabulous amongst us, there is the limited edition 500 by Gucci. If you prefer to balance vanity with social awareness, Fiat has teamed with the Breast Cancer Research Foundation to create the 500 Pink Ribbon model. Fiat will donate \$1,000 for each one sold.

VW Beetle

Let the haters say what they will, the newest New Beetle looks better than ever and has sharper dynamics than the slightly roly-poly previous generation. VW likes to refer to this as the more “masculine” Beetle—which once led me to ask a company rep if there was something wrong with female buyers. What this means is that the Beetle has a sportier and more hunkered down exterior, along with a range of economical engines that stretch up to a 200-hp 4-cylinder in the Beetle Turbo. The cabin has also been brightened up, with body-colored plastic on the dash. Does all of this make the Beetle manlier? Who cares, especially when the result is a car that has loads of attitude, but never comes across as being arrogant.

Mazda3

This is the “Where have you been all my life?” kind of economy car. Mazda has a great reputation for building a range of vehicles that have the sharp steering and quick-shifting transmission you'd only expect to find in the Miata roadster. Available as a sedan and five-door hatchback, the Mazda3 isn't flashy or verbose. It's like finally finding that special someone who, to your amazement, both you and your parents simply adore. If you crave a little more excitement, you could always opt for the wilder Mazdaspeed3, which comes with a 263-hp turbocharged 4-cylinder and rock solid ride. But like getting matching tattoos or piercings, sometimes less can offer much more in the long run. The standard Mazda3 is fine, just as it is—sound familiar?

To find out what other vehicles made the cut, visit <http://www.gaywheels.com/2011/10/the-best-cars-for-coming-out>.



Ford Fiesta. Photo courtesy of Gaywheels.com

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FOR RENT - TWO BEDROOM

EDGEWATER COMMUTER ADVANTAGE You'd be happy to

come home to. Walk to beach, bus, redline and shops. Big kitchen with new refrigerator, pantry and dining room. \$1200 with heat. Plus laundry, patio, new sink and intercom. **Call 773-706-6065. (11/2/11-2)**
1200SF, 4 BRM, 1-1/2 BATH IN ALBANY PARK. Newly decorated, tile kitchen, new self-cleaning oven, use of W/D, heat included. Garage available. **Available Nov. 1. \$1100. Call 708.574.8997 (11/2/11-4)**

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SUMMIT - 58TH & HARLEM, 1 BEDROOMS. Near transportation. Appliances, heat & water included. Laundry & parking Available. **Call for appointment. 708-442-5660 (10/26/11-8)**
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NORTH RIVERSIDE - STUDIOS/1 & 2 BEDROOMS. Corner of 31st / Desplaines. Hardwood floors. Laundry Available. Appliances, heat & hot water included. **Call for appointment. 708-691-2876 (10/26/11-8)**
NORTH RIVERSIDE -BALCONY OVERLOOKING GOLF COURSE. Deluxe 3BR, 2BA, CAC, carpeted, washer/dryer, appliances, dishwasher, disposal. Parking available. Starting at \$1295 per month+ utilities. Subject to credit approval. **Call 708-927-0263 (10/26/11-8)**
WESTCHESTER - 2 BEDROOMS, 1-1/2 baths. Oak hardwood floors. Excellent location. Appliances Included. Washer & Dryer hook up. Storage available. CAC. Plenty of parking. \$1,100 plus utilities. **Call 708-442-5660 (10/26/11-8)**
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BERWYN- VERY NICE. 6926 W. 30th St. near park, 4br, 2 baths, CAC, Hrdwd floors throughout 1st floor. Brand new 2nd floor addition. Full basement, driveway & garage available. Too much to list \$1595 plus utilities. **Call for appointment 708-442-5660 (10/26/11-8)**



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Catie Curtis has new CD, tour

Folk-rock singer Catie Curtis has released her 11th album, *Stretch Limousine on Fire*, on Compass Records.

Recorded live in Los Angeles' Stampede Origin Studio, the 10-song *Stretch Limousine on Fire* features a band featuring drummer Jay Bellerose and bassist Jennifer Condos, both of whom are currently touring as part of Ray LaMontagne's Pariah Dogs.

Curtis launched an accompanying tour Sept. 1 in Maryland. She will perform at Space, 1245 Chicago Ave., Evanston, on Thursday, Nov. 3. See more info at <http://www.CatieCurtis.com>.

