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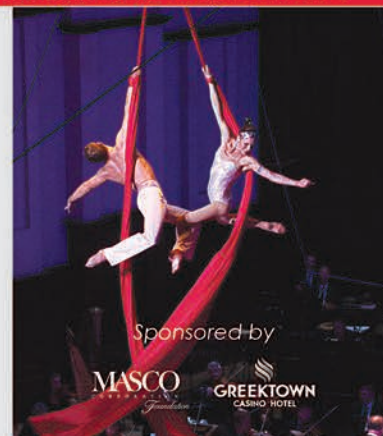
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16 Harvey on fire
Photo: Bruce Glikas



“*With Jonathan (Groff), doing these sex scenes just feels so cool. You can do anything; your hands go everywhere, and it's fine.*”

– “Looking” star Russell Tovey, page 20



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VOL. 2302 • JAN. 8, 2015 ISSUE 897

PRIDE SOURCE MEDIA GROUP

20222 Farmington Rd., Livonia, Michigan 48152
Phone 734.293.7200

PUBLISHERS

Susan Horowitz & Jan Stevenson

MEMBER OF

Michigan Press Association
National Gay Media Association
Q Syndicate



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Long Distance Love: Crossing Over The Pond

International Couple Struggles With Two Nations' Differing Laws On Marriage

BY AJ TRAGER

CHELSEA – In 1992, current University of Michigan professor Tom Toon was doing research at the British Library in London. On a spring day in March, Toon ran into native Englishman Anthony Shakeshaft and the two of them hit it off immediately. For the next 22 years the pair would spend their lives crossing the pond multiple times a year to be with one another, sharing their lives in England and in the United States.

During the first year of their relationship, Shakeshaft came to the U.S. for Christmas, and Toon spent time in England during the breaks at the university. Shakeshaft applied for the visa waiver program which allowed him to stay in the country for up to 90 days. For the next several years, the couple raised a daughter in the United Kingdom, each spending every few months across the Atlantic.

In 1994 they applied for a domestic partnership in a local bank which was subsequently overturned, and then in 2011 they applied for a domestic partnership in the U.K.

The couple planned to retire in England. But until that time came, Toon applied for a spousal visa in the U.K. and Shakeshaft remained on the visa waiver program in the U.S. Fortunately, Toon never had any trouble getting through immigration to visit his partner.

It wasn't until marriage became possible here in Michigan that Shakeshaft decided he wasn't going to go back during his latest approval under the visa waiver program.

"I always say we've been married five times," Shakeshaft laughed.

Shakeshaft was staying in Michigan when Judge Friedman issued his ruling in March of last year. Once they heard the news, the couple rushed to the Washtenaw courthouse to get married. Then, Snyder repealed the decision and they were left unsure of the status of their marriage. They drove to Chicago, signed their second



Tom Toon (L) and Anthony Shakeshaft (R) showing off their marker from Fall of 2013 in Washtenaw county after the initial DeBoer ruling. They would have been second to marry had same-sex marriage become legal that day.

marriage document in a two day period and returned home, officially married in the U.S. They then set up an immigration hearing for early August.

"We expected it to be like the movies and for them (immigration services) to be confrontational, but as a matter of fact, at that point, the immigration services were incredibly welcoming. At every stage before that they were resistant, and you had to justify to them. But at that stage they just chatted with us," Toon said.

"I asked if we were the first gays that they've done that were married in Michigan. And they said we were the first married couple to use it as evidence for immigration purposes," Shakeshaft said.

A week later, on the anniversary of their British wedding, his green

card came. Shakeshaft could hardly believe it.

"I was taking this a bit seriously, because for me it was – I don't want to be too dramatic – but it was like my Ellis Island. I couldn't believe our luck to be able to go through this," Shakeshaft said.

Shakeshaft now has to remain in the states for more than six months during the year. After two years and ten months, he can apply for naturalization. The permanent resident alien status is conditional and needs to be renewed within three years. After that, the renewal is every five or ten years.

"In the U.K. we have more rights without a will than we do, clearly, in the state of Michigan. But even if the state recognized our marriage, British law gives married couples more and clearer rights than America

does," Toon said.

The University of Michigan has always recognized them as a couple and provided them with full benefits, even having to go through many machinations in order to use language that didn't violate the state's earlier ban against providing for those partner benefits.

"You know what's really bizarre?" Shakeshaft asked. "When you have no human rights, we just got on with it. But not in a passive way. I kept thinking, 'Where would our life be if it were an equal playing field, or an equal situation?' We would've made different choices. It makes me really cross. We're incredibly lucky to be in Washtenaw county."

"If it makes a huge amount of difference to religious conservatives that somehow their marriage would be diminished if we (LGBT people)

"I was taking this a bit seriously, because for me it was – I don't want to be too dramatic – but it was like my Ellis Island. I couldn't believe our luck to be able to go through this,"

– Anthony Shakeshaft

were allowed to marry, I'll take that as long as I have civil rights. As long as there are mechanisms, even though we have to go through lots and lots of legal hoops and hurdles that heterosexuals don't have to do. For me, calling it marriage was unimportant. Or at least, I thought it was. But it turns out, for me, that it's not unimportant," Toon admitted.

For the first time in over 20 years, the couple now permanently resides together in their home, coincidentally 20 minutes away from Manchester, Michigan; their place in the U.K. was 20 minutes from Manchester, England.

"We've seen flowers blooming that we had planted 20 odd years ago in this garden; we had never seen them. Because from '95, I'd never been here during the spring and then he'd always be in England. This house was like a halfway house," Shakeshaft said. "It is just incredible. So, thank the DeBoers. In fact, it goes back to the drag queens at Stonewall or Harvey Milk. It is just really, really incredible."

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State Of LGBT Equality In Michigan HRC Releases Municipality Index Ratings

BY AJ TRAGER

The Human Rights Campaign (HRC) released its third annual municipality index for LGBT equality in December 2014, highlighting 353 cities throughout the nation.

Municipal Equality Index (MEI) is the only nationwide rating system of LGBT inclusion in municipal law and policy and shows that cities around the nation, and in Michigan, continue to take the lead in supporting LGBT people and workers, even when state legislature has not.

Nine cities in the state were included in the HRC poll averaging 57 out of a total 100 possible. The national average sits at 59 out of 100. Ann Arbor received 83, Detroit: 74, East Lansing: 100, Ferndale: 57, Grand Rapids: 59, Lansing: 64, Pleasant Ridge: 44, Sterling Heights: 24 and Warren: 10.

The MEI rates cities based on 47 criteria falling under six broad categories: non-discrimination laws, relationship recognition, municipality's employment policies, including transgender-inclusive insurance coverage, contracting non-discrimination requirements, and other policies relating to equal treatment of LGBT city employees, inclusiveness of city services, law enforcement and municipal leadership on matters of equality.

Fifty state capitals and the 150 largest cities in the country were rated as well as the three largest cities or municipalities in each state.

Scores were rated on a scale of 0-100 based on laws, policies, benefits and services. One hundred standard points were available as well as 20 bonus points for programming or actions that apply to some cities, but not all.

The ranking does not represent the atmosphere or quality of life of the municipality but is an evaluation of the laws and policies in an examination of inclusive services for LGBT individuals. Some high-scoring cities may not be truly welcoming for all LGBT people and some low-scoring cities may be more welcoming than existing policies suggest.

Ferndale

Ferndale, for example, only received 57 out of 100 points but scored high on part one of the study because the city

provides discrimination protections for housing, employment and public accommodations. The city scored low on part two, earning zero out of a possible 12 points for relationship recognition of marriage equality, civil unions, domestic partnerships and domestic partner registry. Part three of the study looked at the existence of domestic partner benefits offered by employers in the fields of non-discrimination in city employment, domestic partner health benefits, transgender-inclusive healthcare benefits, legal dependent benefits, equivalent family leave, city contractor

LGBT elected or appointed municipal leaders, resulting in a total of 54 earned points and three bonus.

Ann Arbor

The arbor city earned 100 percent in part one for fully prohibiting employment, housing and public accommodation discrimination; they also earned a 100 percent for part two of the assessment by offering comprehensive domestic partnership, marriage or civil union recognition.

However, in part three, the city lost

“From Mississippi to Idaho, mid-size cities and small towns have become the single greatest engine of progress for LGBT equality – changing countless lives for the better. In just three years, the number of municipalities earning top marks for their treatment of LGBT citizens has more than tripled. Simply put, in this country there is an ongoing race to the top to treat all people, including LGBT people, fairly under the law, and it's time our state and federal laws caught up.”

non-discrimination ordinances and city contractor equal benefits ordinances. In this category, Ferndale lost points for lacking transgender-inclusive healthcare benefits, equivalent family leave and city contractor non-discrimination and equal benefits ordinances.

Part four of the study assessed city efforts to ensure that LGBT citizens were included in city services and programs. Ferndale received a total of three points out of a possible 15. This section looked at enumerated anti-bullying policies, which the city has in place, but missed points for lacking an LGBT liaison to the city executive and access to the HRC.

Receiving 10 out of a possible 18 points in part five, Ferndale reported their 2012 hate crimes statistics to the FBI but didn't have an LGBT police liaison or task force liaison.

The city earned 100 percent on part four which measured the city leadership's commitment to fully include and advocate for LGBT equality in the areas of: existence of public leadership positions on LGBT equality and existence of leadership in pro-equality legislative or policy efforts. However, Ferndale did earn an extra three points in this category for having openly

points for absence of transgender-inclusive healthcare benefits, legal dependent benefits and city contractor equal benefits ordinances, though the city does have a contractor non-discrimination ordinance.

Earning 10 out of a possible 15 points in part four, Ann Arbor lacks an LGBT liaison to the city executive but includes enumerated anti-bullying policies and a representative to the HRC. Ann Arbor also lost points in part five for lacking an LGBT police liaison or task force representative but did report its 2013 hate crimes statistics to the FBI. The city earned 100 percent for part five which includes public LGBT leadership positions and pro-equality policy efforts. Five additional points were earned for the existence of openly LGBT elected or appointed leaders and city limits that test restrictive state laws to finish out the assessment with a total of 78 awarded points in parts one through five (plus the five extra bonus points.)

East Lansing

East Lansing received an 86 percent rating in 2013 and in the past year has

See HRC, page 14

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Bruce Harkness's 'Halloween Party, Verdi's Bar, Sibley Street, 1977'

New Art Exhibit Shines Light On Detroit's LGBT History

BY CHENE KOPPITZ

Despite having a verifiable population under one million residents, Detroit has been in the forefront of national and international news for the past decade. The city's rich history, as well as its impoverished present, brought visitors from across the globe to the Motor City for a variety of reasons, from investment to photographic documentation.

In 2010, Yves Marchand and Romain Meffre published "The Ruins of Detroit," a book of photo-essays documenting the city's decline, which reinvigorated the concept of "ruin porn" photography. Introduced in the mid-1990s by another visiting photographer, "ruins photography" or "ruin porn" is best understood as taking pictures of once grand, now decrepit, buildings and public spaces, usually with artistic or documentary intent. While the genre was initially embraced, both here in Detroit and elsewhere, the trend has lost traction as the city begins to slowly reinvent itself. Nowhere is this renaissance more evident than

"Cardio Vista: Detroit Street Photography," an exhibition of photo-essays opening on Friday, Jan. 16 at the Alfred Berkowitz Gallery on the University of Michigan-Dearborn campus. Shot over five concurrent decades by four local photographers, the exhibit documents not only the Detroit that was – and, in some cases, no longer remains – but what the city may well become in the future.

Of particular interest to the LGBTQI community is Bruce Harkness's series on Cass Corridor. Shot largely in the late 1970s, these black and white photos show people and places few Detroit area residents knew existed, then or now. Despite being in black and white, Harkness captures the vibrancy and warmth of Detroit's Gay Bar culture through a number of photos taken at the Gold Dollar Show Bar. Shuttered in the early 2000s, the Gold Dollar had more recently been home to several of Detroit's most successful indie bands (White Stripes, Electric Six), but its

See *Cardiovista*, page 14


Photo: Mike Ruiz



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What is STRIBILD?

STRIBILD is a prescription medicine used to treat HIV-1 in adults who have never taken HIV-1 medicines before. It combines 4 medicines into 1 pill to be taken once a day with food. STRIBILD is a complete single-tablet regimen and should not be used with other HIV-1 medicines.

STRIBILD does not cure HIV-1 infection or AIDS. To control HIV-1 infection and decrease HIV-related illnesses you must keep taking STRIBILD. Ask your healthcare provider if you have questions about how to reduce the risk of passing HIV-1 to others. Always practice safer sex and use condoms to lower the chance of sexual contact with body fluids. Never reuse or share needles or other items that have body fluids on them.

IMPORTANT SAFETY INFORMATION

What is the most important information I should know about STRIBILD?

STRIBILD can cause serious side effects:

- **Build-up of an acid in your blood (lactic acidosis),** which is a serious medical emergency. Symptoms of lactic acidosis include feeling very weak or tired, unusual (not normal) muscle pain, trouble breathing, stomach pain with nausea or vomiting, feeling cold especially in your arms and legs, feeling dizzy or lightheaded, and/or a fast or irregular heartbeat.
- **Serious liver problems.** The liver may become large (hepatomegaly) and fatty (steatosis). Symptoms of liver problems include your skin or the white part of your eyes turns yellow (jaundice), dark “tea-colored” urine, light-colored bowel movements (stools), loss of appetite for several days or longer, nausea, and/or stomach pain.
- **You may be more likely to get lactic acidosis or serious liver problems** if you are female, very overweight (obese), or have been taking STRIBILD for a long time. In some cases, these serious conditions have led to death. Call your healthcare provider right away if you have any symptoms of these conditions.

- **Worsening of hepatitis B (HBV) infection.** If you also have HBV and stop taking STRIBILD, your hepatitis may suddenly get worse. Do not stop taking STRIBILD without first talking to your healthcare provider, as they will need to monitor your health. STRIBILD is not approved for the treatment of HBV.

Who should not take STRIBILD?

Do not take STRIBILD if you:

- **Take a medicine that contains:** alfuzosin, dihydroergotamine, ergotamine, methylergonovine, cisapride, lovastatin, simvastatin, pimozide, sildenafil when used for lung problems (Revatio®), triazolam, oral midazolam, rifampin or the herb St. John’s wort.
- **For a list of brand names for these medicines,** please see the Brief Summary on the following pages.
- **Take any other medicines to treat HIV-1 infection,** or the medicine adefovir (Hepsera®).

What are the other possible side effects of STRIBILD?

