



READER

BEST
OF
CHICAGO

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READER (ISSN 1096-6919) IS PUBLISHED WEEKLY BY STM READER, LLC
2930 S. MICHIGAN, SUITE 102 CHICAGO, IL 60616
312-392-2934, CHICAGOREADER.COM

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THIS WEEK ON CHICAGOREADER.COM



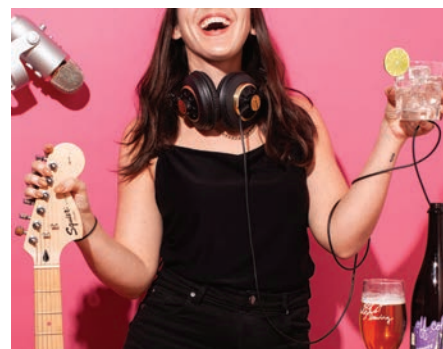
Photos: Día de los Muertos

The Pilsen celebration honors those passed with a parade, performances, and face painting.



See all the winners

For full Best of Chicago results, go to chicagoreader.com/best.



Party with us!

Celebrate the Best of Chicago Issue on November 19 at Thalia Hall. Tickets at chicagoreader.com/party.

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NEWS & POLITICS



Special ed teachers Tiffany Brooks and Jacquelyn Price Ward and teaching assistant Willie Cousins picket at Bond Elementary.
MAYA DUKMASOVA FOR CHICAGO READER

POLITICS

The first step

The teachers force the mayor to do what she should've done months ago.

By **BEN JORAVSKY**

To gain some perspective on the teachers' strike that just ended, I thought I'd fire up the old time machine and go back to 1980—January to be exact—when Michael Jackson's "Rock With You" topped the charts.

In other words, a long time ago.

Here in Chicago, the teachers went on strike for ten bitter-cold days because our school system—even more dysfunctional than usual—didn't have enough money to pay them.

That's right, youngsters—CPS went broke and teachers had to strike to get paid.

And still the *Tribune's* editorial writers opposed the strike and blamed it on the union. Apparently, the Tribsters wanted teachers to work for nothing.

As long as I'm on the topic, it's time for another round of my latest favorite parlor game—Guess When the Editorial Was Written.

We already played this game with the *Sun-Times*, now it's the *Trib's* turn. Here we go . . .

Was the following sentence from a *Tribune*

editorial published in 1980 or over the last few weeks?

"The Chicago Board of Education has made its own Procrustean Bed by its spineless surrender [to] the teachers union."

Neither! Some unnamed *Tribune* editorialist wrote that beaut in 1967, when "I'm a Believer" by the Monkees topped the charts. Proving that the more things change, the more the *Tribune* keeps manufacturing heartless editorial writers like Stepford Wives.

Now, I must confess I'm as biased as the *Tribune* when it comes to teachers' strikes. Only I'm on the other side.

My mother was a public school teacher (and a CTU delegate) walking that 1980 picket line. And several of my favorite millennials (thinking of you, Nora and Mariah) were on the latest one. You might say I've been standing with striking Chicago teachers my whole life.

There would have to be some unconscionable CTU outrage for me to go the other way. In this case, it wasn't even close.

Not to relitigate the strike, but . . .

It's a pathetic shame and a civic embarrassment that it took a freaking strike to force Mayor Lightfoot and her CPS appointees to agree to address overcrowding and understaffing in our poorest schools.

Dealing with these issues should have been among the first things on the mayor's agenda when she took office. Hell, it should have been the first thing on Mayor Rahm's agenda back in 2011.

Not sure why Mayor Lightfoot dilly-dallied on these matters. She championed educational equity during April's campaign. As opposed to Mayor Rahm, who was so clueless about the schools when he took office he couldn't even name the top-scoring ones.

Publicly, Mayor Lightfoot talked the right talk about not being antiteacher like Rahm. But privately, it was something else. In the months leading up to the strike, she couldn't even bring herself to meet with CTU officials Jesse Sharkey and Stacy Davis Gates to sort of hammer things out.

Now, I realize CTU played a role in upsetting Lightfoot. The union overplayed its hand in the mayoral election—going too strong for Toni Preckwinkle and too harsh on Lightfoot. Tactically, it made no sense—as everyone knew Lightfoot was going to win.

On the other hand, c'mon, Madame Mayor, you won in a landslide. You should have let it go months ago.

I do want to give Lightfoot credit for having the self-restraint to refrain from taking this strike to the next level and going to court to toss Jesse or Stacy into jail for striking on non-striable issues.

Also, I must admit the mayor's communications team did a masterful job of spinning the narrative that the strike was all CTU payback because their candidate lost April's election.

A day hardly passes without someone telling me, "You know, Ben, the teachers just wanted to go on strike."

This talking point—crafted by the mayor's team—is especially common among north-siders of the white liberal persuasion who love

Lightfoot as much as I love, oh, *Dolemite Is My Name* (seen it twice in the last two days).

Nothing against white north-side liberals—you might say I am one myself.

In which case, white north-side liberals, let me ask you this: What CTU demand was not worth striking over? Lowering class size in high-poverty schools? Hiring more nurses, librarians, and social workers for kids who need them the most?

How many years are teachers supposed to shut up, take the money, and look the other way in the face of such obvious educational inequities? Especially as they watch mayor after mayor earmark billions of property tax dollars for upscale developments in already gentrifying neighborhoods. I see you, Lincoln Yards.

With all due respect, white north-side liberals, you're starting to remind me of the southern "moderate" that irritated Martin Luther King.

"Over the last few years I have been gravely disappointed with the white moderate," King wrote in "Letter From a Birmingham Jail." "I have almost reached the regrettable conclusion that the Negro's great stumbling block in the stride toward freedom is not the White Citizens Councilor or the Ku Klux Klanner but the white moderate who is more devoted to order than to justice."

I can't say this enough: for years Chicagoans talked a big game about eradicating social inequities in our schools, but until the teachers went on strike that's all it was—talk.

Well, it's behind us now. Except . . .

Over the weekend, I chatted with a teacher who told me about the 35 third-graders in a classroom at her south-side school. In other words, these inequities still exist. It's not like the mayor sent in more teachers to ease the overcrowding as soon as the strike was over.

No, the contract's just a first step—albeit an important one—in the long march for the kind of justice Dr. King was talking about back in 1963. When "He's So Fine" (by the Chiffons) topped the charts.

Man, it's been a long time coming.

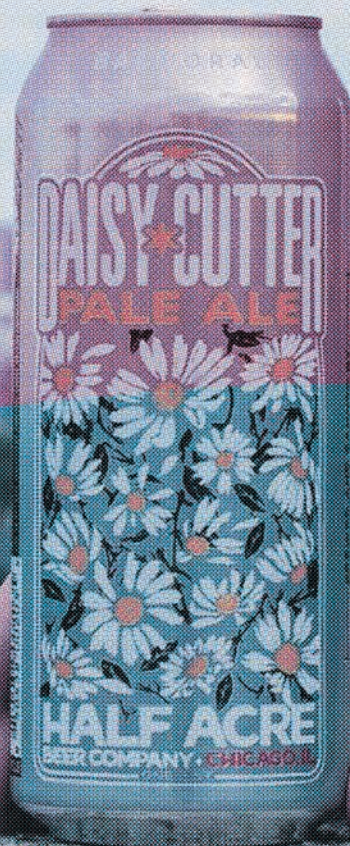
So, one more time . . .

Thank you teachers, paraprofessionals, bus aides, janitors, and other CPS employees who had the courage to walk that picket line and force the powers that be to take that first step—kicking, screaming, and complaining the whole way. **A**

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BEST OF CHICAGO

We're all winners.

By **KAREN HAWKINS**

Welcome to the Best of Chicago 2019! Pull up a chair or bar stool, sit tight in your CTA seat, or bear down on that elliptical—we hope you'll be here a while reading through our biggest issue of the year. We can't wait to share it all with you.

Every *Reader* issue is a labor of love, and Best of Chicago has a special place in our hearts. It puts you, our readers, center stage and lets you do what you do best: sound off. Like, all the way off. It's been glorious.

Tuesday is production day for us, and the energy in the office is always intense as we march toward our weekly deadline. This week, it was electric.

Until it wasn't.

Because the lights went out.

Literally.

Our whole swath of Bronzeville lost power in the middle of the busiest day for our biggest issue. For only an hour. But a nerve-wracking



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hour. So we did what all newsrooms do during times of special-issue-related stress: we ordered pizza.

Best of Chicago is truly a team effort. We've spent weeks tabulating more than 30,000 votes in two rounds across 300+ categories,

designing a photo shoot only the *Reader* could do, contacting businesses all over the city to advertise, and planning for the city's don't-miss party of the fall. In addition to readers' top picks, *Reader* staff also weighed in with some of our own.



In the spirit of teamwork, we're particularly proud of this year's photos, and I'll let photo director Jamie Ramsay explain why:

"The art department's goal with the Best of category photography was to create representative vignettes of each section in a way that covered the full spectrum of Chicago from west to east and south to north. We started with the train lines, which physically cover that ground, and decided our color scheme would nod to the CTA lines.

"We tried to fit as much of Chicago as we could into each of the shots: a variety of neighborhoods, people, and businesses that make up this great city. The entire *Reader* staff pulled together, raided closets (that's when you find out your coeditor in chief has a Hello Kitty guitar!), drove all over the city, and provided items, pets, and even themselves

to be part of this shoot. We shot these photos smack-dab in the center of the city with Chicago photographer Lisa Predko in her South Loop studio. It took a village—actually, a whole city—to pull together all these details."

Thank you to everyone who voted! This issue literally wouldn't exist without you. And a hearty congratulations to all of our winners and runners-up. You can find the full list of all finalists in each category at chicagoreader.com/best.

We can't wait to party with all of you on Tuesday, November 19, at Thalia Hall, from 7 to 10 PM. Visit chicagoreader.com/party for tickets. Proceeds ensure the Best of issue 2020 will be even bigger, better, and more enlightening (see what I did there?).

@ChiefRebelle



FREE FALL EVENTS WITH THE POETRY FOUNDATION

Poetry off the Shelf

Cave Canem Legacy Conversation

Thursday, November 21, 2019, 7:00 PM

Poetry & Philosophy

Ann Lauterbach & T.J. Clark

Tuesday, December 3, 2019, 7:00 PM

John Barr Reading Series

Joshua Mehigan

Thursday, December 5, 2019, 7:00 PM

Exhibition

The Life of Poetry in Morden Tower

Exhibition open through December 20

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Reader
Recommended



Food & Drink



City Life



Cannabis



Sports &
Recreation



Arts & Culture



Buy Local



Music & Nightlife



City Life



BEST NEIGHBORHOOD



Every single one

Years ago at the bar, a man named Paulie told me all about the neighborhood that I live in now. It's west of Canaryville, north of Englewood, east of Back of the Yards, and south of the Stockyards proper. I sometimes call it New City, after the original official community area name for this area, but that can get confusing for people, and lately I've been relenting and using "Back of the Yards" even though it doesn't feel right because I always thought Back of the Yards started at Ashland. Paulie grew up here and had a vivid memory of a cow running down Racine to escape its fate at the Stockyards, and a wrangler riding on a white horse, chasing it down.

I moved out of Chicago in 2011 after a lifetime here and went to Philadelphia, another city of neighborhoods. Parts of South Philly are so much like Archer Avenue that I always expected to see old friends walking past. West Philly and Germantown reminded me of Rogers Park and Garfield Park with their moments of nature combined with history, mixed with the social diversity that makes cities great. I returned to Chicago last fall and moved back into my New City by the Stockyards. There is so much space to move around in on the south side, and most people are pretty friendly (they say "Hi!" and wait for you to respond). It reminds me of sweet neighbors we had by my family's old house near Grand and Western. I started living on my own pretty early, and I've rented all over, including Roscoe Village, Humboldt Park, and Edgewater. I can tell you about both terrible and beautiful Chicagoans that I met in all of these places. None of them were perfect. None of us are perfect. There is no "Best Neighborhood in Chicago," because if you lived in all 77 community areas, you would have 77 different songs to sing. As Carl Sandburg said in his 1922 poem "The Windy City,"

"I will die as many times
as you make me over again,
says the city to the people . . ."

—SALEM COLLO-JULIN

**BEST CHICAGOAN TO
FOLLOW ON TWITTER**
@eveewing

Runner-up: @ChiPartyAunt

**BEST CHICAGO INSTAGRAM
ACCOUNT TO FOLLOW**
@brickofchicago

Runner-up:
@transportationlibrary

BEST PODCAST
Please Make This

Runner-up: *Being Earnest*

BEST VIEW OF THE CITY
Adler Planetarium

Runner-up: Montrose
Beach/Harbor

BEST HISTORIC BUILDING
**Chicago Cultural
Center**

Runner-up: The Rookery

BEST ATTRACTION
Lakefront

Runner-up: Art Institute
of Chicago

BEST TOUR
**Chicago Architecture
Foundation boat
and other tours**

Runner-up: Chicago Detours

BEST PARADE
Pride Parade

Runner-up: Bud Billiken Parade

BEST ALDERMAN
**Maria Hadden
(49th Ward)**

Runner-up: Carlos Ramirez-
Rosa (35th Ward)

**BEST ELECTED OFFICIAL
IN CHICAGO**
Mayor Lori Lightfoot

Runner-up: Alderman
Carlos Ramirez-Rosa



READER
BEST OF
CHICAGO
2019

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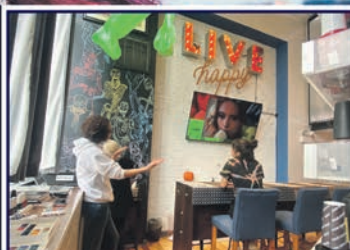
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➔ **BEST ELECTED OFFICIAL
IN COOK COUNTY**

**Cook County Board
president Toni
Preckwinkle**

Runner-up: Cook County
state's attorney Kim Foxx

**BEST STATE ELECTED
OFFICIAL**

Governor JB Pritzker

Runner-up: Rep. Kelly Cassidy

**BEST FEDERAL OFFICE
HOLDER FROM ILLINOIS**

**Senator Tammy
Duckworth**

Runner-up: Senator Dick Durbin

BEST ACTIVIST

Eve L. Ewing

Runner-up: Tonika Johnson

BEST POWER COUPLE

**Michelle and
Barack Obama**

Runner-up: Derry Queen
and Lily Reed

BEST LAWYER

**Michelle Green,
G & G Law**

Runner-up: Joey Mogul,
People's Law Office

BEST CHARITY

PAWS Chicago

Runner-up: One Tail at a Time

**BEST ADVOCACY
ORGANIZATION**

ACLU of Illinois

Runner-up: Assata's Daughters

**BEST OVERALL
NEIGHBORHOOD**

Andersonville

Runner-up: Logan Square

**BEST NEIGHBORHOOD
FOR NIGHTLIFE**

Logan Square

Runner-up: Wicker Park

**BEST NEIGHBORHOOD
FOR CULTURE**

Pilsen

Runner-up: Hyde Park

**BEST NEIGHBORHOOD
FOR AFFORDABILITY**

Rogers Park

Runner-up: Avondale

**BEST NEIGHBORHOOD
FOR DIVERSITY**

Rogers Park

Runner-up: Uptown

**BEST NEIGHBORHOOD
FOR SCHOOLS**

Lincoln Park

Runner-up: North Center

BEST SUBURB OF CHICAGO

Evanston

Runner-up: Oak Park

BEST UNIVERSITY/COLLEGE

Northwestern University

Runner-up: University
of Chicago



BEST ATTRACTION

**Chicago
Cultural
Center**

The Chicago Cultural Center sits in the middle of downtown—it's just west of Millennium Park, a stone's throw from the Magnificent Mile and the Art Institute. In a just world, tourists would ditch Navy Pier for the Cultural Center. This lovely structure was built in the late 1800s and once served as the main public library; I imagine patrons spent as much time gawking at one of the two ornate stained-glass domes as they did checking out books. I started spending time at the Cultural Center in the early 2010s, when the Department of Cultural Affairs and Special Events regularly hosted free lunchtime DJ sets from legendary locals, including Chosen Few founder Wayne Williams and Teklife cofounder DJ Rashad; I'm still not convinced the time I saw footwork master Traxman spin in the lobby wasn't a dream. (DCASE still hosts free musical performances, but the house-related series wound down.) Since then, I've frequently been drawn in by the exhibits, which often celebrate this city's artistic legacies. The Cultural Center has hosted some of my favorite gallery shows in recent memory, including last year's "African American Designers in Chicago" and "Keith Haring: The Chicago Mural." Now anytime a friend stops through Chicago I make sure to bring them to the Cultural Center. What's more, the programming and exhibits are free, which is the best bargain for any attraction in this town. —LEOR GALIL

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PENNY LANE



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A series of political engagement events as curated by

Anderson's Bookshop
Naperville
Meet Leah Greenberg
& Ezra Levin
November 7 | 7pm
123 W. Jefferson
Naperville, IL 60540

**Chicago Foundation
for Women**
Supermajority: Al-Jen
Poo, Alicia Garza, &
Cecile Richards
November 8 | 7:30pm –
8:50pm
Harold Washington Cultural
Center
4701 S. King Drive

**March for Our Lives
Illinois!**
Adult Ally Training
November 9 | 10am – 2pm
Naperville Municipal Center-
Room B
400 S. Eagle St.
Naperville, IL 60540

**2019 Young Feminist
Conference**
November 9 | 9am – 1pm
Motorola Mobility LLC
222 W. Merchandise Mart
Plaza
19th Floor

**"The 78" Racial Equity
Town Hall Session 2**
November 9 | 11am – 2pm
Benito Juarez High School
2150 S. Laflin St.

She Votes Illinois!
Get Out The Vote
November 12 & 14 |
12:30pm – 2pm
Roosevelt University

430 S. Michigan Ave.
**Mom's Demand
Action Illinois**
Fire Arm Restraining
Order (FRO) Explained
November 12 | 7pm –
8:30pm
Barrington Area Library
505 N. Northwest Library
Barrington, IL 60010

**Moms Demand
Action-IL**
Springfield Advocacy
Day: Blocking Illegal
Ownership (BIO)
November 12
Illinois State Capital Building
301 S. 2nd St.
Springfield, IL 62701

**Preserving
Chicago's Middle
Neighborhoods**
November 15 | 8:30am –
1pm
Federal Reserve Bank of
Chicago
230 S. LaSalle St.

**Politicos, Bureaucrats
and Friends**
Pre-2020 Happy Hour!
November 15 | 5:30pm –
8pm
Randolph Tavern
188 W. Randolph

**KINETIC's 5th Annual
Immigrant & Refugee
Youth Art Gallery**
November 15 | 6pm – 9pm
Hairpin Arts Center
2810 N. Milwaukee Ave.
2nd FLR

**Rogers Park
Independent Living
Resource Day**
November 16 | 11am – 4pm
Pottawattomie Park
7340 N. Rogers Ave.

**Sunrise Chicago
Endorsement Session**
November 17 | 2pm – 5pm
U.E. Hall
37 S. Ashland Ave.

**Lincoln Forum
Web of Wires:**
Untangling
Federal Corruption
Investigations in
Illinois Government
November 17 | 5:30pm-
8pm
City Hall
838 W. Kinzie

**YWCA Evanston/
North Shore**
A Lethal Relationship:
Gun Violence and
Domestic Violence
November 20
Registration Check-in:
8:30am
Program: 9am-3pm
Oakton Community College
1600 E. Golf Rd.
Des Plaines, IL 60016

**Black Lives Matter &
Beauty Bar**
Constellations not
Cops: Astrology &
Trivia to benefit BLM
December 9 | 7pm
Beauty Bar Chicago
1444 W. Chicago Ave.



➔ **BEST COWORKING
SPACE**
WeWork
Runner-up: The Wing

BEST EVENT SPACE
City Winery
Runner-up: Reunion Chicago

**BEST PLACE FOR A
NEW EL STOP**
Hyde Park
Runner-up: United Center

**BEST OVERALL
RADIO STATION**
WBEZ
Runner-up: WXRT

BEST RADIO DJ
Terri Hemmert (WXRT)
Runner-up: Lin
Brehmer (WXRT)

**BEST LOCAL TV
BROADCAST NEWS**
WGN
Runner-up: WTTW

BEST SUMMER CAMP
Chicago Park District
Runner-up: Auditorium Theatre

BEST DAY CARE
Les Petits Amis
Runner-up: Addus HomeCare

BEST LIBRARY
**Harold Washington
Library Center**
Runner-up: Conrad Sulzer
Regional Library

BEST BLOCK CLUB
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Chicago Public Square

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Sports & Recreation





BEST PRO MEN'S SPORTS TEAM



Chicago Dogs

The best professional baseball games I've experienced in recent years have all taken place at an unusually tidy ballpark wedged between I-294 and the Metra rail up in Rosemont. But "professional" isn't the first word I'd use to describe the Chicago Dogs, who entered Chicago's constellation of sports teams last year. They're one of 12 teams in the American Association of Independent Professional Baseball, whose name feels like it's trying to convince the public that, yes, it's a real thing, even if it bears no affiliation to Major League Baseball. AAIPB teams do sometimes pick up former major and minor league players, though that's never been a draw for me, even if the Dogs spent some of their advertising budget letting people know they signed former Cubs pitcher Carlos Zambrano this past season. (For the team's 2019 program, each player's bio listed their favorite hot dog and a fun fact, and Zambrano's says he once pitched a no-hitter for the Cubs; I noted that during a game where he gave up five runs in an inning.)