Fashion Incubator accepting applications

The Chicago Fashion Incubator at Macy's on State Street (CFI) is accepting applications for its 2012-2013 Designers in Residence (DIR) program.

The year-long residency, beginning March 2012, provides six designers with office space, a workshop room with sample production space and a shared conference room/showroom space. In addition to the space, DIR also has opportunities for exposure and participation in events such as runway shows and meet-and-greets.

To be eligible for acceptance into CFI, applicants are required to reside in the Chicago-land area (Cook, DuPage, Kane, Kendall, Lake, McHenry and Will counties); be at least 21 years of age; provide a minimum of three images that reflects the vision of the brand; either plan to start or have already started a fashion business in Chicago; send an application (in both print and electronic formats) as well as a fee of \$75; and be able to commit to CFI completely for a full year.

The deadline is Tuesday, Nov. 8. See <http://www.chicagofashionincubator.org> or email info@chicagofashionincubator.org.



Gaga's 'The Monster Ball' DVD out Nov. 21

Grammy Award-winning artist Lady Gaga will release a Blu-Ray & DVD copy of the Emmy Award-winning HBO special *Lady Gaga Presents The Monster Ball Tour at Madison Square Garden* that includes exclusive, never before seen footage, according to a press release.

Born This Way: The Remix, a 14-track collection of remixes, is also being released.

The new products are also available in a special package called *Born This Way: The Collection* that will include the multi-platinum 17-track record *Born This Way*; the brand-new *Born This*

Way; The Remix album; and the *Monster Ball Tour DVD*. All items are available Nov. 21, the same day that Grand Central Publishing will issue the *Lady Gaga x Terry Richardson* book.

'Beyond Brokeback' Nov. 13 at Roosevelt

Contributions made by the LGBT community in attaining the American dream of inclusiveness and equality for all will be celebrated Sunday, Nov. 13, at the Auditorium Theatre of Roosevelt

University, 50 E. Congress Pkwy., with a screening of the 2005 film *Brokeback Mountain* and the Chicago premiere of *Beyond Brokeback*.

Joining the Chicago History Museum's ongoing year-long exhibit, *Out* in Chicago, Roosevelt's day-long program will feature a 2 p.m. screening of the Academy Award-winning film *Brokeback Mountain*, followed by a 4:35 p.m. panel discussion with makers of the film and a 5:35 p.m. staged reading with music of messages, essays and poetry that have been inspired by the landmark movie.

Tickets are \$15-\$25; visit <http://www.ticketmaster.com> or the box office of the Auditorium Theatre at Roosevelt University. For information, call 312-922-2110.

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calendar

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Wed., Oct. 26

Chicago Gay and Lesbian Hall of Fame Mix and mingle; 6pm-9pm, Minibar, 3341 N Halsted

2011 Night of 100 Drag Queens: Hollywood Bound (2nd Show) Equality Illinois presents its popular night of entertainment and mayhem at Sidetrack. 7pm-11pm, Sidetrack, 3349 N Halsted St, <http://www.eqil.org>

Hydrag Revue Join Hydrate each and every Wednesday night for the best female impersonation show on Halsted Street! 9pm, Hydrate, 3458 N. Halsted, http://www.hydratechicago.com/event-details/?event_id=120

You're The Star Karaoke with Honey West Take your place in the spotlight as hostess, Honey West entertains throughout! An evening and a diva not to be missed! 9pm, Roscoe's, 3356 N. Halsted St, <http://www.roscoes.com>

Rocky Horror Party Props provided and costumes welcome. 10pm, Touche, 6412 N Clark St, <http://www.touchechicago.com>

Thursday, Oct. 27

I Am the Queen documentary I Am the Queen documents the Cacique Pageant, the first annual transgender pageant held in Chicago's Humboldt Park neighborhood. Harold Washington Library Center 400 S State St Lower Level, Video Theater; 6pm-8pm, Harold Washington Library Center 400 S. State St Lower Level, Video Theater

The Sofo Tap Spooktacular The latest installment of The Mark Ortega and Friends Show kicks off Halloween weekend with a night of live performances to benefit the Test Positive Aware Network (TPAN).

