

# READER

## 'HOUSE OF SCREAMS' REVISITED

Michael Miner 20

## 'HELLO, WOMAN OF COLOR'

Karen Hawkins 22

## LONG LIVE SECTION THREE

Leor Galil 30



Reader  
50



## IN THIS ISSUE



the love stories that started in the pages of the Reader

**20 Police Torture** “House of Screams” is an icon of the paper’s journalism, but John Conroy wonders what it actually accomplished.

**22 Hawkins | More Than a Footnote** On whiteness, journalism, and leading the most diverse staff in Reader history

## CITY LIFE

**04 Street View** Everything’s coming up roses in this student’s wardrobe.

## NEWS & POLITICS

**06 Joravsky | Politics** Dems and MAGA let Mayor Rahm get away with covering up a murder.



## 50 YEARS

**08 Sula | Remembrance** The Reader’s first food critic was a diabetic undergrad with an appetite for the undiscovered.

**10 Isaacs | Culture** The True years: ‘The narrative was the key’

**12 Collo-Julin | Years Ago** Looking back at the closing of the Union Stock Yards

**13 Timeline** Tracing the Reader’s changing fortunes

**14 Memories** #reader50 tributes, curated from Twitter

**16 Allen | Matches** A look back at



**24 Reid | Stage to Page** An incomplete look at 50 years of theater and dance coverage

**28 Correction** What the first Reader theater review got wrong

**30 Galil | Long Live Section Three** The Reader’s current music writer surveys all 50 years of the paper’s coverage.

## ARTS & CULTURE

**34 Art Review** Hannah Levy straddles the line between industrial design and morbidity.

**36 Plunge** Friday Morning Swim Club attracts early risers to Montrose Harbor.

**38 Halloween Listings** Terrifying theater, undead livestreams, and spooky soirées around town

## THEATER

**40 History** David Strathairn

portrays the Polish diplomat who tried to warn the Allies about the Holocaust.



**42 Plays of Note** Hamlet (and the titular brooding Dane) makes for a good Halloween show; My Name Is Inanna ticks down Iranian history through one woman’s narrative.

**44 Review** Fannie Lou Hamer takes us to church in a one-woman show.



## FILM

**46 Review** Eternals avoided giving me Ethnic Foods Aisle Feeling.

**48 Movies of Note** The French Dispatch is a love letter to old-fashioned print journalism; Antlers is a serviceable monster film that breaks no new ground; and Dune is a visually sumptuous space opera.

## MUSIC & NIGHTLIFE

**50 The Secret History of Chicago Music** The Opals

deserve a place among Chicago’s greatest girl groups.

## 52 Shows and Records of Note

Previews of concerts including Heet Deth, Yellow Eyes, and Glad Rags, plus reviews of releases by SoloSam, Helado Negro, Monolord, and more



**56 Early Warnings** Rescheduled concerts and other updated listings

**56 Gossip Wolf** Bitchin Bajas travel the spaceways on their new album, arts incubator Fulton Street Collective throws a fundraising party, and rapper Blake Saint David drops his Sooper Records debut.

## OPINION

**58 Savage Love** Dan Savage offers advice to an elusive cuckquean.

## CLASSIFIEDS

**60 Jobs**

**61 Apartments & Spaces**

**61 Matches**

ON THE COVER: ILLUSTRATION BY COLETON MASTICK. FOR MORE OF MASTICK’S WORK, GO TO COLETRON.COM.



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

**PUBLISHER AND PRESIDENT** TRACY BAIM  
**PUBLISHER AND EDITOR IN CHIEF** KAREN HAWKINS  
**EDITOR IN CHIEF** SUJAY KUMAR  
**PRODUCTION MANAGER** KIRK WILLIAMSON  
**GRAPHIC DESIGNER** AMBER HUFF  
**MUSIC EDITOR** PHILIP MONTORO  
**THEATER AND DANCE EDITOR** KERRY REID  
**CULTURE EDITOR** SALEM COLLO-JULIN  
**ASSOCIATE EDITOR** JAMIE LUDWIG  
**SENIOR WRITERS** LEOR GALIL, DEANNA ISAACS, BEN JORAVSKY, MIKE SULA  
**STAFF WRITER** ADAM M. RHODES  
**AUDIENCE ENGAGEMENT MANAGER** YASMIN ZACARIA MIKHAIEL  
**EDITORIAL ASSOCIATES** TARYN ALLEN, JANAYA GREENE  
**LISTINGS COORDINATOR** MICCO CAPORALE

**VICE PRESIDENT OF OPERATIONS** ANN SCHOLHAMER

**DIRECTOR OF DIGITAL** JOHN DUNLEVY

**STRATEGIC INNOVATION DIRECTOR** MARIAH NEUROTH

**DEVELOPMENT AND MARKETING ASSOCIATE** CHINYERE FARR-DOUGLAS  
**MEDIA PARTNERSHIPS COORDINATOR** YAZMIN DOMINGUEZ

**EXECUTIVE ASSISTANT** SANDRA L. KLEIN  
**SPECIAL PROJECTS ASSOCIATE** SHAWNEE DAY  
**CIMA SUPPORT SPECIALIST** SAVANNAH HUGUELEY

## ADVERTISING

312-392-2970, ADS@CHICAGOREADER.COM  
 CLASSIFIEDS: CLASSIFIED-ADS@CHICAGOREADER.COM

**VICE PRESIDENT OF SALES** AMY MATHENY  
**SALES DIRECTOR** AMBER NETTLES  
**SENIOR ACCOUNT REPRESENTATIVES** LENI MANAA-HOPPENWORTH, TED PIEKARZ, WILL ROGERS, LISA SOLOMON  
**DIGITAL SALES ASSOCIATE** AYANA ROLLING

## NATIONAL ADVERTISING

VOICE MEDIA GROUP 1-888-278-9866  
 VMGADVERTISING.COM  
 JOE LARKIN AND SUE BELAIR

## DISTRIBUTION CONCERNS

distributionissues@chicagoreader.com  
 312-392-2970

## CHICAGO READER L3C

**BOARD PRESIDENT** DOROTHY R. LEAVELL  
**TREASURER** EILEEN RHODES  
**AT-LARGE** SLADJANA VUCKOVIC

## READER INSTITUTE FOR COMMUNITY JOURNALISM, INC.

**CHAIRWOMAN** EILEEN RHODES  
**TREASURER** CAROL BELL  
**DIRECTORS** ALISON CUDDY, VANESSA FERNANDEZ, KIM L. HUNT, JACKIE KAPLAN-PERKINS, DOROTHY R. LEAVELL, SLADJANA VUCKOVIC

READER (ISSN 1096-6919) IS PUBLISHED BIWEEKLY BY CHICAGO READER L3C  
 2930 S. MICHIGAN, SUITE 102 CHICAGO, IL 60616  
 312-392-2934, CHICAGOREADER.COM

COPYRIGHT © 2021 CHICAGO READER  
 PERIODICAL POSTAGE PAID AT CHICAGO, IL

ALL RIGHTS RESERVED. CHICAGO READER, READER, AND REVERSED R: REGISTERED TRADEMARKS ®

**“If I don’t speak up, we run the risk of being invisible, a throwaway footnote in the Reader’s storied history: The Reader used to be great. Now it’s diverse.”**

**—KAREN HAWKINS, PAGE 22**



CHICAGO  
HUMANITIES  
FESTIVAL

FALL 2021

Join us for in-person cultural events and conversations, including:



Saturday, Oct 23  
Columbia College Student Center

**Sutton  
Foster**

On How Crafting  
Saved Her Life



Saturday, Oct 23  
Cafe Brauer

**Spektral  
Quartet**

In conversation  
with Robin Wall Kimmerer



Saturday, Nov 6  
Columbia College Student Center

**Debbie  
Millman**

Why Design Matters



Saturday, Nov 6  
Harris Theater for Music  
and Dance

**Kal  
Penn**

You Can't Be Serious



Saturday, Nov 20  
Symphony Center

**Nikole  
Hannah-Jones**

On the 1619 Project



Sunday, Nov 21  
Music Box Theatre

**Alan  
Cumming**

In conversation  
with Chris Jones

Information and tickets:  
**chicagohumanities.org**



## SHOW SCHEDULE

MONDAY 7 PM  
MUSIC & MAGIC



TUESDAY 7 PM  
THE SHOWCASE



WEDNESDAY 7 PM  
ARTIST IN RESIDENCE



THE WEEKEND 7 & 10 PM  
THE SIGNATURE SHOW



OUR MAGIC BAR IS OPEN  
EVERY NIGHT AT 5PM!

CHICAGO  
MAGIC  
LOUNGE

5050 N CLARK STREET | 312.366.4500

FOR TICKET PRICES, AGE REQUIREMENTS,  
OR VACCINATION POLICY,  
PLEASE VISIT OUR WEBSITE.

CHICAGOMAGICLOUNGE.COM

## CITY LIFE



Cheyenne Williams and her accessories  
by ISA GIALLORENZO

### STREET VIEW

## Tickled pink

Everything's coming up roses in this student's wardrobe.

By ISA GIALLORENZO

**W**hen I walk outside and I'm wearing something pink I feel very girly, which I really like," says Cheyenne Williams, 19, an early childhood education student at DePaul. "Cutesy and pink, that's my motto," she says, while sporting an impeccable Lolita-like ensemble.

"I always put my outfit together the night before, no matter where I'm going. I like to look coordinated and like I tried to look nice. I've been brought up to be clean and look kempt, because my image can already be stereotyped that I'm not," says the Chicagoan, who was born and raised in the city.

When asked about her style, Williams says it's pretty simple: pink, black, or both—as she displayed the day I snapped her photo.

Williams is inspired by Hello Kitty and says

fashion lets her express herself and tell others who she is. As for her best fashion tip? "Always wear a little pink," she suggests.

@chicagolooks





A NEW EXHIBIT AT THE



AMERICAN  
WRITERS  
MUSEUM

# RAY BRADBURY INEXTINGUISHABLE

*Ray Bradbury*



NOW OPEN  
in-person & online

FREE with museum  
admission

Scan the QR code  
now and experience  
INEXTINGUISHABLE



180 N. Michigan Ave.  
312-374-8790  
AmericanWritersMuseum.org

Connect with us:

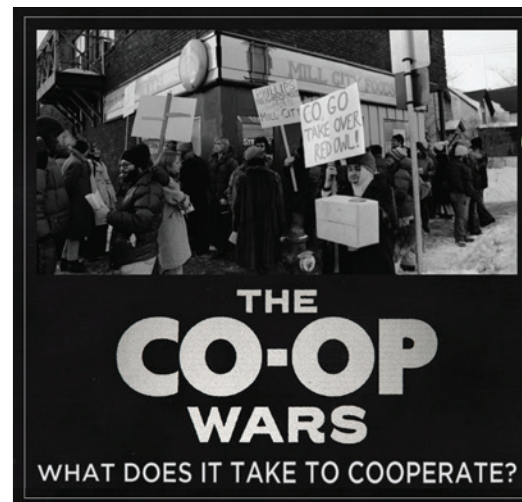


## 50th Anniversary Reader Tshirts!

Get your shirt today and show your support for Chicago's free and freaky independent source for local journalism since 1971.

[chicagoreader.com/store](http://chicagoreader.com/store)

READER  
READER



... an entertaining but poignant account ... a snapshot of the counterculture in miniature, and a useful social history

—Co-op News

## A new documentary explores the tumultuous and radical history of the natural food co-op movement

paid sponsored content by The Dill Pickle Food Co-op

With the grocery industry overrun by corporations, laser-focused on speed and convenience rather than quality, it may feel like there are limited options for people who want more equitable and sustainable food. However, food cooperatives (“co-ops”) offer an alternative to traditional shopping. Co-ops are essentially owned and run by their own shoppers; they’re meant to provide a way for local vendors to sell fairly to local consumers, meaning that money goes to neighborhood growers and mom-and-pop businesses—not corporations.

The co-op movement has a long and rarely-told history, particularly in the Twin Cities of Minneapolis and St. Paul. Natural food co-ops have had massive mainstream success there, more than anywhere else in the U.S., but their original founding was driven by anything but profit.

Young revolutionaries, radicalized by the Civil Rights movement, were the ones to start the co-op movement in the Twin Cities, inspired by hippie collectives and rural communities. But when ideological and political divisions became overwhelming during the Vietnam War era, things got complicated.

It’s a fascinating piece of history, and the new documentary *The Co-op Wars* is hoping to shine a spotlight on it. It is an hour-long film that seeks to help start-up co-ops and spread awareness about co-op culture. The movie highlights key players such as Suzanne “Suzy” Shroyer, founder of North Country Co-op; Gary Cunningham, a young man taken in by his uncle, former Black Panther and Bryant Central Co-op founder Moe Burton; and Theophilus Smith,

founder of the Cooperative Organization, “a secretive group who set out to take over the co-ops and re-orient them towards the recruitment of working-class revolutionaries.” *The Co-op Wars* deftly discusses issues all-too timeless, such as racism and gentrification.

Check out the documentary to learn more and support your local co-ops. *The Co-op Wars* will be broadcast on TPT-Twin Cities (PBS) on Monday, October 4. The virtual screening hosted by the Dill Pickle was from Wednesday, September 29 - October 5 on the Show and Tell platform. This also served as a fundraiser for the future start-up co-ops Chicago Market (Uptown), Wild Onion (Rogers Park), Prairie Food Co-op (Lombard, IL), and Southside Co-op (Southside Co-op). Sugar Beet Food Co-op (Oak Park, IL) partnered with the Dill Pickle as we followed the Cooperative Principle (P6): Cooperation among Cooperatives. Co-ops believe working together is the best strategy to empower their members and build a stronger co-op economy. The virtual Q&A was conducted by the Dill Pickle Food Co-op’s Board Secretary Mike Strode and the panel included Dan Arnett (Chicago Market GM/Chicago Market), Erik Esse (producer/filmmaker), Deacon Warner (director), and Stacey Sutton (associate professor of urban planning and development at UIC). Check out Community Spotlight with Esse and Warner on Dill Pickle’s YouTube Channel ([www.youtube.com/channel/UCnudwb1ChnJ\\_oY0YJzftUg](http://www.youtube.com/channel/UCnudwb1ChnJ_oY0YJzftUg)). Find the virtual Q&A panel discussion there, too.

This sponsored content is paid for by The Dill Pickle Food Co-op. The co-op seeks to sustain a thriving community that has equitable economic relationships, positive environmental impacts, and inclusive practices grounded in cooperative values.



Open 7 AM - 10 PM daily | 2746 N Milwaukee Ave Chicago, IL 60647 | (773) 252-2667 | [dillpickle.coop](http://dillpickle.coop)





## POLITICS

# Rahm justice

Dems and MAGA let Mayor Rahm get away with covering up a murder.

By **BEN JORAVSKY**

Having watched almost three excruciating hours of Mayor Rahm's testimony before the Senate Committee on Foreign Relations about whether he should be confirmed as ambassador to Japan, I have concluded that . . .

I deserve a raise!

Seriously, folks, they don't pay enough to sit through such dreck. Last week's Senate hearing was a cover-up of a cover-up in which Mayor Rahm—abetted by Dems and Republicans—got away with murder. Metaphorically speaking.

Watching Rahm testify was like watching a really bad actor pretend he was Abraham Lincoln, up late at night with insomnia, as he wrestled with agonizing demons. As opposed to a political schemer trying to save his hide.

The real howler came when Mayor Rahm explained why he had fought so hard against releasing the police video of Jason Van Dyke shooting Laquan McDonald 16 times. "The last person you want to make a unilateral decision about the release of the video while [authorities] are investigating, is a politician. It should be made by professionals. The moment a politician unilaterally makes a decision in the middle of an investigation, you've politicized

that investigation."

C'mon, Chicago—if there's one thing about Mayor Rahm we can all agree on, it's this . . .

He's a political creature whose every maneuver is a political move intended to advance his political career. So the notion that he concealed the video because he didn't want to politicize the investigation is preposterous.

In fact, his great contribution to political discourse—the quote for which he will always be remembered—is the utterly cynical one he came up with about not letting "a serious crisis go to waste. And what I mean by that is an opportunity to do things that you think you could not do before."

You knew this when you elected him, people. In fact, that's precisely why many of you voted for him.

As such we all know that Rahm concealed that tape of Jason Van Dyke shooting Laquan McDonald for the most political of reasons—he thought its release would keep him from winning reelection. One more time . . .

Van Dyke shot McDonald on October 20, 2014. The first round of the mayoral election was in February 2015.

Originally, the official police version was that the cops had to shoot McDonald as he was

Even after years of protests and activism, Rahm keeps getting let off the hook. BOB SIMPSON / FLICKR

lunging at them with a knife.

But the video showed he wasn't lunging. It showed that he was pretty much surrounded by police. And that Van Dyke drove up to the scene—after the other police had done the difficult work of surrounding McDonald—and fired away.

The video exposed the original police version as a lie. But if Mayor Rahm released the video and demanded that Van Dyke be prosecuted, the cops would be mad at him. And if he released the video and did nothing about it, presumably Black voters (and a handful of white lefties) would be mad at him.

One way or another, someone would be upset. Hence, he buried the video.

We might not have known the video existed if not for articles by Jamie Kalven, an investigative journalist.

And Kalven might not have known about the video had an unnamed whistleblower not told him about it.

And we still might not have seen the video had Brandon Smith, another freelance journalist, not sued to force the city to release it.

And Smith might not have won his case had Matthew Topic, his attorney, not been so good at beating the city in Freedom of Information Act cases.

And Topic might not have been so good at FOIA cases had the city (especially under Mayor Rahm) not been so resistant to release stuff they never should have concealed in the first place.

And even with all that, the video would not have been released had Cook County judge Franklin Valderrama not ruled in Smith's favor.

Mayor Rahm was fighting to keep it a secret on the grounds that its release would impede an ongoing police investigation.

But Valderrama ruled that there was no ongoing investigation into the shooting that he could see. Certainly not by the police department. So there was no reason to keep the tape a secret.

On November 24, 2015—over a year after McDonald was shot—Mayor Rahm finally released the video he'd fought so hard to conceal. And state's attorney Anita Alvarez filed murder charges against Van Dyke, as protes-

tors took to the streets.

Funny how criminal justice in Chicago can really speed up when necessary. Let me now quote Jamie Kalven from an article he wrote for Slate in February of 2015.

"This is a familiar Chicago story: A black American is shot by a Chicago police officer. A police source says the shooting was justified. [The city] announces it is investigating. Then silence. After a year or two, [the city] issues a report confirming that the shooting was indeed justified."

I was hoping the U.S. Senate would hold a real hearing on the matter. Bring on Jamie Kalven, Brandon Smith, and maybe even Garry "Big Mac" McCarthy, the former police chief Rahm threw under the bus in his attempt to blame the cover-up on someone other than himself. But . . .

Republican senators didn't press for a tough investigation because, at the moment, their view is police never do anything wrong. Unless officers are trying to keep MAGA insurrectionists from storming the capital and lynching Mike Pence and Nancy Pelosi. Then it's . . . *police brutality!*

And Dems didn't press the issue because they sort of want the whole police accountability thing to go away—at least until after next year's midterm elections.

And Mayor Rahm did his bad-acting rendition of a great leader struggling with agonizing decisions as he repeated his falsehood about not releasing the video so as not to impede a criminal investigation that didn't actually exist. As Judge Valderrama ruled six years ago.

And the senators fell for it. Senator Tim Kaine—Democrat from Virginia—went so far as to feel sorry for Rahm, saying, "Everyday in cities, beautiful things happen and tragic things happen."

As though Rahm had nothing to do with this tragedy.

It looks like the Senate will confirm Emanuel's appointment as ambassador, thus setting a new standard for criminal justice in Chicago. Burying evidence of murder is legal—at least for Mayor Rahm.

@bennyjshow



*Sparkle, Twinkle & Shine Bright  
this Holiday Season!*

# AMAZE

LIGHT FESTIVAL

AT IMPACT FIELD  
ROSEMONT

*Opening Nov. 19th*

Stroll Through Seven Worlds of Immersive Displays  
Millions of Twinkling Lights ❄️ Magical Light Show Every 30 Minutes  
Holiday Fun for All Ages with Santa & Train Rides

**Tickets On Sale Now at [AmazeRosemont.com](https://www.AmazeRosemont.com)**

**Impact Field • 9850 Balmoral • Rosemont • For Group Tickets Call 847-636-5450**

enjoy  
**illinois**





Sally Banes, right, and best friend Joy Robinson-Lynch around the time Banes was finding inexpensive restaurants to review for the *Reader*

FRANK GRUBER

And I get it. In the 70s and 80s, food and restaurants in general were nothing like the cultural phenomena they are today. I wasn't around back then but I gather that in Chicago the food scene was pretty grim.

Or was it? In 1971, Louis Szathmary's The Bakery had a national reputation for fine dining. The Pump Room was still drawing celebrities like flies on a baked Alaska. And two guys named Rich Melman and Jerry Orzoff opened a place called R.J. Grunts, the first property in what would become the Lettuce Entertain You empire.

It wasn't exactly the steak-and-potatoes town it was derided for, something the *Reader* got from day one. On the bottom of page six of the inaugural issue on October 1, 1971, the paper ran a column called Eats written by a University of Chicago undergrad named Sally Banes who, unbeknownst to her readers, happened to be a lifelong diabetic.

In that first review Banes covered a Lakeview Japanese restaurant called Naniwa, framing the piece with a wistful food memory of her first visit as a demure young woman quietly enjoying her teriyaki—"rich and orange-brown on its pale green lettuce bed"—in the company of more talkative male friends. In this milieu she ticks off vivid descriptions of the décor, the service, the flavors, and textures, and keeps an eye out for the budget-conscious reader, concluding with a kicker about the price of female empowerment:

"Since that wonderful, innocent feast I've chosen to trade the childlike accoutrements of ladyhood for the rewards and responsibilities of equality in social situations. And I sometimes worry that while I'm holding up my end of a conversation my friends are eating up all the teriyaki."

It was the times, man. The kid was with it.

When Sally Banes died from ovarian cancer in June of 2020 at the age of 69 she was mourned and memorialized all over the world. But it wasn't for her food writing. Banes, of course, was the renowned dance historian and critic, the author of eight scholarly books who left food writing and Chicago behind some 45 years earlier.

"She was a renaissance person," says Joy Robinson-Lynch, her best friend at the time, who was a regular member of her restaurant reviewing cohort. "She had a sophistication

## REMEMBRANCE

# The Reader's first food critic was a diabetic undergrad with an appetite for the undiscovered

Most remember Sally Banes for her prodigious dance writing, but she was the paper's prodigious chowhound first.

By MIKE SULA

The *Reader* has covered food and restaurants in Chicago throughout its half-century existence, though not nearly as consistently or comprehensively as music, film, drama, or most of the other arts—certainly not every week when I came on as a starving editorial assistant way back in '95. Back then

there was a very occasional visual feature by Leah Eskin called The Purloined Menu where she reviewed restaurants by annotation. And before that, freelancers like Jody Stern and Don Rose (better known as a political wonk) contributed infrequent reviews to the calendar pages under the rubric Restaurant Tours.

And in the 1970s an annual Cheap Eats guide collected listings of short capsule reviews. It wasn't until 1999 when we launched the online *Reader* Restaurant Finder, a massive database of capsules, that we started publishing food writing weekly in the form of longer reviews and narratives.



about food not common in college students. She liked to eat but she was also a student on a budget.” According to Robinson-Lynch, until she arrived in Chicago, Banes’s diet and insulin injections were carefully regimented by her parents. Like most college freshmen she was suddenly free to indulge in forbidden appetites. “Once she wasn’t under her parents’ thumb she just ate everything,” says Robinson-Lynch.

Banes wrote some 20 Eats columns between that first *Reader* issue and mid-1973, scouring the city for undersung spots, off the beaten path. Robinson-Lynch recalls she got the gig while working at Plants Alive, the houseplant shop where *Reader* owner Bob Roth was also employed. Neither remembers who pitched who, but Robinson-Lynch recalls Banes’s first draft wasn’t up to snuff, and Roth sent her back to the woodshed with a directive to study critic Mimi Sheraton, who was then reviewing restaurants for the *Village Voice*. “She got it right away,” says Robinson-Lynch—and Roth accepted her rewrite. “She started writing these really clever, well-written pieces.”

In the midst of Chicago’s supposed culinary desert, Banes uncovered a Serbian night club, a Polish smorgasbord, 24-hour bakeries, and Green Planet, a trendy new vegetarian restaurant. “Finally, at last! We were getting some civilization in Chicago,” she wrote, though ultimately found it much too pricey.

“The *Reader* only paid ten, maybe 20 dollars for those pieces and didn’t reimburse her for the money she spent on food,” says Robinson-Lynch. “So she had to find places to make it pay. She discovered that every ethnic community in Chicago had a club, and you could go there and get an inexpensive meal. It feels to me like every weekend we were off to one.” (Roth doesn’t recall how much the *Reader* paid Banes.)

Some of Banes’s finds are still around in one form or another. There was the friendly Syrian bakery in Back of the Yards that would eventually grow into Ziyad Brothers Importing, whose yellow-labeled cans and jars can be found on nearly every supermarket and neighborhood Middle Eastern grocery in the city.

Two of her “longhaired male friends” were given the cold shoulder at the bar at Tufano’s Vernon Park Tap one night, but Banes and Robinson-Lynch were treated with chivalrous respect at the now-91-year-old red sauce joint. (Robinson-Lynch, a New Jersey native, recalls she broke the ice by loudly dropping the names of a few infamous East Coast mobsters.)

One of those longhaired male friends was Bob James, Banes’s boyfriend at the time, whose first name appears in a number of Eats cameos. “I just remember how difficult it was,” he says. “Describing food is very difficult. It was easy to wear out those adjectives.”

But Banes figured out how to bring the buffet to life at Valois: “A study in brown lies before you, starch and meat, siennas, umbers, oranges, pumpkins, yellows, beiges, creams—punctuated only briefly by pale green cole slaw.”

She recounted a steamy seduction by quiche Lorraine at Casa Bonni feather in Lincoln Park: “The quiche had arrived. She submitted to it, lost herself in its grip, its massiveness and crust. She pulled away, turning to the thin, cool, wet slices of cucumber, but returned, kept returning over and over, to the quiche.”

Her rave of the budget-friendly steakhouse George Diamond’s leads with a vision of the city that summons the ghost of Carl Sandburg: “Sprawling queen of the Midwest, strong, bulky, and unsophisticated, her rolls of fat dressed in gray snow.”

Around the middle of 1973, Banes’s Eats output began to slow down, and in October her

credit as contributing editor for food disappeared from the masthead.

None of the friends and colleagues I spoke to can recall exactly why Banes gave up the Eats column, which other writers picked up now and then. But Robinson-Lynch recalls a piece in early ’73 in which she describes a delirious late-night craving for mille feuilles, which worried her friend. “It scared me because this was somebody who shouldn’t be eating sugar.” Banes began to carefully monitor her blood sugar around this time “and that may have helped her move from writing about food to other things.”

In 1974 Banes coauthored *Sweet Home Chicago: The Real City Guide*, published by Chicago Review Press. It contained eight pages of short restaurant reviews, but as a writer she was moving on toward her life’s work. By then she’d also signed a contract to write what would eventually become her first dance history, 1987’s *Terpsichore in Sneakers: Post-Modern Dance*. Eventually her own performances would be covered at length in the *Reader*, and in early 1974 her byline reappeared. The first of many dance reviews to come, it was about a performance of *Hello Farewell Hello* by Daniel Nagrin’s The Workgroup and was headlined, “An Evening of Sexual Angst.”

Meanwhile, the only food-related content in



Banes is best known for her work as a dance historian and author. © FRANK GRUBER

that issue was a half-price brunch coupon for Rato’s. “At the time, I’d say the dance scene was probably more interesting,” says longtime editor Mike Lenahan. If Banes’s friends and colleagues’ recollections of her stint as the *Reader*’s first food critic are a little foggy, it’s only because her later work eclipsed it. **1A**

🐦 @MikeSula



## PLAY WITH PURPOSE™

### 100% of Profits

go toward Breast Cancer awareness, education, and research in Illinois.

Learn how every play helps at [www.IllinoisLottery.com](http://www.IllinoisLottery.com)

**18+** Be Smart, Play Smart® Must be 18 or older to play. Game odds available at [IllinoisLottery.com](http://IllinoisLottery.com).





Alison True in her *Reader* office in 2008 KAREN KRING

## CULTURE

# 'The narrative was the key'

The True years (great editors, pt. II)

By **DEANNA ISAACS**

**R**eaders cofounder and original editor Bob Roth had some radical ideas about editors. He didn't want them to prescribe what went into the paper, or to solicit it. He wanted the stories to crop up like some natural urban flora and make their way on their own to the *Reader* office. The editors' jobs would be to wait for the crop to arrive and publish the very best of it.

And he didn't want those editors to fuck up the writer's voice with some predetermined *Reader* "style." His preference was for hands-off editing at every level, although the stories also had to be great reads, with every fact correct and flawless copy. No mistakes.

This made the *Reader* a prime destination for writers, and, as the paper grew, a gut buster for editors.

"It's not about you, it's about them," is the main thing my first *Reader* editor, Patrick Clinton, says he learned from Roth.

Roth was pursuing excellence before excellence became a corporate cliché. But as the paper grew from eight pages in its launch year to 160 pages and more in the 1990s, his concept that stories should rise up spontaneously from the freelancing populace—without beats, assignments, leads, guidance, or any kind of plan—became harder to adhere to.

This year's 50th anniversary gave me an excuse to check in with the editors who ran the paper during most of those 1990s juggernaut years: Alison True, who joined the *Reader* in 1984 and was editor from '94 to 2010, and Patrick Arden, managing editor from '95 to 2002. Both started as assistants and worked their way up.

A little digression here, for a story Arden tells about his first day at the *Reader*, where he arrived as a part-time proofreader in 1990. He'd had a previous job in the same neighborhood, at a financial news service. "Every

day when I'd leave [that office] I'd go to the el station at Grand and State," Arden says, where he would regularly see a man selling used paperback books—potboilers that he transported in a suitcase, lined up against the wall, and offered for about \$1 each, or whatever price could be negotiated.

*Reader* proofreaders, who provided a third and fourth round of editorial scrutiny, were housed above the main editorial offices, on the fourth floor—their cubicles reachable by a circular metal back staircase. Arden recalled in an e-mail that as he emerged from that stairwell for the first time, looking to meet his new coworkers, the first thing he saw was the bookseller, "in a cubicle with his inventory of paperbacks stacked up high and a sleeping bag tucked under the desk." He knew then that the *Reader* "wasn't a typical business and didn't operate like one. If people did their jobs well, they were given tremendous, almost absolute freedom."

The owners "trusted that if you were working sincerely, the journalism would be good, and if the journalism was good, the business would thrive. That was unique."

As the paper grew, however, the news hole grew with it. Both True and Arden say it was nearly impossible to run this larger publication by simply trusting that terrific stories would come in over the transom every week. Arden remembers that in the heat wave of 1995, with True on maternity leave, he was "sitting under a dry [cover story] faucet, absolutely parched and waiting for a drop that never came."

To gain control over what she calls a "catch as catch can" situation ("a way of operating that no one in magazine publishing would believe"), and enabled by the paper's increased revenue, True added columnists, regular features, and staff writers, some of whom worked on long projects and published infrequently. Freelancers remained critical, and the paper's relationship with them became more collaborative and intentional.

The "no assignments" policy—by then mostly a myth—didn't officially change, but "we did make some assignments," True says,

"and even paid the occasional kill fee."

True says it "meant a lot" to her to publish John Conroy's police torture stories (see Michael Miner's article beginning on page 20), but "the focus on the *Reader's* criminal justice reporting may obscure the paper's larger, more varied legacy. Anything could be a *Reader* story if it was well-written and interesting; the narrative was the key."

"And there were thousands of people who made the *Reader* what it was but are not often mentioned," she says. Mary Jo Madden, the longtime operations head; art director Sheila Sachs; Kiki Yablon, the paper's first music editor and later managing editor; editors and writers Martha Bayne and Kitry Krause; writers like Harold Henderson, Jeff Felshman, Bill Wyman, Toni Schlesinger, Cate Plys, Mick Dumke, and Cliff Doerksen (recruited by True after he wrote a cranky letter to the editor); critics who were also editors, like Laura Molzahn, J.R. Jones, Albert Williams, and Tony Adler; many other staff members, and all the freelance writers, photographers, and illustrators.

After the paper was sold in 2007, True's budget was slashed and she had to make the "wrenching decision" to let staff writers go. "That was probably a point where I could have fallen on my sword and left," says True. Instead, "I did the best I could under the circumstances to try to make sure the *Reader* kept being the *Reader*. One way to do that was to continue using freelancers, who had been filling most of the paper every week." The writers who were cut included the paper's vaunted investigative core: Steve Bogira, Tori Marlan, and Conroy.

True was axed herself in 2010, when the paper had fallen into the hands of a hedge fund. She's now a freelance writer and editor. Arden, based in New York, is working on a book.

And the *Reader*—which made it possible for all those editors and writers to capture a half-century of the life of the city and put it on paper—enters a very different era.

@DeannaIsaacs





One of the original Union Stock Yards gates was preserved and still stands near the corner of Exchange and Peoria.  MELINDA FRIES

## INDUSTRY

# When the hog butchers left

Looking back 50 years to the closing of the Union Stock Yards

By SALEM COLLO-JULIN

For just over 100 years, there was the smell. Writer Upton Sinclair called it “an elemental odor, raw and crude,” in *The Jungle*, his 1906 novel revealing the conditions of Chicago’s Union Stock Yards. “It was rich, almost rancid, sensual, and strong,” he wrote. “There were some who drank it in as if it were an intoxicant; there were others who put their handkerchiefs to their faces.”

The Union Stock Yards anchored Chicago’s contribution to America’s food trade from 1865 until their closing in August of 1971. According to the University of Chicago Press’s *Encyclopedia of Chicago*, more meat was pro-


cessed in Chicago in the early part of the 20th century than in any other place in the world. The streets surrounding the stock yards proper (Halsted, 47th, Ashland) swarmed with ranchers bringing cattle and hogs to market. The surrounding neighborhood occasionally received surprise visits from livestock on the run. And the stench of meat permeated for blocks around.

Despite the stranglehold that the Union Stock Yards had on early industrial Chicago, the business faded along with the coming of the postindustrial age: advances in transportation and distribution made it not as neces-

sary for Chicago to be the hog butcher for the world, or even just for the state of Illinois. And by 1971, the yards were closed with a whimper, the major plants like Swift and Armour being gone already for a few decades.

Later that year, the *Reader* joined the ranks of upstart publications looking to capture the Chicago spirit, which was then midshift into a new cultural revolution: Chicagoans stayed single for longer, more people worked white-collar jobs, conservative social mores were being questioned, and our early readers were part of that great investigation into what Chicago’s new role might be in the grand

scheme.

While the cattle are gone, the industrial park still lives on, but the new inhabitants at the Stock Yards Industrial Park now include a produce distributor that built its building with wind turbines, and a small-batch beer brewery nestled into one of the old manufacturing buildings, now with a green roof. None of us knows what the next 50 years will bring, but the sweet smell of renewal has visited us in 2021. 

 @hollo



# 50 years of a Chicago weekly

The history of the independent weekly *Chicago Reader* reflects the larger history of newspaper publishing in the United States. This timeline traces the *Reader's* changing fortunes over the course of a half-century.

1971

First issue of 16 pages publishes on October 1. The *Reader* will be just eight pages for much of the first year. In the early years, the “offices” are in apartments in the Kenwood and Rogers Park neighborhoods.

1973

The *Reader's* popular **Straight Dope** column debuts, bylined by the fictional Cecil Adams (actually Mike Lenehan, then Dave Kehr, then Ed Zotti).

1977

The *Reader* publishes **Mike Lenehan's 20,012-word story about beekeeping**, an example of the newspaper's determination to publish long, literary reads even if they're not pulled out of today's news. The story wins the prestigious AAAS Westinghouse Science Journalism Award.

1977

Revenue **quadruples in two years**, from \$300,000 in 1975 to \$1.3 million.

1976

Offices move to 12 E. Grand.

Late 1974–early '75

The *Reader* moves into its **first real offices**, at 70 W. Hubbard.

1978

The *Reader* expands to **Los Angeles with the LA Reader**, run by publisher Jane Levine. But the *LA Reader* runs into stiff competition from *LA Weekly*. The *LA Reader* was first to publish *Life in Hell* by Matt Groening, later of *Simpsons* fame.

1979

The *Reader* debuts **Lynda Barry's comic Ernie Pook's Comeek**, which is syndicated and runs until 2008.

1982

The *Reader* invests in *Washington City Paper* and later takes control.

1983

Offices move to 11 E. Illinois.

1987

Revenue is \$8.3 million, a sixfold increase from a decade earlier.

1994

Founders step back on actual production of the paper. **Jane Levine named CEO and publisher. Alison True named editor in chief.**

1990

**John Conroy's "House of Screams"** story in the *Reader* reveals police torture by Commander Jon Burge and his underlings. The story is the first of a **groundbreaking 17-year series of reports on police misconduct.**

1989

The *Reader* sells off all but a small stake of its *LA Reader* to a local group.

