

CONSTANT CRAVING

k.d. lang returns

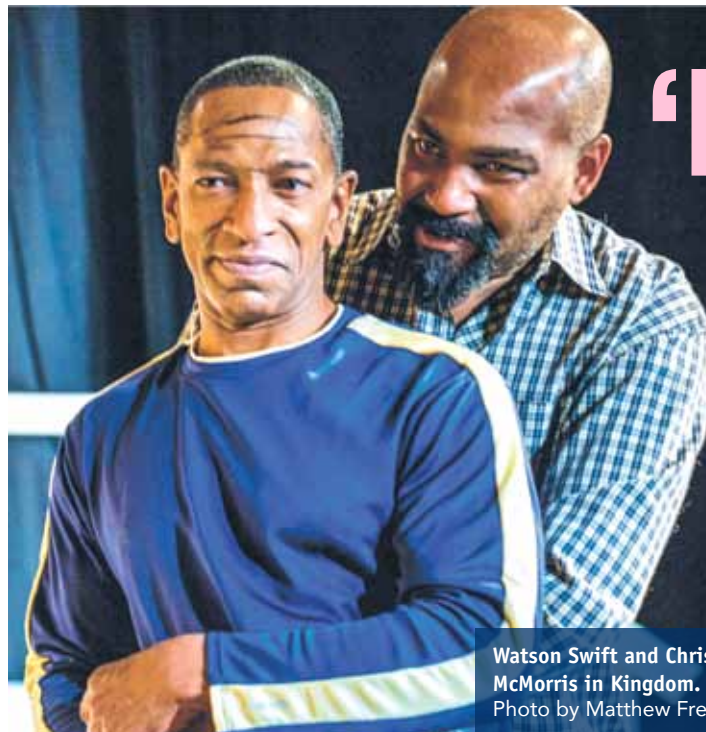
PAGE 27



COURTING VOTES

LGBT candidates Brad Trowbridge (above) and Cecilia Horan (below) run for judicial seats.
Trowbridge photo by Erica Demarest;
Horan photo from campaign website)

6, 8



'KINGDOM' COME

Play focuses
on older, Black
gay couple

Watson Swift and Christopher
McMorris in Kingdom.
Photo by Matthew Freer

PAGE 19



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In adults with HIV on ART who have diarrhea not caused by an infection



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Mytesi (crofelemer):

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Important Safety Information

Mytesi is not approved to treat infectious diarrhea (diarrhea caused by bacteria, a virus, or a parasite). Before starting you on Mytesi, your healthcare provider will first be sure that you do not have infectious diarrhea. Otherwise, there is a risk you would not receive the right medicine and your infection could get worse. In clinical studies, the most common side effects that occurred more often than with placebo were upper respiratory tract (sinus, nose, and throat) infection (5.7%), bronchitis (3.9%), cough (3.5%), flatulence (3.1%), and increased bilirubin (3.1%).

For Copay Savings Card and Patient Assistance, see Mytesi.com

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delayed-release tablets

RELIEF, PURE AND SIMPLE

IMPORTANT PATIENT INFORMATION

This is only a summary. See complete Prescribing Information at Mytesi.com or by calling 1-844-722-8256. This does not take the place of talking with your doctor about your medical condition or treatment.

What Is Mytesi?

Mytesi is a prescription medicine used to improve symptoms of noninfectious diarrhea (diarrhea not caused by a bacterial, viral, or parasitic infection) in adults living with HIV/AIDS on ART.

Do Not Take Mytesi if you have diarrhea caused by an infection. Before you start Mytesi, your doctor and you should make sure your diarrhea is not caused by an infection (such as bacteria, virus, or parasite).

Possible Side Effects of Mytesi Include:

- Upper respiratory tract infection (sinus, nose, and throat infection)
- Bronchitis (swelling in the tubes that carry air to and from your lungs)
- Cough
- Flatulence (gas)
- Increased bilirubin (a waste product when red blood cells break down)

For a full list of side effects, please talk to your doctor. Tell your doctor if you have any side effect that bothers you or does not go away.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch or call 1-800-FDA-1088.

Should I Take Mytesi If I Am:

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- Studies in animals show that Mytesi could harm an unborn baby or affect the ability to become pregnant
- There are no studies in pregnant women taking Mytesi
- This drug should only be used during pregnancy if clearly needed

A Nursing Mother?

- It is not known whether Mytesi is passed through human breast milk
- If you are nursing, you should tell your doctor before starting Mytesi
- Your doctor will help you to decide whether to stop nursing or to stop taking Mytesi

Under 18 or Over 65 Years of Age?

- Mytesi has not been studied in children under 18 years of age
- Mytesi studies did not include many people over the age of 65. So it is not clear if this age group will respond differently. Talk to your doctor to find out if Mytesi is right for you

What Should I Know About Taking Mytesi With Other Medicines?

If you are taking any prescription or over-the-counter medicine, herbal supplements, or vitamins, tell your doctor before starting Mytesi.

What If I Have More Questions About Mytesi?

For more information, please see the full Prescribing Information at Mytesi.com or speak to your doctor or pharmacist.

To report side effects or make a product complaint or for additional information, call 1-844-722-8256.



Rx Only

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Mytesi comes from the *Croton lechleri* tree harvested in South America.

Please see complete Prescribing Information at Mytesi.com.

WINDY CITY TIMES

INDEX

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NEWS

Title VII; Mariner obit ; Bellinger column	4
Black event looks at activism through storytelling	5
ELECTIONS: Out candidate Brad Trowbridge	6
Her HRC event has superhero theme	7
ELECTIONS: Lesbian candidate Cecilia Horan	8
Proud and Included marks anniversary	9
Chicagoans prepare for Black Women Rise confab	10
Lambda Legal honors Pat Logue	11
ELECTIONS: Charts, early voting and more	12
Viewpoints: Monroe; letter	18

ENTERTAINMENT/EVENTS

Theater: A closer look at 'Kingdom'	19
-------------------------------------	----



Theater reviews	20
-----------------	----

Theater: Time Is on Our Side	23
Lesbian composer Jennifer Higdon	24
Oscars wrap-up	25
MUSIC: '80s icon Howard Jones	26
MUSIC: The return of k.d. lang	27
NIGHTSPOTS	28
Classifieds; calendar	30

Above: WCT reviews Anna Karenina.
Photo by Suzanne Plunkett

online exclusives at
www.WindyCityTimes.com



ACE IS THE PLACE

How does the relatively new Ace Hotel Chicago stack up against other spots to stay? WCT tells all.
PR photo by Spencer Lowell

CASH AND CARRY



Genderqueer "Monopoly Man" Amanda Werner aims to break barriers.

Photo courtesy of Werner

CAPITAL IDEA

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

THAT'S SHOW BIZ

Find out the latest about James Corden, Janelle Monae and Olympic figure skater Adam Rippon.

plus
DAILY BREAKING NEWS

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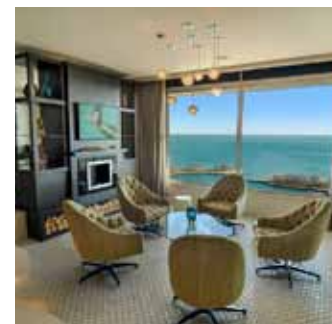
East Lakeview



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East Lakeview



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COMPASS

Court: Title VII covers sexual-orientation bias

On Feb. 26, a U.S. appeals court in New York City ruled that a federal law banning sex discrimination in the workplace—Title VII of the Civil Rights Act of 1964—also prohibits bias against gay and lesbian employees.

The 2nd U.S. Circuit Court of Appeals overruled previous decisions, stating that a worker's gender is necessarily a factor in discrimination based on sexual orientation. In so doing, the court gave life to *Zarda v. Altitude Express, Inc.*—a lawsuit brought by the estate of Donald Zarda, a former skydiving instructor who said he was fired after he told a customer he was gay.

Ria Tabacco Mar, a staff attorney with the American Civil Liberties Union's LGBT & HIV Project, said in a statement, "Today's decision is a victory for lesbian, gay, and bisexual workers across the country. There have now been two federal appeals courts to recognize what we've always known—that discrimination based on sexual orientation is in fact discrimination, and that there is no room for it in the workplace.

"This decision is also a repudiation of the Trump administration's Justice Department, which has insisted that LGBT discrimination is acceptable under federal law."

Report: Judge refuses bail reduction in case of Boystown threats

BY MATT SIMONETTE

A Chicago man being held in Cook County Jail after allegedly making threats to Lake View-area businesses will not be receiving a reduction in his bail after repeated outbursts in his Feb. 28 court hearing.

The court incident was reported March 1 on the CWB Chicago blog.

Shane Sleeper faces a number of charges after a series of threats leveled through a variety of means, among them text messages, email and social media. He faces four counts of misdemeanor

electronic harassment, misdemeanor assault and misdemeanor phone harassment.

Among his threats was that "Orlando will come to Chicago"—a reference to the 2016 Pulse nightclub shooting. Much of the harassment had centered on persons affiliated with Roscoe's Tavern and Sidetrack Nightclub.

Sleeper requested a bail reduction so that he might return to work sooner, but he began to grow indignant over the course of the Feb. 28 hearing. Judge Anthony Calabrese eventually ordered Sleeper removed from the courtroom.

Sleeper has had previous brushes with the law. He was arrested in February for allegedly making a shooting gesture towards a Sidetrack manager, and was arrested in 2015 for allegedly beating the owner of a gay bar.

CWB Chicago's report is at bit.ly/2F3dh8d.

PASSAGES

George M. Mariner

George Malcolm Mariner—an attorney who was a longtime resident of Chicago's Wicker Park neighborhood—passed away gently at home Feb. 25.

A native of Oelwein, Iowa, George earned his B.A. and his J.D. from the University of Iowa before working for the Iowa Commerce Commission, Rock Island & Pacific Railroad and People's Gas.

He was the beloved husband and partner of 44 years to Michael William Payette; loving uncle of Leigh (Bruce) Cone and John (Lori) Jowett; great uncle and friend of many. He was preceded in death by parents Dr. Carrol Mariner and Margaret Alice Mariner (nee Anderson) and sister Marilyn (the late Jack) Jowett.

A springtime celebration of life is being planned.

Arrangements by Cremation Society of Illinois, 773-281-5058 or www.cremation-society.com



George M. Mariner.
Photo from Cremation Society of Illinois

GUEST COLUMN

BY BEAR BELLINGER



Chicago, we have a problem: For critics, diversity and cultural connections are imperative

A few years ago, at a town hall addressing the controversy that arose over reviews of Stephen Wolf's production of *This Is Modern Art*, I asked one of our community's preeminent critics if they had a responsibility to learn about hip-hop culture considering that so many shows were being written from the perspective of, and about, the hip-hop generation.

Their response? "No."

Chicago, we have a problem.

The Chicago theatrical community has been embroiled in an ongoing controversy regarding the future of criticism since long before I arrived in 2008. It came to a head last summer when a group of artists, known collectively as

companies. It is a tenuous partnership: Critics have no job without art to criticize. Artists need critics to expose a wider audience to their work. But, as the art world becomes increasingly more diverse and stages begin to reflect a larger swath of our world, our critical community has remained, largely, homogenous.

As a young(-ish), Black, male actor, committed to equity, diversity and inclusion, I believe that fostering a variety of perspectives in every aspect of our lives is always positive and, most often, fundamentally necessary for the betterment of our society. And, as theater, specifically, becomes immersed in aesthetics tied to specific cultural backgrounds, it is imperative that we find voices steeped in those backgrounds to evaluate the work.

If you cannot decipher the language, if you have no understanding of the cultural cues embedded in the work, how can you evaluate whether it is good? Not every work can or should be an introductory primer on the world it represents.

This is not to say that White critics or straight critics or male critics or critics of any non-marginalized identity can't offer valid criticism of a marginalized community's art. It is to say that those critics must work towards a continuing understanding of the world that the art inhabits.

Art is not objective. There can be no understanding without empathy and there can be no empathy without familiarity. If our critics want to continue to position themselves as arbiters of what should be seen, then they must work to understand the perspective and objective. If that means that they have to go back and listen to a little Biggie well ... *Kanye shrug* (Look it up).

Unless our critical community begins to learn from the breadth of new expression finally being granted access to our stages, criticism in Chicago will continue a trajectory toward irrelevance. If we can find a way to nurture new talent, if critics can begin to expand their perspectives and do the homework the profession demands, we may be able to bring theatrical criticism into the next generation. If not? *Kanye shrug*.

"If you have no understanding of the cultural cues embedded in the work, how can you evaluate whether it is good?"

the Chicago Theatre Accountability Coalition (ChiTAC), organized thousands of people across the country to sign a petition that called for theaters to stop giving Hedy Weiss, the now-former critic for the Chicago Sun-Times, complimentary tickets to their shows. (Full disclosure: Though not a part of ChiTAC, I have been a very vocal proponent for the continued questioning of our critical community.)

But the problem is far larger than one critic and one review. As their mission statement states, ChiTAC "seeks to call attention to the acceptance of racism, bigotry, and hate speech in Chicago theatre criticism." Last summer's tension extended beyond the normal friction between artists and reviewers, into a questioning of the place our critical community has in an ever-diversifying world. It wasn't about bad reviews. It was about reviews that don't show a fundamental understanding of the work.

We imbue our critics with a sacred position. The dynamics are shifting due to the internet, but, critics still hold the ability to make or break individual shows and, at times, whole

Bear Bellinger has been an actor in Chicago since 2008, and has written about race and art for Vox and Medium.



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Black history program examines activism through storytelling

BY BRONSON PETTITT

The Center on Halsted, in partnership with Equality Illinois and Pride Action Tank, hosted a Black History Month event, "Activism Then & Now," Feb. 21 at the DuSable Museum of African American History.

Several panelists spoke about their own experience as LGBTQ people. The panel was moderated by Dr. Kevin Mumford, professor of history at the University of Illinois at Urbana-Champaign.

Tennessee native Angelina Nordstrom said her native state is the only one in the country prohibiting one from changing the gender on their birth certificate, regardless of the reason.

One can undergo gender confirmation surgery and even change names and genders on passports and social security records, yet there's a statute forbidding residents of that state from correcting their birth certificates.

So throughout her transition, Nordstrom reached out to members of the state's legislature, only to find a lack of movement or support to change that law.

"It caused me ... to feel really discouraged and

felt let down in a place where I grew up, in a place where I called home at one point, [that] does not want to create a sense of protection and equality for someone like me, a Black trans woman, a Black two-spirited person of color," Nordstrom said.

So now Nordstrom is doing something about it.

She left Tennessee for Chicago, where she is majoring in human resources, with her sights on law school to eventually become a judge.

"How can someone who knows law use that to protect those who are not part of the majority? For us being minorities, for some of us identifying as feminine or women, we definitely need protections," Nordstrom said. "Something has to change. ... If you can't beat the system, you've got to infiltrate it from the inside," she said. "My pronouns are she, her and hers ... judge, and your honor"

One summer day when St. Louis-area native Anthony Charles Galloway was 15, he snuck off to the library and came upon a book of stories of gay men. He stole the book (which he later returned) for fear of judgment by library staff.

"I remember reading it and reading it and read-



Jessica Thompson, Nichole Holmes and Joanna Thompson, and Kim L. Hunt, Dr. Kevin Mumford, Beverly Ross, Angelina Nordstrom and Anthony Galloway.

Photo by Tracy Baim

ing it, and my grandmother found it. She acted like she didn't see it," Galloway said.

More than two decades later, Galloway, the director of civic engagement for Equality Illinois, still cites the importance of those stories.

"I remember as a young gay man, what that did for me to be able to learn when no one else was talking about being gay in Belleville, Illinois," he said.

Panelists stressed the importance of LGBTQ stories and anthologies as a means for youth to understand common experiences, create solidar-

ity and inspire change.

Kim L. Hunt, executive director of Pride Action Tank, said documenting such stories is important, regardless of the medium. Events such as Side-track's monthly OUTspoken! Storytelling series and written anthologies on the AIDS crisis are important to convey the struggles and challenges of LGBTQ people, she said.

"The importance of documenting our stories is so huge," Hunt said.

The full article is at WindyCityMediaGroup.com.



Base photo courtesy of Bill Bowen

"Detroit is infused with art and abuzz with transformative change." – *Toronto Star*

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ELECTIONS 2018: COOK COUNTY COURT
(MCGINNIS VACANCY)

Brad Trowbridge: Activist again takes aim at judicial post

BY ANDREW DAVIS

Out lawyer, adjunct professor and longtime activist Brad Trowbridge is running again for a judicial seat.

