

WINDY CITY TIMES

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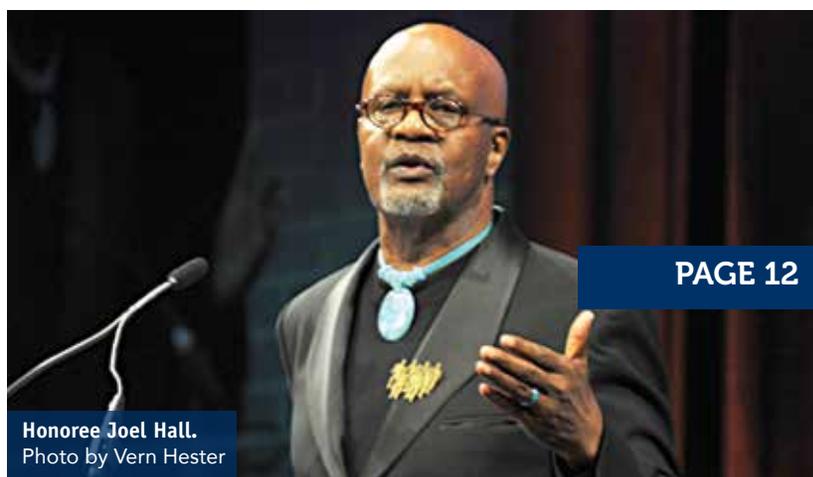
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Photo courtesy of Wrightwood 659

Jonathan David Katz on revolutionary local Stonewall exhibition



Honoree Joel Hall.
Photo by Vern Hester

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'FIRST' CLASS

Center on Halsted holds annual gala

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AGENTS OF 'CHANGE'

Charlene Carruthers (left) and adrienne maree brown talked during the CHF event "Energizing Change."

Photo by Melissa Wasserman

ALL THAT GLITTERS



Chicago lesbian Chyna Parker makes unique jewelry and accessories.
Photo courtesy of Parker

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Adult-entertainment star Rocco Steele talks about his image and line of products.

THAT'S SHOW BIZ

Find out the latest about Lucy Spraggan, Madonna and the show Pose.

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No 'shortest way' to the White House for Pete Buttigieg

BY LISA KEEN
KEEN NEWS SERVICE

The last paragraph of Pete Buttigieg's autobiography, *The Shortest Way Home*, could almost serve as a summary of *The Wizard of Oz*: The protagonist rushed to "escape the hometown that had shaped me," then "slowly and imperceptibly" came to see "the meaning I sought was to be found very close to where I had begun...."

But Buttigieg is not in Indiana anymore. The path that was the "shortest way home" in his previous life is not the one he must travel to get to the White House. His campaign to become the Democratic nominee for president in 2020 has put him on a road many candidates have traveled before. And on that road, he has already encountered many wicked adversaries, a wide variety of supportive friends, and the metaphorical fields of poppies that can pull down any candidate's campaign.

Buttigieg has, so far, demonstrated skill in fending off the metaphorical wicked witches. First, openly gay ambassador to Germany Ric Grenell accused Buttigieg of creating a Jussie Smollett style "hate hoax" against Vice President Mike Pence. Then, late evangelist Billy Graham's son Twitter-posted his opinion that Buttigieg should not be "flaunting" his being gay but "repenting" it. Last week, two Republican operatives tried to promote false accusations that Buttigieg had sexually assaulted two men (both of whom denied the claims). And just last Friday night, his speech was interrupted multiple times at a local Democratic Party event in Dallas by anti-abortion activist Randall Terry and several others, who yelled things like, "Remember Sodom and Gomorrah."

"Politics can be ugly sometimes," he told *The Daily Beast*, "but you have to face that when you're in presidential politics."

In collecting support, Buttigieg has racked up numbers that are unprecedented for a such a relatively unknown candidate. Several polls in April—both national and Iowa and New Hampshire specific—show potential Democratic voters consistently putting him in third place. One New Hampshire poll even showed him tied with U.S. Sen. Bernie Sanders for second (behind former Vice President Joe Biden in first). And in fundraising, his campaign reported slightly more than \$7 million during the first quarter of 2019.

Those "support" numbers have to be looked at in context. With the polling, most of these early surveys including Buttigieg are measuring likely Democratic primary and caucus voters or voters who at least "lean Democratic." These voters tend to be more progressive than the general voting population.

The most recent poll in New Hampshire, by the *Boston Globe* and Suffolk University April 25-28, found Buttigieg tied with Sanders for second

when polling more than 800 adults who broke down roughly 37 percent independent, 32 percent Republican, and 29 percent Democrat. Looking at the raw data, only 52 percent of those 800 said they would vote likely vote in the Democratic primary.

When it comes to collecting dollars, the only hard data available is from reports campaigns had to file with the Federal Elections Commission on March 31, covering the first quarter 2019 fundraising. In openly gay candidate Fred Karger's bid for the Republican nomination in 2012, Karger raised only \$588,000 for the entire two-year campaign. So Buttigieg, with \$7 million in the first three months, is well beyond that mark.

Compared to other Democratic presidential candidates—not including Biden who entered the race only this week—Buttigieg's total fundraising haul ranks only ninth. He raised only about one-third of what Sanders did (\$20 million) and only about half 60 of what U.S. Sen. Kamala Harris (D-California) did (\$13 million), though Harris is polling just below Buttigieg in the latest surveys.

That said, if one looks at how much money came in from individual contributions (from individual persons and \$2,800 or less per election), Buttigieg's \$7 million (all of it from individual contributions) ranks fourth among the Democrats. (He's behind Sanders, with \$18 million from individual contributions; Harris, who has \$12 million from individual contributions; and Beto O'Rourke's \$9 million in individual contributions.)

In an even broader context, it's worth noting that President Trump has raised \$30 million, although only \$7.3 million of that was in individual contributions.

These dollar figures are only one marker of a candidate's potential viability in the race, and data from contributions and polling are hurdles candidates must clear in order to secure a spot in the Democratic primary debates which start in June. Buttigieg has qualified, along with Harris, O'Rourke, Sanders, Warren, and businessman Andrew Yang, according to fivethirtyeight.com.

A closer examination of FEC records indicate that, in the first quarter, Buttigieg received almost no money from the LGBT community's best known politicos. For instance, FEC records show no direct individual contribution to Buttigieg in the first quarter from San Francisco philanthropist James Hormel, Chicago Cubs co-owner Laura Ricketts or Hollywood producer David Geffen. Former Clinton appointee Roberta Achtenberg contributed to the campaigns of both Buttigieg and Harris in the first quarter, as did D.C. Democratic activist Steve Elmendorf.

But it's simply too soon to pronounce where the LGBT community is investing its money in the presidential primary. Most voters, including many LGBT voters, simply didn't know South Bend Mayor Pete Buttigieg for much of the first quarter,



Presidential candidate Pete Buttigieg.
Photo by Matt Simonette

and Buttigieg has, in recent weeks, just started going to LGBT fundraisers in big cities to seek the community's support. And it's too soon to predict whether LGBT donors will decide to put their money behind an openly gay candidate if they feel forced to choose between him and a supportive Democrat who is seen as a better challenger to President Trump.

On April 30, the *Boston Globe* released a poll showing that, of 429 voters likely to vote in the New Hampshire Democratic primary, only five percent said they thought Buttigieg could beat President Trump in the general election. (That compared to 35 percent who think Biden can and 13 percent who think Sanders can.)

And then, there are the poppies—those unpredictable issues that pop up in every campaign—issues a candidate must march through without getting pulled down.

Already, Buttigieg has had to explain—and essentially apologize—for using the phrase "all lives matter" in the context of a South Bend conflict between police and the Black community in 2015. Many people feel the phrase "all lives matter" is an attempt to undermine the efforts to draw attention to pervasive attacks on Black people, especially by police. Confronted about the 2015 statement last month, Buttigieg said he "did not understand at that time" that "all lives matter" was starting to be used as "a sort of counter-slogan to Black Lives Matter."

"Since learning about how that phrase was being used to push back on that activism," said Buttigieg, "I have stopped using it in that context."

He's had to deal with continued criticism, too,

for his decision not to release audiotapes secretly recorded by South Bend's African American police chief, whom Buttigieg demoted. Supporters of the police chief want the tapes made public in hopes of exposing the racist attitudes of some South Bend white police officers. Buttigieg said he wouldn't release the tapes because they were made in violation of the Federal Wiretap Act. He said he demoted the police chief because the chief failed to notify him that the chief was the subject of a criminal investigation by the FBI and, so, he felt he could not trust the chief.

He's had to address smallish dust-ups around his being a fan of Eminem, a rapper notorious for anti-gay lyrics, and chicken from Chick-fil-A, a company that has funded and promoted anti-gay candidates and positions.

Buttigieg, asked about both on *The Breakfast Club*, a nationally syndicated radio talk show, said he admires Eminem's "militant pride" in his hometown of Detroit but "it's not like you can excuse the homophobia." As per Chick-fil-A, he said, "I do not approve of their politics, but I kind of approve of their chicken."

"We've got to find a way to use our identities to reach other people," said Buttigieg. "There's two things can happen when you are conscious of your identity. One is it turns into all these ways of separating ourselves from each other, and it just turns into one big, 'You don't know me.' But the other way we could do it is we can say, 'OK, I've got this experience, you've got that experience, what can we talk about that brings us together. What do we have in common?'"

There's no doubt Buttigieg's identity of being gay will be another—perhaps the most difficult—of the poppy fields he'll have to negotiate along his road to the White House.

A poll released April 30 by Quinnipiac University found that 70 percent of 1,044 voters polled nationwide (including 46 percent of Republicans) are "open" to electing a gay man president. But 52 percent of voters are not ready to do so. (margin of error 3.5 percent).

The *New York Times* recently published a story last week suggesting the "wall" against electing an openly gay candidate might be crumbling. The *Times* asked the New Hampshire Democratic Party's openly gay chairman, Ray Buckley, whether voters "need to see something else first, something other than gay?"

Buckley said that was true of "any candidate that isn't a straight white male," responded Buckley.

"Can Mr. Buttigieg win the presidency?" asked the *Times*.

"Obama's victory proved everyone can dream of becoming president, Trump's victory proved anyone can become president," said Buckley. "Buttigieg has just as much the ability to win as anyone else."

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Corrections

In the April 24 issue, the theatrical production's correct title is *Non Player Character*. Also, Aaron Sawyer, Clare Brennan and Beth Wolf are responsible for the projection design.

Windy City Times apologizes for the errors.

Trump religious conscience rule draws widespread criticism

BY MATT SIMONETTE

LGBT-rights advocates and service providers resoundingly condemned a so-called “religious conscience rule” that the Trump administration announced in its finalized form on May 2.

That new rule privileges the religious scruples of healthcare providers that might object to service delivery they might find objectionable, such as sharing information about abortion procedures or discussing birth control.

However, LGBT advocates said that the rule, widely viewed as a concession to President Donald Trump’s arch-conservative base, opens the door to legalized discrimination against LGBT persons, women and others.

“LGBTQ people, and especially transgender people, already suffer disproportionate levels of discrimination in health care settings,” said Lambda Legal Interim CEO Richard Burns in a statement. “This Denial of Care Rule protects that discrimination and gives it a governmental blessing. HHS should be in the business of making sure people get the health care they need, not trying to grant health care workers and institutions permission to turn people away.”

“Perhaps the most objectionable aspect of this rule is that it puts the personal beliefs of healthcare providers above their sworn duties to follow science, give all medically accurate information, and serve their patients,” added Magda Houlberg, MD, chief clinical officer at Howard Brown Health. “Despite the rule, medical providers who defy their oath and license should face sanctions, including the loss of license, at the state level.”

John Peller, CEO and president of AIDS Foundation of Chicago, added that the rule “could allow [healthcare] providers to deny patients HIV treatment, PrEP, PEP, abortions or care for people who are transgender. The AIDS Foundation of Chicago forcefully opposes this rule and stands with our local and national partners to support efforts to

overturn it and to educate patients about their options to get care.”

Edwin Yohnka, director of communications and public policy at ACLU Illinois, told Windy City Times that the rule would likely not change the Illinois laws on this matter, which are inscribed in Illinois’ Healthcare Right of Conscience Act.

“There’s nothing in this rule that fundamentally changes what Illinois law is, so Illinois healthcare providers will have to continue to live under the Healthcare Right of Conscience Act.”

That law was revised in 2016—with language ACLU of Illinois pushed for—to mandate streamlined protocols for transfers of patients between service providers in these scenarios, to at least minimize potential harm from delays in services.

The Trump rule “should not affect healthcare in the state of Illinois overall, but as a general



Howard Brown Health’s Dr. Magda Houlberg is among those criticizing the religious-conscience rule.

Photo by Carrie Maxwell

matter, it’s really troubling to see the administration buy into the notion that the rights of the patients shouldn’t be put first,” Yohnka added. “When I go into a doctor’s office and am sitting in an exam room, my expectation is that the highest and most important interest is my health, not the physician’s religious or moral beliefs.”

In a May 3 statement, Center on Halsted officials said that the rule “invites health care workers to arbitrarily decide who receives care and who does not, and threatens providers who don’t comply with the loss of federal funding. This could cripple health care systems across the country.

“Religious freedom is a fundamental right in the United States, but so is the right of patients to access the health care they need. One should not come at the expense of the other.”

The rule was initially announced in January 2018, in tandem with the formation of the Department of Health and Human Services’ Conscience and Religious Freedom Division.



Photo courtesy of Bill Bowen

Gender-expansive symposium May 13

On Monday, May 13, Illinois Collaboration on Youth—in partnership with the Illinois Juvenile Justice Commission—will be hosting a conference on expanding gender-responsive services from “girls only” to girls and gender non-conforming youth.

The symposium will take place at the Chicago Teachers Union Foundation, 1901 W. Carroll Ave., 8:30 a.m.-4 p.m.

The conference will include breakout sessions on the needs and experiences of girls and gender non-conforming youth at various contact points within the juvenile justice system as well as on their pathways into this system.

Visit <https://icoyouth.typeform.com/to/GnEQbT> to register.

Detroit is an all-inclusive city fueled by community. Every June we host Motor City Pride, a weekend festival in Hart Plaza action-packed with live music, exciting events and a spectacular parade. And right up Woodward Avenue is the city of Ferndale, one of the most LGBTQ-friendly neighborhoods in metro Detroit. So come out and fall in love with the city that welcomes everyone.

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Remembering LGBTQ ally Ralla Klepak

BY OWEN KEEHNEN

Ralla Klepak, a legendary attorney in Chicago's LGBTQ and legal communities, passed away April 25 of multiple organ failure. She was 82.

A memorial service was held April 30 at Chicago Jewish Funerals, 8851 Skokie Blvd., Skokie.