1988

In a **conflict over business practices**, the *Reader* board removes Rehwaldt as an officer and employee, but he remains owner of nearly one-fifth of the *Reader*. Rehwaldt sues, and the lawsuit is eventually settled with him remaining as an owner.

1987

New York's *Village Voice* attempts to acquire the *Reader* and comes close to succeeding. The *Reader* turns down the offer after co-owner Tom Rehwaldt objects.

1996

*Reader* begins publishing a special edition for Chicago's suburbs, *The Reader's Guide to Arts & Entertainment*.

1996

The *Reader* celebrates its **25th anniversary** with a party at Metro featuring a concert by the Waco Brothers.

1997

Revenue is \$19 million, more than double what it was a decade earlier.

2002

Highest revenue year: \$22.6 million.

2012

**Michael Ferro's Wrapports purchases the Reader**, which becomes a sister paper of the *Chicago Sun-Times*. The offices move to the former Apparel Center.

2010

Editor in chief Alison True is fired.

2009

Creative Loafing's biggest creditor, Atalaya Capital Management of New York, takes control of the *Reader*.

2008

Creative Loafing files for **bankruptcy.**

2007

**The Reader is sold to Creative Loafing.** Layoffs of key staffers, such as John Conroy and Steve Bogira, soon follow. The *Reader's* format changes from quarterfold to standard flat tabloid. The suburban edition is discontinued.

2015

Mara Shalhoup resigns after four years as *Reader* editor to become editor of *LA Weekly*. Jake Malooley is named editor.

2017

A consortium that includes the Chicago Federation of Labor buys the *Reader* and the *Sun-Times*.

2018

**Chaos reigns at the Reader** as Jake Malooley is fired by telephone upon returning from his honeymoon, and executive editor Mark Konkol is fired after 17 days on the job because of a cover illustration widely viewed as racist.

2018

The *Reader* is **acquired by developer Elzie Higginbottom and lawyer Leonard C. Goodman and becomes an L3C (low-profit limited liability company), with Tracy Baim as publisher.** Offices move to 2930 S. Michigan Avenue.

2021

The *Reader* marks **50th anniversary**. Full nonprofit conversion is expected by the end of the year, as the L3C winds down operations. New website launches as the *Reader* plans for an increasingly digital future.

2020

Buffeted by financial pressures from the COVID-19 pandemic, the *Reader* goes to an **every-two-weeks print schedule**. The IRS approves **501(c)(3) nonprofit status**. Tracy Baim and Karen Hawkins agree to share the co-publisher title, with Hawkins remaining as co-editor in chief.

2019

The *Reader* **promotes Karen Hawkins and Sujay Kumar to co-editors in chief**, the first people of color named as top editors. The *Reader* launches the **Chicago Independent Media Alliance** to build collaboration and support for independent media.



# 50TH ANNIVERSARY

## #reader50 tribute tweets

In the pre-internet days, this publication kept this then 20'ish person connected because I couldn't afford a TV, lol. I may of only had a studio w/ a murphy bed & a card table to eat on but dammit, I'm goin' to the Green Mill tonight! Smiling face with open mouth and smiling eyes Thanks for the memories CR! #Reader50

**@Lip\_stickTomboy**

When I moved to Chicagoland in 1988, I quickly realized the Reader was where to look for info on cool concerts and plays, foreign films, and apartments for rent. And wow, the weird comics! ...

**@robertloerzel**

Happy Birthday, @Chicago\_Reader ! You are #Reader50 and I am #Marriage20 after meeting my love in the pages of the Reader Matches way back in the late 1900s, as the kids call it. Being your "Ad of the Week" really paid off!

**@MaryTylerMom**

I don't even know where to start. For 10 years the best job I ever had, that taught me basically everything about writing & editing. I was telling tales tonight with the @SouthSideWeekly staff & I left the bar feeling old but also hopeful abt the next wave of Chicago journalism.

**@marthabayne**

One day I was walking on Chicago Avenue carrying my Reader tote and a gal driving by rolled down her window, held up the same tote and yelled "I have that bag too!!"

HBD, @Chicago\_Reader. Bringing people together over great journalism and great totes for five decades!

**@cmkueppers**

Happy birthday, @Chicago\_Reader!!! Thank you for being free + still around + always thoughtful. In particular, The Reader is home to two of my most ambitious pieces of investigative reporting, both of which its v likely no other publication would have published as they were <3

**@Yanazure**

The Reader, especially @imLeor's rap writing, was my window into a cooler, freakier Chicago as a teen. Now they pay me money to write thousands of words and Leor's my friend. Livin' the dream!

**@jackriedy**

Happy 50th y'all! The first cover I ever had as an artist was with the Reader and y'all have always covered music and politics with backbone. Here's to sticking around a lot longer during a time when we reeaalllllyyyy need it. Much love @Chicago\_Reader

**@PsalmOne**

You were the first paper I've read upon emigrating to US a more than 20 years ago... You're still my favorite and there is a good reason for it, my dear The Best! Happy 50 \*insert emojis\*

**@Xmagdalena**

this is the paper id carry in my backpack or back pocket when i was out & about in the city. the Reader always gave something to read about, something new to explore, a concert to look forward to, a restuarant to go try. thank you! hope you're around for 50 more! \*Yellow heart\*

**@alwaysjamming**



## POETRY CORNER

### *Autobiography of Spring*

By George Abraham

At the center of my self is a wilderness.  
At the center of my wilderness is the self

I spawned from. Hear me out:  
there was never a beginning or end –

only resentment, which rooted, curdled so far  
into the earth of me, what else could it do

but blossom an unfathomable  
want? Unspool a thousand

symmetries: magnolia's plume,  
flower's elder, oak's thick-veined

maul. If you cut me open, you could  
know my entire history: how at the heart

of the heart of everything is  
a seem: a rupture: how at the center of

every azalea is a seed, carrying another  
self, which – presuming we get this far – may

spring so vast it becomes a home  
to small-winged wanderers who,

when hearing the hum of their own  
echo, may tremble. May sting.

George Abraham is a Palestinian American poet, writer, and engineer from Jacksonville, FL. Their debut poetry collection *Birthingright* (Button Poetry, 2020) won the Arab American Book Award and the Big Other Book Award, and was a Lambda Literary Award finalist. He is a board member for the Radius of Arab American Writers (RAWI), and recipient of fellowships from The Arab American National Museum, The Boston Foundation, and Kundiman. They are currently a Litowitz MFA+MA Candidate in poetry at Northwestern University.

Poem curated by H. Melt: H. Melt is a poet, artist and educator whose work celebrates trans people, history and culture. They are the editor of *Subject to Change: Trans Poetry & Conversation* and author of *There Are Trans People Here*, publishing this fall with Haymarket Books.

A biweekly series curated by the *Chicago Reader* and sponsored by the Poetry Foundation.

### FREE online programming from the Poetry Foundation

#### Celebrating the Poets of Forms & Features

Featuring poets honing their craft in this long-running workshop series

Thursday, October 28, 2021, 6:00 PM CDT

Open Door Reading Series: **Natasha Mijares, Henry Feller, Jason Vasser-Elong & Roderick James Jr.**  
Highlighting outstanding Midwest writers and poetic partnerships

Tuesday, November 9, 2021, 7:00 PM

Learn more about resources and opportunities at  
[PoetryFoundation.org](https://PoetryFoundation.org)



**THE ALLEY**  
STILL OPEN. JUST MOVED.  
2620 W. Fletcher · Belmont & California

SHOES ★ LEATHER ★ JEWELRY ★ METEORITE ★ CRYSTALS ★ T-SHIRTS ★ CLOTHING

THEALLEY.COM | 773.833.1800 | SEE FACEBOOK FOR HOURS

## James & Sons<sup>®</sup> Fine Jewelers

*The Perfect Proposal*  
ENGAGEMENT RING EVENT

OCTOBER 26TH – 31ST



### Free GIFT WITH PURCHASE

Free lab grown diamond stud earrings in 14k white gold with purchase of a complete engagement ring.\*

\*\$12 G lab grown diamond studs with purchase of a complete engagement ring 10/26/21-10/31/21. Not valid with any other offers. No cash value or trade ins. See store for complete details.

1457 N. Halsted St. • Chicago • (773) 327-8800  
Chicago • Orland Park • Schererville • [jamesandsons.com](https://jamesandsons.com)







## Sheila Quirke and Jeremy Hornik

“On New Year’s Eve, 1995, a guy I was dating invited me to the party he was hosting and I thought I was going as his date. Turns out, he had been dating a few other women, too, and we were all invited! Nope. Wrote the ad soon after,” Sheila Quirke remembers. In her search to find a more committed, monogamous relationship, Sheila turned to the *Reader* in early 1996. Although her Matches ad—which won Ad of the Week (a regular feature that granted the winner a dozen roses)—garnered many responses, she never followed up with any of the men.

That April, a friend invited Sheila to an improv show at Cafe Voltaire on Clark Street (now closed). She remembered that one of the men who responded to her ad had said he did improv at the same theater. (“Could it be the darling, funny boy in the pink pants? COULD IT?”) Sheila was too shy to introduce herself in person, but she went home and immediately dug through her notebook where she had recorded the contact information and details about the men who replied to her ad. Sure enough, it had to be Jeremy Hornik who she’d seen that night. She left him a voicemail to see if there was any chance he remembered her and wanted to meet up.

“He called the next day and left a message asking if I was the blonde in the front row he had been vibing with,” Sheila writes. “I was, in fact, the brunette all the way in the back. HA!”

The pair met for coffee, hit it off, and stayed connected even as Jeremy moved to Amsterdam for six months shortly after. Through consistent e-mails (which they still have printed in a binder) and Sheila’s “awkward, but so lovely” trip to see Jeremy in the Netherlands, they solidified their relationship and moved in together in Ukrainian Village once Jeremy returned to Chicago, and they later settled in West Ridge.

Sheila and Jeremy got married in 2001 and had three kids together, the oldest of which they lost in 2009 from a brain tumor. In 2013, they were looking to adopt, and even got featured in the *Reader* as “This Week’s Chicagoans.”

## B and M

In March 1996, two of B’s friends were trying to convince him to let them place a Matches ad in his name. Frustrated with the dating pool, he begrudgingly agreed, with the caveat that they had to work the word “pterodactyl” into the ad text somehow.

“It was a strange and dorky ad to say the least,” B notes.

However, not only did this keyword make it easier to find the ad amidst the pages and pages of Men Seeking Women ads, but it also worked for B to find love. M was seeing someone else at the time, but they didn’t want to go see Ministry play at the Aragon. She responded to B’s Matches ad, hoping to find a date—and a ride—to the show.

“I tease her that if she hadn’t needed someone with a car that night, we’d have never met,” B jokes. “Apparently she was also high on NyQuil the night she responded, so that might have had something to do with it.”

But M liked the dorkiness of the Matches ad and the sound of B’s voice on the outgoing phone message, so she gave him a shot.

“After we had dinner and went to the club, she realized she had left the tickets at home and we had to go back to get them. Should have been a warning sign of things to come! . . . Anyway, it’s now, um, 25 years later (!) and we’re still together.”

B and M got married in 2007 and currently live in Portland, Oregon.



**RANDOM ROAD TRIPPER**, easily distracted by bright, shiny objects, seeks easygoing conversationalist into devil’s advocacy. Me: 24 y.o., humble, bearded beer connoisseur, former Texan, intimidated by ultra-hipness but enthralled by multiple music (klezmer, punk, lounge). Won’t you be my pterodactyl of love? ☎ 41231 /

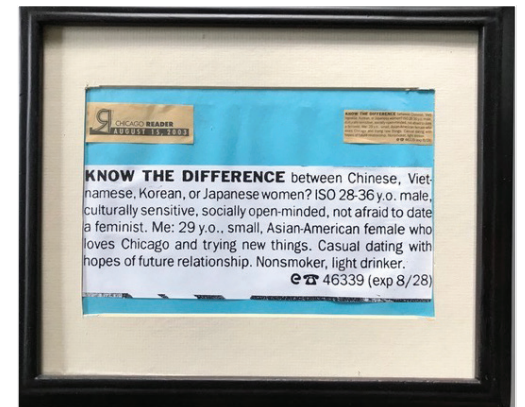


## Liz Thomson

Minnesota resident Liz Thomson spent nearly 25 years living in Rogers Park, and they were an avid Matches user from 1996 to 2004. As someone who identifies as bi/queer, Liz remembers being disappointed that they had to choose a category within Matches, but they still loved using the *Reader* to find dates.

“It seemed like a fun and safe way to meet people. I liked that I had control of who I responded to. I always picked up the *Reader* on Thursdays . . . I figured that if I liked and read the *Reader*, then maybe I’d find a potential partner or date who also read it. We could always talk about the *Reader*, if nothing else.”

For nearly all of their *Reader* dates, Liz took people to the same Vietnamese restaurant in Uptown. (“It was low-key and inexpensive, since I wasn’t always sure if the other person would pay for me, too.”) Eventually, they found someone who shared their love of Chicago’s arts and culture, and “yes . . . he could tell the difference between Chinese, Korean, Vietnamese, and Japanese. It was very important for me to be with a person who understood that all Asian ethnicities were unique and heterogeneous.” The couple were married for nearly ten years before divorcing, but Liz still fondly remembers the small wedding at the former Hot House in the South Loop, surrounded by contemporary art, friends, and family. ➔





continued from 17

**ART GALLERY/ WORK** studio. 365 W. Chicago. River North district. 3000 sf w/ excellent street exposure. Skylights, atrium, exterior sun deck, track lighting, central heat and ac, security system, restroom. Must see. \$2500/ month plus utilities. David: 787-2543/

## Kimberly Rachal and David Chase

In early 1994, Lincoln Park resident David Chase put an ad in the *Reader* classifieds. He was a leasing agent at the time, looking to rent out an art gallery space in River North on a ten-year lease.

Kimberly Rachal, an artist who lived in Edgewater, was seeking more of a temporary art space, one where she could create a two-week show for her art glass—sort of an early version of a pop-up gallery.

She replied to David's *Reader* ad and met him for a tour. Kimberly tells me, "I was immediately attracted to him. He was very handsome, very well-dressed."

David must have felt the spark, too, because he completely disregarded the notion of a ten-year lease and rented to Kimberly. For the two weeks that she worked in the gallery space, she noticed David every time he made his way to and from his upstairs office. "There goes David Chase!" she'd cheekily say to her business partner Nick. She could sense the mutual attraction.

At 5 PM on the last Friday of her exhibit, David walked into the gallery. According to Kimberly, it went a little something like this:

"Watch this . . ." she muttered to Nick, before confidently addressing David. "David Chase! Are you here to take me to dinner?"

David: "I am! Are you ready?"

Kimberly: "I am!" She had no idea that David had spent the entire two weeks working up the nerve to ask her out.

They've been together ever since, as life partners and business partners. Kimberly and David got married on October 5, 1996—which means they're another couple celebrating their silver anniversary this month—at the Church of the Epiphany in West Loop. In 2011, that church closed, and Kimberly and David bought the building in 2017 to convert it into the Epiphany Center for the Arts—a new art and event space complete with etched glass windows made by Kimberly's company all those years ago.

## Laura Molzahn and Eric Futran

By the time Old Town resident Laura Molzahn placed a Matches ad in July 2000, she was already well acquainted with the *Reader*.

"I'd been working at the *Reader* as an editor and freelance writer for nearly 15 years, and before that (late 70s, early 80s) as a display ad salesperson for three years," Laura remembers. "The *Reader's* original owners had gone to the same college as my first husband and me; he'd started delivering papers on the Northwestern campus in early 1971. Then I started helping him and we graduated to Lincoln Avenue stores, where we heard 'Hot off the presses!' about a jillion times each Friday. We made \$8 a week."

Laura, whose first husband passed in 1997, attributes being 50 and having a daughter as to why she didn't receive a lot of replies to her Matches ad. "All were by voicemail back then. I only responded to one: Eric's."

Eric Futran was a widower himself, living in Roscoe Village with his 11-year-old daughter and ten-year-old son. It turned out that he also had a connection to the early days of the *Reader*, as a photographer with some award-winning front-page shots. The pair likely even crossed paths at some *Reader* events before going on their first date on Armitage, at a bar near the Old Town School.

"Eric impressed me for three reasons: One, when I mentioned I was hungry, he immediately ordered an app. Two, he told me he'd taken a second shower that day in honor of meeting me. Three, he didn't ask any intense personal questions, despite our shared widowhood."

Merging to become a family of five, Laura and Eric got married in 2002, with plenty of *Reader* friends in attendance.



**WANT A GROWN-UP?** Me too. I'm 50 (almost), a widow, not too much the worse for wear (in fact sometimes I feel like Dorian Gray, though my life experience is more sorrowful than morally degenerate—and I haven't killed anyone). I'm petite, athletic, light brown hair and green eyes, usually thought to be ten years younger (judge for yourself), and I have a great job as an arts journalist as well as a PhD, a cheeky teenage daughter, and a cute dog and cat. I'd like a big guy—big heart, jumbo sense of humor, far-reaching intellect—but please, no swelled heads. Send an interesting letter and photo. Write Mail Matchbox 367624 or 47577 (exp. 7/20).

## Sheri and Josh Flanders

You can read about the Flanders in "We found love in a Matches place," a short article from 2020. But since Sheri and Josh met through the *Reader* and today are both freelancers for the paper, they're part of the family and we couldn't resist once again writing about this "full-circle *Reader* romance," as Josh called it.

Before she placed a Matches ad, Sheri Flanders was Wicker Park resident Sheri Allender. Around the end of 2005, she placed a Matches ad—one that she doesn't quite remember, except for the fact that she mentioned an Ayn Rand book in her profile. (Unfortunately, this author tried and failed to track it down.) Rand became a topic of conversation on Sheri's first date with Josh Flanders; the pair met up to see Lynne Jordan and the Shivers, "a legendary Chicago band," and it was smooth sailing from there. Sheri moved into Josh's Evanston apartment, and after spending a few years living in Miami, the couple is back and currently calls Rogers Park home.



## What does it all mean?

HERE ARE SOME OF THE MOST COMMONLY USED ABBREVIATIONS:

- M = male
- F = female
- S = single
- M = married
- D = divorced
- W = widowed
- G = gay
- Bi = bisexual
- C = couple
- A = Asian
- B = black
- H = Hispanic
- J = Jewish
- PR = Puerto Rican
- W = white
- P = professional
- ISO = in search of
- CD = cross-dresser
- D/S = dominant/submissive
- TG = transgendered
- TS = transsexual
- SM = sado-masochism

**READER MATCHES**

A key printed in the *Reader* to explain the many abbreviations found in Matches ads





**Searah Deysach and Dawne**

In September of 1998, Searah Deysach was a young grad student at SAIC. She lived in Edgewater with her ex and her brother, which provided some fuel for her desire to expand her social circle and find a date. Luckily, her coworkers were prone to examining the *Reader Matches* and *Missed Connections* at the office, though few of the ads in the sparse Women Seeking Women category ever stood out to her. Until this one:

*Kick-Boxing Babe, SQF, 5' 4", 28, tattooed grad-student is sparkingly smart, glitteringly sarcastic, simply fabulous, funny, queer, has good politics, is a touch hard-boiled yet a giver of tender back rubs, an occasional Xenophile, full time vegetarian. ISO NS lefty queer cutie-pie with a strong personality, 25-30s for articulate romance.*

"I liked all the things she mentioned and it felt different than the others I had read," Searah remembers. "There was nothing about how she looked or how I should look, and I thought for once maybe I would fit the bill. But I was terrified to actually answer it."

She continues, "Finally, on the last day that her mailbox was open, my best friend/ex/roommate locked me in my room until I had left her a message. I told her that I swore like a sailor and drank a lot and was fat and grew tomatoes in my garden. She called back and I nearly DIED, but we had a long conversation followed by a first date at [vegan restaurant] Amitabul. She drove me home and I gave her some tomatoes from my garden, and she gave me the sweetest little kiss that caused me to drop my keys under her car as I was getting out."

The original ad—which ended up winning *Reader Matches Ad of the Week*—was placed by Dawne, a Logan Square resident. After the first date and tomato handoff and perfect kiss, Searah and Dawne continued seeing each other and have now been together for 23 years. They have a kid together and live in Rogers Park. 📍

🐦 @itstarynallen



# 1ST IN THE NATION 2ND IN THE WORLD COOLEST NEIGHBORHOOD

Named by Time out Magazine

“SHOP SMALL CAPITAL OF CHICAGO”

#ALWAYSANDERSONVILLE




Photo: Jaime Keller Davis

📷 @avillechamber  
🐦 @avillechamber  
📍 @andersonville





The reporting is an icon of the paper's journalism, but John Conroy wonders what it actually accomplished.

"House of Screams" ran on the *Reader's* cover in January 1990. 

By **MICHAEL MINER**

In January 1990 the *Chicago Reader* did something unlike itself: It launched a crusade. But though John Conroy's "House of Screams" was the first of 23 articles he would write on Commander Jon Burge and police torture, at the time he and the *Reader* would not have guessed there would even be a second. The subject of police torture was so sensational Conroy assumed the dailies would

take it on and take it over.

"House of Screams" was Conroy's meticulous account of the troubles of someone it was just about impossible to care about. Andrew Wilson was arrested in 1982 for the murder of two police officers who'd pulled his car over. Absurdly, Wilson emerged as victim number three. He insisted that after his arrest he'd been brutalized at Area 2 police headquarters,

electroshock being the most sinister of the techniques employed. The scars on Wilson's body backed him up. Moreover, his lawyers, from the People's Law Office, discovered other suspects in unrelated investigations who claimed they'd been similarly tortured at the same place.

Like Andrew Wilson, they'd been convicted of murder. Unlike Wilson, many weren't neces-

sarily guilty. "Guys on death row!" says Conroy today. "We were so sure the dailies were going to pick up on this."

Wilson sued the city, the suit went to trial, and after six weeks the first trial, in 1989, ended in a mistrial. Conroy was there every day of it. The retrial lasted eight weeks, and the jury came to a bizarre conclusion: Yes, Chicago had a de facto policy of abusing suspected cop





John Conroy at the *Reader* office this year. JEFF MARINI

wrote the first one,” Mike Lenehan, the *Reader’s* editor at the time of “House of Screams,” recently told the *Reader’s* Mark Jacob, “he wanted to keep hammering at it—which he did, thank God he did—but I didn’t want to do the story again. He came with the second one, I said, ‘Aw, come on John, we’ve done this already.’”

Conroy allows that his second piece, “Town Without Pity,” hot off the press in January 1996, did go over some old ground. But it needed going over. “Police torture,” the subhead read. “The courts know about it, the media know about it, and chances are you know about it. So why aren’t we doing anything about it?” And after that, Conroy produced one or two new stories a year, introducing new victims: Darrell Cannon, Aaron Patterson, Madison Hogley; puzzling over the city’s inertia (“The next state’s attorney to investigate police torture in Chicago will be the first,” said a subhed in 2003); trying to fathom the perpetrators. In 2004 Conroy, drawing on his 2000 book on torture, *Unspeakable Acts, Ordinary People*, explained that what torturers everywhere have in common is the belief they’re doing the right thing. A 2005 piece reported that Burge became familiar with electroshock techniques as an MP in Vietnam.

I had a small piece of the action. I was one of Conroy’s editors, and as months went by between his stories, the arrival of each new one was an event. I’d drive out to Conroy’s home in Oak Park early in the evening, arriving soon after his wife, Colette Davidson, brought tarts and a Bundt cake out of the oven. And I’d feast, as Conroy set a huge binder of documents on the kitchen table and, page by page, hour upon hour, we’d double-check everything he’d written.

That wasn’t the end of it. Each story was vetted by David Andich, our lawyer, and although Conroy claims generously not to remember his good nature being tested those last nights before publication, what I remember is my shuttle diplomacy between Conroy on the phone and editor in chief Alison True in her office a few steps from mine as they negotiated, past everyone’s point of exhaustion, changes I wasn’t sure mattered. *We can’t go on like this*, I’d think as, eventually, past midnight, I dragged myself to the State and Grand subway station.

And we did. Journalism, even at its highest level, can be a painful slog.

This year Chicago’s Invisible Institute created an online “torture archive” where it’s claimed that Burge and his men committed violence against more than 100 African Amer-

icans during the 1970s, ’80s, and ’90s. In 2016 the city paid \$5.5 million to 57 victims, as new names continued to dribble in. But there’s been no videotape, no George Floyd-Derek Chauvin or Laquan McDonald-Jason Van Dyke moment to galvanize the public, and no criminal trial of any officer for physical abuse. Yes, in 2011 Burge was sentenced to four and a half years in prison, but that was for lying under oath in a civil case, not for anything he did or countenanced in his “house of screams.” Nobody else has been prosecuted.

In 1990, when Conroy wrote the first of his torture stories, the *Reader* was fat and prosperous. By November 2007, when he wrote his last, the world of journalism had changed. The collapse of classified advertising was gutting the paper’s finances, and just four months earlier it had been sold by the founding owners to Creative Loafing, an alt-weekly chain based in Atlanta that would declare bankruptcy a year later.

Creative Loafing slashed True’s budget, and Conroy’s slow, methodical investigations became unaffordable. In December, True dismissed four of her best reporters, and Conroy was one of them. He covered Burge’s trial four years later as a blogger for Vocalo.

By the time True herself was fired in 2010, the *Reader* was controlled by an investment firm in New York. “House of Screams”—by now in-house shorthand for Conroy’s nearly 18 years of reporting—stands as the icon of *Reader* investigative journalism, but Conroy wonders what it actually accomplished, and grants that editors who suggested he find a new subject had a point. “I was blowing on the same horn over and over again,” he says wistfully, recalling a conversation with True. “Nothing had changed. We’d said this over and over and nobody’s listening, and could we have more effect doing something else?”

True remembers:

“He’d come to me with another case and I’d say something awful like ‘People will stop caring. We can’t just write about another victim.’ I was afraid readers would get numb. And once the abuse became well-known, an accepted fact in other media, we needed to find ways to emphasize the larger group of people who were responsible. He kept hitting higher up the chain, culminating in a Who’s Who feature that spelled out what they knew and when they knew it.”

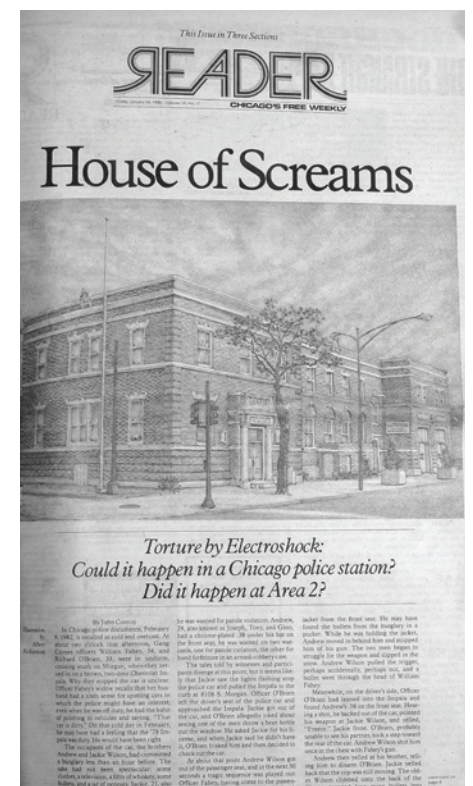
Some of the who’s who in that 2006 story had been police superintendents. Others had been state’s attorneys. One of those state’s attorneys was now, during the years Conroy wrote about police torture, the mayor of Chi-

cago, Richard M. Daley.

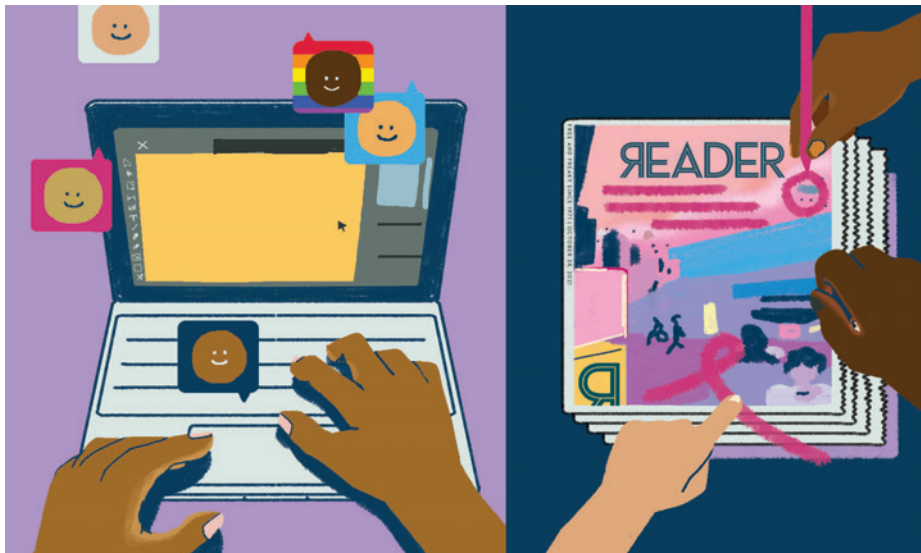
“Bad cops needed to be stopped,” True reflected, “but once their pattern of torturing confessions out of detainees had been exposed, revealing the underlying network of enablers became the most important thing we could do. There were hardly any repercussions—only one guy [Burge] ever took the fall, and it was over perjury. I always wonder if things would have been different if the outrage could have gone viral. The other offenders were able to retire from the police jobs on the public dime, or even have second careers, and the higher-ups who knew about the practice have never been held to account. And of course the racism that explains the entire scandal is still rampant.”

It was Conroy’s pending book project on torture that led him to “House of Screams.” A play he wrote on police torture, *My Kind of Town*, led from it; it was performed by Time-Line Theatre to high critical praise in 2012. But too often, the journalism itself seemed to be not only its own but its only reward. Conroy, who worked from home, says he didn’t even know until now how proud his reporting had made the *Reader’s* rank and file. At least his wife Colette could be sure of the triumph of her Bundt cakes. **■**

@hotype







✍️ AMBER HUFF

(kick-ass) 50th anniversary issue that I realized no one was speaking specifically about the *Reader's* internal history on race, gender, class, and the handling of any number of other communities underrepresented in Chicago journalism.

That history matters because if we are to evolve, to continue to diversify both our coverage and our list of contributors, if we are to truly be a publication for all of Chicago, I believe we have to face the past head-on. It isn't about litigating the sins of the past, it's about ensuring the future doesn't continue them.

We can't create a safe, respectful, nourishing workplace for all kinds of people if we pretend that the *Reader* has always been this way. We can't be clear on where we're going if we don't acknowledge where we came from. We can't say we don't tolerate bullying or bigotry if we wave away former contributors' or staffers' cruelty or biases by insisting how "good" they were at their jobs—and continue to work with them in silence.

The *Reader*, while serving as a vital alternative to mainstream outlets, has not been immune to the larger industry's shortcomings. The vast majority of American newsrooms are still owned and run by white people. When women do break into leadership ranks, we still hit glass ceilings that limit our ability to create real change. It's safer to be out as some letters of LGBTQ+ in newsrooms than others. We, as an industry, do a dismal job of hiring and promoting writers with disabilities, people who didn't grow up middle or upper class, and countless others.

The *Reader* was founded by four white men in 1971, and while the paper was known for covering communities of color, its staff and contributors have been persistently overwhelmingly white. Efforts were made over the years to diversify both the *Reader* and other alternative papers around the country, but I don't think anyone would argue those efforts have been consistently successful. Just months before I was hired, the *Reader* ran a racist image on its cover for a story penned by a young Black writer. Women-identified folks have led the paper at various stages of its history, but men still held financial control; and I've watched as women across alternative media grapple with the sexism we continue to face. In our first anniversary issue, staff writer Adam M. Rhodes detailed the paper's uneven history on LGBTQ+ issues.

The *Reader* has had notable victories, of

course, and I hope it goes without saying that we in particular and alt-media in general have been incredible places for all kinds of writers, editors, and creators to hone their craft, to grow into their voices, and go on to lead impactful careers. I don't want to minimize those victories as I acknowledge the battles people had to fight to achieve them.

Since my first day three years ago, the *Reader* has grown to 35 full-time, part-time, and contract staff; 40 percent of us are people of color and 40 percent are LGBTQ+ identified. We are women, men, and nonbinary. Many of us from marginalized backgrounds are in leadership. We are diverse. And we are still great.

We also know that we won't hire our way out of our largely homogenous history. A more diverse staff is a step in the right direction, but it's just that: a step. It isn't the whole journey. What's next for us is anti-racism training and planning for all staff, a new collaborative reporting project I hope will be transformative, and a continued willingness to have hard conversations with compassion, empathy, and open minds.

And, of course, there's CIMA, the Chicago Independent Media Alliance, a project of the *Reader* that's brought together the community media strength of 69 publishers representing 85 outlets. CIMA members are all over the city, publish in six languages, and actively engage with diverse audiences that mainstream media outlets wish they could claim to reach. As the founder of this effort, the *Reader* recognizes that Chicago journalism is stronger when the people producing it look like the city.

As a teenager in the suburbs, my weirdo friends and I would sneak into the city to pick up copies of the *Reader* and daydream about the edgy urban life it represented that we'd—hopefully—someday get to live. By then, I knew I wanted to be a journalist, and that I wanted to work at an alt-weekly like the *Reader*, even though I knew both would be fraught. I love this industry and this paper, and I'm committed to improving them both from within.

I can't speak for anyone except myself as a mouthy Black lesbian feminist over 45, and I'd never try to represent anyone else's experience. I want you to know that we're here. While not in great numbers at the *Reader* or alt-media, our CIMA colleagues remind us that we've always been here. And to my fellow journalists of color, who are LGBTQ+, who are from communities journalism has left behind, I want you to know that I see you, and I can't wait to welcome you. 📧

🐦 @ChiefRebelle

## MORE THAN A FOOTNOTE

# 'Hello, woman of color'

On whiteness, journalism, and leading the most diverse staff in *Reader* history

By **KAREN HAWKINS**

When I started at the *Reader* in October 2018, there were 16 people on staff, all of them white except graphic designer Sue Kwong, who sidled up next to me on my first day with a good-natured, "Hello, woman of color."

We laughed, and I appreciated that her welcome eased my familiar tension of being the new Black kid on the block. Growing up in the rapidly integrating south suburbs in the 90s, I was used to being the only Black face, or one of only a handful. My family's welcome to Homewood then was a mixed bag, as was my entry at the newly independent *Reader* decades later. Most people were warm, if reserved; others made clear that I, as an outsider, didn't belong.

Tracy Baim, my friend and longtime mentor, had just been named as publisher of the *Reader*, and she advocated for my hiring above the objections of other leaders who had a serious case of what I call the Yeah, buts.

Yeah, I have a master's degree from Northwestern's Medill School of Journalism, but: those degrees don't mean what they used to. Yeah, I worked for the Associated Press as a breaking news staffer and editor for more than six years, but: that doesn't mean I'd been prepared for life at an alt-weekly. Yeah, I'd worked

in community media at the *Windy City Times* and started my own publication *Rebellious Magazine for Women* against incredible odds, but: I didn't know Chicago Manual of Style. Or how to use InDesign. Or or or . . .

Yeah, the list went on, but I still got hired, landing myself into a job with little definition working for people who made increasingly clear that I was to be tolerated, at best.

Fast forward several months, and Sujay Kumar and I were named co-editors in chief, becoming the most diverse [read: nonwhite] leadership team in the *Reader's* history. It's been a wild ride, y'all.

Why am I telling you all of this? Because I fear that if I don't, my experience and the experiences of other *Reader* staffers who aren't cis, straight, white men will go untold. If I don't speak up, we run the risk of being invisible, a throwaway footnote in the *Reader's* storied history: *The Reader used to be great. Now it's diverse.*

Longtime staff have offered to connect me with *Reader* alums of color, and as much as I'd love to meet them, and to share their experiences with you, I've run out of time, and that will have to be a story for another day. I'll confess that it was only after I read our first



A rapidly growing city built of **wood**.

A summer-long **heat wave**.

An **exhausted** and **misdirected** team of firefighters.

Racial, social, and economic **tensions** bubbling just below the surface.

