Death doulas provide comfort in the face of the unknown

By Adam M. Rhodes 12
Community meeting about the media coverage of Little Village at St. Agnes of Bohemia School, residents raised concerns about lack of pandemic delays, and Sima Cunningham and Macie Stewart of Ohmme team up with theater artists Alex Grele and Jesse Morgan Young for an over-the-top Kate Bush showcase.

In the point of a 2020 Nieman Lab report that immigrants are at the bottom of the news chain due to language barriers and lack of critical reporting.

NONPROFITS
10 Isaacs | Culture A COVID vaccine research report from the anti-mandate camp
12 Rhodes | Passages Death doulas provide comfort in the face of the unknown.

ARTS & CULTURE
22 Lit Chicago author Lon Rader-Day rediscovers the Blitz with Death at Greenway.
23 Book Review A new book on John Prine explores the musician’s roots.
26 Graphic Novels Most of Lane Milburn’s Lure takes place in space, but it feels deeply rooted in Chicago sensibilities.

TODAY’S REVIEW
Death at Greenway
Review The Power of the Dog. Jane Campion’s first film in 12 years, is among the year’s best.
34 Movies of Note King Richard is buoyed by a career-defining turn from Will Smith. C’mon C’mon is lifted by the chemistry of the cast, and Mckenna Grace carries Ghostbusters: Afterlife.

MUSIC & NIGHTLIFE
36 Chicagoans of Note David Weatherby, documentary filmmaker.
40 Early Warnings Rescheduled concerts and other updated listings
40 Gossip Wolf Round Trip Records opens its brick-and-mortar shop after almost two years

ON THE COVER: Illustration by Tesh Silver. For more of Silver’s work, go to atrastatemich.com.

On the cover: Illustration by Tesh Silver. For more of Silver’s work, go to atrastatemich.com.

To contact any Reader employee, e-mail: (first initial)(last name)@chicagoreader.com

Publisher and President Tracy Bai
Publisher and Editor in Chief Karen Hawkins
Editor in Chief Suzy Kumar
Production Manager Kirk Williamson
Senior Graphic Designer Amber Huff
Music Editor Philip Montoro
Theater and Dance Editor Kerry Reid
Culture Editor Salem Collo-Julin
Associate Editors Jamie Luidwig, Ben Joravsky, Mike Sula
Staff Writers Adam M. Rhodel, Katie Prout, Kelly Garcia

Audience Engagement Manager Yashin Ziaee-Mahmud
Editorial Associates Taryn Allen, Janaya Greene

Listings Coordinator: Micco Caporale

Vice President of Operations Ann Scholhammer
Director of Digital John Dunlevy
Strategic Innovation Director Marian Neuroth
Development and Marketing Associate Chavarie Fab-Douglas
Media Partnerships Coordinator Yazmin Dominguez
Executive Assistant Sandra L. Klein
Special Projects Associate Shannaw 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
Sales Team Leni Manaa-Hoppenworth, Tim Ogden, Ted Piekarz, Will Rogers, Lisa Solomon
Digital Sales Associate Ayana Rolling

National Advertising
Voice Media Group 1-888-278-9866
vmagadvertising.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 Sladana Vuckovic

READER INSTITUTE FOR COMMUNITY JOURNALISM, INC.
Chairwoman Eileen Rhodes
Treasurer Carol Bell
Directors Alison Cody, Vanessa Fernandez, Kim L. Hunt, Jackie Kaplan-Perkins, Dorothy R. Leavell, Sladana Vucovic

Reader (ISSN 1094-6192) is published bimonthly by Chicago Reader LLC, 2920 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.
Dill Pickle and Mercato: A partnership based on shared values

The whole idea behind local food cooperatives ("co-ops") is to operate on principles, rather than just doing what’s cheapest, easiest, or most convenient. Why give money to corporations when you can directly support neighborhood vendors and have a real say in how you shop and consume? The Dill Pickle Food Co-op serves as a stellar example of a co-op with strong values, not only in how they operate day-to-day, but also in who they do business with.

This holiday season, Dill Pickle will partner with Mercato for delivery, making it easier than ever to equitably shop for food from home—while helping others along the way. For both Dill Pickle and Mercato, every meal counts. More than 18 million children in the U.S. are food insecure, which means that it’s more important than ever to be thoughtful about where your food comes from. Every co-op order you place through Mercato also helps a hungry family in need. Plus, you’ll get $75 of free groceries when you sign up.

Learn more about the history and importance of co-ops at chicagoreader.com/reader-partners/the-co-op-wars/.

This sponsored content is paid for by The Dill Pickle Food Co-op.

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

The 7 Cooperative Principles:

Cooperatives around the world generally operate according to the same core principles and values, adopted by the International Co-operative Alliance in 1995. Cooperatives trace the roots of these principles to the first modern cooperative founded in Rochdale, England in 1844.

1. VOLUNTARY & OPEN MEMBERSHIP
   Anyone can join a co-op—they don’t discriminate based on gender, social, racial, political or religious factors.

2. DEMOCRATIC MEMBER CONTROL
   Members control their business by deciding how it’s run and who leads it.

3. MEMBERS’ ECONOMIC PARTICIPATION
   All co-op members invest in their cooperative. This means people, not shareholders, benefit from a co-op’s profits.

4. AUTONOMY & INDEPENDENCE
   When making business deals or raising money, co-ops never compromise their autonomy or democratic member control.

5. EDUCATION, TRAINING AND INFORMATION
   Co-ops provide education, training and information so their members can contribute effectively to the success of their co-op.

6. COOPERATION AMONG COOPERATIVES
   Co-ops believe working together is the best strategy to empower their members and build a stronger co-op economy.

7. CONCERN FOR COMMUNITY
   Co-ops are community-minded. They contribute to the sustainable development of their communities by sourcing and investing locally.

Let it SNOW

Make any diamond or fine jewelry purchase from November 26th through December 5th, and when it snows 6 inches or more on New Year’s Day...

YOUR PURCHASE IS FREE!

James & Sons' Fine Jewelers
1457 N. Halsted St. (773) 327-8800 jamesandsons.com

*Receive a full refund on any jewelry or watch purchase made between November 26th & December 5th, 2021 if it snows 6 inches or more on New Year’s Day 2022 at O’Hare Airport. Please see store or www.jamesandsons.com for complete rules and details.

A SOCIAL CLUB FOR THOSE WHO GIVE A DAMN

CREATIVITY . COMMUNITY . CIVIC ENGAGEMENT

JOIN US FOR A NEW TYPE OF COWORKING EXPERIENCE
AWARD-WINNING FACILITY | ONE OF A KIND COMMUNITY | BEST IN CLASS EVENTS

CLUB MEMBERSHIP STARTS AT $89/MONTH
REACH OUT TO INQUIRE ABOUT OUR SPECIAL GIVE A DAMN RATE™
WWW.GUILDROW.CO

A CLUB DESIGNED TO INSPIRE AND SUPPORT GOOD WORK OF ALL KINDS

Welcome To The Table!
The clothes didn’t serve me anymore.  

I am fat. I have always been fat. I spent most of my teens and 20s hating my body, hiding it behind oversized hoodies and control top tights, living on tuna packets and Crystal Light and avoiding looking in the mirror when I got out of the shower. And yes, I was affected by gross dudes who berated me on the Red Line, or the urgent care doctor who prescribed diet pills for an ear infection. But as I got older, I realized that most often, the call was coming from inside the house. My own brain was crueler than anyone else could ever be.

So I instituted a new rule: No negative self-talk. I strove towards body neutrality—and once I got better at silencing my inner bully, I found that sometimes, I could actually love my fat body. I loved my body on long walks, my legs strong and my brain buzzing. I loved my body dancing alone in my apartment to Charli XCX. And I loved my body in the outfits I carefully curated from hours at thrift stores—the way the clothes made me feel fashionable and desirable and visible in a way I used to fear.

Finding cool clothes is tough when you’re fat. I felt bitter. How brutally unfair, to spend years of time and money to build up a beloved wardrobe, only to outgrow my favorite pieces. When you’re above a size 12, replacing a piece isn’t as simple as running to the mall. I find my best clothes at thrift stores and vintage shops, which ties me to a long line of chubby babes who came before. That gave my closet purge an extra layer of sentimentality.

I eulogized each item before tossing it into the donation pile. The severe green linen dress I wore to a Chicago Zine Fest kick-off party: Farewell, my darling. The matching shirt and pants printed with cartoon cocktails that made me feel like Post Malone: I’ll never forget you.

It’s not just that the clothes didn’t serve me anymore: clinging to them was causing me harm. I loved these clothes, but the only future in which I could imagine wearing them again was full of crash diets. And I had to remember: I wasn’t happier or hotter or healthier in the past. I was just skinnier. And I was ready to let that go.

But the jumpsuit, oh the jumpsuit. I wore it to a zine release party I threw with a best friend. The night was full of whiskey cocktails and white candles and art and poems projected on the walls. All my favorite people in Chicago, toasting and laughing. And me at the center, in red lipstick and a denim jumpsuit, just sparkling. It felt like letting go of the jumpsuit meant letting go of that girl. But that’s not really how things work. I’ll always have that night. And there are more magic nights and incredible outfits in the future, spread out through the whole of my life.

Now that I’m vaccinated, I can hit the Village Discount Outlet, the chaotic center of the Chicago thrifting universe. I’m on the hunt for “new” clothes that fit and make me feel good. I can tell I have a deeper understanding of my body and style, and that fills the search with a fresh joy. When my arms strain with options, I claim a spot in front of the coveted store mirror to try everything on, and I think, “Damn, I look good.”

In a perfect world, my discarded clothes deserved a Viking funeral. I wanted to douse them in lighter fluid and push them out on Lake Michigan on a pool floatie, carbon footprint be damned. In reality, I just threw the bag in my sister’s trunk and asked if we could run to the donation bin.

Catch and release, baby: Return to the sea from whence you came. It’s better this way. Because maybe one day I’ll go to a party full of soft light and conversation, and I’ll see a fat babe wearing a familiar, incredible jumpsuit. And I’ll walk across the room and say, “Hey, you look so, so cool.”

@megankirb
Now you can have Grandma’s cookies every day.

AARP advocates for multigenerational housing in your community.

Chicago’s new Additional Dwelling Unit ordinances give aging adults more choices on how and where they live. They allow people to convert attics, basements, and backyards into additional living spaces so people can live with their family as they get older. We support multigenerational housing and are proud that these options are available to five zones in Chicago — hopefully more soon. As your wise friend and fierce defender, AARP is always in your corner working to help you keep your family together as loved ones grow older.

Find out how to update your home at makeroomforfamily.org
Si está leyendo esto, no es muy tarde

Una breve investigación sobre la desapa ricación de los buzones de periódicos

Por Kelly García

Semanas atrás, yo reporté sobre cómo el hermano del concejal del Distrito 12, George Cardenas, se benefició de rentar un estacionamiento de una escuela primaria durante el Riot Fest. Fue un breve artículo en la edición del 14 de octubre de South Side Weekly, uno que reveló una familia que ganó dinero a través de conexiones con políticos locales. En otras palabras, negocio como lo de los periódicos.

En la ciudad incluyen partes de McKinley Park, La Villita y Brighton Park, donde al menos el 50 por ciento de la población habla español. Me tomó una hora para encontrar el buzón por alguna buena razón.

En la mañana que salió el periódico, usé la entrada enseñan el legado enorme del edificio de la escuela. En alguna vez fue conocido como la Harrison Technical High School; ahora contiene dos escuelas primarias, la escuela Telpochcalli y María Saucedo. Durante las tardes, los padres esperan afuera por sus hijos mientras los vendedores callejeros preparan chicharrones y rapsados.

El estacionamiento al lado de la escuela, el sitio donde ocurrió el trato, no es más pequeño que la escuela. Estuve allí apenas una semana anterior hablando con los residentes del vecindario, aquellos que estaban ansiosos por leer sobre un intento de “vender su vecindario” en el periódico. No pude encontrar un buzón por ningún lado.

Caminé al sur otros diez minutos hacia la cárcel del condado de Cook. El único otro lugar para encontrar un buzón de periódicos en La Villita, según el mapa, fue en la 26 y California. De hecho, allí estaba. Me lleve unas copias, las distribuí a los vendedores callejeros y metí algunas más en los buzones de correo.

Me tomó una hora para encontrar el periódico de South Side Weekly. Jason Schumer, el gerente director de South Side Weekly, sabía exactamente cómo me sentía.

Hace unos años, Schumer notó que faltaban medio docena de cajas en las paradas de tren y autobús de CTA. Un representante del Departamento de Transporte de Chicago (CDOT) le dijo que la ciudad normalmente elimina las cajas para aclarar las veredas. Schumer notó que sucedería frecuentemente durante los maratones. “Estaba frustrado porque desde nuestro punto de vista, al ser un periódico más pequeño, es un gran problema perder seis buzones”, me dijo. “Es inconveniente para nosotros porque no podemos comprar nuevos, confiamos en reusar los que ya tenemos”.

Los buzones de periódicos cuestan entre $200 y $250. Sustituirlos es un costo enorme para South Side Weekly, que sólo tiene el máximo 240 ubicaciones de distribución, incluyendo 45 buzones y una circulación de 8,000 periódicos. También dependen de los negocios y bibliotecas locales para distribuir los periódicos.

“No creo que la gente a veces pase por las cajas y tomen un periódico”, dijo Clemente Nicado, fundador de Hoy, el periódico en español del Chicago Tribune que fue discontinuado. Ahora Nicado es el jefe de...
Nicado Publishing Company, la organización coordinadora de Negocios Now y El Chicago Hispano, que publican totalmente en español. Ellos no usan los buzones para distribuir sus periódicos.

“Yo pienso que hay que distribuir [los periódicos] donde la gente va más como las lavanderías y los mercados”, me dijo. Unos días después de mi búsqueda, encontré una pila de la última edición de El Chicago Hispano dentro del Cafecito Jumping Bean en Pilsen debajo de la parada de train de Damen mientras esperaba mi bebida.

El periódico contenía artículos sobre los casos de COVID-19 en las comunidades Latinx y una campaña para vacunar a más personas. Era un lugar conveniente para atraer más personas, distinto a los buzones justo afuera. Entonces, ¿dónde van los buzones de periódicos cuando la ciudad los elimina? En el 2018, después de intentar obtener respuestas de la ciudad, Schumer se fue buscando por los buzones. No encontró los buzones de South Side Weekly, pero sí encontró otros en la intersección de Ashland y Cortland en Bucktown debajo de la carretera I-90. Los buzones abandonados con nombres de papeles desconocidos estaban tirados en la tierra y grava esperando el fin del mundo.

Schumer me dijo que era como un cementerio de periódicos.

Recientemente fui a buscar esos buzones en el mismo lugar debajo de la carretera, pero no los pude encontrar. En cambio, encontré basureros y letreros de la calle. También había un campamento para personas sin hogar. El Departamento de Transporte de Chicago no respondió a nuestras preguntas antes de la publicación de este artículo.

La búsqueda de los buzones no se trata solamente de esa edición de South Side Weekly. Cuando los periódicos ya no están disponibles, se crean desiertos de noticias como la de La Villita, donde los residentes que sólo pueden leer el periódico físico ya no pueden hacerlo, incluso sobre temas que los afectan directamente. Las noticias, ya sea en periódico o digital, también deben estar disponibles en el idioma principal de las comunidades más afectadas.

Cuándo hablamos del cambio a las noticias digitales, ¿cómo nos aseguramos de que la accesibilidad permanezca la prioridad para las personas que no hablan inglés?

En el Reader, por ejemplo, soy parte de nuestro nuevo Centro de Informes de Justicia Racial y Sala de Escritores, que se trata de transformar la forma en que cubrimos la raza (-ismo) y el activismo en una manera significativa. Como escribió recientemente nuestra jefa Karen Hawkins, es parte de un esfuerzo para “ser realmente una publicación para todo Chicago”.

Una parte igual de eso es asegurarnos de que realmente nos estamos comunicando con usted, el lector. En este momento tenemos una circulación de 60,000 periódicos y cerca de 1,200 ubicaciones de distribución. Eso no es suficiente. Me gustaría ver un mapa de distribución del Reader que incluye más buzones en Gage Park, Back of the Yards, West Englewood, igual como hay en Lakeview, Andersonville, y River North.

También nos conviene traducir nuestros artículos en español para que también estemos conectados con las comunidades Latinx de Chicago, que ahora representan un tercio de la población de la ciudad.

“Siempre podemos hacer más”, dijo Tracy Baim, también jefa del Reader, a quien interrogué sobre el modelo de distribución del periódico, tal vez algo que no debería hacer en mi primera semana de trabajo. Me dijo que acaba de ordenar buzones para muchas calles con tráfico en el lado sur y suroeste. “Creo que los periódicos son un gran equilibrador, especialmente los periódicos gratuitos, y por eso creo que aguantaremos este modo de distribución lo más largo posible”.

¿Necesita más buzones de periódicos en su vecindario? ¿Usted es parte de un negocio local interesado en ayudar a distribuir nuestro periódico? Contáctenos. También me gustaría escuchar de usted sobre cómo formar nuestro nuevo enfoque para cubrir la injusticia racial en Chicago. Puede enviarme un correo electrónico a kgarcia@chicagoreader.com.
POLITICS

Pushing back

The Rittenhouse verdict is part of MAGA’s effort to move America to the right.

By Ben Joravsky

I
took a while, but at last something reassuring emerged in the aftermath of the acquittal of Kyle Rittenhouse for murder by a mostly white jury in Kenosha, Wisconsin.

That would be Dahleen Glanton’s insightful column in Sunday’s Sun-Times—one of the few sympathetic appraisals in the mainstream press of Joseph Rosenbaum, Anthony Huber, and Gaige Grosskreutz, the three men who Rittenhouse shot.

He killed Huber and Rosenbaum, and wounded Grosskreutz.

Until Glanton’s column, Rosenbaum, Huber, and Grosskreutz were, at worst, commie agitators who deserved what they got. Or, at best, weird abstractions, not even victims.

Can’t call them victims by ruling of Judge Bruce Schroeder, who said the point of the trial was to determine whether they brought it on themselves. How that’s not the case of a right-wing judge canceling the culture of the prosecutor, I do not know.

But then Glanton weighed in—not just mentioning Rosenbaum, Huber, and Grosskreutz by name, but reminding us of why they were in Kenosha in the first place.

And here I’m going to quote at length from Glanton’s column . . .

“From the moment Rittenhouse was charged with killing two men and injuring another with his semi-automatic rifle during a protest over the police shooting of Jacob Blake, a Black man, this case has been about sending a message.

“This time, it was from the far-right wing to young white people who support the Black Lives Matter movement.

“Don’t get involved with social justice reform. Don’t protest senseless police killings. Just sit back and enjoy your white privilege. If you take to the streets with the Black Lives Matter crowd, you might end up dead. And we’re going to do everything possible to make sure your killer walks free.’

“In other words, young white people, if you believe that Black lives matter, your life means nothing.”

She went on . . .

“We don’t know why Rosenbaum was there that night. He suffered from mental illness. But Huber was among those who took to the streets of Kenosha because they believed a white police officer had wrongly shot Blake, 29, seven times in the back in front of his children. Blake was left partially paralyzed.

“Gaige Grosskreutz, 27, whom Rittenhouse shot and injured, testified he was a trained EMT and paramedic and was on the scene to offer medical assistance.

“It is likely these young men, like many of us, had heard so many stories of unjust police shootings that they were no longer shocked by them. It is possible they felt they had to get off the sidelines and take a stand.

“The right’s disdain for the Black Lives Matter movement is no secret. No one needs to be reminded of its campaign to paint the social justice group as a terrorist organization and label everyone who attends a protest as a looter or rioter. We’re used to that.

“But when Rittenhouse, a young white man, shot three other young white men during the protest, the right wing saw a unique opportunity to turn the shooter into a hero, without the baggage that would normally come if the victims were Black.

“This was a rare opportunity to send a warning to white sons and daughters all over the country—that associating with Black Lives Matter is dangerous and deadly.”

Well said, Dahleen Glanton, well said. And absolutely true.

I suppose I’m sympathetic to young protestors like Huber, Rosenbaum, and Grosskreutz because I’ve seen people like them at demonstrations here in Chicago. Like the protests against closing schools and mental health clinics.

They remind me of the young radicals back in the 70s who showed up at Klan rallies to confront the Klansmen. Way too dangerous for a middle-of-the-road guy like me.

On November 3, 1979, the Klansmen counterattacked in Greensboro, North Carolina. Members of the Communist Workers Party were holding a demonstration for workers’ rights. And a bunch of Klansmen and Nazis drove up, hopped out of their cars, pulled out guns, and started shooting.

They killed five of the demonstrators: three white, two Black, and one Hispanic.

Just like in Kenosha with Rittenhouse, the local prosecutors charged the Klansmen with murder. And just like in Kenosha with Rittenhouse, the Klansmen won acquittal with an argument of self-defense.

The Greensboro massacre occurred on the eve of the Reagan Revolution, when conservative Republicans took over the White House and Senate and attempted, often successfully, to undo most of the New Deal initiatives that had existed since the 1930s.

Lord knows what political catastrophes await us in next year’s midterm elections.

So it’s hard not to position the Greensboro shootings in the political context of the Reagan era. Just as it’s hard not to position Rittenhouse’s acquittal with what’s happening in our country right now. To do so is like slapping blinders on your eyes so you don’t see what’s going on.

Just to give you a sample . . .

In the aftermath of the acquittal, Republican congressman Paul Gosar offered Rittenhouse an internship. And Republican senator Tom Cotton demanded that President Biden apologize to Rittenhouse. Because candidate Biden had included a photo of Rittenhouse in a commercial he aired slamming Trump for not denouncing white supremacy.

Sometimes you have to laugh at the shameless gall of MAGA.

Gosar is the congressman who issued a tweet showing him killing Congresswoman Alexandria Ocasio-Cortez.

Only two Republicans joined Democratic congressmen to censure him. Afterward, outraged Republicans called it cancel culture and said Democrats were stifling Gosar’s right to expression.

So Gosar has a free-expression right to threaten to kill AOC. And Rittenhouse can kill two people and demand an apology from Biden for hurt feelings? These guys really do believe they are above the law.

They keep trying to push our country to the right. Thank you, Dahleen Glanton, for pushing back.
CHICAGO HUMANITIES FESTIVAL

FALL 2021

Annie Leibovitz
On photography and fashion

Tuesday, December 7 | 7:00PM
Harris Theater for Music and Dance

Information and tickets:
chicagohumanities.org
I was spending a day in bed with a laptop when I got an e-mail from a reader linking to an article titled “20 Essential Studies that Raise Grave Doubts about COVID-19 Vaccine Mandates.”

It got my attention.

After a Moderna booster the day before and a restless night, I’d awakened that morning woozy and fatigued. It felt like a hangover and a restless night, I’d awakened that morning, wondering about giving COVID to others. But if you’ve not infected you’re not going to spread the virus to anyone else.” And second: “Because the vaccine means you have immune responses that can mop up the virus, it also means that the window in which you’re contagious might be much shorter.”

“What we were doing was sounding an early alarm bell that just because you’ve been vaccinated, it doesn’t mean you can go to a concert or go other places without worrying about giving COVID to others. But when that finding was lifted out of context, two fundamental points were lost, O’Connor said: first, “You’re still much less likely to become infected if you’ve been vaccinated, and if you’re not infected you’re not going to spread the virus to anyone else.”

The propagandists are now doing their misinformation in listicle format,” is what professor David O’Connor of the University of Wisconsin-Madison Department of Pathology and Laboratory Medicine told me.

“This is unfortunate, but a continuation of what’s been going on throughout the pandemic. They selectively excerpt and selectively edit from scientific studies, to try to support preconceived conclusions,” O’Connor said.

A Chicago-area native, O’Connor is a co-author of two papers listed in a recent version of the Alexander article. His group found that when vaccinated people got breakthrough infections of the Delta variant, they could conceivably transmit it to others. But when that finding was lifted out of context, two fundamental points were lost, O’Connor said: first, “You’re still much less likely to become infected if you’ve been vaccinated, and if you’re not infected you’re not going to spread the virus to anyone else.” And second: “Because the vaccine means you have immune responses that can mop up the virus, it also means that the window in which you’re contagious might be much shorter.”

“What we were doing was sounding an early alarm bell that just because you’ve been vaccinated, it doesn’t mean you can go to a concert or go other places without worrying about giving COVID to others. But if you focus on that one point, and don’t contextualize it around the idea that the vaccines minimize your likelihood of getting infected in the first place, and minimize that infectious window, you miss the forest for the trees.”

According to its website, Brownstone’s mission is to prevent future lockdowns and “take on the technocratic disease managers, or anyone else who believes rights and liberties can be violated, at the discretion of political leaders.” Their roster of articles includes titles like “Why I Will Not Take the Second Dose”; and “New Book Exposes Fauci’s Mythological Scientific Acumen.”

What would the researchers say about cherry-picking their work?

“The propagandists are now doing their misinformation in listicle format,” is what professor David O’Connor of the University of Wisconsin-Madison Department of Pathology and Laboratory Medicine told me.

“This is unfortunate, but a continuation of what’s been going on throughout the pandemic. They selectively excerpt and selectively edit from scientific studies, to try to support preconceived conclusions,” O’Connor said.

A Chicago-area native, O’Connor is a co-author of two papers listed in a recent version of the Alexander article. His group found that when vaccinated people got breakthrough infections of the Delta variant, they could conceivably transmit it to others. But when that finding was lifted out of context, two fundamental points were lost, O’Connor said: first, “You’re still much less likely to become infected if you’ve been vaccinated, and if you’re not infected you’re not going to spread the virus to anyone else.” And second: “Because the vaccine means you have immune responses that can mop up the virus, it also means that the window in which you’re contagious might be much shorter.”

“What we were doing was sounding an early alarm bell that just because you’ve been vaccinated, it doesn’t mean you can go to a concert or go other places without worrying about giving COVID to others. But if you focus on that one point, and don’t contextualize it around the idea that the vaccines minimize your likelihood of getting infected in the first place, and minimize that infectious window, you miss the forest for the trees.”

According to its website, Brownstone’s mission is to prevent future lockdowns and “take on the technocratic disease managers, or anyone else who believes rights and liberties can be violated, at the discretion of political leaders.” Their roster of articles includes titles like “Why I Will Not Take the Second Dose”; and “New Book Exposes Fauci’s Mythological Scientific Acumen.”

What would the researchers say about cherry-picking their work?

“The propagandists are now doing their misinformation in listicle format,” is what professor David O’Connor of the University of Wisconsin-Madison Department of Pathology and Laboratory Medicine told me.

“This is unfortunate, but a continuation of what’s been going on throughout the pandemic. They selectively excerpt and selectively edit from scientific studies, to try to support preconceived conclusions,” O’Connor said.

A Chicago-area native, O’Connor is a co-author of two papers listed in a recent version of the Alexander article. His group found that when vaccinated people got breakthrough infections of the Delta variant, they could conceivably transmit it to others. But when that finding was lifted out of context, two fundamental points were lost, O’Connor said: first, “You’re still much less likely to become infected if you’ve been vaccinated, and if you’re not infected you’re not going to spread the virus to anyone else.” And second: “Because the vaccine means you have immune responses that can mop up the virus, it also means that the window in which you’re contagious might be much shorter.”

“What we were doing was sounding an early alarm bell that just because you’ve been vaccinated, it doesn’t mean you can go to a concert or go other places without worrying about giving COVID to others. But if you focus on that one point, and don’t contextualize it around the idea that the vaccines minimize your likelihood of getting infected in the first place, and minimize that infectious window, you miss the forest for the trees.”

According to its website, Brownstone’s mission is to prevent future lockdowns and “take on the technocratic disease managers, or anyone else who believes rights and liberties can be violated, at the discretion of political leaders.” Their roster of articles includes titles like “Why I Will Not Take the Second Dose”; and “New Book Exposes Fauci’s Mythological Scientific Acumen.”

What would the researchers say about cherry-picking their work?

“The propagandists are now doing their misinformation in listicle format,” is what professor David O’Connor of the University of Wisconsin-Madison Department of Pathology and Laboratory Medicine told me.

“This is unfortunate, but a continuation of what’s been going on throughout the pandemic. They selectively excerpt and selectively edit from scientific studies, to try to support preconceived conclusions,” O’Connor said.

A Chicago-area native, O’Connor is a co-author of two papers listed in a recent version of the Alexander article. His group found that when vaccinated people got breakthrough infections of the Delta variant, they could conceivably transmit it to others. But when that finding was lifted out of context, two fundamental points were lost, O’Connor said: first, “You’re still much less likely to become infected if you’ve been vaccinated, and if you’re not infected you’re not going to spread the virus to anyone else.” And second: “Because the vaccine means you have immune responses that can mop up the virus, it also means that the window in which you’re contagious might be much shorter.”

“What we were doing was sounding an early alarm bell that just because you’ve been vaccinated, it doesn’t mean you can go to a concert or go other places without worrying about giving COVID to others. But if you focus on that one point, and don’t contextualize it around the idea that the vaccines minimize your likelihood of getting infected in the first place, and minimize that infectious window, you miss the forest for the trees.”

A Chicago-area native, O’Connor is a co-author of two papers listed in a recent version of the Alexander article. His group found that when vaccinated people got breakthrough infections of the Delta variant, they could conceivably transmit it to others. But when that finding was lifted out of context, two fundamental points were lost, O’Connor said: first, “You’re still much less likely to become infected if you’ve been vaccinated, and if you’re not infected you’re not going to spread the virus to anyone else.” And second: “Because the vaccine means you have immune responses that can mop up the virus, it also means that the window in which you’re contagious might be much shorter.”

“What we were doing was sounding an early alarm bell that just because you’ve been vaccinated, it doesn’t mean you can go to a concert or go other places without worrying about giving COVID to others. But if you focus on that one point, and don’t contextualize it around the idea that the vaccines minimize your likelihood of getting infected in the first place, and minimize that infectious window, you miss the forest for the trees.”

A Chicago-area native, O’Connor is a co-author of two papers listed in a recent version of the Alexander article. His group found that when vaccinated people got breakthrough infections of the Delta variant, they could conceivably transmit it to others. But when that finding was lifted out of context, two fundamental points were lost, O’Connor said: first, “You’re still much less likely to become infected if you’ve been vaccinated, and if you’re not infected you’re not going to spread the virus to anyone else.” And second: “Because the vaccine means you have immune responses that can mop up the virus, it also means that the window in which you’re contagious might be much shorter.”
I fear the way the body will react to its new geometry. We attach our significance to distant words. Words like paramour and discreet. When the body accumulates too many words, it cleanses itself of grammar. Research is like hide and seek. Two friends listen to each other cook on the phone. The words of affiliation are buoyant like noonclouds. We rest at the inhales of others. Here I come. The words that cover us in their gender, their affect. The words we apologize for. Ready or not, they

baila baila baila
many many many
slip slip slip slip to me

Natasha Mijares is an artist, writer, curator, and educator. Her debut collection of poetry, violent wave, is forthcoming from PANK Books. She received her MFA in Writing from The School of the Art Institute of Chicago. She has exhibited at various international and national galleries. Her work has appeared in Gravity of the Thing, Hypertext Review, Calamity, Vinyl Poetry, and more.

A biweekly series curated by the Chicago Reader and sponsored by the Poetry Foundation.
Comfort in the face of the unknown
Death doulas assist Chicagoans and their families facing the end.

By Adam M. Rhodes

The numbers boggle the mind. More deaths than AIDS in 40 years, the most recent epidemic in recent memory. More deaths than the 1918 influenza pandemic, previously the deadliest disease event in American history. More deaths than the U.S. Civil War, the deadliest conflict in our nation’s history. More deaths. More. More. More.

The COVID-19 pandemic has uprooted every aspect of American life. From how we work, to how we socialize, to how, when, and what we eat. How we have sex. How we spend money. Where we spend money. If we go to the doctor. Throughout this nearly two years of upheaval, our grim companion has been the ever-climbing death toll of those killed by the virus.

Death too has been marred by the pandemic. Families weep goodbyes behind protective screens or over FaceTime. Virtual funerals replace vibrant celebrations of life. People are left to grieve alone, or at the very least isolated from those they may need most.

When I contemplate the toll, the hundreds of thousands lost, and those reverberating effects, it can feel like I’m drowning. That there’s a crushing weight that’s inescapable. I felt that weight at its heaviest when a relative—admittedly a distant relative, but a man whom I’d always seen as a warm, happy presence—died of COVID a few weeks before Christmas.

Every family, every culture, every person grieves and feels loss differently. Some grieve silently and somberly, some grieve with celebration and family. Some just try to move forward to the next minute or second. But just as some believe our souls must be ferried through death, there are many who believe the living must be ferried as well.

Enter: a death doula.

The name is rather self-explanatory. Death doulas (who also call themselves death midwives or end-of-life doulas/midwives) guide a person through the process of death, from contemplating one’s own end, to putting together photo albums with family or friends, or helping to create advance directives, wills, and other important legal documents.

The work of a death doula can begin months or even years before someone dies. Marlsha Marie Martinez, a Skokie-based doula, says she usually has between six months to a matter of weeks with a client and their family before the actual passing.

Martinez previously spent more than two decades as a birthing doula and sees her current work as an extension of that. She also sees herself and her work as distinctly separate from a profit-driven funeral industry.

Martinez spoke at length in a phone interview about how expensive funerals, optional embalming, transportation, and other end-of-life steps are for a family, but says she provides a more holistic and less profit-driven approach. She says she’s famous for throwing death parties, which she says are like birthday parties but for death.

“I get everybody together and we party and play all kinds of music,” she says. “It doesn’t matter. It can be beautiful, tranquil music or it can be trap music.”

But much as doulas can be an emotional support during the birth process, Martinez says people like her have a particularly important role in protecting someone’s end-of-life wishes.

Martinez says she focuses on working with LGBTQ+ clients to ensure their lives and identities are respected in death. Her master’s degree in grief therapy is a particularly strong tool in her belt.

She recalled one client, a transgender woman, among many who have hired her for exactly this reason.

“She hired me to make sure I kick everybody’s butt in her family and demand that she was put in her outfit, her dress, her full makeup,” Martinez says. She says it’s not uncommon, even in 2021, for families to reject lovers of queer decedents, or to dress the deceased in clothes that don’t match their gender identity to placate a transphobic family.

