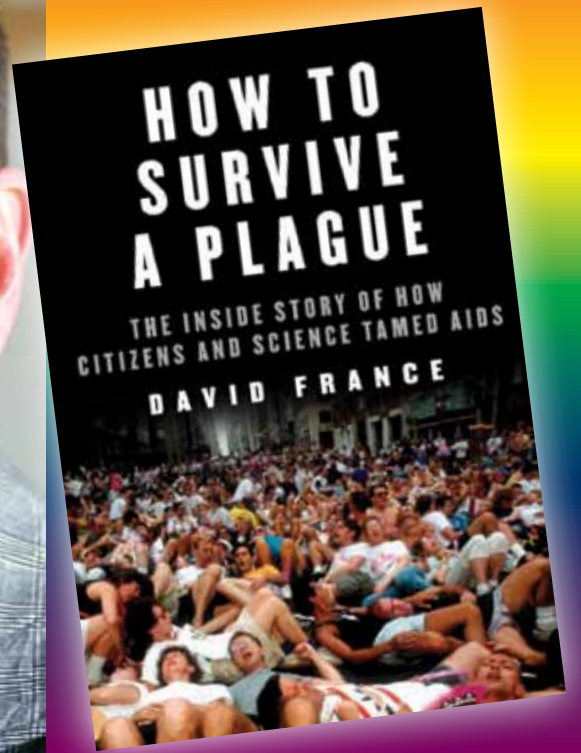


WINDY CITY TIMES

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

VOL 32, NO. 13 **DEC. 14, 2016**

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COLD COMFORT

Fences among those on winter movie slate.

Denzel Washington and Viola Davis in Fences

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SURVIVAL

David France and his guide to 'Survive'

BY LAWRENCE FERBER

David France's Oscar-nominated 2012 documentary, *How To Survive A Plague*, brought to light how AIDS activists, through the coalitions ACT UP and TAG, helped push medical breakthroughs forward by becoming part of the process. Constructed from hundreds of hours of incredible archival video footage, a technique since coined "archival verite," the documentary proved powerful, resonant, and helped reignite interest in that terrible yet profoundly important chapter in

LGBT history.

Four years later, France—a journalist who covered the AIDS beat since its early days for publications like the *New York Native*, *New York Magazine*, and *Newsweek*—has authored an even more expansive, intimate, dramatic, and elegantly penned book of the same name.

Released Nov. 29, *How To Survive A Plague: The Inside Story Of How Citizens and Science Tamed AIDS*, traces HIV from its insidious, mysterious emergence in New York City to the

Turn to page 20



CLEVE JONES

Activist on his book *When We Rise*.

Photo by Henry Walker

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ART AIDS AMERICA

Exhibit at Alphawood Gallery through April 2.

Daniel Sotomayor, *For Paul*, 1990. Photo by Tracy Baim

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ALICIA CROSBY

Columnist writes "Standing Up at Standing Rock."

Photo courtesy of Crosby

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FROM SIR WITH LOVE

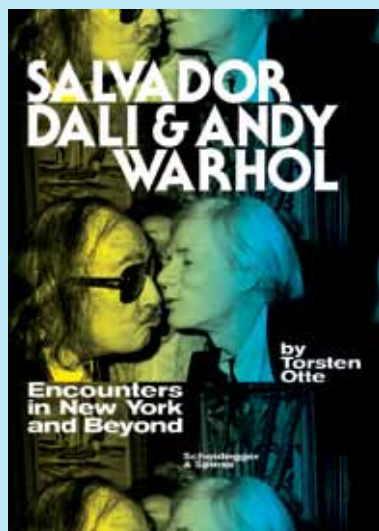
Hip-hop artist Sir the Baptist (left), who's performed at Northalsted Market Days, preaches positivity. Photo by Jerry Nunn

FEEL THE 'BEAT'



The animated movie In a Heartbeat features an LGBTQ storyline. Image from Esteban Bravo and Beth David

HELLO, DALI



The book Salvador Dali & Andy Warhol is among Five Worth Finding.

HAND AID

Erie Family Health's Lending Hands for Life program helps HIV+ individuals.

HUG LIFE

WCT profiles the group Touchpoints: Cuddles and Community.

THAT'S SHOW BIZ

Find out the latest about Edward Albee, Kate McKinnon and the show This Is Us.

plus **DAILY BREAKING NEWS**

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GUEST COLUMN

BY ALICIA CROSBY



Standing up at Standing Rock



Standing Rock encampment over Thanksgiving.
Courtesy of Alicia Crosby

I've struggled to find words to describe Standing Rock.

I've sat before a blank white page and blinking cursor hoping that I could capture the thoughts, prayers, hope, and sense of heartache my journey to the Oceti Sakowin Camp gave birth to.

Because what can you say about the place, the people, the movement that make you call into question your notions of what is just, what your activism can look like, and the interconnectedness of all things?

These weren't things I anticipated wrestling through when I made the decision to go to Standing Rock. Like many others, my journey began as I watched news of this place in North Dakota roll in across my social media timelines.

Hashtags like #WaterIsLife and #NoDAPL punctuated first-hand accounts and stories from unknown news outlets about a conflict of some sort between a group led by indigenous people and an energy company. Seeing these posts with increased frequency over the course of the months made me pay attention. Made me share. Made me want to give what I could to support the people who referred to themselves as water protectors—these people, who, by all accounts, were pursuing justice for the indigenous population, sacred land, and sources of water that sustain life.

My friend Teresa and I ended up in conversation about this one day while running errands. She too had seen, shared, and felt the pull to support the community assembled at Standing Rock. We

spoke of what it would mean to facilitate space where people could "offer up their bodies, time, and sacred space to share in community with the indigenous community and allies already present in prayerful and ceremonial protection at Standing Rock" during a time where it's necessary to hold the tension between familial convenings and the brutality of erasure—the observed Thanksgiving holiday.

Conversation turned to planning and plans became action for us, 11 volunteers from the Chicagoland area and beyond, and our incredible network of supporters who sent us to North Dakota with their thoughts, prayers, and nearly \$7,000 donated to support the community assembled there.

We arrived at the Oceti Sakowin Camp just after 4 a.m. Nov. 24, the dark stillness of predawn masked the fullness of the space and the people therein.

I can't recall how quickly I fell asleep but I remember being drawn out of my slumber by a call to prayer. "Relatives, wake up! It's time to pray! This is what you're here for!"

This IS what we were here for.

The Oceti Sakowin Camp was founded upon prayer, respect, compassion, honesty, generosity, humility and wisdom. We were aware of these commitments as well as the expectation that we hold awareness of ceremonial posture at all times because our preparation to enter this space included reflection on the histories and values of the Lakota

Nation of whom we were guests.

These commitments and this posture shift the atmosphere of a space and temper the minds of the people.

There was something different, something unique to be found here.

When you are encouraged to silently offer words of life for the needs and concerns of those around you, your gait shifts and your attentions find new foci.

When you participate in direct action that consists of holding space in sacred circles, with your arms locked together with friends and strangers, you're pushed to reimagine what activism has the capacity to be.

When you communally offer up prayers for the protection of those who sprayed your friends with water cannons allegedly laced with mace and anti-freeze in freezing weather, you are oriented to see empathy exercised in profound ways.

When you are privileged to assist and bear witness to those who prepared food for thousands exercise mindfulness and thanksgiving in how they chopped, stirred, and otherwise worked with ingredients that would nourish their fellow water protectors, you see the degree to which love and community tempers every single facet of the life and function of a place you will forever call sacred.

I wish it was possible to share the gift of every story I got to hold.

I wish I could do justice in describing the beauty of a place whose rolling hills hold the sacred re-

mains of the ancestors but are marred by the dotted presence of machinery, floodlights, and men who think weapons are an appropriate counter to prayer.

I wish that more people would support the water protectors present at Standing Rock. They are putting their personhoods, their very lives, on the line in defense of the rights of the indigenous, the environment, and the well being for millions of Americans who are not only dependent on the protection of the Missouri River but also the waters that sustain life across our nation.

Statement: While recent events such as the Army Corps of Engineers easement decision, camp reduction for winterization, and extinguishing of Oceti Sakowin's ceremonial Sacred Fire have led people to believe the work of this movement is complete, that is far from the case. To stay up to date with the best ways to support the Standing Rock water protectors, visit www.ocetisakowincamp.org.

Alicia Crosby has always been the type of person to color outside the lines—a trait that comes in handy as the Co-Founder and Executive Director of Center for Inclusivity (CFI). Having worked in religious, social service and community empowerment contexts over the years, she saw a need to address the spiritual, systemic and interpersonal harm people experience through the promotion of inclusion and equity for all people through her work and through her activism.

Fran Hairston, mother of Vernita Gray, dies

The mother of longtime Chicago lesbian activist Vernita Gray has died. Fran "Toots" Hairston, born April 4, 1932, died Nov. 24, 2016. Her memorial was Dec. 3 at Calvary Baptist Church of Glenwood, Illinois.

Gray, who died in 2014, was very close to her mother, especially in Vernita's final years of life battling cancer. Friends say that when Vernita died, her mother's heart was broken.

Fran, born in Shuqualak, Mississippi, and educated in Chicago Public Schools, had just one child, Vernita, on Dec. 8, 1948. She worked as a sales representative in several Chicago stores, including Sears and Marshall Field's.

She was preceded in death by two siblings, Alzada Christan Carr and Eleanor Nash. She is survived by her husband of 60 years, Howard; two sisters Voncille Cox and Sabrina (Tommie) Johnson; three brothers, T.C. (Beverly) Christian Jr., Taft (Marie) Christian, and Charles (Ruby) Christian; 10 nieces and 12 nephews; a host of great-nieces and nephews, great-great-nieces and nephews; and many other relatives and friends.

Contributions would be gratefully accepted to the Vernita Gray LGBT Youth Fund, <http://www.crossroadsfund.org/content/vernita-gray-lgbtq-youth-fund-grant>.



Fran Hairston at daughter Vernita Gray's memorial in 2014.

Photo by Hal Baim

Martin-Ocasio among 'Honor 41'

Chicago activist Kenny Martin-Ocasio is among those named to The 41 list.

According to Honor 41's website, "the 41 List highlights 41 role models in the Latina/o LGBTQ community who demonstrate that we can be successful and live our lives 'out' and open." The list has videos of the honorees discussing achievements and hardships, among other items.

In a statement to Windy City Times, Martin-Ocasio wrote, "I was recently selected among the Honor 41 recognized Latinex LGBT leaders for 2016. It is an honor (no pun intended) I don't take lightly but humbly.

"Honor 41 is named after the notorious 41 men who in 1901 in Mexico were arrested and publicly outed, and some of whom were not heard of ever again, adopting the term 41, a coded derogatory word for gay men. [This year] was a rough year for the Latinx LGBT community, especially for Puerto Ricans in Orlando. Being recognized along with so many outstanding leaders throughout the U.S. and Latin America gives us an opportunity to bring forth our stories, our experiences, our journeys, and to elevate our community even more.

"I shared my story, one of surviving pervasive bullying and abuse, [while] others share stories of tragedy, triumph and perseverance. All are stories of pride and hope. Here is to a better and brighter 2017, against any odds, and with *orgullo y esperanza*. ¡ADELANTE!"

Among those also on the list is National LGBTQ Task Force's Jorge Amaro. In a press

release, Amaro said, "I am humbled and privileged to be included in this year's list. To this day, LGBTQ Latino youth lack the necessary and adequate support in school, home, healthcare, and places of worship in order to be able to live their lives genuinely and authentically. ... In our work to secure justice and equality for all, we must continue elevating the voices of those who are often marginalized in society."

See Honor41.org.

Submission call for LGBTQ health conference

The Institute for Sexual and Gender Minority Health and Wellbeing at Northwestern University and the Center on Halsted are asking for submissions for the 5th Annual National LGBTQ Health Conference.

The conference will take place April 28-30 in Chicago.

Keynote speakers include:

—Dr. Laura Kann, senior scientist and chief of the school-based surveillance branch in the Division of Adolescent and School Health at the Centers for Disease Control and Prevention; and

—Dr. Ilan Meyer, Williams Distinguished Senior Scholar of Public Policy at the Williams Institute.

Submission guidelines are at CenterOnHalsted.org.

Applications must be received by Jan. 16 at 11:59 p.m. CST. All applicants will be notified by Feb. 1 if they have been selected to present.



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Standing room only for Center on Halsted's post-election meeting

BY MATT SIMONETTE

Both Center on Halsted's Hoover-Leppen Theater and its lobby were filled to capacity for a community meeting Dec. 5 addressing civil liberties in the face of a Trump presidency.

The meeting was organized by state Reps. Ann Williams, Sara Feigenholtz and Kelly Cassidy (Cassidy was unable to attend). The overflow crowd watched the panel on a monitor in the lobby. Equality Illinois, ACLU of Illinois, Planned Parenthood of Illinois, Illinois Coalition for Immigrant and Refugee Rights and Center on Halsted were sponsors.

Williams said that she and colleagues in the House had received hundreds of questions from concerned constituents since Nov. 8, adding, "We were shell shocked at the results of the election."

Feigenholtz said, "We are still trying to wrap our heads around what happened on Nov. 8 ... Then we had to go down to Springfield which was a very toxic and sullen environment."

But panelists joining the legislators, all representing statewide activist organizations, said that they were ready for any fights ahead. Rianne Hawkins, director of legislation at Planned Parenthood Illinois, said, "Through every attack we have come out stronger, and we plan to use that strength in the coming years ... We don't know what's to come but were all prepared for renewed threats."

Hawkins noted that Planned Parenthood has seen a 450 percent increase in IUD appointments since the election, and that "tens of thousands of dollars" have been donated in the name of Mike Pence.

Khadine Bennett, associate legislative director for ACLU of Illinois, said her organization has a historical record of suing presidents and would not hesitate to do so if Trump made it necessary. She said organization officials were especially concerned about the implications of the shift at the Department of Justice, which had been working on police reform; Trump has said he favors stop-and-frisk, and the ACLU expects that aggressive policing and government surveillance will be issues. Bennett echoed Hawkins in asserting that her organization was prepared.

"We don't know what the first fight will be, but we're ready to take it on," Bennett said.