Serious side effects of STRIBILD may also include:

- **New or worse kidney problems, including kidney failure.** Your healthcare provider should do regular blood and urine tests to check your kidneys before and during treatment with STRIBILD. If you develop kidney problems, your healthcare provider may tell you to stop taking STRIBILD.
- **Bone problems,** including bone pain or bones getting soft or thin, which may lead to fractures. Your healthcare provider may do tests to check your bones.
- **Changes in body fat** can happen in people taking HIV-1 medicines.
- **Changes in your immune system.** Your immune system may get stronger and begin to fight infections. Tell your healthcare provider if you have any new symptoms after you start taking STRIBILD.

The most common side effects of STRIBILD include nausea and diarrhea. Tell your healthcare provider if you have any side effects that bother you or don’t go away.

What should I tell my healthcare provider before taking STRIBILD?

- **All your health problems.** Be sure to tell your healthcare provider if you have or had any kidney, bone, or liver problems, including hepatitis virus infection.
- **All the medicines you take,** including prescription and nonprescription medicines, vitamins, and herbal supplements. STRIBILD may affect the way other medicines work, and other medicines may affect how STRIBILD works. Keep a list of all your medicines and show it to your healthcare provider and pharmacist. Do not start any new medicines while taking STRIBILD without first talking with your healthcare provider.
- **If you take hormone-based birth control** (pills, patches, rings, shots, etc).
- **If you take antacids.** Take antacids at least 2 hours before or after you take STRIBILD.
- **If you are pregnant** or plan to become pregnant. It is not known if STRIBILD can harm your unborn baby. Tell your healthcare provider if you become pregnant while taking STRIBILD.
- **If you are breastfeeding** (nursing) or plan to breast-feed. Do not breastfeed. HIV-1 can be passed to the baby in breast milk. Also, some medicines in STRIBILD can pass into breast milk, and it is not known if this can harm the baby.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

Please see Brief Summary of full Prescribing Information with **important warnings** on the following pages.



STRIBILD is a prescription medicine used as a complete single-tablet regimen to treat HIV-1 in adults who have never taken HIV-1 medicines before. STRIBILD does not cure HIV-1 or AIDS.

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Patient Information

STRIBILD® (STRY-bild) (elvitegravir 150 mg/cobicistat 150 mg/emtricitabine 200 mg/ tenofovir disoproxil fumarate 300 mg) tablets

Brief summary of full Prescribing Information. For more information, please see the full Prescribing Information, including Patient Information.

What is STRIBILD?

- **STRIBILD is a prescription medicine used to treat HIV-1 in adults who have never taken HIV-1 medicines before.** STRIBILD is a complete regimen and should not be used with other HIV-1 medicines.
- **STRIBILD does not cure HIV-1 or AIDS.** You must stay on continuous HIV-1 therapy to control HIV-1 infection and decrease HIV-related illnesses.
- **Ask your healthcare provider about how to prevent passing HIV-1 to others.** Do not share or reuse needles, injection equipment, or personal items that can have blood or body fluids on them. Do not have sex without protection. Always practice safer sex by using a latex or polyurethane condom to lower the chance of sexual contact with semen, vaginal secretions, or blood.

What is the most important information I should know about STRIBILD?

STRIBILD can cause serious side effects, including:

1. **Build-up of lactic acid in your blood (lactic acidosis).** Lactic acidosis can happen in some people who take STRIBILD or similar (nucleoside analogs) medicines. Lactic acidosis is a serious medical emergency that can lead to death. Lactic acidosis can be hard to identify early, because the symptoms could seem like symptoms of other health problems. **Call your healthcare provider right away if you get any of the following symptoms which could be signs of lactic acidosis:**

- feel very weak or tired
- have unusual (not normal) muscle pain
- have trouble breathing
- have stomach pain with nausea or vomiting
- feel cold, especially in your arms and legs
- feel dizzy or lightheaded
- have a fast or irregular heartbeat

2. **Severe liver problems.** Severe liver problems can happen in people who take STRIBILD. In some cases, these liver problems can lead to death. Your liver may become large (hepatomegaly) and you may develop fat in your liver (steatosis). **Call your healthcare provider right away if you get any of the following symptoms of liver problems:**

- your skin or the white part of your eyes turns yellow (jaundice)
- dark “tea-colored” urine
- light-colored bowel movements (stools)
- loss of appetite for several days or longer
- nausea
- stomach pain

You may be more likely to get lactic acidosis or severe liver problems if you are female, very overweight (obese), or have been taking STRIBILD for a long time.

3. **Worsening of Hepatitis B infection.** If you have hepatitis B virus (HBV) infection and take STRIBILD, your HBV may get worse (flare-up) if you stop taking STRIBILD. A “flare-up” is when your HBV infection suddenly returns in a worse way than before.

- Do not run out of STRIBILD. Refill your prescription or talk to your healthcare provider before your STRIBILD is all gone

- Do not stop taking STRIBILD without first talking to your healthcare provider
- If you stop taking STRIBILD, your healthcare provider will need to check your health often and do blood tests regularly for several months to check your HBV infection. Tell your healthcare provider about any new or unusual symptoms you may have after you stop taking STRIBILD

Who should not take STRIBILD?

Do not take STRIBILD if you also take a medicine that contains:

- adefovir (Hepsera®)
- alfuzosin hydrochloride (Uroxatral®)
- cisapride (Propulsid®, Propulsid Quicksolv®)
- ergot-containing medicines, including: dihydroergotamine mesylate (D.H.E. 45®, Migranal®), ergotamine tartrate (Cafergot®, Migergot®, Ergostat®, Medihaler Ergotamine®, Wigraine®, Wigrettes®), and methylergonovine maleate (Ergotrate®, Methergine®)
- lovastatin (Advicor®, Altoprev®, Mevacor®)
- oral midazolam
- pimozide (Orap®)
- rifampin (Rifadin®, Rifamate®, Rifater®, Rimactane®)
- sildenafil (Revatio®), when used for treating lung problems
- simvastatin (Simcor®, Vytorin®, Zocor®)
- triazolam (Halcion®)
- the herb St. John’s wort

Do not take STRIBILD if you also take any other HIV-1 medicines, including:

- Other medicines that contain tenofovir (Atripla®, Complera®, Viread®, Truvada®)
- Other medicines that contain emtricitabine, lamivudine, or ritonavir (Atripla®, Combivir®, Complera®, Emtriva®, EpiVir® or EpiVir-HBV®, Epzicom®, Kaletra®, Norvir®, Trizivir®, Truvada®)

STRIBILD is not for use in people who are less than 18 years old.

What are the possible side effects of STRIBILD?

STRIBILD may cause the following serious side effects:

- **See “What is the most important information I should know about STRIBILD?”**
- **New or worse kidney problems, including kidney failure.** Your healthcare provider should do blood and urine tests to check your kidneys before you start and while you are taking STRIBILD. Your healthcare provider may tell you to stop taking STRIBILD if you develop new or worse kidney problems.
- **Bone problems** can happen in some people who take STRIBILD. Bone problems include bone pain, softening or thinning (which may lead to fractures). Your healthcare provider may need to do tests to check your bones.
- **Changes in body fat** can happen in people who take HIV-1 medicine. These changes may include increased amount of fat in the upper back and neck (“buffalo hump”), breast, and around the middle of your body (trunk). Loss of fat from the legs, arms and face may also happen. The exact cause and long-term health effects of these conditions are not known.
- **Changes in your immune system** (Immune Reconstitution Syndrome) can happen when you start taking HIV-1 medicines. Your immune system may get stronger and begin to fight infections that have been hidden in your body for a long time. Tell your healthcare provider right away if you start having any new symptoms after starting your HIV-1 medicine.

The most common side effects of STRIBILD include:

- Nausea
- Diarrhea

Tell your healthcare provider if you have any side effect that bothers you or that does not go away.

- These are not all the possible side effects of STRIBILD. For more information, ask your healthcare provider.
- Call your healthcare provider for medical advice about side effects. You may report side effects to FDA at 1-800-FDA-1088.

What should I tell my healthcare provider before taking STRIBILD?

Tell your healthcare provider about all your medical conditions, including:

- If you have or had any kidney, bone, or liver problems, including hepatitis B infection
- If you are pregnant or plan to become pregnant. It is not known if STRIBILD can harm your unborn baby. Tell your healthcare provider if you become pregnant while taking STRIBILD.
 - There is a pregnancy registry for women who take antiviral medicines during pregnancy. The purpose of this registry is to collect information about the health of you and your baby. Talk with your healthcare provider about how you can take part in this registry.
- If you are breastfeeding (nursing) or plan to breastfeed. Do not breastfeed if you take STRIBILD.
 - You should not breastfeed if you have HIV-1 because of the risk of passing HIV-1 to your baby.
 - Two of the medicines in STRIBILD can pass to your baby in your breast milk. It is not known if the other medicines in STRIBILD can pass into your breast milk.
 - Talk with your healthcare provider about the best way to feed your baby.

Tell your healthcare provider about all the medicines you take, including prescription and nonprescription medicines, vitamins, and herbal supplements:

- STRIBILD may affect the way other medicines work, and other medicines may affect how STRIBILD works.
- Be sure to tell your healthcare provider if you take any of the following medicines:
 - Hormone-based birth control (pills, patches, rings, shots, etc)
 - Antacid medicines that contain aluminum, magnesium hydroxide, or calcium carbonate. Take antacids at least 2 hours before or after you take STRIBILD
 - Medicines to treat depression, organ transplant rejection, or high blood pressure
 - amiodarone (Cordarone®, Pacerone®)
 - atorvastatin (Lipitor®, Caduet®)
 - bepridil hydrochloride (Vascor®, Bepadin®)
 - bosentan (Tracleer®)
 - buspirone
 - carbamazepine (Carbatrol®, Epitol®, Equetro®, Tegretol®)
 - clarithromycin (Biaxin®, Prevpac®)
 - clonazepam (Klonopin®)
 - clorazepate (Gen-xene®, Tranxene®)
 - colchicine (Colcrys®)
 - medicines that contain dexamethasone
 - diazepam (Valium®)

- digoxin (Lanoxin®)
- disopyramide (Norpace®)
- estazolam
- ethosuximide (Zarontin®)
- flecainide (Tambocor®)
- flurazepam
- fluticasone (Flovent®, Flonase®, Flovent® Diskus®, Flovent® HFA, Veramyst®)
- itraconazole (Sporanox®)
- ketoconazole (Nizoral®)
- lidocaine (Xylocaine®)
- mexiletine
- oxcarbazepine (Trileptal®)
- perphenazine
- phenobarbital (Luminal®)
- phenytoin (Dilantin®, Phenytek®)
- propafenone (Rythmol®)
- quinidine (Neudexta®)
- rifabutin (Mycobutin®)
- rifapentine (Priftin®)
- risperidone (Risperdal®, Risperdal Consta®)
- salmeterol (Serevent®) or salmeterol when taken in combination with fluticasone (Advair Diskus®, Advair HFA®)
- sildenafil (Viagra®), tadalafil (Cialis®) or vardenafil (Levitra®, Staxyn®), for the treatment of erectile dysfunction (ED). If you get dizzy or faint (low blood pressure), have vision changes or have an erection that last longer than 4 hours, call your healthcare provider or get medical help right away.
- tadalafil (Adcirca®), for the treatment of pulmonary arterial hypertension
- telithromycin (Ketek®)
- thioridazine
- voriconazole (Vfend®)
- warfarin (Coumadin®, Jantoven®)
- zolpidem (Ambien®, Edlular®, Intermezzo®, Zolpimist®)

Know the medicines you take. Keep a list of all your medicines and show it to your healthcare provider and pharmacist when you get a new medicine. Do not start any new medicines while you are taking STRIBILD without first talking with your healthcare provider.

Keep STRIBILD and all medicines out of reach of children.

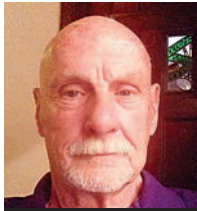
This Brief Summary summarizes the most important information about STRIBILD. If you would like more information, talk with your healthcare provider. You can also ask your healthcare provider or pharmacist for information about STRIBILD that is written for health professionals, or call 1-800-445-3235 or go to www.STRIBILD.com.

Issued: October 2013



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My Imperfect Indicative Remembered



Parting Glances

OPINION BY CHARLES ALEXANDER

It took me a while to get the hang of learning a foreign language. During my undergraduate study at Wayne State University, I tried Spanish, German and Italian, dropping out after half-hearted samplings of the sounds, vocabulary, nuances, richness of each seemingly unmanageable language.

While in Herr Poster's German 101 class, I memorized, "Ein Mannlein Steht Im Walde." (A little man stands alone in a forest.) I learned much later that this famous 1843 song is actually a poetic takeoff on the penis. In retrospect, it makes this dropped course somehow memorable.

My failure at languages is not because I'm tonally dense. (After all, I learned my native tongue without too much effort as a kid.) I was just lazy and didn't apply myself. But there was no getting around it. To fulfill my B.A. degree, I needed 16 language credit hours.

To take the pressure off myself I decided to take one course, and only one, per semester, stretching my language studies out over a university year. "What the hell, it's taken me eight years so far to earn my degree," I reasoned. Who'd even notice or care? Certainly not the Guinness Book of Records.

French 101 was conveniently offered evenings. And the teacher, an attractive Mademoiselle Gatti, proved charmingly excellent. "The French say the fingers have a memory of their own," she told us. And I took the saying to heart. I wrote each noun, verb, adjective, colorful idiom 15 times each.

I received an A in 101, followed by an A in 102 (again with Mlle. Gatti), a B in 103 and a C in 104. The latter grade was due to my failure to grasp the intricacies of the imperfect indicative – coupled with too much partying after class with my last French instructor, Franco D'Amico.

(Franco, who looked not unlike the famous tenor Caruso, served in the Italian Army during World War II, and was a bisexual who played Don Juan in three languages.)

After class, Frank and I would hit the nearby Del Rio bar, a popular Third Avenue hangout crowded with students, grad assistants, bar flies, retirees who mingled convivially and occasionally sponged off each others bar tab.