Still, I've found it impossible to shake the feeling that I could attend the Dogs' open try-outs and get called up to warm the bench if the whole team suddenly became stricken with food poisoning. This is part of their charm; it feels like anything can happen at a Dogs game. I've seen the Dogs commit more errors than in most MLB games I've witnessed, but also a lot more home runs and squeaky plays that left me on the edge of my seat too. Their wins and losses don't invade my life or time line like with Cubs and Sox, which makes the enterprise of watching a game more fun. I'm not compelled to worry about every play; instead, I can easily find joy in watching people so dedicated to this game they'll play for a team that exists on the margins of the pros and the city it claims as its hometown. Also, their mascot is an anthropomorphic bottle of mustard that parades around the stadium with a ketchup bottle sporting a trench coat like it's Ed Burke. This, too, I find joy in. —LEOR GALIL

BEST ATHLETE
Khalil Mack (Bears)
Runner-up: Javier Báez (Cubs)

BEST PRO MEN'S SPORTS TEAM
Chicago Cubs
Runner-up: Chicago Blackhawks

BEST PRO WOMEN'S SPORTS TEAM
Chicago Sky
Runner-up: Chicago Red Stars

BEST CUBS BAR
Murphy's Bleachers
Runner-up: Cubby Bear

BEST SOX BAR
Cork & Kerry at the Park
Runner-up: Turtle's Bar & Grill

BEST FOOTBALL BAR
Commonwealth Tavern
Runner-up: Leader Bar

BEST BASKETBALL BAR
Old Town Pour House
Runner-up: Damen Tavern

BEST SOCCER BAR
The Globe Pub
Runner-up: Cleos Bar and Grill

BEST PLACE TO WATCH COLLEGE SPORTS
O'Donovan's
Runner-up: State Restaurant

BEST SPORTS TV/RADIO ANNOUNCER
Pat Foley
Runner-up: Jason Benetti

BEST DOWNTOWN PARK
Millennium Park
Runner-up: Maggie Daley Park

BEST DOG PARK
Montrose Dog Beach
Runner-up: Horner Park



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➔ BEST PLAYGROUND

Maggie Daley Park

Runner-up: Indian

Boundary Park

BEST NEIGHBORHOOD PARK

Humboldt Park

Runner-up: Welles Park

BEST WRESTLING CLUB

Chicago League of Lady Arm Wrestlers (CLLAW)

Runner-up: Seoul

Brothers Wrestling

BEST ALTERNATIVE TO THE LAKEFRONT PATH

The 606

Runner-up: North

Branch Trail System

BEST ORGANIZED BIKE RIDE

Bike the Drive

Runner-up: Critical Mass

BEST PUBLIC GOLF COURSE

Billy Caldwell Golf Course

Runner-up: Jackson

Park Golf Course

BEST BOWLING ALLEY

Diversey River Bowl

Runner-up: Waveland Bowl

BEST BEACH

Montrose Beach

Runner-up: Foster

Avenue Beach

BEST YOGA STUDIO

Bloom Yoga Studio

Runner-up: Logan Square

Pilates & Core Studio

BEST PILATES STUDIO

Logan Square Pilates & Core Studio

Runner-up: Roots of Integrity

Holistic Fitness & Wellness

BEST PUBLIC POOL

Holstein Park Pool

Runner-up: Portage Park

BEST HOCKEY BAR

WestEnd

BEST ROLLER SKATING RINK

The Rink

BEST SKATE PARK

Wilson Skate Park

BEST SKATE CREW

FroSkate

BEST BILLIARDS

Surge Coffee Bar & Billiards

BEST CANOE/ KAYAK RENTALS

Urban Kayaks

BEST GYM

Fitness Formula Clubs

BEST PERSONAL TRAINER

Briana Klineipsum

BEST TENNIS COURTS

River Park

BEST SPORTSCASTER



Jason Benetti

First off, let me concede that you gotta like Pat Hughes. Hate the Rickettses and what they've done to Rickettsville, hate the Cubs and what they did to themselves, you gotta like Pat Hughes. But remember, friends, the category is best *sportscaster*, not best toast-master. And that is Jason Benetti, television play-by-play man for the other baseball team in town with a 21st-century World Series title, the Chicago White Sox. After the retirement of Ken "Hawk" Harrelson—a childhood hero of Benetti's, who grew up a Sox fan with dreams of being Harry Caray "as long as I don't look like Harry Caray"—this was his first season full-time in

the role and his fourth with the team, side by side with none other than Steve Stone, Harry Caray's broadcasting partner during the Cubs' mid-80s glory days. Stone, who's 72, credits the 36-year-old Benetti with keeping him young and on his toes, but he's a relatable and relaxed brainiac, and there's an underdog element that adds to his appeal, as reticent as he tends to be about it. Benetti was born prematurely, almost died, and has cerebral palsy, which affects his gait. In 2015 he and the Cerebral Palsy Foundation launched the "Just Say Hi" campaign to try to help people act more normal around people with a disability—like the funny Twitter clip (twitter.com/jasonbenetti) wherein a cartoon Benetti, visiting a museum, gives a roll-eyed pledge to a freaked-out guard that he'll not harm any fine artifacts—as if! Stone hasn't yet been given a contract for next year, but with luck he and Benetti will be back along with a White Sox team up to their high caliber.

—KATE SCHMIDT

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Buy Local

BEST SHOE STORE

Saint Alfred



Before Adidas opened its flagship Wicker Park store in 2017, Saint Alfred was the only shop along Milwaukee Avenue you'd be guaranteed to find sneakerheads lined up at the crack of dawn waiting to cop the hottest new shoe. The streetwear shop doesn't just cater to people who pack their closets with more footwear than clothes, and I've enjoyed the process of finding the right fit for my flat feet more there than anywhere else I've gone. With its intimate, minimal interior, Saint Alfred feels

like an art gallery—the way the shoes are displayed might just be enough to convince you that the MCA's permanent collection should include more pairs of Jordans. Since it's smaller than most footgear depots, and its selection focuses on sneakers, picking up new kicks at Saint Alfred feels manageable for anyone who's struggled with indecision; and since the people who run the place know shoes so well, it's hard to go wrong once you walk in the door. Unless they don't have that perfect pair in your size. —LEOR GALIL

BEST BOUTIQUE FOR WOMEN

Hazel

Runner-up: Wolfbait & B-girls

BEST BOUTIQUE FOR MEN

Cowboys & Astronauts

Runner-up: Hazel

BEST T-SHIRT SHOP

Strange Cargo

Runner-up: T-Shirt Deli

BEST STREETWEAR BRAND

Fat Tiger Works

Runner-up: Dearborn Denim

BEST KIDS' CLOTHING

Peach Fuzz

Runner-up: Cloud & Bunny

BEST LOCAL CLOTHING DESIGNER

Sophia Reyes

Runner-up: Maria Pinto

BEST LOCAL FASHION BLOG OR BLOGGER

Rescue in Style

Runner-up: Hoda Katebi

BEST VINTAGE STORE

Lost Girls

Runner-up: Kokorokoko

BEST RESALE SHOP

Brown Elephant

Runner-up: Village Discount Outlet Store



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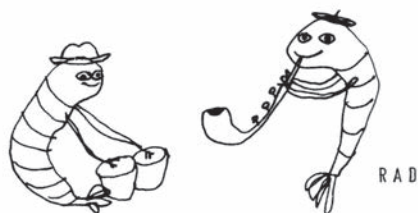
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BEST HUGE OLD
THRIFT SHOP,
ABOUT TO
DISAPPEAR



The Salvation Army Family Store & Donation Center

In 1931, chewing gum entrepreneur William Wrigley Jr. gave an industrial building at 509 N. Union to the Salvation Army, which started collecting donated goods there in addition to housing Depression-era guys down on their luck. Ever since, it's been the go-to place downtown for great deals on used furniture, clothing, and just about anything else, including stuff you don't need but can't resist. In the years before the Internet "disrupted" the resale business it was possible—as I once did—to pluck a Ceil Chapman or Mainbocher gown from a rack there for, say, \$15. There's less chance of that sort of bonanza now, and the building is increasingly decrepit, but this is still the first place to check for furniture, especially pieces too big to easily ship (on the main floor); clothing for the entire family (on the second); and nostalgic miscellany (in the basement)—all offered at pennies on the dollar of their original prices. On a recent visit, for example, a massive Thomasville breakfront was priced at \$164.99, an Armani pantsuit could be had for \$26.99, and a plastic-encased oil-drop souvenir from Wisconsin's House on the Rock—a sort of low-tech lava lamp—was 97 cents. This hypnotic tchotchke came home with me, but it could be the final purchase I'll make there. The Salvation Army has put the property, in the hot River West market, up for sale, and word is that there's plenty of interest among developers. This holiday season might be the last for this Chicago institution.

—DEANNA ISAACS

➔ BEST PICTURE
FRAMING STORE
Foursided Chicago
Runner-up: Artists
Frame Service

BEST SHOE STORE
Alamo Shoes
Runner-up: Lori's Shoes

BEST DANCEWEAR SHOP
Chicago Dance Supply
Runner-up: Motion Unlimited

BEST JEWELRY STORE
Asrai Garden
Runner-up: Bryn Mawr Jewelry

BEST EYEWEAR SHOP
Eye Spy Optical
Runner-up: Lab Rabbit Optics

BEST BICYCLE SHOP
Uptown Bikes
Runner-up: Kozy's Cyclery

BEST TOBACCO SHOP
Smokes on Clark
Runner-up: Roots Smoke
& Vapor Shop

BEST RECORD STORE
Reckless Records
Runner-up: Laurie's
Planet of Sound

BEST MUSICAL
INSTRUMENT SHOP
Chicago Music Exchange
Runner-up: Old Town
School Music Store

BEST INDEPENDENT
BOOKSTORE
Women & Children First
Runner-up: The Book Cellar

BEST ADULT BOOKSTORE
Pleasure Chest
Runner-up: Ram Bookstore

BEST USED BOOKSTORE
Myopic Books
Runner-up: Uncharted Books



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Photo by Thomas Bock.





➔ **BEST COMICS SHOP**

AlleyCat Comics

Runner-up: Quimby's Bookstore

**BEST HOME-IMPROVEMENT
COMPANY**

Crafty Beaver

Runner-up: Andersonville
Kitchen & Bath Showroom

BEST HOME FURNISHINGS

District Chicago

Runner-up: Vintage Quest

BEST GARDEN STORE

**Gethsemane
Garden Center**

Runner-up: Adams
& Son Gardens

BEST FLORIST

Flowers for Dreams

Runner-up: Asrai Garden

BEST SEX TOY SHOP

Early to Bed

Runner-up: Pleasure Chest

**BEST PLACE TO BUY
LOCAL WARES**

Andersonville Galleria

Runner-up: Humboldt House

BEST INDIE CRAFTER

Molly Costello

Runner-up: Soap Distillery

BEST PET STORE

Jameson Loves Danger

Runner-up: Urban Pooch

BEST DOG WALKERS

Windy City Paws

Runner-up: Chicago
Bark District

BEST DOGGIE DAY CARE

Urban Pooch

Runner-up: Bark Bark Club

BEST PET GROOMER

**Urban Pooch Canine
Life Center**

Runner-up: Jameson
Loves Danger

BEST VETERINARIAN

Uptown Animal Hospital

Runner-up: Blum
Animal Hospital

**BEST PET ADOPTION/
SHELTER**

PAWS

Runner-up: One Tail at a Time

BEST TATTOO SHOP

Black Oak Tattoo

Runner-up: Deluxe Tattoo

BEST TATTOO ARTIST

Tine DeFiore

Runner-up: Donna Klein

BEST AUTO REPAIR SHOP

Ashland Tire & Auto

Runner-up: Albany
Park Auto Clinic

BEST MOTORCYCLE SHOP

Motoworks Chicago

Runner-up: Motorcycle Mania

BEST E-SCOOTER COMPANY

Lime

Runner-up: Lyft

BEST DENTIST

Lakeview Dental

Runner-up: West Loop
Dental Associates

**BEST GENERAL
PRACTITIONER**

Maria Reyes, MD

Runner-up: Zachary
LaMaster, DO

BEST PEDIATRICIAN

Lakeview Pediatrics

Runner-up: Town &
Country Pediatrics

BEST MANI/PEDI

Pinky Nail

Runner-up: Sapphire Nail Salon

BEST MASSAGE

Urban Oasis

Runner-up: Twisted
Roots Chicago

BEST BARBERSHOP

Barbara&Barbara

Runner-up: Rev Billy's
Chop Shop

BEST HAIR SALON

Penny Lane Studios

Runner-up: Sine Qua Non Salon

**BEST PLACE TO
GET MARRIED**

City Hall

Runner-up: Bridgeport
Arts Center

BEST HOTEL

**Chicago Athletic
Association**

Runner-up: The Robey

BEST BED & BREAKFAST

Longman & Eagle

Runner-up: The Publishing
House Bed and Breakfast

BEST APARTMENT FINDER

Domu

Runner-up: HotPads

BEST REAL ESTATE AGENT

Jennifer Barnes

Runner-up: Susie Pearson

BEST AUTO DEALERSHIP

Evanston Subaru

Runner-up: Toyota
of Lincoln Park

**BEST USED AUTO
DEALERSHIP**

The Autobarn Group

Runner-up: Evanston Subaru

BEST PEST CONTROL

Rose Pest Solutions

Runner-up: Eco Tech
Pest Control

BEST PAWN SHOP

Royal Pawn Shop

Runner-up: Cash America

BEST MOVING COMPANY

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Runner-up: The Professionals
Moving Specialists

BEST WESTERN WEAR

Alcala's

Runner-up: Jessica's
Western Wear

**BEST CHAMBER OF
COMMERCE**

**Andersonville Chamber
of Commerce**

Runner-up: Lincoln Square
Ravenswood Chamber of
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BEST RECOVERY CENTER

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Runner-up: Haymarket Center

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Runner-up: Wintrust

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Runner-up: Gisella Tomasio

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BEST T-SHIRT SHOP

Querying the concept of T-shirt shops



Why are there four T-shirt shops within a block of each other in Andersonville? Strolling north on Clark from Foster Avenue one soon understands the absurdity of that question because “T-shirt shops” have about as much in common with one another as “restaurants.” **STRANGE CARGO** (est. 1983) moved here from Wrigleyville in 2018 and specializes in pop culture graphic tees at \$20 to \$25 a pop. Across the street at **RAYGUN** (est. 2004) it’s “words on things, mostly shirts,” as the store manager put it, at about \$23 each. A few steps farther, on the corner of Farragut, **TRANSIT TEES** (est. 2001) sells Chicago-themed screen-printed shirts made at the original Wicker Park location for \$28 on average. Take a right on Berwyn and you’ll find yourself at the **T-SHIRT DELI** (est. 2003), where all shirts are made to order based on customer specifications and for \$25 to \$30 you can walk away with a unique tee gift-wrapped in butcher paper and packaged with a bag of Jays Potato Chips.

I’ve never met anyone who doesn’t own T-shirts, but I’ve also never met an avid customer of T-shirt shops. Yet clearly, they’re out there, scouting for the perfect cotton-poly blend of short-sleeved body sheathing to convey to friends and strangers alike that they love Prince, that “Abortion rights are human rights!,” that they are from Chicago, or that they’re someone’s “Big Brudder.” In the most down-to-earth part of a most emotionally constipated country, the T-shirt presents a perfect opportunity to say something without having to speak, to fire an explosive first salvo for genuine human connection while remaining in a sartorial comfort zone, to make a statement without bothering with fashion. The T-shirt is the closest thing there is to skin, and far less controversial. Perhaps this is why four T-shirt shops can survive and thrive in such close proximity and why, along with bars and barber shops, they appear to be recession proof. —MAYA DUKMASOVA

BEST INSURANCE COMPANY

State Farm

Runner-up: USAA

BEST REAL ESTATE COMPANY

Dream Town Realty

Runner-up: North
Clybourn Group

BEST UNION

Chicago Teachers Union

Runner-up: SEIU

BEST CABLE PROVIDER

Xfinity

Runner-up: RCN

BEST ILLINOIS LOTTERY GAME

Mega Millions

Runner-up: Lotto

BEST HOME CARE

Help at Home LLC

Runner-up: Right at Home

BEST LANDSCAPE COMPANY

Christy Webber Landscapes

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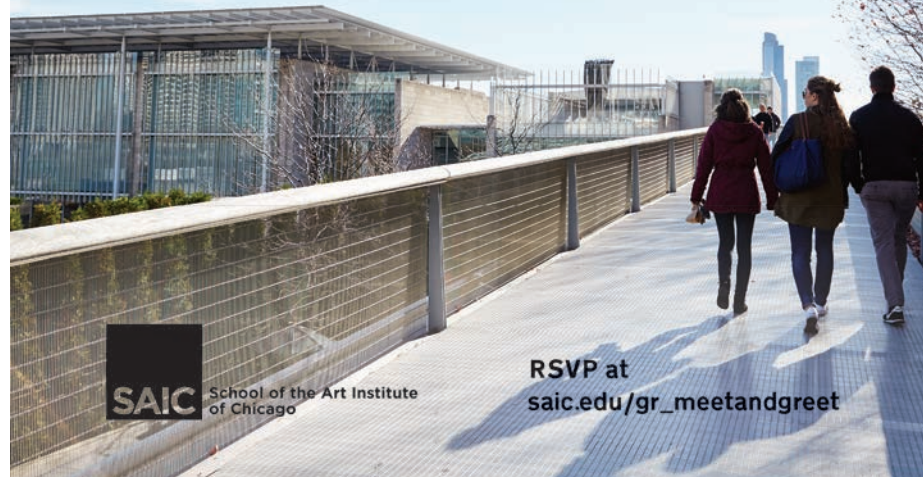
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Food & Drink





BEST GREEK RESTAURANT



Psistaria Greek Taverna

This year marks the 27th in a row I've contributed, in one form or another, to an alternative weekly's Best of issue. Most years, the reward for engaging in the tedious process of validating all the things readers like is the opportunity for us to tell them where they're wrong. When it comes to the endless food and drink category, I'm sorry, readers, but you get an awful lot wrong.

Some of it isn't your fault. Annually, the results of this popularity contest are thrown off by the time-honored practice of campaigning—or outright ballot stuffing—by aspiring winners and their minions. How else to explain

the dominance this year of **Pizzeria Uno**, aka **Uno Pizzeria & Grill**, that venerable tourist trap with the somewhat dubious claim of having invented deep-dish pizza, the city's unquestionably most dubious signature food? Uno was a finalist in a whopping 15 categories this year, including best overall restaurant, best pub grub, and best fancy restaurant. But while Uno upset *Reader* staff writer Leor Galil for best pizza (see sidebar this section), it only placed first in a single category: "Best bang for your buck." Perhaps the oddest thing about this organized effort is that Uno's backers give nothing to Pizzeria Due, its sibling across the street.

The chutzpah of these pizza partisans is matched only by those pledged to **Funkenhausen**, a legitimately commendable West Town restaurant that managed to place in 12 categories, most suspiciously best barbecue and best soul food. This is a German restaurant, people. Furthermore, while Funkenhausen's ➔

BEST OVERALL RESTAURANT

Mia Francesca

Runner-up: Pizzeria Uno

BEST FANCY RESTAURANT

Smyth

Runner-up: Oriole

BEST BANG FOR YOUR BUCK

Pizzeria Uno

Runner-up: Iguana Bistro + Cafe

BEST UP-AND-COMING CHEF

Eve Studnicka (Dinner at the Grotto)

Runner-up: Melva Jarvis (Play Kitchen & Cocktails)

BEST CHEF

Melva Jarvis (Play Kitchen & Cocktails)

Runner-up: Noah Sandoval (Oriole)

BEST FOOD-DELIVERY SERVICE

Grubhub

Runner-up: Uber Eats

BEST NEW FOOD TREND

Ramen

Runner-up: Vegan

BEST BEER BAR

Hopleaf

Runner-up: Map Room

BEST COCKTAIL BAR

Rogers Park Social

Runner-up: Victor Bar



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➔ BEST TIKI BAR

Lost Lake

Runner-up: Three Dots and a Dash

BEST COCKTAIL

Scofflaw Old Tom Gin

Runner-up: Koval bourbon

BEST MIXOLOGIST

Julia Momose (Kumiko)

Runner-up: Javier Rios (Funkenhausen)

BEST WINE LIST

Rootstock Wine & Beer Bar

Runner-up: City Winery

BEST SOMMELIER

Thibaut Idenn (Langham Hospitality Group)

Runner-up: Aaron McManus (Oriole)

BEST LOCAL DISTILLERY

Koval Distillery

Runner-up: Chicago Distilling Company

BEST LOCAL BREWERY

Revolution Brewing

Runner-up: Half Acre Beer Company

BEST BREWPUB

Half Acre Beer Company

Runner-up: Band of Bohemia

BEST LOCAL BEER

Half Acre's Daisy Cutter Pale Ale

Runner-up: Revolution Brewing

BEST LOCAL SPIRIT

Jeppson's Malört

Runner-up: Koval Distillery

BEST LOCAL WINE

City Winery

BEST WINE SHOP

Binny's Beverage Depot

Runner-up: Independent Spirits, Inc.

continued from 27

MARK STEUER is a great chef, he's been around the block for awhile—definitely not “up and coming,” as many of you seem to think.

You didn't do all bad, though, readers. I fully support your choice of **SMYTH** as best fancy restaurant (beating both Uno and Funkenhausen). Of course, **LOST LAKE** is a great tiki bar. **DARK MATTER COFFEE** is easily the most interesting and worthwhile coffee shop and roaster at our disposal. And while you clearly aren't paying any attention to the exciting stuff in Chinatown I've been begging you to check out, I love that you love the throwback magic of North Center's **HOUSE OF WAH SUN**.

But do you really think the skinless mush tubes at **SUPERDAWG** are acceptable hot dogs, or do you just think hot dog mascots Maurie and Flaurie are adorbs? If you voted for the **PORTILLO'S** chain for best Italian beef, you've never been to **JOHNNIE'S**. If you continue to insist on **OPART THAI** for best Thai, you've never been to **AROY THAI**, **RAINBOW THAI CUISINE**, or **PAULA'S THAI KITCHEN**.

Dios bendiga Rick Bayless and One Off Hospitality, but if you think **FRONTERA GRILL** and **BIG STAR** represent the pinnacle of Mexican food in Chicago, you aren't paying attention.

My theory for the perennial dominance of the thin, watery pho at **TANK NOODLE** that always wins best Vietnamese is that every time some reporter with a freshly deployed parachute asks Grant Achatz for his favorite restaurants, Tank is what he comes up with. In fairness, workaholic chefs don't get out much and maybe don't have the bandwidth to walk a minute down Argyle to **NHA HANG VIET NAM**. What's your excuse?

Apparently, readers, you don't get out enough either. In no category is this more evident than best Greek food. I guess because Chicago has a designated Greektown, the hive mind can't jump its figurative fence. This year's popular winner is the venerable **GREEK ISLANDS**, with its faux Doric columns a veritable Parthenon of flaming cheese. Here they've been slinging saganaki for close to half a century, but for much of that time usurpers operated within.

In 1979 a young Thanasi Bournas arrived in Chicago from the tiny mountain village of Magoulia, and found work there as a busboy. His brother George came in the next year, and over the next three decades they ➔

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➔ **BEST WINE BAR**

City Winery

Runner-up: Rootstock
Wine & Beer Bar

BEST LIQUOR STORE

Binny's Beverage Depot

Runner-up: Bottles & Cans

BEST BEER SHOP

Maria's Packaged Goods

Runner-up: The Beer Temple

BEST ALFRESCO DINING

Parson's Chicken & Fish

Runner-up: Piccolo Sogno

BEST BYOB RESTAURANT

90 Miles Cuban Cafe

Runner-up: Tango Sur

**BEST FAMILY-FRIENDLY
RESTAURANT**

Yolk

Runner-up: Pizzeria Uno

BEST LATE-NIGHT EATS

Pick Me Up Cafe

Runner-up: Pizzeria Uno

BEST PLACE WORTH A WAIT

Au Cheval

Runner-up: Pizzeria Uno



continued from 26

worked their way up in the front and back of the house, respectively, until they could go no higher. Seven years ago they seized the opportunity to buy a spot on an unlovely stretch of Touhy next to the expressway, far from Greektown tourist money, but close enough to the Greeks that migrated to northern suburbs via Lincoln Square.

The restaurant, **PSISTARIA GREEK TAVERNA**, actually got its start in Lincoln Square—at the time, Chicago's actual Greektown—before relocating to Lincolnwood years ago. But it seemed to have lost its way by the aughts, when a *Reader* reviewer said it had “seen better days.”

That was before the Bournas brothers came in, however. In the kitchen George has instituted a rigorous from-scratch approach to everything from whole lambs, butchered in-house,

to yogurt and gyros—no mass-molded meat cones here—to the “Chef George Special,” a labor-intensive village salad of feta, beet, and arugula, to the sweet and savory pastries made daily by George's wife, Dina.