Illinois Coalition for Immigrant and Refugee Rights Senior Policy Counsel Fred Tsao noted that immigrants likely have the most to fear under a Trump presidency, given the rhetoric during the campaign. He noted that activists must leverage their strength and attention across many realms, such as protecting individuals who are beneficiaries of the DREAM Act, which Trump could repeal. Those individuals' information is accessible to the government, making them "sitting ducks," Tsao said.

He also warned that a beneficiary of Trump's proposed round-ups of "criminal" immigrants would likely be the private prison industry, whose stocks went up the day after the election. That industry "sees what's coming, so we should see what's coming as well," Tsao said.

Equality Illinois Director of Public Policy Michael Ziri emphasized that activism was going to be needed at the state and municipal levels since several locales can put laws on the books



State Rep. Sara Feigenholtz.

that protect against discriminations that could conceivably be repealed at the federal levels. Illinois, for example, has robust anti-discrimination protections.

Williams added that many Illinois lawmakers would do "what we can do on a state level to inoculate ourselves against what might go down on the federal level."

Bennett mentioned the opposite side of that point, however: Work is still needed to make sure the state's resources are strong. "It's really important to remember that we don't have a budget in our state," she said.

Center on Halsted Chief Operating Officer Kim Fountain urged for community members to know what resources they have available to them. Noting that the Center is a space people use "when things go wrong or when things go fabulously," she added, "You are at a place where we get it. That's what's so amazing about being in a community center, we're

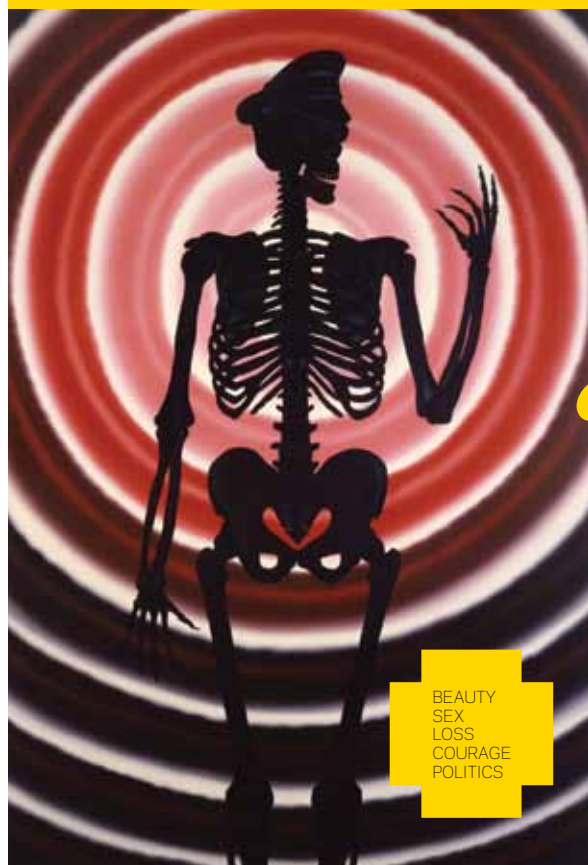
everywhere ... We're going to keep pushing forward while embracing our community, because that's what we do."

All the panelists emphasized contributing to organizations and causes, signing up for action alerts, supporting fact-based journalism and communicating—on the phone or in person, if possible—with elected officials.

The panelists were asked whether current activist organizations were equipped to handle the work ahead or if new organizations would be needed to navigate through it. Bennett answered that established organizations like those represented on the stage best knew the nuances associated with the work.

Activism, she said, "takes place on many different levels, and these organizations know all of those levels."

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Roger Brown, Peach Light, 1983, oil on canvas, 72 x 48 1/2 in., Photo: James Connolly. Kavi Gupta and the Roger Brown Estate, the School of the Art Institute of Chicago.

Art AIDS America was organized by Tacoma Art Museum in partnership with The Bronx Museum of the Arts. In Chicago, this exhibition is made possible by the Alphawood Foundation, a Chicago-based, grant-making private foundation working for an equitable, just and humane society.

Timed admission passes may be reserved online.

ArtAIDSAmericaChicago.org

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Chicago, Illinois 60614



Chelsea Manning vigil on Dec. 17

The GLN: Chicago-Area LGBTQA Liberation Network will host a vigil/march for Chelsea Manning on Saturday, Dec. 17 (Manning's birthday), at 5:30-8 p.m., at 3400 N. Halsted St.

The Facebook page promoting the event says that Manning, "the world's most prominent LGBT whistleblower, has exposed U.S. war crimes and immoral dealings with brutal dictators from Iraq to Afghanistan to Honduras and has deeply embarrassed and offended the U.S. foreign policy establishment."

The organization is also urging people to sign a petition asking President Obama to commute Manning's sentence. See <https://petitions.whitehouse.gov/petition/commute-chelsea-mannings-sentence-time-served-1>. She is serving a 35-year sentence at the maximum-security U.S. Disciplinary Barracks in Fort Leavenworth, Kansas.

See "Vigil for Chelsea Manning on Her 29th Birthday" on Facebook.

Orland Park minister to headline 2017 'ex-gay' conference

BY MATT SIMONETTE

A South Suburban minister will be keynote speaker at the annual convention of "ex-gay" organization Restored Hope Network this summer.

Ron Citlau, senior pastor at Orland Park's Calvary Church, will speak at the event, which will take place in San Diego June 16-17. (San Diego Gay & Lesbian News first reported this

development Dec. 5.) Citlau is Restored Hope Network's treasurer.

Restored Hope Network, based in Milwaukie, Oregon, is "a group of ministries and individuals committed to serving those seeking Christ-centered answers for sexual and relational problems," according to its Facebook page. It was formed in 2012 by many individuals from Exodus International as that organization underwent an institutional collapse. Restored Hope Network adapted even more hardline stances than the original organization on some issues, however. While Exodus International eventually distanced itself from anti-gay conversion therapy, for example, Restored Hope Network has defended the practice and said that opposition to it was hysterical overreaction. Such therapy is banned for minors in Illinois and several other states.

Exodus International folded in 2013.

San Diego Gay & Lesbian News' story is at bit.ly/2gWaukE.

Equality Illinois to honor Lurie

Equality Illinois will honor the Ann & Robert H. Lurie Children's Hospital of Chicago with its Business Leadership Award.

The recognition will be made at the Equality Illinois 2017 Gala, the Midwest's largest LGBTQ formal celebration. It will be held on Saturday, Feb. 4, 2017, at the Hilton Chicago, 720 S. Michigan Ave.

More honorees and details about the Equality Illinois 2017 Gala will be announced in the weeks ahead. Tickets and more information about the gala are available at Equality-Illinois.org/2017-gala.

U.S. Transgender Survey reveals disturbing numbers

BY GRETCHEN RACHEL HAMMOND

Five years after the release of the national transgender discrimination survey Injustice at Every Turn and one month following a Donald Trump electoral-college win that has already been marked by an increased level of hate crimes against the LGBTQ community, the National Center for Transgender Equality (NCTE) published the results of the 2015 U.S. Transgender Survey (USTS) Dec. 8.

The NCTE received 27,715 responses to its anonymous, online survey, described as “the largest examining the experiences of transgender people in the United States.”

“We wanted comparability with the general public,” NCTE Executive Director Mara Keisling told Windy City Times adding that the questions used by the USTS were often culled from surveys given to the general population in order to achieve that purpose.

According to Keisling, the reasons for the dramatic increase in responses the NCTE received in comparison with the 2008/9 survey were numerous.

“The community has really grown and is networked better than it used to be,” she said. “In ’08 and ’09, social media was a very different animal. This time we were able to use social media more effectively. There was also a substantially higher portion of our sample who identified as non-binary. It has become a more open and growing part of our community.”

“Much has changed since the NTDS was conducted in 2008–09 and results were published in 2011, including increased visibility of transgender people in the media and in society in general,” the USTS noted. “Despite making significant strides, there is still a substantial amount of work to be done to address critical needs in transgender communities throughout the United States. Transgender people continue to experience discrimination and anti-transgender bias in virtually all areas of life.”

Over the next over 290-pages, the report’s dispassionate catalogue of that discrimination and bias was described by the National Gay and Lesbian Task Force as “devastating and unfortunately not surprising.”

Among the results, 39 percent of respondents reported “serious psychological distress.” Forty percent attempted suicide “in their lifetime, nearly nine times the rate in the U.S. population.”

Seven percent had attempted suicide in the past year.

Transgender people living with HIV do so at a rate higher than five times the U.S. population.

Those who sought health care recounted a litany of problems.

Despite the anti-discrimination mandates that are a part of the Affordable Care Act (ACA), 25 percent of respondents reported issues with health insurance coverage “such as being denied coverage for care related to gender transition or being denied coverage for routine care because they were transgender.”

Although countless arguments have been made by international medical leaders that such procedures not only dramatically improve quality-of-life but are an absolute necessity, more than half of respondents were denied coverage for transgender-related surgery in the past year while 25 percent were denied coverage for hormones.

This year has been one with the highest murder rate of transgender people, particularly transgender individuals of color, ever recorded in the United States.

Twenty-four percent of K-12 students reported being physically attacked at school. Forty seven percent were “sexually assaulted at some point in their lifetimes.”

At work, 30 percent reported “being fired, denied a promotion or experiencing some other form of mistreatment.”

The poverty level of 29 percent, homelessness responses of 30 percent, and unemployment rate which is three times higher than that of the U.S. population has led to higher “rates of experience in the underground economy including sex work, drug sales and other work that is currently criminalized.”

The USTS stated that “nearly nine out of 10 (86 percent) reporting being harassed, attacked, sexually assaulted, or mistreated in some other way by police.”

“Of those who were arrested in the past year,” the report continued, “nearly one-quarter (22 percent) believed they were arrested because they were transgender.”

All this happens as one of the most anti-LG-



Mara Keisling.
Photo from NCTE

BTQ administrations in recent memory prepares to take office alongside a firm grip on both houses of Congress and a possible homophobic and transphobic majority in the United States Supreme Court.

“I don’t want to paint the Trump administration as being rosy for trans people by any means,” Keisling said. “We’re definitely going into uncertain waters, if not dangerous waters. He’s appointed an [Environmental Protection Agency] administrator who is anti-trans. We’ve never had to worry about that at the EPA before. It’s going to be a challenge. That being said, the survey is a tool we can use with any administration. In think we all know that there will be backsliding but we’re not going to cede one inch.”

For the complete USTS survey report, visit TransEquality.org/sites/default/files/docs/USTS-Full-Report-FINAL.PDF.

An extended version of this article is at WindyCityMediaGroup.com.

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BOOKS

Activist Cleve Jones rises above it all

BY LAWRENCE FERBER

Activist Cleve Jones has lived an extraordinary life, filled with world-changing friends and figureheads from Harvey Milk to Dustin Lance Black.

Portrayed by Emile Hirsch in the Gus Van Sant-directed *Milk*, Jones founded the NAMES Project AIDS Memorial Quilt (the story of which is recounted in the documentaries *Common Threads* and *Showtime's The Last One*) and co-founded the San Francisco AIDS Foundation. He also literally picked up Milk's bullhorn and carried on the LGBT icon's fight for equality and social justice, working with a wide array of entities and causes, including the labor union UNITE HERE.

Jones revisits a wide array of incredible life moments and people—from Milk himself to Sean Penn—in his new memoir, *When We Rise* (Hachette; \$27), which also served as partial inspiration for the upcoming ABC miniseries of the same name. (Written by Dustin Lance Black, and co-starring Guy Pearce as Jones, it charts the modern LGBT-rights movement.)

Alternately funny, heartwarming, revealing, tragic and inspiring, Jones' page-turning, fast-moving book chronicles coming out when U.S. society was barely aware of homosexuality and, if so, was hostile to it; his extensive youthful travels; sexual and romantic exploits during the free-loving '70s; the horrific first wave of AIDS that consumed friends and lovers (some of the people in *Rise* also figure into David France's must-read AIDS crisis history, *How To Survive A Plague*, also released Nov. 29); his own posi-

tive diagnosis and struggles with the virus; making MILK; amusing celebrity encounters in Hollywood; helping marriage equality happen; and his present life in San Francisco's Castro district and the changing face of the city as the real-estate crisis displaces populations and longtime institutions.

Filmmaker Rob Reiner (a co-founder of AFER, which was instrumental in the successful marriage-equality effort) helped plant the seed for *Rise*, suggesting Jones write a book about his extraordinary life. Jones did just that, largely during late night sessions at Dustin Lance Black's dining room table. Via telephone, Jones elaborated on the book, activism, and what we can do to ensure progress keeps heading in the right direction.

Windy City Times: This is your second book, the first being 2000's *Stitching A Revolution*. How did their processes differ, and how do they compare?

Cleve Jones: *Stitching* was written with a neighbor of mine at the time, Jeff Dawson. I wasn't real proud of it, I have to say. It's a good book, I'm not ashamed of it at all, and it wouldn't have happened without Jeff—I was still recovering from many years of illness, frail and fragile. He did long, long interviews with me that were recorded, transcribed, and I crossed out what I didn't want included. But I always thought, I want to do another and write it myself, in my voice. Also, that earlier book had almost no sex in it! Sex is a part of my life, and there was nothing sexy about *Stitching*. So when Rob Reiner gave me that nudge I thought, if I'm going to do it, I'll do it myself.

WCT: Was *When We Rise* easy or difficult to write once you got started? You certainly had a lot of extraordinary life material to work with, and the book is filled with so many recognizable names and events.

CJ: Well, I'm a storyteller. My mom used to tell me "You sure can talk," and other people have suggested that talking might be my only legally marketable skill. I know I have these great stories because of luck. I met the most amazing people through my life's journey, and I've witnessed the most amazing things. I didn't write this as a history book, and it's not even really an autobiography.

It's a collection of memories from various times in our history, and I hope conveys what it was like to live in them. Admittedly, I thought *Rise* was going to be different than it turned out, but one of the things I realized as I started writing was I wanted to tell the stories from my youth before AIDS came. I wanted younger generations to hear about what it was like growing up in a time when being gay was illegal, when we were lobotomized and sent to



Cleve Jones.

Photo by Henry Walker

prison simply because we were homosexual.

WCT: What can you say about the upcoming *When We Rise* miniseries?

CJ: I am not supposed to talk about it yet. You can probably pull together that it's not based solely on my book or life. There are stories included in my book in the miniseries, and it's using my title, of course.