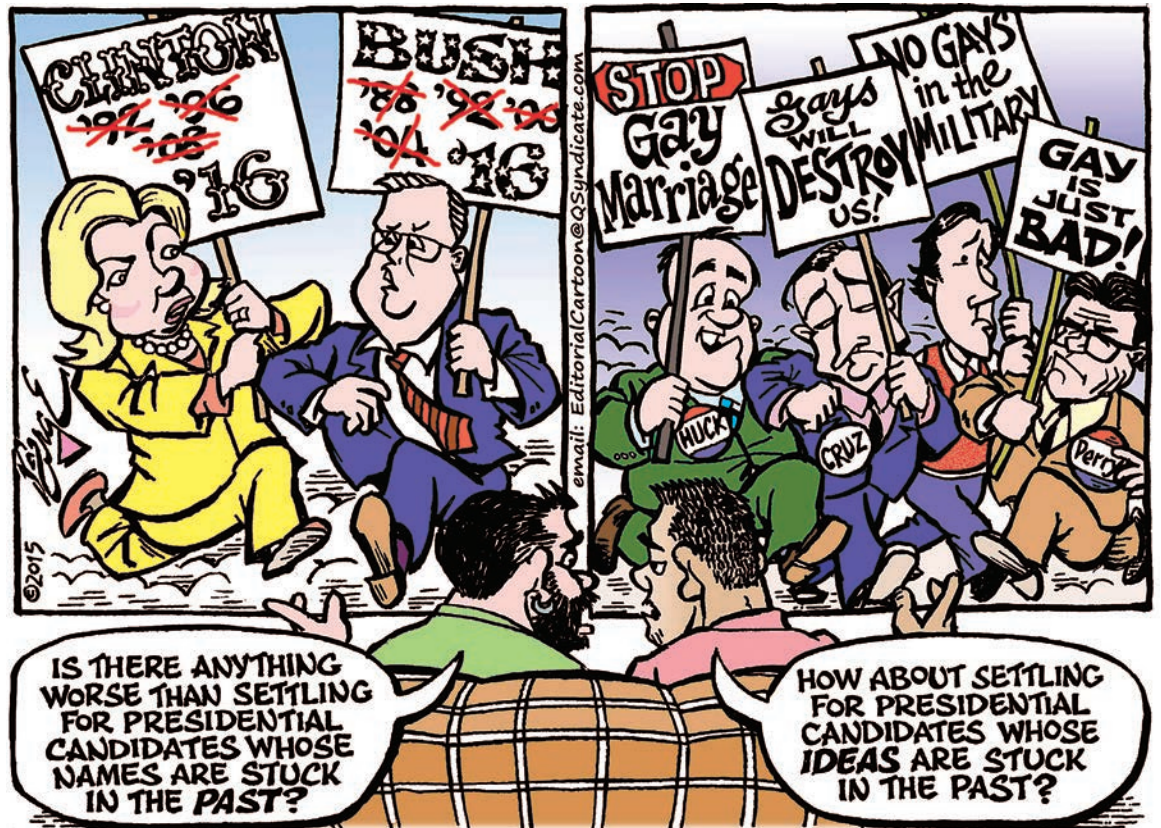
The owners were Greek brothers-in-law: Alex, a UFO buff, and George, a former Metropolitan Opera tenor who occasionally burst into song. They dubbed Frank "Count Gamesee" (Count Fuck).

From the Del Rio, Frank and I would move on to the Towne Pump, a gay bar located on Detroit's once fashionable Park Avenue. Frank had a grand passion for female impersonators and usually gamesee'd after I made necessary intros for him.

I've lost track of Franco. (Untenured, he was living chez mama while teaching at Wayne.) And the petite et charmante Mlle. Gatti is now, as the French so delicately put it, "use dame d'une certain age." Alex and George are co-hosting among heavenly opera buffs, and sadly the Del Rio rang down its tattered curtain many operatic moons ago.

When I visited Montreal a few years back, I thought I'd gain international points by speaking French. It was a waste of time. Cab drivers gave me funny looks. Waiters ignored me. I did, however, meet a handsome beau mec named Luc. We parlez-vous'd and couchez'd remarkably well, even if I didn't understand why he didn't spell his name Luke.

Come to think of it: all my body parts these days seem to have a memory of their own. C'est la vie!



Fix It

Transmissions

OPINION BY GWENDOLYN SMITH

In the early morning of Dec. 28, a 17-year-old transwoman by the name of Leelah Alcorn was struck and killed by a semi-truck on Interstate 71 near Union Township, Ohio. At 5:30 p.m., hours after the accident, a post by Alcorn automatically posted to her Tumblr page. The note – displayed on a light pink with a pixelated unicorn cat in the background – was titled simply, "Suicide Note."

"I have decided I've had enough," wrote Alcorn in her suicide note. "There's no winning. There's no way out. I'm sad enough already, I don't need my life to get any worse. People say 'it gets better' but that isn't true in my case. It gets worse. Each day I get worse. That's the gist of it, that's why I feel like killing myself. Sorry if that's not a good enough reason for you, it's good enough for me."

Also in this post, she discussed her life with her parents, a heartbreaking story of rejection.

"When I was 14, I learned what transgender meant and cried of happiness," wrote Alcorn. "After 10 years of confusion I finally understood who I was. I immediately told my mom, and she reacted extremely negatively, telling me that it was a phase, that I would never truly be a girl, that God doesn't make mistakes, that I am wrong."

According to Alcorn, her parents chose to isolate her, taking away her laptop and phone, and removed her from public school. She was also forbidden from going to a gender therapist, instead being sent to Christian-based conversion therapists.

"I only got more Christians telling me that I was selfish and wrong and that I should look to God for help," wrote Alcorn.

Just before noon on Dec. 28, Carla Alcorn, Leelah's mother, posted to her Facebook page, letting family and friends know that her "son... went home to heaven this morning." She did not know that Leelah's Tumblr – and another post by her on Reddit some time before – would give a very different tale later that day.

In the wake of Leelah Alcorn's death, her parents have been called onto CNN and elsewhere, speaking about the "son" that they loved "no matter what," but how they did not support her transition for religious reasons. These same parents have since gotten Leelah's Tumblr account wiped clean, erasing her last wishes to "fix society."

"The only way I will rest in peace is if one day transgender people aren't treated the way I was," wrote Alcorn. "They're treated like humans, with valid feelings and human rights. Gender needs to be taught about in schools, the earlier the better. My death needs to mean something."

Leelah Alcorn's passing has shaken the transgender community to its foundations. We're all upset, we are all grieving and we're all angry. After a year with one saving grace – an increase of trans visibility and legal protections – comes a death that we were powerless to prevent; we were then as equally powerless to prevent her family from erasing her chosen identity further.

See Transmissions, page 15

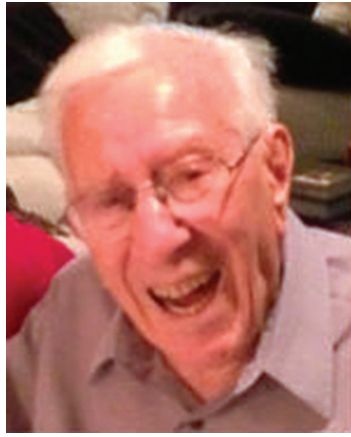
Obituary: Howard N. Baver

BY SHELBY CLARK PETKUS

The founder of the Gay Connection and Jewish Gay Network activist, Howard N. Baver, has passed away at the age of 89. Baver died on Dec. 20 in Farmington Hills. He is survived by his wife of 58 years, Ruth, and children Elihugh Baver and Beth Baver-Neff, along with many grandchildren.

Baver, a straight psychotherapist, founded the Gay Connection in 1985 after being told by LGBT patients that they had no place to meet each other except for bars. Gay Connection would go on to host programs that fostered LGBT socializing and discussion.

“Self-esteem is a mental picture you have about yourself and how



you feel about yourself,” he said in a 2006 BTL piece. “You have to do some soul-searching and self-acceptance (to instill gay pride).”

Baver was interred at Adat Shalom Memorial Park Cemetery

in Livonia.

The family asks that those who wish to further honor Baver’s memory may do so by means of contribution to Hadassah and American Friends of Magen David Adom. The women’s Zionist charity, Hadassah, can receive contributions at 5030 Orchard Lake Road, West Bloomfield, MI 48323, 248-683-5030 or through www.hadassah.org. The American Friends of Magen David Adom, Dr. John J. Mames Chapter – Michigan Region, is located at 23215 Commerce Park Road Suite 306, Beachwood, OH 44122. The organization, which works to provide medical and disaster relief to people in Israel, can be reached at 877-405-3913 or www.afmda.org.

Detroit LGBT Chamber Hosts Membership Mixer

BY BTL STAFF

DETROIT – A group of LGBT professionals from around the state have gathered to create a Detroit Regional LGBT Chamber of Commerce (DRLGBTCC) that will host an upcoming event, open to the public.

For the past 18 months, board members have been preparing to create immediate value for LGBT chamber members in southeastern Michigan. Membership to the chamber offers an opportunity to engage new customers, partners and vendors into becoming more LGBT inclusive.

On Jan. 28 the DRLGBTCC will host the Michigan Membership mixer, better known as the M3, hosted by General Motors in the Renaissance Center’s Innovation Exchange. The event is to explain why, what, who and how the chamber works in southeast Michigan.

From 6-8 p.m. attendees will have a chance to meet the board and explore the benefits in joining the chamber. La Feria Detroit, the chamber’s newest restaurant member, will host

an After Glow from 8-11 p.m. to keep the networking moving so that large and small corporate members have a chance to discuss supplier diversity, workplace equality and meet LGBT people from around Metro Detroit.

This chamber has been recognized as a non-profit since October of 2013 and has expanded its board membership to nine as of October 2014, covering Genesee, Lapeer, Lenawee, Livingston, Macomb, Monroe, Oakland, Saint Clair, Washtenaw and Wayne counties. Over the past year the chamber has worked to cement relationships with corporate leadership like GM, Comerica, Chrysler, Blue Cross Blue Shield, Merrill Lynch, Pride Source and the City of Detroit Police Department.

In the upcoming year the coalition will be geared towards leveraging to provide economic resources for a more LGBT inclusive southeastern Michigan. The DRLGBTCC will advocate on behalf of its community of professionals and entrepreneurs to foster a competitive workforce. LGBT professionals, students, small businesses and corporations that seek

to establish an air of inclusion for a new Detroit during the 2015 calendar year are encouraged to become members in the chamber.

Complimentary attendance for the event has been provided for any southeastern Michigan resident who would like to become more connected with the LGBT business community. Register for the event by going to <http://www.eventbrite.com/e/detroit-regional-lgbt-chamber-m3-michigan-membership-mixer-tickets-15067393981>.

The Renaissance Center is located at 100 Renaissance Center, Detroit. Contact CEO of DRLGBTCC, James Felton Keith, at jfk@detroitlgbtchamber.com or 313-749-9006 for more information.

Board members include: Pamela Alexander (Wayne State University), Kevin Heard (Michigan.Com), Ramon Harris (Chrysler LLC), Kevin Dombrow (Sheraton Hotels), Jan Stevenson (Pride Source), Dr. Harley Etienne (University of Michigan), Ben Gellman (The Future Project), Mary Fuller (Microsoft) and Rev. Roland Stringfellow (Metropolitan Community Church).

Creep of the Week

Brian Brown

OPINION BY D'ANNE WITKOWSKI

Well, it’s 2015 and would you look at that, Christmas came and went, surviving yet another war against its very existence. A war waged by atheists (a.k.a. godless heathens), Jews,



Brian Brown

Muslims, Buddhists, Hindus and any other so-called “religions” or “people” that don’t worship a honey-skinned Jesus with long flowing blonde hair.

So congratulations, Christmas. You get to live on and increase the chances that yet another human being will be trampled to death at a Wal-Mart in the name of Jesus Christ our Lord. Because if Jesus was born in 2015, he would definitely get some sweet gold bling, but he surely wouldn’t be getting frankincense and myrrh. He’d get an HD TV and a GoPro camera and you bet your ass any Wise Man would get that shit on sale.

Of course, Christmas doesn’t just mean presents. It is also the time for end of the year pleas from organizations seeking donations.

And so it is that Brian Brown, the president of the National Organization for Marriage, posted a plea of his own on Dec. 22 on NOM’s website.

Complete with nativity scene clip art, Brown implores NOM’s supporters to fork over their money for “the best possible Christmas gift” – NOM’s unrelenting war against letting same-sex couples get legally married. Because Jesus. Literally.

“When Jesus came into the world, it was with nothing,” Brown writes. “No money. They had to move to a new city. His father, Joseph, had to start a new business. They didn’t even have a home to stay in as he came into our world.”

Huh. Sounds a lot like the lives of the more than 16 million children who live in poverty in America. But enough about them, let’s find out why you should send your money to NOM, an organization that does absolutely nothing to help poor kids.

Brown continues, “But the one thing God did give (Jesus) — seemingly the one thing God thought His only begotten Son could NOT do without — was a loving mother and father to care for and protect Him.”

Get it? Jesus might have been a poor boy born in a donkey shed, but God at least had the decency to give him Mary and Joseph as parents as opposed to, say, Mary and Jane, or Marty and Joseph. Thus establishing from the very beginning of time (because pre-Jesus time is whack) that God doesn’t like homos.

Brown compares NOM’s work to the birth of Jesus.

“(This) underscores the foundational importance of the mission that NOM has undertaken,” Brown writes, “to defend marriage and work to ensure that every child in our society, as much as it is possible, enjoys the love of his mother and father.”

Never mind that NOM’s “work” does absolutely nothing to “ensure” that kids have both a mom and a dad. Their work is focused solely on making sure two men or two women in love can’t marry each other. End of story. Making sure same-sex couples are treated as second-class citizens does nothing to help the children of heterosexual parents. It does, however, directly harm those children with two moms or two dads.

“The Holy Family is the perfect example for the human family — a man and a woman coming together in love for each other, and to provide the ideal environment for any children born of their union,” Brown writes. “That is what marriage is, and the story of Christmas perfectly models it for us.”

Never mind the fact that the whole “virgin” thing means there wasn’t any “union.” Or that Joseph plays a periphery role in the story of Jesus. The Virgin Mary? She’s a celebrity. Joseph? He’s got a walk-on role.

The story of Christmas seems to more accurately model the fact that marriage is, well, complicated. And that if we truly want to protect children, we should embrace and support all families.

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Idaho Marriage Fight Appealed To Supreme Court

BY KIMBERLEE KRUESI

BOISE, Idaho (AP) – Idaho's governor and attorney general have filed separate petitions to the U.S. Supreme Court, fighting against gay marriage and arguing that the state's case has national consequences.

Same-sex marriage has been legal in Idaho since an October 2014 ruling by the 9th U.S. Circuit Court of Appeals, which has struck down bans across the West.

Attorney General Lawrence Wasden's filing Jan. 2 states that the issue is a matter of a state's right to define marriage without the federal government's involvement.

Gov. Butch Otter's petition, filed Dec. 30, states that the high court should review Idaho's case alone or in addition to a pending case involving the 6th U.S. Circuit Court of Appeals that upheld the right of Kentucky, Michigan, Ohio and Tennessee to

decide whether to allow gay marriage. Otter's petition maintains that unlike in other states, Idaho's public officials have not shied away from defending a broad definition of heterosexual marriage, specifically by arguing that children are better off when marriage is limited to opposite-sex couples.