Thanasi, aka Tom, has applied the same efficient but warm Greektown service regimen: white-clad servers blaze through the dining room, spreading out a deep selection of dishes over the tables like card dealers, yet still dissect fresh whole fish flown from the islands with the grace of heart surgeons.

And yes, they'll light your saganaki on fire if you like, but the relative absence of non-natives who make their way to Lincolnwood guarantees commensurately fewer *Opahs!* on any given night. That doesn't mean Psistaria isn't regularly packed.

So where have you been? —MIKE SULA

**BEST UNDERGROUND
DINING**

Dinner at the Grotto

Runner-up: Mia Francesca

BEST WAITSTAFF

Smyth & the Loyalist

Runner-up: Funkenhausen

**BEST FOOD FESTIVAL
Andersonville
Midsommarfest**

Runner-up: Ribfest Chicago

**BEST FOOD TRUCK
The Fat Shallot**

Runner-up: DönerMen

**BEST RESTAURANT TO
EAT GLUTEN-FREE
Wheat's End Cafe**

Runner-up: Davanti Enoteca

**BEST BUTCHER SHOP
Paulina Market**

Runner-up: Gene's Sausage
Shop & Delicatessen

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THIRD RUNNER-UP, BEST PIZZA



Leor Galil

Among the contenders for the title “Best pizza” this year, you might have been surprised to see the name of *Reader* staff writer Leor Galil. How does a music writer become a pizza, you ask? Like many major happenings these days, the story starts with Twitter: while promoting Best of Chicago 2016, Leor tweeted that voters could write in any candidates they pleased—for example, they could nominate him for best pizza. The response was so great that for BOC 2017 he launched a loose campaign for the title. Leor now claims it was a joke, but like He-Who-Is-Facing-Impeachment, the biggest Twitter joke

of all time, these things sometimes have a way of impacting reality. Leor wound up ranked third-best pizza by our readers in 2017, and his metamorphosis from man to Italian classic was complete. The evidence speaks for itself: First, there’s his popularity—everyone likes pizza, and everyone likes Leor. Second, there’s his authenticity, which is crucial for both pizza recipes and underground music writing. And, of course, there are Leor’s copious layers of cheese. “I’m supercheesy,” he admits.

Pizza has a certain cultural resonance in Chicago, and being recognized among the city’s best comes with a sense of pride and responsibility. Leor says he’ll go to bat against outsiders who argue Chicago pizza isn’t real pizza, and though he slightly prefers tavern style to deep-dish, he is nothing if not diplomatic: “I have room in my stomach for both,” he says.

Back in the best-pizza race this year, Leor had only positive things to say about the competition. His favorite place to share a pie is Marie’s Pizza & Liquors in Albany Park: “It’s totally charming, and I would go there weekly if I could.” His neighborhood go-to is Dante’s Pizza at any of its three locations. (“The crust is great. Dante’s rules.”) You could say Leor is an “All Star” of Chicago pizza—or, as Smash Mouth once described him, an #EveryDayStar of Chicago pizza. Regardless, Leor’s journey offers a wealth of inspiration: “If I can become the third runner-up for ‘Best pizza,’ anyone else can become literally anything,” Leor says. “I just want people to be silly if they feel like it. There’s not enough room for being silly in our lives, and we should definitely encourage that.” —JAMIE LUDWIG

➔ BEST GOURMET MARKET **Eataly**

Runner-up: Gene’s Sausage Shop & Delicatessen

BEST LOCAL GROCER **The Dill Pickle Food Co-Op**

Runner-up: HarvesTime Foods

BEST LOCAL FARMER **Slagel Family Farm**

Runner-up: Nichols Farm & Orchard

BEST FARMERS’ MARKET **Logan Square Farmers Market**

Runner-up: Green City Market



**BEST LOCAL FOOD
PRODUCT**

El Milagro Tortillas

Runner-up: Upton's Naturals

**BEST 24-HOUR GROCERY
Jewel-Osco**

Runner-up: Foodsmart

**BEST RESTAURANT GROUP
Lettuce Entertain
You Enterprises**

Runner-up: Boka
Restaurant Group

**BEST RESTAURANT
WITH A VIEW
Cindy's Rooftop**

Runner-up: Signature
Room at the 95th

**BEST RESTAURANT
FOR ROMANCE**

Bavette's Bar & Boeuf

Runner-up: Travelle
at the Langham

**BEST RESTAURANT
FOR A CHEAP DATE
Parson's Chicken & Fish**

Runner-up: Pizzeria Uno

**BEST NEIGHBORHOOD
RESTAURANT**

Mia Francesca

Runner-up: Iguana Bistro + Cafe

**BEST 24-HOUR DINER
Hollywood Grill**

Runner-up: Golden Apple

BEST BAGELS

Chicago Bagel Authority

Runner-up: New York Bagel
& Bialy Corporation

**BEST BAKERY
Dinkel's Bakery**

Runner-up: Lost Larson

**BEST BANH MI
Ba Le Sandwich Shop**

Runner-up: Nhu Lan Bakery

**BEST BARBECUE
Smoque BBQ**

Runner-up: Green Street
Smoked Meats

**BEST BARISTA
Mayra Carranza at the
Stockyard Coffeehouse**

BEST BREAD

Publican Quality Bread

Runner-up: Bungalow
by Middle Brow

**BEST BREAKFAST
M. Henry**

Runner-up: Smack Dab Chicago

**BEST BRUNCH
Tweet, Let's Eat**

Runner-up: Yolk

**BEST BURGER
Au Cheval**

Runner-up: Small Cheval

**BEST CAFE/COFFEE SHOP
Dark Matter Coffee**

Runner-up: Colectivo Coffee

**BEST CARIBBEAN
RESTAURANT**

90 Miles Cuban Cafe

**BEST CHINESE RESTAURANT
Lao Sze Chuan**

Runner-up: Sun Wah BBQ

**BEST CHINESE
TAKEOUT/DELIVERY
Lao Sze Chuan**

Runner-up: House of Wah Sun

**BEST COFFEE ROASTER
Dark Matter Coffee**

Runner-up: Intelligentsia Coffee

**BEST DESSERTS
Bang Bang Pie & Biscuits**

Runner-up: Mindy's
HotChocolate Bakery

**BEST DOUGHNUTS
Stan's Donuts**

Runner-up: Do-Rite Donuts

**BEST FALAFEL
Sultan's Market**

Runner-up: Taste of Lebanon

**BEST FRIED CHICKEN
SHACK
Honey Butter
Fried Chicken**

Runner-up: Harold's Chicken

**BEST GREEK RESTAURANT
Greek Islands**

Runner-up: Athenian Room

**BEST HOT DOG
Superdawg Drive-In**

Runner-up: Portillo's



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BIG CHICKS**

**BEST LESBIAN BAR
BIG CHICKS**

**BEST BRUNCH
TWEET, LET'S EAT**

MEN AND MEN AND WOMEN AND WOMEN AND MEN AND WOMEN



➔ **BEST ICE CREAM**

Jeni's Splendid Ice Creams

Runner-up: Margie's Candies

BEST INDIAN RESTAURANT
The Spice Room

Runner-up: Ghareeb Nawaz

BEST ITALIAN BEEF SANDWICH
Portillo's

Runner-up: Al's Italian Beef

BEST ITALIAN RESTAURANT
Osteria Langhe

Runner-up: Monteverde

Restaurant & Pastificio

BEST KOREAN RESTAURANT

San Soo Gab San

Runner-up: Cho Sun

Ok Restaurant

BEST MEXICAN RESTAURANT
Frontera Grill

Runner-up: Mi Tocaya Antojería

BEST MIDDLE EASTERN RESTAURANT

Reza's

Runner-up: Noon O Kabab

BEST PALETERIA

La Michoacána

BEST PIEROGI

Kasia's Deli

Runner-up: Staropolska

Restaurant

BEST PIZZA

Pequod's Pizza

Runner-up: Lou Malnati's

BEST PIZZA BY THE SLICE
Dante's

Runner-up: Dima's Pizza

BEST PIZZA DELIVERY
Lou Malnati's

Runner-up: Giordano's

BEST POKÉ

Aloha Poke Co.

Runner-up: Pokeworks

BEST POLISH RESTAURANT
Staropolska Restaurant

Runner-up: Podhalanka Polska

BEST PUB GRUB

Owen & Engine

Runner-up: Lady Gregory's

BEST RAMEN

Furious Spoon

Runner-up: Wasabi Ramen

BEST SANDWICH
Portillo's

Runner-up: Al's Italian Beef

BEST SOUP

Soupbox

Runner-up: Taste of Lebanon

BEST THAI RESTAURANT

Opert Thai

Runner-up: Sticky Rice

BEST VIETNAMESE

RESTAURANT

Tank Noodle

Runner-up: Nhu Lan Bakery

BEST VEGAN RESTAURANT
Chicago Diner

Runner-up: Handlebar

BEST VEGETARIAN RESTAURANT
Chicago Diner

Runner-up: Handlebar

BEST SEAFOOD RESTAURANT

Shaw's Crab House

Runner-up: Joe's Seafood,

Prime Steak & Stone Crab

BEST SOUL FOOD

RESTAURANT

Luella's Southern Kitchen

Runner-up: Pearl's

Place Restaurant

BEST STEAK HOUSE

Gibsons Bar & Steakhouse

Runner-up: Bavette's

Bar & Boeuf

BEST SUSHI

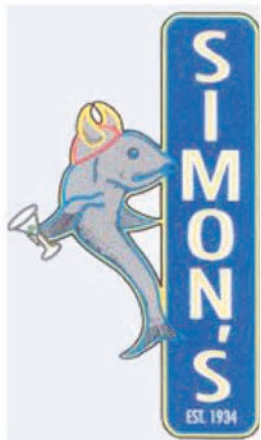
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Runner-up: Kai Zan

BEST TAQUERIA

Big Star

Runner-up: Taqueria El Asadero



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Cannabis



BEST BUDTENDER

Lorena Cupcake (MOCA: Modern Cannabis Dispensary)



Lorena Cupcake is an arts and culture writer, social media expert, and—according to the *Reader's* Best of Chicago poll—one of the city's top budtenders. Originally from California, Cupcake first got a look at the recreational cannabis industry through visits to their home state, and became familiar with medical marijuana dispensaries

through their experiences as a patient. After doing some freelance work on the topic, they became interested in getting more involved. "I put it out there on Twitter, 'Hey, I'm looking for more opportunities to do more things in cannabis, if anyone hears about anything.'" They wound up getting a job with MOCA: Modern Cannabis Dispensary, where as a customer their taste for more obscure marijuana products had already caught the attention of their now-manager. Since joining the company, Cupcake has been able to merge their interests in cannabis retail with their media and marketing skills. "Because I have a background of being a writer and working in marketing, I'm able to work with them on some things about education and writing," they said. That's important to Cupcake because, as they say, "The message is as important as the sales."

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Runner-up: MOCA: Modern Cannabis Dispensary

BEST BUDTENDER

Lorena Cupcake (MOCA: Modern Cannabis Dispensary)

Runner-up: Sarah Mitchell (Dispensary 33)

BEST PLACE TO BUY CBD PRODUCTS

Dispensary 33

Runner-up: MOCA: Modern Cannabis Dispensary

BEST CLINIC TO GET A MEDICAL CARD

Mauricio A. Consalter, MD

Runner-up: The Healing Clinic

BEST CANNABIS STRAIN

Brownie Scout - GTI

Runner-up: G6 - Verano

BEST SMOKE SHOP

Dispensary 33

Runner-up: Zen Leaf

BEST VAPE SHOP

Zen Leaf

Runner-up: Happy Daze

continued from 35

culture, plenty of stereotypes and misconceptions about the products and users remain, but Cupcake is dedicated to debunking the myths, making dispensaries less intimidating, and encouraging people to open their minds. “Until we’re recreational, most people can’t come say hi to me at work,” they said. “However, lots of people have read my articles, read my tweets, and [have] seen my photos. I think it’s really important to educate people about cannabis no matter where they are geographically, or whether they’re a patient or they’re still waiting for access in Illinois. . . . I was so flattered to be nominated [for BoC] because it was proof to me that my work has managed to have a pretty far reach.”

Cupcake’s reach is likely to expand in 2020 as Illinois joins the ranks of states that have legalized recreational marijuana—though the idea that marijuana consumers can be divided into medical users and recreational users is among the many misconceptions they aim to correct. Noting that some recreational users take it for self-medicating purposes, and some medical users partake recreationally, they said, “I think that everybody uses it for overall wellness, and to be a better version of themselves, and to be in less pain, and to have more pleasure in their day-to-day life and social life—and I think everybody deserves access to that.”

With the opening of the country’s first cannabis restaurant in October, Cupcake’s already looking toward a future where cannabis hospitality becomes legal in the state as well. “Those are the two topics where science is actually really interesting for me and easy to grasp and easy for me to explain to other people in a way that’s accessible. So I absolutely want to go more in that direction, and I’m very excited about the potential in the future of restaurants and bars that can serve infused products, because I think I would be really helpful in that sort of industry.”

—JAMIE LUDWIG

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BEST ART GALLERY

All of them



Chicago is a lucky spot for people who like emerging and otherwise overlooked visual art. We have a bunch of college programs in the area that recruit and keep globally savvy artists in our midst, and a bevy of nonprofit institutions that work hard to support both challenging art and the artists who make it. While you can still find groupings of galleries clustered together in some neighborhoods, the global economy doesn't sustain the "gallery scene" mythology that used to dominate the art world discourse in major cities. In short, it's tough here, and in most places, to sustain the rent for a storefront. Fear not, art lovers! Chicagoans should understand this as a boon to our experience. The necessity of having a diversity of spaces for art in a variety of neighborhoods has resulted in a more robust world of art for Chicago. In full disclosure, my pre-Reader days include a significant amount of time working in art circles, so I have some friends among the art spaces that I appreciate. It's still proven impossible for me to think of one "best" gallery in this city. Chicago art spaces give us so many different art adventures. All I can give you are places to start.

6018 NORTH in Edgewater has a wealth of programming with thoughtful curation. Rogers Park's **PO BOX COLLECTIVE** and **ROMAN SUSAN** project spaces and **NORTH POLE EXHIBITIONS** (a literal flagpole) will challenge in the best ways. **HEAVEN** in Wicker Park is still a hub for experimental work in a not-so-experi- ➔

BEST NEW THEATER COMPANY

Logan Square Improv

Runner-up: Stupid Shakespeare Company

BEST ESTABLISHED THEATER COMPANY

Steppenwolf

Runner-up: Lookingglass

BEST OFF-LOOP THEATER COMPANY

Steppenwolf

Runner-up: Ghostlight

BEST THEATER VENUE

Steppenwolf

Runner-up: The Den

BEST THEATER BAR/LOBBY

Annoyance Theatre

Runner-up: Steppenwolf

BEST LONG-RUNNING PLAY

Hamilton

Runner-up: *She the People*

BEST NEW PLAY

She the People, the Second City

Runner-up: *Ms. Blakk for President*, Steppenwolf

BEST TOURING PLAY

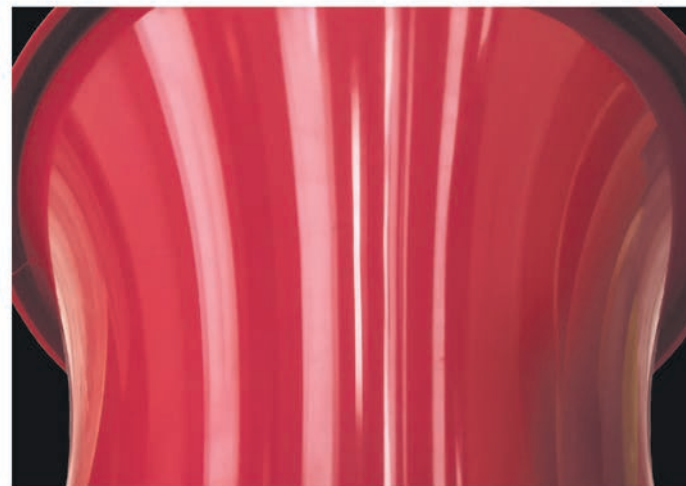
Hamilton

Runner-up: *Les Misérables* ➔

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CHICAGO PLAYS
2019
YEAR OF
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mental neighborhood. **4TH WARD PROJECT SPACE** in Hyde Park offers smart exhibitions, while the **COMFORT STATION** in Logan Square and the **BREATHING ROOM SPACE** in New City/Back of the Yards give us a variety of art experiences with dedication to their communities.

Ready for more? Solid work can be found in East Village's **ROOTS & CULTURE**, West Town's **WESTERN EXHIBITIONS** and **VOLUME**, East Garfield Park's **JULIUS CAESAR** and **CORBETT VS. DEMPSEY**, Bronzeville's **BLANC GALLERY**, and Pilsen's **ACRE PROJECTS**, **URI-EICHEN**, and **PROSPECTUS**. I'd be remiss if I didn't mention the **CO-PROSPERITY SPHERE** in Bridgeport, the **STONY ISLAND ARTS BANK** in South Shore, and Bronzeville's **SOUTH SIDE COMMUNITY ARTS CENTER**, continuously open since 1941 and a link to an art history in this city that is often forgotten.

—SALEM COLLO-JULIN

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BEST OFF-LOOP THEATERS



Trap Door Theater

It's not uncommon for newbies to leave Trap Door wondering what just hit them. Since founding the 45-seat Bucktown company over 25 years ago, Beata Pilch has specialized in "obscurer" works by eastern European playwrights, many of them raucously absurdist and—at least initially, sometimes—emotionally and intellectually confounding. Whether it's David Lovejoy in Mark Brownell's fabulously queer *Monsieur D'Eon Is a Woman* or the repurposed Greek mythology of Elizabeth Egloff's *The Swan*, Trap Door productions tend to leave audiences thinking and, perhaps, slightly stunned. But the house that Pilch and collaborators (including managing director and actor Nicole Wiesner) built isn't restricted to the tiny space that for decades didn't have its own restrooms. Pilch has taken the company to perform in Romania, Stockholm, Berlin, and Paris. Whether it's in town or way off-Loop, Trap Door remains a place where myth, history, and revolution live and breathe, twined into the triple helix of the company's unique DNA. —CATEY SULLIVAN

Next up: *THE WHITE PLAGUE* by Karel Čapek, opening December 5. For more info go to trapdoortheatre.com

Court Theatre

Under artistic director Charles Newell, Court Theatre is all over the place in the best possible way. Where else can you see both a rapturously well-done August Wilson epic and a mesmerizing one-man *Iliad* in the same season? In the 25 years since Newell took over the 250-seat theater on the University of Chicago campus, Court has become a magnet for the country's best directors, including the consistently great Ron OJ Parson (if you haven't seen one of his takes on Wilson you need to fix that), Seret Scott (whose unapologetic *For Colored Girls*... was one ➔

➔ BEST MUSICAL

Hamilton

Runner-up: Six

BEST STAGE PERFORMER

Dawn Xiana Moon

Runner-up: Mary-Kate Arnold

BEST THEATER DESIGNER
(SETS, LIGHT, SOUND, ETC)

Stefanie Johnsen

Runner-up: David

Goodman-Edberg

BEST PLAYWRIGHT

Maria Burnham

Runner-up: Katie Ruppert

BEST STAGE DIRECTOR

Maria Burnham

Runner-up: Lauren

Nicole Fields

BEST CHOREOGRAPHER

Foxie la Fleur

Runner-up: Carisa Barreca

BEST OPERA COMPANY

Lyric Opera of Chicago

Runner-up: Chicago

Opera Theater

BEST NEW LOCAL
OPERA PRODUCTION

**West Side Story,
Lyric Opera**

Runner-up: *Moby-Dick*,

Chicago Opera Theater

BEST STAND-UP COMIC

Shannon Noll

Runner-up: Matt Castellvi

BEST SKETCH/
IMPROV TROUPE

Improvised Jane Austen

Runner-up: Improvised

Dungeons and Dragons

(Out on a Whim)

BEST VENUE FOR STAND-UP

The Hideout

Runner-up: Second City

SURREALISM AS YOU'VE NEVER SEEN



WRIGHTWOOD
659

The contemporary works of Japanese artist Tetsuya Ishida (1973 - 2005)—a cult artist in his home country—is on view in a limited, 10-week showing at Wrightwood 659. Ishida's work reveals with incisive lucidity the isolation and despair of a generation at the turn of the 21st century. Ishida's sardonic paintings connect audiences to the alienation of a treadmill society dominated by work, productivity, and consumerism.

TICKETS AT wrightwood659.org

TETSUYA ISHIDA

IMAGE CREDIT: Tetsuya Ishida | *Moji [Letters]* (detail) | 2003 | © Tetsuya Ishida, 2019 | Photograph: Takemi Art Photos | Courtesy Kyuryudo Art Publishing Co., Ltd.



➔ **BEST VENUE FOR IMPROV/SKETCH**

Second City

Runner-up: iO Chicago

BEST DANCE TROUPE

Joffrey Ballet

Runner-up: Matter

Dance Company

BEST DANCE STUDIO

Joffrey Academy

Runner-up: Gus Giordano

Dance School

BEST DANCER

Dawn Xiana Moon

Runner-up: Jessica McVay

BEST VENUE FOR DANCE

Auditorium Theatre

Runner-up: Harris Theater

BEST DRAG PERFORMER

Lucy Stoolie

Runner-up: Derry Queen

BEST DRAG VENUE

**Hamburger Mary's
Chicago/Mary's Attic**

Runner-up: Berlin

BEST PERFORMING

ARTS FESTIVAL

**Chicago Musical
Improv Festival**

Runner-up: Chicago

SummerDance

BEST GALLERY

Rev. Billy's Chop Shop

Runner-up: Chicago Truborn

BEST UNDERGROUND

ARTS SPACE

The Shithole

Runner-up: Open Studio

Project

BEST PHOTOGRAPHER

Kris Lori Fuentes Cortes

Runner-up: Todd Rosenberg



continued from 40

of last season's best), Marti Lyons (who made the maid in *Guess Who's Coming to Dinner* the heartbeat of the production), and the (in) famously/obsessively detail-oriented Newell himself (his *Angels in America* was definitive). Transcendent musicals (*Porgy and Bess*), hallucinatory slapstick (*One Man, Two Guvnors*), and scathing drama (*Invisible Man*)—nothing is off-menu at Court. The sole consistency? Court makes you question the world you see and opens windows on worlds you might not have noticed before. —CATEY SULLIVAN

Next up: **OEDIPUS REX**, opening November 7.
For more info go to courttheatre.com

BEST POETRY ORGANIZATION



The Poetry Foundation

It might seem strange to think of the Poetry Foundation as in need of a booster—after all, there it was in the semifinals, running off against Young Chicago Authors for the title Best Poetry Organization. But one, never underestimate the power of Louder Than a Bomb, the massive annual poetry slam through which YCA has helped so many teens find their voices and then some. And two, though well-known and certainly well-endowed, the Poetry Foundation seems to operate a little under the radar. At least I'd bet most people have no idea it's offering free programming almost every day of the week.