WCT: Getting back to sex, you do share how carefree that was before AIDS, the role it served on a deeper level. At a certain point in the book, you stop talking about your sexual experiences so much. Did the sex actually stop during that time?

CJ: It didn't stop, but everything changed, and the innocence of it. Maybe it seems odd to use the word "innocence" about people in bathrooms, but there was an innocence to it. What was I was trying to convey was, I really remember my 40th birthday. I went to bed the night before when I was 39, and the next day when I woke up I was 80. I wanted to show how dramatically everything changed, from this romantic adventure where anything was possible, our bodies were strong and beautiful, to this different reality and the sexuality that had been so much a part of our solidarity, bonding, enthusiasm, and energy was profoundly altered in a tragic and brutal way.

WCT: We just finished a genuinely terrifying election cycle, which could have laid the ground for LGBT rights to be pulled back. How close are we to Briggs Initiative-style bills popping up again?

CJ: Well, this was also part of my motivation to share these stories. To remind folks that nothing is permanent. What Trump unleashed upon us is not just going away. There's a tendency, particularly among the USA and young people, thinking that once you achieve a goal the fight is done and you have that forever and ever. That's not how life works.

Everything can be taken away in the blink of

an eye. I met someone who had a real impact on my youth, Christopher Isherwood, who told me these wonderful stories about Berlin and how a lot of LGBT people thought they were free during the Weimar Republic. Then we saw what happened. People need to always be vigilant and ready to fight.

WCT: Let's talk about a couple of current issues and fights LGBT activists are taking on. What do you think about Gays Against Guns?

CJ: That has not taken root [in San Francisco] yet. I'm sure glad they're doing it, and we should all be supporting those efforts. The statistics on gun violence rarely include the horrific suicides, and suicide remains a huge issue for our community. We lose a huge number of people to suicide every year, and suicide by gun is the most lethal way to attempt it. I know people who had second thoughts after taking the pills or walking out on a bridge or pulling the razor out, and they survived, but I don't know anyone who survived a bullet to the brain. If we could reduce the availability of firearms, I think we would reduce the number of people we lose each year to suicide.

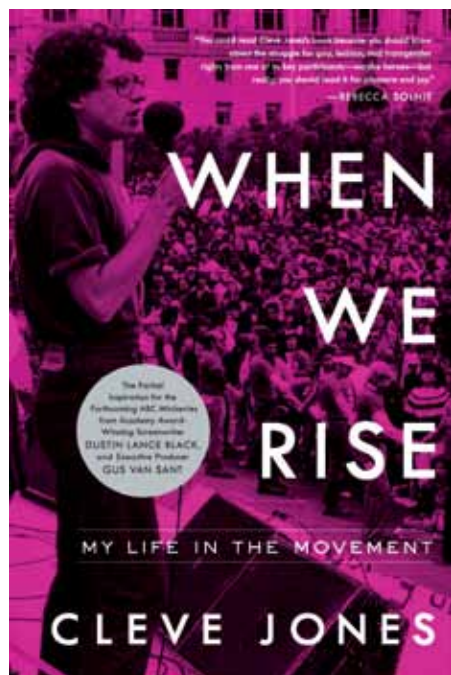
WCT: For a couple of years now you've been a vocal advocate for access to PrEP and medications that keep HIV viral loads undetectable and, as a result, low risk for transmission to others.

CJ: If the rallying cry for my generation was "Silence Equals Death," the rallying cry now must be "Treatment Equals Prevention." The science is pretty crystal clear on this. People like me—who are HIV-positive but successfully treated and have an undetectable viral load—cannot transmit the virus. People who are negative and engage in high-risk behavior can prevent HIV infection if on PrEP. What people need to do is push their local and state government to make these meds available. The cost will come down eventually, but our larger war against the pharma industry's greed should not dissuade people to push for access to these drugs now.

In San Francisco, we're taking a lot of bold steps to break down two main barriers: cost and stigma. Unfortunately, that stigma has really been exacerbated by the disinformation campaign waged by the AIDS Healthcare Foundation and shaming of young people. I hate this. They're subjected to a lot of shame and blame and I hear it coming from even some of my own friends. When people asked me about my status, I used to say, "Yes, I was infected a long time ago before we knew anything about it." Today, I just say, "I'm positive." I feel like I was using that previous explanation as a way to distance myself from the younger people who are getting infected right now, but that's wrong. We need to tell them how beautiful they are, how much their lives matter, we love them, and we need to listen to them instead of yelling.

WCT: Finally, is there any boldface name or icon you haven't yet met but really want to?

CJ: Yes! I would die to have lunch with Bette Midler!



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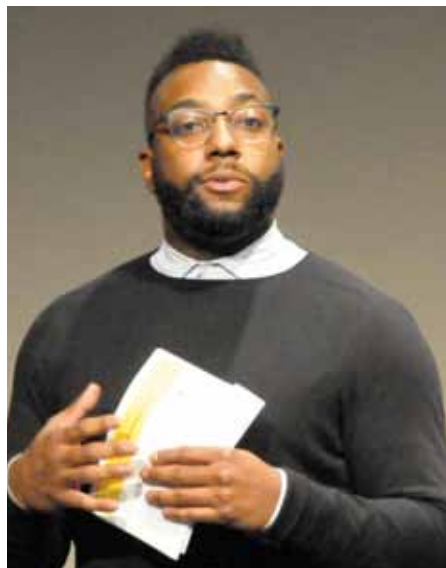
Panel explores art, history in Chicago's LGBTQ culture

BY LIZ BAUDLER

Local historian, Legacy Project co-founder and LGBTQ Hall of Fame board member Owen Keehnen hosted a panel about the impact of art and culture on Chicago's LGBTQ history at the Harold Washington Library on Dec. 7. Introduced by library staff, Keehnen thanked CPL's Pride Committee and LGBT staff members, and called the LGBTQ Hall of Fame—currently exhibited on the library's main floor—a great tool for visibility and awareness.

Panelist Jennifer Brier, director of the Gender and Women's Studies program at the University of Illinois at Chicago, introduced herself by relating her curatorial experience with the Chicago History Museum's Out In Chicago exhibit. She recalled learning to collaborate with non-historians and challenging herself to understand what history meant to the community. Her experience at the North Side museum also made her reflect on the city's issues with segregation, inspiring her current project, History Moves, which focuses on HIV-positive women and is scheduled to travel to various cultural spaces in Chicago.

Christopher Audain works with the Alpha-wood Foundation, which just opened Art AIDS America Exhibit at its gallery space in Lincoln Park. He called art "a safe haven" for gay people, and pointed out that often LGBTQ history is not found in books. The AIDS epidemic, he said, created a gap in the nation's artistic energy that can never be filled.



Christopher Audain.
Photo by Hal Baim at the Center on Halsted's World AIDS Day event

"When I go through the gallery, I see these incredible artists, and they're gone," he said.

Audain also mentioned how much he valued working for gay bosses throughout his art career. "Seeing and having role models who work in art has been a boon for me," he said. "It shows people like me, and anyone, what can be possible."

David Zak, director of Pride Films and Plays,

has been in Chicago theater for decades, and recalled putting on one of the first Chicago productions involving a character with AIDS with Bailiwick Theatre in the '80s. "There wasn't a place for that kind of entertainment," he said, and explained that once the epidemic hit, people weren't planning for the future. Currently, he worried about whether audiences really cared about LGBTQ history, based on the reception of some of his company's recent, less glitzy works such as a play about a Black lesbian couple in the 1890s.

Keehnen kept the conversation on AIDS, wondering what made the disease's connection to art unique. Audain brought up both the frightening, unknown nature of AIDS when it first appeared and the protest culture it inspired. He pointed out that Chicago's own Danny Sotomayor, whose art is included in Art AIDS America, was the first openly gay syndicated cartoonist and a founding member of ACT UP. From an art history standpoint, Audain explained that AIDS coincided with both newfound appreciation of photography as an art form and the culture war battle over arts funding, from which, he said, arts funding has never fully recovered.

Brier had a different take, calling the idea of AIDS exceptionalism "dangerous" since it takes away the epidemic's larger historical context. She offered examples of other afflictions—such as women and mental illness—that had inspired similarly large bodies of work.

Audain's observation about funding prompted Keehnen to inquire about the role of LGBTQ art in, as he put it, a less accepting climate. The audience chuckled darkly. "I wasn't planning to bring up Trump..." Keehnen said.

"I'm an optimist. I wouldn't have survived in the arts if I wasn't," said Zak, who said it was an audience's job to go see queer works, while acknowledging that there's never been a consensus in what the community wants to

see. Audain again brought up activism and how AIDS activists were successful in building a coalition across barriers of race. "It's really important for the left to build communities together," he said.

Keehnen concluded by asking the panel if Chicago was special when it comes to queer art and history. Brier offered a variety of explanations, from the idea of urban space creating possibility to the observation that the first Chicago law against crossdressing was passed in 1851.

"Something happens in the powerful, explosive mix in Chicago," she said. She mentioned the city's role as the "birthplace of sociology" as integral to its queer history, highlighted its reputation as a "lesbian feminist town" with a radical youth culture, and recalled that local queer academic historians like Allan Berube used to travel around with projectors on their backs, introducing audiences to queer history via slide show. Zak pointed out that as the only city in the world with a Gay and Lesbian Hall of Fame, we don't hide our queer history: we display the Leather Museum openly and the Legacy Project is, as he put it, "impossible to avoid."

The audience was curious about queer history: how they could both preserve and see more of it. Brier explained that often we feel divorced from earlier queer history because, as she said, until recently we were convinced things were getting better. Keehnen, the historian, said his love of the social history of LGBTQ culture made him more inquisitive. Zak talked about elevating queer products in everyday conversation, such as the new gay movie, Moonlight, and Audain agreed that consuming and sharing queer art helped preserve it. And Brier exhorted listening as a valuable skill for both academics and casual observers interested in LGBTQ history and art.

"Engage what you're consuming," she said.



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Art AIDS exhibit in Chicago through April 2

Art AIDS America—a groundbreaking exhibition that underscores the presence of HIV in art in this country—culminates its U.S. tour at the Alphawood Gallery, 2401 N. Halsted St., through April 2, 2017.

This temporary space has been created in a former bank by the Chicago-based Alphawood Foundation to bring the exhibition to its only Midwest venue.

This is the first exhibition to explore how the AIDS crisis forever changed American art. Since the first reports of mysterious illnesses in the early 1980s, HIV and AIDS have touched nearly every U.S. resident in some way. While acknowledging and honoring the enormous anger, loss and grief generated by the epidemic, the exhibition refutes the narrative that AIDS is only a tragic tangent in U.S. art. Instead, Art AIDS America offers a story of resilience and beauty revealed through the visual arts, and of the communities that gathered to bring hope and change in the face of a devastating disease.

The Chicago presentation of Art AIDS America will feature more than 100 significant contemporary works in a wide range of media—from oil on canvas and photography to three-dimensional installations and video. The artists represented include Judy Chicago, Chloe Dzubilo, Karen Finley, Robert Gober, Félix Gonzalez-Torres, Keith Haring, Jenny Holzer, Derek Jackson, Kia Labeija, Annie Leibovitz, Robert Mapplethorpe, Kiki Smith, Joey Terrill, David Wojnarowicz and Martin Wong. Added to the traveling exhibition exclusively for its Chicago

presentation will be works by a variety of other artists, among them major works by famed Chicago Imagist Roger Brown.

Racial and ethnic minorities have historically and presently not benefited from the same visibility as white male artists in shaping the narrative of the epidemic. The Chicago presentation of Art AIDS America will include additional works by artists, as well as programming, focused specifically on expanding the exhibition's inclusivity. Related programming in the form of panels, discussions and performances will explore how the underlying issues of race, politics, culture and institutional practice have created barriers to more equitable representation.

Admission to the exhibition will be free with timed tickets; it opens on World AIDS Day. Prior to Chicago, Art AIDS America will have appeared at the Tacoma Art Museum in Washington state, the Zuckerman Museum in suburban Atlanta and the Bronx Museum of the Arts in New York City.

Major support for the exhibition and catalogue has been provided by The Andy Warhol Foundation for the Visual Arts and The Paul G. Allen Family Foundation. Additional support for the U.S. tour was provided by the Leslie-Lohman Museum of Gay and Lesbian Art and by Gilead Sciences.

See ArtAIDSAmericaChicago.org. Also, see ArtAIDSAmericaChicago.org/events for a full slate of events in connection with Art AIDS America.

A: Survival AIDS Series 2: ACT Up Chicago with Memorial Dress, photographed by Maxine Henryson, 2015.

B: Daniel Sotomayor, *For Paul*, 1990.

C: Judy Chicago, *Homosexual Holocaust, Study for Pink Triangle Torture*, 1989.

Photos by Tracy Baim



Owen Keehnen (left), Victor Salvo, Tim Miller and Lori Cannon with cartoons by Daniel Sotomayor.
Photo by Mike Oboza



The Alphawood Gallery space.
Photo by Tracy Baim

Neo-Nazi group takes credit for Hitler posters on UChicago campus

BY MATT SIMONETTE

University of Chicago (UChicago) officials say they are investigating neo-Nazi posters that appeared at various locations around campus Dec. 4.

The posters featured an illustration of Adolf Hitler surrounded by swastikas and read, "No degeneracy, No tolerance, Hail victory" and were by a group calling itself the Atomwaffen Division, according to the Chicago Maroon. The group claimed credit for the posters on Twitter Dec. 4.

ATOMWAFEN DIVISION
#UniversityofChicago @UChicago University of Chicago got stickercausted tonight by Chicago's local Nazis: Atomwaffen Division @IronMarch



Hitler poster at UChicago. Twitter photo

In a statement to Windy City Times, university spokesperson Marielle Sainvilus said, "The University is aware of this material, which was found and immediately removed at multiple locations on campus yesterday morning [Dec. 5]. We are investigating the incidents."

According to student reports from social media, one of the locations targeted was building that is home to the University's Center for Gender and Sexuality and Center for Study of Race, Politics and Culture.

The Atomwaffen Division bills itself as an organization spreading "awareness" through "unconventional means." Among the postings on the group's Twitter feed is a video, posted Nov. 21, of someone burning a rainbow flag supposedly retrieved from the Pulse nightclub.

Posters similar to those found at UChicago have appeared on the campuses of Old Dominion University, Suffolk University, the University of Central Florida and Boston University.