Gay marriage supporters have until the end of the month to file responses, and it's unclear whether the Supreme Court will step in.

► HRC

Continued from p. 6

worked very closely with the HRC to find ways of closing the gap to receive a perfect score. East Lansing, together with Ann Arbor, formulated a domestic partner registry which would allow East Lansing to recognize the validity of same-sex relationships.

The city lost points for not having an LGBT liaison to the executive chair of the city and for not providing trans-inclusive health benefits. The city enacted its own ordinance which prohibited city contracting with firms who do not provide equal benefits for their employees and also provides city-wide health policies that include equivalent family leave.

Detroit

The motor city earned 100 percent on part one but zero percent on part two from lacking relationship recognitions for LGBT individuals. Detroit lost significant points in part three for a lack of domestic partner health benefits,

transgender-inclusive healthcare benefits, legal dependent benefits, equivalent family leave for LGBT individuals and a city contractor equal benefits ordinance.

Detroit went on to lose half of possible points in part four due to the absence of an LGBT liaison to the city executive but earned three bonus points for the existence of a non-discrimination ordinance for law enforcement by the city executives. Points also came from providing services to people living with HIV/AIDS.

National

Cities in all regions of the country earned excellent scores, demonstrating that commitment to LGBT equality is not confined to parts of the country many people assume are most LGBT friendly.

38 cities received perfect scores, even with this year's more demanding criteria; that's up from 11 in 2012 and 25 in 2013.

Cities continue to excel even without depending on state law: Of cities that scored a perfect 100, 15 are in states that don't have comprehensive relationship recognition or a statewide

non-discrimination law; that's up from eight cities last year, and just two in 2012.

32 million people now live in cities that have more comprehensive, transgender inclusive non-discrimination laws than their state or the federal government.

The average city score was 59 points, with half of the cities researched scoring over 61 points. Eleven percent scored 100 points; 25 percent scored over 80 points; 25 percent scored under 44 points; and four percent scored fewer than 10 points.

Cities with a higher proportion of same-sex couples tended, not surprisingly, to score better.

"From Mississippi to Idaho, mid-size cities and small towns have become the single greatest engine of progress for LGBT equality – changing countless lives for the better," said HRC President Chad Griffin. "In just three years, the number of municipalities earning top marks for their treatment of LGBT citizens has more than tripled. Simply put, in this country there is an ongoing race to the top to treat all people, including LGBT people, fairly under the law, and it's time our state and federal laws caught up."

► Cardiovista

Continued from p. 7

legacy as a drag bar was well known to the later music crowd. In "Lisette, Gold Dollar Show Bar, 1977," a gorgeous drag queen literally spills off the stage as she looks distractedly over her shoulder. "Halloween Party, Verdi's Bar, Sibley Street, 1977" finds a rainbow crowd of revelers, complete with a sassy queen and a lamé-shirted man sporting Kiss-inspired face paint, celebrating Oct. 31 in pure Motown style. A more intimate look at Detroit queer life is seen in "Ron and Art, Spaulding Court Apartments, 1978." This portrait of a same-sex couple in their home, surrounded by spectacular mid-70s décor, is beautiful because of its

simplicity and the subjects' naturalness. That Harkness, a straight man with no connections within the community, could gain access to such spaces in an era where most gay citizens were targeted for violence speaks volumes to the depth of his work, here and in other essays.

The other artists – Brian Day, Carlos Diaz and Tom Stoye – explore a variety of subjects, from graffiti culture to Detroit's stunning architecture, in ways that challenge the viewer to rethink not only street photography but also the city of Detroit and its surrounding suburbs. The exhibit was curated by Associate Professor of Art History Nadja Rottner, who has long been interested in city spaces, urban topography and the ways and means in which visual and cultural histories are documented. "CardioVista:

Detroit Street Photography" offers the viewer another way of seeing the Motor City that involves more than photos of Michigan Central Station or the Packard Plant. As Brian Day so deftly noted, "I've seen that already. Show me something else."

"CardioVista: Detroit Street Photography" opens on Friday, Jan. 16 with an artists' reception from 5 -7:30 p.m. at the Alfred Berkowitz Gallery, located on the third floor of the Mardigian Library on the University of Michigan-Dearborn campus. Brian Day, Carlos Diaz, Bruce Harkness and Tom Stoye will be in attendance and a catalog of the exhibit will be offered for sale. The event is free and open to the public. The show will run 9 a.m.-4 p.m. on Monday-Friday through Friday, March 13.

Gay Marriage Ban Ends As Couples Wed Throughout Florida

KISSIMMEE, Fla. (AP) – Florida’s ban on same-sex marriage ended statewide at the stroke of midnight Monday, and court clerks in some counties wasted no time, issuing marriage licenses and performing weddings for same-sex couples in the early morning hours.

But they were beaten to the punch by a Miami judge who found no need to wait until the statewide ban expired. Miami-Dade Circuit Judge Sarah Zabel presided over Florida’s first legally recognized same-sex marriages Monday afternoon. Still, most counties held off on official ceremonies until early Tuesday, when U.S. District Judge Robert L. Hinkle’s ruling that Florida’s same-sex marriage ban is unconstitutional took effect in all 67 counties.

“It’s been a long time coming. We’re just so excited and so happy,” Osceola County Commissioner Cheryl Grieb said after she married Patti Daugherty, her partner of 22 years, at a courthouse in Kissimmee, just south of Orlando. In matching white pants and white embroidered shirts, the couple stood under a canopy of lace and ribbons as County Clerk of Court Armando

Ramirez officiated and U.S. Rep. Alan Grayson, D-Fla., served as a witness. Supporters counted down to midnight, with a clock ticking away at the front of the room. Florida – the third-most populous state, with 19.9 million people – becomes the 36th state where gay marriage is legal. Seventy percent of Americans now live in states where same-sex couples can legally wed.

In several of the Deep South states surrounding Florida, gay marriage bans remain in place. That puts Florida a state much changed since the 1970s, when former beauty pageant queen and orange juice spokeswoman Anita Bryant started her national campaign against gay rights in the 1970s – in place to potentially serve as a mecca for gay couples who could travel there for weddings. But while the end of the ban was met with cheers or even shrugs from Florida’s more liberal enclaves, political and cultural divisions remained in the battleground state, especially farther north, where more conservative Floridians live. In Jacksonville, Duval County Court Clerk Ronnie Fussell shut down the courthouse chapel, saying no marriage ceremonies – gay or straight

– would be allowed. At least two other northeast Florida counties did the same.

“The day is going to come very soon where America is going to wake up and say, ‘Whoa! Wait a second! I wanted two guys to live together. I didn’t want the fundamental transformation of society,’” said John Stemberger, president of the Florida Family Policy council. He led the petition drive to put the gay marriage ban on the ballot back in 2008.

There were no such obstacles in Key West, at Florida’s southern tip. Aaron Huntsman and William Lee Jones received the Keys’ first marriage license issued to a same-sex couple early Tuesday. They exchanged nuptials in matching black tuxedos with blue vests, in front of several hundred people on the Monroe County Courthouse steps. After their vows, Jones removed a large silver-toned bracelet that encircled his left wrist. He called it “my shackle of inequality.”

“I’m elated. Overjoyed that I am finally legally recognized with the man I have loved for 12 years now,” Jones said. Florida Attorney General Pam Bondi is still pursuing appeals, at

both state and federal levels. She wants to uphold the ban voters approved in 2008. Tellingly, though, the 11th U.S. Circuit Court of Appeals and then the U.S. Supreme Court refused Bondi’s request to extend an order blocking same-sex marriages beyond Monday. That essentially gave the green light to weddings.

On Friday, U.S. Supreme Court justices will decide in private whether to rule on the merits of gay marriage during their current term. Bondi shares her position with former Florida Gov. Jeb Bush, who’s considering a Republican run for president: that marriage should be defined by each state. But even Bush tried to find a middle ground Monday. In a statement, he urged people to “show respect for the good people on all sides of the gay and lesbian marriage issue – including couples making lifetime commitments to each other who are seeking greater legal protections and those of us who believe marriage is a sacrament and want to safeguard religious liberty.”

The remaining political divides hardly bothered the couples celebrating in much of Florida on

Monday and Tuesday. Churches held mass weddings for same-sex couples, as did several cities and counties at courthouses or City Halls. More than 40 couples married Tuesday morning on the red-carpet-draped steps outside Orlando’s City Hall. A four-tiered wedding cake featured a rainbow-colored bottom, and Orlando’s gay chorus sang “Over the Rainbow.” Many couples were accompanied by their young children.

“We wanted to marry on this historic day,” said Brandon Walker-Hodge, who held 5-week-old daughter Karaleigh Ruth as he exchanged vows with Josh Walker-Hodge. “And really it’s all about her at this point and everything that comes with the legality of marriage.” In Palm Beach County, celebrity financial adviser Suze Orman showed up at a mass courthouse wedding to support two friends. Orman, who married wife Kathy Travis a decade ago in South Africa, said she’s happy same-sex couples are finally being recognized legally in Florida, where she lives part time. “This is an investment in validity,” Orman said.

► Transmissions

Continued from p. 12

“Concern trolls” have come out of the woodwork, telling people that we should not share her last words as it could potentially encourage others to follow her lead. Meanwhile, other trolls have been jamming transgender suicide hotlines, continuing a brutal online campaign to force transgender people to commit suicide that was born out of some of the dimmer passageways on the Internet.

“My death needs to be counted in the number of transgender people who commit suicide this year,” wrote Alcorn. “I want someone to look at that number and say ‘that’s fucked up’ and fix it.”

She’s right. It is fucked up. It needs to be fixed.

I talk about anti-transgender murders quite a lot, but stories like this highlight that suicide is just as much an epidemic within the transgender community. A study from the American Foundation for Suicide Prevention and the Williams Institute at UCLA School of Law at the beginning of last year showed that 41% of transgender or gender nonconforming people have attempted suicide at some point. That is nine times the national average. The percentage rises even higher for those who face homelessness or have been turned away from medical care for being transgender. It’s

important to note that this same study also showed a decrease for those who had strong ties with a supportive family.

Leelah’s parents may well be a lost cause. They loved their son so much that they were willing to lose their daughter. They’ve chosen to pretend that this entire, vital part of their child’s life simply did not exist. I suppose that’s their right to do, too, even though I personally feel they were plenty culpable in her death.

There are a great many other parents out there however, and a whole lot more young transfolk of all stripes that need support and need help. It is up to all of us to reach our hand out and do so.

Our community needs to look ahead.

We need to look for ways we can help provide a nurturing, supportive environment for our youth. How can we reach out to the next Leelah Alcorn, give them hope and provide for them the strength to carry on?

We also need to do what we can to stand with our larger LGBT community and together see an end to conversion therapy that seeks to “pray away the gay.” These same therapists are preying on us as much as they prey on our lesbian, gay and bi youth.

We need to fix it. Not just in Leelah Alcorn’s memory, but for every other young transgender person.

Gwen Smith wants more lives to celebrate, not mourn. You’ll find her at @gwenner on Twitter.



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HARVEY ON FIRE

Broadway Legend Talks 'Kinky Boots,' His 'Legendary Disaster'
And How Drag Influenced The Gay Movement

BY CHRIS AZZOPARDI

“Im sorry,” Harvey Fierstein growls in his unmistakable Brooklyn gravel, “I gotta go on with my life.” And so, after our insightful 40-minute chat peppered with Fierstein’s true-to-form frankness, he does.

But for Fierstein, a revered Broadway legend known for an iconic writing repertoire that includes “Torch Song Trilogy,” “La Cage aux Folles” and, more recently, “Kinky Boots,” this isn’t just the Tony Award winner’s blunt way of concluding our extensive conversation. It’s a way of life.

On the heels of a “Kinky Boots” run in Detroit from Jan. 15-25, Fierstein reflects on the past – sticking up for the “sissies,” what he calls his “legendary disaster,” and how his own “12 steps of happiness” inspired his latest Broadway smash – but, still, the 62-year-old’s very much living in the present, and for the future.

Hello, Harvey; this is Chris Azzopardi.

Chris Azzopardi?! You could add an “h” at the beginning and make (your name) Chris Hazz-a-pardi!

You think you’re the first one to say that, Harvey, don’t you?

(Laughs) I don’t think so. It’s like the first time I did a show with The Muppets. I said to one of The Muppets, “I’d like to see you do that to me without someone’s hand up your ...” And he said, “You think you’re the first person to say *that*!?”

Well, I’m certainly not the first person to tell you that “Kinky Boots” is a massive hit. When you first began writing the musical, did you imagine it would become as successful as it’s been?

You know, you don’t. I’m really old. I’ve been around a really long time, and I’ve had – knock wood – an unbelievable run of hits, and I’ve had some horrible misses and a couple of in-betweens, but you go into all of them with the same heart.

I’ve done a couple for the wrong reasons. I did one to try and make money, which is really a very bad reason, and you make no money doing it that way. I’ve learned that lesson, and I would never do that again. But you basically go in for the right reason because you’re gonna spend years of your life involved with these characters, with these collaborators. And it’s not something

you take on lightly if you’ve ever done it because, well, “Kinky Boots” took almost five years to write.

It’s clearly been a labor of love for you.

They have to be. That’s exactly why they have to be a labor of love, because from sitting down and starting work, which was a year or more before I even called Cyndi (Lauper, who wrote the music and lyrics), to the opening in Korea (in December 2014), we’re now up to seven or eight years. It’s part of your life for the rest of your life.

(Composer and lyricist) Jerry Herman and I wrote “La Cage” 30-something years ago and we are *still* the parents of that show. We still have to talk about it all the time. So, to say, “Did you know it was gonna be a big hit?” No, you don’t know. You go in with the best hopes and the best intentions of doing something that will entertain, which is our number one job.

What’s a project you did for the wrong reasons?

“Legs Diamond.” I had a friend who was directing it (in 1988). Peter Allen had AIDS and his best friend who was writing it for him, who was not a writer but a clothing designer, had AIDS dementia. My friend Robert (Allan Ackerman) called me up and said, “Look, will you come in on this? I know it’s a terrible idea – Peter Allen as Legs Diamond – but all we have to do is get Peter out there, let him shake his ass, sing a couple of numbers, and we can just cash the checks.” And I drank the Kool-Aid.

Did you feel obligated?

I did because Peter wanted this so badly. I knew he was in the early stages (of AIDS), and in those days the early stages didn’t last that long. I believed he had a couple of years, and I wanted to give him his dream even though I thought it was a terrible dream.