NET GAIN Saturday, Oct. 29

Tennis legend Billie Jean King will host a fundraiser at the Midtown Tennis Club, 2020 W. Fullerton.

PR photo



The best LGBT vocal performances in Chicago, including TJ Chernick, Christine Lawal, Britney Warren, James Gavin and Mark Ortega. The event will also include a Halloween costume contest, with prizes being awarded to first, second and third place. \$3 Miller Lite drafts, \$5 Jameson shots and \$3 Boo Berry shots. All proceeds from the Boo Berry shots will go to TPAN. \$5 suggested donation to TPAN and a raffle will be held. 8:30pm-11:30pm, Sofo, 4923 N Clark, <http://www.sofobarchicago.com>

Drag Idol Chicago's newest drag competition. Audience decides who stays and who goes. Hosted by Kelly Lauren. Sign up with sean@hydratechicago.com. Winner of the 13-week competition will win a prize package worth over \$10,000, including \$1500 cash, a trip for two, a professional photo shoot and more. 9pm-11:45pm, Hydrate, 3458 N. Halsted, <http://www.hydratechicago.com>

Masquerade Underwear Party Who needs to see the face? Come see some of our

hottest guys and Hornet app models in their best Calvins. Who will be behind the mask? Anyone you click on... Come find out about the hot new app from Hornet. Email info@minibarchicago.com to inquire about our bottle service for the event. 9pm, Minibar, 3341 N Halsted, <http://www.minibarchicago.com>

Friday, Oct. 28

Graveyard Glamour Ball Jayson Bernard-Rosario along with "The Civil Rights Agenda" proudly presents the Graveyard Glamour Ball! 8pm, 773-235-8852, Ravenswood Event Center 4011 N. Ravenswood Ave., <http://www.facebook.com/event.php?eid=229090877144581>

Chicago Premiere of Jamie and Jessie are Not Together Queer romantic musical love story made in Chicago. Seven-day theatrical run with a film that celebrates sexy, messy, joyful young love. 8pm, Gene Siskel Film Center, 164 N State St., <http://www.siskelfilmcenter.org/jamieandjessie>

Cyndi Lauper and Dr. John From Memphis to Mardi Gras Tour; 8pm, 630-896-6666, Paramount Theatre, 23 E. Galena Blvd., <http://www.paramountaurora.com>

Asians and Friends Halloween Party Costume contest and entertainment. Call for time. 8:30pm, 312-409-1573, @mosphere, 5355 N. Clark St., <http://www.afchicago.org>

Yelloween Fun House: Loaded Cocktail's Yelloween Fun House features redux "loaded" with sexy go-go boys; 9pm, Cocktail Chicago, 3359 N Halsted St., <http://www.cocktailbarchicago.com>

Rocky Horror Picture Show & Singalong Celebrate this campy classic with all the props lyrics and one-liners. Best costume contest at 11 pm. 1st place: \$100 cash/prizes; 2nd place: \$50 cash/prizes; 3rd place: \$25 Crew gift card. \$3.50 312 pints, \$2 PBR cans, \$6 mega mojitos, \$2 Malort shots. 9pm, Crew Bar & Grill, 4804 N Broadway, <http://www.worldsgreatestbar.com>

DJ Laura B! ChicagoPride.com and Hydrate present popular Boystown Laura B. Get the weekend going as Laura sets off dance floor FIREWORKS until 4AM with her signature high-energy style! Hosted by the fabulous Cyon Flare. No cover until midnight; 10pm, Hydrate, 3458 N. Halsted, <http://www.hydratechicago.com>

Shower Contest Join Spin's sexy GoGo Boys each Friday for their Shower Party from. Check out the new exciting shower, which lowers from the ceiling. 10pm, Spin Nightclub, 800 W. Belmont Ave, <http://www.spin-nightclub.com>

Windy City Bondage Club Club night for Windy City Bondage Club. Free demos in

Club Room. 10pm, Touche, 6412 N Clark St, <http://www.touchechicago.com>

Saturday, Oct. 29

Billie Jean King hosts fundraiser Tennis Opportunity Program in collaboration with Michelle Durpetti Events will host their 13th Annual Fundraiser and TeamTennis Tournament. Guests will enjoy playing in an exciting TeamTennis Tournament, live and silent auctions, as well as dinner and drinks catered by Phil Stefani Signature Events. TOPEvent@michelledurpettievents.com. 3pm-11pm, 312-988-9900, Midtown Tennis Club, 2020 W. Fullerton, <http://www.toptenniskids.com>