The Chicago Maroon's article is at <http://bit.ly/2gKumqm>.

GLAAD starts Trump Accountability Project

GLAAD has launched the Trump Accountability Project (TAP).

TAP is a resource for journalists, editors, producers and other news makers reporting on the Trump administration that catalogues the anti-LGBTQ statements and actions of President-Elect Donald Trump and those in or being considered for his administration. The resource also lists other discriminatory and hateful

statements made by Trump and his appointees. "Since Donald Trump's rise to president-elect, we have seen an unprecedented amount of misinformation and blatant lies go unquestioned and unchallenged in national news media," said GLAAD President & CEO Sarah Kate Ellis in a statement. "The rampant misinformation promulgated by Trump and those in his circle often contributes to a climate of hostility that puts marginalized communities in harm's way. The Trump Accountability Project will shine a spotlight of truth on the hateful records of individuals who are or may be participating in the upcoming administration."

TAP will include first-hand statements, video and/or audio statements.

D.C. women's march set for Jan. 21

Despite media reports, The Women's March on Washington will still take place at 10 a.m. on Jan. 21—the day after Donald Trump's inauguration, The Huffington Post reported.

The website says, "In the spirit of democracy and honoring the champions of human rights, dignity, and justice who have come before us, we join in diversity to show our presence in numbers too great to ignore."

"The Women's March on Washington will send a bold message to our new administration on their first day in office, and to the world that women's rights are human rights. We stand together, recognizing that defending the most marginalized among us is defending all of us."

Organizers state that specific location and details about the grassroots effort will be revealed, adding, "professional organizers are working with all relevant agencies and there should not be any issues with securing necessary permits."

See WomensMarch.com; also, visit https://www.facebook.com/groups/1274648525889466/?ref=aymt_homepage_panel and <https://www.facebook.com/events/1154954297926627/>.

Vigil held in Oakland; honoring trans victims' names urged

On Dec. 5, a candlelight vigil took place in San Francisco's Harvey Milk Plaza for several transgender victims of the Oakland warehouse fire, SFGate.com reported.

Thirty-six bodies have been found in the converted warehouse, in which dozens of attendees were trapped when a fire broke out Dec. 2 at the Ghost Ship Collective during an performance from Golden Donna 100% Silk.

Scout Wolfcave—an Oregon-based trans woman and close friend of Feral Pines, one of the victims—told The Guardian that when the police and the media incorrectly use "he" pronouns for the women and refer to them by the names on their legal documents, it is deeply hurtful to the trans community. (Among other transgender victims were Cash Askew and Em B.)

In a joint statement, Transgender Law Center, the National Center for Lesbian Rights and Equality California called for Oakland authorities to honor the names and genders of the transgender victims. In part, they said, "Use of a transgender person's birth name rather than their true name is not only inaccurate, but is deeply disrespectful to the individual. In a time of tragedy, use of birth names, or 'dead naming,' is demeaning, offensive, and causes needless additional pain to those who are already suffering from the loss of those they loved."

The article is at SFGate.com/bayarea/article/Vigil-in-SF-mourns-transgender-victims-of-Oakland-10708887.php. The Guardian piece is at TheGuardian.com/us-news/2016/dec/06/oakland-fire-ghost-ship-transgender-victims-they-are-us-too.

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SENIOR MOMENTS

Not my president, not my first lady

It doesn't surprise me that another German fascist has risen to power.

In Europe, we've been through this before with devastating results. I grew up in the shadow of World War II, bombsites, ration books, Vera Lynn and poverty. In fact, from ages 6 to 12 I lived in a house built by German prisoners of war. I saw firsthand what fascism does. I was born six years after the war ended and my parents, and millions of others, were damaged by it. In North Africa, my father found himself covered in his best friend's entrails when the young soldier opened a booby-trapped cupboard. My mother jumped into a hedge and dodged machine gun bullets fired from a German plane. Neither completely recovered.

As an adult, I visited Dachau concentration

camp in Germany. It affected me deeply and I wasn't the same afterwards. I remember standing under the sign Arbeit macht frei (work sets you free) and thinking that I must follow in my father's footsteps and fight fascism. It's been my life's work. Whenever I see inequality and injustice I protest, either in person or in print. That started March 17, 1968, at an anti-Vietnam War protest in London's Grosvenor Square up until an anti-Trump rally in Palm Springs in November 2016.

So here we are in 2016 with the USA now a fascist regime run by neo-Nazis. I am not a pacifist. Pacifists make me sick. This is no time for compromise. We are now called upon to fight for our lives. Every Republican who voted for Donald Trump is a neo-Nazi. Not SOME of them, but ALL of them. What are we going to do with these fascists? These are not people you can reason with. We are going to crush them. One by one they must be stopped by any means possible.

A few years back, I predicted a rise in fascism in this country when a charismatic leader emerged. Well, for once I was right. I wish I'd been wrong. The KKK messiah has been elected, but never in my wildest dreams did I think it would be an infant. Donald Trump is a petulant child who tweets, has tantrums, and is a puppet of Vladimir Putin. His thin skin will be

his undoing. As I write this, is he addressing the pressing problems in this country? No, he's waging war on SNL and a musical. You can't make this stuff up.

Who elected him? Imbeciles.

This slobbering orange baboon is so delusional he thinks he's attractive to women. That's so bizarre, I'm compelled to repeat it ... Donald Trump thinks he's attractive to women. I shouldn't be making fun of someone's appearance—I'm no oil painting myself—but really! Really! What woman could want this misshapen wobbling Jello pumpkin? Apart from a high-priced sex worker, that is? Which is what Melania Trump is. A prostitute.

I'm not slut-shaming because I don't think there's anything wrong with being a prostitute. So when I say Melania Trump is a whore, I'm not judging, I'm just saying she's a whore. If you want your daughter to pander to a sexual predator's whims and fancies, pose nude and have no career, this is the First Lady role model for you. Hope you don't mind old white guys grabbing your daughter's pussy.

I love living in America but I'm so glad my daughter and granddaughter don't live here. This is not the role model I choose for them.

A TV reality star and a sex worker.

Not my president, not my first lady.

letters

A matter of TRUST

TRUST Collective-Chicago is a new entity created "post-Orlando" that is composed of Latinx, Muslim and LGBTQ+ community leaders created after the shooting at the Pulse Nightclub in Orlando. We stand in solidarity with the community of Lincoln United Methodist Church (Lincoln UMC) in Pilsen. Lincoln UMC, a church community and neighborhood, has been the target of multiple hate incidents and white-supremacist threats. Lincoln UMC is a predominately Latinx church community that has been a sanctuary church for undocumented immigrants, as well as a welcoming church for LGBTQ individuals.

The most recent hate incident experienced by the Lincoln UMC community was discovered the morning of Sunday, Oct. 2. Emma Lozano, Lincoln UMC's senior pastor, saw that a swastika and the words "Burn & Kill" had been written in black marker on the front door of the church. Fortunately, the camera captured footage of the offender, who lives a few blocks from the church. He is currently out on bond. A previous incident involved a swastika and the message "Rape and kill Mexico" that were written in white paint across the glass doors of the church. These incidents and other incidents of hate speech that have occurred in the Pilsen neighborhood have contributed to a climate of heightened fear and vigilance among Pilsen residents.

"We are a church of immigrants and refugees and have always been a sanctuary for them. We ask that the community and all people of faith stand with us in these uncertain times, so we may remain a safe haven for those who most often face the threat of racism and violence," states Lozano.

Lozano, Ald. Daniel Solis (25th Ward) and the Chicago Police Department's 10th District commander are planning a town-hall meeting at the church where community members and the broader public can share their experiences in the wake of these numerous incidents, provide support, and discuss next steps. TRUST Collective-Chicago will be in attendance and will encourage inter-faith leaders to be in solidarity and participate, once the details have been confirmed.

Unfortunately, the Pilsen community is not alone in being targeted—both leading up to and following the recent election. Racial tensions have heightened not only in Chicago, but throughout the country. As members of minority communities, we are all too familiar with the ever-present undercurrents of racism, transphobia, nationalism, sexism, xenophobia, and Islamophobia that have reminded us that our lives are not respected as equal. Despite hatred, we have relied upon community organization and progressive legislation to extend human rights to all persons and the protective role of government in dismantling hatred and protecting the vulnerable.

However, we are now faced with two disturbing realities: (1) The increase of individual and group acts of violence toward minorities that is attributed to and endorsed by our elected leaders' hateful and divisive rhetoric; and (2) the feared undoing of progressive legislation and policy that encourages a betrayal of governmental protections toward its people. At this moment, we are forced to wonder if our federal government will provide protection or aid in this surge of oppression and hatred.

The policies, positions, and history of recently elected officials has emboldened a hateful, active, and demonstrative rhetoric, encouraging acts of violence toward Mexicans, Mus-

lims, undocumented immigrants, people with disabilities, people of color, victims of sexual assault, women and LGBTQ+ communities. This has created a hostile climate where many oppressed and disenfranchised racial, ethnic, religious, gender and sexual communities fear for their safety and well-being. Many people in our city and country are rightfully alarmed by the hatred and vitriol that have been on full display.

TRUST Collective-Chicago stands in solidarity with the Lincoln UMC, the Pilsen community, and all marginalized and oppressed communities that are targeted and feel threatened. We are—and always will be—standing in solidarity with these communities.

Now more than ever, we all must come together and stand in solidarity against acts of violence in our city, no matter the neighborhood or population. We will protest this behavior—both through policy work and action in our communities. We refuse to let the threat of violence or the pervasiveness of injustice deter us from striving for equality for all people. Our communities and families are all connected and related in this struggle, and we refuse to leave our family behind.

The TRUST Collective's mission is to bridge, respect, support and foster relationships across the Chicago area toward building a unified front and reducing targeted violence and discrimination. Founded in July 2016, we (Latinx, LGBTQ+, and Muslim communities) have gathered "Post-Orlando" to improve our collaborative efforts across the Chicago area toward reducing targeted violence and discrimination. We value honoring differences to build a more unified future.

TRUST Collective-Chicago

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18

Lowcountry.



18

Berlin's 33rd anniversary.



'Figure' heads

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Hidden Figures is part of WCT's winter movie preview.

Photo of (from left) Taraji P. Henson, Octavia Spencer and Janelle Monáe from TSG Entertainment

SCOTTISH PLAY SCOTT

London stage knights

BY SCOTT C. MORGAN

LONDON—Not everyone can jaunt across the Atlantic just to see world-famous actors performing onstage in London. And that's especially if the productions are completely sold out, like Benedict Cumberbatch starring as Hamlet or Helen Mirren as Queen Elizabeth II in *The Audience*.

Luckily in recent years, many of these marquee-name productions have been captured in high definition video for live simulcasts to movie theaters across Europe and screenings closer to home months later in select art house cinemas or college campuses. The National Theatre of Great Britain in particular has not only preserved productions conceived for its massive South Bank performance complex, but also from commercial West End theaters as part of its NT Live series.

There are also screenings closer to home months later in select art-house cinemas like the Music Box Theatre, which recently took place. They're also screened on college campuses like Northwestern University in Evanston or the College of DuPage in Glen Ellyn.

On a recent U.K. trip, I was able to see two much-buzzed-about West End productions featuring knighted British actors tackling roles created by other famous knights before them. One was a commercial revival of Harold Pinter's 1975 drama *No Man's Land*, starring out actor Sir Ian McKellen and Sir Patrick Stewart in roles, respectively, originated by Sir John Gielgud and Sir Ralph Richardson. The other was gay U.S. director/choreographer Rob Ashford's production of John Osborne's 1957 drama *The Entertainer*, starring Sir Kenneth Branagh in the title role written for Sir Laurence Olivier.

Not only did I want to see these stars live in works I had only read about before, but I

also knew that what I critiqued could also be partially experienced later by Chicago-area audiences onscreen. Though there currently is no local screening scheduled at the moment for *The Entertainer*, *No Man's Land* will be screened via NT Live at Northwestern University in Evanston in February.

In these uncertain times with so many unknowns due to the "Brexit" vote of the U.K. leaving the European Union, both plays carried a peculiar resonance of dread on top of the rather bleak issues and personal dynamics being explored. Both very British works were also challenging due to the playwrights' often oblique or symbol-filled writing styles.

Like many of Pinter's plays, *No Man's Land* just provides sparking dialogue and moments of tense drama amid a mysterious situation. Audiences have to piece together in their own minds precisely what might be going on.

It all begins with two elderly men in an alcoholic stupor stumbling into a well-appointed drawing room near Hampstead Heath, a lovely London park but also a notorious gay cruising ground for most of the 20th century. Rather shabbily dressed and the more lucid of two is McKellen as Spooner, while far more wasted and distressed is Stewart as Hirst.

The two clearly know each other from the past, and Spooner is trying to get something out of Hirst. But the dynamics drastically shift the next morning as two cockney toughs (Damien Molony as Foster and Owen Teale as Briggs) appear as overly protective and on-the-make manservants who have latched onto Hirst, a once famed poet likely suffering from dementia.

Both McKellen and Stewart are acting masters of the Pinter's engaging repartee, so they keep things light and funny even if you might be bewildered at exactly what is happening. Both have also been performing these roles since Broadway in 2013 and on tour, so their well-seasoned familiarity is also a bonus.

Pinter and director Sean Mathias also work in lots of humor from Foster and Briggs' crass talk while performing overly refined serving duties as commanded by Hirst.

One can easily interpret *No Man's Land* as a bitter rivalry in one-upmanship as we see Spooner drawing from the past while seeking assistance from Hirst. But there's also a significant statement on how one's future legacy can be hindered or tarnished if the wrong money-grubbing people mishandle an artist's work that needs to be shared instead of staunchly guarded. Let us be grateful that these master actors, though largely known for the sci-fi work in film and TV, can also have their great stage work preserved.

Ian McKellen (left) and Patrick Stewart in *No Man's Land*.

Photo by Johan Persson

You can also appreciate that Branagh in *The Entertainer* was also captured for posterity, even though Ashford's production is largely a misfire. That's because the taping of the production was significantly the first to be done with a single camera rigged up on a series of motorized winches and wires to capture everything in a single take.

I attended the simulcast dress rehearsal, so understandably many in the audience were often distracted by the ever-present swooping camera over the stalls. But the audience also could have resisted warming to the production since Osborne's play is so creaky and meandering itself.