Any regrets?

No, I don’t regret doing it because, well, first of all the score of that show became the basis of “The Boy from Oz.” Also, my friend Robert and some of the actors and I had a very good time laughing at the whole thing. I mean, I got lots of theater stories out of it because it was such a disaster. It’s one of those Broadway legend disasters. You have to have one of those! Let’s put it this way – it’s much better to have a legendary disaster than to go quietly into the night and flop.

When it came to “Kinky Boots,” why was it important for you to take that on, to write that piece?

It wasn't. (Laughs) Truthfully, I was performing in my (2007) show “A Catered Affair” at the time and (“Kinky Boots” choreographer) Jerry Mitchell called me and said he wanted me to write it. I had already turned Jerry down for another show, and I said to myself, “You can't turn him down on this one because he's not gonna ask again.”

I'd know the movie; I had watched the movie and I loved the movie. But loving a movie is exactly the *wrong* reason to wanna do it, because if the movie is great,

“*There's this wonderful message about accepting yourself and all that crap, which is the easy message; it's the message that people think they see when they see 'Kinky Boots.' That's only the beginning of the real message of 'Kinky Boots.'*”

what the fuck are you gonna do? I get calls all the time from people who have money, you know, and they love movies, so they think, “Oh, this could be a Broadway show 'cause I loved this movie.”

The example I like to use – because I don't think it'll ever happen, but maybe it will – is “The Devil Wears Prada.” So, I get a call: “Would you write the musical of ‘The Devil Wears Prada’? and I say, “OK. What is it you loved about ‘Devil’? “Oh my god – Meryl Streep is just so-o-o...” “Well, you're not gonna have Meryl Streep. You don't get Meryl Streep. And no, you can't have Anne Hathaway either.” The real story is all in close-ups and in tiny relationships. What are you singing about?! So, now that I've given you Harvey's lecture of Why Not To Do A Movie...

So, I watched “Kinky Boots” again, which I lo-o-ved, and it hit me that there's this wonderful message about accepting yourself and all that crap, which is the easy message; it's the message that people think they see when they see “Kinky Boots.” That's only the beginning of the real message of “Kinky Boots.” What I saw in that show were two boys wounded by and immobilized by their parents' ideas of who they should be. I grew up in a household where my father and my mother used to call my brother “the doctor” and me “the lawyer” and it was because I would argue everything.

So, early on, and like a lot of parents do, they had already placed expectations on you.

As an adult, I look back at it as a family joke, but in a funny way, I did grow up with that expectation. It's amazing how those little nicknames really affected the rest of our lives. Now imagine that those nicknames aren't really a joke and they're something more real. So Charlie (in “Kinky Boots”) grew up in a home where the family business was Price & Son, and – guess what? – he was the next generation's son, so the moment he was born he's supposed to go into that factory.

Lola's father, who was a professional fighter, takes a look at his kid and says, “Oh my god. Not only is he black, which is hard enough in this world, but

he's a faggot.” He teaches him to box, not that he ever expects him to be a fighter, but at least he can take care of himself. It's a beautiful gesture on the father's side, but it's a gesture that ends up paralyzing Lola, and these two boys meet each other in this paralyzed state where Lola is a drag performer but a drag performer with anger.

I really believe that Lola is heterosexual – a heterosexual transvestite; he's actually sexless. I don't give him any partner in the show because he's so paralyzed and angry, and he doesn't like the essence of who he is. He understands what makes him happy, but he's not there yet. There's a moment in Act 1 where Charlie asks Lola to be the designer of these shoes and Lola says, “A designer?! Me, a designer?! Gimme feathers, glitter and a hot glue gun and I can make the world a pretty place... but a designer?!”

From what I've seen in interviews, you and Cyndi have a very natural rapport. Has collaborating with her on “Kinky Boots” changed your relationship?

We've spent years together, so obviously it's not the same as a celebrity relationship where you say “hi” to each other at benefits. That's one kind of relationship, or one that passes for a “relationship” in certain parts of the world. (Laughs)

Five years is a long period of time, and I know everything going on in her life and she knows everything going on in mine. And it wasn't just the two of us. It was

INFO

Kinky Boots

Jan. 15-25

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Jerry also. Jerry Mitchell was very much a part of making sure the show stayed on track. Cyndi describes it as – she was Dorothy, and Jerry and (orchestrator) Stephen Oremus and I were the Tin Man, the Lion and the Scarecrow. And it is! You're on a journey together, so you do become part of each other's lives just in the writing of the show.

During the writing of the show, both Jerry and I lost our mothers, so talk about a show that's gonna give you some place to mourn. “Kinky Boots” is one of the most joyous things that you'll ever sit through – it just makes you so fucking happy – but there's this undercurrent of real pain. These people are real, and they're really hurting and that's what makes it so human. You know, you can do funny and you can do fun, and the audience can walk out with a smile on its face and say, “Where are we going to dinner?” I do that all the time. That's not how our audience walks out. I don't read reviews, but I've seen enough people saying, “It has such a simple message,” and I laugh and say, “If it has such a simple message, why is it changing people's hearts so completely?”

Perhaps the effect of “Kinky Boots” is subconsciously transformative.

Exactly. I gave the commencement speech years ago at Bennington College, and then Cyndi and I were talking about the finale of the show. I didn't really wanna (end it like the movie); it's redundant onstage. It's just unnecessary. I decided we would end it the way we wanted to end it, but we needed to give it that sort of “we're all in this together” thing, so I gave Cyndi this speech that I gave at Bennington, which had my 12 steps of happiness, and Cyndi said, “We ain't got no time for 12 damn steps! We'll cut it down to six.” Most people have heard of a 12-step program, but what they can do in 12, we can do in six; the six lead characters sing the six steps to happiness. It really is about that inner healing.

So much of your professional career has thrived on drag. How do you think the act of drag has evolved since the '70s, when you first started doing it yourself? Does it still hold the same distinction?

No – but drag's been part of every culture. Drag *is* part of every culture that we know of. Whether it's Native American cultures or East Indian

See Harvey, page 19



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► Harvey

Continued from p.17

cultures or American, European, Old World, New World, there's a fascination with sexuality and there's a fascination we have of the opposite sex. A girl puts on a man's suit and feels a certain way. There's a certain empowerment that she's assigned subconsciously. Same thing with male to female. There's a certain power behind hiding who you are.

Is the act of drag still as powerful as it was when you were doing it?

Sure it is. Obviously, thanks to "RuPaul's Drag Race" and other things, it's reached every corner of the population. I remember back in the '70s when David Bowie was doing drag and people were saying it wasn't drag. Well, what do you call it when a boy does his hair up and wears lipstick?! I don't know what *you* call it, Mary, but I call that drag! (Laughs) So yeah, it can come out of the closet more. It can be used to express this or that. Drag can be used sexually, politically; it can be used to challenge. And it can be used to hide behind.

As far as my work goes, I find it incredibly insulting when somebody says, "Why do you use drag so much?" I say, "Why does (playwright) David Mamet write about heterosexuals all the time? And why does nobody ever ask David Mamet, 'Is this another heterosexual show? Wasn't your last play about heterosexuals?'" Or Aaron Sorkin – "Well, Aaron, you know, you had heterosexuals in your last piece; do we have to see another heterosexual piece from you?" Nobody says that crap.

Why do you think that's the case?

Because we hate ourselves, that's why. Because we look for ways to put ourselves down, and we don't like ourselves very much because we're trained not to. If you look at the stylebook of any major media outlet – read an article in The New York Times – it's written as if the person reading it is a heterosexual white male. They just assume that everyone in the world is reading it through those prejudiced eyes, and you can't change that unless you change that.

How do you think drag has been instrumental in moving the gay rights movement forward?

Because it's undeniable. It's in



The "Kinky Boots" triad: choreographer Jerry Mitchell, writer Harvey Fierstein and composer Cyndi Lauper. Photo: Gavin Bond

your face. The Stonewall riots would not have happened without drag queens. I was around in those days. I was a little kid just trying to learn about the world, and I'd go to those meetings at the GAA (Gay Activists Alliance) and there were still people from the Mattachine Society, which had been around since the '50s. Basically, their opinion was, let's wear the white shirts and the black skinny ties that the Madison Avenue guys wear and let them see that there's nothing to be afraid of. That was a really big thing in the early gay movement – they were scared of us; let them see there's nothing to be scared of. I was always of the opinion that they

just need to see us everywhere; they need to see us in white shirts and skinny ties, and they need to see us in white gowns with black shawls. They need to see us everywhere, every way – and every image of us, negative *or* positive, is one more time they can no longer even think that we don't exist.

You know, there's a moment in Vito Russo's movie "The Celluloid Closet" where they edited it with Arthur Laurents saying, "I hate sissies," and it cuts to me quickly and I say, "I love sissies!" and I basically make that point – visibility at any price. I mean, sometimes I get really pissed off. Last year I was called out for being so angry at that

stupid ass-wipe figure skater...

Johnny Weir?

Yeah, that asshole. Because on the 10th anniversary of gay marriage becoming legal (in Massachusetts) he was putting out press releases saying that he has a new marriage contract – a post-nup saying you can't touch another person's cock, you can't put it in your mouth, you can't put it in your ass. And I'm doing radio interviews, and instead of talking about the power of gay marriage and how all these states have gay marriage and the world hasn't fallen in and all that, I'm being asked instead about that ass-wipe's post-nup!

That sounds frustrating.

It's horribly frustrating, and I have to sort of remind myself that there's someone out there – I don't know who the fuck it is – that saw in his horrible behavior and his self-loathing something that will help them in their lives. I have to trust that as many people went running back in the closet seeing him show up in a Russian uniform with glitter and encrusted costume jewelry that there's also somebody who saw that and said, "Oh, I'm not alone."

If you don't mind, I'd like to take a moment to remember Robin Williams, who you were close friends and colleagues with. You co-starred with Robin on "Mrs. Doubtfire," and he was such an ally; what do you think Robin's legacy will be to the gay community?

You know, ahh. I really... I have a very hard time – all of us, any of his friends – talking about Robin. In fact, I went to San Francisco to do the press for "Kinky Boots," and when I was there I sat down and had lunch with Armistead Maupin because I said, "I have to mourn this and I don't know how." We were sort of able to talk, and you try to reach out that way and... I don't know. You're asking a question I don't know. It's way too early to think about anything like that. I can barely say his name without crying.

Understandably so. What piece of work do you most want to be remembered for?

I'm a big believer in that phrase, "Look back but don't stare." If you came to my house, you'd see my theater posters and movie posters hanging on a wall, but they decorate a wall of a store room. My awards are pretty much put away. I don't live with, or I try not to live with, that past. People in my business become Miss Havisham very easily, living surrounded by the bones of our victims. (Laughs)

So thinking about what I want to be remembered for – whenever that kind of thought even hits me, I try to dismiss it. I don't believe in life after death, so whoever's gonna remember me is none of my business, certainly. I ain't gonna know about it. I would like to think I changed lives – I mean, I get lots of emails saying, "Seeing 'Torch Song' changed my life," and that's wonderful. But I don't need to worry about if I'm gonna be remembered. I ain't gonna be here to know if I'm being remembered or forgotten!

Nothing Butt Russell Tovey

‘Looking’ Star On Sex Scenes, His ‘Well-Received’ Butt & Taking His Mom To Folsom Street Fair

BY CHRIS AZZOPARDI

Despite roles in the BBC supernatural drama “Being Human” and “The History Boys,” both on stage and screen, it’s the HBO dramedy “Looking” that has presented Russell Tovey with considerable exposure. Premiering in early 2014, the show centers on a group of gay friends in San Francisco as they navigate relationships, family and sleeping with your boss. When Kevin (Tovey) and Patrick (Jonathan Groff) finally got down to business during a steamy lay at the end of the first season, the hunky Londoner revealed more than his acting chops.

As “Looking” returns to the network on Jan. 11, the 33-year-old opened up on a variety of topics: his mom’s reaction to his thigh thump with Groff, the advantages to shooting a sex scene with a gay actor and how, despite his famous butt, fans of the show who meet him aren’t “rape-y.”

The Season 1 finale set the stage for a whole lot of drama. What does that mean for this upcoming season?

Season 2’s gonna pick up three months on with the fallout from that experience with Patrick, Kevin and Richie (Patrick’s boyfriend played by Raúl Castillo). They go away on a big adventure and it all unravels. What it means is there’s gonna be tension, and what unfolds is going to be very good television. And I love it. I love seeing #TeamKevin / #TeamRichie. People are really loyal to Kevin or Richie. They’re like, “Sorry – I really like you, Russell, but I’m #TeamRichie.” “Kevin’s a cheat!” “Leave Patrick alone!”

What’s your hope for Kevin and this love triangle he’s gotten himself into?

I want Kevin to be happy, but I want him to find his way to happiness with a lot of drama that’s gonna be entertaining for an audience watching an HBO show. (Laughs) But he has to fuck things up, and I think that’s part of his personality.