As an attorney, he has litigated cases in domestic relations, chancery, probate and criminal divisions—and has helped protect hundreds of victims of domestic violence and their children from further abuse. As an activist, Trowbridge has been co-chair of the Chicago Metropolitan Battered Women's Network and has been on the board of directors of A New Direction Beverly-Morgan Park, among other achievements.

His Democratic primary opponents are Brian T. Sexton and Peter M. Gonzalez.

Windy City Times: This is not your first rodeo. How many times have you previously run?

Brad Trowbridge: I tried to get on the ballot in 2010, and I was unable to do that. Then I ran in 2012, and lost—so this is my third time attempting it.

WCT: And the third time's the charm. [Trowbridge laughs.] So what did you learn before from running that will help you now?

BT: It's about time management. You only have a certain amount of time in a day; most of us don't have the luxury of taking huge chunks of time off. It's about where you'll get the most signatures; after you get on the ballot, it's about how you try to reach out to large groups of people. One of the mistakes I made last time is that I'd be at an event every time—and sometimes there'd just be about 20 people there, and half the people would be judicial candidates. That's just not effective. It's about going to events like AIDS Walk or the Turkey Trot, where there are large groups of people.

Manage your time and go where the crowds are.

WCT: On the flip side, what's your biggest disadvantage in the election?

BT: It's probably not having more time to devote to the campaign. I still have to work every day, and I have clients. I don't have the luxury of giving entire days to the campaign.

WCT: You're a big advocate in many respects, especially in areas like domestic violence and civil rights. Could you talk a bit more about your advocacy background?

BT: Back in the '80s, I got a master's degree in human-development counseling, which is a lot like social work. I actually moved to Chicago to take a job at a place called the Counseling Center of Lakeview, which I think is now where Ald. [Tom] Tunney's office is located. I was a social worker who worked with older adults.

Horizons [the predecessor of Center on Halsted] rented office space from the counseling center, taking over the space at night. Then, I saw that Horizons had received funding, and it advertised for a staff member and I got that job. We wore lots of hats there; officially, my title was head of HIV/AIDS services, but I also trained volunteers, led support groups, trained people in the anti-violence program and the AIDS hotline.

After a few years, I decided I wanted to do something else. I saw people get sick and die; back then, there was no effective treatment for HIV/AIDS, and it was a big deal when AZT came out. I was burned out—a gay man in his 20s working with people who were dying, and it just took its toll on me. I learned about a counseling job at Northwestern University that involved working with LGBTQ students, so I took that.

I then decided I wanted to be more of an advocate. I then went to law school, and later worked at the Legal Assistance Foundation. The person who provided services to those suffering domestic violence had just left, and my supervisor asked if I'd be interested in this. I said, "Sure, I'll try it out"—and the rest is history. To this day, I have many clients who are victims of domestic violence.

WCT: If you win this race and become a judge, would you still be an advocate? Can a judge be an advocate?

BT: No, I don't think so. As a judge, your job is to apply the law to the facts of the case. Now that's not to say that a judge can't have a sensitivity to issues; for example, I might recognize that there's more to the story of a woman who's been battered. They might be afraid to tell the entire story because of repercussions. Having encountered so many victims and seen so many different reactions, I think I'd be able to dig a little deeper and get more insight into what's happening.

Every judge's experiences shape his or her viewpoints once they're on the bench. I couldn't be an advocate, but I think I could be sensitive to issues.

WCT: So you're 100-percent sure it wouldn't affect your objectivity?

BT: That's a good question. I don't think [my objectivity would be affected], and I'll tell you why: I've had cases in which I represented men who I strongly believed were falsely accused of domestic violence. I feel very frustrated if I feel a false claim has been brought, because I feel that harms the true victims.

WCT: Why do you believe there should be more LGBT judges?



Brad Trowbridge.
Photo by Erica Demarest

BT: I think we're underrepresented, to start with; I think there are only six openly gay male judges out of 420 or 430 in Cook County. I don't think sexual orientation is the issue—it's the perspective. That's why we need more diversity on the bench from different life experiences.

I also think the more diverse the judiciary, the more educated the judiciary will be. If judges interact with each other, they'll learn more about each other's community—and that extends to training. When you encounter someone, and like and respect that person, you're more likely to change your opinion or ask more open questions. Being an LGBT judge or candidate gives us the opportunity to educate the judiciary in a way that wouldn't otherwise be available.

WCT: What's one thing about you that our readers might find surprising?

BT: I didn't go to law school until I was 37. My previous career was completely different from law—although in ways, it's not—in terms of the work I did. But I don't know of any other judge who has a master's degree in social work. I know some who've been CPAs or have had other careers as a background.

WCT: And your previous career would help you as a judge?

BT: I can't imagine that it would hurt. As I told a friend of mine, I've learned to be a very good listener—even if they tell a slightly different version than something they've previously said. Some people might say, "Oh, he's been a counselor; that'll give him more sensitivity to people who've struggled emotionally." But I'd also say it's made me a better listener; that's what has also made me a better attorney.

See <https://bradforjudge.com/>.



Maria Hadden.
Photo by Liz Baudler

ELECTIONS 2018-19

Women of color forum on March 8

The 2018 Women of Color Candidate Forum for Illinois will take place Thursday, March 8, at 7 p.m. at Reunion, 2557 W. North Ave.

Among those scheduled to appear are the following candidates: Gaylon Alcaraz (Cook County commissioner, 4th District), Maria Hadden (alderman of Chicago's 49th Ward), Sameena Mustafa (U.S. Congress, 5th District), Delia Ramirez (Illinois state representative, 4th District) and Charise Williams (Cook County commissioner, 3rd District). Morten Group's Mary Morten is slated to moderate.

E3 Radio is presenting the event in partnership with Reunion Chicago, Equality Illinois, Chicago NOW PAC and Morten Group.

To RSVP, visit <http://e3radio.fm>.



Her HRC Chicago holds superhero-themed event

BY CARRIE MAXWELL

A packed crowd of about 200 people gathered to celebrate Human Rights Campaign (HRC) Chicago's annual Her HRC event, "Wonder Women: Celebrating Female Heroes in our Community," March 1 at Chicago Theater Works.

Center on Halsted Director of Community and Cultural Programs Tamale Sepp served as the evening's emcee and live auctioneer. Sepp spoke about HRC's work in fighting anti-LGBTQ bills that have been introduced over the past year. She also noted the five pro-LGBTQ laws that were enacted last year and the 154 and counting pro-LGBTQ

bills that are pending this year.

HRC Chicago Board of Governors member and membership outreach steering committee co-chair Julie Anderton spoke about the work the national and local sectors of HRC have done, including supporting pro-LGBTQ candidates through successful elections and the growing grassroots army (HRC Rising) they have built to combat anti-LGBTQ legislation and actions.

Among the many performers were belly dancer Lee Na-Moo, drag king Dick Then Dyke, comedians Shannon Noll and Brittany Meyer, musicians Maddy Ludwig and The CoverGirls Violin Show, and performance artist Ammunition.

Guests were encouraged to dress as their favor-

ite superheroes so they could win a prize.

The evening also featured live and silent auctions (theater tickets, dates, dinner reservations and many other items), door prizes and dancing.

The live-auction items were dates with Noll, Erin Kwiatkowski, Brissa del Mar, and Maria Hadden (who has announced her candidacy for the 49th Ward alderman race in the 2019 election) and her girlfriend, Natalia Vera.

When asked about her candidacy, Hadden said, "I would be only the second woman to represent the 49th Ward, the first Black alderman on the North Side of the city and the first gay woman of color to be alderman."

Photos by Kat Fitzgerald



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ELECTIONS 2018: COOK COUNTY COURT
(HARTIGAN VACANCY)

Cecilia Horan talks electoral process, LGBT judges

BY ANDREW DAVIS

Judge Cecilia Horan is doing what most of us do: try every day to keep her job. Of course, her efforts are much more public.

Horan, an out lesbian, was appointed as a Cook County Circuit Court judge in January 2017. She is presently assigned to the First Municipal Division, where she hears cases involving contract disputes, the rights of landlords and tenants, debtors and creditors and traffic matters. She is running against Keith L. Spence in the Democratic primary.

Windy City Times: Could you explain to our readers why you're running for election and not retention?

Cecilia Horan: Sure. When a judicial seat becomes vacant because of a retirement or any other reason, the [Illinois] Supreme Court appoints someone to fill that seat until the expiration of the prior judge's time. In my case, the expiration is December 2018. Unless I win my election, I wouldn't have my seat after that expiration. That's consistent with the fact that all judges need to be elected in Illinois.

WCT: You're president of LAGBAC [the Lesbian and Gay Bar Association of Chicago]. Could you talk about what the organization has done since you've become president?

CH: Well, let me tell you a little bit about LAGBAC. It's one of the oldest and largest LGBTQ bar organizations in the country. Our members include lawyers, judges, other elected officials, law students and legal professionals. We've been around for 30 years. What we do is provide social and professional networking for our members, providing CLE (continuing legal education), give scholarships and internships to law students, work with organizations like Lambda Legal and mentor students.

Since I've taken over—and my tenure began in the beginning of 2017, and I'm still the president—one of the exciting things we've done recently is that we were invited to join as amicus on a brief opposing Donald Trump's anti-Muslim travel ban. We agreed to do that, and the briefs were filed in the 4th and 9th circuits. The 9th Circuit just issued its opinion, and it cited our brief, which was exciting for us. The focus of the entire ban isn't on LGBT folks, but the court did take LGBTQ orientation when coming to its decision, which was pretty exciting to think our organization could help other LGBT groups around the world.

WCT: Since this is your first time running, what have you discovered about the electoral process that's surprised you?

CH: [Laughs] I don't know if you can ever be ready.

You need stamina; it's a marathon. The process involves obtaining political support—there are 80 committeemen around the county, there are 50 wards in Chicago and there are 30 townships, and there are other elected officials whose support is important to get because they have connections with constituents in their smaller communities. The process of running for an election—despite how it might look from the outside—really started about a year ago in trying to get that support as well as from the Democratic Party and neighborhood organizations.

The time and intensity and energy it takes to be a candidate is surprising—although maybe it shouldn't be. And you have to do this outside of work.

WCT: Although it'd be nice if you could do that: "I'm taking electoral leave."

CH: [Laughs] Right. I guess if you're in private practice, you can kind of do that, depending on your position.

WCT: And speaking of private practice, you were at Hinshaw & Culbertson for 20 years—and you did personal-injury defense, correct?

CH: Yes. I represented companies, corporations and organizations who were being sued for personal injury or property damage. I did some insurance coverage as well.

WCT: In our questionnaire, you said that you believe in the restorative justice model. I was wondering if you could talk about that a little more about that.

CH: Let me preface my response by saying I don't have a criminal-law background, and I really don't have any criminal matters come before me besides traffic court. My background is mainly civil.

That being said, I'm familiar with judges who work with the restorative justice model we have in Cook County. In July 2017, there was a new program implemented, and I think it's pretty unique. What it does—and it's only in North Lawndale presently—is that it puts the offender and victim in the same room, with the judge down at the same level. (Also, I believe it's if the offender hasn't been accused of a violent crime.) It re-integrates the offender into the community and holds him accountable for his actions; he works out an agreement with the victim that focuses on restitution and a possible letter of apology. I think it's a way to keep people out of jail, to get them back into society, and to improve everyone's quality of life.

I think it's a good thing, and I hope it's successful so we can keep young men out of jail.



Judge Cecilia Horan.

Photo from campaign website

WCT: That being said, do you think a judge can be an activist while on the bench?

CH: I don't think a judge could or should be an activist. In fact, there's the Code of Judicial Conduct, which precludes activism. As a litigant, you want to make sure your judge is going to give you a fair hearing. We all have opinions as human beings; when you're a judge, though, you need to leave your opinions at the door.

WCT: Is there a gray area where activism is concerned? It doesn't have to involve picketing, let's say; for example, it could take the form of financial donations.

CH: Regarding financial donations, I'd have to look to see what the rules say on that, so I don't want to comment on that. When I have a question, I look at what the rules say; then I have a colleague who's on the board of judicial ethics.

WCT: Why do you believe that we need to have more LGBT judges?

CH: I think the judiciary should reflect the community that it serves. I didn't expect this, but it's true: I see a lot of LGBT folks come through my community—and to the extent that anyone can feel comfortable in traffic court, I want each person to feel comfortable and feel like they're getting a fair shake from me.

WCT: Out of curiosity, what decision do you wish you had been a part of when it was decided?

CH: Oh, my gosh. I'll say *Bowers v. Hardwick* [a 1986 U.S. Supreme Court ruling, overturned in 2003, that upheld the constitutionality of a Georgia sodomy law criminalizing oral and anal sex in private between consenting adults]. I think the contemptuous they used to describe gay people was soul-crushing for some people. If there was anything I could've done to point that decision in a different direction, I would've done it.

See <https://voteforjudgehoran.com/>.

LGBTQ military/veteran event on March 16

The Chicago chapter of the American Veterans for Equal Rights invites all LGBTQ military members, veterans, families and friends to gather Friday, March 16, for socializing; a presentation on scams directed at veterans; events on health maintenance and services for veterans; a presentation on a behavioral health support group at the Center on Halsted; and an invitation to join with other veterans who make up AVER.

Additionally, the opportunity to enroll in person in veteran administration services will be offered. (While the festivities are open to all who wish to join us, please bring a valid

Form DD-214 to enroll in benefits).

Representatives from Hines Veterans Administration Hospital (VA), Jesse Brown VA, American Associate of Retired people (AARP), the United States Postal Inspection Service, Center on Halsted and the American Veterans for Equal Rights (AVER) will speak and be available to consult.

Attendees will be welcome to suggest ideas for future LGBTQ veteran-focused events. This is the first of a quarterly gathering.

Light bites and drinks will be offered.

The event takes place March 16, 4 to 7 p.m. at the Center on Halsted in the John Baron atrium on the second floors. Doors open at 4 p.m. with light food and drink. Speakers begin at 5 p.m. Free. Neighborhood metered parking.

Questions to Jean Albright Secretary, AVER Chicago, 773-720-7610 and Stan Jencyk, Board Member, AVER Chicago 847-966-7587.

Proud and Included marks anniversary

BY VERNON HESTER

Proud and Included—a social and community outreach organization focused on expanding inclusion for LGBTQ adults with intellectual and developmental disabilities in the larger LGBTQ community—held a “meet and mingle” to mark its second anniversary. The event, which took place Feb. 28, was held at Center on Halsted, and was aimed at LGBTQ service providers, businesses, supporters and social organizations who are interested in finding ways to include the disabled.

Guests, advocacy participants, and supporters not only were greeted with a short program on how to expand inclusion but also a full-course buffet dinner, a DJ and an open-mic section.

The evening kicked off with an introduction by Linda Sandman of Blue Tower Solutions and Tara Ahern of the Illinois Self Advocacy Alliance. Before introducing the Proud and Included ambassadors, Sandman said, “In the disability community, support is such a large part.” The ambassadors are individuals with developmental or intellectual disabilities who serve as representatives for the organization in meeting LGBTQ community-based organizations and businesses.

The program started when the audience was asked to name barriers that the LGBTQ com-

munity faces that, unsurprisingly, reflected the same barriers that the ambassadors face. When asked during a brief testimonial section, “What is a barrier you have faced?,” Ambassador Jamece

Agnew said, “Christian people telling me I will go to hell for being who I am.” Other barriers cited included, “a lack of respect,” being out regarding relationships with family, being judged, and finding and getting support in the community.

Next came a short section that addressed accommodations and tips for allies, organizations and businesses who want to support. The next segment featured a “Disability Humility Role Play” in which ambassadors demonstrated how people

make assumptions regarding about the disabled while intentionally or unintentionally excluding them socially.

Organizations in attendance included Mount Sinai Hospital, CSS Services, The Illinois Council of Disability, Gender Queer Chicago, Leeda Services, Envision Chicago and Asian Human Services.

The next monthly advocate meeting will be Sunday, March 18, 12-2:30 p.m., at Center on Halsted.



Proud and Included ambassadors, facilitators and supporters.

Photo by Vern Hester

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—Dan Kirk, Former First Assistant and Chief of Staff,
Cook County State’s Attorney’s Office

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ELECTIONS 2018: 14TH CONGRESSIONAL DISTRICT

Lauren Underwood: Former Obama advisor competes in crowded field

BY CARRIE MAXWELL

Lauren Underwood is running in the Democratic primary against six other candidates—Daniel Roldan-Johnson, George Weber, Victor Swanson, John Hosta, Matthew Brolley and Jim Walz (who ran in the 2016 general election against incumbent Rep. Randy Hultgren).

