

READER



The Pets Issue

Hedgehogs and cougars and Cats, oh my! A celebration of the city's animal kingdom, from beloved dogs to celebrity gators and every creature in between

IN THIS ISSUE



CITY LIFE

03 Public Service

Announcement Helping those in need keep their animal companions



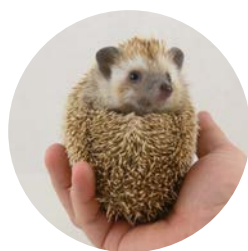
FOOD & DRINK

04 Restaurant Feature #MeToo comes to the food-and-drink biz

NEWS & POLITICS

06 Joravsky | Politics A modest proposal to turn Chicago into one giant TIF district to pay our bills

08 Isaacs | Culture City Colleges teachers protest cutbacks in the adult education program.



PETS

10 Wild Fence-hopping sea lions, a chilled-out coyote, and more animal exploits from history

12 Teacups Fashionable tiny dogs don't have to cost a fortune.

13 Love The tragic romance of two Lab mixes from opposite sides of the fence

14 Comic An illustrated guide to dogs and heatstroke

16 Portaitist Draw me like one of your French bulldogs.

17 Bereavement How to deal with the death of a pet

18 Woof A newcomer searches for a dog park to call home.

20 Prickly First came marriage, then dozens of hedgehogs

23 Meow The Catcade offers unfiltered online content for cat lovers and weirdos.

24 Investigation What do furries think of Cats?

ARTS & CULTURE

25 Lit Amanda Goldblatt's debut novel *Hard Mouth* explores solitude and grief.

THEATER

26 Feature Using the play *Tangles & Plaques* and a series of workshops, the Neo-Futurists demystify memory loss.

29 Preview *Black Ballerina* explores the lives of dancers in two different eras. *Wrong Way Journey* takes a trip through the life of one Black, queer, Christian woman.

30 Plays of note *Come From Away* sings about a Newfoundland town in the wake of 9/11, *International Falls* shows the darkness behind a comedian's mask, and *The One: The Matrix Musical Parody* doesn't hit all the high notes.

FILM

32 Movies of note *The Blood Is at the Doorstep* confronts police violence and the treatment of the mentally ill, lush visual language pushes Brian Banks above prosaic TV-movie-style fare, and *The Chambermaid* is a gritty work about industrious maids in Mexico.

MUSIC & NIGHTLIFE

35 In Rotation Current music obsessions of Punk Rock and



Donuts founder Jeremy Kitchen and more

36 Shows of note *Doso*, *Gladys Knight*, *Okan*, and more this week

43 Early Warnings *Role Model*, *Don McLean*, *Saul Williams*, and more just-announced concerts

43 Gossip Wolf *Spektral Quartet's* new season takes deep dives in diverse directions, "posi-djent" act *Harm Less* celebrates a new album, and more.

OPINION

44 Savage Love *Dan Savage* on whether a stealth act of barebacking is forgivable

CLASSIFIEDS

46 Jobs

46 Apartments & Spaces

46 Marketplace

ON THE COVER: ILLUSTRATION BY ALISON POLSTON. FOR MORE OF POLSTON'S WORK, GO TO ALISONPOLSTON.COM.



TO CONTACT ANY READER EMPLOYEE, E-MAIL: (FIRST INITIAL)(LAST NAME)@CHICAGOREADER.COM

PUBLISHER TRACY BAIM
EDITORS IN CHIEF KAREN HAWKINS, SUJAY KUMAR
DEPUTY EDITOR KATE SCHMIDT
CREATIVE LEAD SUE KWONG
DIRECTOR OF PHOTOGRAPHY JAMIE RAMSAY
CULTURE EDITOR AIMEE LEVITT
MUSIC EDITOR PHILIP MONTORO
THEATER AND DANCE EDITOR KERRY REID
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STAFF WRITERS MAYA DUKMASOVA, LEOR GALIL
EDITORIAL ASSOCIATE S. NICOLE LANE
GRAPHIC DESIGNER DAVON CLARK
SOCIAL MEDIA EDITOR BRIANNA WELLEN
LISTINGS COORDINATOR SALEM COLLO-JULIN
FILM LISTINGS COORDINATOR PATRICK FRIEL
CONTRIBUTORS NOAH BERLATSKY, DAVE CANTOR, LUCA CIMARUSTI, ISA GIALLORENZO, ANDREA GRONVALL, KT HAWBAKER, RACHEL HAWLEY, JUSTIN HAYFORD, JACK HELBIG, IRENE HSIAO, DAN JAKES, MONICA KENDRICK, STEVE KRAKOW, MAX MALLER, BILL MEYER, QUINN MYERS, J.R. NELSON, LEAH PICKETT, KERRY REID, BEN SACHS, DMITRY SAMAROV, CATEY SULLIVAN, THE TRIBE, ALBERT WILLIAMS

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DIRECTOR OF PUBLIC ENGAGEMENT & PROGRAMS KRISTEN KAZA
OFFICE MANAGER SORAYA ALEM
ADMINISTRATIVE ASSISTANTS JANAYA GREENE, YAZMIN DOMINGUEZ

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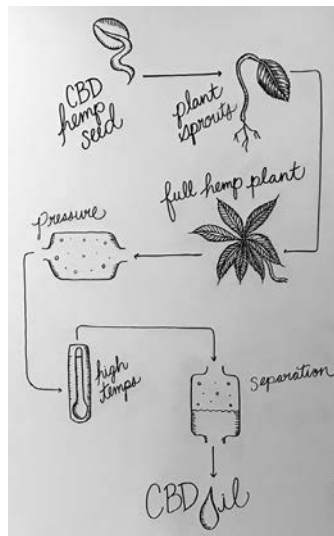
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THIS WEEK ON CHICAGOREADER.COM



The portrait of a lady (and her cat)

The Cat Women Project is meant to playfully subvert the sexist stereotype of the "cat lady."



CBD is here to stay—even with legalization

The cannabidiol craze isn't just a fad for businesses who have identified a market that isn't chasing a high.

CITY LIFE



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PUBLIC SERVICE ANNOUNCEMENT

Can I pay for Mr. Whiskers?

Helping those in need keep their animal companions

PETS AREN'T JUST a cute addition to your household. The federally funded National Institutes of Health are finding in recent research that being a pet companion can actually help us reduce stress and lower blood pressure. But what if money is tight or you don't have adequate transportation to get your pet to the vet or other services?

Some people find that they just can't afford it or make it work anymore and sadly try to surrender their pets to the Chicago Animal Care and Control (CACC) facility at 2741 S. Western. Chicagoland Rescue Intervention and Support Program (CRISP) was created to intervene at the last moment and help these families. CRISP volunteers hang out at CACC Wednesday afternoons and throughout the weekend and can offer to help speak to a landlord, find outside funding for vet bills,

or find a temporary foster family for your pet. You must be a Chicago resident to use their services.

PAWS Chicago is seeking to address this issue by targeting neighborhoods that have historically had a large gap between the need for veterinary care and the ability to pay for it. In 2014, PAWS for Life launched in Englewood, offering free spay/neuter services and vaccinations for dogs and cats, and a free van that will transport your pet to and from the clinic. From April to October, PAWS also runs the GusMobile (named for a past PAWS adoptee rescued from flooding in Iowa), a spay/neuter clinic on wheels that visits outdoor gatherings in both Englewood and Back of the Yards. Residents of both areas may be eligible for PAWS' free services.

— SALEM COLLO-JULIN

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Trista Baker, founder of the Restaurant Culture Association, with RCA media director Christina Daniel

OLIVIA OBINEME

RESTAURANT FEATURE

#MeToo comes to the food-and-drink biz

The Restaurant Culture Association seeks to help the notoriously loose hospitality industry combat sexual harassment proactively.

By AIMEE LEVITT

When #MeToo hit the restaurant industry, absolutely no one who had ever worked in a restaurant or a bar was surprised. It's a perfect environment for sexual harassment and abuse to flourish: long hours, late nights, close quarters, lots of alcohol, and a culture that celebrates rowdiness in the kitchen and demands that front-of-the-house staff smooth over bad behavior with a smile, all in the name of hospitality. Most restaurants

don't have the resources to maintain a human resources staff—or the inclination. It wasn't surprising that well-known chefs and owners like Mario Batali and Ken Friedman and, here in Chicago, Cosmo Goss were forced out of their restaurants after sexual harassment scandals. What was surprising was that there weren't more.

"In this industry, we're probably 40 years behind," says Adrienne Stoner, who worked as a bartender for 17 years before moving on to

a corporate job at a distillery. "We're living in the 80s out here."

Trista Baker has been working in restaurants for more than a decade, since she was in high school. She loves her industry and the people in it. But since she began volunteering as a counselor for survivors of sexual violence at Resilience (formerly Rape Victim Advocates) two years ago, she began to realize that things had to change. "I saw so many good people with nothing but the best intentions

doing subtle things that were perpetuating harm and creating environments where harm could be present," she says. "It's a lack of awareness. I thought, there's got to be something that can happen. So I started asking myself all the questions, and asking everyone else all the questions like, What do we do? How do we fix this? What are the problems that need to be addressed?"

She'd observed that the restaurants that did have HR policies had usually cut and pasted them from a corporate employment manual without bothering to acknowledge that standards of professionalism are looser in a restaurant than in an office. These codes also didn't bother to define terms like "sexual harassment." Instead, some places adopted zero-tolerance policies: one incident and the perpetrator was fired. Baker didn't like this, either.

"Put yourself in the shoes of someone that is being harassed at work," she says. "Now you



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FOOD & DRINK

have the burden of knowing that if you report it, a person's going to lose a job." And that person may continue the same behavior at their next job.

A better solution, Baker decided, was demystifying sexual harassment and its consequences: establishing clear definitions of unacceptable behavior and letting every employee know exactly what would happen as a result. An allegation shouldn't be a cause for panic. Instead, she says, managers and owners should view it as an opportunity. "Someone trusted you," she says. "That's an amazing sign. Now you're in a position to do something to propel work culture in a positive direction."

In order to help restaurant owners and managers do this, Baker has started her own organization, the Restaurant Culture Association. Originally the idea was that she and a group of volunteers would do employee training, but then she realized what a sacrifice it would be for a restaurant to shut down for even a few hours. So she shifted to helping restaurant owners and managers write their own policies instead. These policies, she hopes, will come from each restaurant's own particular needs and suit its culture. She has a lawyer on board to make sure that those policies are legal.

The process involves a lot of discussion in order to make sure everyone understands specific terms in the same way. "I've tried to develop facilitated conversation about sexual harassment," she says. "Like literally defining things for people and encouraging them to talk, not about their experiences—that would be gross—but to talk about the concept."


Baker emphasizes that she doesn't want to take the fun out of kitchen culture. That would destroy it. Better policy, she believes, would only improve it, by making people feel more comfortable at work. More importantly, they would be more inclined to stay in their jobs. High staff turnover, Baker notes, can make a restaurant "bleed money." She hopes that will be incentive enough for restaurants to want to make the effort to change.

Baker will introduce the RCA to the community at large on Monday, August 12, with a panel discussion at Dorian's in Wicker Park that will include chefs, servers, and bartenders from a range of bars and restaurants in the city. Stoner will be one of them.

In her years in the industry, Stoner has seen how toxic behavior can infest an entire organization. "It should be OK to easily say, 'I'm not OK with this, you're making me uncomfortable,'" she says. "Not everyone thinks they

can say that. It's going to be uncomfortable." But she thinks that ultimately the RCA will be helpful for the industry as a whole.

Zack Eastman, the co-owner of Dorian's, agrees. "You need to have an educational arm or else issues are going to continue to be systemic. I like the approach of talking to bar owners and bar managers and having educational and assisting materials to suggest ways to work with employees and do better. As a guy, a white dude, I don't understand a lot of stuff. Sometimes I need help from people who have been through it, to show us all a better way of doing things."

Baker is working to incorporate the RCA as a 501(c)(3). She's also looking for other volunteers to help with training. But her ultimate goal is much bigger: "I would love for the RCA to become an organic thing in the industry," she says. "I want it to belong to everyone. And if someone has a better answer, I'll let them take over." 

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NEWS & POLITICS

POLITICS

A modest proposal

Let's turn Chicago into one giant TIF district to pay our bills.

By **BEN JORAVSKY**



Cook County clerk Karen Yarbrough
COURTESY COOK COUNTY CLERK'S OFFICE

With the ho-hum reaction to the latest report by the Cook County clerk about this year's TIF take, I've decided to raise the white flag.

Yes, I'm surrendering. You win, Mr. TIF.

I mean, I've been raising holy hell about this scam since like, I don't know, Ronald Reagan was president, and it keeps rolling right along.

Case in point, Cook County clerk Karen Yarbrough's recently released TIF report.

The city's 138 tax increment financing districts collected about \$841 million of your property taxes this year, according to the clerk.

That's up from the \$660 million they collected last year. And, as long as we're tallying numbers, the TIFs have collected roughly \$8.8 billion since the first TIF district was created back in the 1980s. Don't tell me Chicago's broke, people.

But nobody seems too concerned about the tax hike.

Wait, wait, it's worse. The TIF program is designed to eradicate blight in low-income

neighborhoods. But most of the money goes to high-income gentrifying ones that don't need it because . . . they have no blight to eradicate.

We shouldn't be surprised by this—the TIF program is flawed in such a way as to automatically benefit rich communities over poor ones. As I've written about a few times.

This year's big money winners are the nine TIF districts in gentrifying areas in and around the Loop. They collected more than \$360 million in TIF property taxes.

In contrast, the TIF districts in Englewood, Austin, and Woodlawn—the city's poorest areas—collected less than \$5 million.

Robbing from the poor to give to the rich. That's called economic development in Chicago.

And the inequity is only going to get worse as the City Council, urged on by Mayor Rahm (remember him?), approved two more humongous TIFs, Lincoln Yards and the 78, in gentrifying areas.

This year's biggest TIF collector was the transit TIF district that runs along the Red Line from North Avenue to Devon. It collected

\$116 million.

The transit TIF is different from other TIFs in that it exempts the schools. In other words, none of Chicago Public Schools' property taxes get diverted to the transit TIF.

The *Tribune* reported it this way in a sub-head: "Chicago Public Schools is a big beneficiary of TIF district meant for Red, Purple Line project."

I hate to be a nitpicker, but . . .

CPS is most definitely not a "big beneficiary" of the TIF transit district. The schools are simply getting the property tax dollars they would have received if the transit TIF had never been created.

Basically, taxpayers in the transit TIF district pay their property taxes to CPS, which diverts that money to the transit TIF, which in turn diverts it back to CPS.

Oh my God, a double TIF diversion! Just when you thought the program couldn't get more confusing.

I shouldn't be too hard on the *Tribune*. The mayor's school board appointees have had a

similar reaction to the TIF program through the years.

They'd obediently watch Mayors Daley or Rahm snatch tens of millions in property taxes from their dead-broke system. And then, when the mayor kicked back a little something to help pay for, say, a new school, they'd fall to their knees in gratitude to say: "Oh, thank you, thank you, thank you, Mr. Mayor, for giving us back the money you took from us in the first place."

Anyway, where was I going with this? Oh, yes, my new take on TIFs . . .

The best way to describe the TIF is as a surcharge the council—at the mayor's urging—slaps on your property taxes when they create a new TIF district.

As soon as they create a new TIF district, the taxing bodies (schools, the county, the city, etc) lose their ability to tax all of the property in that district for 23 years.

To compensate for the tax dollars they aren't getting from the TIF districts, the taxing bodies typically raise tax rates throughout

the city. So, everyone pays more in property taxes for a TIF, even if you don't live in a TIF district.

You know, it seems like I've written that explanation at least 542 times over the last couple of decades.

And even now I realize most people who see it are like—huh?

The city isn't any help in spreading understanding. On the contrary, the city's official attitude toward TIFs is that they raise tax revenue but they're not tax hikes.

I think even the most clueless of Chicagoans will agree that this just can't be. But the city gets away with it. Apparently, taxpayers don't mind paying the TIF tax because, well, they don't know they're paying it.

And that brings me to my new approach to the TIF scam.


Mayor Lightfoot's scrambling to come up with new ways to raise the money to pay for billions of dollars in obligations. But no matter what fines, fees, or taxes she proposes, someone complains.

But the TIFs? No one complains about them because they're too complicated to understand.


So, let's go for broke. Let's turn the whole city into one giant TIF district. From here on out, all the new property taxes you pay each year—over and beyond the ones you paid last year—will go into a giant slush fund. The mayor's free to raid it to pay for everything from police and teacher contracts to pensions.

Is that legal? Probably not. But folks, we're talking about an antipoverty program that mostly goes to the rich. Obviously, little things—like the law—can't stop our mayors when it comes to TIFs.

Look, if taxpayers are gullible enough to think that \$841 million in TIF money just magically appeared out of nowhere, why stop there? Make it \$1 billion. Or \$2 billion. Or whatever it takes to pay our bills.

Maybe the taxpayers will catch on. But if the past's any indication, they probably won't. 

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City Colleges instructors protest outside Kennedy-King College.
 DEANNA ISAACS

ON CULTURE

In search of lost time

City Colleges teachers protest cutbacks in the adult education program.

By DEANNA ISAACS

In late June, after three years of negotiations and with considerable relief, members of AFSCME 3506, the union representing the adult education faculty at the City Colleges of Chicago, ratified a contract that gave them modest salary increases.

The relief didn't last.

Within days of the ratification, union officials say, they were hit with an announcement of an immediate, sweeping redesign of the adult ed program that will reduce faculty pay and result in a loss of health care and other benefits for many instructors, along with significant cuts in instructional hours for students.

Faculty members say they were blindsided. The changes include radical scheduling

shifts—shortening term length by as much as 50 percent and lengthening some class sessions to as many as six hours. They don't believe these changes can work for their students, who typically have to juggle job and family responsibilities along with their studies. And they say it will be harder to teach. With 16-week courses reduced to eight weeks, union president George Roumbanis asks, "How are we supposed to teach the same material in half the time?" He predicts that students will leave in droves.

Roumbanis says there's plenty of research showing that for ESL programs, more instruction time amounts to greater success. With the changes, he says, ESL courses that previously consisted of 170 to 250 hours of class time

will be reduced to 96 hours. For speakers of languages using different alphabets, he says, "This will close the door for them."

Adult ed, which offers free, government-supported English as a second language and GED classes, is the CCC's largest program, serving nearly 25,000 students with an entirely part-time teaching staff, paid by the hour. Last week union members and supporters, including some full-time faculty from CCC's for-credit undergraduate program, took to the street in front of Kennedy-King College, where the board of trustees was gathering for its August meeting. Chanting "Chop from the top" and "Education, not deportation," they paraded in a narrow loop on the sidewalk before heading indoors, where they took seats facing a long table of trustees and other officials, flanked on one side by two equally long tables of administrators. When CCC's impeccably turned-out chancellor, Juan Salgado, reported that, due to declining enrollment that put pressure on the college's budget, the administration had made "the difficult decision" to lay off 29 support staff, they responded with a resounding boo. (Total CCC enrollment is down 37 percent since 2010.) And when Salgado went on to talk about "improvements"

in the adult education program, the clamor increased.

"Our adult education program is on probation. We must meet national and state benchmarks," Salgado said as an explanation for standardizing hours and curriculum in adult ed classes across the six CCC campuses that offer them. He closed with a bit of unrelated but equally surprising news: the abrupt departure of Harold Washington College president Ignacio López, thanks to an inspector general's conclusion that, after two years on the job, López was violating the city's residency requirement.

CCC's adult education program was put on probation last September by the Illinois Community College Board because students weren't progressing quickly enough, at least based on standardized test results. The administration says that all the changes to adult ed are designed to fix that. Associate vice chancellor of adult education Maureen Fitzpatrick told me in an interview last week, "We are making sure course design and curriculum are set up for student success." In an e-mail, the administration added that it had shared information about the probation and "corrective action" with the teaching staff and that going forward "we will be creating a process to engage diverse stakeholders . . . in an ongoing review of the new curriculum and pacing." According to the administration, the loss of class time in the fall term will be 2,424 hours, or 2.9 percent.

But Roumbanis says the ICCB did not issue any such direct orders. And the union estimates that the lost instruction time for fall term will be closer to a whopping 18,000 hours.

AFSCME 3506 and other unions representing CCC employees want the college to put the brakes on this plan. Speaking in one of the brief time slots allowed for public participation at the trustees meeting, Cook County College Teachers Union Local 1600 president Tony Johnston asked the board and administration to stop the adult ed restructuring, do an impact analysis of the proposed changes, consult with the faculty, be transparent about expenses, and revise the budget (which will be balanced for fiscal 2020 thanks in part to the questionable use of nearly \$13 million from the sale of the district's downtown headquarters).

That got a cheer.