The Entertainer focuses on the delusions of the fractured northern English family of Archie Rice (Branagh). He's a hoary old comedian and emcee clutching on the remains of English music hall variety (a cousin to American vaudeville) while his family members are also clutching onto memories of their glorious past.

Now Osborne is revered in English theater for being one of the pioneering "Angry Young Men" playwrights who put poor and working class characters onstage and rubbed the faces of polite English audiences with pessimistic views of the U.K.'s declining empire and status as a global power. This latter aspect is often applied as a direct metaphor for *The Entertainer* with its references to the Suez Canal crisis and its sparring stage family who clutch onto their great theatrical past.

Yet more than 50 years on, it's appalling to see how Osborne's exposition for *The Entertainer* is so poorly written. The plotting is also

so plodding, often thwarting the work of great and famed actors featured here like Greta Scacchi, Gawn Grainger and Sophie McShera (Daisy from *Downton Abbey*).

Despite tap dancing up a storm and his leading-man looks, Branagh is ultimately miscast as Archie. Sure, some of the laughs probably didn't come from audiences reluctant to find humor in Archie's often homophobic, misogynistic and racist jokes. But also Branagh didn't command the stage like you expect a well-seasoned compere who would carry on despite all the odds.

Director Ashford's doesn't help matters with the decaying theater kept omnipresent even during domestic scenes as an obvious visual metaphor. His cadre of chorus girls were also too perfectly fit and glamorous to match the seedy surroundings.

Even though *The Entertainer* largely didn't work when compared to *No Man's Land*, at least both were captured to show how attempts were made in 2016 to revive these older works for modern audiences. Luckily more people (and hopefully future generations) will be able to experience these significant London productions beyond those who could see them in person.

No Man's Land continues at the Wyndham's Theatre in London through Saturday, Dec. 17. For more information, visit NoMansLandThePlay.com or NTLive.com for details on local screenings. *The Entertainer* has closed, but information on future encore cinema screenings can be found at The-Entertainer.BranaghTheatreLive.com.

Anti-bullying musical Jan.-Feb.

Chicago Children's Theatre's *The Hundred Dresses*—the musical about a young girl who struggles with bullying and learns what it takes to stand up to others—will run Jan. 17-Feb. 12 at the Ruth Page Center for the Arts, 1016 N. Dearborn St.

The Hypocrites Artistic Director Sean Graney is directing, and the production is based on Eleanor Estes' novel.

The Hundred Dresses runs approximately one hour, and is ideal for ages 6 to adult. Single tickets are \$10-\$39; visit ChicagoChildrensTheatre.org or call 872-222-9555.

THEATER REVIEW

Gross Indecency: The Three Trials of Oscar Wilde

Playwright: Moisés Kaufman

At: Promethean Theatre Ensemble at Edgewater Presbyterian Church, 1020 W. Bryn Mawr Ave.

Tickets: 800-838-3006 or PrometheanTheatre.org; \$15-\$25

Runs through: Dec. 18

BY SCOTT C. MORGAN

Promethean Theatre Ensemble is making much of the fact that gender-blind casting has been applied to director Brian Pastor's new production of *Gross Indecency: The Three Trials of Oscar Wilde*. The drama originally debuted off-Broadway in 1997 with an all-male cast.

But rather than being alternately awed or angered, most audiences will probably just give a shoulder shrug to Promethean's unconventional casting choices.

Yes, women have been cast in the central roles of the famed martyred title artist (Jamie Bragg), his much-younger lover Lord Alfred Douglas (Heather Smith) and the wily attorney Edward Carson (Cameron Feagin) who trips up Wilde on the witness stand. Other women additionally play small male roles, while one female role is taken on by a man (Steve Lords as an over-the-top indignant Queen Victoria).

So Promethean Theatre can be applauded for



From left:
Jamie Bragg and
Cameron Feagin in *Gross Indecency: The Three Trials of Oscar Wilde*.
Photo by
Tom McGrath

giving more opportunities to women to play roles usually denied them. But ultimately the gender switching doesn't make much of an impact dramatically.

That's due to gay playwright Moisés Kaufman's thoroughly researched and theatrical docudrama structure of the play which asks for an ensemble of actors to assume multiple roles while quoting from many sources like trial transcripts, unpublished texts and modern interviews. It's a similar technique that Kaufman later applied in collaboration with the Tectonic Theater Project to create the more widely produced 2000 docudrama *The Laramie Project* (which looked into the aftermath of the 1998 murder of gay college student Matthew Shepard).

Like so much theater where things do not need to be literal, audiences can easily forget that women are playing men's roles in Promethean's *Gross Indecency*. Yes, the sight of two women embracing may give audiences pause to briefly imagine this damaging and defining gay historical moment recast as a Victorian scandal of lesbian love, but the gender pronouns stay true to Kaufman's original text.

And it's the strength of Kaufman's text that ultimately supports the production's many strong performances. And that's despite some shakier aspects to Pastor's production.

The cast was oddly directed to emote phony awe at entering the stage—strange since Jeremiah Barr's spare set design isn't that much to

write home about. Uriel Gomez's costumes are also a bit of a mishmash, with some intending to be period-accurate while other heavily safety-pinned duds donned by the likes of Smith as Lord Alfred or Ross Frawley as the angrily obsessed Queensberry come off as wannabe steampunk.

But all this grousing is ultimately inconsequential. It's great to have *Gross Indecency* back on a Chicago stage as a reminder of how these three trials personally ruined Oscar Wilde and helped (for better or for worse) to shine a spotlight on homosexuality and how society reacted to it for generations.

THEATER REVIEW

The Curious Incident of the Dog in the Night-Time

Playwright: Simon Stephens, adapted from Mark Haddon's novel
At: Oriental Theatre, 24 W. Randolph St.
Tickets: 800-775-2000;
BroadwayInChicago.com; \$25-\$98
Runs through: Dec. 24

BY JONATHAN ABARBANEL

The *Curious Incident of the Dog in the Night-Time* is performed on a holodeck—a box with a grid of black squares on the walls—that allows complex lighting and video to give the audience a near-virtual-reality experience of plan-

ets, stars, urban sensory overload, the blur of a speeding train and 90-degree shifts in perspective, among other bells and whistles.

The visuals allow viewers to enter the head of Christopher Boone (Adam Langdon), the play's 15-year-old autistic hero who lives with his father in contemporary England. Christopher is a highly verbal math genius but he can't tolerate being touched, can't look at people when speaking to them, can't verbalize his feelings and is incredibly self-absorbed. His genuinely patient and caring dad (Gene Gillette) guides his semi-sheltered life along with a dedicated teacher, Siobhan (Maria Elena Ramirez).

Two more things: Christopher processes information in an absolutely literal way—phrases such as “the apple of his eye” or “you'll catch your death” baffle him—and he always speaks the truth. The world, however, is far less literal and truthful than Christopher. Well-intended adults pave the road to hell by constantly say-

ing “Sorry” to him or “I promise that won't happen again.” Regrettably, the greatest untruth is perpetrated by Dad, who has told Christopher his mother (Felicity Jones Latta) is dead. In fact, she lives 80 miles away in London. When Christopher discovers this, near-chaos follows.

Playwright Simon Stephens (long affiliated with Chicago's Steep Theatre) has fashioned a serious and substantial work from the 2003 novel by Mark Haddon. It's that theatrical rarity: a new play with dramatic weight and size that's heartfelt and earnest. It crackles with tension, frequent wit, genuine passion and it moves lickety-split, as staged by Marianne Elliott and choreographed (it's not a musical) by Scott Graham and Steven Hoggett. The play's strength penetrates the glossy, high-tech production. That's important, for when the flashy national tour is over and *Curious Incident* is given much smaller productions by regional

theaters (perhaps Steep Theatre), it will need to stand on story and text alone and not on wizardry. I think it will.

At the heart of *Curious Incident* is a huge, demanding, even punishing showcase role which requires non-stop physicality and also verbal dexterity. It's exhilarating but exhausting to see string bean Adam Langdon wrap himself in glory as Christopher (played by Benjamin Wheelwright at matinees), equal parts guileless naif and brat. The other players—all quite capable and appealing—frequently assume fixed positions, or move slowly, as Langdon whizzes around, which emphasizes the difficulty of dealing with this charismatic but prickly lad.

The Oriental Theatre is far too large for *Curious Incident*, but go anyway to this fine play and fine production.

THEATER REVIEW

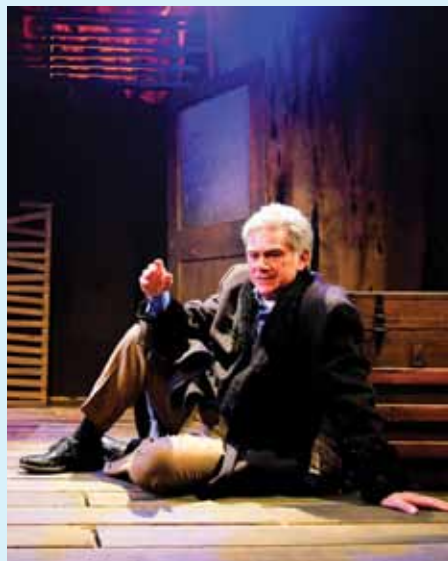
Uncle Philip's Coat

Playwright: Matty Selman
At: Solo Celebration at the Greenhouse, 2257 N. Lincoln Ave.
Tickets: \$34-\$48
Runs through: Dec. 31

BY MARY SHEN BARNIDGE

There's this coat, you see—a voluminous woolen gentleman's overcoat of mid to late 19th-century Russian vintage with astrakhan cuffs and collar, now worn, tattered and conspicuously malodorous—bequeathed to our narrator in his mid-50s, by his Uncle Philip. Matty (the character) makes frequent reference to the coat's—um, fragrance, but never describes this feature in detail, leading us to anticipate a later revelation concerning the secret of its singular redolence. We don't get one, but, as Philip himself would say, “is not the point, is not the point.”

That's not to say that this coat doesn't have a history. It once disguised a young Philip as a garment hanging in a closet, rescuing him from slaughter by Cossacks. After the brothers Philip and Mikhail fled to the United States, New York City, to the tourist district of Coney Island, the coat continued to protect its



Gene Weygandt in *Uncle Philip's Coat*.
Photo by Evan Hanover

owner from the hardships associated with his trade as a street peddler of wares appealing to a wide range of customers—underwear for the women, razor blades for the men, candy for the children. His means of livelihood earned him the disapproval of his sibling, respectably employed as a jewelry repairman,

but exerted a powerful influence on the latter's son, whose career in the theater echoes his ancestor's itinerant lifestyle.

Selman (the playwright) chronicles over a hundred years in a bare 75 minutes through the device of writing his account as a solo show for three major voices (and a few auxiliary interruptions), relying on the skills of single actor to conjure the personalities of our inquisitive host, his gruff-spoken father and the iconic Uncle Philip, whose store of real-world wisdom and pitchman's spiel reflects the rich heritage of the immigrant experience in this nation of immigrants.

Such a dramatic structure imposes a heavy responsibility on its performer (did I mention a rendition of “Katyusha” on the kazoo?) who must change his age, body stance and vocal delivery in at least two languages. Fortunately, director Elizabeth Margolius and Chicago favorite Gene Weygandt never fall into the trap of scoring easy laughs from a patter still heard today from wayside hawkers of bottled water or tube socks, but instead granting every moment its full share of ribaldry—or pathos—as appropriate. In the end, some details of Uncle Philip's life may be fated to forever remain a mystery, but Selman, like his mentor, understands the necessity of ensuring that strangers—whatever their tribe or lineage—leave entertained and enlightened.

CRITICS' PICKS



A Hedda Gabler, Red Tape Theatre at the Pride Arts Center Buena, through Dec. 17. This is not your classroom Ibsen, but a vividly expressionistic reinterpretation making a plea for a Victorian Bad Girl driven to violence by a suffocating marriage. MSB

Crazy for You, Drury Lane Theatre, Oakbrook Terrace, through Jan. 8. The late, great Gershwin brothers' showtunes once lifted spirits during the Great Depression. These songs are once again put to expert and escapist use for anyone still suffering post-election blues in this solid revival of the 1992 Broadway musical comedy smash hit. SCM

Give It All Back, Sideshow Theatre Company at the Biograph, through Dec. 18. Calamity West's hero may look and walk like a Bob Dylan, but his crisis is that of all successful artists throughout history. MSB

The Last Wife, TimeLine Theatre, through Dec. 18. Big, meaty-but-intelligent performances drive playwright Kate Henning's tale of a woman's survival and power in a man's world, ostensibly about King Henry VIII and Catherine Parr, the only one of Henry's wives to survive him, but very much a modern work. JA

—By Abarbanel, Barnidge and Morgan



Mitchell Fain, pictured here at a Gerber/Hart Library event, stars in *This Way Outta Santaland* (and other Xmas miracles).
Photo by Kat Fitzgerald

THEATER REVIEW
This Way Outta Santaland (and other Xmas miracles)

Playwright: Mitchell Fain
At: Theater Wit, 1229 W. Belmont Ave.
Tickets: 773-975-8150;
TheaterWit.org; \$20-\$29
Runs through: Dec. 23

BY SCOTT C. MORGAN

In *This Way Outta Santaland* (and other Xmas miracles), actor/playwright Mitchell Fain rightly acknowledges that his world premiere show is in of itself a miracle. It's not every day a company like Theater Wit would give over its

prime holiday programming slot to a performer and show that are not household names.

But Fain and Theater Wit artistic director Jeremy Wechsler have a long-standing professional relationship. That's because Fain has previously starred for eight years in Theater Wit's annual holiday one-man stage adaptation of David Sedaris' *The Santaland Diaries*.

So when Theater Wit found out that the rights were pulled to produce *Santaland Diaries* for 2016, the company out of loyalty and brave collaboration entertained Fain's idea to perform his own show as an insightful look into a Chicago actor's life around the holidays. The results are very touching and loads of fun.

Right from the start, Fain lays out the premise for *This Way Outta Santaland* as a sort of cozy evening gathering that you might expect at his own apartment. Fain's former roommate Meghan Murphy, a much-admired Chicago-area

cabaret singer and actress, is on hand to perform songs to Julie B. Nichols' fine piano accompaniment. They also generally hang out, too.

To increase the show's inclusive atmosphere, Fain also poses questions to the audience. Sometimes the audience answers feed into his own stories or they can lead to a fun tangent. It's this free-form feeling that surely helps the show feel fresh each night.