**ALL CHICAGO NEEDED WAS A SPARK.**

# CITY ON FIRE

## CHICAGO 1871

**NOW OPEN AT**  **CHICAGO HISTORY MUSEUM**

Learn more and plan your visit at [chicago1817.org](http://chicago1817.org)

#### EXHIBITION SPONSORS



NATIONAL  
ENDOWMENT  
FOR THE  
HUMANITIES



INSTITUTE of  
Museum and Library  
SERVICES

The A. Montgomery  
Ward Foundation,  
Bank of America, N.A.,  
Co-Trustee


#### EDUCATION SPONSOR



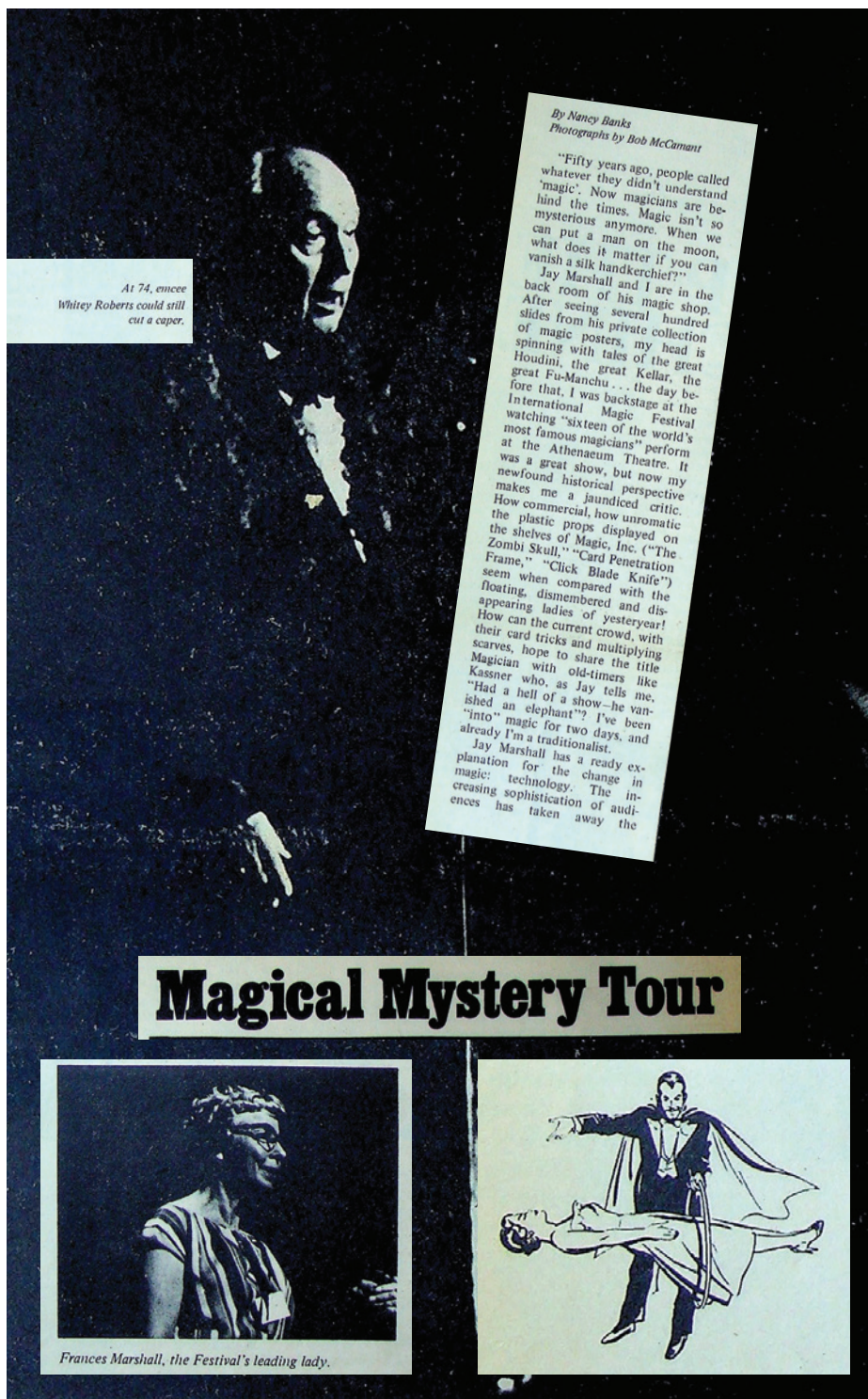
**Allstate** | CHICAGO'S OWN  
GOOD HANDS

Established in part by the Elizabeth Morse Charitable Trust and the Elizabeth Morse Genius Charitable Trust, the Exhibition Innovation Fund has provided additional funding for *City on Fire: Chicago 1871*.



 The Chicago History Museum gratefully acknowledges the support of the Chicago Park District on behalf of the people of Chicago.





At 74, encee Whitey Roberts could still cut a caper.

By Nancy Banks  
Photographs by Bob McCamant

"Fifty years ago, people called whatever they didn't understand 'magic'. Now magicians are behind the times. Magic isn't so mysterious anymore. When we can put a man on the moon, what does it matter if you can vanish a silk handkerchief?"

Jay Marshall and I are in the back room of his magic shop. After seeing several hundred slides from his private collection of magic posters, my head is spinning with tales of the great Houdini, the great Kellar, the great Fu-Manchu... the day before that, I was backstage at the International Magic Festival watching "sixteen of the world's most famous magicians" perform at the Athenaeum Theatre. It was a great show, but now my newfound historical perspective makes me a jaundiced critic. How commercial, how unromantic the plastic props displayed on the shelves of Magic, Inc. ("The Zombi Skull," "Card Penetration Frame," "Click Blade Knife") seem when compared with the floating, dismembered and disappearing ladies of yesteryear! How can the current crowd, with their card tricks and multiplying scarves, hope to share the title Magician with old-timers like Kassner who, as Jay tells me, "Had a hell of a show—he vanished an elephant"? I've been "into" magic for two days, and already I'm a traditionalist. Jay Marshall has a ready explanation for the change in magic: technology. The increasing sophistication of audiences has taken away the

## Magical Mystery Tour



Frances Marshall, the Festival's leading lady.



## HISTORY

# From stage to page

An incomplete look at 50 years of *Reader* theater and dance coverage

By **KERRY REID**

I tell this story all the time, so forgive me if you've already heard it. But when I moved from Chicago in late 1993 to San Francisco (where I spent the next seven years), the first thing I did was pick up the alt-weeklies there: the *SF Weekly* and the *San Francisco Bay Guardian*, both of which are now sadly defunct. (Well, officially the former is on "indefinite hiatus.")

And when I eagerly flipped to the theater section to find out what was happening in my new city, especially in fringe theater, I was flummoxed. These papers apparently only had one critic covering a handful of shows a week. What the hell?!?! Didn't every alt-weekly have a team of ten to 12 critics out every week, covering every damn show in town?

Spoiler alert: No. No, they didn't. That was only the *Reader*. And while the *Reader* may not have been the primary factor driving the growth of off- and off-off-Loop theater in the last 50 years, it's hard to argue that the paper isn't the primary repository of its history. (If a show fell, er, opened in Chicago and a *Reader* critic didn't cover it, did it actually happen?) Given the ephemerality of live performance, those archives serve as touchstones for the unique and enduring history of the performing arts in Chicago, especially for grassroots companies who were coming into their own right around the time the *Reader* started.

Which isn't to say that we always got the history right. (See Albert Williams's article about the problems with the very first review to run in the *Reader* on page 28.) The *Reader* has had many of the same issues with lack of diversity (especially racial diversity) in its critics that can historically be found in the cultural coverage of almost all media outlets; work created by BIPOC artists has seldom been reviewed by critics of color. As Coya Paz Brownrigg noted in a *Reader* editorial almost three years ago, "In Chicago, as elsewhere, our arts critics are not yet covering the full breadth of cultural production, largely excluding work by people of color, or work that challenges a white, middle-class narrative."

But it's inarguable that the *Reader* has consistently covered far more onstage—theater, dance, improv and sketch comedy, performance art, and other work that falls into its own hard-to-define realm—than any other local publication. (The second issue of the *Reader* included a circus review and a feature on Chicago-style magic—a harbinger of the eclectic nature of the paper's performing arts coverage over the years.)

And by consistently using all those dozens of freelancers over the years, we've avoided the pitfall of one person's voice and tastes being the primary yardstick through which all work is measured for decades at a time.

What follows are the thoughts and memories of three editors and writers who helped shape and guide that coverage for much of the *Reader's* history.

### "Get everywhere, go everywhere as much as possible."

Tony Adler wasn't with the *Reader* from the very beginning. But as a freelancer-turned-assigning-editor twice during the paper's history, he had a front-row seat to both the burgeoning theater community and the growth of the *Reader* itself. Adler was coordinating coverage in the rich period in the late 1980s and '90s that many Chicago theater Gen Xers like myself view as our golden age, an outgrowth of (and sometimes a counterpoint to) the late 60s and early 70s off-Loop flowering of companies like Victory Gardens, Body Politic, and Organic.

During those years, companies like Theater Oobleck, Prop, Lookingglass, Curious Theatre Branch, Cardiff Giant, igLoo, Redmoon, Goat Island, Upright Citizens Brigade, the Neo-Futurists, and many more were creating truly original work at a seemingly breakneck pace. And the *Reader* was most often where we went to find out about what they were doing. (As Lisa Buscani, a former Neo-Futurist and solo performer told me many years ago, getting a "Critic's Choice" in the *Reader* in those years practically guaranteed that a show would sell



out, no matter how late at night it happened or how out-of-the-way the venue might be.)

Adler took a break from the *Reader* in the 90s, during which time he helped found the Actors Gymnasium. He returned to freelancing in the aughts, and eventually became the assigning editor again until leaving the paper in 2018. Particularly in the early days, Adler notes that the attitude of the top editors and owners was hands-off.

“As far as the expectations of the editors, I was pretty much left alone. My intent was to get everywhere, go everywhere, as much as possible. This became especially important after Richard Christiansen left the *Tribune*. And there was really nobody; I mean, all the usual places were covered, but the coverage of the dailies became more and more constricted.”

As has been noted in our 50th anniversary coverage elsewhere, the goal for the *Reader* from the beginning was to let writers dive into what interested them, and Adler’s approach to covering theater and dance was the same.

“The people that I wanted for critics were people who had a sense of discovery,” Adler says. “They were writing—I know it sounds cliché, but they were writing essentially for themselves and what happened to them when they were there, and how they processed the experience.”

For Adler, that meant that they could “look outside themselves and try to be as accurate as possible about what they’re seeing, but also look inside about what is happening to them. And then go another step to engage the question of *why* is this happening to them? I think that I saw reviews more as essays than as raves or pans. I didn’t care especially whether someone loved something or hated something as long as they had an engaging response to it.” (The *Reader* has never used a star rating system for theater, though we do have a “recommended” category that’s at the discretion of each critic.)

During Adler’s first tenure as assigning editor, all the performing arts reviews ran in the front section (the *Reader* for many years was a “long tabloid,” folded in half and in separate sections—first three, then four). Those reviews were usually about 1,000 words apiece. This continued until around 1996, when there were so many shows that several reviews first became shorter in the front section, then appeared as 250-word boxes in the theater listings section, rather than in section one. (The exhaustive theater listings were another way that the *Reader* helped the performing arts community, since virtually anything that was

open to the public was included.)

Another hallmark for the *Reader* was that the lead review wasn’t necessarily always on a “big” show at the Goodman or Steppenwolf. I remember being in a 1989 production of David Mamet’s *Edmond* at now-defunct Mary-Arrchie Theatre that was reviewed by the *Reader*’s Tom Boeker. (Boeker has the distinction of probably being the most reviled critic in the paper’s history.) The review had pride of place as the first review in the front section—ahead of Penn & Teller, who were performing in one of the big downtown palaces.

“People ask me every so often, ‘How could you go to so many shows? Didn’t you see a lot of crap?’” says Adler. “I think that this special talent of at least the *Reader* critic is that you’re willing to go and see what happens. And if what happens is disappointing, I suppose that’s one way you can look at it, but again, you go back to, ‘Well, why was this disappointing?’ And that’s the engagement. It’s not deciding how many stars it should get.”

#### **“The *Reader* was never trying to be where everybody else was.”**

Albert Williams started his career as a critic reviewing for *Gay Life* before freelancing for the *Reader*. He eventually took over as assigning editor from Adler and was a staff writer for the paper for many years, in addition to teaching musical theater at Columbia College Chicago, where he is still on faculty. (Williams also still freelances for the *Reader*.) He won the George Jean Nathan Award, the highest honor for a theater critic in the United States, in 2000.

But before he was a critic, Williams was a performer with William Russo’s Free Theater (not to be confused with Free Street), and a reader of the *Reader* who, like a lot of artists over the last 50 years, took exception to what the critics wrote.

“In the early years of the *Reader*—again, this was me looking at it from the point of view of somebody who was in the theater, rather than trying to write about the theater—they were snarky for the sake of being snarky. Some of those early critics were all about being Dorothy Parker for the 70s, as opposed to actually analyzing the work. And it really annoyed the hell out of me. I in fact do remember writing a nasty letter to the editor about the *Reader*’s reviews, where I said something was pretentious. They could be seen as being very hip, collegial, pretentious.”

Over the years, though, many of the *Reader*’s critics have also been theater practitioners. Lenny Kleinfeld, who wrote under the pseu-

donym “Bury St. Edmunds” in the paper’s early years, also cowrote the groundbreaking *Warp!* sci-fi trilogy with the late Stuart Gordon for Organic. Critic Terry Curtis Fox wrote *Cops*, which premiered in 1976 at Organic with a cast of then-unknowns including Joe Mantegna, Dennis Franz, and Meshach Taylor. That tradition has continued into the present day: most recently, *Reader* contributor Sheri Flanders showed up in the WTTW “Chicago Stories” documentary *Inventing Improv*. (Flanders and her husband, fellow *Reader* contributor Josh Flanders, perform and teach improv regularly in Chicago and elsewhere.) Current chief dance writer Irene Hsiao also performs frequently around town.

Unlike most dailies, where being a practitioner of an art form disqualifies you from reviewing it on the grounds that you will lack objectivity, the *Reader* didn’t hold it against critics, as long as they were upfront about potential conflicts of interest.

“I always looked for critics who had been practitioners,” says Williams. “I had been an actor, and writer, and I knew what it was like to get reviewed. And I also knew that by coming out of the theater world, I brought a level of expertise and insight to the job of reviewing. And I will say that I had been very influenced in my thinking about this, without being aware that I was being influenced, when I lived in New York and I read the *Soho Weekly News*. Which was the alternative paper to the *Village Voice*. The *Village Voice* was the alternative to the *New York Times*. *Soho News*, they were all artists who were also writing about the arts. It was an artists’ paper, a community of arts lovers who were also artists, though not necessarily theater artists.”

Williams also stresses that he saw the *Reader*’s mission as being an alternative to the coverage in the dailies. “This goes back to [cofounder] Bob Roth. The *Reader* was never trying to be where everybody else was. ‘We have to review such and such because it’s the big ticket.’ That was Roth’s vision of everything. We are the people who are going to write about the thing that isn’t the hot ticket.”

But the *Reader*’s tendency to wait for writers (including critics) to come to them, rather than actively seeking out more diverse voices, also meant that, as Williams acknowledges, theater critics tended to be “very heavily slanted white and upper-middle-class and college educated. So that was just a different world than we’re in now, not only in terms of awareness, but in terms of who was available and who was asking to be available, who was banging at the door. I brought in more women

than had been there before. I know that’s for sure.” (Full disclosure: I started my reviewing career at the *Reader* under Williams.)

Another distinction I saw between the *Reader* and alt-weeklies in the Bay Area was that improv was reviewed regularly in the *Reader*, rather than being treated as something outside the bounds of conventional criticism. Williams notes, “In Chicago we took improv seriously because of Second City, and then because of ImprovOlympic. I remember I reviewed ImprovOlympic very early in their existence. Tony assigned me and of course the thing with improv is, how do you review a process that’s going to change every time? The show I see is not the show anybody who reads the paper will see. But the answer to that is you write about the process. And so you’re educating people about the process, not reviewing that ‘this is good or this is bad.’”

#### **“The small companies were just off the wall and were a lot more fun.”**

Laura Molzahn started out as an editor at the *Reader*, a position she held for many years. (She was the chief copy editor for the theater reviews and other coverage, and eventually took over as arts editor before leaving the *Reader* in 2008 and working for a few years as the freelance dance critic for the *Tribune*.) But as the chief dance critic for the *Reader* for around 20 years, she witnessed the explosion of new dance troupes that grew up around the same time as the storefront theater scene in Chicago.

(Anne Schultz wrote the first dance review I could find in the *Reader* archives: a review of the ballet troupe Dance d’Amboise, which ran on October 22, 1971. Entitled “To Dance Is Not To Talk,” Schultz took founder Jacques d’Amboise to task for what she called his transformation from “the excellent dancer whose *ballon* I had remembered into a second-rate comedian whose humor I would like to forget.”)

The *Reader*’s philosophy of having writers cover what most interested them sparked a lot of Molzahn’s own writing. “I have to say that I always found the smaller companies, smaller dance companies, more creative. You know, they didn’t have a lot to lose. If it was the Joffrey or even Hubbard Street, after a certain period of time, they had to kind of toe the line and do what was expected, but the small companies were just off the wall and were a lot more fun.”

The lack of space limitations also helped develop writers’ voices, including Molzahn’s. “Especially at the time when I started writing,



continued from 25


they were desperate to have enough editorial to balance out all the ads. And so I regularly wrote 1,000-word reviews partly just because that was kind of expected. And everybody did that, you know? It was such a different time. It's just hard to comprehend how much things have changed."

Molzahn, like many *Reader* critics over the years, also wrote arts features, including a long cover story in 1990 on Hubbard Street, who were then collaborating with Twyla Tharp.

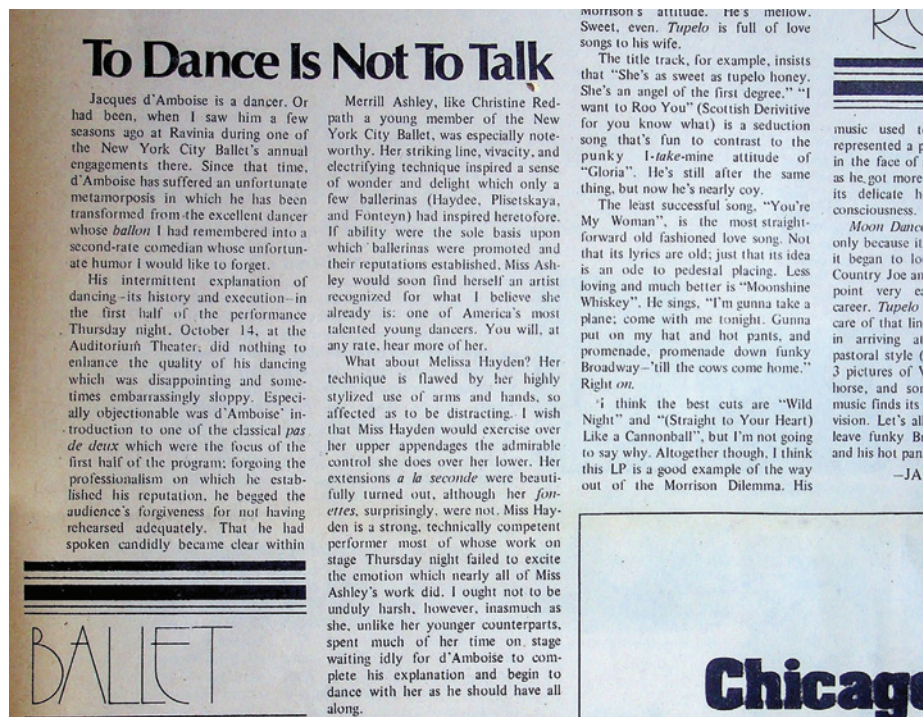
"I went to rehearsals for like the whole summer and sat on the floor and took notes," says Molzahn. "It was super, super long and I could never publish that at another paper." She adds, "The other thing for me was that that was in many ways my education on what it's like to be a professional dancer. I was sitting there with these great dancers. They had this famous choreographer, and watching all the corrections and all the interactions—there was one time that a dancer fell and he hurt his head. It just was this intimate look at the

dance world, which I would never have had otherwise because I was in no way a professional dancer."

But when the cover story ran, Molzahn recalls that sections of it got mixed up in the paste-up process. "It made dancers sound like they were saying something they weren't," notes Molzahn. In another instance of "That would never happen now," Mike Lenehan, then the editor in chief, agreed to run Molzahn's article again, in the correct order, in the next week's edition (though not, obviously, on the cover again).

I spent some time going through the physical archives of the *Reader* in preparation for this piece, and it was a surprisingly emotional experience remembering the artists and companies that had their moment and are now gone. The *Reader* itself has changed a lot, but I hope that somehow, we'll keep the stories of performing artists—the unsung, the not-yet-famous, and the gone-for-good—alive for another 50 years. 

 @kerryreid



The first dance review in the *Reader* from October 22, 1971 

## You've got the goal. WGU can help you achieve it.

Don't let financial barriers or lack of reliable internet access stop you from reaching your dreams.

With the Resiliency Grant, Opportunity Grant, and Online Access Scholarship, we're committed to making sure that everyone with the desire to get a degree in business, IT, healthcare (including nursing), or education has the opportunity. Call or visit the link below to get started.

Learn more.  
[wgu.edu/access](http://wgu.edu/access) | 866.225.5948



Nicolette S.  
MBA Healthcare Management





SPECIAL EXHIBITION AT ILLINOIS HOLOCAUST MUSEUM

# RISE UP

## STONEWALL AND THE LGBTQ RIGHTS MOVEMENT

PRIDE CAME WITH A COST.

**NOW  
OPEN**

  
ILLINOIS  
HOLOCAUST  
MUSEUM

NEWSEUM FREEDOM FORUM Rise Up: Stonewall and the LGBTQ Rights Movement was developed by the Newseum, an affiliate of the Freedom Forum, which fosters First Amendment freedoms for all.

# VISIT THE WORLD'S LONGEST RUNNING PINBALL SHOW!

## HUNDREDS OF PINBALL AND VIDEO GAMES SET ON FREE PLAY!

CELEBRATING  
37 YEARS!  
**PINBALL  
EXPO**  
OCTOBER  
27-30TH  
'21

**AUCTIONS • SEMINARS • RAFFLES  
GAMES • VENDORS • TOURNAMENTS  
AUTOGRAPH SESSION • AND MUCH MORE!**

### WIN THIS NEW PINBALL MACHINE! →

**THU. 6PM-11PM • FRI. 4PM-11PM • SAT. 10AM-10PM**

RENAISSANCE SCHAUMBURG CONVENTION CENTER  
1551 THOREAU DR N, SCHAUMBURG, IL 60173

**FUN FOR THE WHOLE FAMILY!**



# VISIT [WWW.PINBALLEXPO.COM](http://WWW.PINBALLEXPO.COM) TO LEARN MORE!



## ARTIST, WRITER, PERFORMER?

CREATIVE SOLUTIONS FOR  
CREATIVE PEOPLE

Supportive, Affirming, and Goal-  
Directed Psychotherapy and  
Hypnotherapy for Adults

MAX K. SHAPEY, LCSW

Located in Downtown Evanston

847-877-1940

www.maxshapey.com  
maxshapey@aol.com

Blue Cross Blue Shield Preferred Provider  
Cigna Preferred Provider

# 50TH ANNIVERSARY

KINGSTON MINES

## 'Theatrics' without Theater

As I walked through the entry way of the Kingston Mines Theater to a late night performance of *Whores of Babylon*, I found in reading the various enlarged reprints of articles and reviews of the production posted on the walls that (oh no!) I was in for an "experience in pure theater," a "poly-sonic orchestration of various leitmotifs" involving the "problematic character of sex" and the rituals surrounding it. I groaned. I had come anticipating, hoping for at least, an evening of good, funny, erotic camp—some laughs, some skin, a virtuosic female impersonation or two, a la the Cockettes, and, if not a lavish production certainly an unpretentious one.

But, no, I was about to come face to face with less than "pure theater." I have never liked that term; it is not only meaningless, as if Shakespeare, Ibsen, Chekov and the O'Neill of *Long Day's Journey into Night* were somehow less than "real" theater simply because they employ

language, character, and plot for "straight" dramatic or thematic affect rather than more surreal "theatrics" intended to assault the audience in a more immediate and elemental way and therefore somehow more "real"; but, even more important the term is too often used as a means of elevating such theatrics to the level of metaphysics. This not only makes for very sloppy and shallow metaphysics, but most of the time it also means that the mere fact of all those "Wild," "Sensational" goings-on, that they're there in the show at all, becomes so important that the people involved in the production don't much care whether the theatrics really work or not. And when that happens, they usually don't.

*Whores of Babylon* is not so much "pure theater" as it is an attempt at primarily physical theater, relying almost exclusively on the lowest and most basic types of theater—slapstick, pornography, Grand Guignol, dance, various light and sound effects, and rock music

That the play has restricted itself to this type of elemental, sensual appeal isn't necessarily bad; it could be a great deal of fun if it's done well. The problem is that if it's done only on a mediocre level, it becomes very deadly indeed. Too much of the face and the bits of sexual business, too many of the scenes in *Whores of Babylon* refuse to be anything more than mediocre. Too much of it is just not very funny or shocking or in anyway theatrically affecting.

It's hard to believe a comic spectacle of sexual slapstick with Adam and Eve, Samson and Delilah, Frankenstein, Superboy, an Emerald Empress out of Flash Gordon, and a cosmic sex maniac named Mano could be so pedestrian. But the verbal humor is for the most part just jokey (Adam: "You know, there was a time when we didn't have to worry about death"; Eve: "Oh Adam, you promised you wouldn't say anything more about that!"), or relies too much

to make this kind of thing work, to sustain the humor after the initial shock, to take the material, which is nothing, and make something theatrical out of it. One notable exception is the Delilah in white, who at one point has a speech eulogizing Frankenstein; it begins, "There's something to be said for Frankenstein. I'm not sure what it is..." It goes downhill from there, but the performer has complete control over body and voice, a poise and grace that is essential to the physical wit of the piece, which involves nothing less than establishing and maintaining a stage presence in the midst of a dramatic vacuum.

This same kind of grace and poise, of the performer's sense of himself physically is just as important in the more obvious bits of slapstick, which become

less physical, less humorously gross when performed grossly, with complete physical abandon. And it's important to the play as a whole since in its deliberate emphasis on the physical and "aesthetic" rather than the more conventionally dramatic forms, it's refusal to establish a dramatic context within which the actors can define themselves on stage, means that the fate of the production as a whole rests solely on the ability of each and every one of the performers to establish and maintain. Only one manages to do it once in the hour and half of *Whores of Babylon*. And that's not enough. Not nearly.

—J. LELAND

The first Reader theater review on October 1, 1971

Holly Siegel, the wife and manager of Chicago musician Corky Siegel.

Theater of the Ridiculous was a genre of post-absurdist queer theater that briefly but brightly flamed in the 1960s and '70s. Its hallmarks included cross-gender casting and the casting of nonprofessional "street celebrities," burlesque parody of both popular and "high" culture, and plentiful use of improvisation that sometimes reached chaotic extremes. It both influenced and was influenced by the underground films of Andy Warhol, Jack Smith, Kenneth Anger, and, later, John Waters, serving as an anarchic alternative to the more realistic 1960s "gay theater" movement that achieved commercial crossover success with *The Boys in the Band* in 1968.

*Whores of Babylon* was the debut production of the Godzilla Rainbow Troupe, cofounded by Tucker and Biscotto. The company went on to produce the Vehr-Ludlam *Turds in Hell*, a drag production of Erskine Caldwell's *Tobacco Road*, and a solo performance by Tucker of Lucille Fletcher's radio thriller *Sorry, Wrong Number* at the Museum of Contemporary Art. Eventually Tucker left Chicago, though he returned in 1981 to direct a Goodman Theatre production of the final play by his friend Tennessee Williams, *A House Not Meant to Stand*.

I saw the same production of *Whores of Babylon* that Homstad did. I wasn't a critic then; I was an ensemble member of the Free Theater, one of the early troupes that launched what we then called "off-Loop theater" in Chicago of the late 60s and early 70s. I remember a scruffy, freewheeling theatrical free-for-all. Most vividly, I remember the actor whose performance Homstad praised without naming the artist who delivered it. He was J. Pat Miller, making his Chicago stage debut. Miller went on to become one of Chicago's most popular and respected actors with performances at the Goodman, Organic, Victory Gardens, and Wisdom Bridge, as well as a celebrated European tour of *Waiting for Godot*. Miller died in 1985 of AIDS, the same disease that also claimed the lives of Charles Ludlam, Bill Vehr, Tom Biscotto, and Gary Tucker. The Biscotto-Miller Fund began in 1985 to assist Chicago theater artists living with AIDS and other catastrophic illnesses; it continues today as Season of Concern. 

### CORRECTING HISTORY

## What the first Reader theater review got wrong

By ALBERT WILLIAMS

The subject of the very first *Reader* theater review—*Whores of Babylon*, presented by the Godzilla Rainbow Troupe—was a historically significant piece of "queer theater," as we would say today. In 1971, we called it Theater of the Ridiculous, cosmic drag, or genderfuck. The critic, Mark Homstad, wrote under the nom de plume "J. Leland"—a coy reference to the fictional drama critic Jed Leland, played by Joseph Cotten in the classic film *Citizen Kane*.

When I recently reread Homstad's review of *Whores* (which ran in the inaugural issue of October 1, 1971), I was disappointed and frustrated—not because the review was negative, but because it never set forth basic information about the show. Homstad either forgot or chose not to share the identities of the artists whose work he was evaluating—not the playwright, not the director, not the actors. Not even the one actor whose performance Homstad singled out for praise for his "complete control over body and voice, a poise and grace that is essential to the physical wit of the piece."

In an article published October 13, 2011, in the *Reader's* 40th-anniversary self-reflection section, Homstad wrote: "Reading my review now, after almost 40 years, I cringe at some

of the sentence constructions. . . . What also strikes me is a want of tact, a missing sense of proportion that feels like an absence of restraint. Still, the piece pretty much said what I intended and it ran just as I wrote it, probably because I finished so close to deadline—hurriedly handing off the last of the freshly typed pages to [then-publisher] Bob Roth in a late Monday night pickup at my apartment—that there simply wasn't time to edit it." If I had been his editor, I would have told Homstad that his problem wasn't "want of tact," it was want of fact.

*Whores of Babylon*, by Bill Vehr, received its Chicago premiere under the direction of Gary Tucker, who went by the numerical name Eleven. Both Tucker and Vehr had been early members of the fabled Ridiculous Theatrical Company, whose founder, director-playwright-actor Charles Ludlam, staged the off-off-Broadway production of *Whores* with Tucker and Vehr in the cast. In 1971, at the suggestion of actor-stage manager Tom Biscotto, Tucker moved to Chicago with the mission of bringing Theater of the Ridiculous to Chicago. "He was drawn by the excitement of a city exploding with theatrical exuberance—everything was just starting to ignite, and he wanted to be part of that," recalls Tucker's sister,



Providing arts coverage  
in Chicago since 1971.

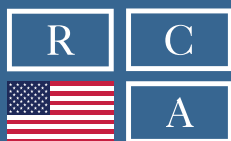
**READER**  
www.chicagoreader.com



**“You deserve recovery.”**

KAT C. / RCA ALUMNA

# Proven Addiction Treatment

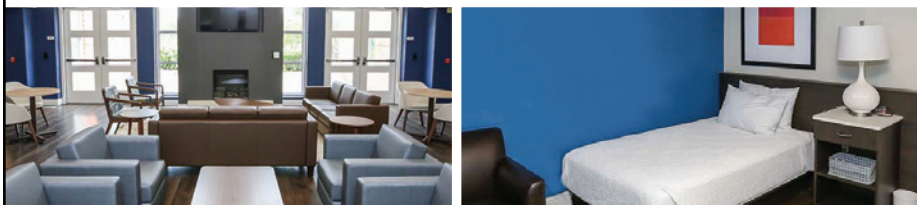


Recovery Centers *of* America  
AT ST. CHARLES

Open & Admitting Patients 24/7/365

In-Network with Major Insurance Providers

All Patients & RCA Staff Routinely  
Tested for COVID-19



Recovery Centers of America (RCA) provides individualized, evidence-based addiction treatment. RCA has eight inpatient facilities located in Massachusetts, New Jersey, Pennsylvania, Maryland, and now St. Charles, Illinois. RCA treatment centers have been named by *Newsweek Magazine* as the Best Addiction Treatment Centers of 2020 in their states.

To learn more visit [RecoveryCentersOfAmerica.com](https://RecoveryCentersOfAmerica.com)  
**866-407-1399**

## Find inspiration... and learn online!



Online group classes for all skill levels  
are forming now. Sign up today at

**[oldtownschool.org](https://oldtownschool.org)**

 **Old Town School  
of Folk Music**

MUSIC AND DANCE  
CLASSES FOR ALL AGES



LONG LIVE SECTION THREE

## It beats dancing about architecture

The *Reader's* current music writer surveys all 50 years of the paper's coverage and reports back.

By LEOR GALIL

**READER**  
Friday, October 6, 1972 Vol. 2, No. 2 CHICAGO'S FREE WEEKLY

### Rock & Roll Will Never Die

By Cary Baker and Harlan Hollander

This means of promoting illegitimate births and suicides, rock & roll, drew a record crowd to the Aragon last Saturday. At 6:30 outside the Aragon, the men in Aragon T-shirts and shags were attempting to regiment the rock-hungry crowd to shouts of, "This is a free sidewalk, pig!" and "It's such a goddamn hassle these days just to see some rock & roll!" One Aragon official threatened to those who didn't stand in line that he'd "punch 'em right in the nose." And there were Aragon officials everywhere who looked-layers upon layers—at every door, window, ticket booth, or flight of stairs. According to one window guard, "A few years ago, some freaked-out dude thought he was Captain America or somebody, and thought he could fly out the window. I'm just here to tell people to use the door."

Inside, a couple of bobby-soxers in saddle shoes and red bluejeans were scrambling around the hall trying to live down the hard, hard rock of the first band, Catfish & Crystal. Someone commented to me that everything the band played sounded like #15 Mississippi Queen. The audience was polite, except up on the balcony, where cynical "gosh they're far-out's" were heard. The group did receive an encore, but in a day and age when gratuities are automatically added onto restaurant checks, that doesn't mean much. And just to insure that the request for "encore" didn't die out, the band wasted no time in getting back on stage.

All anyone knew about the next band, Five Dollar Shoes, is that they "sounded like real good." The audience pounded and shouted for the band to "come on," which seemed to follow in the "gratuity" tradition. Finally, they were introduced, "From New York City, FIVE! DOLLAR! SHOES!!!" Sitting on the sidelines, a chick next to me commented, "That singer's all right for a Rod Stewart imitator." Indeed, he was imitating English rock star facial expressions, but he didn't quite have it down pat. He left out the famous Jagger march, and the famous Jagger sneer. She went on to say, "This song they're doing now ('Mad Mad Girl') sounds like a cross between Alice Cooper and Wilson Pickett. No, I take that back, it's a lot more like Alice Cooper. You know, there's one thing this band doesn't have, their own style."

Meanwhile, at the stage entrance, a dude was trying hopefully to convince the guard that Chuck Berry picked him up hitch-hiking on the way to the concert, and invited him backstage. He walked away, muttering, "These guards are real assholes. I mean, Berry picks me up, and invites me to come have a drink with him. Aw well."

The audience watched some films (W.C. Fields to Mickey Mouse), while Berry's band set up. Five Dollar Shoes were upstairs, raving about Chicago audiences. Their agent called an informal press conference for the *Reader* and appointed lead singer, Mike Mills ("all right for a Rod Stewart imitator") spokesman. "That's Greg Diamond, our drummer, over there under all those diamond bracelets; Scott Woody, guitar; Tom Graves, piano; and Judy Lee Gregory on bass."

"Hey, man, my name is Jim Gregory!"

"Yeah, him too."

The Shoes were discovered by Melanie (of "brand new rollerskates" fame) at the Electric Circus in New York, and signed a 5-year contract with her Paramount-distributed Neighborhood label. "But we're going to drop and die in three years. That makes it a lifelong contract."

According to Mike, the band has three major influences, Mae West, Woody Guthrie, and Little Richard. I could see the Mae West and Little Richard in their performance, but not a trace of Woody Guthrie. "If ol' Woody was alive today, he'd be a rock singer, no doubt. A dwarf rock singer, about 5'2". We're into the old stuff. Like if we were alive 100 years ago, we'd have played for Van Gogh on the Left Bank." As for the name, "It's because we kick so much goddamn ass! No, it's named after a gospel song that goes, '\$2 shoes hurt my feet, \$5 shoes fit me neat.' It's just a name. Our album cover's shaped like a shoe polish box."

The band had other missions in Chicago before splitting back to the East Coast: three nights at Alice's, and a guest appearance on the Soul Train TV show. On the way out, Mike looked back to issue some words of wisdom for Chicago, "Sabation through sin! We're out to boogie our way to salvation."

Berry's boys were almost set up on stage, and a yelling audience passed the time by shouting, "Go! Go! Go Johnny go!" And even if Five Dollar Shoes had been fine and dandy, everyone knew who they were there to see. Everyone rose and clamored when Chuck walked onstage. Hair properly greased, the audience in his guitar pick, he proceeded to rock the house down. He started with "a little blues," which received shouts of "yeah, baby, get it on!" The song was "Dust My Broom" set to rock & roll. That juicy, sexy, earthy, slurry, meaty, greasy true music of youth was all around. And not since May 6, 1970 were so many fists raised in the air, so proudly and wholeheartedly.