Graphic Novel Class with Nicole Hollander Lillstreet Art Center is offering a new Graphic Novel Class with renowned cartoonist Nicole Hollander. 1pm-5pm, 773-769-4226, Lillstreet Art Center 4401 N. Ravenswood Ave., <http://lillstreet.com/class/6814>

The Girl With The Drag Queen Tattoo The Girl with the Drag Queen Tattoo is a new gay comedy that hits the ground running, exploring the extremes of modern queer life in the age of Michelle Bachmann, civil unions, and Lady Gaga. From workplace harassment to transgender politics, The Girl with the Drag Queen Tattoo has it all. Gorilla Tango Theatre 1919 N. Milwaukee Ave. 6pm-7pm, 773-598-4549, Gorilla Tango Theatre 1919 N. Milwaukee Ave., <http://www.gorillatango.com>

Nightmare on Halsted Street Celebrate Halloween weekend with Hydrate! This is Boystown's SCARIEST and HOTTEST party! Come dressed to impress with your scariest costumes! Featuring world renowned DJ Ralphi Rosario until 5:00AM! No cover until Midnight; 9pm, Hydrate, 3458 N. Halsted, <http://www.hydratechicago.com>

D.S. Tequila Company's House of Whores Get ready as D.S. Tequila warps back to the 70's...Mustaches and Aviators a must! Featuring a Halloween costume contest at Midnight! Over \$1000 in cash and prizes! 9pm, D.S. Tequila Company, 3352 N. Halsted St., <http://www.dstequila.com>

Leather, Rubber and Kink Invade Sidetrack Mr. Chicago Leather 2011 and Mr. Midwest Rubber 2011 are joining forces to invite you to a Leather, Rubber and Kink invasion of Chicago's biggest gay bar. The Saturday before Halloween is one of Sidetrack's busiest nights and we're taking over. In the spirit of being a community partner, we talked to Sidetrack and gave them the heads-up that we were coming. 10:30pm, Sidetrack, 3349 N Halsted St, <http://www.sidetrackchicago.com>

Sunday, Oct. 30

Urban Village Church LGBT-welcoming worship services at Urban Village Church are eclectic and experiential, practical and intelligent, relevant and, hopefully, inspiring. 10:15am-11:30am, Urban Village Church, Spertus Institute, 610 S. Michigan, <http://www.newchicagochurch.com>

Taverna 750 First Call Brunch Come sample the amazing food and drink of Taverna 750. Spruce up your Sunday as Taverna 750 and Hendricks Gin look for your best Hendricks Brunch Outfit. The winner will receive a brunch on the house. 11am-3pm, Taverna 750, 750 W. Cornelia Ave., <http://www.taverna750.com>

Liquid Brunch Scarlet's Liquid Brunch is an all day Sunday Funday affair, complete with the city's best DJs, a slightly disheveled staff and lots and lots of champagne. 1pm, Scarlet, 3320 N. Halsted St., <http://www.scarletbarchicago.com>

Halloween Contest and Melissa Young Melissa Young sings Halloween classics and her normal, not so normal wacky hits, along with your 80s & 90s favorite with Nick Sula at the piano AND a \$100 Halloween Costume contest. 7:30pm-11pm, 3160, 3160 N. Clark Street, <http://www.melissayoung.com>



TRUE COLORS

Friday, Oct. 28

Cyndi Lauper with perform with Dr. John at Aurora's Paramount Theatre.

Photo by Ellen von Unwerth

Monday, Oct. 31

15th Annual Northalsted Halloween Parade The Northalsted Business Alliance, in conjunction with Triangle Neighbors Association will present the 15th Annual Northalsted Halloween Parade on Monday, Oct. 31. at 6PM; 6pm-9pm, Halsted Street, <http://www.northalsted.com>

Halloween \$1 Drink Night 42 Below, well cocktails, Miller Lites and Coors Light drafts. Watch the Halloween parade simulcast live throughout the bar. No cover before 8pm, \$5 after. 6pm, Spin Nightclub, 800 W. Belmont Ave., <http://www.spin-nightclub.com>

United House: Halloween Parade Cyon Flare's United House and Hydrate bring you an AMAZING party full of surprises! The annual post-parade Halloween costume contest at 11:00PM has cash and prizes worth more than \$1,000! Get there by 10:30PM to register! 9pm, Hydrate, 3458 N. Halsted, <http://www.hydratechicago.com>

Tuesday, Nov. 1

GLEE Join every Tuesday, to watch the senior year of Glee. No Cover. 7pm, Sidetrack, 3349 N Halsted St.