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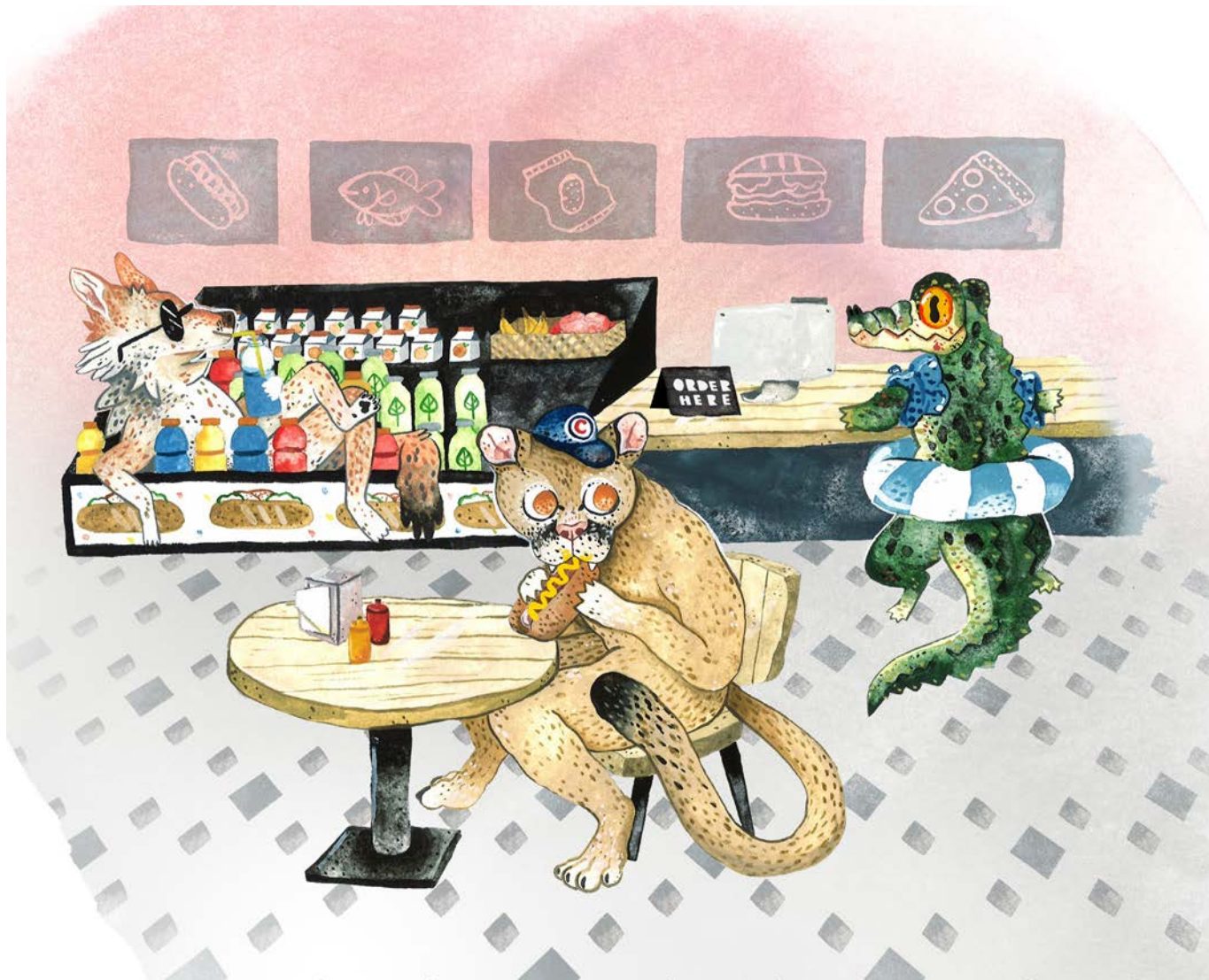
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ALISON POLSTON

Chicago's animals gone wild

Fence-hopping sea lions, a chilled-out coyote, and more animal exploits from history

By JEFF NICHOLS

Chance the Snapper joins a long line of “exotic” animals that gained fame by running free in the city, including the most recent before him, the Roscoe Village cougar. The Chicago press took their exploits with great humor, although they sometimes also acknowledged the underlying pathos of a creature trying desperately to return home. Here is an incomplete list of animals gone wild in Chicago.

1880 Two sea lions from Lincoln Park Zoo hopped a wire fence. One sauntered over to

Clark and Armitage, startling patrons of Madame Raggio’s Restaurant. Zookeepers roped the escapee, which followed the light of their lanterns. Getting halfway back to the zoo, the sea lion angrily refused to go further. It was eventually lured with fish into a large wooden crate. The other sea lion headed toward a circus but eventually wandered back to the zoo.

1889 Sue and Lou, two elephants purchased by two Chicago lawyers looking to break into show business, eluded their keeper and roamed several miles through the north side,

occasionally turning over vegetable carts and scaring horses along the way. After they were captured, they were housed with Duchess, the elephant at Lincoln Park Zoo.

1892 As zookeepers were leading Duchess from the animal house to her day quarters, she made a break across flower beds to Webster Avenue. Crushing through sidewalks made of wooden planks, she smashed the double doors of the Bartholomae & Leicht brewery at Sedgwick and Dickens. She also stuck her trunk through a nearby saloon, tipping over a barrel

of beer. Zookeepers managed to tie Duchess to two trees, eventually leading her back to the zoo.

1897 The night watchman at Graceland Cemetery reported seeing a hyena. Soon after, Lincoln Park Zoo discovered that Jim the hyena was missing. The *Inter-Ocean* reassured readers that Jim was not doing anything untoward in the graveyard. Jim eluded capture in Lakeview, Edgewater, and Ravenswood. Although the *Tribune* initially portrayed the hyena as an ill-tempered beast, the *Daily News* praised Jim for mastering the “intricacies and dangers of the city at its leisure,” claiming that Jim might “become a valued member of the community” in due time. Although he survived the city, Jim was gunned down on the grounds of the German Old People’s Home in Forest Park a week after his escape.

1902 James Burke, a bridge ironworker, and Daniel McCarthy, a policeman, spotted an alligator in the Chicago River at what is now called Roosevelt Road. McCarthy shot four times at the two-and-a-half-foot gator, missing each time. Burke, who fell into the river trying to rope the alligator, managed to snag it from the river, placing it in a barrel of water.

1903 Big Ben, a California sea lion at Lincoln Park Zoo, cleared two iron fences the morning of November 16. The *Chicago Daily News* reported Big Ben trailed “his 600 pounds of clumsy flesh for several hundred feet and after nearly two years of loathsome confinement had regained his freedom with a glad splash into the waters of the outer lagoon.”

The *Tribune* reported that Big Ben was spotted in South Chicago, his “joyous bark” heard near the Illinois Steel mill. Two miles offshore, Big Ben attempted to board a tugboat. The captain failed to lasso Big Ben. The *Tribune* implored the public to leave Big Ben alone. “It is the first impulse of many persons discovering a strange bird which has lost its way and become bewildered, or an animal which was escaped from captivity and is enjoying its freedom, to kill it,” lamented the *Tribune*, which predicted that Big Ben would return to Lincoln Park Zoo on his own.

Over the next few months, Big Ben was sighted in Racine, Wisconsin, Saint Joseph, Michigan, and, bafflingly, Muscatine, Iowa. Al-

though the remains of Big Ben were reportedly found near Bridgman, Michigan, in April 1904, fishermen in Galveston Bay in Texas claimed they netted the body of Big Ben in 1910.

1923 A monkey that had been recently acquired for scientific experiments escaped a hospital at Sheridan and Wilson after lab animals were taken to the roof for fresh air. On the run, the monkey “gibbered defiance at the police,” reported the *Tribune*, taking refuge in the tower of Our Lady of the Lake Catholic Church. A priest blocked the cops from climbing the tower. “It’s a wild animal,” he said, “and it is entitled to protection.” The monkey eventually left the tower for an undetermined location.

1979 The first nest of monk parakeets was spotted in Hyde Park. According to urban legend the parakeets escaped from a cage at O’Hare, but University of Chicago ecologist Stephen Pruett-Jones believes it’s more likely that Hyde Park parakeets were former pets released accidentally or, possibly, on purpose. (Monk parakeets can be screechy.)

Mayor Harold Washington, whose apart-

ment overlooked a nesting spot, loved his noisy neighbors. “We are all pleased and grateful that these fine parrots have chosen to settle in the great city of Chicago,” he told one journalist. “I think of them as an omen signifying better times ahead for the entire community.”

In 1988, the USDA announced plans to wipe out the monk parakeet colony in Hyde Park out of fear that they might spread outside of the city and damage crops. Local opposition caused the plan to be shelved. The parakeet population in Hyde Park has dwindled substantially as birds have moved on to other neighborhoods. A large colony currently lives under the Skyway.

2007 A one-year-old coyote walked into a Quizno’s at 37 E. Adams and plopped down next to a cooler full of soda. After the store calmly cleared out, Animal Care and Control picked up the mellow coyote. He was taken to Flint Creek Rehabilitation Center in Barrington, nine acres of woods where urban coyotes are allowed to roam free. 📺

🐦 @backwards_river



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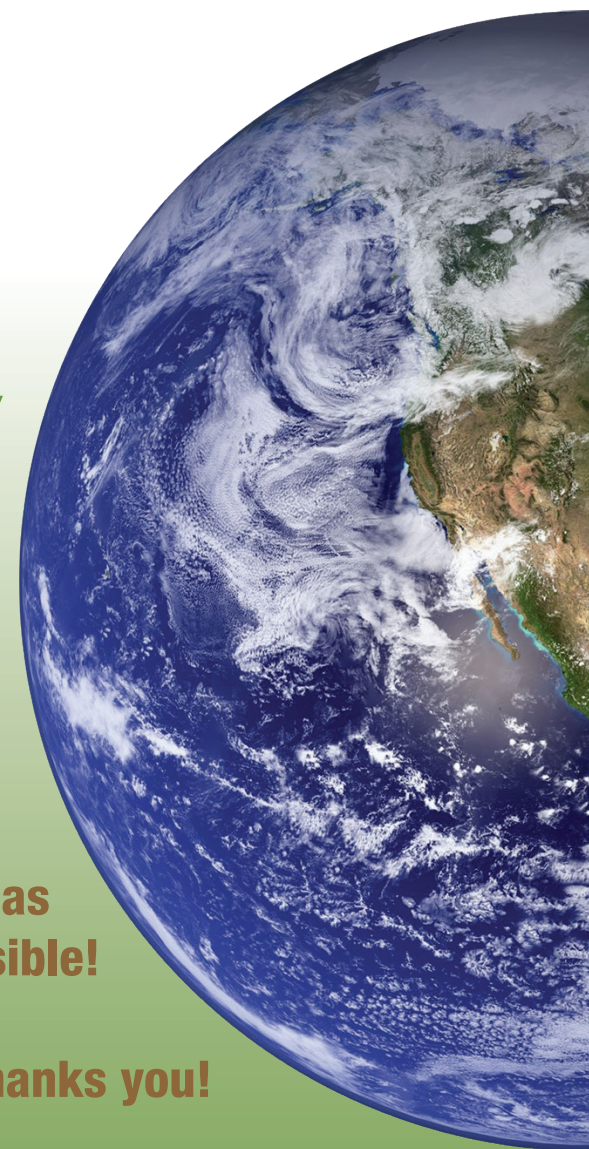
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Tater Tot (left) helps prepare small rescue dogs for life with their new foster families.

📷 COURTESY OF MICHELLE KUNDRAT

SMALL DOG TEA PARTY
Sun 8/25, 1 PM, Drake Hotel, 140 E. Walton, livelikeroo.org, \$60 adult, \$40 child, \$20 dog.

A tempest over teacups

A little floofer doesn't have to cost a fortune.

By **CODY CORRALL**

When Michelle Kundrat was a freshman in college, almost ten years ago, she worked at a now-defunct Lincoln Park dog boutique called Pawsh Puppies. There she sold hybrids, specialty breeds, and otherwise “fashionable” dogs—often at hefty price tags that started at \$1,000.

It's also where she and her then-boyfriend and coworker got a tiny dog of their own: a ten-pound Maltipoo named Tater Tot.

“He was in my store for maybe about a day or two or three days, and I just kept feeling that urge of ‘Oh my gosh, I don't want him to be sold,’” says Kundrat.

At Pawsh Puppies, Tater Tot was considered a teacup dog. Breeding organizations such as the American Kennel Club don't officially recognize the teacup as a separate designation; the term is used to describe dogs that are specifically bred to be smaller than average. Because teacups were trendy thanks to Paris Hilton and her Chihuahua, Tinkerbell, they were very lucrative for the store; Tater Tot's price tag was \$1,500. Kundrat convinced the owner to sell Tater Tot to her for what the

store bought him for—\$900, still a substantial amount of money for a college student—and that was it.

“When I was 18 years old, I thought oh, having a small dog . . . I can carry him everywhere,” says Kundrat. “I feel like that's also when Paris Hilton was in her prime.”

Since the early 2000s, when Hilton popularized tiny dogs that fit in tiny purses (helped by Bruiser, Elle Woods's designer-wearing Chihuahua in *Legally Blonde*), teacup dogs have enjoyed a reputation as expensive and frivolous that has largely gone unchallenged. And Hilton has only doubled down on this association in recent years, building a \$325 million home just for her tiny Pomeranians.

But, aside from their cuteness, there are a lot of practical benefits to having a small dog in the city, even without a special multimillion-dollar doghouse. It's easier to rent an apartment, they take up less space, and you can take them almost anywhere you go without them pulling you down the street. Many small dog breeds are also hypoallergenic, and they tend to live much longer than larger dogs, who age more rapidly, according to research done by

Cornelia Kraus, Samuel Pavard, and Daniel E.L. Promislow at the University of Chicago.

It wasn't until after Kundrat left Pawsh Puppies and started LEAD Rescue, a 501(c)(3) foster-based dog rescue, that she began to suspect that Tater Tot came from a puppy mill and not a home breeder, as she had been told. “Any GOOD breeder would never sell their puppies in pet stores,” she writes in an e-mail.

According to the National Humane Education Society, breed manipulation—especially as it pertains to teacup dogs—can result in serious health risks including breathing problems, brain deformities, and higher rates of injury. This is especially prominent in puppy mills, which breed high-fashion, high-selling dogs for the consumer market.

A city ordinance was put in place in 2015 in order to stop stores from sourcing dogs from puppy mills and instead encourage them to use pounds, humane societies, and shelters. Pawsh Puppies had not been in violation of the ordinance, as it had closed in 2010. But a 2018 investigation by the *Chicago Tribune* revealed that three high-end pet stores in Chicago found a loophole that allowed them to get dogs from rescues that have substantial relationships with commercial dealers and breeders.

Among them was Pocket Puppies Boutique in Lincoln Park. Celebrities like Steven Tyler, Chicago White Sox pitcher Michael Kopech, and Chicago Bulls player Cristiano Felicio have gotten small dogs with big price tags—often

starting at \$1,200—from Pocket Puppies.

Pocket Puppies did not respond to multiple requests for comment.

But small dogs don't have to cost a small fortune. In reality, small dogs take up a lot of space in shelters and rescues.

“People think that small dogs don't end up in shelters or rescues, [but] they absolutely do,” says Kundrat. “I can tell you firsthand that that's probably the most breeds that I get are owner surrenders of small, fluffy dogs.”

Both Kundrat and Lindsay Griffith, advisory board director at the Live Like Roo Foundation, an organization that supports animals diagnosed with cancer through preventative packages and medical grants, have seen small dogs that were surrendered at shelters because they were old. But their adorable appearance helped them get into foster homes or adopted.

“You can have a 17- or 18-year-old Chihuahua,” says Griffith. “I just adopted a ten-year-old Pomeranian [from a shelter] and we got her [heart] murmur checked out—she's going to live forever.”

Griffith's dog is ironically named Fancy. Griffith says Fancy lives a “ridiculous dog life,” which includes flying with her to multiple states for work and getting dog massages.

When it came to planning Live Like Roo's upcoming fund-raiser, Griffith wanted to have fun with the posh reputation of tiny dogs as well as celebrate those that came from rescues and shelters.

So she planned a tiny dog tea party at the Drake Hotel, where dogs under 20 pounds are encouraged to get dressed up in their finest tiny tuxes and ballgowns: the embodiment of fun and shallow frivolousness with purpose. She plans on giving Fancy a full coat of dog-safe pink dye for the occasion.

“Tea at the Drake is the most iconic thing we could think of,” says Griffith. “I love the idea of floofy dresses, wearing fascinators, and bringing our dogs to high tea.”

Tater Tot is familiar with the finer things too. He attended Kundrat's wedding to her former Pawsh Puppies coworker. Their only requirement for the venue was that it allowed dogs, she says.

Now, Tater Tot is approaching his tenth birthday. He spends his days with new rescue dogs to help prepare them for foster homes. Kundrat calls him her “dainty little prince.”

She adds, “I think that everyone should have a small dog in their life because it would bring them so much joy to know that something so small can love something so large as a human and not be scared or intimidated by us.” 📍

🐾 @dykediscourse

The tragic romance of Abby and Bear

They were two Lab mixes from opposite sides of the fence.

By AIMEE LEVITT



ANNA GRACE NOLIN

On days he wasn't there at all, she would stand looking forlorn, and she would whimper.

The neighbors complained he was too loud. He got a new collar that gave him an electric shock when he barked. When she came to visit, he stood a few feet from the fence and looked guilty. There was nothing he could do. She would bark angrily, and then she would cry.

By the time his collar came off, he had changed. He didn't bark anymore, but he didn't want to see her, either. He would ignore her, or he would look in her direction and then deliberately turn his tail and walk back toward the house. She refused to be pulled away. She just stood and watched him and cried.

Then one day, while he lay on his back deck ignoring her, she stopped crying. It happened very suddenly. She turned around, picked up her leash in her mouth, and walked away, toward home. And every time she walked past his alley after that, it was like it had never had any significance at all.

@aimeelevitt

It was love at first sight.

At least I think it was. But dogs don't sit around analyzing their feelings. Within seconds of meeting another dog, either their hackles go up or they start sniffing butts. They know.

So as soon as they locked eyes through the bars of the fence in his front yard, their tails began wagging. They bolted toward each other, and began running together on opposite sides of the fence. They made up the rules of the game as they went, and they were in complete agreement. They jumped up on their hind legs and barked. He ran in joyful loops around the front yard.

While they played, we humans made small talk. His name was Bear, and he was just over a year old. Abby was seven, but she'd never really stopped being a puppy. They were both Lab mixes and had a Labbish resemblance, with floppy ears and big doggy grins, but he was larger and pure black while she was cocoa colored. They looked perfect together.

When I finally pulled her away to finish our walk, she looked back at him over her shoulder. He was still standing by the fence, watching her go.

That fall, whenever we walked past his house, which was just around the corner from our apartment, she slowed down. When he

was there, they picked up their game again seamlessly.

And then he disappeared. The next-door neighbors had complained that he was ripping up their lawn. We didn't discover that until the following spring when, by chance, we were walking down the alley behind his house and we saw him standing by the fence. Abby squealed with joy. She must have thought he was gone forever. His human, who was clearing out the garage, let him out into the alley, and he and Abby really got to play together at last. He leaped over her head, and they chased each other in circles.

As the spring and summer went on, she got in the habit of pooping on the half block just before his alley so we would have to walk toward him to use the trash can by his yard. Sometimes he could tell she was nearby, and he would bark for her. There were a few great days when a human would be around to let her in, and they would play. But those were rare and increasingly awkward; it was as though they had forgotten how to be together.

More often he would be waiting by the fence. They would rub noses through the bars, and then they would try to play their old game, but there wasn't as much space. He would run back into the yard and she would stand by the fence and cry.



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Dogs and

WRITTEN
BY
SARAH
WATTS

ON A SUNNY SPRING DAY THREE YEARS AGO, MY HUSBAND AND I TOOK OUR PUG FOR A SHORT WALK THROUGH A SHADY FOREST PRESERVE AND NEARLY KILLED HIM.



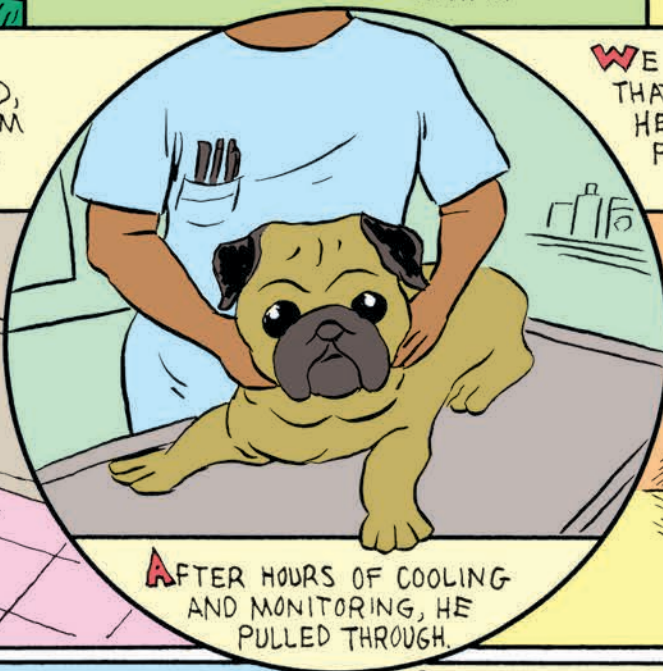
WE WEREN'T OUT LONG ON THAT 77 DEGREE DAY — MAYBE 30 MINUTES — AND WE GAVE HIM PLENTY OF WATER TO KEEP HIM COOL.



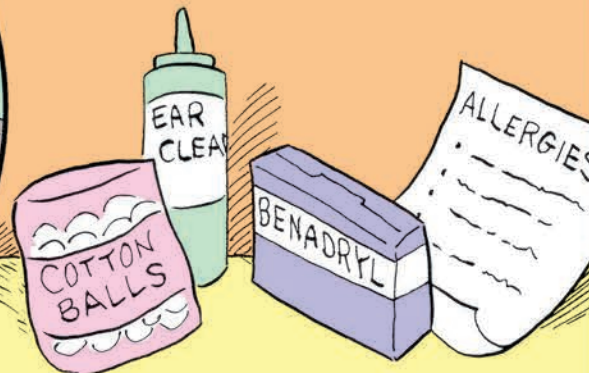
BUT WHEN WE RETURNED TO THE CAR, HE WAS GASPING FOR AIR AND COULD BARELY MOVE.



FRANTIC, WE RUSHED HIM TO A LOCAL VETERINARY OFFICE. WHEN WE ARRIVED, THE RECEPTIONIST TOOK ONE LOOK AT HIM AND RUSHED HIM INTO A COOLING ROOM TO BRING DOWN HIS FEVER.



WE ADOPTED TANG-TANG IN 2016, KNOWING THAT PUGS HAD SOME BREED-SPECIFIC HEALTH ISSUES WE HAD TO WATCH OUT FOR (OVERHEATING BEING ONE OF THEM).

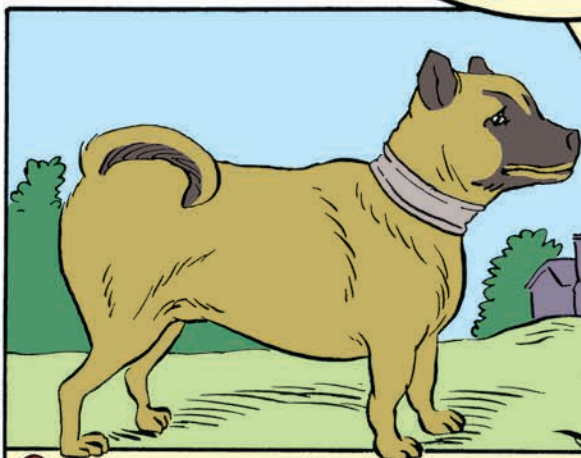


AFTER HOURS OF COOLING AND MONITORING, HE PULLED THROUGH.