It had been twenty years since Chuck signed to Chess and recorded his first big hit, "Mabeline." But the old song had everyone dancing in surrender to rock & roll. Chuck sang, "I saw Mabeline in a Coupe de Ville as I was motivatin' o'er the hill/The Cadillac"

continued on page 4

Cary Baker and Harlan Hollander reviewed a Chuck Berry concert at the Aragon on the cover of the *Reader* in October 1972.

The *Chicago Reader* debuted October 1, 1971—almost two years before DJ Kool Herc threw the very first hip-hop party in the Bronx in August 1973, nearly three years before the Ramones made their first appearance onstage at CBGB in August 1974, and more than five years before Frankie Knuckles first spun at the Warehouse in March 1977. The *Reader* arrived around six years after a group of visionary Black Chicagoans founded the Association for the Advancement of Creative Musicians, and just as rock 'n' roll entered its pimply, sentimental adolescence—in October 1971, Don McLean released *American Pie*, the title track of which pays homage to Buddy Holly, Ritchie Valens, and the Big Bopper while mourning a rosy ideal of rock's salad days.

For decades, music coverage has been a huge part of the *Reader's* footprint. When the paper was at its largest, with four thick sections of quarterfolded broadsheet, it devoted one to film, books, galleries, theater, dance, and other performing arts—and one entirely to music. The depth and variety of this coverage has also set it apart. The *Reader* has had something to say about music that thrived generations before its existence, music that emerged under its gaze, and music that the paper's own advocacy helped elevate to a civic and cultural position it had long deserved.

In a *Reader* city guide published October 1, 1976, critic Jim O'Neal took the local government to task for neglecting the gift the blues had given Chicago. "City Hall and the Chamber of Commerce have yet to admit that the blues is a tourist attraction, or anything for Chicagoans to recognize at all," he wrote. "Here in Chicago, where live blues activity outstrips that of any other city, official recognition is nonexistent, media coverage is scant, and countless blues musicians are struggling to get out of town—or out of the country—where someone will appreciate their art." Eight years later, the city held the first annual Chicago Blues Festival.

O'Neal's comprehensive, analytical essay ran in that 1976 issue alongside similar deep-tissue treatments of the city's rock, jazz, and folk scenes. O'Neal wasn't the only writer convinced that the genre he loved didn't enjoy the high profile it deserved, but I suspect that the intensity of that love meant that few media outlets could've met his standards. After all, in 1970 he'd addressed the shortcomings of blues coverage head-on by cofounding his own magazine, *Living Blues*, now recognized as the oldest such publication in the country.

These *Reader* guides didn't simply take the temperature of a scene by rattling off the names of its best-known figures and its most popular venues; they expended a lot of energy evoking the joys and frustrations of experiencing the music in public. I felt a pang of recognition reading John Milward's snapshot of the Aragon Ballroom in the rock guide, though the music he mentions has little overlap with what's drawn me there:

"Acoustically, the Aragon runs from tolerable to horrible, but for most of the kids who make it into the Arabian-motifed ballroom built in the days of Capone, it's the scene that counts—hanging out, smoking, and rolling home in the wee hours with your brain cells ringing from Johnny Winter's twenty-minute metallic rave-up encore or with your eyes burned out from the Blue Oyster Cult's Star Trek laser show."

The *Reader's* city guides were works of criticism intended to lead their audiences out into the world to experience art anew. Reading them in 2021, I lost myself trying to keep track of all the venues that had closed before I was born and all the people who'd run them, most of whom are gone too. Longtime *Reader* writer Neil Tesser made Jazz Showcase founder Joe Segal feel as multidimensional in his 1976 jazz-scene guide as he did in his August 2020 obituary.

This sort of thing happens to me every time I go digging through the *Reader* print archives in search of music stories—I'll get sidetracked



reading the concert calendars in the venue ads or stumble across a paragraph-long show preview for an obscure artist I'm pleasantly surprised to see written about back before they were forgotten. And even if I were laser focused every moment, I would need several years of research (and a generous advance) to write a definitive history of the *Reader's* vast body of music coverage. Book publishers: Hello!

The paper's 50th anniversary has given me the opportunity to make a start of the job, though. For this retrospective I didn't want to celebrate the already celebrated pieces, or even my own favorites—which include Bill Wyman's "Skinheads," Monica Kendrick's "Bang the Head Slowly," J.R. Jones's "Ska's Lost Cause," several Jake Austen deep dives, and every *Reader* story Jessica Hopper included in the new edition of her essential book, *The First Collection of Criticism by a Living Female Rock Critic*. I shouldn't spend a special occasion talking about why these stories are important to me, because I already do it all the time.

I began contributing to the *Reader* 11 years ago, and I've learned firsthand how much time and care goes into every music story, no matter how small or ephemeral. Three-hundred-word concert previews, for example, don't tend to get anthologized or mythologized, but over the past decade *Reader* editors Philip Montoro, Kevin Warwick, and Jamie Ludwig have spent a Herculean amount of time and effort ensuring that these brief, idiosyncratic write-ups do more than simply tell readers which musicians are playing which week.

Even in that limited space, a great critic can push you to think deeper about music, get you excited about an unfamiliar artist, or knock a canonized pop star off his pedestal. I still chuckle when I remember J.R. Nelson's Paul McCartney preview from 2014: "His milque-toast musical gewgaws (have you endured 'Penny Lane' lately?) have been rammed into my ears like broken Q-tips over and over for decades," he wrote. "And I can only assume he meant them to sound that way—to be the blandest guy in a band with Ringo Starr, you've got to work at it, right?"

Elsewhere in the paper, of course, *Reader* writers have famously been given plenty of room to spread out, and that's stayed true even as the page count has shrunk. (I've written some of my longest stories this year.) To comb through 50 years of music coverage, I had to rein in my impulse to be as comprehensive as possible. So I devised a constraint for myself: I would look only at *Reader* music stories print-

ed in the first October issue of every year.

I knew this would diminish my ability to speak definitively about the paper's history or pinpoint in retrospect the moments when the *Reader* uplifted artists who were about to become famous—and I found that freeing. For one thing, music journalism doesn't exist to predict the emergence of marketable stars, and suggesting otherwise devalues music and journalism.

Mostly I wanted to take in the writing as a reader might have. I learned a lot about Chicago and even more about the paper, and I noticed themes and perspectives that recurred across generations. On October 4, 1996, Rick Reger reviewed an unlikely pair of albums—a Rhino prog-rock compilation called *Supernatural Fairy Tales* and the Rachel's album *The Sea and the Bells*—and picked up on similar wavelengths in 1970s prog and 1990s postrock. Part of his kicker stuck with me: "What remains to be seen is which post rockers will one day be compared to effete windbags like Seventh Wave and Rare Bird and which will measure up to substantive adventurers like Quiet Sun and Van der Graaf Generator. One thing is certain: it doesn't pay to dismiss your predecessors as irrelevant."

Music was barely present in the *Reader's* first issue, but it made the front page on October 6, 1972, with a review of a Chuck Berry concert headlined "Rock & Roll Will Never Die." (That 1972 issue is one of several in my survey with a music story on the cover—among the other stories to get that treatment are Peter Schwendener's 1984 piece about quarrelsome rock-club promoter Ben Vinci, Grant Pick's 1989 profile of revered Lutheran church organist Paul Manz, and Jake Austen's 2008 history of the 1970s local version of *Soul Train*.) Cary Baker and Harlan Hollander began their minute-by-minute show report by thumbing their noses at the moral panics that had dogged rock 'n' roll: "This means of promoting illegitimate births and suicides, rock & roll, drew a record crowd to the Aragon last Saturday," they wrote. "That juicy, sexy, earthy, slurpy, meaty, greasy true music of youth was all around."

Most of the music coverage I saw from those early years fit into three categories: live reviews, profiles, and album reviews. The live reviews tended to run longest—writers often stretched their imaginations to do more than capture what happened onstage. Maybe it's all the long days on my feet I've put in at music festivals, but I found myself drawn to passages about the aches and pains of waiting hours in a

venue for something to happen.

In 1975, Neil Tesser spent a night at WTTW's *Soundstage* when it broadcast a marathon tribute to talent scout and record producer John Hammond, who'd helped launch the careers of Aretha Franklin, Bob Dylan, Bruce Springsteen, and many others. The night promised to be historic, but Tesser had a tough time focusing on that. "By the time we left the studio the next morning, my sense of history was largely a consciousness of the seven hours I had spent at WTTW," he wrote. "I don't usually spend that much time sleeping, let alone sitting in some strange TV studio."

In a 1979 review of performances by the Knack and the Record, Don McLeese went long on the fuzzy border between rock and a subset of rock that he defined as "pop," at a time when both were dominated by straight white men playing guitars. "While delineating pop from other rock can be a hair-splitting, life-draining exercise, one that ultimately results in more contradictions than conclusions, a few guide-lights can at least illuminate the extremes," he wrote. "Rock is muscle; pop is heart. Rock is five-o'clock shadow; pop is peach fuzz. Rock is gruff and gritty; pop is unabashedly sentimental. Rock is streetwise, citified; pop is suburban. Rock takes you by force; pop only wants to hold your hand, and let true love take its course (pop believes in nothing if not romance). Rock is prematurely macho; pop is perpetually adolescent. Rock thunders; pop bounces. Shades of difference: rock is a Dave Edmunds guitar solo; pop is a Nick Lowe vocal overduet. At the boundary, Cheap Trick straddles the line better than anyone. Where the most melodic rock meets the hardest-edged pop, there is no distinction."

I'm fond of interrogating what makes genres distinct, but I became a professional critic in a post-Internet era when microgenres began proliferating like mushrooms. In the past decade or so, the *Reader* has run stories on seapunk, footwork, vaporwave, hyperpop, and fourth-wave emo. Genres are defined as much by the communities who incubate them as by their sounds, and the *Reader* has long offered critics the space to drill down into the meaning and limitations of such designations. Here's Tesser on the umbrella term "jazz" in his 1976 scene guide: "To begin with, I use the term advisedly; there are too many ballpoint-happy *indignateurs* around this burg who noisily declaim its use at all."

When the *Reader* covered specific acts, particularly in the concert previews called "Critic's Choices" (I came across them first in October 1985), those condensed, informative

pieces were often insidious in a friendly way—a reminder that the "alt-" in "alt-weekly" is short for "alternative," an invocation of a loose nonmainstream community that the paper claimed as its own. Before the Internet fragmented media monoculture (the U.S. had just three broadcast TV networks until 1986), opposition to that monoculture was a more meaningful gesture, and it could help bind people together. Drawing on that presumed bond, *Reader* writers sometimes addressed their audience with a sense of camaraderie, as though sending tips to a longtime pen pal. Bill Wyman exemplified this in his October 1988 Camper Van Beethoven preview: "Live, the Campers provide something akin to a heavy-metal hoedown—but you knew that."

Longtime *Reader* classical critic Ted Shen, who passed away in 2003, prized accessibility in his writing and studiously avoided pretension—he clearly wanted to open the ears of people with no grasp of classical music, instead of speaking only to the already initiated. I'm particularly fond of this passage from his review of the Chicago String Ensemble at Saint Paul's Church, published October 3, 1980: "As for the other two works, by contemporary composers Lars-Erik Larsson and A. Oscar Haugland, I thought that the composers' names would look nice emblazoned on a new line of Scandinavian furniture," he wrote. ➔



Peter Schwendener wrote about rock-club promoter Ben Vinci in 1984.



continued from 31

“As it turned out, my first impression had its point, for their compositions have the serviceable and pleasant quality of a cozy armchair. But they are rather modest compared to the more enduring and valued Chippendales of music.”

Beginning in 1993, the paper ran Critic’s Choices alongside a column that collected roughly a dozen shorter previews under the name “Spot Check.” (Longtime *Reader* critic Peter Margasak originated the column as a freelancer, and he wrote the first one I found near the start of his 23-year tenure as a staffer.) Monica Kendrick soon took over Spot Check, writing it regularly till it was retired during a 2004 redesign of the paper. In October 1998 she used the column to talk about hyperactive Japanese noise-rock oddballs Melt-Banana, and about noise and rock more broadly: “Contrary to oft-expressed opinion, Melt-Banana doesn’t sound like rock from another planet—it merely demonstrates how big this one really is.”

Of course, writing about what an artist sounds like is only a fraction of music journalism—and it’s an even smaller fraction now that streaming has made it easy to dispense with wordy descriptions and just let readers listen for themselves. History is important too, and I dug up some front-of-book stories next to the *Reader*’s events calendar that gave me thorough lessons: Ted Shen’s 1995 profile of Black Chicago composer Maurice Weddington, or Florence Hamlish Levinsohn’s 1988 preview of a documentary on midcentury jazz phenoms Ernestine “Tiny” Davis and Ruby Renee Phelan Lucas made by the directors of *Before Stonewall*.

And when *Reader* writers got all the space in the world to unpack the role music plays in community, memory, commerce, and art, I was always struck by the many directions a single big story could take. Bill Wyman’s 1988 essay “Reading: Lennon Mania” addresses a recent rash of books cashing in on the former Beatle’s legacy, most notably Albert Goldman’s brutal biography *The Lives of John Lennon*, but it’s much bigger than that. Wyman’s own unvarnished look at the artist’s life has nuance and verve (though it’s hard to excuse the venom he directs at Yoko Ono) and thoughtfully considers the extent to which posthumous projects tarnished the legacy of Lennon’s best work.

Other *Reader* writers have wrestled with similar questions. Nostalgia and financial necessity collide in Sam McPheeters’s 2010 essay on Articles of Faith, occasioned by the Chicago hardcore band’s one-off reunion for

Riot Fest: “Reuniting a hardcore band isn’t exactly the path to prosperity,” he wrote. “What drives grown men to seek and reseek these fleeting bits of former glory? Do they feel their lives lack adventure? Are they having midlife crises? Can they not find any other way to spend time with old friends? These aren’t hypothetical questions; I genuinely wish I knew the answers.” His questions also reminded me of Jessica Hopper’s excellent *Reader* essays on reissues by Dinosaur Jr. and Nirvana (from April 2005 and September 2011, respectively).

Peter Margasak’s first big piece in my sample, a review of a 1994 Veruca Salt record-release show at Lounge Ax, lambasts the state of music journalism during the alternative boom. “One expects label reps to have dollar signs for eyes, but the music press has always worked under the notion that it was looking for bands that would become successful artistically, not those who’d become financially successful,” he wrote. “Now music writers are becoming like art investors: more concerned with the bottom line than with lines and shapes.” On drums for Veruca Salt that night? Jim Shapiro, who would go on to serve as *Reader* music editor in 2003 and ’04.

Shapiro is hardly the only *Reader* employee who’s also been a story subject. Many alt-weekly staffers maintain creative lives outside the paper, and for most of the time I’ve worked here at least one of my colleagues has been an active musician. Cary Baker, who’d coauthored that Chuck Berry review in 1972, turned up in a 1989 Bill Wyman calendar feature as a subject—Baker was then the publicity director of Capitol, and appeared as a special guest at the Midwest Music Conference. And in 2005, Bob Mehr wrote about Baker launching his new Conjureroo label with a reissue of a 1973 Blind Arvella Gray album.

*Reader* writer Liz Armstrong was in some ways also a story subject, because her Chicago Antisocial columns often detailed her own occasionally reckless and always improbable adventures in Chicago’s weirdo nightlife scene. Her unerring sense for the odd, transcendent, kitschy, hilarious, revolting, or just plain fun made her writing distinctive, even in a paper full of strong voices.

Two of Armstrong’s columns turned up in my survey—2004’s “Now It’s a Party” and 2005’s “Going Off the Rails on the Ravey Train”—and if I could quote them in full, I would. I’ll settle for the exhausting opening sentences of the former: “It was one of those nights that makes you want to rush right home and shower, a night when you pop vitamins before bed in a vain attempt to stave off a

hangover, a night peopled by incredibly tan, round-titted, ashy-highlighted, shiny-lipped women in skirts so short they need two hairstyles, pursued by incredibly tan, gel-headed, waxed-chested, clear-nail-polish-manicured men in striped button-down shirts,” she wrote. “It was a regular ol’ Thursday night at Crobar, and DJ Jordan Zawideh had decided to spend his birthday there.”

The *Reader* has been around long enough that many of its writers and their subjects have since graduated to national stages. In October 2005, Bob Mehr wrote about Robert Aiki Aubrey Lowe shortly after he released his first experimental album as Lichens; this year, Lowe scored the new *Candyman* film, and Mehr won a Grammy for his liner notes to the Replacements box set *Dead Man’s Pop*. (Neil Tesser won the same award in 2014.) Jessica Hopper became one of the most essential voices in pop criticism while simultaneously lifting up emerging voices—most recently as an editor for the University of Texas’s American Music Series, where she’s helped many stellar new music books see the light of day, including *Glitter Up the Dark: How Pop Music Broke the Binary* by *Reader* contributor Sasha Geffen.

Don McLeese went on to write about pop for the *Chicago Sun-Times* and the *Austin American-Statesman*, and now teaches at University of Iowa’s School of Journalism and Mass Communication. Michaelangelo Matos, whose name first popped up in my survey in October 1999, published a definitive history of electronic music in 2015 called *The Underground Is Massive*, which the *Reader* excerpted in April of that year, and followed it up in 2020 with *Can’t Slow Down: How 1984 Became Pop’s Blockbuster Year*. Keith Harris, who debuted in my sample in October 2003, worked as the *Reader*’s music editor for around a year in the early 2000s and later took the same job for Twin Cities alt-weekly *City Pages*, which shuttered last fall—Harris is one of four former *City Pages* editors who in August cofounded Racket, an online magazine that’s working to fill the gap left by its defunct predecessor.

Once I reached the 2010s, a third of the *Reader* music features I encountered were my own. I can’t reflect on those pieces without thinking of my entire history at the paper. My first *Reader* story, on defunct Logan Square DIY space Strangelight, ran June 24, 2010; longtime editor in chief Alison True was fired the next day. I loved the *Reader*’s music journalism and already read it avidly because it reflected the visions of True,

managing editor Kiki Yablon, and music editor Philip Montoro; from the start, I aimed to live up to their rigorous standards.

A big part of the *Reader* story during my tenure has been about frequent destabilizing changes of ownership, staff layoffs and attrition, and chronic management neglect—and about resolve in the face of those difficulties. In my early years, though, the music section was still growing, at least briefly. The issue of October 6, 2011, had more music coverage than any other year in my sample: it included two newly established recurring series, the bite-size story triptych Three Beats and the tag-team show-and-tell In Rotation; a reported feature on Cave’s album *Neverendless*; an essay on Turntable.fm and Spotify; an interview of Bryan Ferry by Bobby Conn for the Artist on Artist series; a Secret History of Chicago Music comic on prog rockers Yezda Urfa; photos from a St. Vincent concert at Metro; the music news column Gossip Wolf; a short rundown of the upcoming Riot Fest; and the usual spread of a dozen or so show previews.

Earlier in 2011, editor in chief Mara Shalhoup and art director Paul John Higgins had made the *Reader* a glossy publication (it had introduced color in 2004). The music section was moved to the back of the paper, where it ran upside-down as “the B Side” and got its own cover. Judging from the testimony of the musicians I’ve gotten to know over the past ten years, the existence of that cover was a boon for the local scene—the B Side allowed the *Reader* to spotlight a great variety of local artists much more prominently than before, including many otherwise ignored by the press and a few future stars. Chance the Rapper, for example, refers to his B Side cover appearance on “Pusha Man,” from his 2013 mixtape *Acid Rap*.

A survey of 50 print issues doesn’t account for stories that appeared only online, of course, and that’s been a pretty big share of the *Reader*’s output for a while now. Under digital editor Tal Rosenberg, the paper beefed up its blog (which had been retitled “the Bleader” in 2011) and asked freelancers and staffers to choose regular topics to write about weekly. Margasak posted about jazz on Fridays; Montoro launched a ridiculous column called Beer and Metal that ran most Mondays; I wrote about hip-hop on Wednesdays.

Online music journalism in that era offered hope for the future on one hand and, on the other, a glut of unnecessary “content” that didn’t do anything useful except draw clicks. In my own wanderings on the Web, I encountered cheap and insubstantial listicles (which



the *Reader* avoided), context-free slideshows (which we sometimes ran during festival season), and transparently transactional “exclusive premieres” of forthcoming music (which I stopped posting well before the trend went bust). Some of the *Reader*’s blog stories were little more than announcements of imminent events, and became irrelevant within days or even hours; we’ve also run lots of great online-only pieces with much longer shelf lives. I still think often of Tiffany Walden’s 2017 oral history of WGCI’s “Bad Boy Radio.”

I can’t reflect on the past decade of *Reader* music coverage without mentioning the Block Beat, a multimedia series in collaboration with the TRiiBE that Walden and Morgan Elise Johnson launched in February 2018. The Block Beat brought a familial intimacy to its profiles of Black Chicago musicians, combining prose, photos, and video interviews by the TRiiBE’s deep bench of collaborators. But Walden and Johnson had already helped shape our music coverage before the Block Beat—freelancers have done as much as staff to push this publication in new directions.


Our interns have too; in summer 2018 Matt Harvey, Katie Powers, Tyra Nicole Tryche, and Anna White all contributed music writing and helped keep the paper afloat when it was sometimes literally in danger of shutting down the next day—the *Reader*’s already small editorial staff had lost nearly half a dozen people, and for months it operated without an editor in chief. Throughout this bleak period, the staff made sure we published a new issue every week no matter what—so thank you to Montoro, culture editor Aimee Levitt, graphic designer Sue Kwong, director of digital John Dunlevy, and acting deputy editor Kate Schmidt, without all of whom there might not be a *Reader* today. When my Sen Morimoto cover story arrived on October 4, 2018, Tracy Baim had just stepped in as publisher, and the long task of rebuilding could begin.

At that point the *Reader*’s staff had been whittled down to nothing but an editorial department and a single digital specialist—everyone now working in publishing, sales, marketing, administration, circulation, development, and special projects has been hired since then. Over the past three years Baim, co-editor in chief Sujay Kumar, and copublisher and co-editor in chief Karen Hawkins have done a lot to ensure that I could focus on music journalism without worrying that I’d be laid off or that the paper would fold. I like to think the goals I’ve set for myself place me in a worthwhile tradition—in fact, *Reader* contributor Howard Mandel, who in 2019 wrote

a lovingly meticulous profile of Extraordinary Popular Delusions, summed up my outlook pretty well in his Chicago Jazz Fest diary for the issue of October 2, 1981.

“As a critic, you have to treat players with respect, and open yourself to the meaning of

the music they’re making for you and your readers to hear,” Mandel wrote. “You can’t assume your readers (or their listeners) know anything, but you musn’t talk down to them, either. Put yourself in their heads, hear with their ears, gently lead them to your own un-

derstanding, and stretch that understanding of yours, too. Express your ideas and opinions, and your feelings—you must—but keep them in context. Otherwise, who cares?” 

 @imLeor



Jake Austen has written several lovingly researched *Reader* stories devoted to lost or forgotten parts of Chicago’s music culture, including this 2008 history of the local incarnation of *Soul Train*.





## ART REVIEW

### Between the flesh and the machine

Hannah Levy straddles the line between industrial design and morbidity.

By S. NICOLE LANE

Skin and stone, organic and sterile, hard and soft: juxtapositions aren't new in art. This push-and-pull tactic has been done, and done again, but it's not always executed well. New York-based artist Hannah Levy manages to push and pull her viewers in the right direction for her new solo exhibition, "Hannah Levy: Surplus Tension," now on view at the Arts Club of Chicago. Levy exaggerates form—into curves and lumps—as well as challenges our ideas of modern design. The large-scale sculptural works include steel and silicone that create tension between beauty and repellency. The works are chic and fashionable. They are shiny and new. They might repulse you. They might turn you on.

In a 2007 interview, artist Louise Bourgeois

told writer Richard D. Marshall that her sculptures are portraits of a relationship: "... they embrace each other, they hold onto each other, and they are tied together forever. Yet they hang by a point, which symbolizes their fragility." Bourgeois concluded, "In all my work, there is the fear of abandonment and separation." In Levy's work, the fragile and the solid are stitched together in a way that reminds me of Bourgeois's sculptures, something that appears solid but symbolizes softness. Their relationship keeps them together forever, although it may be a meeting of opposites. This vulnerability is evident through materiality in Levy's work. Introducing rubber, silicone, and nickel-plated steel with claw feet creates a stress between flesh versus machine.

Levy's works are dangerous and kinky. They are metal-erotic. Sexy and smooth. Walking throughout the space, I'm reminded of *Titane*, the first film I've seen in theatres since the pandemic started. *Titane* is a body-horror film about a serial killer who becomes impregnated by a car. It's a film about gender identity,

#### "HANNAH LEVY: SURPLUS TENSION"

On view through 1/29/22: Tue-Fri 11 AM-6 PM, Sat 11 AM-3 PM, the Arts Club of Chicago, 201 E. Ontario, 312-787-3997, [artsclubchicago.org](https://artsclubchicago.org).

sex, and murder. In one scene, a pregnant belly rips open, exposing metal and chrome in between layers of flesh. Here, at the Arts Club, a daring piece, *Untitled*, greets viewers

like flesh on a meat hook as the thin silicone drapes over a silver chandelier-shape from the ceiling. Metal claws arch and are encased in beige silicone that ties up like a corset—the light reflects through the material. It's taut as it attaches to the tip of the claws. Thinking of *Titane*, of how machine and body meet, it's evident that art can be dangerous and erotic. How do we define the difference? Are the works seductive because they could harm us or are they provocative because they divulge someone with paraphilia?

I'm not entirely sure what the answer is to this question. And I don't think Levy intends for us to figure it out, either. An on-the-nose critique would suggest that flesh is sexy and we recognize these materials as tactile Cau-



Work by Hannah Levy on display at the Arts Club of Chicago  COURTESY THE ARTIST

she said, “In combining those things I try to create something that I think of as a design purgatory,” where they exist between what we think we know and what we do not know.

Moreover, Levy’s work is heavily influenced by elements of design and modernist furniture. The elegance in her work references luxury consumption—something functional but ornate, essentially making it entirely useless. A piece of furniture that matches the carpet, but cannot hold body weight. A nod at elitism and the influence of objects that exist purely for pleasure.

The writer Whitney Mallett called Levy’s work “hyper-designed minimalist home ware from an alternative dimension.” Levy takes design and drops it on its head. She rethinks the idea of office furniture, similar to Mies van der Rohe’s concept of “skin and bones” architecture which emphasized the steel structure and blurred the lines of interior and exterior with glass. Levy’s transparency, with the bones (steel) of her works appearing through the skin (silicone), makes her an anatomical artist (similar to the anatomical architecture

of van der Rohe).

There’s a sense of perversion to the material used for the chair-like sculptures in the space. Are they inviting? Or are we tricked into believing they are inviting? The silicone Levy works with in her practice is the same material used in medical prosthetics and special effects in horror films. The “neutral” tones in Levy’s work are reminiscent of American interiors. Bland, bleak, and beige. They are clinical and cold. But they also beg to be touched. The line between attraction and repulsion is thin.


Levy told DeZign Ark, “I think there is a lot of hidden sexuality in our design forms just because humans at the end of the day are pretty basic in our urges.” And with this, a simple exaggeration of a curve in metal or tension of silicone can send a viewer into a salacious headspace.

In *American Women Artists*, an exhibition catalog from 1980, Hannah Wilke wrote that women must create sensuality in their own terms, “. . . to touch, to smile, to feel, to flirt, to state, to insist on the feelings of the flesh, its inspiration, its advice, its warning, its mystery,

its necessity for the survival and regeneration of the universe.” And here, Levy is creating a sensuality that confuses and intrigues.

In addition to Bourgeois, we can see Lee Bontecou, Eva Hesse, Lynda Benglis, and Meret Oppenheim—who eradicated the function of home wares and made them useless—as clear influences for Levy. Here, in the world of Levy’s erotic and fantastical works, similarities of the somatic and sensual penetrate the themes that we see in these earlier artists who worked in modernism.

“Surplus Tension” is a nod at pleasure and pain, a hook through the skin, a chain of flesh, a transparent diaphragm stretching across steel. The friction between materials and context blur the boundaries of what makes us wince and what makes us aroused.

Like Levy told *Galerie* magazine in 2018, “Revulsion and attraction exist side by side. I guess there’s some body anxiety in my work. It’s mildly grotesque in the way having a body is mildly grotesque.” 

 @snicolelane

casian skin begging for a little touch. Another could dive into how repulsion charms us into being curious. We feel intrigued by the shudder-effect that some of the large-scale works imprint on the viewer.

This sexual tension can also be because we think we know what we are looking at. Much of Levy’s work has a sense of familiarity, common shapes that remind us of ordinary objects. We can look at a piece and recognize characteristics, but as a whole, Levy combines various forms to assemble a newly surreal object. In a 2019 interview with the website DeZign Ark,



**CHICAGO**  
**AVANT-GARDE**  
**FIVE WOMEN**  
**OF THEIR**  
**AHEAD**  
**TIME**



Exhibition on view at the Newberry Library  
60 W. Walton St.

**September 10 – December 30**

Free and open to the public

© 2021 The Isamu Noguchi Foundation and Garden Museum,  
New York / Artists Rights Society (ARS), New York.

  
THE NEWBERRY

**TERRA**  
FOUNDATION FOR AMERICAN ART

WALTER E. HELLER  
FOUNDATION

NATIONAL  
ENDOWMENT **for the ARTS**  
arts.gov

  
HISTORY





## THE GREAT OUTDOORS

### Taking the plunge

Friday Morning Swim Club attracts early risers to Montrose Harbor.

By MEGGIE GATES

**E**arly risers who wanted to greet the lake had a place to gather on Friday mornings this summer and fall. Friday Morning Swim Club, a group meetup for early morning swimmers, was created by five friends last summer and has become very popular over the past year. What started as a small gathering surpassed anything creator Andrew Glatt and his friends expected. In fact, he never thought people would find it in the first place.

“We didn’t expect it to get so big,” said Glatt.

The idea started after Glatt, a professional photographer, started training for a triathlon,

biking along the lake to build up endurance. He’d end every workout with a jump into the lake. Several friends started joining him at the lake at the end of his exercise routines, and a year later, Friday Morning Swim Club was born.

“Part of my training was long bike rides every Friday morning along the lake and then after, five or six of my friends and I would jump in,” Glatt told me. “I looked forward to the lake jump [after my workout] every week.”

The event grew over time from a small group to over 200 people weekly, mostly

through word of mouth. Some swimmers may have also found the club because of Glatt’s high-definition photographs and drone videos, which he shares on social media. Well-composed shots of swimmers having fun with the crisp and blue Lake Michigan in the background surely attracted new people.

“I think the two things that grew the event were photos and word of mouth,” said Glatt. “If not genuine connections, Instagram photos definitely helped.”

The official events began in June 2021, growing from something Glatt did with his

friends into something for the public. Waking the boldest among us, Friday Morning Swim Club draws a crowd willing to plunge themselves into the cold depths of Lake Michigan at 7 AM. If you’re open to adventure and early mornings, the group promises a community of like-minded individuals looking to bond over exercise, Chicago culture, and ice-cold water. Plus, the event promises all the coffee you can ever imagine.

“At the very first jump in June, there were only a few of us, and I thought that the only way this would get better would be with cof-



## ARTS & CULTURE

Jumping into the cold lake at a ridiculously early hour makes friends out of strangers. **BY ANDREW GLATT**

fee,” said Nicole Novotny, a friend of Glatt’s and owner of Printer’s Row Coffee Co. in Chicago. “Quite a few logistics went into it when hundreds of people started showing up at the lake.”

Novotny provides coffee for tired swimmers looking for a pick-me-up. Waking up as early as 2:30 AM to brew coffee for the event, Novotny is dedicated to the cause. What started off as sharing a 36-ounce Yeti between five or ten people quickly grew to multiple coffee carriers filled to the brim for anyone who brings a coffee mug. Not only does Novotny constantly promise caffeine for coffee lovers, she also inadvertently provided the idea for Friday Morning Swim Club. Asking friends to commit to a Thursday Night Swim Club, Glatt decided to rival his friend’s idea with his own 7 AM event.

“A couple of friends and I decided to commit to jumping into the lake every Thursday night this summer starting back in June, Andrew included,” said Novotny. “I was all for creating a similar thing but with the potential for community surrounding it.”

“When she formed Thursday Night Swim Club I thought it would be really funny to steal her idea and do the same thing with the same exact logo,” says Glatt. “She made a T-shirt and everything and we just crossed out the logo and rebranded it. It’s a long-running inside joke now.”

Coffee is only one reason people show up in droves. Many people bring dogs to the event seeing as they enjoy the waters, too. The possibility of petting a few puppies is actively promoted on Friday Morning Swim Club’s website under the FAQ section. Glatt hopes one day, dogs will outnumber people in attendance. Lucky for Friday Swim goers, some of the dogs wear life jackets.

“One of the funniest parts of Friday Morning Swim Club were these three specific dogs that came every week,” said Glatt. “It’s probably a 30-foot drop for swimmers, so when the big drop came the dogs lost their minds running up and down the pier trying to save everyone.”

Friday Morning Swim Club has provided a community for those looking to find friends in the pandemic. With the event taking place outdoors, the possibility of catching COVID is low with social distancing possible at the pier.

For anyone worried about their safety, Glatt said that the club has people standing ashore, prepared to help anyone that needs assistance making it back on land. Having only a few ladders scattered about Montrose Harbor, it’s important to take precautions assuring swimmers’ safety.

“We definitely grab close friends who are fit and capable when the water gets cold,” said Glatt. “We post up every 20 feet helping people out of the water because there aren’t many ladders out there.”

Laken Browning, a Chicago resident who’s an avid Friday Morning Swim Club participant, admits the event has been a great space to both make friends and bring her own. In fact, her love is half the reason Glatt has seen an increase in participation. Her TikTok about the event has reached an audience of almost 40,000 people. “The TikTok video blew up in September and now, here we are,” Glatt said.

“It’s really wild, the power of social media,” says Browning. “I’ve gone five or so times [to Swim Club] and every time I run into random acquaintances or friends I hadn’t seen since high school.”

Though October 1 marked the end of the 2021 season, Glatt looks towards April as a potential start date for next year. Of course, if people are looking to show up through the colder months, Glatt will always be there. If you’re interested in joining in for a polar plunge this winter, the best place for more information regarding colder morning swims would be Glatt’s Instagram.

“My personal goal is to do it through the winter,” says Glatt. “We’ve started and stopped it seasonally for safety, but I’m curious to see if people will still show up.”

For the 400 or so people that show up regularly, Friday Morning Swim Club has provided a consistent staple to their schedule. To wake up at 6 AM every week and go swimming before work can be a feat. For those who are willing to subject themselves to the cold winds and waters of Lake Michigan, it can be a rewarding experience as well. With many people losing community amidst the pandemic, the Friday Morning Swim Club has provided more than just coffee, dogs, and swimming over the course of four months. It’s provided memories, friendships, and a home to those searching for one.

“It’s just a group of like-minded people who are crazy enough to want to jump in the lake at 7 AM,” said Browning. **RA**

**@yeehaw\_meg**

**CONGRATULATIONS!**  
**ON 50!**  
**FROM YOUR FRIENDS AT**  
**ONESTI**  
**ENTERTAINMENT**  
**ARCADA**  
**THEATRE**  
*Des Plaines*  
**THEATRE**  
**OSHOWS.COM**

**PISTACHIOS**  
CONTEMPORARY ART JEWELRY  
COMING THIS  
NOVEMBER  
**GRAND**  
**REOPENING**  
ENJOY LIGHT  
REFRESHMENTS WITH US  
Nov. 20th, 2021, 5P – 8P  
**(312) 929-6575 | info@pistachiosonline.com | www.pistachiosonline.com**





No bones about it, Halloween is fun. NEONBRAND/  
UNSPASH

Jones and the King of Mars. 9 PM, Schubas, 3159 N. Southport, lh-st.com, \$12 in advance, \$15 door, 21+.

## SAT 10/30

### Community Thrift Halloween Pop-Up

The volunteer-run Community Thrift project benefits abolitionist and mutual aid projects throughout the city. Proceeds from this event benefit people recently released from Cook County Jail. 11 AM-3 PM on the Humboldt Boulevard side of Palmer Square, free to attend, family friendly.

### Día de los Muertos Xicágo

3-8 PM, National Museum of Mexican Art, 1852 W. 19th, free, family friendly.

## 'TIS THE SEASON

# It's the ghost wonderful time of the year

Terrifying theater, a creepy car wash, and spooky soirées around town

By **MICCO CAPORALE, SALEM COLLO-JULIN, AND KERRY REID**

**H**ere's a (spooky) sampling of some Halloween and other (horrific) seasonal events and activities coming up (from the shadows of the night) in Chicago and beyond (the living dead). More events are listed on our website; take a gander (if you dare! Bwahahahahaha!) at [chicagoreader.com](http://chicagoreader.com).