November QSC - Austin Special Art A unique art show featuring the work created by the residents from Austin Special, a group home located in Jefferson Park on Chicago's NW Side - a non-profit, community-based agency providing residential services and training to developmentally disabled individuals. Archie's Tavern, 2600 W. Iowa St. 8pm

Touche's 34th Anniversary Party Celebrate 34 years of leather and fetish fun! 10pm, Touche, 6412 N Clark St., <http://www.touchechicago.com>

Wed., Nov. 2

Laurie Anderson: O Superwoman Anderson reflects on an extraordinary career in a conversation with Steppenwolf artistic director Martha Lavey. Presented by Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media and the Chicago Humanities Festival. 7:30pm-8:30pm, Francis W. Parker School, 2233 N. Clark St., <http://www.chicagohumanitiesfestival.org>

Bar-lesque IV Kick-Off Party Hosted by Tajma Hall. A \$10 donation to TPAN, access to a two-hour bar featuring Skyy Vodka and Budweiser products, followed by the Hydrag Revue. 8:30pm-10:30pm, Hydrate, 3458 N. Halsted, <http://www.tpan.com>

An Evening of Comedy Hosted by author and comedian Debbie Sue Goodman, with Tony Talley, Mike Lebovitz, and Sapna Kumar. No cover, drink specials. 8pm-11pm, Parlour on Clark, 6341 N Clark, <http://www.parlouronclark.com>



WINGS 'N THINGS

Monday, Oct. 31

The 15th Annual Northalsted Halloween Parade will kick off at 6 p.m.

Photo from last year's event by Jerry Nunn

BILLY MASTERS

"I had never worn a thong before. So the first time I tried it, I put it on wrong and my junk didn't fit in it. I had to call a wardrobe person in and go, 'Something's wrong with my thong, you guys. I think we're going to have to figure this out.' And they go, 'Yeah, your legs are in the wrong holes!'"—Matt Bomer discusses shooting his stripping scenes for Magic Mike. Do you really need to include instructions with a thong? Maybe he thought the point was to cover up his hole.

Equality. We say we want it. But do we? Really? Because if we want real equality, we must take all of it. We can't pick when we want to be treated like everyone else and when we don't—it's an all-or-nothing proposition. When I came out in the late '80s, being gay wasn't quite the taboo it had been. There were lots of gay bars where we could socialize, many gay newspapers to keep us informed and a handful of gay bookstores. Now, 20 years later, most of those clubs have closed, newspapers are in danger of extinction and we can buy anything we want on Amazon.com. While some of these changes are a sign of the times, we are in danger of losing our community. What's replaced these gay businesses is integration into the general population. So, yay, let's hear it for equality.

This also affects gossip. Recently, many people ran photos of Taylor Lautner having dinner with Dustin Lance Black and Gus Van Sant. Many of us questioned if these two powerful gay men had designs on the fetching Taylor—one of the most visible places this rumor was printed was in GQ. This prompted Mr. Black to write (in part), "Really Mr. GQ writer? I'm curious, will you be asking all of the handsome actors I've ever had the privilege of working with or meeting if I made passes at them as well? I'd love to be there when you ask Sean Penn that same question. Or, Mr. GQ writer, were you projecting your own unprofessional desires onto me and Gus? Perhaps? Or worse still, are you a homophobe?" He ends his letter by saying, "Leaning on lies, myths and stereotypes about gay people is hateful, harmful and outdated. It's not the 1950s anymore GQ, it's 2011 and it's time to grow up."