Less than two years ago, in 2017, Klepak received a standing ovation when she was belatedly inducted into the Chicago LGBT Hall of Fame as a Friend of the Community. Klepak was a hero to many people in that room. She was a brilliant attorney, but what made her beloved and a legend was her compassion.

Born in Chicago on Dec. 20, 1936, Ralla Klepak was the daughter of lawyers and grew up on the city's West Side. As a young woman she sometimes performed as a singer in the ballroom of the Edgewater Beach Hotel. She did her undergraduate studies at Northwestern University and taught reading and English as a Second Language prior to attending John Marshall Law School. Klepak started her law practice in 1964.

Klepak saw the effects of rampant police raids on gay bars and gathering areas at a time when being arrested in a sweep often meant a person's name, address and employer were published in the newspaper. She witnessed lives being ruined and maintained that the vice squads were not enforcing the law, they were abusing it.

In response, Klepak became a powerhouse lawyer for the community. She held the distinction of having never lost a criminal case. She represented hundreds of gay clients in entrapment and public indecency trials, and had the charges dropped time and again.

One individual whom Klepak represented was then-bartender Jim Flint, who was arrested in a raid at The Chesterfield. As the case progressed, it became apparent that Flint was being set up as the "fall guy" of the incident. Fortunately, Flint sought Klepak's services. With her defending him, the charges were dropped. If he'd been found

guilty, Flint could never obtain a liquor license or open a bar. A few years later, in 1969, Flint opened the legendary Baton Show Lounge.

Flint, who had been arrested dozens of times as a bartender in the 1960s, was a longtime friend of Klepak. He wrote on Facebook: "I owe so much to her, most of all freedom. When the Club Chesterfield was raided in 1966 it was her that got me out without any charges—it took every judge at 26th and California [Cook County Criminal Courts] before we got to the Chief Judge who dismissed everything. She did this for so many, she was a giant in our community. ... I will miss her so much."

Another corrupt police tactic during the pre-Stonewall era was to enter a suspected gay bar and take the liquor license off the wall. Although the bar might not be technically shuttered, without that piece of paper, alcohol could not be served.

In 1968, when The Trip was illegally raided and the liquor license confiscated, Klepak took the case and argued it all the way to the Illinois Supreme Court. With Elmer Gertz as co-counsel, Klepak asserted that without due process of law, a license could not be revoked while in the process of review. She won the case. The Trip lawsuit was an enormous early victory for the community in the periodic raiding and closing of gay bars.

In addition, Klepak's quest for justice and for doing what was right led to her involvement in the women's movement. Klepak even worked with prominent Catholic and feminist activist Sister Margaret Traxler, going to prisons in the South.

In the late '60s, Klepak owned the LGBT bar Togetherness, 61 W. Hubbard St., a nightclub which featured one of the best drag shows in Chicago. The club focused on bringing together all races and was popular with both men and women. At Togetherness, Klepak had one demand of her clientele; that they treat one another with respect.

Over the years, Chicago's LGBTQ community could not have asked for a stauncher ally. Klepak



Jim Flint and Ralla Klepak.

Photo by Hal Baim

drew up the charter for the pioneering gay organization Mattachine Midwest in the mid-1960s, and did pro bono work for the organization for years. She defended same-sex adoptions and allowed partners to inherit estates in the years before gay marriage. Klepak offered legal services in the changing of birth certificates and legal names for numerous transgender clients. She defended gay servicemen in court martial cases and provided estate planning for those dying of AIDS complications.

Beverly Friend met Ralla Klepak in 1957, "when we were both graduate students at Northwestern University. She impressed me then, and continued to impress me with her energy, dedication, and brilliance during the intervening 62 years. She 'slayed dragons' unceasingly in her work as an attorney—especially defending the vulnerable—women, children, and the LGBT community. She was so vivid a personality, brightening the world, enthralling all of us with her tales of courtroom battles. Losing her is like having the

colors of a rainbow dim. She will be sorely missed and never forgotten."

Attorney Sharran Greenberg fondly recalled her longtime friendship with Klepak that started in the '80s, when Klepak handled her divorce and helped her through Kent Law School. "She took cases to the U.S. Supreme Court, and was a trailblazer in many ways," Greenberg said. "She was an amazing woman."

"She had a lot of contentious family law cases, and she was divesting from many of them, but she was still practicing," Greenberg said. "She was devoted to the children, and was popular with judges. She was very persuasive on cases involving disputes about children."

Of Klepak's last days, Greenberg said, "She had been complaining over the weekend of a stomach ache, but waited to go to Northwestern for a couple of days. She was very willful. I told her to go, she did go but they sent her home."

"She still had pain in the middle of the night, so she eventually went to Illinois Masonic where tests showed her kidneys and other organs were failing. I pushed them to operate, even though it looked bad, and they did try. But there was too much wrong, and she went into renal failure. I wanted her to go out with rockets red glare. It's hard for me to think of a world without Ralla Klepak."

Her 2017 induction into the Chicago LGBT Hall of Fame states, in part: "As a young lawyer she was unnerved to see the law abused by those in the business of hurting LGBT people and denying them their civil rights. ... She represented hundreds, if not thousands, of gay clients in entrapment and public indecency trials and had the charges dropped time and again."

In 2018, Owen Keehnen interviewed Klepak for the 50th anniversary of the 1968 Democratic National Convention riots and related Chicago events: See <http://www.windycitymediagroup.com/lgbt/A-LOOK-AT-1968-with-Ralla-Klepak-on-the-LGBT-community-/63856.html>.

Legacy Walk one step closer to historic designation

BY MATT SIMONETTE

The Legacy Walk Rainbow Pylon Streetscape in Boystown received a unanimous recommendation from the City's Landmarks Commission May 2 to grant the installation Historic Landmark status.

Legacy Project Executive Director Victor Salvo said, "The designation of a multi-acre LGBTQ+ space as a historic landmark would have been inconceivable to Jane Addams, Lorraine Hansberry, James Baldwin, Sally Ride, Bayard Rustin, Alan Turing, and the other 35 inductees on the Legacy Walk.

"But, even more so, for the kids who come to tour the installation—who are already astounded to see the words "lesbian," "gay," "bisexual" and "transgender" cast in bronze—to know now that this sacred space—the only place on earth where this is possible—will soon be a historic landmark is a life-affirming, perhaps even a life-saving validation of our centuries-long struggle to be accepted as intrinsic parts of the human family."

The designation next goes to the full Chicago City Council for its approval.

Lightfoot inauguration details announced

Chicago Mayor-Elect Lori Lightfoot—who defeated Cook County Board President Toni Preckwinkle in a historic election—will be sworn in

Monday, May 20, at Wintrust Arena, 200 E. Cermak Rd.

Also, all 50 aldermen will take their oaths of office during the ceremony, along with City Treasurer-elect Melissa Conyears-Ervin and City Clerk Anna Valencia.

The official swearing-in ceremony begins at 10 a.m. and will include a program that features Chicago's Hamilton, Miguel Cervantes; Chicago Sinfonietta; Puerto Rican Arts Alliance and Latin Music Program; Chicago Gay Men's Chorus; After School Matters Choir; and others.

In addition to the inauguration, Lightfoot and wife Amy Eshleman will host an open house at the mayor's office in City Hall beginning at 2 p.m.

Information on both events and access to the free tickets for the inaugural ceremony can be found at BetterTogetherChicago.com.

"In Chicago in 1968, this harassment came from the political machine of Mayor Richard J. Daley [1902-1976] combined with the power of the Catholic Church," Klepak told Keehnen. "Raids were frequent, and often being arrested in a raid meant that often a person's name, home address, and employer were published in the newspaper. People lost their jobs; families were torn apart, just terrible things. The charges might be disorderly conduct or public indecency, and this was if a person was simply in the bar."

"The raids themselves were selective as well as cruel," she said. "Sometimes police took everyone, other times they took pleasure in picking and choosing who was going to be taken to headquarters. I know people who jumped out of windows at the police station, risking broken bones rather than to be processed. The Lincoln Baths, Lou Gage's, the Lost and Found, the Chesterfield—so many places were raided. Another cruel aspect was that some of the officers enjoyed taking transgender people and cross-dressers and putting them in cells with the toughest looking guys. The next morning they would be ushered into the courtroom in heels, with their beard showing, make-up smudged, and wig askew. There was such cruelty in the process, an intentional humiliation, like some awful kind of sport."

Klepak added that entrapment was another issue in 1968, recalling that, "Police officers like [John] Manley loved to 'round up' gays at cruising areas [such as the lakefront, forest preserves and Lincoln Park Conservatory], entrapping people and making false arrests. The vice squads

were not enforcing the law; they were abusing it. They were hunting and harassing."

At the time, bars were key in the development of the gay community and were more than merely places to have a few cocktails. Klepak explained about her bar and the others, "In 1968, being gay was considered a mental illness as well as being illegal and a sin. But the most debilitating thing about being gay during that period was the isolation. Bars helped with that. People didn't necessarily come to bars to drink. They came to the bars to be themselves, to be respected as themselves, and to come together with others like themselves. Bars were social centers."

Klepak cited humor as an important tool the community used to bond and to survive during the era, adding, "Something I always remember from this period was that, in defiance of this oppression, the community developed and exercised a wonderful sense of fun and campy humor. We were silly and kept laughing in spite of the outside threats. Laughter was a very important means of survival in the midst of the harassment."

"We've achieved what we have through the unification of community, the power of community, the power of votes, and a sense of purpose," Klepak said. "We made the whole greater than the sum of its parts. Everyone was welcome in the tent, but we never lost track that the tent was the important thing."

Klepak had no immediate survivors, but is remembered by many friends in the legal and LGBTQ communities.

WRIGHTWOOD

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ABOUT
FACE

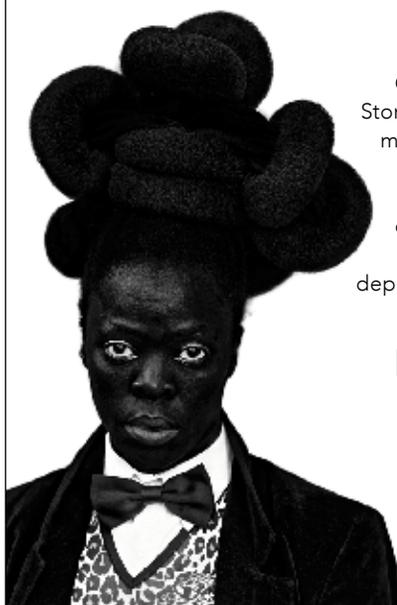
STONEWALL, REVOLT
AND NEW QUEER ART

Commemorating the 50th anniversary of the Stonewall Rebellion, which spurred the ongoing movement for LGBTQ rights, Wrightwood 659 presents *About Face: Stonewall, Revolt and New Queer Art*. The new exhibition features contemporary works by US and international artists, altogether providing a nuanced depiction of the evolving meaning of queerness.

MAY 22 – JULY 20, 2019

To make reservations, visit our website:
WRIGHTWOOD659.ORG

Wrightwood 659's presentation of *About Face: Stonewall, Revolt and New Queer Art* is made possible by support from Alphawood Exhibitions.



Zanele Muholi | Phaphama, at Cassilhaus, North Carolina | Archival pigment print | 2016

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Dr. Tonda Hughes talks two decades of studying queer women's health

BY CARRIE MAXWELL

Nursing professor Dr. Tonda Hughes has devoted much of her professional life to researching health issues that affect women; alcohol consumption among sexual minority women, for example, has been among her interests.

"It was like starting with a blank slate, because almost no research had been done with lesbian women, and bisexual women were almost completely invisible," said Hughes.

She is the principal investigator for the Chicago Health and Life Experiences of Women (CHLEW) study, which launched in 1999 and was the first federally-funded study of its kind. Over the past 20 years, the project has grown into the longest running study of sexual minority women's health worldwide.

Hughes applied for the original grant when she was a relatively new assistant professor at University of Illinois at Chicago (UIC), and the CHLEW study has been housed at the university ever since.

According to CHLEW Project Manager Kelly Martin, the project is unique in that it includes a much more diverse group of participants than many studies of its kind. Researchers made concerted efforts to include women of color, older women and women with lower levels of education, all groups that have been underrepresented in studies of sexual minority women's health. In the 2010-2012 phase of the study, 373 women were added to the original 447 women who participated in the 2000-01 and the 2003-05 phases of the study.

Currently, the CHLEW study is conducting a fourth round of interviews. The team wants to expand the study to eventually focus more on issues such as parenting, aging and care-giving.

Due to the longitudinal nature of the study, Hughes and her team will be able to evaluate the impact of the 2015 landmark decision to legalize same-sex marriage in the United States.

"I want participants to understand what an historic and important study this is, and how their participation is vital for understanding more about sexual minority women's health," said Martin. "Dr. Hughes was quite brave to begin this study 20 years ago and I am proud to have contributed to its success."

Another historic event that may influence CHLEW findings is the 2016 presidential election. To prepare for the current phase of the study, collaborator and postdoctoral fellow Dr. Cindy Veldhuis helped develop an online study of sexual minority women and trans people.

The survey was launched in December 2016 and over 1000 people responded. The respondents reported high levels of depression, anxiety and concerns as a result of the election. Not only were they worried about the possibility that LGBTQ rights would be rescinded, they were also



Dr. Tonda Hughes.
Photo courtesy of UIC

deeply concerned about the rights of other marginalized groups, the ACA and losing healthcare.

Veldhuis said, "We need more research, particularly longitudinal research such as the CHLEW study, to better understand whether the negative effects of the 2016 election grow larger over time, and how the more positive effects of marriage equality might buffer fears and concerns arising about the current administration."

Currently, Hughes is a UIC professor emerita and a senior scholar in lesbian and bisexual women's health at Columbia University's School of Nursing where she also serves as director of Global Health Research. She hopes to use these two roles to increase visibility of LGBTQ people and their health across the globe. She is currently working with researchers in Africa, Asia, Australia, Latin America and the Middle East on sexual and gender minority-related health projects.

When asked if she had encountered any obstacles or pushback on the CHLEW study, Hughes said, "In the beginning some of my well-meaning senior colleagues advised me not to focus on sexual minority women's health—at least until I received tenure."

She ignored that advice.

Another hurdle that Hughes overcame occurred in 2003, when her study was one of a number of other LGBTQ studies funded by the National Institutes of Health (NIH) that was included on a conservative religious coalition's "hit list." The coalition demanded that NIH offer proof that studies on the list had the potential to improve

the public's health.

"Although I was in good company with other researchers from major universities in the U.S., the effects were chilling, because at one point it seemed that the NIH might be forced to withdraw funding from some of the studies," said Hughes. "Over the years, I have received a great deal of positive press, especially from your publication. I have also received negative press from conservative newspapers and blogs about my research. Despite these 'bumps' along the way, I feel extremely fortunate to be living in these historic times and to have the opportunity to contribute to the improvement of sexual minority women's health."