“I fight for the rights of people who really, really need my help,” Martinez says.

As a Black woman, Martinez says she also has to work to dispel misconceptions in her own community about death, particularly that talking about it or preparing for it welcomes death into a home.

“I’m trying to teach people that death is [as much] a beautiful process as a birth,” she says.

And as shepherds to the afterlife, whatever comes next, death doulas aren’t immune to loss themselves. Martinez herself has a daughter with a terminal illness. And many doulas told the Reader their own experiences with loss, particularly in the age of COVID-19, have bolstered or at least significantly impacted their work.

Kirsten Onsgard, a queer, Chicago-based yoga instructor who recently completed end-of-life doula training, says her experience losing their mom during the pandemic was one of the reasons they decided to became a doula. They say that seeing their mother in intensive care in the hospital pushed them to think of ways to give back to their community.

Onsgard says the training they went through also helped them contemplate and reckon with the idea of their own death, and gave them a lot of comfort in the face of so much unknown.

“As a kid I was terrified of death, and going through [doula training] made me more comfortable with the idea of death,” Onsgard says.

Alejandro Salinas hosts what he calls “death cafes”: discussions where participants are free to seek answers about death and dying. Before the pandemic, Salinas held the cafes at the Inner Sense Healing Arts Collective in Avondale.

Like Onsgard, Salinas lost a parent during the pandemic. He tells the Reader his father died of COVID-19 in May. And like Onsgard, he says his work in the realm of death helped him cope with his own loss.

“I’m really grateful for all those conversations and the tools that I’ve been able to have,” Salinas says. “I think when people aren’t grieving, it’s a lot harder for them to process or accept even the reality that we’re in. I think grief allows us to embrace the depth, the literal gravity, of a situation.”

Salinas’s death cafes are currently on hold, but he is confident they will return.

I asked everyone I interviewed for their advice about coping with what feels like an endless amount of death and sickness around us these days. Everyone said grief itself is not something to shy away from, but to move through and to experience as it comes.

“I can’t stress enough the importance of literally just making the time and the space to grieve,” Salinas says.

“Some people are being rushed to grieve. Don’t ever rush to grieve, because you’ll never be healed,” Martinez says. “Take your time.”

@byadamrhodes
The invisible board

How are nonprofit boards dealing with crafting a vision of social justice within their organizations?

By Kerry Reid

Build Back Better as a concept isn’t limited to federal legislation. As nonprofit performing arts organizations reopen after the COVID-19 shutdown, they’re facing not only budgetary constraints from lack of earned income at the box office, but renewed and heightened calls to address deep-rooted systemic issues of racial injustice, sexual harassment and abuse, and other issues of unsafe and underpaid working conditions. (Some of those issues have been centered by We See You White American Theater and Not in Our House.)

One thing I’ve noticed, particularly when controversies over the leadership and practices at arts organizations become publicized on social media, is that the role of the board of directors or trustees often seems invisible, even as artists ask other artists to divest themselves of working at institutions deemed problematic.

And yet, the board is literally where the buck (and everything else related to the running of a nonprofit) stops and starts. As the National Council of Nonprofits states, “Board members are the fiduciaries who steer the organization towards a sustainable future by adopting sound, ethical, and legal governance and financial management policies, as well as by making sure the nonprofit has adequate resources to advance its mission.”

In practical terms, though, how are boards preparing themselves to deal with the onslaught of new realities, both fiduciary and in terms of crafting a broader vision of social justice within their organizations that supports every aspect of the work? Obviously, this isn’t just an academic question for us at the Reader as we move into nonprofit status with a new mission to create and curate “political and cultural coverage by and for Chicago, including highlighting underrepresented communities and stories.”

I talked to a few people who have experience being on boards, as well as creating training and advocacy programs for board and staff at nonprofits, about what’s happening now to help board members become more conversant with the language of DEI (diversity, equity, and inclusion); to better understand their responsibilities in all areas pertaining to HR (and DEI is of course not separable from HR issues); and to build more support as organizations reexamine their practices and mission.

Teresa Eyring has been executive director for Theatre Communications Group, the national service organization for nonprofit theaters in the United States and the publisher of American Theatre magazine, since 2007. Prior to joining TCG, Eyring spent decades working with nonprofit theaters across the U.S.

“TCG has been working on equity, diversity, and inclusion matters for a number of years, and it was in 2012 that the board literally made it a strategic priority,” says Eyring. “We could see that the theater field was replicating some of the weaknesses of the larger society that exists in every other sector around structural racism, around sexism, homophobia, transphobia. And we said, ‘Our theater sector needs to model a pathway forward that is safe and inclusive for everyone.’”

Eyring points to a collaboration that TCG formed in 2013, the Equity, Diversity & Inclusion Institute, with arts activist Carmen Morgan. (In 2015, Morgan founded artEquity, a training organization for arts nonprofits moving toward a social change model; she currently serves as its executive director and the organization’s work has been favorably cited by several people I’ve talked to over the years.)

“The idea was that we would have cohorts of theaters that would participate in a three-year program in which they would receive racial equity training, but also develop tools and resources and action plans for their organization. That was mostly focused on theater staff, but there were some trustees who participated,” says Eyring. Since then, TCG has offered regular forums on governance for trustees and senior staff, as well as regular Zoom calls as part of a “trustee exchange” for sharing ideas and strategies.

But Eyring also notes that walking the walk requires an investment of money as well as time for nonprofit boards. “If it’s determined every board meeting has to have some kind of training or facilitated discussion, make sure you’re budgeting for that. If there’s going to be a program, don’t say, ‘We’ll do this when we get funding.’”

Josh and Sheri Flanders are freelance contributors to the Reader, but they also run Flanders Consulting, which works with nonprofits on DEI, board development, and other issues. When I reached out to them for their insights for this article, Sheri Flanders sent me some initial observations and cautions via e-mail. One of them was: “Training is expensive and time consuming, and companies won’t usually sign up for the recommended length/time commitment.”

In a phone conversation with Sheri and Josh, the latter (who has over 20 years of experience working in nonprofits) points out that most boards (indeed, many nonprofits, period) don’t have anyone who is well-versed in human resources to deal with personnel crises when they arise.

“Usually as consultants we’re often brought in when there’s a fire,” says Josh Flanders. “And we’re not always told what the fire is,” adds Sheri. (In her e-mail, Sheri noted, “Executive staff tends to gatekeep for the board, so often the board isn’t aware of the details and nuances of their problems and don’t hear about them until they are on social media and in the press.”)

“We have to make an assessment,” Josh continues. “Number one, do we want to take this client? Can we help? Is it too late? And is this an organization willing to do the work? Because as you know, diversity, equity, and inclusion needs to not only exist at every level of the organization—within the board, within the staff, and within the constituents that they serve. There needs to be an environment where those discussions and those diverse candidates are welcome and can thrive.”

He adds, “Everything starts with the board. The board sets the tone for the organization. They assess the executive director’s efficacy. Hopefully they do an annual review of the executive director—not always. So ☝️
These are advertisements and articles from various sources. Here is a plain text representation of the content:

**People make choices. Choices make history.**

At Facing History and Ourselves, we know that our current moment is informed by our past. The study of history has the power to change how we choose to shape the future. For over 40 years, we have challenged teachers and students to explore difficult histories and empowered them to use what they learn to stand up to bigotry and hate. Today, our network has grown to nearly 150,000 educators reaching millions of students each year. And they need our support more than ever.

Learn how you can help at [www.facinghistory.org/chicago](http://www.facinghistory.org/chicago)
the board needs to be able to have the ability to self-evaluate where they’re at and what their goals are and what work needs to be done.”

Sheri notes that sometimes DEI training (or other training, such as that targeted toward issues of sexual abuse and harassment) may not actually be where boards and organizations need to start, particularly if that training is being applied after a personnel issue has caused a major problem. “We might actually say, ‘Hey, we have some strategic changes that you should make within the organization first, then move on to very targeted DEI work.’”

But as she noted in her e-mail, “Boards tend to be way more conservative than the staff and they won’t always allow their trainings to be more in-depth. They sometimes aren’t ready to be challenged. We once were hired to do DEI for an org and when the board realized the training was going to push them outside of their comfort zone, they reassigned us to staff only. But true change must start at the top.”

Theatre Advocacy Project wants to quantify the HR problem, as well as provide solutions, for board members and staff. Founded by four theater artists and administrators with the mission to “create safe and equitable working conditions for all theatre professionals,” TAP released a report in August, based on interviews with 130 theater leaders across the country. The report found that 85 percent of the leaders did not have a formal HR reporting process in place. In a survey of 81 theater workers, 70 percent reported workplace abuse, and 94 percent didn’t have a place to report that abuse within the organization.

TAP cofounders Colette Gregory and Caylin Waller both experienced sexual harassment at theaters where they were working and found that there were no satisfactory ways to report or address the problem.

Gregory, who is chief learning officer for TAP, says, “The boards at theaters are usually the final line to go to when harassment takes place. Reporting structures have the board of trustees as the final deciding factor. So it’s so important that they have a good understanding around issues of diversity and inclusion and oppression and harassment. What we found in our work is that a lot of boards have received training, but the training that they have received has not been theater-specific and has not been specific on bystander intervention.”

Bystander intervention, Gregory explains, means that “when you are a witness to an incident of harm, calling out or calling in the behavior. What we use is the five Ds of bystander intervention.” Those five Ds: direct (“directly talking to the person who is doing the harassment”); delegate (“find someone else who works in the theater, maybe in a leadership role, to help you in that situation”); delay (“if you can’t act in that moment, what are some things you can do afterwards to support the person who’s being harmed?”); distract (“standing in between them and the person who is doing the harassment”); and document—the latter once again echoing the problem of who receives that documentation in the absence of HR, and what they do with it.

“What I’m trying to get out of the boards is to lead by example,” says Gregory. “I think from the organizations, they are looking for more buy-in on the diversity and inclusion, and anti-harassment and anti-oppression work that they’re doing, so that they can encourage them to put more line items in the budget towards that type of training. The understanding that the board really needs to lead is where I want to get them at.”

Waller (who is the CEO for TAP), notes, “We’re thinking about not just the people who are in positions of power, but how we can actually redefine and provide tools to everyone, and give everyone the competencies in creating safer and more equitable workplace culture.”

Working on transforming that culture, within the board and the larger organization, is easier when it’s not being done in reaction to a crisis. Jess Hutchinson, a longtime Chicago theater director, is also the engagement director for the National New Play Network, an alliance of theaters across the country focused, as the name implies, on new works. The company’s initial structure allowed each member theater to have board representation. But as the NNPN grew in size (there are now 37 core members, including local companies 16th Street, Prop, and Silk Road Rising), that became unwieldy. It was time to make changes.

Hutchinson notes that NNPN made the commitment to a new strategic plan in concert with anti-racism training from Keryl McCord (a former executive director for the League of Chicago Theatres and nonprofit consultant). “We were looking around that room, especially after having this opportunity to get some language and some history around the fact of systemic racism and institutionalized racism, and we realized, ‘Oh my God, we are an overwhelmingly white room right now.’”

Ultimately, what NNPN decided, says Hutchinson, was to “decouple” board service from membership in order to foster more diverse representation. “We had a group of leaders who are super invested in the organization and who have had significant power for a really long time and we said, ‘Hey, you know how we keep talking about one of the ways toward equity is to cede power? This is what it looks like. We have the opportunity to blow up this old structure in order to create one that is more equitable.’ And so that’s what we did.”

Board members now come not just from the leadership of member NNPN theaters, but from a field comprising what Hutchinson enumerates as “core member theaters, associate member theaters, affiliated artists who are the alumni of our programs, and then ambassadors—industry leaders and people that we love and former staff members of other organizations.”

Hutchinson believes that the fact that NNPN approached their restructuring with intentionality and from a place of being proactive, rather than reactive to a crisis, made a big difference.

“There was no panic. There was uncertainty, and a lot of curiosity, and a lot of really exciting visioning conversations, once we acknowledged that the possibilities of how we could actually structure this organization are endless.”

She adds, “We’re theater people. We just had a conference all day yesterday about creating accountability and embracing change. And one of the themes that I heard over and over and over again in all of our sessions was, we practice imagination all the time, right? Like we make people fly, we make magic happen.”

But to keep that magic happening without harm, nonprofit boards will need to make an increasing commitment to understanding how harmful conditions arise, and how to address them when they do.

And if not every board member is, well, on board with that? Eyring says, “If a board names anti-racism and building a more equitable, inclusive, accessible organization as a priority and there are board members who are fighting that in some way, like, ‘We talk about this too much,’ or ‘Why are we talking about this?’—that can’t be a negotiation. You’re there because you’re on board with that direction or you’re not there.”

@kerryreid
THE NUTCRACKER
A dazzling spectacle of exquisite dancing and enchantment

DECEMBER 4–26 | TICKETS START AT $35
JOFFREY.ORG | 312.386.8905

2021–2022 SEASON SPONSORS

PERFORMS AT:
LYRIC OPERA HOUSE
20 N. Wacker Dr. | Chicago, IL

— Chicago Tribune

The Joffrey Ballet Ensemble in The Nutcracker. Photo by Cheryl Mann.

WEDNESDAYS @7PM

NICK DIFFATTE
OFFBEAT

TICKETS ON SALE NOW!
CHICAGOMAGICLOUNGE.COM

5050 N. CLARK | 312.366.4500

2021–2022 SEASON SPONSORS

Abbott Fund
ALFREDWOOD MARKETPLACE
D P
Daniel & Pamela DeVos Foundation
THE
FLORIAN
FUND
Nancy & Sanfred Rolston

The Joffrey Ballet Ensemble in The Nutcracker. Photo by Cheryl Mann.
Edgar Miller’s handmade homes have become wellsprings of inspiration for local artists

Young nonprofit Edgar Miller Legacy has created a residency program inside the polymathic artist and designer’s own beautifully detailed creations.

By Shannon Nico Shreibak

Like a scarlet pane of firelight shining from a brick-and-mortar facade, a red door on the 1700 block of North Wells announces the presence of a little piece of magic in the Old Town neighborhood.

“You just walk beyond that barrier and you leave your life behind—a calm washes over you and you’re in this little village that Edgar Miller created,” says psych-folk singer-songwriter Ty Maxon. “Being surrounded by that creativity woke something up inside of me.”

Maxon is recalling his time as an artist in residence at the Glasner Studio in June 2018. The residency was arranged by local nonprofit Edgar Miller Legacy, which facilitates an exchange between the public and the works left behind by polymathic artist and designer Edgar Miller—they include paintings, stained glass, wood carvings, murals, and “handmade homes” such as the Glasner (which can include all of the above). The future of these artist residencies is in doubt, in no small part due to the pandemic, but they began in 2017: several times per year, the owner of a home that Miller designed has granted a local experimental artist access to it as a workspace. Each residency has concluded with a performance or exhibition of the work conceived in the home.

Born in Idaho in 1899, Edgar Miller moved to Chicago at age 17 to study at the School of the Art Institute and jump-start his career as an artist and designer. On a 1923 poster advertising an arts event called the Cubist Ball, Miller was described as “the blond boy Michelangelo,” and he rapidly made a name for himself with his multidisciplinary approach to art and design. During the 1920s and ’30s, he helped build a handful of live-work spaces for artists on the north side of Chicago, including the Carl Street Studios and the Kogen-Miller Studios, of which the Glasner is a part—he arranged salvaged tiles in folksy mosaics, carved ornate figures into wooden joists, and painstakingly arranged pieces of found glass into geometric marvels.

To “Edgarize” these homes, Miller drew from a toolbox of influences that included Native American totems, Mexican modernism, art deco, and French impressionism. Though he was a master of confluence, his work remains largely overlooked by the fine-art world because of his uncategorizable style. Without Edgar Miller Legacy, it might have faded into obscurity after he died in 1993.

Spurred by the untimely 2013 death of his uncle Mark Mamolen, a fierce Miller preservationist, Zac Bleicher partnered with like-
minded art fans and family members to found Edgar Miller Legacy in 2014. This organization not only works to preserve Miller’s creations but also helps make them available as an educational resource for academic institutions.

Edgar Miller Legacy’s artist-in-residence program has pushed this outreach a step further, allowing current artists to take direct inspiration from Miller’s work by creating in one of his live-work spaces. The program began with a residency by cornetist and composer Ben LaMar Gay, and since then it’s welcomed around 15 artists, including ambient musician Deidre Huckabay, composer and sculptor Elliot Bergman (of Wild Belle and Nomo), singer-songwriter Loona Dae, and illustrator Hannah Dykstra.

Artists for the residency are either invited by Edgar Miller Legacy or chosen from a pool of applicants who’ve completed an online proposal. In keeping with Miller’s eclectic approach, submissions are welcome in music, performance art, dance, writing, and visual and material arts. Once an artist is selected, a protracted matchmaking process ensues: the artist plots an ideal schedule, and Edgar Miller Legacy coordinates with the owners of Miller-designed spaces. Most often, residencies have ended up in the Glasner Studio, owned by Bleicher and his family. Artists are free to use their time—which can last from a few weeks to a few months, depending on their needs—to rehearse, record, draw, or simply sit and bask in the grandeur of the space.

Miller’s handmade homes capture an essential quality of Chicago’s arts community: they combine exacting craftsmanship with a scrappiness that manifests itself in their use of found, rejected, or broken materials. These spaces are architectural wonders in their own right, but Miller’s ultimate goal was to build creative enclaves that would endure beyond his own lifetime.

Cellist and improviser Lia Kohl is one third of experimental trio ZRL, who began a residency at the Glasner Studio in late 2019. “Entering the space with the intention of making art there, I really felt like I was being given a gift, that the space is designed to be inspiring and open,” she says. “There’s such a unique combination of light, airiness, and cozy corners—it’s like being inside the mind of a very creative person and getting to wander around.”

Miller-designed spaces are scattered around the Gold Coast, Old Town, and Lincoln Park, and they’ve led many lives in their near-century of existence: they’ve doubled as speakeasies during Prohibition, they’ve been long-running artistic salons, and in the 1960s the Glasner Studio served as a refuge for members of the Black Panther Party. Edgar Miller Legacy attempts to cultivate what it describes as “overlooked artistic genius,” not only through its residencies but also with awards to community members who champion Miller’s work or reflect his versatility, work ethic, and lifelong curiosity. Before COVID, the organization also hosted workshops, lectures, and tours open to the public at various Miller-related spaces around Chicago, as well as at partner sites such as the DePaul Art Museum and Art on Sedgwick.

“Oftentimes, we find that Miller’s story is a prism into many other narratives from that period of time, particularly the 1920s and ‘30s in Chicago, which is considered the Chicago artistic renaissance,” says Bleicher, executive director of Edgar Miller Legacy. “The great thing about Miller’s oeuvre is that it grabs you, pulls you in, and it continues to offer more and more. Being able to go into someone’s catalog and see how vast and surprising and rich it all is without any kind of encumbrance or gatekeepers is what makes this [artist-in-residence] program special.”

Many traditional residencies require artists to immerse themselves full-time in the space, but the Edgar Miller Legacy program offers more flexibility. Participating artists don’t have to relocate or leave their day jobs—they choose when to visit the Miller-designed space and for how long, and they get to decide how to use it. “We think that we’re a distillation of Edgar Miller’s legacy—that artists get to be part of an experience in a way that’s almost like a class or seminar,” Bleicher says.

Ben LaMar Gay used the program’s inaugural residency to create a suite of musical and spoken-word pieces called The Manipulation of Lines & Breff in summer 2017. He spent his time in the Glasner Studio, inspired by the comfort of the three-level townhome and its interplay between light and color to channel
continuing from 19

childhood memories of “pure earth,” secret gardens, and smiles and sassafras.

“Edgar Miller is a part of this performance,” Gay says in a video that EML created to detail his residency. “We don’t know each other, but somehow our lines have crossed.”

Miller’s spiritual presence connects many of the artistic products of the residence program. Other owners of his handmade homes have also contributed to the power the spaces can exert upon the imaginations of the artists who work in them. In 1969, the Glasner Studio was owned by Lucy Hassell Montgomery, a wealthy white woman who used her money and influence to support civil rights activism. During the worst of the FBI’s Cointelpro campaign against Black Panther Party leader Fred Hampton, less than two months before his assassination by police, she invited him to stay at the townhome. Footage survives of an interview with Hampton recorded in the space by a guerrilla video operation.

Singer-songwriter Loona Dae did her residency at the Glasner Studio in fall 2018. “I feel like the energy in the space was really strong, and I tried to tap into that knowing the history of the space and how it was a compound for the Black Panther Party,” she says. “As a Black woman, I felt really empowered knowing that there were always individuals strong in character and talent frequenting that space.”

Edgar Miller Legacy is acutely aware of the connection that Black artists can feel to the Glasner Studio, and the organization’s artist-recruitment philosophy prioritizes inclusion and equity. “We are definitely looking for artists who are part of marginalized communities, because these opportunities haven’t been offered enough to women, people of color, or LGBTQ+ artists,” Bleicher says. “That’s how we feel is an important way to use this program that has such limited capacity, to make sure we focus on those groups.”

Multidisciplinary artist and performer Lakshmi Ramgopal, who also performs as Lykanthea, spent several weeks at the Glasner Studio as part of an EML residency in summer 2019. “Our approach resembled Edgar Miller’s in the bringing together of disparate influences into a cohesive whole,” she says. Ramgopal worked with dancer Asha Rowland, violinist Johanna Brock, and cellist Erica Miller on a music-and-movement piece called Some Viscera, an exploration of birth and death inspired by birdsong and lullabies. She hopes to release it in album form next year.

Ramgopal has staged site-specific shows in nontraditional venues, including Lincoln Park Conservatory and the park outside Garfield Park Conservatory, and she wanted to use the entirety of the Glasner Studio in her performance. “Our work is motivated by the idea of memory and sharing memories,” she says. “I think about houses as being repositories of memories—good and bad.”

Treating the Glasner Studio as an instrument unto itself, Ramgopal enlisted the chiseled banisters, the earthen tiles, and the dazzling colored light from the stained-glass windows as supporting characters. Even the creaking wooden floors became part of the performance, as the audience followed the ensemble from one room to the next.

“One of the things that’s really beautiful about the Glasner Studio is that staircase that runs from the first floor up to the third, which resembles the trunk of a tree,” Ramgopal says. “I had us positioned at different points along the staircase, so the audience would see us as birds perched on a tree and move with us through the house. It was a really interesting creative challenge, and it was one of our best shows.”

The Glasner Studio inspires artists in the EML residency program in other ways too. Many describe it as a sanctuary where the pressures of the outside world seem to be shouldered instead by its many carved animals and stained-glass characters.

“Throughout the course of our residency, we would discover ‘Easter eggs’ that Edgar left for visitors,” says Zachary Good, who plays clarinets and recorders in ZRL. “A tiny painting of a squirrel on a tile, an iron railing shaped like a snake, stained glass that changes dramatically with the light.”

These Easter eggs inspired ZRL to honor the whimsical details in Miller’s work in the music they developed at Glasner, released this summer on the album Our Savings by Chicago label American Dreams. “The space informed a lot of what we did before and during ZRL’s residency,” Good continues. “We recorded Our Savings with the intention of making an album of improvised music. This meant we didn’t really plan anything until we got to the space. The top floor of Edgar Miller’s Glasner Studio was exciting for us because it provided an ideal environment to record, rehearse, hang, drink seltzers, and dream big.”

Maxon says his song “Daggers” is a tribute to the stained glass encircling that topmost room at the Glasner, nicknamed the “Garden of Paradise” room. “I saw the Garden of Eden, crossing the River Styx, and the land of the dead in those windows,” he says. “There’s a story going on in the stained glass, and it started bleeding into the songs a little bit.”

An encounter with Edgar Miller’s many and varied works—tempera grassa on canvas, glass panels painted with intricate details, meticulous mosaics, hand-drawn wallpaper—makes it clear that his creative life had no end. His influence continues to evolve as his art finds new people to appreciate it today. “You get a sense that more is possible when you see his work,” says Bleicher, surrounded by jewel-toned light in the Garden of Paradise room.

The artists who have created in the presence of Edgar Miller’s legacy have demonstrated that Bleicher is understating the case. It’s not so much that you get the sense that more is possible—you get the sense that anything is. 🐿️
The fire burned for three days, killing hundreds, and leaving a thriving city in ruins. Risen from the ashes, Chicago rebuilt as an economic and architectural marvel. But just who benefited from reconstruction efforts?

Discover the story behind the blaze. Learn more and plan your visit at chicago1871.org
How do we contribute to making history every day? When we learn history, there’s often a huge emphasis on the leaders who make things happen, whether they are presidents, businessmen, or heads of social and political movements. But what about the people who make these movements happen: the ones who campaign for the presidents or labor movements, the ones who fight the wars, the people who get things done at the ground level. Each of us in our own way contributes to making history, even if it isn’t always apparent. As Studs Terkel wisely said in a 2007 interview, “Ordinary people are capable of doing extraordinary things, and that’s what it’s all about. They must count!”

That’s at the core of Lori Rader-Day’s latest mystery Death at Greenway. Set in England during World War II, a young, disgraced would-be nurse, nicknamed Bridey, takes a job as a nanny to help care for ten evacuated children in the countryside during the height of the Blitz. She along with another nurse bring the children to Greenway House in Dartmouth, England, which turns out to be the private residence of the “queen of crime” Agatha Christie. Christie is more of a specter, a hovering presence over the characters of the story, than a character in her own right. That draws the focus on Bridey and her fellow characters. Their stories are the ones that matter here.

Bridey’s fellow nurse, Gigi, seems ill-suited for the job and her story does not line up. But Bridey just wants to keep her head down, get a good reference, and put the accidental death of a man in her care behind her. When a young man is found dead nearby, Bridey fears that her past mistakes will be revealed. Can she take care of the children and uncover the truth without her horrible past coming out? The narration is written with eight shifting points of view, mostly focused on Bridey, but also showing us the perspectives of one of the evacuee children as well as some of the servants.

What I loved about the novel was the picture it painted of the home front. As President Franklin Delano Roosevelt said during one of his WWII-era fireside chats, “There is one front and one battle where everyone in the United States—every man, woman, and child—is in action, and will be privileged to remain in action throughout this war. That front is right here at home, in our daily lives, and in our daily tasks.”

In Death at Greenway, the nurses may not be on the battlefields, but they are quietly making a difference caring for the small children, including two infants. The townspeople are playing their role by keeping watch for enemy planes or spies and caring for one another, especially when their neighbors’ sons (and daughters) are killed in battle.

We can see that these are quiet but important contributions that support the war effort. But for the people within the story, their role in the larger theater of war is not clear. There’s a lot of guilt and grief for being at home and not on the front lines. (Even the idea of the front line is tenuous—the war comes to them when enemy planes fly over and bomb parts of England.)

Rader-Day’s work itself is a historical act. A lifelong fan of Christie’s, she had come across the story that children had been evacuated to Greenway, an actual home that can be visited, and really wanted to read a book about it. But no one had written about it. She was initially unsure if she should write it, in part because she was not a historical writer nor British. In fact, she’s been a Chicago resident for 20 years.

But after five years of the idea rattling around in her brain, Rader-Day mentioned it to her editor and the book was sold in 2018. The book ticked off too many of Rader-Day’s interests. She has been a big Christie fan since she was 11. In a phone interview this month, Rader-Day told me that Christie’s work “is very tied up in my reading history and the kind of reader I always was, the kind of writer I became.”

She found it fascinating how Christie’s mythical home that she loved became intertwined with this evacuation story. She still has fond memories of the Disney film Bedknobs and Broomsticks that features two children evacuated to Angela Lansbury’s house during the Blitz. She drew upon her interest in evacuation stories as well as her love of Agatha Christie to create Death at Greenway.

Of course, Rader-Day notes that there is nothing necessarily new about the evacuation story. She said, “A lot of Americans have an evacuation story deep in their heart, but they don’t even think of it that way,” citing The Chronicles of Narnia—the children find the infamous wardrobe when they are evacuated from London.

It took Rader-Day three years to conduct the research for the book, including an overnight stay at Greenway itself, describing the experience as “one of the best things that has ever happened to me through my writing!” She had to gather together snippets of information, sometimes a half sentence here and a nugget of information there.

While she was worried about how daunting the research would be, she was able to piece together facts that had been lost to time. “I found them. I confirmed that they were the real people who worked for Agatha Christie, and were left in the house to help care for this group, or the chaperones that brought the kids down. That was just really fun. Now we know this. We know it’s 100 percent forever,
and hopefully, it’ll never be lost again.” She connected with Doreen, one of the children who had been evacuated to Greenway when she was two.

There’s some disputed information about the nurses. Christie had written that they were hospital nurses in her autobiography, but other sources suggest they were the daughters of the chaperones. Rader-Day used the nurses, especially Bridey, to move the story along.

Granted, there were no reported murders at the time either. But given that it was Christie’s home, Rader-Day felt “it seemed appropriate to try to sneak a murder mystery into this real episode in history.” But she set it outside of the house and property, feeling nervous about introducing the fiction into the story.

Even though she took a few liberties with the story, Rader-Day has played her own role in making history—bringing life to a piece of forgotten history.

While Death at Greenway is Rader-Day’s first foray into historical mystery, it’s her sixth crime book. She’s the former national president of Sisters in Crime, a professional organization for crime writers, as well as the co-chair of Murder and Mayhem, a mystery readers’ conference here in Chicago. She said she found the Chicago and midwest mystery communities to be very supportive in her career. She cites Chicago crime writers Sara Paretsky, Clare O’Donohue, and Tracy Clark amongst her favorite crime writers, along with Agatha Christie, of course.

Born in Indiana, Rader-Day came to Chicago with her husband, for work. She had a fondness for the city, coming here on vacations and school trips. She remembers driving around for errands and being astounded that they live here with the skyscrapers, which tie into pivotal moments in her marriage. Rader-Day related how she won a contest so that she and her husband could get married at the top of the Empire State Building in New York City; a year later, they celebrated their one year anniversary on the 95th floor of the John Hancock Center.

While her latest book takes place in England, Rader-Day has two books set in the Chicagoland area. She drew inspiration for her first book, The Black Hour (published in 2014), when she worked in Evanston at Northwestern University. Details get changed, of course, but the characters visit notable Chicago landmarks and experience Chicago culture. But she admits, “Chicago’s always kind of sneaked in, but I haven’t always felt prepared to write about Chicago, since I’m not from here.”

Eventually, she set her fifth book, The Lucky One, in Chicago and Milwaukee since she felt she had been here long enough to do the city justice.

While she may have turned her sights on England for her most recent book, she wants people to take some new perspective of social issues from her work, starting with her first book through the newest one. For Death at Greenway, she said, “It is a story about refugee children in wartime. I think that’s the sort of thing that, sadly, is still relevant to us ... You can give a dose of a lot of serious stuff if you’re also entertaining people.”

With Death at Greenway, she reminds us that each of us plays our part in these larger historical narratives. Sometimes we fight on the physical front lines but sometimes we are in the back, taking care of one another.
BOOK REVIEW

The ‘singing mailman’ with a unique gift
A new book on John Prine explores the musician’s roots.

By Annie Howard

To write about John Prine, whose death from COVID-19 related complications in April 2020 devastated fans around the world, is an inherently intimate act. Prine’s music has always felt like a treasured good, sacred and familial. I felt that as a kid, hearing stories from my dad, who lived near Chicago in the 1970s and saw the “singing mailman” perform countless times. When we saw Prine play at the Chicago Theatre in 2018 (performing his final album The Tree of Forgiveness), I knew something special was at hand. Though Prine’s death was a tragedy, even one night in his musical company crystallized decades of love and devotion handed down like a family heirloom.

In that sense, Erin Osmon’s new book on John Prine, his eponymous 1971 debut, is a gift for fans of the plainspoken singer and his career-making album. The book, part of Bloomsbury Publishing’s popular 33 ½ series, reaffirms Prine’s unmistakable midwestern sensibility, one that Osmon, herself an Indiana native and previously a 15-year Chicago resident (she is now based in LA), captures with ease. “I’ve always understood Prine through the lens of our middle American provenance, and admired his singular ability to convey our commonplace happenings to universal effect,” Osmon writes in the preface. It’s an understanding that she gracefully unfolds in the story of Prine’s Kentucky roots, his childhood in suburban Maywood, time served in the military and as a mail carrier, and the improbable events that launched a 25-year-old Prine into near-overnight success.

Prine was born in Maywood on October 10, 1946, an integrated suburb just west of Chicago, where he overlapped at the same high school as Black Panther Party Illinois Chairman Fred Hampton. As Osmon shows, Prine was as much a product of the modest, working-class suburb as he was of his family’s roots in Kentucky. “Where you’re from and where you grew up are often separate places,” Osmon notes, an understanding that Prine’s parents Bill and Verna instilled in Prine and his three brothers at a young age.

The family’s roots were in Muhlenberg County, Kentucky, a rural idyll where “paradise” wasn’t merely a hopeful word, but the name of the village where Bill and Verna first met. “Paradise,” Prine’s withering account of the strip mining that left its rolling hills scarred and unrecognizable, is tinged with a generations-long rootedness, and the agony of watching your ancestral home torn to pieces. Osmon, who also has deep family ties throughout Kentucky, conveys Prine’s reverence for his ancestors, and the ways in which the landscape itself would shape his spare, spacious musical compositions. It’s an understanding that also appears on Prine’s empathetic masterpiece, “Hello In There,” sung both to the oft-forgotten elderly people who populated Prine’s youth and the home that was destroyed in front of his family’s eyes. His lyrics tell us, “You know that old trees just grow stronger / And old rivers grow wilder every day / Old people just grow lonesome / Waiting for someone to say, ‘Hello in there, hello.’”

Beyond his family stories, Osmon establishes the no-nonsense musical world that skyrocketed Prine from uncertain open-mike performer to major-label sensation. From a mystical debut performance that left his audience speechless, to the first review penned by Roger Ebert the day before Prine’s 24th birthday, Chicagoans caught on fast to the singer’s unique gift. Still, Prine wouldn’t have found his voice without the emergence of the Old Town School of Folk Music, a nonhierarchical, informal musical community founded in 1957, or the Earl of Old Town, an unpretentious nightclub that sustained the folk music revival in Chicago and gave Prine many of his earliest gigs. This honest, dedicated musical community is as much a part of the story as Prine’s thoughtful storytelling, and Osmon places its influence center stage in the making of Prine’s early career.