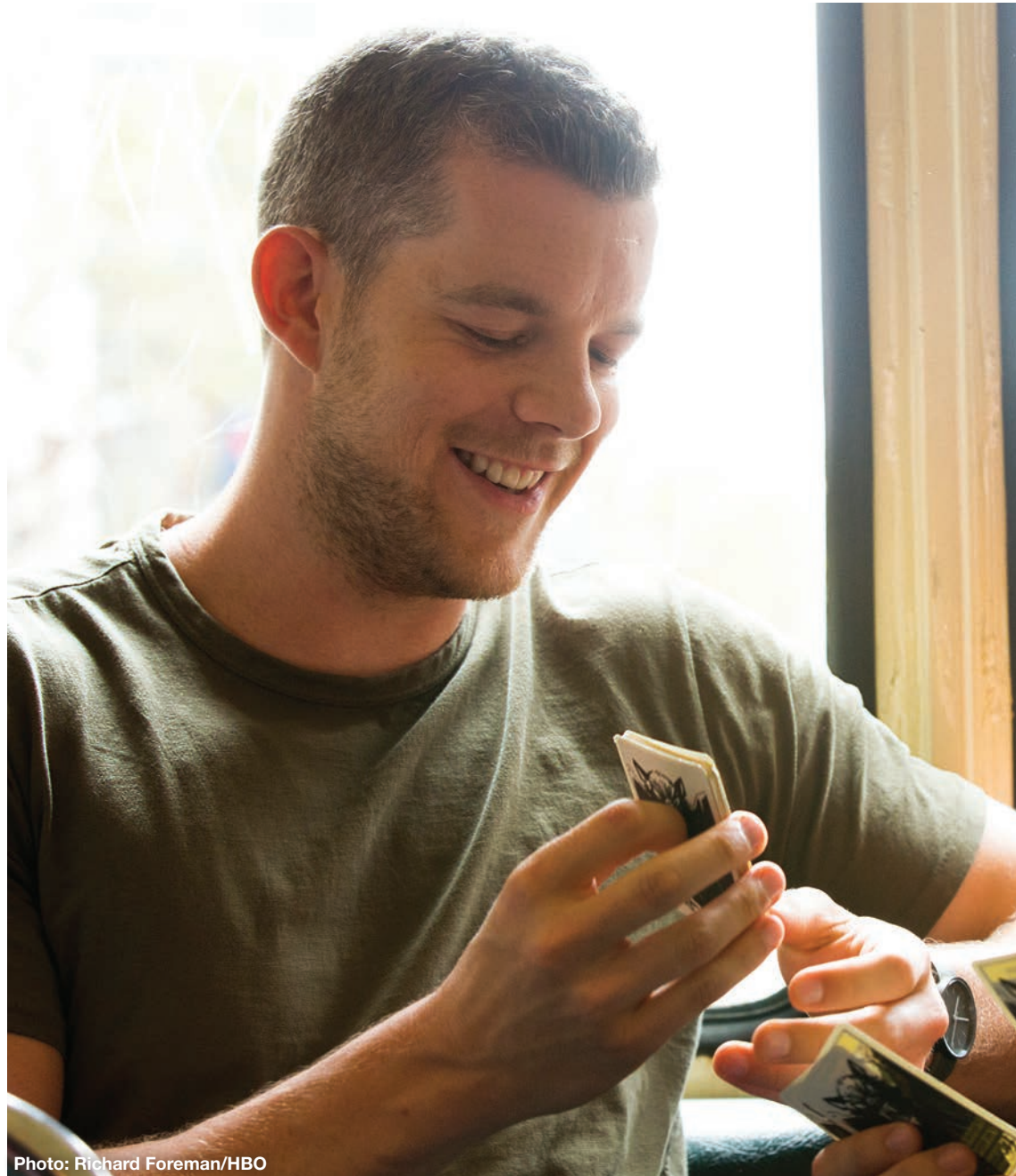


Photo: Richard Foreman/HBO

The more Patrick gets to know him, that’s gonna unravel.

Soooo: Team Kevin or Team Richie?

Hmm... would I fuck myself? Or would I fuck Raúl? (Laughs) If I could have a threeway, it’d be quite nice. You know, a bit of both. But in reality, you’d want a boyfriend like Richie because he could cut your hair, and that’s great – you don’t have to worry about that

expenditure every month. He’d do that for free! And he can play guitar, so he can entertain you.

Or, of course, there’s Kevin, who appears to be – at least from the Season 1 finale – experienced in bed.

Oh yeah, he’s very good. A lot of me went into that. (Laughs)

I hear you’re a method actor...

Totally. I’ve done all the research.

Unless it’s gay porn, it’s rare in TV and film that actors who have sex scenes are both gay. For instance, Raúl is straight and has onscreen sex with Jonathan. How does the dynamic of a sex scene change knowing both you and Jonathan are gay?

It makes it so much more relaxed. I’ve had sex scenes with girls, and I feel very relaxed because I’m not worried about anything

popping up – I’m just worried about her world and making sure she’s comfortable. When I’ve done stuff with Joe Williamson (Tovey’s boyfriend on “Looking”) – and we’re hugging and kissing and whatever, and he goes for it – I feel a slight responsibility to make sure that he doesn’t feel I’m taking advantage of the fact that this has been written. I don’t want him to feel uncomfortable, so I feel a responsibility to him in a different way than I do to girls.

With Jonathan, doing these sex scenes just feels so cool. We’re such good mates now, and we laugh and we love doing our scenes together. You can do anything; your hands go everywhere, and it’s fine. Neither of us at any point feels uncomfortable, and that’s why it’s so good. We just completely trust each other, and we go for it. Neither of us hold back or feel any pang of responsibility for the other one when it comes to that. We just trust each other on a completely open level. Either of us could go to the other, “Hey, you should put your dick in there.” (Laughs)

Are you saying that you and Jonathan basically direct your own sex scenes on the show?

(Laughs) No, no, I’m not! (Writer-director) Andrew Haigh is very much involved. (Creator) Michael Lannan is very much involved. When we have sex scenes we have (those guys) there onboard the whole time to make sure it’s all good. But yeah, I think Jonathan and I are, again, method; we know what we’re doing. (Laughs)

Will you have more sex scenes with Jonathan in Season 2?

God – is it a spoiler if I say yes?

How do you feel about all the attention your ass has gotten on social media?

In the future, I imagine myself looking back and going, “God, I had a nice ass. Glad I got that out.” If it’s there now, I’m getting it out

because it's not always gonna look like that. I don't want to hide it. And it's nice that people like it. I've been very lucky. I've grown it myself, and I also have my parents to thank for it being well-received.

What kind of influence do you see this show having?

It's such a true voice for gay people. Everyone all around the world is able to see their own friends in all these characters. In the gay community, everyone wants stories. Every show (like "Looking") that comes out is another kind of stamp in the world to say, "This is happening. This is here." This is another show that proves how normal this is. This show is where we are now – in a place where it feels we've moved on so far that we're able to make a show like this. Here we are – not bad people who are having coming out problems, where not everyone is dying of AIDS. This is, right now, what it's like to be a gay man who can get married and adopt. Suddenly, you can sign up to the heterosexual blueprint.

Growing you, did you have a "true voice" in entertainment?

No...

So what finally inspired you to come out?

I had really close family friends. Myself and one of my best mates now – our dads went to school together – came out to each other when we were like 14, 15. He was very out and proud, and he was going out to all the gay clubs when I was a kid. I was so scared to do it, but I went out with him. Going out with him I realized there are other people like me out there, and I was like, "Cool, this is all right."

But there wasn't anybody in the public eye that made me go, "Oh, thank you." There were no Tom Daleys, no big coming out stories inspiring me to come out. I do remember seeing the film "Beautiful Thing" as a kid and my mom coming up the stairs to go to bed and me turning it off and going "Night!" I waited till she went to bed to put it back on, and I remember being awestruck at this film, and crying and being like, "Oh my god, that's me." "Beautiful Thing" was actually a huge part of my coming out experience.

How often are you recognized while filming "Looking" in San Francisco?

Oh, every day. Where I was living in the

Castro, I would get into a routine of having breakfast, lunch or coffee, going to the gym, buying a newspaper, and there's such community there. Where I live in London, it's like a community where it's "Morning, Russell!" and seeing people is just a part of your routine. That's completely what's so wonderful about San Francisco. And everyone is very respectful. I don't ever feel under threat or in a rape-y situation. It feels like they are thrilled that we're there, and we are thrilled to be there. It's a mutual love for the city and us, which is nice.

You had a birthday recently. Whose idea was it to make you a cake that said, "Birthdays are like rim jobs ... open up and get ready for another great year!"?

(Laughs) Someone in production. Ahh, as the season goes on you'll see where that comes from.

Oh, so the rimming cake plays a part in the show?

It might if it stays in!

But (the cake) was very nice. We were on a night shoot during our lunch and that cake turned up and I was over the moon. My mom and dad were like, "Oh, I love the cake. Not sure about the rim job. Yeah, not sure of the words – but the cake looks lovely!"

But they love it. I took my mom to Folsom Street Fair when I was filming. We hung out with drag queens, transgenders and people with HIV. I gave her the full education. She absolutely loved it! She's fascinated by it all, and she was asking people why they had silicone in their testicles and piercings in certain areas of their bodies. She's awesome.

She watched Season 1 as well. I said to her not to watch the last episode. She said, "All right," but then she did and said, "I saw your little bum going up and down."

Was it required of you to show off your assets during auditions?

No, no. I was actually originally up for Patrick – Jonathan's part – and I didn't get it. They were like, if (the show) gets picked up, we wanna write you a part. I was like, "Cool, but I'm not holding my breath," because you hear that a lot. Then they wanted me to go out for this part of Kevin, and I was like, "OK." I did the (audition) in American – I wanted to make it American – but at the end, as I was leaving the room, I did it in English because I knew they'd ask for it in English. They came back and said, "We loved the English! The Brit, the Brit!" So yeah, I didn't have to show my genitals; it was merely my acting talent. (Laughs)

“In the future, I imagine myself looking back and going, ‘God, I had a nice ass. Glad I got that out.’ ... And it's nice that people like it. I've been very lucky. I've grown it myself, and I also have my parents to thank for it being well-received.”

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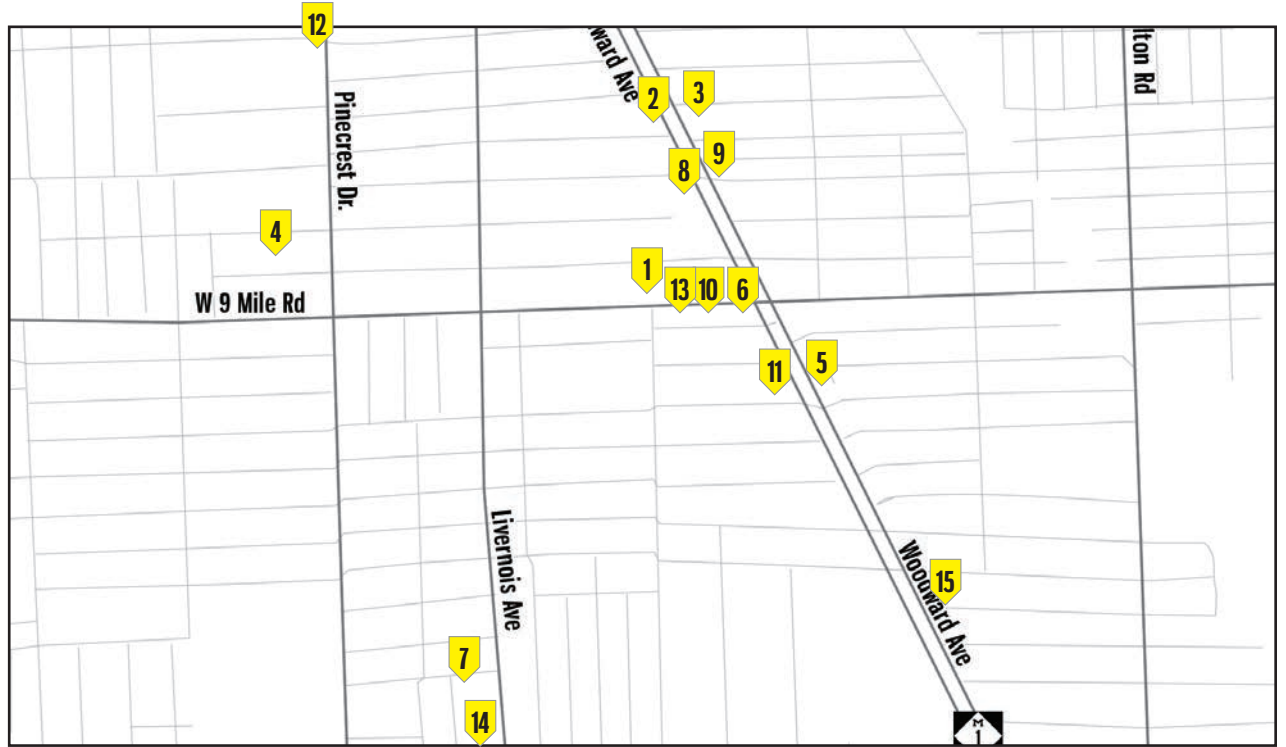
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Beat The Winter 'Blues' In Ferndale

BY SHELBY CLARK PETKUS

In protest of the ever-bitter Michigan cold, The Magic Bag hosts the "Anti-Freeze Blues Festival" this month in Ferndale. The two-day long festival features a variety of local and national blues talent, including yet-to-be-named "special guests."

The first day of the festival features Lazy Lester. Lester, who was inducted into the Blues Hall of Fame in 2012, carries on the tradition of South Louisiana blues. Born Leslie Johnson in 1933 in the small town of Torras, La., Lester was raised in the suburbs of Baton Rouge. The artist began his path to full-blown musician after buying a harmonica while working as a grocery store attendant when he was young. After a relatively short time "blowing harp," he became proficient and eventually joined a band in his late teens called "the Rhythm Rockets." His career began when, during the mid-1950s, Lester accompanied Lightnin' Slim on a bus trip to Jay Miller's Studio. The scheduled harp player fell through; this left the gig open for Lester. After that, Lester and Slim became a standard pairing, leading to Lester's growing success.

With hits like "I'm a Lover Not A Fighter" and "Sugar Coated Love," Lester's "nasal-pitched voiced" and excellent harp work led to the bluesy sounds that would resonate with fans for decades. Lester went on to become as known for his music as his stage presence, where his jokes and conversational tone have also enticed people to see him perform. The blues talent currently lives in Paradise, Cali., where he still regularly performs (in addition to tours and shows throughout the country) on acoustic guitar,



The Siegel-Schwall Band

rack harmonica and foot percussion. More information on the artist can be found at www.lazylester.net.

Saturday's edition of the festival features the Siegel-Schwall Band as headliners. The Chicago-based band performed from 1966-1974, ranking amongst the most important forces of the baby boomer audience. Formed by Corky Siegel and Jim Schwall, the group is currently touring with bassist Rollo Radford and drummer Sam Lay. Lay has been inducted into both the Blues and the Rock and Roll Hall of Fame for his work with Muddy Waters and other well-known acts. The band is known for fueling the

"Great Blues Revival" of the 1960s and pioneering the "cross-fertilization" of blues with other forms of music, including the moments they performed with the San Francisco Symphony and the Boston Pops in 1968. Siegel currently continues this method of cross-genre blues with his project Chamber Blues.

The Anti-Freeze Blues Festival begins at 7 p.m. on both Friday, Jan. 16 and Thursday, Jan. 17. The Magic Bag is located at 22930 Woodward Ave., Ferndale. Tickets for the event are \$25 each day. For more information the festival, other blues acts to perform or the venue, visit www.themagicbag.com.

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'The Boys' Are Back In Town

BY BTL STAFF

Mart Crowley's landmark play "The Boys in the Band" will finally get its Ringwald Theatre debut, in association with Five15 of Royal Oak, beginning on Jan. 9. Promised last season, but the victim of scheduling changes, "The Boys in the Band" will play a four-week engagement at the Ringwald Theatre in downtown Ferndale.

The importance of Mart Crowley's play can't be overstated. Premiering a year before the Stonewall riots cemented the gay rights movement, "The Boys in the Band" was the first time that gay men had been portrayed realistically onstage. These were living, breathing men, not frail, feeble characters that killed themselves in the final act. "The Boys in the Band" took off-Broadway by storm and played for 1,000 performances. In 1970, William Friedkin (who would go on to direct "The Exorcist") directed the film version featuring the entire original cast. The original production was so big it merited an original cast album, almost unheard of for a non-musical.

In the subsequent years, audiences have become sharply divided about "The Boys in the Band." Some still praise it for the groundbreaking work it was. Others take issue with perceived stereotypes and self-loathing. This is a rare chance to get a fresh look at this classic work. The Ringwald cast features Jamie Richards, Richard Payton, Mark Sobolewski, Brenton Herwat, James Lee, Dayne Laycy, Matthew Turner Shelton,

Topher Alan Payne and Dan Morrison. Joe Bailey will direct. Set design is by Jen Maiseloff; sound design by Dyan Bailey.

"The Boys in the Band" opens Friday, Jan. 9, and plays through Monday, Feb. 2. Showtimes are at 8 p.m. on Fridays, Saturdays and Mondays with 3 p.m. Sunday matinees. Ticket prices are \$20 for Friday and Saturday performances, \$15 for Sunday shows, and Monday nights are half off the original ticket price at only \$10 a ticket. All students can now receive a \$5 discount off normal ticket price on Friday, Saturday and Sunday performances (available at the box office the day of the show with valid student ID). Tickets can be purchased at www.TheRingwald.com or at the theater box office. The Ringwald box office opens 45 minutes before performances and tickets can be purchased with cash or Visa/Mastercard.

The Ringwald opened their doors over seven years ago on May 11, 2007 with "Fatal Attraction: A Greek Tragedy." Quickly, The Ringwald became a mainstay of Detroit's theatre community. Past Productions include: "Stupid Fucking Bird," "Angels in America," "Into the Woods," "The Motherfucker with the Hat," "August: Osage County," "When the Rain Stops Falling," "The Bad Seed," "Rent" and "Love! Valour! Compassion!" The Ringwald was named 2009, 2012 and 2013 Best Theatrical Troupe by Real Detroit and Best Place to See Local Theatre in 2010, 2011 and 2012 by the readers of Metro Times.

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Happenings

OUTINGS

Thursday, Jan. 8

Free HIV Testing 2:30 p.m. Free anonymous HIV testing in-store at S3 every Thursday 2-8. Call to make an appointment, or walk-ins welcome. S3 Safe Sex Store and HARC, 1209 S. University, **Ann Arbor**. 734-741-1434. info@bak-inc.com S3safesexstore.com

Thursday Night Drinks & Dancing 9 p.m. Ann Arbor LGBTQA Young Professionals' Social Meetup, 301 W. Huron St., **Ann Arbor**. Meetup.com/Ann-Arbor-LGBTQA-Young-Professionals-Social-Meetup

Ladies Night 10 p.m. Third Thursdays: For women who love women. Pronto Video Bar, 608 S. Washington Ave., **Royal Oak**.

Friday, Jan. 9

Mini Farmers Market 11 a.m. Saugatuck Center for the Arts, 400 Culver St., **Saugatuck**. 269-857-2399. Sc4a.org

Memorial Service for Ernest "Tito" Gutierrez 6 p.m. Affirmations, 290 W. Nine Mile Road, **Ferndale**. 248-398-7105. Goaffirmations.org

Saturday, Jan. 10

LGBTQ-Friendly Yoga Class Just B Yoga, 106 Island Ave., **Lansing**. Justbyyoga.com

A2CT'S 85th Anniversary Event 6 p.m. The celebration marks the 85th season of Ann Arbor Civic Theatre, one of the longest running community theatres in the country. Delicious food and 30's-themed cocktails will be available for purchase, with a percentage of the income going to A2CT. A performance by the talented cast of A2CT's production of Bonnie and Clyde will commemorate the 1929 founding of the organization. Free and open to the public. Ann Arbor Civic Theatre, 301 W. Huron St., **Ann Arbor**. 734-971-2228. tgratsch@a2ct.org A2ct.org

Own Your Gender 7 p.m. The Network, 343 Atlas Ave. SE, **Grand Rapids**. 616-458-3511. Grlgbt.org

Ladies Dance With Dazzling Dena 8:15 p.m. Lansing Lesbians - L2L, 201 E. Grand River Ave., **Lansing**. Meetup.com/Lansing-Lesbians-L2L

Sunday, Jan. 11

LGBT Brunch 11 a.m. Location for brunch will be given with RSVP. The Jewish Gay Network of Michigan (JGN), **TBD**. 248-432-5661. jgnmi@jgcdet.org Jgnmi.org

L2L Book Club 2 p.m. Lansing Lesbians

- L2L, 2820 Towne Centre Blvd., **Lansing Charter Township**. Meetup.com/Lansing-Lesbians-L2L

Transitions 2 p.m. Free transgender support group. Transitions, 1055 E. South Blvd., **Rochester Hills**. 586-838-0825.

Lansing Capital Roller Derby: Winter Boot Camp 3:30 p.m. Mitten Mavens, 7868 Old M-78, **East Lansing**. Mittenmavens.net

Monday, Jan. 12

TransPeace 7 p.m. Ruth Ellis Center, 77 Victor St., **Highland Park**. 313-867-6932. Ruthelliscenter.org

Whole Lives, Healthy Lives Adult Support Group 7 p.m. This one-of-a-kind program in Berrien County helps attendees support each other in healthy ways through active listening and caring feedback. OutCenter, 132 Water St., **Benton Harbor**. 269-925-8330. Outcenter.org

Gender Explorers 8 p.m. Spectrum Center, **Ann Arbor**. 734-763-4186. http://spectrumcenter.umich.edu

Tuesday, Jan. 13

Talk Tuesdays 6 p.m. Free. KICK, 41 Burroughs St. 109, **Detroit**. 313-285-9733. e-kick.org

LansingOut Gay Men's Chorus Auditions 6:15 p.m. LansingOut Gay Men's Chorus, **Lansing**. Lansingout.org

Transgender Life Support 7 p.m. Affirmations, 290 W. Nine Mile Road, **Ferndale**. 248-398-7105. Goaffirmations.org

Teens Using Drugs: What to Know and What to Do 7:30 p.m. A FREE, ongoing, two-part series designed to help participants learn to understand, identify and address adolescent alcohol/other drug problems. Dawn Farm, 5305 Elliot Dr., **Ypsilanti**. 734-485-8725. info@dawnfarm.org Dawnfarm.org

Wednesday, Jan. 14

Trans & Gender Queer Group 12:30 p.m. Eastern Michigan University, **Ypsilanti**. 734-487-4149. Emich.edu/lgbtrc

Senior Koffee Klatch 1 p.m. A lively, discussion and social group for LGBT adults over 45. Group covers topics pertaining to aging and outside speakers. Potluck dinners at members homes, lunches out and holiday parties. Meets ever Wednesday on the upper level of the Affirmations building. Senior Koffee Klatch, 290 W. Nine Mile Road, **Ferndale**. 248-398-7105. GoAffirmations.org

Orientation and Auditions for New Members 6 p.m. Sistrum, 215 N. Capitol Ave., **Lansing**. Sistrum.org



TransCend TransCend provides support and resources to the Southwest Michigan transgender community, their significant others, family, friends, and allies. Meetings occur twice per month on the 2nd Wednesday and 4th Sunday. Kalamazoo Gay and Lesbian Resource Center, 629 Pioneer St., **Kalamazoo**. 269-349-4234. Kglrc.org

Sistrum Weekly Rehearsal 7 p.m. Sistrum, Lansing Women's Chorus, 215 N. Capital Ave., **Lansing**. Sistrum.org

Thursday, Jan. 15

Re-imaging Gender Opening Reception 4 p.m. Opening Reception for a juried exhibition of art by MFA students from the State of Michigan and elsewhere who take on one of the thorniest challenges facing contemporary art: how to render the modern spectrum of gender, going beyond the simple male/female binary to include a wide variety of identities and sexualities. University of Michigan, Inst. for Research on Women and Gender, 204 S. State St., **Ann Arbor**. 734-764-9537. schwarde@umich.edu Irwg. research.umich.edu/

events/exhibitions. html

Happy Hour 5 p.m. Ann Arbor LGBTQA Young Professionals' Social Meetup, 211 E. Washington, **Ann Arbor**. Meetup.com/Ann-Arbor-LGBTQA-Young-Professionals-Social-Meetup/events/

Transgender Women of Color (TWOC) 7 p.m. Focused on embracing womanhood

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Concerts

Ann Arbor Symphony Orchestra "KinderConcert" Totally Tuba, Fritz Kaenzig. Ann Arbor District Library - Downtown Branch, Ann Arbor. Jan. 9 - Jan. 9. A2so.com

The Ark, 316 S. Main St., Ann Arbor. 8 p.m. Jan. 14. 734-761-1800. Theark.org

The Ark "Earthwork Music Collective Tour" Tickets: \$20. The Ark, 316 S. Main St., Ann Arbor. 7:30 p.m. Jan. 11. 734-761-1800. Theark.org

The Ark "Jill Jack Birthday Bash" Tickets: \$20. The Ark, 316 S. Main St., Ann Arbor. 8 p.m. Jan. 10. 734-761-1800. Theark.org

The Ark "Greg Brown" Tickets: \$35. The Ark, 316 S. Main St., Ann Arbor. 8 p.m. Jan. 9. 734-761-1800. Theark.org

The Ark "Abigail Stauffer" Tickets: \$15. The Ark, 316 S. Main St., Ann Arbor. 8 p.m. Jan. 8. 734-761-1800. Theark.org

The Majestic "Rustie". The Magic Stick, 4120 Woodward Ave., Detroit. 8 p.m. Jan. 10. 313-833-9700. Majesticdetroit.com

Other

Ann Arbor Comedy Showcase "Roy Wood Jr.". Ann Arbor Comedy Showcase, 314 E. Liberty St., Ann Arbor. Jan. 15 - Jan. 17. 734-996-9080. Aacomedy.com

Macomb Center for the Performing Arts "Cinderella" Tickets: \$15-49. Macomb Center for the Performing Arts, 44575 Garfield Road, Clinton Township. 3 p.m. Jan. 11. 586-286-2222. Macombcenter.com

Trinity Divine Healing "Health & Wellness Classes" Cost: \$5-10. Grace is Sufficient Ministries Neighborhood Center, 13345 Joy Road, Detroit. Jan. 12 - May 30. 313-451-2472.

The Magic Bag "We Are Twisted F*** Sister"** Tickets: \$5-7. The Magic Bag, 22920 Woodward Ave., Ferndale. Jan. 9. 248-544-3030. Themagicbag.com

The Michigan Theatre "Big Foot Bob and The Toetappers" Tickets: \$10. The Michigan Theatre, 124 N. Mechanic, Jackson. 3 p.m. Jan. 11. 517-783-0962. Michigantheatre.org

THEATER

Civic/Community Theater

Educating Rita Frank is a tutor of English in his 50s whose disillusioned outlook on life drives him to drink and bury himself in his books. Enter Rita, a forthright 26-year-old hairdresser who is eager to learn. Tickets: \$12-15. The Twin City Players, 600 W. Glenford Road, St. Joseph. Jan. 9 - Jan. 18. 269-429-0400. www.twincityplayers.org

Jekyll & Hyde the Musical Murder and chaos are pitted against love and virtue in the musical Gothic masterpiece. Tickets: \$20-24. Stagecrafters, Baldwin Theatre, 415 S. Lafayette Ave., Royal Oak. Jan. 9 - Feb. 1. 248-541-6430. www.stagecrafters.org

See Happenings, page 28

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SHOP LGBT

Gays Will, Indeed, Love Lucy

BY AMY J. PARRENT

Before the British Fab Four of the '60s, America had its own '50s-era fab four: Lucy, Ricky, Fred and Ethel. Now you can experience "I Love Lucy" in person, and this time, in color.

"I Love Lucy Live on Stage" is an affectionate look at a show whose decades-long life in reruns has made it both iconic and a sort of electronic comfort food for millions. Or rather, "comfort food with a pedigree," as cast member Mark Christopher Tracy calls it.

Tracy plays Maury Jasper, the in-studio host, introducing you to the workings of filming a show for this newfangled thing called television, and entertaining you between episode setups. He might even drag you onstage for a '50s-style quiz show.

"I'm the bridge between the audience and what happens at the Desilu Playhouse," says Tracy in a recent interview with BTL. "Once you cross the threshold, you're not in Macomb; you're just off Las Palmas in Hollywood."

In 1952.

"My duty is to keep everybody in this world."

To do that, he's become a walking Wikipedia (wait, this is the 1950s, so make that a living Encyclopedia Britannica) of '50s facts.

"If I make a ref to the White House, it's President Truman," he points out. "Eisenhower wasn't president yet."

"It's great to have improv experience and knowledge of the period," he adds. He also has a bag of actor's tricks to put him in the moment.

"Backstage I have a 1952 Life magazine. It keeps me locked into that era. And before the show, I run through my head where I parked my Plymouth in the studio parking lot."

One time, when an actor was injured during a show, he had to kill a couple minutes while the crew and cast scrambled to figure out who'd go on in his place. "I made up something off the top of my head about congratulating Lucy for being up for Homemaker of the Year from Good Housekeeping," he says.

"Whether the audience gets every '50s reference doesn't matter. It's like Shakespeare – they rely on that the actors understand what they're saying."

If a cultural/historic reference is too obtuse, Tracy says, "I'd rather take a chance that people say, 'I'm gonna look that up,' rather than making an



Kevin Remington (Fred Mertz), Thea Brooks (Lucy Ricardo), Lori Hammel (Ethel Mertz) and Euriamis Losada (Ricky Ricardo) in the national tour of "I Love Lucy Live on Stage." Photo: Justin Namon

PREVIEW

I Love Lucy Live on Stage

Macomb Center for the Performing Arts
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www.macombcenter.com

anachronistic comment."

Setting the '50s mood is important for any of the performers, he mentioned. "Even members of the onstage band have an identity. It's personal; it may not be shared with audience, but it puts them back in that time."

And some members of the audience prove quite adept at time-traveling as well. Between the two episodes of the show that are performed, Tracy runs a quiz show with audience members.

Upon learning one participant was a mailman, Tracy/Maury – who knew the price of a stamp in 1952 – asked his guest when the cost of mailing a letter would go up to three cents. Without missing a beat, the mailman responded, "Never."

Co-adapted by playwright-director Rick Sparks and Kim Flagg, currently a writer on "Last Man Standing" (and former writer on other Tim Allen projects), the stage show has played longer runs in LA and Chicago, and toured the country. It's also been seen – and loved – by people associated with the TV production.