First, let's not start brandishing the word "homophobe," Lance. My God, girl, get a grip. Second, I most certainly would ask Sean Penn or anyone else those questions. Has Lance ever picked up a tabloid or watched any of the hours of television devoted to such speculation? George Clooney is seen out with a younger woman—we ask, "Is something going on there?" That's life in today's world. I don't wish to cast aspersions on Mr. Black, who I respect artistically, but suffice it to say he's not maintained his personal life above reproach. True equality comes in all shapes and sizes. You're right, Lance—it's not the 1950s. It is 2011. And when a mainstream publication like "GQ" (albeit the Aussie edition) starts gossiping about gay movers and shakers possibly sleeping with hot young men the way they have about straight men and starlets for eons, then there's some real equality. Period.

This was all going on at the same time that actor Zachary Quinto came out. Although there was much fanfare after the announcement, Zach made it rather quietly and matter-of-factly. Back when he was appearing in the off-Broadway production of Angels in America, the New York Times asked if he'd comment on the speculation about his sexuality. (Maybe Black has a problem with that question, too.) Zach said he'd "prefer not to feed the rumor mill with either substantiation or dismissal." This year, he told New York Magazine that being in the play opened his eyes: "At the same time, as a gay man, it made me feel like there's still so much work to be done."

But what really prompted his coming out was the rash of gay teens committing suicide: "And again, as a gay man I look at that and say there's a hopelessness that surrounds it, but as a human being I look at it and say 'Why? Where's this disparity coming from, and why can't we as a culture and society dig deeper to examine that?' We're terrified of facing ourselves." And yet in saying so, Zachary faced himself quite bravely. Bravo.

It probably won't help promote my enlightenment to discuss the movement in Florida to legalize dwarf-tossing, right? Probably not. So I'll sit on that (as it were) and move onto something far more uplifting, like news that the recent benefit performance of the Broadway hit How to Succeed in Business raised more than \$15K for the Trevor Project. Thanks to another



Billy takes issue with Dustin Lance Black (above). Photo by Richard Green

straight ally, Daniel Radcliffe, who stars in the show and spearheaded the benefit.

Our "Ask Billy" query comes from Tom in Florida: "Have you ever written anything about Charlie Hunnam? He was a hot young guy on the original Queer As Folk, and is an even hotter adult on Sons of Anarchy."

He is, indeed. Little Charlie has matured quite nicely. I don't know how many of my readers realize he originated the role of Nathan in the UK version of Queer As Folk, which became Justin in the U.S. version and was played by Randy Harrison. Since I assume you're interested, he is straight and was married for a few years. On Sons of Anarchy, he plays a biker who enjoys walking around naked. We'll show you how much on BillyMasters.com.

When I'm challenging gay heavy-hitters, it's time to end another column. It seems I made a bit of news last week on Sirius OutQ when I talked for the first time about my ongoing romance with a certain sexy celebrity. Although I'm usually loathe to ramble on about my personal life (aside from a quip here and there), I realized there are people interested in what makes Billy Masters tick. If you fall into that category, check out Billy's Boudoir, which is housed along with this very column on www.BillyMasters.com. I'll even post my Sirius appearance there for your listening pleasure. If you have a question, drop a note to Billy@BillyMasters.com and I promise to get back to you before DLB calls me a homophobe! Until next time, remember, one man's filth is another man's bible.



FRIDAY, OCT. 28

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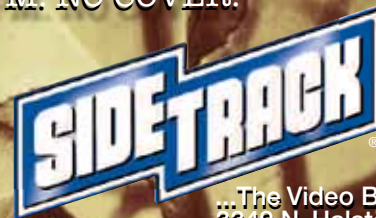
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DePaul student-athlete officially comes out

BY ROSS FORMAN

Anthony Alfano was the team captain for his final two seasons of the four he played for the co-op Huntley Raiders varsity hockey team that also featured players from Marian Central Catholic High School.

A left-handed shooting forward, Alfano was popular on the team and quite the playmaker. He also excelled in the classroom at Huntley before graduating in 2008, earning a spot on the Dean's List and the National Honors Society.

However, the real Alfano was hidden in the closet, afraid to reveal to anyone that he was gay. In fact, he admits he dated girls at the time to hide his identity. No one had any idea what Alfano was going through emotionally. He was, quite simply, a wreck, ready to end his life.

"In high school, I was very suicidal because of my sexual orientation," Alfano told Windy City Times. "I grew up in a very Italian, very catholic household, and being gay was never a point of discussion. I believed, because the Catholic Church was preaching against being gay, that something was wrong with me and that I was inevitably going to hell."