In that sense, Osmon’s greatest gift is her ability to reflect Chicago’s unpretentious curiosity, its openness to a young, uncertain singer who soon won the city over. “Prine performed songs that would comprise his self-titled debut to a cross section of Chicago nightcrawlers: blue-collar laborers, hip young artists, fellow musicians, curious suburbanites, roving mafia, cops, and the journalists who covered the scene, all of whom recognized the star in their midst, none of them fools,” she writes, placing us back in the fast-gentrifying Old Town neighborhood that first took the future honorary Illinois Poet Laureate seriously. Prine’s sturdy songwriting won over the unsuspecting for a reason: “When things get fancy, Chicagoans get suspicious,” Osmon writes.

Prine’s legacy is inextricably bound up in the city that was lucky enough to hear his clarion voice first. Osmon’s John Prine is a celebration of the ways that the singer emerged from the firmament of his Kentuckian legacy, and the city that will always claim him as one of our own. A half-century after the album sounded the opening notes of an illustrious career, Prine fans still cherish his music as if it belongs only to them, a gift to be shared with care and steady attention.

@t_annie_howard
**FIVE STARS!**

A 2021 NATIONAL BOOK AWARD FINALIST

*Revolution in Our Time*

— Publishers Weekly

(starred review)

**“POWERFUL.”**

— Publishers Weekly

![Candlewick Press](www.candlewick.com)

---

**A THANKSGIVING MESSIAH**

Nov 28, 7:30 PM  
North Shore Center, Skokie  

Nov 29, 7:30 PM  
Harris Theater, Chicago

Nicholas Kraemer leads the Music of the Baroque Chorus—"one of Chicago’s treasures," according to Opera News—and a roster of internationally known soloists in Handel’s incredibly powerful drama.

![Music of the Baroque Chorus & Orchestra](www.baroque.org/messiah | 312.551.1414)

---

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.

![Reader Store](chicagoreader.com/50)

---

Providing arts coverage in Chicago since 1971.

**READER**

www.chicagoreader.com
Lure brings its characters to a futuristic ocean planet. COURTESY FANTAGRAPHICS

**ARTS & CULTURE**

The scene report from space

Lane Milburn creates an alternate reality Chicago for his new graphic novel.

By Megan Kirby

E laborate hologram displays. A satellite planet. A mysterious deity. On the surface, Lane Milburn's rollicking sci-fi graphic novel *Lure* (Fantagraphics) doesn't have much to do with Chicago. But Milburn drew inspiration from his old neighborhood, his punk band, his friends, and his near-decade living in the city.

*Lure* takes place on an alternate earth, orbited by an ocean planet named Lure, where one-percenter's build resorts and vacation homes. When Chicago-based painter Jo takes a corporate gig creating hologram advertisements, the job brings her to Lure. But something sinister hides behind the tiki drinks and seaside views.

Most of *Lure* takes place in space, but it feels deeply rooted in Chicago sensibilities. Milburn talked with us about sci-fi influences, Chicago's comics and punk scenes, and the years-long process behind the book. He'll be reading an excerpt of *Lure* at the comics reading series Zine Not Dead on December 4.

Megan Kirby: It's never explicitly said, but is the beginning of the book based in Chicago?

Lane Milburn: In my mind, it's kind of an alternate reality version of Chicago. The whole book is set in an alternate reality. I've been a Chicago resident now for about eight, nine years. So, there are things in the book that gesture at Chicago, even though I've eliminated all of the recognizable landmarks and buildings and everything from the downtown scenes. There's some obscure references that I think Chicagoans will pick up on. The look of the neighborhood they're living in is very much modeled on Little Village where I used to live for many years.

What made you decide to base Jo in Chicago?

This book contains a lot of autobiographical material. I was pulling a lot of material from my life as a working person. This book is new for me in the way that it draws directly upon my own experience. I've found that pulling from the familiar and the nearby is a good way to flesh out a story world, to ground it, to give it specificity. I have two large, competing impulses in my work. One is towards world building. And another one, that has kind of taken shape on this project, is pulling from the familiar and the real. I've been trying to fuse those two impulses. This book is really my first time trying to do that.

Can you give me a little behind-the-scenes look at your process?

It's all very, very improvisational. I didn't do any thumbnails. I didn't write a complete script for this book. I have this kind of grid on my wall. It's like pushpins with binder clips hanging from them that I use to hang up pages that are in process. A three-by-four grid, so that I can have 12 pages hanging up on the wall at one time. My work process gets pretty diffuse, where I'll be working on multiple pages at once. I like to have the space to hang them all up at once and look at them. It's something with how my brain works, where I'll work on one page a little bit and then set it aside and work on another and set it aside. I start with the penciling and the writing, and then I do the inking. Then I'll scan the pages and color them in Photoshop, which is probably the most time-consuming step of the process, because I get kind of fussy with the color.

The book took you five years to complete. Did the story change over time?

It started as a strip on *VICE*, way back in 2014. I actually worked on it for a year, and then didn't like the material I had produced. So in that way, it's been a six-year project. When I threw out that version of the book, I switched from this comedic, old-school, pulp adventure, sci-fi mode into a realistic, sci-fi-tinged mode.

It was not fully formed when I started—it changed a lot. I had no idea where it was going for a long time. This was a very long and very messy project. I think that a lot of my process is about fighting through indecision, and that can cause things to be drawn out for a long time. Having a close friend of mine look at this book, and having my partner, the cartoonist Anya Davidson, look at this book, was really important in shaping it together. Even discovering the themes, and shaping the plot together, and kind of forming an arc. It was a very slow and messy process.

You dedicated the book to Anya. Can you talk about how you guys influence each other?

We've never really collaborated on any comics, but we both are always very busy with our own projects. We always look at each other's work and give each other feedback. Anya's always the first person I think of in terms of sharing my work with people. So, we look at each other's work really regularly and give really honest feedback. It's a pretty central part of both of our writing and cartooning processes.

What draws you towards writing sci-fi?

I think that I always gravitate towards a lot of sci-fi imagery and themes. Cartooning, for me, accesses a space of childhood creativity, which is often really wrapped up in creating worlds. That's something that I still want to do in my work. I've thought about going in a more contemporary, realistic direction, but I just really gravitate towards sci-fi energy and world building.

You play in a band, too?

Anya and I play in a punk band called Spirit Trap. I think that kind of brings me back around to the book itself—some of the character development is centered around Rachel, one of the main characters, who is a musician in addition to being a visual artist. Jo also talks about being at a music show. That sense of Chicago is also palpable in the book—the overlap between the art and music scenes.
FINAL WEEKS! MUST CLOSE DEC 12!

“INCREASINGLY REALISTIC... BUG STILL GETS UNDER THE SKIN”
-CHICAGO READER

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

$20 tickets and more
steppenwolf.org/discounts
312-335-1650

VAX UP. MASK UP. CURTAIN UP.
LEARN MORE
steppenwolf.org/welcomeback
Paradise Square calls for community amid conflict

The footwork tells the story best in this new Broadway-bound musical.

By Irene Hsiao

After its 2019 premiere at Berkeley Repertory Theatre, Paradise Square, a musical conceived by Larry Kirwan, inspired by the music of Stephen Foster, directed by Moisés Kaufman, and choreographed by Bill T. Jones, has roared into Chicago for a month-long run at the Nederlander Theatre before it heads to Broadway in 2022.

The year is 1863, the place Five Points (“the first slum in America”), a neighborhood in lower Manhattan where Black folks and Irish immigrants lived and worked. As the Civil War rages in the southern states, in Paradise Square, a saloon owned by fierce freeborn Black woman Nelly Freeman (Joaquina Kalukango) and co-operated with her feisty Irish sister-in-law Annie Lewis (Chilina Kennedy), life is loud and times are rough, yet humans are mostly peaceful in a place where Black and Irish mingle, dance, and intermarry. (Nelly’s husband is an Irish immigrant captain in the Union army, Annie’s husband a Black protestant reverend—shorthand for the probability that all the sloshes swarming the saloon are somehow someone’s cousin.)

The trouble is the war, or rather, the pressures the leaders of any war place on those who do the fighting: the poor and underprivileged. Here, the Civil War combines issues that remain unresolved a century and a half later: citizenship, race, economic inequality, belonging, the pursuit of happiness, and who exactly has the right to engage in that pursuit. A draft announces that Irish immigrants—who aren’t yet citizens—must enlist. However, Black men who want to fight (and prove their citizenship, which they also don’t yet have) aren’t permitted to join. And anyone who has $300—or a year’s pay for the working class—can buy their way out. Thanks to the unfortunate combination of slimy politicians and frustrated, underemployed working-class white men—embodied primarily in the figure of irate Irish immigrant veteran “Lucky” Mike Quinlan (Kevin Dennis), who has lost an arm in the war and now can’t find work—the working classes are made to squabble with each other instead of seeing the wealthy and powerful pulling the strings.

These unjust elements find their story in the characters of fresh-off-the-boat Irish lad Owen Duignan (A. J. Shively) and runaway slave Washington Henry (Sidney DuPont). Owen has come to stay with his aunts Annie and Nelly to escape the Great Famine and make a plantation and create a life of freedom and self-sufficiency with his wife (who is conveniently separated from Washington for most of the journey to keep the foils clean—though there’s a sweet subplot with some singing Black lesbians on a utopian farm/hay station on the Underground).

Both have suffered, both are determined, and both are dependent on the safety of Paradise Square. And by the way, both can dance like there’s a fire on the floor—Owen with the sprightly, high-stepping patterns of the Irish, Washington Henry with the grounded stomp, slap, and roll of African American juba.

To make a long story short and to give us what we’ve been waiting for, the center of Paradise Square is a feis: a dance battle—where one winner will take home a bounty of $300: the price of freedom for one man (women can compete, too). But who will it be? Will it be Owen, whose bonny spirit sours in the face of imminent death in a war he has not chosen? Or will it be Washington Henry, who has spent a life downtrodden and never had a breath of liberty yet? Will the angry white men shouting in the streets succeed in inciting a riot in advance of the invention of social media? And who is that drunkard at the piano appropriating songs and stories from the oppressed?

It would all be a bit pedantic if the performances weren’t so spectacular and the reenactments of historic tragedies so painfully contemporary. And yet the singing is blockbuster, the dancing is dazzling, and the reckoning that anyone sitting through this reenactments of historic tragedies so pain-fully contemporary. And yet the singing is blockbuster, the dancing is dazzling, and the reckoning that anyone sitting through this
Playwright, actor, director, and artist Tyla Abercrumbie remembers when she was called to theater as clear as day. Blue lights beamed from a ceiling as Alvin Ailey dancers weaved and flowed with silk fabrics, making grade school Tyla feel like she was swimming in an ocean as the company of dancers performed their “Wade in the Water” number.

“It was so fantastic. Even to this day it gives me goosebumps, because I saw these beautiful dancers doing this magic,” she says. “I had never seen anything created like that before my eyes. I never forgot that. I wanted to create magic like that on stage.”

Since then, Abercrumbie has written a number of plays that have premiered in Chicago and across the region.

As a young girl growing up in Austin, close to the border of Oak Park, in the late 70s and 80s, Abercrumbie thought that Chicago was a place to leave, enduring an uncomfortable but all-too-familiar cold every winter and navigating a neighborhood without many resources. She primarily grew up with her mother and two older sisters, describing her family as “rich in mind, body, and spirit, we just didn’t have money.”

Sometimes joining her eldest sister at work at Alternatives community center on the north side, Abercrumbie began to experience more of Chicago that helped her imagine the possibilities of a fuller life here.

She was often watched by one of her older sisters, who encouraged the budding performer to read the books she read in high school when Abercrumbie was a bit younger. She began to read plays like Lorraine Hansberry’s *A Raisin in the Sun* (which she would later codirect for TimeLine Theatre in 2013) and report back on all that she’d learned.

“She made me give her a book report, or act it out. So I started this whole storytelling [thing] so that I could tell her what it was about and let her know that I read it. She introduced me to the stories of Langston Hughes,” Abercrumbie explains. “I knew about Langston Hughes as a poet, because we read them in grade school, but she was reading his books, like [stories about] Jesse B. Semple. So I always credited her for giving me permission to be creative and to read these stories that were so adventurous.”

As she became clearer on her purpose as a playwright and actress, Abercrumbie developed a plan: to graduate high school, move to the north side, then leave Chicago for UCLA or to be a foreign exchange student in Paris. At first, the plan had more to do with being in a place where she felt less vulnerable, as she was constantly trying to avoid street harassers in her neighborhood. But as she became a working actress, she realized industrial and commercial work was where the money was in acting in Chicago, and it would become her focus before pursuing television and film roles.

But before that, she needed to get training in college. So she moved out to live on her own at 18 years old and enrolled at Roosevelt University. Dissatisfied with the program, she subsequently enrolled at Columbia...
continued from 29

College where she saw a clearer path to the stage. After a brief stint with accounting, she remained in the theater department while working full-time. She worked at hotels and retail stores downtown, and eventually landed at ETA Creative Arts in Grand Crossing, where she had her first production.

“That gave me the courage to realize as much as I love ETA, I needed to make more money. I asked myself, ‘How do you make more money at this?’ So I got an agent,” she explains. “That agent allowed me to do commercial work and print work. I realized I could make money and do theater out of passion as I gradually kept building more on my resume. And the more I did, the more I realized, I can do this.”

Still, during the ups and downs of the beginning of her career, Abercrumbie worked as an executive assistant in corporate America, until she was laid off and came to the conclusion that corporate America was not for her; she was meant to be an artist. So in 2000, she took the leap as a full-time actress, and since then has had television roles in The Tracy Morgan Show, Shrink, and more. In 2003, she finally completed the next part of her plan: to move to Los Angeles.

“I was doing all right. I mean, I had a manager. I was booking here and there and working in a retail store. And I just remember feeling like, ‘Is this what I want? Do I want to act or do I want to sell clothes?’ I was being offered some theater jobs in Chicago, but I was in L.A. I was doing too much retail,” she said. “So I asked myself, ‘What’s the goal? To act or to be famous?’ The goal was to act. I came back to Chicago visiting, and it turned into booking something and staying.”

After those five years in LA, she realized that Chicago was home and it was a home where she could also live out her dreams.

Today, you can find Abercrumbie in one of her most well-known recurring roles, as Nina in Showtime’s The Chi. Nina is mom to two kids, Kevin and Keisha, who are navigating being young people and finding themselves. Nina, her two children, and her wife Dre live on the south side and show a type of family that absolutely exists in Chicago, but that we rarely ever see on screen.

“This is the first time I’ve seen this on television. These are regular women just trying to raise their kids. That made me very excited and it still does make me very excited to have that kind of presence, where you’re talking about people who you don’t see in the community because nobody’s walking around pointing them out. They’re just people,” she says. “Normally when you see a gay couple on TV, there’s the Black wife and the white wife, and the brown child and they live in this very affluent way. They’ve got excellent jobs and everybody’s wearing designer clothes. This is the non-one-percenters I’m representing, which is great.”

When I spoke to Abercrumbie, she was in Los Angeles working on the west coast premiere of Paradise Blue by Dominique Morisseau, playing a character named Silver—a role she previously played at TimeLine in 2017. When the run ends, she’ll be back in Chicago preparing for the premiere of her play Relentless at TimeLine (opening in previews January 19), which was originally slated to open in May 2020, before COVID-19 intervened.

“It takes place in 1919. It’s about the Black Victorian. It grapples with a family coming together to realize how history has formed them. These two sisters examine their history through their mother’s experience and in addition, they’re dealing with everything that’s going on in 1919,” she says in a video for TimeLine. “It was a pivotal time in history because you had the [first world] war ending in 1918, the unrest of 1919, and then of course Prohibition is coming in 1920, and of course you have the suffrage movement.”

When looking back at her multifaceted career, Abercrumbie remains optimistic about what’s to come. She hopes to earn acting roles in voiceover animation and layered roles in films, and she never sees herself putting her pen down.

Despite former agents who hadn’t taken her work as seriously, working in a theater community that at points failed to provide diverse roles, and being from an under-resourced community, Abercrumbie has persisted and created the life of her dreams here in Chicago. As more television shows begin to film in the city and the prospect of new film studios here grows, it’s clear that the world is only now catching up to what Tyla Abercrumbie already knew.

“I love the city. I love the groundedness of the people, especially being in the industry I’m in in particular. When you’re in certain places, it’s always about the business. The collective in Chicago, we’re just not that way,” said Abercrumbie. “It’s something grounded about the artistic world in the midwest. That means a lot to me. This is what I do, not who I am. I’m so much more than being an artist, but I am still very much an artist.”
OPENING

The girl who got away
Scrooge's sweetie gets her own story.

When the Ghost of Christmas Past visits decrepit miser Ebenezer Scrooge in Charles Dickens's A Christmas Carol, one painful memory the ghost has him swoop back over concerns a delightful young girl named Belle, who Scrooge was supposed to marry until greed eclipsed tenderness in his heart and she broke off the engagement. Adjusting the perspective largely over to Belle’s side, filling in blanks about their courtship, and daring to ask his crystal ball what it was like to date Scrooge, or “Eb,” playwright Ryan Stevens has devised a credible and charming stretch of backstory for holiday playgoers here, which runs with Theatre Above the Law at Jarvis Square Theater through mid-December. Audiences are liable to find Eb’s (Travis Shanahan) flinty junior accountant sitcom as endearing as Belle (Brittany Vogel) does, before incessant profit margin talk—and visitations of her own from a string of ghosts—raise corrosive doubts for her about the long-named cutie and his ledger book.

A good deal of Steven's’s faux-Victorian dialogue suffers from indistinct old-timeyness, which makes even very good period costume drama feel like they’re happening inside of snow globes. Michael Dalberg, doubling as Marley and the “Spirit of Love to Come” who visits Belle last, meets the archaisms of his lines with just the right voice and physicality to purge the dust out of them. Others fare more unevenly. Still, Christmas shows are for the inner fuddy-duddy in us all, and judging from my night, I can easily see Eb & Belle becoming an annual tradition. Tony Lawry directs. —Max Maller

Eb & Belle Through 12/19: Fri-Sat 8 PM, Sun 3 PM; also Mon 11/29, 7:30 PM, Jarvis Square Theater, 1439 W. Jarvis, theatreatl.org, $15-$25.

Hanukkah hijinks
Strawdog’s seasonal family show returns.

Grab your dreidel and the whole mishpocha and head over to Strawdog Theatre Company’s annual hit show, Hershel and the Hanukkah Goblins. A festive and charming holiday treat in a cozy, black-box theater with blankets for kids to sit on the floor, Hershel immediately engages and warms up youth (and adults) with pre-show schmoozing, music, juggling, tap, and tumbling. The cast, energetic and playful, sings, dances, and plays Yiddish-influenced klezmer-style songs in this magical hour-long production centered around a traveling troupe of actors who come across a town not celebrat-
ing Hanukkah.

They share the story of Hershel of Ostropol who, like the troupe, save Hanukkah through performance—only Hershel has to outsmart a band of goblins who haunt the old synagogue. Based on Eric Kimmel’s Caldecott Honor-winning book and adapted by Michael Dalley, with music and lyrics by Jacob Combs, and directed by Hannah Todd, this must-see family show for both children and adults will delight and warm up youth (and adults) with pre-show schmoozing, music, juggling, tap, and tumbling.

There are shows that break a writer’s heart, and brain. This is one of those shows--openhearted, genre-defying, utterly overwhelming, glorious to watch but confounding to write about. (My hard drive is littered with drafts of this short review.) Structured as a live concert, with bits of storytelling woven in (the songs are by Abigail Nessen-Bengson and Shaun Bengson, who write and perform under the name The Bengsons, and the book by the Bengsons and playwright Sarah Gancher), Hundred Days recounts the tumultuous first three weeks in the relationship of Abigail and Shaun, a relationship that includes both collaboration—they wrote their first song the first day they met—and a quirky romance/marriage. Remarkably, the Bengsons and Gancher manage, in their high-octane show, to be by turns sweet and cynical, tender and tough, jaded and june, not to mention in-your-face aggressive and acutely vulnerable.

The Bengsons starred in the original iterations of this show, which premiered in San Francisco in 2014 and later moved to New York. In this iteration, directed by Lucky Stiff, the Bengsons are played by Emilie Modaff (Abigail) and Royen Kent and Alec Phan, who alternate as Shaun (Phan played Shaun the night I saw the show), and their performances are heartbreakingly beautiful. Step by step, we watch these two damaged but worthy souls move from tentative first meetings (at one point in a soulful soliloquy, Shaun sings, “How can you bear to let someone, let someone love you?”) through the first floods of full-throated ecstasy (“I am a universe / I’m your man”) to the softly spoken acceptance that this will not be just a hundred-day thing. —Jack Helbig

Hundred Days Through 1/9: Thu-Sat 8 PM, Sun 5 PM, Rivendell Theatre, 5779 N. Ridge, strawdog.org, free.

Quirky true love songs
The Unauthorized Musical Parody

Loopy, a holiday picture is also (unofficially) a musical! The Unauthorized Musical Parody, with book and lyrics by Bob and Toby McSmith and music and orchestrations by Basil Winterbottom, is bare bones, directed by Tim Drucker with six actors embodying nine love stories in 85 minutes on a stage set consisting of wrapping paper and a few doors (designed by Joshua Warner). Yet this economy—which includes actors setting and clearing furniture and swapping wigs, costumes, and characters with agility—is to be admired. Packed with zingers and disparring of the grand gestures “love” inspires towards people who are actually strangers, the result is absurd in premise and triumphant in achievement, self-aware, sassy, and sung brilliantly by a cast that flings their talents into the crowd with abandon, like so many Mardi Gras beads. Those who love Love Actually will have fun—those who hate it will have even more.

—Irene Hsiu

Love Actually? The Unauthorized Musical Parody Through 12/22: Wed-Fri 7 PM, Sat 2 and 7 PM, Sun 2 and 5 PM (see website for holiday schedule), Apollo Theater Chicago, 2550 N. Lincoln, 773-933-6100, apollochicago.com, $25-$59.

Coercive utopia
A radio drama about Jonestown is uncannily contemporary.

While its drama focuses on 20th-century events, The New Coordinators’ Love in the Time of Jonestown is uncannily contemporary—which is exactly how historical fiction should feel.

Production-wise, Jonestown richly reflects our time and place. Written by Omer Abbas Salem, it’s a radio play in three parts that handily realizes the theatrical possibilities of audio. In the before times, podcasting was already doing more of this?

—K.T. Hawbaker

Love in the Time of Jonestown Streaming through 12/12 at thenewcoordinates.org, $15.
The Power of Jane Campion

The Power of Jane Campion's latest film, The Power of the Dog, is among the year’s best. By Kathleen Sachs

The 12-year period between Jane Campion’s last feature—her 2009 masterpiece Bright Star (a staggering achievement that itself should have resulted in the sky opening and money raining down upon the New Zealand-born, Australia-and-London-based writer-director)—and her latest, a searing adaptation of Thomas Savage’s eponymous 1967 novel, is one of the great travesties of contemporary cinema. In between these theatrical features, she cowrote and codirected two seasons of Top of the Lake; in spite of the limited television series’s myriad virtues, it felt like a consolation prize for those of us who had been desperate for more of Campion’s cinematic mastery.

But more we’ve finally gotten. And, thankfully, The Power of the Dog—among the year’s best films, if not its very best—has been given a theatrical run before premiering on Netflix in December. I mention this only because it’s crucial that the film be seen on a big screen, in the utmost dark and surrounded by strangers, all of whom have entered into agreement that this brief period of time belongs to Campion, and we are but humble witnesses to her alchemy. She’s compromised nothing in partnering with the streaming behemoth, having made a film that embraces the majesty of cinema and, more importantly, moviegoing, from its provocative cast to the striking cinematography (done by Ari Wegner, whose recent credits include Zola, Lady Macbeth, and several episodes of The Girlfriend Experience) to Jonny Greenwood’s likewise delicate and menacing score, all of which become larger than life in the moving image’s hallowed halls.

Brothers Phil and George Burbank (Benedict Cumberbatch and Jesse Plemons, respectively) are well-to-do cattle ranchers in 1925 Montana. The beginning of the film finds Phil foiling celebrating the quarter of a century they’ve spent working together on their immense ranch. Despite his churlish behavior and a predilection for calling his brother “Fatso,” Phil seems the more invested one in their unusually close relationship. George, on the other hand, emanates dissatisfaction with the current state of affairs, reluctant to dwell on the past as Phil does. When Phil regales their crew with tales of Bronco Henry—the brothers’ former mentor, a long-dead, near-mythical Western eidolon who comes to haunt the story as a specter of desolation and repression—George seems not to recall those alleged halcyon days. Plemons’s understated, almost bland, propriety is a perfect foil for Cumberbatch’s arrogant blustering, the strain in their relationship evident via the carefully constructed dynamic between the actors. The tension lingers like the ominous twangs of Greenwood’s soundtrack.

The brothers herd their cattle to a nearby town, where they and their crew stay at an inn owned by the widow Rose (Kirsten Dunst), who operates it with her teenage son Peter (Kodi Smit-McPhee). George takes a liking to Rose, and Phil watches these developments unfold with dismay after having harassed her son for serving the ranchers with a white cloth draped over his arm. Tall, gangly, and awkward, Peter is clearly targeted for characteristics that suggest sensitivity, weakness, and (though never explicitly articulated) queerness.

Smit-McPhee’s performance is a Campion-esque rendering if there ever was one; this auspicious young actor embodies the idea of queerness, not as it pertains to the character’s undisclosed sexuality, but to an overall state of being set apart, inherently at odds with the world around you. Peter is another figure in a pantheon of characters—including the titular Sweetie from Campion’s debut feature (1989); Holly Hunter’s Ada from The Piano (1993); and Meg Ryan’s Frannie from the woefully underrated In the Cut (2003)—who seem to be as enigmatic to Campion as they are to us.

George and Rose marry, and she and Peter move to the cowboy brothers’ large, foreboding house, set against a mountainous panorama (though it was filmed in New Zealand, Campion’s facility with the setting obscures any doubts surrounding the geographic anachronism). Peter goes off to school, while Rose struggles to adjust not only to her new home, but to her new lot in life. She’s uncomfortable being waited on by the house staff and being expected to perform on the piano for the visiting governor (who, when he shows up, is played by Keith Carradine). Meanwhile Phil wages a sly psychological war on Rose, withholding any sort of familial affection and looming near her, over her, in the dark, country house. She’s driven to drink by his malevolent behavior, taking to bed in fits of despair.

Peter returns home and experiences the same dissonance as a continued object of disdain for Phil and the ranch hands. But he responds to it differently than his mother and gains leverage over Phil after happening upon his secret hideaway in the woods. It feels almost reductive to discuss the discovery in question, magazines of half-nude men exercising, as well as a revelation to which only the audience is privy, a scene of Phil pleasuring himself with a seemingly beloved, well-worn handkerchief (which he pulls directly from...
his pants), embroidered with the initials “BH.” Bronco Henry. An inferable but no less provocative development, the psychosexual always flirts with the nebulosity of being in Campion’s films.

This exhibition sets into motion a chain of events that, for lack of a more suitable phrase, will keep viewers on the edge of their seats. These happenings have inspired critics to invoke such phrases as “revisionist Western” and “toxic masculinity” when describing The Power of the Dog; the qualifiers may be applicable to this oft-inscrutable masterpiece, but they feel unsuitable nonetheless. The film seems, rather, like a menagerie of oblique character studies, each of the adult leads an animal in his or her own cage. For all his salt-of-the-earth machismo, Phil actually has more in common with Peter than he lets on, having been classically educated and thus apparently quite intelligent. Peter aspires to be a doctor like his late father, but, unlike Phil, he opts for the rigor of study to the hardscrabbles of manual labor. Both may or may not share a certain inborn quality that at the time and in that place was decidedly taboo.

As Rose, Dunst exhibits the subtle vulnerability that accounts for her superb talent and the heretofore underappreciation of it. The film’s focus is ostensibly on its male characters, but, as in keeping with Campion’s films, the central female figure emerges as an equally complicated figure, if not more so. Smit-McPhee likewise balances conflicting postures, oscillating gracefully between shy, put-upon misfit and baleful protector of his remaining parent’s sanity. It helps that Smit-McPhee’s unusual beauty complements this aim, though his striking physical presence never overpowers the delicate nuance.

Much is being made of Cumberbatch’s performance, but it’s my opinion that he’s the weakest of the four leads (Plemons is excellent as always, disappearing into the role as needed; his on-screen chemistry with real-life partner Dunst is further additive). Adhering to Campion’s typical demand for method acting from her performers, Cumberbatch spent much time in the American west and even learned to castrate a bull, lendingbelievability to the film’s most gruesome (but thankfully simulated) scene. He’s too much at times, but perhaps that’s intentional—he’s set apart from the other actors, and this enhances the effectiveness of their subtlety as well as his strangeness. Cumberbatch plays Phil aware of what Phil isn’t aware of himself: that there are others who know, or at least suspect, who he truly is.

The film’s title hints at an imperceptible shape in the craggy Montana hillscape, a mystery obscured by the perilous terrain. Campion’s use of setting here is evocative of those great masters John Ford and Anthony Mann. Shots of Phil and Peter in a barn, backlit against the clear-blue sky and light-green mountains, recall a famous shot from Ford’s The Searchers, while Campion’s use of landscape as a psychological overbear evokes Mann’s best Westerns (The Furies, Bend of the River, The Far Country). A film’s score is often considered in such complementary terms, and Greenwood’s prickly rejoinder suggests a voyeur-like presence. This is the second soundtrack he’s composed this year, after Pablo Larrain’s Spencer. He’s fast becoming his generation’s Philip Glass, his portentous accompaniments an apt barometer of the respective auteur’s impulses.

The Power of the Dog is already being tapped for the upcoming awards season, with some predicting nominations for Campion and the lead cast members. Normally I don’t care about the likelihood of a director potentially to win awards, but I can’t help but to be excited by this prospect for Campion and her long-awaited masterpiece, not least because it might mean that she’s able to direct yet more features. Driven to make this film adaptation of it after reading Savage’s novel (a feat previously considered by none other than Paul Newman), she’s once again burrowed into that dark crevice amid sinisterness and beauty, darkness and light. The mystifying interiors of her finely drawn characters coalesce elegantly with the idiosyncrasies of her aesthetic vision, but often to disquieting effect. Out of this comes yet another sublime ode to the intricacies of humanity, after which there’ll hopefully be others to come.
**FILM**

**NOW PLAYING**

NR **Bruised**

When Halle Berry initially read the script for *Bruised*, the washed-up, traumatized former mixed martial arts champion at its center was a white, twentiesomething Irish woman. The Netflix movie—starring Berry, who also makes her directorial debut—centers on a middle-aged Black woman, Jackie Justice. Both Jackie's age and skin color heighten the stakes immeasurably. From 1953's *The Champ* to *Girlfight* and beyond, the redemption arc of fighting-phoenix-from-the-ashes plots aren't hard to predict. But screenwriter Michelle Rosenfarb renders a story unlike its predecessors in crucial aspects. The end is fairly predictable. The way it gets there is decidedly not. In addition to brutal training montages (Rockey could never), *Bruised* takes on Jackie's fight to become a mother to her six-year-old son, who she left as a baby and is back on her doorstep just as she's re-entering the ring. There's a scene where Jackie's buying less than $25 of groceries so she can feed the kid she wasn't expecting to see again. She only has $20, but the stone-faced bodega cashier won't give her a break. Jackie puts back a box of tampons. It's a tiny moment, but it says a lot about a country where insurance will cover erectile dysfunction but not the most fundamental health-care items women need. It reveals as much about Jackie as the bone-crunching fight scenes (watch for UFC flyweight champion Valentina “Bullet” Shevchenko as Lady Killer). Featuring Sheila Atim as Buddhakan, Jackie's lead trainer and a luminous, fully-developed woman in her own right, *Bruised* is, yes, a knockout.

—**CATEY SULLIVAN** R, 129 min. Netflix, select theaters

**C'mon C'mon**

The fourth feature from indie director Mike Mills, *C'mon C'mon* tells the story of radio journalist Johnny (Joaquin Phoenix) who, after a family emergency, is left in charge of his precocious nephew Jesse (Woody Norman). As the pair travel across the country Johnny conducts a series of interviews with young people, investigating their thoughts and feelings about what the future holds for them.

Mills's film is broad yet personal, touching on a range of relationships as the single and childless Johnny attempts to navigate his nuanced relationship with both his nephew and his sister Viv (Gaby Hoffmann), which has largely been severed due to differing opinions in the past of how to care for their mother, who is suffering from dementia. For her part Viv is struggling to balance her own estranged relationship with Jesse's father Paul (Scoot McNairy), who recently moved to a new city and struggles with his mental state, and her young son, who has a growing understanding of his family's fragile state.

While the complex range of emotional strain in *C'mon C'mon* could overwhelm a less adept filmmaker, the chemistry of Mills's cast is so compelling that it carries the film above the weight of its more navel-gazing moments. Phoenix and Norman share much of the screen time and share an especially mesmerizing bond. And for their part, acting as a separate film within a film, the vérité interviews make for an engaging documentary as the musings of kids from across the spectrum of American life provide a thoughtful companion to Jesse's own coming-of-age story.

—**ADAM MULLINS-KHATIB** R, 108 min. AMC Theatres, Landmark Theatres

**The Humans**

Writer/director Stephen Karam’s close-quarters Thanksgiving horror-comedy is adapted from his 2014 one-act play of the same name, which premiered at Chicago’s now-defunct American Theater Company before opening off-Broadway, where it won the Tony Award for best play. The Blake family is trying to have a nice time at Thanksgiving, but the long hallways of daughter Bridig (Beanie Feldstein) and well-meaning musician boyfriend Richard’s (Steven Yeun) still-unfurnished Manhattan duplex resound with tough love crossing the line, walking itself back, then crossing it again. In a career-best performance, Amy Schumer plays the depressed family empath, Aimee, opposite bitter and ferocious parents Deirdre (Jayne Houdyshell) and Erik (Richard Jenkins). The girls’ grandmother, Momo (June Squibb), whose round-the-clock care has strained their parents’ marriage to a breaking point, eats her meal from a wheelchair and can hardly speak.