"When we were in LA, we had the son of the show's first producer, Jess Oppenheimer, as an honored guest more than once," says Tracy. "And writer Bob Schiller, then 93 years old, also saw and loved the show."

But the show's success was another challenge. Its early venue, a 99-seat theater in LA, easily mimicked the cramped confines of a TV studio. But now, playing auditoriums of up to 2,000, the cast still needs to transport you to that cozy little mid-20th-century studio.

The main set pieces of the live show are two lesser-known episodes, including one in which Lucy has to learn how to jitterbug to perform for a producer. Complications and hilarity ensue when her audition comes after a visit to the eye doctor.

"These episodes were chosen for very specific reasons," says Tracy. "They're not the most well-known ones – the chocolate factory, the grape stomping – because those are so iconic. People have them spot-welded in their memory."

Tracy says the show resonates on more than just a nostalgic level. "To do 'I Love Lucy' is taking a huge chance with people's memories and feelings about the past. They often come into the theater saying, 'Entertain me; convince me this is Lucille Ball. When we do the show, we're as earnest as we can be – it's not a satire.'"

And by show's end, he says, the cast has often found audience members with tears in their eyes. And not just from laughter.

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Puzzle solution on pg. 30



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Editor's Pick



Slipstream Theatre Initiative proudly presents the sophomore production of its season, "Tongues," a new play by Bailey Boudreau. A dark farce exploring three socially taboo relationships, "Tongues" takes uncouth to the next level.

The play follows a high-paid escort who dresses as fairy-tale characters: a Shakespeare-obsessed teenager, a banjo player with a swearing problem, a pill-popping jewel crazy housewife, an English teacher with no filter, a rich businessman concealing a deep secret and a mysterious tarot card reader who connects them all.

All the stops are pulled in this comedy and makes audiences question the definition of "normal."

"Tongues" plays at 7 p.m. Sunday through Wednesday evenings Jan. 11-28 at Checker's Pub and Grille in downtown Detroit. The pub is located at 124 Cadillac Square, Detroit. Tickets are \$10. For more information, call 248-298-9617 or visit www.slipstreamti.com.

▶ Happenings

Continued from p. 26

Lend Me a Tenor It's 1934, and the Cleveland Grand Opera Company is preparing to welcome world-famous tenor Tito Morelli for a sold-out, one-night-only performance of "Otello." But when the star arrives desperately late with his ego and his jealous wife in tow, things don't go exactly according to plan. Tickets: \$13-24. The Kalamazoo Civic Theatre, Civic Auditorium, 329 S. Park St., Kalamazoo. Jan. 9 - Jan. 24. 269-343-1313. www.kazoocivic.com

The Sea Gull Follows the romantic and artistic conflicts between four characters. Tickets: \$8-15. Riverwalk Theatre, 228 Museum Dr., Lansing. Jan. 8 - Jan. 18. 517-482-5700. www.riverwalktheatre.com

College/University Theater

The Pirates of Penzance . Oakland University, 2200 N. Squirrel Road, Rochester. Jan. 15 - Jan. 18. 248-370-2030. www.oakland.edu

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An encore performance of Satori Circus' latest performance art piece performed in front of two audiences in two different spaces at the Tangent Gallery Hastings Street Ballroom. Tickets: \$10 cover. Static Network, The Tangent Gallery, 715 E. Milwaukee, Detroit. Jan. 9 - Jan. 10. 313-873-2955. www.satorircircus.com

All's Well That Ends Well Tickets: \$7-14. Pigeon Creek Shakespeare Company, Dog Story Theatre, 7 Jefferson SE, Grand Rapids. Jan. 9 - Jan. 18. 616-425-9234. www.dogstorytheatre.com

Dogstorytheater.com

Annie . Broadway Grand Rapids, DeVos Performance Hall, Grand Rapids. Jan. 13 - Jan. 18. www.bwaygr.org

Helen & Edgar The creative team behind storytelling juggernaut The Moth joined with acclaimed raconteur Edgar Oliver in October 2012 to present the world premiere of Oliver's mesmerizing, hilarious and heartbreaking tale of his strange childhood with his sister Helen in Savannah as they deal with their mother's struggle with madness and her smothering paranoia. Tickets: \$45-60. University Musical Society, Arthur Miller Theatre, 1226 Murfin Ave., Ann Arbor. Jan. 7 - Jan. 11. 734-763-3333. www.ums.org

Snow Queen PuppetART's production of the classic tale uses a remarkable variety of techniques and effects in its telling of the tale, including marionettes, rod puppets, hand puppets, projections and costumes that double as scenery. [CLICK HERE](http://CLICK_HERE) for complete show information. Tickets: \$10 adults, \$5 children. PuppetART, Detroit Puppet Theater, 25 E. Grand River Ave., Detroit. Through Jan. 31. 313-961-7777. www.puppetart.org

Steel Magnolias . The Purple Rose Theatre Company, Purple Rose Theatre, 137 Park St., Chelsea. Jan. 15 - March 14. 734-433-7673. www.purplerosetheatre.org

Sweat Pea's Mama A timely story that puts racial indignity and mental challenge in striking juxtaposition. The effect is both disturbing and enlightening. Tickets: \$17-20. Detroit Repertory Theatre, 13103 Woodrow Wilson, Detroit. Jan. 8 - March 15. 313-868-1347. www.detroitreptheatre.com

The Boys in the Band Premiering a year before the Stonewall riots cemented the gay rights movement,

Mart Crowley's landmark play was the first time that gay men had been portrayed realistically onstage. Tickets: \$10-20. The Ringwald Theatre, 22742 Woodward Ave., Ferndale. Jan. 9 - Feb. 2. 248-545-5545. www.theringwald.com

Things My Mother Taught Me Tickets: \$26-41. Meadow Brook Theatre, Oakland University, 2200 N. Squirrel Road, Rochester. Jan. 7 - Feb. 1. 248-370-2030. www.oakland.edu

Tongues A dark farce exploring three socially taboo relationships, this new play by Bailey Boudreau takes uncouth to the next level. Tickets: \$10. Slipstream Theatre Initiative, Upstairs at Checkers Pub and Grille, 124 Cadillac Square, Detroit. Jan. 11 - Jan. 28. 248-298-9617. www.slipstreamti.com

ART 'N' AROUND

Ann Arbor Art Center "Beginning Watercolor" 18+. Ann Arbor Art Center, 117 W. Liberty St., Ann Arbor. Jan. 12 - March 2. 734-994-8004. AnnArborartcenter.org

Ann Arbor Art Center "Introduction to Jewelry & Metalsmithing" 18+. Ann Arbor Art Center, 117 W. Liberty St., Ann Arbor. Jan. 6 - Feb. 24. 734-994-8004. AnnArborartcenter.org

Ann Arbor Art Center "Basics of Perspective" 18+. Ann Arbor Art Center, 117 W. Liberty St., Ann Arbor. Jan. 6 - March 3. 734-994-8004. AnnArborartcenter.org

Ann Arbor Art Center "Beginning Ceramic Sculpture" . Ann Arbor Art Center, 117 W. Liberty St., Ann Arbor. Jan. 8 - Feb. 26. 734-994-8004. AnnArborartcenter.org

Ann Arbor Art Center "Drawing with color" 18+. Ann Arbor Art Center, 117 W. Liberty St., Ann Arbor. Jan. 12 - March 9. 734-994-8004. AnnArborartcenter.org

Ann Arbor Art Center "Developing Your Artistic Voice" . Ann Arbor Art Center, 117 W. Liberty St., Ann Arbor. Jan. 12 - March 9. 734-994-8004. AnnArborartcenter.org

Cranbrook Art Museum "Iris Eichenberg: Bend" . Cranbrook Art Museum, 39221 Woodward Ave., Bloomfield Hills. Nov. 23 - Jan. 25. 877-462-7262. Cranbrook.edu

Cranbrook Art Museum "The Cranbrook Hall of Wonders: Artworks, Objects and Natural Curiosities" . Cranbrook Art Museum, 39221 Woodward Ave., Bloomfield Hills. Nov. 23 - March 22. 877-462-7262. Cranbrook.edu

Cranbrook Art Museum "Theater of the Mind" . Cranbrook Art Museum, 39221 Woodward Ave., Bloomfield Hills. Nov. 23 - March 29. 877-462-7262. Cranbrook.edu

Cranbrook Art Museum "Cranbrook Goes to the Movies: Films and Their Objects, 1925-1975" . Cranbrook Art Museum, 39221 Woodward Ave., Bloomfield Hills. June 21 - Feb. 28. 877-462-7262. Cranbrookart.edu

Cranbrook Art Museum "Warhol On Vinyl: The Record Covers, 1949-1987+" Drawing from the world's preeminent collection of record covers by Andy Warhol, this exhibition showcases how Warhol used the record cover as a means to popularize his name and directly impact popular culture. Cranbrook Art Museum, 39221 Woodward Ave., Bloomfield Hills. June 21 - Feb. 28. 877-462-7262. Cranbrookart.edu

Flint Institute of Arts "The Art of Video Games" . Flint Institute of Arts, 1120 E. Kearsley St., Flint. Oct. 25 - Jan. 18. 810-234-1695. Flintarts.org

MOCAD "Young People's Biennial" . Museum of Contemporary Art Detroit, 4454 Woodward Ave., Detroit. Jan. 1 - Jan. 25. 313-832-6622. Mocadetroit.org

MOCAD "Detroit City: Detroit Affinities" Detroit: Affinities, Speaks and Stages. Museum of Contemporary Art Detroit, 4454 Woodward Ave., Detroit. Sep. 12 - Jan. 31. 313-832-6622. Mocadetroit.org

Saugatuck Center for the Arts "Permeated Surfaces" Original works from three Chicago based artists. Saugatuck Center for the Arts, 400 Culver St., Saugatuck. Dec. 12 - Feb. 6. 269-857-2399. Sc4a.org

South Oakland Art Association (SOAA) "Tom Thompson - Stone Carver" . Paint Party Royal Oak, 2254 Crooks Road, Royal Oak. 7 p.m. Jan. 12. SoOaklandart.com

UMMA "Fred Tomaselli: The Times" . University Of Michigan Museum Of Art, 525 S. State St., Ann Arbor. Jan. 1 - Jan. 25. 734-763-4186. Umma.umich.edu

UMMA "Suspended Moments: Photographs from the David S. Rosen Collection" . University Of Michigan Museum Of Art, 525 S. State St., Ann Arbor. Jan. 1 - Feb. 15. 734-763-4186. Umma.umich.edu

UMMA "Guido van der Werve: Nummer veertien, home" . University Of Michigan Museum Of Art, 525 S. State St., Ann Arbor. Jan. 1 - April 26. 734-763-4186. Umma.umich.edu

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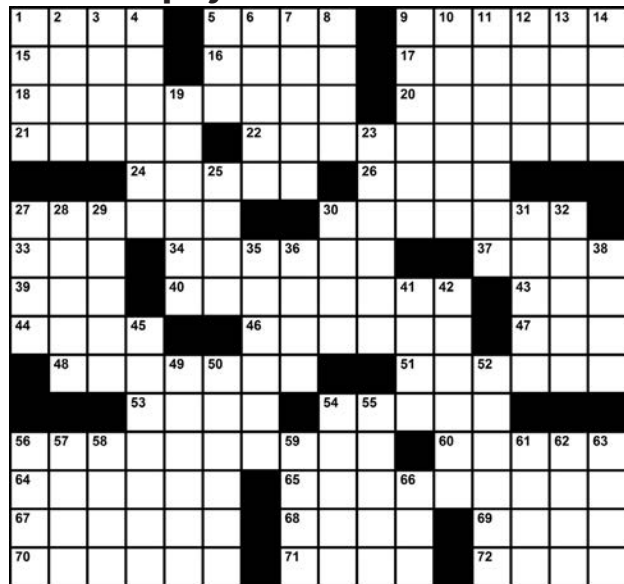
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Across

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- 9 Hung loosely
- 15 "Otello" villain
- 16 Body of soldiers
- 17 Composer Debussy
- 18 With 22-Across, public display about a private part

- 20 Astronaut Buzz
- 21 Shakespearean forest
- 22 See 18-Across
- 24 Strides easily
- 26 Circumcision, for one
- 27 15-Across was passed over for him
- 30 Coin of the land of Omar Sharif, Jr.
- 33 Toothpaste box letters
- 34 Cry before 37-Across?

- 37 Finish oral pleasuring
- 39 Yewell, who wrote 40-, 56-Across
- 40 With 56-Across, public display about a private part
- 43 Dick Button's milieu
- 44 Isle of exile in Brando's "Desiree"
- 46 Highest point
- 47 "Evita" narrator
- 48 Hoopla
- 51 Keeps a breast of infant care?
- 53 Spelling of TV
- 54 It can cut leaves of grass
- 56 See 40-Across
- 60 Board that inspired James Merrill
- 64 Peace offering
- 65 Writer of 18-, 22-Across
- 67 Art that's usually hung well?
- 68 Bannon's "Odd ___ Out"
- 69 Morales of "Jericho"
- 70 Some Stein pieces
- 71 Kind of dunk, to Sue Wicks
- 72 Dune material

Down

- 1 Greek meat container, perhaps
- 2 Cowardly Lion portrayer
- 3 Like sharp cheese
- 4 "Giovanni's Room" and others
- 5 Moonshine holder, for Gomer
- 6 Gay porn type
- 7 Tipplers
- 8 Gay-dog owner of "South Park"
- 9 Reagan Court appointee
- 10 Puts out
- 11 Inspector's gizmos in a Rupert Everett flick
- 12 Wise guy
- 13 "Nurse Jackie" star Falco
- 14 Pride places
- 19 Rub some oil on
- 23 Set straight
- 25 Honey-pot lover
- 27 Blanchett of "Blue Jasmine"
- 28 Brewmaster Coors
- 29 Rio step
- 30 Ready for surgery
- 31 "Iliad" and "Odyssey"
- 32 Wealthy, to Mauresmo
- 35 System that can make it seem like more inches
- 36 "A Beautiful Mind" director's TV role
- 38 Ball-bearing items
- 41 Actress Skye
- 42 Encourage
- 45 Willa Cather character
- 49 How to fondle?
- 50 Becomes erect
- 52 Gets more mileage out of
- 54 Horny guy?
- 55 Former NFL player Tualo
- 56 Shot a load
- 57 Med. care grps.
- 58 Stonewall Jackson et al.
- 59 Staying power, in "Variety"
- 61 Rick's old flame
- 62 Tennis champ Billie ___ King
- 63 Dry as a bone
- 66 One limbs spread wide

Solution on pg. 28



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