Hughes expressed gratitude for the continuing success of the CHLEW study—including recent promising news of new funding that will allow inclusion of the partners of CHLEW participants.

When asked if she thought she would ever reach this 20-year milestone, Hughes said, "Not at first, but because I was mentored by an incred-

LGBTQ veterans' group holding Memorial Day events

On Saturday, May 25, the Chicago Chapter of the American Veterans for Equal Rights (AVER) will be the only LGBTQ unit to participate in the City of Chicago Memorial Day Parade. The AVER color guard will step off from Upper Wacker Drive and State Street at 11 a.m.

On Sunday, May 26, the chapter will also conduct an Allen Schindler Remembrance ceremony with graveside honors for the Navy Radioman Petty Officer Third Class, who was murdered Oct. 27, 1992, by shipmates for being gay. The event will take place Calvary Cemetery, Steger, IL 2 p.m. Contact Jim Darby at 773-752-0058 for information.

On Monday, May 27, AVER will gather at the monument at 3600 N. Halsted St. to honor and remember all LGBTQ military members and veterans at 11 a.m.

Find the Chicago chapter of the AVER on Facebook and at <http://www.averchicago.org/>.

Boystown to sport rainbow crosswalks

Following the lead of several other cities around the globe, Chicago's Boystown neighborhood will get a little more colorful just in time for Pride Month this June with the planned addition of Chicago Rainbow Pride Crosswalks throughout the neighborhood.

Initiated by the Northalsted Business Alliance, the rainbows will adorn 14 crosswalks on east-west streets parallel to Halsted from Melrose north to Bradley, excluding Addison.

Thirteen of the crosswalks will feature the

rainbow design that represents diversity and has become an inclusive symbol of the worldwide LGBTQ+ pride movement since the 1970's. The 14th crosswalk will be dedicated to the transgender community. The blue, pink and white stripes found on the transgender flag will be located on Melrose south of the Howard Brown Health Center.

The colorful crosswalks join the 20 iconic golden rainbow pylons, which are home to the Legacy Walk memorial plaques—the world's only outdoor LGBTQ+ history museum that the Chicago Landmarks Commission has now recognized as a historic landmark.

Both Hughes and Martin told Windy City Times that they have lost touch with some of the participants over the years and are asking them to call 312-355-3657 or send an email to rnsi1@uic.edu so they can be added back into the study. This request only applies to the people who were already recruited for the study, not new participants.

ible woman, Dr. Sharon Wilsnack, who was conducting a 20-year-long study of drinking among women in the general U.S. population, we had the foresight to ask women who participated in the first phase of the CHLEW study if they would be willing to be re-contacted in the future should we be able to obtain funding for follow-up studies. And, as they say, the rest is history."

Hughes said the success of the study has everything to do with those participants' willingness to be interviewed over the years. She is proud of the CHLEW study and what has been accomplished and hopes that participants share in that pride.

DePaul dinner honors trans icons Johnson, Rivera

On April 24, DePaul University students and faculty attended the Marsha P. Johnson and Sylvia Rivera Dinner Gala to commemorate the trans icons who two of the influential figures of the Stonewall riots, The DePaulia reported.

Mycall Riley, head of the LGBTQIA Resource Center and organizer of the event, said the event was "a commemoration of the two activists and other trans and non-binary folks that often get ignored by mainstream media." Zach Stafford, editor-in-chief of the LGBT news source The Advocate, was the keynote speaker.

This year marks the 50th anniversary of the Stonewall Riots—the event that is considered the starting point of the LGBTQ+ rights movement.

The DePaulia item is at <https://depauliaonline.com/41027/news/dinner-gala-at-depaul-highlights-overlooked-lgbtq-social-justice-advocates/>.



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Reyna Ortiz.
Photo by Matt Simonette

Transgender activists file federal name-change suits

BY MATT SIMONETTE

Eight transgender Illinoisans filed a lawsuit on May 1 against Cook County officials, maintaining that name-change laws pertaining to convicted felons are inherently biased against transgender persons.

The suit was filed in U.S. District Court's Northern District of Illinois Eastern Division by Chicagoans Reyna Ortiz, Keisha Allen, Amari Garza, Heaven Edwards, Eisha Love, Shamika Clay, Savannah Frazier and Kamora Lovelace. Defendants are Cook County State's Attorney Kim Foxx, Circuit Court of Cook County Chief Judge Timothy Evans and Circuit Court of Cook County Presiding Judge for County Division Sharon Sullivan, in their official capacities.

The Illinois name-change statute dictates that persons convicted of certain felonies must wait 10 years after the completion and discharge of their sentence before petitioning for a legal name change. Persons convicted of certain felonies—among them sexual offenses and identity theft—are prohibited from ever petitioning for such a change.

The plaintiffs maintain that such rules are especially onerous for transgender individuals, who frequently face difficulties when having to present their identification. As such, seemingly ordinary day-to-day business, such as traveling, banking or accessing healthcare, can be fraught with hassle.

Ortiz, who is now a social worker, pled guilty to an identity-theft charge in 2003, preventing her from ever legally changing the name she

was given at birth. The suit states, "The Illinois Name Change Statute forces Reyna to speak and respond to a name that subjects her to discrimination every time she is required to present her government-issued identification in a public setting."

Ortiz, who has had no convictions since the 2003 episode, said at the May 1 announcement of the suit, "We would like to maneuver through this society with minimal complications."

"This is something that impacts us that needs to have action," added Love.

Lark Mulligan, of Transformative Justice Law Project of Illinois, who is among the plaintiffs' attorneys, called the statute "the most punitive and restrictive" name-change law in the United States.

"It impacts your life in so many ways," said Ortiz.

A similar federal lawsuit was also filed May 1 in the U.S. District Court for the Eastern District of Wisconsin Milwaukee Division. In that litigation, plaintiff Karen Krebs, a transgender Wisconsin resident, maintains that she has been similar-

ly harmed by a Wisconsin statute that prohibits sex offenders from legally changing their name.

"All I want is the same rights as anyone else," said Krebs, who appeared with the Illinois plaintiffs May 1. The defendant in her litigation is Kenosha County (Wisconsin) District Attorney Michael Gravely.

HRC celebrates area corporate index honorees

BY MATT SIMONETTE

Human Rights Campaign (HRC) officials and local volunteers and supporters gathered at the downtown Chicago law offices of Baker McKenzie to pay tribute to area firms that earned perfect scores on the organization's corporate index

The index, which was launched in 2002, measures a company's "policy, practice and benefits relative to LGBTQ inclusion," said Beck Bailey, HRC's Washington, D.C.-based deputy director

of employment engagement, who added that the index's criteria allow for "a foundation for a company to build an inclusive culture upon."

Bailey added that "business has jumped into this conversation, noting that just 13 companies earned perfect scores on the index in 2002. This year, some 570 companies will have that distinction.

"Companies are a very loud and important voice to our lawmakers, and what we need for a thriving economy," Bailey said.

Among local 2019 honorees who had earned a perfect score before, in at least one previous year, were Abbvie, AON, Braille, BMO Harris Bank, CDW, CNA, Discover, Federal Reserve Bank of Chicago, Blue Cross-Blue Shield of Illinois, Hyatt, Kirkland & Ellis, McDonald's, MillerCoors, Morningstar, Northern Trust, State Farm Insurance, United Airlines and Walgreens.

Local firms being honored for the first time included CME Group, Cushman & Wakefield, Kraft Heinz, Mesirov Financial, Motorola Solutions, Perkins & Will, RSM, TransUnion, U.S. Cellular and ZS Associates.

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Howard Brown Health holds second annual ChiQ fundraiser

BY CARRIE MAXWELL

Howard Brown Health's second annual ChiQ fundraising event took place May 4 at the South Shore Cultural Center.

More than 350 people attended this sold-out event to help support services specifically for Chicago's LGBTQ+ community. The event's name has evolved from the Lesbian Community Cancer/Care Project Coming Out Against Cancer event to the Garden of Eve, and last year was renamed ChiQ.

Clamor & Lace Noise Brigade marching band performed throughout the crowd ahead of remarks by Howard Brown Health Women's Health Services Manager Amy Miller and Howard Brown Health External Relations Manager Channy Lynne Parker.

Miller spoke about Howard Brown Health's internal Women's Health Task Force which is comprised of employees across all of their locations. The task force's role is to help improve female patient's experiences.

"Our monthly drop-in night, SexuWellness, has been going on for one year," said Miller. "We have created intentional space for women and non-binary folks to come and talk about queer sex, holistic health and masturbation. You can also get a pap smear without an appointment during those nights."

Miller noted that their massive text message campaign to encourage patients to get pap



smears resulted in 200 additional patients having them done. She said their alternative insemination program saw five successful pregnancies this year.

"I am excited to announce that we will be providing prenatal care at our clinics," said Miller. "Our patients have been asking for this for a very long time, and it is finally happening."

Parker asked attendees to donate additional

monies to help fund primary-care visits for uninsured patients, alternative insemination orientation sessions, safer sex kits and other services Howard Brown Health provides.

Jazleen Turner got many of the attendees on the dance floor for some lively lessons and magician Paige Thompson circulated among the crowds to showcase her signature brand of card tricks.

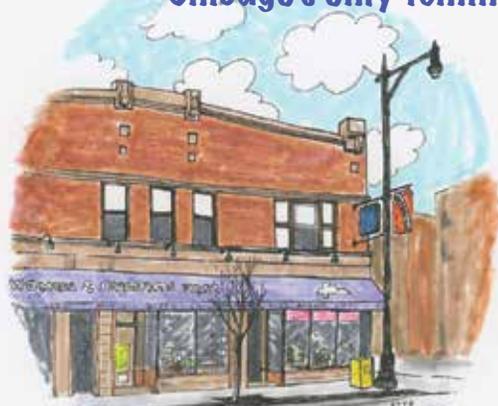


The event also featured a silent auction, raffle items, open bar, light bites, a photo booth, music by DJ All The Way Kay and DJ Tess and a game area with pool, ping-pong, cornhole toss and Giant Jenga.

Photos by Kat Fitzgerald (www.MysticImagesPhotography.com)



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Chicago House's brunch/fashion show goes retro

BY TIM PEACOCK

Celebrating its 33rd annual Spring Brunch and Fashion Show at the Harold Washington Library's Winter Garden Ballroom, Chicago House paid homage to the '70s.

This year's theme—"Rhapsody on the Runway"—featured everything from sequins to shout-outs to the iconic rock band Queen.

Discussing the event and Chicago House's mission, Interim CEO Judy Perloff told Windy City Times, "I think what's really unique about Chicago House is that we go to the communities that really need us the most." She added, "We have an

incredible client story this year about her experience with the organization."

Chicago House Vice Chair Ryan Garrison saw this year's event as a celebration based on the organization's recent effort to add new housing units. "It's exciting this year that we have this expansion in our housing program," he said, adding "This is the year we're going to be housing more individuals than we ever historically have."

During the event guests had an opportunity to purchase flowers at what's become the annual "Flower Market."

Chicago House also held a live auction during the event to raise funds for the organization. The brunch culminated in the much-anticipated fashion show featuring designs from several local designers and boutiques.

With NBC reporter Chris Hush emceeing, the event also recognized Eataly as the 2019 Spirit Award recipient for its partnership with Chicago House.

Photos by Tim Peacock



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Left to right: Kenny Martin-Ocasio; honoree Joel Hall, Emmanuel Garcia.
Photos by Vern Hester



Honoree Olivia Connors.

Center on Halsted gala urges advocates to persist

BY MATT SIMONETTE

Hundreds turned out the evening of May 4 as Center on Halsted held its 2019 Human First fundraising gala at The Geraghty, 2520 S. Hoyne Ave.

Chicago Mayor Rahm Emanuel, immediately followed by Mayor-Elect Lori Lightfoot, kicked off the evening's presentation, which was organized around the theme of persistence.

Emanuel reminisced about working on the Center's funding when he was in Congress, trying to getting money earmarked for the new facility: "Thank God we actually stood our ground."

He further reflected on the challenges the LGBT community has faced in the years he has been in office, noting that, "Today we do not do have 'gay' or 'straight' marriage—we have 'marriage.' That's all that matters."

Emanuel added, "These are hard-won fights and we are not done."

Lightfoot, who will be sworn into office later this month spoke of her April 2 victory: "The fact that we made history in so many ways is a testimony to who we are as a community."

She further pledged that the idea of Chicago being a "welcoming city" would be "reflected in the work that we do every day. ... The testament to who we are as a community is how we take care of the least fortunate amongst us."

Center on Halsted Board Member Katherine Sikora presented Olivia Connors, who works at the Arlington Heights shop Transformations by Lori, with the Community Spirit Award.

"This has been the ride of my life," Connors said.



Left to right: Presenter Kathleen Hechinger, honorees John C. Schneider and Duane M. DesParte, Center on Halsted CEO Modesto Valle.

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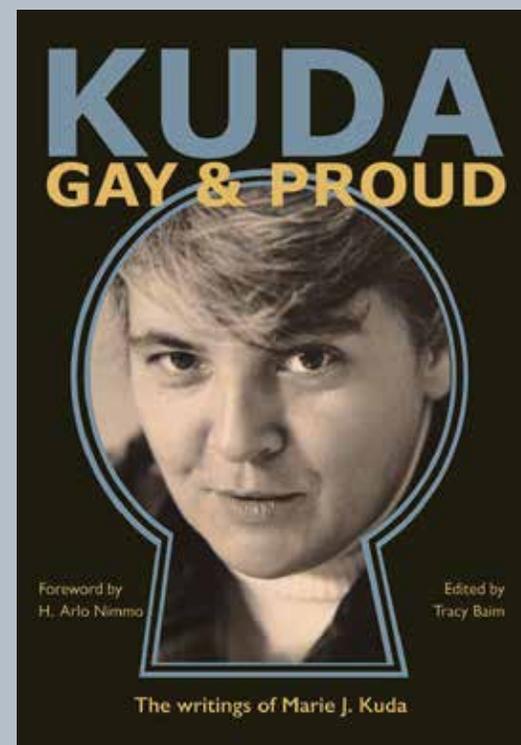
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Jacqueline Sinclair, artistic director of Joel Hall Dancers & Center, presented her company's namesake with a Community Spirit Award as well, praising Hall for his commitment to diversity and expression: "Joel Hall made it known ... that there was no room for hate and judgment in his house."

In his acceptance speech, Hall said, "This is meaningful because it is from my community. ... Gay Black men and women have played a very primary role in the revolution, whether we knew it or not."

Duane M. DesParte and John C. Schneider were presented with the Human First Award by Kathleen Hechinger. DesParte has been a supporter of the Center since when it was known as Horizons Community Services. He praised the Center for providing "a safe space and support" wherein community members are "engaging the world as our authentic selves."

Jennifer Rule presented the Human First Award to her longtime partner, landscaper Christy Webber. Rule spoke about Webber's work in building her business, beginning by going door-to-door offering her services in the late '80s.

In her acceptance speech, Webber surprised Rule by proposing marriage in front of the crowd.

"Now I can never take it back," Webber said.

Center CEO Modesto Valle reflected on his organization's progress as well as the upcoming Stonewall anniversary.

The Stonewall celebration, he said, "honored a time when the trans community stood up against hate, for a place at the table."

He further warned that new challenges lie ahead, however: "If this [presidential] administration has its way, they will divide and conquer us. ... [But] as our history has taught us, we can never go back."

Other officials in attendance besides Emanuel and Lightfoot included Metropolitan Water Reclamation District Commissioner Debra Shore, Ald. Tom Tunney (44th Ward), Illinois Department of Human Rights Director Jim Bennett and Illinois Department of Public Health HIV Section Chief Eduardo Alvarado.

Singer Kristine W and DJ CircuitMOM also appeared, as did the Lake-side Pride Jazz Orchestra.



Honoree Christy Webber (kneeling) pops the question to Jennifer Rule on stage.



Kristine W performs.

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viewpoints


**Matt
SIMONETTE**

The religious (lack of) conscious rule

It is time for all government officials to start acknowledging “religious conscience” for what it is—a heavy-handed and high-minded euphemism for discrimination.

The Trump Administration’s May 2 sop to the president’s right-wing base—the so-called “conscience rule” first announced in Jan. 2018 but finalized just now—places women, LGBT persons and any other person with minority status in jeopardy.

The rule allows healthcare professionals—and entire hospitals and healthcare systems—the right to refuse to deliver services that they might find objectionable on the basis of their religious or moral scruples; employers can similarly refuse to offer insurance for services they find objectionable. Thousands of possible slippery slopes have now fallen away before the American public.

Legislators and the public need to call out this rule for being the straw man argument that is. There is no epic battle between religious consciousness and medical bureaucracy. The rule is based on a perspec-

tive of religion that seems to engage only the best, most reductive instincts of its followers.

Hundreds of thousands of Americans attend houses of worship that command them to be mindful of social justice and good deeds. Hundreds of thousands of Americans attend houses of worship that command them to feed and care for the poor. Hundreds of thousands of Americans attend houses of worship that command them to respect their neighbors. The president and his supporters don’t seem too concerned about respecting those particular religious principles though.

It’s not the responsibility of patients or lawmakers to contend with internal religious conflicts that might arise within those delivering healthcare services, if that is even a widespread problem (we’re not convinced it is). At the moment of service-delivery—a moment when the patient is likely to feel the most scared, helpless and embarrassed—they don’t need that extra distress when someone explains to them that their particular situation has sent their provider into existential crisis.

In 2016, Illinois lawmakers established mitigating procedures for this, adjusting the state’s existing rules so that transfers between medical personnel can proceed as seamlessly as possible. An ACLU of Illinois official told me that that he foresaw minimal disruption to the state’s service-delivery from the new federal rule.

But that begs the questions: How did Illinois end up with these rules in the first place? Why is it so

important to backwards-engineer service-delivery models in this manner? These are matters that health personnel need to take up with their professional mentors, religious advisors or therapists; their patients and colleagues need to be spared from this disruption.

Lawmakers on both sides of the spectrum have, at times, voted for laws that have privileged or otherwise acknowledged the perceived religious values of their constituency. Perhaps the issues seemed innocuous, or were meant to control for potential political damage from particular legislation.

However, even lawmakers for whom such votes are performative, and who know that their trying to control for particular religious expressions is disingenuous, have even inadvertently helped their right-wing colleagues. “Conscience-based” legislation legitimizes fundamentalism as a valid political concern for the government; all it takes is someone like Trump to fan the flames by using these laws to political advantage as the basis for oppressive executive orders.

Trump’s new rule will come into play in the next few months, and we’ll no doubt see court challenges arise. We hope lawmakers, advocates and service providers will carefully watch how these situations unfold, and use them as the opportunity to think about the complex relationship between medicine, religion and government.

Matt Simonette is managing editor of Windy City Times.


**Vincent
CEFALI**

Support for trans students starts with their names

This fall, my former student Stefan came back to visit me. I was excited to hear about the beginning of high school, but he looked incredibly distressed. “How is freshman year going?” I asked, hoping to hear that he was coming into his own. Visibly upset, Stefan said, “Oh, it’s alright, but my teachers keep calling me Stephanie. It’s even on my ID.” Now I could see what the problem was.

As a student in our middle school, Stefan received a range of supports to make him feel safe. For example, we had a specific plan that acknowledged his gender, pronouns, and preferred name. This was all done with the help of administration, social work, teachers and his parents. We want to ensure the safety and security of students whose biological sex does not match their gender identity and so we provide these supports to all our transgender students. The high school that Stefan now attends does not provide this same type of support.

Providing an inclusive environment for all students is incredibly important. In its 2017 National School Climate Survey, the Gay, Lesbian and Straight Education Network found that “42.1% of transgender and gender nonconforming students had been prevented from using their preferred name or pronoun.” Something as simple as a student’s name is not a guarantee. Can you imagine the negative impact on learning for students like Stefan when he is reminded daily that who he is and how he sees himself does not matter enough?

We need to provide comprehensive protection for trans students in the state of Illinois. We need to give guidance and demand compliance for districts so that every student feels connected and valued at the school they attend. For trans students, it starts with their names. As we continue to see violence towards trans women and men grow, it is important to validate and support our trans students here first, in their school experience.

What does such guidance and compliance look like? Our school district uses gender support plans from the organization Gender Spectrum. They provide specific criteria for the student to identify areas of need to make the school day safer and more inclusive. The plan asks students to make choices about preferred name, preferred pronouns, and use of restroom and locker room facilities. Once these have been outlined based on the student’s needs, all staff connected to the student’s schedule is made aware of them. Everyone is brought onboard to help

make sure the student is successful.

The success of a gender support plan is only possible if there are resources available. Social workers, teachers, and school administrators should be equipped with the knowledge to help students begin the process to create a gender support plan and advocate for any student who might need one. The plans are one step in the process. Right here in my home state, Illinois House Bill 246 (HB246) would require the teaching of LGBTQ history in our state’s schools. If we are going to recognize the contributions of LGBTQ people in our history classes through HB246, we should also support those same students in our classrooms today.

As a teacher, I want nothing more than to allow every student to thrive and flourish in my classroom and beyond. It is one of the joys of teaching students like Stefan, who shine through as beacons of self-confidence and acceptance. Every student wants to feel valued by their teachers. Comprehensive supports like the gender support plans for trans students in Illinois will do just that. Teachers and administrators around the state will be equipped with the research, knowledge and tools to make trans students feel welcome. After all, schools should be set up as a place for all students to thrive and to succeed.

Vincent Cefali teaches choral and general music at Lincoln Middle School in Berwyn, Illinois, and is a 2018-19 Teach Plus Illinois Teaching Policy Fellow.



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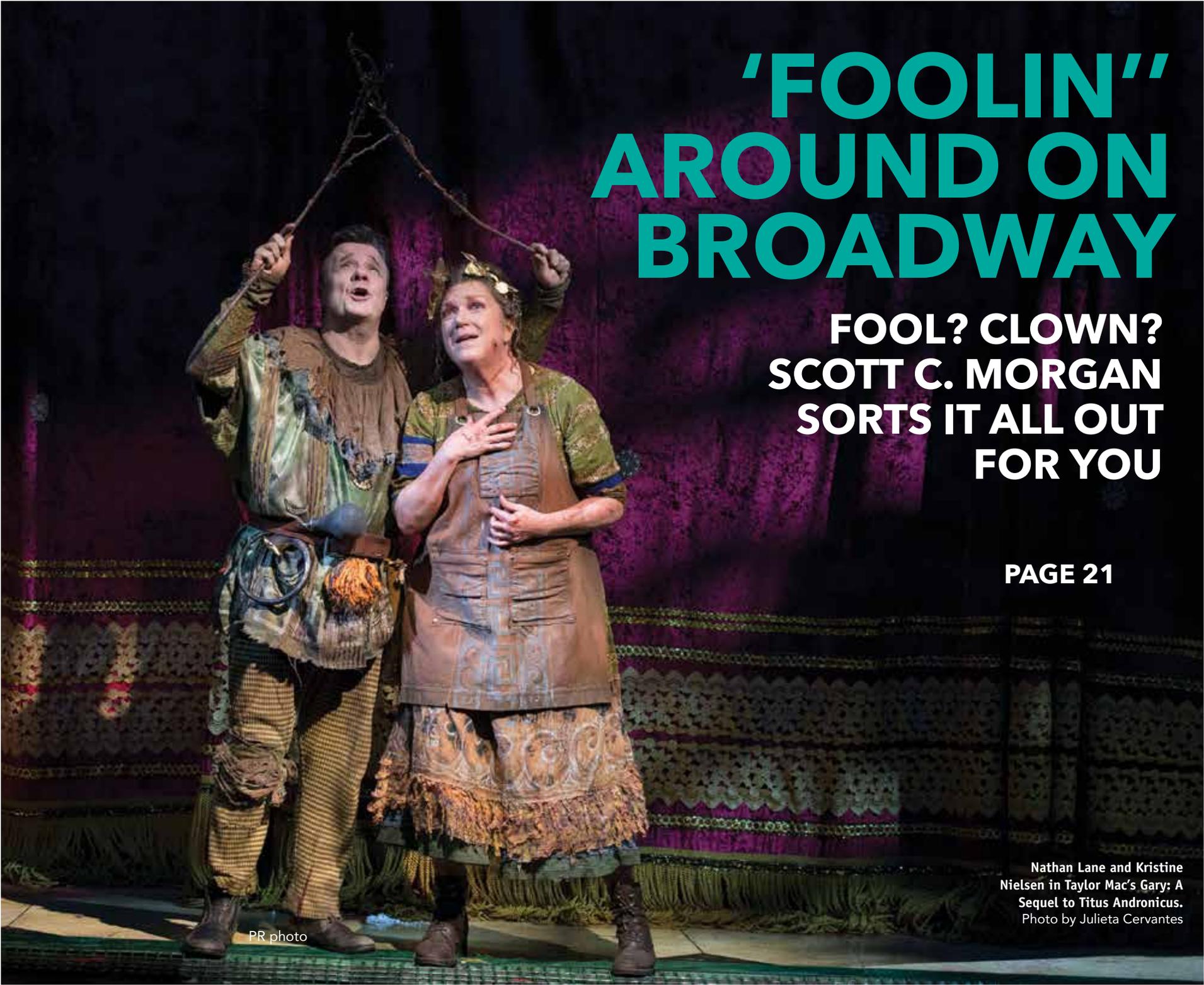
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Nathan Lane and Kristine
Nielsen in Taylor Mac's *Gary: A
Sequel to Titus Andronicus*.
Photo by Julieta Cervantes

PR photo

THEATER REVIEW

West Side Story

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BY SCOTT C. MORGAN

West Side Story shares a problem with other hit musicals like *Hair* (1967), *A Chorus Line* (1975) and *Rent* (1996). All were cutting-edge contemporary when they debuted, but the march of time has inevitably turned them into period pieces.

This could be why director Francesca Zambello opted not to entirely fall back on the traditional 1957 setting of *West Side Story*, which is now



Amanda Castro (center) in West Side Story.
 Photo by Todd Rosenberg

making a grand and beautifully sung debut at the Lyric Opera of Chicago.

Now traditionalists will be pleased that Jerome Robbins' original iconic *West Side Story* choreography has been meticulously recreated by Julio Monge (although the "Nightmare" portion of the "Somewhere" dream ballet has been lopped off).

And the basic Romeo and Juliet-inspired love story still shines through thanks to gorgeously acted and sung performances all around. Mikaela Bennett as Maria and Corey Cott as Tony lean

more on pop vocal technique to sound like contemporary teenagers instead of sounding overly operatic (like in composer Leonard Bernstein's own overblown 1985 studio recording).

And though there were some early brass flubs during the opening prologue, the Lyric Opera Orchestra conducted by James Low brought a lush sweep to Bernstein and Stephen Sondheim's jazzy and Latin-inflected score.

But in other ways, Zambello's *West Side Story* staging is an odd and disquieting jumble. It's as if the director and her design team were updating certain elements to make the musical a reflective dialogue with the country's past and present.

The street slang dreamed up by book writer Arthur Laurents often sounds quaint coming out the mouths of rival Jets and Sharks gang members—especially since they've been garbed (and heavily tattooed) by costume designer Jessica Jahn and makeup designer Sarah Hatten to look like gutter

punks you'd encounter on the streets.

Other tiny details can jar, too. After hearing so many white characters disparage Manhattan's newly arrived Puerto Rican community, it's hard to ignore a magazine cutout of Supreme Court Justice Sonia Sotomayor decorating Maria's bedroom (which is ingeniously revealed in Peter J. Davidson's hulking urban set).

I'm guessing that Zambello and company don't want contemporary *West Side Story* audiences to settle into the safety of watching a period piece. With so many contemporary visuals laid on top of the musical's 1950s framework, it's tough to think, "Thank God we've progressed beyond those outdated attitudes."

So approach the Lyric's grand staging of *West Side Story* in the same way you might with an updated Shakespearean production. The historical details may nag a bit, but the universality and raw emotions all ring true.

THEATER REVIEW

Mad Beat Hip and Gone

Playwright: Steven Dietz
At: The Edge Off Broadway,
 1133 W. Catalpa Ave.
Tickets: PrometheusTheatre.org
Runs through: June 2

BY KAREN TOPHAM

There is still something utterly compelling about the Beat Poets of the middle of the 20th century and the iconic cross-country book *On The Road*, by Jack Kerouac. Playwright Steven Dietz recognizes this in his play *Mad Beat Hip and Gone*—an homage to the Beats and their generation of "seekers," as he calls them in the play: young people frustrated by the issues of the older generation who left home to search for truth, dhar-

ma, nirvana and Ecstasy amid the alcohol and marijuana smoke.

Dietz's play, which blends the realistic dialogue he is known for and some powerful Beat-influenced poetry, follows two utterly average young men from Kimball, Nebraska ("Maybe we are not the people who people remember," one says) who accidentally cross paths with Kerouac (whom we never meet). Danny and his friend Rich (Michael Vizzi, eternally hopeful and optimistic) have recently graduated from high school and recognize that the whole world is open to them, but they are unsure what to do with their lives. When Danny discovers that his father, whom he has long thought dead, might be alive after all, he and Rich take off from Kimball in a quixotic attempt to find the old man. In Denver, they cross paths with Kerouac again, and this time they both fall insanely in love with Honey (Hilary Williams), a hipster girl who is traveling with the poet.

Unbeknownst to them, Danny's father Albert (Ted Hoerl in a generally understated, down-to-

earth performance) is in fact still alive, working as a gas station attendant and thinking of himself as a "ghost" while dispensing folk wisdom to passersby. Playing Danny's mother, Elaine Carlson is a kick as the kind of 40-something woman we'd call a "cougar" today as she openly flirts with Rich, whom she has known all of his life, now that he is "a man." Williams, too, is a joy: all youthful innocence seeking "ecstasy" with the help of pot and bennies.

Jess Hutchinson directs with a minimalist approach and a sensitive touch, getting excellent performances from her whole cast, but none finer than King, who captures the very complicated journey of Danny from a fatherless childhood defined by a lie to an equally fatherless manhood defined by the wanderlust and poetry and "seeking" that were the Beats' hallmarks. Hutchinson gives King room in his powerful and poetic soliloquies to show off his character's vulnerabilities as well as his joys, and King is just outstanding.

Mad Beat Hip and Gone is a play about seeking

a future that is always in motion, one that we cannot comprehend until we live it. Some choose safe routes; some choose roads that ultimately might entangle them. Some settle; some continue to seek. Either way, as Danny says, "there is only time and what it makes of us." And time is a key element of this play, both in the non-linear way in which we witness it and in the Beat philosophy that, as Honey puts it, "there's your life, all the parts of your life, past-present-future, dangling there where you can see them all at once, all together—suspended in the music of Time." Dietz has his prose and poetry both wind back to us in echoes as the play goes on, manifesting this concept. "It's funny how we go," Danny says, repeating an earlier line by Albert, and Dietz in this play—eschewing showing us a roadmap to life—just sits back like the Beats, watches it happen and enjoys the journey.

THEATER REVIEW

The Children

Playwright: Lucy Kirkwood
At: Steppenwolf Theatre Company,
 1650 N. Halsted St.
Tickets: 312-335-1650;
Steppenwolf.org; \$20-\$99
Runs through: June 9

BY JONATHAN ABARBANEL

The hubris of humanity is to believe that each generation leaves the world a better place for its children. In truth, we only leave the world a different place.

Each heralded solution to a problem—DDT, opioids, limitless clean nuclear power—creates new and terrible problems. Still, the fiction will continue as long as humanity believes in unsinkable ships, surgeons as gods, politicians as heroes and that faster is better. This play touches all that with a powerful ecological message (in our time of a Willfully Ignorant President), and additionally concerns our acceptance

of mortality.

That would be too much for most playwrights to put on the plate, but Lucy Kirkwood pulls it off brilliantly in *The Children*, a 110-minute three-character play impeccably acted at Steppenwolf under director Jonathan Berry, who's matured into a masterful script-wrangler. Put *The Children* on your must-see list. (Chicago Mayor-Elect Lori Lightfoot sat two seats away from me on opening night.)

The Children is set in contemporary England, where retired nuclear engineers Hazel (Janet Ulrich Brooks) and Robin (Yasen Peyankov) have a small farm and cottage on the seacoast. For nearly 40 years they helped run a nearby nuclear generating station. In fact, it's where they met and married. Recently, the power plant and sea coast were inundated in a freak storm resulting in intermittent electrical power, toxic radioactivity, dying cattle and a risk of radioactive waste pouring into the ocean. Think Japan's 2011 Fukushima Daiichi disaster.

Unexpectedly, they are visited by Rose (Ora Jones), a fellow engineer and once-close friend they've not seen in 38 years. She's returned, we ultimately learn, to help save the nuke sta-

tion and face almost-certain radioactive illness. She wants Hazel, Robin and others to replace younger engineers who still have most of their lives ahead of them. Rose, who never married, has no children; but Hazel and Robin have four adult children and four grandkids, so the personal stakes are higher. Also, Robin and Rose had a history and that hash must be settled, too.

For the first hour of *The Children*, Kirkwood uses comedy brilliantly as she lays out the exposition and Hazel and Rose (in particular) dance around each other. Only slowly does the personal story segue into the ecological theme and we understand the consequences. The transition arrives at the precise point one is saying, "There must be more here than an old romantic triangle," yet *The Children* is framed in such personal terms that it never becomes preachy.

Berry's crisp but unhurried pacing elicits engaging, warm and truthful performances from master actors Brooks, Jones and Peyankov. Scenic designer Chelsea M. Warren's refurbished-but-still-rustic cottage is surprisingly large but provides a believably lived-in sense of place.

CRITICS' PICKS

Cambodian Rock Band, Victory Gardens Theater, through May 12—By turns sassy and harrowing, Lauren Yee's newest play intertwines the nightmare 1970s Khmer Rouge regime, with retro Cambodian rock music (songs by Dengue Fever) played live. Exciting theater! *JA*

Non-Player Character, Red Theater @ Athenaeum, through May 18—Hate Crimes perpetrated within online fantasy-games still can have real-life repercussions, so playwright Walt McGough offers up a survival course for those beset by such malevolent trolley. *MSB*

Admissions, Theater Wit, through May 26—Kyle Curry's amazing performance as a Yale University reject drives this dramedy by Joshua Harmon, confronting assumptions of white privilege ... and what happens when such privileges are denied. *JA*

Hamlet, Chicago Shakespeare Theater, through June 9—Nonagenarian Mike Nussbaum's gravedigger singing "Isn't It Grand, Boys" is only one of the delightful surprises distinguishing this streamlined CST production from the classroom classic you thought you knew. *MSB*

—By Mary Shen Barnidge
 and Jonathan Abarbanel



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ART

Jonathan David Katz on curating revolutionary 'Stonewall' exhibit'

BY ANDREW DAVIS

On Wed., May 22, Wrightwood 659 will launch "About Face: Stonewall, Revolt and New Queer Art"—a major new exhibition marking the 50th anniversary of the Stonewall Rebellion.

Jonathan David Katz, Ph.D.—who, in 2016, co-curated "Art AIDS America" at Lincoln Park's now-closed Alphawood Gallery—is also curating "About Face." He is the Visiting Professor of Gender, Sexuality and Women's Studies at the University of Pennsylvania and chair of the doctoral program in visual studies at the University at Buffalo.

Windy City Times: You co-curated Art AIDS America. What brought you back to Chicago this time?

Jonathan David Katz: Wrightwood 659 has an express purpose to offer exhibitions that are not offered by mainstream galleries. There is actually someone who's willing to put skin in the game and support alternative exhibitions.

What we have now is an exhibition that, in some ways, challenges the traditional vision of Stonewall. What we've tended is to see Stonewall as the beginning of a process that resulted in the gay and lesbian minority, and the straight majority. But what this exhibition does is to say,

"Look: That idea was never the only one. There was always a group that said there wasn't a clear binary [or] a clear polarity between gay and straight—not that there should be one. [They also said] there isn't a clear polarity between male and female—nor should there be.

So the exhibition looks at all these attempts by all these various artists to cross and re-cross what re seen as separate territories. That includes questions of sexuality, gender and race.

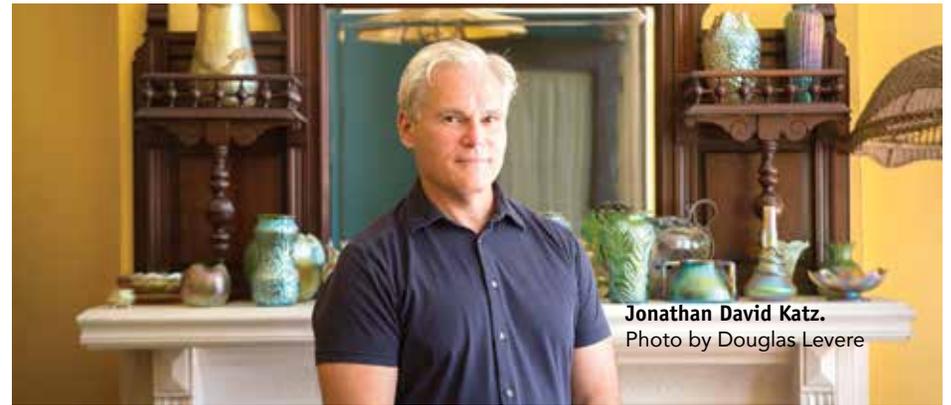
WCT: How did you narrow down the works that are being shown?

JDK: Ultimately, two things came to the fore. I wanted to show great work, really important work. But I also wanted to show important work that wasn't being address by others. A lot of the stuff I'm showing have a U.S. premiere or a Chicago premiere. I didn't want a show that could be replicated at the Art Institute [of Chicago].

WCT: I noticed a mix of well-known artists, like Keith Haring, with others such as Del La-Grace Volcano.

JDK: Totally amazing photographer! [Volcano] is a world-class genius photographer. She was born in the United States, but being unapologetically intersex, has a career in Sweden, not in America. I've known Del's work for some time.

There's this one guy—Tianzhuo Chen—whose



Jonathan David Katz.
Photo by Douglas Levere

work is going to blow people away. He's a kid, but he's a genius.

This is a survey of the best in contemporary artwork.

WCT: You also are showing works by [late gay politician] Harvey Milk.

JDK: Yes. These are also amazing. It turned out that the archives he left includes hundreds and hundreds of photographs. Harvey, of course, made a living running a camera store in The Castro, which led me to believe he was a photographer—and, indeed, he was. We will see amazing work from the '50s.

WCT: You were really young when the Stonewall Riots occurred. Do you remember anything from it?

JDK: I was 10 or 11—so not much. But, I started to affiliate (in my head) when I was 13 or 14—and that's when I started paying attention to what had happened. And I certainly read books with interest.

WCT: And [late] Black filmmaker/artist] Marlon Riggs' work is present as well.

JDK: It'd be hard to conceive of this without him.

WCT: Would it be fair to say that education is more pertinent than entertainment with this exhibition?

JDK: Absolutely! The thing is that the lines become a little to draw because the works are

incredible educational, but they're also incredibly entertaining.

I'll give you an example: a guy named Kent Monkman—who's arguable one of the most famous artists in Canada. He is one [part] Cree/indigenous, and the other side is European. His perspective is that the idea of a native identity is weirdly racist, as if somehow the indigenous people have not been subjected to the same influences that the rest of us have. So what he says is that all identity is hybrid—and that you can only claim your culture if you disallow those influences.

So his work materializes into this amazing series of films that are projected onto buffalo hides—and Native American dancers do these First Nation dances that slowly [incorporate] hip-hop moves. He is interested in showing how we're always hybrid. And about those "buffalo hides"—they're actually made with rice and steel, so that they look like hides but, up close, they reflect Euro influences.

WCT: So the hide is a hybrid, itself.

JDK: Exactly.

One other example is Zanele Muholi, whose work is really starting to catch fire here in the States. She's from South Africa, and she was among the very first to document queer culture in Black South Africa—and she took a lot of heat for that. Yet, she's just gotten stronger and stronger. She plays completely to and against European stereotypes. She inhabit various kinds of identities—and undercuts them while inhabiting hem.

Another person who merits mentioning is Amos Badertscher, who has a totally amazing story. He's lived in Baltimore all his life; he's spent 50 years as a photographer, and he's never been shown. But we are giving him a substantial exhibition. What's compelling about his work is that all his models are sex workers. He's interested in showing the whole complicated relationship [regarding] the power between the john and the hustler.

WCT: What do you want visitors to ultimately take away from the exhibition?

JDK: I want people to understand that Stonewall did not begin a process where queer people separated themselves from the mainstream. We've never been separate from the mainstream. In a lot of respects, we are the fucking mainstream.

So what this show is trying to say is that we're all hybrids.

Wrightwood 659 is at 659 W. Wrightwood Ave. "About Face: Stonewall, Revolt and New Queer Art" will run May 22-July 20. See <https://wrightwood659.org>.



Works in the exhibit include these by Keith Haring (above) and Zanele Muholi (right). Images courtesy of Wrightwood 659

THEATER REVIEW

Too Heavy for Your Pocket

Playwright: Jireh Breon Holder
 At: Timeline Theatre Company at Baird Hall, 615 W. Wellington Ave.
 Tickets: TimelineTheatre.com and 773-281-8463; \$40-\$54
 Runs through: June 29

BY MARY SHEN BARNIDGE

Nowadays, protest demonstrations may be assembled within the boundaries of the law and the participants carry out their peaceful agendas uninterrupted.

We owe these displays of what was once labeled “civil disobedience” largely to the activists championing an end to racial segregation in our country during the mid-20th century. Among these were the so-called “Freedom Riders”—multiethnic bands of crusaders who defied, often at great peril, the de facto apartheid operating in the Southern states.

Given such a rich history of noble deeds, one would think that playwright Jireh Breon Holder could come up with a better takeaway to his play than the observation that national unrest can be tough on marital happiness.

The center of our dramatic universe is on the outskirts of Nashville, where a spartan shack serves as a quasi-communal home for two married



Cast of *Too Heavy for Your Pocket*.
 Photo by Lara Goetsch

couples. Lifelong besties “Bowsie” Brandon and Tony Carter, both only 20 years old, are husbands to pregnant wives—respectively, Evelyn and Sally-Mae—whom they love. Bowsie’s acceptance at prestigious Fisk University seems a step toward ensuring a secure future for his family, but soon he succumbs to the influence of student radicals seeking to draw national attention to the systematic injustice perpetrated by the region’s white supremacist policies. When a group of volunteers propose an interstate-bus journey through hot-button cities in Mississippi and Alabama, Bowsie leaves his plans and kin behind to answer the call of heroism and possible martyrdom.

There’s no intrinsic harm in taking a microcosmic approach to history (as an alternative to documentaries weighted down with facts, testimonials and bloated statistics), but Holder’s dedication to populist values in his portrayal of the hitherto-faceless casualties of a war conducted on our very streets, ultimately encumbers

his characters with the larger-than-life grandiloquence of figures in a WPA mural.

Director Ron OJ Parson and a heavy-lifting cast toil mightily to impose on their paint-by-numbers text an intimacy sufficient to draw forth our empathy. However, despite artistic flourishes, Holder’s propagandistic devices cannot help but proclaim their inspirational tract-like sensibilities—any more than Bowsie’s Hollywood good looks and expertly tailored suit can reflect a rural upbringing and home-sewing skills of loving womenfolk.