With several fleeting exceptions—an opening montage shot up at blue skies from the inner courtyard, a glimpse at the Manhattan skyline late in the night, and some hectic chase sequences down to the boiler room and up toward the rooftop in between—the film sustains a single-set, real-time mise-en-scène for its entire one hour and 48 minutes, probing virtually every surface of the duplex until its walls, floors, fixtures, and paint bubbles acquire the texture of a live body. At times, unexplained booming noises from upstairs, burned-out lights, and the claustrophobia of it all shade the ambiance into horror movie territory. Chekhov by electric lamplight, A24 style, for the holidays. —**MAX MALLER** R, 108 min. Showtime

**King Richard**

Good biopics are hard to come by. Most are hit or miss; it’s either Malcolm X or Jobs. But *King Richard* knocks it out of the park. Will Smith plays the titular Richard Williams, as he raises two future tennis champions: Venus and Serena. This is perhaps one of the best performances of Smith’s career with Aunjanue Ellis going toe-to-toe with him as the Williams matriarch. Here Smith gets to tap into his comedic timing in a way we haven’t seen in years and delivers monologue after gut-wrenching monologue that just knocks the wind out of you. It’s a testament to his acting chops, which have sometimes been neglected in his later career choices. The film’s pacing is near-perfect, avoiding another classic biopic mistake of showing too much or too little by capturing the early years of Venus and Serena’s career. We follow the girls from prodigies practicing on a rundown tennis court in Compton, California, to Venus’s stirring 1994 loss to 14-time grand-slam winner Arantxa Sánchez-Vicario, depicting the racism and classism they faced along the way in a world unknown to young Black girls. The camerawork stands out here too, with shot sequences throughout the matches following game play in a way that makes it feel like watching a live game. And the film doesn’t gloss over the flaws in its eponymous protagonist, giving him a realistic but still root-worthy story arc. It’s a welcome addition to the biopic genre, buoyed by a career-defining performance from Will Smith.

—**NOÉLLE D. LILLEY** PG-13, 144 min. HBO Max and wide release

**Tick, Tick ... Boom!**

Everything has a cost, and the cost of being an artist is not cheap. In Lin-Manuel Miranda-directed *Tick, Tick ... Boom!,* Andrew Garfield stars as the late playwright and composer Jonathan Larson before the premiere of *Rent* made him famous posthumously. Based on Larson’s autobiographical musical of the same title, the movie follows a confused Larson in 1990 as he works on a futuristic-like play with as much passion as ever while his friends begin to pursue careers outside of the arts due to the exhaustion of overworking to pay the bills in New York City. As time ticks on, Larson realizes he will soon turn 30 years old without much to show for it. Balancing waiting tables, being present for his loved ones, and finishing a song for his upcoming show’s workshopping proves to be a challenge that Larson cannot meet. Juxtapositions of the same-titled play narrated by Garfield and the scenes playing out provide an exciting yet devastating backstory to Larson’s childhood, his friends in NYC, and his journey to later finishing *Rent* despite the bare struggles to sufficiently take care of himself as an artist.

—**JANAYA GREENE** PG-13, 115 min. Netflix

---

**NOW PLAYING**

Halle Berry in *Bruised* © NETFLIX

** reader recommended **

Get showtimes and see reviews of everything playing this week at chicagoreader.com/movies
This Week at The Logan

E.T. The Extra Terrestrial
Nov 26-29 at 11 PM

Scrooged
Nov 30 - Dec 2 at 10:30 PM

2646 N. Milwaukee Ave | Chicago, IL | TheLoganTheatre.com | 773.342.5555

Now Through December 31

Chicago’s “perfect holiday treat for the family” (ABC-7) returns to the stage for its 44th annual production—following the popular 2020 Audio Adaptation, experienced by 100,000+ worldwide.

Adapted by Tom Creamer
Directed by Jessica Thebus

312.443.3800
GoodmanTheatre.org
Groups of 15+ email Groups@GoodmanTheatre.org

Major Corporate Sponsor

PNC

Home for the Holidays

Charles Dickens’ Christmas Carol

Adapted by Tom Creamer
Directed by Jessica Thebus

Now through December 31

Ebbezer Lutheran Church
1650 W. Foster (Foster & Paulina)
Only 13 Shows, Nov. 27-Dec. 31
Proof of vaccination required to attend

Hell in a Handbag Productions presents the return of Christmas Dearest

Based on “A Christmas Carol” by Charles Dickens

Book & Music by David Gerda
with Scott Lamberty
Directed by Derek Van Barham

Tickets: $32-$50 eventbrite
Group rates available
www.handbagproductions.org

You’d better watch out!”
Joan’s back to show us the true meaning of the holidays!

Goodman Theatre
David Weathersby is a filmmaker and founder of video production company City Vanguard, which focuses on documentaries about underrepresented communities of color. In 2018, he received a Black Excellence Award for The Color of Art from the African American Arts Alliance of Chicago, and in 2019, his documentary Thee Debauchery Ball won the audience award for best feature film at the Black Harvest Film Festival and was named best film by the Chicago South Side Film Festival. His latest film, It’s Different in Chicago, explores the local histories and cultural impacts of house music and hip-hop as well as the relationship between those two scenes. The documentary premiered at the Gene Siskel Film Center on November 21 as part of the Black Harvest Film Festival, and it will be streamable online via the Siskel Center website from November 24 through December 2. More info at siskelfilmcenter.org/its-different-chicago.

I hear a lot of complaints that there’s no industry in Chicago. I don’t want to speak for musicians—I know they’d prefer to have industry—but I think that’s one of the benefits of living here. Usually when there’s industry, they kind of dictate things, even an independent scene. But in Chicago you have a lot of people who are just creating, not to impress a certain person or to necessarily get signed—they’re just creating.

In It’s Different in Chicago, one of the lines that really got to me was from one of the hip-hop artists [Phenom]. He says, “We weren’t trying to be famous; we were trying to be felt.” I find that just really sums up a lot of Chicago artists. There’s a lot of people who are just trying to be felt; they’re creating art to create art, and they’re not bogged down by certain arbitrary rules or expectations. There’s a lot of honesty and creativity in that, and it really needs to be documented. A lot of times, unfortunately, because there’s not a name connected to it that everyone knows, those artists get ignored. But I feel like their stories are just as or even more important because they’re from the grass roots. They’re the day-to-day engine of music and culture.

What’s still true about house music and hip-hop today is the commitment. Here in Chicago, they are very committed to the culture, and they’re very committed to the preservation of not just the music but the culture around the community. And that’s very important.

A lot of people might see that as insular and kind of tribal, but it’s also a defense. Both forums have been exploited in the past and kind of have been used. And the people who were the true pioneers didn’t get credit, because the music got commercialized and the narrative got changed along the way. I think that commitment to the culture is still there and is still necessary. There needs to be a balance between reaching out to a new audience and preserving why a new audience would want to come in and experience that music.

One thing that’s different now is that technology and access has really changed a lot of stuff. On the one hand, it’s removed a lot of quote-unquote gatekeepers, but on the other side it’s allowed people to remove the steps of the growth that were necessary, like paying-your-dues kind of stuff. Back then, they actually developed the artists.

Sometimes it’s not so much the best artists who get famous, it’s the artist who fits a particular narrative. Some of the best musicians in Chicago that I know of don’t have record deals. That’s not a shot at anybody who does get signed; it’s just my experience. In the last few years I’ve found myself listening to more Soundcloud in my basement than to actual radio, because there’s that kind of purity and creativity that might not fit a narrative.

I moved to the Chicagoland area a little over 20 years ago from the Seattle area. In other places I’ve lived or experienced, it’s basically hip-hop and then everything else when it comes to parties and dance music. Techno, house, electronica, dubstep—they’ll call it “house,” but you noticed it’s kind of mislabeled.

I grew up on hip-hop, and that’s what I knew. So when I got to Chicago and I heard people talking about house music and I started listening to it, I’m like, “This is totally different.” I thought it was a unique story that in Chicago—especially in the Black community—house was the more dominant and the more prevalent of the two styles. House is everywhere. One of the biggest festivals right now, the Chosen Few, pulls in about 20,000 to 40,000 people a year for house music. In most places, that size crowd would be for a hip-hop thing. The Silver Room Block Party pulls in 10,000 people. All these different events where house is dominant—that’s so unique compared to other places in the country where house is secondary.

So I wanted to chronicle what makes Chicago different. What makes this one little oasis in the middle of the country where house is what everybody knows? That’s not to say that hip-hop doesn’t have its place here. I thought that was fascinating, and I thought it represented not just people who are fans of the music but a cultural thing. And it had a totally different narrative around it than hip-hop. To this day, there’s no drama or fights around it. The whole air is community. I found it kind of odd but not really surprising that house was basically ignored by mainstream media.

When a community creates something great and people want to be a part of it, it’s very important that the people who created it get the credit. If they’re not credited, they’re not the ones who benefit. If the credit is going somewhere else because of a mainstream media narrative, the people who actually worked and built this don’t get called for the tour, they’re not called for the concert. It’s more than being like, “Oh, we want to be credited.” These people who bled and sweated for this culture should be getting what they deserve. We’ve seen
**LIVE MUSIC IN URBAN WINE COUNTRY**

**1200 RANDOLPH STREET, CHICAGO, IL 60607 | 312.733.WINE**

**DONT MISS...**

- **11.29** TOMMY CASTRO & THE PAINKILLERS with KEVIN BURT
- **11.30** CLARE BOWEN & BRANDON ROBERT YOUNG
- **12.1** SARAH POTENZA & KATIE KADAN
- **12.2** KELLER WILLIAMS
- **12.3** ERTHE ST. JAMES
- **12.4** MATT BELASSAI

- **12.5** A MERRY AFTERNOON with DAN & MEGAN RODRIGUEZ
- **12.6** BEN OTTENWELL & IAN BALL OF GOMEZ
- **12.7** ANDY MCKEE with TREVOR GORDON HALL
- **12.8-12.9** KINDRED THE FAMILY SOUL
- **12.10** STEVE KIMOCK & FRIENDS

**COMING SOON...**

- **12.12** CHICAGO PHILHARMONIC: JOYEUX NOEL 12 PM
- **12.15** THE EMPTY POCKETS: AN AMERICANA HOLIDAY
- **12.26** TERISA GRIFFIN
- **12.27** FRANK CATALANO & JIMMY CHAMBERLIN OF THE SMASHING PUMPKINS

- **12.12** MORGAN JAMES A VERY MAGNETIC CHRISTMAS
- **12.17-12.18** ROBERT GLASPER
- **12.19** 12.31
- **12.20-12.23** MICHAEL MCDERMOTT MISHIEF & MISTLETOE
- **12.26** TERISA GRIFFIN
- **12.27** FRANK CATALANO & JIMMY CHAMBERLIN OF THE SMASHING PUMPKINS

- **12.13** MERRY CHRISTMAS FROM JOSÉ JAMES
- **12.14** ALLEN STONE
- **12.15** THE EMPTY POCKETS: AN AMERICANA HOLIDAY
- **12.16** 12.19
- **12.17-12.18** ROBERT GLASPER
- **12.19** 12.31
- **12.20-12.23** MICHAEL MCDERMOTT MISHIEF & MISTLETOE
- **12.26** TERISA GRIFFIN
- **12.27** FRANK CATALANO & JIMMY CHAMBERLIN OF THE SMASHING PUMPKINS

- **12.28** THE GUFS
- **12.29** FREDDIE JACKSON

---

**The World Famous**

**Glenn Miller Orchestra**

**Harris Theater Millennium Park - December 14**

Tickets Available now at www.harristheaterchicago.org and at the box office
different people come in and say they’re the “pioneers of house.” That’s more than being offensive—it can economically affect the people who actually did it.

So the people who pioneered it should have their say in the narrative. If nothing else, then to time-stamp the moment. When an inaccurate narrative gets out there and you try to tell the truth, you now have to go through that bad narrative, and it’s very hard to break through. To me, it’s very important to document the people who were here and what really happened before memories get fuzzy.

I knew house and hip-hop were sometimes complementary and sometimes confrontational. But I was surprised to find a generational split, because both styles are roughly the same age. Early hip-hop was built on disco beats. I talked to a lot of youth rappers who were very positive about house, but it was always with the caveat “that’s what my mom listened to.” So exploring that generational split was very interesting.

The kids I talked to at the beginning of the film, they’re all in their teens or early 20s. Their whole life is hip-hop, and they don’t really see house as their music. They saw it as a different generation, even though hip-hop and house are the same age. And that’s because of the two different paths they went through. Hip-hop kept re-creating itself, and house—a lot of it due to what happened to it in the disco era, and how it was exploited and then thrown away—became very protected, and it created a much older crowd. But they’re the same age, and they have the same roots.

Another documentary I did on house, *Thee Debauchery Ball*, the founder of that event, Khari B.,] said, “Funk and disco had two babies. One went to New York, one went to Chicago.” Basically saying that’s the difference between house and hip-hop. They’re basically siblings. And I think that’s the best way to describe the two musics.

I think a lot of what happened had to do with the impact the backlash toward disco (like the Disco Demolition) had on house. I think it also had to do with New York being a much bigger media market, so when something breaks, it’s right there. Plus, in my opinion, the house culture wasn’t too focused on [commercial success]. As one person in the film said, “We were too busy having a good time.”

Although that peacefulness is a godsend for the Black community, other people don’t see it as marketable. Black people being at peace with each other is not seen as marketable. It’s a shame, because it creates a lopsided narrative. If all you are showing is negative, people don’t get to create a balanced view of things.

House has always been inclusive. It had to be—it was basically started by gay Black men in the South Shore who couldn’t really venture out for safety reasons. They had to create this kind of music and environment that was underground, and I think the heterosexual Black community said, “We need that kind of peace too.” And that’s why they gravitated toward it. Everyone needed that kind of peace and release.

Lopsided narratives can keep people away from the Black community because all they’ve seen is the negative. That’s not to sugarcoat any of the negativity, but the positive is just as real as the negative, and people have the right to see both before they make a decision. Not just what gets the most clicks.

I always use the example, “Think of any kind of sports team. Now what happens if they only broadcast at the games that they lost? What would be your view of that team?” And that’s what I feel like mainstream media is doing to Chicago’s Black communities—they’re only showing the losses, and people are creating their narrative through that. And it’s not fair.

With this documentary, I wanted to show the behind-the-scenes, show the music and the culture, and show all of these people in the park [at the Chosen Few], like, “Look at all these people in the park. Look at these young kids being completely peaceful at the cypher [at the Platform at Collaboration Theatre Company], where they have these ceremonies of growth around hip-hop.” These people might live right next to you.

I want people to not just see the difference in the musics but also see the differences in culture. And see this isn’t just a story about different musical genres that complement each other and also bump heads, but what it’s like to be in two cultures and coexist. It’s a story of coexisting and respect. Without homogenizing, without appropriating. How do we just respect each other?

I wanted to look at how, although these two cultures are very different, they were similar in their desires. How passionate the house people were about their music. How passionate hip-hop people were about getting—as someone said, “We wanted a piece of that dance floor.” If you can’t relate to someone music-wise, you can relate to their passion.

@unlistenmusic
Your Musical Adventure Begins with Old Town School!

This winter, try an 8-week group class in guitar, ukulele, dance, banjo, and so much more.

FOR IN PERSON & ONLINE CLASSES, SIGN UP AT:

oldtownschool.org

Share Music. Buy Gift Certificates!

Good for Classes, Concerts, and Gear!

ots.fm/gift
CHICAGO SHOWS YOU SHOULD KNOW ABOUT IN THE WEEKS TO COME

NEVER MISS A SHOW AGAIN. SIGN UP FOR THE NEWSLETTER AT CHICAGOREADER.COM/EARLY

NEW

Ani & Soul, Seminatural 12/14, 9:30 PM, Hideout

Attesa 1/18/2022, 7:30 PM, Wintrust Arena

An Ayler Xmas featuring Mars Williams, Josh Berman, Jim Hector, Brian Sandstrom, Steve Hunt, Kent Kessler, and Peter Maunu 12/17, 9 PM, Hungry Brain

Boy Harver, KontraKlub, Club Music 12/30, 9:30 PM, Empty Bottle

The Bridge 12/12, 9 PM, Hungry Brain

Anthony Bruno, Zoo Funkyou 12/10, 8:30 PM, Hideout

Josh Catherer Trio, Sunshine Boys 12/16, 8:30 PM, SPACE, Evanston

Sarah Coco 12/9, 9 PM, Tack Room

Cordoba, Yomo Je’f 12/17, 8:30 PM, Empty Bottle

Cordoba, Mustt, Fettor 12/10, 10 PM, Empty Bottle

Covers for Cover Benefit featuring Turnup the Volume Dance Party, Shelley Miller, Carey Anne Farrell, Andrea Bunch, Lillian Poffack, Elton Jane, New Rhythm Arts, Djbme Ensemble, 25 Bees, and more 12/1, 6:30 PM, Lincoln Hall

DaBaby 2/17/2022, 7 PM, Aragon Ballroom

Daley 12/18, 7 PM, The Promontory

Erik de Casier 11/22, 8 PM, Schubas, 18+

Donny Benedet 3/11/2022, 9 PM, Lincoln Hall, 18+

Dua Lipa, Laang, Dismal-imerence 5/9/2022, 7 PM, Regees Music Joint

Eccentric Dance dance party featuring Makemena, St. Stephen 12/10, 9 PM, Thalia Hall

Kavan Eftekhar 12/15 and 12/18, 9 PM, Tack Room

Emmet Otter’s Jug-Band Christmas featuring Eiren Carlall, Lawrence Peters, Matt Gandurski, Seth Yanek, Kip Rainey, and Charlie Malave 12/11-12/12, 5 and 7 PM, Hideout

Emo Night Brooklyn 12/10, 9:30 PM, House of Blues, 17+

Falling in Reverse, Wage War 1/25/2023, 5:30 PM, Aragon Ballroom, 17+

Fireboy DML 2/9/2022, 7 PM, The Vic

Flatbush 12/12, 8:30 PM, FitzGerald’s, Berwyn

Flat Four 12/15, 7:30 PM, SPACE, Evanston

Floozies, Wreckno, Cofresi, Trash Angel 12/28/2022, 8 PM, The Vic

Frikio, Sick Day 12/17, 8 PM, Shop, 17+

Lawrence Arms, Broadway Calls, Catbite, 10/12, 7 PM, Chop Shop, 18+

Lawrence Arms, Elway, Muslins 12/17, 7 PM, Chop Shop, 18+

Laprouse, the Ocean 4/2/2022, 8 PM, Bottom Lounge, 17+

Les Slangiers, Five People 12/9, 8:30 PM, Constellation

Lightning Bolt, Problems 3/3/2022, 8:30 PM, Thalia Hall, 17+

Liquid Stranger 12/1/2022, 9 PM, Aragon Ballroom, 18+

Local H 12/20/12/30, 8 PM, 12/31, 10 PM, Beat Kitchen

Los Pericos 5/13/2022, 6 PM, Concord Music Hall, 17+

Shiner, Spotlightz 11/12, 9 PM, Lincoln Hall, 18+

Six Organs of Admittance 4/25/2022, 8:30 PM, Constellation

Sixteen Candles 2/12/2022, 9 PM, House of Blues, 17+

Songs of Good Cheer holiday party hosted by Mary Schmich and Eric Zorn and featuring Old Town School musicians 12/10, 7:30 PM, 12/11, 5 and 7:30 PM, 12/12, 4 PM, Maurer Hall, Old Town School of Folk Music

Southern Culture on the Skids 10/22/2022, 8 PM, FitzGerald’s, Berwyn

Spanks, Loona Dae 12/9, 9:30 PM, Hideout

Spread Joy, Lepsicht, CB Radio Gorgeous 1/2/2022, 8 PM, SPACE, Evanston

Erthe St. James 12/3, 8 PM, City Winery

Stick Men 4/19/2022, 8 PM, Regees Rock Club, 17+

Surfaces, Mills 12/10, 7:30 PM, Riviera Theatre

Tchami, AC Slater, Habstrakt, Marten Horger 12/28/2022, 9 PM, Aragon Ballroom, 18+

Tears for Fears, Garbage 6/16/2022, 7:30 PM, Hollywood Casino Amphitheatre, Tinley Park

Tipping Rock, Olen 12/10, 7 PM, Schubas, 18+

Torch the Hive, Sweetie, Anything Else 12/11, 8 PM, Reggies Music Joint

Vieux Farka Touré 5/19/2022, 8 PM, SPACE, Evanston

Nicole Tremulis & The Prodigals 12/21/2022, 8 PM, SPACE, Evanston

Thaddeus Tukes & the Chicago Freedom Ensemble, Micah Callier’s AlecTet 12/17, 7 PM, The Promontory

Steve Vai 12/7/2022, 7:30 PM, Congress Theatre

Wale 1/31/2022, 9 PM, House of Blues, 17+

Keller Williams 12/2, 8 PM, City Winery

Windy City Soul Club 12/31, 9:30 PM, Logan Square Auditorium, 18+

Jamila Woods, theMind, Matt Mueller 12/17, 8:30 PM, Metro, 18+

Wooli, William Black, Ace Aura 1/21/2022, 9 PM, Concord Music Hall, 18+

Yotto, Spencer Brown, RJD2, Kisses 12/2, 8 PM, Regees Music Joint

Zooer, Pumimanbird 12/31, 8 PM, City Hall

UPDATES

Darren Criss 12/9, 7:30 PM, Chicago Theatre, canceled

Diipo, Solaris, Ynssa, Anden 12/11, 9 PM, Aragon Ballroom, 18+

Okilly Dokilly, Steaksauce Mustache 4/30/2022, 8 PM, Beat Kitchen, rescheduled

Shakey Graves, SG Goodman 12/28-12/29, 8 PM, Thalia Hall, opener added, 17+
12 • 8
WHITNEY

12 • 30 + 31
A FLY HONEY
NEW YEAR

1 • 7
TY SEGALL &
FREEDOM BAND
presented by CHIRP

12 • 2
STEVE GUNN &
JEFF PARKER

12 • 17
HOUNDMOUTH
ona

12 • 18

12 • 7
THE LUMINEERS
holiday jam presented by 93xrt

12 • 23
RATBOYS
retirement party
rat tally

12 • 10
ECCENTRIC
DISCO dance party
makama & st. stephen

12 • 28
SHAKEY GRAVES
was here
sg goodman

12 • 16
JD MCHPHERSON
a rock n' roll christmas
tour with joel paterson

1 - 14
NEAL FRANCIS
des santos
presented by 93xrt

2 • 9
PINEGROVE

2 • 10
JAMESTOWN
REVIVAL

JUST ANNOUNCED
WAXAHATCHEE, ST. PAUL & THE
BROKEN BONES, HURRAY FOR THE
RIFF RAFF & MORE!

SIGN UP FOR OUR
WEEKLY NEWSLETTER!

12/6: ANNI HART (FREE!), 12/7: LIVE SKULL • THALIA ZEDEK BAND, 12/8: HUMAN IMPACT, 12/10:
COURTESY (RECORD RELEASE), 12/11: HANDMADE MARKET (12PM-FREE), 12/11: RANDOLPH & NORTIMER PRESENTS
KOOL KEITH, 12/13: CORDOBA (FREE!), 12/17: THE SUEVES, 12/19:
BINGO AT THE BOTTLE (FREE!), 12/30 - 1/1:
BOY HARSHER, 12/31 @ LSA: WINDY CITY SOUL CLUB, 1/15: THE DODOS, 1/21: BLUE HAWAII, 2/4:
LUIS VASQUEZ, 2/5: WE ARE SCIENTISTS, 2/6: A PLACE TO BURY STRANGERS, 2/11: THE SPITS
NEW ON SALE:
12/14: MODERN NUN, 12/16: SNOW ANGELS, 1/6: HIDE, 1/7: COLD BEACHES, 3/30: LIDO
CONCERT PREVIEWS

SATURDAY 27

MZZ REESE & REESE’S PIECES
See also Sun 12/5. Bobby Rush headlines. 9 PM, Buddy Guy’s Legends, 700 S. Wabash, $30. 21+

Singer Mzz Reese has become a Chicagoland favorite for her burnished alto voice, expansive blues and soul-blues repertoire, and playfully flirtatious, warm-hearted stage presence. But what really sets her apart is the professionalism of her show. Reese and her band—waggishly christened Reese’s Pieces—charge through a tightly constructed set consisting of well-known standards and too-often-neglected soul and R&B classics, which often culminates in her trademark number, “Cookies,” a swaggering demand for conjugal satisfaction that she obviously wrote in the spirit of one of her heroes, the late Denise LaSalle.

The Pieces are more than up to the task: Guitarist Joe B, whose Shotgun Band is a long-standing west-side club favorite, is best known as a straight-ahead bluesman, but at Reese’s prodding he’s proved himself equally adept with chordal, melodic, and rhythmic ideas borrowed from soul, pop, and funk. Keyboardist John Walls played with guitarist Vance Kelly for decades, in the process developing one of the most expansive repertoires of any blues sideman working in Chicago. In that respect, though, he’s met his match in bassist Avery “Abraham” Brady Jr., who currently holds down the bottom for trombonist Big James Montgomery in the funk-driven Chicago Playboys (and whose resume includes a stint with Bobby Rush, who headlines the show on Saturday, November 27). Brady’s musical knowledge can seem bottomless: on those rare occasions when a bandleader calls a song he’s never played, his ears are astute enough (and his fingers quick enough) that he can lay down a groove so flawless that you’d think he knew the chart by heart.

Drummer James Carter began his musical journey at the old Delta Fish Market at Jackson and Kedzie, playing behind such legendary figures as Sunnyland Slim, Eddie Taylor, and James Cotton. Since then he’s worked with artists as varied as Joanna Connor, Otis Clay, and Artie “Blues Boy” White; he’s got the chops and the versatility to go anywhere Reese (or anyone else) might suggest, while never losing his unerring accuracy and trademark propulsiveness.

Put all these folks on one stage, and the result is the kind of show that remains the sine qua non along what’s left of the old southern “chitlin’ circuit” of clubs and show lounges, but that too seldom makes its way to Chicago anymore: tightly wound, impeccably timed, and buoyed by ace musicianship. Rush, of course, is another master at this kind of thing, which means that the audience at the show—Rush, after all—is ready for a bracing combined dose of contemporary blues and soul-blues music and stagecraft at their finest. —DAVID WHITEIS

TUESDAY 30

OLIVIA BLOCK
Jon Mueller and Matchess open. 8:30 PM, Empty Bottle, 1035 N. Western, $10. 21+

CHICAGO ROCKERS KIRBY GRIP debuted in 2019 with American Cheese, an upbeat EP that animated its clean power-pop hooks with excitable emo propulsion. American Cheese standout “Chopped Party,” though, adopted a space-rock sound paired with stargazing lyrics, hinting at a direction Kirby Grip are now exploring in earnest on the new self-released full-length Portrait of Bliss. Kirby Grip pile on the cosmic effects pedals till their guitars sound capable of transporting you to microgravity, while their heavy riffing reminds you of the constant tug of our planet—their songs balance those forces as though they’re gliding in low earth orbit. From the sound of Portrait of Bliss, particularly the fireside warmth of the graceful “Velvia Cellar” and the massive galactic swirls of “Armstrong,” rubbing elbows with the International Space Station ain’t a bad way to spend your time. —LEOR GALIL

Kirby Grip, Mush, Mister Goblin
Tue 11/30, 8 PM, Sleeping Village, 3734 W. Belmont, $13, $10 in advance. 21+

CHICAGO ROCKERS KIRBY GRIP
Local sound artist Olivia Block has created most of her albums with years of painstaking work in her home studio, so you might not expect that lockdown life would bring about profound changes in her music. But *Innocent Passage in the Territorial Sea*, released this month by Room40, is unlike anything else in her discography. After the pandemic sank her touring schedule in 2020, Block retreated to a circumscribed existence that included remote teaching, reading books about ecological disaster, practicing her keyboard technique, and contemplating the flora in her backyard. She also stepped up her consumption of magic mushrooms. The resulting psychedelic experiences heightened her feelings of empathy toward and connection with the many beings who spent the year fighting for life, as well as allowing her to cultivate her consciousness of sound as a physical force. Many of Block’s past works are composites of found sounds, fragmented ensemble passages, and electronic processing that draw attention to their own abstraction. But inspired by her experiences on mushrooms, she began playing bass-heavy, repetitive figures on her Korg organ. Some of the pieces on *Innocent Passage in the Territorial Sea* unfold with eerie patience, while others achieve a monomaniacal drive reminiscent of the band Suicide. Several more are wreathed with synthesizer tones as bright and fragile as frost on a windowpane; others are threaded by the queasy voice of a broken-down mellotron, which heightens the music’s sense of foreboding. The album plays out like the soundtrack to a dystopian sci-fi film. Its first tracks are named in memory of animals abused or killed in cold war research, while others invoke the human and environmental dimensions of a period in the planet’s history that was already feeling pretty tragic before the virus showed up. To present the album in full, Block will lead a trio with Paige Alice Naylor on synthesizer and voice and Adam Sonderberg on additional synthesizers. Also on the bill are Matchess, the project of local multi-instrumentalist and composer Whitney Johnson, who will perform a new piece of slowly morphing sine waves and cassette loops, and Jon Mueller, who has pivoted from his recent percussion compositions to improvisational music that uses his drum kit to respond to a room’s acoustic properties. —BILL MEYER
Continued from 43

The south suburbs loom large in the recent history of Chicagoland indie rock, and not just because they gave the city two of its best recent exports, Nnamdi and Ratboys. Oak Forest native Kyle Lang, for example, got into the local scene by playing house shows in the south suburbs with his band Easter, where he was often backed by the same people who made that scene indispensable. Easter was basically Lang and whoever he could enlist that month, and as he told Better Yet podcast host (and Reader contributor) Tim Crisp in a 2016 interview, for his first couple shows under that name he was backed by Ratboys’ Dave Sagan, Nervous Passenger’s Brendan Smyth, and Nnamdi. Lang encouraged his friends to be part of the band, and in the early 2010s he was often joined onstage in Easter by six other musicians. The project began, though, with Lang recording at home by himself. Easter’s debut, the 2011 EP Demonstration, hums with indie-rock coziness. Lang’s plainspoken vocals glide atop comforting, understated guitars and plucky rhythms; occasionally the music crescendos into a blurry racket, but the loud bits sparkle with the same homemade sweetness as the restrained parts. Initially Lang self-released Demonstration on CD-R, but for its tenth anniversary this summer, new Chicago label Beloved reissued it on vinyl with a 40-page booklet detailing the band’s history. (Demonstration also came out on cassette a few years ago, courtesy Rat King Records in Champaign.) Lang put Easter to bed in the mid-2010s, after recovering from brain cancer, and these days he leads a more refined indie project called Special Death. To commemorate the ten anniversary of Demonstration, though, he’s bringing Easter back to the stage for one show. —Monica Kendrick

Saturday, December 4 8 PM

MUSIC

Irish Christmas in America

Sunday, December 5 7 PM

Over the Rhine Christmas Tour

Thursday, December 9 8 PM

Nefesh Mountain
The Hannukah Holiday Concert - In Szoold Hall

Friday, December 10 7:30 PM
Saturday, December 11 3 & 7:30 PM
Sunday, December 12 4 PM

Songs of Good Cheer
A Holiday Caroling Party with Mary Schmich and Eric Zorn

Wednesday, December 15 7 & 9:30 PM

Watkins Family Hour
with special guest Courtney Hartman

Friday, December 17 8 PM
Saturday, December 18 8 PM

Mariachi Herencia de México
A Very Merry Christmas Concert

The lead single from Desert Liminal’s latest album bursts with a gut punch of a line: “I don’t need no southbound highway sign to tell me hell is real.” Glass Fate, the Chicago experimental pop band’s second full-length, overflows with similarly oblique and poetic imagery—lilac tides and blood moons and sunlit roads line a journey toward recovery and renewal. Over the course of nine tracks, singer Sarah Jane Quillin autoposes several strains of loss: the death of a parent, the end of a relationship doomed by deceit, the dissolution of her band Heavy Dreams. But instead of mirroring the heaviness of the subject matter, the tone of Glass Fate is celebral. Gossamer vocals, lulling synth loops, and reverberant violin bring a welcome lightness to Quillin’s meditations on dissociation and dashed hopes. On dreamy album opener “Watercolor,” Quillin’s alienation grows into desperation: “If you can swallow the madness / Be apart, a part of some / We’re your shoes to bed in case / The Christ would care to come.” And she nails an emotional heel turn at the record’s end with “Rainbow Sherbert Sky,” an empowering aria that scoffs at the fakery and performance of a past relationship. Desert Liminal’s releases prior to Glass Fate are delightfully nebulous, they tend to breeze through tracks and pay little mind to structure. The new album challenges that approach, and leading the charge is drummer Rob Logan, whose polyrhythms provide a backbone for the foggy 12-minute “Disco Spring” and whose jaunty tambourine adds mysticism to “New Tongue” (which also features one of Quillin’s most entralling vocal performances). Since the 2018 EP Comb for Gold, Desert Liminal have expanded from a duo into a trio, and new member Mallory Lineham—who performs string-powered noise as Chelsea Bridge and has collaborated with Whitney and Ohmme—has bolstered the band’s sonic explorations with her warm, swirling violin and coiling tape loops. Album highlight “Fire Escape” tangles Quillin’s vocals in a thicket of popping snare drum and humming keyboard, but the song’s haunting refrain can still be parsed amid the frenzy. “Given the choice I’d fade this like a well-worn radio / Given the chance I chased you like a childhood untied dog.” By sculpting the liminal space between heartbreak and healing, Glass Fate becomes all the more compelling. —Shannon Nico Shreibak

Sunday 5

MZ Reese & Reese’s Pieces
See Sat 11/27.