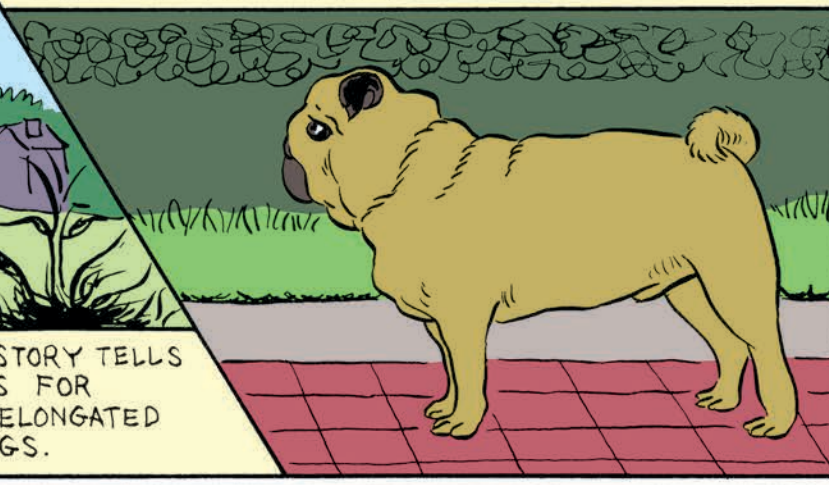
BUT WE HAD NO IDEA THEY COULD BE SO FRAGILE.



BUT OVER THE NEXT SEVERAL HUNDRED YEARS, PUGS WERE SELECTIVELY BRED TO HAVE CURLY TAILS, STUBBY LEGS, EXTRA SKIN, AND SMASHED-IN FACES.

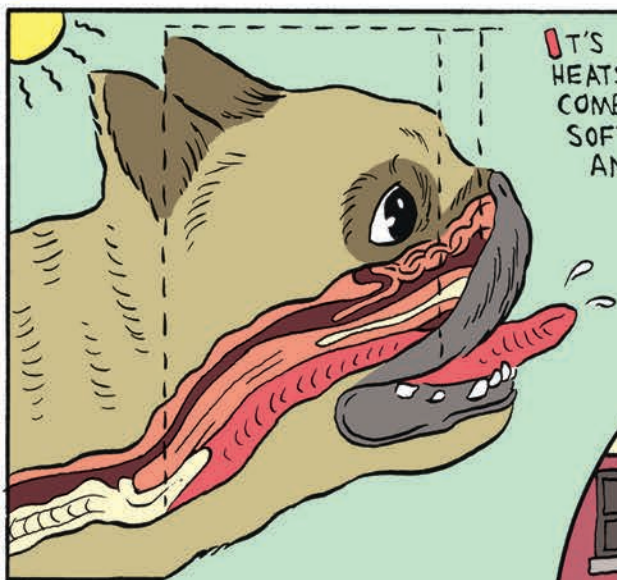


PUGS WEREN'T ALWAYS THIS DELICATE. HISTORY TELLS US THAT PUGS, ONCE BRED AS COMPANIONS FOR CHINESE NOBILITY, USED TO BE THIN WITH ELONGATED SNOUTS, STRAIGHT TAILS, AND LEAN LEGS.



Heatstroke

DRAWINGS
BY
LUCIUS
WISNIEWSKI



IT'S THESE FEATURES THAT MAKE PUGS SUSCEPTIBLE TO HEATSTROKE. THE FLAT FACE (CALLED BRACHYCEPHALY) COMBINED WITH SMALL NOSE HOLES AND AN ELONGATED SOFT PALATE MAKE IT HARD FOR PUGS TO PULL IN AIR AND COOL THEIR BODIES IN THE HEAT.

HYPERTHERMIA IN DOGS USUALLY HAPPENS WHEN OWNERS LEAVE THEIR DOGS UNATTENDED OUTSIDE OR IN CARS DURING WARM-WEATHER MONTHS.



BUT FOR BRACHYCEPHALIC DOGS, HEATSTROKE HAPPENS UNDER LESS EXTREME CONDITIONS —AND FAR QUICKER.

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2. HYPER-SALIVATION

3. LOSS OF CONSCIOUSNESS



4. VOMITING

5. DIARRHEA



6. SEIZURES

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GIVE THEM WATER BUT DON'T FORCE THEM TO DRINK.



TAKE THEM TO THE NEAREST VET AND CALL FIRST TO SAY YOU'RE ON THE WAY.



...AND KEEP A CLOSE EYE ON THE ONES WITH BRACHYCEPHALY.

BRACHYCEPHALIC BREEDS



ENGLISH BULLDOG



BOSTON TERRIER



BOXER



PEKINGESE



SHIH TZU



LHASA APSO

(DOGS THAT AREN'T BRACHYCEPHALIC BUT ARE OVERWEIGHT AND OVERDO IT ARE AT RISK FOR HEATSTROKE AS WELL.)



Confessions of a pet portraitist

Don't tell anyone, but I'd do them for free.

By **DMITRY SAMAROV**

I never set out to make any part of my living making pictures of other people's dogs and cats. But that's been the case for the better part of the past decade. I have to break down and admit it: I'm a pet portraitist.

I can't recall the first person who paid me money to immortalize their four-legged friend, but I remember well painting my rottweiler, Dex, several times 20 years ago. I only had him a few months, but I still miss him. The pictures I made celebrated the bond we had, no matter how brief it was. So I understand pet owners' outsize, sometimes illogical, ties to their animals.

Green Dog

My pet portrait career really got going about six years ago when Brenda Lang, then-owner of Green Dog, a pet day care business on Chicago Avenue in Ukrainian Village, commissioned me to make a number of portraits of the animals she boarded to be hung in the lobby of her store. I started getting calls almost immediately. For months after, Buttercup, Chico, Crackers, Grendal, Folly, and all their pals were monopolizing most of my studio hours.

Her Cats

The nuts and bolts of this business can be a little tricky. Most dogs and virtually no cats will sit still long enough for me to work from observation, which is my preferred mode of art making. So I have to rely on photographs. Since I usually use ones submitted by owners, I have to wade through many far-too-cute or overly posed snaps to find reference images that will allow me to give a painting a little life. I tend to go for off-the-cuff, uncomposed images that allow me some artistic leeway.

When a close friend commissioned a painting of his longtime companion's two cats, I had to collage two different photos for source material. Add to that my lifelong antipathy to cats, and it's a wonder the picture turned out so well. The fact that I knew their owners played no small part in that. I thought of their long-lasting and loving relationship as I painted their favorite animals. In a way the result is a proxy portrait of my friends.

Che

I never met Mat's dog, Che, but the photo he sent of Che on the beach in Michigan suggested a whole aspect of Mat's life I couldn't even

imagine. We'd worked in restaurants together 20 years ago, but now he was co-owner of a wildly successful craft fair in cities all over America. I rarely see him anymore.

I felt the wind blowing back Che's fur, coming off the water, and thought about how lives diverge in such unpredictable ways. Back at Thai Lagoon in 1998 I never would have predicted Mat would one day ask me for a portrait of his dog, much less that I would make one, and do so happily.

Walter

Walter died after choking on a bagel. I heard about it on a literary podcast whose host was Walter's owner. I listen to the show every week, and he mentioned Walter often. So when he shared the news of Walter's absurdly tragic demise, I felt that I should commemorate his passing in some way. I e-mailed the host for some photos and got to work.

A week or two later, I got an e-mail from him, thanking me for breaking a little girl's heart. Apparently the podcast host's young daughter was moved to tears by my painting of Walter. I wrote back to apologize, but he assured me he was half kidding. He was glad to have a memento of his departed friend, and his daughter's reaction meant that I got it right. If a piece of art doesn't make you feel anything, what is it good for?


Eddie & Ernie

I know Eddie and Ernie as well as I've ever known any animals in my life. They're Kelly's dogs. I've dog sat them often, and we've all—animals and humans—spent many happy days together. When Kelly briefly moved back to Chicago, I painted these portraits as

a housewarming gift. There would be no talk of money changing hands; I did these out of love.

Many people these days have decided either to delay or forgo having children. Dogs and cats have become a much bigger part of their lives as a result. Like a kid, a pet demands a set schedule and a lot of attention; unlike a kid, a pet will never ask to go to college, and is unlikely to hate or resent you. There are many arguments for choosing animals over babies. A multibillion-dollar business has risen to support that choice. My portraits are a tiny part of it.

There's something lasting about a painted likeness as opposed to a photograph. Everyone has a million photos on their phones these days. For pet owners, a vast majority are snapshots of their beloved four-legged or winged friends. But a painted portrait—when done well—evokes a living being in a way no camera ever could. Whether to commemorate the passing of a longtime companion or celebrate the very-much-alive-and-kicking-and-wagging friend who makes you want to get up in the morning, these paintings connect directly with the people I make them for in ways most of my art rarely can. It's specific and intimate—meant, in a way, just for them.

If you'd told me when I graduated from art school 26 years ago that I'd be making a living peddling pet portraits, I'd have laughed you out of the room. But I'm not embarrassed or ashamed of it now. It may not be the most meaningful work I do, but when I see the reaction these paintings get, I know that it's not just a cynical way of paying the bills. Pet owners' joy is enough to make it worthwhile, even if I wasn't getting paid for it. 





MEL VALENTINE VARGAS

The long goodbye

How to deal with the death of a pet

By MEGGIE GATES

“I’m sorry if I cry,” says Leslie Dinsmore. We’re getting ready to discuss her dog Stella’s death two weeks earlier. She laughs then wavers, holding back tears, and says she hopes she won’t burden me much. “There’s a beautiful line in *Harold and Maude* where Harold goes ‘I love you,’ and Maude responds, ‘That’s great, now go out and love some more.’” Her smile starts to break. “That’s what I want to do. I want to go out and love some more.”

Dinsmore is not the only one seeking love after loss, and she’s not the only one looking for guidance. Counseling for pet bereavement is becoming more widespread. Therapists help clients handle grief the same way they’d help them deal with loss of friends or family.

“There’s a level of responsibility we have with pets that we don’t necessarily have with people,” says Arryn Hawthorne, a clinical social worker at Hawthorne Tree Psychotherapy, LLC. “With pets, you can choose euthanasia and when you’re given that choice, it’s a huge

decision. It comes with a lot of guilt and questioning about whether you made the right decision or not.”

Though friends and family may not understand a pet owner’s grief, the need for support is important. Language is key when approaching someone grieving, and “It’s just a dog” or “Why don’t you get another pet?” are, ➔

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unsurprisingly, not helpful responses. Kristin Buller, a licensed social worker and leader of the PAWS Pet Loss Heal support group, recommends instead that people consider their words carefully. “In general, people find these phrases dismissive,” she says. Instead, say “I don’t understand what you’re going through, but I’m here if you need me.”

Buller sees healing as a two-step process. She uses the dual-process model to help her clients handle emotions, then get back on their feet. Loss-oriented responses are the first step. They include grieving, crying, and other expressions of sadness. Restoration-oriented responses follow. This step includes helping people learn new skills to adapt to life after their pets’ death.

“We talk a lot about the dual-process model and how to find ways to move in to the pain and sadness, whether that’s journaling, creating some kind of ritual, talking with people, or coming to group,” says Buller, “We teach how to have respite from grief too, if that’s watching a bad TV show to [take a break] from crying or going out for a walk. If you give yourself space from it at times when you need to, that’s good.”

Support groups provide refuge. Buller’s group meets the third Tuesday of every month; the Anti-Cruelty Society also hosts its own monthly pet loss support group. The sense of community can be incredibly beneficial for those isolated in their grief, says Buller. “The most common phrase we hear in group is ‘I know this sounds crazy,’ and everyone says, ‘whatever your heart is telling you, listen to it.’ It’s knowing other people on

Tuesday nights feel terrible too, and knowing you’re not alone.”

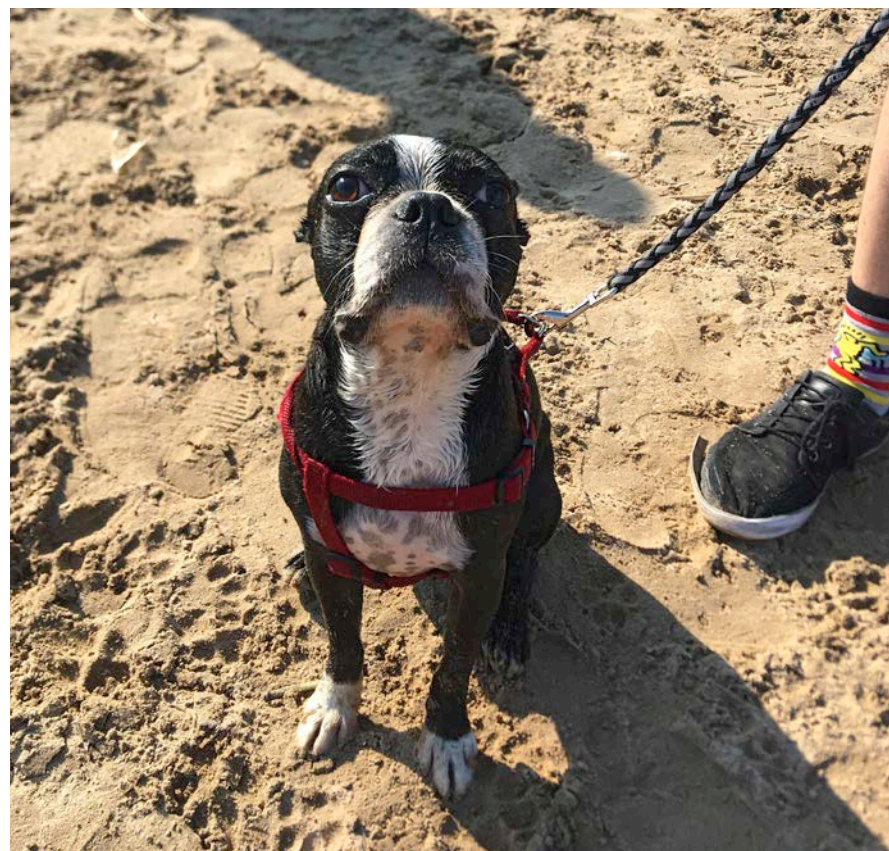
Grief may also be accompanied by guilt associated with euthanasia. Pet owners often wonder if they waited too long, or not long enough, to pull the plug, leaving owners feeling complicit in their pet’s death. Hospice exists to help ease the process but, depending on the situation, some cases may hurt more. “If it’s a behavioral issue, it’s quality of life for the pet and the family,” says Dinsmore, who works as a veterinary technician. “If they have cancer or something, euthanasia may be easier to reason than, say, neurological disorders.”

Dealing with death can result in trauma. A friend mentioned resorting to cutting, while another referenced a deep depression he experienced after the loss of his pet. As someone who has recently lost her own dog, Dinsmore urges others going through the grief process to be kind to themselves. “You have to learn what life will look like after they’re gone,” she says. “Find new hobbies to fill their absence. For me, it was crafting.”

“When the value of the life grows, the value of the loss also grows,” says Hawthorne.

Stella’s death was expected, but it hurt nonetheless for Dinsmore. There’s no way to soften the blow of losing a loved one other than holding someone else’s hand through it. “I came with a list of things written down I want to say to anyone going through it,” she says. She pulls out her computer and looks at the screen. “Letting go doesn’t mean you’ve failed them. I need people to know that letting go doesn’t mean you’ve failed them.”

 @meggie_gates



Turtle at Montrose Dog Beach  LILLIAN STONE

Turtle, the terror of the dog parks

A newcomer to Chicago searches for a playground to call home.

By LILLIAN STONE

My Boston terrier, Turtle, likes to stick to routine. 8 AM: Breakfast and morning stroll. 8:30 AM to 1 PM: Snore loudly in his favorite chair. 1 PM: Light flailing of his favorite toy snake, Snakey. Snakey steps out of line a lot, and Turtle is happy to show him who’s boss.

The highlight of Turtle’s day takes place around 5:30 PM. At that point, I wrap up my deadlines for the day, he gives Snakey a celebratory flail, and then we’re off to canine utopia: the dog park.

As recent Chicago transplants, Turtle and I both underestimated the immensity of Chicago winters. Come mid-April, we shattered our cabin fever with a trip to the **LOGAN SQUARE DOG PARK**. It was there that I first discovered Turtle’s unique play style, which

can only be described as that of a four-legged bowling ball. I decided that if Turtle could find his place in this city then so could I.

There are 25 official city dog parks, or dog friendly areas (DFAs), mostly clustered on the north side. There are also several other unofficial gathering places, particularly in underserved neighborhoods like the west side. Many dog owners go rogue, letting their pets play off-leash in public parks such as Bickerdike Park, Garfield Park, and Maplewood Park (the last of which recently banned dogs altogether). In Rogers Park, dogs and their owners have been known to scamper around the beach after the lifeguards clock out. But for the most part, residents of neighborhoods without official dog parks have three choices: commute to another DFA, like I did when I lived in Austin; join one

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mondog.org. **FREE**

WIGGLY FIELD
Sunrise-sunset, 2645 N.
Sheffield, chicagoparkdistrict.
com. **FREE**

JACKSON BARK
6 AM-11 PM, 6000 S. Lake
Shore Dr., jacksonbark.com. **FREE**

PUPTOWN PARK
4900 N. Marine, puptown.
org. **FREE**

DFA admission is free, but all dogs require a \$10 city permit and tag, available from a vet. More information at chicagoparkdistrict.com.

of the many meetup groups, breed-specific or not; or risk going off-leash and getting a city ticket. (Fines start at \$50.)

My Dog Terrorizes a Lumpy Dog

When Turtle and I were still on the west side, we played it safe, taking advantage of Logan Square Dog Park's extensive concrete play space. There, Turtle took a particular liking to a lumpy 14-year-old dog named Ruby. He wanted to play, but Ruby wanted to snooze, so we moved on to find a more youthful playmate.

My Dog Terrorizes a Sporty Dog

Unlike other brachycephalic breeds—pugs, French bulldogs—Boston terriers like to run. That's how I found myself barefoot and filthy, chasing Turtle across the vast expanse of the **MONTROSE DOG BEACH** as he pursued a wild-eyed Australian shepherd. The Montrose Dog Beach gets crowded when the weather is nice,

and Turtle bounced from potential playmate to potential playmate like a crazed speed dater. Unfortunately, the beach's vastness made it hard to keep him in check. This might not be a problem for a more athletic dog owner, but my partner and I agreed to save further dog beach excursions for special occasions.

My Dog Terrorizes a Designer Dog

Despite my cautious child-rearing, we live in a culture rife with toxic masculinity—which, I assume, is why Turtle is extremely uncomfortable around intact male dogs. While **WIGGLY FIELD** is well maintained, we encountered a record number of them during our visit. To a newcomer, this impressive display of dog genitalia seemed to reflect on the pedigree of its south Lakeview-north Lincoln Park location. My neutered and now slightly insecure dog and I trudged back to Andersonville, where Snakey got an especially aggressive flail.

My Dog Terrorizes a Giant Fire Hydrant

JACKSON BARK, Chicago's largest off-leash play space, boasts two enormous enclosures stuffed with agility equipment, a dog washing station, and even a six-foot-tall fire hydrant. Although not technically sanctioned as a Chicago Parks DFA—and currently threatened by development and undergoing federal review—Jackson Bark welcomes south-side dog owners. Up until May, Jackson Bark was the south side's only dog park. Three more DFAs have broken ground across Oakland and Bronzeville since then, and Calumet Park's first DFA opened in late July. Turtle loved Jackson Bark, scampering happily through agility equipment like rugged tires, doggy ladders, and hula hoops. Unfortunately, Jackson Bark is a solid half-hour drive from our place, which led us to our final destination.

My Dog Actually Does OK

Uptown remains one of Chicago's most diverse neighborhoods, and that includes the **PUPTOWN PARK** crowd. Welcoming, laid-back, and attentive, Puptown's diverse crew accepted Turtle's antics. Regulars include a rotund pit bull named Ivan, a Pekingese named Coco that Turtle bats around like a furry mosquito, and a pair of Boston terriers who are rowdier than Turtle, which pleases me greatly. Now, Puptown is our go-to spot.

After we found our dog park, everything else seemed to fall into place. The daily exercise has eased Turtle's separation anxiety, previously characterized by extended periods of barking. Although I still occasionally find myself lost on the Blue Line, we're both feeling more at home. My only question: What are we going to do when winter strikes? **FI**

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Above: Baby hedgehogs hang out in mugs. Hedgehogs are solitary animals and can become territorial as adults. When encountering a new smell the hedgehog will build a froth in its mouth and then lick it into its quills in a behavior called anointing.

Must love hedgehogs

First came marriage, then dozens of prickly pets

Written and photographed by GONZALO GUZMAN

Mathew Perlick purchased his first hedgehog, Jezebel, from a pet store in New York and then four weeks later came back to his college dorm to five baby hedgehogs. Jezebel was a mother. “Technically I’ve been a hedgehog breeder for 16 years,” he says. He quickly found homes for all of the babies in the litter.

Five years later, in 2008, Jezebel made it into Mathew’s OkCupid dating profile when the site asked him to write something interesting about himself. “I have a pet hedgehog.

I figured that was interesting, so I put that down and Jenna saw that,” Mathew says. “It was literally the only interesting thing that she saw in my profile.”

Jenna Mindlin, an Apple technician who was also on the dating site, was intrigued. “I knew nothing about hedgehogs. I had never probably even given them a second thought,” Jenna says. “So I wrote all the questions. What do they eat? Can they shoot their spikes? Can you pet them? Do they make noise?” Sadly, Jezebel passed away before Mathew and Jenna



Jenna holds four hedgehogs from their herd. She tracks the pedigrees of all of her hedgehogs to ensure there is no inbreeding.



The couple has 70 hedgehogs.

An adult hedgehog gets a mealworm treat. The hedgehogs are fed a diet of cat kibble and insects.

first messaged each other, but she became an integral part of their story as they dated.

The couple collected hedgehog items throughout their relationship, everything from stuffed animals and piggy banks to crystal hedgehogs and spoon rests. The two even went on to have a DIY hedgehog-themed wedding in 2014, complete with custom cake toppers now on display in their home in Palatine. Despite their shared passion, they didn't get another hedgehog until Jenna gave one to

Mathew as a wedding present shortly before they got married.

Jenna stayed in touch with the hedgehog breeder she bought from, and when the breeder said she was going to retire, Jenna had a thought: "I've always wanted to breed animals. I love little baby animals. I mean, who doesn't? So I thought, maybe we could breed them. Maybe we could pick up where she left off." The breeder taught them everything she knew and gave them a few hedgehogs to start

their own herd, which they called Prickle Pack Hedgehogs (a group of hedgehogs is known as an array or a prickle). "We went from thinking we would have seven, eight hedgehogs and going up to 20 in the first year. We ended our first year with close to 60 hedgehogs. Now we are already at 70, which I think is our maximum," Jenna says.

Prickle Pack Hedgehogs has now become a full-time job for Jenna. Along with caring for the hedgehogs, which is just a small ➔

For more information on hedgehogs visit pricklepack.com.