SPOTLIGHT

A little girl with special powers, who loves books and storytelling, is unappreciated by her dysfunctional, telly-addicted family and bullied at school—as are ALL the children—by the ferocious, towering headmistress, Miss Trunchbull (a drag role to be played by Chicago’s award-winning Sean Fortunato). It’s no surprise that **Roald Dahl’s Matilda the Musical** is a story by Roald Dahl (*Charlie and the Chocolate Factory*), adapted into a musical in 2011 by Dennis Kelly with music and lyrics by Tim Minchin. *Matilda* was a hit in London and a multiple Tony Award success on Broadway, and the national tour stopped here briefly several years ago, but this new staging by the Drury Lane Oakbrook Theatre is the first local production. The director and choreographer is British guest artist Mitch Sebastian, who generally does things in a big way. Oodles of free parking at Drury Lane Oakbrook, plus restaurants and bars. Info: DruryLaneOakBrook.com; \$55-\$70; through June 23
 Photo by Brett Beiner



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CULTURE CLUB



THEATER REVIEW

One for the Road

Playwright: Leonard House

At: Greenhouse Theater Center, 2257 N. Lincoln Ave.

Tickets: GreenhouseTheater.org; \$22-\$40

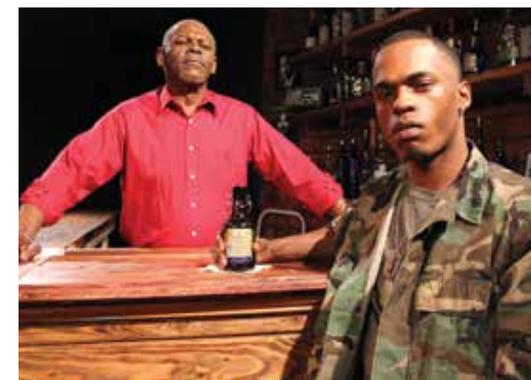
Runs through: June 2

BY SARAH KATHERINE BOWDEN

Set in 1970s Chicago, and staunchly realistic, *One for the Road* has much to recommend in its structure, but little to keep it memorable in terms of dialogue and conflict. While MPAACT's production of debut playwright Leonard House's script explores issues near and dear to our city, the first-level nature of the script leaves little excitement or tension to be found for the audience.

Ray (Darren Jones, working hard) owns a South Side bar that he keeps up and running mostly through protection payments to a white Bridgeport gang. But lately gangs are infiltrating his neighborhood, and while regular Slocum (Donn Carl Harper) suggests addressing the problem through firearms, Ray is content to pour drinks and run his business as usual. Friend Lizzie (Tina Marie Wright) provides sympathetic and a potential future as a romantic partner, while Vietnam veteran Blood (Omari Ferrell) serves as bartender and surrogate son. A girl from the past (Delysa Richards) keeps showing up at the front door, and Ray must decide how he will best defend his turf.

Director Runako Jahl stages the action in this corner bar awkwardly. By placing the backdoor at the front of the stage, he blocks a chunk of the audience from seeing ac-



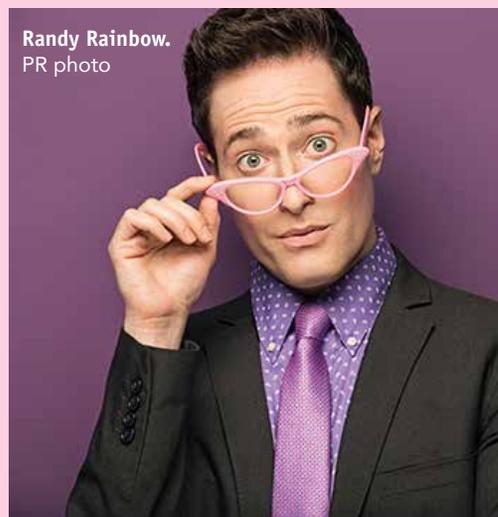
Darren Jones and Omari Ferrell in *One for the Road*.

Photo by Shepsu Aakhu

tor movements clearly, and the moments when characters connect are drained off life due to where they are standing onstage. Jahl understands the inter-generational conflict at the heart of the play, but he refuses to allow his actors to paint in subtle hues. So the actors start at eleven and push into anger so great, it's hard to believe human beings would have the conversations they are shouting.

House has a good sense of the rise or fall of events in a play, but he has yet to harness how to deepen character moments and dialogue, to allow complexity and multiple points of view exist simultaneously, in order for the audience to be questioning themselves as much as the characters are interrogating each other. What could be an immersive domestic drama becomes static and effortful, and not worth the audience's time.

Randy Rainbow.
PR photo



Randy Rainbow in town June 1

Openly gay comedian, singer and actor Randy Rainbow will bring his national "Randy Rainbow Live!" theater tour to Thalia Hall on Saturday, June 1, 2019. There are now two shows, at 6 and 9 p.m.

A press release stated, "Fresh off the sold-out first leg of this national tour, internet sensation Randy Rainbow's series of political spoofs and song parodies have garnered international acclaim and over hundreds of millions of views."

Tickets are on sale at LiveNation.com.

'Moonlight,' 'Wonder Woman' part of summer film series

The Millennium Park Summer Film Series will offer a lineup of classic and recent movie selections on Tuesdays, June 4-Aug. 20, at the Jay Pritzker Pavilion in Millennium Park.

The Chicago Department of Cultural Affairs & Special Events (DCASE) has partnered with 13 local theater companies to co-produce this summer's film series. They include About Face Theatre, Aguijón Theater, Black Ensemble Theater, Chicago Children's Theatre, Chicago Shakespeare Theater, Court Theatre, et al Creative Arts Foundation, Free Street Theater, Goodman Theatre, Lookingglass Theatre Company, Rivendell Theatre Ensemble, Steppenwolf Theatre Company, Teatro Vista and Victory Gardens Theater.

All films start at 6:30 p.m., except the family film on July 9 at 11 a.m.

Movies include *Black Panther* (June 4), *Frida* (June 11), *Love, Simon* (June 18), *Wonder Woman* (June 25), *The Wiz* (July 2), *10 Things I Hate About You* (July 9), a double feature of *Moonlight* and *Pan's Labyrinth* (July 16), *The Music Man* (July 23), *Fences* (July 30), *Inside Out* (showing Aug. 5 at 10:30 a.m.), *The Muppet Movie* (Aug. 6), *Crouching Tiger, Hidden Dragon* (Aug. 13) and *My Big Fat Greek Wedding* (Aug. 20).

Film lovers can take a seat at the Jay Pritzker Pavilion or spread out a blanket on the Great Lawn to watch their favorite movies on a state-of-the-art, 40-foot LED screen.

Visit MillenniumPark.org for more information.

THEATER

'Foolin'' around on Broadway

BY SCOTT C. MORGAN

Nathan Lane and Kristine Nielsen in Taylor Mac's *Gary: A Sequel to Titus Andronicus*.
Photo by Julieta Cervantes



Do you know the difference between a Shakespearean "clown" and a "fool?"

I never pondered that question until a recent trip to New York City to binge on theater. Three Broadway shows I caught all coincidentally deal with performers struggling to bring about societal change in the face of perilous odds.

The Shakespearean clown/fool question is central to *Gary: A Sequel to Titus Andronicus*. It marks the Broadway debut of out playwright and art drag performer Taylor Mac (*Hir: A 24-Decade History of Popular Music*), and *Gary* is an uncompromising mix of heady and lowbrow humor.

Three-time Tony winner Nathan Lane stars in the title role, a previously unnamed street clown/messenger from Shakespeare's original gory tragedy. Mac names him "Gary," and imagines that he has finagled his way out of the noose.

Gary is grateful to be hired as a maid to help his seen-it-all supervisor, Janice (Kristine Nielsen). Their task is to clean up piles of slaughtered bodies festering in the imperial banquet hall.

But Gary gets inspired to rise above his rank to become a "Fool." As Mac emphasizes in *Gary*, a Shakespearean Fool can actually speak truth to power via humor as a ruler's personal entertainer.

What's wonderful about *Gary* is how Lane, Nielsen and their co-star, Julie White (as the startled midwife Carol), all expertly finesse the script's humor to move audiences to stitches. Director George C. Wolfe finds a playful balance between macabre camp and unsettling carnage to fully illustrate Mac's challenging comedy.

True, *Gary* might not be for all tastes. I counted six audience walkouts amid the play's parade

of dead cadaver dick jokes. But I laughed a lot thanks to the expert performers and Mac's theatrically silly play that seriously questions how much of an impact an artist can have on society to prevent future massacres.

Gary was just nominated for seven Tony Awards including Best Play. Yet another high-profile production was nearly shut out of the nominations.

A Broadway revival of Shakespeare's *King Lear* starring octogenarian Glenda Jackson (a two-time Academy Award-winner and former Member of Parliament) only received one Tony nomination. It went to Ruth Wilson for her dual dramatic and comic performance of *Lear*'s youngest daughter, Cordelia, and of *Lear*'s personal Fool.

Jackson previously won much acclaim in London for her return to the stage as *Lear*, but this Broadway revival is a different production. No doubt director Sam Gold (a Tony Award winner for *Fun Home* in 2015) wanted this *Lear* to be as inclusive as possible.

So in addition to Jackson playing *Lear*, Tony Award winner Jane Houdyshell plays the cruelly deceived Earl of Gloucester. There's also colorblind casting in supporting roles, and hearing-impaired actor Russell Harvard plays the violent Duke of Cornwall with actor/director Michael Arden speaking the text while also translating into sign language.

The performers all really can't be faulted, and Jackson's rage-filled performance is something to be marveled at. But it's tough to make sense of this updated production.

Turn to page 26

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MOVIES

Non-binary actor Asia Kate Dillon talks 'John Wick 3,' 'Billions'

BY JERRY NUNN

Asia Kate Dillon is known for the role of Taylor Mason on the Showtime series *Billions*, earning a Critics' Choice Television Award nomination for Best Supporting Actor in a Drama Series. When submitting for an Emmy Award, Dillon was allowed to choose either actor or actress.

here.

WCT: When are you visiting Chicago?

AKD: I have been to Chicago before and I have to say I was there in the dead of winter. I have never been so cold and I am from Upstate New York!

WCT: Were you a fan of the John Wick movies before being cast in this one?

a member of the High Table.

The Adjudicator enlists the help of a character called Zero, a shinobi ninja warrior, who gives Zero the task of going after John Wick to kill him. You saw what happens...

WCT: Are you intense like The Adjudicator in everyday life?

AKD: I don't know. You have to ask people that know me. [Laughs] It was really important to Chad and Keanu that this character would be able to walk into a room and unsettle everyone, even people that can't be unsettled, like Winston and John Wick. We talked about a character that had a quiet intensity and power, someone that had total confidence in what they were doing.

An adjudicator doesn't make the rules. They just enforce them. It's a fairly straightforward job for them.

WCT: Do you have a good story about Keanu?

deals with that loss.

What Keanu and the team at 87Eleven have managed to accomplish is stunning and groundbreaking. There are action sequences that are minutes long and you can see Keanu's face. It's really him doing it. There aren't cutaways. You can watch it all unfold in front of you in real time. It's incredible to watch.

WCT: How do you feel Hollywood is doing these days with non-binary actors?

AKD: I can only speak from my experience. I am seeing more non-binary roles crop up in various places. The fact that I am a non-binary identifying person playing a non-binary character in a franchise like *John Wick*, which has worldwide acclaim and fanbase, is incredible.

It increases my visibility and platform and I can get my message out to more people. We need to fight for more representation for trans women of color and gender non-conforming people of color. The people who started this revolution, long before I was born, continue to be the most marginalized from the movement that they began. We certainly have made progress and we just need to keep fighting.

WCT: Do you feel the categories for awards with currently being Best Actor and Actress a bit outdated? Shouldn't it just be Best Performer?

AKD: I do feel it should be Best Performer. We don't have Best Directress or Best Cinematographer. We don't have other categories where we separate people by their assigned sex or identity. If we separated people by hair, eye or skin color that would be archaic. Separate is never equal. Separating people by their assigned sex or gender identity before we judge or award their art is archaic.

Now I think if people want to be identified as actresses fine. I'm not going to tell people how to identify, but when it comes to judging and awarding art, one category like we have for director or editor will do.

WCT: What is the best thing about *Billions*?

AKD: I know I am on the show, but as a fan of that show I feel like I never know what is going to happen. If I think I know what is going to happen, a totally opposite thing happens. When we get scripts we have table reads before we shoot the episodes. We think it is going to go one way, then by the end we can't believe how they came up with things. We will get five episodes and find out it's a long game and not a short game.

It manages to be both entertaining and also a fairly accurate depiction of how money and power function in this country, and the way they corrupt absolutely.

WCT: What are you working on next?

AKD: I wrapped *The Outside Story*. I am really excited about that movie coming out. Working with Brian Tyree Henry was really phenomenal. He's so talented, kind and funny. That is coming up soon.

I am also working on my first EP. I am a singer, dancer and performer. I have been working on and writing my own songs for quite a while. The time feels write to put it out there to the world. I hope people love it!

John Wick Chapter 3: Parabellum opens in theaters May 17.



Asia Kate Dillon.
Photo by Niko Tavernise

Dillon is non-binary and uses "they," so they chose actor because it's a gender-neutral word. They continually break glass ceilings along the way, in a career that may slowly revolutionize the industry and impact the treatment of gender in the future.

Dillon now joins the cast of the *John Wick* movie franchise, with the third installment still following the saga of the hitman played by Keanu Reeves. This new Lionsgate film continues with Wick fighting his way out of New York after being targeted by the world's top assassins. Dillon joins the cast, playing The Adjudicator, a member of the High Table.

Windy City Times: Where are you calling from?

Asia Kate Dillon: I'm in New York City. I live

AKD: I was. Back in 2015, my mom sent me an email that said she was excited about this movie coming out with Keanu Reeves. She was my gateway into the *John Wick* franchise. I loved the first two.

When I got the call that Chad Stahelski wanted to meet me about being in the third one. I said yes to being in it before I even read the script, after meeting Chad of course. I was just thrilled at the possibility of being a part of this world.

WCT: What can you tell readers about your role?

AKD: The Adjudicator is the enforcer of the binding rules of this shadowy assassins guild, the High Table. My character plays a crucial role in the judicial reckoning of *John Wick*, now that he has a \$14-million bounty on his head. He's killed

AKD: Keanu is so warm, gracious and intelligent. We have a few scenes together which meant we were on set together a couple of times. Honestly, we had totally normal conversations. It was a real pleasure working with him.

WCT: Why do you think chapter three is better than the rest?

AKD: Part three expands the world more. It's really fun for me to play a character that takes the audience deeper into the *John Wick* world. We get to learn more about the High Table. We get to see more locations, not only in New York, but Morocco. The film travels.

People get to see more of the mythology and philosophy around *John Wick*. Here is a human that has suffered devastating loss. Because he has been an assassin, we get to see the way he

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COMEDY

Joel Kim Booster returns to his theatrical roots



Joel Kim Booster.
Photo by Alex Schaefer

BY JERRY NUNN

Comedian Joel Kim Booster is returning to Chicago for his stand-up tour at The Den Theatre for four performances. The out funnyman has appeared on Conan, The Late Late Show with James Corden and Logo's Comedy Cabaret.