9 PM, Buddy Guy’s Legends, 700 S. Wabash, $15, 21+

ALBUM REVIEWS

FEMDOT, NOT FOR SALE
Delacreme Music Group
femdot.fmm.to/notforsale

On September 7, Chicago rapper Femi Adigun (aka Femdot, often styled femdot.) tweeted a looosie called “happyeptember,” that he’d record- ed on a recent late night: “A lot of times I record to get words I can’t get out any other way,” he wrote in his post. “Wrote this cause it helped me. But maybe it can help you too.” His somber voice cuts through the unstable samples of the instrumental track, and his lucid depictions of grief as a constant presence in his life demonstrate the real-world effects of tragedies that often announce themselves in social-media notifications. The song hit me in the gut even before it was over, and Adi- gun has moved me as consistently as any other great Chicago rapper—’I say “other great” because he’d established himself as belonging among them even before this year. If you need convincing, his new eight-song release, Not for Sale (Delacreme Music Group), can do the heavy lifting. Adigun usually favors material that emphasizes the speed of his delivery, but Not for Sale does more than give him opportunities to rap like the Road Runner tear- ing up the dessert—it also accentuates the swing and melody in his performances. On “Mueen / Pray Pt. 2,” he rattles off a series of snapshots from his life, each in the form of a question, inviting listeners to identify with his moments of joy or self-doubt. The whole series builds up to a grand rhe- torical question Adigun asks himself. After perse- vering as an independent rapper, why would he switch horses midstream? By that point in Not for Sale, he’s already proved he’s made the best choic- es for himself. —Leor Galil
Ad 1

In the early 80s). “Wir Sind Wild” and “Gedanken Rot” (which easily could’ve been a coldwave hit cuts such as “Im Schatten” and “Das Pur Pur Einer Nur noch Einer” fit the spirit of vintage DAF evoked by Suicide’s Alan Vega on Deutsche Quaaludes, which Görl’s heavily reverbed incantations sound a bit like them, but always with a heavy dose of me to them.”

When I heard there would be a new DAF LP by the end of the year, I gasped. In the 80s, the German duo of Gabriel “Gabi” Delgado and Robert Görl produced some of the most exhilarating and fiercely danceable electro-punk that ever made fans of a bunch of dudes in black leather, but the two musicians famously had a love-hate relationship. Delgado died of a heart attack in March 2020, and I was apprehensive about the prospect of a new solo incarnation of the band. But when I heard the bleeps and pulsing drum machine that open Nur noch Einer (“Down to One”), my fears were quelled: Görl set out to immortalize and bid farewell to his throb of the group’s classic material. With this LP, he’s succeeded—and charted a welcome new course for DAF. —STEVE KRAKOW

In the years since Nicky Palermo of Philadelphia hardcore band Horror Show released a demo tape under the name Nothing in 2011, it’s become a sort of running joke in the scene that hardcore kids grow up and turn shoegaze. It’s a logical progression: hardcore’s raw, heavy sounds are built to express loss, pain, or trauma. Shoegaze explores heaviness in a less primal but still emotionally stirring way; it’s pretty and introspective, and deals with sadness and despair via crushing wall-of-sound dynamics. Of all the hardcore-cum-shoegaze projects out there, Houston’s Narrow Head are among those whose music speaks to me the most. Their members are veterans of Texas hardcore acts such as Dress Code, Skourge, and Wild Thing, and they tip their hat strongly toward the mid-90s alt-metal brand of shoegaze. Their sound pays homage to the likes of Hum, Deftones, and Failure, and on their newest record, this year’s Satisfaction, they even nod to smashing Pumpkins. My favorite Narrow Head release is their 2016 debut LP, Satisfaction, which has big, gloomy hooks, noisy spaced-out guitars, sad-as-hell vocal melodies, and a massively crunchy sound. The band’s hardcore roots still showed in those days, and they deliver these dreamy, yearning tracks with a punchy aggression and bite that at times makes them sound like massive space-rock epics. Long out of print and pretty much impossible to find, Satisfaction will get a much-deserved reissue (on purple vinyl!) on November 26 via Run for Cover. Narrow Head are also touring heavily, and they’ve played Chicago twice in the past two months, with Quicksand in October and with RFC labelmate Young Guv in November. Narrow Head have been around for years, but it feels like their moment is just arriving. —LUCA CIMARUSTI

NARROW HEAD, SATISFACTION
Run for Cover
narrowheadtx.bandcamp.com/album/satisfaction

satisfaction

THE GLORIOUS SONS
BROTHER ELSEY

THURSDAY DEC 16 / 9PM / 18+
ALL THEM WITCHES
L.A. WITCH

FRIDAY DEC 17 / 6:30PM / 18+
LOVE & NAPPINESS PRESENTS
THE LONG HAIR DON’T CARE SHOW
feat. JAMILA WOODS / theMIND / MATT MUSE

SATURDAY DEC 18 / 9PM / 21+
LA POSADA

smartbar
3730 N CLARK ST | 21+

FRIDAY NOV 26
MIKE DEARBORN
DRUMADDIJK (live) aka DJ HYPERACTIVE
BRENDA

SATURDAY NOV 27
Lake Effect ft.
MARK FARINA
DJ HEATHER

SUNDAY NOV 28
QUEEN II ft.
DERRICK CARTER
MICHAEL SERAFINI
GARRETT DAVID
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 EVENT FOCUSED ON ILLINOIS!

necann.com/2021-illinois
DECEMBER 4-5, 2021
THE CHICAGO HILTON, 720 S. MICHIGAN AVE.
EXHIBIT HALL HOURS: Fri. 11am-5pm | Sat. 10am-4pm

A FULL SPECTRUM CONVENTION

SPEAKERS AND SESSIONS INCLUDE...

SATURDAY KEYNOTE:
Danielle Perry
Cannabis Illinois: Rooted in Equity

SUNDAY KEYNOTE:
Senator Cristina Castro & Tom Schuba
State of the State

CULTIVATION & PROCESSING
- Where to Grow? Getting Your Property Ready for the Green Rush
- Sustainability & Longevity: Preparing the Cannabis Industry for Climate Change
- Healthy Indoor Growing Spaces: Intro to HydroAquaponics
- After the Harvest: Extraction, Distillation and Equipment
- The New Licensee's Complete Guide to Illinois Seed To Sale Tracking
- How Aquaponic Production Can Benefit your Commercial Cannabis Facility
- From Seed to Success: Cannabis Curriculum at Community Colleges

MEDICAL MARIJUANA
- A Family Physician’s Perspective on the Medical Cannabis Patient Program in Illinois
- Pain + Pleasure: A Dive into Cannabis and Women’s Health
- Running a Medical Marijuana Dispensary: A View From the Trenches
- Burning Health Questions? Ask a Cannabis Nurse!
- Pediatric Patients and Cannabis: A Panel Discussion
- Vaporization Science
- The Doctor is In! Medical Cannabis with Dr. Consalter

BUSINESS
- Don’t Get Screwed: Deal Lessons from a Cannabis OG
- Strategic Guidance on Business Development and Investment Opportunities in Cannabis
- Growing A Cannabis Empire, Viewed From 30,000 ft Up
- Cannabis Entrepreneurs Roundtable
- Cannabis 2.0: Legal Developments in Cannabis and Hemp
- Surviving and Thriving the Maze of Cannabis Taxation
- Security in the Cannabis Industry
- The Social Consumption Roundtable

ADVOCACY & JUSTICE
- Illinois Legalized: Then the Work of Local Legalization Began
- Growth-Limiting Factors, Nutrient Bio-Availability, and Maximizing Indoor Grows with Garden Inputs
- Cannabis Advocacy in the Midwest: What’s Next and What Still Needs to be Done
- Guerilla Marketing: Community Engagement and Education
- Social Equity Now: An Illinois Cannabis Roundtable Discussion
- Cannabis Access and Support for our Veterans
- Illinois Hemp History
- Social Responsibility In the Hands of the Cannabis Industry

...AND MUCH, MUCH MORE!

Advance purchase: $25/day, $40 weekend pass
Day-of tickets: $30/$45 (cash only)
18+ unless accompanied by an adult. Children under 18 with a parent/guardian do not need a ticket.

For full information:
necann.com/2021-illinois
Leonard C. Goodman is a Chicago criminal defense attorney and co-owner of the for-profit arm of the Reader.

As a father of a young child, I am pressured to get my daughter vaccinated for COVID-19. And like many Americans, I have concerns about giving my six-year-old a new vaccine that was not tested on humans until last year, and that has been approved only for “emergency use” in kids. The feverish hype by government officials, mainstream media outlets, and Big Pharma, and the systematic demonization and censorship of public figures who raise questions about the campaign, provide further cause for concern.

This year, Pfizer has banked on selling 115 million pediatric doses to the U.S. government and expects to earn $36 billion in vaccine revenue. Congress is so in the pocket of Big Pharma that it’s against the law for our government to negotiate bulk pricing for drugs, meaning taxpayers must pay retail. Corporate news and entertainment programs are routinely sponsored by Pfizer, which spent $55 million on social media advertising in 2020. Even late night comedians like Jimmy Kimmel, who has called for denying ICU beds to unvaccinated people, have been paid by Big Pharma to promote the COVID-19 vaccine.

It is thus not surprising that most of the information reported in the press about vaccine safety and efficacy appears to come directly from Pfizer press releases. This recent headline from NBC News is typical: “Pfizer says its Covid vaccine is safe and effective for children ages 5 to 11.” Moreover, by not advertising their vaccines by name, Pfizer-BioNTech and other drugmakers are not obliged, under current FDA regulations, to list the risks and side effects of the vaccine.

Most Americans are vaguely aware that COVID vaccines carry some potential risks, such as heart inflammation, known as myocarditis, seen most often in young males. But no actual data from the vaccine trials has been provided to the public. After promising “full transparency” with regard to COVID-19 vaccines, the FDA recently went to court to resist a FOIA request seeking the data it relied on to license the Pfizer COVID-19 vaccine, declaring that it would not release the data in full until the year 2076—not exactly a confidence-building measure.

Also troubling is a recent report in the British Medical Journal, a peer-reviewed medical publication, which found that the research company used by Pfizer falsified data, unblinded patients, employed inadequately trained vaccinators, and was slow to follow up on adverse events reported in Pfizer’s pivotal phase III trial. The whistleblower, Brooke Jackson, repeatedly notified her bosses of these problems, then e-mailed a complaint to the FDA and was fired that same day. If this scandal was ever mentioned in the corporate press, it was with a headline like this from CBS News: “Report questioning Pfizer trial shouldn’t undermine confidence in vaccines.”

On the other hand, the initial rollout of the vaccine appeared to be a home run. Reported numbers of new infections went down, and oppressive lockdown rules were lifted. Our bars, restaurants, and gyms opened up. Plus, my own experience getting the vaccine was positive, as I wrote about in an earlier column for the Reader. Is it possible that this time, the corporate media and government got it right? Is the mass vaccination of everyone, including kids, really the solution to our long COVID nightmare? I have tried my best to look objectively at the available evidence in order to make the best decision for my daughter. In this column, I share my findings.

The first thing I discovered is that the risk of COVID to healthy kids is extremely low. Or as the New York Times’s David Leonhardt recently put it, unless your child has preexisting conditions or a compromised immune system, the danger of severe COVID is “so low as to be difficult to quantify.” This raises the question: If the risk for kids is so low, what is the emergency that justifies mass vaccination of children without waiting for proper testing trials of the vaccine?

The argument made most often is that we must vaccinate our kids to protect others. However, while most adults perceive children as little germ factories, the data suggests that kids are at low risk to spread COVID. Reports from Sweden, where schools and preschools were kept open, and kids and teachers went unmasked without social distancing, show a very low incidence of severe COVID-19 among schoolchildren or their teachers during the SARS-CoV-2 pandemic.

I was also surprised to learn that there are reputable scientists opposed to mass vaccination, such as Dr. Robert Malone, an original inventor of the mRNA vaccine technology behind the COVID vaccines. As Malone explains, the mRNA vaccine contains a spike protein, similar to the virus, that stimulates your immune system to produce antibodies to fight COVID. He describes the vaccine as “leaky,” meaning it is only about 50 percent effective in preventing infection and spread.

Malone warns that overuse of a leaky vaccine during an outbreak risks generating mutant viruses that will overwhelm the vaccine, making it less effective for those who really need it. “The more people you vaccinate, the more vaccine-resistant mutations you get, and in the vaccine ‘arms race,’ the more need for ever more potent boosters.” Thus, Malone recommends vaccinating only the most vulnerable—primarily the elderly and individuals with significant comorbidities such as lung and heart disease or diabetes—and not healthy children.

If these views sound unfamiliar, it’s likely because Malone and other critics of mass vaccination have faced heavy suppression on social media and vicious attacks from corporate media outlets.

A recent Harvard study provides further evidence that while vaccines protect us against serious COVID illness and deaths, they alone are not very good at stopping the spread of the disease. The study looked at COVID numbers in 68 countries and 2,947 counties in the United States during late August and early September. It found that the countries and counties with the highest vaccination rates had higher rates of new COVID-19 cases per one million people. And suggested other measures, like mask wearing and social distancing, in addition to vaccination.

In place of mass vaccination, Malone recommends early intervention with therapeutics shown to be effective against COVID, including ivermectin. In contrast, the corporate press has shamelessly attacked early treatments, and especially ivermectin, which it calls a veterinary drug, in reference to the fact that it is used to treat both animals and humans, along with many other drugs, including antibiotics and pain pills.

In October, popular podcaster Joe Rogan announced on his program that he had contracted the virus and took ivermectin, prescribed by a doctor, along with other therapeutics including monoclonal antibodies, and that he only had “one bad day” with the virus. CNN ridiculed Rogan for taking “horse dewormer.” On his show, Rogan grilled CNN medical expert Sanjay Gupta. “Why would they lie [at your network] and say that’s horse dewormer? I can afford people medicine.” Rogan pointed out that the developers of ivermectin won the Nobel Prize in 2015 for the drug’s use in human beings.

Why indeed is CNN and much of the mainstream press lying about ivermectin, a drug that has been used by literally billions of people to treat tropical diseases, and has been shown to be safe and effective in treating COVID in countries such as Mexico, India, Japan, and Peru? First, in order for there to be an emergency use authorization for the vaccines, there has to be no treatment for a disease. Thus, any potential treatments must be disparaged. That is, of course, until Pfizer releases its antiviral drug, PF-07321332.

Second, ivermectin is off patent, meaning Big Pharma can’t make a profit on it. It has been made available to poor people around the world at pennies a dose. In contrast, Pfizer’s COVID pill will be priced at more than $500 per course.

At this point, you can guess the end of the story. The final straw for me is the apparent lack of durability of the COVID vaccines. Recent data indicates that the limited protection from the vaccine lasts only four to six months. Since COVID is not going away, is it Pfizer’s plan to artificially boost my daughter’s immune system every four to six months for the rest of her life?

We have been kept in the dark about vaccine safety and efficacy by our government and its partners in Big Pharma, who tell us they have looked at the science and it supports vaccinating our children against a virus that presents them with only the most miniscule risk of serious illness. As a parent, I will demand more answers before simply taking their word.
Savage Love

He deserves a toaster and a Fleshlight

Reasons to get out

By Dan Savage

Q: I have a friend who is a trans man. Recently he just got out of a shitty relationship. His ex suddenly lost interest in him and wouldn’t work with him on fixing it. He’s heartbroken. He told me we often reject him once they find out he is trans and he’s tired of endless rejections. We met in the college town where he still lives, but our entire friend circle has moved away. Even without the trans part, it’s not easy to be a 30-something single man in a liberal college town. He’s convinced he’s doomed to be alone. I don’t want to be dismissive about his experience as a trans person (I’m cis woman), but I keep trying to walk the fine line of encouraging my friend to reach out, meet people through community events, volunteering, etc.

A: The only thing worse than being dumped by someone who refuses to “work with you on fixing it” is being dumped by someone who already made up their mind to dump you—meaning the relationship was already dead—but then wasted months or years of your life pretending to work on it. So, if your friend’s ex knew it was over, FRIED, they did your friend a favor by refusing to go through the motions of “working on it.”

That would come as cold comfort to your friend, of course, so don’t pass it on to him. But continue to give him the advice you’ve been giving him, which is both standard and excellent. Get out of the house, do shit, go places, meet people—that’s the same advice I would’ve given him and it’s the same advice every other advice columnist on the planet would’ve given him. And, almost without a doubt, it’s the same advice your friend would’ve given or already has given to a friend of his own after a breakup. That your friend hasn’t taken your advice yet—that he’s still wallowing in his grief—doesn’t mean your advice was bad, FRIED, only that he’s not ready to take it.

As for dating while trans, I’ve visited a lot of liberal college towns and they tend to be more welcoming and accepting places for trans people than, say, your average Alaskan fishing village. And most women—cis or trans—aren’t going to wanna fuck or date your friend. (And he is open to dating trans women, right?) I’m gay and most men—cis or trans—don’t wanna sleep with me. Now, men who find me attractive don’t reject me once they realize I’m gay, but being rejected by a woman who initially found him attractive after he discloses that he’s trans? That rejection is gonna sting more. But your friend can avoid that kind of rejection by disclosing right away. My friends with HIV who don’t wanna deal with the drama of having to disclose and being rejected for it put it out there right away. Since your friend is eventually going to have to come out to the women he dates, putting the fact that he’s trans on his dating profiles tells women who might have a problem with it to keep moving. In other words, FRIED, your friend has the power to flip the rejection script by essentially saying, “I’m trans and if you’re not open to dating a trans man, please show yourself out.”

If grown-ass adults in their 20s want to date him, your friend should date them. Refusing to date someone due to something they can’t control or change about themselves—their age, seems discriminatory (ageist!), patronizing (people in their 20s are adults!), and in your friend’s case, hypocritical (he doesn’t enjoy being rejected over something he can’t control or change). But my hunch is that your friend is just making excuses. Give him a little more time to wallow, FRIED, keep urging him to do the obvious (get out, go places, do shit, meet people), and in a few months your friend will be introducing you to his new partner—and it’s probably going to be someone in their 20s he met at a community event who later saw his profile on Tinder and swiped right on his openly trans ass.

Q: I’m a 30-year-old straight, cis woman and I’ve been in a serious relationship with my boyfriend for a year. I love him and the sex is mind-blowing when it happens—which is about twice a week when I’m not spotting. We can only have sex when he initiates, but there’s more. I’m on the pill and I often spot a little from the second week to the moment my period comes, a side effect with which I am OK. However, if any blood is present, nothing can happen since he’s disgusted by it. He won’t play with me and a toy when there’s blood present, even a drop, and he won’t go down on me at all, as he doesn’t like it. He also doesn’t want me touching myself when I go plac-ing it. He also doesn’t want me being abusive by asking him to do things that he doesn’t want to do, being abusive by asking him to do the things that he doesn’t like to do. When I bring up the topic he insists this is my problem, not his. Is there a way forward?

A: There’s no way forward, FRIED, there’s only a way out: DTMFA. If you’d like to present your soon-to-be ex-boyfriend with a lovely parting gift, FRIED, I suggest getting him a toaster and a Fleshlight. Duct tape them together, leave them on your side of the bed, take your shit, and go. Because it’s a warm, silent hole your boyfriend wants for a partner, FAILURE, not a woman with a fully functioning suite of female reproductive organs, to say nothing of a woman with needs, wants, or desires of her own. I strongly suspect your ex-boyfriend won’t miss you or your vagina that bleeds or your ass that poops or your mouth that opens and asks for perfectly reasonable things, FAILURE, and I’m confident that even if you miss him at first, you won’t miss him for long. Because within a week you’ll realize being alone is better than being with a selfish piece of tyrannical shit.

yeah, yeah: You love him. You’d pretty much have to love him—or you’d have to convince yourself you loved him—to put up with his shit for a week, much less a year. But the longer you stay in this relationship, FAILURE, the greater your frustration and resentment will grow, and a day will inevitably come when you’re no longer in love with him and what’s left of your self-esteem, self-confidence, and sense of sexual agency will have been destroyed. Don’t wait until the love is gone and the damage is permanent to leave this asshole. Leave him now.

P.S. I don’t know if the patriarchy made your boyfriend the asshole he is, FAILURE, but it’s definitely the patriarchy that has you doubting your own sanity.

P.P.S. Please don’t “work on fixing it” before you dump this asshole—and you aren’t required to get him a parting gift, lovely or otherwise. Get yourself a powerful vibrator instead.
Where ALL GUYS come together

Visit www.squirt.org today to join the action

Ooh... What Fun!
IN-STORE ONLY
20% OFF ENTIRE PURCHASE
HUSTLER HOLLYWOOD
LINGERIE • NOVELTIES • GIFTS • GAMES
1615 N CLYBOURN AVE, CHICAGO

*Must present this ad to redeem. Valid at the listed retail store only, not available online. Offer ends 12/31/21. CODE: PRINT20

The Reader 420 Companion is filled with great recipes, activities and coloring pages.

Details may be found at chicagoreader.com/420book
er Science, Engineering, Information Systems, or a related STEM field, followed by 5 years of progressively responsible experience with software design, development, testing, and implementation. Experience must include a minimum of: 5 years of experience leading maintenance for custom software applications and performing root cause analysis and problem management; 5 years of experience with coding and debugging software applications; 5 years of experience working closely with product owner, business users, and other IT teams to elicit requirements; 5 years of experience performing code and unit testing; and 5 years of experience with Java, Mainframe, SQL, Unix, Windows, and XLS. Job location: Chicago, IL. To apply, please visit https://careers.nort herntrust.com and enter job requisition number 21117 when prompted. Alternatively, please send your resume, cover letter, and a copy of the ad to K. Clemens, 50 S. LaSalle Street, Chicago, IL 60603.

The Northern Trust Company seeks an Associate Specialist, Solutions Architecture to design and develop application and infrastructure architectures across multiple technologies and programming languages. Create security patterns, frameworks, and libraries for new and existing software applications. Design, develop, and implement key software application security projects. Develop application plans and directions to ensure the integration of corporate business area requirements. Provide extensive in-depth technical guidance to clients, partners, and IT Management. Position requires a Bachelor’s degree in Computer Science, Engineering, Information Systems, or a related STEM field, followed by 5 years of progressively responsible software design, development, testing, and implementation experience. Experience must include a minimum of: 5 years of experience with information system architecture methodologies; 5 years of experience working with business users to understand requirements and translate requirements into technical solutions; 5 years of experience developing test automation frameworks; 5 years of experience with IT project management; and 5 years of experience with AJAX, Apache Tomcat, Assembler, Java, JavaScript, JDBC, Jquery, Log4j, Maven, Oracle Database, object oriented design, PL/SQL, SOA, SOAP, Spring Framework, Spring Security, WebSphere, and XML. Job location: Chicago, IL. To apply, please visit https://careers.northerntrust.com and enter job requisition number 21117 when prompted. Alternatively, please send your resume, cover letter, and a copy of the ad to K. Clemens, 50 S. LaSalle Street, Chicago, IL 60603.

The Northern Trust Company seeks an Associate Specialist, Solutions Architecture to design and develop application and infrastructure architectures across multiple technologies and programming languages. Create security patterns, frameworks, and libraries for new and existing software applications. Design, develop, and implement key software application security projects. Develop application plans and directions to ensure the integration of corporate business area requirements. Provide extensive in-depth technical guidance to clients, partners, and IT Management. Position requires a Bachelor’s degree in Computer Science, Engineering, Information Systems, or a related STEM field, followed by 5 years of progressively responsible software design, development, testing, and implementation experience. Experience must include a minimum of: 5 years of experience with information system architecture methodologies; 5 years of experience working with business users to understand requirements and translate requirements into technical solutions; 5 years of experience developing test automation frameworks; 5 years of experience with IT project management; and 5 years of experience with AJAX, Apache Tomcat, Assembler, Java, JavaScript, JDBC, Jquery, Log4j, Maven, Oracle Database, object oriented design, PL/SQL, SOA, SOAP, Spring Framework, Spring Security, WebSphere, and XML. Job location: Chicago, IL. To apply, please visit https://careers.nort herntrust.com and enter job requisition number 21117 when prompted. Alternatively, please send your resume, cover letter, and a copy of the ad to K. Clemens, 50 S. LaSalle Street, Chicago, IL 60603.

One bedroom loft apt in Loop on South Jefferson near Union Station with balcony and pkg included. $1550.00, nice appliances. Mark 312-513-8434 tenant pays utilities.
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.

CBH CHICAGO BEHAVIORAL HOSPITAL
844.756.8600
chicobehavioralhospital.com

business consulting

Greater Englewood
CHAMBER OF COMMERCE
Join us!
WWW.GECHAMBER.COM

home improvement

Noise from Outside?
Soundproofing Window Inserts
Visit stormsnap.com
or noiseswindows.com

Alpina Manufacturing, Chicago, IL
1-800-915-2828
sales@stormsnap.com

Cubicle & Desktop Sneeze 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

entertainment

LIVE & VIDEO
Entertainment
KIDS & CIRCUS
NIGHTLIFE & TELEGRAMS
320-333-4095
fireflyproductions.co

shop local

GREEN element RESALE
www.big-medicine.org

What Greta said . . .

books

REGGIO MCLAUGHLIN
TAP DANCE OF LIFE
AVAILABLE AT AMAZON, BARNES AND NOBLE AND OTHER FINE BOOKSTORES. CHICAGO TEACHER, PERFORMER AND AUTHOR.

legal

Considering Divorce? We Can Help.
COLLABORATIVE | PRENUPITAL DIVORCE | MEDIATION
Brigitte Schmidt Bell, P.C.
847-733-0933
lawyers@bbspc.com
BrigitteBell.com
@BrigitteSchmidtBellPC

dance

Thanks for Shopping Local!
Chicago DanceSupply
5301 N. Clark St. Fl.2
CHICAGODANCESUPPLY.COM
773-728-5344

To advertise, e-mail
ads@chicagoreader.com

YOUR AD HERE
The Cannabis Platform

A Reader resource for the canna curious

nuEra

A New Era of Cannabis

Close to Downtown!
Free parking and buses & trains nearby
Friendly dispensary staff for best product suggestions
nuErcannabis.com

NeuroMedici

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 312-772-2313

BLISS SHOP

Cannabis Accessories & CBD
4809 N Pulaski
(773) 997-9238 BLISCBDSHOP.COM

The City is Speaking...

And We Hear You.
#cannabisquityncc

expungement
know your rights
get tests in cannabis
www.natureincarecompany.com

NuLeaf

West Loop
Recreational Dispensary
Now Open

nuEra

CALLING ALL FRIENDS IN CANNABIS!
The Budrasta platform is a cannabis industry and lifestyle project. Its purpose is to support the healthy and balanced lifestyle of cannabis industry workers. Budrasta functions through various outlets such as educational programming and recreational events. By signing up, you’ll have first access to our events and programming!
elbudrasta.com/sign-up

FOLLOW US @elbudrasta

THREE BEST

THE QUEERS
12/10 & 12/11 @ REGGIES

OFF WITH THEIR HEADS
12/18 @ BEAT KITCHEN

MUSCADINE BLOODLINE
12/18 @ JOE’S ON WEED ST

Biomassive w/ Dixon’s Violin
11/27 @ The Point

55

10 YEARS

OF CHICAGO READER MUSIC FEATURES
BY LEOR GALL

Donate to get Leor Galil’s best articles over the past 10 years of Chicago music!

chicagoreader.com/leorbook

Reader 420 Companion Book
A cannacopia of fun!

CBD / cannabis recipes, psychedelic drawings to color, word puzzles to stimulate your brain, growing tips, and more!

Print and digital versions available.

chicagoreader.com/420book

To advertise, email ads@chicagoreader.com
CELEBRATE THE THINGS YOU LOVE IN THE CITY YOU LOVE WITH THE PAPER THAT LOVES YOU!

NOMINATE YOUR FAVORITES IN THESE CATEGORIES!

Arts & Culture
Music & Nightlife
City Life
Cannabis
Sports & Recreation
Food & Drink
Buy Local

NOMINATE YOUR FAVORITES NOW! chicagoreader.com/best

Best of Chicago 2021

presented by Green Thumb

sponsored in part by curaleaf
A joint project of the Chicago Reader and Executive Service Corps

NONPROFIT GUIDE
2021
This issue launches the *Chicago Reader* Nonprofit Guide in print and online. The print guide will run annually, and the accompanying online guide will be updated several times a year, with more information and eventually a searchable database.

For the past several months, the *Reader* has held an open call for Chicago-area nonprofits and fiscally sponsored organizations and projects to submit their information to be included in this guide. In addition, we partnered with Executive Service Corps to include many of the more than 1,000 nonprofits in their database.

This guide includes 501(c)(3) nonprofits, fiscally sponsored grassroots, arts, media, and other organizations, and some social enterprises. There are many thousands of these in this area, so this guide is meant to be a starting point in the exploration of this vibrant part of our region. Don’t see your organization here? Go to this survey link: chicagoreader.com/nonprofitsurvey. We will be adding more online in the coming months.

Use this guide to show your support through donations of time, money, or other resources. Help amplify their work, attend their shows or programs, or express appreciation in any way you can. To see this guide online, go to chicagoreader.com/nonprofitguide.

---

**ON THE COVER**

- David Flores performs at Collaboraction's Peacebook Festival.

- Open Books.

- Howard Brown Health.

---

**Everyone deserves a holiday celebration.**

Give to the Turkey Fund at lakeviewpantry.org.

---

**JUST BECAUSE YOU CAN'T SEE IT, DOESN'T MEAN IT'S NOT THERE.**

End the stigma. Support mental health recovery. www.thresholds.org
ARTS & CULTURE

16th Street Theater • www.16thstreettheater.org
3Arts (Three Arts) • http://www.3arts.org
6D Networkainment (Six D Networkainment) • http://www.6dnetworkainment.org
773 Dance Project • http://www.773danceproject.org
A Periodic Chicago (a-pei-ri-od-i-c) • http://www.aperiodichicago.com
A Theatre in the Dark • https://www.theatreinthedark.com/
About Face Theatre • https://aboutfacetheatre.com/
Access Contemporary Music • https://www.acmusic.org/
Accidental Shakespeare Theatre Company • https://accidentalshakespeare.org/
Actors Gymnasium, The • http://www.actorsgymnasium.com
Adler Planetarium • http://www.adlerplanetarium.org
Adventure Stage Chicago • www.adventurestage.org
Aguijon Theater Company • www.aguijontheater.org
Akvavit Theatre • www.chicagonordic.org
Albany Park Theater Project • http://www.aptpchicago.org
American Blues Theater • www.americanbluestheater.com
American Writers Museum • http://www.americanwritersmuseum.org
Anima Singers – Glen Ellyn Children's Chorus • https://www.animasingers.org/
Annoyance Theatre • www.theannoynance.com
Apollo Chorus of Chicago • https://www.apollochorus.org
Apollo Theater • www.apollochicago.com
Art Encounter • https://www.artencounter.org
Art Helps Heal • http://www.arthelpsheal.org
Art Institute of Chicago • https://www.artic.edu/
Art on Sedgwick • http://www.artonsedgwick.org
Art Works Projects • http://www.artworksprojects.org/
Artemisia Singers • https://artemissingers.org/
Artemisia Theatre • https://artemiasiatheatre.org
Artistic Home, The • http://www.theartisticichome.org/
Artists Breaking Limits and Expectations (ABLE) • http://www.ableensemble.com
Arts Capacity • http://artscapacity.org
Arts of Life, The • http://www.artsoflife.org
Asian Improv Arts Midwest • https://www.airmw.org
Assyrian Cultural Foundation • https://aafus.org
AstonRep Theatre Company • www.astonrep.com
Athenaeum Theatre • https://www.athenaeumtheatre.org
Auditorium Theatre • https://www.auditoriumtheatre.org
Aurora Historical Society • https://www.aurorahistoricalsociety.org
Avalanche Theatre • http://www.avalanchetheatre.com
Babes With Blades Theatre • http://www.babeswithblades.org
Bach Week Festival • https://www.bachweek.org
Balzekas Museum of Lithuanian Culture • http://www.balzekasmuseum.org/
Belmont Theater District • www.BTDChicago.com
Beverly Arts Center, The • https://www.beverlyartcenter.org
Beverly Theater Guild • www.beverlytheatreguild.org
Bienen School of Music • concertsbienen.org
Black Button Eyes Productions • www.blackbuttoneyes.com
Black Ensemble Theater • http://www.blackensemble.org
Blank Theatre • www.blanktheatrecompany.org
Bluebird Arts • www.bluebirdarts.org
BoHo Theatre • http://www.bohotheatre.com
Brazilian Cultural Center of Chicago • https://www.bcc-chicago.org
Brickton Art Center • https://www.bricktonartcenter.org
BrightSide Theatre • www.brightsidetheatre.com
Broken Nose Theatre • http://www.brokennosetheatre.com
Bronzeville Children's Museum • http://www.bronzevillechildrensmuseum.com
Bronzeville Historical Society • http://bronzevillehistoricalsociety.wordpress.com/
Buffalo Theatre Ensemble • btechicago.com/
Casa Michoacán • http://www.fedecmiusa.com/
Catherine Edelman Gallery • https://www.edelmangallery.com
Caxton Club • https://www.caxtonclub.org
Cedille Chicago • http://www.cedillerecords.org/
Center for Native Futures • https://www.centerfornativefutures.org/
Changing Worlds • https://www.changingworlds.org
Chicago A Cappella • http://www.chicagoacappella.org
Chicago Academy for the Arts • https://www.chicagoacademyforthearts.org/
Chicago Architecture Center • https://www.architecture.org
Chicago Artistic Alliance • http://www.chicagoartisticalliance.org
Chicago Artists Coalition • https://www.chicagoartistscoalition.org
Chicago Ballet Arts • https://www.chicagoballetarts.org/
Chicago Ballet Center • https://www.chicagoballetcenter.org
Chicago Botanic Garden • https://www.chicagobotanic.org
Chicago Cabaret Professionals • https://www.chicagocabaret.org
Chicago Chamber Musicians • http://www.chicagochambermusic.org
Chicago Children's Choir • https://www.ccchoir.org
Chicago Children's Museum • http://www.chicagochildrensmuseum.org
Chicago Children's Theatre • https://www.chicagochildrenstheatre.org/
Chicago Choreography • https://www.chicagochoreography.org
Chicago Composers Orchestra • http://www.chicagocomposersorchestra.org
Chicago Cultural Accessibility Consortium (CCAC) • https://chicagoculturalaccess.org/
Chicago Cultural Alliance • https://www.chicagoculturalalliance.org
Chicago Dance Crash • https://chicagodancecrash.com/
Chicago Dance History Project • http://www.chicagodancehistory.org
Chicago Danztheatre Ensemble • https://www.danztheatre.org/index.html
Chicago Dramatists • https://www.chicagodramatists.org
Chicago Ensemble, The • http://www.thechicagoensemble.org
Chicago Fashion Incubator at Macy's • https://www.chicagofashionincubator.org/
Chicago Film Archives • http://www.chicagofilmarchives.org
Chicago Film Society • http://www.chicagofilmsociety.org
Chicago Filmmakers • http://www.chicagofilmmakers.org
Chicago Gay Men's Chorus • http://www.cqmc.org
Chicago Heights Drama Group • www.dramagroup.org
Chicago History Museum • https://www.chicagohistory.org
Chicago Human Rhythm Project • https://www.chicagotap.org
Chicago Humanities Festival • https://www.chicagohumanities.org
Chicago International Film Festival • https://www.chicagofilmfestival.com
Chicago Japanese American Historical Society • http://www.cjahs.org/
Chicago Jazz Philharmonic • https://www.chicagojazzphilharmonic.org
Chicago Latino Theater Alliance • https://www.cltal.org
Chicago Mosaic School • https://chicagomosaicschool.org/
Chicago Multicultural Dance Center (CMDC) • http://www.cmdschool.org
Chicago Opera Theater • https://www.chicagooperatheater.org
Chicago Poetry Center • http://www.poetrycenter.org
Chicago Public Art Group • http://www.chicagopublicartgroup.org/
Chicago Shakespeare Theater • https://www.chicagoshakes.com
Chicago Sinfonietta • https://www.chicagosinfonietta.org
Chicago Sunday Evening Club • https://www.csec.org
Chicago Symphony Orchestra • cso.org
Chicago Tap Theatre • http://www.chicagotaptheatre.com
Chicago Television Festival • https://www.chicagotheatrefestival.com
Chicago Through the Eyes of Children • http://www.chicagothroughtheeyes.com
Chicago University Press • http://www.chicagouniversitypress.org
Chicago Women's History Center • https://www.chicagowomenshistory.org