But the core of *This Way Outta Santaland* is Fain's own personal stories that give audiences a peek into his own life as a gay, Jewish performer who ended up in Chicago after growing up in Rhode Island. Much is also made of Fain's own odd love of Christmastime, which grew out of his beloved godmother's well-studied take on the holiday after she married out of the faith.

Rather than sharing theater battle stories of performing more than 250 performances of *The Santaland Diaries*, Fain instead opts to reminisce how family life intruded to his work one holiday season. Hearing how Fain managed when faced with the news of his difficult mother being at death's door certainly gives pause to the fact that life's trials and tragedies don't adhere to convenient time tables.

This *Way Outta Santaland* may lack a tidy structure and story in the same way that Sedaris' *Santaland Diaries* was tied to his job as a Macy's Department Store elf. But as a new show uniquely tied to an engaging actor with lots of his own entertaining anecdotes to share, *This Way Outta Santaland* certainly fits the bill as a uniquely Chicago holiday experience.



SPOTLIGHT

Jay Torrence's **Burning Bluebeard**, an artful meditation on Chicago's deadly 1903 Iroquois Theatre Fire in which 600 people died, returns for a very short run at in the space where it originally debuted: The Neo-Futurarium. The production may take on more of a mournful tone this time around, especially in light of recent tragic events in Oakland, California, plus the news that the performance rights have been pulled for the venue's signature show, *Too Much Light Makes the Baby Go Blind*. The Ruffians' acclaimed production of *Burning Bluebeard* plays three shows only at Dec. 16-18 at The Neo-Futurarium, 5153 N. Ashland Ave. Tickets are \$35-\$40 and \$25 for students. For more information, call 800-838-3006 or visit BrownPaperTickets.com.



Anthony Courser, Molly Plunk, Leah Urzendowski, Pam Chermansky, Jay Torrence and Ryan Walters in *The Ruffians' Burning Bluebeard*. Photo by Evan Hanover

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The Joffrey Ballet | Photo by Cheryl Mann

KNIGHT at the movies

BY RICHARD KNIGHT, JR.

Winter LGBT movie preview

It must be December: Movie award contenders and some of their most anticipated mega blockbusters are here, along with the usual holiday trappings.

Just like last year, unfortunately, although the winter months ahead promise plenty of diverting films, Our People won't see much representation among them. Take heart: When spring arrives, so will a slew of LGBT-themed movies as well. Unless otherwise noted, the opening date listed refers to at least a one-week theatrical run.

December

Jackie—Natalie Portman plays Jackie Kennedy reflecting on life in the White House to a reporter in the immediate aftermath of JFK's assassination. The gifted Portman turns the easily parodied Jackie into a flesh-and-blood woman in this somber portrait. Dec. 16

La La Land—Emma Stone shines as a struggling actress and Ryan Gosling is appropriately downbeat as a struggling keyboard player with a dream of opening a jazz club. The two "meet cute" during an L.A. traffic jam, exploding into an opening musical number that sets the tone for this bright, frothy homage to both classic musicals and the light-as-air French '60s pop musicals of Jacques Demy. Damien Chazelle (10 Cloverfield Lane, Grand Piano, Whiplash) directs. Dec. 16

Rogue One: A Star Wars Story—After buying the Star Wars franchise lock, stock and barrel, Disney determined it was going to get its money's worth with annual movie releases and, after last year's Star Wars: The Force Awakens broke all the records, who can blame the company for keeping its schedule? This prequel takes us back to the middle of the saga, focusing on the resistance fighters who steal the plans for the Death Star. Felicity Jones, Diego Luna, Mads Mikkelsen, Donnie Yen and Forest Whitaker co-star. Dec. 16

Passengers—In this space romance, Jennifer Lawrence and Chris Pratt play two passengers among 5,000 who awaken from suspended animation 90 years too early when their spaceship malfunctions. They slowly fall in love while trying to discover what happened. Morten Tyldum (The Imitation Game) directs. Dec. 21

Fences—Denzel Washington directs and stars in this long-gestating dream project that's a screen adaptation of August Wilson's award-winning play. Washington plays a one-time professional baseball player who's now a garbage collector in 1950s Philadelphia, and who squashes his son's dream of playing college football. Viola Davis co-stars as Washington's clear-eyed wife whose diplomatic skills are as finely tuned as her cooking abilities. Dec. 25

January

Underworld: Blood Wars—Kate Beckinsale dons the skintight, Emma Peel-inspired leather pantsuit for the fifth time as Selene, the vampire death-dealer who is still trying to stop the eternal war between the vampires and the werewolves (the Lycans). And there's still only her hottie boyfriend (Theo James) and his dad (Charles Dance) to help her in her quest. Jan. 6

Hidden Figures—This is the true story of a trio of brilliant Black women who worked be-



Chris Pratt and Jennifer Lawrence in *Passengers*.
Photo from Columbia Pictures

hind the scenes at NASA in the effort to put astronaut John Glenn into outer space. Glenn's recent death makes this all the timelier. Taraji P. Henson, Octavia Spencer and Janelle Monae play the women, and Kevin Costner and Kirsten Dunst co-star. Jan. 13

Patriots Day—This film is a dramatic recreation of the Boston Marathon terrorist bombings. Mark Wahlberg and John Goodman co-star. Peter Berg directs. Jan. 13

Table 19—Anna Kendrick plays the ex-maid of honor who decides to attend her best friend's wedding anyway and ends up at the reject table in this raucous comedy. Jan. 20

A Dog's Purpose—Okay dog lovers, here's our movie! A devoted dog (voiced by Josh Gad) discovers the meaning of his own existence by interacting with humans over the course of several lifetimes. Based on the best-seller by W. Bruce Cameron, it stars Dennis Quaid, Britt Robertson, Juliet Rylance and Peggy Lipton (!). Jan. 27

February

Rings—Thirteen years after the events that led to the nasty little Samara being released from the deep, dank well, the curse is back in this third installment in the franchise about the killer videotape and its deadly side effects. (I'm not sure how this new crop of victims will be watching the tape—on video players at their grandparent's houses?) Feb. 3

Collide—To pay for his girlfriend's emergency surgery, a desperate young man (cutie pie Nicholas Hoult) agrees to pull off a drug heist for an eccentric gangster (Anthony Hopkins). Feb. 3

Fifty Shades Darker—Old joke: "Why do you stay with that sadist?" "Beats me." The joke takes on new meaning when one recognizes that the movie detailing said sadist and his playmate made a zillion dollars. So here they come and (no doubt) come again—Christian Grey and Ana Steele (Jamie Dornan and Dakota Johnson), the poster couple for S&M romance. Feb. 10

A Cure for Wellness—An ambitious young executive is sent to retrieve his company's CEO from an idyllic but mysterious "wellness center" in the Swiss Alps. Upon arrival, a lot of creepy shenanigans ensue. If the trailer is any indication, this latest from director Gore Verbinski looks to be a great addition to the psychological horror canon. Jason Isaacs, Dane DeHaan and Mia Goth co-star. Feb. 17

A United Kingdom—In 1940s Botswana, Prince Seretse Khama shocks the world when he decides to marry a white woman. David Oy-

elowo and Rosamund Pike co-star. Feb. 17

A trio of holiday movie gift ideas

Three recent Blu-ray and DVD releases that are going to be of special interest to Our People, and will make great holiday gifts for the movie lover on your list.

Florence Foster Jenkins—Meryl Streep shines as the title character, a wealthy Manhattan opera buff whose tone-deaf singing probably led to her one-night-only performance at Carnegie Hall in the 1940s. It's a black comedy biopic with dramatic heft from director Stephen Frears thanks to Streep's performance and surprisingly, Hugh Grant as her endearing husband and Simon Helberg as her gay accompanist.

Something for Everyone—Michael York, at

the height of his blonde beauty, stars as an irresistible bisexual seducer who sleeps his way to the top of a wealthy German family, headed by the eccentric Angela Lansbury. Legendary Broadway producer/director Harold Prince made a rare foray into movies with this 1971 oddity, a mix of murderous camp and sex that has long been coveted by film fanatics and has been restored in this debut release on both DVD and Blu-ray.

Girls Lost—A trio of adolescent girls find themselves bullied for daring to be different. Then, after finding a magical plant whose nectar temporarily turns them into boys, the girls experience life a whole new way. This is a refreshingly original lesbian/trans-tinged coming-of-age story that was a festival hit.

will now mail out final ballots to member on Dec. 19 for a voting period that ends Jan. 4. The Golden Globes ceremony is set for Sunday, Jan. 8; Jimmy Fallon will host the event.

Lavender Voices fundraiser Dec. 16

"All the Works," a fundraiser for Lavender Voices, will take place Friday, Dec. 16, at 7 p.m. at Open Books, 651 W. Lake St.

Lavender Voices is a monthly storytelling series featuring queer women and femme writers. Anthologies of writers' shared works over the year will be available for purchase at \$10/book.

See "Lavender Voices" on Facebook for more information.

'Glitter Glam Comedy Jam' Dec. 17

Center on Halsted's Women's Action Committee will host "By Women for Women: Glitter Glam Comedy Jam" on Saturday, Dec. 17, 6-10 p.m., at Center on Halsted, 3656 N. Halsted St.

Tamale Sepp will host the event, which will feature comedian Mimi Gonzalez, with tunes from DJ Gemini Jones and jazz with Lakeside Pride.

Admission is \$50 each (\$75 VIP), and \$60 at the door; admission includes two drink tickets, eclectic food tasting stations and a champagne toast.

Visit <https://community.centeronhalsted.org/BWFW>.

Globe nods go to 'Moonlight,' 'Transparent'

The 74th annual Golden Globe Awards nominations ceremony were announced Dec. 12 at the Beverly Hilton.

LGBT film *Moonlight* received three nominations, including Best Motion Picture-Drama (alongside *Manchester by the Sea*, *Hacksaw Ridge*, *Hell or High Water* and *Lion*), Best Original Score-Motion Picture and Best Original Screenplay.

Openly gay fashion designer/director Tom Ford also received a nod, for Best Director-Motion Picture, for *Nocturnal Animals*, which also got a nomination for Best Original Screenplay.

In the area of television, *Transparent*'s Jeffrey Tambor received a nod for Best Performance by an Actor in a Television Series-Musical or Comedy. Tambor will compete against Anthony Anderson (*Black-ish*), Gael Garcia Bernal (*Mozart in the Jungle*), Donald Glover (*Atlanta*) and Nick Nolte (*Graves*). *Transparent* is also nominated for Best Television Series-Musical or Comedy; other shows in the category include *Atlanta*, *Black-ish*, *Mozart in the Jungle* and *Veep*.

Lesbian actress Sarah Paulson (playing Marcia Clark in *The People v. O.J.*) received a nod for Best Performance by an Actress in a Supporting Role in a Series, Limited Series or Motion Picture Made for Television. Competitors include Felicity Huffman, Riley Keough, Charlotte Rampling and Kerry Washington.

The Hollywood Foreign Press Association

MOVIES

Out in 'La La Land' with Damien Chazelle, Rosemarie DeWitt

BY JERRY NUNN

There's a new musical at the theaters this season and it's set in L.A.

Damien Chazelle wrote and directed this tale about a musician named Sebastian, played by Ryan Gosling, and an actress named Mia, played by Emma Stone. The movie is a love letter to Los Angeles, relationships and jazz music—all with the feel of an old-school musical.

Chazelle brings experience from five-time Oscar-nominated film *Whiplash* to the project, which has already garnered multiple awards. *Windy City Times* sat down with him and actress Rosemarie DeWitt, who plays Sebastian's sister in the storyline, at the Waldorf Astoria during the International Film Festival.

Windy City Times: From the opening sequence, I was hooked. How was it filming on the L.A. highway?

Damien Chazelle: It was an E-Z Pass ramp in L.A. that they were able to shut down for a weekend. We shot Saturday and Sunday. We only had that time so it was like mobilizing the army. All hands were deck and we got there very early.

Rosemarie DeWitt: Did you have megaphones?

DC: Yes, and one of the best memories was our choreographer holding this giant megaphone screaming at the dancers: "One, two, three..."

The last shot was nerve-racking because everyone gets in their cars and had to shut their car doors at the same time. It was so intense and we did a lot of takes. Everyone, of course, had to look happy!

RD: After being screamed at by a megaphone...

WCT: Wasn't some of the movie [sung] live?

DC: That number was done to playback but the smaller numbers were sung live, like Emma's audition number.

WCT: I love a gay musical, but this one was very straight in subject matter.

RD: That is interesting because people say the gay community likes camp—but there is no camp in this movie. It really is pure emotion. That is the crazy feat of the movie.

We talked about the dancers already and it was all of these hetero hipsters, dancing outside their cars. We have not seen that much in the past.

DC: I think even down to the leads in the film we tried to cast against type. Even if we knew people like Ryan and Emma, we hadn't seen them in a musical before. We wanted it to be full on musical but puncture it at every instance with bits of reality. We didn't want it to be caught in a rabbit hole of musical-ness.

RD: If you watch the old musicals like *West*

Side Story, the guys aren't scary. There was always a major suspension of disbelief that you don't have to do in this movie.

DC: If we would have done ballet gang fights, we would have had to suspend belief!

WCT: Would you want this movie to be made into a stage version, similar to *Once*?

DC: Not that I don't love stage musicals, but it so conceived for the screen. It is a movie musical that could only exist that way. It would take a lot of adapting but if anyone wants to I'm game.

WCT: Rosemarie, how was it working with Ryan?

RD: That scene with Ryan was shot with one take. We walk around the apartment and there is a lot of information about his relationships, then we are out. We had no safety net. There was no changing it and it was a live take.

It is really thrilling to work that way when you are an actor because someone can't go in the editing room and change your performance. It is a fun way to work but not super safe.

DC: The reason we were not aware of any technicalities is because they make it seem so effortless. It feels improvised but the time and blocking were very precise.

WCT: Who was the biggest diva on set?

DC: Rosemarie, obviously.

WCT: Did you have a lot of demands, Rosemarie?

RD: I still have a lot of demands! Maybe our director of photography?

DC: Linus Sandgren she worked with on *Promised Land*, so we like to share Linus stories.

RD: He's very passionate, but we are kidding. Emma and Ryan set the tone and were very grounded.

DC: You would have expected them to be divas but they were the opposite.

RD: They are lovely people. They treat everyone like they are super-integral to the movie.

WCT: John Legend was easy to work with?

DC: He was. I joked that Ryan had never performed music onscreen before and John had never acted onscreen before. The scene where John talked to Ryan about pushing jazz music forward was something John came up with.

WCT: What are you both working on for the future?

DC: I am hoping to do a movie about Neil Armstrong that I have been working on. It will be non music related unless I throw in a moon dance number!

RD: I did a pilot for Amazon called *The Last Tycoon* that [is] set in '30s Hollywood. I am doing it with Damien's girlfriend, Olivia Hamilton, which is just a coincidence.

DC: It is a small world, but they are both Hollywood love letters.

La La Land opens nationwide on Friday, Dec. 16.



La La Land actress Rosemarie DeWitt and director Damien Chazelle.
Photo by Jerry Nunn

CULTURE CLUB

by Bryan Renaud, directed by Tommy Rivera-Vega



'[Trans]formation' through Dec. 17

Nothing Without a Company and The Living Canvas are presenting the world premiere of *[Trans]formation*, devised by Ronen Kohn, Darling Squire, Avi Roque, Kevin Sparrow and Gaby Labotka, with Labotka directing.

[Trans]formation is devised entirely from the works of, and performed by, transgender, genderqueer, intersex and non-binary artists. Designed and directed in the style of *The Living Canvas*, nude performers aim to embody

the expressive power and diversity of the human form clothed by projections to reveal, instead of conceal, every body's possibility. *[Trans]formation* utilizes text, dance, movement, music and the textures of projections to explore the naked truth of gender identity.

The show runs through Dec. 17 at The Vault at Collaboraction Studios in the Flat Iron Arts Building, 1579 N. Milwaukee Ave.

Regular performances run on Thursdays, Fridays and Saturdays at 8 p.m., and Sundays at 7 p.m.

Tickets are available at <http://bit.ly/2dcUg0J>.



the DISH

Weekly Dining Guide in WINDY CITY TIMES

SAVOR

Lowcountry; Osteria Langhe truffle dinner

BY ANDREW DAVIS

Be prepared to have a messy meal at Wrigleyville's **Lowcountry** (3343 N. Clark St.; LowcountryChicago.com). That's a good thing, by the way.

The culinary centerpiece of this place is the lowcountry boil, a melange of Southern goodness that incorporates seafood, spices and "add-ons" (corn on the cob, red potatoes and/or andouille sausage). Co-owner Pan Hompluem, who's married to co-owner/hostess Dana, told Windy City



Grilled culotte steak with sunchokes, creamy polenta and truffle at Osteria Langhe. Photos by Andrew Davis

Times that he used to visit the Lowcountry area in South Carolina when he was growing up, and wanted to bring that vibe to Chicago.

Taking over the former Blokes & Birds space, the Hompluem have made a concerted effort to bring the atmosphere here—although there are other influences here as well, such as the tasty banh mi (although that sandwich is, sadly, on its way out—to be replaced by boil accessories like cole slaw and biscuits).

As for that boil, it's absolutely delicious—and

so is the honey butter jalapeno cornbread. The garlic beignets didn't seem as magical to me, but my dining companion loved them. However, be sure to finish with the deep-fried Oreos (something I feel everyone should try at least once). And after all that Southern goodness, be sure to wash your hands in the trough at the center of the restaurant.

Osteria's truffle dinner

Osteria Langhe (2824 W. Armitage Ave.; OsteriaLanghe) is a recently opened spot that faces the unenviable task of distinguishing itself from the approximately 72,000 other Italian restaurants in Chicago. (OK: That number may be a slight exaggeration.)

However, Aldo Zaninotto (who owns the space along with Chef Cameron Grant) correctly and emphatically pointed out that northern Italian cuisine is different from that of the rest of Italy. (Think of the differences between Southern and West Coast items in the United States.)

To that end, I recently went to a media event that showcased Osteria's truffle-inspired items—and, judging from what I had, I'll be returning. There were sunny egg, tajarin, grilled piemontese culotte steak and panna cotta, each topped with white truffle goodness. (Also, for those

needing a quick truffle fix atop any favorite dish at Osteria Langhe, the restaurant will shave truffles table side for \$15 per gram.)

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



SIDETRACK

Maximum hold at the viewing party for Hairspray! Live, Wed., December 7. Photos by Jed Dulanias



BIG CHICKS

The community turns out for Michelle Fire and Big Chicks' 30h anniversary, Sat., December 10. Photos by Ed Negron

BERLIN

33rd anniversary glam, Tuesday, November 29. Photos by Erik Michael Kommer



"Why is it so hard to find a sexy, charismatic, hunky, non-girlie Link?"—A notable **Hairspray** alum, after seeing the live telecast. We have two filmed versions of this show where Link oozes all the raw masculinity of a young Tatum O'Neal. Strike that: Tatum had more testosterone than **Zac Efron** and **Garrett Clayton** combined.

Some people felt it was too soon to do a new version of *Hairspray*—after all, the **John Travolta** film was made in 2007. But this "live" version was much closer to the Broadway musical, due in no small part to the extraordinary talents of the show's original choreographer, **Jerry Mitchell**. Since he was not involved in the film version, his vision went unseen ... until now. When he introduced me to **Maddie Baillio** after the live telecast, he said, "Billy's known every great Tracy"—and, I daresay, some of the lesser ones!

I'd put Maddie near the top. (Nobody can touch my **Marissa**.) Her vocals were incredible, and her acting really touched me. I would have liked to have seen more exuberance and joy, but when your first major role is carrying a three-hour live television event, you've got a lot on your plate! There was plenty of joy on the screen once the two original Tracys appeared. **Ricki Lake** and **Marissa Jaret Winokur** showed up in "Welcome To The '60s" as the two lead Hefty Hideaway girls. I wondered where **Nikki Blonsky**—the Tracy from the musical film—was. All anyone would say was a "financial issue" kept her away. I've always loved *The Dynamites*—the girl group that comes to life from a poster. The live telecast reunited the original Broadway trio: **Kamilah Marshall**, **Shayna Steele** and **Judine Richard Somerville**. And I'm sure most of you caught the sly nods to the *Hairspray* history, most notably the names of storefronts. I particularly liked *Divine Pet Food*, with the flashing neon pink flamingo.

Of course, this production immortalized the original musical *Edna* of **Harvey Fierstein**. In many ways, **Jennifer Hudson** was miscast—she may have been blond and beautiful, but the only thing big about her is her voice ... and her breasts! She sang the role like nobody's business, so I got past her looking like *Seaweed's* sister. And how perfect was **Kristin Chenoweth** as *Velma*? Her arch, sardonic, laconic portrayal was impeccable. As **Andrea Martin** proved, there are no small roles. Every line reading had me howling. When she rolled over the bed to get to the window, I almost burst. She's a national treasure.

Garrett Clayton sang and danced the role great. But can we please get back to the archetype set by the unsurpassed **Matthew Morrison**, Broadway's original Link? Now, THAT was sex on a stick! And whose bright idea was it to have **Darren Criss** take us out of the show at every commercial? Wrong! There were some technical issues. Some were on the fly—like the giant *Ultra Clutch* can that rolled out with the door open. **Chenoweth** altered her lines asking what was in there, while trying gallantly to close the door with her foot. (The West Coast didn't see this since the dress rehearsal footage was dropped in there.) Many scenes were badly lit, and singers often sang in the dark—most notably while **Tracy's** walking to school during "Good Morning Baltimore."

I know this was live, but there must be some lights on the Universal backlot. At least give **Tracy** a flashlight! Ultimately, none of that mattered. The real star of the show was the show itself. **Marc Shaiman** and **Scott Wittman** wrote



Billy Masters has a thing or two to say about the recent NBC special *Hairspray Live!* Photo of **Garrett Clayton**, **Dove Cameron** and **Derek Hough** (from left, in front) by **Paul Drinkwater/NBC**

a musical that is as tuneful as it is relevant. It sounded great and proved that, as always, you can't stop the beat.

Ever since the election, talks have been underway for some new *Will & Grace* episodes. That project took a giant leap forward when the four stars tentatively agreed. While promoting the film *Why Him?*, **Megan Mullally** filled in some details: "All I can say is that there is a very good chance that that might happen. It's not happening right this second. I mean, we're not rehearsing or anything like that. But there is a very good chance that something is going to materialize. But I can't really talk about it or say anything ... because you know how it is."

Shannen Doherty's had a crappy year. She's battling cancer and found out her management let her health insurance lapse. But she's not letting anything slow her down. She was just cast in the TV Land series based on her hit 1988 film *Heathers*. Rumor has it she'll be playing one of the more wicked moms. But there's another reason to check out this new version. The role **Doherty** played, **Heather Duke**, will now be played by a male actor. His birth name is **Heath**, but he's a "self-identified gender-queer." Sigh, if only **Alexis Arquette** were still alive...

It's time for **Billy's** Holiday Gift Giving Suggestions. I love buying people calendars. Everyone needs one and nobody buys them for themselves. Our first choice is new to this column. The *Men of the Vet School* calendar features the hunky frat boys from Cornell University's College of Veterinary Medicine. If seeing a strapping shirtless stud carrying a goat doesn't turn you on, you're dead on the inside. You can find them on **Etsy.com**.

One of our perennials is the **Warwick Rowers**. The ripped rowers not only pose nude, but they raise money for **Sport Allies**, a group that fights homophobia in sports. "We're here with our boats, our oars and no clothes to show that your true identity is the best way to be," the group says. You might get a splinter on **WarwickRowers.org**.

I'm always amused by the annual calendar featuring erotic photos of Orthodox priests. Yes, hot nude (and semi-nude) priests! Now in its fifth year, the Romanian organizers have revealed that the models are not "necessarily" priests. I should have been tipped off by the new anagram they're using—**PILF** stands for "priests I'd like to fuck." The group says the calendar is "an artistic effort to creatively protest homophobia in the Orthodox Church." Have I mentioned these guys are **HOT**? Check out **Orthodox-Calendar.com**.

When *Hairspray* is opening with "Good Evening Baltimore," it's time to end yet another column. With the holidays upon us, it's the perfect time to check out **www.BillyMasters.com**, the site that always delivers gay apparel. If you have a question for yours truly, drop a note to **Billy@BillyMasters.com** and I promise to get back to you before I hook up with a Romanian priest! So, until next time, remember: One man's filth is another man's bible.

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SURVIVE from cover

game-changing and lifesaving 1990s protease inhibitor breakthrough (plus, in the epilogue, beyond). It's a gripping, engrossing read, the most essential text of its kind to date, and to a degree rights some of the mistakes made in the late Randy Shilts' 1987 account of the early AIDS years, *And The Band Played On*—for one thing, a holistic view of Gaetan Dugas, aka Patient Zero, who was recently vindicated of his status as “villain” who brought AIDS to North America—while telling the stories of key players in the epidemic and activism, from the scientists to the activists and allies, politicians, celebrities (Rock Hudson for one), and of course, the afflicted.

“My first impulse for going back to this story was Randy had accomplished a sort of historical misdirection,” France admits. “He presented AIDS as a San Francisco story, and although S.F. has a story about AIDS, the story of the community's response and literally the epicenter of the global epidemic for 10 or 11 years of those 15 years of plague was New York. Shilts also made mistakes of judgment, he was sex negative, his reporting carried a lot of shame, I think, and then there was the enormous error of Patient Zero. I should also point out Band's last chapter ends in 1985, so he missed many things happening on the ground that were going to produce something, and because HIV took him away in 1994, he missed the historical long view and ability to look back 15 years later and assess what happened, what it meant, and what his legacy will be for the generations.”

The New York City-based France says that he actually attempted to get a book going prior to the documentary's production, but found the publishing world disinterested both due to a cautious, recession-era economy, and, more so, a perception that the tale of AIDS had already been told. “I said, it hasn't been told,” he recalls. “It's been wrong in certain ways, and nobody has ever told the story about what was accomplished and what the legacy of AIDS activism was.”

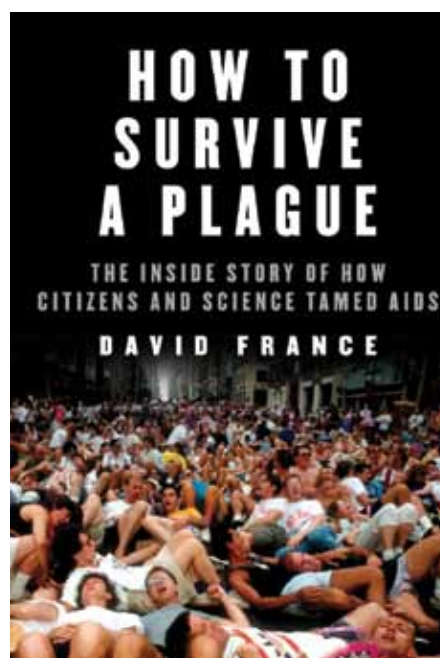
In researching his book proposal, France revisited archival videos of ACT UP meetings and demonstrations to place himself back in that era (he had been present for many of these), and, since the book was going nowhere, ultimately realized that, “I could do something with that, because nobody can stop ever

stop a fool from making a documentary on a credit card.” From there, the documentary was spawned.

The enthusiastic 2012 reception to the Plague documentary, and David Weissman's San Francisco-centric *We Were Here*, proved that audiences did in fact hunger to see and learn about these personal stories and AIDS history, and a dearth of information and personal accounts about those first, critical years in fact existed. Greenlit for a book at last, France commenced a whole new wave of research. He was fortunate to access a trove of material from which he could not only reconstruct the past and lives of key individuals like Dr. Joseph Sonnabend, one of New York City's first physicians to focus on patients stricken by the mysterious onslaught of strange, deadly opportunistic infections, and HIV-positive singer Michael Callen, who co-authored an early safer-sex advice pamphlet before a virus was even confirmed as the culprit for AIDS (today, there's a New York City LGBT medical center named after him and Audre Lorde), but even recreate their dialogues word for word.

“Starting in 1981, they were smart enough to tape record everything,” he explains. “They knew something remarkable was happening, and that history might attempt to discredit what was really happening on the ground or an artificial narrative would be created. The scene where Sonnabend sits down with one of his patients and says, ‘there are people who are going to pervert this for their own means and rewrite this history—we need to keep a record for it ourselves.’ That was on tape. Conversations between Callen and his family, on tape. It was incredible for me to discover I could tell these stories with the same kind of archival verite veracity, going back to the first minutes of the plague.”

While France regards the documentary and book as separate works of scholarship thanks to their differences in scope and the individuals featured, there is some crossover. Longtime HIV survivor Peter Staley, who France only grew to know during the documentary and its reception—and who has since found renewed life as a robust activist, educator, and PrEP/treatment-as-prevention advocate—is heavily featured, as is legendary firebrand Larry Kramer, who co-founded GMHC and scribed scathing autobiographical play *The Normal Heart* in the wake of his ouster. France admits that he doesn't let the latter off easy in the book as far as characterization, dubbing Kramer “an es-



sential pain in the ass.”

“I don't think he wants to be let off easy,” France elaborates. “I think Larry deserves to be treated seriously by history. Not romantically, not angrily, but taken at face value. What he accomplished moves forward the entire AIDS narrative from the first day. If anyone wants to take the experiences and accomplishments of the AIDS movement and write them in another field, they're going to need to know how Larry Kramer did what he did.”

Dr. Robert Gallo, whose bitter feud with Dr. Luc Montagnier of France's Pasteur Institute over who discovered HIV led to tragic decisions, chaos, and delays in testing advancements (which also figured into Shilts' *And The Band Played On* and its 1993 HBO film adaptation), is also a major Plague character. France has been interviewing Gallo since the '80s—and as recently as this year—and credits him as a great science mind despite the ugly skirmishes. “He was the person who first suspected a retrovirus,” France says, “and discovered retroviruses. He made every advancement in the discovery process of HIV except for the discovery of HIV itself, and I believe it drove him nuts that somebody could come in and stumble on the virus the way Luc did. He's still upset he didn't get the Nobel Prize.”

A few research materials and accounts for Plague's prominent subjects proved more elusive, however, including a series of diaries

kept by outspoken “Kaposi's Sarcoma Poster Boy” and Sister of Perpetual Indulgence Bobbi Campbell, whose conservative family had all but one volume incinerated following his death in 1984. “That really broke my heart,” France admits. From that one surviving diary, which ended up in the possession of a nurse, France was able to build some scenes. “The brother who had them destroyed is no longer alive, and I spoke with his widow and kept saying, ‘do you realize what you took from the historical record?’ It did frustrate me remembering back then that our stories were considered so unimportant.”

One of the most important and revealing accounts committed to the book, however, was France's own. While he started writing a strict history, “the more I wrote, the more I was realizing I wanted to interpret what was happening and wanted people to know I was making interpretations,” he says. It proved a painful process, and even caused France to consider stopping, but the greater mission and responsibility of bringing back that era, and the almost powerless, disenfranchised status of the LGBT community prior to founding of groups like ACT-UP, proved motivation to keep going and finish.

“It's just shocking,” France reflects, “and I would think especially for younger LGBT people, who know a modern truth about their connection to civic life in America. We had no connection to civic life then. I did a lot of tracking of polls and opinions on gay people by Americans during that 15-year period, and that change in attitude I credit to AIDS activists, whose first path was to convince people that they deserved to live. There was humanity to gay people, and once they started getting traction on that, they could begin dialogues.”

Interestingly, Nov. 29 also saw the release of a memoir by longtime HIV survivor and NAMES Project AIDS Quilt founder Cleve Jones, *When We Rise*, which chronicles the Harvey Milk protégé's firsthand experiences before and after the plague era. France, for one, is happy about that coincidence, and hopes there are more such tomes to come.

“We should all be telling stories,” he assures. “There has not been a way to teach the history of the AIDS epidemic in college. We need books for people to carry these stories forward, and that's what I'm hoping everyone will start to produce. So our history can go on the same shelf as all those other dark and triumphal histories that make up the American past.”

BESTSELLERS

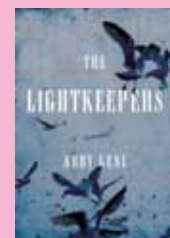
Following are bestsellers from Women & Children First, 5233 N. Clark St., Chicago, www.womenandchildrenfirst.com .

Fiction

- 1) **Commonwealth** by Ann Patchett
- 2) **My Brilliant Friend** by Elena Ferrante
- 3) **Americanah** by Chimamanda Adichie Ngozi
- 4) **A Little Life** by Hanya Yanagihara
- 5) **Station Eleven** by Emily St. John Mandel



- 6) **The Sympathizer** by Viet Thanh Nguyen
- 7) **Girl on the Train** by Paula Hawkins
- 8) **Underground Railroad** by Colson Whitehead
- 9) **The Lightkeepers** by Abby Geni



- 10) **Another Brooklyn** by Jacqueline Woodson

Nonfiction

- 1) **Carry This Book** by Abbi Jacobson



- 2) **Tranny** by Laura Jane Grace
- 3) **You're Never Weird on the Internet (Almost)** by Felicia Day
- 4) **Between the World and Me** by Ta-nehisi Coates
- 5) **The New Jim Crow** by Michelle Alexander
- 6) **The South Side: A Portrait of Chicago and American Segregation** by Natalie Moore
- 7) **Hamilton** by Lin Manuel Miranda and Jeremy McCarter
- 8) **The Argonauts** by Maggie Nelson
- 9) **Night Sky with Exit Wounds** by Ocean Vuong
- 10) **Fun Home** by Alison Bechdel



Kids

- 1) **Harry Potter and the Cursed Child** by J.K. Rowling
- 2) **Rad American Women A to Z** by Kate Schatz
- 3) **A is for Activist** by Innosanto Nagara
- 4) **Rosie Revere Engineer** by Andrea Beaty
- 5) **In My Heart: A Book of Feelings** by Jo Witek
- 6) **Tree** by Britta Teckentrup
- 7) **Mosquitoland** by David Arnold
- 8) **Ada Twist Scientist** by Andrea Beaty
- 9) **Her Highness Builds Robots** by Beth Winters



- 10) **Brown Girl Dreaming** by Jacqueline Woodson

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COMMUNITY CALENDAR

Wed., Dec. 14

Youth Work It For youth, ages 13-24, support around job interview etiquette, email etiquette, creating or updating a resume, and researching and applying for vocational or educational opportunities. Free. 3:30pm - 5:00pm Center on Halsted 3656 N Halsted Chicago <http://centeronhalsted.org/newevents-details.cfm?ID=13280>

A Call to #RISEWITHUS Community meeting. 6:30pm - 8:00pm Center on Halsted 3656 N Halsted Chicago <http://www.centeronhalsted.org/newevents-details.cfm?ID=13143>

Author Q&A and Book-signing: Tikva Wolf, ASK ME ABOUT POLYAMORY: THE BEST OF KIMCHI CUDDLES Quirky, endearing, and charmingly (and sometimes painfully) realistic characters, many based on real people, explore polyamory and queer and genderqueer issues. 7:30pm Women & Children First Bookstore 5233 N Clark St Chicago <http://www.womenandchildrenfirst.com/event/author-qa-and-book-signing-tikva-wolf-ask-me-about-polyamory-best-kimchi-cuddles>

Thursday, Dec. 15

Gross Indecency: The Three Trials of Oscar Wilde Moises Kaufman's enduring drama of Oscar Wilde's three trials for homosexual behavior in late 19th Century England presented by female actors in roles traditionally played by men. \$25, 65+ \$20. Students/Kids \$15 5:30pm City Lit Theatre, 1020 W. Bryn Mawr Ave., Chicago Tickets: <http://www.brownpapertickets.com/event/2621696>

**TIG TIME Saturday, Dec. 17**

Lesbian comedian Tig Notaro will perform at the Harris Theater for Music and Dance.
PR photo

Black.Boy.Joy Chicago Black Gay Men's Caucus annual holiday party 6:00pm Jeffery Pub 7041 S Jeffery Blvd Chicago <http://chiblackgaycaucus.org>

Nationwide vigil service of mourning and remembrance for victims of gun violence Chicago's Citizens for Change / Chicago Survivors' event sponsored by Chicago Survivors, Illinois Council Against Handgun Violence, the Brady Campaign, Moms Demand Action, Organizing for Action, People for a Safer Society, and Illinois G-PAC. 6:30pm - 8:30pm Malcolm X College, 1900 W. Jackson Blvd., Chicago

Nexos Un grupo social para fomentar un sentido de comunidad entre Latinos. Este grupo estara facilitado en Espanol.

This group will be facilitated in Spanish. 7:00pm - 8:30pm Center on Halsted 3656 N Halsted Chicago <http://centeronhalsted.org/newevents-details.cfm?ID=12515>

Vogue for Tots Panel of celebrity judges Dida Ritz, The Vixen, Moosey Avant Garde, Willyum LaBeija and more! DJ's All The Way Kay, [X]P and Gucciroxx. Bring a toy to benefit the Jennifer Hudson's Julian D. King Gift Foundation by way of the WGN Toy Drive. 10:00pm Berlin Nightclub 954 W Belmont Ave Chicago <http://www.berlinchicago.com>

Friday, Dec. 16

Transmasculine Alliance Chicago (T-MAC) A peer-led discussion group for anyone who was assigned female at birth and identifies as male, masculine of center, or questioning their gender. Discussion topics are relevant to transmasculine identity and experiences. Free. 6:30pm - 8:45pm Center on Halsted 3656 N Halsted Chicago <http://centeronhalsted.org/newevents-details.cfm?ID=11207>

Affinity 40+ Monthly Meeting Meets at Affinity to discuss issues relating to LGBTQ women of color 40+. Bring dish to share and get ready for interesting conversation. Fourth Wednesday of the month, but because of the holiday, 40+ will host a potluck/game night tonight. 7:00pm Affinity Community Services, 2850 S. Wabash Ave. #108 <http://www.affinity95.org>

All the Works - Fundraiser for Lavender Voices This monthly storytelling series featuring queer women and femme writers is hosting a fundraiser for Lavender Voices. Anthologies of writers' shared works over the year will be available for purchase at \$10/book. 7:00pm Open Books, West Loop, 651 W. Lake St.

[Trans]formation Nothing Without a Company and The Living Canvas are proud to present a world premiere en-

tirely from the works of, and performed by, transgender, genderqueer, intersex, and non-binary artists. Through Dec. 17. 8:00pm Vault at Collaboration Studios, Flat Iron Arts Building, 1579 N Milwaukee Ave., Chicago Tickets: <http://bit.ly/2dcUg0J>

Saturday, Dec. 17

Depression & Bipolar Support Alliance (LGBTQ) Support meeting to talk about illnesses, symptoms, treatment, doctors, and personal issues such as dating, relationships and work. Every Saturday. 11:00am - 12:30am Center on Halsted 3656 N Halsted Chicago <http://dbsaglbtc-chicago.com>

Gay Liberation Network vigil for Chelsea Manning on Her 29th Birthday Manning is a well-known whistleblower now in prison for giving classified information to WikiLeaks 5:30pm 3400 N. Halsted St., Chicago

Riot Grrrls Celebrates brash and adventurous paintings by female artists and responds to sexism that pervades the art world, from male artists garnering the highest prices to disproportionate representation in exhibitions. Through June 4, 2017. 7:00pm Museum of Contemporary Art Chicago <http://MCAChicago.ORG/MEDIA>

Universal Joy-A Christmas Cabaret Show was created by AChurch4Me music director Michael McBride and will feature cabaret artists and other performers. Silent auction involving more than 25 theaters in Chicago, including Chicago Shakespeare, The Harris Theatre, Timeline, Black Ensemble, Marriotts Lincolnshire, Victory Gardens, Northlight, Metropolitan and Theatre at the Center. \$15 pre-sale, \$20 at door 7:00pm - 10:00pm Atmosphere Bar 5355 N Clark St Chicago <http://AChurch4Me.org>

Chicago Chamber Choir: Carols by Candlelight Celebrate the glow of the season with enchanting and cherished

holiday music 7:30pm Unity Lutheran Church 1212 W Balmoral Ave, Chicago Tickets: <http://ChicagoChamberChoir.org>

Tig Notaro Comedy Out lesbian Emmy- and Grammy-nominated standup comic, writer, radio contributor and actress 8:00pm Harris Theater for Music and Dance, 205 E. Randolph St., Chicago 312-334-7777 Tickets: <http://harristheaterchicago.org/tickets/2016-2017-season/tig-notaro>

Sunday, Dec. 18

aChurch4Me Sunday Worship Service A place to find peace, comfort and prayer 11:00am aChurch4Me, 7366 N. Clark St., Chicago <http://www.achurch4me.org>

DuPage PFLAG Holiday social gathering. Please bring an appetizer or dessert to share. Monthly meetings are third Sunday of each. 2:00pm St. Paul Lutheran Church, 515 S. Wheaton Ave., Wheaton <http://www.pflagdupage.org/p/monthly-meetings.html>

Chicago Chamber Choir: Carols by Candlelight Celebrate the glow of the season with enchanting and cherished holiday music 3:00pm Anderson Chapel at North Park University, 3225 W Foster Ave, Chicago <http://ChicagoChamberChoir.org>

Tuesday, Dec. 20

Gay Men's Movie Night A free monthly book discussion group. It welcomes men of all ages who are interested in reading and discussing gay-related literature, both fiction and non-fiction. Books to be discussed are selected by the group and are listed on the Facebook page: facebook.com/GayMensBookGroup 7:00pm - 9:00pm Center on Halsted 3656 N Halsted Chicago <http://centeronhalsted.org/newevents-details.cfm?ID=11298>

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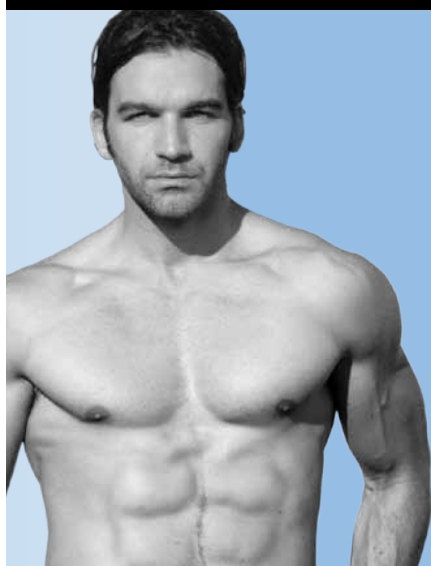
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