Take Poemtime—on Wednesday mornings the foundation offers a story time introducing tots ages two to five to poetry. The fourth Tuesday of every month is Poetry for Veterans, a noon-hour session with the Poetry Foundation's library associate Maggie Queeney at the Jesse Brown VA Hospital. That's just one example of the foundation moving outside its River North base—Queeney also leads regular discussions and poetry workshops at locations like Logan Square's Comfort Station and ➔



LINEAGE: CHICAGO BLACK DANCE LEGACY PROJECT

Wed, Nov 20 • 7pm

Ayodele Drum and Dance, Chicago Multicultural Dance Center, Deeply Rooted Dance Theater, Forward Momentum, Joel Hall Dancers & Center, Muntu Dance Theatre, Najwa Dance Corps, and Red Clay Dance perform a program of exhilarating repertoire works to launch the Chicago Black Dance Legacy Project, which celebrates the global impact of Chicago's black dance heritage.

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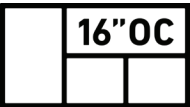
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➔ **BEST COMICS WRITER**

Eve L. Ewing

Runner-up: Megan Kirby

BEST COMICS ILLUSTRATOR

Megan Kirby

Runner-up: Gene Ha

BEST STREET ARTIST

JC Rivera

Runner-up: Hebru Brantley

BEST MURAL

**Robin Williams
on Milwaukee**

Runner-up: Mile of Murals

BEST MUSEUM

Art Institute

Runner-up: Field Museum

BEST ART CLASSES

Lillstreet Art Center

Runner-up: Hyde
Park Arts Center

BEST MOVIE THEATER

Music Box

Runner-up: Logan Theatre

BEST MOVIE THEATER BAR

Music Box

Runner-up: Logan Theatre

BEST FILM PROGRAMMING

Music Box

Runner-up: Gene
Siskel Film Center

BEST FILM FESTIVAL

**Chicago International
Film Festival**

Runner-up: Black
Harvest Film Festival

BEST FILMMAKER

Jennifer Reeder

Runner-up: Bing Liu

BEST POET

Eve L. Ewing

Runner-up: Raych Jackson



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Hyde Park's Smart Museum of Art. These are on top of regularly scheduled events including the Poetry Off the Shelf reading series, featuring many local poets, and, my favorite, one-of-a-kind multidisciplinary performances—like the one at 7 PM tonight, Thursday, November 7, when always compelling dance troupe the Seldoms present an excerpt from a new work addressing climate change alongside readings by poet Gabriel Ojeda-Sagué. If you're still not sold, check out the website's Poem of the Day the next time POTUS is threatening your sanity. Better yet, have it sent directly to your e-mail! Thank you, Poetry Foundation! —**KATE SCHMIDT**

**BEST DANCE
COMPANIES**



Red Clay Dance

Unlike musicians, dancers never put their instruments down. That's especially true of Red Clay Dance, where the intersection of art and activism falls under a luminous spotlight. Red Clay performances are instigations as well as entertainment, and have been since founder Vershawn Sanders-Ward brought the company to Chicago in 2011, where it made its local premiere at a dance concert at Grand Crossing's Harold Washington Cultural Center. (A Chicago native, Sanders-Ward founded the company in Brooklyn in 2008; it's now based in Hyde Park.) Red Clay's passionate "artists" look to the vast African diaspora for inspiration in tackling social justice issues and illuminating history. An especially stunning recent example is Sanders-Ward's *#SayHerName*, a testimony to the life and death of Sandra Bland, performed by a dancer clad in an orange jumpsuit. Sanders-Ward steers Red Clay's professional company and its academy students through a process of research, creation, and refinement, turning performances into conscious- ➔

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Members of the Exhibitions Trust provide annual leadership support for the museum's operations, including exhibition development, conservation and collection care, and educational programming. The Exhibitions Trust includes an anonymous donor; Neil Bluhm and the Bluhm Family Charitable Foundation; Jay Franke and David Herro; Kenneth Griffin; Caryn and King Harris, The Harris Family Foundation; Karen Gray-Krehbiel and John Krehbiel, Jr.; Robert M. and Diane v.S. Levy; Ann and Samuel M. Menco; Sylvia Neil and Dan Fischel; Anne and Chris Reyes; Carl and Michael J. Sacks; and the Earl and Brenda Shapiro Foundation.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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Andy Warhol.
Muhammad Ali (detail),
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continued from 46
ness-raising calls for action. That's an aesthetic you won't find at strictly performative dance companies. For more info go to redclaydance.com —CATEY SULLIVAN

Muntu Dance Theatre

Muntu's ambitions are vast, both in terms of space and time. Helmed by executive director Sekou Tepaka Lunda Conde, the 47-year-old South Shore-based company aims at nothing less than preserving and perpetuating the endless, intricate polycultural "African aesthetic," be it manifested in Nubian dance or Zulu drumming or the ancient folklore of griots whose names have been lost to history. Conde uses music and movement to take Muntu's audiences and dance students across continents and through centuries. Works including 2014's *The Continuum* and this year's *Dunuba: Dance of Strength* put drumming front and center, the percussion propelling the movement with an urgency that's irresistible. Muntu dancers perform in wondrously elaborate costumes that explode with motion, giving their performances an eye-popping showmanship. This is dance and drumming as a kinetic synthesis of cultures and histories. If only all historians and cultural anthropologists made their work as thrilling.

—CATEY SULLIVAN

Next up: Fall Concert with Nunufatima Dance Company, Fri 11/15-Sat 11/16, 7:30 PM, Reva and David Logan Center for the Arts, 915 E. 60th. For more info go to muntu.com

BEST OFF-LOOP THEATER



The Gift Theatre

On its website, Jefferson Park's tiny the Gift Theatre states as one of its founding beliefs that "a play never closes until everyone who saw it stops thinking about it." Which means maybe I should let the ensemble know that, thanks to me, their powerhouse 2018 production of *Hamlet*—directed by Monty Cole, with Daniel Kyri heading a mostly Black cast—is still running. How much do I owe them? Oh, that's right—in their view, art is a sacred gift, from actor to audience. But the theater's name resonates in more ways than that. Cofounders Michael Patrick Thornton and Michael Nedved wanted to build a company in an artistically underserved community, which turned out to be the far northwestern corner of the city where Thornton, son and grandson of Chicago cops, grew up—a gift to the neighborhood that raised him. And though the two strokes that left Thornton paralyzed at age 24 can't by any means be called a gift, he acknowledges they showed him that life is one: "I feel very lucky to be able to act now, to have this theater, that people are coming to live theater in Jefferson Park," he told the *Reader's* Deanna Isaacs back in 2006. So it's the Gift that keeps giving—and it promises to continue to. Leah Nanako Winkler's *Kentucky* runs through November 17 at Theater Wit; the 2020 season opens with Martin McDonagh's *The Pillowman*. —KATE



BEST TRANSITIONS TO NEW LEADERSHIP



Prop Thtr and Haven

When the big theaters have a changing of the guard in artistic directors, it's understandably big news. But in a city as dependent on the small-to-midsize storefront theaters for its creative lifeblood as Chicago, succession plans at those companies also have a huge ripple effect.

Both Prop Thtr and Haven have acquired new artistic directors within the last two years—Olivia Lilley and Ian Damont Martin, respectively. And both are taking their companies in new directions for new generations, while still staying true to the missions that inspired their formation.

Prop has been around since 1981, and much of that time it's been helmed by white men. Lilley took over from cofounder and immediate past artistic director Stefan Brün in 2018 after working with the company since 2015. She's not only brought youth (she's 30) and femme energy to the company. She's also brought a laser focus on devised work, as in the company's current production of *I Am Going to Die Alone and I Am Not Afraid*, all part of the new mission statement: "Prop Thtr strives to redefine what theater is in the 21st century. We break open how we make, what we make, and who is making."

That same spirit drives Martin, 25, who took the reins at Haven this past spring, replacing former artistic director Josh Sobel, who left to pursue an MFA at CalArts. Martin is an alum of Haven's innovative "Directors Haven" incubator (started under Sobel, who became artistic director in 2014), and also works a day job as program manager at Enrich Chicago, a nonprofit "committed to ending racism and systemic oppression in the arts sector." He'll be directing a work by a dead white guy—*Titus Andronicus*—in February. But don't expect anything dusty and predictable in that show or any of the other work at Haven, which describes its mission as "New generation. New canon. Social profit."

—KERRY REID

➔ **BEST POETRY
ORGANIZATION**
Young Chicago Authors
Runner-up: Poetry Foundation

BEST LITERARY EVENT
Printers Row Lit Fest
Runner-up: Meanwhile
at Delilah's

BEST VISUAL ARTIST
Keith Taylor

BEST RECREATIONAL CLASS
Actors Gymnasium

BEST LATE-NIGHT MOVIES
Music Box

BEST NOVELIST
Rebecca Makkai

BEST NONFICTION WRITER
Eve L. Ewing

**BEST NEW NONFICTION
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Music & Nightlife

BEST LOCAL LABEL

Chicago Research



Punk musician and engineer Blake Karlson launched Chicago Research in late 2018, and since then he's used the label to document every scrap and fleck of gunk he can dredge up from the dark underside of local electronic music. In less than a year, he's racked up more than a dozen releases, most on cassette and all available to stream or buy on Bandcamp, and each one provides insight into glorious and sometimes grotesque new sounds. Chicago Research's main concerns are industrial and electronic body music—umbrella terms that Karlson expands to include waterlogged, mutant synth-pop (Death Valley), teeth-baring postpunk (Bruised), and terrifying soundscapes that split the difference between punk and power electronics (Civic Center). Karlson also fronts Product KF, a postpunk three-piece whose second album, *Songs of the Groves*, arrived via Chicago Research in April; their anxious, frostbitten songs are sure to appeal to fans of the genre's British classics, and Karlson sounds eerily like Ian Curtis. Like the rest of the Chicago Research roster, Product KF find inventive ways to bring a bold, dark style from decades past into the present day—and in this case, they've decided that the task requires liberal use of scrap-metal percussion. —**LEOR GALIL**

BEST NEW BAND
Sincere Engineer
Runner-up: Resavoir

BEST ROCK BAND
Twin Peaks
Runner-up: Sincere Engineer

BEST HIP-HOP ARTIST
Chance the Rapper
Runner-up: Saba

BEST METAL BAND
Oozing Wound
Runner-up: Yakuza

BEST CLASSICAL GROUP
Chicago Symphony Orchestra
Runner-up: Third Coast Percussion

**BEST INTERNATIONAL/
WORLD MUSIC ACT**
The Lawrence Arms
Runner-up: Dos Santos

BEST JAZZ BAND
Resavoir
Runner-up: Mike Smith Quartet

BEST JAZZ MUSICIAN
Makaya McCraven
Runner-up: Angel Bat Dawid

BEST BLUES BAND
Buddy Guy
Runner-up: Joanna Connor Band

BEST COUNTRY BAND
The Hoyle Brothers
Runner-up: Lawrence Peters Outfit

BEST POP ARTIST
Emily Blue
Runner-up: Tatiana Hazel

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11.12 Chris Hayes

11.13 K. Michelle

11.14 ASAP Ferg w/ Murda Beatz, Madeintyo

11.15 The Maine

11.16 Hobo Johnson & The Lovemakers w/ Mom Jeans

11.17 Shoreline Mafia

11.19 Yelawolf

11.22 Our Last Night w/ I See Stars, The Word Alive, Ashland

11.23 Chon & Between the Buried and Me w/ Intervals

11.26 Tobe Nwigwe

11.27 Ice Nine Kills w/ Fit For A King, Light The Torch, Make Them Suffer, Awake At Last

11.29 Reverend Horton Heat w/ The Voodoo Glow Skulls, New Bomb Turks, Dave Alvin

11.30 BJ The Chicago Kid

12.01 Static X & Mushroomhead w/ Dope, Wednesday 13, Raven Black

12.02 As I Lay Dying w/ After The Burial, Emmure

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➔ **BEST SINGER-SONGWRITER**
Jamila Woods
Runner-up: Dawn Xiana Moon

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Runner-up: *For Now* by Girl K

BEST DJ
Rae Chardonnay
Runner-up: DJ Ca\$h Era

BEST HOUSE MUSIC DJ
Derrick Carter
Runner-up: All the Way Kay

BEST LOCAL DANCE PRODUCER
The Fly Honey Show
Runner-up: Ariel Zetina

BEST GIG POSTER DESIGNER
Clare Byrne
Runner-up: Ryan Duggan

BEST BARTENDER
Matt Ciarleglio (at the Empty Bottle)
Runner-up: Katie DeGroote (at Gman)

BEST LOCAL LABEL
Red Scare Industries
Runner-up: Sooper Records

BEST HIP-HOP PRODUCER
Monte Booker
Runner-up: Peter Cottontale

BEST MUSIC PODCAST
What About Chicago?
Runner-up: *Car con Carne*

BEST RECORDING STUDIO
Uptown Recording
Runner-up: Electrical Audio

BEST PARTY PROMOTER
Party Noire
Runner-up: Small World Collective

BEST MUSIC FESTIVAL
Riot Fest
Runner-up: Pitchfork

BEST MUSIC VENUE
The Hideout
Runner-up: Empty Bottle

BEST OUTDOOR MUSIC VENUE
Ravinia Festival
Runner-up: Pritzker Pavilion

BEST MUSIC SHOWCASE SERIES
Millennium Park Concert Series
Runner-up: Brown Skin Lady Show

BEST CLASSICAL MUSIC VENUE
Symphony Center
Runner-up: Civic Opera House (Lyric Opera)

BEST CLASSICAL MUSIC EVENT
Grant Park Music Festival
Runner-up: Thirsty Ears Festival

BEST ROCK CLUB
Empty Bottle
Runner-up: The Hideout

BEST HIP-HOP CLUB
Subterranean
Runner-up: Metro

BEST JAZZ CLUB
Green Mill
Runner-up: Andy's Jazz Club

BEST BLUES CLUB
Kingston Mines
Runner-up: Buddy Guy's Legends

BEST DANCE CLUB
Smart Bar
Runner-up: Beauty Bar

BEST DANCE PARTY
Queen!
Runner-up: Slo 'Mo

BEST LGBTQ+ DANCE PARTY
Queen!
Runner-up: Slo 'Mo

BEST GAY BAR
Big Chicks
Runner-up: Berlin

BEST DRAG BAR
Berlin
Runner-up: Roscoe's

BEST LESBIAN BAR
Big Chicks
Runner-up: The Closet

BEST NEW BAR
Sleeping Village
Runner-up: SX Sky Bar

BEST DIVE BAR
Simon's
Runner-up: Cole's

BEST BAR
The Whistler
Runner-up: Sleeping Village

BEST NEIGHBORHOOD BAR
Maria's Packaged Goods & Community Bar
Runner-up: Simon's

BEST SUBURBAN BAR/ MUSIC VENUE
SPACE
Runner-up: Fitzgerald's

BEST HOTEL BAR
Chicago Athletic Association
Runner-up: Broken Shaker at Freehand

BEST 4 AM BAR
The Owl
Runner-up: Estelle's



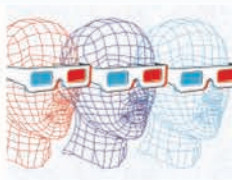


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BEST HIP-HOP ARTIST



Polo G

Last month Polo G's major-label debut, *Die a Legend*, ranked number 46 on the *Billboard* 200 while Chance the Rapper's *The Big Day* sat at 58. Chance's "debut" album had arrived at the end of July, nearly two months after *Die a Legend*, but Polo G outlasted it on the charts with just a fraction of the publicity. And I understand why so many people have continued to stream *Die a Legend* all these months later, because I'm one of them. Polo G, born Taurus Bartlett, has a gift for distilling complicated responses to huge topics—systemic racism and violence, public-housing injustice—into blunt, lucid lyrics. His style of street rap dovetails with drill in its themes, but while Polo G is part of the sub-genre's lineage, his focus on melody and the emotional nuance in his delivery won't be recognizable as drill to anyone whose knowledge of it begins and ends with Chief Keef's "I Don't Like" (and that's a lot of people, because few mainstream outlets continued covering drill after it broke out of Chicago in 2012). His music owes plenty to Top 40 hits, and he infuses his vivid, vicious quick-hit stories of poverty and broken promises with the irrepressible euphoria of pop. Even when he raps about the inescapable grip of death, Polo G sounds invincible. —LEOR GALIL

BEST HOUSE MUSIC DJ



Duane Powell

Great DJs keep their ears open to the world, and Duane Powell knows how to listen. He's been plugged into local music since 1983, when he went to his first party at Mendel High School, a famed incubator for the city's house scene. Within a couple years, he'd landed a street-promotions gig for house DJ Lil Louis, and in 1990 he worked for the Reactor, a short-lived nightclub where techno luminary DJ Rush and house producer Ron Trent helped kick off a new era in local dance music. Powell has worn a lot of hats since then—he's been a consultant for nightclubs, a cultural historian, a manager at beloved defunct record shop Dr. Wax, and of course a DJ. He started spinning publicly in 1997, often organizing his own events under the name Soundrotation, which he borrowed from a weekly series he helped run till 2001 at Funky Buddha Lounge. Powell is a lifelong student of Chicago music, and for the past four years he's been part of the team compiling the Chicago Black Social Culture Map, which documents the famous and forgotten Black performance spaces that have operated here since the start of the Great Migration in the 1910s. All of which is to say Powell knows his shit, and you can feel it every time he gets behind the turntables. —LEOR GALIL

➔ BEST ARCADE BAR

Emporium (three locations)

Runner-up: Logan Arcade

BEST CASINO

Rivers Casino

Runner-up: Horseshoe Hammond

BEST JUKEBOX

Simon's

Runner-up: Estelle's

BEST STRIP CLUB/ADULT ENTERTAINMENT

Admiral Theatre

Runner-up: Lucky Horseshoe Lounge

BEST PHOTO BOOTH

Rainbo Club

Runner-up: GlitterGuts

BEST KARAOKE

Alice's

Runner-up: Lincoln Karaoke

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Chicago Magic Lounge

Runner-up: The Magic Parlour at the Palmer House

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Category illustrations: Tracy J. Lee. For more of Lee's work, go to tracyjlee.com.

Cover

Model: Janaya Green, Reader social media coordinator
• Headband courtesy Jasmine Kwong

City Life | page 08

Model: Patti Flynn, Reader sales director

- Green Line train, Cloud Gate bank, World's Tallest Buildings magnet and Concrete Chicago Map courtesy Chicago Architecture Foundation
- Pride pins courtesy Patti Flynn and Lisa Predko
- City Walks Deck: Chicago courtesy Jasmine Kwong

Sports & Recreation | page 14

Model: Janaya Green

- Animal talent: Patti the dog courtesy Zena Sakowski and Rob Kelly
- Bowling ball courtesy Lisa Predko
- Softball courtesy Chicago Reader, Kup Cup 2019 Champions
- Moxi roller skates courtesy Athena Smith

Buy Local | page 18

Model: Sue Kwong, Reader creative lead

- Cloud Gate and landscape ornaments courtesy Chicago Architecture Foundation
- Boots courtesy Alcalá's
- Sweatshirt and jeans courtesy Dearborn Denim
- Prince T-shirt courtesy Strange Cargo



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continued from 57

- Eat Sleep Whiskey enamel camp mug and Sonnenzimmer screen printed "Artists Series" mixtapes courtesy Longman & Eagle
- Bar soaps courtesy Soap Distillery
- Patterned zip pouch and radish ceramic tray courtesy Molly Costello Art & Design
- Flag courtesy Chicago Teachers Union
- Vinyl courtesy Reckless Records

Food & Drink | page 24

Models: S. Nicole Lane, Reader editorial associate; Ted Piekarz, Reader client relationship manager, and Sue Kwong

- Doughnuts and cupcake courtesy Dinkel's Bakery
- Deep-dish courtesy Pizzeria Uno
- Bagel courtesy Steingold's of Chicago
- Vote Leor for Best Pizza sticker by Ryan Duggan

Cannabis | page 34

Model: S. Nicole Lane

- Lil Whaley ceramic pipe, Grassroots CBD balm, Venus & Floral full spectrum hemp oil courtesy Bliss CBD

Arts & Culture | page 38

Model: Yazmin Dominguez, Reader administrative assistant

- Off-White Industrial Belt designed exclusively for the MCA's "Virgil Abloh: Figures of Speech" exhibition courtesy MCA
- Barro clay cross from Metepec, Mexico, and sculpture of Xoloitzcuintli, a Mexican hairless dog, courtesy National Museum of Mexican Art
- Spray paint courtesy Ric Horejs Art
- Lady Carefree Camera courtesy Lisa Predko

Music & Nightlife | page 50

Model: S. Nicole Lane

- Off Color Squake courtesy Off Color Brewery



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Strip Joker: Thankfully Queer

Strip Joker celebrates inclusivity with a diverse, LGBTQ-focused, and body positive stand-up show. This month comics Scott Duff, Emma Grace, Amy Sumpter, Shannon Noll, and host Spencer D. Blair are baring it all. *Sat 11/9, 10 PM, Mary's Attic, 5400 N. Clark, facebook.com/stripjoker, \$13 (all tickets include two stickers and a \$20 Laugh Factory voucher).*

Yeast Party Comedy Show

A monthly stand-up showcase featuring some of Chicago's best and brightest comics. This month's lineup includes Victoria Vincent, Matty Ryan, Lily Schulder, and Steve Han, hosted by Clare Austen-Smith. *Thu 11/7, 8 PM, Marz Community Brewing, 3630 S. Iron, marz.beer. FREE*

DANCE

Floe/Losing Miami

An evening of performances at the Poetry Foundation featuring *Floe*, a work in progress by the Seldoms on the theme of water and its shifting manifestations, and a reading of *Losing Miami*, bilingual poetry by Gabriel Ojeda-Sagué on the loss of Miami to the sea. *Thu 11/7, 7 PM, Poetry Foundation, 61 W. Superior, poetryfoundation.org. FREE*

LIT

Chicago Printers Guild Publishers Fair

The fourth iteration of the Chicago Guild Publishers Fair will feature more than 30 printmakers that are selling their print work. *Sat 11/9, 11 AM-6 PM, Constellation, 3111 N. Western, chicagoprintersguild.org/fair.*

Jenny Slate: *Little Weirds* tour

The actress and comedian brings an evening of readings and talk to the Vic to celebrate her new publication, (*Little Weirds*). Ticket price includes a free copy of the book. *Fri 11/8, 8 PM, The Vic, 3145 N. Sheffield, 773-472-0449, victheatre.com.*



Strip Joker SARAH LARSON

Lindy West

Women and Children First hosts acclaimed author Lindy West to read from and discuss her latest essay collection, *The Witches Are Coming*. *Tue 11/12, 7 PM, Wilson Abbey, 935 W. Wilson, womenandchildrenfirst.com, \$30 (ticket includes a copy of the book).*

check website for holiday schedules, Lookingglass Theatre Company, Water Tower Water Works, 821 N. Michigan, 312-337-0665, lookingglasstheatre.org, \$45-\$85.

THEATER

PYG. or the Mis-Education of Dorian Belle

Jackalope Theatre Company presents the midwest premiere of Terrance Arvelle Chisholm's satirical comedy about a Canadian pop star desperate to develop a tougher image. Lili-Anne Brown directs this contemporary riff on *Pygmalion*, with a cast featuring Eric Gerard, Tevion Devin Lanier, and Garrett Young. *Through 11/21: Thu-Sat 8 PM, Sun 3 PM; also Wed 11/13 and 11/20, 8 PM; then through 12/21, Fri-Sat 8 PM, Sun 3 PM; no performances Sun 12/8 and 12/15, Broadway Armory Park, 5917 N. Broadway, 312-742-7502, chicagoparkdistrict.com, \$35 advance, \$27 general.*

Rink Life

Lucky Plush Productions explores the world of 1970s roller rink culture in the world premiere of this new piece, created and directed by founder and artistic director Julia Rhoads. It's presented as part of the Look-Out performance series at Steppenwolf. *11/7-11/16: Thu-Sat 8 PM, Sun 3:30 PM; also Mon 11/11, 7 PM (industry), Steppenwolf Theatre, 1700 Theatre, 1700 N. Halsted, 312-335-1650, steppenwolf.org, \$15-\$40.*

The Steadfast Tin Soldier

Mary Zimmerman's adaptation of the Hans Christian Andersen tale returns to Lookingglass after its lauded premiere last season. *Through 1/26: Tue-Wed 7:30 PM, Thu 2 and 7:30 PM, Fri 7:30 PM, Sat-Sun 2 and 7:30 PM; also Wed 11/27, Fri 11/29, and Tue 12/24 and 12/31, 2 PM.*

VISUAL ARTS

"The Chicago Sound Show"

The University of Chicago is opening up its common spaces for an outdoor sound art exhibition for site-specific works. The works are on view daily in passageways and corridors of Hyde Park. *Through 12/29, 9 AM-9 PM. Tue-Fri 10 AM-4 PM (Thu till 8 PM), Sat-Sun 11 AM-5 PM, Smart Museum of Art, University of Chicago, 5550 S. Greenwood, 773-702-0200, smartmuseum.uchicago.edu.*

"Episodes"

Dannielle Tegeder's second solo exhibition at Carrie Secrist Gallery will exhibit new paintings, drawings, and video. *Opening reception Sat 11/9, 5-8 PM. Through 12/21: Tue-Fri 10:30 AM-6 PM, Sat 11 AM-5 PM, Carrie Secrist Gallery, 835 W. Washington, 312-491-0917, secristgallery.com.*

"The Half That Ties, The Half That Breaks"

Andrew Rafacz Gallery has moved and is celebrating its new location with a solo exhibition of new work by Julia Bland. *Opening reception Fri 11/8, 5-8 PM. Through 12/21: Tue-Fri 11 AM-6 PM, Sat 11 AM-5 PM, Andrew Rafacz Gallery, 1749 W Chicago, 312-404-9188, andrewrafacz.com.*

Tessellate

Spudnik Press invites Ally Hembree, Hope Wang, Sean Mac, and Zakia Rowlett for an evening of collective art making and installation. Print-making experience is not required. *Fri 11/8, 6-10 PM, Spudnik Press, 1821 W. Hubbard, suite 308, 312-532-0304, spudnikpress.org. FREE*

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FORGE FORWARD (*THIS, THAT, AND THE THIRD, THE BYSTANDER, AND GRACE ENGINE*)

Thu 11/7, 7:30 PM; Sat 11/9, 8 PM; and Sun 11/10, 3 PM, Harris Theater, 205 E. Randolph, 312-635-3799, hubbardstreetdance.com, \$25-\$110.

ARTS & CULTURE



Grace Engine, part of Hubbard Street Dance Chicago's Forge Forward program

© TODD ROSENBERG

DANCE

Choreographic code-switching

Rena Butler's new piece for Hubbard Street draws on her experiences as a Black woman in white spaces.

By IRENE HSIAO

This week, Hubbard Street Dance Chicago returns to the Harris with a new work by company member and Chicago native Rena Butler in its fall program, Forge Forward. *This, That, and the Third*, Butler's second work for the company, was inspired by the concept of code-switching. "I've had to do that my whole life," says Butler, who attended

a private Catholic school in Beverly. "I went to speech classes to clean up my vernacular to be comfortable in that predominantly white school. In eighth grade, I was the first African American female class president"—an accomplishment that seemed more significant to her school than it was to Butler personally ("Everyone said, 'Do you know what this means?'

I just wanted to be president!" she recalls). "What I looked like and how I had to act differently in order to accommodate different types of people was often pointed out to me. You've heard [the phrase] 'this, that, and the other.' In the Black community, we say, 'this, that, and the third.'"

To translate code-switching into dance, Butler combines a variety of movement vocabularies and musical genres. "We're doing pirouettes and rolling on the floor and mixing in West African [dance]," she says. "I'm playing with space and how you can normalize otherness in new spaces or different places. I have a diverse cast in terms of gender, race, and age. I hope that the audience can find [a] vantage point based on their own experiences."

Butler credits choreographer Kyle Abraham—who also premieres a new work, *The Bystander*, in the program—with encouraging her to pursue choreography while she was still a student at SUNY-Purchase and a dancer in his company, Abraham.In.Motion

(now A.I.M.). "Kyle would sign out studio space for me while we were on tour and elect a few dancers to go in with me a few hours before company call at the theater. I'd work on something, and he'd come and critique it. He is a beautiful friend and a beautiful mentor," she says, noting that Abraham also pushed her to audition for Hubbard Street. "It's been four years since we've worked together. It was a dream to work with a choreographer I admire so much."

"There are a lot of questions I'm trying to ask, such as, Does trying to adapt to a new space paralyze you or does it keep adding different colors to your palette? I think it's the latter for sure. It keeps us multifaceted and keeps adding multiplicity to each identity as we move forward into a community. Based on where you've been and where you're at, I hope you can find yourself in the work. I want to find humanity in the work." ■

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Broken Bone Bathtub
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FEATURE

Coming clean in *Broken Bone Bathtub*

How Siobhan O'Loughlin turned a broken hand into a solo performance odyssey

By KAYLEN RALPH

Siobhan O'Loughlin is tired. As her “cast” of friends files into the bathroom of a third-floor walk-up in Rogers Park on November 1, the actress’s head rests heavily in the crook of her rainbow cast-clad arm.

She’s in the bathtub—a decent place to be when you’re tired—unless, of course, the tub is your place of work. Since premiering her one-woman immersive show, *Broken Bone Bathtub*, in Tokyo four and a half years ago, O’Loughlin’s taken almost 300 baths in 15 different cities scattered across five different countries around the world.

Bath after bath, she’s laid bare her soul for almost five years; in between repeated rinses, she beckons her guests, four to eight audience members huddled around the tub at a time, to do the same.

After breaking her hand in a bike accident in 2014, and with no tub of her own at home (just a shower), O’Loughlin found herself in need of friends’ bathtubs—and their help to actually bathe—in order to prevent her cast from getting wet. Requiring assistance to keep yourself clean is an inherently vulnerable position to inhabit. For O’Loughlin, spending time with her friends in this way allowed for a type of bonding that she thought she might be able to replicate in semiscritped performance; *Broken Bone Bathtub* is an exploration of that shared vulnerability in immersive theater form.

“You don’t see your friends for months and months, and then you’re like, ‘What’s going on?’ she said. “They’re giving me a bath and I’m telling them about what’s happened to me, and they’re telling me about what they’ve been through.”

O’Loughlin decided to take her “bathtub tour” on the road in 2015, “casting the audience as my actual very good friends who I am comfortable enough to sit with in a bathroom and tell them what I’m feeling, and ask them how they’re feeling too.”

“For people to be like, ‘I’m going through this kind of thing,’ and then someone else to say, ‘Hey, you know, I relate to that thing’ and they don’t know each other,” Siobhan says. “It’s not a support group, and it’s not group therapy—it’s not those things. I think that there is something important for me that I feel about being recognized by other humans, by other individuals. It’s something that I want in my life and . . . it’s hard to get that, ‘cause it’s like, how do you get that?”

The bathrooms in which O’Loughlin performs *Broken Bone Bathtub* are as diverse as

the cast of audience members who assemble at each performance. In major cities such as San Francisco, New York, and of course, Chicago, donated bathrooms have been smaller, usually in apartments. When O’Loughlin has performed in cities such as Saint Louis and Richmond, Virginia, she’s typically been hosted in houses with larger bathrooms and fewer logistical concerns to consider.

“I’ve performed in really nice homes where you just park on the street and you go [in], you know what I mean? You can pretty much gauge, ‘OK, Chicago is going to be harder than Saint Louis physically to do because we’ve got to do more shows to get the same amount of people, it’s going to be a pain in the ass to park and get stuff up the stairs,’ you know what I mean? It’s harder to attend and it’s harder to get the word out.”

But she’s found joy in the struggles and changes in the environment, as well.

“A new physical space, new environment, new people, new arrangement of people, new bodies trying to fit together keeps it very, very fresh,” O’Loughlin says. “Which I think is great for me as an artist. It helps me be present and

RR BROKEN BONE BATHTUB
Thu 11/7-Sat 11/9, 7 and 9 PM, in Logan Square; Mon 11/11, 7 and 9 PM, in Old Town; Tue 11/12, 7 and 9 PM, in Bucktown (exact locations provided upon purchase); brokenbonebathtub.com, \$40.

it’s what I enjoy about it. I’ve done it so many times, and it’s still really fresh for me, and exciting.”

Even so, after nearly five years, the *Broken Bone Bathtub* tour will come to an end in Chicago on November 12. Every remaining performance is being filmed for a documentary that O’Loughlin is directing; earlier this year she crowdfunded more than \$40,000 through Seed & Spark to fund production costs. O’Loughlin’s never lacked for bathroom “donors,” either, but “my life has not gotten easier with this show,” she says.

In an age where social media has allowed the conceit of a successful working artist to supercede one’s actual art, O’Loughlin is refreshingly candid about the downsides of her approach to her work.

“I think that we are all trying to present a

certain image that is strong, confident, successful,” she says. “Look at all the people at my show!’ you know? And I’ve got that. I’ve got selfies in the bathroom and I’ve got, ‘Look at this person who came to my play!’ Certainly I have that, but I also try to keep my radical transparency of like, ‘I am canceling shows tonight because I didn’t make any sales.’”

Participating in the production and administrative aspects of her own show has had an effect on her capacity for creativity, O’Loughlin says. The documentary she is now directing is an effort to continue promoting the message of *Broken Bone Bathtub*—strength in vulnerability—in addition to encouraging other artists to foster community through their own work.

“There are so many layers to this that make things really complicated, and I think that the desire to be successful overrides our ability to speak sincerely,” O’Loughlin says. “I think that that hurts us within the community of creative artists and performance makers because we’re never going to get out of it. That struggle is challenging.” But she also notes “I have privileges and I’ve been able to travel and try this and take risks.”

Early on in the hour-long performance of *Broken Bone Bathtub*, O’Loughlin is on a tangent about her time living on a commune in Vermont. She talks in wonder about her friend who could swing naked from a rope swing into the lake, all while simultaneously peeing. “Carefree and confident,” O’Loughlin describes him.

To perform—naked—for strangers in a bathtub is, at least performatively, a confident and carefree thing to do, but O’Loughlin doesn’t feel like those are words that describe her. As the initially voluminous piles of bubbles that surround her start to dissipate over the course of her performance, she instinctively moves what’s left closer to her body and pulls her legs, once languidly stretched beneath the suds, up against her chest.

Her body is an example of powerful vulnerability, and its effect on the audience is obvious as O’Loughlin takes turn peppering her assembled “friends” with questions they are not prepared for and likely would otherwise never discuss with strangers: Have you ever felt uncomfortable in your own skin? Is there anything you’ve ever been really afraid to tell your mom? When was the last time you held hands with someone?

They answer them for her anyway. **R**

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PREVIEW

With *Rutherford and Son*, TimeLine uncovers a lost classic

Feminist writer Githa Sowerby's onetime smash hit emerges from history's shadows.

By **KERRY REID**

If you've never heard of Githa Sowerby, don't feel bad. When she died at 93 in 1970, Sowerby was mostly forgotten, even though her 1912 play *Rutherford and Son* was a smash hit in London and won the writer comparisons to Henrik Ibsen. (Arthur Bingham Walkley, the drama critic for

The Times of London, wrote that it was "a play not easily forgotten, and full of promise for the future.")

Rutherford and Son was first presented, a la the S.E. Hinton School of Gender Obfuscation—and at the insistence of the producers—under the name K.G. Sowerby (Sowerby's



Rutherford and Son AMY BOYLE PHOTOGRAPHY

full name was "Katherine Githa Sowerby"). A Sowerby biographer, Pat Riley, maintained in a 2009 *Guardian* interview that if critics had known the play was by a young woman, they wouldn't have raved about it. Nonetheless, once her real identity was known, Sowerby

ago." She adds, "I just really fell in love with it. She's such a strong, powerful voice from that era."

Set in the period prior to World War I that historians call the Great Unrest, when strikes and demonstrations roiled industrial England, Sowerby's play draws heavily on her own family's history. Her grandfather ran a glassworks in northern England, like patriarch John Rutherford (played at TimeLine by Francis Guinan of *Steppenwolf*). The conflict in the play follows Rutherford's ham-fisted attempts to control his three children and find a proper heir for the business he built up from the ground, even as they all find ways to oppose him. One son retreats into a religious vocation. His namesake, John, has developed a new glassmaking technique that he believes will make his fortune apart from his father. His daughter, Janet, is having a secret affair with one of his foremen.

"Every one of these characters is emblematic of these larger issues of the time of the Great Unrest," says Moe. But she also praises the subtlety with which Sowerby weaves the social issues into the fabric of a family that is itself not so far removed from the struggle of the people who now work for them. "The family is trapped between two worlds," notes Moe—the world of the aristocracy and the working class. But despite the harshness of the play, Moe also believes that the ending points the way toward "a reconciliation with the future." **✎**

(who made a name as a children's author before moving into playwriting) enjoyed a brief period of celebrity before her star was eclipsed.

Sowerby's play was first revived in London in 1980. Since then, there have been productions throughout the UK, and two (in 2001 and 2012) at New York's Mint Theater, which specializes in remounting forgotten plays of the past. But *Rutherford and Son* has never been performed in Chicago—until now.

Mechelle Moe, who's directing TimeLine Theatre's revival, says she first became aware of Sowerby's play "around eight or ten years

RUTHERFORD AND SON

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Hoodoo Love 📸 MICHAEL BROSILOW

OPENING

RR If Beale Street could hex
Katori Hall's Memphis-set *Hoodoo Love*
combines folk magic and the blues.

"I lost my song. I lost it because I didn't know what it was worth," laments a young bluesman freshly returned to Memphis from an abortive attempt at making it in Chicago. Ace of Spades (Matthew Elam James) is speaking literally—like many Black songwriter-musicians before and after him, he got scammed out of the rights for a song—but the line has metaphorical heft in Katori Hall's 2007 play *Hoodoo Love*, now at Raven Theatre under Wardell Julius Clark's warm direction.

Ace is the reason things happen in this sometimes rambling but often arresting tale, set during the Depression in a poor Black section of Memphis, where the railroad's whistle serves as a siren call for restless souls like Ace. But his lover, Toulou (Martasia Jones), is the driving force. In love both with Ace and with the idea of being a singer herself, Toulou enlists the help of Candy lady (a riveting Shariba Rivers), the local "root woman," to bind his heart to hers. It works for a time, but the arrival of Toulou's Christian-in-name-only brother, Jib (Christopher Wayland Jones), causes an upheaval of biblical proportions.

For a play about aspiring blues singers, there isn't a ton of live music in *Hoodoo Love*. This is instead a

story about yearning and possibility, about the extreme measures those who feel thwarted by love and life will take to secure something for themselves before they lose their song. While Jones's Toulou is caught between Ace and Jib, it's her relationship with Rivers's Candy lady, who carries in her own mojo bag memories of slavery and of all the husbands she's lost, that resonates most honestly. But at crucial moments, Candy lady is unable to intervene.

Jones and James bring electrifying sensuality to their relationship. Jones in particular is believable as a young country-raised woman, eager to grab some city spotlight, who is stronger than the men around her. By the end, we realize Toulou doesn't need hoodoo. She needs the mojo within her to lift her up past tragedy and find her own voice. —**KERRY REID** **HOODOO LOVE**
Through 12/15: Thu-Sat 7:30 PM, Sun 3 PM; also Mon 11/25, 7:30 PM; no performance Thu 11/28, Raven Theatre, 6157 N. Clark, 773-338-2177, raventheatre.com, \$46 (\$43 online), seniors and teachers \$41 (\$38 online), students, active military, and veterans \$15.

Abortion wars with torture porn
Intrinsic's Keely and Du can't break free of the playwright's odious premise.

For decades, there has been speculation as to the identity of playwright "Jane Martin." One thing is clear after watching Martin's atrocious *Keely and Du*. There's no way anyone capable of ever needing an abor-

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My Life Is a Country Song © JOSEPH RAMSKI PHOTOGRAPHY

tion could have written this reprehensible piece of “let’s-look-at-both-sides” false equivalency. Not even the most stellar four-person cast (director Michelle Altman’s quartet is two-quarters competent) could make this work. The plot follows antichoice terrorists Du (Mary Mikva) and Walter (Scott Olson, chewing the scenery into toothpicks) after they kidnap Keely (Andie Dae), a pregnant rape victim, from the clinic where she’s seeking an abortion. They drug her and tie her to a bed in a windowless bunker. They bring her rapist (Bob Romy, chewing toothpicks into sawdust) to her bedside and force Keely to make a show of forgiving him. They bombard Keely with gruesome pamphlets and fire-and-brimstone Bible thumping. They gaslight her with “facts” about abortion’s devastating impact on mental health. And then “Martin” brings in a coat hanger and a needlessly prolonged scene that’s flat-out torture porn.

After all this, the audience is asked to believe that Keely forms a lasting friendship with Du—who Martin paints as a sweet old grandmotherly type who is simply doing what she must to save babies and serve God. The fact that Keely is a woman of color and her captors are white makes the rapprochement between the women absolutely odious. Still, spending almost two hours (Altman’s pacing is sluggish at best and gratuitously gruesome at worst) watching three people brutally abuse a woman who is chained to a bed will surely appeal to some. POTUS and all those legislators closing down clinics would probably subpoena Martin’s true identity so they could hire the playwright as a publicist. —CATEY SULLIVAN *KEELY AND DU* Through 11/24: Thu-Sat 7:30 PM, Sun 3 PM, the Frontier, 1106 W. Thorndale, intrinsictheatrecompany, \$25, \$15 students and seniors, \$10 industry.

Desks together, lives apart

How well do we really know the people we work with?

We spend at least 40 hours a week next to them and countless more rehashing our interactions, but how well do we really know our coworkers? *Laura and the*

Sea, a Rivendell Theatre Ensemble world premiere by Kate Tarker, directed by Devon de Mayo, examines both the false sense of closeness and utter disconnection that can come with close proximity of desks, not hearts and minds.

After Laura (Tara Mallen) commits suicide at a company outing, her colleagues at a small travel agency start a cringeworthy memorial blog that serves as a sharp, *Office Space*-style satire of what mourning has become in the digital age. Her coworkers may call her “one of the top travel agents of our generation,” but we quickly realize they knew little about her—not even her favorite color, much less her inner life. Toggling between present-day e-mail exchanges, blog posts (some containing past events acted out by the ensemble), and other flashbacks, the production plays with movement, muddled memories, and intentional silence in a way that heightens the humor as well as the heartbreak.

While the script could use some focus and trimming of secondary narratives around climate change and space travel, this uniquely staged and conceived workplace dramedy maintains its vitality and intrigue thanks to a superb cast. Mallen nails melancholic Laura with lines like “middle age is just a paper cut to the soul,” Mark Ulrich gives off sparks during a silent tantrum as boss man Jack, and Adithi Chandrashekar brings annoying manager Annie to a moving catharsis with the line “we were so close to being close.” —MARISSA OBERLANDER *LAURA AND THE SEA* Through 12/8: Thu-Fri 8 PM, Sat 4 and 8 PM; also Sun 11/24, 3 PM; Tue 11/26, 8 PM (industry); and Sun 12/8, 3 PM; no performance Thu 11/28; Rivendell Theatre Ensemble, 5779 N. Ridge, 773-334-7728, rivendelltheatre.org, \$38, \$28 students, seniors, active military, and veterans.

Shut up and sing

The characters fall flat but the music has charm in *My Life Is a Country Song*.

The story Anthony Whitaker tells in his 90-minute country-and-western musical is the stuff of George Jones

THEATER

and Tammy Wynette songs: Donna (ably played by Kelly Combs), a southern gal in her late 20s/early 30s, tries to restart her life after she d-i-v-o-r-c-e-s her high school sweetheart after years of an abusive marriage. Or it could be, if Whitaker—who wrote the book, the songs, and the lyrics—was a stronger storyteller.

The elements are there for a good yarn: a relatable problem, potentially interesting country-song characters (shrill, Bible-thumping little sis, kindly neighbor, hard-drinking ex), a southern setting (Greenville, South Carolina, circa 1980). But Whitaker's characters fall flat, his story barely moves, and when it does, it's in awkward forward lurches.

Part of the problem is that Whitaker (and director Sarah Gise) tell Donna's story in a slice-of-life *Andy Griffith Show* style, which makes her life seem too bland and run-of-the-mill to really care about. Another problem is that Whitaker breaks the reality of his hypernaturalistic style every time the characters step up to one of the three microphones in front of the stage to sing their hearts out as if they were at the Grand Ole Opry.

To be sure, Whitaker's lively, likable songs do most of the heavy lifting in this show; things truly brighten up every time a character steps up to the mikes. (The production includes a great onstage band featuring Noah Nichols on bass and Isabella Snow on guitar.) Whitaker might do better to fulfill the promise of his show's title: throw away the book, and tell the story entirely in song. —**JACK HELBIG** *MY LIFE IS A COUNTRY SONG Through 11/21: Wed-Thu 8 PM, Sun 6 PM, Mon 8 PM, Chief O'Neill's, 3471 N. Elston, newamericanfolktheatre.org, \$20.*

RR Forty-three years young
Jackie Taylor's *The Other Cinderella*
remains a joyous delight.

Now in its 43rd year, this Black Ensemble Theater classic, written and directed by founder and CEO Jackie Taylor, is an enchanting production with BET legends and talented newcomers at the helm. From a young volunteer usher excitedly welcoming me to "the Kingdom of Other" on the afternoon I attended to the boisterous and ever-capable backing band atop the stage, the show stands on a foundation of joy and positivity that carries throughout the familiar story.

Taylor's African American adaptation of the well-worn tale puts Cinderella (Jayla Williams-Craig) in the projects, with a Stepmamma (Rhonda Preston) who works at the post office and a Fairy Godmamma (Robin DaSilva) from Jamaica. Our introduction to the reticent Prince (Blake Hawthorne) is a welcome break from stereotypical fairy-tale masculinity, though a mention of a friendship with the duke's gay son could either be cut or explored in greater detail.

Williams-Craig and Preston, both electric as songstress Nancy Wilson at different stages of life in BET's *Style & Grace* last spring, are now well-matched foils, locking horns and trading verbal jabs as stepdaughter and villainous stepmother. After just a couple years on the Chicago theater scene, Williams-Craig has established herself as a charismatic vocal talent, and she brings fierce strength, humor, and touching vulnerability to the title role. While the show maintains *Cinderella*-



The Other Cinderella
ALAN DAVIS

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— *Chicago Reader*

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➔ la's main lesson of not judging a book by its cover, it also explores socioeconomic inequality, colorism, and the challenges of finding self-confidence. —**MARISSA OBERLANDER** ***THE OTHER CINDERELLA*** Through 1/19: Thu 7:30 PM, Fri 8 PM, Sat 3 and 8 PM, Sun 3 PM; no show Thu 7/28, Black Ensemble Theater Cultural Center, 4450 N. Clark, 773-769-4451, blackensembletheater.org, \$55 Thu and Sat matinees; \$65 Fri, Sat evenings, and Sun matinees.

RR **Beaucoup O'Reilly**
The godfather of Curious Theatre Branch shows us how to stay weird in dark times.

If Chicago theater has a high priest, a white-ponytailed president of the underground, that person is Beau O'Reilly, cofounder and artistic director of Curious Theatre Branch. His latest show, *A Packet of Holiness and Joy Will Come to You? (A Fable)*, is a ragtag six-hander about making do and being weird in dark times. Gentrification, marginalized artists, youth protest brigades with enthusiasm and no vision: the landscape is familiar. Only instead of a diatribe, we are treated here to reality as warped in the elongated mirrors of Beau's fun house.

The play's many carnivalesque noises highlight this atmosphere. A slide whistle is heard. Roving cartoon rabble-rousers bark idea spittle into a cardboard megaphone. Scenes flow together with the blare (aah-ooo-ga!) of a little clown horn in Vicki Walden's pocket (she

has four lovely roles, including "Cliff the Lyft Driver" and an orphan who's lost her dog). O'Reilly plays a lonely writer for a bit, but doubles the rest of the time as the drunk Hap Happenstance, who barter family heirlooms—including a "pencil sharpener that looks like Walt Whitman" (it does not)—for looted booze from a thief friend. Things end, after 65 minutes, much as

they started: randomly and strangely, but with abrupt beatnik gusto.

Do all of the jokes land? Hardly. Is it a shame the banjo went flat and no one fixed it? It is a shame. That said, oh Beau, hail to thee. As long as you are out there making your screwed-up plays, we will be here to celebrate them, egging the antics on, watching those big

eyes swim with light at the edge of your stage. —**MAX MALLER** ***A PACKET OF HOLINESS AND JOY WILL COME TO YOU? (A FABLE)*** Through 12/1: Fri-Sat 8 PM; also Sun 12/1, 8 PM; no show Fri 11/29, Prop Thtr, 3502 N. Elston, curioustheatrebranch.com, \$15 or pay what you can.

The Suffrage
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RR From “shoot them down” to “lock her up”

Artemisia's *The Suffrage Plays* reminds us how far we've come—and how history repeats.

If nothing else, this trio of one-acts that explore the uphill battles of 19th-century suffragettes will make you grateful. I mean, thank Whatever we no longer live in a world where repeated cries of “shoot them down!” or some such slogan are deployed by the patriarchy whenever women demand something ridiculous like autonomy over their own bodies or equal treatment under the law. Oh wait. OK, scratch that. In pairing Evelyn Glover's *A Chat With Mrs. Chicky* and *Miss Appleyard's Awakening* with George Bernard Shaw's *Press Cuttings*, Artemisia highlights the dismal regularity with which history repeats itself.


Shaw's piece, imagining martial law being imposed as a response to demands for women's suffrage, is supposed to be farce. A century or so past its premiere, it's teetering toward realism. Sure, you'll laugh at the pompous ridiculousness, but “shoot them down” leaves a vicious aftertaste that feels a lot like “lock her up.” Glover's dialogue doesn't wield the same blistering subversion as Shaw, but it is also of-the-moment. Director Beth Wolf's switcheroo casting between *Mrs. Chicky* and *Miss Appleyard* gives Lucinda Johnston and Megan DeLay the chance to play both working- and upper-class women on opposite ends of the political spectrum. It's a twist that serves both plays well. Brittani Yawn nicely captures the deceptively polite ruthlessness of a suffragette with more use for pistols than petticoats. And speaking of the latter: watch for Wolf's brief but unmistakable examination of pockets (or more accurately, the lack thereof) as a tool of patriarchy. Like the rest of the production, it's keen social commentary swaddled in humor. —**CATEY SULLIVAN** *THE SUFFRAGE PLAYS* Through 11/24: Wed-Sat 7:30 PM, Sun 3 PM, Den Theatre, 1331 N. Milwaukee, 773-697-3830, artemisiatheatre.org, \$30.

Tru blues

A musical about depression needs more honesty about its subject.

In David Gosz and Leo Fotos's clinically subtitled new show, *Tru: A Musical for Mental Health*, an English teacher (Stephen “Blu” Allen) grapples with his codependent relationship to his undiagnosed mental disorder in the most literal, theatrical terms. “Her” (Meredith Kochan), the teacher's ghostly, emotionally manipulative and physically abusive lover whom only he can hear or see, beckons Truman to lie in bed all day, casts doubt on his impact as an educator, and pushes him toward self-destruction.

Some of the bluntness of *Tru*'s premise and scene work is softened a bit by Foto and Gosz's impactful if not very melodic score, a twinkly adult-contemporary songbook that ranges from coffeehouse folk to show-tune-y wake-up numbers to sweeping, lyrical ballads. Beautifully accompanied by a seven-piece onstage band under the music direction of Eric Rehm, Taylor Pasche's ensemble in Gosz and Fotos's self-produced show at Stage 773 vocally fills the perhaps larger-than-is-ideal stage, something the most internalized and intimate scenes have trouble doing. Curiously, emotionally climactic moments in bedrooms and attics are almost universally blocked as far upstage away from the audience as possible.

And for a show that aims to destigmatize mental illness, there's very little frank discussion or even specifics regarding mental wellness (we never learn Truman's condition or see him seek treatment beyond falling in love), a decision that might keep the discussion universal and in the realm of metaphor but forgoes opportunities to really shed light on the subjects it seeks to illuminate. At two and a half hours plus, *Tru* has B, C, and D plots in need of plenty of trimming, but Marssie Mencotti shines as a florist who offers lilting musical support and encouragement throughout. —**DAN JAKES** *Tru* Through 11/24: Thu-Fri 7:30 PM, Sat 2 and 7:30 PM, Sun 2 PM, Stage 773, 1225 W. Belmont, 773-327-5252, stage773.com, \$25-\$35. 

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I. A public hearing to approve a proposed property tax levy increase for the Logan Square, Avondale, and Hermosa Expanded Mental Health Services Program for 2019 will be held on Tuesday, November 19, 2019 at 7:00pm at En Las Tablas, 4111 W Armitage Ave, Chicago, IL 60639.

Any person desiring to appear at the public hearing and present testimony to the taxing district may contact Haley Toresdahl, Secretary, at Isahcommissioner.toresdahl@gmail.com and at En Las Tablas, 4111 W Armitage Ave., Chicago, IL 60639.

II. The corporate and special purpose property taxes extended or abated for 2018 were \$0. The proposed corporate and special purpose property taxes to be levied for 2019 are \$850,000. This represents a 100% increase over the previous year.

III. The property taxes extended for debt service and public building commission leases for 2018 were \$0. The estimated property taxes to be levied for debt service and public building commission leases for 2019 are \$0. This represents a 0% increase over the previous year.

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HARRIET ★★★
Directed by Kasi Lemmons



Harriet

REVIEW

Harriet is the heroic biopic Harriet Tubman deserves

The fast-paced feature is a satisfying blend of history and action.

By JANAYA GREENE

Before Superman, the Flash, and Captain Marvel, there was real-life hero Harriet Tubman. The biopic *Harriet*, directed by Kasi Lemmons (*Eve's Bayou*), plunges into drama right away, showing a young Harriet (then known as Minty), her freeman husband, John, and extended family receiving a resounding “no” after pleading for Harriet’s freedom with her master. Slave owner Edward Brodess swiftly resolves to sell Minty away from his plantation—and her family—despite his son Gideon’s initial affinity for her.

Minty decides running is better than being sold from Dorchester County, Maryland, to a plantation farther south. Throughout her journey to the free north, she’s overcome by “sleeping spells” (the tragic outcome of a slave

master beating her as a teen) in which she sees her sister, who was sold away from her family, and scenes of looming plantations that allude to her knowledge of the future. These are the moments where God talks to Harriet, as the slave emancipator herself believed, and informs her of the best next steps in her escape.

Throughout the film, the mystical treatment of Harriet’s spells and visions, while an obvious dramatization, emblemizes the common practice of African Americans using the past and spiritual means as a guide to the future. Through this choice Lemmons assures the audience that from the beginning of her journey Harriet knew her future and her people’s future—and they were free.

Minty adopted Harriet Tubman as her free name in Philadelphia, the first her mom’s and

last her husband’s, but other enslaved Black people called her Moses. As Moses freed the Israelites, Harriet frees her family and several other Black people through her spiritual connection, while her peers observe in awe of her keen sense of direction. A completely fictionalized bounty hunter and his sidekick add even more drama to the action-packed biography. The hunter assists Gideon (a fictional amalgamation of the eight real-life Brodess children who went on to own Harriet), now a grown man who’s determined to catch “Moses,” while the sidekick reconsiders and assists Harriet in freeing people instead.

Before the film’s release, Cynthia Ervo, the British actress who stars as Harriet, made comments regarding African American Vernacular English that put a nasty taste in some people’s mouths. But controversy aside, she delivers an outstanding performance. The script relies more heavily on fast-paced action than on piecing together every historical detail in Tubman’s life. And that’s fine—it didn’t need to. Enough facts set the foundation; solid storytelling and engrossing performances carry the film to its end.

Harriet doesn’t avoid the atrocities of that time in American society like gruesome whippings and the forced separation of families—in fact, the film makes them equal players in the story alongside the triumphant African Americans who helped Harriet make her way to freedom time and time again. The film is dramatized in a way that neither exaggerates nor lessens Harriet’s extremely real struggle—no film can tarnish a legacy so profound. It rightfully portrays Harriet Tubman as a nonfictional hero in her own time and forever more. **A**

@janayagr

★★★★ EXCELLENT ★★★ GOOD ★★ AVERAGE ★ POOR ● WORTHLESS

GOING ATTRACTIONS: THE DEFINITIVE STORY OF THE MOVIE PALACE
Tue 11/12, 7 PM, Music Box Theatre, 3733 N. Southport, musicboxtheatre.com, \$11. Wright will be in attendance for a postscreening Q&A.

FILM



Going Attractions: The Definitive Story of the Movie Palace

FILM

The meaning of the movie palace

April Wright's latest documentary explores the history and future of the once-popular venues of the quintessential moviegoing experience.

By **MATTHEW SIGUR**

Filmmaker April Wright sees movie palaces as places that give audiences a complete experience.

"Movie palaces were built to take audiences away from their everyday lives," Wright says. "These buildings have amazing architecture. You remember not just the film you saw, but the entire environment."

The rise, fall, and uncertain future of these theaters is at the heart of Wright's latest documentary, *Going Attractions: The Definitive Story of the Movie Palace*. The Music Box, a 90-year-old movie palace itself, hosts the doc's Chicago premiere on Tuesday, November 12.

The documentary chronicles the time line of and attraction to the movie palaces that boomed from the 1910s to the 1930s. Unlike modern multiplexes, movie palaces typically featured one big screen in an ornate venue located in downtown neighborhoods. These venues typically had seating for hundreds (sometimes thousands) and price tags of up to \$4 million. Most were built when the country was on the verge of the Great Depression. To Wright and those interviewed in the documentary, movie palaces were and still are sacred grounds for communities.

"In our country in particular, we have this


magical relationship with movies," Wright says, "and that's built on the idea that we're seeing this stuff that's larger than life and on the big screen."

A look at movie palaces was a natural follow-up to Wright's 2013 feature-length documentary, *Going Attractions: The Definitive Story of the American Drive-in Movie*, especially because through that project she became more aware of the number of abandoned theaters in cities like Los Angeles and Chicago. In the new doc, film historians, restorationists, and preservationists discuss how movie palaces constantly shifted their business models, post-World War II.

"When movie palaces were first built, communities put a huge amount of investment and care into this experience of seeing a movie," she says. "As our country developed, nobody valued that as culturally significant."

As decades turned, these venues became vacant relics with deferred maintenance. Some were demolished. Few survived, and even fewer thrived with a selection of B movies or art-house and independent films. Others, including Chicago's own Uptown Theatre and the New Regal Theater, are profiled in the documentary as potentially making a comeback.

Wright's profile of movie palaces couldn't be more timely. Film audiences are now overwhelmed with options of what to watch where and when—and often, through what streaming service. Like many moviegoers, Wright is unsure of cinema's future. However, she's certain of what is missing when these theaters disappear.

"When the movie palace closes, the community loses a hub," she says. "What's lost the most is the community experience, having that shared experience with your neighbors." 

 @MatthewSigur

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Stuffed

NOW PLAYING

RR Coco

This engaging Pixar animation plays magnificently with elements of Mexican folklore and fine art. A ten-year-old boy who dreams of becoming a musician travels from his village to the Land of the Dead to find the spirit of the man he believes to be his estranged great-great grandfather, a celebrated singer who died in the 1940s. When the boy arrives, however, his other deceased relatives try to steer him away from music and return him to his family in the world of the living. Directors Lee Unkrich (*Toy Story 3*) and Adrian Molina mine sentiment from the conflict between individual desire and familial responsibility, but their grandest achievement is the intricately designed spirit world, full of allusions to folk art and modern painting. The voice talent includes Gael García Bernal and Benjamin Bratt. —**BEN SACHS** PG, 105 min. Wed 11/13, 7:30 PM at Beverly Arts Center

The King

In Netflix's new Shakespeare-inspired historic epic, Timothée Chalamet plays Hal, the war-averse party boy who becomes the King of England following the death of his father, Henry IV. Despite his desire to usher in a time of peace and unity in his kingdom, when he uncovers an assassination plot by the Dauphin of France—played with a perverse twist of humor by an oddly accented Robert Pattinson—he's goaded into crossing the Channel and invading. Though it sometimes drags, *The King* succeeds in broaching the question of what the world might be like today if kings and leaders had never stopped fighting side by side with the armies they command and were therefore forced to witness the horrors of mass violence under their decree firsthand. While the film is presumably a vehicle to cement Chalamet's transition from "it boy" to Hollywood leading man, his understated performance is overshadowed by those of Pattinson and Tom Glynn-Carney—whose Percy you could mistake for the main character if he didn't meet with misfortune so early in the story. —**JAMIE LUDWIG** R, 140 min. Netflix

RR Mr. Klein

Images of children being ripped from their parents' arms as law enforcement officials collect them behind tall fences have made a grim comeback under the Trump administration. Some have noted that lately our immigration policies have acquired the flavor of Nazi purges. So it's perhaps as fitting a time as any to

revisit Joseph Losey's 1976 *Mr. Klein*. Robert Klein (Alain Delon) is an art dealer profiteering off Jews trying to escape Paris under German occupation in 1942—until he's sent a Jewish newspaper, apparently by mistake, and finds himself in their shoes. Fundamentally, it's a message film in the genre of "First they came for the socialists... Then they came for me." Losey, an American communist blacklisted from Hollywood, mounts a suspenseful argument that the scariest part of fascism isn't a foreign military invasion, but the easy transformation of once trustworthy, familiar people and institutions into instruments of cruelty, violence, and exclusion. —**MAYA DUKMASOVA** 123 min. Gene Siskel Film Center

RR Stuffed

If you think a documentary about taxidermy sounds about as engrossing as watching paint dry, it's because you haven't seen *Stuffed*. Taxidermy is often thought of as gross, creepy, or cruel to animals, but Erin Derham's film turns the stereotypes and misconceptions of the industry on their head to reveal a lively subculture of practitioners filled with passions for art, science, and nature. Through interviews with taxidermists across the U.S. and Europe, *Stuffed* shares the unique history of the craft, its role in conservation and education, and the ingenuity, creativity, and ethics (for example, only working on animals who have passed away of natural causes while in captivity) of those who practice it. Still not convinced? Just try hearing the story of the care that went into preserving Lonesome George, the world's last Pinta Island tortoise, so that future generations could learn from his species, and not appreciating the people who made it happen. —**JAMIE LUDWIG** 84 min. Gene Siskel Film Center

ALSO PLAYING

Chicago Festival of Israeli Cinema

The annual festival includes features, shorts, documentaries, and television highlighting Israeli culture with screenings at Music Box Theatre, Spertus Institute of Jewish Learning and Leadership, and the ArcLight Cinemas in the Glen. For a full schedule, visit israelifilmchi.org. 11/7-11/17, various venues

Mostra Brazilian Film Festival X

Screening a multiple venues over three weeks, the tenth edition of the annual Mostra series collects a range of contemporary Brazilian cinema. For a full schedule visit mostrafilms.org. 11/1-11/15, various venues

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PICK OF THE WEEK

Big Freedia and Low Cut Connie join forces for the Azz Across America Tour



BIG FREEDIA, LOW CUT CONNIE

Fri 11/8, 9 PM, Park West, 322 W. Armitage, \$18.75-\$25. 18+

Big Freedia © HUNTER HOLDER

BIG FREEDIA IS A PRACTITIONER AND A CHAMPION of bounce music. On the first episode of her 2013 reality show, *Big Freedia: Queen of Bounce*, she defined the New Orleans hip-hop style as “uptempo, heavy-bass, ass-shaking club music.” Bounce music emerged in the mid-80s, after Queens duo the Showboys released the 1986 single “Drag Rap (Triggaman).” By the early 90s the sound had been adopted by New Orleans, where its mash of hip-hop and house with call-and-response lyrics reflects the eclectic nature of the city’s party spirit. Born Freddie Ross, Freedia is by far the most famous face of bounce, but she’s been careful in interviews to pay homage to the origins of the genre. In the late 90s she started performing as a dancer for her friend Katey Red, widely considered the first transgender bounce artist (Freedia is a gay man but uses she/her pronouns to refer to her stage persona), and only a few years later she was making her own music with longtime collaborator DJ Blaqnmild, achieving local acclaim for her high-energy shows and

her commanding vocals on infectious tracks such as 2003’s “Gin in My System.” Bounce’s booming electronic beats and frenetic dance moves encourage audiences to participate in the let-it-loose atmosphere of a Big Freedia set, and her goal is to bring the music to the mainstream while honoring its roots. During her appearance at the 2014 Voodoo Festival in New Orleans, she surprised the crowd by bringing out the Showboys for a version of “Drag Rap,” and she named her empowering 2018 album *3rd Ward Bounce* (which features guest spots from Lizzo and New Orleans blues/neosoul singer Erica Falls) in homage to the neighborhood where she grew up. Freedia is touring with Philadelphia band Low Cut Connie, whose theatrical, piano-driven party rock reminds me of the J. Geils Band at their 70s peak. They’re each playing their own sets, but Big Freedia will also step in for a few numbers with Low Cut Connie. One can only hope that Park West has floorboards sturdy enough to handle all the ass shakin’. —SALEM COLLO-JULIN

THURSDAY7

DANNY BROWN *Ashnikko and Zelooperz*
open. 9 PM, Metro, 3730 N. Clark, \$31, \$25 in advance. 18+

Danny Brown’s sophomore album, 2011’s *XXX*, put him on the map—its Adderall- and molly-fueled hyperdrive take on hip-hop merged head-rattling Detroit-techno-flavored production with Brown’s larger-than-life, vulgar-as-hell, over-the-top persona. His relentless, almost cartoonlike rapping helped him make his name, but he’s calmed down a bit over his subsequent albums: 2013’s *Old* showcases introspective lyrics on its B side, and 2016’s *Atrocity Exhibition* goes full-on psychedelic, replacing typical hip-hop slaps with heady guitar smears. On Brown’s newest LP, last month’s *U Know What I’m Sayin?* (Warp), he blends all his past identities into one, and the result is his most cohesive release yet. Brown’s raps are still wacky and hilarious, and he still has his mesmerizing ability to morph words to fit meters—I don’t know if I’ll ever be able to pronounce LinkedIn properly again after hearing his “Link-ed-In” check on “Savage Nomad.” The production on *U Know What I’m Sayin?* skews dark and eerie, and the whole thing gives off a hazy, smoky feel that recalls Cypress Hill. It’s been close to a decade since Brown first landed at the forefront of modern hip-hop with his rapid-fire rhymes and idiosyncratic energy, and no matter which direction he explores, he can do no wrong. —LUCA CIMARUSTI

FRIDAY8

BIG FREEDIA See *Pick of the Week* at left. *Low Cut Connie* opens. 9 PM, Park West, 322 W. Armitage, \$18.75-\$25. 18+

THE BRIDGE *Raymond Boni, Anton Hatwich, Paul Rogers, and Mai Sugimoto* perform a quartet set. See also *Saturday, Monday, and Tuesday*. 9 PM, Doug Fogelson Studio, 1821 W. Hubbard #208, \$15 requested donation. ALL

Several times each year since 2013, a network of improvising musicians called the Bridge has facilitated exchanges of players from France and Chicago. Each iteration assembles a core group drawn from both sides of the Atlantic, and they perform a series of concerts, sometimes welcoming additional players and always developing a unique ensemble chemistry and repertoire. The Bridge 2.02 includes guitarist Raymond Boni, bassists Anton Hatwich and Paul Rogers, and alto saxophone and clarinet player Mai Sugimoto. Boni’s approach to his instrument draws on flamenco techniques but uses effects to obtain subaquatic tones. He’s probably best known in the U.S. for his enduring partnership with multi-instrumentalist Joe McPhee, which began in 1978; at home in France he often works with musicians and dancers who don’t have jazz backgrounds but are receptive to improvising. Rogers, an Englishman who’s been based in France for many years, favors custom-built instruments with up to 14 extra strings,

MUSIC



Danny Brown TOM KEELAN

which add resonance to his boldly bowed melodies. Hatwich, on the other hand, could be called a bass fundamentalist: a stalwart member of Chicago's jazz scene, he can be relied upon to locate and solidify the rhythmic center of gravity of any piece of music. Sugimoto, who's also based in Chicago, has adapted Japanese folk themes to jazz with the group Hanami, and the compositions on her recent album *Born/Raised* (Asian Improv) offer a more laconic take on the exuberant freebop played by Ornette Coleman's classic quartet. Between them, the four musicians are performing at a total of 18 events (including three out of town, in Madison, Urbana, and Milwaukee) between October 31 and November 15, among them solo concerts, encounters with other improvisers, and a public recording session.

—BILL MEYER

LANA DEL REY 8 PM, Aragon Ballroom, 1106 W. Lawrence, \$140.

Lana Del Rey is smiling more these days. Sometimes she's smiling through tears, like she does in a hazy shot from the recent video for "Fuck It I Love You," but she's smiling all the same—a sign of a new level of nuance from an artist who made a name for herself peddling dreamy, depressing clichés about heartbreak and self-destruction. On her fifth studio album, 2019's *Norman Fucking Rockwell!*, Del Rey harnesses the world's perceptions of her—in the January single "Hope Is a Dangerous Thing for a Woman Like Me to Have—but I Have It," she reflects those perceptions back at the world, calling herself a "24/7 Sylvia Plath." The album continues the dusty Americana narrative begun in 2012's *Born to Die*, back when critics accused Del Rey of inauthenticity, unable to square her indie-pop sensibilities with her Top 40 aspirations. Seven years later, she ➔

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continued from 75

leans into her sad-girl archetype with confidence. Del Rey produced *NFR!* with pop powerhouse Jack Antonoff (who's recently worked with Lorde, Carly Rae Jepsen, and Taylor Swift), and the record's 14 songs display masterful restraint, showcasing her vocals with stripped-down guitar and piano. Del Rey builds a mellow portrait of dissatisfaction and longing yet makes these timeless emotions feel very current: she drops a pin in her parking spot, stares out to sea, refers to herself as "the most famous woman you know on the iPad." On "The Greatest," a Beatles-tinged anthem for the end of the world, she jumps from references to David Bowie and Kanye West to land on what feels like the thesis of the new album: "The culture is lit / And if this is it / I had a ball." It's Del Rey's trademark despondency taken to a macro level—all the world's a deadbeat lover, and sometimes all you can do is shrug and try to have a good time. —MEGAN KIRBY

FLACO JIMÉNEZ & LOS TEXMANIACS Dwayne Verheyden opens. 8 PM, Old Town School, Maurer Concert Hall, 4544 N. Lincoln, \$43-\$87.

No artist has single-handedly shaped the contemporary soundtrack of the American southwest like Flaco Jiménez. Born in 1939 into a legendary musical family in San Antonio, Jiménez followed in the footsteps of his father and grandfather to learn the accordion. He formed his first group at age 16, and in the mid-1960s he arrived on the national scene by lending his heart-rousing chords to the likes of Ry Cooder and the Rolling Stones; since then he's released dozens of recordings under his own name

and joined seminal bands such as Tejano stars Texas Tornados and Latin American supergroup Los Super Seven. These days, the 80-year-old icon often performs with Los Texmaniacs, whose multihued sound springs from a musical heritage that has flourished on both sides of the Rio Grande for more than a century. Founded in 1997 by Max Baca, Los Texmaniacs celebrate conjunto and Tejano traditions with a sound built on Baca's masterful playing of the *bajo sexto* (a 12-string guitar that appeared in Mexico in the late 1800s) in dialogue with the accordion of his nephew Josh Baca. Rounded out by funk-infused Chicano-rock drummer Lorenzo Martínez and versatile, classic Tejano bass player Noel Hernandez, Los Texmaniacs combine the venerable, irresistibly danceable repertoire at the heart of early conjunto (old-time polkas, schottisches, mazurkas, waltzes, and huapangos) with the rock, R&B, and country flourishes of Tejano music. What sets the band apart from their peers is Max Baca's intimate understanding of the swinging roots of those genres and Josh Baca's amped-up, punky energy—when he attacks the squeeze box, he propels the signature oompah of southwest Texas traditional music into modern times. On Los Texmaniacs' newest album, last year's *Cruzando Borders* (Smithsonian Folkways), they deal with issues faced by immigrants in a poignant version of Woody Guthrie's "Deportee" as well as songs such as "Mexico Americano" and "I Am a Mexican," which celebrate the pride of loving two lands and cultures and lament being excluded from both. It'll be a treat to see Los Texmaniacs with Jiménez; their joyful sounds ought to keep everyone on the dance floor all evening. —CATALINA MARIA JOHNSON




The core of the current version of the Bridge, clockwise from upper left: Anton Hatwich, Paul Rogers, Raymond Boni, and Mai Sugimoto COURTESY THE ARTISTS

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PIVOTAL CHICAGO MUSICIANS THAT SOMEHOW HAVE NOT GOTTEN THEIR JUST DUES by PLASTIC CRIMEWAVE



4taus

FOR THIS EPISODE OF SECRET HISTORY WE TRAVEL DOWNSTATE TO SOUTHERN ILLINOIS UNIVERSITY, WHERE LIKE HALF MY CHICAGO FRIENDS WENT TO SCHOOL. BEFORE THE BRITISH INVASION, WHEN TIMES WERE SIMPLER, THERE WAS A GENRE CALLED FRAT ROCK—STOMPING, BASIC, GOOD-TIME GARAGE ROCK, EPITOMIZED BY THE KINGSMEN'S, 'LOVIE LOVIE' AND THE FIREBALLS' 'BOTTLE OF WINE.' FRAT ROCKERS THE 4 TAUS RULED THE ROOST AT SIU FROM 1962 TILL '64. THEY WERE ALL MEMBERS OF THE PHI KAPPA TAU FRATERNITY, AND THEIR INITIAL LINEUP WAS SINGER RAY THOMECEK (FROM ALTON), BASSIST HARVEY GRANDSTAFF (FROM MOUNDS), GUITARIST KIRBY LINDSEY (FROM MORRISONVILLE), SAXOPHONIST BUDDY ROGERS, AND DRUMMER BILL MACKABEN. THE BAND WENT THROUGH A FEW DRUMMERS, THOUGH—JIM HANSEN REPLACED MACKABEN IN 1962, AND CHICAGOAN 'DIRTY' DAN DONNELLY REPLACED HANSEN IN '63. WITH THEIR LOYAL AUDIENCE OF FRAT BROTHERS, THE 4 TAUS PACKED CLUBS IN AND AROUND CARBONDALE, INCLUDING THE RUMPUSS ROOM, CARRIES, AND JUNIOR HATCHETTS; THEY ALSO TOOK SPRING-BREAK TRIPS TO FORT LAUDERDALE, FLORIDA, AND TO COLORADO SKI LODGES. THEY PERFORMED A FEW ORIGINALS ('ONE EYEBROW' ABOUT A SUPERFAN WITH A UNIBROW), AND THEIR COVERS MADE FOR AN INTERESTING SNAPSHOT OF PRE-BEATLES POPULAR MUSIC, WITH LOTS OF SONGS BY BLACK ARTISTS: THEY PLAYED R&B AND EARLY ROCK (RAY CHARLES'S 'WHAT'D I SAY,' LITTLE RICHARD'S 'LUCILLE,' TOMMY TUCKER'S 'HI-HEEL SNEAKERS'), NOVELTY NUMBERS (JESSIE HILL'S 'OOH POO PAH DOO'), SURFY INSTRUMENTALS (SANTO & JOHNNY'S 'SLEEP WALK'), BLUES (T-BONE WALKER'S 'STORMY MONDAY'), AND EVEN JAZZ (HERBIE HANCOCK'S 'GROOVY WATER-MELON MAN'). THE TAUS SPLIT WHEN THEY ALL GRADUATED IN 1964, AND THAT SAME YEAR THE FAB 4 HIT THE STATES & CHANGED THE TEEN MUSICAL LANDSCAPE FOREVER. THE 4 TAUS STORY DOESN'T END THERE, THOUGH: THEY'VE REUNITED SEVERAL TIMES TO PLAY & RECORD, AS EARLY AS 1984 AND AS RECENTLY AS 2011. THOMECEK WENT INTO OIL DISTRIBUTION, GRANDSTAFF HAD A LONG TEACHING CAREER AND RETIRED, AND LINDSEY AND DONNELLY MOVED TO CALIFORNIA, WHERE AFTER RETIRING THEY MANAGED AN INVESTMENT COMPANY & PURSUED BRAZILIAN DRUM MUSIC, RESPECTIVELY.

TUNE INTO THE RADIO VERSION OF 'THE SECRET HISTORY OF CHICAGO MUSIC' ON 'OUTSIDE THE LOOP' ON WGN RADIO 720AM, SATURDAY AT 6AM WITH HOST MIKE STEPHEN.

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COMMENTS, IDEAS TO plasticcw@hotmail.com

MINIBEAST Ono and Plastic Crimewave Syndicate open. 9 PM, Empty Bottle, 1035 N. Western, \$10 (\$8 adv.). 21+

In March, Providence postpunk trio Minibeast launched a Kickstarter to raise funds to master and manufacture vinyl editions of two albums called *Is*—one subtitled *Volume Silver*, the other *Volume Gold*. The band reached their goal at the end of the month, and in September they self-released those two LPs of expansive, oddball rock, which they've infused with Afropop rhythms, spiraling psych guitars, and a healthy shot of feral punk attitude. The voice that bellows and yawns through the haze should be familiar to anyone well versed in the music of the 80s American punk underground: it belongs to Peter Prescott, who famously played

drums and sang with Boston art-punks Mission of Burma. In Minibeast, Prescott sings, plays guitar and keys, and makes electronic noises that the band identify as "other" on their Facebook page; bassist Niels LaWhite and drummer Keith Seidel lay down tight, sometimes cerebral rhythms that allow Prescott to venture way out on whatever instrument he's playing. On the lumbering, occasionally goofy "Crowd Pleasure," he dryly sings, "Crowd pleasure / Don't come with no guarantee," which could be a warning—if you're not into freaky punk ragas that explore the fuzzed-out tones of a droning melody, Minibeast might not be your bag. But if you keep your mind open to surprises, the nasty funk of "Yo/Limbo" and the feral throb of "Town Cryer" could press all the right buttons. —LEOR GALIL



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MUSIC

continued from 77

CHARLIE PARR *Al Scorch opens. 8:30 PM, Schubas, 3159 N. Southport, \$20, \$15 in advance. 21+*

Minnesota-based folk-blues guitarist and songwriter Charlie Parr has had a long and prolific career, though he's flown much farther under the radar than he would in a just world. He plays fluently and soulfully on resonator and 12-string guitars with a fingerpicking style in the tradition of John Fahey and Leo Kottke, and he writes lyrics with a novelist's attention to the diamonds in the dust, creating melancholy but compassionate scenes in songs such as "In a Scrapyard Bus Stop," "Love Is an Unraveling Bird's Nest," and "Cheap Wine." Parr's most recent full-length, a self-titled album that came out in September on Red House Records, is his 15th, and on top of that he's released collaborations with Glenn Jones and the Black Twig Pickers, a Virginia-based old-time string band that includes veterans of Pelt. (He was also the subject of a beautifully filmed 2013 documentary, *Meeting Charlie Parr*.) The current record mixes new songs with some reimagined older ones, which sound crisper, fresher, and more hard-earned than the original versions—and they very well might be. Parr has at times had to adapt his playing style due to his physical limita-

tions (in 2006 he was diagnosed with focal dystonia, a neurological condition that impacts the functioning of specific muscle groups), and he's been open about how depression held him back during the making of 2017's *Dog*. But after he shattered his shoulder in a skateboarding accident last year, he refused to stay out of the studio (defying his doctor's wishes) and adjusted his playing style once again while he recovered from his injuries. On this album Parr sounds good as new to my ears, a testament to his talent and insatiable drive. And though his struggles come through loud and clear in his words, his guitar playing makes these songs seem effortless. —**MONICA KENDRICK**

SOURCE ONE BAND FEATURING JOE BARR AND NEW ORLEANS BEAU *See also Saturday and Sunday. 7 PM, East Odyssey Lounge, 9942 S. Torrence. 21+ FREE*

We don't often think of sidemen as comprising a "supergroup," but there's really no other way to describe Chicago's Source One Band. Between them, bassist and bandleader Joe Pratt, lead guitarist Sir Walter Scott, keyboardist Stan Banks, and drummer Lewis "Big Lou" Powell have performed or recorded with a list of greats that starts with Koko Taylor, the Chi-Lites, the Jackson 5, Tyrone



Blue Hawaii ARIANA MOLLY

Davis, Otis Clay, Denise LaSalle, Johnnie Taylor, Artie "Blues Boy" White, and Willie Clayton—and keeps going from there. These days, Source One's featured vocalists are versatile deep-soul stylists New Orleans Beau and Joe Barr, who are equally adept at wrecking the house and at creating a feel of smoky intimacy when it comes time for love-making. But the band is as much of an attraction as the singers: Pratt, who formed the first Source One in the 1980s (when he was White's bassist), sets the tone with his deep-pocket grooves and affable stage presence; Scott draws on an armamentarium of chordal and rhythmic colorations and expressive, melodically adventurous solo licks developed during five decades as one of Chicago's first-call session men; Banks, a former Koko Taylor sideman nicknamed "Preacher Man," adds a churchy emotional fervor; and Powell, who divides his time between his gigs with Source One and his tours with soul-blues legend Latimore, plays with a propulsive funkiness that's never overwhelming. The overall feel is of a vintage revue—the band is dedicated and professional, yet loose enough to imbue the music with the kind of swaggering ebullience that feels like the epitome of hipness when the groove gets good and the solos lock in. —**DAVID WHITEIS**

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MODERN NATURE | NOV3L | RESAVOIR | STELLA DONNELLY
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Los Texmaniacs MICHAEL G. STEWART

SATURDAY9

THE BRIDGE See Friday. Two Bridge events happen today: In the afternoon, Raymond Boni, Anton Hatwich, Paul Rogers, and Mai Sugimoto participate in an open recording session. 2 PM, Experimental Sound Studio, 5925 N. Ravenswood, \$10 suggested donation. In the evening, Raymond Boni, Kent Kessler, Paul Rogers, and Mai Sugimoto play a quartet set. It's followed by a discussion with the musicians moderated by the U. of C.'s Daniel Arnold and the Bridge's Alexandre Pierrepont. 7:30 PM, Logan Center for the Arts, 915 E. 60th. FREE

BLUE HAWAII Two Gospels and *Trapiteca* open. 8:30 PM, Empty Bottle, 1035 N. Western, \$12, \$10 in advance. 21+

Montreal dance-pop duo Blue Hawaii instinctively understand what kind of sounds get people to boogie, and that's never been more clear than on their fourth album, *October's Open Reduction Internal Fixation* (Artbus). They've long had a flair for tastefully minimal dance tracks, but some of the songs on the new record are so skeletal they make the group's older material sound positively florid. Blue Hawaii borrow the euphoric magic of 90s club music and the four-on-the-floor rush of house, then combine these styles into slinky nocturnal songs that feel like they could've filled dance floors in an imaginary but not-too-distant past. The thick synth melody and smoky sax on the sensual "All That Blue" create an alluring energy that could sustain you for days. —LEOR GALIL

DAY OF THE DOWD 2 Gerald Dowd drums for 12 acts—the 45, Jenny Bienemann, Will Dailey, Steve Dawson's *Dolly Bonsai Varding*, Dick Smith,

Laura Doherty, Rachel Drew, John Fournier, Jonas Friddle, Sons of the Never Wrong, Sunshine Boys, and *Tributosaurus*—and ends with a solo set. Noon-midnight, FitzGerald's, 6615 Roosevelt Rd., Berwyn, \$15-\$30.

When Chicago drummer Gerald Dowd released his first full-length album, *Home Now*, in 2014, he threw a daylong release party with the tongue-in-cheek name Day of the Dowd. Over the course of 13 hours, Dowd sat in with 16 of the artists he's accompanied during his long career, including children's musician Justin Roberts and alt-country singer-songwriter Robbie Fulks. The bands alternated between FitzGerald's main stage and the SideBar, and when one set finished, Dowd would guzzle some water or take a quick bite before hitting the skins again. When all that was done, he came out from behind the kit to sing stripped-down versions of his hook-laden songs about love and loss, accompanying himself on guitar. The benefit raised a cool \$10,000 for the Chicago Food Depository, and though Dowd now says that doing it almost killed him, he's gearing up for Day of the Dowd 2. The 12-hour concert will follow the same frenetic format as its predecessor: Dowd will play with each guest for 45 minutes, stopping only for ten-minute breaks between bands, then wrap up with a set of his solo material. This time he'll be raising money for the UI Health Pilsen Food Pantry, a nonprofit connected to the University of Illinois Hospital & Health Sciences System that tries to improve health outcomes through proper nutrition—it's one of only two combination pantries and clinics in the country. Dowd has lined up a dozen artists to help out, including Chicago folk trio Sons of the Never Wrong, Boston songwriter Will Dailey, and shape-shifting local cover band *Tributosaurus*, along with a surprise guest or two. Like the previous DotD, the event kicks off at noon with kid-friendly music and features an arts-and-crafts area, food for purchase, and a silent auction of sports memorabilia and musical ephemera. —KRISTEN LAMBERT ➔

THE

HIDEOUT

★ **BEST STAND-UP VENUE** ★

11/14 - Catherine Cohen
 12/21 - Matt Rogers
 "Have You Heard of Christmas"
 1/16 - The New Negroes

★ **BEST MUSIC VENUE** ★

11/29 - Black Belt Eagle Scout
 12/27 - Junius Paul Record Release
 1/11 - Kelly Hogan + Andrew Sa

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MUSIC

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NEW ORLEANS BEAU WITH THE SOURCE ONE BAND See Friday, 9:30 PM, Buddy Guy's Legends, 700 S. Wabash, \$20. 21+

SUNDAY10

SOURCE ONE BAND FEATURING JOE BARR AND NEW ORLEANS BEAU See Friday, 7 PM, East Odyssey Lounge, 9942 S. Torrence. 21+ FREE

MONDAY11

THE BRIDGE See Friday. A duo of Nick Mazzarella and Raymond Boni headlines; a trio of Dustin Laurenzi, Paul Rogers, and Greg Artry opens. 9 PM, Elastic, 3429 W. Diversey #208, \$10. 18+

TUESDAY12

BABY KEEM 8 PM, Subterranean, 2011 W. North, \$18. 18+



Baby Keem ©BRYAN BLUE

Las Vegas rapper-producer Hykeem Carter, aka Baby Keem, got his foot in the music industry's door thanks to hip-hop powerhouse Top Dawg Entertainment, where he's pitched in on writing and produc-

ing three of the label's big recent releases: Kendrick Lamar's *Black Panther* soundtrack, Jay Rock's *Redemption*, and Schoolboy Q's *Crash Talk*. Now living in Los Angeles, the 18-year-old is still mallea-

ble as a musician, and it shows on his latest self-released full-length, the stylistically scatterbrained *Die for My Bitch*. Throughout the mixtape, he juggles dazed boom-bap, subterranean trap, pop-punk balladry, and whatever style you'd call the minimal, glistening "Orange Soda." As he told Complex this summer, the record's anything-goes feel was an intentional aesthetic decision. "To find the space to create a cohesive album, it's not fun to me right now doing that," he said. "I want to keep making music that I like and then when we get into the next project or the next project after that, we can access an album." Though the components don't always gel, Keem occasionally lands on an idea so great that it'll carry you through his most half-baked songs. The blunt, serrated lines, busted 808 drums, and thin rim of hi-hat on "Top Ramen" make Keem sound like he could grow to rival Playboi Carti as a hip-hop stylist. —LEOR GALIL

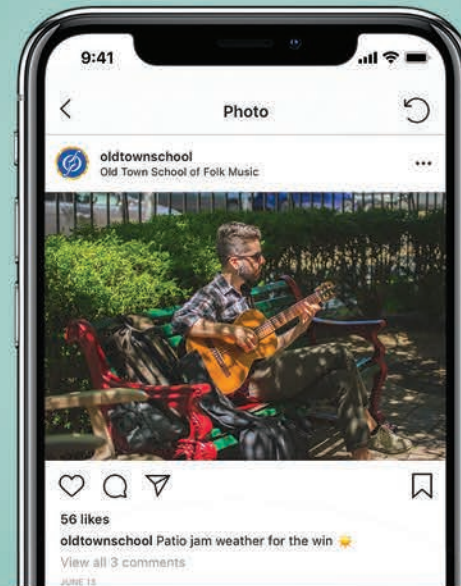
THE BRIDGE See Friday. A quartet of Raymond Boni, Anton Hatwich, Paul Rogers, and Mai Sugimoto headlines; the Andrew Scott Young Trio opens. 9:30 PM, the Hideout, 1354 W. Wabansia, \$10. 21+ 18+

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<p>EOTO & Pnuma Trio Nov 09</p>	<p>Gammer Nov 14</p>	<p>Audien Nov 15</p>	<p>Collie Buddz Nov 20</p>	<p>Madeon Nov 21</p>
<p>In Flames Nov 24</p>	<p>Party Favor Nov 30</p>	<p>Omar Apollo Dec 05</p>	<p>SiR Dec 09</p>	<p>Too Many Zooz Feb 05</p>

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EARLY WARNINGS

CHICAGO SHOWS YOU SHOULD KNOW ABOUT IN THE WEEKS TO COME

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Amaranthe COURTESY OF FREEMAN PROMOTIONS

NEW

Amaranthe, Battle Beast 9/1/20, 7 PM, Concord Music Hall, 17+
Ásgeir 3/18/20, 8:30 PM, Lincoln Hall, 18+
Awolnation, Andrew McMahon 6/6/20, 5:30 PM, Aragon Ballroom, on sale Fri 11/8, 10 AM **18+**
Band Royale, Tomblands 1/22/20, 8 PM, Lincoln Hall, on sale Fri 11/8, 10 AM, 18+
Marc E. Bassy, Gianni & Kyle 3/1/20, 7:30 PM, Lincoln Hall **18+**
Baynk 2/28/20, 9 PM, Bottom Lounge, 18+
Beach Bunny 2/22/20, 7 PM, Metro **18+**
Begonia 3/7/20, 9 PM, Schubas, 18+
Benefit for Joe Segal featuring Joey DeFrancesco, Henry Johnson, George Fludas, Dee Alexander, Ari Brown, Pat Mallinger, Juli Woods, Bob Lark & His Alumni Big Band, Greg Fishman, Luciano Antonio, Barry Winograd, Richard Steele 11/18, 7 PM, Studebaker Theater **18+**
Bodysnatcher 2/19/20, 7 PM, Cobra Lounge, 17+
Derrick Carter 11/27, 10 PM, Smart Bar
Cash Box Kings 1/19/20, 7:30 PM, SPACE, Evanston, on sale Fri 11/8, 10 AM **18+**
Chicago Reader Best of Chicago Party with DJ Rae Chardonnay and more 11/19, 7 PM, Thalia Hall **18+**
Chicken Bone, Eve's Twin Lover 1/30/20, 7:30 PM, SPACE, Evanston, on sale Fri 11/8, 10 AM **18+**
Megan Davies 1/9/20, 7:30 PM, Schubas, on sale Fri 11/8, 10 AM **18+**

Every Avenue 12/28, 7:30 PM, Bottom Lounge **18+**
Drew & Ellie Holcomb 2/29/20, 8 PM, SPACE, Evanston, on sale Fri 11/8, 10 AM **18+**
Holly, Leah Jean, French Police 1/10/20, 8 PM, Schubas, 18+
Honey Butter, Morning Dew 12/3, 8 PM, Martyrs' **18+**
House of Bodhi featuring Avery R. Young, Bodhi House Band 11/26, 7 PM, Lincoln Hall **18+**
In L-O-V-E with Nat King Cole: A Centennial Holiday Celebration featuring Kimberly Gordon, Ester Hana, Bruce Henry, Frieda Lee, Margaret Murphy-Webb, Greta Pope, Daryl Nitz 12/2, 7:30 PM, City Winery **18+**
Joan, Ralph 2/16/20, 8 PM, Schubas, 18+
Journey, Pretenders 7/3/20, 7 PM, Hollywood Casino Amphitheatre, Tinley Park, on sale Fri 11/8, 10 AM **18+**
Bill Kirchen & the Hounds 11/29, 7 PM, FitzGerald's, Berwyn
La Roux 3/13/20, 7:30 PM, Park West **18+**
Julian Lage & Chris Eldridge 4/4/20, 8 PM, Maurer Hall, Old Town School of Folk Music, on sale Fri 11/8, 9 AM **18+**
Jon Langford & Sally Timms 1/19/20, 3 PM, Hideout
Ben Lee 1/24/20, 8 PM, SPACE, Evanston, on sale Fri 11/8, 10 AM **18+**
Michael Lerich Jazz Ensemble 12/10, 7:30 and 9:30 PM, Winter's Jazz Club
Lucidious 2/8/20, 10 PM, Schubas, 18+
Lúnasa 3/21/20, 5 and 8 PM, Maurer Hall, Old Town School of Folk Music, on sale Fri 11/8, 9 AM **18+**

Maine, Twin XL 11/15, 7 PM, House of Blues **18+**
Mayhem & Abbath 4/10/20, 7 PM, Metro, on sale Fri 11/8, 10 AM, 18+
Ryan McMullan 1/30/20, 7:30 PM, Schubas **18+**
Modern Shag, Dogs at Large 12/5, 8:30 PM, Empty Bottle
Chanté Moore 12/7, 7 and 10 PM, City Winery **18+**
Neak, Valid, Rita J, Molly Coleman, DJ Slot-A 11/24, 8:30 PM, Empty Bottle
Tobe Nwigwe 11/26, 8 PM, House of Blues, 17+
Phillip Phillips 1/30/20, 8 PM, City Winery **18+**
Phora 1/31/20, 8 PM, Thalia Hall **18+**
Pink Talking Fish 3/6/20, 8:30 PM, Park West, on sale Fri 11/8, 10 AM, 18+
Pom Poko 3/14/20, 8:30 PM, Empty Bottle
Poppy 1/31/20, 8 PM, the Vic, on sale Fri 11/8 **18+**
Possessed by Paul James 11/29, 8 PM, Beat Kitchen
Railheart 2/19/20, 8 PM, SPACE, Evanston, on sale Fri 11/8, 10 AM **18+**
Rose Tattoo, Enuff Z'nuff, 5/20/20, 7 PM, Reggies' Rock Club, 17+
Kevin Ross 12/12, 8 PM, City Winery **18+**
Silver Suns, Tommi Zender 11/14, 8 PM, Martyrs'
Silverio 12/18, 9:30 PM, Subterranean, 17+
Social Act, Nicholas Barron 12/13, 8:45 PM, Martyrs'
Allen Stone 3/14/20, 7:30 PM, the Vic **18+**
Tallies, Dotdotdot 12/12, 8 PM, Schubas, 18+
DJ Tennis, Desert Sound Colony 12/6, 10 PM, Smart Bar
Travelin' McCourys 3/5/20, 8 PM, SPACE, Evanston, on sale Fri 11/8, 10 AM **18+**

Wildcat, Draft Week, Hustle, Kachi 11/23, 9 PM, Subterranean, 17+
A Winged Victory for the Sullen 4/8/20, 7 PM, University Church, 18+
Yuna 1/17/20, 8 PM; 1/18/20, 7 and 10 PM, City Winery **18+**
Zion I, Mister Burns, Samiam the MC 11/14, 8 PM, Beat Kitchen

UPDATED

David Keenan 11/17, 3:30 PM, Top Note Theatre at Metro, canceled

UPCOMING

Audien 11/15, 8 PM, Concord Music Hall, 18+
Augustana 11/19, 7 PM, Subterranean, 17+
Automatic 11/26, 9:30 PM, Hideout
Autopsy 3/7/20, 7 PM, Reggies' Rock Club, 17+
Aweful, Blood People 11/30, 9:30 PM, Hideout
Mac Ayres 11/24, 8:30 PM, Lincoln Hall, 18+
Bad Plus 12/6, 7 PM, Maurer Hall, Old Town School of Folk Music **18+**
Black Monastic with Yaw Aggeman, Kiara Lanier, Ben LaMar Gay, Joshua Abrams, ADaD, Charles "Rick" Heath IV, Chris Paquette, Peter CottonTale 11/19, 8 PM, Garfield Park Conservatory, part of Red Bull Music Festival Chicago, 18+ **FREE**
Blood Cultures 11/27, 9 PM, Schubas, 18+
Bloidiest 12/7, 8:30 PM, Empty Bottle
Cat Clyde 12/4, 8 PM, Schubas, 18+
Cattle Decapitation, Atheist 12/5, 6:30 PM, Metro, 18+
Marshall Crenshaw 12/12, 8 PM, SPACE, Evanston **18+**
Albert Cummings 3/15/20, 8 PM, SPACE, Evanston **18+**
Current Swell 11/26, 8 PM, Schubas, 18+
Cherie Currie & Brie Darling, White Mystery 11/25, 8 PM, City Winery **18+**
Billie Eilish 3/24/20, 7:30 PM, United Center **18+**
Electric Guest 2/17/20, 9 PM, Metro, 18+
Ganser, Salvation, Luggage 11/27, 8:30 PM, Empty Bottle
Gesaffelstein 11/16, 9 PM, Aragon Ballroom, 18+
Helén Gillet 12/17, 7:30 PM, SPACE, Evanston **18+**
Anthony Hamilton 11/23, 8 PM, the Venue at Horseshoe Casino, Hammond
Hand Habits, Garcia Peoples 1/18/20, 8 PM, Schubas, part of Tomorrow Never Knows festival, 18+

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Fareed Haque & Goran Ivanovic 1/12/20, 7 PM, SPACE, Evanston **18+**
Juliana Hatfield 1/16/20, 8 PM, SPACE, Evanston **18+**
Dave Hause & the Mermaid 3/6/20, 8 PM, Sleeping Village
Heavy Sounds Stax Holiday Revue 12/21, 9 PM, FitzGerald's, Berwyn
Zach Heckendorf 1/23/20, 8 PM, SPACE, Evanston **18+**
King Diamond 11/18, 7 PM, Riviera Theatre, 18+
Lala Lala, Nnamdi, Sen Morimoto 1/16/20, 9 PM, Sleeping Village, part of Tomorrow Never Knows festival
Jack Larsen 11/19, 7:30 PM, Schubas **18+**
Last Waltz tour with Warren Haynes, Jamey Johnson, and more 11/21, 8 PM, Chicago Theatre **18+**
Bettye LaVette 12/20, 8 PM, Maurer Hall, Old Town School of Folk Music **18+**
Lawrence 4/11/20, 8 PM, Bottom Lounge **18+**
Dylan LeBlanc 12/4, 8 PM, SPACE, Evanston **18+**
Albert Lee 1/4/20, 8 PM, SPACE, Evanston **18+**
Tate McRae 1/23/20, 7 PM, Schubas **18+**
Monolord, Blackwater Holy-light, Canyon of the Skull, 11/20, 7 PM, Reggies' Rock Club, 17+
Night Moves, Pleasures 11/17, 8:30 PM, Sleeping Village
DJ Nobu, Jeff Derringer, Severson 11/16, 10 PM, Smart Bar
Not Lovely, Davis, Ben Burden, DJ Fraile 11/17, 8:30 PM, Empty Bottle
NRBQ 11/27, 8 PM, Chop Shop
Post Child, Secret Colours 12/2, 8:30 PM, Empty Bottle **FREE**
Rising Appalachia 11/14, 10 PM, Maurer Hall, Old Town School of Folk Music **18+**
Role Model, Verzache 11/19, 7:30 PM, Lincoln Hall **18+**
Too Many Zooz, Birocratic 2/5/20, 7 PM, Concord Music Hall, 17+
Tops 4/24/20, 9 PM, Empty Bottle
Torche, Eye Flies, RLYR 11/15, 8:30 PM, Empty Bottle
Tove Lo, Alma 2/19/20, 7:30 PM, Riviera Theatre **18+**
Leif Vollebekk 12/6, 9 PM, Lincoln Hall, 18+
JJ Wilde 11/14, 7:30 PM, Cobra Lounge, 17+ **18+**



GOSSIP WOLF

A furry ear to the ground of the local music scene

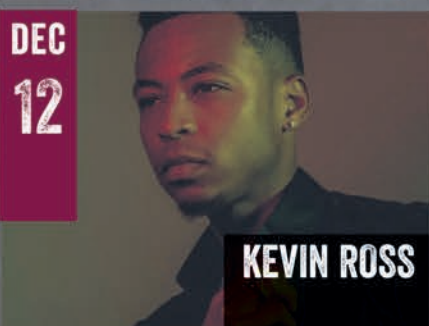
GOSSIP WOLF HAS seen the remarkable duo of guitarist **Bill MacKay** and cellist **Katinka Kleijn** play all over town since 2012, and they never disappoint. Using rigorous classical phrasing, precise pizzicato, chunky noise, swooping drones, and much more, they make every set feel like an alchemical adventure—and last month they finally dropped their debut LP, *Stir*, on **Drag City**. “It’s the result of our seven-year duo voyage: the two-headed flame of theme and improvisation,” says MacKay. “I write themes, and we weave improvisation around them.” On Friday, November 8, MacKay and Kleijn celebrate at **Elastic Arts** with visuals from **Timothy Breen**, whose striking video for album cut “Hermine” dropped in August. Also on the bill is local synth whiz Brett Naucke.

Whenever Gossip Wolf gets to feeling long in the tooth, it helps to reflect on the example of legendary **Jazz Showcase** founder **Joe Segal**, who has energetically tended to the city’s jazz scene—in the process also hosting uncountable international stars—for more than 70 years. As of late, the 93-year-old Segal has required full-time medical care, placing serious financial strain on his family. On Monday, November 18, Segal’s friends are throwing a benefit at the **Studebaker Theater** with a fittingly impressive lineup featuring singer **Dee Alexander**, saxophonist **Ari Brown**, Hammond organ maestro **Joey DeFrancesco**, guitarist **Henry Johnson**, and many others. Tickets are available at the Jazz Showcase and via its website.

Jeff Lescher, front man of underappreciated power-pop veterans **Green**, has been working on a solo album for a while—in early 2017, he launched an Indiegogo campaign to cover the costs of recording and pressing a CD. Last month Lescher emerged with *All Is Grace*, a 20-track collection of charmingly ragged rock ‘n’ roll. On Friday, November 8, he celebrates with a headlining set at the **Outta Space** in Berwyn, backed by members of **Green!** —**J.R. NELSON AND LEOR GALIL**

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

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SAVAGE LOVE

Guy time

Advice for would-be allies, ethical affair partners, and successful daters

By **DAN SAVAGE**

Q: I am male. A close female friend was raped by an old acquaintance of mine. I knew this guy when we were tweens, I didn't really care for him as we got older, so it goes. It turns out that a few years ago, he raped my friend in an alcohol blackout situation. I don't know more than that. She says she considers the encounter "not strictly consensual" and confided that this guy didn't react well when she tried

to talk to him about it. This isn't something she's "out" about. My feelings toward this guy are pretty dark. Now he's moved back to town and I see him around, and some good friends of mine who stayed in contact with him invite him to stuff. I don't know what to say or how to act. I know I don't want to talk to him or be his friend. I would like to tell my other friends about this guy so I don't have to see him, but

I can't because it's not my story to tell. I would rather just skip social events he's at. But without an explanation, I doubt my friends will understand, and it feels like I'm surrendering my friends to someone who assaulted a dear friend. I told someone once to please not invite him to something or I would skip it. They were confused, and it felt like an awkward ask. What should I say to my friends about this guy? What

can I do to keep him out of my life? —**ANGRY CONFIDANT**

A: "I don't like hanging out with Chuck and would appreciate it if you didn't invite him to the party/show/bris/whatever."

"What's the issue between you guys?"

"Look, we go a long way back, and it's not something I want to discuss. It's just awkward for us to be in the same place."

That's the best you can do without outing your friend—without telling a story that isn't yours to tell—and it's likely your mutual friends will be confused by the ask, AC, but you'll just have to be at peace with that. You could add something vague that omits identifying details ("He did a shitty thing to a friend"), but any details you share—however vague—could result in questions being put to you that you can't answer or are tempted to answer. Even worse, questions could be put to "Chuck" and he'd be free to lie, minimize, or spin.

My only other piece of advice would be to follow your close female friend's lead. You describe what transpired between her and Chuck as rape, while your friend describes the encounter as "not strictly consensual." That's a little more ambiguous. And just as this isn't your story to tell, AC, it's not

your experience to label. If your friend doesn't describe what happened as rape—for whatever reason—you need to respect that. And does your friend want Chuck excluded from social events hosted by mutual friends or is she able to tolerate his presence? If it's the latter, do the same. If she's not making an issue of Chuck being at a party, you may not be doing her any favors by making an issue of his presence yourself.

If you're worried your friend tolerates Chuck's presence to avoid conflict and that being in the same space with him actually upsets her (or that the prospect of being in the same space with him keeps her from those spaces), discuss that with her one-on-one and then determine—based on her feelings and her ask—what, if anything, you can do to advocate for her effectively without white-knighting her or making this not-strictly-consensual-and-quite-possibly-rapey thing Chuck did to her all about you and your feelings.

It's really too bad Chuck reacted badly when your friend tried to talk to him about that night. If he's an otherwise decent person who has a hard time reading people when he's drunk, he needs to be made aware of that and drink less or not drink at all. If he's a shitty

person who takes advantage of other people when they're drunk, he needs to know there will be social and potentially legal consequences for his behavior. The feedback your friend offered this guy—the way she tried to hold him accountable—could have prevented him from either fucking up like this again (if he's a decent but dense guy) or taking advantage like this again (if he's a shitty and rapey guy). If he was willing to listen, which he wasn't. And since he wasn't willing to listen . . . yeah, my money is on shitty and rapey, not decent but dense.

Q: I'm a single straight man. A friend recently told me her 20-year marriage hasn't included sex for the past six years. Kids, stress, etc. I offered to have sex with her, but only if her husband approves. If I were her husband, I would want to know. But I think it's unlikely her husband would approve our coital encounter. Have I done wrong? —**MARRIED ASSHOLE REFUSES INTERCOURSE TO AFFECTIONATE LADY**

A: It's really up to her, isn't it? If discreetly getting sex outside her marriage allows your friend to stay married and stay sane, she might take you up on your offer and run it by her husband. (Although



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we shouldn't assume that sex has to be part of a marriage for it to be loving and valid. Companionate marriages are valid marriages.) That said, your friend is also free to fuck some other guy if she doesn't like your terms. Finally, MARITAL, unless you're brainstorming names for a My Chemical Romance cover band, there's really no reason to use the phrase "our coital encounter."

Q: I'm a straight 45-year-old man. Good-looking. Three college degrees and one criminal conviction. Twice divorced. I've had some intense relationships with women I met by chance—one knocked on my door looking to borrow an egg—so I know I can impress women. But online dating doesn't work for me because I'm only five foot seven. Most women online filter me out based on height. The other problem is that I'm extremely depressed. I'm trying to work on the depression (seeing a psychiatrist and a psychologist), but the medications don't seem to do much for me. This is probably due to my alcoholism. I'd love to start my online profile by boldly proclaiming my height and my disdain for shallow women who disregard me for it, but that would come across as bitter, right? —**SERIOUS HEARTBREAK OVER RELATIONSHIP TRAVAILS**

A: There are plenty of five-foot-tall women out there, **SHORT**, women you'd tower over. But there are very few women who would respond positively—or at all—to a man whose online dating profile dripped with contempt for women who don't want to fuck him. Rejection sucks, I know, but allowing yourself to succumb to bitterness only guarantees more rejection. And first things first: Keep working on your depression with your mental-health team and please consider giving up alcohol. (I'm sure you've already considered it. Reconsider it.) No one is looking for perfection in a partner—and no one can offer perfection—but if dating you is likely to make someone's life harder, **SHORT**, they aren't going to want to date you. So get yourself into good working order and then start looking for a partner. And since you know you have better luck when you meet people face-to-face, don't spend all your time on dating apps. Instead, find things you like to do and go do them. Maybe you can pick a presidential candidate you like—one who supports coverage for mental-health care?—and volunteer on their campaign. **R**

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RE-OPENING THE WAITING LIST

Palmer Square Apartments is re-opening their Section 8 Subsidized Housing Waiting List for their One (1) bedroom apartments **ONE DAY ONLY** on Wednesday, November 27, 2019, from 9:00am - 3:00pm. We will accept a total of one-hundred-twenty-five (125) names of interested persons for the One (1) bedroom apartments. Persons interested in signing up to receive a pre-application card must call the Management Office at (773) 342-0055 **ONE DAY ONLY** on Wednesday, November 27, 2019, from 9:00 a.m. - 3:00 p.m. **NO WALK-INS WILL BE ACCEPTED**

Palmer Square Apartments is a federally subsidized Section 8 Family Development which is PROJECT BASED and therefore cannot accept vouchers or certificates.

PALMER SQUARE APARTMENTS MANAGED BY: HISPANIC HOUSING DEVELOPMENT CORP., an IL Licensed Re Broker Corporation

Los Apartamentos Palmer Square abrirá su lista de espera de Sección 8 para apartamentos de Un (1) dormitorio UN SOLO DIA el Miercoles, 27 de Noviembre de 2019, desde las 9:00am - 3:00pm. Aceptaremos un total de ciento-veinticinco (125) nombres de personas interesadas para los apartamentos de Un (1) dormitorio. Personas interesadas en recibir una tarjeta de pre-solicitud tiene que llamar a la Oficina de Adminstración al (773) 342-0055 UN SOLO DIA el Miercoles, 27 de Noviembre de 2019, desde las 9:00 a.m. - 3:00 p.m. **NO SE ACEPTARA INFORMACION EN PERSONA**

Los Apartamentos Palmer Square es un complejo familiar de Sección 8 con subsidio federal la cual es PROYECTO BASADO y por lo tanto no puede aceptar bonos o certificados.

LOS APARTAMENTOS PALMER SQUARE MANEJADO POR: HISPANIC HOUSING DEVELOPMENT CORP., an IL Licensed Re Broker Corporation



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NOTICE OF PUBLIC HEARING Chicago Transit Authority Proposed 2020-2024 Capital Program of Projects, 2020 Operating Budget and Program, and the Financial Plan for 2021 and 2022

Notice is hereby given that the Chicago Transit Authority Board desires public comment before it considers an ordinance to adopt the proposed 2020-2024 Capital Program of Projects, 2020 Operating Budget and Program, and the Financial Plan. You are invited to a public hearing that will be conducted at the date, time, and location listed below:

**Day & Date: Wednesday, November 13, 2019
Time: 6:00 P.M.**

Location
CTA headquarters
567 W. Lake Street
Second floor conference room
Chicago, Illinois, 60661

These facilities are accessible to people with disabilities.

The proposed 2020-2024 Capital Program of Projects, 2020 Operating Budget and Program, and the Financial Plan will be available for public inspection, in standard size print and large print, on Thursday, October 24, 2019 and will continue to be available between 8:00 A.M. and 4:30 P.M. through Wednesday, November 20, 2019 at the CTA reception desk, second floor, Chicago Transit Authority, 567 W. Lake Street, Chicago, Illinois, 60661. These same financial documents will also be available during this period on CTA's website, www.transitchicago.com, in both pdf and plain text formats.

At the public hearing, an American Sign Language Interpreter and a Spanish interpreter will be available on site. Individuals with disabilities who require other accommodations to review the budget should contact Amy J. Serpe, Manager, ADA Compliance Programs, aserpe@transitchicago.com at 312-681-2608 or Relay.

Written and oral comments will be taken into consideration prior to adoption of the proposed 2020-2024 Capital Program of Projects, 2020 Operating Budget and Program, and the Financial Plan for 2021 and 2022. This input will be welcomed at the public hearing or by correspondence addressed to Gregory P. Longhini, Assistant Secretary of the Board, Chicago Transit Authority, 567 W. Lake Street, Chicago, Illinois 60661. Input can also be sent via e-mail to: glonghini1@transitchicago.com or fax to 312-681-5035 or phone 312-681-5022.

The deadline to submit written comments is Wednesday, November 20, 2019 by 12 noon.

IN THE UNITED STATES DISTRICT COURT FOR THE NORTHERN DISTRICT OF ILLINOIS EASTERN DIVISION

MICOLE HICKS,)
Plaintiff,)
v.) Case No.: 1:19-cv-2975
AMERICAN IMAGING) Judge: Rebecca R. Pallmeyer
MANAGEMENT, INC.)
d/b/a AIM Specialty Health;)
MONIQUE HOBBS, individually)

NOTICE OF SERVICE BY PUBLICATION

Notice is given to you, MONIQUE HOBBS, Defendant, in the matter of Hicks v. American Imaging Management, Inc. et al. that this cause has been commenced against you in this United States District Court for the Northern District of Illinois, Eastern Division asking for your response to the Verified Complaint.

Case No. 1:19-cv-2975.

Respectfully Submitted,
By: /s/ Jolianne S. Alexander
JOLIANNE S. ALEXANDER
(f/k/a Walters)
One of Plaintiff's Attorneys

Jolianne S. Alexander (f/k/a Walters) (6314222)
Mirabella, Kincaid, Frederick & Mirabella, LLC
Attorney for MICOLE HICKS
1737 S. Naperville Rd. Suite 100
Wheaton, Illinois 60189
(630) 665-7300 Phone
(630) 665-7609 Fax
jolianne@mkfmlaw.com

This letter is to notify that on November 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. 412 Douglas Lucas
2. S013 Daryl Walker
3. 448 Cecil Norman
4. 639 Vincent Smith
5. 601 Alicia Washington
6. 480 Esmeralda Dominguez
7. 411 Kristinia Tolliver
8. 126 Shelia Holder
9. 121 Victor Fenner
10. 609 Sivi Miles
11. 111 Whitney Thompson

This letter is to notify that on November 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. 214 Lucy Collins
2. 477 Ezel Humphrey
3. 329 Tanya Lyda
4. 206 Adebayo Emmanuel
5. 326 Chris Scott
6. 548 Anna Long
7. 509 Ebony Davis

This letter is to notify that on November 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. 3028 Kendall L. Slaughter
2. 10153 James A. Lott
3. 10143 Ruth Brown
4. 340 James Peebles
5. 225 Rasan E. Durham
6. 535 Candice Martin

This letter is to notify that on November 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. 245 Andrew Clarke
2. 122 Ahmed Howell
3. 480 Gregory Mansfield
4. 193 Dorothy Carter
5. 146 Lavenia Williams

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LEGAL NOTICES

STATE OF ILLINOIS. PUBLICATION NOTICE OF COURT DATE FOR REQUEST FOR NAME CHANGE. Location Cook County - County Division - Case Type: Name Change from Maria Lin Zhang Kung to Maria Lin Zhang Court Date December 30, 2019, 9:30 AM in Courtroom #1706 Case # 2019CONC001372 (11/14)

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