See this guide online:
chicagoreader.com/nonprofitguide
Add your organization:
chicagoreader.com/nonprofitsurvey
Fremont Street Theater Company  •  http://www.fremontstreettheater.com
Frank Lloyd Wright Trust  •  https://www.flwright.org
Forward Momentum Chicago  •  https://www.ForwardMomentumChicago.org
Frank Lloyd Wright Trust  •  https://www.flwright.org
Friends of the Edgewater Library  •  http://www.foelchicago.org
Fulcrum Point New Music Project  •  https://www.falcrumpoint.org
Gene Siskel Film Center  •  https://www.siskelfilmcenter.org
Geneva Cultural Arts Commission  •  http://www.geneva.il.us
Geneva History Museum  •  https://genevahistorymuseum.org
Ghostlight Ensemble Theatre Company  •  http://www.ghostlightensemble.com
Gift Theatre, The  •  http://www.thegifttheatre.org
Gilbert & Sullivan Opera Company  •  https://www.gilbertandsullivanooperacompany.org
Gillioury Institute  •  http://www.silkroadrising.org
Glass Apple Theatre  •  http://www.glassappletheatre.com
Glessner House  •  https://www.glessnerhouse.org
Golden Ticket Productions  •  http://www.goldenticketproductions.org/
Goodman Theatre  •  https://www.goodmantheatre.org
Gracia Inc, NFP  •  http://www.graciainc.org
Green Star Movement  •  http://www.greenstarmovement.org
Greenhouse Theater Center  •  http://www.greenhousetheater.org
Griffin Theatre  •  https://www.griffintheatre.com
Guild Literary Complex  •  https://gildcomplex.org
Haitian American Museum of Chicago  •  http://www.hamoc.org
Halcyon Theatre  •  http://www.halcyontheatre.org
Harriss Theater for Music and Dance  •  https://www.harristheaterchicago.org
Haven Chicago  •  https://havenchi.org
Haymarket Books  •  http://www.haymarketbooks.org
Hell in a Handbag Productions  •  http://www.handbagproductions.org
Her Story Theater  •  http://www.hersstorytheater.org
Hibernian Media  •  https://www.hiberniantransmedia.org
High Concept Labs  •  http://highconceptlaboratories.org
Highland Park Historical Society  •  https://www.highlandparkhistory.com
House Theatre of Chicago, The  •  https://www.thehousetheatre.com
Hubbard Street Dance Chicago  •  https://www.hubbardstreetdance.com
Hyde Park Art Center  •  http://www.hydeparkart.org
Hyde Park Suzuki Institute  •  https://www.hydeparksuzuki.com
Idle Muse Theatre Company  •  http://www.idlemuse.org
Ignition Community Glass  •  http://www.igc-chicago.org
Illinois Council of Orchestras  •  https://www.ilcouncilorchestras.org
Illinois Holocaust Museum and Education Center  •  http://www.ilholocaustmuseum.org
Illinois Rock and Roll Museum on Route 66  •  http://www.roadtorock.org
Imagination Theater  •  http://www.imaginationtheater.org
Inner Sense Healing Arts Collective  •  https://www.innersensehealingarts.org
Institute For Arts Entrepreneurship  •  https://iaeou.me/beta
Institute of Cultural Affairs  •  http://www.ica-usa.org
International Latino Cultural Center of Chicago  •  https://www.latinoculturalcenter.org
International Voices Project  •  http://www.ivpchicago.org
Intuit: The Center for Intuitive and Outsider Art  •  http://www.art.org
Invictus Theatre Company  •  https://www.invictustheatreco.com
Irish American Heritage Center  •  http://irish-american.org
Jackalope Theatre Company  •  http://www.jackalopetheatre.org
Jane Addams Hull-House Museum  •  https://www.hullhousemuseum.org
Japan America Society of Chicago  •  https://jaschicago.org
Jazz Education Network  •  http://jazzednet.org/
Jazz Institute of Chicago  •  https://www.jazzchicago.org
Joel Hall Dancers & Center  •  http://www.joelhall.org
Joffrey Ballet  •  http://www.joffrey.org
John G. Shedd Aquarium  •  https://www.shedd aquarium.org
KidsWork Children’s Museum  •  http://kidsworthchildrensmuseum.org
Know Your Chicago  •  http://www.knowyourchicago.org
Korean Cultural Center of Chicago  •  www.kccoc.org
Lake Forest and Lake Bluff History Center  •  https://www.lflbh History.org
Lake Forest Symphony  •  http://lakeforestsymphony.org
Lakeside Pride Music Ensembles  •  https://lakesidepride.org
Latvian Folk Art Museum  •  https://www.facebook.com/people/Latvian-Folk-Art-Museum/100057623230639/
League of Chicago Theatres  •  https://www.chicagoplays.com
Leather Archives & Museum  •  https://leatherarchives.org
We envision a racially just and equitable society as the full inclusion of all people into a society in which everyone can participate, thrive and prosper. In an equitable society, everyone, regardless of the circumstance of birth or upbringing, is treated justly and fairly by its institutions and systems.

We ask for your support to make this vision a reality.
Swedish American Museum • http://swedishamericanmuseum.org
T. Daniel Productions • http://www.tdanielproductions.org/
Teatro Vista • https://www.teatrovista.org
Teatro Zinzanni • https://zinzanni.com/chicago/
Teen Arts Pass • https://teenartspass.urbangateways.org/
Territory NFP • https://www.territorychicago.org
Theater Oobleck • https://theateroobleck.com/home/
Theater Wit • www.theaterwit.org
Theatre Above the Law • www.theatreatl.org
Theatre of Western Springs • https://www.theatuerspring.com
Theatre Seven Chicago • https://www.theatreeseven.org
Theatre Y • http://www.theatre-y.com/
Theo Ubique Cabaret Theatre • http://www.theoubique.com/
Three Brothers Theatre • http://www.threebrotherstheatre.com/
ThreeWalls • http://www.three-walls.org
TimeLine Theatre Company • https://www.timelinetheatre.org
Transcendence Global Media Peace On Earth • https://www.peaceonearthfilmfestival.org
Trap Door Theatre • http://www.trapdoortheatre.com/
Trickster Cultural Center • https://www.tricksterculturalcenter.org/
Turkish American Cultural Alliance • http://www.tacaonline.org
Turning the Page Chicago • http://www.turningthepage.org
Ukrainian Institute of Modern Art • http://uiama-chicago.org/
Ukrainian National Museum • http://www.ukrainiannationalmuseum.org
Underscorpe Theatre Company • http://www.underscorpeatre.org
United States Artists Inc. • http://www.unitedstatesartists.org
Urban Gateways • https://www.urbangateways.org
UrbanTheater Company • http://urbantheaterchicago.org/
Valiant Theatre • http://www.valianttheatre.org/
Vaudeville Chicago • http://www.vaudevillechicago.org
Victory Gardens Theater • http://www.victorygardens.org
Vision Latino Theatre Company • https://www.visionslatino.com/
Walkabout Theater • http://www.walkabouttheater.org/
Water People Theater • http://www.waterpeople.org/
West Point School of Music • http://www.westpointsom.org
WildClaw Theatre • http://www.wildclawtheatre.com/
Williams Street Repertory • http://www.wsrrep.org/
Wilmette Arts Guild • https://www.wilmetteartsguild.org
Windy City Performing Arts • https://windycitysings.org
Windy City Playhouse • http://www.windycityplayhouse.com/
Woman Made Gallery (WMG) • http://www.womanmade.org
Wrightwood 659 • https://wrightwood659.org
Writers Theatre • https://www.writerstheatre.org
YEPP: Youth Empowerment Performance Project • https://www.wesayyepp.com
Young Chicago Authors • https://www.youngchicagoauthors.org
Zhou B Art Center: the Home of Artists • https://www.zhoubrothers.com

ASSOCIATIONS & CLUBS

Academy of General Dentistry • https://www.agd.org
Actors Fund • http://www.actorfund.org
Advanced Design Sketching • https://advdes.org
African American Arts Alliance of Chicago • http://www.aaaachicago.org
Alianza Americas • https://www.alianzaamericas.org
Alliance of Illinois Judges • https://www.theaij.com/
Alliance of Local Service Organizations (ALSO) • http://also-chicago.org/
AllianceChicago • https://alliancechicago.org
Alternative Schools Network • http://www.aschicago.org
Alzheimer's Association - Greater Illinois Chapter • https://www.alz.org/illinois
American Academy of Pediatric Dentistry • https://www.aapd.org
American Academy of Pediatrics • https://www.aap.org/
American Bar Association • http://www.americanbar.org
American Brain Tumor Association • http://www.abta.org
<table>
<thead>
<tr>
<th>Organization Name</th>
<th>Website Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago Alliance Against Sexual Exploitation (CAASE)</td>
<td><a href="http://www.caase.org">http://www.caase.org</a></td>
</tr>
<tr>
<td>Chicago Alliance to End Homelessness</td>
<td><a href="http://www.thechicagoalliance.org">http://www.thechicagoalliance.org</a></td>
</tr>
<tr>
<td>Chicago Appleseed Center for Fair Courts</td>
<td><a href="http://www.chicagoappleseed.org">http://www.chicagoappleseed.org</a></td>
</tr>
<tr>
<td>Chicago Black Gay Men's Caucus</td>
<td><a href="https://chicagoblackgaymenscaucus.org">https://chicagoblackgaymenscaucus.org</a></td>
</tr>
<tr>
<td>Chicago Canine Rescue</td>
<td><a href="http://www.chicagocaninerescue.org">http://www.chicagocaninerescue.org</a></td>
</tr>
<tr>
<td>Chicago Chinatown Chamber of Commerce</td>
<td><a href="https://www.chicagochinatown.org">https://www.chicagochinatown.org</a></td>
</tr>
<tr>
<td>Chicago Coalition for the Homeless</td>
<td><a href="https://www.chicagohomeless.org">https://www.chicagohomeless.org</a></td>
</tr>
<tr>
<td>Chicago Committee on Minorities in Large Law Firms</td>
<td><a href="https://chicagocommittee.org/?src">https://chicagocommittee.org/?src</a></td>
</tr>
<tr>
<td>Chicago Community Bond Fund</td>
<td><a href="https://chicagobond.org">https://chicagobond.org</a></td>
</tr>
<tr>
<td>Chicago Council on Science and Technology</td>
<td><a href="https://www.c2st.org">https://www.c2st.org</a></td>
</tr>
<tr>
<td>Chicago Fair Trade</td>
<td><a href="http://www.chicagofairtrade.org">http://www.chicagofairtrade.org</a></td>
</tr>
<tr>
<td>Chicago French Bulldog Rescue</td>
<td><a href="http://www.frenchiepovous.org">http://www.frenchiepovous.org</a></td>
</tr>
<tr>
<td>Chicago Furniture Bank</td>
<td><a href="https://www.chicagofurniturebank.org">https://www.chicagofurniturebank.org</a></td>
</tr>
<tr>
<td>Chicago Jobs Council</td>
<td><a href="https://www.cjc.net">https://www.cjc.net</a></td>
</tr>
<tr>
<td>Chicago Justice Project</td>
<td><a href="https://www.chicagojustice.org">https://www.chicagojustice.org</a></td>
</tr>
<tr>
<td>Chicago Lawyers’ Committee for Civil Rights</td>
<td><a href="http://www.clccruel.org">http://www.clccruel.org</a></td>
</tr>
<tr>
<td>Chicago Metropolitan Agency for Planning</td>
<td><a href="https://www.cmplan.state.il.us">https://www.cmplan.state.il.us</a></td>
</tr>
<tr>
<td>Chicago Minority Supplier Development Council</td>
<td><a href="https://www.chicagomscdc.org/">https://www.chicagomscdc.org/</a></td>
</tr>
<tr>
<td>Chicago Network, The</td>
<td><a href="https://www.thethechicagonetwork.org">https://www.thethechicagonetwork.org</a></td>
</tr>
<tr>
<td>Chicago Rabbinical Council</td>
<td><a href="https://www.crrcweb.org">https://www.crrcweb.org</a></td>
</tr>
<tr>
<td>Chicago Run</td>
<td><a href="http://www.chicagorun.org">http://www.chicagorun.org</a></td>
</tr>
<tr>
<td>Chicago Tool Library</td>
<td><a href="http://www.chicagoutilibrary.org">http://www.chicagoutilibrary.org</a></td>
</tr>
<tr>
<td>Chicago Torture Justice Center</td>
<td><a href="https://www.chicagotorturejustice.org">https://www.chicagotorturejustice.org</a></td>
</tr>
<tr>
<td>Chicago Urban League</td>
<td><a href="https://chui.org/">https://chui.org/</a></td>
</tr>
<tr>
<td>Chicago Urban Pride</td>
<td><a href="https://www.facebook.com/ChicagoUrbanPride">https://www.facebook.com/ChicagoUrbanPride</a></td>
</tr>
<tr>
<td>Chicago Votes</td>
<td><a href="https://chicagovotes.com/">https://chicagovotes.com/</a></td>
</tr>
<tr>
<td>Chicago Women in Trades</td>
<td><a href="https://www.chicagowomenintrades.org">https://www.chicagowomenintrades.org</a></td>
</tr>
<tr>
<td>Chicago Women Take Action</td>
<td><a href="https://www.chicagowomentakeaction.org">https://www.chicagowomentakeaction.org</a></td>
</tr>
<tr>
<td>Chicagoland Chamber of Commerce</td>
<td><a href="https://www.chicagolandchamber.org">https://www.chicagolandchamber.org</a></td>
</tr>
<tr>
<td>ChiGivesBack</td>
<td><a href="https://www.chigivesback.com">https://www.chigivesback.com</a></td>
</tr>
<tr>
<td>Child Care Resource and Referral</td>
<td><a href="https://childcarehelp.com/">https://childcarehelp.com/</a></td>
</tr>
<tr>
<td>Children’s Legal Center</td>
<td><a href="http://www.childrenslegalcenterchicago.org">http://www.childrenslegalcenterchicago.org</a></td>
</tr>
<tr>
<td>Chinese Mutual Aid Association</td>
<td><a href="https://www.chinesemutualaid.org">https://www.chinesemutualaid.org</a></td>
</tr>
<tr>
<td>Choose Chicago</td>
<td><a href="http://www.choosechicago.com">http://www.choosechicago.com</a></td>
</tr>
<tr>
<td>Christian Outreach for Africa</td>
<td><a href="http://africaoutreach.org">http://africaoutreach.org</a></td>
</tr>
<tr>
<td>Citizen Advocacy Center (CAC)</td>
<td><a href="http://www.citizenadvocacycenter.org">http://www.citizenadvocacycenter.org</a></td>
</tr>
<tr>
<td>Citizens United for Research in Epilepsy (CURE)</td>
<td><a href="https://www.cureeilepsy.org">https://www.cureeilepsy.org</a></td>
</tr>
<tr>
<td>City Club of Chicago</td>
<td><a href="https://www.cityclub-chicago.org">https://www.cityclub-chicago.org</a></td>
</tr>
<tr>
<td>City Incite</td>
<td><a href="http://www.cityincite.org">http://www.cityincite.org</a></td>
</tr>
<tr>
<td>Civic Federation</td>
<td><a href="http://www.civicfed.org">http://www.civicfed.org</a></td>
</tr>
<tr>
<td>CivicLab</td>
<td><a href="http://www.civiclab.us">http://www.civiclab.us</a></td>
</tr>
<tr>
<td>Claretian Associates</td>
<td><a href="https://www.claretianassociates.org">https://www.claretianassociates.org</a></td>
</tr>
</tbody>
</table>
Since 2001, we've helped 45,000 children get back to growing, dreaming and thriving after experiencing sexual abuse and other serious trauma.

Learn about our work and consider a donation at www.chicagocac.org

Give the gift of hope to children this holiday season.
Ultimate Chicago • https://www.ultimatechicago.org
United African Organization • http://www.uniteafriicans.org
United Cerebral Palsy of Greater Chicago • https://ucpseguin.org/
United Neighborhood Organization (UNO) • http://www.unochicago.org
United Way of Metro Chicago • https://www.uwm-c.org
Unlocking Communities • https://unlockingcommunities.org
Uptown People’s Law Center • http://www.uplchicago.org
Urban CPE Consortium • http://www.urbanacep.org
USO of Illinois • https://illinois.uso.org
Village Chicago, The • https://www.thevillagechicago.org
Voices for Creative Nonviolence • http://vcnv.org/
Voices of Variety • https://vo.world/welcome/
We Care 2 Agency • https://wecare2agency.com/
West Humboldt Park Development Council • https://www.whpdevelopmentcouncil.net
West Loop Gate Community Organization • https://www.westloop.org
West Suburban Chamber of Commerce and Industry • https://www.westsuburbanchamber.org
West Suburban Humane Society • https://www.wshs-dg.org
West Town Bikes • http://westtownbikes.org
Westside Media Project • https://www.westsideforward.org/
Westwood Community Development Corporation • https://www.westwoodcdc.com
Wheel Gymnastics Organizing Committee • http://www.usawheelgymnastics.com
Whispering Oaks Girl Scout Council • https://www.girlscoutsgcnwi.org
Winnetka-Northfield Chamber of Commerce • https://winnetkanorthfieldchamber.com
Women Employed • http://www.womenemployed.com
Women’s Business Development Center • http://www.wbdc.org
Woodlawn Diversity In Action • https://woodlawndiversityinaction.com/
Woodlawn Restorative Justice Hub • https://www.woodlawnrj.org
Woodstock Institute • https://www.woodstockinst.org
Workers Circle, The • https://www.circle.org/
World Relief Chicago • https://worldreliefchicago.org
WorldChicago • www.worldchicago.org
YMCA of Metro Chicago • https://www.ymcachicago.org
Young Nonprofit Professionals Network (YNPN) • https://www.ynpnchicago.org
Youth Conservation Corps • https://www.youthconservationcorps.org
Youth Guidance • http://www.youth-guidance.org
YWCA of Metropolitan Chicago • https://ywcachicago.org
Zonta International • http://www.zonta.org

EDUCATION & YOUTH

826CHI • https://www.826chi.org/
Accept The Challenge • http://www.atchallenge.org
Advice Beyond the Classroom • https://advicebeyondtheclassroom.org/
After School All Stars • https://after-schoolallstars.org/asas_chapter/chicago/
After School Matters • http://www.afterschoolmatters.org
Almost Home Kids • http://www.almosthomekids.org
Alpha Kappa Alpha • https://www.akal908.com
Alternatives, Inc. • http://www.alternativesyouth.org
America SCORES Chicago • https://www.chicagoscores.org/
American Committee for KEEP, Inc. • https://www.theack.org/
ARCS Foundation Illinois Chapter • http://www.illinois.arcsfoundation.org
ARIOSE Foundation • http://www.arosefoundation.org
Artist Life • http://www.ArtistLifeInc.org
Arts Alliance Illinois • http://www.artsalliance.org
Associated Colleges of Illinois • https://www.acifund.org
Avodah • https://avodah.net/
BandWith Chicago • https://www.bandwithchicago.net
Be the Miracle • https://www.bethe-miracle.org/
Benjamin E. Mays Elementary Academy • https://www.maysacademy.com/
Bernie’s Book Bank • https://www.berniesbookbank.org/
Bestow Foundation • http://www.TheBestowFoundation.org
Beyond Sports Foundation • https://www.beyondsports.org
Big Brothers Big Sisters of Metropolitan Chicago • https://bbbschgo.org/
Big Shoulders Fund • http://www.bigshouldersfund.org
Black Star Project • https://www.blackstarproject.org/
Board of Jewish Education • https://www.bjchicago.org
Box United • https://www.boxunited.org/
Boys and Girls Club of Elgin • http://www.bgcelegin.org/
Boys Hope Girls Hope of Illinois • https://www.chicagobgh.org
Braven, Chicago • http://www.braven.org
Broadway Youth Center • https://howardbrown.org/service/broadway-youth-center/
BUILD • https://www.buildchicago.org/
Building Fund, The • http://www.thebuildingfund.org
Cabrini Connections • https://cabinriconnections.org/
Camp Kids Are Kids Chicago • http://www.campkiddarekids.org
Camp of Dreams • https://facebook.com/campofdreams/
Carlson Community Services • https://www.carlsoncommunityservices.org
Carole Robertson Center for Learning • https://www.crlc.com
Center for Companies That Care • https://www.companies-that-care.org
Center for Independence Through Education • https://www.cfimove.org/
Center for Religion and Psychotherapy • http://crpchicago.org/
Center for Tax and Budget Accountability (CTBA) • https://www.ctbaonline.org
Centro Romero • https://www.centroromeromexico.org
CG Jung Institute of Chicago • http://www.jungchicago.org
Charles A. Hayes Family Investment Center • https://www.chafic.org/
Chicago Arts Partnerships in Education • capechicago.org
Chicago Center for Arts and Technology (CHI CAT) • http://www.chicat.org
Chicago Child Care Society • https://www.chicagochssociety.org
Chicago Children’s Advocacy Center • https://www.chicagocac.org
Chicago Communities in Schools, Inc. • https://www.chicagocis.org
Chicago Comics • http://www.chicagocomics.org
Chicago Debates • http://www.chicagodebates.org
Chicago Education Advocacy Cooperative (CHIEAC) • http://www.chieac.org
Chicago HOPES for Kids • https://www.chicagohopesforkids.org
Chicago Learning Exchange • https://chicagolex.org
Chicago Lights • http://www.chicagolights.org
Chicago Metamorphosis Orchestra Project, The • https://www.chimop.org
Chicago Metropolitan Association for the Education of Young Children (Chicago Metro AEYC) • https://www.chicagometroaeyc.org
Chicago Scholars • http://www.chicagoscholars.org
Chicago Training Center • https://www.chicagotrainingcenter.org
Chicago United for Equity (CUE) • https://www.chicagounitedforequity.org
Chicago Urban League • https://www.thec PAC.org
Chicago Youth Centers • https://www.chicagoyouthcenters.org
Chicago Youth Programs (CYP) • https://www.chicagoyouthprograms.org
Chiditarod Foundation • http://chiditarod.org
Childcare Network of Evanston • https://www.childcaresetworkkevanston.org
Children’s Research Triangle • https://www.chilstudy.org
ChildrenUP • http://www.childrenup.org
ChildServ • https://www.childserv.org
Christopher House • https://www.christopherhouse.org
Cluster Tutoring • https://www.cluster tutoring.org
Code Your Dreams • https://www.codeyourdreams.org
Collaboration for Early Childhood • http://www.collab4kids.org
College Bound Opportunities • https://cbo4success.org/
College Possible • http://www.collegepossible.org
Columbia College - After School Program • https://www.colum.edu/academics/initiatives/community-schools
Communities In Schools of Chicago • http://www.cisofchicago.org
Communities United • http://www.communitiesunited.org
Community Action Partnership of Lake County • https://www.caplakecounty.org/
Community Makery • http://www.communitymakery.org
Consortium for Educational Change • http://cecweb.org
Cool Classics Chicago • https://coolclassicschicago.org/
Corazón • https://www.corazon-a-corazon.org
Council for Adult and Experiential Learning • http://www.cael.org
Debate It Forward • https://www.debateitforward.org
Designers for Learning • http://designersforlearning.org/
Designs for Change • https://www.designsforchange.org
DisrupThr Chicago • https://disrupthr.co/city/chicago/
Dream Big Performing Arts Workshop • https://www.dreambigperformingarts.org
Dream On Education • https://www.dreamoneducation.org
Dreams for Kids • https://www.dreamsforkids.org
Driehaus Design Initiative • https://www.driehausdesign.org/
El Hogar del Niño • https://www.elhogardelnino.org
Facing History and Ourselves • http://www.facinghistory.org
Family Centered Educational Agency (FCEA) • http://www.familycentered.org
Family Matters • https://www.familymatterschicago.org
First Five Years Fund • https://www.ffyf.org
Florence Melton School of Adult Jewish Learning • https://meltonschool.org/
Focus Fairies Mentoring • http://www.focusfairiesmentoring.com
Fortune Community Music Project • http://www.fortecmp.org
FOUS Youth Development Services • http://www.ousyouthdevelopment.org/
Frank Lloyd Wright Preservation Trust • http://cal.flwight.org/tours/homeandstudio
Frida K. Kahlo Community Organization • https://www.fridacommunity.org
Future Ties, NFP • http://www.futureties.org
Galileo Scholastic Academy of Math and Science • https://galileoscholasticacademy.org/
Garden of Prayer Youth Center • https://www.goprayouthcenter.org
Gary Comer Youth Center • http://www.comereducationcampus.org
Gateway To Learning • https://www.gtchicago.com
Geek Therapy • https://geektherapy.org
Gerb/Erhart Library and Archives • https://www.gerberhart.org
Gigi's Playhouse • https://gigisplayhouse.org
GirlForward (Girl Forward) • https://www.girlforward.org/
Girls of Grace • https://girlsofgraceyouthcenter.org
Girls on the Run • https://www.gotrchicago.org
Girls Play Sports • https://www.teamgps.org/
Glencoe Historical Society • https://www.glencoehistoricalsociety.org
Gray Matter Experience • http://www.graymatterexperience.com
Greater West Town Training Partnership • https://www.gwtp.org
Greenhouse Scholars • https://greenhousescholars.org/
Gwendolyn Brooks Center for Black Literature and Creative Writing
• https://www.csu.edu/gwendolynbrooks/
HANA Center • https://www.hanacenter.org
Harbour, The • http://www.theharbour.org
Harkness Outreach Center • http://www.winnetkachapel.com/hoc
Healthy Schools Campaign • http://www.healthy.schoolcampaign.org
Hepherd Foundation • https://www.hepherdfoundation.org
HFS Chicago Scholars • https://www.hfschicagoscholars.com
High Jump Chicago • http://www.highjumpchicago.org
Highsight • http://highsight.org/
Hinsdale Adventist Academy • https://www.haa.org
Humarity Rising • https://www.humarityrising.org
Ida Crown Jewish Academy • https://www.icja.org
IES Abroad (Institute for the International Education of Students) • http://www.iesabroad.org
Illinois Fatherhood Initiative • http://www.4fathers.org/
Illinois Institute of Technology (IIT) • https://www.iit.edu
Illinois MENTOR • https://www.ill-mentor.com/
Illinois Safe Schools Alliance, The • http://www.illinoissafeschools.org
Illinois Science Council • https://www.IllinoisScience.org
Illinois Writing Project • http://www.illinoiswritingproject.com
Indo-American Center • http://www.indoamerican.org
Infant Welfare Society of Evanston • https://www.iwse.org

Ingenuity • http://www.ingenuity-inc.org
Institute for Clinical Social Work • https://www.icsw.edu
Instituto del Progreso Latino • http://www.institutuchicago.org
Interface Child Family Services • https://www.icfs.org
International Society for Prevention of Child Abuse and Neglect (ISPCAN) • https://www.ispcan.org
Intonation Music • http://www.intonationmusic.org
It Takes A Village Family of Schools • https://itavschool.org
James B. Moran Center for Youth Advocacy • https://moran-center.org
Jane Goodall Institute • http://www.janegoodall.org
Jewish Education Team (JET) • http://www.jetcampus.com
Joint Review Committee on Education in Radiologic Technology (JRCERT)
• https://www.jrcert.org
Junior Achievement of Chicago • https://chicago.ja.org/
Just The Beginning • http://www.jtb.org
KEEN Chicago • http://www.keenchicago.org
Kehillah Jewish Education Fund • https://www.kehillahfund.org/
Kendall College Trust • https://kendallcollegegetrust.org
Kids First Chicago • http://kidsfirstchicago.org
Kingdom Avenue • http://www.kingdomavenue.org

CLEAN YOUR CLOSETS!

NORTHSIDE LATIN PROGRESS AGENCY
Call us if you're cleaning out an estate.
312-343-0804
ST. BARTS, 4931 W. PATTERSON, CHICAGO IL 60641

Announcing men's clothing and housewares drive.

- We need men's shoes, boots, slippers, rain rubber 6.5 up
- Blue jeans size 30 to 38
- Winter jackets, underwear, scarves, sleeping bags, etc.
- Belts, sunglasses, baseball caps, water bottles, laundry carts, hand tools, blankets, towels, washcloths, microwave dishes, rain jackets, ponchos, umbrellas, etc.

We service 170 plus men, mostly single.

- Some on Social Security
- Some on Disability
- Some construction workers working part-time
- Some who have been injured

Please call Gretchen Moore at 312-343-0804 for pickup or deliver to:
St. Barts Parish Office, 4931 W. Patterson Thursdays only 10:00 am - 3:00 pm or:
Morrie's Accounting 1917 N. Keitzig, Mon. - Sat. after 3:00 pm.
Kingswood Academy • https://kingswoodacademy.org/
KV265 • http://kv265.org/
L.E.A.D. (Linking Efforts Against Drugs) • https://www.leadweb.org
LaTanya and The Youth of Englewood • https://www.latanyaandyouthofenglewood.org
Latinos Progresando • http://www.latinospro.org
Lead Education Group • http://www.leadeducationgroup.com
Learning Bridge • https://lbeec.org
Leave No Veteran Behind • https://www.leavenoveteranbehind.org
Leif Ericson Scholastic Academy • https://www.leifericsononelementary.org/
Link Unlimited • https://www.linkunlimited.org
Literacy Chicago • http://www.literacychicago.org
Literacy DuPage • https://www.literacydubage.org
Literacy Volunteers of Illinois • http://www.lvillinois.org/home.aspx
Literature for All of Us • http://literatureforallofus.org/
LYTE Collective • http://www.lytec perpetual.org
Manage Emotions Avoid Negativity Girls Empowerment (MEAN Girls Empowerment)
• http://www.meanGirlsEmpowerment.org
MAPPScors • https://www.mapscors.org
Marwen • http://www.marwen.org
Mary Crane Center • https://www.marycrane.org
Math Circles of Chicago • http://mathcirclesofchicago.org
MayaWorks • https://www.mayaWorks.org
Midwest Academy for Gifted Education • http://www.mage.education
Mikva Challenge • https://mikvachallenge.org/
National Center for Teacher Residencies (NCTR) • http://www.nctrresidencies.org
National Runaway Safeline (1-800-RUNAWAY) • http://www.1800RUNAWAY.org
National Safety Council • https://www.nsc.org
Neighbor To Neighbor Literacy Project • https://neighborliteracy.org
New Foundation of Hope • http://www.newfoundationofhope.org/
NewRoot • http://newroot.org/
Night Ministry, The • https://www.thenightministry.org/
Nora Project, The • https://www.thenoraproject.ngo
North American Spine Society • https://www.spine.org
Olive Tree Arts Network • http://olivetreeartsnetwork.org
OMNIA Institute for Contextual Leadership • https://omniaaleadership.org
One Solution Foundation • http://www.onesolutionglobal.org/
OneGoal • http://www.onegoalgraduation.org
Open Books • https://www.open-books.org/
Operation G.R.A.D. • http://www.operationgradnfp.org
Our Community Academy • https://www.ouracademy.org
Our Voice Alliance • http://www.ourvoicealliance.org
PanHellenic Scholarship Foundation • https://www.panhellenicsf.org/
Paradigm Project • https://www.iparadigm.org
Partnerships in Education & Service • https://www.partnershipsineducation.org
Pat Tillman Foundation • http://www.pattillmanfoundation.org
Peace School • http://peaceschool.org/
PEAK (Partnership to Educate and Advance Kids) • https://www.peekchicago.org
Peer Health Exchange • http://www.pheexchange.org
Pilot Light • http://www.pilotlightchefs.org
Plano Child Development Center • https://www.planovision.org
Play for Peace • http://www.playforpeace.com
Playworks Illinois • http://www.playworks.org
Powered By Action • http://poweredbyaction.org
Prevent Blindness • https://www.preventblindness.org
Prevention Force Family Center • http://pffc.blogspot.com/
Project Exploration • https://www.projectexploration.org
Project: VISION • https://www.projectvisionchicago.org
Rad Remedy • https://radremedy.nationbuilder.com/
Reach Out and Read Illinois • https://reachoutandreadill.org/
Reach the World • http://www.reachtheworld.org
Reading In Motion • https://www.readinginmotion.org
Reading Power • http://www.readingpowerinc.org
Reading with Pictures • https://www.readingwithpictures.org
Reba Early Learning Center • https://www.rebaearlylearningcenter.com
RefugeeOne • https://www.refugeeone.org
Renaissance Knights Chess Foundation • http://www.4knights.org
RIF Chicago - Chicago Kids Read • https://twitter.com/rifichippe
Rogers Park and West Ridge Historical Society • https://rprwhs.org/
Safe Families for Children • http://www.safe-families.org
Sankofa Safe Child Initiative • http://sankofasafechildinitiative.org
Senior Home Sharing • https://www.seniorhomesharing.org
Shift Englewood Youth Orchestra • http://www.shiftymusic.org
Shorefront Collective • https://www.shorefrontlegacy.org
Sit Stay Read (SitStayRead) • https://www.sitstayread.org
SocialWorks • https://www.socialworkschi.org
Something Good in Englewood • https://www.somethinggoodinenglewood.com/
South Chicago Dance Theatre • http://www.southchicagodancetheatre.com
Spark • http://www.sparkprogram.org
Sports Shed, The • http://www.thesportsshed.org
Stage Right CPS • http://www.stagebrightcps.org
Starfish Learning Center • https://www.starfishchicago.com
Strategic Learning Initiatives
• https://stefundchicago.org/portfolio/strategic-learning-initiatives/
Student-Led Ed • https://www.studentleded.org
Super 7 Girls • http://www.super7girls.org
Supplies for Dreams • https://www.SuppliesForDreams.org
Surge Institute • https://www.surgeinstitute.org/
Taaluma • http://www.taaluma.net
Taylor Services Youth Organization • http://www.taylorservicesyouthorganization.org
TCS Education System • https://www.tcseducation.com/
Teach for America Chicago and Northwest Indiana
• https://www.teachforamerica.org/where-we-work/chicago-northwest-indiana
Teach Them How • http://www.teachthemhow.org
Teachers Supporting Teachers • http://www.tstnfp.org
Telpochcalli Community Education Project • https://www.tcepchicago.org/
Triple Threat Mentoring • https://triplethreat.org/
True Star • http://www.trueshtar.org
Tutoring Chicago • http://www.tutoringchicago.org
Union League Boys and Girls Clubs • https://www.ulbgc.org
United Palatine Coalition • http://www.upcoalition.org
Universidad Popular • http://www.universidadpopular.us
Urban Therapeutic Solutions • http://www.urbantherapeuticsolutions.org
Voice of Reason • https://www.vor.net
Waukegan to College • http://www.waukegantocollege.org
Welcome 2 the Queendom • http://www.welcome2thequeendom.org
West Cook County Youth Club • https://www.wccyouthclub.org
Whole Child Arts • http://www.wholechildarts.org
Working in the Schools (WITS) • http://www.witschicago.org
World Future Society • https://www.worldfuture.org
Young Center for Immigrant Children’s Rights • http://www.theyoungcenter.org
Young Men’s Educational Network • https://www.ymenchicago.com/
Youth Communication Chicago • http://www.youthcommunicationchicago.org
Youth Crossroads • https://youthcrossroads.org/
Youth Outlook • http://www.youth-outlook.org
Youth Service Project • https://www.facebook.com/YouthServiceProject/
Youth Technology Corps • https://www.youthtechnologycorps.org/
YWCA - La Voz Latina Program • http://www.ywcanwil.org/la-voz-latina
Along with so many others, we have helped Erin navigate her diagnosis with ALS through educational materials, support groups, mobility equipment, and compassion.