## THEATER AND OTHER MULTI-DAY EVENTS

### House of the Exquisite Corpse

Through 10/30: Thu-Sat (timed entries every 15 minutes between 7 and 10:30 PM), Chopin Theatre, 1543 W. Division, [roughhousetheater.com](http://roughhousetheater.com), \$21-\$26.

### Dr. Horrible's Sing-Along Blog

Because toxic masculinity is scary as shit. Through 11/6: Thu-Sat 7:30 PM, Sun 3 PM; the Edge Theater, 5451 N. Broadway, [blackbuttoneyes.com](http://blackbuttoneyes.com), \$30 (proceeds benefit Season of Concern).

### Holy Ghost Bingo: God, Goblins & Games

A Halloween-themed edition of the Late Nite

Catechism franchise, through 10/31: Fri-Sat 8 PM, Sun 2 PM, Greenhouse Theater Center, 2257 N. Lincoln, 773-404-7336, [greenhousetheater.org](http://greenhousetheater.org), \$35.

### Slasher Museum

Ongoing through Sun 10/31: Replay Lincoln Park (2833 N. Sheffield) invites guests to enjoy arcade games while immersing themselves in a seasonal pop-up that recreates scenes from classic slashers such as *Halloween* and *The Texas Chainsaw Massacre*. Open 5 PM weekdays, noon on weekends, 21+.

### Redline VR Haunted House

Through 10/31: Redline VR (4702 N. Ravenswood) blurs the lines between the physical and digital for this uniquely haunting experience. Participants can choose from the Raven's Curse, a traditional haunted house inspired by Poe's "The Raven" which includes two beverages (alcohol optional!) in its \$15.99 ticket price, or spring for the creepy crawlies hiding in cyberspace with the OsoreVR Haunted House (\$10) or VR Zombie Shooting (\$25).

Skip the line and enjoy all three for \$50. Times vary; [redlinevr.com](http://redlinevr.com).

### Ghosts on the Bloomingdale Trail

Through Mon 11/15: Free Street Theater presents this self-guided tour along the Bloomingdale Trail between St. Louis and Humboldt. Visitors can use their smartphones to scan QR codes posted on signage and hear 15 different Chicago ghost stories. Wheelchair accessible, free, family friendly, [freestreet.org](http://freestreet.org).

## THU 10/28

### Horror of the Humanities

Virtual haunted house hosted by the DePaul Humanities Center where guests don avatars to search for clues, create artworks, and get their boogie on—all while learning from artists and scholars about horror's relationship with the humanities. 6 PM, free with registration, [bit.ly/3nzDDT3](http://bit.ly/3nzDDT3).

## FRI 10/29

### Brittain's Tunnel of Terror Car Wash

From the safety of your vehicle, behold creepy clowns, shrieking goblins, and other seasonal beasts as they terrorize the grime right off your vehicle at Brittain's Car Wash (1572 Larkin in Elgin). 6 PM-10 PM on both Friday and Saturday, \$20/car with \$5 of each wash going to the Boys and Girls Club of Elgin, family friendly.

### A Lebowski Halloween

A costume contest plus music from Desmond

### Spatter Theatre

Annoyance's annual comic salute to slasher films plays tonight at 8 PM, and also as part of the theater's "Spookfest 2021," a quartet of four Halloween-themed shows on Sun 10/31, at 9:30 PM (lineup begins 5 PM 10/31); Annoyance Theatre, 851 W. Belmont, 773-697-9693, [theannoyance.com](http://theannoyance.com), \$25 (\$40 for all four shows 10/31).

### Arts in the Dark Halloween Parade

6-8 PM, State Street between Lake and Van Buren, [artsinthedark.com](http://artsinthedark.com), free, family friendly.

## SUN 10/31

### Graceland Cemetery: Stories, Symbols, and Secrets Walking Tour

Veteran ghost tour guide Adam Selzer will share tales of lesser-known LGBTQ+ pioneers, flappers, criminals, artists, and more. 10 AM and 1 PM, Graceland Cemetery, 4001 N. Clark, \$22, all ages.

## SAT 11/6 & SUN 11/7

### Recorrido de Ofrendas (Day of the Dead Altar Walk)

VillArte-Chicago La Villita host its annual art walk through Little Village featuring altars from local business, organizations, and community members. 11 AM-5 PM both days, La Villita, 3700 W. 26th, free, family friendly.

@hollo @kerryreid @micco\_caporale





**THE  
ILLINOIS  
CANNABIS  
CONVENTION**

**DEC. 4-5, 2021**

THE CHICAGO HILTON  
720 S. MICHIGAN AVE.

**Exhibit Hall Hours:**

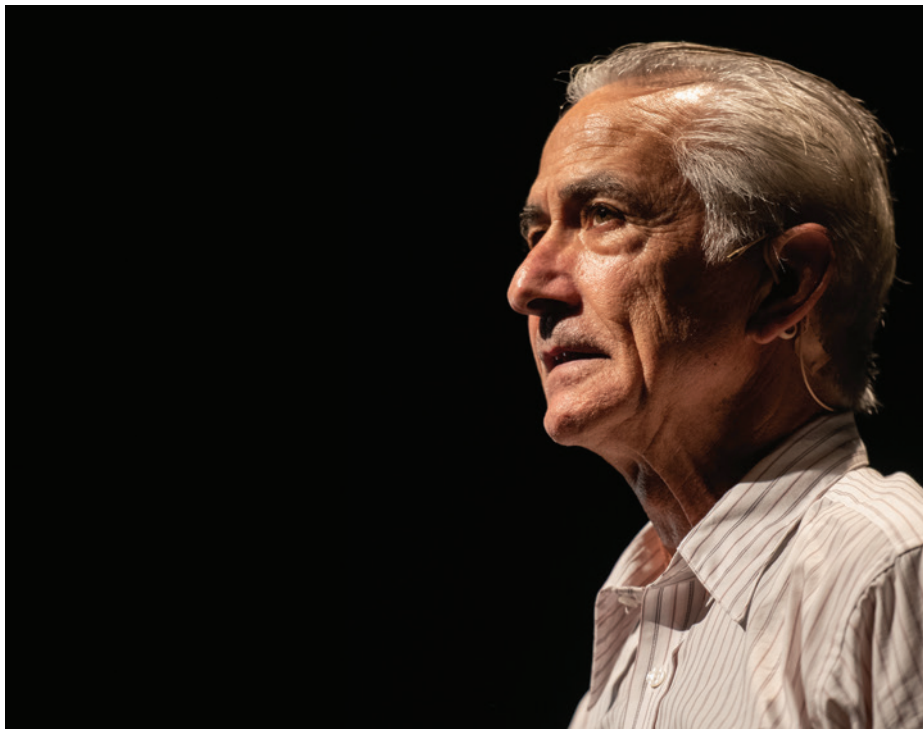
Sat., Dec. 4: 11 am-5 pm / Sun., Dec. 5: 10 am-4 pm

**150+ VENDORS  
100+ SPEAKERS**

**THE LARGEST CANNABIS  
INDUSTRY FOCUSED ON ILLINOIS!**

**[necann.com/2021-illinois](https://necann.com/2021-illinois)**





David Strathairn in *Remember This: The Lesson of Jan Karski* ■ TERESA CASTRACANE PHOTOGRAPHY

## HISTORY PLAY

# Remembering Jan Karski

David Strathairn portrays the Polish diplomat who tried to warn the Allies about the Holocaust.

By **JOSH FLANDERS**

In this fraught time of political divisions and worldwide calamities, in the face of seemingly impossible odds, how can we find the courage and conviction to stand up for what is right?

From November 3-14 at the Chicago Shakespeare Theater, Emmy Award-winning and Academy Award-nominated actor David Strathairn (*Good Night, and Good Luck*, *Nomadland*, *Lincoln*) will take the stage in a one-man performance about the life of Jan Karski, the Polish diplomat who warned the White House about the atrocities being committed in Nazi-occupied Poland during the Holocaust.

*Remember This: The Lesson of Jan Karski*, written by Georgetown professor Derek Goldman and his former student Clark Young and directed by Goldman, captures Karski's life story as a courier, risking his life to bring word

of the massacres of Jews and Poles to exiled Polish leaders as well as the U.S. and Allied governments.

Strathairn originated the role in 2014 at the centennial celebration of Jan Karski's birth at Georgetown University's Laboratory for Global Performance and Politics, whose mission is "humanizing politics through performance."

"It began as an ensemble piece with Georgetown students and myself," Strathairn says, describing how it originated as a staged reading during a commemorative weekend, and was later whittled down to its current form. "We didn't really think it was going to have a life beyond that, but the response from the school of foreign service, people in the audience, people in the Polish community, felt this was compelling."

From there, they started offering the show to theaters, museums, and Jewish organiza-

tions. They realized Karski was a historical figure who needed a light shone on him and to be elevated for his powerful contributions, as well as his lifelong commitment to teach and inspire the next generation to take action and follow his lead. "I wasn't surprised that it would affect people, learning about this man," Strathairn says. "He's been in the wings too long. The legacy of Jan Karski has been dormant. It was exhilarating to find the response and the desire to have it carry on."

Strathairn traveled the world, performing in Poland, at Holocaust museums, and in London for Holocaust Remembrance Day. "We went to Poland on the eve of the opening of the POLIN Museum of the History of Polish Jews," Strathairn says, "which was actually built on the Warsaw Ghetto's footprint. We did a production at a theater with Polish acting students. That was enlightening. Every step along the way we've learned something about the resonance of the piece."

Over time, the show evolved to engage the audience in questions related to how we bear witness and our role in speaking out. "We decided to bookend the piece with the common man posing questions, like 'What do you do when you're presented with moments like the Holocaust, or climate change, or COVID? What do you do? What should you do? Do you have a duty?' We frame Karski's contributions with those questions."

### REMEMBER THIS: THE LESSON OF JAN KARSKI

11/3-11/14: Tue-Sat 7:45 PM, Sun 3 PM; also Sat 11/6, 2 PM, the Yard at Chicago Shakespeare Theater, 800 E. Grand, 312-595-5600, [chicagoshakes.com](http://chicagoshakes.com), \$43-\$75.

This incredible story of bravery and moral responsibility feels especially poignant and timely today. "We're onto something," Strathairn says, "with this conceit of the common man coming off the streets to ask a question to his fellow citizens, what do we do? Then we turn it over to Karski as an example of inspiration, for an answer, of some sorts, to those questions."

Strathairn first learned of Karski when watching *Shoah* in 1985, Claude Lanzmann's nine-and-a-half hour documentary about the Holocaust, which features 40 minutes of testimony from Karski. "His testimony was just seared upon me," Strathairn recalls, "and

lingered with me. And when Derek called me and said, 'We're putting together an event to honor Jan Karski,' I said, 'Wow, yes, please sign me up.'"

Looking back on his award-winning career spanning four decades, Strathairn says that the part of Karski, as compared to other roles he has played, is "maybe one of the most challenging. The role of Edward R. Murrow [from *Good Night, and Good Luck*] was a high bar for me to grab on to, because of his influence as an icon of broadcast journalism. This being a one-man show asks for a lot, but this one, and Edward R. Murrow, stand out as being the most challenging. It is also very rewarding too. The accolades of performance come and go, they are ethereal, but what people take away from the story of those two men, I feel that is important, that is the most rewarding thing, reigniting their memories."

Strathairn says that a young law student at Georgetown stood up in the audience recently, barely able to keep from being overwhelmed at how Karski resonated with her life as a student in the school of foreign service. "What do I do?" she asked. "How can I do that?"

Strathairn found that encounter very moving and telling. "He is a potent influence," he says, "for people launching into a career with foreign service, and for the everyday citizen trying to figure out the most critical issues and to ask, 'How do I grapple with the questions of what can I do? Do I have a duty, a responsibility?' It's becoming almost cliché, but when you pull it apart and examine the actual bones and neurology of what it means, you start considering one's moral center, the ethical center of moral courage of what it means to say something, and to whom, and at what risk. That's why we think it's great that it's back in the theater honoring the age-old tradition of storytelling."

Strathairn thinks it is wonderful that theaters are opening up again "to share a common experience, when it comes to entertainment. It's the best place to get together to entertain some important thoughts." He acknowledges the theater's responsibility to, as he says, "provide, at best, a visceral connection to ideas," complemented by the Laboratory for Global Performance and Politics's aim to put a "human face on the political issues of today for students to examine these issues."

"You may or may not have heard of Karski," Strathairn says, "but you will never forget him after you learn about him." ■

🐦 @joshua\_flanders



# Careers begin here.

It's time to make your goals a reality. Take back your future with free career training at Job Corps.

## Joliet Job Corps Center

Building Construction  
Technology

Cement Masonry

Office Administration

Pharmacy Technician

Security and Protective Services

Culinary Arts

Homeland Security

## Paul Simon Job Corps Center

Bricklayer

Painting

Carpentry

Certified Nurse Assistant

Pharmacy Technician

Security and Protective Services

Material Handling

Distribution Operations

Visit [jobcorps.gov](http://jobcorps.gov) or call  
(800) 733-JOBS [5627].



[f](#) [v](#) [i](#) [t](#) | [doljobcorps](http://doljobcorps)



HUBBARD  
STREET  
DANCE  
CHICAGO



SEASON  
**44**

FALL SERIES  
RE/TURN

NOVEMBER  
18, 20 + 21

TICKETS START AT \$15

Performing at

HARRIS THEATER  
MILLENNIUM PARK

Fall Series Lead Sponsor  
Sandra and Jack Guthman

[HUBBARDSTREETDANCE.COM](http://HUBBARDSTREETDANCE.COM) 312.334.7777

HALLOWEEN DRAG  
SPOOKTACULAR

OCTOBER  
29 • 30 • 31

TRICKS  
OR  
TREATS

DINNER & SHOW



THE ULTIMATE in DRAG Dining!

312.815.2662 • 2229 S. Michigan Ave • Chicago • [LipsUSA.com](http://LipsUSA.com)

NEW YORK CITY • SAN DIEGO • FT. LAUDERDALE • ATLANTA • CHICAGO





Charles Askenaizer and Ebby Offord in Invictus Theatre's *Hamlet* © BRIAN MCCONKEY



Maryam Abdi in *My Name Is Inanna* at Red Tape Theatre © ANNA GELMAN

I'M NOT A  
COMEDIAN... I'M  
**LENNY  
BRUCE**

WRITTEN BY AND STARRING  
**RONNIE MARMO**

DIRECTED BY  
**JOE MANTEGNA**

BEGINS  
**NOV. 3**

**VENUS**  
CABARET  
THEATER

[LennyBruceOnStage.com](http://LennyBruceOnStage.com)  
[#IAMLennyBruce](https://twitter.com/IAMLennyBruce)

## OPENING

**RR** Haunted *Hamlet*  
The brooding Dane makes for a good Halloween show.

Invictus Theatre's intimate, bare-bones modern-dress staging of *Hamlet* is storefront Shakespeare at its best. The company's stated aim is to "promote a better understanding . . . of heightened language . . . to express the breadth of the human condition," and this dynamic, clearly spoken non-Equity production delivers. Director Charles Askenaizer guides the ensemble and the audience together on a shared journey through the play's grim narrative, illuminating its philosophical, spiritual, and political themes and its darkly ironic humor as well as its suspenseful plot.

Askenaizer is electrifying as an anguished yet antic Hamlet whose tortured poetic soliloquies—delivered as expressionistic internal monologues under the relentless glare of a red-hot light—clarify the character's painful path toward acceptance of his tragic fate.

The macabre lighting and ominous sound design by Chad Lussier evoke an eerie atmosphere—appropriate to this Halloween season—for this ghost story about a haunted prince charged to avenge his father's murder at the inevitable cost of his own life. Standouts among the solid supporting cast include Darren Jones as the speechifying counselor Polonius, Ebby Offord as his doomed daughter Ophelia, Jack Morsovillo and Andrea Uppling as a yuppified Rosencrantz and Guildenstern, and Robert Koon in the small but telling role of the traveling actor who helps Hamlet expose the corruption of his family's court. —**ALBERT WILLIAMS** *HAMLET* Through 11/21: Mon and Thu-Sat 7:30 PM, Sun 3 PM, Invictus Theatre, 1106 W. Thorndale, [invictustheatreco.com](http://invictustheatreco.com), \$30 (\$25 students and seniors).

**RR** Goddess and mortal  
Ticking down Iranian history through one woman's narrative

In the opening moments of Ezzat Goushegir's *My Name is Inanna*, a clock marks the passing seconds, each tick as heavy as an anvil striking a penny nail. A woman with bound hands sits listening, clearly anguished and afraid. The woman is Inanna (Maryam Abdi), both the Mesopotamian Queen of Heaven and Goddess and an imprisoned, contemporary activist trying not to succumb to despair.

The duality—woman as both goddess and mortal—propels the themes of feminine resilience and rebirth that propel Red Tape's production, directed with unsparing intensity by Ali-Reza Mirsajadi. Time flits and jumps as the fractured narrative spins from 1953, when the CIA helped Iran's military overthrow the sovereign nation's democratically elected prime minister, Mohammad Mosaddegh, and install the Shah as supreme leader, to something approximating the present. It's not always clear precisely where or when Inanna's narrative unfolds: The script travels from 1953, to the Shah's overthrow in 1979, to the Iran-Iraq War, to various U.S. aggressions in the Middle Eastern country. But muddling time and place doesn't dim Abdi's kinetic performance, which captures the furthest reaches of human emotion—from the bubbly joy of first love, to the deep, cold terror of being betrayed by your own family.

That last provides *Inanna's* most unforgettable scenes, which follow 17-year-old Du'a Khalil Aswad, the Kurdish teen stoned to death (by men) in 2007 for falling in love with a Sunni boy. *Inanna* honors both Aswad and countless other women. Those ticking seconds? They're a reminder. Whenever, wherever they can, women still rise. (Note: Red Tape doesn't charge for tickets. Ever.) —**CATEY SULLIVAN** *MY NAME IS INANNA* Through 12/11: Fri-Sat 8 PM, Sun 7 PM, the Ready, 4546 N. Western, [redtapetheatre.org](http://redtapetheatre.org), free (also available to livestream via Twitch). **RR**



"LADIES AND GENTLEMEN, I HAVE SEEN THE MUHAMMAD ALI OF COMEDY." - JOHN MULANEY

# JACQUELINE NOVAK



**GET ON YOUR KNEES**  
NOV 4-7 THE DEN THEATRE @GOYKSHOW  
**GET ON YOUR KNEES SHOW.COM**

MUSIC  
THEATER  
WORKS

# RAGTIME

WE ARE BACK! LIVE AND IN-PERSON!  
MASKS AND PROOF OF VACCINATION REQUIRED.

Fri, Oct. 29	8:00 pm
Sat, Oct. 30	8:00 pm
Sun, Oct. 31	2:00 pm
Wed, Nov. 3	1:00 pm
Fri, Nov. 5	8:00 pm
Sat, Nov. 6	2:00 pm
Sat, Nov. 6	8:00 pm
Sun, Nov. 7	2:00 pm



FOR TICKETS, VISIT [WWW.MUSICTHEATERWORKS.COM](http://WWW.MUSICTHEATERWORKS.COM)  
OR CALL (847) 673-6300 TICKETS 50% OFF FOR AGES 25 & UNDER!



PROUDLY PRESENTED AT:  
**NORTH SHORE CENTER FOR**  
THE PERFORMING ARTS IN SKOKIE

9501 SKOKIE BLVD  
SKOKIE, IL 60077

# 3Arts Awards

November 1

6:00 - 7:00PM

Register for this  
free online event at

[3Arts.org/event](http://3Arts.org/event)

Join us for a celebration of  
**remarkable artists** who lift up our city.

World Premieres by:



Ivelisse Diaz



Meagan McNeal



SANTIAGO X

**\$1 Million to Artists**

3Arts supports Chicago's women artists, artists of color, and Deaf and disabled artists through cash awards, project funding, residency fellowships, professional development, and promotion.

PRESENTING  
SPONSORS



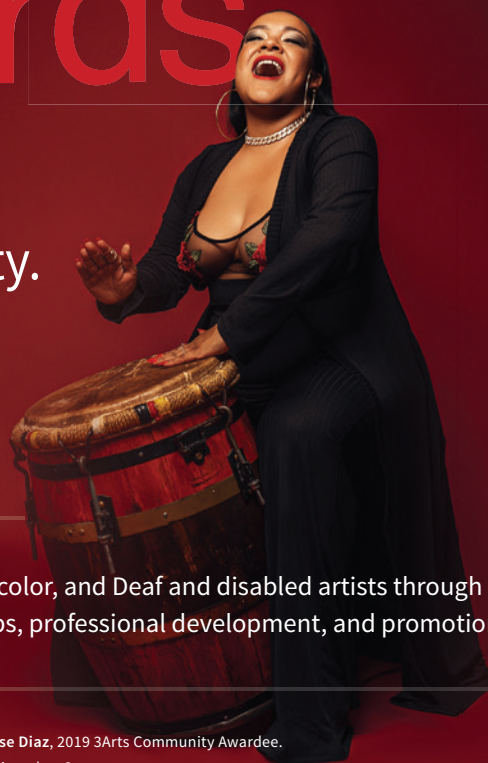
**Allstate**  
You're in good hands.

PERKINS COIE  
COUNSEL TO GREAT COMPANIES

MEDIA  
SPONSOR

CHICAGO  
MAGAZINE

Image: Ivelisse Diaz, 2019 3Arts Community Awardee.  
Photo by Christopher Costoso.







E. Faye Butler as Fannie Lou Hamer LIZ LAUREN

## FREEDOM SONGS

### Gospel truths about civil rights

Fannie Lou Hamer takes us to church in a new one-woman show.

By **SHERI FLANDERS**

**F**annie (*The Music and Life of Fannie Lou Hamer*) by Cheryl L. West, now onstage at the Goodman Theatre, delivers a sorely needed injection of patriotism into our cynical electorate. But don't balk at the word "patriotism"—this show is a far departure from your high school assembly. *Fannie* was presented abridged last fall in public parks, then traveled across the country before returning unabridged to Chicago.

The one-woman play tells the story of Hamer, a Black woman with a sixth-grade education who discovered that she had the right to vote in her 40s. That knowledge launched her like a rocket into an incredible career of activism, founding the Mississippi Freedom Democratic Party, speaking at the 1964 Democratic convention, working to eliminate literacy tests and other barriers to voting, and creating jobs and community resources for poor people of all races.

The indomitable E. Faye Butler (*A Christmas Carol; Caroline, or Change*) dazzles in the titular role, sucking the audience in like a whirlpool, and spitting them out after an intense 70 minutes. From the first moment she addresses the audience, you realize that this isn't the kind of show where you can simply kick back and relax. Butler immediately fully engages the audience in call and response; leading the group in song, her powerful voice is louder than an entire theater of singers. (The sheer awesomeness of her voice cannot be overstated.) The engagement goes beyond being summoned to participate—the show inspires the audience to sing, clap, and shout in the tradition of the Black church. During one of the most well-crafted moments of the show, Butler preaches with a fiery aplomb that would make any pastor proud.

The set design by Collette Pollard is a beautifully conceived holistic Americana pastiche

of the good, bad, and ugly. The theater is draped with red-white-and-blue flag-inspired bunting, protest signs, and the household trappings of a Black southern Christian woman of that era—including the requisite photo of The Last Supper. Subtle ominous details like a church fan depicting murdered civil rights leaders and a golliwog doll fix us inexorably to that tumultuous era.

Hamer's story is underscored by classic gospel spirituals and freedom songs that undercut both the highs and lows of her incredible life story. For one brief moment Butler sings a snippet of "Pick a Bale of Cotton," a work song commonly sung in the cotton fields by enslaved people, reflecting Hamer's childhood and adulthood occupation of working as a sharecropper. When the band enters on the stage (Deonté Brantley, Morgan E., Felton Offard) their existence is acknowledged, as contrasted with other productions where the

band and supporting roles often fade to the back. Thematically, the simple gesture reflects Hamer's legacy of redefining the role of the marginalized.

The show opens with an impeccable capella version of "Oh, Freedom," then continues frenetically, successfully ramping up to a frenzy that never lets up. Director Henry Godinez never allows for boredom; however, there are some moments and transitions that could benefit from a few longer beats of silence, allowing the audience time to absorb the gravity of her words.

The trail to civil rights was paved in song and blood, and *Fannie* does not sugarcoat the cost of progress. The hope of the youth that swelled into the Freedom Summer, and the Civil Rights and Voting Rights Acts of 1964 and '65, was motivated by anger and grief, after the Kennedy assassination, the murders of young activists like Medgar Evers, and the lynching and terror perpetrated by the Night Riders (Klan and other domestic terrorists) on everyday Black people. When Butler sings—no, SANGS—"I've Been Changed," it's a show-stopper moment whose enormity expresses the anguish of too many sacrifices.

While many semibiographical pieces rewrite history, *Fannie* serves to set the record straight; Butler channels Hamer's gentle and generous personality to voice some uncomfortable truths around allyship, intersectionality, and some of the most intractable barriers to unification across race, gender, and class. Suffrage for Black women was undercut by white suffragists such as Elizabeth Cady Stanton, who oppressed Black progress even as she desperately tried to throw off the shackles of her own gender. The writing of the show smartly blurs the lines between historical and modern social justice goals. When we learn that Hamer worked with Betty Friedan and the recently departed John Lewis, it is a gut punch and a reminder that history is now.

*Fannie* is essential viewing that should be witnessed by high school students, all adults—and especially anyone who finds themselves apathetic about our current political environment. *Fannie* stiffens our backbones with a double dose of vigor and hope, reminding us that even when we are "sick and tired of being sick and tired," our vote and our voices matter.

@SheriFlanders



**Time to laugh your sins off!**

**Late Nite Catechism**  
**28<sup>th</sup>**  
ANNIVERSARY  
By Vicki Quade & Maripat Donovan



"A habit-forming hoot!"  
--Catholic Explorer

"Has the warmth and humor of the classics 1950's Second City skits--but from the Irish Catholic side of the tracks."  
--Chicago Sun-Times

**Sister says:**

**What are you waiting for?**

**NOW PLAYING!**

Greenhouse Theater Center  
2257 N. Lincoln Ave., Chicago

Box Office: 773-404-7336  
greenhousetheatercenter.thundertix.com

**MESMERIZING. ACTIVATING. REVELATORY.**  
RIVETING STORIES THAT LINK PAST, PRESENT, AND FUTURE.

JANUARY 19 – FEBRUARY 26, 2022



WORLD PREMIERE

**RELENTLESS**

BY TYLA ABERCRUMBIE  
DIRECTED BY RON OJ PARSON

**Timeline**  
Theatre Company  
25<sup>th</sup> ANNIVERSARY SEASON

MAY 8 – JUNE 18, 2022



CHICAGO PREMIERE

**THE CHINESE LADY**

BY LLOYD SUH  
DIRECTED BY HELEN YOUNG

**FLEXPASSES  
ON SALE  
NOW!**

LEARN MORE: 773.281.8463 | TIMELINETHEATRE.COM



**STAPPENWOLF**

**BUG  
IS BACK**

**"BUCKLE UP AND BRACE YOURSELF"**  
-THE NEW YORK TIMES

**BUG**

By ensemble member **TRACY LETTS**

Directed by **DAVID CROMER**

Featuring ensemble members  
**Randall Arney, Carrie Coon, and Namir Smallwood** with  
**Jennifer Engstrom and Steve Key**

BACK ON STAGE  
**NOV 11 – DEC 12, 2021**

  
\$20 tickets and more  
[stappenwolf.org/discounts](https://www.stappenwolf.org/discounts)  
312-335-1650

  
**VAX UP. MASK UP.  
CURTAIN UP.**

LEARN MORE  
[stappenwolf.org/welcomeback](https://www.stappenwolf.org/welcomeback)



# GREEN element RESALE



www.big-medicine.org

## What Greta said ...



### LINCOLN INSURANCE AGENCY

www.lincolnautoinsurance.com

Reliable, Honest Auto Insurance  
Family Owned and Operated Since 1955

- Affordable Monthly Payments
- In office Customer Support
- Google Reviews ★★★★★
- Hablamos Español

CALL OR STOP BY FOR A FREE QUOTE

**312-666-8800**

855 W. Washington Blvd  
Chicago, IL. 60607

FREE PARKING

Office Open  
Mon. - Fri. 9 - 5:30pm  
Sat. 9 - 1pm

CONVENIENT PAY OPTIONS

CREDIT/DEBIT

ONLINE PAYMENT

CHECKS BY PHONE

Servicing All of Chicago and Surrounding Suburbs

## FILM

### REVIEW

## *Eternals* is a surprisingly genuine success

The newest Marvel movie avoided giving me Ethnic Foods Aisle Feeling.

By NINA COOMES

Sometimes, I feel a thin, slightly starchy feeling when looking at a movie poster or watching a trailer. It's the feeling of recognizing myself as a targeted audience. Especially in large franchises like Marvel, heretofore dominated by white, male heroes, when a film or TV show strays from the usual template I find myself feeling that old feeling. Privately, I've coined it as the Ethnic Foods Aisle Feeling—like the aisle in large grocery stores staked out for rice, noodles, curry paste, and the like. When I'm in a pinch, I'm grateful for the presence of those foods in major grocery chains, but I'm also a little rueful. The quality, the selection, the know-how of those products: they're never quite right, but I buy them all the same because that's all that's available to me.

I went into *Eternals*, Marvel's latest offering, fully expecting Ethnic Foods Aisle Feeling. The star-studded cast boast an abundance of non-white actors including Gemma Chan, Ma Dongseok, Kumail Nanjiani, Lauren Ridloff, and Brian Tyree Henry. The cynic in me wondered if this lineup was a play to Marvel's global reach and increasingly diverse audiences, like a corporate “woke” diversity and inclusion workshop.

What I found instead was genuine, delightful character development nestled inside of a complex and challenging narrative. *Eternals* follows the story of ten aliens (the Eternals), who are sent to Earth at the dawn of human civilization with the express task of hunting down a species of otherworldly monsters called Deviants. Told in a fragmented, nonlinear arc, the film tracks the Eternals in present day as they reunite to face a potentially world-ending crisis. Bits of the group's history are woven in, shedding light on Sersi (Chan) and Ikaris's (Richard Madden) romance, the friendship and banter between Kingo (Nanjiani) and Sprite (Lia McHugh), and the moving relationship of care between Gilgamesh (Ma) and Thena (Angelina Jolie).

Oscar-winning director Chloé Zhao, who cowrote the script with Ryan and Kaz Firpo, dwells on side plots and emotional portraits that offer depth and purpose to each character. The Eternals were not characters who were boxes to be checked. (Nanjiani, Tyree Henry, Jolie, and Ma's performances were particularly notable in their portrayal of a vast range of emotions.) Under

Zhao's direction *Eternals* is the first Marvel movie with a (very tame) sex scene, as well as the first Marvel movie with an openly gay superhero who is a devoted and loving father and husband. Zhao's focus on her character's inner and outer lives included everything from sex to jealousy to friendship to ambition. In a word, her superheroes felt real.

The nuanced portrayal of the Eternals extends itself to the moral questions of the film as well. In the MCU, especially in the Avengers franchise, there's often an implicit sense that superheroes are a kind of universal special police force. Eerily similar to the U.S. military's way of dropping into any global conflict that needs “solving,” the MCU paints good and evil in black and white. Maybe a hero has a small crisis of faith, but that will undoubtedly be ironed out in a heart-raising pep-talk scene. Who has time to consider the subtleties of how intergalactic warfare might affect questions of personhood when the universe is on the line?

Though not entirely successfully, *Eternals* struggles with this kind of blasé morality. Because their time on Earth spans all of human civilization, the Eternals have witnessed countless atrocities. Inside of the group of ten aliens, opinions differ on whether they have a duty to step in, whether they should remain bystanders as they have been ordered, and finally, whether their complacency is right or wrong, especially when humans die as a result. One of the central questions of the Eternals has to do with whether life can ever be sacrificed for a greater good, and what it means to have the type of power to determine such a thing.

Ultimately, the film answers half of this question but struggles to cohesively answer the second half. Considering the ten points of view to jump between, the millennia of potential plot material, not to mention a satisfying array of beautifully choreographed fight scenes and sweeping landscape shots, maybe it's too much to expect a satisfyingly distinct philosophical vision from *Eternals*. But then again, maybe that makes sense—after all, it's the delicious ambiguity, the attention to a person's capacity for contradiction and change, that makes Zhao's MCU debut so enjoyable. **F** 157m, English. PG-13

@nlcoomes



27TH ANNUAL **BLACK HARVEST FILM FESTIVAL** NOVEMBER 5 - DECEMBER 2

28 FEATURE FILMS / 37 SHORT FILMS / 35+ FILMMAKER APPEARANCES



TICKETS & LINEUP: [SISKELFILMCENTER.ORG/BLACKHARVEST](http://SISKELFILMCENTER.ORG/BLACKHARVEST)

**GENE SISKEL FILM CENTER** SAIC School of the Art Institute of Chicago 164 N STATE STREET CHICAGO, IL 60601



THIS WEEK AT **THE LOGAN**

**THE SHINING**  
OCT 26 - NOV 1 AT 8 PM + 10:30 PM



**HALLOWEEN**  
OCT 29 - NOV 1 AT 8:30 PM + 11 PM



2646 N. MILWAUKEE AVE | CHICAGO, IL | [THELOGANTHEATRE.COM](http://THELOGANTHEATRE.COM) | 773.342.5555

**Store**  
Shop the Reader  
[chicagoreader.com/50](http://chicagoreader.com/50)

We are excited to launch our 50th Anniversary Reader Merchandise.

Get your Reader merchandise and show your support for Chicago's free and freaky independent source for local journalism since 1971.



FACETS PRESENTS

38TH ANNUAL CHICAGO INTERNATIONAL CHILDREN'S FILM FESTIVAL

VIRTUAL + IN-PERSON SCREENINGS  
NOV 5-14, 2021

BUY TICKETS & PASSES  
[FACETS.ORG/CICFF](http://FACETS.ORG/CICFF)

Engage your curiosity.  
Watch great films.

Virtual screenings available nationally with in-person screenings at **FACETS Cinema** in historic Lincoln Park, Chicago.

FACETS  
[help@facet.org](mailto:help@facet.org)  
773-281-9075  
1517 W. Fullerton Ave.  
Chicago, IL, 60614







*The French Dispatch*

NOW PLAYING

*Antlers*

*Antlers* is an entertaining nonentity. Though its trailer promises a meditation on the nature of storytelling, what it delivers is a serviceable monster film that breaks no new ground. With Scott Cooper directing and Guillermo del Toro producing, one might be forgiven for expecting more of this film, especially since it suggests from its first moments that it will be a story for our times. *Antlers* opens with a monologue from a First Nations woman describing the legend of the Wendigo, an evil creature who possesses and cannibalizes human beings. The prologue suggests that the Wendigo acts as an avenging force, wreaking havoc upon humankind on behalf of the abused earth. But therein lies the main problem with *Antlers*: It tries to be about far too much.

Perhaps if *Antlers* stuck with this one metaphor of avenging nature, the film might have more impact. Instead, it also attempts to make monstrosity a vehicle for drug addiction, poverty, and abuse. The result is a muddled conflict pulled in too many directions for what is, at its core, a simple concept: Something scary lives in the woods and is coming for us. Instead, we have an undermotivated monster whose insatiable hunger can't truly terrorize because it has no discernible rhyme or reason. All this might be forgiven thanks to the admirable efforts of the actors: Keri Russell and Jesse Plemons elevate their requisite roles as believer and doubter while Jeremy T. Thomas makes an excellently unnerving child waif. But in 2021, it is disheartening to see yet another film based on a Native American myth which utterly sidelines its few Native characters.

Still, *Antlers* delivers a decent share of chills and a B-effort monster design in the eldritch del Toro style. See it for a better-than-average monster flick, but don't expect innovation. —COLLEEN MORRISSEY 100 min. R, wide release

*Army of Thieves*

*Army of Thieves*, a prequel to 2021's *Army of the Dead* featuring far fewer zombies, follows the origin story of master safecracker Ludwig Dieter (Matthias

Schweighöfer) as he joins a loose band of criminals attempting to pull off a series of legendary heists.

Shy and nerdy, Dieter is pulled into the criminal underworld by the mysterious Gwendoline (Nathalie Emmanuel), who finds the last piece of her classic misfit ensemble, joining together the quirky hacker Korina (Ruby O. Fee), handsome bad boy Brad Cage (Stuart Martin), and quippy getaway driver Rolph (Guz Khan). Our team of thieves is pursued by an overzealous Interpol agent (Jonathan Cohen) with a vendetta to settle over some painful past run-ins with members of the crew.