Infrared cameras allow Jenna and Mathew to monitor the hedgehog mothers and newborns. If a mother is unfit to take care of her litter the babies will be placed with a foster mom. [@GONZALO GUZMAN](#)



Above: Hedgehogs loose on the couch. [@GONZALO GUZMAN](#)



Above: Mathew holds a baby hedgehog. After they are two weeks old, the hedgehogs are handled every day so they can get used to human touch. [@GONZALO GUZMAN](#)

continued from 21

portion of her day, Jenna will answer e-mails about hedgehog purchase and care, run free meet-and-greets for interested hedgehog owners, update the website with photos of new hedgehog babies, and track pedigrees of their herd to ensure proper breeding. The couple warns against buying hedgehogs from pet stores where males and females are housed together with family members, which can result in inbreeding. While hedgehogs can make great pets, Jenna stresses that they are not ideal for children under the age of ten—hedgehogs have prickly spines and need to be handled in a particular way to avoid injury to both the owner and the hedgehog.

It's all worth it, though, when you get to pair a hedgehog with their new owner, says Jenna. "When they meet their baby for the first time, there is this look on their face, and they are just overwhelmed with emotion." [📷](#)



Jenna and Mathew had a DIY hedgehog-themed wedding. [@GONZALO GUZMAN](#)

Cat lovers and weirdos welcome

The Catcade's Instagram is not your average animal rescue account.

By **ANDREA MICHELSON**

Christopher Gutierrez doesn't care if you think the Catcade's Instagram posts are unprofessional. The only opinions that matter to him are those of the 20-odd cats living in the Lakeview arcade-themed rescue and lounge (and let's be honest, the cats probably don't care either).

When Gutierrez and partner Shelly Casey opened the Catcade in August 2017, their Instagram was a typical cat lover's account—mostly kitten collages, inspirational quotes about adoption, and a few too many “It's Caturday” memes. But if you ask Gutierrez, “that shit gets boring real quick.”

“After about the 20th post of ‘Look at how cute this cat is. He's so loving. He loves nose boops,’ you just become part of the white

noise of cat cafes and cat rescues being like, ‘pay attention to me,’” Gutierrez said.

Gutierrez said he and Casey take pride in the Catcade looking, sounding, and feeling like who they are—and he quickly realized that he should hold their social media presence to the same standard of authenticity. He decided to adopt a stream-of-consciousness approach that reflects their personalities.

Casey said she noticed Gutierrez's voice

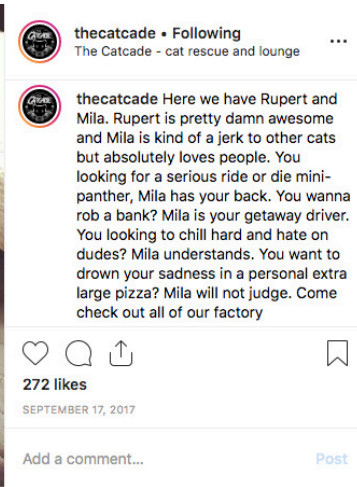
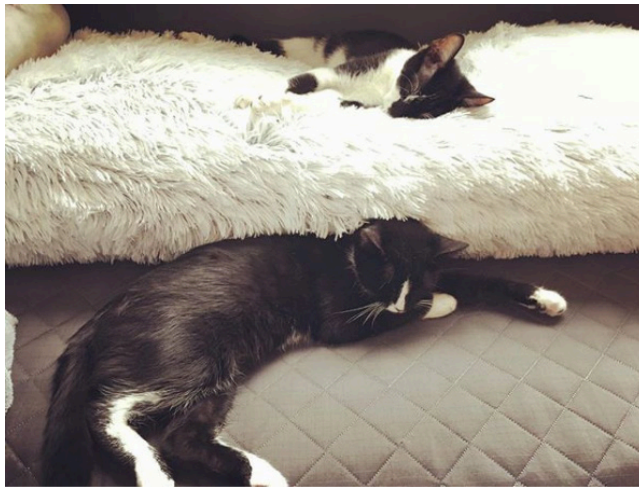
coming out in a September 2017 post about cats Rupert and Mila. His description of Mila, who is “kind of a jerk to other cats but absolutely loves people” resonated so much that one follower came in to adopt her after seeing the post.

“You looking for a serious ride or die mini-panther, Mila has your back. You wanna rob a bank? Mila is your getaway driver. You looking to chill hard and hate on dudes? Mila understands. You want to drown your sadness

in a personal extra large pizza? Mila will not judge.”

By October 2017, Gutierrez had gone fully rogue. And because he typically writes his captions on the couch with a cat on his lap long after Casey has gone to bed, his partner didn't see this post until morning:

“You know, I remember sitting in front of my stereo with my head in my hands, crying. I was maybe 20 years old and in one of ➔



If you're looking for boring “It's Caturday” memes, the Catcade Instagram account is not for you. COURTESY THE CATCADE

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those dark places when you have no clue what the hell you will do with your life . . .”


“I was like, ‘Oh my god, what did you write? You told this weird story, and it had nothing to do with cats,’” Casey said. “But people just loved it.”

People immediately started responding to the offbeat captions, Casey said, and Gutierrez had plenty more stories to tell. His midnight ramblings cover everything from adolescent angst to online dating.

The Catcade account has almost 25,000 followers now, and Casey said the following has become a big family. “They’ve gotten insight into not just the Catcade, but also to Chris and Shelly,” she said.

Not everyone is a fan of Gutierrez’s brand of brutal honesty and unconventional humor. A series of posts about a cat named Fucking Karen who was on the scene of a mock shark attack received a wave of backlash—but the posts also inspired several donations in Fucking Karen’s name. While his captions might turn some people off, Gutierrez knows they attract the right crowd: weirdos are welcome.

“We’re very vocal about being inclusive. ‘Hey, man, are you a weirdo? Cool, so are we,’” Gutierrez said. “We don’t use the word *weird* or *weirdo* in a negative way. It just means ‘different.’ And instead of shying away from it and trying to play nice, we lean into it.”

Gutierrez’s outcast mentality doesn’t affect how much he and Casey care for the cats of the Catcade. With 720 adoptions in just under two years of business, they’re doing just fine—no filter necessary. 

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But what do furries think of *Cats*?

An investigation

By MAX MALLER

I went to opening night of *Cats* at the Nederlander Theatre for one reason: to look for furries. I was obsessed with the idea that Andrew Lloyd Webber’s 1981 musical had somehow played a role in the development of the “fandom,” furry-speak for the community of muzzle-sporting individuals who congregate at conventions and online to be animals together. The extent to which that fantasy—an entire subculture, hatched whole from a famous Broadway musical!—came to dominate my waking hours, should give some sense of the sheer amount of time I spend looking at Twitter.

What even is *Cats*? No other show has less to do with reality. Structurally, the thing is a weird hybrid monstrosity. It’s less a musical than some kind of operatic feline dance-off pageant. Webber adapted most of the songs in it from nonsense verse T.S. Eliot published under the nom de fur Old Possum, but the showstopper, “Memory,” was pieced together from other Eliot poems. What better set piece could there be for a play-length fuzzing of the animal-human divide?

Turns out, furries don’t much care for *Cats*. Ironically, the thing that makes the show most appealing to “normies” is what turns furries off from it: the cats’ human faces.

“I don’t think [*Cats*] was very influential” to the fandom, says Patch O’Furr, cofounder of Dogpatch Press, a furry newsletter. Maybe it once resonated with the older crowd (“gray-muzzles,” in furry parlance) but these days kid furries model their identities on cartoons like Disney’s




The North American touring company of *Cats*; Keri René Fuller as Grizabella
 MATTHEW MURPHY

Zootopia that depict straight-up animals, with snouts and everything.

Let it be entered for the record that Patch is a dog, as are many of the furries who responded to me—with warmth—about the play’s role, or lack thereof, in their lives. Cat furries, like their four-footed cousins, tend to be more aloof than dogs. Cats tantalize. They leave you on read. You can only guess what’s hidden behind their eyes.

Undeterred by the facts, I went to see *Cats* anyway. There were no furries. (Then again, do I know that? Were they there in disguise?) I did see a bunch of children in tinsel-flecked kitten ear headbands. How cute. How blatantly not what I wanted. I sulked off to my seat and watched the first half of the show, which I must say was incredible.

When I checked my phone at intermission, the world was exploding. My algorithm, by now fucked beyond recognition into thinking I am a furry, was alerting me—*alerting* me—to the existence of the disturbing *Cats* movie trailer that by now everybody has seen.

“I think they should make a movie with the Charmin Bears,” was Patch’s incomparable response. Furry interest in the film appears low: again, those human faces. For the rest of us, *Cats* remains the mysterious phenomenon it always was, only now with Taylor Swift thrown in. Furries will have to be content to wait in their own world for the next *Zootopia*. Or maybe a live-action vehicle for those dummy thicc bears. 

 @mallerjour

ARTS & CULTURE



Amanda Goldblatt © JORDAN HICKS

LIT

Into the woods

Amanda Goldblatt's debut novel *Hard Mouth* explores solitude and grief.

By ANDREA MICHELSON

For someone who wrote her debut novel about a woman's escape to the mountains, Amanda Goldblatt, who now lives in Chicago and teaches at Northeastern, hasn't spent all that much time in the wilderness. She recalls the not-quite camping of her Girl Scout days in Maryland, back when she willfully believed in ghost stories. She also remembers snowmobiling in the backwoods of Maine while working on a documentary project, "a strange and wonderful and innocent time" of exploring taxidermy trophy rooms and seeing shooting stars.

Perhaps that's why she never discloses the location of the mountain cabin in *Hard Mouth*, out next week. It's a collage of her multiregional experiences in mid-Atlantic parks, New England woods, and midwestern wilds. For her purposes, all that really matters is that the cabin is remote enough that the protagonist, Denny, can't run back to the life she left behind.

HARD MOUTH

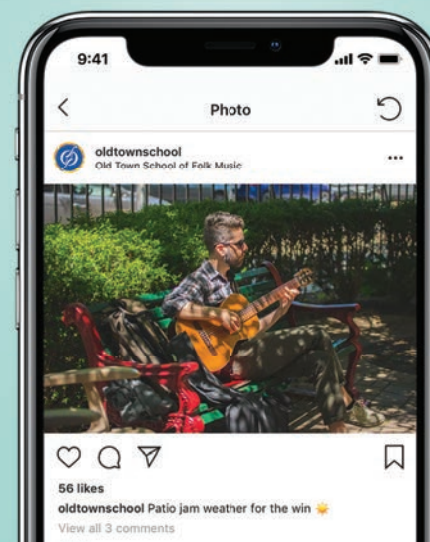
By Amanda Goldblatt (Counterpoint).
Book launch Wed 8/14, 9 PM,
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hungrybrainchicago.com. **FREE**

Hard Mouth follows Denny, once a lab tech in the D.C. suburbs, as she deals with grief by seeking complete emotional detachment. After receiving the news that her father is forgoing treatment for his terminal cancer, Denny quietly leaves her job and parents for the mountains.

Though Goldblatt, 36, has never personally sought refuge in the wilderness, she knows what it's like to cope with the realization of a loved one's mortality. Her own father was diagnosed with cancer in 2011. Seeking an outlet for her insurmountable fear and dread, she found solace in writing.

"Ultimately, that abject fear over the thought of maybe losing my father, and also all of the keen awareness that comes with →

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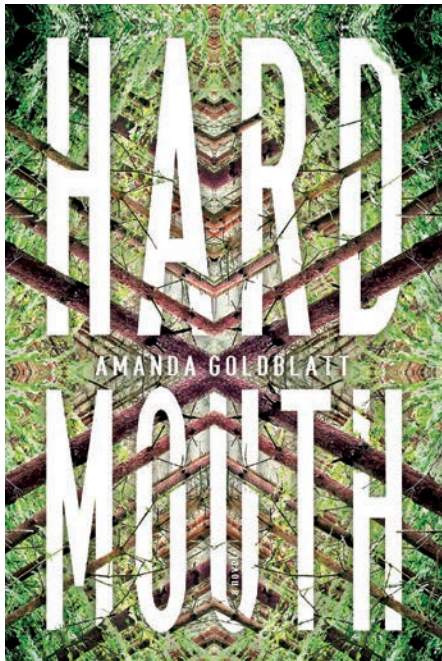


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ARTS & CULTURE



continued from 25

that kind of fear, the awareness of mortality in everyone and in yourself, was enough to drive the novel into its first few years,” Goldblatt says.

Fortunately, her father recovered and has been in remission ever since. But Goldblatt’s writing process was bookended by loss: both of her grandmothers died in the same year as she was finishing her manuscript. The experience, she says, provided a sense of clarity and brought a resolution to the novel.

“In retrospect, I now wonder how someone starts or finishes a novel without something that feels that cataclysmic in their life,” Goldblatt says. “Certainly, people do it every day. But I don’t understand it.”

Hard Mouth is an adventure novel, so taking away Denny’s sense of stability was important, Goldblatt says. She notes that Denny has a “weird amount of safety” in her cabin: running water and meal replacement bars, not to mention a roof over her head. But a stray cat and an unlikely interloper pose unexpected threats to her self-inflicted solitude, effectively destabilizing her life in the mountains.


Although the author had never aspired to create a “page-turner,” Jennifer Alton, Goldblatt’s editor at Counterpoint Press, says that *Hard Mouth* was a manuscript that kept her up at night. Not only was she drawn into the compelling plot, but she also noted that Goldblatt blended the adventure story with “purposeful and performative” prose.

“Her language is something that really struck me from the beginning,” Alton says. “It’s really precise, and you can tell that you’re in the hands of a master, someone who is able to tell a story that’s working on multiple levels.”

Goldblatt is relentless about line-level language. Early in the writing process, she would write blind—typing on a wireless keyboard connected to her phone—because she knew she wouldn’t make much progress if she could see the words on a screen. A proponent of subtraction, she found it satisfying to whittle down her prose later to get to the core of her work.


In crafting a first-person narrative, Goldblatt paid close attention to Denny’s diction. Her narration comes across as matter-of-fact, detached, and perhaps even sociopathic at times. But the last is unintentional; Goldblatt describes her protagonist as more honest than most people. As she says in the opening lines of the book, “In this story, I do not mean to hide myself. Rather I want to be obvious. I want you to see, at least, me.”

“Our understanding of how people think and how people feel about things in life is limited by their performances and the representations and narratives that we consume,” Goldblatt says. “So when a character is perhaps more fully forthcoming, or performing that forthcomingness, it can seem like an aberration when really it just reflects more fully the human thinking experience.”

Creating a perspective outside of oneself requires empathy, Goldblatt says. She explores this idea in a vignette from Denny’s childhood where her father challenges her to imagine she is someone else. At first, she pretends to play along, but eventually she convinces herself that the thought experiment really worked—for a few hours, she becomes someone else. In *Hard Mouth*, Goldblatt invites readers to exercise their own empathy, following Denny to the mountains to understand her grief. 

 @amichelson18



Dan Kerr-Hobert in the Neo-Futurists’ *Tangles & Plaques*  JOE MAZZA

FEATURE

Remembering dementia

Using the play *Tangles & Plaques* and a series of workshops, the Neo-Futurists demystify memory loss.

By TAYLOR MOORE

In a bright yellow apartment tucked into an Andersonville retirement home, a small group of nonagenarians gathers for their biweekly Savvy Circle session. Seated on plush armchairs and a sofa covered in quilts, they talk about the weather and how they’re feeling. They create photo collages, perform light aerobics, and read copies of *Reminisce*, a magazine filled with vintage automobile ads, colorized black-and-white photos, and nostalgic stories about the 1950s. Sometimes they participate in sing-alongs.

“The last remaining function in the brain is the ability to appreciate music,” says Kirsten Riiber, the memory care director at Bethany Retirement Community. So she plays the hits they would’ve heard in their adolescence: Doris Day’s “Sentimental Journey” and Gene Autry’s “Don’t Fence Me In.” Later in the week, they’ll come back to the Savvy Circle

to experience the same thing, or a variation of it, all over again. Many will not recognize they’ve been there before—or why they were there, or even who they are—because they have dementia.

The *Diagnostic and Statistical Manual of Mental Disorders* defines dementia as “an overall decline in intellectual function, including difficulties with language, simple calculations, planning and judgment, and motor skills as well as loss of memory.” It’s a set of symptoms that often manifests itself as Alzheimer’s, Parkinson’s, or vascular dementia. In simpler terms, it’s an erosion of the mind, and it affects more than five million Americans. By 2060, this number is expected to grow to 13.9 million.

“It’s a public health crisis,” says Riiber. “Because people are living longer, we’re just seeing it exponentially more than we used to. There isn’t a clear way to diagnose it.

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THEATER



Kaitlyn Andrews in *Tangles & Plaques* © JOE MAZZA

We know there isn't a cure, but we have this segment of our population that can live with dementia for ten years. It's just unprecedented in history."

Since no one is yet able to reverse the process of aging, Riiber decided to teach people about dementia in the best way she knew how: a play. Since 2012, she's been an ensemble member of the Neo-Futurists, an experimental theater group in Andersonville known for weaving the absurd and the personal into its performances. Four years ago, she teamed up with director Jen Ellison, an artistic associate with the Neo-Futurists who also teaches at Second City, DePaul, and Columbia College, and Alex Schwaninger, the former memory care director at Bethany, to create *Tangles & Plaques*, a play that demystifies dementia and memory care.

Named after the malfunctions in brain tissue thought to cause Alzheimer's, *Tangles & Plaques* draws from Riiber's experiences working at Bethany Retirement Community. It was originally developed as part of ➔

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the Neo-Futurists' Neo-Lab program and premiered in October 2017. Now, after a year-long hiatus, it's being remounted for a free, four-performance run next week at Theater on the Lake's 2019 Chicago Summer Theater Festival.

The new run of *Tangles & Plaques* will also serve as the kickoff for a new workshop series called "Remembering Dementia." Funded by a Creativity Connects grant from the National Endowment for the Arts, with exercises adapted from scenes in the play, the workshops aim to educate people—specifically millennials—about dementia, using a mixture of reminiscence therapy (a treatment that helps dementia patients remember their pasts), listening exercises, and improv. The series was piloted in the spring at the University of Chicago's Logan Center for the Arts and will continue at college campuses and the Neo-Futurist Theater in the fall.

Dementia is a painful condition—painful for both those suffering and their loved ones—and it's made worse when shrouded in secrecy. This is the philosophy that drives both the play and the workshop.

"It feels shameful," Ellison says. "So much of it is wrapped up in how we care for the older generations in our culture." Plagued by elder abuse, neglect, and a lack of institutional resources, the United States ranks far behind other wealthy countries in terms of eldercare. The goal of *Tangles & Plaques* is to help younger adults initiate these vital end-of-life conversations and prepare them for their inevitable role as a "generation of caretakers."

Tangles & Plaques itself is a winding and expansive exploration of how memories make a life, combining 90s nostalgia, bittersweet tales from the nursing home, and improvisational storytelling that makes each performance entirely unique.

In a scene that simulates an immersion training exercise for eldercare workers, a Neo-Futurist ensemble member straps on oversize gloves and shoes, a pair of goggles smeared with Vaseline, and headphones tuned to garbled sounds of people shouting. He or she is directed to pull out a card table and open it up and then bring two chairs to the table—a simple task on its face but one that's "nearly impossible" for those with dementia says Riiber.

"For the person entering the eldercare field, it's to give them a sense of empathy and understanding of what they're dealing with," Riiber says. This immersion exercise will also

appear in the workshop series.

In the third act of the play, story lines established in the beginning unravel in upsetting ways, with the narrative reflecting the "frightening and confusing and destructive" reality of dementia, says Ellison. But the ultimate goal isn't to instill pessimism about the future.

"It's a preparative hopefulness," Ellison says. "Like, yes, we're going to die, and some people will experience this very devastating illness. But we don't have to make it so that it's shameful, and we don't have to make it so that our dignity is lost as a result."

Riiber never thought she would end up working in eldercare. A theater major from Virginia, she decided to move to Chicago after a college field trip took her to see the Neo-Futurists' show *Too Much Light Makes the Baby Go Blind*. She worked a variety of jobs, but none that she was as passionate about as theater. And then she stumbled on Bethany Retirement Community.

It was December 2012, and she was wandering around her neighborhood. Her brother had recently and unexpectedly passed away.

"I was depressed and alone and not really knowing how to grieve on my own," she remembers. While passing by the retirement home across the street from where she lived, she looked inside and saw seniors seated around a piano singing Christmas carols. A Christmas tree and decorations completed the scene. "[It was] the warmest, most full-of-love thing I could have ever stumbled upon in a moment where I was experiencing so much darkness. I decided, 'I'm going to go in there one day.'"

She started volunteering soon after, doing manicures every Tuesday morning. What happened was transformative. "I wanted to talk about this loss [of mine], but my friends couldn't necessarily relate to me. But [the residents] could. They were like, 'Oh yeah, I've lost everyone. All my family's gone.' It was so comforting to be able to connect about that."

Three years into volunteering, Riiber started working as the activity director and later became the memory care director after Schwaninger left the organization.

Working with dementia patients, Riiber has come to learn a variety of lessons. Visitors should ask the patient how he or she is doing. They should speak loudly and clearly, in a deep voice, and tell stories with feeling, focusing on the present. They can look over memorabilia, like old uniforms and photographs, but they shouldn't try to test the patient's memory, and



Kirsten Riiber (right) and Nick Hart in *Tangles & Plaques* © JOE MAZZA

they shouldn't feel hurt if the patient doesn't remember a major life event or even a recent conversation. Most of all, they should continue to visit.

Riiber was surprised to notice parallels between her work in gerontology and theater. Arranging the room where she hosts the Savvy Circle was like designing a set, choosing the era-specific music reminded her of sound design, and the patience that it took to listen to the same story repeated multiple times felt like running a scene. These realizations inspired her to create *Tangles & Plaques*.

"This is like improv. I have to be present. I have to say yes. I cannot deny their reality. I have to join their reality."

The realities of Riiber's dementia patients, most of whom are in their mid-90s, can skew toward the bizarre. She tells the story of one resident whose dementia, as it progressed, has manifested itself as anxiety. Every time she's dropped off in her room after Savvy Circle, she asks Riiber, "Why are the buildings flying around? How do they do that with the furniture and everything flying around and landing in the right place?"

At first Riiber didn't understand what she meant, so she ignored the questions. But the next day, when the resident asked again, she was prepared.


"I sat with her and I tried to project with every ounce of my being a sense of calm—and I just started naming things in her room. 'That's your television and that's the pillow that you made in Germany when you lived in Germany—do you remember living in Germany? That's your bed and that's the nice blanket that your daughter Brooke gave you for Christmas.'

And we just did that and then it would calm her down. It was naming things and grounding ourselves in the present reality.

"Every expression comes from a need," Riiber continues. "It's about listening for the need underlying their action, even if that behavior doesn't make sense." For many, that need can be as simple as not being alone. For example, she's noticed many patients with dementia like to sit really close to the front door of rooms, in an effort to be noticed. "They want to be seen. They want to exist."