"I'm hopeful that eventually there will be a cure for ALS. I just know that I'm not ready (to give up)." - Erin

Learn more about the work of the Les Turner ALS Foundation and help others on their ALS journey at HelpCureALS.org
<table>
<thead>
<tr>
<th><strong>NONPROFIT GUIDE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Illinois CPA Society and Foundation</strong> • <a href="https://www.icpas.org">https://www.icpas.org</a></td>
</tr>
<tr>
<td><strong>Illinois Humanities</strong> • <a href="https://www.ilhumanities.org">https://www.ilhumanities.org</a></td>
</tr>
<tr>
<td><strong>Illinois Manufacturing Foundation</strong> • <a href="https://www.imfjobtraining.org">https://www.imfjobtraining.org</a></td>
</tr>
<tr>
<td><strong>Illinois Nurses Foundation</strong> • <a href="http://www.ana-illinois.org">http://www.ana-illinois.org</a></td>
</tr>
<tr>
<td><strong>Illinois Restaurant Association Educational Foundation</strong> • <a href="https://www.illinoisrestaurants.org">https://www.illinoisrestaurants.org</a></td>
</tr>
<tr>
<td><strong>International Music Foundation</strong> • <a href="http://www.imchicago.org">http://www.imchicago.org</a></td>
</tr>
<tr>
<td><strong>Invest for Kids</strong> • <a href="https://investforkidschicago.org">https://investforkidschicago.org</a></td>
</tr>
<tr>
<td><strong>John D. and Catherine T. MacArthur Foundation</strong> • <a href="https://www.macfound.org">https://www.macfound.org</a></td>
</tr>
<tr>
<td><strong>John Walt Foundation</strong> • <a href="http://www.johnwaltfoundation.org">http://www.johnwaltfoundation.org</a></td>
</tr>
<tr>
<td><strong>Joseph and Bessie Feinberg Foundation</strong> • <a href="https://fcfound.foundationcenter.org/fdo-grantmaker-profile?key=FEIN003">https://fcfound.foundationcenter.org/fdo-grantmaker-profile?key=FEIN003</a></td>
</tr>
<tr>
<td><strong>Joyce Foundation, The</strong> • <a href="https://www.joycefdn.org/">https://www.joycefdn.org/</a></td>
</tr>
<tr>
<td><strong>Lake County Community Foundation, The</strong> • <a href="https://www.lakecountycf.org">https://www.lakecountycf.org</a></td>
</tr>
<tr>
<td><strong>Lake Forest Preservation Foundation</strong> • <a href="https://www.lfp.org">https://www.lfp.org</a></td>
</tr>
<tr>
<td><strong>Legal Assistance Foundation of Chicago (LAF)</strong> • <a href="https://www.lafchicago.org">https://www.lafchicago.org</a></td>
</tr>
<tr>
<td><strong>Les Turner ALS Foundation (Amyotrophic Lateral Sclerosis)</strong> • <a href="http://www.lesturnerals.org">http://www.lesturnerals.org</a></td>
</tr>
<tr>
<td><strong>Leukemia Research Foundation</strong> • <a href="http://www.allbloodcancers.org">http://www.allbloodcancers.org</a></td>
</tr>
<tr>
<td><strong>Levy Senior Center Foundation</strong> • <a href="https://www.levyseniorencenterfoundation.org">https://www.levyseniorencenterfoundation.org</a></td>
</tr>
<tr>
<td><strong>Life Quilt Foundation</strong> • <a href="https://www.lifequilt.org">https://www.lifequilt.org</a></td>
</tr>
<tr>
<td><strong>Lighthouse Foundation</strong> • <a href="https://www.lighthousefoundchi.org">https://www.lighthousefoundchi.org</a></td>
</tr>
<tr>
<td><strong>Little City Foundation</strong> • <a href="https://www.littlecity.org">https://www.littlecity.org</a></td>
</tr>
<tr>
<td><strong>Lupus Foundation of America, IL Chapter</strong> • <a href="https://www.lupus.org/illinois">https://www.lupus.org/illinois</a></td>
</tr>
<tr>
<td><strong>Lynn Sage Breast Cancer Foundation</strong> • <a href="http://www.lynnssage.org">http://www.lynnssage.org</a></td>
</tr>
<tr>
<td><strong>Maine Community Youth Assistance Foundation</strong> • <a href="http://www.mcya.com/">http://www.mcya.com/</a></td>
</tr>
<tr>
<td><strong>Mayer and Morris Kaplan Family Foundation</strong> • <a href="https://www.kapfam.com">https://www.kapfam.com</a></td>
</tr>
<tr>
<td><strong>Midtown Educational Foundation</strong> • <a href="https://www.midtown-metro.org">https://www.midtown-metro.org</a></td>
</tr>
<tr>
<td><strong>Midwest Academy, Inc.</strong> • <a href="https://www.midwestacademy.com">https://www.midwestacademy.com</a></td>
</tr>
<tr>
<td><strong>Mobile Care Chicago</strong> • <a href="https://mobilecarechicago.org/">https://mobilecarechicago.org/</a></td>
</tr>
<tr>
<td><strong>Morrison-Shearer Foundation</strong> • <a href="http://www.morrison-shearer.org">http://www.morrison-shearer.org</a></td>
</tr>
<tr>
<td><strong>Naomi Ruth Cohen Charitable Foundation</strong> • <a href="https://www.naomicohenfoundation.org">https://www.naomicohenfoundation.org</a></td>
</tr>
<tr>
<td><strong>NAPFA Consumer Education Foundation (NCEF), The</strong> • <a href="http://www.napfafoundation.org">http://www.napfafoundation.org</a></td>
</tr>
<tr>
<td><strong>National Headache Foundation (NHF)</strong> • <a href="http://www.headaches.org/">http://www.headaches.org/</a></td>
</tr>
<tr>
<td><strong>Nikolas Ritschel Foundation</strong> • <a href="https://www.nikolasritschelfoundation.org/">https://www.nikolasritschelfoundation.org/</a></td>
</tr>
<tr>
<td><strong>Northwestern University Dance Marathon</strong> • <a href="https://nudm.org/">https://nudm.org/</a></td>
</tr>
<tr>
<td><strong>Oak Park-River Forest Community Foundation</strong> • <a href="http://www.oprfcf.org">http://www.oprfcf.org</a></td>
</tr>
<tr>
<td><strong>Obama Foundation</strong> • <a href="https://www.obama.org">https://www.obama.org</a></td>
</tr>
<tr>
<td><strong>On Your Feet Foundation</strong> • <a href="http://www.ooyff.org">http://www.ooyff.org</a></td>
</tr>
<tr>
<td><strong>Pathways Awareness Foundation</strong> • <a href="https://www.pathways.org">https://www.pathways.org</a></td>
</tr>
<tr>
<td><strong>PianoForte Foundation</strong> • <a href="https://pianofortechicago.com/about/#foundation">https://pianofortechicago.com/about/#foundation</a></td>
</tr>
<tr>
<td><strong>Pierce Family Foundation</strong> • <a href="https://www.piercefamilyfoundation.org">https://www.piercefamilyfoundation.org</a></td>
</tr>
<tr>
<td><strong>Pleasant Home Foundation</strong> • <a href="https://www.pleasanthome.org">https://www.pleasanthome.org</a></td>
</tr>
<tr>
<td><strong>Polk Bros. Foundation</strong> • <a href="https://www.polkbrosfdn.org">https://www.polkbrosfdn.org</a></td>
</tr>
<tr>
<td><strong>Pulmonary Fibrosis Foundation</strong> • <a href="http://www.pulmonaryfibrosis.org">http://www.pulmonaryfibrosis.org</a></td>
</tr>
<tr>
<td><strong>Ragdale Foundation</strong> • <a href="https://www.ragdale.org">https://www.ragdale.org</a></td>
</tr>
<tr>
<td><strong>Realtors Relief Foundation</strong> • <a href="https://www.nar.realtor/about-nar/grants-and-funding/realtors-relief-foundation">https://www.nar.realtor/about-nar/grants-and-funding/realtors-relief-foundation</a></td>
</tr>
<tr>
<td><strong>Reva &amp; David Logan Foundation, The</strong> • <a href="https://www.loganfdn.org/">https://www.loganfdn.org/</a></td>
</tr>
<tr>
<td><strong>Richard H. Driehaus Foundation</strong> • <a href="http://www.driehausfoundation.org">http://www.driehausfoundation.org</a></td>
</tr>
<tr>
<td><strong>Robert R. McCormick Foundation</strong> • <a href="http://www.mccormickfoundation.org">http://www.mccormickfoundation.org</a></td>
</tr>
<tr>
<td><strong>Rotary International Foundation</strong> • <a href="https://www.rotary.org">https://www.rotary.org</a></td>
</tr>
<tr>
<td><strong>Round Lake Area Schools Education Foundation</strong> • <a href="https://www.rlasfoundation.org/">https://www.rlasfoundation.org/</a></td>
</tr>
<tr>
<td><strong>RRF Foundation for Aging</strong> • <a href="https://www.rrf.org/">https://www.rrf.org/</a></td>
</tr>
<tr>
<td><strong>Sadanan Foundation</strong> • <a href="https://www.sadanah.org/">https://www.sadanah.org/</a></td>
</tr>
<tr>
<td><strong>Saints, The</strong> • <a href="https://www.saintschicago.org">https://www.saintschicago.org</a></td>
</tr>
<tr>
<td><strong>Scleroderma Foundation of Greater Chicago</strong> • <a href="http://www.scleroderma.org/chicago">http://www.scleroderma.org/chicago</a></td>
</tr>
<tr>
<td><strong>Serve Illinois Foundation</strong> • <a href="https://www2.illinois.gov/sites/serve/Serve%20Illinois%20Foundation/Pages/default.aspx">https://www2.illinois.gov/sites/serve/Serve%20Illinois%20Foundation/Pages/default.aspx</a></td>
</tr>
<tr>
<td><strong>Siragusa Foundation</strong> • <a href="https://www.siragusa.org">https://www.siragusa.org</a></td>
</tr>
<tr>
<td><strong>Spence Farm Foundation</strong> • <a href="http://spencefarmfoundation.org">http://spencefarmfoundation.org</a></td>
</tr>
<tr>
<td><strong>Springboard Foundation</strong> • <a href="https://www.springboardfoundation.org">https://www.springboardfoundation.org</a></td>
</tr>
</tbody>
</table>

**HEALTH & HUMAN SERVICES**

100 Club of Illinois • https://www.100clubil.org/ |
360 Youth Services • https://360youthservices.org/ |
A New Direction • https://www.anedirectionbmp.org |
A Safe Haven Foundation (ASHF) • http://www.asafehaven.org |
A Safe Place - Lake County • https://www.asafeplaceforhelp.org |
AARP - Illinois • https://www.aarp.org/states/il/ |
Above and Beyond Family Recovery Center • https://www.anb.today |
Action for Healthy Kids • https://www.actionforhealthykids.org |
Ada S. McKinley Community Services • http://www.adasmckinley.org |
Admiral at the Lake • https://admiral.kendal.org |
Adoption Center of Illinois • https://adoptioncenterofillinois.org |
Adult and Child Therapy Services • https://www.adultchildtherapy.org |
Agape Ministries • https://agapemissionsnfp.org/ |
AIDS Foundation of Chicago • http://www.aidschicago.org |
Alive Rescue • http://www.aliverescue.org/ |
Alivio Medical Center • https://www.aliviomedicalcenter.org/ |
All Chicago Making Homelessness History • http://www.allchicago.org |
Alliance Against Intoxicated Motorists (AAIM) • https://www.aiml.org |
Allies for Community Business • http://www.aacb.org |
American College of Surgeons • https://www.facs.org |
American Indian Health Service of Chicago • http://www.aihschgo.org |
American Red Cross of Chicago and Northern Illinois • https://www.redcross.org/local/illinois/about-us/locations/greater-chicago.html |
American Society of Acupuncturists • https://www.asacu.org/ |
AMITA Health Center for Mental Health • https://www.amitaehealth.org/location/amita-health-center-for-mental-health |
AMITA Health's Alexian Brothers Housing and Health Alliance • https://www.amitaehealth.org/alexian-brothers-housing/ |
Anew: Building Beyond Violence and Abuse • http://www.anewdv.org |
Ann and Robert H. Lurie Children's Hospital of Chicago • https://www.luriechildrens.org/ |
Anti-Defamation League - Midwest • https://chicago.adl.org |
Apna Ghar • https://www.apnahar.org/ |
Arab American Family Services • http://www.aafsil.org/ |
Arcus Behavioral Health and Wellness • http://www.arcusbehavioralhealth.com |
Arden Shore Child and Family Services • https://ardenshore.com |
Arise Chicago • http://www.arisechicago.org |
ARK, The • https://www.arkchicago.org |
Ascend Justice • https://www.ascendjustice.org/ |
Asian Health Coalition • https://www.asianhealth.org |
Asian Human Services Inc. • https://www.ahschgo.org/ |
Aspire Chicago • https://www.aspirechicago.com |
Aunt Martha’s • https://www.auntmarthas.org/ |
Austin Childcare Providers Network (ACPN) • https://austinchildcare.org/ |
Autism Hero Project • http://www.autismheroap.org/ |
Barrington Area Council on Aging • https://www.bacoo.org |
Barrington Youth and Family Services • https://www.barringtonbyfs.org/ |
Beacon Place • http://www.beacon-place.org/ |
Between Friends • https://www.betweenfriendschicago.org
Boulevard, The • http://www.blvd.org
Bounce Children's Foundation • http://www.bouncechildrensfoundation.org
Boys and Girls Club of Little Village • https://bgcc.org/little-village-club/
Bright Hope International • https://www.brighthope.org
Cabrini Green Legal Aid Clinic • https://www.cgal.net
Campaign Zero • https://www.thecarepartnerproject.org
Cancer Support Team • http://www.cancersupportteam.net
Candor Health Education • https://candorhealthed.org/
Care for Real • http://www.careforreal.org
Casa Central • http://www.casacentral.org
Casa Esperanza Project • https://www.casaesperanzaproject.org/
Catholic Charities of Lake County • https://www.catholiccharities.net
Center for Changing Lives • http://www.cclconnect.org
Center for Enriched Living • https://www.centerforenrichedliving.org
Center for Healthcare Innovation • http://www.chn.org
Center for International Rehabilitation • https://www.cirnetwork.org
Center of Concern • https://www.centerofconcern.org
Center on Halsted • https://www.centeronhalsted.org
Centers for New Horizons • http://www.cnh.org
Centro de Informacion y Progreso • https://www.centrodeinformacion.org
Centro San Bonifacio • https://www.sanbonifacio.org
Chappy and Friends • https://chappyandfriends.org
Chicago Abortion Fund • https://www.chicagoabortionfund.org/
Chicago Area Project • https://www.chicagoareaproject.org
Chicago Bilingual Nurse Consortium • https://www.chicagobilingualnurse.org
Chicago Chessed Fund • https://www.chicagochessedfund.org
Chicago Children's Advocacy Center (ChicagoCAC) • https://www.chicagocac.org
Chicago Commons • https://www.chicagocommons.org
Chicago Dancers United • http://chicagodancersunited.org
Chicago House • http://www.chicagohouse.org
Chicago Literacy Alliance • https://www.chicagoliteracyalliance.org/
Chicago Lying-In Hospital Board of Directors • https://chicagolyinginboard.uchicago.edu/
Chicago Methodist Senior Services
• https://www.cmsschicago.org/what-we-do/west-suburban-senior-services/
Chicago NORML • https://www.chicagonorml.org
Chicago Psychoanalytic Institute • https://chicagoanalysis.org/
Chicago Survivors • https://www.chicagosurvivors.org
Chicago Therapy Collective • https://chicagotherapycollective.org/
Chicago Women's AIDS Project • http://cwapchicago.org/
Chicago Women's Health Center • https://www.chicagowomenshealthcenter.org

Chicagoland Grows • http://www.chicagolandgrows.org/
Children’s Home and Aid • http://www.childrenshomeandaid.org
Chinese American Service League • https://www.caslservice.org
Cicero Family Services • http://www.cicerofts.org
CJE SeniorLife (Council for Jewish Elderly) • https://www.cje.net
Community Adult Day Care • http://www.communityadultdaycenter.org
Community Counseling Centers of Chicago (C4) • https://www.c4chicago.org
Community Crisis Center • https://www.crisiscenter.org
Community Health Partnership of Illinois • https://www.chpofil.org
Community House • https://www.thecommunityhouse.org
Community House Winnetka • https://www.mycommunityhouse.org
Community Support Services • https://www.communitysupportservices.org
CommunityHealth • http://www.communityhealth.org
Compass To Care • https://www.compasstocare.org
Connections for Abused Women and their Children (CAWC) • https://www.cawc.org
Conquer Myasthenia Gravis • www.myastheniagravis.org
Cornerstone Community Development Corporation • https://www.cornerstone-cdc.org
Counseling Center of the North Shore • http://www.cns.org
Covenant House • http://www.covenanthouseil.org
Covenant Initiatives for Care • https://www.coviccare.org
Cradle, The • https://www.cradle.org/
Crisis Center for South Suburbia (Neat Repeats Resale) • https://www.crisisctr.org
Cure SMA (Spinal Muscular Atrophy) • https://www.cureshma.org
Cures Within Reach • http://www.cureswithinreach.org
Deborah's Place • https://www.deborahsplace.org
Defy Ventures • www.defyventures.org
Delta Institute • https://delta-institute.org
Depression and Bipolar Support Alliance (DBSA) • http://www.dbssalliance.org
Devices 4 the Disabled (D4D) • http://www.devices4thedisabled.org
Maot Chitim • https://www.maochetim.org
Margaret’s Village • https://www.margaretvillage.org
Marillac St. Vincent Family Services • http://www.marillacstvincent.org
Mather • https://www.mather.com/
Matthew House • https://www.matthewhouse.org
McHenry Township Fire Protection District • https://www.mtfpd.org/
Meals on Wheels Chicago • http://www.mealsonwheelschicago.org/
Merit School of Music • https://www.meritmusic.org
Metropolitan Tenants Organization • http://www.tenants-rights.org
mHUB • https://www.mhubchicago.com
Midwest Brain Injury Clubhouse • http://www.mbiclubhouse.org
Midwest Veterans Closet • http://www.midwestveteranscloset.org
MIRA Chicago (Middle Eastern Immigrant and Refugee Alliance) • https://www.mirachicago.org/
Most Blessed Trinity Parish • Father Gary Graf Center • http://www.mostblessedtrinityparish.org
Mother and Child Alliance • www.motherandchildalliance.org
Mother and Child Alliance (MAGA) • http://www.motherandchildalliance.org
Mujeres Latinas En Accion • http://www.mujereslatinasenaccion.org
Muslim Resource Center • http://muslimresourcecenter.org/
Mutual Ground • http://www.mutualground.org
My Joyful Heart • https://www.myjoyfulheart.org
MYSI • https://www.myschicago.org
NAMI of Cook County North Suburban (National Alliance on Mental Illness) • https://www.namicccn.org
NAMI of DuPage County (National Alliance on Mental Illness) • http://www.namidupage.org
National Board of Osteopathic Medical Examiners (NBOME) • https://www.nbome.org
Near North Health Service Corporation • https://www.nearnorthhealth.org
Network, The (Advocating Against Domestic Violence) • https://www.batteredwomensnetwork.org
New Age Services Corporation • https://www.newageservices.org
New Moms • https://www.newmomsinc.org
New Star • https://www.newstarservices.org/
Next Steps NFP • https://nextstepsnfp.org/wordpress/
NICASA • http://www.nicasa.org
Nicasa Behavioral Health Services • https://nicasa.org/
Night Ministry, The • http://www.thenightministry.org
North West Housing Partnership • http://www.nwhp.net
Northcenter Chamber of Commerce’s Farmers’ Market • http://www.northcenterchamber.com
Northside Latin Progress • www.latinday.org
Northwestern Medicine • https://www.nm.org/
Northwestern Settlement • http://northwesternsettlement.org/
Northwestern University – Health Disparities and Public Policy Program • https://www.psychiatry.northwestern.edu/research/health-disparities.html
Norwood Crossing • https://www.norwoodcrossing.org/
Norwood Park Senior Center • http://www.npseniorcenter.org
Nursing Heart Inc. • http://www.nursingheart.org
Oak/Leyden Developmental Services, Inc. • https://www.oak-leyden.org/
Old Irving Park Community Clinic • http://www.oipcc.org
Olive Branch Mission • https://www.oibmission.org
One Hope United • http://www.onehopeunited.org
Onward Neighborhood House • https://www.onwardhouse.org
Open Arms Ministry • https://www.openarmsministry.org/
Open Arms Mission • https://www.openarmsmission.org/
Open Communities • https://www.open-communities.org
Open Heart Magic • http://www.openheartmagic.com
Oroha Health America • https://www.oralhealthamerica.org
Orchard Village • https://www.orchardvillage.org
Ordinary People International • http://www.ordinarypeopleintl.org
Orphans of the Storm • http://www.orphansofthestorm.org
Our Children’s Homestead • https://www.ochkids.org/
Our Place of New Trier Township • https://www.ourplaceofnewtrier.org
Outreach Chicago • https://outreachchicago.us/index.html
Pam’s Promise • http://www.pamspromise.org/
Parenting 4 Non-Violence • http://parenting4nonviolence.org
Parents Anonymous of Chicago • https://parentsanonymous.org/
Partnership for Cures • http://www.cureswithinreach.org
PAV YMCA • https://www.pavymca.org
PEER Services • http://www.peerservices.org
People’s Resource Center • http://www.peoplesrc.org
Pfeiffer Medical Center • http://www.hriptc.org/hriptc/index.html
Pillsars Community Services • https://www.pillsarscommunity.org
Planned Parenthood of Chicago • http://www.ppil.org
Poverty Alleviation Charities • https://www.unconditionalgiving.org/
Primo Center • https://www.primo-center.org
Progress Center for Independent Living • http://progresscil.org
Project Hood Communities • http://www.projecthood.org
Project Vida • http://www.projectvida.org
Rainbow Animal Assisted Therapy • http://www.rainbowaat.org
Random Acts of Flowers • https://www.randomactsofflowers.org/
Re:Work Training • http://www.reworktraining.org
Rebuilding Together Metro Chicago • http://www.rebuildingtogether-chi.com/
Recovery Centers of America • https://recoverycentersofamerica.com/
Recovery International • https://recoveryinternational.org
Resilience • https://www.ourresilience.org/
Respiratory Health Association • https://www.resphealth.org
Respond Now • https://www.responddnow.org/
Restoration61 • http://www.restoration61.org
Re:Vive Center for Housing and Healing • http://www.revivecenter.org
Robertti Community House • https://www.robertticomunityhouse.org
Rover Rescue • http://www.roverrescue.org

To add your nonprofit organization to the list:

chicagoreader.com/nonprofitsurvey

It Takes a Village Family of Schools will be partnering with Chicago’s Semicolon Bookstore this year to build a social justice library for our students!

Learn more at
www.ITAVschools.org/about/giving-tuesday
United Way of Lake County
United Way of McHenry
United Way of Metro Chicago
Unity Parenting and Counseling Center
University of Chicago Medical Center
University of Chicago Medicine Comer Children's Hospital
Urban Autism Solutions
Victories
Village Treasure House
Voices and Faces Project, The
Voices for Illinois Children
Way Back Inn, The
Westside Health Authority
White Crane Wellness Center
Willow House
Women Liberating Women
Women's Treatment Center
YMCA of Metro Chicago
YMCA of Chicago
Youth and Family Counseling
Youth and Opportunity United, Inc. (Y.O.U.)
Youth Outreach Services (YOS)
Youth Services of Glenview/Northbrook
YWCA Evanston/North Shore
YWCA Metropolitan Chicago
YWCA of Elgin
YWCA of Lake County
ZCenter (Zacharias Sexual Abuse Center)

Media & Journalism
AirGo Radio
Another Chicago Magazine
Better Government Association
Block Club Chicago
Borderless Magazine NFP
Bronzeville Life
Chalkbeat Chicago
Chicago Independent Media Alliance
Chicago Independent Radio Project (CHIRP Radio)
Chicago Public Media (WBEZ)
Chicago Reader (Reader Institute for Community Journalism)
Cicero Independiente
City Bureau
Community TV Network
ContraTiempo
Evanston Roundtable
Free Spirit Media
Growing Community Media (Austin Weekly News, Wednesday Journal, Riverside-Brookfield Landmark, Forest Park Review)
Injustice Watch
Invisible Institute
Kartemquin Films
Light Quarterly
Lumpen Radio
Media Burn Archive
North Lawndale Community Newspaper

United Way of Illinois, Inc.
United Way of Lake County
United Way of McHenry
United Way of Metro Chicago
Unity Parenting and Counseling Center
University of Chicago Medical Center
University of Chicago Medicine Comer Children's Hospital
Urban Autism Solutions
Victories
Village Treasure House
Voices and Faces Project, The
Voices for Illinois Children
Way Back Inn, The
Westside Health Authority
White Crane Wellness Center
Willow House
Women Liberating Women
Women's Treatment Center
YMCA of Metro Chicago
YMCA of Chicago
Youth and Family Counseling
Youth and Opportunity United, Inc. (Y.O.U.)
Youth Outreach Services (YOS)
Youth Services of Glenview/Northbrook
YWCA Evanston/North Shore
YWCA Metropolitan Chicago
YWCA of Elgin
YWCA of Lake County
ZCenter (Zacharias Sexual Abuse Center)

Media & Journalism
AirGo Radio
Another Chicago Magazine
Better Government Association
Block Club Chicago
Borderless Magazine NFP
Bronzeville Life
Chalkbeat Chicago
Chicago Independent Media Alliance
Chicago Independent Radio Project (CHIRP Radio)
Chicago Public Media (WBEZ)
Chicago Reader (Reader Institute for Community Journalism)
Cicero Independiente
City Bureau
Community TV Network
ContraTiempo
Evanston Roundtable
Free Spirit Media
Growing Community Media (Austin Weekly News, Wednesday Journal, Riverside-Brookfield Landmark, Forest Park Review)
Injustice Watch
Invisible Institute
Kartemquin Films
Light Quarterly
Lumpen Radio
Media Burn Archive
North Lawndale Community Newspaper

United Way of Illinois, Inc.
United Way of Lake County
United Way of McHenry
United Way of Metro Chicago
Unity Parenting and Counseling Center
University of Chicago Medical Center
University of Chicago Medicine Comer Children's Hospital
Urban Autism Solutions
Victories
Village Treasure House
Voices and Faces Project, The
Voices for Illinois Children
Way Back Inn, The
Westside Health Authority
White Crane Wellness Center
Willow House
Women Liberating Women
Women's Treatment Center
YMCA of Metro Chicago
YMCA of Chicago
Youth and Family Counseling
Youth and Opportunity United, Inc. (Y.O.U.)
Youth Outreach Services (YOS)
Youth Services of Glenview/Northbrook
YWCA Evanston/North Shore
YWCA Metropolitan Chicago
YWCA of Elgin
YWCA of Lake County
ZCenter (Zacharias Sexual Abuse Center)

Media & Journalism
AirGo Radio
Another Chicago Magazine
Better Government Association
Block Club Chicago
Borderless Magazine NFP
Bronzeville Life
Chalkbeat Chicago
Chicago Independent Media Alliance
Chicago Independent Radio Project (CHIRP Radio)
Chicago Public Media (WBEZ)
Chicago Reader (Reader Institute for Community Journalism)
Cicero Independiente
City Bureau
Community TV Network
ContraTiempo
Evanston Roundtable
Free Spirit Media
Growing Community Media (Austin Weekly News, Wednesday Journal, Riverside-Brookfield Landmark, Forest Park Review)
Injustice Watch
Invisible Institute
Kartemquin Films
Light Quarterly
Lumpen Radio
Media Burn Archive
North Lawndale Community Newspaper

United Way of Illinois, Inc.
United Way of Lake County
United Way of McHenry
United Way of Metro Chicago
Unity Parenting and Counseling Center
University of Chicago Medical Center
University of Chicago Medicine Comer Children's Hospital
Urban Autism Solutions
Victories
Village Treasure House
Voices and Faces Project, The
Voices for Illinois Children
Way Back Inn, The
Westside Health Authority
White Crane Wellness Center
Willow House
Women Liberating Women
Women's Treatment Center
YMCA of Metro Chicago
YMCA of Chicago
Youth and Family Counseling
Youth and Opportunity United, Inc. (Y.O.U.)
Youth Outreach Services (YOS)
Youth Services of Glenview/Northbrook
YWCA Evanston/North Shore
YWCA Metropolitan Chicago
YWCA of Elgin
YWCA of Lake County
ZCenter (Zacharias Sexual Abuse Center)

Media & Journalism
AirGo Radio
Another Chicago Magazine
Better Government Association
Block Club Chicago
Borderless Magazine NFP
Bronzeville Life
Chalkbeat Chicago
Chicago Independent Media Alliance
Chicago Independent Radio Project (CHIRP Radio)
Chicago Public Media (WBEZ)
Chicago Reader (Reader Institute for Community Journalism)
Cicero Independiente
City Bureau
Community TV Network
ContraTiempo
Evanston Roundtable
Free Spirit Media
Growing Community Media (Austin Weekly News, Wednesday Journal, Riverside-Brookfield Landmark, Forest Park Review)
Injustice Watch
Invisible Institute
Kartemquin Films
Light Quarterly
Lumpen Radio
Media Burn Archive
North Lawndale Community Newspaper

United Way of Illinois, Inc.
United Way of Lake County
United Way of McHenry
United Way of Metro Chicago
Unity Parenting and Counseling Center
University of Chicago Medical Center
University of Chicago Medicine Comer Children's Hospital
Urban Autism Solutions
Victories
Village Treasure House
Voices and Faces Project, The
Voices for Illinois Children
Way Back Inn, The
Westside Health Authority
White Crane Wellness Center
Willow House
Women Liberating Women
Women's Treatment Center
YMCA of Metro Chicago
YMCA of Chicago
Youth and Family Counseling
Youth and Opportunity United, Inc. (Y.O.U.)
Youth Outreach Services (YOS)
Youth Services of Glenview/Northbrook
YWCA Evanston/North Shore
YWCA Metropolitan Chicago
YWCA of Elgin
YWCA of Lake County
ZCenter (Zacharias Sexual Abuse Center)

Media & Journalism
AirGo Radio
Another Chicago Magazine
Better Government Association
Block Club Chicago
Borderless Magazine NFP
Bronzeville Life
Chalkbeat Chicago
Chicago Independent Media Alliance
Chicago Independent Radio Project (CHIRP Radio)
Chicago Public Media (WBEZ)
Chicago Reader (Reader Institute for Community Journalism)
Cicero Independiente
City Bureau
Community TV Network
ContraTiempo
Evanston Roundtable
Free Spirit Media
Growing Community Media (Austin Weekly News, Wednesday Journal, Riverside-Brookfield Landmark, Forest Park Review)
Injustice Watch
Invisible Institute
Kartemquin Films
Light Quarterly
Lumpen Radio
Media Burn Archive
North Lawndale Community Newspaper

United Way of Illinois, Inc.
United Way of Lake County
United Way of McHenry
United Way of Metro Chicago
Unity Parenting and Counseling Center
University of Chicago Medical Center
University of Chicago Medicine Comer Children's Hospital
Urban Autism Solutions
Victories
Village Treasure House
Voices and Faces Project, The
Voices for Illinois Children
Way Back Inn, The
Westside Health Authority
White Crane Wellness Center
Willow House
Women Liberating Women
Women's Treatment Center
YMCA of Metro Chicago
YMCA of Chicago
Youth and Family Counseling
Youth and Opportunity United, Inc. (Y.O.U.)
Youth Outreach Services (YOS)
Youth Services of Glenview/Northbrook
YWCA Evanston/North Shore
YWCA Metropolitan Chicago
YWCA of Elgin
YWCA of Lake County
ZCenter (Zacharias Sexual Abuse Center)
Hephzibah Children’s Association provides a therapeutic home for children who have been severely abused and neglected, services for families in crisis, foster care, and after-school programs.