Schweighöfer not only stars in, but directs the effort, creating a glossy, new-school heist flick that's high on energy but low on sensible narrative. It's not entirely clear why *Army of Thieves* needs to fit into the larger *Army of the Dead* cinematic universe—why there is a cinematic universe in the first place is also a great question—the connections adding little to the overall functioning of the film. That's not to say there's nothing to recommend, as Schweighöfer and Emmanuel are charming on screen, and the film's comedic notes brighten an otherwise overplayed story. —ADAM MULLINS KHATIB 127 min. R, Netflix

*Dune*

This visually sumptuous space opera is sure to please new audiences and *Dune* fans alike. Director Denis Villeneuve gifts us with unusually patient storytelling; a refreshing change in the sci-fi genre, and an opportunity to relish in setting up the magnitude of a new, grand universe. The SFX team serves up haunting, slow-gliding high-tech obelisks and highly impractical dragonfly crafts, contrasted with vast misty desolate desert vistas. The sound design is the requisite BWAAA and generic tribal vocalizations. The costuming is an exquisite pastiche of vaguely ethnic global appropriation, window dressing to the story's main thrust which could be summed up as "What happens when imperialism goes wrong."

The film opens on a hazy Zendaya commenting on colonialism (perhaps signaling an intention to unpack white-savior themes in the sequel), then cuts away to

a satisfyingly wan and angsty Timothée Chalamet, a physical manifestation of the powerlessness of youth. Villeneuve has stated that Zendaya's character will have a greater role in the sequel. Jason Momoa, Dave Bautista, and Josh Brolin are completely in their element, serving righteous space-bro energy. Charlotte Rampling is deliciously haughty and scheming as the Reverend Mother, matched against matrilineal renegade Lady Jessica, quietly played by Rebecca Ferguson.

At a tight 2 hours and 35 minutes running time, purists may grumble that countless details were inevitably left out. However, as *Watchmen* fans know, a too-faithful adaptation is a surefire way to end up with yet another pile of garbage in the gullet of a giant space-worm. After all, *Dune* the novel still exists and will always remain a compelling read. —SHERI FLANDERS 155 min. PG-13, wide release

*The French Dispatch*

*The French Dispatch* opens with a blink-and-you-miss-it exposition of the world Wes Anderson has created: It's 1960s France, and Bill Murray is Arthur Howitzer Jr., editor of *The French Dispatch*, a fictional *New Yorker*-style magazine that originally began as a Sunday supplement to the *Liberty, Kansas, Evening Sun*, "bringing the world back to Kansas." The film is a portmanteau—that is, a collection of shorter narratives within one film. It's charmingly arranged in the structure of a print magazine, including an editor's note, "The Cycling Reporter" by Herbsaint Sazerac (Owen Wilson), feature stories "The Concrete Masterpiece" by J.K.L. Berensen (Tilda Swinton), "Revisions to a Manifesto" by Lucinda Kremantz (Frances McDormand), and "The Private Dining Room of the Police Commissioner" by Roebuck Wright (Jeffrey Wright), plus "Declines and Deaths" as an endnote.

The film is a love letter to France and to old-fashioned print journalism, particularly travel writing. (Howitzer Jr.'s mottos as editor are "No crying," and "Just try to make it sound like you wrote it that way on purpose.") It has everything that we've come to expect from Wes Anderson—carefully crafted aesthetics, perfect color palettes, and intricate tableaux of actors. It's to nobody's surprise that the film has a (mostly white) stacked cast, full of Wes Anderson regulars and a variety of A-listers in both major and minor roles. *The French Dispatch* alternates from French to English, from black-and-white to color, as if Anderson is just off screen with a switch. There's occasional animation, quick-witted jokes, and a score once again by Alexandre Desplat, whose light and lilting piano threads the stories together.

As with most films by this director, the style and humor and pacing can be polarizing. Despite some fun moments, *The French Dispatch* didn't feel as easy a watch as other Wes Anderson films. It is certainly worth seeing for die-hard fans, Francophiles, and journalism lovers. But for newbies, on-the-fence viewers, and harsh critics, this reviewer might recommend just watching

one of his other movies. —TARYN ALLEN 103 min. R, wide release.

*Halloween Kills*

*Halloween Kills* fails to resurrect the franchise. But that was as predictable as the fact that Michael Myers is indestructible, no? Instead, it takes ambitious, sometimes even admirable, swings in various directions, but the majority of them don't hit on anything good. Picking up minutes after David Gordon Green's previous entry, 2018's *Halloween*, Laurie Strode (Jamie Lee Curtis), her daughter Karen (Judy Greer), and granddaughter Allyson (Andi Matichak) are in the hospital after leaving the boogeyman for dead. He's not dead, though, and as always, Laurie is convinced she'll be able to defeat him this time around. Joining with other survivors from previous films (Kyle Richards reprises her role as Lindsey Wallace, for example) and inspiring the Haddonfield townspeople to fight back, Laurie does have numbers on her side. But that's part of the issue. The amount of subplots bury the Strode women in their own film, which leaves it gasping for air as Michael Myers remains alive. —BECCA JAMES 106 min. R, Peacock TV, wide release

*Karen Dalton: In My Own Time*

Karen Dalton was never a household name and she never will be. But for a certain subset of music fans, the Oklahoma-born folk chanteuse is a legend. Lovingly directed by Richard Peete and Robert Yapkovitz, this documentary is a reverent tribute to a person who cast a spell on most people—men, particularly—whose path she crossed. A parade of aging hippies, including a couple ex-husbands, sing Dalton's praises. Later luminaries like Nick Cave count her as a touchstone as well. But was she really worth the hype?

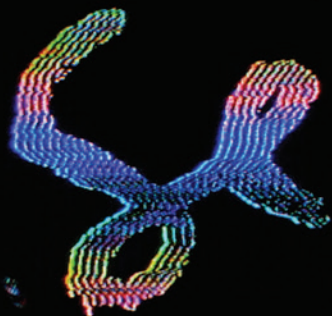
The thing about profiles of troubled artists who died young, had mental and substance issues, and never really "made it," is that those of us new to their art are at the mercy of ardent acolytes. Who am I to argue with Bob Dylan, who's quoted from his autobiography, calling Dalton his favorite singer? The singer/songwriter Angel Olsen reads Dalton's diary throughout, lending the narrative a rare intimacy. It makes the viewer feel like they're in the room with Dalton as she shoots speed, fights with countless lovers, and agonizes over a music career that's not going as she'd dreamed or as so many around her expected it to.

The film has an unexpectedly meaningful coda, as a fire consumed much of the singer's archives soon after the shoot was done, leaving it as the sole photographic and aural record of most of that material. Dalton died of AIDS in the 80s, but her music has had several revivals since. No doubt this love letter of a documentary will spur renewed interest. Whether she was an underappreciated genius or another in a long line of tormented minor lights of a significant era is up to the listener/viewer to say. —DMITRY SAMAROV 85 min. In select theaters. R



jam presents

# SYLVAN ESSO



Shaking Out  
The Numb Tour  
with Lido Pimienta

THIS SUNDAY  
OCTOBER 31  
BYLINE BANK  
ARAGON BALLROOM

ELVIS  
HELLO AGAIN!  
S  
THE IMPOSTERS  
HELLO

NEXT WEDNESDAY  
NOVEMBER 3

CHICAGO  
Presented by CHASE

93XRT



MELVIN SEALS & JGB

Next Thursday  
November 4  
Park West

## X AMBASSADORS

PRESENTS...  
THE BEAUTIFUL LIAR  
with SCARYPOOLPARTY & THORAR JONSSON

NEXT  
THURSDAY  
NOVEMBER 4  
VIC THEATRE



FRIDAY, NOVEMBER 5 CHICAGO  
Presented by CHASE

## THE WOOD BROTHERS



SPECIAL GUEST SEAN MCCONNELL  
SATURDAY, NOVEMBER 6  
RIVIERA THEATRE

PERFORMING THE FULL  
ALBUM FRONT TO BACK

# Little Feat

## Waiting for Columbus

45TH ANNIVERSARY TOUR  
2022

WITH SPECIAL GUEST IDA MAE

CHICAGO  
THE CHICAGO THEATRE  
Presented by CHASE

MARCH 10 2022  
93XRT



facebook.com/jamusa



instagram.com/jamusa



twitter.com/jamusa



BUY  
TICKETS  
AT

JAMUSA.COM



STEVE KRAKOW



## THE SECRET HISTORY OF CHICAGO MUSIC

# The Opals deserve a place among Chicago's greatest girl groups

If they'd released more than a handful of singles during their career, they'd be as famous as the Shirelles or the Supremes.

By **STEVE KRAKOW**

Since 2004 *Plastic Crimewave* (aka Steve Krakow) has used the *Secret History of Chicago Music* to shine a light on worthy artists with Chicago ties who've been forgotten, underrated, or never noticed in the first place.

As I've complained here before, women often get left out of music history—a problem that seems especially bad in soul music. I'll never understand why Loleatta Holloway, Holle Thee Maxwell, and the Fasci-

nations aren't as widely known as the Dells, Major Lance, and Curtis Mayfield. All-woman Chicago group the Opals had ties to all those men, but by comparison they're downright obscure.

To be fair, the Opals probably would've been more famous if they'd released more music—their discography, once you exclude recordings unissued in their day and retrospective compilation appearances, consists of just a handful of singles. But if you'll permit me the

term “girl group” (despite the fact that they were women for much of their career), the Opals are still one of the greatest girl groups Chicago ever produced.

The Opals hailed from East Chicago, Indiana, where founder Rosie “Tootsie” Addison won a local talent contest in 1962, singing Ray Charles's “What'd I Say.” Inspired by her success, she started a group by bringing aboard friends Myra Tillotson, Betty Blackmon, and Rose E. Kelly. An East Chicago producer dubbed them the Opals, and as a gimmick they took to wearing opals around their necks (until Addison learned that the gemstones were reputed to bring bad luck). The Opals released their first single, “Hop, Skip & Jump,” later that same year on the tiny Beltone label.

This catchy slice of soulful doo-wop, which sounds a lot like the Marvelettes' “Please Mr. Postman,” became something of a local favorite. The Opals recorded it with Addison as lead singer, but Kelly soon took over that role. “I knew I wouldn't always be lead singer,” Addison recalled for a 2006 *Chicago Sun-Times* feature. “My gift was my ear. I could hear if we were flat or sharp, if we were rushing it.”

While playing at Steve's Chicken Shack in Gary, Indiana, in 1962, the Opals were “discovered” by Mickey McGill of famed pop-soul outfit the Dells. In the same *Sun-Times* story, Addison remembered him saying, “We got to get you out of this roadhouse.”

McGill began coming to the house where the group rehearsed to help them along. “They sounded pretty good so we started teaching them,” he explained in Robert Pruter's indispensable book *Chicago Soul*. “We didn't manage the group, but we took them as little kids and showed them how to sing and everything.”

McGill also introduced the Opals to Vee-Jay Records. They started off as backup singers for the label's other artists, lending their voices to recordings by Otis Leavill and, most famously, Betty Everett—they're on her iconic 1964 version of “The Shoop Shoop Song (It's in His Kiss).” This instantly recognizable tune, written by Rudy Clark, had failed to chart when Merry Clayton released it as a single in 1963, but Everett took it to number six on the *Billboard* Hot 100 and number one on the *Cashbox* R&B charts. It's since appeared in many movies and become a hit a few more times—including after Cher covered it for the *Mermaids* soundtrack in 1990.

Blackmon left the group during this time, so that when McGill helped the Opals get work with producer and A&R man Carl Davis at Okeh Records, they were slimmed down to a trio. Davis had just enjoyed major successes with Gene Chandler's “Duke of Earl” and Major Lance's “Monkey Time,” and the Opals' first gig for Okeh was an uncredited spot backing Major Lance on “Crying in the Rain,” the B side of his R&B smash “Hey Little Girl.” Davis then signed the Opals to a recording contract and had them sing for his saxophonist brother, Clifford, on the 1963 single “Finders Keepers, Losers Weepers,” cowritten by Phil Upchurch (and they got a credit for their vocals this time).

Soon Davis began functioning as the Opals' manager, polishing their image and providing them with chaperones on the road (a common practice with especially young artists). He made sure the group had fancy human-hair wigs from Chicago Hair Goods, to keep them looking sharp onstage. “We'd sweat like crazy while performing,” Addison explained to the *Sun-Times*. “Our [real] hair would get all messy.”

In January 1964, the Opals finally cut a single for Okeh under their own name, the rockin' Billy Butler song “Does It Matter” b/w “Tender Lover.” Produced by Davis with classy arrangements by Johnny Pate, it's become a collector's favorite—the cheapest copy currently on Discogs is \$200.

The Opals' next Okeh single also came out in '64 and also featured Pate's arrangements and Davis's production. What set it apart was that both its songs were by none other than Curtis Mayfield, who was still with the Impressions and had begun moonlighting for Okeh as a producer and songwriter. “You're Gonna Be Sorry” is a classic dance-floor groover, and the flip, “You Can't Hurt Me No More,” is an angst soul ballad. The single was a local hit, but the Opals released only one more, 1965's “Restless Days” b/w “I'm So Afraid.”

The Dells had recorded “Restless Days” (cowritten by McGill) in the 1950s, but their version wasn't released. With its doo-wop flavor, the tune does seem to belong to a different era from its B side: “I'm So Afraid,” also by Mayfield, has the kind of groovin' midtempo Motown feel that the Northern Soul crowd loves, and it's the main reason this rare 45 sometimes fetches three figures.




# MUSIC

The Opals provided more uncredited backing for Major Lance on his 1965 single “Everybody Loves a Good Time” (written by Van McCoy), but Lance had passed his peak and the song only reached number 109 on the *Billboard* charts. By this time, Kelly had left the group and Juanita Tucker had joined. But the Opals were essentially finished.

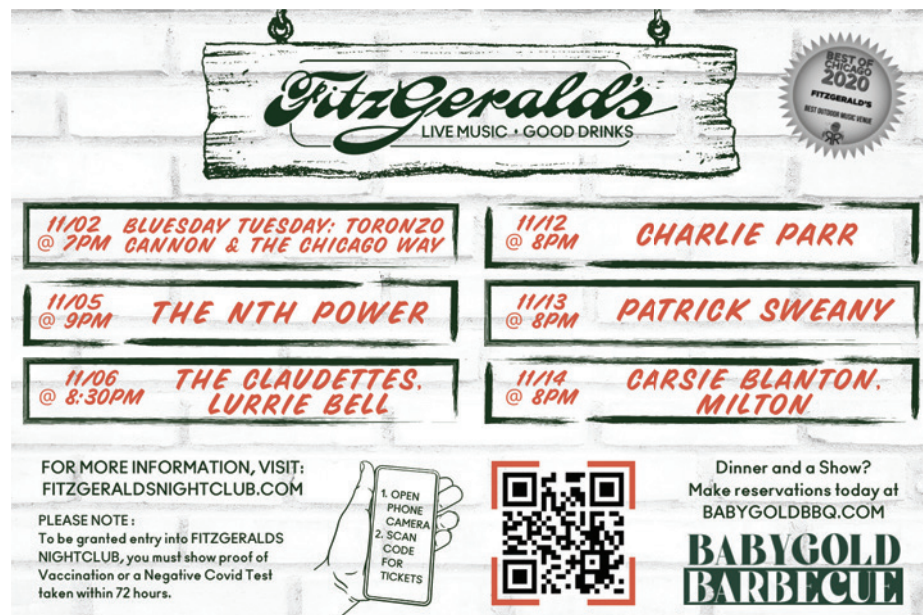
Addison became a backup singer for Ernie Terrell & the Heavyweights, a band fronted by the fighter who won a disputed heavyweight title in 1965 after one of the boxing world’s major organizations (but not the other) stripped Muhammad Ali of his championship. Coincidentally Terrell was also the older brother of Jean Terrell from the Supremes, probably the most famous “girl group” of all time.

At the time of that 2006 *Sun-Times* story, Addison was still singing gospel at the Light-house Church of All Nations in Alsip, Illinois.

Other former Opals were living in Atlanta, Georgia; Union Springs, Alabama; Frankfort, Illinois; and Hammond, Indiana.

Over the years the Opals’ music has appeared on a multitude of soul compilations, and new material is still turning up. This year Kent Records in the UK released a 45 of two vintage Opals tracks, which label consultant Tony Rounce had identified as coming from the group after discovering them on a master-tape transfer of Billy Butler recordings for Okeh. One of these lost-and-found tunes is called “Can’t Give It Up,” which sums up the attitude of soul-music collectors toward the group. The Opals are arguably more widely known today than they ever were in the mid-60s. 

*The radio version of the Secret History of Chicago Music airs on Outside the Loop on WGN Radio 720 AM, Saturdays at 5 AM with host Mike Stephen.*



**Fitzgerald's**  
LIVE MUSIC • GOOD DRINKS

**BEST OF CHICAGO 2020**  
FITZGERALD'S  
BEST NIGHTLIFE VENUE

11/02 <b>BLUESDAY TUESDAY: TORONZO</b> @ 7PM CANNON & THE CHICAGO WAY	11/12 <b>CHARLIE PARR</b> @ 8PM
11/05 <b>THE NTH POWER</b> @ 9PM	11/13 <b>PATRICK SWEANY</b> @ 8PM
11/06 <b>THE CLAUDETTES, LURRIE BELL</b> @ 8:30PM	11/14 <b>CARSIE BLANTON, MILTON</b> @ 8PM

FOR MORE INFORMATION, VISIT:  
FITZGERALDSNIGHTCLUB.COM

PLEASE NOTE:  
To be granted entry into FITZGERALDS NIGHTCLUB, you must show proof of Vaccination or a Negative Covid Test taken within 72 hours.


1. OPEN PHONE CAMERA  
2. SCAN CODE FOR TICKETS

Dinner and a Show?  
Make reservations today at  
BABYGOLDBBQ.COM

**BABYGOLD BARBECUE**

**READER EARLY WARNINGS**

Find a concert, buy a ticket, and sign up to get advance notice of Chicago's essential music shows at [chicagoreader.com/early](http://chicagoreader.com/early).




**Heineken**  
3730 N. CLARK ST  
METROCHICAGO.COM  
@METROCHICAGO



**FRI NOV 05**  
**LUCERO**  
**MORGAN WADE**



**23-Hour Party People**

**SAT NOV 06**  
**23-HOUR PARTY PEOPLE**



**WED NOV 24**  
**TWO FEET**  
renforshort

**THU NOV 18**  
Cold Waves welcomes  
**NITZER EBB**



**SATURDAY OCT 30 / 6:45PM / 12+**  
**JP SAXE: THE FEELINGS ARE STUPID TOUR**  
VICTORIA CANAL

**SATURDAY OCT 30 / 9PM / 21+**  
Sleeping Village & Metro present  
**HIGH ON FIRE**

**SATURDAY OCT 30 / 10:30PM / 18+**  
American Gothic Productions presents  
**NOCTURNA - ALL HALLOW'S EVE BALL**

**SUNDAY OCT 31 / 9PM / 21+**  
An All-Building Event!  
**HALLO-QUEEN!**  
In Metro: DERRICK CARTER / RALPHI ROSARIO / LADY D  
In smartbar: MICHAEL SERAFINI / GARRETT DAVID SASSMOUTH  
Hosted by: LUCY STOOLE / NICO / JOJO BABY  
Guest hosted by: DENALI FOX / THE TOTOS  
CHAMILLA FOXX / EVA YOUNG

**WEDNESDAY NOV 03 / 9PM / 18+**  
**CRUMB**  
duendita

**THURSDAY NOV 04 / 9PM / 18+**  
**LOCAL H**  
RADKEY

**SATURDAY NOV 20 / 8PM / 18+**  
Riot Fest welcomes  
**ALEX G**  
EXUM

**NOV 23** YELLOW DAYS  
**NOV 27** MAJID JORDAN  
**DEC 03** DJ SEINFELD  
**DEC 04** OBSERVE  
**DEC 06** BEABADOOBEE  
**DEC 14** THE GLORIOUS SONS  
**DEC 15** METZ / PREOCCUPATIONS  
**DEC 16** ALL THEM WITCHES  
**DEC 22** JEFF TWEEDY  
**DEC 23** JEFF TWEEDY

**smartbar**

SMARTBARCHICAGO.COM  
3730 N CLARK ST | 21+

*Saturday, October 30*

10pm 21+

**LAUREN FLAX**  
**JUSTIN AULIS LONG**  
**FLOWER FOOD**





**FRIDAY OCT 29**  
HORSE MEAT DISCO / HARRY CROSS

**SUNDAY OCT 31**  
An All-Building Event!  
**HALLO-QUEEN!**

**FRIDAY NOV 05**  
Slo 'Mo  
HIJO PRÓDIGO / ALL THE WAY KAY / VITIGRRL

**SATURDAY NOV 06**  
23-HOUR PARTY PEOPLE

 TICKETS AVAILABLE VIA METRO + SMARTBAR WEBSITES + METRO BOX OFFICE. NO SERVICE FEES AT BOX OFFICE!  IT'S YOUR SOUND



## PICK OF THE WEEK

Chicago's Heet Deth make enough noise to wake the dead on *Heet Deth Hooray!*

MYRNA KELLYS

**HEET DETH, BUSSY KWEEN POWER TRIP, RAT CHASM**  
Wed 11/10, 8:30 PM, *Sleeping Village*, 3734 W. Belmont, \$5. 21+

**THE MEMBERS OF HEET DETH**, drummer-singer Julia Bard and guitarist-singer Laila Eskin, seem to have taken the right lessons from the early-2000s heyday of the White Stripes and Death From Above 1979—namely, that two people can whip up enough noise to make a bigger band overkill. On their debut full-length, September's *Heet Deth Hooray!* (Don't Panic), the Chicago gutter-rock duo play with such unrestrained fervor that you can imagine the devil perking up to listen—on the monstrous “Big Bang Boom,” Eskin contorts melodic low-end riffs into feverish, discordant blasts as hair-raising as the band's lacerating paired hollers. Bard anchors Heet Deth's devilish swing with rockabilly-style locomotion, particularly on “Motorcycle Race,” where a springy, chattering snare drum pushes the sassy stop-time stabs of Eskin's flame-job guitar over the finish line. Bard and Eskin are astute vocalists, and rarely try to shout above their own din—instead they tend to sing only when they've dialed back their instruments. Every time they harmonize at top volume, though, they sound like they're trying to tear their way out of a jail cell with the force of their vocal cords. —LEOR GALIL

CONCERT PREVIEW  
FRIDAY29

**THE COSMIC LAVENDER COUNTRY TOUR**  
See also Saturday. *Lavender Country* headline the *Cosmic Country Showcase*, with host Andrew Sa. 9 PM, *Hideout*, 1354 W. Wabansia, \$15. 21+

I'm wary about jumping on the “nature is healing” train, but I have to admit that when I heard the news that groundbreaking gay country band Lavender Country were returning to the Hideout stage for the Cosmic Country Showcase, it felt like a pretty big ray of hope—every time they've graced this festive event with their tunes, it's been a great celebration. Led throughout their various incarnations by 77-year-old Patrick Haggerty, Lavender Country released what is almost certainly the first openly gay country album in 1973. That self-titled LP is majestic and magical; almost half a century later, I still think it's one of the best country records ever made in terms of its instrumentation, melody, and eloquent, poignant lyrics. The universe of the album is raw and confrontational, and touches on Haggerty's socialist anger—which at that time was less provocative than his songs about emotional connection and sexual wooing between men. Due to its themes and the era of its release, *Lavender Country* ultimately proved hard to market, and its original pressing on Gay Community Social Services of Seattle was limited to 1,000 copies.

Reissued by Paradise of Bachelors in 2014, the record drew in new listeners with its beauty and brilliance, and in 2016, Dan Taberski helped spread the word further with the short documentary *These C\*cksucking Tears*, which debuted at South by Southwest. When Haggerty and the current iteration of the band finally released the follow-up to their debut, 2018's *Blackberry Rose and Other Songs & Sorrows*, it was to a whole different world. An openly queer country album was no longer an isolated oddity, it was a contribution to a community, and there was an audience eager and ready to receive it. Haggerty made his latest musical statement in January when he unexpectedly dropped a new single, “Treasures That Money Can't Buy” (not to be confused with the classic gospel song of the same name). It's a sentimental song delivered in a classic, straightforward style with production that feels like it could have come off an old 78. It's a reminder to cherish the intangibles of friendship and love over the cruel demands of the rat race—and the bite of Haggerty's scorn for greed gives it sharp teeth. —MONICA KENDRICK

## SATURDAY30

**THE COSMIC LAVENDER COUNTRY TOUR**  
See Friday. *Lavender Country* headline the *Cosmic Country Showcase*, with host Andrew Sa. 9 PM, *Hideout*, 1354 W. Wabansia, \$15. 21+

**GLAIVE X ERICDOA** See also Sunday. *Midwxtst* opens. 7:30 PM, *Schubas*, 3159 N. Southport, sold out. ALL



Few artists in the overlapping and extremely online worlds of hyperpop and digicore have achieved the crossover visibility of teenage phenoms Glaive and ericdoa—the *New Yorker* published an essay about Glaive before he'd even played his first show, which was this past August at the Lyrical Lemonade Summer Smash. Both artists are still teenagers, and they've already released solo work through a major label: Interscope has issued the Glaive EPs *cypress grove* (2020) and *all dogs go to heaven* (2021) as well as the ericdoa album *COA* (2020). Glaive favors spiderweb midwest-emo guitars blended into a universe of hyperactive electronic production, while ericdoa prefers dreamlike synths and sparse, sharp-edged beats that reflect the depth of hip-hop history. As singers they strike the same wounded, existential tone, with sweetly trembling vocals that stitch together suave R&B crooning and 2000s pop-punk mewls—they seem to yearn for heights that feel impossible to reach, like kids who dream of flying off a swing set at the top of an arc but can't let go of the chains. On their brief new collaborative EP, *then i'll be happy* (Listen to the Kids/Interscope), Glaive and ericdoa don't play off each other as much as you might hope—they act as mirrors rather than amplifiers. Though they're at the forefront of a colorful, whimsical musical movement that hasn't yet ossified into a definitive style, they sometimes fall short of that movement's kaleidoscopic energy. But when ericdoa and Glaive lock in together, as they do on the roof-destroying skewed-

pop anthem "fuck this town," the possibilities feel endless. —LEOR GALIL

## SUNDAY 31

**GLAIVE X ERICDOA** See *Saturday*. *Midwest opens. 6:30 PM, Schubas, 3159 N. Southport, sold out.* 🎧

## FRIDAY 5

**YELLOW EYES** *Immortal Bird and Bottomed opens. 10 PM, Empty Bottle, 1035 N. Western, \$12. 21+*

Black metal can be a funny genre, in that the better you get at making it, the more likely you are to be put on blast for being inauthentic. Over the genre's three-decade history, the standard for what is "true" or "kvl" has become very strict—if you're not anonymously releasing completely blown-out, inaccessible cassettes with photocopied black-and-white covers strewn with indecipherable text, you're a poseur. Part of the reason I love New York band Yellow Eyes so much is that they gracefully and successfully push back on that philosophy. They create black metal that's lush, completely musically intelligible, borderline catchy, and played with next-level

skill. Assuming that "accessible black metal" isn't a self-canceling impossibility, Yellow Eyes are in its vanguard. They also reject conventional black-metal protocols and aesthetics, including pseudonyms and corpsepaint, which could further provoke the heads who are itching to accuse them of being "false," but I think they're the perfect entry point to the genre. The band's most recent release, the wildly epic 2019 album *Rare Field Ceiling*, was probably my most-listened-to record of that year due to its mind-bending guitar interplay, endless twists and turns, and sweeping, forlorn vocal howls. Yellow Eyes didn't play live very often even before the pandemic, and Scorched Tundra's Alexi Front (who's coproducing this event) tells me this show has been in the works for years—it's not to be missed. —LUCA CIMARUSTI

## SATURDAY 6

**GLAD RAGS** *Living Thing opens. 9:30 PM, Hideout, 1354 W. Wabansia, \$12. 21+*

On their debut album, *All of Them*, local pop ensemble Glad Rags explore how interpersonal transgressions can ripple through creative communities, and even as they grapple with anger and grief, they never lose the sense of joyful discovery that underground scenes can provide. Led by

vocalist-keyboardist and Sex No Babies member Mable Gladly, Glad Rags have a core lineup of six members, but the album features contributions from 15 musicians, including drummer Benjamin Karas of experimental rock group Evasive Backflip and woodwind player Karolina Prus. Based on several instances of harm that Glad Rags members have witnessed in their creative circles, *All of Them* incorporates narratives that address a variety of timely themes (sexual violence, cancel culture) while questioning the responsibility of individuals within a scene to build safer, more supportive arts spaces.

Gladly wrote, arranged, and mixed much of the album and collaborated on lyrics with three of the band's core members—vocalist and synth player Jacqueline Baker, vocalist Mar Yann, and multi-instrumentalist Patrick Sundlof. The music blends disco, new wave, and chamber pop, and Glad Rags' use of cello, sitar, and programmed beats recalls when indie bands such as Arcade Fire made waves in the early 2010s with dance beats and synth flourishes that could compete with any EDM-inspired post-recession pop; meanwhile, a rotating cast of seven singers adds perspective, like a Greek chorus in a stage play. On "I Used to Be (Happy)," Baker ponders how the scene will respond to a predator's return: "Will we turn him 'round and kick him out / Or say, 'Hello. What's up brother? How ya doing?'" A group of background singers respond "blah blah blah," suggesting this creep isn't even worth

Reader  
50

50 Days of  
READER  
GIVING

chicagoreader.com/donate

Become a member of  
the CHICAGO READER for  
a chance to win!

THE ECHOES TOUR

"ALL BIG PINK FLOYD  
FANS SHOULD  
EXPERIENCE IT!"  
—SAN JOSE MERCURY NEWS

DOM STEIN

NICK  
MASON'S  
SAUCERFUL OF  
SECRETS

GARY KEMP • GUY PRATT • LEE GARDIS

PLAYING THE  
EARLY MUSIC OF  
PINK FLOYD

THE CHICAGO  
THEATRE  
Presented by CHASE O

FRIDAY  
FEBRUARY 4

ON SALE THIS FRIDAY-10AM AT TICKETMASTER.COM

Grand Slam  
Productions

THESAUCERFULOFSECRETS.COM

PRESENTED BY EMC PRESENTS • BY ARRANGEMENT WITH SOLO & TONY SMITH PERSONAL MANAGEMENT emc





## UPCOMING CONCERTS AT Old Town School of Folk Music

4544 N LINCOLN AVENUE, CHICAGO IL  
OLDTOWNSCHOOL.ORG • 773.728.6000

### JUST ADDED • ON SALE THIS FRIDAY!

5/18/2022 Valerie June

FOR TICKETS, VISIT [OLDTOWNSCHOOL.ORG](http://OLDTOWNSCHOOL.ORG)

### FRIDAY, NOVEMBER 5 8PM

**Jonas Friddle /  
Jodee Lewis** in Szold Hall

### SATURDAY, NOVEMBER 6 8PM

**The Tossers**

### SUNDAY, NOVEMBER 7 5PM

**Del McCoury Band**

### SUNDAY, NOVEMBER 7 7PM

**Kristin Hersh** in Szold Hall

### THURSDAY, NOVEMBER 11 8PM

**San Fermin**

The Cormorant II - Voices Tour  
with special guest Pearlá

### FRIDAY, NOVEMBER 19 8PM

**Lucy Kaplansky**

in Szold Hall

### WORLD MUSIC WEDNESDAY SERIES FREE WEEKLY CONCERTS, LINCOLN SQUARE

11/3	Harold López-Nussa
11/4	Peruvian Jazz Night with the Yuri Juárez Afroperuano Group - Celebrating 200 years of Peruvian Independence
11/10	Flamenco Americana

[OLDTOWNSCHOOL.ORG](http://OLDTOWNSCHOOL.ORG)

## Let's Play!



Make time to learn something new with music and dance classes at Old Town School! All skill levels both in-person and online.

Sign up for classes today at

[oldtownschool.org](http://oldtownschool.org)

MUSIC CLASSES  
FOR ADULTS & KIDS  
LINCOLN SQUARE  
LINCOLN PARK  
SOUTH LOOP & ONLINE

Old  
Town  
School  
of Folk  
Music

## MUSIC

Find more music listings at  
[chicagoreader.com/musicreviews](http://chicagoreader.com/musicreviews).

### continued from 53

an answer. *All of Them* feels like a community theater troupe coming together to produce a musical dedicated to telling one guy to fuck off. While their album is filled with righteous anger, Glad Rags don't let that get in the way of the groove. *All of Them* celebrates resilience through communal creativity, so it's fitting that Glad Rags will debut the album live at one of the first shows on the Hideout's intimate stage as the club brings concerts back inside for the first time since the start of the pandemic. —**JACK RIEDY**

## WEDNESDAY10

**HEET DETH** See *Pick of the Week* on page 52.  
*Bussy Kween Power Trip* and *Rat Chasm* open.  
8:30 PM, *Sleeping Village*, 3734 W. Belmont, \$5. 21+

## ALBUM REVIEWS

**ARTIFACTS, . . . AND THEN THERE'S THIS**  
Astral Spirits  
[astralartifacts.bandcamp.com/album/and-then-theres-this](http://astralartifacts.bandcamp.com/album/and-then-theres-this)

Flutist Nicole Mitchell, cellist Tomeka Reid, and drummer Mike Reed initially formed Artifacts as a repertory group; the music on their 2015 debut album, *Artifacts* (482 Music), includes compositions by founding or early members of the Association for the Advancement of Creative Musicians, among them Anthony Braxton, Muhai Richard Abrams, Amina Claudine Myers, and Roscoe Mitchell. But it was probably inevitable that they'd delve into original material, since everyone in the trio is an established bandleader and composer and therefore keenly aware of the resources on hand. The title of their second recording, . . . *And Then There's This*, telegraphs the shift; everyone writes, and they seem to have designed their compositions to show off one another's strengths. Reed's "Pleasure Palace" is simultaneously spacious and funky; the cello's cascading figures complement both the drumming's forceful, rock-ish feel and the flute's incantatory phrasing. Reid's "Song for Helena" opens with a chamber music-style unison passage before handing Mitchell another opportunity to flex the voicelike quality of her playing. And the flutist's "Reflections" toggles between intricate three-part constructions and riffing punctuations enlivened by Reed's light, decorative accents. Despite the change in direction between records, Artifacts have not forgotten their founding impulse. The material on . . . *And Then There's This* also includes pieces by Roscoe Mitchell and Muhai Richard Abrams, and a pair of atmospheric group improvisations are dedicated to Joseph Jarman and Alvin Fielder, AACM members who've passed on since the trio's foundation. —**BILL MEYER**

**HELADO NEGRO, FAR IN**  
4AD  
[heladonegro.bandcamp.com/album/far-in](http://heladonegro.bandcamp.com/album/far-in)

The confessional, artsy electronic songs on Helado Negro's first six records have always struck deep



Artifacts: Nicole Mitchell, Mike Reed, and Tomeka Reid © LIINA RAUD

chords in me. Born Roberto Carlos Lange, the second-generation Ecuadorian American uses subtle musical metaphors to share mixed sentiments stemming from his Latinx heritage—hope, anxiety, and pride, in almost equal measure. On his latest album, *Far In* (4AD), which comes after 2019's *This Is How You Smile*, Lange revisits these themes over the course of 15 tunes that turn from ethereal to upbeat and danceable and back, and as always his personal reflections shed light on something universal. On this record he drives home the possibilities of sustenance during lockdown and finding true escape by turning inward through honeyed vocals embraced by gently funky bass lines, luminous touches of synth, and propulsive drum tracks. As usual, his songs welcome multiple readings: "La Naranja" ("The Orange") references the oranges that were so ubiquitous around Lange's childhood home in Florida that they seemed to be in endless supply and often were casually wasted. The lyrics carry a delicious ambiguity—Lange could be just as easily referring to the sweet intimacy between lovers enclosed in their own private world of blossoming romance or physically confined together in lockdown. The tune opens with long, floating violin tones that return to punctuate its bustling arrangement, and over a sweet bass line Lange marvels at the potential of human connection and the ultimate pandemic lessons: "Tú y yo, podemos cambiar todo / Tú y yo, sobreviviremos esto" ("You and I, we can change everything / You and I, we will survive this"). —**CATALINA MARIA JOHNSON**

**AIMEE MANN, QUEENS OF THE SUMMER HOTEL**  
SuperEgo  
[aimeemann.com](http://aimeemann.com)

Aimee Mann pairs her exquisitely crafted lyrics with unforgettable melodies, but her tunes often aren't what you'd call light romps. The singer-songwriter started her musical career in the 80s as front woman of post-new-wave dance-pop band 'Til Tuesday, then went solo in the early 90s. On her tenth solo album, *Queens of the Summer*

*Hotel* (released on SuperEgo, the label she founded in 1999 with her manager and former 'Til Tuesday bandmate Michael Hausman), Mann probes the depths of human experience, addressing some grim subject matter—including suicide, self-immolation, and incest. The record comes four years after Mann's previous album of new material, *Mental Illness*, which could serve as a companion piece to *Queens of the Summer Hotel* thanks to its similar topics and similarly folksy instrumentation. Mann composed the new album with collaborator Paul Bryan as the score for a theatrical adaptation of Susanna Kaysen's 1993 memoir, *Girl, Interrupted* (which also inspired the movie of the same title). Each song touches on a chapter or character in the book, which details the nearly two years Kaysen spent in a Massachusetts psychiatric institution starting in 1967.