She is a registered nurse, and was a senior advisor at the U.S. Department of Health and Human Services under then-President Obama.

Windy City Times: Why did you decide to run?

Lauren Underwood: Representation matters. I am a 31-year-old Black woman from Naperville but I bring the sum total of my life experiences to this run for Congress. I decided to run last spring because Randy Hultgren only held one public event in 2017 (a town hall in St. Charles) around the time of the ACA vote and told everyone he would not vote on the GOP version of ACA repeal that included removing coverage for people with preexisting conditions.

Like many Americans, I have a pre-existing heart condition called supraventricular tachycardia. This means I have a rapid heartbeat but it is well controlled and I am fine but it is one of those diagnoses that would make it incredibly difficult and cost prohibitive for me to get insurance coverage if that version of the ACA repeal passed. When Hultgren made that promise I took him at his word and then he turned around and voted for the very bill he said he would not vote for at that town hall. I was angry because he did

not have the integrity to present his intentions to the community clearly and honestly so that is why I decided to run.

WCT: You were one of the people featured in a recent Time Magazine article on women running for political office around the country. How did you become one of the featured women and how did that make you feel?

LU: I am so honored to be included in what they call one of The Avengers which are the women who marched in last year's Women's March and then launched political campaigns at all levels of government across the country. I got connected with the Time reporter through one of the women. My portion of the article discusses how when I launched my campaign we had a variety of women volunteers approach us and one woman in particular, Anne Stava-Murray, is an activist in Naperville and stay-at-home mom and she is just dynamic.

She launched an activist group and came to my campaign wanting to help but I told her she should really run for office herself. At first, Anne was not sure, but she went home and thought about it and then decided to launch her campaign for Illinois state house district 81 against David Olsen. Then, she encouraged her activist group co-leader Val Montgomery to run for office so now Val is running for Illinois state house district 41 against Grant Wehrli. What Time Magazine did was cover the domino effect that is happening around my campaign. We also have two other women who joined our campaign as volunteers who have now launched campaigns of



Lauren Underwood.
Photo by R. Dione Foto

their own: Mimi Cowan who is running for Will County Board in District 11 and Janice Hightower [a Black lesbian] who is running for Kendall County Board in District 1. [Editor's note: Hightower has since withdrawn.] They are all running unopposed on the Democratic side and if they are elected will be such wonderful leaders to enact change locally. There is an unprecedented number of women running for office at all levels and it is pretty groundbreaking and exciting to get that kind of coverage.

I knew I was going to be in the article but I thought it would be about 100 words. I had no idea I would be a part of a cover story and be included among so many dynamic women across the country. It was so unexpected and such an honor. I think it speaks to this moment in time where women are stepping forward and leading. It is not just a one off thing but a movement in response to Trump and what is going on across the country. I am so grateful for the opportunity to talk about our race, women's leadership and the impact of women in elected office in all communities, including suburban Chicago.

WCT: How would you approach the job differently than what the incumbent has done in the past? If elected, will you hold regular town halls in the district?

LU: I believe that accessibility and accountability are critical. It will be an honor to be their voice in Washington and as such I will have a full constituent services program that includes many town halls and office hours in the district.

I am not going to vote on the basis of my personal beliefs and religious ideology which is what Hultgren does. I will be eager to talk with the community, understand their viewpoints and then vote on their behalf.

WCT: There are six other candidates. What makes you stand out among them?

LU: I am running against six middle-aged men. I am different in experience, qualifications and pretty much every demographic measure as my opponents. I am the only one with federal experience, including working on Capitol Hill, and that goes back my days as a college intern working for then Sen. Obama. I am ready to go to Washington and be their representative on day one. We have a President who is not fit for the job and does not have the temperament to be effective for the American people. Experience and qualifications

matter and I am ready to get to work for the people of the 14th district.

WCT: Where do you fall on the spectrum politically? Would you say you are more of a centrist or to the far left or somewhere in between?

LU: I am a Democrat.

WCT: What are the most important issues facing the country and how would you address those issues if elected?

LU: For too long, we have seen no movement on a range of non-partisan economic security issues that predominantly affect women. This includes equal pay, paid family and sick leave, affordable child care services and unrestricted access to reproductive health services. We need representatives who are willing to put their political capital on the line to fight for these issues, not merely talk about them. I also would like to see some smart investment in job creation, including infrastructure and access to capital for small businesses to grow.

I believe that every child deserves a high-quality public education. Hultgren, year after year, introduces a bill called the "Healthy Relationships Act," which defines a healthy relationship as a consensual intimate relationship between a male and female husband and wife. This bill seeks to withhold funding from public schools if they do not teach a very narrow, religious-based abstinence-only sex education curriculum. We need to be giving our kids the tools and knowledge they need to live healthy lives and we need to be inclusive of all.

Additionally, we should be making it easier for students to afford college by increasing our investment in higher education institutions. I support increased funding for Pell grants, availability of affordable subsidized student loans and the continuance of the public service loan forgiveness program. Higher education should not be a privilege for a certain class of people.

Climate change presents both an existential threat to life on earth and also one of our most pressing national security issues. The impact of climate refugees, fights for basic resources like food and water caused by these events and the increased numbers of public health emergencies and disasters, will pose real, destabilizing challenges. We have a responsibility to act

Turn to page 30

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Lambda Legal honors Judge Patricia Logue

In advance of the April 19 annual Lambda Legal Bon Foster Awards, the organization hosted a reception for Bon Foster Liberty Award honoree Judge Patricia M. Logue featuring top national attorneys in the fight for LGBT equality. The event was held March 1 at the Chicago offices of Jenner & Block.

Speakers paying tribute to Logue were current Lambda Legal Midwest Regional Office (MRO) director Christopher Clark, and former MRO directors Jim Bennett and Mona Noriega, who helped Logue open the MRO 25 years ago, later returning as its director.

Lambda Legal Interim Litigation Director Camilla Taylor spoke passionately about Logue's incredible contributions to the LGBT legal landscape. Tracy Baim, publisher of Windy City Times, addressed Logue's impact on Chicago through both litigation and building connections in the LGBT and mainstream communities.

Out-of-town speakers were Evan Wolfson, founder of Freedom to Marry and senior counsel at Dentons; Paul Smith, formerly of Jenner & Block and the person who argued the LGBT side in *Lawrence v. Texas*—a case for which Logue played a critical role; and Kevin Cathcart, former executive director of Lambda Legal.

Former Chicagoan Heather Sawyer told of her friendship with Logue, including their time working together at Lambda Legal. Sawyer, who now works for the Democrats in Congress, also read from a special recognition of Logue's work that was read into the Congressional Record by U.S. Rep. Jan Schakowsky.

Among the many LGBT and HIV/AIDS cases Logue worked on were the fight to include an LGBT contingent in Chicago's Bud Billiken Day Parade; the Jamie Nabozny case in Wisconsin, which resulted in a U.S. appellate court ruling requiring public schools to take seriously the abuse of lesbian and gay students; she established the right of gay individuals and couples to adopt children in an Illinois appellate case that has helped thousands secure their family ties; she represented Chicago's "Dancing Queens" when they were arrested for dancing together in a local bar; and led Lambda Legal's participation in the federal court battle against Cincinnati's Issue 3 anti-gay ballot measure.

In addition to the Lawrence case at the U.S. Supreme Court, which overturned sodomy laws in this country, Logue was active in numerous cases at the Supreme Court, including Lambda Legal's cases challenging the Boy Scouts of America's exclusionary policies and striking down Colorado's anti-gay Amendment 2. She also helped to defend free speech rights at public universities by securing a victory over conservative students at the University of Wisconsin who tried to de-fund the LGBT student group, according to her induction biography in the Chicago LGBT Hall of Fame.

Logue's wife, Marcia Festen, was among the family and friends who joined her for the program, which also featured excerpts from Baim's Chicago Gay History Project interview with Logue from 2007. See <http://chicagogayhistory.org/biography.html?id=744>.



Attendees at the Lambda Legal tribute to Judge Patricia Logue, pictured front, fifth from left. Photo by Hal Baim. Many more photos with the online version of this story.

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Election 2018

ILLINOIS GOVERNOR

WCT = Windy City Times questions, number listed is of the total questions correct for that race.

PP = Planned Parenthood Illinois Action

PPAC = Personal PAC

ORI = Our Revolution Illinois

CAI = Citizen Action Illinois

RC = Reclaim Chicago

EI = Equality Illinois PAC

• = Lt. governor candidate; running with candidate above

	WCT	PP	PPAC	ORI	CAI	RC	EI
Bruce Rauner (R)							
• Evelyn Sanguinetti (R)							
Jeanne Ives (R)							
• Rich Morthland (R)							
JB Pritzker (D)	37/38	Y	Y		Y		Y
• Juliana Stratton (D)							
Chris Kennedy (D)	38/38	Y					
• Ra Joy (D)							
Daniel Biss (D)	38/38	Y		Y		Y	
• Litesa E. Wallace (D)							
Bob Daiber (D)							
• Jonathan W. Todd (D)							
Tio Hardiman (D)							
• Patricia Avery (D)							
Robert Marshall (D)							
• Dennis Cole (D)							

ATTORNEY GENERAL

WCT = Windy City Times questions, number listed is of the total questions correct for that race

PPAC = Personal PAC

IVI = Independent Voters of Illinois/Independent Precinct Organization

PP = Planned Parenthood Illinois Action

	WCT	PPAC	IVI	PP
Erika Harold (R)				
Gary Grasso (R)				
Pat Quinn (D)	37/38			Y
Renato Mariotti (D)	37/38			Y
Scott Drury (D)	38/38			Y
Nancy Rotering (D)	37/38			Y
Kwame Raoul (D)			Y	Y
Jesse Ruiz (D)				Y
Sharon Fairley (D)	36/38			Y
Aaron Goldstein (D)	38/38			Y

SECRETARY OF STATE

WCT = Windy City Times questions, number listed is of the total questions correct for that race

PPAC = Personal PAC

EI = Equality Illinois PAC

PP = Planned Parenthood Illinois Action

	WCT	PPAC	EI	PP
Jason Helland (R)				
Jesse White (D)		Y	Y	Y

COMPTROLLER

WCT = Windy City Times questions, number listed is of the total questions correct for that race

PPAC = Personal PAC

EI = Equality Illinois PAC

PP = Planned Parenthood Illinois Action

	WCT	PPAC	EI	PP
Darlene Senger (R)				
Susana A. Mendoza (D)		Y	Y	Y

TREASURER

WCT = Windy City Times questions, number listed is of the total questions correct for that race

PPAC = Personal PAC

EI = Equality Illinois PAC

PP = Planned Parenthood Illinois Action

	WCT	PPAC	EI	PP
Jim Dodge (R)				
Michael W. Frerichs (D)		Y	Y	Y

COOK COUNTY RACES

WCT = Windy City Times questions, number listed is of the total questions correct for that race

PPAC = Personal PAC

EI = Equality Illinois PAC

RC = Reclaim Chicago

CNOW = Chicago NOW PAC

ORI = Our Revolution Illinois

IVI = Independent Voters of Illinois/Independent Precinct Organization

PP = Planned Parenthood Illinois Action

CAI = Citizen Action Illinois

	WCT	PPAC	EI	RCCNOW	ORI	IVI	PP	CAI
BOARD PRESIDENT								
Andrew C.M. Nelson (R)								
Toni Preckwinkle (D)	38/38	Y		Y		Y	Y	Y
Bob Fioretti (D)								

ASSESSOR

Joseph Berrios (D) 36/38

Frederick "Fritz" Kaegi (D)

Andrea A. Raila (D)

CLERK

Karen A. Yarbrough (D)

Stephanie Joy Jackson-Rowe (D)

Nick Shields (D)

Jan Kowalski McDonald (D) 30/38

SHERIFF

Thomas J. Dart (D)

Edward "Eddie" Acevedo (D)

John Fairman (D)

TREASURER

Maria Pappas (D)

Peter Gariepy (D) 36/38

COMMISSIONER, COOK CTY. BOARD-1ST DISTRICT

Brandon Johnson (D)

Richard R. Boykin (D) 36/38

	WCT	PPAC	EI	RCCNOW	ORI	IVI	PP	CAI
COMMISSIONER, COOK CTY. BOARD-2ND DISTRICT								
Dennis Deer (D)		Y		Y		Y		Y
Paul J. Montes II (D)								
Antoni M. Williams Sr. (D)								
Lupe Aguirre (D)	37/38							
Eddie Johnson III (D)								
Darryl D. Smith (D)								

COMMISSIONER, COOK CTY. BOARD-3RD DISTRICT

George Blakemore (R)

Patricia Horton (D)

Charise A. Williams (D)

Steven R. Wolfe (D) 38/38

Bill Lowry (D)

Joshua Gray (D) 35/38

Erick M. Nickerson (D)

Horace "Washington" Howard (D)

COMMISSIONER, COOK CTY. BOARD-4TH DISTRICT

Stanley S. Moore (D)

Maria M. Barlow (D)

Alfred W. Evans Jr. (D)

Marcel Bright (D)

Gaylon Alcaraz (D) 37/38

Robert R. McKay (D)

COMMISSIONER, COOK CTY. BOARD-5TH DISTRICT

Deborah Sims (D)

Timothy "Tim" Parker (D)

Adrena Bacon (D)

Audrey Lynn Tanksley (D)

Dexter Johnson (D)

COMMISSIONER, COOK CTY. BOARD-6TH DISTRICT

Donna Miller (D) 37/38

Louis Presta (D)

Patricia Joan Murphy (D)

COMMISSIONER, COOK CTY. BOARD-7TH DISTRICT

Jesus "Chuy" Garcia (D) 38/38

Alexander "Alex" Acevedo (D)

Angeles Sandoval (D) 38/38

Alma E. Anaya (D) 37/38

Ricardo Muñoz (D)

Raul Montes, Jr. (D)

COMMISSIONER, COOK CTY. BOARD-9TH DISTRICT

Peter N. Silvestri (R)

Frank L. McPartlin (D)

COMMISSIONER, COOK CTY. BOARD-10TH DISTRICT

Bridget Gainer (D)

Mary Ann Kosiak (D)

COMMISSIONER, COOK CTY. BOARD-11TH DISTRICT

Carl Segvich (R)

Steven S. Graves (R)

John P. Daley (D)

COMMISSIONER, COOK CTY. BOARD-12TH DISTRICT

Bridget Degnan (D)

John Fritchey (D) 38/38

COMMISSIONER, COOK CTY. BOARD-13TH DISTRICT

Chris J. Hanusiak (R)

Bushra Amiwal (D) 37/38

Larry Suffredin (D) 38/38

Daniel Foster (D) 38/38

COMMISSIONER, COOK CTY. BOARD-14TH DISTRICT

Gregg Goslin (R)

Scott R. Britton (D)

WCT PPAC EI RCCNOWORI IVI PP CAI

COMMISSIONER, COOK CTY. BOARD-15TH DISTRICT

Timothy Owen Schneider (R)
Kevin B. Morrison (D) 38/38 Y Y Y
Ravi Raju (D)

COMMISSIONER, COOK CTY. BOARD-16TH DISTRICT

Jeffrey R. Tobolski (D) Y

COMMISSIONER, COOK CTY. BOARD-17TH DISTRICT

Sean M. Morrison (R)
Steve Spagnolo (D) 38/38
Abdelnasser Rashid Y Y

COMMISSIONER, COOK CTY. BOARD OF REVIEW-2ND DISTRICT

Michael Cabonargi (D) Y

COMMISSIONER, COOK CTY. BOARD OF REVIEW-3RD DISTRICT

Larry Rogers Jr. (D)

METROPOLITAN WATER RECLAMATION DISTRICT

R. Cary Capparelli (R)
Shundar Lin (R) 33/38
Debra Shore (D) 38/38 Y Y Y Y
Kari Steele (D) 36/38 Y Y Y
Martin J. Durkan (D) Y Y
Marcelino Garcia (D) 38/38 Y
Kimberly Neely Dubuclet (D) 38/38 Y Y Y
Robert Shaw (D)
Todd Stroger (D)
Elizabeth Joyce (D)
Rene Avila (D)
Toni Williams (D)
Rachel Wales (G)
Karen Roothaan (G)
Tammie Felicia Vinson (G) 37/38
Christopher Anthony (G)

US REPRESENTATIVE RACES

WCT = Windy City Times questions, number listed is of the total questions correct for that race
CPC = Congressional Progressive Caucus
SEIU = Service Employees International Union
RC = Reclaim Chicago
ORI = Our Revolution Illinois
IVI = Independent Voters of Illinois/Independent Precinct Organization
IND = Indivisible Chicago
PP = Planned Parenthood Illinois Action
HRC = Human Rights Campaign 114th Congress, ratings are a percentage of total 100% based on HRC tracking of how candidates voted in the 114th Congress

WCT CPC SEIU RC ORI IVI IND PP HRC

1ST CONGRESSIONAL DISTRICT

Jimmy Lee Tillman II (R)
Bobby L. Rush (D) Y 100

2ND CONGRESSIONAL DISTRICT

John F. Morrow (R)
Patrick Harmon (R)
David Merkle (R)
Marcus Lewis (D)
Robin Kelly (D) 38/38 Y Y 100

3RD CONGRESSIONAL DISTRICT

Arthur J. Jones (R)
Daniel William Lipinski (D)
Marie Newman (D) 38/38 Y Y Y Y Y 57

WCT CPC SEIU RC ORI IVI IND PP HRC

4TH CONGRESSIONAL DISTRICT

Mark Wayne Lorch (R)
Richard Gonzalez (D) 37/38
Sol A. Flores (D) 38/38
Jesus "Chuy" Garcia (D) 38/38 Y Y Y

5TH CONGRESSIONAL DISTRICT

Tom Hanson (R)
Benjamin Thomas Wolf (D) 36/38
Mike Quigley (D) 38/38
Sameena Mustafa (D) 38/38 Y
Steven J. Schwartzberg (D)

6TH CONGRESSIONAL DISTRICT

Peter J. Roskam (R)
Kelly Mazeski (D)
Amanda Howland (D) Y
Sean Casten (D)
Jennifer Zordani (D) 38/38
Becky Anderson Wilkins (D)
Ryan Huffman (D)
Carole Cheney (D)

7TH CONGRESSIONAL DISTRICT

Craig Cameron (R)
Jeffrey A. Leef (R)
Danny K. Davis (D) 38/38 Y
Anthony V. Clark (D) 37/38

8TH CONGRESSIONAL DISTRICT

Jitendra "JD" Diganvker (R)
Raja Krishnamoorthi (D) Y

9TH CONGRESSIONAL DISTRICT

Sargis Sangari (R)
John D. Elleson (R) Y
Maxwell Rice (R)
D. Vincent Thomas Jr. (R) 30/38
Janice D. Schakowsky (D) 38/38 Y

10TH CONGRESSIONAL DISTRICT

Jeremy Wynes (R)
Sapan Shah (R)
Douglas R. Bennett (R)
Brad Schneider (D) Y

11TH CONGRESSIONAL DISTRICT

Nick Stella (R)
Constant G. "Connor" Vlakancic (R)
Bill Foster (D) Y 100

12TH CONGRESSIONAL DISTRICT

Michael Bost (R)
Preston Nelson (R) Y
Brendan Kelly (D)
David Bequette (D) 38/38
Randy Auxier (D)

13TH CONGRESSIONAL DISTRICT

Rodney Davis (R)
Betsy Dirksen Londrigan (D)
Erik Jones (D)
Jon Ebel (D) 38/38
David M. Gill (D) 37/38
Angel Sides (D) 38/38

WCT CPC SEIU RC ORI IVI IND PP HRC

14TH CONGRESSIONAL DISTRICT

Randall M. "Randy" Hultgren (R) 0
Victor Swanson (D) 37/38
John J. Hosta (D)
Matthew Brolley (D) 38/38
George Weber (D) Y
Lauren Underwood (D) 37/38
Jim Walz (D) 37/38
Daniel Roldan-Johnson (D) 38/38

15TH CONGRESSIONAL DISTRICT

John M. Shimkus (R) 16
Carl Spoerer (D) 33/38 Y
Kevin Gaither (D)

16TH CONGRESSIONAL DISTRICT

Adam Kinzinger (R) 36
James T. "Jim" Marter (R)
Neill Mohammad (D) 38/38
Sara Dady (D) 38/38
Beth Vercolio-Osmund (D)
Amy "Murri" Briel (D) Y

17TH CONGRESSIONAL DISTRICT

William W. "Bill" Fawell (R)
Cheri Bustos (D) Y 100

18TH CONGRESSIONAL DISTRICT

Donald Ray Rients (R)
Darin LaHood (R) 0
Brian J. Deters (D)
Junius Rodriguez (D)
Darrel Miller (D) Y

STATE SENATE RACES

WCT = Windy City Times questions, number listed is of the total questions correct for that race
PPAC = Personal PAC
EI = Equality Illinois PAC
CAI = Citizen Action Illinois
RC = Reclaim Chicago
ORI = Our Revolution Illinois
IVI = Independent Voters of Illinois/Independent Precinct Organization
PP = Planned Parenthood Illinois Action

WCT PPAC EI CAI RC ORI IVI PP

2ND SENATE DISTRICT

Omar Aquino (D) 38/38 Y Y Y Y

3RD SENATE DISTRICT

Mattie Hunter (D) Y Y Y

5TH SENATE DISTRICT

Patricia Van Pelt (D) Y Y

6TH SENATE DISTRICT

John J. Cullerton (D) Y Y Y

8TH SENATE DISTRICT

Ram Villivalam (D) Y Y Y Y Y
Ira I. Silverstein (D)
David A. Zulkey (D) 30/38
Caroline McAteer-Fournier (D) 38/38 Y

9TH SENATE DISTRICT

Joan McCarthy Lasonde (R)
Laura Fine (D) Y Y Y Y

11TH SENATE DISTRICT

Martin A. Sandoval (D) Y Y

	WCT	PPAC	IVI	CNOW	RC	CBA	CCL	CCBA	DSL	ISBA	LGB	WB	VF		WCT	PPAC	IVI	CNOW	RC	CBA	CCL	CCBA	DSL	ISBA	LGB	WB	VF
Cook Circuit Court-5th Sub (Jones vacancy)																											
Marian Emily Perkins (D)			Y			NR	Q	HR	R	Q	R	R															
Janetia Marshall (D)						NR	NR	NR	NR	NR	NR	NR															
David L. Kelly (D)						Q	Q	R	R	Q																	
Cook Circuit Court-5th Sub (Washington, II vacancy)																											
Robert Harris (D)			Y			HQ	Q	R	R	Q	NE	R															
Shay Tyrone Allen (D)						NR	NQ	R	NR	NQ	NE	R															
Mary Alice Melchor (D)						NR	NQ	R	R	NQ	R	R															
Cook Circuit Court-6th Sub (Chevere vacancy)																											
David C. Herrera (D)	31/31					NR	NQ	R	R	Q	R	R															
Kent Delgado (D)	31/31	Y	Y	Y		HQ	WQ	R	HR	HQ																	
Sean Patrick Kelly (D)	31/31					NR	NQ	NR	NR	NQ		R															
Cook Circuit Court-6th Sub (Cooke vacancy)																											
Edward J. Underhill (D)	31/31					Q	Q	R	HR	Q	HR	R															
Charles "Charlie" Beach (D)	31/31		Y		Y	Q	Q	R	R	Q	R	R															
Andrea Michelle Webber (D)						Q	Q	R	R	Q	HR	R															
Cook Circuit Court-6th Sub (Lopez Cepero vacancy)																											
Linda Perez (D)						Q	Q	HR	R	NQ		R															
Stephanie K. Miller (D)	31/31		Y	Y		Q	Q	R	R	Q	HR	R															
Cook Circuit Court-8th Sub (Fabri vacancy)																											
James "Jamie" Shapiro (D)	31/31	Y	Y			HQ	Q	R	R	Q	NE	R															
Stephen J. Feldman (D)						Q	NQ	NR	NR	Q	NE	R															
Robin Denise Shoffner (D)				Y		Q	Q	R	R	Q	R	R															
John Christopher Benson (D)						Q	Q	R	R	Q	NE	R															
Bonnie C. McGrath (D)	31/31	Y				NR	NR	NR	NR	NR	NR	NR															
Cook Circuit Court-8th Sub (Liu vacancy)																											
Lindsay Hugel (D)	31/31		Y			Q	Q	NE	HR	Q	R	R															
Michael A. Forti (D)	31/31	Y				Q	Q	R	R	Q	NE	R	Y														
Cyrus Hosseini (D)						NR	NR	NR	NR	NR	NR	NR															
Athena A. Farmakis (D)	31/31					Q	Q	R	R	Q	R	R															
Cook Circuit Court-8th Sub (Pethers vacancy)																											
Jeanne Marie Wrenn (D)	31/31		Y			Q	Q	R	R	Q	R	R															
Myron "Mike" Mackoff (D)	31/31	Y		Y		Q	Q	R	HR	Q	HR	R															
Rishi Agrawal (D)						Q	Q	R	R	Q	R	R															
Cook Circuit Court-10th Sub (O'Neill Burke vacancy)																											
Stephanie Saltouros (D)	31/31	Y		Y		Q	Q	R	R	Q	HR	R															
Gwyn E. Ward Brown (D)	29/31					Q	Q	R	NR	NQ																	
Lorraine Murphy (D)			Y			NR	Q	R	R	Q	HR																
Cook Circuit Court-10th Sub (Suriano vacancy)																											
Colleen Reardon Daly (D)	31/31	Y				Q	Q	R	R	Q	R	R															
Noreen Patricia Connolly (D)						NR	NR	NR	NR	NR	NR	NR															
Gerald Cleary (D)	31/31					HQ	Q	R	R	Q	R	R															
Jill Rose Quinn (D)	31/31	Y	Y			Q	NQ	R	R	Q	R	R															
Thomas J. Gabryszewski (D)						NR	Q	R	R	NQ	R																
Cook Circuit Court-11th Sub (Kennedy vacancy)																											
Joanne F. Rosado (D)	31/31	Y	Y	Y		Q	Q	R	R	Q	R	R															
Scott J. Frankel (D)						HQ	WQ	R	R	Q																	
Cook Circuit Court-12th Sub (Maki vacancy)																											
David Studenroth (R)						Q	Q	R	HR	Q	R	R															
Alan M. Jacob (R)						NR	NR	NR	NR	NR	NR	NR															
Joel Chupack (D)	31/31	Y	Y			HQ	Q	R	R	Q	R	R															
Carmine Trombetta (D)						NR	Q	R	R	Q	R																
Thomas Raymond Molitor (D)						NR	Q	R	NR	NQ																	
Cook Circuit Court-13th Sub (Crane vacancy)																											
Gary William Seyring (R)						Q	Q	R	R	Q		R															
Susanne Groebner (R)						Q	Q	NR	R	Q		R															
Ketki "Kay" Steffen (D)						Q	Q	R	HR	HQ	HR	R															
Cook Circuit Court-13th Sub (Lawrence vacancy)																											
Daniel Patrick Fitzgerald (R)						NR	Q	R	R	Q	R	R															
Micahel Perry Gerber (R)						HQ	Q	R	HR	HQ	NE	R															
Shannon P. O'Malley (D)	31/31					NR	NR	NR	NR	NR	NR	NR															
Cook Circuit Court-13th Sub (O'Donnell vacancy)																											
Christine Svenson (R)						NR	Q	NR	R	Q																	
Sameul J. Betar III (D)	31/31					HQ	Q	R	R	Q		R															
Cook Circuit Court-14th Sub (Garcia vacancy)																											
Marina E. Ammendola (D)						HQ	Q	R	R	Q	HR	R															
Beatriz A. Frausto-Sandoval (D)	31/31					NR	NQ		NR	NQ																	
Cook Circuit Court-15th Sub (Scully, Jr. vacancy)																											
Ashonta Rice-Akiwowo (D)						NR	NQ	R	R	NQ	R	R															
Michael B. Barrett (D)						HQ	Q	R	R	Q	NE	R															
Cook Circuit Court-15th Sub (Zelezinski vacancy)																											
Karla Marie Fiaoni (R)						HQ	Q	R	NR	NQ																	

viewpoints



Billy Graham's ministry of LGBTQ intolerance

The Reverend William (Billy) Franklin Graham Jr. (1918-2018) has died at the age of 99. Too often, hagiographies are painted when people die, especially of ministers. The televangelist, however, is not deserving of such high praises.

While Graham's inarguably the most influential minister of the 20th century, his ministry—which provided pastoral counseling to U.S. presidents from Harry Truman to Barack Obama—lived at the crossroads of fear and intolerance.

Graham promoted his brand of evangelical Christianity—the Billy Graham Evangelistic Association—like a traveling salesman by conducting tent revivals in rural backwaters and goshpelfests in urban cities. When Graham expanded his ministry to include multimedia—a television show and his famous weekly “Hour of Decision” radio program that was broadcasted on more than 1,200 stations across the globe, many queried about his zealous self-promotion that morphed into a global business. “We are selling the greatest product on earth. Why shouldn't we promote it as effectively as we promote a bar of soap?” Graham told *The Saturday Evening Post* in 1963.

Looking at the arc of Graham's public ministry,

from the 1950s to the present, the outpouring of grief has overlooked his damaging and damning messages toward and about LGBTQ Americans.

And the LGBTQ community will not be silent in this moment of public mourning. For example, Craig Coogan, executive director of the world-renowned Boston Gay Men's Chorus, wrote the *Boston Globe* for not mentioning Graham's decades-long religious vitriol spewed at the LGBTQ community.

“I was disappointed that the Rev. Billy Graham's long track record of homophobic and antigay statements was not included in an otherwise comprehensive review of his life in last week's obituary (“Billy Graham, ‘America's pastor,’ dies at 99,” Page A1, Feb. 22).”

Graham referred to homosexuality as a chosen lifestyle, a “sinister form of perversion” and “an ungodly spirit of self-gratification.” Graham used his bully pulpit to denounce LGBTQ activism, and his cautionary warning to Christians who supported LGBTQ civil rights was that “we traffic in homosexuality at the peril of our spiritual welfare.”

To his dying day, Graham believed LGBTQ individuals could be “cured.” His website still promotes reparative therapy: “If you have a loved one who's homosexual, you may refer to Someone I Love Is Gay, by Anita Worthen and Bob Davies, or if you're a Christian struggling with homosexuality, consider *Coming Out of Homosexuality*, by Bob Davies and Lori Rentzel.”

As an opponent of marriage equality, Graham's pastoral advice concerning LGBTQ marriages was that “The Bible provides God's blueprint for marriage and for His good gift of sex in Genesis 2:24. The gift is only to be enjoyed within a marriage between a man and a woman. There are no exceptions suggested, such as homosexual partnerships.” And, in

2012, Graham supported actions to amend his state constitution to define marriage “between one man and one woman.”

At a time when many Americans were looking for a definitive spiritual answer why AIDS occurred Graham, in 1993, told a crowd of 44,300 in Cooper Stadium in Columbus, Ohio, that he thought the AIDS epidemic was the wrath of God: “Is AIDS a judgment of God? I could not say for sure, but I think so.” Graham's response went global. He retracted with an apology, but the damage was done.

Coogan aptly pointed out that “Those actions and beliefs, over the course of his ministry and public life, have harmed many people and perpetuated painful and erroneous stereotypes that organizations such as ours continue to counter every day.”

Sadly, Graham's ministry of intolerance toward LGBTQ people has unquestionably been passed down to his son Franklin, whose homophobic remarks TRUMPS that of his father's and is in lockstep with this present administration.

“I'm going to encourage the Church to take a stand for Christ. Homosexuality has been allowed into our schools. That's why I want to get the school boards back,” Franklin stated during a radio Q&A segment with Focus on the Family, another national religious anti-LGBTQ organization.

“You cannot stay gay and continue to call yourself a Christian. You can't do it,” Franklin continued.

Unfortunately, the Billy Graham Evangelistic Association will continue to be a revered global ministry around the world. I shudder to think of all this hate speech passed down from father to son will be done in the name of God.

letters

Keeping ACA intact

Despite relentless repeal efforts, more than 11.8 million people signed up for coverage through the Affordable Care Act's (ACA) Insurance Marketplaces for plan year 2018. This figure represents only a slight (3.7 percent) decline in enrollment compared to last year, which is simply remarkable considering the headwinds and obstacles faced during this year's open enrollment. In fact, a recent report shows that states running their own marketplaces posted significant enrollment increases and demonstrates what is possible with leadership that is supportive of the law.

Open enrollment began after the Trump administration sharply cut federal enrollment outreach efforts, reduced the time frame to enroll, raised premi-

ums by ending cost-sharing subsidy payments, and even posted advertisements critical of the law on official government websites.

Protect Our Care Illinois and its member organizations applaud these robust enrollment figures and the thousands of families who signed up here in Illinois as well. This year, 334,979 Illinois residents enrolled through the end of open enrollment on Dec. 15, down only 6 percent compared to 2017.

These strong enrollment numbers remind us how highly families value the private health insurance and consumer protections offered through marketplaces created by the Affordable Care Act. Despite counterproductive actions by the Trump administration, families from across the nation signed up for coverage at an unprecedented pace. We urge President Trump and his Congress to honor the will of the American people and abandon their efforts to under-

mine the ACA health coverage relied on by working families. Instead, lawmakers at the federal and state levels should focus on improving the health of our communities by helping more families afford their health insurance and ensuring that the coverage they receive is comprehensive and high quality.

Protect Our Care-Illinois is a statewide coalition of healthcare advocates, providers, consumers and workers, joining together to prevent the repeal of the Affordable Care Act (ACA), prevent disastrous changes to Medicaid and protect and expand access to quality affordable healthcare.

Those who would like more information about this topic should call Graciela Guzman at 773-270-2611 or email gguzman@heartlandalliance.org.

Heartland Alliance

Send columns or letters to Andrew@WindyCityMediaGroup.com.
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WINDY CITY TIMES

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28

Esquire Champagne Room.



28

Oscar night.



Crowning achievement 20

WCT reviews Schiller's *Mary Stuart*, about queens Mary and Elizabeth.

Photo of K.K. Moggie (left) and Kellie Overbey by Michael Brosilow

THEATER

Love, magic combine for gay seniors of 'Kingdom'

BY CATEY SULLIVAN

At the heart of Michael Alan Harris' new play *Kingdom*, there are two people you rarely see on center stage.

From Aeschylus to August Wilson and beyond, theatergoers won't find many AARP-eligible gay men of color. In *Kingdom*, Arthur and Henry are seventysomething partners of some 50 years, survivors of the Stonewall Era, the AIDS pandemic and decade after decade of multi-pronged discrimination.

"The stories of these men aren't told," said Harris, 29. "I don't want men like Arthur and Henry to leave this world without having someone try to acknowledge their existence, their stories."

Running through March 31 at the Den Theatre, the *Broken Nose Theatre* production is directed by Kanome Jones and features Christopher K. McMorris as Henry as well as Watson Swift as Arthur.

"I know I wanted to write a story about gay African-Americans and a play about elderly people because those people are so often invisible on-stage, completely subtracted from the narrative," said Harris. "It's like when you turn 60, you're largely forgotten about. But people over 60 fall in love. They have things to say."

Kingdom's plot follows two generations of African-Americans. As Henry and Arthur debate the pros and cons of getting married half-a-century into their relationship, their gay son Alexander (Michael Mejia-Beal) struggles with his relationship with a closeted NFL player (Byron Coolie).

The family's story also includes Phaedra (RjW Mays), a plain-spoken lesbian and a devoted grandmother who wants nothing more than to play a part in her baby granddaughter's life.

Harris made it a priority to show that LGBTQ characters are not a unified monolith. As Phaedra puts it, "LGBTQ is an umbrella. We all up under it, but that don't mean we all in the same storm."

"We don't all navigate the world the same way," said Harris. "As a cisgender gay man, I don't have the same struggles a transwoman or a lesbian. I wanted to show that we don't have the same struggles, and how different generations deal with being gay; Arthur and Henry came up during the AIDS epidemic, during the very beginning of gay rights [advocacy]."

"Their son is living openly as a gay man at a point in his life that they couldn't, not without putting themselves in danger. Alex can get married legally if he wants to."

"For Henry, gay people getting married is like inventing a new color. He can't even imagine it. He doesn't know what to do with this right he should have always had—now that he has it? He's not sure how to even cope with it," Harris said.

Bringing the NFL into the story adds yet another layer. "Michael Sam was all over the news when I was writing *Kingdom*," said Harris of the first openly gay NFL draftee. "His situation was intriguing to me. A big part of my research was looking at the history of sports players who identify as LGBTQ."



Watson Swift and Christopher McMorris in *Kingdom*. Photo by Matthew Freer

"Sports—especially football—is such a hyper-masculine realm. It's difficult for a lot of people to conceive of someone being athletic and gay at the same time," Harris said.

Struggles and all, Harris defines *Kingdom* as a dramedy.

"I definitely didn't want to make this a play about the woes and sorrows of gay people. I wanted these characters to enjoy living their lives. Really messed up things happen in real life, and we find ways to laugh at them," he said.

Part of the lightness within *Kingdom* comes from its setting. The play unfolds within spitting distance of Orlando's Walt Disney World, long branded as "the happiest place on Earth." As the title suggests, the Magic Kingdom plays a huge part in Arthur's and Henry's lives. Both characters were longtime employees of the House of Mouse. Their shared home is a trove of Disney memo-

abilia. One of Harris' scenes calls for fireworks exploding over the iconic castle that is at the heart of the fantasy kingdom.

Harris is currently working on his master's degree at New York University's Tisch School of the Arts, but he grew up in Jacksonville, Florida, just a few hours from Walt Disney World. "I was always fascinated by the animated films, how theatrical and grand they were. The whole aesthetic kind of enchanted me," he said.

At its core, *Kingdom* is a love story, Harris said. "It's cliché, but it's true: Love is love is love—no matter your age."

Broken Nose Theatre's production of *Kingdom* runs through Saturday, March 31, at the Den Theatre, 1331 N. Milwaukee Ave. Tickets are pay-what-you-can; visit BrokenNoseTheatre.com.

THEATER REVIEW

Hail, Hail Chuck: A Tribute to Chuck Berry

Playwright: L. Maceo Ferris
At: Black Ensemble Theatre,
4450 N. Clark St.
Tickets: \$55-\$65
Runs through: April 1

BY MARY SHEN BARNIDGE

Just to ascertain that we know where our journey starts, Black Ensemble raises the curtain on its latest revue with performances of two classics emerging from the Southern regions of the United States: Ruth Brown's "Mama, He Treats Your Daughter Mean" and Jerry Lee Lewis' "Great Balls of Fire." Both share a 12-bar, three-chord melodic structure and lyrics differing in their arrangement of verse and refrain. Oh, yes—and for most of



Lyle Miller in
Hail, Hail Chuck.
Photo by
Alan Davis

the 20th century, they were dubbed, respectively, "race" (read: Black) and "hillbilly" (read: white) music.

If Charles Edward Anderson Berry's only cultural contribution to the arts had been the merging of these two modes to create what is now globally called rock 'n' roll, his place in history would have been secured—but the lad who fled his family's strict religious upbringing at the height

of the Great Depression to hone his guitar skills in a juvenile reformatory forged a career exceeding all expectations, while never allowing him to escape the mistrust driving him to self-defeating extremes.

At least, this is the portrait proffered by L. Maceo Ferris, whose book for this "tribute" follows the trajectory of traditional biodramas, setting up obstacles—parochial prejudices, greedy em-

ployers, inequitable law enforcement—that our hero must then overcome. Enlivening the proceedings, however, is director Daryl D. Brooks' casting of two actors in the title role and another two for that of his lifetime collaborator, Johnnie Johnson—a measure befitting the chronicle of an artist whose life spanned nearly a century—in addition to a pair of instrumentalists doubling the dazzling musicianship necessary to recreate the excitement that greeted this seminal new art form.

Of course, it can be argued that Berry was a personality so expansive—did I mention that a recording of "Johnny B. Goode" was included in the ambassadorial packet aboard the 1977 Voyager spacecraft?—that he needs six people to play him. The dynamic of single, albeit multifaceted, characters are preserved by the integrative expertise of Vincent Jordan, Lyle Miller and Oscar Brown (on "Chuck's guitar") and that of Rueben D. Echoles, Kelvin Davis and Adam Sherrrod, whose agile execution of a musical genre composed almost exclusively for the highest and lowest notes of the keyboard is nothing short of dazzling.

THEATER REVIEW

Anna Karenina

Playwright: Adapted by Jessica Wright
Buha from the novel by Leo Tolstoy
At: Lifeline Theatre, 6912 N. Glenwood Ave.
Tickets: \$40
Runs through: April 8

BY MARY SHEN BARNIDGE

Compared to his earlier War and Peace, Leo Tolstoy's thousand-page Anna Karenina may have been a light read for the Russian intelligentsia during the turbulent years before the revolution. However, while its tale of passion among the privileged continues to resonate in 2018, literary

consumers today are more likely to encounter it within the abbreviated dimensions of its many adaptations—cinematic, operatic and balletic—making Jessica Wright Buha's tidy two-and-a-half-hour synopsis a welcome addition to the list.

Dramatically, the narrative recounts the connubial adventures of three aristocratic households, two of them already troubled at the very outset. Indeed, the errand bringing Anna, our heroine, to the big city of Moscow is an intercession on behalf of her philandering brother. No sooner has his wife been persuaded to adhere to her marriage vows, however, than Anna meets the dashing officer Alexei, with whom she embarks upon an adulterous affair complicated by her reluctance to divorce her boring husband—thus surrendering custody of her young son—and the

inability of the illicit paramours to conceal their mutually obsessive attachment.

Since the tenets of Romanticism mandate lovers behaving in selfish and foolish ways, playgoers of less empathetic bent may opt to analyze the lessons in responsibility offered by Tolstoy, who presents us with problems—spousal age gaps, extramarital infatuations, self-defeating goals—and then proposes solutions, the consequences of which we can assess for ourselves. For example, in contrast with her emotion-racked kin, the adolescent Kitty Oblonsky willingly chooses to marry a childhood friend a few years older than herself—the shy and bookish Levin—but soon demonstrates a maturity conferring contentment upon their union.

Lifeline Theatre's technical staff proves likewise capable of delivering the miracles necessary to create grand-scale cosmology in a physically restricted space. Amanda Link's visual direction encapsulates a child's anguish in a wooden-faced marionette, the pains of parturition in a red-stained bedsheet and the progress of Anna and Alexei's fatal liaison in a pas de deux endowing a Mazurka's marching-drill choreography with the smoldering sensuality of a tango. Joanna Iwanicka embellishes her constructivist scenic design with motifs drawn from the radical Symbolist Art movement of the period, while Izumi Inaba's wardrobe spans pre- and post-World War I fashions, both hinting at the era of social emancipation to come.

THEATER REVIEW

Schiller's Mary Stuart

Playwright: Peter Oswald,
after Friedrich Schiller
At: Chicago Shakespeare Theater, Navy Pier
Tickets: 312-595-5600;
ChicagoShakes.com; \$48-\$88
Runs through: April 15

BY JONATHAN ABARBANEL

Mary Stuart became Queen of Scots when six days old in 1542 and was overthrown by Scots nobles 25 years later in favor of her infant son, and a helluva lot of water flowed over the dam in between.

Mary—who was Catholic—fled to England expecting her Protestant first cousin, Queen Elizabeth, to assist her. But Elizabeth knew Mary had claims to the English crown equally as strong as her own, and knew that English and Scots Catholics endlessly plotted her assassination in favor of Mary. So Elizabeth kept Mary prisoner for 20 years, under increasingly severe condi-

tions, and then executed her. Mary was 45. They never met face to face, but what if they had? Such a face-off is the centerpiece of this play, written in 1800 as part of the literary movement known as Weimar Classicism.

Schiller's five-act, blank-verse drama rarely is produced today in its original form and length, which is all the more reason to welcome this 2005 adaptation in forceful, lucid and witty modern English. Mixing prose and verse, adapter Peter Oswald manages to extract small ironic and sarcastic laughs Schiller probably never intended, but which help modernize the play and lighten its somber tone.

It's a flawlessly acted production under director Jenn Thompson, with vibrant work by K. K. Moggie as Mary and Kellie Overbey as Elizabeth, supported by a cast of top veteran actors—Kevin Gudahl, Barbara Robertson, David Studwell, Patrick Clear and Tim Decker among them. In the German Sturm und Drang tradition, to which Weimar Classicism was a successor, passions can run very high but also require absolute clarity of speech, which this cast delivers.

Mary Stuart remains, however, a somber affair not only in its literary and philosophical

tone, but also in this physical production in which the green, red and lavender gowns worn by the queens are the only splashes of color within Linda Cho's otherwise gray-brown (yet handsome) costumes, and against Andromache Chalfant's gray-tone monolithic scenic design.

Be warned: The hour-plus Act I is a long haul requiring attentive listening, and is dense with expository information and lacking in action. Is it entirely Schiller's fault (explaining English history for his German audience) or partly Oswald's? Action-packed by comparison, Act II offers queens in confrontation, a murder plot, a counterplot and near-rape of Mary! It's pure melodrama except some of it (but not all) is factual.

As much a work of political philosophy as history, Mary Stuart underlines the treacherous concept of plausible deniability famously utilized by Elizabeth in condemning Mary, and also the notion that concepts of justice alter with political culture and circumstances. Both queens were substantially trapped by political forces swirling around them, and a sisterly meeting wouldn't have helped.

CRITICS' PICKS

Yank!, Pride Films & Plays, through March 18. A fine cast and excellent musical direction spark this musical WWII gay love story, partly like an LGBT South Pacific. JA

Southern Gothic, Windy City Playhouse, through May 18. Leslie Liautaud's kaleidoscopic farce surrounds its audience with the birthday party from dixieland hell, but David H. Bell's dazzling direction makes it more fun than a three-ring roller-coaster. MSB

Surely Goodness and Mercy, Redtwist Theatre, through March 18. Beneath the surface sentimentality rendered in this portrait of humble citizens neglected by their peers and their society lies a wealth of savvy insight into practical solutions. MSB

Near Death Experience, Rosehill Cemetery, 3 p.m. Saturday and Sunday, March 10-11. Neil Tobin's latest piece has an ideal setting: the usually closed May Chapel in Lincoln Square's Rosehill Cemetery. Don't expect cheap scares or cheesy tricks—Tobin's magic is largely in his storytelling and his often eerie insights. CES

—By Abarbanel, Barnidge and Sullivan



Ailyn Pérez in Faust.
Photo by Cory Weaver

OPERA REVIEW

Faust

Playwright: Charles Gounod (music);
Jules Barbier and Michel Carré (libretto)
At: Lyric Opera of Chicago, 20 N. Wacker Dr.
Tickets: 312-827-5600;
LyricOpera.org; \$34-\$279
Runs through: March 21 (in repertory)

BY KERRY REID

The man who sold his soul (if not the world) returns to the Lyric, but he's undergone some stunning transformations. In Kevin Newbury's new staging (a co-production with Oregon's Portland Opera), Faust is an aging artist, not a philosopher/scientist, and that left-brain orientation drives him to create Mephistopheles out of a block of wood. This suggests that the entire story is a product of his fevered imagination.

That concept doesn't always stay in focus here once we're out of Faust's gloomy atelier. But the universe created by production designer John

Frame provides a visual feast throughout. A California-based sculptor/filmmaker, Frame is new to theatrical design. But his surreal dark sense of whimsy fills the Lyric stage with one startling image after another, from shadow-puppet skeletons and skulls to stop-motion animation to lush floral images. (Projections designer David Adam Moore collaborated with Frame.)

Most notably, a large sculptural puppet figure stands sentry over the story at various points, seemingly viewing the world of the opera through a series of lenses. (Fans of Czech filmmaker Jan Svankmajer may also find echoes of his 1994 film, *Faust*, which used stop-motion animation and puppetry.) A quartet of non-singing "minions" in menacing oversized head masks accompany Faust, doing the devil's work. (Vita Tzykun created the sets and costumes, which mesh well with Frame's visual palette.)

Some of the lush romanticism most often associated with Charles Gounod's opera takes a backseat, but Newbury adds elements to the story that allow us to reimagine these characters ourselves. Ailyn Pérez's doomed Marguerite walks

fictional, some a combination of both.

The nine plays, each approximately 10 minutes long, will be presented as a complete 90-minute program on three evenings in The Buena, Pride Arts Center, 4147 N. Broadway. They will run March 18, 20 and 21.

Curtain times for all performances are 7:30 pm. Tickets are pay-what-you-can; visit PrideFilmsAndPlays.com.

SPOTLIGHT

Musical-theater nerd alert! British Cabaret artist **Tim McArthur** performs three shows this weekend at the Pride Arts Center, 4139 N. Broadway. On Friday-Saturday, March 11-12, the West End vet will perform "Sondheim's Divas," a show that has him belting out songs usually performed by characters who identify as female. On Sunday, March 13, McArthur will sing and tell stories in "Mountain—A Musical Adventure," an autobiographical show about his career in showbiz here and across the pond, liberally peppered with iconic show tunes. Tick-



ets for each show are \$20- \$25; visit PrideFilmsAndPlays.com.

Caption: Tim McArthur. PR photo

with a crutch, which makes her transformation in the "Jewel Song," where Faust seduces her with a box of baubles, more poignant. We sense that this is a woman who isn't used to seeing herself as glittering and beautiful, which makes her final redemptive transformation especially resonant. Perez brings fire and wistfulness throughout her fine sensitive performance. (Ana Maria Martinez performs the role on March 21.)

Benjamin Bernheim's Faust and Christian Van Horn's Mephistopheles balance each other beautifully as well. The former, making his American debut here, creates a Faust who seems lost in a world where he can't control the materials around him. (One could argue that every artist fears what happens to his work once it's out in the world.) There are flashes of wry wit in their

interplay, as when Bernheim's newly young-again Faust tries to imitate Van Horn's man-of-the-world (or demon-of-the-world, as it were) self-assured stances.

Newbury doesn't let the visuals do all the heavy lifting here. The projections blend seamlessly into the dreamscape/hellscape worlds of the story. Supporting turns from Annie Rosen as sympathetic Siebel, who harbors unrequited love for Marguerite, and Jill Grove as the worldly comic matron Marthe, suggest that love and lust don't require the hand of an artist or a supernatural presence to flourish in the world.

While not for traditionalists, this Faust honors the roots of Gounod's opera while allowing new ideas and images to blossom.

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KK Mogge & Kellie Overby, photo by Jeff Scortino

'History Lezons' March 18, 20-21

March has officially been Women's History Month in the U.S. since 1987. In 2018, Pride Films and Plays will celebrate its own "Women-Loving-Women's History Month" with History Lezons, a showcase of nine short plays about women of previous eras—some historical, some

Stage 773 launches panel series

Stage 773, 1225 W. Belmont Ave., is presenting an all-new, quarterly Artists Professional Development Series beginning Monday, April 2, at 5:30 p.m.

Hosted by the Young Professionals Board of Stage 773, these events will be an open forum for art enthusiasts and the public to discuss a range of topics dealing with the theater community.

The panel will feature Daryl Brooks, associate director at Black Ensemble Theater; Becca Browne, artistic development and group sales manager at Victory Gardens; Shelby Jo at The iO Theater; and more to be announced. A Q&A session will follow.

The quarterly events are free to the public, and will take place on Monday evenings. See Stage773.com.

Storytelling class for women of color

Feminine Comique (Fem Com) is a Chicago-based class that provides opportunities for cisgender and transgender women of color to use comedy to share and convey their unique stories in an all-female supported environment:

CDPH and FemCom are piloting a free six-week project at the end of March to make the art of storytelling available to a wider audience. This is a beginners workshop and participants do not need any prior comedy or performance experience.

Participants are asked to commit to one two-hour session per week for six weeks. Exact times and locations will be finalized next month with interested participants. Refreshments will be provided at each class.

See <https://www.femininecomique.com/>. To be added to the class list, contact H.L. Anderson at Hannah.Anderson@CityOfChicago.Org or 312-745-0537.

Same-sex wedding expo March 18

The 2018 LGBT Wedding Expo will be held Sunday, March 18, 12:30-3:30 p.m., at Hotel Chicago, 333 N. Dearborn St. It will be the 10th year for the expo in Chicago.

Patrons will be able to win a wedding worth \$2,500 for the couple and up to 30 guests at Pine Manor in Mount Prospect, Illinois. Also, there will be music, food samples and much more.

The event is free, but e-tickets are required; see SameSexMarriageChicago.com.

'Spitfire Grill' opening March 25

Refuge Theatre Project—a company that, among other things, staged High Fidelity: The Musical twice in makeshift record stores and Bare: A Pop Opera in a church sanctuary—will open The Spitfire Grill on Sunday, March 25, at Windy City Cafe, 1062 W. Chicago Ave., according to BroadwayWorld.com.

Christopher Pazdernik, a 2017 Jeff Award winner for his direction of High Fidelity, will helm and choreograph The Spitfire Grill.

The story (based on the 1996 film of the same name that starred Ellen Burstyn and Marcia Gay Harden) concerns Percy, a parolee recently released from prison who relocates to the fictional small town of Gilead, Wisconsin, after seeing pictures of it in an old travel book.

An openly HIV-positive artist, Pazdernik was also a 2016 Windy City Times 30 Under 30 honoree for his contributions to Chicago's LGBTQ community, and currently serves on the Ambassador Committee for the AIDS Run/Walk Chicago.

See RefugeTheatre.com.

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'How I Learned to Drive' March 21-May 6

The Artistic Home will continue its 2017-18 season with Paula Vogel's Pulitzer Prize-winning *How I Learned to Drive*, which will run March 21-May 6 at 1376 W. Grand Ave.

How I Learned to Drive, which premiered in 1997, was a Pulitzer Prize-winner and pioneering drama for its examination of pedophilia and sexual abuse of women. It follows L'il Bit from age 11 to age 18, and her friendship and sexual affair with her uncle.

Tickets are available at 866-811-4111 or TheArtisticHome.org.

THEATER

About Face drama looks to the future while facing the past

BY CATEY SULLIVAN

Having come of age in the '90s, About Face Theatre Artistic Director Megan Carney—now in her 40s—knows both the heartache and the joy that can accompany coming out. And while it's been a minute since Carney let the world know she identified as queer, she's reminded daily of the struggles young LGBTQIA people face while navigating their world.

"Sometimes I'm still shocked by what young people face. It's like 'you're getting harassed about where you go to the bathroom? How is that still happening?'" she said.

In directing playwright R. Eric Thomas's *Time Is on Our Side*, Carney is deep in the world of Millennials, their struggles and their connection with their forerunners. For youth today, the '70s might seem like ancient history. But in Thomas' drama, the past reaches into the present with an immediacy that's more right-here-right-now than back-in-ye-olden-days. Opening this week and running through April 7, *Time Is on Our Side* arrives as About Face's acclaimed youth program enters its third decade.

"For 20 years, we've been working to create safe spaces for our youth, places where they can be share, learn leadership, create, and find family. Those of us who are older, we need to keep reaching out to those of us who are younger," Carney said.

Thomas' play explores a bridge between generations in the story of Annie (Maggie Scranton) and Curtis (Rashaad Hall), a pair of twentysomething podcasters. Their weekly show explores history through a "queer lens," focusing on how LGBTQIA lived, loved and made history back in the day. Thomas's dialogue comes in popcorn-like bursts, skittering rapid-fire from pop culture, to Civil War history to Civil Rights-era heroes.

The plot is founded on the discovery of a diary from '70s, a book belonging to Annie's grandmother. Through her grandmother's sparse, sometimes cryptically worded entries, Annie uncovers some startling family secrets—things she's not willing to acknowledge, let alone accept.

As Annie and Curtis and their actor friends (Riley Monaghan and Esteban Andres Cruz) put together an episode on the Underground Railroad, Thomas shows African-American history and LGBTQIA history on parallel tracks. Throughout the comedy-laced-drama, the pull of the past and the fear of the future tussle both on the air and in the hearts of the present day podcasters.

"For African-Americans, it's almost impossible to trace your history past a certain point because of slavery. And for so many others in the LGBTQIA community, history was erased because people weren't safe saying who they really were. So you have these whole generations just missing from the scaffolding of history," Thomas said.

"There's a legitimacy that comes from knowing your roots, a sense that you aren't alone in the whole constellation of history," Carney added. "When you can't reach back and claim your roots, those feelings—both of legitimacy and belonging—can be damaged," Carney said.

"We don't really learn our history through school or history books whatever," Carney added. "We have to go looking for it. The families we come from don't always model the kind of lives or partnerships we want for ourselves."

Thomas's inspiration for the Philadelphia-set play began while he was collecting oral histories of LGBTQIA



Time Is on Our Side playwright R. Eric Thomas.
PR photo

Philadelphia seniors. The interviews left him to thinking about families—both biological and chosen—as well as the deep-seated desire to connect that he found threaded through the seniors' stories.

"If you strip all the technology away from the play, you come down to a story that's all about the desire to really communicate with each other. Whether it's by podcast or email or carrier pigeon—the desire is the same. We all want to be to something larger, something bigger than ourselves," Thomas said.

"The play connects the dots through time," Carney said. "It asks us—how do we live in this moment we're in right now, this time when so many of us are experiencing fear and vulnerability about what right is going to get repealed next—how do we survive this? It's useful to look back and ask, ok, how did people survive before? How did they make beautiful and loving communities and relationships for centuries, not just surviving but thriving, even through horrible oppression," she said.

"Through our youth program, I'm constantly meeting young people who are trying to figure out who they are, what shape their lives are going to take," Carney said. "They're looking for models, and those aren't easy to find. When the heart of the play really cracks open is when the characters—and the generations - really start listening and talking to each other."

About Face Theatre's *Time Is on Our Side* runs through Friday, April 7, at Theater Wit, 1229 W. Belmont Ave. Tickets are \$20-\$38; visit AboutFaceTheatre.com or call 773-975-8150.

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NUNN ON ONE: MUSIC

Jennifer Higdon's full 'Dance Card'

Jennifer Higdon.
Photo by
Candace diCarlo

BY JERRY NUNN

Composer Jennifer Higdon never stops working. From humble beginnings in the South, this talented and openly lesbian writer exploded onto pages of music with a unique perspective.

In college she earned an artist's diploma from the Curtis Institute of Music. Her Master of Arts and Doctor of Composition were obtained from the University of Pennsylvania afterwards.

Her first opera was based on the novel *Cold Mountain* and premiered in Santa Fe in 2015. She has been recorded on over 60 albums and her works are performed live many times a year for audiences.

Awards include Grammys, the Eddie Medora King Award and a Pulitzer Prize for Music for her violin concerto in 2009.

With a Chicago premiere on the horizon, Higdon's spoke by phone about her hectic schedule of work.

Windy City Times: You were born in New York?

Jennifer Higdon: Yes, then we moved when I was six months old and that was the last time I lived in New York.

I live in Philadelphia now and have been here 31 years. I grew up in Atlanta for 10 years, then lived eight years in Seymour, Tennessee. It was a complete split of city living versus country living.

WCT: You taught yourself flute at age 15? I couldn't play that instrument at all!

JH: [*Laughs*] It is not an easy instrument. Now that I look back on it I'm like, "What was I thinking?"

WCT: It is about breathing, right?

JH: It is. The fact that I taught myself seems

even more ludicrous. I'm not sure how I figured things out. Now that I see what people go through, it must have been a very insane time for me.

WCT: How did you end up marrying your high school sweetheart?

JH: We met in band. That is Cheryl who you called. We do everything here with the house divided into the publishing area and my composition studio.

We have been swamped with five premieres going on in a very short amount of time. There's a lot happening, Jerry!

WCT: How long have you been together with Cheryl?

JH: It has been 37 years. It's kind of amazing when I think about it. It's a cool adventure when you have your best friend be in on it.

WCT: What did Cheryl play in school?

JH: She was a flute player. She hasn't played since high school. I think her general thinking was one artistic person in the family was enough!

WCT: Will she be at the Chicago show?

JH: No—believe it or not, I won't even be at the Chicago show. I am coming in to do the rehearsals, but I have the world premiere of a tuba concerto in Pittsburgh. I am madly dashing from one thing to the next! I am rehearsing with them because they are recording the work.

I just had a massive premiere at the Chicago Symphony Orchestra a few weeks ago. It was a little brass concerto that they did at Carnegie and took out on tour.

WCT: Tell our readers about Dance Card.

JH: *Dance Card* is a string orchestra piece. Chicago Sinfonietta is one of the co-commissioners so it premiered two years ago in San Francisco at

the end of the concert season. Last season it was in Houston. This year it will be in Chicago.

We tried to time this with Chicago Sinfonietta's anniversary. They wanted to commission some works. This is how long it takes to commission things and work it into the season properly.

It is five movements. It's not your normal dance suite because they are lopsided. There is alternating four beats per measure versus three beats. It is three fast movements with two slow one and celebrates the gorgeousness of string orchestras. There are a lot of solo bits for the principal players.

My grandmother talked about this, when men wanted to dance with you they had to fill out a card that listed what men the ladies would dance with. That is the idea. A collection of dances for

Women composers in March's 'Hear Me Roar'

In conjunction with its Project W initiative—which makes bold steps for gender equity in classical music—Chicago Sinfonietta announced performances of "Hear Me Roar" at Wentz Concert Hall (171 E. Chicago Ave., Naperville, March 11, at 3 p.m.) and at Symphony Center (220 S. Michigan Ave., Chicago, March 12 at 7:30 p.m.).

Chicago Sinfonietta music director Maestro Mei-Ann Chen will conduct. The program includes *Dances in the Canebrakes*, by Florence B. Price; *Dance Card*, by Jennifer Higdon; #MeToo, by Reena Esmail; and *Symphony in F sharp mi-*

a string orchestra.

WCT: You have won many awards over the years. Did you ever expect this success?

JH: No! I don't know how it has happened. It seems to have accumulated. I've been working with some really good performers, which has inspired me to push hard with my writing. I am composing all the time.

I think what happens is artists want to record a work so more people hear about it, which leads to more commissions and things like the Pulitzer and the Grammys, because the recordings get submitted. It is something that happens over time. It is a combination of a million little pieces coming together.

It is a very surreal experience.

WCT: Did you go to the Grammy ceremony?

JH: I did go on Jan. 28. I didn't go the first time I won, because I was doing a university residency. I had to watch it on a computer.

I was at the Grammys the 28th, then raced to Chicago on the 29th to start rehearsals for the orchestra. It was racing on an Amtrak train in the wee hours of the morning. It was unreal!

WCT: What are your future plans?

JH: I have a tuba concerto premiering in two weeks at the Pittsburgh Symphony. I am finishing a harp concerto that goes up in May. I am also getting ready to start a chamber opera for Opera Philadelphia.

[Also,] I have five commissions running up until 2022.

WCT: How do you want people to keep up with you?

JH: I don't know. I have to read my own website to know what I'm doing!

I am very fortunate spending every day writing music.

WCT: What do you recommend for your writers just starting out?

JH: Begin writing for people you know. When I started out I was flute performance major, but started writing for my friends.

Get your music played anywhere you can. If you write for people you know then they can play through the pieces. That is the best learning experience.

The Chicago premiere of Dance Card will be at Symphony Center, 220 S. Michigan Ave., on Monday, March 12, at 7:30 p.m. Tickets and information are at ChicagoSinfonietta.org.

nor, Op. 41, by Dora Pejačević.

Tickets range from \$20-\$99 for concerts at Symphony Center and \$49-\$62 for concerts at North Central College, with special \$10 pricing available for students at both concerts. Call 312-284-1554 or visit ChicagoSinfonietta.org.

'Vagina Melodies' through March 16

Corn Productions will run *The Vagina Melodies* on Thursday, Friday and Saturday evenings at 8 p.m. through March 16 at Cornservatory, 4210 N. Lincoln Ave.

The events are BYOB.

Tickets (\$10-\$15 each) can be purchased online at Cornservatory.org; reservations can be made by emailing corntickets@gmail.com.

Diverse Oscars has a night of firsts

BY JERRY NUNN

The Academy Awards turned 90 on March 4 at Los Angeles' Dolby Theatre, with host Jimmy Kimmel keeping things moving from the jump and humorously offering a jet ski for shortest acceptance speech (and Dame Helen Mirren presenting the item, with Phantom Thread costume designer Mark Bridges eventually winning it). White House jokes, animal stories about Barbra Streisand's clones and the award statue not having a penis (in this #MeToo era) were all part of the fun presented by the late-night talk-show host.

Once again, Kimmel tried to humanize the star power sitting in the room, this time by awkwardly interrupting A Wrinkle in Time screening in a neighboring theater. The crowd was spontaneously fed snacks by celebs including Gal Gadot, and Armie Hammer shot hot dogs into the air with a cannon, to the delight of the attendees.

Locally, people left their couches for two packed sold-out screenings of the Academy Awards in Chicago, one at the Gene Siskel Film Center and the other at Park West.

"Hollywood on State: Where You're the Star" held one of two annual fundraisers for the Siskel Center in the cinema space. B96 Radio's Showbiz Shelly and J Niice were the hosts for the evening that included telecasts in the various theaters, plus delicious food from Hutch and Fogo de Chao, among others. Chicago filmmakers were honored that evening, including Windy City Times Publisher Tracy Baim, Nicole Bernardi-Reis, Kelly Richmond Pope and Dinesh Sabu.

"A Night with Oscar" raised money for Center on Halsted, with the event returning again to the Park West. "This year we're celebrating the Academy Awards, but also the relevant impact our programs and services have on the LGBTQ community," said Center on Halsted CEO Modesto Tico Valle. Rebecca O'Neal from Netflix's Easy and Buffy the Vampire Slayer's Tom Lenk were on hand to host the event and give speeches during the commercial breaks.

The televised award ceremony ran over as usual, but kept viewers engaged with variety and inclusion throughout the four-hour timespan.

While Strong Island did not win Documentary Feature, Yance Ford already made history as the first openly transgender filmmaker to be nominated. A Fantastic Woman—the story a Chilean trans waitress and singer—took home the prize for Best Foreign Film. Windy City Times recently interviewed director Sebastian Lelio who accepted the trophy and called star Daniela Vega an inspiration. Vega then became the first openly transgender Oscars presenter by introducing Call Me By Your Name's song nomination, "Mystery of Love," which Sufjan Stevens performed.

Ford and Una Mujer Fantastica were both spotlighted in one segment about diversity. Gay director Lee Daniels, Ava DuVernay and Kumail Nanjiani all spoke in the montage about the future of cinema, with Daniels mentioning Black Panther and A Wrinkle in Time, specifically. Moonlight di-

rector Barry Jenkins talked about watching Wonder Woman in the theater to finish the piece.

Speaking of diversity, Keala Settle's performance of Greatest Showman song "This Is Me" earned a standing ovation and was backed by singers from unique backgrounds. Also, transgender author Janet Mock was one of 10 activists who stood behind Common and Andra Day as the musicians performed "Stand Up for Something," from the film Marshall.

While Coco had a shaky live performance of "Remember Me," it snatched the award in that category for Original Song. Coco also won Best Animated Feature, with two of the winners thanking same-sex spouses, and the people of Mexico in general.

Best Director Guillermo del Toro used his win

from The Shape of Water to emotionally talk about immigration. It is the fourth time in the last five years that a Mexican filmmaker wins Best Director, then his film went on to win Best Picture.

Frances McDormand had all the women nominees in all categories stand in honor of their accomplishments after rightfully winning the Best Actress Award. In dark contrast, Gary Oldman won Best Actor but is already facing online heat for his beating a wife with a telephone in the past.

Call Me By Your Name's James Ivory won Best Screenplay and is also the oldest Oscar winner ever, at 89. Jordan Peele was the first Black winner of the Original Screenplay category.

Jodie Foster, on crutches, joined Jennifer Lawrence in presenting an award late in the show.

Things closed with the return of Faye Dunaway and Warren Beatty to present Best Picture—this time with the correct envelope results.

Now, can the comedy team Tiffany Haddish and Maya Rudolph just co-host the entire show next year? Haddish can even wear the same dress one more time!



Trans actress Daniela Vega at the Oscars. See Jerry Nunn's photos of Center on Halsted's A Night With Oscar at Park West on page 28

Tuesday, March 13, 2018

The Clarence Darrow Commemorative Committee

invites you to participate in its annual wreath-tossing & symposium on the 80th anniversary of his death

10 am: Join us by the Clarence Darrow Bridge in Jackson Park for the traditional tossing of flowers and brief speeches

SPECIAL GUEST SPEAKER at the DARROW BRIDGE: Marisa Novara, Metropolitan Planning Council.

10:45 am: Symposium begins in the Museum of Science and Industry: Rosenwald Room

80 Years Since Darrow's Death:

Three attorneys speak about how Darrow Inspires their Work



Nabeela Rasheed is a Pakistani, British, American, Muslim, Queer, Lawyer, Biochemist, activist. Born in Britain and trained as a biochemist, Dr. Rasheed moved to the U.S. and became a lawyer, practicing in Chicago. Recently, she left private practice to become Section Head of Intellectual Property at AbbVie Inc. She serves on the Chicago Commission on Human Relations.

Scott A. Schoettes is Counsel and HIV Project Director at Lambda Legal, where he litigates impact cases involving HIV discrimination, HIV criminalization, and access to care. Schoettes has co-authored amicus briefs for the U.S. Supreme Court, assisted in dismantling the HIV travel and immigration ban, works on legislative reform, and was a member of the Presidential Advisory Council on HIV/AIDS until resigning in protest in June 2017.



Catharine O'Daniel is a criminal defense and appellate lawyer based in Chicago. She has tried numerous criminal cases to verdict in state and federal courts across the U.S. In 2015, O'Daniel was awarded the NAACP Thurgood Marshall award for her work in achieving an acquittal before a jury in the case of a man charged with first-degree murder who waited six years in the Cook County Jail for his day in court.



And 50 years after passage of the Fair Housing Act - Where are We on an Issue Darrow Defended?



FAIR HOUSING LAW

The 1968 Fair Housing Act, as amended, prohibits discrimination in the sale, rental, and financing of dwellings, and in other housing-related transactions based on race, color, national origin, religion, sex, familial status, and disability.

Marisa Novara, Vice President at Metropolitan Planning Council, will discuss the current effectiveness of the Fair Housing Act and findings of the *Cost of Segregation Project - What We Pay in Lost Income, Lives, and Potential*. Marisa directs MPC's housing and community development work. She designed and manages the multi-year Cost of Segregation project.

READING FROM DARROW'S CLOSING IN SWEET TRIAL

Ossian Sweet was a physician in Detroit in 1925 when he purchased a home in a white neighborhood. When a mob tried to force him out, he and his family and friends defended his home. One of the attacking mob was killed in the violence, and Sweet and his family and friends were charged with murder. After an initial mistrial, Sweet and the other defendants were acquitted by an all-white jury in what came to be known as the Sweet Trials.

Keith Butler, who will read from the closing arguments, starred as Kevin in the made-for-TV 3-part series *Kevin's Room*, about a counselor putting together a support group for Black Gay Men. He has made appearances in other TV shows including *How I Met Your Mother* and movies including *Dreamgirls*.

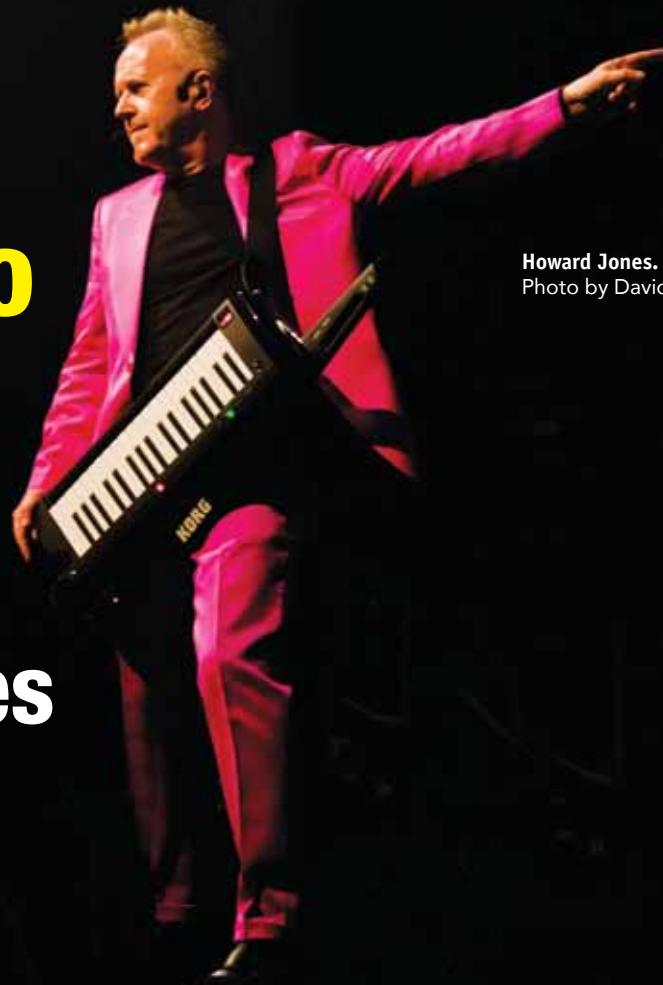


The Darrow Bridge is behind the Museum of Science and Industry: Driving south on Lake Shore Drive, pass the light at 57th Drive and turn right at the next light [Science Drive]. You will come almost immediately to Columbia Drive. If you turn left and follow Columbia Drive there is parking near the bridge. **Symposium begins at 10:45 a.m. in the Museum of Science and Industry: The Rosenwald Room.** Beverages and rolls will be served. **NEW THIS YEAR: There is NO entrance to Museum from east side; we all must enter through MAIN ENTRANCE ENTRY HALL—guests will need to check in with the officer at the base of the escalators. If walking is difficult, we suggest you just join us inside at the symposium.** Free. Call 773-387-2394.

For more on our speakers, see <https://www.facebook.com/DarrowBridgeorg-207085072651434/> or www.darrowbridge.org

MUSIC

Dream into action: Talking with '80s icon Howard Jones



Howard Jones.
Photo by David Conn

BY ANDREW DAVIS

“Things Can Only Get Better,” “Life in One Day” and “Like to Get to Know You Well” were just three hits by '80s British singer Howard Jones that rocked the States.

The longtime musician has now embarked on a tour, “The Songs and The Stories,” that will stop at Chicago’s City Winery on Thursday, March 8. He recently talked with Windy City Times about his hits, George Michael and his two gay sons.

Windy City Times: You hit the States at about the same time as a bunch of other British acts such as Wham!, Culture Club, Eurythmics and others. Did you all ever run in the same circles, or did you form friendships with some of those artists?

Howard Jones: I opened for Eurythmics on one of my first tours, so I got to know Dave Stewart pretty well as well as Annie [Lennox]. I met George Michael a few times, but didn’t get to know him that well because we were all busy. But in recent years, the bands that came out the same time as me—we all do similar festivals, so we’re closer friends now than we were then.

WCT: Does anything prepare you for fame?

HJ: No, I don’t think so. You can have an idea of what it’ll be like but, no, I really don’t think

so—because it’s not what we think. [Laughs] There are a lot of difficult aspects to it, like you can’t go freely about your business. You have to consider where you want to go, because people always want a piece of you—which is nice, but you can’t deal with that all the time; you’ll go crazy.

It’s kind of isolating. Even your friends will back off, thinking you don’t need them—but you actually need them more than ever. You need people to keep your feet on the ground. It’s very hard to describe to someone else what it’s like.

WCT: Yeah—and I’m sure with that hair you had back then [a towering mohawk], it was even harder to go about your business.

HJ: [Laughs] Yeah, it was. People used to pick fights with me. That was the most typical thing. Some people didn’t like the way I looked. I had to toughen up quite a bit.

WCT: However, you seemed to have handled fame pretty well. I don’t remember seeing your name in tabloids.

HJ: That’s right. I never craved the tabloid side of life and that kind of attention. I think you can keep away from that stuff if you want to. I just wanted to write great songs and do great concerts. [Laughs] I didn’t really want to be a celebrity or want to be famous, although fame is

good to get your work out there, though.

Also, I’ve had some really great friends and relationships that have been with me since the beginning. And I’ve had my Buddhist practice for 25 years, and that helps me to stay relatively normal—if there is such a thing. [Both laugh.]

WCT: Tell me about this latest tour. It sounds like it’s going to be a little different from your past ones.

HJ: I’ve done solo tours, but now things have really matured and I really feel confident doing them. I sing songs on this tour, tell stories—like the stories behind the songs. It’s a very intimate evening, and it’s very different from the big-production shows. We’ll be selling out pretty much everywhere and I’m having a great time doing it, so I’ll probably continue doing them maybe every two years.

WCT: Looking at some of today’s younger stars, are there any you see as having the “right stuff,” or are there any you’d like to collaborate with?

HJ: I don’t know if they’d want to collaborate with me; I think young people should do their own thing. I am collaborating with an [electronic] artist named BT, who you may know; I really love his work. I also like Laura Marling, and I love London Grammar.

There are lots of great artists out there. The only thing I worry about is that there’s so much pressure to be a successful artist—and I wonder if some of these younger artists might need help or counseling to deal with it.

WCT: You’re right. There’s pressure from record companies, which want instant success, and from social media.

HJ: Yep, that’s right—and that can be very undermining. When I came out, we might have to deal with nasty press reviews, but now there are millions of people who can write nasty things about you. That’s really hard for young people to deal with; you have to be so tough to deal with it.

WCT: I did see that you tweeted a little while back that you’re “the proud father of two gay sons.” When they came out to you, how was that? Were they two different experiences?

HJ: No, not really—I kind of had an idea from a very young age. I’ve always stood for people being who they are, and not having to conform with any set way. That’s the environment they grew up in.

Also, I’ve always had plenty of gay friends and [employees]. It’s just natural, really. I’m grateful that they’re part of my family. It’s wonderful.

WCT: I recently talked with singer Tracey Thorn, who told me that one of her daughters came out to her when she was in her mid-teens. It’s great that younger people are not afraid to come out.

HJ: Exactly. I’m so glad that we’re getting there now. I think you’re right; people in the past have had to struggle and I think it was torture for them. We are moving forward, and I hope that we keep doing that.

WCT: I want to go back to your music for a second. Is there one song that, when you perform it, makes you more emotional than the others?

HJ: On this tour, I’m taking people through a lot of personal things. I cover songs by George Michael, so obviously that’s emotional. I’ve always been a huge fan of his and, with his passing—he was too young and there was too much pressure in his life. That’s a big moment for me.

There’s also a song in the set that’s written by my daughter. She was going off to college and you’re never prepared for that—it tears you apart. So those are two intense moments.

But there are also my celebratory moments, in songs like “Life in One Day” and “Things Can Only Get Better.” So I’m trying to take people on an emotional journey. I think we need a bit of intimacy, and reconnection with ourselves. I think that’s really important.

WCT: Over the years, one of the lines from “Life in One Day” has stuck with me: “Wolves are gathering ‘round my door/Ask them in and invite some more.”

HJ: [Laughs] Yes—that is good! It’s like you’re saying, “Bring it on.” The only way to go forward is if you confront things head on; that way, they’re not dragging you down.

Howard Jones will perform at City Winery, 1200 W. Randolph St., on Thursday, March 8, at 8 p.m. (Rachael Sage—previewing material from her forthcoming album, Myopia—will open for him.) See CityWinery.com/chicago/howard-jones-3-8-18.html.

MUSIC

Ingenue redux: Reuniting with LGBTQ icon k.d. lang



k.d. lang.
PR photo

BY SARAH TOCE

Global LGBTQ+ icon k.d. lang's music has taken center stage in millions of homes, cars and lesbian bars for over 30 years. Still, the deeply personal, quiet, self-professed "boring" star has struck a chord of balance out of the spotlight in recent years.

As the 25th anniversary of lang's super chart-topper *Ingenue* once again outstretches to the masses, the 56-year-old sat comfortably rested in her Canadian fortress with her close-knit circle of family and friends.

"I'm spending a lot of time in Canada," lang said. "I'm very family oriented and very low key. I have a very nice dog and I do a lot of the cooking for my family. I'm lucky enough to spend a lot of time with my mom these days."

One thing has certainly changed over the past 25 years since the original release of *Ingenue*.

"My drive, probably, has changed the most," she said. "Attaining a certain level of success has shifted things for me and now life is also a priority for me, not just music, and touring, but balancing my life a little better."

Songwriting has never been lang's preferred creative outlet. In fact, she's quite vocal in the love/hate relationship she shares with the "arduous task," as she calls it.

"My relationship with songwriting is kind of a difficult one," lang said. "I don't find songwriting that easy. I find it a rather arduous task. Although I still like to do it, I'm definitely not a prolific songwriter. I'm kind of lazy that way."

She admitted her music still holds original meaning to her—as well as many new associations.

"They [the songs] pretty much all retain the original essence and emphasis of why I wrote them, but of course performing them for so many years, they definitely garner a few other

experiences," she said. "If anything, they have increased in meaning and experience."

The velvety-voiced singer kicked off her *Ingenue* 25th-anniversary tour on Feb. 23 at Vashon Center for the Arts before embarking across the U.S. Portland, Los Angeles, Santa Barbara, Santa Fe and Denver will be traveled en route to her performances at Kansas City on March 13 and Minneapolis on March 14. Her limited string of engagements will not take her to Chicago proper, but fans can easily access their favorite hobo chic lesbian singer/songwriter at one of these nearby cities.

Speaking of fans, lang is offering something new this time around: a chance to meet with her after the show.

"It's something that's relatively new for me," lang explained about the meet-and-greet process. "I experienced it in Australia and I very much liked meeting my fans and having a moment with them. So it's kind of new, I'm kind of a newbie with it, but I look forward to meeting some of my great supporters."

lang, ever the adventurer, next revealed, "There [are] a lot of silly things that have happened to me. Let's just keep it to on stage—I remember way back at the very beginning of my career probably about 33 or 34 years ago, I was performing in Toronto back in my cow-punk days, and I was dancing and I fell and hit my head on the corner of the monitors. I was starting to pass out and I thought, 'If you don't get up you'll probably pass out right now,' so I got up, but I had this huge goose egg on my forehead."

Being openly gay and of a certain celebrity status certainly means your life is on full display. Still, lang asserted fans might not be too amused at what she's hiding—which is, kind of, not much.

"I don't know, I think there's probably not many surprises left," she said. "I've been pretty

open about a lot of my life. I'm pretty low key, pretty boring, and I think that would be a little surprising to some people."

She claims she has "too many hidden talents to even dig into," and that her favorite spot to tour is "generally Asia."

There's been a fair share of "constant craving" for lang in the Midwest. There's no doubt her legions of fans can't wait to welcome a sigh of "Hallelujah" upon her return.

Show and ticket information for the *Ingenue* 25th Anniversary tour are available via k.d.'s official website <https://www.kdlang.com> or nearby stops directly via <https://www.kdlang.com/events/438067> (Kansas City), <https://www.kdlang.com/events/438068> (Minneapolis), and <https://www.kdlang.com/events/438069> (St. Louis).

Benanti to headline workshop benefit

On Sunday, March 18, Chicago Theatre Workshop will hold its spring benefit on the Main stage at Victory Gardens Theater, 2433 N. Lincoln Ave.—with Tony Award winner Laura Benanti as the headliner.

Benanti will perform at 5 and 8 p.m.

Benanti most recently co-starred alongside Amy Schumer and Keegan Michael Key in Steve Martin's Broadway play *Meteor Shower*. In 2014, she joined the cast of ABC's hit series *Nashville* guest-starring as songbird Sadie Stone, and has also appeared in recurring roles on CBS's *The Good Wife* and HBO's *Nurse Jackie*. She can currently be seen on TBS' *The Detour*.

Tickets are at ChicagoTheatreWorkshop.org.

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the DISH

Weekly Dining Guide in
WINDY CITY TIMES

SAVOR

Esquire Champagne Room; Honey Butter Fried Chicken

BY ANDREW DAVIS

Accessible luxury may be closer than you think.

At least, that's the stated goal of **Esquire Champagne Room** (58 E. Oak St.; <http://esquirechampagneroom.com/>), a 1,400-square-foot space on the third floor of Del Frisco's Double Eagle that's named after the movie theater that once occupied that address.



Lamb lollipops at Esquire Champagne Room. PR photo

The luxurious part is felt upon entering the spot (which opened New Year's Eve 2017). You'll find plush furniture, bubble-shaped lighting/chandeliers, prop champagne bottles, and seductive nooks and crannies throughout the area.

As for the drinks themselves, there are more than a dozen Champagnes/sparkling wines available by the glass (ranging from \$14 to \$115), as well as red and white wines. Order

by the bottle, and the number of Champagnes/sparkling wines jumps to 50.

The room's menu is different from Del Frisco's—and those in one space can't order from the other. However, the culinary options will sate any Esquire Champagne Room patron. Caviar (classic white sturgeon, Galilee Prime osetra and/or Royal Belgium osetra) is served with gaufrette potato chips. However, if that's not to your liking, a variety of other offerings awaits, including king crab spring roll (with macadamia nuts and ginger dipping sauce), scallop crudo, foie-gras mousse, smoked salmon and absolutely succulent lamb lollipops.

Again, luxury abounds here—but no one should be intimidated. According to director/certified sommelier Mandy Sparacino, Esquire "has a sophisticated, sexy vibe—but it's all-inclusive." So take a date there; that person will be more than impressed—and you will be, too.

Honey Butter Fried Chicken

A place that is vastly different—but is no less wonderful—is **Honey Butter Fried Chicken** (3361 N. Elston Ave.; HoneyButter.com).

Yes, the name comes from the fact that patrons can put butter on the chicken (courtesy of antibiotic-free chickens from Indiana). (It's a very tasty option, but be forewarned that there are no cardiologists in sight.)

However, there's far more at this spot than two-, four- and eight-piece meals. Sandwiches include varieties such as the very delicious Camchi (fried-chicken strips with kimchi and spicy honey mayo) and Honey Buffalo (which comes with blue cheese, and carrot and celery giardiniera). (Note: For vegetarians, fried tofu strips can be substituted in any sandwich.)

And HBFC, as the place calls itself, also has mouth-watering specials. For instance, Thursdays as when the restaurant has fried-chicken nachos, while Tuesdays allows customers to purchase two fried-chicken tacos, a can of Tecate and a shot of Corazon tequila for \$12.

I initially visited this place during weekend brunch, and was instantly smitten. Items like fried chicken and French toast as well as the popular biscuits and gravy will leave you simultaneously sated and wanting (to come back for more).



SIDETRACK

Oscar gold.
Photos by Jed Dulanias

Flesh Hungry Dog Show returns April 6

After a six-year hiatus, Gary Airedale's queer, alternative, rock 'n' roll variety event The Flesh Hungry Dog Show will return Friday, April 6, with "The Party" at 9 p.m. at Jackhammer, 6406 N. Clark St.

This reunion extravaganza includes Chicago's favorite Joan Crawford-inspired party band The Joans, pop/porno-punk marvels Super-8 Cum Shot and purveyors of the forgotten B-side Bric-A-Brac.

Airedale will host, with DJ Mercedes Ben spinning before and between the bands. Go-Go dancing troupe The Revelettes and burlesque artist Bold Hilaire (aka the artist FKA Ms Bea Haven) will be special guests.

Tickets are \$15 at the door, or \$12 at www.brownpapertickets.com/event/3342818.



Host Gary Airedale at The Flesh Hungry Dog Show in 2007.

Photo by Kirk Williamson



CENTER ON HALSTED

A Night With Oscar, March 4, at Park West Chicago, to benefit Center on Halsted, presented by Comcast NBC Universal.

Photos by Jerry Nunn



BILLY Masters

"The universe has a way of taking care of the good people, you know what I mean?"—**Taraji P. Henson** to **Ryan Seacrest** on the Oscars red carpet. Was it a slam to Seacrest or a message of support? I thought she was being sweet, but people online think otherwise.

By now you've all seen it—Bonnie and Clyde returned to the scene of the crime. **Faye** and **Warren** once again gave out the Best Picture Oscar. Looking somewhat embalmed, Faye managed the impossible—she made **Eva Marie Saint** appear positively youthful! The duo kept the witty repartee to a minimum, which is probably all for the best. Needless to say, envelopes were triple-checked before the couple went on stage—and by the winner. God willing, this will be Dunaway and Beatty's final Academy Awards appearance until they turn up "In Memoriam."

Since the Oscars actually happened as we went to press, I'm not going to go into lots of detail. But here are some random thoughts about this year's ceremony. I loved the set. I noticed velvet tuxes are back in vogue. (It was pretty chilly here.) I would have given the shortest speech in history if **Dame Helen** came with the jet ski. I felt so bad for that poor filmmaker who risked life and limb getting out of Aleppo to attend the Oscars for nothing. You know some big queen is the one who planned for the orchestra to play "Besame Mucho" when **Rita Moreno** came out. And speaking of Rita, how fabulous that she showed up wearing the same dress she wore when she won in 1962! Please, let **Tiffany Haddish** and **Maya Rudolph** host a show someday. Lastly, did **Jane Fonda** get caught in the Santa Ana winds on her way to the Oscars? For a second, I thought **Dina Merrill** had come back from the dead!

Over the years, I have wormed my way into some of the biggest events in Hollywood—including the Oscars. Usually, I'm invited; many times, I'm not. But I don't let things like credentials stop me. Worming my way through underground tunnels, using the service elevator, even climbing up the side of a mountain are just some of the tricks of the trade. But I have to tip my hat to **Diana Ellis** (or, we should say for legal reasons, a person associated with **Miss Ellis**). Someone made up a Gmail account in the name of **Armie Hammer's** wife, **Elizabeth Chambers**. An email was sent from this account to the people running the **Vanity Fair** party. The person posing as **Chambers** asked if the couple could bring a guest to the party. The guest's name? **Diana Ellis**. The person then made an unusual request—since **Miss Ellis** would be arriving on her own, could she have a separate invitation sent to her home? This sounded suspicious, so the party planners



Actor Lee Pace had an intriguing interview with W Magazine, Billy says.

Photo from Pace's official Facebook account

got in touch with the **Hammers**. Not surprisingly, they never heard of **Miss Ellis** and had no intention of bringing a guest! Here's the twist—**Mrs. Hammer** is suing **Miss Ellis** for "misappropriating her name and personal information and violating her privacy."

Any gay who wasn't in Hollywood was on the other side of the world celebrating the 40th annual **Gay and Lesbian Mardi Gras** in **Sydney**, where the headliner was **Cher**. Leave it to the **Dark Lady** to surprise people by showing up on the street in an orange wig to watch the parade! The situation got even more surreal when the **Qantas** float turned up playing "If I Could Turn Back Time," featuring dozens of **Cher impersonators** and hot boys dressed like sailors! **Cher**, known for being able to pick up a cue, joined the group on the float to thunderous cheers from the crowd. Later in the night, **Cher** donned a white wig and gown for the show—at least to start. Because, you know, you can't have a **Cher** show without a costume change. For her encore of "If I Could Turn Back Time," she changed into a more modest version of the infamous thrashed black bodysuit from the music video and sported a large black curly wig. You can watch her entire performance on **BillyMasters.com**.

What do you do if you're a gay actor playing a high-profile gay role on **Broadway**? These days, it's hard not to talk about it. So, after years of avoiding the topic, **Lee Pace** found himself in a pickle. The **Pushing Daisies** star was widely known to be gay in the industry but had never talked about it publicly—even when he appeared in **The Normal Heart** on **Broadway** in 2011. However, with his joining the cast of the **London transfer of Angels in America** on **Broadway**, the folks at **W Magazine** felt it was fair game to ask about his sexual orientation.

Here's how they describe the encounter: "Pace added that he feels it's important for gay actors to play the gay roles in both plays, but stopped short of labeling himself. He seemed a bit flustered and surprised by the question. 'I've dated men. I've dated women,' he explained. 'I don't

know why anyone would care. I'm an actor and I play roles. To be honest, I don't know what to say—I find your question intrusive." Intrusive, perhaps. But once you've said you think gay actors should play gay roles and you're playing a gay role, the question kinda writes itself.

Remember when those nasty photos of **Tom Daley** on all fours were leaked? At the time, we heard there were more photos floating around, and now we've got the flip side. While his face is not visible, the locale, the bed, the linens and the body all seem to line up perfectly. You can do your own forensic exam on **BillyMasters.com**.

When I'm supposed to believe **Mrs. Armie Hammer** said, "Call me by your name," it's definitely time to end yet another column. Since I have parties to get to, let me quickly remind you to check out **BillyMasters.com**—the site that's always invited to the best events! If you have question, send it along to **Billy@BillyMasters.com**, and I promise to get back to you before **Helen Mirren** gets a job on **The Price is Right!** Until next time, remember: One man's filth is another man's bible.



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WINDY CITY TIMES COMMUNITY CALENDAR

Wed., March 7

Alvin Ailey American Dance Theater Annual engagement features three different programs of relevant, inspiring new works. Through March 11. 7:00pm Auditorium Theatre of Roosevelt University 50 E Congress Pkwy.; <http://www.auditoriumtheatre.org/shows/alvin-ailey-2018/>

Thursday, March 8

Women of Color Candidate Forum for Illinois E3 Radio will present in partnership with Morten Group LLC, Reunion Chicago, Equality Illinois and Chicago NOW PAC. Doors 6:30 pm. 7:00pm Reunion Chicago, 2557 W. North Ave, Chicago www.e3radio.org

Penthouse Party, celebration of Self-Love in the queer community Journey through third season of RuPaul's Drag Race All-Stars together. Proceeds from a featured cocktail will benefit Howard Brown's Broadway Youth Center. Every Thursday through the season. Free. W 7:00pm WayDown, 311 N Morgan St,



P!NK ROCK Saturday, March 10

Singer P!nk will perform her hits at the United Center.
PR photo

Chicago; 312-764-1919 Tickets: <http://www.acehotel.com/calendar/chicago/ruPauls-drag-race-viewing-party>

Friday, March 9

The Art of Seating: 200 Years of American Design Focuses on a comprehensive private collection of iconic and historic chairs mid-1800s to today's studio movement. Familiar function, unfamiliar form. Through Aug. 11. Richard H. Driehaus Museum, 40 E. Erie St. <http://DriehausMuseum.org>

Speak Truth to Power Major touring exhibition based on the book, Speak Truth to Power: Human Rights Defenders Who Are Changing Our World, about activists working tirelessly to defend justice in political rights, freedom of expression, honor killings, demilitarization, environmental activism, mental health, children's rights, and national self-determination. 10:00pm - 8:00pm Illinois Holocaust Museum & Education Center 9603 Woods Dr. Skokie, IL 60077 <http://ILHolocaustMuseum.org/speak-truthtopower>

Saturday, March 10

Frontrunners, Frontwalkers Chicago Frontrunners, Frontwalkers Chicago Chicago's LGBT running and walking club. Meet at the totem pole 9:00am Addison and Lakeshore Dr. <http://www.frfwchicago.org>

BREACH: a manifesto on race in America through the eyes of a black girl recov-

ering from self-hate In this "love letter to black women," Margaret uproots her life, including her dead-end job and fizzling relationship, after finding out that she is unexpectedly expecting. Through March 11. 7:30pm Victory Gardens Theater 2433 N Lincoln Ave Chicago <http://victorygardens.org/our-season/breach/>

P!NK: Beautiful Trauma World Tour Award-winning acrobatic singer and songwriter. \$82. 8:00pm United Center 1901 W Madison Ave Chicago Tickets: <http://www.ticketmaster.com>

Sunday, March 11

Annual Sunday Funday Fundraiser for Team PFLAG Ride for AIDS Chicago Martinis that Matter sales to benefit PFLAG. 50/50 raffle, silent auction includes Southwest Airlines Mile package 2:00pm - 5:00pm Marty's Martini Bar 1511 W Balmoral Chicago 773-944-0082

Chicago Sinfonietta Hear Me Roar with Jennifer Higdon Higdon, Reena Esmail and Maestro Mei-Ann Chen perform in conjunction with Chicago's professional orchestra's Project W initiative for gender equity in classical music, modeling and promoting diversity, inclusion, racial and cultural equity in the arts. (And at Chicago Symphony Center, 220 S. Michigan Ave., March 12 at 7:30 pm.)

3:30pm Wentz Concert Hall 171 E. Chicago Ave Naperville, IL 6040 www.chicagosinfonietta.org

Monday, March 12

Bi Movie Night: The List Bisexual Queer Alliance Chicago Meetup 7:00pm Center on Halsted 3656 N Halsted Chicago <http://www.centeronhalsted.org>

Tuesday, March 13

Clarence Darrow Commemoration Observing 80 years since Clarence Darrow's death, 50 years of Fair Housing Law. Meet at the Darrow bridge behind Museum Science and Industry. Program follows inside. 10:00am Museum of Science and Industry 5700 S Lake Shore Dr. Chicago <http://www.darrowbridge.org>

Monday, March 12

Chicago Foundation for Women 2018 Impact Awards Honoring six local leaders for their exemplary work increasing resources and opportunities for women and girls. Reception to follow 6:00pm Venue Six10 Spertis Institute, 610 S. Michigan Ave. <http://www.cfw.org/2018impact/?bblinkid=77970231&bbemailid=6782920&bbejrid=517071244>

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UNDERWOOD from page 10

in an effort to curb these threats. I support expanded investment in and deployment of renewable energy projects, investment in public transportation projects and a fully funded and appropriately staffed EPA.

WCT: What grade level should civics be introduced and built upon in subsequent years?

LU: First grade is not too early to start and every year they are in school new and more complex concepts should be introduced to the students. They are never going to learn it if we do not proactively talk about communities and power structures and that they have a voice to influence what happens even in their own neighborhoods.

WCT: Have you had any interactions with the LGBTQ community? If so, what are they?

LU: When I worked for the federal government I helped implement the 1557 provision of the ACA which says you cannot discriminate against LGBTQ people. I think is really timely because the Trump Administration is working to role those provisions back. This is discrimination and unacceptable.

Two of the seven county leaders in the two counties that encompass our district are members of the LGBTQ community. They have brought additional diversity of experience, thoughts and perspectives which are important to have. I am grateful for them championing us, teaching us and creating an environment where additional people want to and have joined our movement.

For more information, visit <https://www.underwoodforcongress.com/>.

Read the entire interview online at WindyCityMediaGroup.com.

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