Imagine how your donation will impact a child's life

$15  Teddy Bear for a child at Hephzibah Home
$50  Winter boots for a child in need
$100  Tutoring for a child in foster care
$250  Therapy for a child in care

Donate at hephzibahhome.org

CONNECT WITH YOUR AUDIENCE!
Buttons and stickers make a statement

• Cost effective
• Get ’em when you need ’em
• Made in Chicago with solar power and love

Busy Beaver Button Co.
3407 W. Armitage Ave. | Chicago, IL
773-645-3359 | orders@busybeaver.net

Adoption Services
Counseling
Educational Support

Since opening in 1923, The Cradle has helped place more than 16,000 children into forever families.

Cradle.org
847-475-5800
Photographing Chicago’s cautious return to in-person concerts and festivals after almost a year and a half of forced shutdowns

By Kasc/H/K/L/E/N/S/CH/I/N/K/L/three/eight

FREE/AND/FREAKY/SEPTEMBER/two/comma/zero/two/one/l

In this issue...

Windy City Times insert

How live music looks during COVID

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.

CHICAGOREADER.COM/50

Reader STOCKING STUFFERS

at the Newberry Library
OCT. 6, 2021 - JAN. 21, 2022
for hours, visit newberry.org

CHICAGOREADER.COM/50

Reader for the holidays

chicagoreader.com/store
save the date

GIVING TUESDAY

November 30, 2021

Proven Addiction Treatment

Recovery Centers of America

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
866-407-1399
Chicago Community Loan Fund Presents

Communities of Color Fund

CCLF’s $25 million Communities of Color Fund is a low-cost pool of funds established to provide capital to support real estate developers and social enterprises seeking to build better communities.

Created with investments from:

PNC  Wintrust Community Banks  Bank of America

Created with grant support from:

CDFI Fund  Wells Fargo

Contact CCLF To Discuss Potential Opportunities.
Phone: 312.252.0442
29 E. Madison Street, Suite 1700, Chicago, IL 60602 • www.cclfchicago.org • info@cclfchicago.org
THE INSERT THAT YOU JUST PULLED FROM THE CHICAGO READER IS THE LAST OF FOUR PLANNED ISSUES OF THE CHICAGO FOODCULTURA CLARION DISTRIBUTED IN A LIMITED EDITION OF 3000 COPIES ACROSS CHICAGOLAND. LUCKY YOU TO HAVE GOTTEN A HOLD OF ONE!
American culinary interchanges, of South Asian and African contributions about the history
As always, we have prepared a rich feast for you, dear reader. This time the menu includes contributions about the history of South Asian and African American culinary interchanges. Ebony Magazine’s longstanding food editor Frida DeKnight, the lost glory of Richard Koppe’s Gesamtkunstwerk Well of the Sea, a how-to guide for ordering classic Chicago sandwiches, Alberto Aguilera’s 50 ingredient mole project, and chef David Nikolaos Schneider’s quest for Aegean food beyond gyros, béchamel, and that great, spectacular, and utterly Chicagoan Greek Town-fakery, saganaki.

But before we’ll ask you to the table, dear reader, let me once more serve you an appetizer in the form of a story. It concerns a largely unsung hero of a bygone era of Chicago’s world of gourmet foods whom the otherwise excellent Chicago Food Encyclopedia unusually fails to mention. Ever heard of Max H. Ries? I bet you haven’t. Neither had I, until a mid-1950s “Fashion Show of the Old Country” that I attended happened to feature his products from the “old country”. But even though Julie Brown had told me that Max must have been quite a character, and that there were many great anecdotes, my research failed to produce any. The picture that Goodyear paints of Reese products is very plausible. Obviously, the early pioneers of what came to be known as gourmet food marketing. But it features many just on a whim to set up a cheese shop on Randolph Ave. (1939). Goodyear doesn’t give her sources, but it seems like she was able to interview Max’s son and great-nephew, and what follow is greatly indebted to her work.

The result of a generous Mel- lon Foundation grant awarded to Miralda and Palmié by the University of Chicago’s Gray Center for Art and Inquiry, the Clarion was born in dark pan- demic times. Miralda, Palmié, and their students in an experimental course on “The Art and Anthropology of Food and Cuisine” at the University of Chicago had originally planned to hold a symposium at the Chicago Cultural Center. But as in so many other areas of all of our lives, Covid-19 made hash of the best laid plans of mice and men. Enter The Chicago Food Cultura Clarion, a whimsical newspaper published as an insert in three thousand copies of the venerable Chicago Reader, and a few times a year. Our Mellon funds were just about enough to cover the costs of this specialty paper and our former spiritus rector! And thanks for all, Paige! We airheads couldn’t have done without your many gentle nudges towards sanity.

The former editor-in-chief, Gentle Reader,

Gentle Reader,

By Stephan Palmié

By now there ought to be no need any more to introduce the Chicago Foodcultura Clarion, but for those of you who have foiled it out of their neighborhood Reader box for the first time, here’s a brief recap: the twelve page insert you just pulled from the latest issue of the Chicago Reader is the fruit of a collaboration between the Barcelona/Miami-based mul- tidisciplinary artist Antoni Miralda, the University of Chicago anthropologist that is the hero of this story, and our tireless co-editors: the artist and chef Eric May, the indomitable Solange Sow, the food sleuth Peter Engler, and our new managing editor Evan Willi- am Harbison. We hope to see by Palmié’s Lichtstern committee.

Now, let’s go to Joe Masco, the current managing editor Evan Willi- am Harbison. We hope to see by Palmié’s Lichtstern committee.

Now, let’s go to Joe Masco, the current managing editor Evan Willi- am Harbison. We hope to see by Palmié’s Lichtstern committee.

Now, let’s go to Joe Masco, the current managing editor Evan Willi- am Harbison. We hope to see by Palmié’s Lichtstern committee.

Now, let’s go to Joe Masco, the current managing editor Evan Willi- am Harbison. We hope to see by Palmié’s Lichtstern committee.

Now, let’s go to Joe Masco, the current managing editor Evan Willi- am Harbison. We hope to see by Palmié’s Lichtstern committee.
Reich recalled. Soon, the product range of Reese’s Finer Foods came to include Japanese tinned sparrows, fried grasshoppers and whale meat, ants shipped from Bogota and covered with chocolate by an Illinois candy maker, but also canned Canadian muskrat, and reindeer steaks from Lapland. As Goodyear tells the story, from there on, Max’s entrepreneurial antics took on on a fantastic, even surreal cast: He began to contact zoos to furnish him with lists of creatures that needed to be put down. He bought them, had their meat frozen and shipped to canning facilities. Whence his product line of canned lion, tiger and elephant meat. All this, of course, came crumbling down with Congress’s passing of the Endangered Species Act in 1973. But while it lasted, it was a whopping success, thanks, not the least, to Max’s knack for showmanship: when the movie Jaws came out in 1975, he ran an advertisement for shark meat pâté featuring himself in a scuba diving suit and the headline “This is your chance to bite back”. Perhaps his wildest stunt was to reduce an overstock of his “Spooky Foods” gift set (chocolate-covered ants, bees, grasshoppers and caterpillars), by hiring the ageing Bela Lugosi in full Dracula gear to advertise the product – which promptly sold out (Lugosi, by then, was a veteran in product placement: he also appeared in various beer, soda and cigarette ads https://belladraculalugosi.wordpress.com/bela-lugosi-product-endorsements/).

Those were the days! Then, Reese’s insect products could still be found on the shelves of Marshall Fields, Bloomingdale, Macy, even Safeway and, I suspect, Dominick’s and Jewell. Now, you can count yourself lucky if you find Reese’s water chestnuts or baby corn in your local supermarket. Of course, there are Reese’s Peanut Butter Cups, but not only do they not contain any bugs; rather, being a Hershey product, they have nothing to do with Max Ries. And as for the entomophagists among you, dear readers, times have become tough here in Chicago. While only a few years ago, larvae could be found on the menu of Spoon Thai in Lincoln Square, the only restaurant I know where you can satisfy a craving for a chitinous crunch these days is the Oaxacan Kie Gol Lanie in Uptown which serves crispy fried chapulines, but only when they are in season (when is grasshopper season?). This is not to say that the Chicago Health Department doesn’t shut down a bunch of restaurants each year whose kitchens are crawling with bugs. But, of course, those aren’t on the menu!

Time now to ask you to the table, gentle reader. We hope you will enjoy the bill of fare. Time will tell if there may be second helpings in the future. But for now the Clarion’s kitchen is closed.
It’s rare to call eating fieldwork. Unless you’re approaching a plate with the intention, intimacy, and keen eye of a cook or critic, it’s likely that mealtime is defined by necessity, pleasure, and/or connection rather than investigation.

FOODCULTURA departed from the method of building knowledge characterized by interview transcripts and dusty stacks of books. Antoni Miralda and Stephan Palmié’s interdisciplinary course encouraged us to go out and taste the city of Chicago as researchers rather than as students; we built a base of knowledge about how anthropology and art have dealt with human foodways, how to reconcile the over-determination and aestheticization of one of the most natural human acts, and how to deepen our understanding of Chicago’s unique gustatory worlds.

We settled on exploring fried chicken. How did fried chicken come to be embedded in the city’s landscape? How has its preparation shifted with the changing makeup of Chicago’s immigrant populations? What would a “Chicago fried chicken” look like if it paid homage to all of the city’s diversity?

To answer these questions, we visited several of Chicago’s best-known fried chicken spots: Harold’s, Mini Hut, Chicken Pollo Shack, Split-Rail, Honey Butter Fried Chicken, and Crisp. We ate and took notes at each with the intention of creating a palimpsest of fried chicken experiences, including everything from the menus to the grease.

Having recently celebrated seventy years as one of the city’s oldest Black-owned restaurants, Harold’s Chicken Shack specializes in uniquely-prepared fried chicken and sauces. The menu is sparse and varies slightly by location but because loyal customers know what they’re there for, they can order without much confusion. Mini Hut and Chicken Pollo Shack...
function similarly, on implied knowledge and certain rootedness in their neighborhoods. Crisp is a Korean fried chicken restaurant, with a menu highlighting gochujang and kimchi as accompaniments to the dish born from US imperialism. Split-Rail, in contrast, is a white-owned upscale-casual restaurant, with a price point that reflects its self-perception as an “updated” comfort food spot. We struggled with claims of authenticity as markers of what makes a “good” fried chicken experience and examined how the owners and operators of these different restaurants approached the conversation about appropriation and gentrification of soul food.

With bellies full of research, we attempted to blend these disparate dishes into one that reached toward the city’s distinct cultural pockets, all in one bite. We buttermilk-brined a locally-sourced chicken and created a Southern-style rub. We double-fried the chicken parts in beef tallow, methods borrowed from Korean and Harold’s style chicken, and served it with rye bread (a nod to Polish and Jewish immigrants), white rolls, and a flight of sauces: ramp pesto (a nod to the Miami-Illinois word shikaakwa, meaning an allium that grows along the Chicago River), honey butter, gochujang sauce, Chicago mild sauce, and Nashville hot sauce. The completed dish was nestled in a newspaper basket with the menus of all of the restaurants we visited as well as imitations of the menus that we created based on our own iteration of the Chicago fried chicken.

The annotated greasy palimpsest of menus accompanied process photos as our final product, the refuse of our foray into a complex culinary tangle. As students of Chicago’s gastronomic landscape and researchers hoping to contribute something of our own, we learned that a dish can only do so much storytelling work: the rest has to come from asking questions about what is on our plates and why.

By Sam Winikow, Noah Goodman, Maya Osman-Krinsky, Molly Donahue, Isabelle Sohn
As an Internationally Recognized Sandwich Expert™, I am often asked, “What is your favorite sandwich?” My standard answer is “The one in front of me,” which often gets a chuckle and ends the line of questioning.

Some folks persist, though. “How do you decide what sandwich to put in front of you?”

Observation. What are other people ordering? Does this place serve only one or two things? Does the restaurant have a signature dish in its name? Sandwich shops and fast food joints on the South Side of Chicago tend to organize themselves into certain phyla, and each major family of restaurant has certain specialties that patrons seek it out for.

Am I on the Southwest Side of Chicago? Can I see a gyro cone in the kitchen or a prominently displayed Kronos poster in the dining room? Do I smell hamburgers?

If you answered yes to these questions, you may be at a Nicky’s. Or maybe it’s a Mickey’s. These loosely—or not-at-all-affiliated—Greek-owned fast food joints dot the Southwest Side and suburbs, and are among the more reliable fast food options in the area. Your best bet here is a Big Baby, though it might sometimes be called a Big Mickey. This is a double cheeseburger built in a very specific way, with cheese between two small fast food-style patties, served with ketchup, pickle, onion, and swiss cheese. Nicky’s also tends to have good Gyro and decent Italian Beef sandwiches if you aren’t in the mood for a burger.

Am I near UIC? Can I hear cars roaring by on the highway? Are there yellow signs everywhere I look? Is the smell of cooking onions heavy in the air?

You must be on Union Ave. just south of Roosevelt. This is the only place to get a Maxwell Street Polish Sausage—and I do mean the only place, as you should ignore the words Maxwell Street Polish anywhere else you see them. A true Maxwell Street Polish is a thick section of kielbasa, its casing griddled to a crisp snap, dressed simply with yellow mustard, grilled onions, and sport peppers. Don’t like sausage? Try the bone-in Pork Chop Sandwich instead—just find the bone with your fingers and eat your way around it. You can get a hot dog or a burger as well, but if you want anything other than mustard, grilled onions, and sport peppers on your sandwich, you may be out of luck.

Am I in a South Side or South Suburban deli with an Italian name, like Soletti’s, Gia’s, Frangella, Rubino’s etc.? Am I at a pizza place located in the Bridgeport neighborhood?

You have stumbled onto an embarrassment of riches, friend. See if they have a Freddy on the menu. This is a hot grinder made with an Italian sausage patty, marinara sauce, cheese, and sweet peppers. Eat one whenever you have an opportunity and spread the gospel; these sandwiches are a dying breed.

You may also want to ask about a Breaded Steak Sandwich. This sandwich features a very thin piece of breadcrumb-coated beefsteak, fried crisp, rolled up into a French roll and served with red sauce and melted cheese. A few years ago, Ted Berg wrote in the USA Today sports section that the breaded steak sandwich from Ricobene’s was the best sandwich in the world, but there are a half-dozen other places in Bridgeport doing it at least as well.

If neither of those appeal, an Italian Sub or an Italian Beef will probably be a safe bet as well.

Am I on the far South Side at an extremely busy and well-loved locally-owned sandwich shop? Do I smell a mixture of something like barbecue sauce and vinegar? Are the only things on the menu either some kind of hoagy or a steak sandwich?

The South Side’s hoagy houses are among the great treasures of Chicago’s fast food scene. The Hossa will be a long roll with a combination of deli meat slices served with tomato, onion, pickle, pepperoncini, and “hoagy juice,” a kind of vinaigrette. It’s good if you’re in the mood for a cold sub, but do check out the Sweet Steak. This is a local variant on the cheesesteak, combining griddled shaved steak with a sweet barbecue-style sauce, melted American cheese, sweet peppers, and tomatoes. It is a mess, it is not photogenic at all, but it is one of the best, most unique sandwiches Chicago has to offer.

Is this a sub shop? Are the walls covered with hand-written signs and specials? Is the menu massive? Am I ordering my sandwich through bulletproof glass? Do the sandwiches come with fries and “can pop?”

I’m excited and a little scared for you. The experience you are about to have could be either amazing or terrible. Order a Jim Shoe, a sub sandwich containing roast beef, combed beef, and gyro meat; cheese and mustard; lettuce, tomato, and onion; “gyro sauce,” which may be tzatziki or mayonnaise or ranch dressing or some unholly combination of the three; and giardiniera, if you choose to add that greatest of condiments. When all those flavors combine just right, a Jim Shoe can be glorious. Be sure to get mild sauce on those fries, too.

Are there red and yellow signs everywhere? Red and yellow paint, red and yellow trim, red and yellow umbrellas over the tables outside, and the Vienna Beef logo plastered on everything in sight?

When in Rome, order a hot dog. If you want ketchup on it, you may need to put it on yourself—there’s a strong bias against ketchup on a hot dog in Chicago and change is a slow process—but for the places that identify this strongly with the Vienna Beef brand, it doesn’t matter whether they serve the old-school Depression Dog (featuring mustard, relish, diced onions, and hot peppers, rolled into wax paper with steaming hot fresh-cut French fries on top) or the classic sandwich-in-a-bun presentation that everyone thinks of when they hear Chicago-style Dog. Both are great.

Every rule has its exceptions though, and one of the most legendary hot dog spots on the South Side doesn’t have a Vienna Beef sign in sight. Fat Johnnie’s on S. Western uses David Berg brand dogs, and is also one of the premiere spots to order a Mother-in-Law. This tamale-in-a-bun comes covered in chili and often dragged through the garden like a Chicago-style dog. At Fat Johnnie’s you can gild the lily and order a Mighty Dog instead, which has both a tamale and a hot dog hidden under all those toppings.

Wait, none of these descriptions match the place I’m at. It’s some weird one-off that has a menu unlike anything you’ve mentioned! I’m confused and scared! What do I do?

In that case, pick the wildest, most unique thing you can find on the menu and order that. Take a chance on something with a name like the Hossa, Crispy Cheesesteak, Smoke Bomb, Corleone, Gunslinger, or Wild Bill. It might be good, it might be bad, but it should at least be memorable. Make sure you send me a photo too—I want to hear all about it!
by Margaret Carney

by the time you are my age, and if you are the type of person that Benjamin Franklin would have deplored when he famously said one should “eat to live, not live to eat,” you have enjoyed many fine dining experiences. As a child, my parents would take the train from Iowa City into Chicago several times a year, with me and maybe a sibling. There was always a dining destination interwoven with a trip. Without fail, we stayed at the Palmer House. And I remember dining with my sister Kay on chateaubriand for two at Trader Vic’s which was located in the Palmer House.

Fast forward forty-five years to 2012, and I have established the International Museum of Dinnerware Design in Ann Arbor, Michigan. As its director and curator, I am exploring the topic of restaurant ware, and I stumble upon images of dishes with fantastic abstract designs of fish, fish hooks and lures manufactured by Shenango China for use in the Well of Sea Restaurant. It takes me back to 1967, when, as an awkward teenager, I dined same sibblings with my parents at the Well of the Sea. I must have braved to dozens of complete strangers over the years how I had eaten at this strange restaurant. Did I tell them about the marvelous seafood cuisine or the plates with abstract fish designs? No, because I do not actually remember what I ate or what the dishes looked like. What I vividly recall is the ambiance of the restaurant, lit solely with black lights, which, along with the accompanying abstract murals and sculpture gave the impression that one was dining under the sea.

The little white flowers and ricrac on my ties flotsam that my sister Kay had sewn, glowed in the dark under the ultraviolet lights. An uncritical photograph from 1942 shows a waiter appearing to use a flashlight to illuminate a menu for diners. In retrospect I believe that I was not as impressed by the abstract designs on the murals and dinnerware because in the late 1960s, these designs were not as unusual and provocative as they would have been in 1948 when the restaurant opened.

The Well of the Sea opened to much fanfare. A press release published on May 25, 1950 announced the arrival of fresh seafood at the restaurant. Live turtles, lobsters, fish nets, and a live oyster fish are displayed above the fish line stewedans, a mermaid, and the assistant to the president, that is, the man, in street clothes. The restaurant was no ordinary restaurant. It was designed by artists, interior designers, and architects to evoke the experience of dining under the sea. Rather than a literal interpretation, this was accomplished through the use of abstract murals and dramatically lit sculptures of fish, lures, and bait. Culinary history may be revisited by the menu—bouillabaisse, nantucket or seafood, each dish of the menus is illuminated with a long line of seafood and an ancient, but delicious, crayfish.

The Well of the Sea Restaurant, lit with both black lights and ultraviolet lights. An uncredited photograph from 1942 shows a waiter appearing to use a flashlight to illuminate a menu for diners.

The abstract fish, bait, and lure designs on the restaurant china.

The menus actually describe all the tempting cuisine at the restaurant, including such delicious wordmithing as “Bahama Crab Chowder” with Barbara Bum, said to be a favorite of Ernest Hemingway. Some notable seafood menus were replaced by newly designed menus that glowed under ultraviolet light and could be seen in the darkness that was the Well of the Sea.

The more one learns about the Well of the Sea, the more one craves the abstract fish motifs, adapted from Koppe’s murals by Shenango China’s noted designer Paul W. Cook. There is the novel restaurant concept, the architectural/interior design, the murals, the dinnerware, the cuisine. As a result, there are restaurant reviewers, art historians, interior designers, china collectors, and patrons who remain captivated by the story of the Well of the Sea. At the time there was even a doctor who seemed obsessed with the effects of ultraviolet light on animals and the wait staff alike.

The abstract fish motif, adapted from Koppe’s murals by Shenango China’s noted designer Paul W. Cook.

The story of the Well of the Sea. At the time there was even a doctor who seemed obsessed with the effects of ultraviolet light on animals and the wait staff alike.

The Well of the Sea opened in 1967, and the hotel closed the next year. The building was torn down in 1980. Perhaps because of the use of ultraviolet lighting in the dining area, there are far photographs of people dining in the restaurant interior, with most vintage images aimed at capturing the murals and sculpture in situ.

The more one learns about the Well of the Sea, the more one craves the abstract fish motifs, adapted from Koppe’s murals by Shenango China’s noted designer Paul W. Cook. There is the novel restaurant concept, the architectural/interior design, the murals, the dinnerware, the cuisine. As a result, there are restaurant reviewers, art historians, interior designers, china collectors, and patrons who remain captivated by the story of the Well of the Sea. At the time there was even a doctor who seemed obsessed with the effects of ultraviolet light on animals and the wait staff alike.

The menus actually describe all the tempting cuisine at the restaurant, including such delicious wordmithing as “Bahama Crab Chowder” with Barbara Bum, said to be a favorite of Ernest Hemingway. Some notable seafood menus were replaced by newly designed menus that glowed under ultraviolet light and could be seen in the darkness that was the Well of the Sea.

The menus actually describe all the tempting cuisine at the restaurant, including such delicious wordmithing as “Bahama Crab Chowder” with Barbara Bum, said to be a favorite of Ernest Hemingway. Some notable seafood menus were replaced by newly designed menus that glowed under ultraviolet light and could be seen in the darkness that was the Well of the Sea.

Margaret Carney is a ceramic historian with a Ph.D. in Asian art history. She likes to write books about ceramic cuisine topics such as indochinois, tea manufactured in Fitz, Michigan, and the “tuber of American studio ceramics.” She established the International Museum of Dinnerware Design in 2012. She is obsessed about anything to do with the Well of the Sea restaurant in Chicago. She also loves marzipan.
Growing up as a committed eater in the Aegean coast of Turkey, one of my favorite street bites was kokoreç, lamb intestines fairly cleaned, wrapped around offal, grilled on a horizontal skewer, and seasoned with salt, oregano, and cumin before getting stuck in a half loaf of bread which sucked up all the fats. I may have already lost you with this daring recipe, my precious reader, but I was hardly the only lover of this dish. I always found it astonishing how kokoreç was the first and last thing that the Kandil family of my side had to eat when they came from Deyrûbâkht to visit us in Selmê (Sanliurfa in Greek). Ultimately, these Kurds were proud meat eaters. Especially those from Deyrûbâkht liked to impress you by boasting about how they used lamb liver for breakfast while people from Selmê, my hometown, were rather taking pride in their culinary know-how with the Aegean herbs and greens. How could this humble meat sandwich be native to my allegedly herbivorous land and delightfully exotic to my carnivorous roots of Greek cooking, especially if they are not featured in mainstream representations of the Greek cuisine since its introduction to Greek cooking in the 1930s by Chef Schneider’s Itinerary. Chef Schneider raves about how he can find greens that are specific to Crete in Chicago, a city which has attracted many Greek migrants since the 1880s. These migrants, who were running away from the Ottoman atrocities more in Chicago, a city which has attracted many Greek migrants since the 1880s. These migrants, who were running away from the Ottoman atrocities more

Well, my precious reader, now we hit the last lines of my piece and the experience of the last sunset of Easter lamb and kokoreç roasting.

By Hazal Corak
Alberto serving food at this recent mole event

EM: Alright, I’m spending an excellent afternoon with Alberto Aguilar, eating up a storm across the greater River Forest region. We’ve had excellent home style Filipino food from Lisa Trung’s, a toasted pata pizza thing from Gustavo’s and are now sitting over duck fries and beers.

AA: It’s Forest Park, not River Forest, people always get it mixed up.

EM: Tell me about the 40 ingredient mole.

AA: It’s actually a 50 ingredient mole. The one I did recently with (Nicholas) Jirasek was 40.

EM: I like the origins of mole – it comes from an ancient time, being resourceful, improving with what you have. The story of mole has its origin in a convent, in the colonial times, in Mexico, where there was an archbishop coming to visit the nun, and they didn’t have anything to eat so they took whatever was in the cupboard and they killed the old turkey that was in the courtyard, and that was the birth of mole.

EM: Every part of Mexico has different versions of mole with different ingredients. I researched all the different possible mole dishes throughout Mexico and compiled a list of all the ingredients and I thought it would be interesting to make a mole that was just over the top with an excessive amount of ingredients and mix the different regions.

EM: I started making this mole as part of this dinner project and I think that it kind of acted as a metaphor for bringing together people that didn’t belong, because that was part of this dinner series, bringing strangers into my home, I always make a drawing of that sauce which is actually owned by the National Museum of Mexican Art.

EM: Is it the list of ingredients?

AA: It’s in the list of ingredients.

EM: The mole, I’ve always seen the relationship between mole and chocolate.

AA: You know that the Coney Island dog was a famous thing in Detroit? Jirasek told us a little bit about those origins. What do you know about that?

EM: They were Greek and Macedonian owned.

AA: There were several things. But actually he collaborated with several artists who were Vis-

ing. He did a Korean dish with Cecilia Kim. She made traditional the previous night and Jirasek mixed that in. And then there was another artist, Fabi Fullani, who is from Brazil and they made feijoada that got mixed into it, also. And Alex and I, for the end of our program, we created a car-nival at On-Flow in the open meadows. And we thought that we should serve these hotdogs as a performance at this carnival. But that got put off so we actually passed them out during the dance party at the end of our sessions.

EM: So was it good, Jirasek’s mole?

AA: It was really good. It was a really fast mo-

ment – it’s a hotdog and it was at a dance party. It’s not like you could sit down and savour the flavors. But it really was a good one. We used turkey dogs, be-
cause I told him about turkey in mole.

EM: Do the molés turn out different? Do they taste dramatically dif-

ferent every time?

AA: You know what, I feel like they always taste the same. It goes hand in hand with the metaphor of things coming together that don’t belong. It works. It’s a lot of the point, the idea of bringing things that aren’t used to go together, that aren’t meant to be together, to make a sign that I then serve as a gift to Jirasek.

Alberto Aguilar is an interdisciplinary artist based in Chicago. In 2009 he started a Personal Dinner Invitation, where he invited strangers into his home using a popular social media site. At these dinners he began making and serving a 50 in-

gredient Mole which he has now made countless times. He teaches at the School of the Art Institute of Chicago. His work is currently on display at The Public Gallery on the Garfield Park neigh-

borhood of Chicago.

Mild Dog

Jirasek’s Hot Dog

Mild Hot Dog

The original 50 Ingredient Mole

Ox-Bow Dog

Ox-Bow Dog

The Feeling Shapey Carnival at Ox-Bow

Mole Hot dog

dog seller at the Cub’s park – he did that for years, that was a big part of his life. Anyways, when we were out at the festival, I was telling Jirasek about my mole dog project and he had the idea to combine both of our interests to create a mole hotdog, like a chili dog, like a Coney Island chili dog. With mole instead of the chili. He gave me the list of his ingredients and I made a drawing of it on top of the Ox-Bow map.

EM: Do you have on Insta-

gram? Did I have some Filipino ingredients?

AA: There were several things. But actually he collaborated with several artists who were visit-

ing. He did a Korean dish with Cecilia Kim. She made traditional the previous night and Jirasek mixed that in. And then there was another artist, Fabi Fullani, who is from Brazil and they made feijoada that got mixed into it, also. And Alex and I, for the end of our program, we created a car-

nival at On-Flow in the open meadows. And we thought that we should serve these hotdogs as a performance at this carnival. But that got put off so we actually passed them out during the dance party at the end of our sessions.

After returning home, I wanted to commen-
orate that moment and that feeling that we made, collaboratively, with Jirasek so I thought it would be interesting to ask Southwest Signs to make a sign that I then gave as a gift to Jirasek.

AA: You know what, I feel like they always taste the same. It goes hand in hand with the metaphor of things coming together that don’t belong. It works. It’s a lot of the point, the idea of bringing things that aren’t used to go together, that aren’t meant to be together, to make a sign that I then serve as a gift to Jirasek.

Alberto Aguilar is an interdisciplinary artist based in Chicago. In 2009 he started a Personal Dinner Invitation, where he invited strangers into his home using a popular social media site. At these dinners he began making and serving a 50 in-

gredient Mole which he has now made countless times. He teaches at the School of the Art Institute of Chicago. His work is currently on display at The Public Gallery on the Garfield Park neigh-

borhood of Chicago.
We don’t know exactly when the first Indians came to Chicago. (South Asians is a more appropriate term given that not all of them were Indian.) In 1846, Pakistan, Bangladesh, and Sri Lanka had not yet been created. Before 1947, these countries were part of British India, which had been under British rule since the early 19th century. In 1854, the Census lists mostly people from India in Chicago, but they could have been Indians who were here to work in the mills or had worked as wandering peddlers. The food of the city was based on Indian ingredients, but they could have been Europeans since India was part of the British Empire and residents could enter and leave the country freely. In a 1908 article in the Chicago Tribune, an Indian journalist who spent time in Chicago and on tight rations, mentions an Indian student who studied in psychology from Oxford University. However, one does not know if he worked in the city or just visited.

Three early residents were mostly students, mainly at the University of Chicago. A 1920 article in the Chicago Tribune notes that the Indian students here, many from Madras, had formed a cricket team. For a time in the 1920s the University of Chicago had what must have been the university’s first polo team. Headed by a dashing young man from Ceylon named C. Chandrasekhara Reddy, it was part of the British Empire and residents could enter and leave the country freely. In the 1950s, the University of Chicago had over 100 Indian students enrolled.

The same journalist also described the difficulties Indians faced in entering restaurants and finding lodgings because of the color barrier. Starting in the 19th century, communities of Indians who had jumped ship or worked as wandering peddlers settled in New York and New Orleans. Some joined the Great Migration of African Americans that began during World War I and came north to find work in factories and steel mills. Boarding houses and restaurants in the African American communities of Cleveland, Detroit, Buffalo, Baltimore, and other Northern cities served them, and they must have sprung up on Chicago’s South Side as well—a tip-off that does not exist until 1913. In 1917, the Chicago Tribune reported that several Indians who worked in a steel mill in Gary, Indiana, were arrested by Chicago and Federal police in connection with a plot to sabotage America’s war effort. In 1964, the Chicago Tribune’s Money and Writing departments published an article titled “Indian curry mecca” that announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes.

In 1973, the Chicago Tribune reported that several Indians who worked in a steel mill in Gary, Indiana, were arrested by Chicago and Federal police in connection with a plot to sabotage America’s war effort. In 1964, the Chicago Tribune’s Money and Writing departments published an article titled “Indian curry mecca” that announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes.

In 1973, the Chicago Tribune reported that several Indians who worked in a steel mill in Gary, Indiana, were arrested by Chicago and Federal police in connection with a plot to sabotage America’s war effort. In 1964, the Chicago Tribune’s Money and Writing departments published an article titled “Indian curry mecca” that announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes. Soon a public relations officer in the Indian government, working with Chicago and Federal police in connection with a plot to sabotage America’s war effort, announced the rise of Indian restaurants in Chicago. In the late 1960s, the owners were Brahm Dixit and his wife, who was the cook. The restaurant served home-style North Indian dishes.
cultural recipes such as my family’s favorite
of honor in my small condo kitchen, reminding
page classic book has also earned a special place
DeKnight was born during my grandmother’s
first published
When her
cookbook was
AmericanLiterary and Culinary Studies,
write in her
AmericanLiterary and Culinary Studies,
including the collection of stories pub-
list as the copy-
book with
The Ebony Cookbook
deeply meaningful.
other cultural cooks, culinary historians,
cooks with storytelling and memories that
the very personal chapter identifying and
it is the only edition with DeKnight’s cop-
I only rave about the 1948 edition because
that the first printing only, not the other
sonal deliberation based on the fact—no
her surname?

A Date With A Dish

For my part, following much per-
Darwin Avenue home. But both grandmoth-
frequently described as “Gulf Coast club-
magazine columns and Freda De Knight

Joy of Cooking
The Joy of Cooking

Rene DeKnight (1913 – 2004) who be-

THE CHICAGO FOOD CULTURA CLARION

It takes a trailblazer to know one,” I answered
and educator Jessica Harris stated several years
brought international attention to African-
Granny’s version.
tomatoes that only comes in second place to
DeKnight included this observation, en-

It is a fallacy, long disproved, that

Stephan Palmié

Stephan Palmié is a poet and essayist from the corn-

Antoni Miralda

Miralda is a recovering artist. Eric is the founder and director of

Eric May and Peter Engler
Senior Editors:

Eric May

Chicago, November 2021

Graphic Designers:

Evan Williams

Eric May and Peter Engler
Senior Editors:

Antoni Miralda

Chicago, November 2021

Graphic Designers:

Evan Williams

Eric May and Peter Engler
Senior Editors: