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Nobody is stopping Troye Sivan except for maybe Troye Sivan. No queer-averse label bosses, no identity-stifling pressure to be anything but who he is: the LGBTQ community’s precious paradigm of unapologetic, unicornian queerness.

But even with the YouTube-launched pop fixture’s steady mainstream rise, with assists from Ariana Grande on a single featured on his sophomore album, *Bloom*, and a live duet at a recent Taylor Swift concert, the 23-year-old’s follow-up to 2015’s *Blue Neighborhood* refuses to sacrifice self for commercialism.

And he won’t stop there this time, not during this album cycle (or ever): In the seductive video for the album’s first single, “My My My!” Sivan works a room doused in the carnal grit and flashing lights of a gay bar’s seedy backroom – and also an entire street – in a blistering heat as hot as the shirtless guys feeding his desire.

He’s coy about its subject matter, but Sivan wrote an entire song about bottoming too.

I tell the South African-born, Australian-reared Sivan that “Bloom,” notably an official single, is the perfect Monday song to crank on your way to work, or at a family gathering. Its gay-sex specificity perhaps lost on heterosexuals, the anthemic send-up is concurrently a love song and the most liberating of queer secrets.

Sivan’s transparency is hardwired: He truly can’t be anything but himself. This is clear on *Bloom*, but holds true during conversation, as Sivan talks about deriving power from femininity, working through residual queer issues, and dealing with the fear of shooting “My My My!” with a crew of dudes bigger than him.

**CA:** Mainstream culture has come around to same-sex love, but gay sex is still taboo. Does your frankness about gay sex on this album feel radical or political?

**TS:** Not really. I wanted to make music for people like me. The first album I was conscious of trying to keep things really digestible for as many people as possible. This time around I had a different set of goals, which were to really, actually, accurately represent where I feel like I am in my life. And if it’s talking about going out and partying, or if it’s talking about staying at home and cooking in the kitchen – or if it’s talking about sex – whatever it is, I wanted a 20-year-old queer person to hear this and be like, “Oh yeah, this is, like, legit.”

**CA:** What influenced you to deliver something more queer-specific?

**TS:** It was having all of these really inspiring experiences and meeting all of these really inspiring people. You know, whenever I start writing music, my number one goal, always, is to keep things honest and real, because I think it’s the only way to stay relevant and stay true over a long career. I wanna be doing this for the rest of my life, and I don’t know if I’m gonna be...
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able to be thinking about cool concepts and things like that for the rest of my life. But I’ll always be able to speak about where I am in my life, that’s always gonna be there. So I fall back on that, and I wanted to not hold anything back. It’s so cool to me to be able to celebrate all of those things I was celebrating in my real life. So, why not go for it and talk about that on the album?

CA: When did the album’s more defiantly queer narrative begin to take shape artistically?

TS: It was probably just the moment where I had immersed myself in the LGBTQ community. When I think about my real life, I have almost exclusively queer people around me in L.A. I’m living in this little bubble right now where I forget sometimes that it’s a thing and that there are, like, straight people in the world (laughs).

CA: I’m sure that you’re reminded when you perform in small towns that aren’t like West Hollywood.

TS: Right, exactly. And then I travel to somewhere like that or I’ll go home to Australia – or I’ll just read the news – and very quickly get reminded just how lucky I am and how specific my experience is. But my hope is that it’s an experience of hope for people, that they hear this and feel like, “Oh, that’s possible and I can go and live this happy and healthy and fulfilled, fun life.” And see that there is, 100 percent, another side to the world.

CA: For some gay people, coming out doesn’t mean the personal battle has been won – there’s still overcoming sexual repression. I feel like you work through some of that on this album.

TS: Probably, yeah. Totally. And I think just in general a lot of the residual issues that queer people deal with have also completely followed me into my older life, just internalized homophobia that I’ve held onto without meaning to from when I was, like, 13 or whatever. It’s like, “Oh no, you can’t talk about that or you can’t sing about that.” I’m doing my very, very best to actively throw all that away. It’s been really empowering.

CA: What has been the most challenging part of navigating the music industry as an unapologetically out gay man?

TS: Normal music industry stuff. I came into the industry at the perfect time for me, a time where people were willing to let me be who I am and say what I want and do what I want, so that’s been the biggest blessing. All that really leaves is just personal challenges of like, what do I want from my career? Am I making sure that I’m releasing the very best thing that I possibly can? And what’s inspiring to me? And do I want this to be a radio smash, and if I do, how am I gonna get there? Or do I just want this to be something that means something to people, and how am I gonna get there? It’s been fairly typical music industry stuff, which I feel really thankful for, because I think 10 years ago, it would’ve been a whole separate set of worries and issues that now feel much more intense than dire.

CA: Is your goal to make gay radio smashes?

TS: I actually don’t know. For me, I’ve walked this line between having a really young, active online audience – a similar audience that you would see at an Ariana Grande or Justin Bieber show – and then also wanting to do these really subversive queer pop songs. I think my approach to it is not thinking too much about what I want commercially, just letting things happen, making stuff that I like. Hopefully if I like it, somebody else is gonna like it.

CA: When you performed “The Good Side” on ‘SNL’ in January, I got lost in the song and I didn’t stop thinking about it for a while. For a performance like that, are you in the moment? Or does your mind tend to wander beyond the performance?

TS: I’m mostly just in the moment. Sometimes I think about the lyrics. I try not to think about them too much because, like “Good Side,” it’s one of the most personal songs on the album and that can get kind of weird, being that vulnerable, so I try not to let myself go too deep into the hole. But in general, I’m just thinking about doing the song justice.

CA: You have a role in the forthcoming film ‘Boy Erased’, starring Nicole Kidman and Russell Crowe as parents who send their child to a conversion-therapy camp. What about the film resonated with you?

TS: The script. I just couldn’t put the script down. It really tore at me. Then I read the book and started immersing myself as much as I possibly could in that world. My coming out experience – and the moment where I accepted my sexuality as something that I couldn’t change – was a weight off of my chest. This wasn’t for me to deal with; it was more for everyone else. I had come to the point where I had accepted it within myself, and then it was about navigating through the rest of the world: my family, my friends. So, the thought of going to a program like the one in the film at that crucial, vulnerable moment and being told, “No, this is 100 percent back on you, and you’re filling a God-shaped hole in your life with these tendencies” was one of the most harmful and hurtful things that I can imagine. It’s been proven to be ineffective and extremely dangerous, and you’re signing these kids up for an impossible task. It really hit home and struck a chord with me, and I haven’t wanted anything as bad as I wanted this role in this movie, so I just auditioned and thankfully got the part.
CA: Your sister once caught you in a vulnerable state, dancing to Madonna's "Like a Prayer." When did you become comfortable with that kind of vulnerability on stage?

TS: It's still really new to me. I think the "My My My!" video was a huge step for me personally; that was a moment where I really had to actively pep talk myself into it. I knew that was the way I naturally wanted to move to the song, and that was the way the song made me feel, but that didn't make it any easier to do in a big group of people – especially with burly cameramen! (Laughs) It was scary! But when I pushed through, I felt how amazing it felt. It felt so right, and now I have to retrain my brain a little bit to be able to do that on stage and to be able to do that in front of other people.

CA: How do you get into that mental space?

TS: It's a really active decision that I have to make. I have to actually think about it and push through a lot of nerves and vulnerability. And, again, the only reason I do it is because it's what feels right to me. That's what I would do in private. So, why the hell not do it publicly, and celebrate that?

CA: You were scared of your feminine attributes as a child. Can you tell me about your journey to embracing femininity? And when you do embrace it now, how does it make you feel?

TS: I was really scared of it in my childhood, and it was something that I definitely tried to shy away from. Now, I celebrate it as such a source of power for myself. I feel so liberated and free, and I'm having fun. And femininity is magical. Who wouldn't want to be feminine?

It took me a second to get to that point, but now that I'm here it's so fun to be able to push through all of those worries. On the other side of that is such a liberated existence where you can just do whatever you want, and it's just been a pleasure.

CA: How would you compare where you were to where you are now?

TS: It's like night and day. It feels really artistically inspiring to me, really personally inspiring. And I'm just much happier.

Troye Sivan plants his feet in Chicago with special guests Kim Petras & Carlie Hanson on Friday October 19 at 7:30 at the Chicago Theatre.
Photos By
Anthony Meade

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September 18, 2018
GRAB Magazine
Crowning achievement: an interview with filmmaker Mark Saxenmeyer

By Gregg Shapiro

Long before there was RuPaul’s Drag Race, there was the Miss Continental pageant, recognizing the best and brightest in the female impersonator community. Founded in 1980 by Jim Flint, owner and operator of Chicago’s longstanding female illusionist club, The Baton, Miss Continental is considered to be the Miss America pageant for those in female impersonation world. The documentary The Queens (The Reporters Inc.), from writer/director Mark Saxenmeyer, is an intimate portrait of both the competition and the competitors. [The Queens is the “Documentary Centerpiece” at Reeling: The 36th Annual Chicago LGBTQ+ International Film Festival (September 20-30).]

Gregg Shapiro: When you lived in Chicago, were you a habitué of The Baton Show Lounge?
Mark Saxenmeyer: Yes, I first went to a Baton show back in 1994. A friend from work suggested we go and I said something along the lines of “Well, I’m not really into drag shows.” He told me, “Yeah, but this is more than drag. These are female illusionists and most of these performers live their lives as women both on and off stage.” I was mesmerized the minute the curtains opened and the show began. The lighting, the costumes, the music, the choreography, the talent, the beauty—the combination of it all was amazing.

GS: Had you also attended any of the Miss Continental pageants?
MS: No. I’d heard of the pageant but I didn’t know it was connected to Jim Flint, the owner of the Baton. I’ve never been into beauty pageants and so that fact alone kept me away. It was only after we began filming at the Baton for this documentary that I realized Jim also created Miss Continental. We then filmed a Miss Continental Plus pageant and I was, once again, mesmerized. So much talent and creativity was on display on stage—with plus-sized beauties, no less! It was during that event that I realized that Miss Continental really ought to be the focus of our film.

GS: Were you ever invited to be a judge for a Miss Continental pageant?
MS: Nope, but I’m judging the Texas Tech Pride Week Pageant in October, when The Queens will be shown there as well.

GS: Have you ever tried your hand at female impersonation?
MS: I once dressed in drag with a college roommate for Halloween when we were studying abroad in Spain (in 1987). Only problem was that the Spanish don’t celebrate Halloween and, as we walked through the streets of Sevilla to attend a party with other Americans, the locals had no idea what was going on and were not impressed. The catcalls we received were less in admiration and more on the violent side. With that said, I was one ugly lady.

GS: What made you think that the Miss Continental pageant would be a good subject for a documentary such as The Queens?
MS: The mission of The Reporters Inc., the 501(c)(3) nonprofit journalistic production house that I created in 2005, is to focus on subject matter that’s either overlooked, ignored, underrepresented or misrepresented by mainstream media. I don’t think the transgender subculture of competitive female impersonation is widely known or understood by most outside that world. and therefore, it’s a perfect subject for exploration via a documentary. Plus, it’s simply an interesting subject. It’s colorful. It’s entertaining. And the ultimate goal with The Queens and all of our work is to inform and enlighten those who watch it.

GS: What was involved in convincing Jim Flint, founder of The Baton and the Miss Continental pageant, to allow you to make the doc?
MS: I was a reporter at WFLD-TV in Chicago for 17 years and during that time I produced several stories involving the baton so I had met Jim. I simply approached him and explained...
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my interest and he gave us the green-light to start shooting. We originally conceptualized a reality TV show based on The Baton and the demo reel was a finalist in the New York Television Film Festival in 2011. But the recession was still in play at that time and despite the interest from several networks, no one would commission it to series, or even a pilot. In addition, a lot of the Hollywood folks I spoke with wanted changes that I wasn’t comfortable with. They didn’t want anyone over a certain age in the show, or anyone over a certain size in it. The feedback was all pretty demoralizing and, in the end, I decided the best bet was just to put together an authentically journalistic documentary about The Baton and Miss Continental. There’s plenty of drama and intrigue in the truth, without having to manufacture content to reach Hollywood’s preferred demographics.

GS: The Queens shines the spotlight on several performers as well as competitors in the Miss Continental pageant. The doc zeroes in on four in particular Tiffany, Sunny, Naysha and Alexis. Why were those four chosen to become the focus?

MS: I asked Jim for some suggestions and he gave me a list of six or eight “contenders” that year, or would simply be interesting entertainers to follow. After speaking or meeting with most of them, I settled on Sunny, Tiffany, Alexis (“Gabby”) and Naysha because of their different and diverse backgrounds, personalities and, ultimately, availability and willingness to participate.

GS: Without giving anything away, one of those four is a second runner-up while another is crowned Miss Continental in the doc. Looking back, would you say that you had a hunch that there was winner in that group?

MS: They were all definitely contenders but there were several other truly impressive contestants that year as well, so I don’t think I really had a sense that one of the four we were following would win until the very end of the pageant. The ultimate winner that year seemed to really be wowing the crowd in a couple of the key categories at the end of the pageant.

GS: The Queens ends with the crowning of the 2011 Miss Continental. You include an epilogue with an update on several of the queens. How long did it take you to make The Queens from start to finish?

MS: We started filming in 2011 and then didn’t do much for a couple years because, as I mentioned earlier, the recession put a damper on the viability of The Reporters Inc. I took a new reporting job in Minneapolis (my
hometown) and put the project on the back burner. The process of procuring original music took more than a year. We then did some pick-up interviews and shot some additional B-roll in 2014 or so. Then we raised money for editing. There were several other blips and hurdles along the way and I know most of the folks in the film thought I’d never finish it -- rightfully so, even though I knew I most definitely would. When we previewed the first cut of the film at an LGBT filmmaker’s workshop in early 2017, a lot of folks indicated that the film would have far more gravitas if it better explored the pageant’s rich history. So I went back to Jim and he provided me with copies of almost every Miss Continental pageant dating back to the pageant’s inception in 1980. We then re-edited the film with the archival footage and I think that has added a great deal of perspective and depth. We premiered it in Chicago in January 2018.

GS: What was the most surprising thing you learned about female impersonators in the process of making The Queens?
MS: It surprised me, and still surprises me, how much time, energy and money the contestants spend to win this title. I mean, tens of thousands every time they compete. And unlike, say, Miss America or Miss Universe, they’re allowed to compete year after year until they win or give up. Some of them have competed more than a dozen years in an attempt to win. That takes dedication, commitment, and again, money. And of course, while this is a crown and a title that is revered among those who follow or engage in the gay/trans pageant world, outside of this community this is an honor that most folks have never even heard of. That’s another reason why the subject matter is a perfect fit for the mission of The Reporters Inc.

GS: I know I won’t be alone in asking this in regards to The Queens; where was Chilli Pepper, who was the first Miss Continental in 1980 and still performs at The Baton?
MS: I spoke with her a couple times and, despite repeated requests, Chilli wouldn’t sign the waiver agreeing to participate in the project. I’m still not exactly sure what her reasons were, to be honest with you.

GS: Have you started working on or thinking about your next film project?
MS: The Reporters Inc.’s next project deals with wrongful convictions. We’re working on a limited documentary series for PBS stations; each episode chronicles a single case of alleged injustice by courts and/or cops. We’ve finished principal photography on six cases and hope to have the first episode completed by October. There’s a link to it on our website [https://www.thereporters.org/project/](https://www.thereporters.org/project/)
Matt Dallas can laugh now, but his former life as a gay man living as a straight man wasn’t a joke.

Dallas was told to stay in the closet after moving to L.A. to pursue acting at 18, particularly while portraying the boyishly cute titular character with the non-existent navel on ABC Family’s 2006-launched teen sci-fi drama Kyle XY. Other roles followed: he starred alongside Hilary Duff in ABC Family’s 2010 TV film “Beauty & the Briefcase,” and also played Katy Perry’s war-vet boyfriend in her 2009 “Thinking of You” music video and, that same year, Rebecca Romijn’s love interest, Chad, on ABC’s supernatural dramedy “Eastwick.”

And then in 2013, Hollywood closet be damned, Dallas came out publicly, matter-of-factly announcing his engagement to now-husband Blue Hamilton. In 2015, they adopted their son, Crow.

Dallas’ latest project, Along Came the Devil, is a fresh horror-genre venture for the 35-year-old actor, who starred in a glut of slasher films at the onset of his career, including 2005’s Camp Slaughter and 2008’s Babysitter Wanted. In this demonic endeavor he plays a pastor, the kind you know only exists in the movies (if only they were this hot in real life).

Here, Dallas opens up about denying being gay on The Howard Stern Show (“the worst day of my life”), how coming out freed him and moving to Colorado to put family first.

By Chris Azzopardi

What about horror appeals to you?

Matt Dallas: Honestly, I had done horror films early in my career and felt like I maxed out on doing horror films, but when I read this screenplay I was excited about it because it wasn’t necessarily a slasher film. It wasn’t just straight-up horror; it was such a throwback to the exorcism films of the ’60s and ’70s, so I was excited to get to do something that played in a different world. And it played with demons, and I loved the whole spiritual aspect of it, and to play a pastor was something so different for me, so it was an exciting way to come back to the genre.

CA: What are you looking for in projects at this point in your career?

MD: I recently moved to Colorado, and my life has taken such a lifestyle shift. But it’s getting to play roles that I haven’t gotten to necessarily play in the past, whether it be a pastor or a villain or just things that are a part of myself that I haven’t gotten to explore. That, for me, is the biggest attraction to a project now.

CA: How is life in Colorado?

MD: Life is very different in Colorado.

CA: Is this what happens when you become a father? You move to Colorado?

MD: Honestly, that was a big part of it. I was going back and forth between L.A. and Phoenix – I grew up in Phoenix; my family’s there – and there was a part of me that felt like I wasn’t ready to necessarily totally walk away from L.A. So, we sold our house in Phoenix and went back to L.A. for a few months and we were there for seven months. That seven months was exactly what I needed to let my time in Los Angeles be what it was and move onto the next chapter in my life.

And it was a lot about being a father. Having a child in L.A., life was so much more difficult; that city is really just so consumed by industry that I wanted to shift my priorities so that it was family first, and let work be something that I love and enjoy, but not something that consumes my life. It was a lot easier to do outside of Los Angeles, and yeah, my husband grew up in Colorado and it was always his dream to live in the Rocky Mountains. And I love the mountains. It just seemed like a natural next step for us.

CA: Earlier this year you did a throuple episode of your vlog ‘Matt and Blue’ with model-director Max Emerson. A lot of strong opinions were shared on the internet about you two exploring being a throuple in that video. Is that something you’ve seriously considered?

MD: We actually did a whole series where we’re like, “We’re gonna just have fun and script some things.” And it was supposed to be for fun, but it’s crazy how many people really took it seriously. But no, being in a throuple is nothing we’d ever really considered. We just wanted to make something that is very true in the gay community and something that is very relevant, and have fun with it.

CA: Do you think it’s easier now for...
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actors to be out from the get-go?

MD: One-hundred percent. I should say, I don’t know. It’s definitely a different time. When we were shooting Kyle XY, I still had agents at the time and people telling me that I had to hide being gay and had to work with a speech coach and go on carpets with a girl on my arm. We were just in a very different point in society than we are now. I was in my early 20s, I had finally just had my first taste of real success, and felt like I could accomplish what I had come to L.A. to do but like it was all being taken away from me. I was so afraid of that happening, because I had so many people in my head telling me how to act and how to behave.

I was afraid to come out. Sure, people still are today. But I do think as a society and an industry we have come so far. Now, we celebrate individuality. Especially in the industry, we still have a ways to go. We still don’t see openly gay actors play leading men roles. You have Love, Simon, but we don’t have an openly gay actor playing a superhero yet or playing a Mission Impossible character.

CA: In 2006, you appeared on ‘The Howard Stern Show’ and denied claims Perez Hilton had made that you were gay. Have you followed up with Howard on this?

MD: (Laughs) No. That was the last time I spoke to him. Dude, that was just the worst day of my life. I woke up – it was 3 a.m. Los Angeles time – to do this interview. I was so unprepared to go on Howard Stern, and I should’ve known better. My publicist told me at the time – promised me, swore up and down – that he would not bring up the whole gay thing. It wasn’t even a minute or two, and the whole interview became about it.

CA: Fifteen minutes of you being asked how many women you’d slept with.

MD: It was brutal. I remember sweating and being so nervous the whole interview because I was just not prepared to handle that. I was so naive, everything. And I literally hung up from that and went and crawled in bed under the blanket and would not get up that entire day. I just should not have taken that interview to begin with, but I was like, “Howard Stern! My dad loves Howard Stern! I’m gonna do his show!” And I was most embarrassed for my dad to hear it, more than anybody else. I was just like, “Ugh, my dad listening to me go on for 15 minutes about all the girls I slept with in high school.” (Laughs) I can laugh about it now.

CA: Do you think LGBTQ actors are still forced to stay in the closet by Hollywood handlers?

MD: Yeah, I’m sure, but we’re in a different place now. As a society, we’re more used to talking about it. So, these actors have seen other people go through this already; there are a lot more openly gay actors and more options of how to handle it now than there was then, when it was so swept under the rug. There was no blueprint.

CA: How did coming out change your career?

MD: It freed me. And it allowed me to just give less a fuck. It was very freeing as an artist, as an actor and just as a human being, and it changed a lot in that way. It also changed in that, now, most of the roles I get sent are for gay roles. Unless my team is actively going after another role that’s not gay, the ones that come to me are mostly all gay roles.

CA: How do you feel about that?

MD: It doesn’t bother me. I’m glad there are a lot more gay roles than there used to be, I do think I should be – in the same way that every straight actor is considered for every gay role, gay actors should be considered just as much for straight roles. We’re on the path to that.
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Strategies for Avoiding Crazy Family Relatives

By Roger V. McCaffrey-Boss, Esq.

With the holidaze season upon us, the time is now to honestly assess which of your relatives could make life a living hell for your partner/spouse if you are not around to take care of matters. For anyone who has greedy/crazy/psycho relatives, here are some suggestions and strategies to protect your partner/spouse and property from their greed.

Joint Tenancy. After the death of one joint tenant, the remaining joint tenant will continue to own the entire property. No probate. One drawback is that if you create a joint tenancy bank account by putting your partner/spouse’s name on the account, he or she can take all the money and spend it for whatever they want.

Name a Beneficiary. If you name your LGBT partner/spouse as beneficiary of your life insurance, IRA and employee benefits—such as 401(k) and pension and profit-sharing plans—that asset won’t be subject to probate.

Totten Trusts. A Totten trust is simply the name for a kind of bank account where one person deposits money in his or her name as trustee for another. The depositor reserves the power to withdraw all or part of the money at any time. Upon the death of the depositor, the money in the bank account is paid to the named beneficiary of the trust.

Lifetime Gifts. Property you give away during your lifetime can’t come under the probate court’s control. Rather than waiting for death for the transfer of your assets, make gifts while alive so that you can see your spouse, partner, friends, family members or charities enjoy the benefit of your gifts. You may, however, have to pay gift taxes and file gift tax returns.

Living Trusts. A revocable living trust is a legal arrangement where a person executes a written trust document naming themselves as the trustee of their own trust and while alive, they transfer their property to their trust so that the trust holds legal title to all their assets. The living trust acts like a will and disposes of the maker’s property upon death. There is less chance of a lawsuit by family members to contest a living trust than there would be with a will.

More and more LGBT couples, even those who are married, are using revocable living trusts as a way to efficiently pass on their assets to their partner/spouse and to insure that their partner/spouse will handle their personal affairs if they ever become incapacitated.

The document creating the trust allows the person making the trust (maker) to at any time dissolve the trust, change the trust or take assets from the trust, always retaining complete control of their property. The trust document can provide for the appointment of a successor trustee (surviving LGBT lover/spouse) who would only act upon the death or disability of the maker of the trust.

A living trust offers the following advantages:

• Providing for Disability. Should the maker of the trust become physically or mentally incompetent the living trust can serve as the framework for the management of the maker’s assets and property.

• Reducing Delay and Cost. The living trust can act like a will and dispose of the maker’s property upon death. The property of the trust is not subject to probate proceedings, thus avoiding court supervision.

• Preserving Privacy. Trusts can also serve individuals who don’t want an inheritance to be made public. It avoids problems of friends and family from going into the Probate Clerk’s office to look at the file on their estate and see who got what.

• Avoiding Ancillary Probate. Someone who owned a vacation house in Lakeside, Michigan and a condominium in Chicago could have probate in both those states unless they used a living trust.

Roger McCaffrey-Boss is a graduate of Hamline University School of Law, St. Paul, Minnesota, and is a member of the Chicago Bar Association. You can email him at RVMLawyer@aol.com. He suggests that you consult your own lawyer for any specific questions regarding the issues raised in this column.
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Q: Honey, my boyfriend and I have been together for more than six years and when we started dating, I was the exclusive bottom. In the last two years, something happened and now I am the exclusive top. Honey, I want to be a bottom again. What should I do?

A: What is beautiful about life is that we evolve and change. Without this, we would be in the same place forever. Although when it comes to personal tastes and preferences, it can get sticky. For the last two years, your relationship changed. Is there anything positive about the change for you? Obviously, you have been together for six years; something is going well. I would talk to your boyfriend and try to come up with a compromise. Maybe you can switch off from time to time. Since you have both demonstrated versa roles, play on that and expand your relationship. Maybe introduce other fun games to freshen up the bedroom… sometimes a trip to the grocery store can provide a treasure trove of items to bring home, and provide a snack, to boot. The “7 year itch” is right around the corner, if you really like this guy, get creative and let him know.

Q: Honey, my boyfriend of over two years (he is 12 years older than me) recently went on a vacation to Germany with a friend of his. We made an agreement that we could sleep around while he was gone. The problem is I reached my goal (10 men) while he was gone and he did not; he even was turned down in a bathhouse. Ever since this has happened, he has been very jealous and insecure. What do you think I should do?

A: Every relationship is different. If you were okay with an open relationship when he was out of town, maybe you should consider that same situation while he is home. Even though you both agreed to it, there seems to be awkwardness to it. I would first figure out if you want to have an open relationship or an exclusive one. Open relationships often breed jealousy and resentment; they are not for everyone. Sometimes it only works if you share someone together. If you really care about this guy, then make him feel it. He may be insecure because he is older but if you make him feel like he is the only guy, then he will respond accordingly.

Q: I have a str8 friend but he knows that I'm gay. We were recently at a party together and suddenly we passionately kissed each other that night. Because we were both drinking, my true feelings came out. He also has a girlfriend with a second baby on the way. What should I do? I don't want to destroy this family but I do have feelings for him.

A: Okay, when alcohol is involved people can get smoochy. You are asking what you should do? The truth is, it takes two to tango; whatever happens will be with his input. Love can happen despite a person’s sexuality, especially when it happens between good friends who already have a bond, but it is unlikely that he will, all of a sudden, want to jump the fence. You are setting yourself up for a fall and possibly losing a friend in the meantime. Chicago is a huge city filled with men. Go find one who is unattached and actually likes guys, even when they are sober.

Honey West is a graduate of Indiana University with a degree in Musical Theater. Spanning: Theatre, Cabaret, Radio and Hosting, Honey West, has been a known personality and entertainer in Chicago, for the last 30 years.