Tangles & Plaques has "lived a much longer life than we thought, and that surprised me," Riiber says. At the end of each performance, she asks members of the audience to raise their hands if they could relate to anything they'd just seen, and almost every hand goes up.

While the performances of *Tangles & Plaques* may not extend past the end of this year, Riiber and Ellison hope that both the play and workshop will inspire more people to seek information about dementia and find ways to connect in a meaningful way with their loved ones suffering from the disease. As for Riiber, she plans to continue working at the retirement home for as long as she can.

"I feel like I can't leave because I just love it so much," she says. "I hope that a creative person sees this show—or someone who has the same kind of skill sets [as me] and doesn't know where to put them. I would love for them to join the field of eldercare because I think everyone will win in that scenario." 

 @taylormundo

BLACK BALLERINA

Through 8/25: Sat 7 PM, Sun 3 PM, Fleetwood-Jourdain Theatre at Noyes Cultural Arts Center, 927 Noyes St., Evanston, 847-866-5914, cityofevanston.org, \$20.

THEATER

PREVIEW

Breaking the ballet color line

Black Ballerina explores the lives of dancers in two different eras.

By IRENE HSIAO



Kara Roseborough in rehearsal for *Black Ballerina* © BASIL CLUNIE

Ballet dancers applauded last October when Freed of London began selling pointe shoes in brown and bronze in addition to the “European pink” shoes they have sold since 1929. (“Brown point shoes arrive, 200 years after white ones,” noted the headline in the *New York Times* on November 4; “Largest supplier of pointe shoes finally recognizes that not all dancers are white,” snarked Jezebel two days later.) While the shade of a shoe seems a small affair for history to turn upon, for many dancers, the gesture was momentous and overdue.

“This isn’t about shoes, this is about who belongs in ballet and who doesn’t,” Virginia Johnson, artistic director of Dance Theatre of Harlem, whose dancers have long dyed their shoes and tights to match their skin, said to the *NYT*. Though pioneering Black ballerinas such as Janet Collins and Raven Wilkinson gained renown by the 1950s, prominent Black ballet dancers have remained few and far between in an art that dates back at least four centuries. And while Misty Copeland, the first African American female principal dancer at American Ballet Theatre, may be the most visible ballerina of our generation, she has described her frustration with a profession that idealizes “skin the colour of a peeled apple, with a prepubescent body.”

Inspired by these and other Black women seduced by the magic and cruelty of ballet, Fleetwood-Jourdain Theatre artistic director Tim Rhoze and writing partner Stephen Fedo

conceived *Black Ballerina*, the story of two dancers, Olivia in the 1950s and Adrienne in the present day, determined to succeed in an art form seemingly designed to exclude them. Both characters are played by Evanston native Kara Roseborough, Rhoze’s daughter, who has pursued ballet with a passion since the age of three, and who is one of the women who inspired Rhoze’s interest in the subject.

“As a Black woman in the ballet world, I’m not the default ballet dancer by definition. I am Black, I am tall,” says Roseborough, a recent graduate of the University of Utah and a former dancer with Charleston City Ballet. Told by a teacher that she would “break the color line” in a classical company and ignored by costumers who refused to adjust designs to match a different skin tone, Roseborough describes relations that have evolved at a glacial pace since Collins, the first Black ballerina to successfully audition for the Ballet Russe de Monte Carlo, refused to accept the job because the company required her to paint her face white. “Ballet isn’t just a European art form anymore,” says Roseborough. “It’s a global art form. The stories being told are outdated.”

Adds Rhoze, “There are many challenges for anyone who is Brown or Black in this world and in this country. So many young Black ballerinas are determined to knock down that thick wall, and I admire each and every one.”

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WRONG WAY JOURNEY

Sat 8/10, 6-8:30 PM, Center on Halsted, 3656 N. Halsted, 773-472-6469, centeronhalsted.org, \$10. Preshow reception with appetizers and beverages on the rooftop deck, postshow panel discussion moderated by Ada Cheng.

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PREVIEW

Finding the right answers in *Wrong Way Journey*

R.C. Riley takes us on a road trip through her life as a Black, queer, Christian woman.

By **SHERI FLANDERS**

Chicago-based writer-performer R.C. Riley was raised with conservative Christian faiths: her father was an elder and president in the Lutheran Evangelical Church and her mother was a Southern Baptist. “When a young woman got pregnant out of wedlock, they made her, but not the man, stand in front of the congregation in shame,” says Riley during a Skype interview, where her bubbly personality and smile contrast with

her personal story. It’s heartbreaking, though perhaps unsurprising, that after she was brutally raped by a friend in college, she initially blamed herself.

“I had a crisis of faith after my rape,” says Riley. She explores that crisis in her one-woman show, *Wrong Way Journey*, running August 10 only at the Center on Halsted. Ultimately, she didn’t lose faith, but discovered that her perspective on God became bigger. Once she accepted that God is love, she forgave herself for the rape and for not telling anyone about the assault. When she came out as queer, straight family members questioned her connection to God. “In my acceptance of my queerness is where I built my strong relationship with God. My queerness is just as valid as your heterosexuality. If I’m going to hell, y’all all going with me. You can quote that.”

“Most people don’t understand how to love outside of the way they were taught,” Riley says. She recounts the story of when her aunt confronted her about her queerness, stating that it was “just wrong.” Riley responded by asking if God was wrong for causing grass to



R.C. Riley TYKEITH NELSON

look and grow differently in the north than it grows in the south. “That perspective had never been presented to her before.”

The process of healing and writing also brought new perspectives to her relationship with her son, serving as a catalyst for deeper dialogue. For example, when she shared her thoughts on a stereotypically sexist billboard advertisement, it led to a conversation about “pimps and hos” that in turn led to a more substantive discussion about sex workers.

Says Riley, “I don’t consider myself a performer.” The idea originated when her therapist suggested that she start journaling. As the pages began to add up, friends and coworkers asked if she was writing a book. After performing in a college production of *The Vagina Monologues*, she had an epiphany.

If Riley could give any advice to those who have experienced assault, she would tell them that it is not their fault and that there is nothing wrong with them. As she has learned in her own *Wrong Way Journey*, “When you believe in yourself, you function in the world differently.”

OPENING

RR LAYOVER OF LOVE
Come From Away sings about a small town in Newfoundland in the wake of 9/11.

From the iconic image of the lone “falling man” to the gut-punch visual of walls papered with seemingly endless “missing” flyers, the tragedy of 9/11 will reverberate long after every single person reading this is dust. With *Come From Away*, Irene Sankoff and David Hein (book, music, and lyrics) double down on joy without compromising the impossible-to-get-over sorrow of that day. The 90-minute musical takes place far from Ground Zero in Gander, a tiny town in Newfoundland where 38 planes carrying roughly 7,000 passengers (plus a menagerie of dogs, cats, and monkeys) were forced to make an abrupt and unexplained landing. Yet for all the passengers’ fear, rage, and frustration at finding themselves stuck for days in a plane parked on a rock below the arctic circle in an information black-out, light and life remain stalwart even in the shadow of death and uncertainty. Terrorists would hate this show: it’s filled with heroic gays and feisty women and comes down insistently on the side of goodness, decency, and the simple joys of unfettered access to those little airline booze bottles.

The music (stick around for the post-curtain-call jam) ranges from get-down-and-dance bangers (“Welcome to the Rock”) to don’t-you-dare-tell-me-to-sit-down feminist ballads (“Me and the Sky,” performed with power and glory by Becky Gulsvig’s Captain Beverley) to “Prayer,” a gorgeous, intricate polyphonic round that calls to mind the gossamer holiness of *Fiddler on the Roof*’s “Sabbath Prayer.” Keep an eye on Chicago’s James Earl Jones II, especially when a Gander city father tells him to round up grills from nearby backyards for a community cookout. Jones, a Black man, has a side-eye so pronounced you’d swear he can see BBQ Becky in his periphery.

Come From Away turns the cliché of the triumph of the human spirit into something we can all aspire to—no small thing, and something that’s not regularly achievable in a post-9/11 world. But the human capacity to foster healing and kindness amid unspeakable cruelty shines like an indomitable sun over this show (directed by Christopher Ashley). Nobody in Newfoundland solved terrorism. But they showed the world how to respond to it with compassion and humanity. —CATEY SULLIVAN
COME FROM AWAY Through 8/18: Wed 2 and 7:30 PM, Thu-Fri 7:30 PM, Sat 2 and 8 PM, Sun 2 PM, Cadillac Palace Theatre, 151 W. Randolph, \$35-\$105, “premium seats” available for more, limited \$25 lottery seats available day of show, 800-775-2000, broadwayinchicago.com.

One-night stand-up
International Falls shows the darkness behind a comedian’s mask.

A tight script with the dark, quirky feel of a *Twilight Zone* episode, *International Falls* spends one night with a stand-up and his one-night-stand. Sean Higgins plays Tim, a hack comedian with a ruined life

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THEATER



Come From Away
 © MATTHEW MURPHY

roving from crappy town to crappy town—think Louis C.K. with consent. In the sleepy city of International Falls, Minnesota, he meets Dee, a hotel clerk, played by Marie Weigle, and both gain more than another notch in the belt.

Those unfamiliar with the world of comedy will enjoy wallowing in Thomas Ward's boozy blue mythos, presented by Agency Theater Collective and End of the Line Productions. The appeal of smoky clubs, romanticized alcoholism, and witty zingers has carved out a respectable bit of territory for itself in the American zeitgeist. Structured like an episode of *Seinfeld*, the play toggles between stand-up sets and conversation. But even playing a hack comedian takes commitment, and we need to see Tim working harder to land the jokes. As it is, the stand-up sets tend to undermine the integrity of the show.

Director Cody Lucas guides the actors to drama rather than having comedy mask sorrow. By committing more to the comedic elements and toying with timing, pacing, and tension, Lucas and his cast could have let the tragedy accidentally slip out in cringeworthy pauses. This doesn't happen, and the result is a show that remains static rather than transcendent. Higgins and Weigle are great dramatic actors who easily enrapture the audience. Comedy takes time and timing, and over the coming weeks, it's likely that the stand-up segments will earn their punch lines. —**SHERI FLANDERS** *INTERNATIONAL FALLS* Through 8/30: Thu-Sat 8 PM, Sun 2 PM; also Mon 8/19, 8 PM (industry), and Wed 8/28, 8 PM, Nox Arca Theatre, 4001 N. Ravenswood #405, wearetheagency.org, \$22, \$15 industry.

When Neo is retro

The One: The Matrix Musical Parody doesn't hit all the comedic high notes.

Ready to feel old? *The Matrix*—a movie that, upon its release at the cusp of the new millennium, was lauded by critics and fans as the harbinger of a new era of style and futuristic filmmaking—is now the stuff of retrospective think pieces and anniversary screenings. Book writer and lyricist Laura Marsh honors the film's 20-year milestone with this lovingly janky “D.I.Y. style” musical parody that riffs on and pays homage to the Wachowskis' iconic sci-fi action classic and all its green-lit, leather-duster-clad glory.

Chicago comedy clubs like the Annoyance and Second City have a long and proud history of producing lo-fi, low-budget musicals that marry sketch and improv sensibility with earwormy, keyboard-accompanied, better-than-they-need-to-be original tunes. At first glance, director C.J. Tuor's production at the Den would seem to be in a similar vein, especially when it comes to clever, scrappy visual effects, like flapper-dress fringe standing in for falling crypto-code letters, handheld Saran Wrap “glass” windows, and rolling-chair-assisted flying kicks.

But neither the voices here nor Jon Monteverde's score—a MIDI file-sounding, melodically nonexistent assemblage of loose parodies—really deliver on the musical requisite of musical parody. Bruce Phillips earns some legitimate laughs as Agent Smith, and Mike Gospel is a vocally strong outlier as Cypher, but the rest of the show's songs and gags wear thin well before the end of its 90-minute run time. —**DAN JAKES** *THE ONE: THE MATRIX MUSICAL PARODY* Through 8/25: Fri-Sat 7:30 PM, Sun 3 PM, the Den Theatre, 1331 N. Milwaukee, 773-697-3830, thedentheatre.com, \$25.

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RR Always in Season

Jacqueline Olive's harrowing documentary charts the history of public lynching since the Reconstruction era and its aftermath today—specifically the death of Black teenager Lennon Lacy, whose body was found hanging from a swing set in Bladenboro, North Carolina, in 2014. Police ruled it a suicide, but Lacy's mother believes he was murdered as punishment for his affair with an older white woman. While his family grieves, other residents of the south—Black and white—process the trauma of their shared bloody past by annually staging reenactments of crimes such as the murders of two Black couples at Moore's Ford Bridge in northeast Georgia in 1946, believed to have been committed by members of the Ku Klux Klan. Although difficult to watch, the film is invaluable in its exploration of lynching as a form of racial terrorism. Danny Glover narrates. —**ANDREA GRONVALL** 89 min. *Showing as part of the Black Harvest Film Festival. Fri 8/9, 4:15 PM, and Tue 8/13, 6 PM. Gene Siskel Film Center*

N Angels Are Made of Light

Afghanistan is not a place most Westerners have visited or know well, if at all, outside the context of war. As the setting for this documentary, filmed from 2011 to 2014 at a school in the capital, Kabul, it is beautiful despite its ravages, somehow still glimmering with hope. American filmmaker James Longley (*Iraq in Fragments*) again turns his camera on ordinary people who are just trying to get by—and on top of that, building a better future for their children. The film centers on a trio of brothers who attend the school and expands outward to include their fellow students, parents, teachers, and other adults in their orbit. The older interviewees recall the country's recent past, illustrated through 35-millimeter archival footage, and share their fears that leak into the present. These sequences are more evocative than informative, and the lack of focus on the city's schoolgirls is sorely felt. At the same time, Longley's commitment to the light that shines through the rubble and to the many individuals who are lifting the rocks is more than admirable. It is necessary work that reaffirms the intrinsic value of every human life, no matter how distant. In Dari, Pashto, and Arabic with subtitles. —**LEAH PICKETT** 117 min. *Fri 8/9, 7 PM; Sat 8/10, 7:30 PM; Sun 8/11, 6 PM; Mon 8/12–Thu 8/15, 7 PM. Facets Cinematheque*

RR The Blood Is at the Doorstep

This 2017 documentary follows the repercussions of the 2014 murder of an unarmed Black man named Dontre Hamilton by a Milwaukee police officer. Director Erik Ljung profiles the victim's relatives as they get involved with activist groups committed to ending unnecessary police violence; he also speaks to members of Milwaukee's police force as the organization attempts to improve from within. (The latter interviewees don't come off especially well, but Ljung is careful not to paint them as one-dimensional villains.) The movie confronts a number of pertinent issues, not just police violence, but also racism, inner-city poverty, and American society's treatment of the mentally ill. (Hamilton was schizophrenic, and Ljung explores his case history in moving detail.) In the end all these problems come to seem like facets of the same crisis, which might be summarized as a lack of empathy in the United States for our most vulnerable citizens. —**BEN SACHS** 90 min. *Ljung and Hamilton's mother, Maria, attend the screenings. Showing as part of the Black Harvest Film Festival. Sat 8/10, 5:15 PM, and Sun 8/11, 3 PM. Gene Siskel Film Center*



The Blood Is at the Doorstep

RR Brian Banks

In the early 2000s, a high school football star from Long Beach, California, was falsely accused and convicted of raping a classmate. Brian Banks spent nearly six years behind bars and five years on parole as a registered sex offender before his conviction was overturned in 2012 with the help of the California Innocence Project. Any film detailing this incredible true story must also tread through a thicket of interlocking issues, and this biopic from unlikely director Tom Shadyac (*Ace Ventura: Pet Detective*) cuts a clear if thorny path. It sidesteps two easy routes—a white savior narrative with Brian's lawyer from the CIP (Greg Kinnear) and a condemnation of lying Jezebels—to follow Brian (Aldis Hodge) through his daily life in the shadow of a flawed and racially biased criminal justice system. The drama explores a range of conundrums, from why innocent people accept plea deals—in Brian's case, he accepted five years in prison over the possibility of 41 years to life—to how difficult it is for ex-cons to contribute to society when their access to jobs, housing, and a swath of other opportunities is severely restricted. Hodge's resolute performance anchors the film, while the nuanced screenplay from Doug Atchison (*Akeelah and the Bee*) and lush visual language from cinematographer Ricardo Diaz push it several rungs above prosaic TV-movie-style fare. —**LEAH PICKETT** PG-13, 99 min. *Chatham 14, Cicero Showplace 14, Ford City, River East 21, Showplace 14 Galewood Crossings*

RR The Chambermaid

Since its first showings during the autumn 2018 festival circuit, this engrossing narrative feature debut by actor-turned-director Lila Avilés has drawn multiple comparisons to Alfonso Cuarón's *Roma*, but the only similarity is that they're both about industrious maids in Mexico City. Whereas Cuarón's luminous movie followed a live-in domestic's daily routines and complex, supportive relationships with her employers, Avilés's much grittier work leans more toward the interiority of the lonely, guarded title character. Single mother Eve (Gabriela Cartol) labors unflinchingly in a five-star hotel to support her young son, hoping that her meticulous attention to detail and willingness to do any task will get her promoted to the 42nd-floor luxury suites. A nascent friendship with a garrulous, playful coworker harboring a hidden agenda (Teresa Sánchez) and a night class to pursue a GED help pull Eve out of her shell, but the accumulation of myriad indignities, broken promises, poverty, and exhaustion sends Eve into a spiral of dis-

content and simmering anger. Cinematographer Carlos Rossini, a veteran of nonfiction films, brings a verite, off-the-cuff feel to his images of hotel bustle while also exploiting the possibilities of the stationary camera, as in one intricate geometric composition where the heroine flirts with an ogling window-washer suspended dozens of stories in the air. In Spanish with subtitles. —**ANDREA GRONVALL** 102 min. *Fri 8/9, 2 and 8:15 PM; Sat 8/10, 5 PM; Sun 8/11, 3 PM; Mon 8/12, 6 PM; Tue 8/13, 8:15 PM; Wed 8/14, 8:15 PM; and Thu 8/15, 6 PM. Gene Siskel Film Center*

Every Which Way but Loose

Clint Eastwood plays it safe in his first full-fledged comedy (1978), swiping most of the essentials from the Burt Reynolds formula and taking fewer laugh lines than he did as Dirty Harry. Ruth Gordon and an orangutan are on hand to provide insurance when the script fails (as it frequently does). From any considered point of view, it stinks, but I still liked it: Eastwood has the best

double take in the business, there are some interesting glimpses of blue-collar LA, and the downbeat ending displays a genuine moral intelligence. James Fargo, the least of Eastwood's regular collaborators, directed this one: his framing is clean and accurate, but he has no timing. —**DAVE KEHR** PG, 114 min. 35 mm. *Wed 8/14, 7:30 PM. Northeastern Illinois University*

Je T'Aime Moi Non Plus

Serge Gainsbourg dedicated this 1976 feature, his first as writer-director, to the surrealist author Boris Vian, though the film doesn't really bear the influence of his playful writing; rather, it's a dark, sexually charged provocation in keeping with many of Gainsbourg's recordings. Set in a small town in the middle of nowhere, it concerns the relationship between a dump-truck driver (Joe Dallesandro, from Paul Morrissey's *Flesh, Trash, and Heat*) and a young woman who works in the town's gas station and restaurant (Jane Birkin, Gainsbourg's partner at the time). He's into men, but she desires him sexually; eventually he agrees to let their friendship transform into a sexual affair, and she agrees to let him sodomize her because it's the only way he can get off. Gainsbourg presents the story in a matter-of-fact style that befits the stark settings and forces one to consider the sexual content head-on. This certainly isn't for everyone, but it nonetheless conveys a weird creative integrity. In French with subtitles. —**BEN SACHS** R, 88 min. *Fri 8/9, 4 PM; Sat 8/10, 3:15 PM; Mon 8/12, 6 PM; and Thu 8/15, 8:30 PM. Gene Siskel Film Center*

N The Kitchen

Melissa McCarthy, Tiffany Haddish, and Elisabeth Moss star in this graphic novel adaptation as the wives of three New York gangsters who take over their husbands' criminal syndicate after the men go to jail in the late 1970s. Writer-director Andrea Berloff frames this as a tale of female empowerment, emphasizing how the heroines gain confidence as they evolve into ruthless crime lords, but since the characters are all

Them That Follow



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FILM

one-dimensional, the attempts at catharsis feel canned. Moss, clearly struggling with her underwritten part, delivers the first bad performance I've seen from her; she fails to make her character's transformation from battered wife to hardened killer seem at all plausible. The other two leads fare somewhat better, drawing on their backgrounds in comedy to give their characters a certain amount of charisma; still, I would have preferred to watch them in something less mean-spirited. —**BEN SACHS** *R*, 102 min. *ArcLight, Century 12 and CineArts 6, Cicero Showplace 14, Ford City, Lake Theatre, Showplace 14 Galewood Crossings, Webster Place 11*

RR Nothing but a Man

A sincere, intelligent, and effectively acted independent feature from 1964, about a Black worker (Ivan Dixon) and his wife (Abbey Lincoln) struggling against prejudice and trying to make a life for themselves in Alabama. Directed by the able and neglected Michael Roemer (who made *The Plot Against Harry* five years later) from a script written in collaboration with Robert Young, who served as cinematographer; with Gloria Foster, Julius Harris, Martin Priest, and Yaphet Kotto. —**JONATHAN ROSENBAUM** 92 min. 16 mm. *Fri 8/9, 7 and 9:30 PM. Univ. of Chicago Doc Films*

Old Acquaintance

Bitch-goddesses Bette Davis and Miriam Hopkins square off as rival novelists. This 1943 feature could have been a classic cat fight but for the plodding direction

of Vincent Sherman, one of the Warner house hacks. It's been remade twice: unofficially as *The Turning Point* (1977), officially as *Rich and Famous* (1981). With John Loder, Gig Young, Dolores Moran, and Roscoe Karns. —**DAVE KEHR** 110 min. 35 mm. *Sat 8/10, 11 AM. Music Box*

RR Premature

The crown jewel of this year's Black Harvest Film Festival, directed by Rashaad Ernesto Green, who cowrote the screenplay with his star, the incandescent Zora Howard. She plays Ayanna, a talented young Harlem poet who during the summer before her freshman year of college enters a romance with a somewhat older, slightly adrift man (Joshua Boone), whom her mother (Michelle Wilson) is justifiably wary of; the jury is also out according to Ayanna's girlfriends, who bristle at what they perceive as his sexism. The distributor, IFC Films, has requested that longer reviews of this movie be held until it opens theatrically in January, but for now just take my word for it: *Premature* is one of the year's best films. —**ANDREA GRONVALL** 86 min. *Showing as part of the Black Harvest Film Festival. Fri 8/9, 8:30 PM. Gene Siskel Film Center*

N Them That Follow

"They will pick up snakes with their hands; and when they drink deadly poison, it will not hurt them at all . . ." (Mark 16:18). A forbidden relationship between Mara (Alice Englert), a pastor's daughter, and Augie (Thomas Mann), another churchgoer, sets off a chain

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BLACK HARVEST FILM FESTIVAL

AUG 3 - 29

#BHFF25

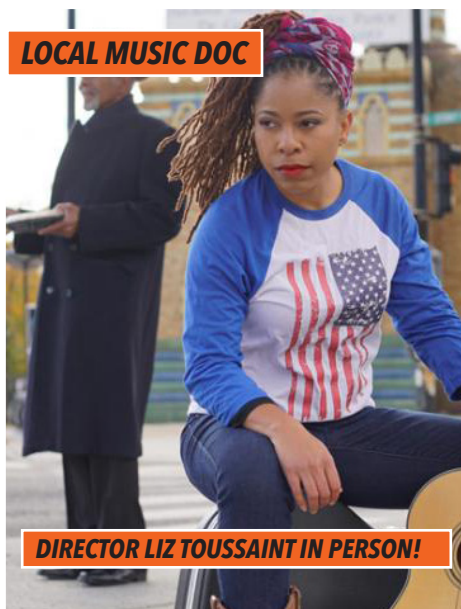
PLAYING AUGUST 9-15:
ALWAYS IN SEASON
DOES LYNCHING STILL EXIST?
AUGUST 9 & 13

PREMATURE
SNEAK PREVIEW!
AUGUST 9

MADE IN CHICAGO (SHORTS PROGRAM)
FILMMAKERS IN PERSON!
AUGUST 11 & 12

FANTASTIC TALES (SHORTS PROGRAM)
FILMMAKERS IN PERSON!
AUGUST 14 & 15

LOCAL MUSIC DOC

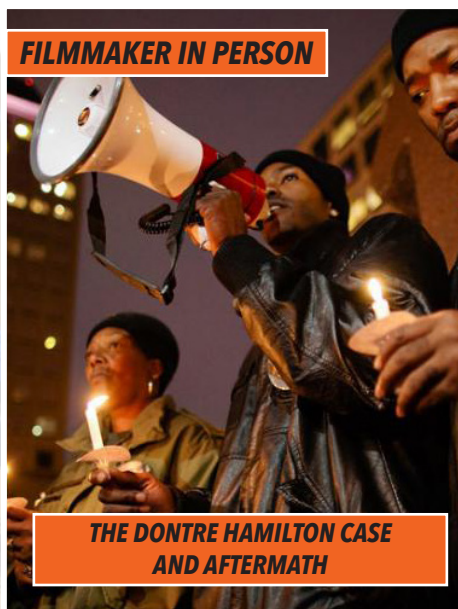


DIRECTOR LIZ TOUSSAINT IN PERSON!