Mann has openly spoken about her own struggles with anxiety and depression, and she can tackle tough or taboo subjects without cloying sentimentality. *QotSH* forgoes the electric guitars on some of Mann's earlier albums in favor of a stripped-down approach that showcases her distinctive alto. The first track, "You Fall," layers insistent piano, flute, and strings to convey the queasy sensation that can come from trying to hold it together while contemplating the feeling that you won't succeed. The rapid pacing of "Give Me Fifteen" derides the hurried, offhand way some doctors diagnose a patient experiencing a mental-health crisis. The sugary singsong melody of "Home by Now" contrasts with Mann's lyrics, which describe a young woman's twisted relationship with her father: "My daddy loves me / He's my *liebchen* [sweetheart] / I'm his *eine kleine frau* [one little wife] / So draw the curtains." The piano waltz "Suicide Is Murder" coolly examines methods of killing oneself—drowning, bullets, pills—and the motive, means, and opportunity needed to go through with it. Some songs clock in at less than two minutes, making it easy to imagine them bridging the empty spaces between scenes in the play, but despite that brevity, *QotSH* isn't a quick (or easy) listen. This one will stay with you for a while. —**KIRSTEN LAMBERT**



# MUSIC



SoloSam @ COOPER FOX

## MONOLORD, YOUR TIME TO SHINE

Relapse  
[monolord.bandcamp.com/album/your-time-to-shine](http://monolord.bandcamp.com/album/your-time-to-shine)

The doom scene has long played host to more than its fair share of the “leave politics out of music” crowd. But when online magazine Astral Noize asked Gothenburg stoner-metal trio Monolord whether they’d describe themselves as a political band, drummer Esben Willems replied, “Who isn’t? I think all bands are political in some sense. When Kiss go on stage and say, ‘We’re not political,’ that’s a political statement. We’re not Rage Against the Machine but we were open with our values, yes.” Those values echo throughout the band’s records: 2019’s electrifying *No Comfort*, for example, confronts the sickening global rise of racism and questions the utility of religion when it can so easily be abused for profit. Rather than merely wave a flag, though, Monolord tap into crucial subjects in a way that feels refreshing and honest, which does as much as their psychedelic atmospheres to infuse universality into songs that feel as big as the cosmos.

On their stunning new fifth album, *Your Time to Shine* (Relapse), Monolord once again put their political and social consciousness front and center. Who among us hasn’t looked at ongoing geopolitical conflict and climate change and wondered what horrors are rushing toward us? Monolord address this head-on right from the opening lines of elegiac opener “The Weary,” a somber apology to future generations for leaving them a planet that just might be irreparably fucked up. “Clench my fist under my smile / To make it last another while,” guitarist Thomas V Jäger sings. If you—a person alive in 2021—can’t relate, you’re not paying attention. The midpoint of the five-song record, “I’ll Be Damned,” plays on the double meaning of the phrase—to be surprised or condemned to eternal punishment—and leans into traditional stoner rock and doom with a rhythmic chug underpinning its core. It also serves as gritty palate cleanser before the band stretch their legs on two long-form songs: the reverential title track and “The Siren of Yersinia,” which initially crashes like violent waves against ocean rocks, momentarily

opens up for a minimal, spacy guitar interlude, and builds back up to a climactic finale. Dripping with raw emotion and expert songwriting, *Your Time to Shine* makes another case for Monolord as one of the best power trios going, and its musical and thematic heaviness provide much-needed catharsis and respite in a chaotic world. —JAMIE LUDWIG

## SOLOSAM, PRINCIPLES TO DIE BY

Steak Worldwide/SoloSam  
[solosam.com](http://solosam.com)

We’ve all felt it at some point during the 19 months and counting of the pandemic: an anguish amplified by loss, even if we’ve been lucky enough that no one close to us has died from the virus or developed long COVID. (If your life since March 2020 has been absolutely untroubled, I have to assume you’re a sociopath, a billionaire, or both.) Even in the *Before Times*, artists across the pop spectrum were mining trauma to make music that was acutely aware of their vulnerability and pain—and the pandemic has made suffering so widespread and mundane that an even greater number of listeners can relate to such material. Distress has saturated pop’s idiom. Chicago rapper SoloSam takes a journey through grief on his new *Principles to Die By* (Steak Worldwide/SoloSam), but fortunately he avoids contemporary clichés along the way. On “Tree,” for example, Sam lists the ills bearing down on the world—the stress of making ends meet on minimum wage, the racism of the prison-industrial complex—with such focused calm that it feels like he can get his arms around these bigger-than-life problems simply by speaking them. Sam wrings the energy out of his worries and transforms it into a calming elixir, which saturates the song’s sumptuous, low-key R&B instrumental. *Principles to Die By* is less therapeutic than empathetic—he’s working through some things, and he’s sharing his process, but he doesn’t pretend he can help anyone else the way he’s helping himself. All the same, when Sam opens up about his shortcomings and reflects on his resilience on “WISL” he sounds like someone you’d want to confide in. —LEOR GALLI

## NORTH SHORE CENTER FOR THE PERFORMING ARTS IN SKOKIE

### THE ROCKET MAN SHOW

SAT, NOV 13

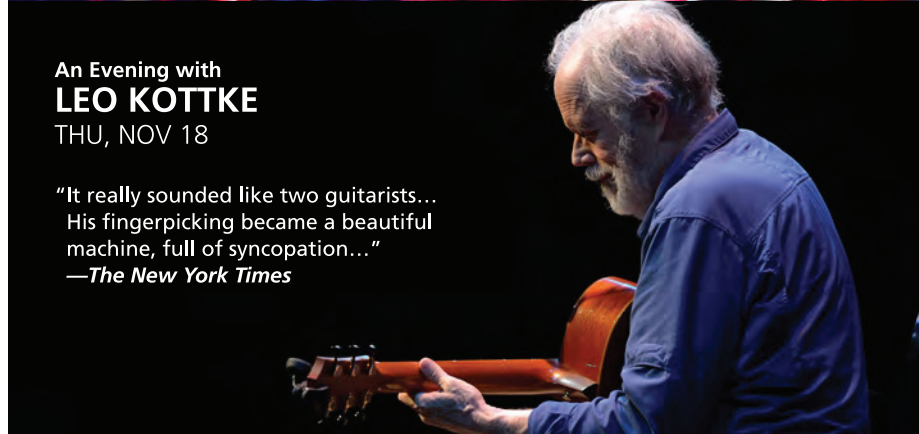
The world’s premier Elton John impersonator—hand-picked by Elton John himself as his official body double for *Farewell Yellow Brick Road*.



### An Evening with LEO KOTTKE

THU, NOV 18

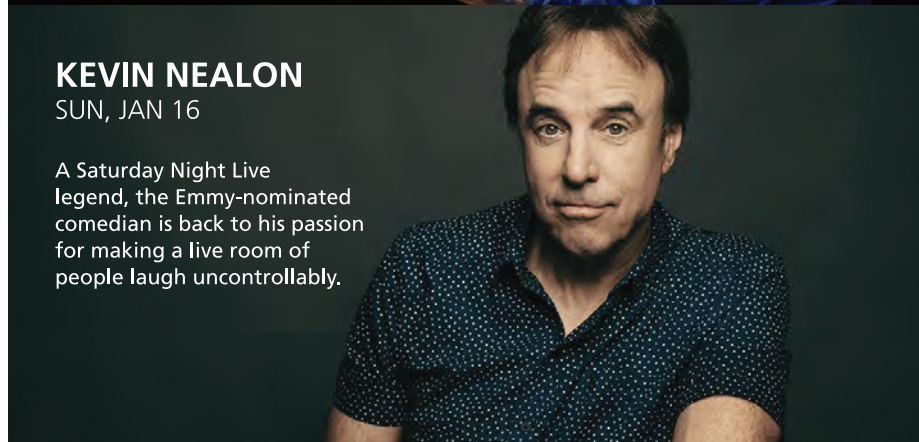
“It really sounded like two guitarists... His fingerpicking became a beautiful machine, full of syncopation...”  
 —*The New York Times*



### KEVIN NEALON

SUN, JAN 16

A Saturday Night Live legend, the Emmy-nominated comedian is back to his passion for making a live room of people laugh uncontrollably.



### DC’S REFLECTING FOOLS

Featuring Members of the Capitol Steps  
 JAN 28-30

Don’t storm the Capitol Steps! The stairway to heavenly political satire continues with *DC’s Reflecting Fools*—the new musical parody group created by Capitol Steps members.



NORTH SHORE CENTER  
 FOR THE PERFORMING ARTS IN SKOKIE

SEASON SPONSOR  
 WINTRUST  
 COMMUNITY BANKS



847.673.6300  
 NORTHSHORECENTER.ORG



# EARLY WARNINGS

CHICAGO SHOWS YOU SHOULD KNOW ABOUT IN THE WEEKS TO COME

AA ALL AGES Free



BoDeans COURTESY NORTHSTAR ARTISTS

## NEW

**Animal Collective, L'Rain** 3/20/2022, 7:30 PM, the Vic, 18+

**Augustana, John-Robert** 11/15, 8 PM, City Winery

**Alina Baraz, Hope Tala** 1/26/2022-1/27/2022, 7 PM, House of Blues

**Bass Dreams Minus B, Mika** 11/6, 7 PM, Elastic

**Emily Beisel, Erica Miller, and Molly Jones** 11/4, 8:30 PM, Constellation, 18+

**Black Angels** 2/3/2022, 8 PM, House of Blues, 17+

**Black Dice, Aitis Band, Civic Center** 11/7, 8 PM, Co-Prosperity Sphere, 18+

**Blind Equation** 11/7, 6:30 PM, Subterranean, 17+

**Blush Scars, Edging** 11/4, 9:30 PM, Hideout

**BoDeans** 11/26, 8 PM; 11/27, 7 and 10 PM; 11/28, 8 PM, City Winery

**Boybrain, Aweful, Cel Ray** 11/11, 8:30 PM, Empty Bottle

**Bread and Butter Band** 11/5, 9 PM, Hungry Brain

**Brett Newski & the No Tomorrow, Brontë Fall** 11/20, 8 PM, Golden Dagger

**Brevet, Gazebo Effect** 11/11, 8 PM, Beat Kitchen, 17+

**Bryce Vine** 2/6/2022, 6:30 PM, Park West

**Brandi Carlile, Ani DiFranco** 8/6/2022, 6:30 PM, Huntington Bank Pavilion

**Cautious Clay** 2/11/2022, 8 PM, House of Blues, 17+

**Charity, Harold Green** 11/11, 7 PM, the Promontory, 18+

**Kenny Chesney** 6/25/2022, 5 PM, Soldier Field

**Claudettes, Lurrie Bell** 11/6, 8:30 PM, FitzGerald's, Berwyn

**Landon Conrath, Capital Soirée** 11/7, 7:30 PM, Schubas

**Cool Yule Chicago featuring Jeff Hedberg, Margaret Murphy-Webb, Daryl Nitz, Abigail Riccards, Devon Sandridge, Jeannie Tanner, Frieda Lee, Derek Henderson, Stacy McMichael, and Andrew Blendermann** 11/22, 8 PM, City Winery

**Samantha Crain** 1/23/2022, 8 PM, Golden Dagger

**Jeremy Cunningham Quartet, Andrew Meyer Quintet** 11/8, 8 PM, Elastic

**Kabir Dalawari Quartet; Geoff Bradford, Russ Johnson, Matt Ulery, and Quin Kirchner** 11/15, 8 PM, Elastic

**Debbie-Marie Brown, Vita E.** 11/9, 9 PM, Hideout

**Drumcell, Truncate, DJ Hyperactive** 12/4, 10 PM, Metro

**Emo Nite LA DJs** 11/5, 9 PM, Subterranean, 17+

**Enjambre** 2/17/2022, 6 PM, Concord Music Hall

**Erasure, Bag Raiders** 1/28/2022, 8 PM, Credit Union 1 Arena at UIC

**Eve's Twin Lover, Deep Cricket Night** 11/6, 6 PM, Hideout

**Emmit Fenn, Vandelux** 11/5, 8 PM, Lincoln Hall

**Dillon Francis & Yung Gravy, Kittens** 1/14/2022, 9 PM, Radius Chicago, 18+

**Garden of Souls** 11/14, 9 PM, Hungry Brain

**Glad Rags, Living Thing** 11/6, 9:30 PM, Hideout

**Guccihighwaters, Sarcastic Sounds, Softheart** 11/5, 8 PM, Beat Kitchen, 17+

**Erwin Helfer** 11/11, 6 PM, Hideout

**Donna Herula, Erwin Helfer, Anne Harris** 11/20, 8 PM, Szold Hall, Old Town School of Folk Music

**Eric Hines & Pan Dulce** 11/4, 8 PM, Fulton Street Collective

**Honey Dijon, Derrick Carter, Ash Lauryn, Shaun J. Wright** 12/18, 11 PM, Radius Chicago, 18+

**Theo "Mr. Excitement" Huff** 11/19, 9 PM, FitzGerald's, Berwyn

**Robbie Lynn Hunsinger, Michael Zerang, and Mike Khoury** 11/4, 8:30 PM, Elastic

**I Don't Know How but They Found Me** 2/1/2022, 6:30 PM, House of Blues

**Illville Vanguard presents D'Angelo's Black Messiah with Sam Trump and Erthe St. James** 11/4, 8 PM, the Promontory

**Jackpierce** 11/4, 8 PM, City Winery

**Brendan James** 11/5, 8 PM, SPACE, Evanston

**John Summit** 12/30, 10 PM, Concord Music Hall, 18+

**Cody Johnson, Ian Munsick** 2/3/2022, 9:30 PM, Riviera Theatre, 18+

**Yuri Juárez Afroperuano Group** 11/4, 8:30 PM, Maurer Hall, Old Town School of Folk Music

**Anik Kahn, Trdml, DJ Illest & Perry** 11/6, 8 PM, Subterranean

**Katie Got Bandz, Dae Jones, Sherri Jae** 12/21, 9 PM, the Promontory

**King Gizzard & the Lizard Wizard, Leah Senior** 10/15/2022, 7 PM, Radius Chicago, 17+

**Chris Lake** 12/31, 10 PM, Radius Chicago, 18+

**Mary Lane** 11/11, 9 PM; 12/2, 9 PM, Rosa's Lounge

**Laughing Hearts, Darkhorse Collective, Sun-Riser** 11/19, 7 PM, Cubby Bear

**Lit & Luz Festival closing event featuring Rocío Cerón, AlgoRitmo, DJ Rocío Santos** 11/6, 9 PM, Hungry Brain

**Living With Tollways, Paul Abella Trio** 11/16, 8 PM, Fulton Street Collective

**Lombardy, Dead Licks** 11/7, 8 PM, Beat Kitchen, 17+

**LSDream, Inzo, Notlo** 2/5/2022, 9 PM, House of Blues, 17+

**Madman Across the Water performed by Christopher Neal, Dan Ingentron, Neal Alger, Larry Kohut, Gerald Dowd, Katherine Andrick, Sam Wolsk, and more** 11/11, 8 PM, Fulton Street Collective

**Pat Mallinger Quartet** 11/5-11/6, 8 PM, Green Mill

**Mansionair, May-A** 1/27/2022, 8 PM, Metro, 18+

**Manwolves, Slaps** 11/5, 8 PM, Thalia Hall, 17+

**Gaurav Mazumdar** 11/24, 8:30 PM, Szold Hall, Old Town School of Folk Music

**Brian McKnight** 11/23-11/24, 6:30 and 9:30 PM, City Winery

**JD McPherson, Joel Paterson** 12/16, 8 PM, Thalia Hall, 17+

**Medium Build, Janet Blackwell, Gayun Cannon** 11/10, 8 PM, GMan Tavern

**Meshuggah, Converge, Torche** 3/6/2022, 6 PM, Radius Chicago, 17+

**Migos and friends** 11/27, 8 PM, Credit Union 1 Arena at UIC

**Mirrors, Moritat, DJ Quin Kirchner** 11/11, 9:30 PM, Hideout

**Minor Moon, Bea Troxel, Volunteer Department** 11/12, 9 PM, Hideout

**Modern Nun, Mike Kota, Josephine** 11/5, 9:30 PM, Hideout

**Monster Rally** 11/5, 10 PM, Schubas, 18+

**Nasty Snacks, Victor Torres** 11/4, 8 PM, Golden Dagger

**Nois** 11/7, 8:30 PM, Constellation, 18+

**Nth Power, Cole DeGenova** 11/5, 9 PM, FitzGerald's, Berwyn

**Shanta Nurullah's Sitarsys** 11/13, 8:30 PM, Constellation, 18+

**Leslie Odom Jr.** 12/4, 7:30 PM, CIBC Theatre

**Omerta, Vended, Hazing Over, Anti-State** 11/10, 7 PM, Beat Kitchen, 17+

**Aaron Parks** 11/6, 8:30 PM, Constellation, 18+

**Charlie Parr** 11/12, 8 PM, FitzGerald's, Berwyn

**Brent Penny, Henry Hank, Neobeat (DJ set)** 11/15, 8:30 PM, Empty Bottle

**Playboi Carti** 11/24, 8 PM, Credit Union 1 Arena at UIC

**Dennis Quaid** 11/10, 8 PM, City Winery

**Rammstein** 9/3/2022, 7 PM, Soldier Field

**Ratboys, Retirement Party, Rat Tally** 12/23, 7 PM, Thalia Hall

Never miss a show again. Sign up for the newsletter at [chicagoreader.com/early](http://chicagoreader.com/early)

**Rico Nasty, Danny Brown** 12/15, 7 PM, Radius Chicago, 17+

**Hedra Rowan, Rhythm Ninja Drums** 11/7, 7:30 PM, Elastic

**Peter Rowan's Free Mexican Airforce, Los Texmaniacs** 11/4, 7 PM, SPACE, Evanston

**Stacie Sandoval y Su Orquesta** 12/1, 8:30 PM, Szold Hall, Old Town School of Folk Music

**Darrell Scott** 11/14, 7 PM, City Winery

**Ty Segall & Freedom Band** 1/7/2022, 8:30 PM, Thalia Hall, 17+

**Side Hug, Friko, Uma Bloo** 11/11, 8 PM, Schubas, 18+

**Silver Synthetic, Glyders, Constant Smiles** 11/18, 8:30 PM, Empty Bottle

**Slash featuring Myles Kennedy & the Conspirators, Plush** 3/2/2022, 7:30 PM, Riviera Theatre, 18+

**Snoop Dogg, Ice Cube, Too Short, E-40** 11/19, 8 PM, Credit Union 1 Arena at UIC

**Jason Stein, Keefe Jackson, Mike Reed, and Julian Kirchner** 11/11, 8:30 PM, Elastic

**Super Guitar Bros, Jer Roque** 11/5, 7 PM, Subterranean, 17+

**Swedish House Mafia** 8/13/2022, 8 PM, United Center

**Sweet Cobra, Birdhands, Documa** 11/12, 10 PM, Empty Bottle

**Tai Verdes, Renforshort** 5/9/2022, 8 PM, House of Blues, 17+

**Trippin Billies** 1/7/2022, 9 PM, House of Blues, 17+

**23 Hour Party People featuring Cqchifruit, Fred P, Garrett David, Harry Cross, DJ Heather, DJ Hyperactive, Jeff Derringer, Justin Aulis Long, Kevin Saunderson, La Spacer, Michael Serafini, DJ Mix, Phillip Stone, Sevron** 11/6, 7 AM, Smart Bar and Metro

**2 Chainz, DJ Drama** 11/23, 6:30 PM, the Vic

**Underoath, Every Time I Die, Spiritbox** 3/8/2022, 6:30 PM, Radius Chicago

**Uniform, Portrayal of Guilt, Body Void** 11/10, 8:30 PM, Empty Bottle

**Mike Wheeler** 11/8, 8 PM, SPACE, Evanston

**Daniel Wyche, Norman W. Long, Lake Mary** 11/12, 8:30 PM, Elastic

**Yellow Eyes, Immortal Bird, Bottomed** 11/5, 10 PM, Empty Bottle



## GOSSIP WOLF

A furry ear to the ground of the local music scene

THEY HAVEN'T released a full-length of new material since 2017, but local drone specialists **Bitchin Bajas** seem to be having a renaissance. In July, the trio of **Cooper Crain, Daniel Quinlivan, and Rob Frye** played a blockbuster show at Constellation full of lustrous, slowly unfurling long-form songs that will appear on an album due next year. Since August, they've also been performing a monthly series of can't-miss themed shows at the **Hungry Brain**, and Gossip Wolf is stoked for the next one: on Friday, October 29, the Bajas tackle the music of jazz icon (and possible extraterrestrial visitor) Sun Ra. That same day, the band will digitally release **Switched on Ra**, where they cover eight of the otherworldly master's far-out jams. **Drag City** will begin shipping the cassette edition in late November.

Since its founding in 2002 by singer-songwriters Anna Fermin and Joe Lanasa, **Fulton Street Collective** has grown into one of the city's most consistent community arts incubators, hosting stellar music and visual-arts programming and renting exhibit and work space to artists across many disciplines. On Saturday, November 6, FSC will kick its first annual fundraising month into high gear with **Unity Night**, which organizers describe as a "very special evening of art, food, music, drinks, and great company." Tickets are \$60, and will help fund FSC's ongoing educational offerings, expand its non-resident membership program, and develop additional website resources for artists, among other things. You can also support FSC by donating to its GoFundMe.

Reader favorite **Blake Saint David** recently signed with powerhouse local indie label **Sooper Records**, which is putting out the rapper's **Be Your Own Celebrity** EP on Friday, October 29. The night before, **Cole's Bar** hosts a listening party celebrating the release, featuring Semiratruth, J Wade, and Pup. Masks and proof of vaccination are required. —J.R. NELSON AND LEOR GALIL

Got a tip? Tweet @Gossip\_Wolf or e-mail [gossipwolf@chicagoreader.com](mailto:gossipwolf@chicagoreader.com).



**THALIA** PUBLIC HALL | EST. 1892 | PILSEN, USA



**11.11 LEMONHEADS**  
heyrocco



**11.14 NADA SURF**  
pom pom squad



**11.15 THE FIERY FURNACES**  
special guest fred armisen

**10.29 LOW CUT CONNIE**  
susu, nathan graham

**10.30 CHARLEY CROCKETT**  
brennen leigh

**10.31 TURNOVER**  
widowspeak, temple of angels

**11.4 POKEY LAFARGE**  
esther rose

**11.5 MANWOLVES THE SLAPS**  
'in the round'

**11.6 ANDY FRASCO & THE U.N.**  
nick gerlach's cult conference

**11.7 THE LONE BELLOW**  
half moon light tour

**11.10 GUS DAPPERTON**  
michelle

**11.16 MURDER BY DEATH**  
20<sup>th</sup> anniversary shawn james

**11.17 BY DEATH**  
20<sup>th</sup> anniversary shawn james

**11.18 ADRIANNE LENKER**  
lutalo

**11.9 JPEGMAFIA**  
zelooperz

**SOLD OUT**

**SIGN UP FOR OUR WEEKLY NEWSLETTER!**

THALIA HALL | 1807 S. ALLPORT ST. PILSEN, USA | THALIAHALLCHICAGO.COM

**THE EMPTY BOTTLE**  
SINCE 1992

**EBP** EMPTY BOTTLE PRESENTS

1035 N WESTERN AVE CHICAGO IL 773.276.3600 WWW.EMPTYBOTTLE.COM

**THU 10/28 MVTANT • LUNACY**  
IRON YEARS • DJ SCARY LADY SARAH

**TUE 11/2 OZZUARIO** (RECORD RELEASE)  
LILAC (RECORD RELEASE) • STARING PROBLEM

**FRI 10/29 MATING RITUAL**  
LOW HUM  
5PM-FREE HARD COUNTRY HONKY TONK WITH THE HOYLE BROTHERS

**WED 11/3 VARIOUS DISTRACTIONS** FREE

**SAT 10/30 WAKING THE WITCH**

**SUN 10/31 BOYSCOTT • JODI**

**MON 11/1 SONNY FALLS** (RECORD RELEASE)  
CHARLIE REED

**FRI 11/5 SCORCHED TUNDRA & EMPTY BOTTLE PRESENT**  
**YELLOW EYES**  
IMMORTAL BIRD  
BOTTOMED

**SAT-SUN 11/6-11/7 TOPS**  
SEAN NICHOLAS SAVAGE  
TWO NIGHTS

**SUN 11/7 BLACK DICE**  
AITIS BAND • CIVIC CENTER  
© CO-PROSPERITY SPHERE (3219 S. MORGAN ST.)

11/9: PROTOMARTYR, 11/10: UNIFORM, 11/11: BOYBRAIN, 11/13: HANDMADE MARKET (12PM-FREE), 11/13 - 11/14: SQUID, 11/15: BRENT PENNY (FREE), 11/16-11/17: DRY CLEANING, 11/18: SILVER SYNTHETIC, 11/19 - 11/20: KIKAGAKU MOYO, 11/21: LOCAL UNIVERSE PRESENTS CHRIS FORSYTH, 11/23: CLUB MUSIC, 11/26 - 11/27: ROOKIE (RECORD RELEASE), 12/5: KORINE, 12/6: ANNIE HART (FREE), 12/8: HUMAN IMPACT, 12/11: HANDMADE MARKET (12PM-FREE), 12/11: RANDOLPH & MORTIMER PRESENTS KOOL KEITH, 12/30 - 1/1: BOY HARSHER, 1/15: THE DODOS, 11/21: BLUE HAWAII, 2/4: LUIS VASQUEZ, 2/5: A PLACE TO BURY STRANGERS

**NEW ON SALE:** 11/12: SWEET COBRA, 12/3: BELOVED PRESENTS EASTER, 12/4: DESERT LIMINAL (RECORD RELEASE)

**THE PROMONTORY**

DOCBELT X *Boyz*

**FREAKS!**  
CARIBBEAN HALLOWEEN  
OCT 31<sup>ST</sup> | 10PM - 2AM | SUN

SPECIAL GUEST DJ  
**DJ REEM**  
(CHAMPION SQUAD SOUND)

**FARLEY'S REVENGE ON THE HOUSE HEADS**  
DAY PARTY - SUNDAY, OCTOBER 31

**OCT 27**  
VOCALO PRESENTS  
**RICH ROBBINS**

**NOV 2**  
LADIES NIGHT OUT  
DRAG SHOW

**DEC 3**  
**JAY ELECTRONICA**

THE PROMONTORY | 5311 S. LAKE PARK W. DRIVE CHICAGO | PROMONTORYCHICAGO.COM

**SPACE**

**OCT 31 SUSTO**  
WITH SHE RETURNS FROM WAR & HOTEL FICTION

**NOV 03 WALTER TROUT**

**NOV 20 COWBOY MOUTH**

**NOV 05 BRENDAN JAMES**

**NOV 10 GLEN PHILLIPS**

**NOV 15 MARC RIBOT**

**NOV 16 HAYES CARLL**  
WITH CAROLINE SPENCE

**NOV 18 NORTH MISSISSIPPI ALLSTARS**  
WITH CEDRIC BURNSIDE

**NOV 19 DONNA THE BUFFALO**

**NOV 21 THE OCEAN BLUE**

**NOV 26 RONNIE BAKER BROOKS**

**NOV 27 CHICAGO FARMER & THE FIELDNOTES**  
WITH ERIN ZINDLE

**NOV 28 J. RODDY WALSTON:**  
SONGS IN THE NUDE TOUR

**NOV 30 LAYLA FRANKEL & HEATHER STYKA**

1245 CHICAGO AVE, EVANSTON | EVANSTONSPACE.COM



## SAVAGE LOVE

### Letter from the elusive cuckquean

A woman who gets off on her husband or boyfriend sleeping with other women is a black swan.

By DAN SAVAGE

**Q:** I'm a 33-year-old straight female, been with my husband for ten years, married for six. When we first started dating, I was an extremely jealous person. Fortunately, I got it under control with lots of therapy. But once I did, I started having fantasies about

him hooking up with other people. We incorporated these fantasies in the bedroom—as a fantasy—and it was insanely hot. Anyway, I had a baby a year ago. It took some time for my libido to come back, but she is back with a vengeance. I'm horny *all the time*. I'm so

horny that when my husband mentioned that an old friend of his who lives in another city was getting flirty, I immediately encouraged him to see if anything might come of it. With my blessing, he shared with her that I might be a cuckquean. (Sticking with "might"



JOE NEWTON

for now, as we've never actually done this.) She was interested, and the flirting escalated. Now she's coming to town for work. Having never actually done anything like this, I started to feel unsexy jealousy creeping back in. We decided that he wouldn't do anything with her, just grab a quick drink. But she asked to have dinner with both of us instead. That changed the math and I agreed to dinner. But I find myself vacillating between titillation and anxiety. Am I there to watch or participate? (I'm bi, so it's not out of the question.) They've already got a rapport going and I'm insecure about feeling left out. I'm writing because I don't know how to process this cognitive dissonance. One minute I'm so excited about realizing this fantasy that I'm sneaking away to get myself off just thinking about it. The next minute I'm worrying about what will happen if I see him giving her more attention than he gives me. I don't know how to make sense of what I'm feeling. Am I really a cuckquean if I feel this conflicted? —COMPLETELY CONFUSED CUCKQUEAN

**A:** When I shared your letter with Venus, the host of the *Venus Cuckoldress Podcast*, she responded with three words and one exclamation point: "The elusive cuckquean!"

Cuckolding is a loving, consensual, "one-sided open relationship," as Venus likes to describe it, and most self-identified cuckolds are men. It's rare to encounter a cuckquean in the wild—that is, a woman who gets off on her husband or boyfriend sleeping with other women. I've received hundreds of letters over the years from men who wanted to be cuckolds

(some gay, most straight or bi), but only a handful of letters from women like you, CCC. You are a rare flower, a black swan, a precious gem.

And what you describe—that feeling of arousal and dread, titillation and anxiety—is so common among wannabe and even practicing cucks that Venus gave it a name (and a whole segment of her podcast): *cuck angst*.

"That emotional angst comes with a beautifully complex cuckolding relationship," said Venus. "To be able to process and overcome damaging jealousy and turn it into something highly erotic is truly an emotional feat. It's something I admire so much about cuckolds and cuckqueans."

While cuck angst can be confusing, CCC, it's not disqualifying. If your angst is manageable and the rewards are worth the effort—and if your partner can help you manage it in an affirming way—you can get to a place where you want to realize your fantasies. But like, say, bungee jumping, CCC, it's still gonna be scary.

"One minute it can feel great and the next minute it can feel terrifying," said Venus. "But your partner plays a big role in providing reassurance and support for you during all of this. I know of a wife who wrote a thoughtful letter to her cuckold husband in advance of her first encounter with another man. It was for him to read if his cuck angst became overwhelming, and it turned out to be exactly what he needed at that moment. He was able to work through the anxiety and make room for the excitement and thrill of thinking about his wife with another man."

The partner of a cuck has to strike a tricky balance. You're going to need your husband to acknowledge your insecurities and offer reassurances to minimize them, CCC, but you don't

want those insecurities to disappear. For most cucks, eroticized insecurities are at the heart of the cuckolding/cuckqueaning kink—no insecurities, no thrills. And while this can sound like a lot of effort to someone who doesn't share this kink (or have a kink that requires emotional prep and after-care), the rewards—the experiences you'll share, the connections you'll make, the orgasms you'll have—can be great.

"But be prepared for some ups and downs," warned Venus, "because cuckolding is truly an emotional rollercoaster."

And please—please, please, please—don't rush into your first cuckquean experience just because this particular woman happens to be in town this particular weekend. "Taking things slow is the key to success," said Venus. "There's always room to move forward with flirty teasing but having to take steps backwards due to jumping into things too quickly is never easy."

It's not easy to bounce back from a bad threesome that accidentally triggered feelings of jealousy, CCC, but it can be done. A bad first experience with cuckolding—where one person typically wants to be made to feel jealous and/or inadequate—can destroy a relationship. Learning where the line is between "good/bad" feelings (sexy jealousy) and "bad/bad" feelings (unsexy jealousy) takes time and not just good communication, CCC, but excessive communication. **FI**

Follow Venus @CuckoldressV and check out her personals site for men and women seeking cuckold relationships at [venusconnections.com](http://venusconnections.com).

Send letters to mail@[savageandlove.net](http://savageandlove.net). Download the *Savage Lovecast* at [savageandlovecast.com](http://savageandlovecast.com). [@fakedansavage](https://www.instagram.com/fakedansavage)

**CHICAGO'S LARGEST PERSONAL LUBRICANT SELECTION**

**64TEN CHICAGO**  
 6410 N. CLARK, CHICAGO | 773.508.0900  
 WWW.LEATHER64TEN.COM | [f](https://www.facebook.com/leather64ten) [i](https://www.instagram.com/leather64ten) [t](https://www.tumblr.com/leather64ten) [y](https://www.youtube.com/leather64ten) [p](https://www.pinterest.com/leather64ten) [in](https://www.linkedin.com/leather64ten)



# Congratulations to our 50th Anniversary Button Pack winning artists!

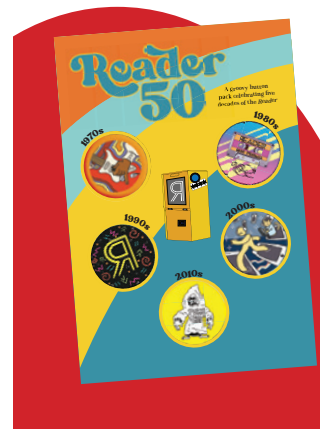
## 1970s

**Spencer De La Riva**  
"Red Stratocaster"  
@DiscountYakuza

Spencer De La Riva's artwork is so steeped in classic hard rock and hair metal aesthetics you'd be forgiven for thinking he came of age around the time Mötley Crüe scored their first hit. But the 18-year-old Chicago illustrator just has a passion for vintage hard rock culture and fashion. "I think what brings me into it the most is the amount of character that the bands of that era had—and still have," he says. De La Riva calls his style "vintage vomit," which sums up his tendency to mix elements from different times. "I have always been interested in old things, but since I was never actually there in the time periods I represent in my art I will usually add some kind of modern twist to it, even if I don't mean it," he says.



While De La Riva's "Red Stratocaster" button design won our '70s category, the classic Fender guitar at its center was inspired by an icon who's more associated with the Summer of Love than the "Me" Decade. "When I think of the 70s, I usually think of Jimi Hendrix. Even if he passed in 1970, he left such a huge mark on the rock scene and even the metal scene of that time that it feels like he was still there in some way," he says. More of De La Riva's art can be found on his Instagram page, and he says to keep your eye out in the near future for a new portfolio website and a new comic project. "It's not '70s or '80s related," he says, "but it will be the comic I make to prepare myself for my eventual comic about an '80s hair metal band."



## 1980s

**Otis Richardson**  
@LavenderPop

Otis Richardson fell in love with painting and drawing while growing up in South Carolina, and he eventually made his way to Chicago, where he attained his Masters of Fine Arts at Northern Illinois University. While working as a freelance illustrator in the late 90s, Richardson and a writer friend joined forces to develop a line of greeting cards to make extra money, but as the operation grew cumbersome, his partner chose to back out. But Richardson had developed a passion for crafting greeting cards, and eventually he decided to strike out on his own. LavenderPop, which he launched in 2004, specializes in cards that celebrate Black life in gorgeous, eye-popping colors. Today, you can find LavenderPop cards at the Englewood Whole Foods and nearly a dozen Jewel-Osco stores across the city and suburbs.



Richardson's aesthetic is informed by Black art of the '60s and '70s, and pop artists such as Andy Warhol. The latter helped shape his button design contest entry, "The Mixtape," which features a slightly unwound cassette against classic '80s colors and design staples such as bright yellow stripes. "I thought that would be kind of a good symbol of the '80s—not just '80s music, but the technology of the cassette tape," he says, noting that he also found creative fuel in a box of his own vintage mixtapes, especially tracks by the Eurythmics and Crystal Waters.

Richardson cites his Buddhist practices as an inspiration for his art and a catalyst for continuing to explore new opportunities and goals. To that end, as he celebrates his victory as the winner of the *Reader's* '80s button design category, he shares a quote from Japanese Buddhist philosopher Daisaku Ikeda that describes happiness as the purpose of life: "There are two kinds of happiness, however: relative and absolute. Relative happiness comes in a wide variety of forms. The purpose of Buddhism is to attain Buddhahood, which in modern terms could be understood as realizing absolute happiness—a state of happiness that can never be destroyed or defeated."

## 1990s

**Zach Bartz**  
IG @ImZachBartz  
TikTok @ZachBartz

As a teenager, Kansas native Zach Bartz came to Chicago, officially to train in summer comedy workshops and unofficially to sneak into age-restricted stand-up shows. After moving to the city in 2011 to study comedy at Second City and Columbia College, he realized he had too much creative energy for one medium alone. "Chicago is the epicenter of American comedy and improvisation, and there was nowhere else I would rather be," he says. "Little did I know that [moving here] would change my life and turn me into a visual artist, too!"