In 2017, he recorded a stand-up special for Comedy Central's The Half-Hour and an album called Model Minority. Booster also has writing credits on Netflix's Big Mouth and The Other Two on Comedy Central.

Windy City Times: I haven't talked to you in forever!

Joel Kim Booster: It's been a million years.

WCT: You have come a long way. We judged Windy City Gay Idol together at Spin Night-club. That dance club is no longer there.

JKB: What is it now?

WCT: A ramen noodles restaurant [Furious Spoon].

JKB: Wow. I haven't been back to Chicago since November of 2017. I'm excited to come back.

WCT: I never knew you were adopted, like me.

JKB: Yes, I was raised in Plainfield to white parents who were very religious.

WCT: How did you become a comedian?

JKB: I was in Chicago doing theater and got tired of that. Someone suggested I do stand-up. It snowballed from there.

WCT: Did you feel you had to leave Chicago to [advance] your career?

JKB: For me personally I did. I had visited friends in New York and was doing some stand-

up and I met a producer that suggested I move there. A month later I picked up my stuff and moved to New York. New York City is the best place to do stand-up and get good at it in the world.

WCT: So then you moved to LA and landed TV shows. How was that?

JKB: It was always the goal. I am lucky to work in this golden age of comedy right now. People want to see comedians on TV and working in their writer's rooms. It was a natural progression of my career.

WCT: Do you sense that the world of comedy is growing more diverse?

JKB: I think the audience has widened. There used to be one audience for comedy that happened to be straight white guys. That audience still exists, but it has broadened. As more diverse comedians have forced their way in front of their eyes, audiences have shown up for them.

WCT: What topics are discussing on this tour?

JKB: It's a hodgepodge. My first album and first special were about my background and identity. I have moved away from that. Not because it's not interesting, but I had already laid out the foundation. This is about my life now and not about my childhood. I am fascinated with sex and how we relate to it. It is more broader in scope than what I talked about in my first special.

WCT: Do you like being on the road?

JKB: I do. I am at an age where I don't have anything tying me to home other than friends. I like going to cities and seeing different gay scenes. I like experiencing different areas in the

world. I don't feel guilty about not being at home other than killing a bunch of plants!

WCT: What's one thing you miss about Chicago?

JKB: I miss the accessibility of the art scene. The storefront theater scene there is where I fell in love with performing and storytelling. I miss the gorilla nature of taking a 45-seat theater and telling massive stories with people that are not being paid a lot. The people that were there that loved the work were my tribe and family in Chicago before I moved to New York.

WCT: I remember you being into RuPaul's Drag Race. Who do you think will win this season?

JKB: That's tough. I don't feel passionately about any of them. There are ones that I think are good that I don't like and there are ones that I like that aren't doing very well. [Laughs]

WCT: What did you think about Kim Chi as contestant?

JKB: Kim was a very important voice on the show. After JuJubee and Manila we hadn't seen an East Asian queen go as far as she did. She never tried to be anything other than herself and really won America over.

WCT: How was working on Hulu's Shrii?

JKB: It was a great experience. I couldn't say anything but delightful things about the cast and crew.

John Cameron Mitchell is my husband on the show. Hedwig was incredible, but when I was working summer stock theater in southern Illinois the only DVDs I owned were Wet Hot American Summer and Shortbus. Both of those movies

were formative for who I am now in terms of my comedic voice and my interest in sexuality. To play his husband was a big full circle moment for me.

WCT: Maybe there will be a season two?

JKB: It was picked up for a season two a few days ago.

WCT: What else are you working on in the future?

JKB: I have a Comedy Central show with Patti Harrison called Unsend that people can watch. I just shot a pilot with Kat Penn for NBC. I am doing writing stuff and touring. That's pretty much it!

On Thursday, May 9, Booster makes an appearance at Macy's, 111 N. State St. first floor, at 5:30 p.m. to celebrate Asian Pacific American Heritage Month.



Will Lidke.

Photo courtesy of Theo Ubiq

'Hedwig' cast announced

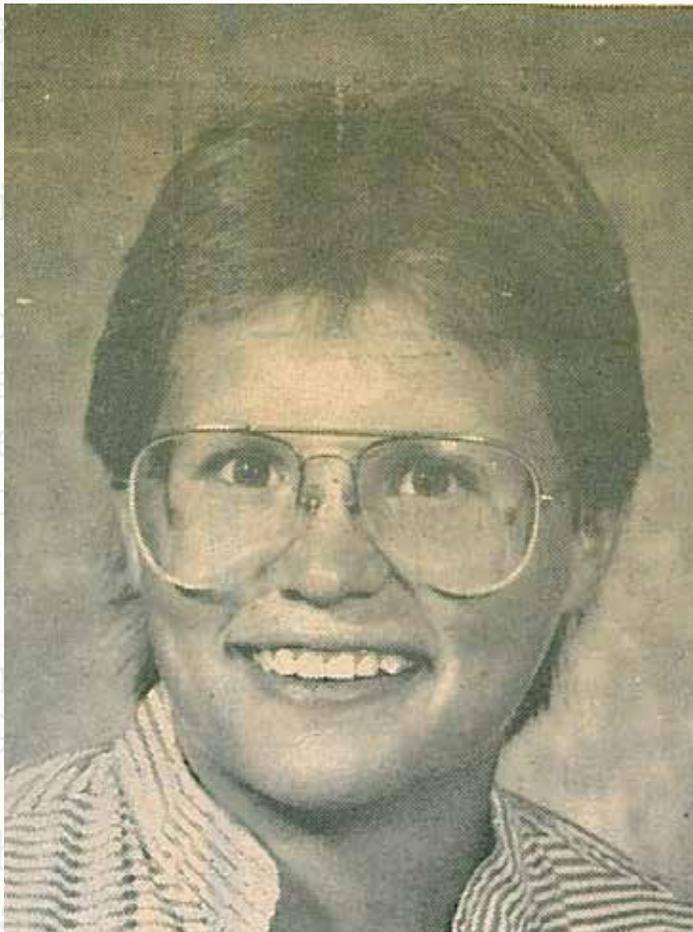
Cast, director and designers have been announced for Hedwig and the Angry Inch—the hard-rocking musical by Stephen Trask and John Cameron Mitchell that will close out Theo Ubiq's first season in its new home on Howard Street in Evanston.

Artistic Director Fred Anzevino announced that the leading role of Hedwig Schmidt—a genderqueer glam punk-rock artist—will be taken by Will Lidke. Toma Tavares Langston, who received a 2018 Jeff Award nomination for his direction of The Light, will helm "Hedwig."

Also, Brittney Brown—who last appeared with Theo Ubiq in Sweeney Todd, will be the production's Yitzhak. The cast will also include Adriana Tronco as Background Singer East, Mom, and Yitzhak understudy; and Jacob Gilchrist as Background Singer West, Tommy, Luther and Hedwig understudy.

Hedwig and the Angry Inch will preview Friday, June 14, through Sunday, June 17. It will play Thursdays-Sundays through July 28, at the Howard Street Theatre, 721 Howard St., Evanston.

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FOOLIN' from page 21

I'm guessing that Gold wanted to use Shakespeare's portrait of a mentally unstable ruler to be a commentary on the current state of America. How else to explain the tarnished Trumpian gold unit set by designer Miriam Buether?

Unfortunately, Shakespeare's play doesn't provide tidy plot parallels to today. Especially since Lear is presented as a declining ruler to be pitied rather than vilified.

If this revival of King Lear is a noble miss, The Prom is surely a contemporary hit. This hilarious new musical comedy, which was just nominated for seven Tony Awards including Best Musical, amazingly isn't inspired by a pre-existing film or pop song catalogue. Yet it was recently announced that producer/director Ryan Murphy (Glee, American Horror Story) has obtained the rights to The Prom to make it into a Netflix feature film.

The Prom focuses on a group of publicity-hungry actors (and their faithful press agent) who seek out a good cause to deflect from their recent failures and disappointments on Broadway. The do-gooding New Yorkers descend upon Edgewater, Indiana, where the local PTA has cancelled prom because an out lesbian named Emma (Caitlin Kinnunen) had invited her girlfriend to go.

Rather than helping, these Broadway interlopers create more problems for Emma and her sympathetic principal, Mr. Green (Michael Potts).

There are plenty of laughs throughout The Prom, which reunites Elf the Musical collaborators Bob Martin and Chad Beguelin on the script,

composer Matthew Sklar and lyricist Beguelin for the songs and Casey Nicholaw as the director/choreographer. Each of these artists clearly had a field day working together, while the performers wring every possible drop of comedy and drama from the tolerance-celebrating material.

Tony winner Beth Leavel oozes showbiz pizzazz as the stage diva Dee Dee Allen, while Brooks Ashmanskas brilliantly balances the stereotypical and genuine as the gay actor Barry Glickman.

Christopher Sieber is great as the pompous Juliard graduate Trent Oliver, while Angie Schworer gets to inspire with Fosse-esque moves in the slinky number "Zazz."

The Prom being a musical comedy, things work out happily in the end. But The Prom ensures that Emma, the true heart to the show, eventually finds her own performing voice to combat homophobia and to change minds in her hometown.

Each of these productions show how performers can try to shape society for the better amid so much divisiveness and chaos. You can argue whether each show succeeds or not, but it is admirable that so many theater artists are trying to say important things within the commercial confines of Broadway.

Gary: A Sequel to Titus Andronicus continues in an open run at the Booth Theatre, 222 W. 45th St., New York City. Garyonbroadway.com

King Lear plays through Sunday, July 7, at the Cort Theatre, 138 W. 48th St., New York City. kinglearonbroadway.com

The Prom continues in an open run at the Longacre Theatre, 220 W. 48th St., New York City. Theprommusical.com



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BILLY Masters

"There's a whole lot of sins that will keep you out of the kingdom of God. Here's just a sample: Sexually immoral can't get in; idolaters can't get in; adulterers can't get in. Men who practice homosexuality, and the term that Paul uses there, he uses two different terms: one for the active participant, and the other for the passive. In the homosexual community, one is called the bottom; the other is called the top."—American Family Association radio host **Bryan Fischer** explains more over the free airwaves than anyone teaches in sex ed. Who knew the apostle Paul got specific about tops and bottoms?

As you know, I typically don't get embroiled in the political arena. But in my capacity as a television pundit (my latest appearance on The Take can be seen on BillyMasters.com), I've been asked for my "take" on the Democratic candidates for president. I may have predicted Miss Gillibrand would go low, but the story circulating about **Pete Buttigieg** is so low, it's ludicrous. In an inept attempt to smear Mayor Pete, a right-wing operative hired a Michigan college student to say he had been sexually assaulted by Buttigieg. I hate to say "as if", but AS IF! The 21-year-old agreed when he was told the operative would buy him "any house I wanted"—an offer nobody has ever made me! At the last moment, the kid felt that lying would "cost me the two most important things to me: honesty and integrity." See, this is why nobody has ever made this offer to moi! Even before the fakery was revealed, some Republicans were skeptical. "Not a fan of Mayor Pete but this whole thing seems shady as hell," tweeted Gregory T. Angelo, former head of the Log Cabin Republicans. Thank God—some sanity!

I've avoided it as long as I could—back to **Jussie Smollett**. Do you want me to start with the good news or the bad news? OK, the good news is that Jussie will no longer have to commute back and forth to Chicago—a city he's not particularly welcomed in. While Fox renewed Empire, there are no plans for Jussie to return to the show. But it's not all bleak for Smollett. The network did extend his contract through next season—while also saying there are no plans for him to appear in any episodes. Sigh: Why can't I get a job where someone pays me to stay home?

Lest you think Smollett's troubles are behind him, a judge has subpoenaed prosecutor **Kim Foxx** in regard to how she handled the case—specifically, why she dropped all charges against Jussie (something we're all wondering). Meanwhile, the actor's brother has revealed Jussie is having trouble sleeping due to "night terrors." You know what might help? A brisk 2 a.m. stroll to his local Subway sandwich shop!

Taking a break from all the Empire drama, creator **Lee Daniels** revealed some details about his gay superhero flick to **CNN's Van Jones**. "It's true! It's called Superbitch. I found him on Instagram of all places. He does back flips and he has a cape and he does karate and, oh my God, he's going to be a hero. I'm not putting that much



Channing Tatum (front) may be losing his "Magic," Billy says.

Photo from Magic Mike XXL courtesy of Warner Bros. Entertainment

money behind it—a couple million dollars for a gay superhero movie is pretty f-king exciting." Jones replied, "With a name like Superbitch, you ain't gotta promote it."

I'm a little bit psychic. Last week, I answered a question about actor and **CK model Noah Centineo** and his nude JO video (which is on BillyMasters.com). This week, it's been announced that Sony will include He-Man in the Masters of the Universe flick. And, who will appear in the Speedo and harness? Yup, Noah Centineo. When discussing the gig with Jimmy Fallon, Noah said, "I have an affinity for being in my underwear." And out of it!

Stories about Noahs always come in pairs. In fact, I came with a pair of Noahs once, but that's another story. This time it's **Noah Galvin**, from The Real O'Neals and that scandalous interview where he trashed basically everyone he's ever met. Last year, he made his Broadway debut with a short-lived stint playing the titular role in Dear Evan Hansen. Now he's back to Broadway, taking over the role of Ogie in "Waitress."

I recently went to a special live benefit reading of Valley of the Dolls that starred **Sheryl Lee Ralph** as Helen Lawson and **Wilson Cruz** as Neely O'Hara. To see Wilson pull off **Deena Jones'** wig was heaven. However, it was **Alec Mapa** who stole the show. As Anne, he mimicked Barbara Parkins' stilted line delivery to a T.

Rounding out the glamorous trio was **Bruce Vilanch** as Jennifer, who pined over "Tony" with all the music of a buxom Sharon Tate. **Marissa Jaret Winokur** was great as Miss Steinberg, but it was her giggling at everything onstage that made me laugh out loud. **Gordon Thomson** (from the original Dynasty) played Lyon with suave assurance. **Joan Van Ark** was Miriam and told me, "What I really want to play is Helen Lawson. Wasn't Sheryl Lee incredible?" A lithe **Greg Louganis** played Tony Polar, **Tom Lenk** was Mel, **Mo'Nique** took on Mr. Bellamy and **Joely Fisher** narrated. The event benefited the LA LGBT Center and the Alcott Center for Mental Health Services.

Our "Ask Billy" question comes from Harry, who's from Providence: "What is going on with the stage version of Magic Mike? I have tickets for the premiere in Boston over Christmas, but a friend told me it may not happen."

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Channing Tatum's public endorsement of **composer Tom Kitt and lyricist Brian Yorkey**, the pair have exited the production—taking the book writer, **Roberto Aguirre-Sacasa**, with them. The official word is that people were butting heads prior to a workshop planned for this week in NYC. So the entire creative team left due to "creative differences" and the workshop was scrapped. So, to recap, the musical has no book, no lyrics and no music. Other than that, Mrs. Lincoln, how did you like the play? People are saying the show may not happen and Channing will simply fill the Boston run with the burlesque show Magic Mike Live he mounted in Vegas. Who knows what else he may be mounting.

When Channing Tatum may be stuffing more than stockings over Christmas, it's definitely time to end yet another column. Whether you're naughty or nice, you can get your fill at BillyMasters.com—the site that always delivers. If you have a question, simply send it along to Billy@BillyMasters.com and I promise to get back to you before Jussie is cast as someone's "Superbitch!" Until next time, remember: One man's filth is another man's bible.

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the DISH

Dining Guide in
WINDY CITY TIMES

SAVOR

Jojo's Milk Bar; A'ville Wine Walk

BY ANDREW DAVIS

Jojo's Milk Bar (23 W. Hubbard St.; <https://www.jojosmilkbar.com/>) is known for its eye-catching shakes—but, lately, it's been in the news for an entirely different reason.

Christina Tosi—the mind behind the national chain Milk Bar—has filed a trademark-infringement lawsuit against Jojo's, according to several media outlets. (The next hearing was slated to be held May 7.) When asked about it, co-owner Robbie Schloss (who named the spot after his daughter) told *Windy City Times*, "She has lawsuits against [other places, like] Burger King, too. ... When milk bars started in the 1900s, they were tributes to diners. Every country has them, like Australia and Poland. That's where we got our inspiration. A milk bar is just a category."

But let's go from nomenclature back to the space itself—where, upon entry, one sees a wall mural with three seemingly unconnected figures (actor Bill Murray, Queen Elizabeth II and late



Jojo's Milk Bar.
PR photo

rapper Notorious B.I.G.) sporting milk mustaches. Regarding the queen, Schloss said, "I probably have more respect for her than any other woman. But there are all of these interesting stories about her, [particularly] about her pouring her milk first when she has tea." (My British dining partner said he hadn't heard these stories.)

As for Jojo's shakes, I'll say this: They're all that—and then some. I had the Girl Scout—a towering confection that comes with a Thin Mint cookie, Andes Graham cracker, marshmallow and gummy bears. My friend had, fittingly, the Cherry Poppins, which features cherry, chocolate Pop Rocks, dark chocolate meringue and a cherry-chocolate cookie. (For an extra fee, you can have a selected liqueur or spirit added to your shake.) By the way, I loved seeing talkative kids at this family-friendly place suddenly stop chatting and dropping their jaws when they saw their shakes.

There are also milk bars themselves—think popsicles with flavors like cherry chocolate,

blueberry lavender, snickerdoodle and chai.

However, one must balance that sugary drink with food—and, fortunately, Jojo's has you covered with everything from The Italian Stallion salad (with pepperoncini, mozzarella, black olives and more) to sandwiches such as delicious Charleston Wrap (fried chicken strips, lettuce, tomato, cucumber, mozzarella and honey mustard) and The New Yorker (corned beef, Swiss, Cole slaw and special sauce on challah).

If Jojo's has one drawback, it's the prices of some items. I know it's a River North spot and the rent is (probably) high, but be warned: Sandwiches (which are standard-sized) are \$14 each—and that's without fries, which are an extra \$4. (There are also \$16 entree items, such as lasagna and chicken pot pie—but we didn't try those.) The shakes are also \$14 each, but I think those are actually worth the cost.

Jojo's is a place that should be tried at least once. You'll fall in love with the shakes—even if you don't necessarily love the prices.

Andersonville Wine Walk on May 19

The 13th annual Andersonville Wine Walk—featuring 28 local businesses—will take place Sunday, May 19, 3-6 p.m.

There will be two routes—Cork and Bottle—with 14 businesses on each path. Participating businesses will include Early to Bed, FRIO Gelato, Norcross and Scott, Candyality, Rattleback Records and The Guesthouse Hotel, among others. The check-in for the Wine Walk will begin at 1 p.m. at the Swedish American Museum's new storefront, 5217 N. Clark St.

Tickets are \$35 per person in advance and \$40



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Leather Eye for the Preppy Guy contest raises over \$3,000 for GroceryLand Pantry.
Joseph Stevens Photography

on the week of the event; visit Andersonville.org or <https://nightout.com/events/2019-andersonville-wine-walk/tickets>.

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



PROFILE BY
TONY PEREGRIN
DRAG PROFILE OF THE WEEK
CLEO POCKALIPPS

NAME

"Cleo Pockalipps is inspired by

Cleopatra, Miss Cleo and Cleo from Set It Off. I

came up with Pockalipps because it's part tongue-in-cheek and because an apocalypse brings destruction to allow room for rebirth. The name came to me during a rebirth period in my life."

FIRST DRAG PERFORMANCE

"I started doing drag almost seven years ago. I was a reluctant queen. I'd do a performance or a party and then I'd scurry back into my hole. The first time I ever stepped out was for a Leather and Lace party during IML weekend back in 2012."

DRAG INSPIRATION

"Aside from the ones I mentioned earlier—my grandmother, Ada Briggs. She wasn't my grandmother by blood but she took care of me as if I was her own. She had such a huge heart and a fiery wit to her and was always turning looks! She would always say, 'I'm gonna take you to Hollywood, baby!'"

GO-TO NUMBER TO SLAY A CROWD

"I would say my 'Don't Touch My Hair' mix. It is equal parts turn-up and soulful. It also has a lot of reveals and has an important message in there as well."

FUTURE PROJECTS

"After recently winning Roscoe's Drag Race and being the first Black performer to hold the title, I hope to utilize that platform for good and make sure spaces in and around Boystown feel welcoming for all! I'm writing a web series and I'm also starting a monthly show called Drama Queens, which will showcase drag performers doing songs, monologues and scenes from plays, musicals, movies and TV shows."

FUN FACT

"I don't drink alcohol and I like to bring my own straw to gigs—one of the nice metal ones. Also, that I'm much more goofy when you get to know me."

WHERE CAN WE CATCH YOU

Roscoe's, Berlin, Hamburger Mary's, Scarlet and any theater that will cast me.

SOCIAL MEDIA

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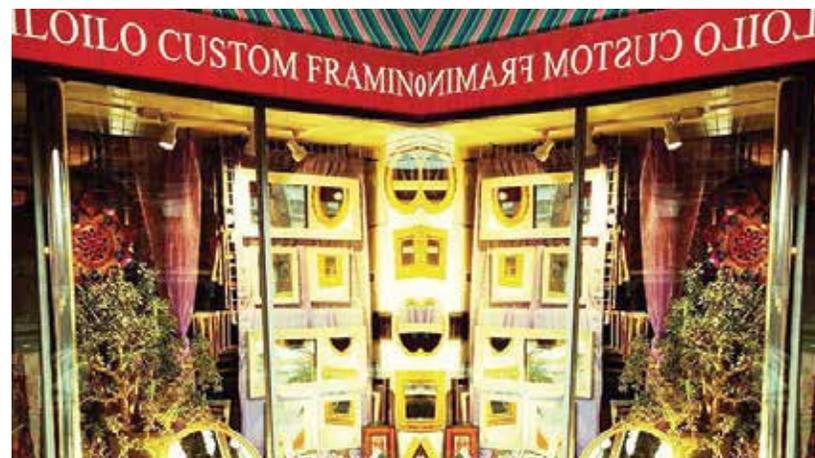


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WINDY CITY TIMES COMMUNITY CALENDAR

Thursday, May 9

For All Ages An intergenerational dialogue about life with HIV. Older and younger positive individuals discuss what they have in common. 7-9 pm, Gallery Victor Armendariz, 300 W. Superior St.

Fruiting Bodies at Leather Archives Solo exhibition by Andrew Bearnot in the museum's Guest Artist Gallery (GAG) alongside archival objects from the LA&M collection. Through May 12. 18+ 5:00pm Leather Archives & Museum 6418 N Greenview Ave Chicago <http://Leather-Archives.org>

Friday, May 10

2019 Queer Prom: "Midnight in Paris" Annual prom is an opportunity for LG-BTQIA youth between the ages of 13 and 24 to celebrate all parts of their identities without feeling silenced or alone. American Airlines is providing attire for the prom; contact Youth Program Manager David Biele at dbiele@centeron-halsted.org. Mario Tricoci providing hair and makeup opportunities for youth. guests 5:00pm - 8:00pm Center on Halsted 3656 N Halsted Chicago <http://centeronhalsted.org>

Ani DiFranco discussing memoir No Walls and the Recurring Dream Women & Children First presents Grammy-winning musical artist and feminist icon recognized for poetry and songwriting in conversation with music critic Jessica Hopper. No book signing. Books will be pre-signed and ready to pickup



BELTING IT OUT Monday, May 13

Chris Pazdernik will hold his annual Belt Fest at Greenhouse Theater Center.

Photo courtesy of Pazdernik

at the event. Doors 7 p.m. 8:00pm Everybody's Coffee, Wilson Abbey, 935 W Wilson Ave. Tickets: <http://anidifranco-chicago.brownpapertickets.com/>

Saturday, May 11

Deeply Rooted dance showcase Spot-lighting cross-generational movement-education programs, featuring DRDT's Youth Ensemble, its Apprentice dancers

and participants in the Mature H.O.T. (Health-conscious, Optimistic, Triumphant) Women Through May 12. \$20 7:00pm - 8:30pm St. Benedict the African Parish, 6550 S Harvard Ave. Tickets: <http://de-spring-showcase.eventbrite.com>

Sunday, May 12

PFLAG's annual "Kisses From Mom" Event Kisses (both chocolate and real) in exchange for donations to PFLAG. 3:00pm - 8:30pm Sidetrack 3349 N Halsted St. Volunteers are needed. Email sandeleo@sbcglobal.net.

Monday, May 13

Chris' Birthday Belt Fest concert Hosted by Jeff Award-winner Veronica Garza. Musical Direction by Jeff Award-nominee Jermaine Hill. Benefitd Howard Brown Health. All ages. \$30 advance/\$40 door. 8:00pm Greenhouse Theater Center 2257 N. Lincoln Ave. Chicago Tickets: <http://www.greenhousetheater.org/chrisbirthday>

Tuesday, May 14

VoiceBox with Cathy Richardson A night of story, slam, song starting with "You Look Wonderful Tonight" by Eric Clapton with storytellers Maria Kostas, Gary Doherty, Maureen Muldoon, Lisa Whittingham, Charlene Vickery. \$10 at door only 8:00pm Fitzgerald's 6615 Roosevelt Rd. Berwyn, IL 60402 <http://www.fitzgeraldsnightclub.com>

Two Dykes and a Mic Rachel Scanlon and McKenzie Goodwin host all female live stand up comedy show. Also May 16. 8:00pm Under The Gun Theater <http://www.facebook.com/events/402314877201579/> Tickets: <http://www.brownpapertickets.com>

Wed., May 15

Beyond the Economy: The Power of the Pink Dollar LGBT Chamber of Commerce of Illinois, the LGBT Business Foundation of Illinois, Advocate Illinois Masonic Medical Center discuss giving from and to the LGBTQ+ Community. A nonprofit with the most votes will win all proceeds from ticket sales. 5:30pm - 8:30pm Advocate Illinois Masonic Medical Center, 836 W. Wellington Ave. <http://www.facebook.com/events/717829608634011/>

Friday, May 17

HIV Lunch n' Learn, HIV and HEP C Co-Infection Merck will host a lunch and learn with speaker Paris Tyrone Mullen 2:00pm - 3:00pm Center on Halsted 3656 N Halsted Chicago <http://community.centeronhalsted.org/pages/lunchnlearn?erid=9833893&trid=c810a633-3fa5-4121-a925-4d03307c35e7>

Chicago Gay Men's Chorus's Stonewalled: 50 Queer Years Act Two features a brand new work, Quiet No More, commissioned and performed by queer choruses across the country to honor the continued fight for equality for all. Three dates (May 17-19) and locations. 8:00pm The Athenaeum Theatre 2936 N Southport Ave Chicago Tickets: <http://www.cgmc.org/2019-events/spring/?fbclid=IwAR1-ENATiN3F9W1l7s26AS2aI0x0IF5IrS4IaSr08RCr0cQQehYlyBwAk9>

Saturday, May 18

Vicky DiProva celebration of life DiProva, 54, advocate, executive director for a number of entities and non-profit consultant, died Feb. 12 due to multiple health complications. 12:30pm - 3:30pm Elk Grove Village's Fox Run Golf Links, 333 Plum Grove Rd. <http://www.windycitymediagroup.com/lgbt/PASSAGES-Longtime-non-profit-advocate-Vicky>

DiProva-dies-/65621.html

Proud to Runway A fundraiser for Proud to Run. \$20 donation gets you a drink ticket and an entry to win prizes in a drawing. Models sporting athletic and ath-leisure looks from Cram Fashion, Athleta and Fleet Feet Chicago. Silent auction. 6-9 pm, Sidetrack, 3349 N. Halsted St., <https://www.facebook.com/events/468639230343611/>

Boystown Bar Bounce 100% of \$10 ticket proceeds to benefit Howard Brown Health. Participating bars include The North End, Progress Bar, Lucky Horseshoe, Splash Chicago, Roscoe's and Sidetrack. <https://www.facebook.com/events/398253551010034/>

Wed., May 22

About Face: Stonewall, Revolt and New Queer Art Major exhibition marking the 50th anniversary of that historic event. Exhibition comprises historical and contemporary works by international artists that, viewed together, provide a nuanced picture of the evolving meaning of queerness. Through July 20. Tickets are available online only. A few free released each week. 9:00am - 9:00pm Wrightwood 659, 659 W. Wrightwood Ave Tickets: <http://tickets.wrightwood659.org/events>

Tracy Baim's 35th Anniversary in LG-BTQ Media Tracy started her work as a journalist in May 1984 at GayLife newspaper, going on to co-found Windy City Times in 1985. Funds raised will go to funding LGBT journalists at Windy City Times. [Note: At the link if you do not have PayPal, scroll down to the button that says Pay with Debit or Credit Card. You do not need PayPal to contribute.] 6:00pm Sidetrack 3349 N Halsted St Chicago <http://windycitymediagroup.com/donate.php>

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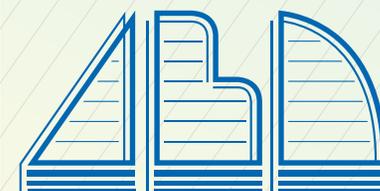
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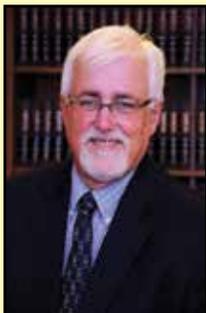
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