AUGUST 9 & 10

AMERICAN AS BEAN PIE

FILMMAKER IN PERSON



THE DONTRE HAMILTON CASE AND AFTERMATH

AUGUST 10 & 11

THE BLOOD IS AT THE DOORSTEP

FILMMAKER IN PERSON



TALES OF AN INTERNET SEX WORKER

AUGUST 13 & 14

JEZEBEL

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→ of disastrous events in this thriller. It's a typical star-crossed love story but set in a tight-knit snake-handling congregation. In this Appalachian Mountain community, the church conducts business secretly because snake handling is illegal—you can guess why. Mara is a firm believer, but her betrothal to another local boy pits her faith against her heart. Meanwhile, Augie—the doubting Thomas—isn't convinced, despite pressure from his religious mother (played by the always dynamic Olivia Colman). The movie wins points for sheer shock: viewers might not have ever seen this religious practice up close. However, in their directorial debut, Britt Poulton and Dan Madison Savage fail to show the church in a neutral light, choosing instead to lean into a "crazy cult" caricature rather than evenly portray what is already a complex, divisive religious custom. —**NOËLLE D. LILLEY**
R, 98 min. *Fri 8/9-Sun 8/11, 11:35 AM, 1:50, 4:15, 7, and 10:15 PM; Mon 8/12-Thu 8/15, 1:50, 4:15, 7, and 10:15 PM.* Century Centre



AUGUST MONTHLY LINEUP
 Filmmaker appearances, panels, events & more!

Black Harvest Film Festival
 8/3 - 8/29

www.siskelfilmcenter.org/bhff25

Serge Gainsbourg's new restoration! **Je t'aime moi non plus** • 8/9 - 8/15

Panorama Latinx!
The Chambermaid • 8/9 - 8/15

Ron Howard's documentary
Pavarotti • 8/9 - 8/15

New restoration! Pioneering lesbian classic **Olivia** • 8/16 - 8/21

Modern dance documentary
If the Dancer Dances
 8/16 - 8/22

Syrian video diary **For Sama**
 8/23 - 8/29

New restoration! British apocalyptic war drama **Threads**
 8/23, 8/24, 8/26

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ALSO PLAYING

RR Always for Pleasure

The folk traditions of Black New Orleans—with a special emphasis on music and food—are examined in this 1978 documentary by Les Blank. *58 min. 16 mm.* *Showing with Blank's 1964 film Dizzy Gillespie (20 min., 16mm).* Sat 8/10, 7 PM. Chicago Filmmakers

N American as Bean Pie

Chicagoan Liz Toussaint directed this autobiographical documentary about her life as a Muslim and a country music performer. *62 min.* *Toussaint attends the screenings.* *Showing as part of the Black Harvest Film Festival.* *Fri 8/9, 6:15 PM, and Sat 8/10, 8:15 PM.* Gene Siskel Film Center

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Scary Stories to Tell in the Dark

N The Art of Racing in the Rain

Kevin Costner is the voice of a golden retriever, which learns life lessons with his owners, a Formula One driver (Milo Ventimiglia) and his wife (Amanda Seyfried). *PG, 109 min.* *ArcLight, Century 12 and CineArts 6, Cicero Showplace 14, Lake Theatre, River East 21, Showplace 14 Galewood Crossings*

N Dora and the Lost City of Gold

James Bobin directed this live-action adventure film based on the popular Nickelodeon television series *Dora the Explorer*, with Dora changed from a seven-year-old to an older teen (Isabela Moner). *PG, 102 min.* *ArcLight, Chatham 14, Cicero Showplace 14, City North 14, Ford City, Lake Theatre, River East 21, Showplace 14 Galewood Crossings, 600 N. Michigan*

N Fantastic Tales

A program of African American horror, fantasy, and science fiction short films. *85 min.* *Showing as part of the Black Harvest Film Festival.* *Wed 8/14, 8:30 PM, and Thu 8/15, 6 PM.* Gene Siskel Film Center

N Honeyland

Ljubomir Stefanov and Tamara Kotevska directed this Macedonian documentary about a beekeeper whose quiet life is disrupted when a family settles nearby. In Turkish with subtitles. *85 min.* *Music Box*

N Jezebel

Numa Perrier directed this film about a young Las Vegas woman who begins work as a sex-cam performer. *78 min.* *Perrier attends the screenings.* *Showing as part of the Black Harvest Film Festival.* *Tue 8/13, 8:30 PM, and Wed 8/14, 6 PM.* Gene Siskel Film Center

N Light of My Life

Casey Affleck directed and stars in this dystopian drama about a father trying to protect his daughter in a world

where most of the females have died from a pandemic a decade earlier. *R, 119 min.* *Fri 8/9, 7:30 PM; Sat 8/10, 6:30 PM; Sun 8/11, 5 PM; Mon 8/12-Thu 8/15, 7:30 PM.* *Facets Cinematheque*

N Lucre

Julius Onah directed this drama about an adopted high schooler living in Virginia whose past as a child soldier in Eritrea and recent incidents at odds with his status as an all-star student threaten to disrupt his and his family's lives. With Naomi Watts, Octavia Spencer, Kelvin Harrison Jr., Norbert Leo Butz, and Tim Roth. *R, 109 min.* *Fri 8/9-Sun 8/11, 11:50 AM, 1:45, 2:45, 4:30, 5:30, 7:15, 8:15, and 9:50 PM; Mon 8/12-Thu 8/15, 1:45, 2:45, 4:30, 5:30, 7:15, 8:15, and 9:50 PM.* Century Centre

N Made in Chicago

A program of six short films by local filmmakers Tristian Montgomery, Ira Childs, Tommy Sigmon, Latoya Hunter, Jan Johnson Goldberger, and Okema "Seven" Gunn. *84 min.* *Showing as part of the Black Harvest Film Festival.* *Sun 8/11, 5:30 PM, and Mon 8/12, 7:45 PM.* Gene Siskel Film Center

N Pomegranates: Queer Muslim Mythologies

A program of short narrative films by queer Muslim filmmakers. *Tickets are \$25 and include an Eid dinner.* *Sat 8/10, 7 PM.* *Nightingale*

N Scary Stories to Tell in the Dark

André Øvredal directed this adaptation of Alvin Schwartz's children's horror story collections. *PG-13, 111 min.* *ArcLight, Century 12 and CineArts 6, Chatham 14, Cicero Showplace 14, City North 14, Ford City, Showplace 14 Galewood Crossings, Webster Place 11*

A Reader staffer shares three musical obsessions, then asks someone (who asks someone else) to take a turn.

SALEM COLLO-JULIN

Reader listings coordinator

Cop Rock Take two of the most problematic concepts ever (cops, “rock”) and combine them into . . . no, not an Elvis movie, but something very close and with similarly black-and-white morality. *Cop Rock* was the first and last combo of police drama, TV show, and musical. It ran for 11 episodes on ABC in fall 1990. Created by the same people who brought us *Hill Street Blues*, it featured the kind of plots you’d expect (i.e., homeless people get evicted from under bridge and cop faces moral quandary; older racist cop gives bad advice to younger cop), but with Broadway-style numbers interspersed . . . no, really. Some insane genius uploaded a supercut of every *Cop Rock* song to YouTube, but you can get the gist with just the wait-for-the-hidden-keyboard number “Let’s Be Careful Out There.”



Rob Tyner of the MC5 plays “Grande Days” in a 1980s TV clip uploaded to YouTube.

© MILES.KITTRIDGE/YOUTUBE

Rob Tyner, “Grande Days” You don’t have to be an MC5 fan (or from Detroit) to enjoy this tribute to the legendary Grande Ballroom written by the late Rob Tyner and performed by him on Autoharp, but you should have a heart so you can feel it break with sweetness. I discovered this song via a mid-80s TV clip on YouTube, where Tyner is introduced by Detroit radio legend Dave Dixon.

Audible weeping I maintain a playlist of sad songs where you can actually hear the singer catch a sob in their throat or just plain full-out wail and cry on the recording. I’m a fan of melodrama, and also it’s nice to have something to put on the Victrola while entertaining blind dates. Please contact me if you have song suggestions.

Dublin postpunks Fontaines D.C. © DANIEL TOPETE



JEREMY KITCHEN Librarian, creator of the Punk Rock and Donuts series

Midwest Live & Loud preshow at Cobra Lounge on Thursday, August 29 The best of the midwest are playing here: the Twin Cities’ Victory and Chicago’s Fuerza Bruta are the best oi! punk this side of the Mississippi, and Brick Assassin (their last show) are my favorite band in Chicago. Udüsic’s guitar player is a fucking shredder in the Greg Ginn mold, and the vocals slay; I’ve never seen Milwaukee’s Law/Less, but I’m excited to. If Crime Spree (RIP) were on the bill, it would have all my favorite Chicago bands of the past five years.

Primitive Man and Full of Hell at Reggies’ Rock Club in May Aside from early-90s Unsane, Primitive Man are the loudest band I have ever seen. My eyes were vibrating in my head during one of their sets, which was quite unsettling. The entire club was vibrating. I have only seen a few other bands achieve this kind of wall of sound. Full of Hell are also fantastic live—they get lumped in with grindcore, but they toss in death metal, power electronics, and a little sludge too. Catch these bands at a small venue before it’s too late.

Fontaines D.C., *Dogrel* (2019) This album is a banger, 100 percent. I’m not going

Virginia hardcore band Haircut © COURTESY THE ARTIST



IN ROTATION

to get all Pitchfork here with pretentious SAT adjectives, so I’ll leave it at “banger.” *Dogrel* reminds me of when punk used to be intelligent and snotty, not just a bunch of trust-fund kids rolling around on basement floors all over the city complaining about Trump. Comparisons to the Fall are inevitable, but I always found the Fall boring—and these kids are anything but.

SARAH RYCZEK

Vocalist for Udüsic and B.T.T.W.

I like hardcore punk. These reviews are short and fast, as befits the genre. Play loud.

Haircut, *Shutting Down seven-inch* (2017) Riffs and guts. Enjoy this, and keep an eye out for their new seven-inch from Beach Impediment Records coming soon.

The Stutter, self-titled demo (2019) Philly stalwarts. “Stutter” into “Cackle” is the one-two punch 2019 truly needs.

Game, *No One Wins* (2019) No one wins but you, because you get to listen to the soundtrack to the apocalypse over and over into the end of days.



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Thu, Aug. 22 - The Quebe Sisters
Fri, Aug. 23 - Groove Witness / Jack Butler's Jones / Paul Amandes
Wed, Aug. 28 - The Shams Band
Thu, Aug. 29 - Country Night In Berwyn
Fri, Aug. 30 - Concert In The Yard: Ike Reilly Assassination
Fri, Aug. 30 - 10pm in the Club: Nick Moss Band
Complete info at www.fitzgeraldsnightclub.com

PICK OF THE WEEK

Chicago rapper-singer Doso shows he's one to watch



DOSO

Franchika and Frsh Waters open. 7:30PM, Schubas, 3159 N. Southport, \$12

PAUL ELLIOTT

CHICAGOAN MANASSEH CHAMPION first picked up the trumpet at age seven. Now 22, he's teaching young people how to play brass instruments at the West Point School of Music in South Shore. Over the past few years, Champion has focused his extracurricular energy on hip-hop, releasing a slew of stylistically varied singles under the name Doso. Last year's *[Extended]* (A Rugged Interest) veers between trap-inflected tracks that highlight Champion's agility at rattling off aggressive bars and melodic pop tunes that show off his

sultry singing. He balances those skills on "Again, Again," where a polished-up version of the instrumental for Tupac's "Ambitionz az a Ridah" provides the backdrop for Champion sweetly singing the song's hook and punching in anxious raps. Over his short career, Champion has shown continual growth as a vocalist: his latest single, May's "Know That Now," has a relaxed vibe that might lull you to sleep if it weren't enlivened by his subtly sensual singing, which makes the song sound like it belongs on the radio. —LEOR GALIL



DaBaby LEOR GALIL

THURSDAYS

DABABY 8:30 PM, Riviera Theatre, 4746 N. Racine, \$40, 17+

The annual "Freshman Class" issue of *XXL* magazine aims to predict hip-hop's future stars, but it increasingly spotlights artists who are already hot. The 11 rappers in the 2019 class, which was announced in June, include the two most sought-after MCs of the summer: Houston's Megan Thee Stallion and Charlotte's DaBaby. In the *XXL* Freshman Class freestyle cypher that the two rappers shared with YK Osiris and Lil Mosey, uploaded to YouTube at the end of July, they both scorch every second they're on the mike; DaBaby, who claims about half the video's four minutes and 30 seconds, tears through the dreamy beat like Wile E. Coyote's Road Runner barreling across the desert. He brings a similar vitality to his debut studio album, March's *Baby on Baby* (Interscope), where he often sounds energized by the act of delivering his punchy verses in his distinctively springy southern accent. On the hook of his hit "Suge," he discharges muscular lines that ricochet off the blown-out, minimal bass—a combo that supersizes the song like Bruce Banner transforming into the Hulk. In concert, DaBaby storms the stage with the relentless focus of a personal trainer. When I saw him in June at the Lyrical Lemonade Summer Smash, he didn't seem satisfied till he'd pumped up everybody in the crowd. —LEOR GALIL

DOSO See *Pick of the Week* at left. Franchika and Frsh Waters open. 7:30 PM, Schubas, 3159 N. Southport, \$12.

MUSIC

FRIDAY9

SUPA BWE 8 PM, Reggies' Rock Club, 2109 S. State, \$25, 18+.

Beginning in 2014, Chicago rapper-singer Supa Bwe made his name threading together powerful rapping, forcefully melodic singing influenced by third-wave emo, and intensely vulnerable lyrics that address depression with considerable weight. His work inadvertently blazed a trail for every SoundCloud rapper with more face tattoos than original ideas who's gotten big over the past few years. Supa could easily capitalize on that trend by finessing his early sound into a formula and following that, but he's more interested in exploring different stylistic ideas. On the April EP *Just Say Thank You* (Freddie Got Magic/Empire) he packs a lot into less than 20 minutes, getting knee-deep into R&B and delivering passionate vocals that sound pleasantly like they're melting, and complement his romantic, minimal instrumentals. This spring an ad for *Just Say Thank You* appeared on a billboard attached to the California Blue Line stop, but Supa really ought to be on billboards all over the country. —LEOR GALIL

BAD RELIGION *The Lawrence Arms* open. 8 PM, Riviera Theatre, 4746 N. Racine, \$35. **ALL**

The first time I saw Bad Religion, I was a young teen and they were on their 2000 tour in support of their Todd Rundgren-produced 11th album, *The New America*. I remember marveling at how dudes so old were still ripping so hard, but I recently had a weird crisis when I did the math and realized that lead singer Greg Graffin was only in his mid-30s at the time, a mere two years older than I am now. This put my perception of my own aging under a microscope, but more than that, it raised the point that Bad Religion, formed in 1980, have been elder statesmen of west-coast melodic skate punk for longer than I've been alive—and as of today, they still do it better than younger copycats. Formed by high school friends—Graffin, bassist Jay Bentley, and guitarist Brett Gurewitz—over the decades the band has picked up former members of the →



Supa Bwe © KEVIN SERNA

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AGE OF UNREASON TOUR
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LENNY MARCUS
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BEABADOOBEE
HELLO YELLO
SAT SEP 28



Bad Religion © COURTESY EPITAPH RECORDS

continued from 37

Circle Jerks, Minor Threat, Suicidal Tendencies, and the Cult, becoming something of a retirement camp for veterans of classic punk acts in the process. This year they released their 17th studio album, *Age of Unreason*, and it's exactly what you'd want and expect from a Bad Religion record: breakneck rhythms, slick Adolescents-inspired vocal harmonies, thesaurus-combing lyrics, and endless massive hooks. Last year I caught Bad Religion at Riot Fest, performing a set of hits before delving into a full-album performance of their signature 1988 masterpiece, *Suffer*. At the time they were in their 50s, and once again they laid waste to musicians half their age. It almost feels like Bad Religion will be around forever—and that's fine, because they'll be great until their final show. —**LUCA CIMARUSTI**

KIERAN DALY See *Sunday*. *Nomi Epstein (solo set) and an ensemble of Epstein, Carol Genetti, Peter Maunu, Tom Snyder, Nora Barton, Eli Namay, Sam Scranton, and Emily Beisel open. 9 PM, Elastic, 3429 W. Diversey, second floor, \$10.*

The standard jazz repertoire is a selection of mid-20th-century popular songs and compositions that jazz musicians have long been expected to master in order to establish their bona fides. Though the canonization of these standards ensures that players know what to play and that listeners know what to expect, it also imposes an aesthetic center of gravity that hasn't moved since the age of rotary telephones. Kieran Daly has managed the near impossible task of doing something with standards that hasn't been done before. The guitarist and composer, who's been based in Chicago since 2016, often plays familiar themes such as Miles Davis's "Half Nelson" or the Charlie Parker vehicle "Cherokee" (composed by Roy Noble). But he and his accompanists don't construct solos from the tunes' chords and wait for their turn to show their stuff—instead they fragment the melo-

dies and play in different tempos from one another, focusing their improvisational chops on the task of sustaining cohesion while negotiating structural gaps and conflicting time signatures. The resulting music is a bit like seeing a familiar image reflected by a shattered mirror. The gaps in the tunes seem to correspond with the gaps in Daly's performance schedule—he just doesn't play out very often, which makes his two upcoming shows all the more noteworthy. On Friday, August 9, at Elastic, he will perform a solo suite entitled *Three Subsequent Compositions for Unaccompanied Arbitrary Fretless Electric Guitar and Deflation CSEGs This Year*. The following Sunday he'll play fretted guitar while leading a quartet that includes bassist Jason Roebke, alto saxophonist Sarah Clausen, and drummer Phil Suderberger. —**BILL MEYER**

SATURDAY 10

GLADYS KNIGHT 8 PM, *Chicago Theatre, 175 N. State, \$40-\$130.*

The true mark of a musical icon might be the power to move intergenerational audiences with a signature song, even decades after its original release. Take soul legend Gladys Knight: she often ends her concerts with the 1973 hit "Midnight Train to Georgia," a tribute to those who follow their dreams and fail. Born in Atlanta, Knight had her first brush with fame in 1952, when at age seven she sang on the TV show *Original Amateur Hour* (a precursor to the likes of *America's Got Talent*). That same year, she and several family members started a singing group that they eventually dubbed the Pips. Aside from a short break in the early 60s to start her own family, Knight led the soulful group with her velvety, understated vocals till 1989, when the Pips disbanded and she launched a solo career. Though Knight has earned plenty of accolades and awards (including seven Grammy wins between her solo work and Gladys Knight & the Pips), she and her collab-

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orators haven't always received the respect that they deserved in the music industry. The Pips had already achieved some success before signing to Motown in 1966—they'd even cracked the top ten of the *Billboard* Hot 100 with a 1961 cover of Johnny Otis's "Every Beat of My Heart"—but the group felt overlooked among the label's cavalcade of stars. In her 1997 autobiography, *Between Each Line of Pain and Glory*, Knight recalls Berry Gordy removing her group from the opening spot on a national Supremes tour because the Pips were getting bigger audience reactions than Diana Ross. Still, the group stayed with Motown till 1973, eventually recording several of their biggest hits with the label, including "I Heard It Through the Grapevine" and "If I Were Your Woman." At that point they signed with Buddha, where their second single, "Midnight Train," quickly hit number one. Though Knight is no stranger to television (she and the Pips had a short-lived variety series in the 70s, and in 2013, Knight starred in her own reality show, *Knight Life With Gladys*), it was surprising to find her competing earlier this year on the American version of *The Masked Singer*—a singing competition where celebrities "mask" themselves in elaborate animal costumes and try to get ahead based solely on their voices and performances. Knight finished third runner-up, and long before she unmasked for her finale, the judges and her fellow competitors began to suspect her true identity. When it was revealed, judge Kenan Thompson summed up what she means to her fans: "That voice has graced my life, my parents' life, and every single family member I've ever had." On this tour, she's been sticking mostly to favorites from throughout her nearly seven-decade career, including her 1987 Grammy-winning dance single "Love Overboard." While that song may not have the same cultural weight as "Midnight Train," Knight's delivery of its playful opening lines ("They tell me, Gladys / You know you love too hard / But I tell them / Not nearly hard enough") shows why she's still so irresistible. —SALEM CULLO-JULIN

HELEN MONEY WITH SANFORD PARKER, YAKUZA *Yakuza headlines; Helen Money with Sanford Parker and CJ Boyd open. 8:30 PM, Empty Bottle, 1035 N. Western, \$12. 21+*

Classically trained cellist Alison Chesley is a Los Angeles native who got her start in Chicago's 90s rock scene, pairing up with Jason Narducy for the indie duo Jason & Alison, which later morphed into a full indie-rock band called Verbow. Those endeavors were solid, but since Verbow called it a day in 2003, Chesley has taken her career down much stranger, more fascinating paths. As an in-demand session musician and onstage collaborator, she's worked with a stunningly diverse array of artists, including Broken Social Scene, Anthrax, and Russian Circles. In 2007, she began releasing solo material as **Helen Money**, and her three albums under that name have focused on dark, elaborate soundscapes that beautifully weave together metal and minimalism. For her upcoming fourth full-length, she's teaming up with Chicago metal producer and musician **Sanford Parker** (who mixed some of her previous releases), and the duo will share some of that material at this show. Money will also sit in on the headlining set by local experimental-metal legends **Yakuza**, with whom she's already collaborated occasionally. The band, who have taken the stage only sporadically over the past few years, recruited new bassist Jerome Marshall in 2018. They're slowly but surely crafting their seventh album, and like Helen Money and Sanford Parker, they'll also present some new tunes. —MONICA KENDRICK

SUNDAY11

KIERAN DALY QUARTET *See Friday. Daly is joined by Sarah Clausen, Jason Roebke, and Phil Sudderberg; a quartet of Dave Rempis, Peter Maunu, Jakob Heinemann, and Bill Harris opens. 9 PM, Hungry Brain, 2319 W. Belmont. 21+ →*



Helen Money © JIM NEWBERRY

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AUG 16

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AUG 17

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AUG 18

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AUG 22/24

THE HOLD STEADY



AUG 29

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AUG 09 FRUIT BATS

AUG 23 ANDREW SCHULZ

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continued from 39

SLOW BELL TRIO *Chloe Yu Nong Lin opens.*
8:30 PM, Constellation, 3111 N. Western, \$10. 18+

A few years ago, percussionist Mike Weis recorded the sounds of the Rockefeller Chapel's carillon and then slowed down the tape he'd used to capture them. Entranced with the result, he named a new project after the endeavor. The Slow Bell Trio includes Weis and two fellow Chicago experimentalists, woodwind player Keefe Jackson and drummer Steven Hess. Each of the musicians has played in a slew of adventurous groups (Weis in Zelienople and Kwaidan, Hess in Locrian and Haptic, Jackson in his own projects and Urge Trio), and between them they've worked in contexts as diverse as free jazz, slowcore, field recordings, and metal. Though they've yet to release an official recording as the Slow Bell Trio, their performances reveal a curious intersection of musical talents. At a show last year at Constellation, they demonstrated their knack for minimalism: following text and graphic scores by composer and former Chicagoan Joseph Clayton Mills, they employed a sparse melange of electronics, percussion, and brass to develop a mesmerizing sound. Their upcoming concert will be wholly improvisational, with Jackson playing various clarinets, Hess mixing electronics and percussion, and Weis performing on homemade and traditional percussion instruments. How exactly their performance will unfold is anyone's guess, but their creativity should ensure a riveting set. —**JOSHUA KIM**

TUESDAY 13

DAVE MASON See also Wednesday, 8 PM, City Winery, 1200 W. Randolph, sold out.

For a couple years now I've been trying to propagate "divorce rock" as a term for a very specific strain of soft, folky 70s pop that would probably fit under the larger banner of "adult contemporary" without qualifying as "yacht rock" (which is overused anyway). Divorce-rock songs are not about the average puppy-love breakup; these world-weary tunes often ruminate about how time is a cruel mistress, how people change and grow apart, or how you can truly give your all to a relationship and still see it fail. The artistic pinnacle of this microgenre would be Richard and Linda Thompson's 1982 filing-divorce-papers-as-we-write-this masterpiece, *Shoot Out the Lights*, while at its more accessible, populist end you could find Chicago's 1976 ballad "If You Leave Me Now" and Air Supply's 1983 hit "Making Love Out of Nothing at All." Firmly in the middle would be Jim Croce's "Operator" (whose pointed lyrics include "She's living in LA with my best old ex-friend Ray / A guy she said she knew well and sometimes hated") and the late-70s tunes of Dave Mason, who hit AM gold in 1977 with the amicable divorce anthem "We Just Disagree." Divorce rock seemed like an unlikely path for a musician known for his work with often misunderstood UK psychedelic groove-fusion trailblazers Traffic, for whom he wrote beloved singles such as 1967's "Hole in My

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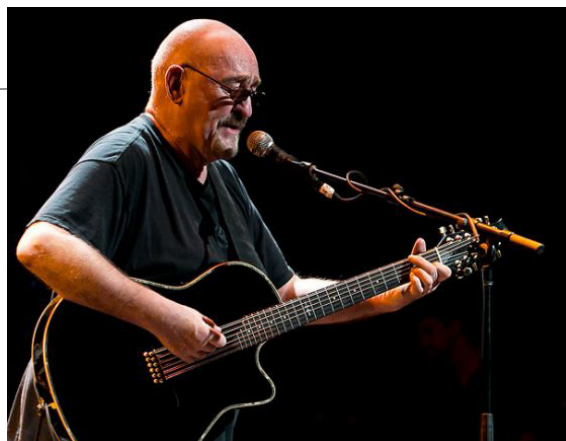
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Shoe" and 1968's "Feelin' Alright" (which became an even bigger smash for Joe Cocker in 1969). He also appears on one of the greatest rock tracks of all time, providing 12-string guitar on Jimi Hendrix's immortal take on Bob Dylan's "All Along the Watchtower." All the aforementioned tunes are mentioned in the press materials for Mason's "Feelin' Alright" tour, but he also played on classics such as George Harrison's "All Things Must Pass" and the Stones' "Beggars Banquet," and with any luck some of those collaborators' songs will leak into his set. He'll also play material that has inspired his work, and along with killer tunes, he's bound to have good stories—so pass up this classic-rock legend at your own peril. And for those whose relationships are on the brink of splitting up, the show may provide a good segue into discussing the terms. —**STEVE KRAKOW**

JAKOB OGAWA *Nathan Bajar opens. 8 PM, Lincoln Hall, 2424 N. Lincoln, \$18. 18+*

Twenty-one-year-old Norwegian singer-songwriter Jakob Ogawa titled his 2017 debut EP *Bedroom Tapes* (Diamond Club), and that's a pretty good summary of both his methods and his interests. Ogawa's music is warm, woozy indie pop designed as a soundtrack for cozy loving—think Belle & Sebastian lounging with an extremely chilled-out Pizzicato Five. His first single, 2016's "You'll Be on My Mind," sounds like island music treated to high-



Dave Mason
 © RENE SILVERMAN

gloss production and a fair amount of controlled substances; when he sings "No worries when I'm with you / No raindrops within my view," he's not delivering a weather report as much as he's sharing his ethos. His formula doesn't provide for a lot of variation (the EP is basically one dreamy groove after another), but the point is to let your eyes cross and drift into your own consciousness, and/or into the consciousness of some significant consenting other. The EP's standout track, a duet with American lo-fi singer Clairo called "You Might Be Sleeping," falls along those lines; Clairo answers Ogawa's croony come-ons with a breathy distance ("Baby when you're near / It's warm/ And sad") before they slide into gentle harmony like they're sinking into a midafternoon bubble bath. Despite the insularity of Ogawa's music, it's very openhearted, and in a

live setting it seems likely to inspire much audience sighing and swaying. —**NOAH BERLATSKY**

WEDNESDAY 14

DAVE MASON See Tuesday, 8 PM, City Winery, 1200 W. Randolph, sold out. 🍷

OKAN 8:30 PM, Maurer Concert Hall, Old Town School of Folk Music, 4544 N. Lincoln. 🍷 FREE

Toronto group Okan make heady, jazzy, superbly crafted music driven by two virtuosos born in Cuba's cultural capitals: violinist Elizabeth Rodri-

quez hails from Havana, and percussionist Magdelys Savigne is from Santiago. Rodriguez was a concertmaster for Havana's Youth Orchestra, and Savigne is trained in orchestral percussion, but since moving to Toronto about five years ago they've both honed their chops in a variety of styles, notably with Juno-nominated postrock band Battle of Santiago and Grammy-nominated jazz group Jane Bunnett & Maqueque. Okan, which Rodriguez and Savigne cofounded in 2016, take their name from the word for "heart" or "soul" in the Afro-Cuban religion of Santería, and their unpredictable tunes flow seamlessly from traditional Cuban beats to jazz to New Orleans-infused grooves to influences from more distant lands—Brazil, Spain, Turkey—that the multicultural fabric of Toronto has brought out in their music. Their group's vibrant performances include fresh takes on classic Cuban standards as well as original compositions, and they're marked by Rodriguez's elegant vocals and masterful violin and Savigne's rapid-fire Afro-Cuban percussion—her many instruments include batá drums, sacred in Santería and traditionally taboo for women (though Okan use them in secular pieces). Despite the complexity of their music, Okan never drop the groove, and you can expect happy vibes and much dancing from the crowd. —**CATALINA MARIA JOHNSON** 📺

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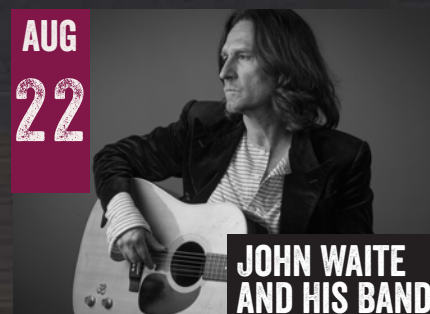
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- 9.12 LAITH AL-SAADI
- 9.15 SMELLS LIKE NIRVANA
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FESTIVALS

Explore Cuban culture, classical music, cover bands, and more at this weekend's festivals

FESTIVAL CUBANO

The tenth iteration of this annual cultural fest features Cuban food, vendors, music and dance workshops, and more than 20 sets from a broad mix of artists, including the Buena Vista Social Club with Eliadas Ochoa, Tito Nieves, Lil Suzy, and Young MC. *Fri 8/9 through Sun 8/11, 11 AM-10 PM, Riis Park, \$20-\$150.*

Beer Company in June, Evanston venue SPACE moseys over to nearby Canal Shores Golf Course for four nights of live music headlined by Bruce Hornsby, Jeff Tweedy, Mandolin Orange & I'm With Her, and Cake. *Thu 8/8 through Sun 8/11, 5-10 PM, \$35-\$95 (each show is a different price).*

MY HOUSE MUSIC FESTIVAL

This weekend-long Pilsen house-music party features sets from DJ Pierre, Terry Hunter, DJ Heather, and more. *Sat 8/10 and Sun 8/11, noon-10 PM, Harrison Park, \$10, free for kids 17 and under.*

RETRO ON ROSCOE

Calling all cover-band fanatics: this neighborhood fest features kids' activities, a classic-car show, and three days of classic tunes. *Fri 8/9, 5-10 PM, and Sat 8/10-Sun 8/11, noon-10 PM, Roscoe and Damen, \$10 suggested donation.*

NORTHALSTED MARKET DAYS

This Boystown mainstay features nationally known headliners such as Macy Gray and Sheila E., hot electronic sets from the likes of DJ Nina Flowers and DJ Tess, and plenty of tribute bands and local treasures. *Sat 8/10 and Sun 8/11, 11 AM-10 PM, Halsted between Belmont and Addison, \$10 suggested donation.*

THIRSTY EARS

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GOSSIP WOLF

A furry ear to the ground of the local music scene

GOSSIP WOLF IS routinely bowled over by Chicago's **Spektral Quartet**—not only do these supreme string shredders totally rip it up, but they also chuck stereotypes about classical music right out the conservatory window! This month, Spektral fire up their 2019-2020 season, entitled “**Totally Obsessed**,” which showcases a ludicrously wide range of creativity. On Wednesday, August 14, at Constellation, they perform a totally far-out piece from longtime collaborator **LJ White** that's based on the Shaggs' 1969 outie-rock classic “My Pal Foot Foot.” On Friday, August 30, New Amsterdam Records drops the album **Fanm d'Ayiti**, where Spektral accompany Haitian American composer, flutist, and singer **Nathalie Joachim** in her suite of the same name; they play a release concert with Joachim at **Black Ensemble Theater** on Friday, September 13. On Thursday, November 14, they perform works by **Shulamit Ran** and **Kotoka Suzuki** as well as *Enigma*, a new commission from **Anna Thorvaldsdottir**, as part of their ongoing residency at the University of Chicago—and that's not even mentioning anything in 2020!

Chicago multi-instrumentalist **Bryan Kingsley** describes the instrumental music he makes under the name **Harm Less** as “posi-djent.” On Friday, August 9, he drops the second Harm Less album, *Safe's Pace*, via Chicago's **Flesh & Bone Records**. The three singles he's released so far are heavy, triumphant postrock—and pretty positive! On Sunday, August 11, Harm Less headlines a release party at the **Beat Kitchen**; it's \$10 and kicks off at 8 PM.

Chicago label **No Trend Records** has been working with some of Gossip Wolf's favorite local acts lately—including hilariously dystopian punks **Absolutely Not**, postpunk collage artists **Avantist**, and multifaceted rapper and poet **Mykele Deville**, all of whom play “in the round” on the floor of **Thalia Hall** on Saturday, August 10. The show costs \$10 and starts at 9 PM. —**J.R. NELSON AND LEOR GALIL**

Got a tip? Tweet @Gossip.Wolf or e-mail gossipwolf@chicagoreader.com.

CHICAGO SHOWS YOU SHOULD KNOW ABOUT IN THE WEEKS TO COME

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NEW

Air Credits, Love of Everything, Minivan, DJ Sarah Frier 8/17, 9 PM, Empty Bottle
Marc Almond (Sex Cells), Hercules & Love Affair 10/29, 8:30 PM, Thalia Hall, on sale Fri 8/9, 10 AM, 18+
Aqueous 11/16, 9 PM, Lincoln Hall, 18+
Ballyhoo, Artikal Sound System, Fayuca 10/11, 8 PM, Beat Kitchen, 17+
Natasha Bedingfield 10/21, 8 PM, Park West, 18+
Amy Black's Heart & Soul 10/6, 12:30 PM, City Winery, on sale Fri 8/9, noon
Blues Traveler 11/14, 7:30 PM, the Vic, on sale Fri 8/9, 10 AM, 18+
Brick & Mortar, Dentist 10/23, 8 PM, Beat Kitchen, 17+
Cactus Blossoms, Esther Rose 10/10, 8 PM, SPACE, Evanston, on sale Fri 8/9, 10 AM
Vinnie Caruana 10/17, 8 PM, Beat Kitchen, 17+
Cautious Clay 12/5, 8 PM, Bottom Lounge, 17+
Cavetown 10/5, 7:30 PM, Thalia Hall
Claïro, Beabadoobee, Hello Yello 9/28, 6:30 PM, Metro, ALL
Colligo party hosted by Beats y Bateria with Hunter Diamond, Saraswathi Ranganathan, & Davor Palos 10/25, 8:30 PM, Schubas
Katie Dahl 9/15, 1 PM, SPACE, Evanston
Digable Planets 11/26-11/27, 7 and 9:30 PM, City Winery, on sale Fri 8/9, noon
Dopapod, Paris Monster 12/6, 9 PM, Bottom Lounge, on sale Fri 8/9, 10 AM, 17+
Drax Project 9/8, 7 PM, Chop Shop
Dumbo Gets Mad 10/23, 8:30 PM, Empty Bottle

Electric Six, DaveTV, Evictions 10/17, 7 PM, Reggie's Rock Club, 17+
Eptic, Tynan 11/27, 9 PM, Concord Music Hall, 18+
An Evening of Electronic Electronics with V.S.C.C., Ono, Skjell, No Dreams 8/29, 8:30 PM, Empty Bottle
Fanm D'Ayiti record release show with Nathalie Joachim & Spektral Quartet 9/13, 7:30 PM, Black Ensemble Theater Cultural Center
Flat Worms, Parsnip 9/16, 8:30 PM, Empty Bottle
Forever Deaf Fest 2019 Pre Party with Gloryhole, Guilotine, Everything Must Die, Inner Decay, and more 12/5, 8 PM, Cobra Lounge, 17+
Olivia Gatwood with music by Ari Chi & Cailin Nolte 9/29, 8:30 PM, Thalia Hall, 17+
Good Morning 10/19, 8:30 PM, Empty Bottle, on sale Mon 8/12, 11 AM
Kevin Griffin 10/8-10/9, 8 PM, City Winery
Half Acre's The Big North IV with Allah-Las, Cowboys, Skip Church, Oozing Wound 8/17, 4 PM, Half Acre Beer Company Balmoral
Harley Poe, Homeless Gospel Choir 11/9, 9 PM, Beat Kitchen, on sale Fri 8/9, 11 AM, 17+
Hecks, Juiceboxxx 10/7, 8:30 PM, Empty Bottle
Horse Jumper of Love, Slow Mass 9/18, 8:30 PM, Subterranean, 17+
Htrk 11/6, 8:30 PM, Empty Bottle
Jay2, Sean Deaux, Frsh Waters, Bandaland ZZ, Ambi Lyrics, Mattaudiodope 8/31, 8 PM, Schubas
Joy Formidable, Bryde 12/12, 8:30 PM, Bottom Lounge, on sale Fri 8/9, 11 AM, 17+
Ruston Kelly 11/1, 8 PM, Thalia

Hall, on sale Fri 8/9, 17+
Mat Kerekes, Motherfolk, Teamonade 10/23, 8 PM, Subterranean, 17+
Valentino Khan 10/19, 8 PM, Concord Music Hall, on sale Fri 8/9, 10 AM, 18+
Khary 10/17, 7:30 PM, Schubas
King Princess 2/5/20, 7:30 PM, Riviera Theatre, on sale Fri 8/9, 10 AM
Klaus Johann Grobe 9/26, 8 PM, Subterranean, 17+
Labor Day Party with Sandra Antongiorgi, DJ Sadie Woods, and more 9/2, 3 PM, City Winery
Loud Luxury 11/8, 6 PM, Concord Music Hall
Lsdream, Shlump 11/8, 9 PM, Bottom Lounge, 18+
Walker Lukens 9/20, 9 PM, Schubas, 18+
Madeon 11/21, 6 PM, Concord Music Hall, on sale Fri 8/9, 10 AM
Justin Martin 8/23, 10 PM, Spy Bar
Don McLean 11/21, 8 PM, City Winery, on sale Fri 8/9
Metal Allegiance, Crobot, Weapons of Anew 10/31, 7 PM, Bottom Lounge, 17+
Miss June 10/21, 8 PM, Subterranean, 17+
Dave Monks 11/8, 8 PM, Subterranean, 17+
Moonlight Disco with Tim Baresko 8/23, 9 PM, Cerise Rooftop at Virgin Hotels Chicago
Parlor Mob, Deal Casino 10/19, 8 PM, Martyrs'
Perma Cough, Dogs at Large, Husk 9/11, 8:30 PM, Empty Bottle
Lee “Scratch” Perry & Subatomic Sound System 9/20, 8 PM, Subterranean
Phantogram, Bob Moses 8/24, 8 PM, Riviera Theatre, 18+

EARLY WARNINGS

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UPCOMING

Amon Amarth, Arch Enemy, At The Gates, Grand Magus 10/7, 7 PM, Riviera Theatre, 18+
Matt Andersen 10/17, 8 PM, SPACE, Evanston
Angels & Airwaves 9/21, 7 PM, House of Blues
Bleached 9/29, 8 PM, Lincoln Hall, 18+
Spektral Quartet 11/14, 7:30 PM, Fulton Recital Hall, University of Chicago
Stolen Jars 9/11, 8:30 PM, Subterranean, 17+
Sum 41, Amity Affliction, Plot in You 10/6, 6:30 PM, Riviera Theatre, on sale Fri 8/9, 10 AM
Teskey Brothers 3/18/20, 8 PM, Thalia Hall, 17+
Trifinity (Yheti/Toadface/Mt. Analogue) 12/13, 8:30 PM, Bottom Lounge, on sale Mon 8/12, 11 AM, 18+
Troyboi 12/6, 9 PM, Concord Music Hall, on sale Fri 8/9, 10 AM, 18+
Victor Internet 10/10, 7 PM, Subterranean
Wajatta (Reggie Watts & John Tejada) 8/23, 10 PM, MIne Music Hall
Way Down Wanderers 12/7, 9 PM, Lincoln Hall, on sale Fri 8/9, 10 AM, 18+
We Banjo 3 3/8/20, 5 and 8 PM, City Winery, on sale Fri 8/9, noon
Weeks, Spendtime Palace, Vernes 10/3, 8 PM, Lincoln Hall, 18+
John-Allison “A.W.” Weiss, Mover Shaker, Perspective a Lovely Hand to Hold 10/2, 8:30 PM, Subterranean, 17+
Whitney 12/5-12/8, 8:30 PM, Thalia Hall, 12/6 and 12/7 are sold out, 17+
Saul Williams 9/12, 8:30 PM, Thalia Hall, 17+
Windy City Soul Club 12/31, 9 PM, Logan Square Auditorium
Yoke Lore 10/19, 9 PM, Bottom Lounge, on sale Fri 8/9, 9 AM, 17+

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UPDATED

Cuco, Kaina 9/22, 7 PM, Aragon Ballroom, moved to the Aragon
Amon Amarth, Arch Enemy, At The Gates, Grand Magus 10/7, 7 PM, Riviera Theatre, 18+
Matt Andersen 10/17, 8 PM, SPACE, Evanston
Angels & Airwaves 9/21, 7 PM, House of Blues
Bleached 9/29, 8 PM, Lincoln Hall, 18+
Spektral Quartet 11/14, 7:30 PM, Fulton Recital Hall, University of Chicago
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SAVAGE LOVE

Breach of boundaries

Is a stealth act of barebacking forgivable? Plus: an autistic sub seeks advice on his open marriage.