Today, Bartz is equally immersed in Chicago's visual arts and comedy communities; his artwork hangs in several local bars and small businesses, and he leads workshops for Studio W.I.P. and teaches improv and visual art to elementary students through Columbia College Chicago's Community Schools program. While the overlap between his two creative practices might not seem obvious, Bartz says his approach to visual art is informed by his improv training. "To me, creating visual art is all about discovering instead of inventing, which is a core tenant to good improv," he says. "For instance, when I upcycle objects or pictures of Jesus from the thrift store, I'm looking at them from a place of discovering or excavating an idea that utilizes what I have in front of me, not just placing a preconceived plan onto whatever shows up."

Bartz's aesthetic is fueled by animation, toys, and the bright color palettes of the '90s, so it's perhaps no surprise that Bartz won our '90s category with a button inspired by the wildly patterned roller rink and bowling alley carpets of the era. "Those sorts of neon designs echo through my childhood, and paired with animations from shows like *Saved by the Bell*, it was my obvious choice to frame the *Reader* R with," he says.

## 2000s

**Schantelle Alonzo**  
"Next Generation"  
Instagram: @mishipiku

Love it or hate it, there's no denying that the smartphone was among the most game-changing innovations of the 2000s. Schantelle Alonzo captures that in her button design "Next Generation," which so closely recalls the iconic Apple iPhone commercials of the era that you can practically hear the mild, inoffensive indie-rock emanating from the DJ booth in its back-drop. "Growing up in the 2000s, I think about how I basically witnessed a technological era shift right in my own hands," she says. "My dad would trade out every Apple iPod or iPhone as they came out. This image, in a way, represents how within this decade especially we started so easily hopping from one version of a device to another, and how our modes of taking in content and news have changed." Born and raised in Albany Park, the 18-year-old Internet-cat enthusiast graduated from Lane Tech before relocating to New York to study traditional animation at the School of the Visual Arts in Manhattan. "My ultimate goal is to become a story artist in the animation industry, whether that lay more as a storyboarder or a concept artist, but the bottom line is that I want to work on a team of brilliant artists and create something absolutely incredible," she says. Alonzo cites artists such as Bobby Pontillas, Pascal Campion, and Louie Zong as inspirations behind her work, which she describes as "dynamic yet subtle, and colorfully harmonic—like a modern comic book." Despite her interests in new technology, Alonzo is also a fan of the classic print media. "I love newspapers so much," she says. "Back home in Chicago, I would always pick a free one up from the stands before or after my long commute down the Brown Line, so it's an honor to find myself in one."



## 2010s

**Mister Sickngross**  
"FUCK THAT!"  
@sickngross

Even given the *Reader's* anti-authority history, you might be surprised to see that the button design that we felt most reflected the 2010s depicts a rather unfortunate figure cloaked in a creepy hooded robe emblazoned with the words "FUCK THAT!". Then again, considering that we might not be exactly where we are in 2021—unending pandemic, escalating climate change, five-alarm political crises—if we'd done things a little differently in the past decade, you might agree it's the perfect choice. The button was designed by a 42-year-old local artist who goes by the name Mister Sickngross. Born and raised in Cook County, he dropped out of art school after becoming disillusioned with what he calls "a swamp of pretentious conceptual art," but he never stopped creating new work. He describes his aesthetic as "Low brow, crude comics, rooted in pop culture, punk rock, and sports. A sprinkling of tongue-in-cheek humor and subversive sensibilities," all of which ooze throughout his Instagram feed—a mix of grotesque images of figures with melting flesh and eyeballs hanging outside of their sockets and (comparatively tamer) baseball-inspired art including a series of baseball cards and sculptures of players' disembodied heads. Mister Sickngross says his button contest design was especially inspired by the second half of the 2010s. "Each day seemed more ridiculous than the last," he says. "Things are so fucked up that even the Grim Reaper is done with everything." That said, he still has a few words of advice for aspiring artists: "Find your inspiration and just keep making shit. Life is incredibly short. Make as much noise as you can while you're here, even if the volume is turned way down low."



[chicagoreader.com/50](http://chicagoreader.com/50)

Order your  
**Reader  
50**  
BUTTON PACK  
today!



# CLASSIFIEDS

## JOBS

ADMINISTRATIVE  
SALES &  
MARKETING  
GENERAL

REAL  
ESTATE

RENTALS  
FOR SALE  
NON-RESIDENTIAL

PROFES-  
SIONALS  
& SERVICES

CLEANING

RESEARCH

ADULT  
SERVICES

## JOBS

Northwestern Memorial Healthcare seeks Senior Mobile Developers for Chicago, IL location to design, specification, development, implementation & testing of mobile application software. Bachelor's in Comp Sci, Electrical/Electronics Eng+4 yrs exp req'd. Req'd: 4yrs w/dev & eng iOS apps; mobile app & MVVM dev; Swift; RESTful API. Exp must incl: Sr. Role dev & release mobile apps to App Store; impl & architect multi-threaded & distributed multi-tier sys; app performance opt; CI/CD pipelines; integrating 3rd party SDKs. Background check & drug test req'd. Apply online: <https://smrtr.io/6V/C3> Requisition ID: 25782R

**Cashier/Stocker/Personal Shopper Big Apple Finer Foods** 2345 N. Clark St. Family-owned and operated grocery store looking for energetic, hardworking and punctual individuals ready to work! Full and part time positions available. Come in and apply today! Open 8-10 daily. Please email resumes/questions to [merry.bischak@gmail.com](mailto:merry.bischak@gmail.com)

**iManage LLC seeks in Chicago, IL: Staff Software Engineer in Test w/ Master's in Comp Sci, Info Tech & Mgmt, or Electrical Eng'g, plus 2 yrs exp as Software Engineer in Test or sub sim pos. Alternatively, must have Bachelor's in Comp Sci, Info Tech & Mgmt or Electrical Eng'g, plus 5 yrs exp as Software Engineer in Test or sub sim pos. Send resume to [Peopleops@imanager.com](mailto:Peopleops@imanager.com) (Ref. no. L1756).**

**SR. SAP CONSULTANTS, NAPERVILLE, IL: DESIGN, CONFIGURE, AND DEVELOP SYSTEM PROCESSES IN SAP ERP SYSTEM; IMPROVE DATA ANALYSIS AND EVALUATE ERP BY MODULES/APPLICATIONS TO FURTHER AUTOMATE AND REPORT DATA. TRAVEL/RELOCATE TO VARIOUS UNANTICIPATED LOCATIONS. SEND RES TO: IT RESONANCE, INC., 50 S. MAIN STREET, STE. 200, NAPERVILLE, IL, 60540.**

**XR Trading LLC seeks Head of Hardware Engineering at its Chicago, IL headquarters.** Must have Bachelor's in Computer Engineering or related (or equiv.) and 7 yrs exp in software development. Travel <5% to New York or London offices. Apply at <https://xrtradingcareers.silkroad.com>. No calls. EOE

**Director-Business Development, Asia** - Lead biz devel for advanced energy tech with application in Asia. Duties: support relations w existing customers and government reps in China; establish relationships w customers in China; devel opportunities to expand tech offerings in Asia region; assist customers w understanding benefits of new tech applications; decide scientific, eng, and related programs for accomplishing objectives; lead biz capture and/or proposal teams; market assessments and environment analysis in support of long range biz plans. Req'd: BS in Petrol or Chem Eng pls Mandarin fluency and 15 yrs exp in biz devel, mktg and/or tech sales in Asia and preferably China, incl intl biz strategy, market devel, product launch and commercialization, intl competitive analysis, new biz segment ID, program implementation, new/breakthrough tech demos, and market intel assessment. Must have perm US work auth. Dir inquires to Institute of Gas Technology, 1700 S. Mount Prospect Rd., Des Plaines, IL 60018, Attn: A. Russell, HR.

**Database Administrator, Chicago, IL.** Resp. for installation, maint. & spt. of various software such as DB2 database, zOS, IMS, CA & IBM DB2 toolset and other commonly used software. Create & maint. DB2 database envs. Define & maint. RACF profiles used to protect resources in all 7 of DB2 subsys. Req. Bachelor's Deg. in Computer Science (or similar deg.) & 18 mo. exp. as Database Administrator. Req. exp. w/ DB2 DDL, DB2 utils, DB2 data modeling, & database maint. processing. 10% of time to visit corp. HQ in Tallahassee for projects, meetings, training. Send resume to Optimum Software Solutions, Inc., 1277 Cedar Center Dr., Ste. #2, Tallahassee, FL 32301.

**StoneX Group Inc. seeks a Data Engineer (Job Code 53776) in Chicago, IL** to architect a data platform to enable the structuring, management, integration, usage, and governance of data assets and develop pipelines and construct datasets to expose data in a scalable and efficient manner across the organization. Mail resume referencing Job Code 53776 to Rosemary Carlson, StoneX Group Inc., 1251 NW Briarcliff Parkway, Suite 800, Kansas City, MO 64116. EOE

**Logistics Lead needed in Chicago, IL** to design, develop and implement: technical logistics processes, policies, and systems to enable a robust end to end value chain; technical block chain strategies to enable visibility throughout the entire Mana value chain; and technical logistics strategies to enable a 'safety first. Will also oversee the operational execution of physical logistics as well as performance outputs of third-party logistics (3PL) companies. Use technical analytics to enable the achievement of goals and Key Performance Indicators (KPIs). In addition, will identify relevant best practices, insights and trends from international markets across a range of retail, consumer and Fast-Moving Consumer Goods (FMCG) industries. Must have: at least 2 years experience in food industry Logistics. This is a full time position, from 9a.m. to 5p.m. Please send resume to HR at Mana Foods International LTD 55 W. Monroe Suite 3330, Chicago IL 60603.

**Pragma Edge Inc** has multiple openings at multiple levels for the following positions: Combo of education, training and experience equiv. to Bachelor's+2yrs exp/equiv.: **SFG Support Engineer (PSSE21):** AIX platform, UNIX, Sterling File Gateway, Network Data Mover, IBM Sterling Connect and Mainframe. Bachelor's+2yrs exp/ equiv.: **Application Integration Engineer (PAIE21):** WTX map development, User testing, and Transaction Monitoring. Master's+1yr exp/equiv.: **Sterling Integrator Programmer II (PSPI21):** Sterling Integrator, UNIX, AIX, Linux, FTP/SFTP and HTTP. Mail resume with job ID # to HR: 500 Lake Cook Rd, Suite 350, Deerfield, IL 60015. Unanticipated work site locations throughout U.S. Foreign equiv. accepted.

**IMC Americas, Inc. (Chicago, IL) seeks experienced professional Quantitative Risk Analysts** to maintain, enhance, and build quantitative risk models and analytic tools used for managing portfolio market risk across various asset classes and product types including options, futures, and equities. Interested candidates should send resume to: [talent@imc-chicago.com](mailto:talent@imc-chicago.com) with "Quantitative Risk Analyst" in subject line.

**Front End Computer Programmer, Write, analyze, review, and rewrite programs, using workflow chart and diagram, and applying knowledge of computer capabilities, subject matter, and symbolic logic; Correct errors by making appropriate changes and rechecking the program to ensure that the desired results are produced; Perform or direct revision, repair, or expansion of existing programs to increase operating efficiency or adapt to new requirements; Write, update, and maintain computer programs or software packages to handle specific jobs such as tracking inventory, storing or retrieving data, or controlling other equipment; Consult with managerial, engineering, and technical personnel to clarify program intent, identify problems, and suggest changes; Conduct trial runs of programs and software applications to be sure they will produce the desired information and that the instructions are correct; Prepare detailed workflow charts and diagrams that describe input, output, and logical operation, and convert them into a series of instructions coded in a computer language; Compile and write documentation of program development and subsequent revisions, inserting comments in the coded instructions so others can understand the program; Mail resume to Amgaabaatar Purevjal, iCodice LLC, 5005 Newport Dr, Suite# 505, Rolling Meadows, IL 60008**

**Project Manager: Glenview IL.** Coord activities of constr comp incl carpentry plumbing, tile setters, cabinet makers, stone cutters. Confer w/ designers. Plan, schedule, coord activities. Monitor compl w/building & safety codes. Read specs, blueprints. Inspect progress, eqpt. 2 ys exp. HS. Res: Orchard Glen Homes LLC, [tomcorbett@orghardglenhomes.com](mailto:tomcorbett@orghardglenhomes.com)

**Sales Development Manager (eSteering) - Drive eSteering product sales in America w sales and biz unit org. Duties: ensure focus on selling eSteering portfolio; support account mgrs to promote and implement eSteering product; work w eng and product owners at foreign HQ to articulate customer needs, devel products; work w mktg dept to create sales/promo material for America; trade shows and conferences; ensure value proposition is presented to sales team and customers. Home worksite (located in Midwest). Req'd: 3 yrs exp w electrohydraulic steering tech, incl eSteering products and functional safety knowledge; 1 yr exp in B2B OEM sales; and perm U.S. work auth. Dir inquiries to L Dyrbye, Senior HR Manager, Danfoss Power Solutions (US) Co, 2800 E. 13th St., Ames, IA 50010. MUST APPLY ONLINE: [www.danfoss.com](http://www.danfoss.com). EO employer and VEVRAA Fed Contractor.**

**TransUnion, LLC seeks Architects for various & unanticipated worksites throughout the US (HQ: Chicago)** to work as subject matter expert to design & create the strategy & framework for databases & implementation. Master's in Comp Sci/App or Computer Eng/any Eng field/related field + 2yrs exp. or Bachelor's in Comp Sci/App or Computer Eng/any Eng field/related field +5yrs exp. req'd. Skills req'd: Sw configuration & installation exp w/ Oracle (Databases, Enterprise Manager, Database Firewalls), MapR, Abinitio, MySQL, AWS, Unix, Linux, SQL Server, Golden Gate Replication, Dataguard, Grid Control; Disaster Recovery, Data Security. 100% telecommuting permitted. Send resume to: A. Goodpasture, REF: HS, 555 W Adams, Chicago, IL 60661

**LanzaTech, Inc. in Skokie, IL seeks Senior Software Architect** to convert existing systems based on monolithic architecture to a microservice based architecture. Reqs. BS + 5 yrs exp; To apply, mail resume to LanzaTech HR, 8045 Lamont Ave., Suite 400, Skokie, IL 60077. Please reference job title.

**Personal Executive Assistant Needed** We're currently recruiting to fill the position of VIRTUAL PERSONAL ASSISTANT on a part time basis. The hours are flexible thus it will not interfere with your current job. Seeking a go-to person to keep the magic behind the scenes running smoothly, both professionally and personally. The applicant will assist in everyday to-do's as well as organize day-to-day items for lending business. Preferred Qualifications/ Skills: • Interpersonal skills • Good communication skills, both written and verbal • Current technology skills (such as using multiple platforms, google drive, email, sky- Organized record-keeping Open to alternative forms of education Work Schedule: Part-time ( days a week) with hours varying throughout the year. To Apply: Applicants must submit their application via an email with your resume to [chuckhovoyachts.recruiter@gmail.com](mailto:chuckhovoyachts.recruiter@gmail.com)

**Graphic Designer** Determine size and arrangement of illustrative material and copy, and select style and size of type, confer with clients to discuss and determine layout design, create designs, concepts, and sample layouts, based on knowledge of layout principles and esthetic design concepts, develop graphics and layouts for product illustrations, company logos, and web sites, use computer software to generate new images, review final layouts and suggest improvements as needed, maintain archive of images, photos, or previous work products, prepare illustrations or rough sketches of material, discussing them with clients or supervisors and making necessary changes, design graphs, illustrations, and other artwork, using computer, key information into computer equipment to create layouts for client or supervisor, research new software or design concepts, study illustrations and photographs to plan presentations of materials, products, or services, mark up, paste, and assemble final layouts to prepare layouts for printers, design layouts for print publications, design layout of art or product exhibits, displays, or promotional materials. Mail resume to Amgaabaatar Purevjal, iCodice LLC, 5005 Newport Dr, Suite# 505, Rolling Meadows, IL 60008

**TransUnion, LLC seeks Sr. Engineers for various & unanticipated worksites throughout the U.S. (HQ: Chicago, IL)** to develop & execute access capabilities necessary to monitor & proactively manage sw products. Master's in Comp Sci/Comp Eng/Info Systems/any Eng or related field + 2yrs exp. or Bachelor's in Comp Sci/Comp Eng/Info Systems/any Eng or related field + 5yrs exp. req'd. Req'd skills: exp. deploying & administering SSO solutions (incl Agent Option Pack) using Layer7/CA Siteminder, Layer7/CA SiteMinder Policy Server installation, upgrade & configuration; Web server (Apache, IIS) agent installations & configuration, Policy, Rules, Realms, Response and implement authentication schemes (forms, NTLM, multifactor); HTTP protocol, cookies, headers, response codes; drafting key technical & functional requirement for API flows; OAuth, Open ID Connect, SAML; exp w/ troubleshooting. 100% telecommuting permitted. Send resume to: A. Goodpasture, REF: MKT, 555 W Adams, Chicago, IL 60661

**Graphic Designer** Determine size and arrangement of illustrative material and copy, and select style and size of type, confer with clients to discuss and determine layout design, create designs, concepts, and sample layouts, based on knowledge of layout principles and esthetic design concepts, develop graphics and layouts for product illustrations, company logos, and web sites, use computer software to generate new images, review final layouts and suggest improvements as needed, maintain archive of images, photos, or previous work products, prepare illustrations or rough sketches of material, discussing them with clients or supervisors and making necessary changes, design graphs, illustrations, and other artwork, using computer, key information into computer equipment to create layouts for client or supervisor, research new software or design concepts, study illustrations and photographs to plan presentations of materials, products, or services, mark up, paste, and assemble final layouts to prepare layouts for printers, design layouts for print publications, design layout of art or product exhibits, displays, or promotional materials. Mail resume to Amgaabaatar Purevjal, iCodice LLC, 5005 Newport Dr, Suite# 505, Rolling Meadows, IL 60008

**Corporate Accountant (Master's in Accountancy or equiv with 4 yrs exp) - Chicago, IL.** Must be Licensed CPA in IL. Job entails working with & reqs exp incl: Reviewing & overseeing GAAP conformance; Overseeing prep of financial reporting packages; Leading financial audits & monitoring prep of regulatory filings; Reviewing & analyzing budget-to-actual financial reports; Monitoring accounting processes; Implementing & integrating ERP systems; System implementation projects for expense reports & A/P models; Developing, implementing, & automating recordkeeping & accounting processes; Working with technology teams to establish data structure; & Identifying strategies to improve business performance. Send resumes to VIATEchnik LLC, Attn: HR, 1500 West Carroll Avenue, 5th Floor, Chicago, IL 60607.

**TECHNICAL** Adobe Inc. is accepting resumes for the following position in CHICAGO, IL: Technical Support Engineer (REF#CHDKTSE) First point of contact for customer concerns relating to technical issues. Telecommuting Permitted. Mail resume to Adobe Inc., Mailstop W8-435, 345 Park Avenue, San Jose, CA 95110. Must include REF code. No phone calls please. EOE. [www.adobe.com/60008](http://www.adobe.com/60008)

**Groupon, Inc. is seeking a Cloud Engineer, Core Platform in Chicago, IL w/ the following responsibilities:** Develop custom Terraform/Terragrunt modules & AWS Cloud Formation templates to deploy & provision network & computing infrastructure on AWS cloud. Apply at [www.groupon.com](http://www.groupon.com) by searching keyword R25736

**IMC Americas, Inc. (Chicago, IL) seeks professional Quantitative Researchers** to evaluate and enhance the performance of IMC's existing proprietary trading models using advanced mathematical and analytical methods. Interested candidates should send resume to: [talent@imc-chicago.com](mailto:talent@imc-chicago.com) with "Quantitative Researcher" in subject line.

**ENGINEERING** **Yum Connect, LLC. has an opening in Chicago, IL for Senior NodeJS Engineer** - eCommerce Platform to develop, optimize and refactor Node.js based web services. Telecommuting permitted. Ref job code C#5719408 & mail resume to: Yum Connect, LLC. Attn: HR, 3301 Stober Road, Louisville, KY 40213.



**Data Engineer I** – Provide database extracts of discrete/non-discrete data from legacy apps; prep and load data into MS SQL Server; transform discrete data, convert docs/images into supported formats, and review incoming data sets to ensure completeness/accuracy. Req'd: BS in Comp Sci, Comp Eng, or Software Eng; 1 year exp in comp sci related field, incl SQL Scripting, programming skills (Python, Java, or C#), PowerShell/Bash scripting, & layouts (database catalog, schema, & table); and perm US work auth. Send cvr ltr and resume to S. Wise, HR, MediQuant, LLC, 630 Tollgate Rd, Elgin, IL 60123.

**TransUnion, LLC seeks Sr. Analysts for various & unanticipated locations throughout the U.S. (HQ: Chicago, IL)** to lead others in performing risk assessments on design & implementation of info sys security infrastructure. Master's in Comp Sci/Electrical Eng/Comp Eng/closely related field +2yrs exp or Bachelor's in Comp Sci/Electrical Eng/Comp Eng/closely related field +5yrs exp req'd. Req'd skills: knowledge of protocols & comp net concepts; MPLS, VPN, VLAN, DNS; Cloud Concepts: AWS, GCP Google Cloud, MS Azure; ISO 27001; NIST 800-53; Center for International Security framework; exp eval security controls, threats, & articulating risks in tech & business terms. Telecommuting permitted. Send resume to: A. Goodpasture, REF: PM, 555 W Adams, Chicago, IL 60661.

**TransUnion, LLC seeks Sr. Engineers for Chicago, IL location** to design, implement, configure, & manage server infrastructure. Master's in Comp Sci/Comp Eng/any Eng field +2yrs exp or Bachelor's in Comp Sci/Comp Eng/any Eng field +5yrs exp req'd. Req'd tech skills: public/private cloud platform, AWS, Azure, VM server, virtualized infrastructure, CI/CD Tools, Encryption/authentication, Dell & Cisco servers, CloudFormation, Terraform, Microservice Design, DHCP, NTP Server, DNS, Servers, CMDB, Web Servers, Powershell scripting, Security Patches, Windows servers platform/RHEL, Scripting/Automation, programming languages such as C++, Java. 20% telecommuting permitted. Send resume to: A. Goodpasture, REF: AMV, 555 W Adams, Chicago, IL 60661.

**Relativity (Chicago, IL) seeks Sr. Software Engineer** to do design, configuration, testing, implementation, standardization governance, documentation, & maintenance, monitoring & refinement of the proprietary software. Option to work remotely. Submit resumes to Recruiting@relativity.com, to be considered, reference Job ID: 21-9013 in the subject line.

**Project Manager:** Plan, direct activities of selling/install garage doors, incl coop w/comp's franchisees. Dev of projects, sched, budgeting, impl/exp of franchising chain. Confer w/franchisees, marketing specs discuss: work proc, compl, constr problems. Budget estimates. 2 yrs exp, Bachelor in any field. Res: Aladdin Doors Inc, 2255 Lois Dr, Ste 6, Rolling Meadows IL 60008

**Mega Circuit, Inc. seeks the following in Addison, IL:** Mech Eng with a master's in mech eng & 1 yr exp in PCB quotes, materials selection & mfg., DFM, design solutions, GD&T, FMEA & IPC codes. Mech Eng w/ a master's in mech eng & 1 yr exp in designing prototypes & programs for automated mfg. production, CAD interpretation, IPC standards & quality conformance. Mech Eng w/ a master's in mech eng & 1 yr exp in thermoplastic/thermosetting composite material, CNC Machines, & additive mfg. Elec Eng w/ a master's in elec eng & 1 yr exp in PCB design, SQL, Crystal Reports, DBMS, VB, & ERP software devlp. Computer Programmer w/ bachelor's in mech eng & 1 yr exp in SQL, Toad, Smart Plant, JD Edwards, and CAD/CAM, E-Data Warehousing & ETL Tools. Send resume & cover letter to: Ken Patel, Mega Circuit, Inc., 1040 S. Westgate Ave., Addison, IL 60101.

**TECHNOLOGY** Informatica LLC has the following position available in Chicago, IL: QA Engineer (5614059): Collaborate effectively with peer engineers and architects to solve complex problems spanning their respective areas to deliver end-to-end quality in our technology and customer experience. Telecommuting permitted. Send resume by mail to: Informatica, LLC, Attn: Global Mobility, 2100 Seaport Blvd., Redwood City, CA 94063. Must include job title & job code.

## RENTALS & REAL ESTATE

**ONE AVAILABLE UNIT AT 5815 W. Fullerton**  
1 bed apartment, \$1000. Both include gas, water. Parking behind the building, laundry inside. 773-889-8491, please call in the afternoon.

**LAKEVIEW**  
One bedroom garden apartment, wall to wall carpet, A/C, recessed lighting, laundry, storage. No pets. \$850.00 a month plus utilities. 773-296-1316

**Edgewater 1216 W. Norwood St 1st Fl. Jumbo 1 bedroom apt.** Spacious living and dining rooms. Updated kitchen w/SS Appl. granite counter-tops, updated bath, track lighting, hardwood floors, enclosed sunporch. Walk to Lake, Redline L, shopping. \$1400/month +security. heat included. Available now. 773.761.3084

## ADULT SERVICES

**Danielle's Lip Service,** Erotic Phone Chat. 24/7. Must be 21+. Credit/Debit Cards Accepted. All Fetishes and Fantasies Are Welcomed. Personal, Private and Discrete. 773-935-4995

## PROFESSIONALS & SERVICES

**CLEANING SERVICES**  
CHESTNUT ORGANIZING AND CLEANING SERVICES: especially for people who need an organizing service because of depression, elderly, physical or mental challenges or other causes for your home's clutter, disorganization, dysfunction, etc. We can organize for the downsizing of your current possessions to more easily move into a smaller home. With your help, we can help to organize your move. We can organize and clean for the deceased in lieu of having the bereaved needing to do the preparation to sell or rent the deceased's home. We are absolutely not judgmental; we've seen and done "worse" than your job assignment. With your help, can we please help you? Chestnut Cleaning Service: 312-332-5575. www.ChestnutCleaning.com

## RESEARCH

**Have you had an unwanted sexual experience since age 18?** Did you tell someone in your life about it who is also willing to participate? Women ages 18+ who have someone else in their life they told about their experience also willing to participate will be paid to complete a confidential online research survey for the Women's Dyadic Support Study. Contact Dr. Sarah Ullman of the University of Illinois at Chicago, Criminology, Law, & Justice Department at ForWomen@uic.edu, 312-996-5508. Protocol #2021-0019.

## READER matches

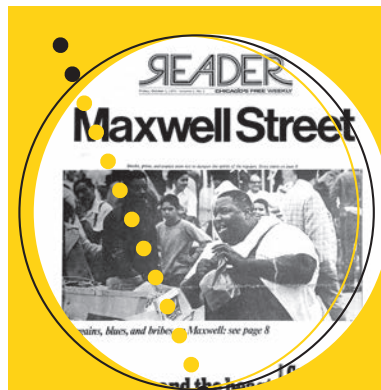
**Thanks, Chicago Reader!** Thank you, Chicago Reader for all the years connecting people! You made a difference in my life! I always looked forward to getting The Reader on Thursdays and looking at the art listings and news!

**Versatile bottom**  
Looking for discreet bi or gay man. Prefer smooth don't like hairy. Like crossdressers that are passable. Only relationship was with a crossdresser. I am vaccinated would expect the same. I am med build 5ft10in 60 yrs old single white (872) 265-1917 if interested

**I like reading and WALKING in THE park**  
I am 58 6 ft light skinned black hair brown eyes in a suburb of Illinois seeking woman friend possible friendship and get to know each other better email at paulyc63@live.com or send your email or number

**MWM DOM SEEKS OLDER SUB FEMALE**  
married white male dom 52 seeks older sub female who likes on going pleasure and punishment spanking and seeking discreet LTR I can host and discreet and seeking a older sub female call-224-292-9899 em dragonmastercs69@gmail.com

Submit your Reader Matches ad today at [chicagoreader.com/matches](http://chicagoreader.com/matches) for FREE. Matches ads are not guaranteed and will run in print and online on a space-available basis.



# THE CHICAGO READER AT 50

A HALF-CENTURY OF REVOLUTIONARY STORYTELLING

The Reader takes you on a journey from where we started to the present day through a multimedia exhibition of stories, photographs, cartoons, and more.



at the Newberry Library  
OCT. 6, 2021 - JAN. 21, 2022  
for hours, visit [newberry.org](http://newberry.org)

[CHICAGOREADER.COM/50](http://CHICAGOREADER.COM/50)



READER

THE NEWBERRY

WANT TO ADD A LISTING TO OUR CLASSIFIEDS?

Email details to [classified-ads@chicagoreader.com](mailto:classified-ads@chicagoreader.com)



# the platform

The *Chicago Reader* Guide to Business and Professional Services

## mental health

*Mental Health is for Everyone*

Chicago Behavioral Hospital provides hope for those struggling with depression, anxiety, substance use, and other mental health conditions.

*We are all in this together. Let us help.*

Inpatient and intensive outpatient programs for teens and adults.  
Free and confidential assessments.



**844.756.8600**  
chicagobehavioralhospital.com

## business consulting



**JOIN US!**

WWW.GECHAMBER.COM

## home improvement

**Noise from Outside?**

**Soundproofing Window Inserts**

Visit [stormsnaps.com](http://stormsnaps.com) or [noisewindows.com](http://noisewindows.com)

Reduce or Eliminate Fog & Water

Keeps Bugs & Spiders Out

sales@stormsnaps.com  
Alpina Manufacturing, Chicago, IL  
1-800-915-2828

**Cubicle & Desktop Sneez Guards**

• Any size • No damage to cubicle • Easy removal • Portable, lightweight Desk shields for Children or Adults

Reopen Your Offices

sales@fastchangeframes.com  
Alpina Manufacturing, Chicago, IL  
1-800-915-2828  
773-202-8887

Visit our website or call us for info: [fastchangeframes.com](http://fastchangeframes.com)

## entertainment



**LIVE & VIDEO**

**Entertainment**

KIDS • CIRCUS  
NIGHTLIFE • TELEGRAMS

**320-333-4095**  
[fireflyproductions.co](http://fireflyproductions.co)

## shop local

**GREEN element RESALE**



[www.big-medicine.org](http://www.big-medicine.org)

What Greta said . . .

## legal

Considering Divorce? We Can Help.

COLLABORATIVE | PRENUPTIAL  
DIVORCE | MEDIATION



**Brigitte Schmidt Bell, P.C.** | 847-733-0933  
lawyers@bsbpc.com  
BrigitteBell.com  
BrigitteSchmidtBellPC

## insurance services



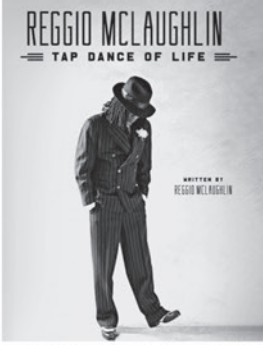
- Home
- Auto
- Life
- Commercial
- Small Business

312-759-7740  
[www.tbossig.com](http://www.tbossig.com)

WE LISTEN, WE CARE, WE EDUCATE  
AND WE PROTECT BY ELIMINATING THE RISK

## books

REGGIO MCLAUGHLIN  
TAP DANCE OF LIFE



AVAILABLE AT AMAZON, BARNES AND NOBLE AND OTHER FINE BOOKSTORES. CHICAGO TEACHER, PERFORMER AND AUTHOR.

## dance

Thanks for Shopping Local!



5301 N. Clark St. Fl.2  
CHICAGODANCESUPPLY.COM  
773-728-5344

**RedClay DANCE COMPANY**



redclaydance.com

**YOUR AD HERE**

To advertise, e-mail  
[ads@chicagoreader.com](mailto:ads@chicagoreader.com)



# THE CANNABIS PLATFORM

a Reader resource for the canna curious

## PRE-ROLLS FOR A CAUSE

nuEra is donating \$1 for every purchase of our special edition pink pre-rolls to **Gilda's Club** of Chicago

For Breast Cancer Awareness Month

**nuEra**  
more info  
[nueracannabis.com/blog](http://nueracannabis.com/blog)

## CALLING ALL FRIENDS IN CANNABIS!

The Budrista platform is a cannabis industry and lifestyle project. Its purpose is to support the healthy and balanced lifestyle of cannabis industry workers. Budrista functions through various outlets such as educational programming and recreational events. By signing up, you'll have first access to our events and programming!

[elbudrista.com/sign-up](http://elbudrista.com/sign-up)



FOLLOW US  
@elbudrista

21+ ONLY

**NeuroMedici**  
by Dr Consalter  
Your partners in health and wellness.

Find out today if medical cannabis or infusion therapy is right for you. Telemed available!

Serving medical cannabis patients since 2015.  
[www.neuromedici.com](http://www.neuromedici.com) 312-772-2313

**BLISS SHOP**  
CANNABIS ACCESSORIES & CBD

4809 N PULASKI  
(773) 997-9238 [BLISSCBDSHOP.COM](http://BLISSCBDSHOP.COM)

THE CITY IS **SPEAKING...**  
AND WE HEAR YOU.

#cannabisequityncc

expungement  
know your rights  
careers in cannabis  
[www.naturescarecompany.com](http://www.naturescarecompany.com)

**NATURE'S CARE CO.**

**DISPENSARY 33**  
RECREATIONAL DISPENSARY  
**NOW OPEN**

[DISPENSARY33.COM](http://DISPENSARY33.COM)

**CANNABIS CONVERSATIONS**

We're continuing the conversation! Watch for the next Reader Cannabis Conversations on November 11, 2021

Space is limited. Reserve your spot now.  
For more information, contact  
[ads@chicagoreader.com](mailto:ads@chicagoreader.com)

To advertise, email [ads@chicagoreader.com](mailto:ads@chicagoreader.com)

**3/2ures**  
GOOSE ISLAND BEER CO.

WE'RE BACK

WAVVES

SUBTERRANEAN  
10/31

MUSIC PAIRED WITH BEER

[GOOSEISLAND.COM](http://GOOSEISLAND.COM)



@gooseisland

© 2021 GOOSE ISLAND BEER CO., CHICAGO, IL | ENJOY RESPONSIBLY

## CALL NOW AND YOU CAN SAVE UP TO 84% OFF YOUR NEXT PRESCRIPTION

Drug Name:	Qty	Price*	Drug Name:	Qty	Price*
Cialis 5mg	90	\$74.99	Bystolic 10mg	90	\$179.99
Viagra 100mg	16	\$30.99	Trelegy Ellipta 0.1mg/0.0625mg/0.025mg	90 ds	\$599.99
Cialis 20mg	16	\$34.99	Livalo 4mg	100	\$104.99
Viagra 50mg	16	\$29.99	Tradjenta 5mg	90	\$374.99
Stendra 200mg	16	\$284.99	Prempro 0.3mg/1.5mg	84	\$129.99
Levitra 20mg	30	\$154.99	Anoro Ellipta 62.5mcg/25mcg	90 ds	\$319.99
Eliquis 5mg	180	\$619.99	Combigan 0.2%/0.5%	15mL	\$54.99
Xarelto 20mg	90	\$478.99	Asacol 800mg	300	\$274.99
Symbicort Inhaler 160mcg/4.5mcg	360 ds	\$239.99	Lialda 1200mg	360	\$334.99
Vagifem 10mcg	24	\$69.99	Farxiga 10mg	84	\$334.99
Januvia 100mg	84	\$284.99			
Spiriva Handihaler 18mcg	90 ds	\$214.99			
Premarin 0.625mg	84	\$79.99			
Advair Diskus 250mcg/50mcg	180 ds	\$229.99			
Flovent HFA 110mcg	360 ds	\$174.99			
Estring 7.5mcg/24hr	1 ring	\$144.99			
Premarin Vaginal Cream 0.625mg/g	42g	\$124.99			
Colcrys 0.6mg	100	\$134.99			
Jardiance 25mg	90	\$439.99			
Synthroid 100mcg	90	\$35.99			
Combivent Respimat 20mcg/100mcg	360 ds	\$174.99			
Restasis 0.05%	90 ds	\$249.99			
Spiriva Respimat 2.5mcg	180 ds	\$259.99			
Xifaxan 550mg	200	\$349.99			
Lumigan 0.01%	9mL	\$104.99			
Myrbetriq 50mg	100	\$229.99			
Pradaxa 150mg	180	\$499.99			



Toll-Free Phone: 1-833-807-6980

Toll-Free Fax: 1-800-563-3822

All pricing in U.S. dollars and subject to change without notice. We accept Visa, Mastercard, Electronic Checking, Personal Check or International Money Order. \*Prices shown are for the equivalent generic drug if available.

**TotalCareMart.com**  
Savings made easy

Mailing Address: TotalCareMart.com PO Box 121 STN L  
Winnipeg, MB, Canada R3H 0Z4

CODE: QM72



*Fifth Third Chicago congratulates*

# **The Chicago Reader on 50 Years of Nationally Respected Media!**

The Chicago Reader has been sharing stories of underrepresented communities for five decades. Join us in celebrating their dedication to some of our shared values: empowering the underserved, respecting diversity, and championing equality for all.

[53.com](https://www.53.com)



**FIFTH THIRD BANK**

Fifth Third Bank, National Association. Member FDIC.