He attempted suicide three times, each time trying to suffocate himself, but he could never actually do it.

"I always felt that if I could keep pushing and getting involved in [high] school that life would be fine after [graduating]," Alfano said. "I was lucky. I didn't fully accept who I was until the end of my senior year in high school and, at that point, I was still very uncertain of where I was headed in life and coming-out was not even on my radar. It wasn't until I started college at

DePaul and went on a retreat for first-year students where I truly understood the importance of coming-out.

"The day I returned from the retreat I called up my best friend back [in the northwest suburbs] and told her we needed to talk. That friend, Erika Kearns, was the first person I came out to, and I know it was a little difficult as she had a crush on me in high school.

"Then over winter break of my first year [in college], I told all my friends back home and one in particular, Gretchen Bachrodt, was the most encouraging and supportive and was someone who, although I knew I could always count on, solidified that feeling when she told me she always knew, but waited for me to be ready."

As a DePaul sophomore, Alfano didn't tell his roommate, Ross Richmond, until one month after they were living together. "It was either out of fear or lack of clarity on how he perceived the LGBT community that I waited so long to tell him, but he has been the most supportive person in my life and has seen me in the worst and best of times," said Alfano, who has been roommates in Chicago's Uptown neighborhood with Richmond for three years, to this day. Richmond is straight.

As a sophomore, junior and now as a senior, Alfano came out to friends at school, family members and, this past summer, to his mom, Anna, which he said has been his most difficult coming-out.

"I'm feeling great at where I'm at and have a terrific support network of people behind me," Alfano said. "For me, coming out was a long, continuous journey that I'm on."

Alfano, 21, will graduate from DePaul next



Anthony Alfano. Photo by Ross Forman

June with a double major (international studies and political science with a focus in social, economic and environmental justice). His resume also boasts another amazing accomplishment: he is the first openly gay student body president in DePaul's 113-year history, and DePaul is the largest Catholic university in the United States.

"It's interesting, because the very nature of DePaul is such a welcoming and accepting atmosphere that I haven't really been too afraid to be open," Alfano said. "Being the first openly gay Student Body President at the largest Catholic university in the nation definitely adds a little more weight than just being a normal kid in college who attends class and sleeps all day. I must say it's a great experience and I'm fortunate to be in the position that I am, and that I have such a great support network although popular belief tends to lend its voice otherwise. I think, since DePaul is such a major university, that it allows me to have a platform where I am able to show others that life does get better and people do change."

DePaul president, Rev. Dennis H. Holtschneider, was not available for an interview about Alfano, but interim assistant vice president Robin Florzak issued a statement:

"DePaul University is a diverse place that welcomes people of all races, ethnicities, religions and sexual orientations. Anthony made a courageous personal decision to discuss his sexuality with the university's student newspaper. Anthony is a remarkable young man and student leader, and we hope that his candor helps other young people facing these issues to feel comfortable discussing their orientation with family and friends."

Alfano doesn't accept the "pioneer" tag. "I just feel that I want to affect change at DePaul, to make sure every student has a great experience here, just as I have," he said. "I hope I am able to use this role not only to effect positive change at DePaul, but also to affect positive change in the lives of youth who are constantly put down by society and feel as though they cannot achieve their dreams and aspirations."

Alfano officially came out to everyone Oct. 10, during National Coming Out Month. That was planned, he said.

"I am not sure if I have any specific goals by coming out, except allowing others to see me as a person who was able to overcome a lot in life and be open about who I am in the position that I have," Alfano said. "Obviously [short-term goals include] making sure that our LGBT students have a voice at the table, but one that is equal for every student at DePaul."

"I thought it was really important and appropriate that I came out in this position during

[October] and on National Coming Out Day because of the shared sense of history and unity that the LGBT community shares. I guess, in a way, this just adds to that history."

Alfano has been playing hockey since age 3, and the co-op Huntley Raiders team actually was started by his mom. Huntley didn't have a club team in the mid-2000s when Alfano started there, so Anna organized the parents of other hockey players to start the school's team.

Today, students from Huntley play on a co-op club team known as the Kings, featuring players from Jacobs, Marian Central, Belvidere and Belvidere North High Schools.

Alfano, meanwhile, now plays for the Chicago Gay Hockey Association (CGHA) men's league team at Johnny's Ice House in Chicago. He joined the CGHA team in June 2010 after meeting team members at the annual Gay Pride Parade.

"I joined [the CGHA] because hockey is a huge part of my life and I wanted to continue to play, but also wanted to be open about who I was as a person," Alfano said. "It seemed like the perfect opportunity to continue to play the game I love, but also have a group of people who have gone through similar experiences in life."

"The CGHA has really pushed me in my thinking of the importance of being out, especially within the community, but more importantly to those outside the LGBT community who are struggling with their identity. I think it shows those who believe that gay people are different or aren't masculine enough that we are just the same as everyone else and that we can play sports, very well I might add; we just happen to be attracted to the same sex."

"Playing for the CGHA is something that I am going to carry with me through the rest of my life. It really has impacted my life in a positive way to have met a great group of people as these teammates, as well as the opportunities I have had being on the team."

Alfano is the team's youngest CGHA member ever.

"The CGHA has given me the ability to see those who identify as gay and also play hockey have a great and productive life," he said. "They share similar memories that I have of coming-out and playing hockey, so it's a great sense of camaraderie and really does make things in my life a lot easier. I truly learn a lot from everyone on the team and am happy to have met all of them."

Alfano said several CGHA members have impacted his life, including Andrew Sobotka, David Stefanski, Chris Jordan, Scott Mix and Justin O'Rourke. "They're all great and meaningful friends who have shared a lot of memories and wisdom with me that I will carry with me as I move forward through the rest of my life," he said. "I consider them some of my best friends and am so grateful that they are a part of my life."

Alfano said he is planning to take the LSAT exam next summer and then apply to law schools after that. He wants to be in law school within a few years after graduating. However, he first wants to travel around the world, doing service work for underrepresented populations.

Long-term, Alfano said he wants to work and advocate for progressive change, perhaps within the non-profit world, or government, or higher-education.

"I think the overall impact I am making in Chicago is really just helping to push the needle a little further for progressive change," Alfano said. "Showing youth in the city and around the country that they can make a difference, and that they can be who they want to be without fear in society. I hope that Chicago embraces me coming-out as the student body president at the largest Catholic university in the nation as a sign that times are changing and people are becoming more tolerant and accepting of others for who they are."

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Q: My girlfriend and I just became civil union partners. She makes a lot more money than I and I want to quit work, have children together and stay at home while we raise our kids. Since I am quitting my job I want to be protected financially. If we split do I get half of everything?

A: In the world of heterosexual marriage there is an established history of divorce terms, broad experience with breakup rights and duties that are different from the rules that LGBT couples have lived by. It seems that every divorce client I have ever had already knows the trials and tribulations of a friend's divorce, the property settlement they got, what their lawyer could or could not do for them and their responsibilities for payment of money for maintenance and child support. Unfortunately, these rules are new to LGBT couples entering civil unions. They are important and everyone who plans to "tie the knot" should be aware of them.

First, if you want to break up – divorce – you need a reason. You need "grounds" for divorce such as adultery, mental cruelty and physical cruelty which are commonly used. Couples, however, can stipulate to a reason to satisfy the separation requirement. There is also irreconcilable differences which requires a two-year separation of the couple or six months separation if the parties waive the two years. Parties, however, can be separated within the same home.

Second, the conduct of the parties is not to be determined in the resolution of financial issues. This means if your wife is out cheating on you with the other moms from the PTO, you are not entitled to receive more of a property settlement. However, if funds are expended for purposes unrelated to the union (typically, an extra civil union relationship), such expenditures are dissipation of the couple's assets and can be assessed against the spouse who has spent the funds.

Finally, Illinois is an equitable distribution state which means property is not necessarily divided equally or 50/50 – there is no guarantee you will get half. The Court considers relevant factors in determining how assets are to be divided, such as length of the union, age, health and employability of the spouses, contribution, both financial and non-financial, to the acquisition of property. Next week – what you need to know about marital/union property.

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Ray is a legal authority on all of his practice areas, which include probate, trusts, guardianship, estate planning, and elder law, including the litigation of those areas. He is a longtime advocate for and member of the LGBT community, and is involved in several charitable groups, community associations, and professional organizations. Ray is a member of Clark Hill PLC, a full-service law firm consisting of a diverse team of attorneys and professionals committed to our clients and our communities.

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