BY DAN SAVAGE

Q: I'm a 42-year-old single, straight female who recently started dating a 36-year-old man in a somewhat exclusive, long-distance relationship. We have known each other for a short time, but have clocked hours upon hours on the phone. I have specifically stated many times I don't want kids of my own (he does), am extremely safety conscious (only when I see someone's STI results and know we're 100 percent monogamous will I go "bareback"), and am against hormonal contraception. Therefore, I've insisted on

the use of condoms since our very first encounter, which he at first reluctantly agreed to but has since obliged without incident. He is expressively into me and treats me better than any guy I've dated; cooks for me, gives me massages, buys me gifts, showers me with compliments, listens to me at any hour of the night, and has shown nothing but respect towards me since day one.

Until our last sexual encounter. He woke me up in the morning clearly aroused and ready for sexy time.

He asked if he could enter me, and after I said yes, I grabbed a condom for him and he put it on. We were spooning at the time so he entered me from behind. At one point early in the encounter, I reached back to grab his hand, and all of a sudden, felt the condom he had been wearing laid out on the bed. Shocked and outraged, I immediately stopped and turned to him asking, "Why did you take this off?" To which he replied, "Because I wanted to come faster." All I could muster back was, "Do you have any idea how bad that is? I can't even look at you." I covered my eyes and cried uncontrollably for a few minutes.

After getting dressed, showering, and exiting without a word, I started to process the atrocity of his

actions. It's clear that he does not respect me, my body, my health, or my reproductive choices, and made his physical pleasure top priority. He has apologized profusely, been emotional about his actions, and has definite remorse. After I sent him several articles on how what he did is criminal (including the one about the German man who got eight months in jail for stealthing), he now seems to grasp the severity. It's hard to reconcile his consistent respect for me with a bold and disrespectful act like this. The best case is that he's a dumbass, the worst being that his respect and care for me is all a facade and I've been a fool. Is there any reason I should consider continuing to see this guy? Is it remotely forgivable?

—**STEALTHED ON SUDDENLY**

A: Nope.

The obvious (and objectively true) point is that anything is forgivable. People have forgiven worse—I mean, there are mothers out there who've forgiven the people who murdered their children. But moms who've found it within themselves to forgive their children's murderers... yeah, they don't have to live with, take meals with, or sleep with their children's murderers. I'm not saying that forgiving the person who murdered your kid is easy (I wouldn't be able to do it), but most people who've "forgiven worse" never have to lay eyes on the person they forgave again.

So while it may be true that people have forgiven worse, SOS, I don't think you should forgive this. And here's why: You only just started dating this guy, and all the good qualities you listed—everything that made him seem like a good, decent, lovely, and possibly loving guy (the cooking, the massages, the compliments, etc.)—is the kind of best-foot-forward fronting a person does at

the start of a new relationship. Not only is there nothing wrong with that, SOS, but you wouldn't want to date someone who didn't do that at the start, because the kind of person who doesn't make the effort to impress early in a relationship is the kind of person who can't be bothered to make any effort later in the relationship. We all erect those facades, SOS, but some people are slapping those facades on slums you wouldn't wanna live in, while others are slapping them on what turns out to be pretty decent housing. And if I may continue to torture this metaphor: when the first cracks appear in the facade, which they inevitably do, and you get a peek behind it, you aren't a fool if it turns out there's a slum there. You're only a fool if you move in instead of moving on.

Anyway, SOS, everybody fronts, but eventually, those facades fall away and you get to see people for who and what they really are. And the collapse of your new boyfriend's facade revealed him to be a selfish and uncaring asshole with no respect for your body or your boundaries. He was on his best behavior until he sensed your guard was down, at which point he violated and sexually assaulted you. Those aren't flaws you can learn to live with or actions you can excuse. Move on.

Q: I am a 27-year-old man in an open marriage with a wonderful partner. They're my best friend, I smile whenever they walk into the room, and we have a ton in common. We don't, however, have that much sex. I'm currently seeing someone else and our sex is great. We've explored some light BDSM and pegging, and I'm finding myself really enjoying being a sub. I'm kind of terrified that, as a man, I might accidentally violate someone's boundaries. I'm

also autistic, which makes navigating cues from partners rather difficult. Completely submitting to someone else weirdly makes me feel totally safe and free for kind of the first time. The problem is, my spouse is also pretty subby. When they do try to initiate sex, it's often so subtle that I totally miss the signals. In the past month, I've had sex with my spouse maybe once, compared to four or five times with my other partner. My question is this: Have you seen examples of people in open marriages who essentially fulfill their sexual needs with secondary partners, while still maintaining a happy companionable partnership with their primary?

—**SEXUALLY UNDERSTANDING BUTT-BOY**

A: I've personally known people in loving, happy, sexless marriages who aren't leading sexless lives; their marriages are companionate—some can even be described as passionate—but both halves seek sexual fulfillment with secondary, tertiary, quaternary, etc, partners. But companionate open marriages only work when it's what both partners want... and your partner's feelings are conspicuously absent from your letter. How do they feel about being in a sexless or nearly sexless marriage? Your spouse would seem to be interested in having sex with you—they occasionally try to initiate—but perhaps your spouse is just going through the motions because they think it's what you want. So... you're gonna need to have a conversation with your spouse about your sex lives. If you've found being told what to do in unobvious ways by your Dominant second partner to be sexually liberating, SUBB, you could ask your spouse to be a

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OPINION

little less subtle when they want to initiate—or, better yet, ask them not to be subtle at all. Nowhere is it written that subs like you and your spouse have to be subtle or sly or stand there waiting for others to initiate. “I am feeling horny and I’d really like to have sex tonight” is something submissives can and do say.

HEY, EVERYBODY: The deadline is right around the corner to submit short films—five minutes or less—to Hump!, my dirty little film festival! Your Hump! film can be hard-core, soft-core, live-action, animated, kinky, vanilla, gay, straight, lesbian, trans, enby: everyone and everything is welcome in Hump! And Hump! films are only screened in theaters—we don’t release anything online—so you can be a porn star in a movie theater for a weekend without having to be a porn star for eternity on the Internet! The deadline to submit your film is September 13! Go to humpfilmfest.com to find out more about entering Hump! 📺

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Health Specialties Teacher, Postsecondary Needed
Pan Ethnic International, Inc. d.b.a. Taylor Business Institute has an opening for a Health Specialties Teacher, Postsecondary in Chicago, Illinois. Job responsibilities will include teaching and curriculum development. Must have a bachelor's degree (08/08)

TransUnion, LLC seeks Lead Engineers for Chicago, IL location to design, integrate & implement info. security infrastructure. Master's in Comp. Sci./Comp. Eng./any Eng. field + 2yrs exp. or Bachelor's in Comp. Sci./Comp. Eng./any Eng. field + 5yrs exp. req'd. Req'd skills: Info. security exp. focusing in Identity & Access Management (Sailpoint Identity IQ, onboarding, terminations, access requests, approvals, attestations/certifications, beanshell scripting), PAM (BeyondTrust PPM API), AD, LDAP, RSA SecureID, PKI, CA SiteMinder, Federation using SAML, RBAC, JAVA, Spring, Hibernate, REST Web service, SOAP, Perl, Tableau, Jenkins, Bit bucket, Eclipse, PowerShell, Workday Integrations, Azure AD integrations, CA Agile Central API, TrustEv Fraud detection, Agile. 20% telecommuting permitted. Send resume to: R. Harvey, REF: MCA, 555 W Adams, Chicago, IL 60661 (08/08)

TransUnion, LLC seeks Consultants for Chicago, IL location to design & deliver software application features & enhancements. Master's in Comp Sci/ Info Management Systems/Comp Applications + 3yrs exp. or Bachelor's in Comp Sci/ Info Management Systems/Comp Applications + 5yrs exp. req'd. Req'd skills: sw development exp. using Java, OOPS Multithreading, Java Concurrency, J2EE (Servlets, JSP, Struts, JDBC), Core, MVC, JDBC, Batch, RDBMS (DB2, Oracle), Unix/Linux, shell scripting, Autosys, CI/CD (Maven, Jenkins), Web Services. Send resume to: R. Harvey, REF: SM, 555 W Adams, Chicago, IL 60661 (08/08)

Goettsch Partners (Chicago, IL) seeks Architectural Intern to develop, in a collaborative design team environment, alternative architectural building design studies & provide documentation of these alternative designs studies using 2D/3D architectural design software. Must submit an electronic version of portfolio with examples of academic

projects, digital images, photographs, and examples of technical drawings of high-rise office, hotel or mixed use projects. Portfolio must also demonstrate samples of work in AutoCAD, Revit and Adobe software programs. Submit resumes to hr@gpchicago.com, reference Job ID: 19050011 in the subject line. (08/08)

BI Director in Chicago, IL: Responsible for building and leading the organization that enables the company to make strategic decisions based on business intelligence gleaned from insights, analytics, and critical business metrics. Travel approximately 30% to other company work sites. Requires: Bachelors + 5 yrs. exp. Please mail resume with cover letter to: XPO Logistics, Inc., 13777 Ballantyne Corporate Pl., 4th Floor, Charlotte, NC 28277, Attn: Recruiting, Refer to job code 2019-01-0027. (08/08)

2 BEDROOM UPTOWN, 4346 N Clarendon Ave (At Montrose) Very large 2 bedrm plus, rehabbed vintage with hardwood floors, Formal dining room and updates, Utilities included. 2 block from lake. \$1500 call EJM 773 935 4425 (08/08)

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3 BEDROOM
Large 3 bedroom, 2 bath apartment near Wrigley Field. 3820 N. Fremont. Hardwood floors. Cats OK. Laundry in building. Available 8/1. \$2225/month. (773)761-4318 www.lakefrontmgt.com (08/08)

REAL ESTATE

RENTALS

STUDIO

Large studio apartment near the red line. 6326 N. Wayne. Hardwood floors. Laundry in building. Dogs OK. Heat included. Available 9/1. \$850/month. (773)761-4318. www.lakefrontmgt.com (08/08)

Large studio apartment near Loyola Park. 1337 W. Estes. Hardwood floors. Cats OK. Heat included. Laundry in building. Available 8/1. \$865/month. (773)761-4318. www.lakefrontmgt.com (08/08)

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One bedroom apartment near Warren Park and Metra. 6802 N. Wolcott. Hardwood floors, Laundry in

building. \$995/month. Heat included. Cats OK. Available 7/1. (773)761-4318. www.lakefrontmgt.com (08/08)

Large one bedroom apartment near Loyola Park. 1335 W. Estes. Hardwood floors. Cats OK. Laundry in building. \$1025/month. Heat included. Available 7/1 & Larger unit available 8/1 for \$1050/month. (773)761-4318. www.lakefrontmgt.com (08/08)

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2 bedrooms, heat and cooking gas included. Available immediately. Rent from \$995.00 to \$1,100 per month. Granite counter top, new appliances, upgraded bathrooms and hardwood floors. Close to trans. and shopping For an appointment please call Long-Kogen, Inc. 773 764 6500. (08/08)



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Large 3 bedroom, 2 bath apartment near Wrigley Field. 3820 N. Fremont. Hardwood floors. Cats OK. Laundry in building. Available 8/1. \$2225/month. (773)761-4318 www.lakefrontmgt.com (08/08)

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Ragnar Benson Construction Company, an Equal Opportunity Employer, Chicago, IL 60606 - P: 312-764-6600, is seeking disadvantaged businesses for the **CTA MidCon Project MC-017 98th Rail Shop Bridge Deck and Drainage Projects located in Chicago, IL** for subcontracting opportunities in the following areas: Demolition, Lead Abatement, Concrete, Masonry, Structural & Misc. Steel, Roofing, Traffic Control, Doors, Alum Windows, Painting, Plumbing, HVAC, Electrical, Shoring. Subcontracts will be awarded based on price and ability to perform work. All disadvantage businesses should contact **RAGNAR BENSON attention Kasia Popa at - estimating@rbic.com** 312-764-6600 to discuss subcontracting opportunities. Please submit all bids no later than September 12th, 2019 at 12PM. The bid will be publicly opened by CTA on September 13th, 2019 at 3:00PM.

This letter is to notify that on August 25, 2019 at 9:00 a.m. an auction will be held at Hyde Park Self Storage, Inc., located at 5155 S. Cottage Grove Ave, Chicago, IL 60615, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

1. 490 Dorothy H. Ragsdale
2. 207C David Walton
3. 380 Omar Hall, Sr.
4. 339 Daniela Comprindo
5. 463 James Hendricks
6. 501 Alfred Smith
7. 10153 James A. Lott
8. 374 Brianna Kelly
9. 10177 Kenneth Williams
10. 272 Daisy Clifford
11. 10147 Brianna Kelly

This letter is to notify that on August 25, 2019 at 9:00 a.m. an auction will be held at South Shore Self Storage, Inc., located at 7843 S. Exchange Ave, Chicago, IL 60649, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

1. 200 Lolitta Armour
2. 121 Victor Fenner
3. S013 Daryl Walker
4. 615 Cherida Reynolds
5. S005 Brian Eddings
6. S025 Adrina Hull
7. 534 Rejean Smith
8. 618 Ebony Byrd
9. 216 Cherita Harley
10. 102 Ned Carradine
11. 568 William G. Robinson

This letter is to notify that on August 25, 2019 at 9:00 a.m. an auction will be held at Aaron Bros. Self-Storage, Inc., located at 4034 S. Michigan Ave, Chicago, IL 60653, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

1. 104 Sharon Kerby
2. 229 Ishmael McDaniels
3. 239 Sheena Riley
4. 415 Krika Douglass
5. 428 Chester Dancy
6. 533 Johnny Branch
7. 548 Anna Long
8. 439 Joseph Crump

This letter is to notify that on August 25, 2019 at 9:00 a.m. an auction will be held at 83rd & Halsted Self Storage, Inc., located at 8316 S. Birkhoff Ave, Chicago, IL 60620, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

1. 472 Shataqua Elmore
2. 311 Annette Dunbar
3. 224 Irma Bulley
4. 210 Gerald Warren
5. 157 Ebony Carter
6. 450 Renee Warner

STATE OF ILLINOIS, PUBLICATION NOTICE OF COURT DATE FOR REQUEST FOR NAME CHANGE. Location Cook County - County Division - 1502 N. Artesian Ave., #2 Chicago, IL 60622 Case Type: Name Change from Helen Kar Yee Ho to Helen Kar Yee Ho-Supanich, and Mark Patrick Supanich to Mark Patrick Ho-Supanich.. Case Initiation Date 07/11/2019 Court Date 10/1/2019 at 1:00pm 50 W. Washington St., Chicago, IL in Courtroom #8 Case # 2019CONC000972 (08/22)

STATE OF ILLINOIS, PUBLICATION NOTICE OF COURT DATE FOR REQUEST FOR NAME CHANGE. Location: District 4 Court, Cook County, IL - County Division - 608 Beach Ave., La Grange, IL 60526 Case Type: Name Change from Carey Anne Robin Ho to Kerri Aisling Martin. Case Initiation Date 07/30/2019 Court Date 10/01/2019 at 9:30am 50 W. Washington St., Chicago, IL in Courtroom #0112 Case # 201940005032 (08/22)

PROPOSED FY2020 MTW ANNUAL PLAN ATTENTION ALL PUBLIC HOUSING RESIDENTS & HCV PROGRAM PARTICIPANTS

The Chicago Housing Authority (CHA) is releasing the Proposed FY2020 MTW Annual Plan for public comment.
The 30-day public comment period begins July 26 and ends August 27, 2019

CHA encourages and welcomes all public housing residents and the community-at-large to review the Proposed FY2020 MTW Annual Plan and to attend the public hearings.

You are not required to attend a public comment hearing in order to submit comments on the Proposed FY2020 MTW Annual Plan.

The dates, times, and locations of the public comment hearings are as follows:

- Aug 6, 6:00 pm: Family Investment Center (FIC), 4859 S Wabash
- Aug 14, 2:00 pm: Ella Flagg Apts., 4645 N Sheridan Rd
- Aug 16, 11:00 am: Little Italy Library, 1336 W Taylor St

Public housing residents, HCV program participants, and the public may submit comments on the Proposed FY2020 MTW Annual Plan during the public comment period. The 30-day comment period begins July 26 and ends August 27, 2019.

All comments must be received by August 27, 2019.

Copies of the Proposed 2020 MTW Annual Plan will be available beginning July 26 through August 27, 2019 at the following locations:

- CHA and HCV Administrative Offices 60 E Van Buren St
- Family Investment Center (FIC) 4859 S Wabash St
- Central Advisory Council Office 243 E 32nd St
- HCV Regional Office- South 120 W 35th St
- HCV Regional Office-West 1852 S Albany Ave
- Erie Neighborhood House *Little Village* 4225 W 25th St
- West Town* 1347 W Erie St
- Spanish Coalition for Housing: *North Office* 1922 N Pulaski Rd
- South Office* 1915 S Blue Island
- SE Office* 9010 S Commercial

Mail, E-mail or Fax comments to:
Chicago Housing Authority
Attention: Proposed 2020 MTW Annual Plan
60 E. Van Buren Street, 12th Floor
commentontheplan@thecha.org
Fax 312.913.7837

www.thecha.org

If you have question about this notice, please call the CHA at 312.913.7300

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STATE OF ILLINOIS, PUBLICATION NOTICE OF COURT DATE FOR REQUEST FOR NAME CHANGE. Location: District 4 Court, Cook County, IL - County Division - 608 Beach Ave., La Grange, IL 60526 Case Type: Name Change from Ryan Martin Rimkus Ho to Ryan Alistar Martin. Case Initiation Date 07/30/2019 Court Date 10/01/2019 at 9:30am 50 W. Washington St., Chicago, IL in Courtroom #0111 Case # 20194005029 (08/22)

Notice is hereby given, pursuant to "An Act in relation to the use of an Assumed Business Name in the conduct or transaction of Business in the State," as amended, that a certification was registered by the undersigned with the County Clerk of Cook County. Registration Number: Y19001782 on July 16, 2019. Under the Assumed Business Name of CLUTTERLESS CLOSETS with the business located at: 4417 S INDIANA AVE APT 3N, CHICAGO, IL 60653. The true and real full name(s) and residence address of the owner(s)/partner(s)

is: Owner/Partner Full Name Complete Address CHRISTINE MCWILLIAMS 4417 S INDIANA AVE APT 3N, CHICAGO, IL 60653, USA (08/08)

Notice is hereby given, pursuant to "An Act in relation to the use of an Assumed Business Name in the conduct or transaction of Business in the State," as amended, that a certification was registered by the undersigned with the County Clerk of Cook County. Registration Number: Y19001815 on July 18, 2019. Under the Assumed Business Name of MIGHTY VIOLET DESIGN, with the business located at: 2023 N BISSELL ST UNIT 2, CHICAGO, IL 60614. The true and real full name(s) and residence address of the owner(s)/partner(s) is: Owner/Partner Full Name Complete Address KATHLEEN E TOOMEY 2023 N BISSELL ST UNIT 2 CHICAGO, IL 60614, USA (08/08)

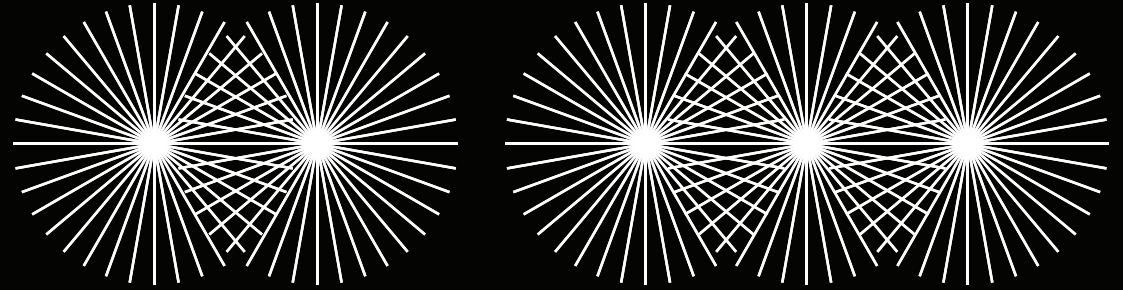
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the conduct or transaction of Business in the State," as amended, that a certification was registered by the undersigned with the County Clerk of Cook County. Registration Number: Y19001819 on July 18, 2019 Under the Assumed Business Name of CITY VIRTUAL CONSULTANTS, LLC with the business located at: 323 E WACKER DRIVE STE 4300, CHICAGO, IL 60601 The true and real full name(s) and residence address of the owner(s)/partner(s) is: Owner/Partner Full Name Complete Address TIFFANY WILLIS-JOHNSON 323 E WACKER DRIVE STE 4300 CHICAGO, IL 60601, USA (08/15)

STATE OF ILLINOIS, PUBLICATION NOTICE OF COURT DATE FOR REQUEST FOR NAME CHANGE. Location Cook County - County Division - 5734 W. Giddings St., Chicago, IL 60630 Case Type: Name Change from Lenise Lani Aguilar to Lenise Lani. Case Initiation Date 07/02/2019 Court Date 10/03/2019 Case # 2019CONC000850 Assigned to Judge Calendar, 4 (09/05)

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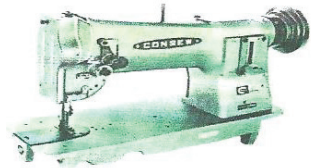
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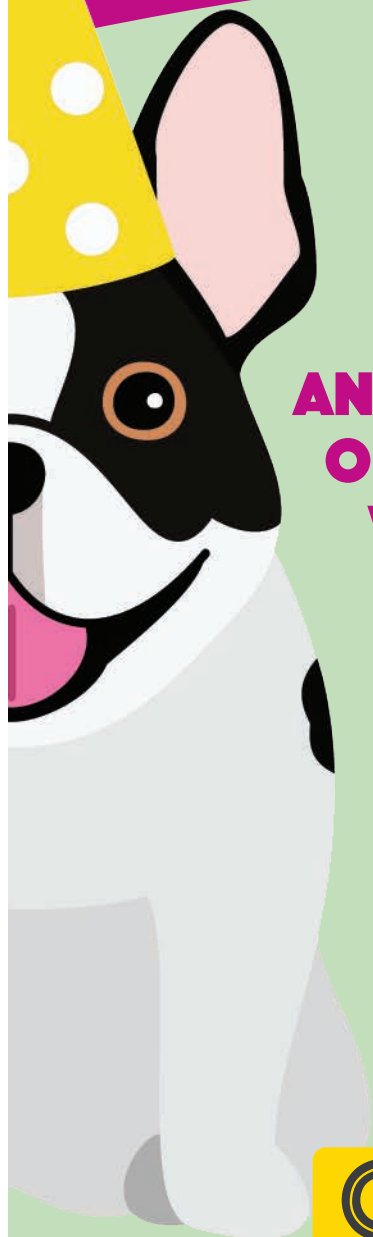
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