Send your questions to Honey at, grabmagazinehoney@gmail.com
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18th Century Kettlebells

By Lee Gonzalez

Kettlebells are cast-iron balls with a sturdy handle. This unique gadget has been used since the 18th century, and throughout time experts have modified its use. From -Strong Man Circus Acts- to everyday cardiovascular health, the kettle is a historical way to stay in shape. Because I personally love this workout device so much, I've provided two different workouts.

1. KETTLE CIRCUIT: This workout incorporates 4 exercises. Each done for 1 minute each, 4-5 sets. 2 min break.

1A. ISO Lunge/Arm Curl: Lunge forward holding the position while you curl, having full extension. Complete 1 min on right/left sides.

1B. Kettle Swings: Stand in a firm position & while swinging the kettle around your body, use your hand to switch back and forth. Right/Left sides, 1 min each.

1C. Deep Squats: Turn the Kettlebell upside down & hold firm by your chest. Continue with deep squats for 1 min.

1D. Crunches: lay down with feet forward & knees bent. Hold Kettle tightly and use your core to engage this workout.

2. PYRAMID SQUAT RAISES: This exercise start in a squat position then raise the kettle up slightly above parallel. REPEAT this squat raises 10 x. Next go straight into 10 deep squats. Immediately start back with squat raises, this time doing 8 reps, repeat same with deep squats. Your reps go down by 2 every transition. After you hit 2 reps, take 1-2 min break. Repeat exercises for 4-5 sets.

Note: Lee Gonzalez is not a doctor. If you have any questions about your health, exercise or these tips please consult your physician.

Lee Gonzalez NPTI, Obsessed Fitness Owner.

To Contact Lee Email: LeeGo12785@gmail.com
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<table>
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<tr>
<th>Day</th>
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<tr>
<td>Monday</td>
<td><strong>Big Jim’s</strong>: Service Industry Night $3 Well and Domestic Beers. <strong>Charlies</strong>: Open @ 3 PM - Specials $2 Pint Draft, $3 Well Cocktails, $4 Bacardi Bombs, Happy Hour - $2 Well Cocktails + $3 Pitchers of Beer 7 PM to 10 PM, Bingo w/Darla Dae and Danika Bone’t 9 PM to 1 AM, After Hours w/DJ Lightning Lulu 1 AM to 4 AM. <strong>Hydrate</strong>: $2 Drinks, $5 Cover after Midnight, DJ Laura B. <strong>Lark</strong>: Happy Hour 5-7pm, Bottles of Wine 50% off with dinner entree purchase. <strong>Lucky Horseshoe</strong>: Open at 3pm, Dancers 7pm. <strong>North End</strong>: Open at 11am, $5 220x Drafts, $4 Vodka LEMONADES. <strong>Phoenix Bar</strong>: Karaoke Night 2.50 Mystery Shot special, $3 Miller Lite Bottles. <strong>Progress Bar</strong>: VAMP Drag Show hosted by Mercedes Tyler featuring Mimi Marks and DJ X-tasy $5 ABSOLUT Flavored Vodka, $5 Jameson Irish Whiskey, $3 Blue Moon Drafts. <strong>Replay Beer &amp; Bourbon Lakeview</strong>: Music Video Mondays - Happy Hour Special 5p-7p $5 Tito’s and Maker’s Mark Cocktails / All Day Specials $4 Well Drinks, $5 Draft Beers $6 Red Bull Bombs / Free Music Video Requests all night long. <strong>Shakers</strong>: $3 Domestic Bottles, $4 Well Mixed Drinks, $4 Fireball and Jager shots. <strong>Sidetrack</strong>: Open at 3pm. Musical Monday Show Tunes 8pm-2am. <strong>Steamworks</strong>: $5 off w/Student ID, Quick Tnx 9a-1p $7 lockers, <strong>The Office</strong>: $5 Martinis (you-call-it). <strong>Touche</strong>: Game On! Come out &amp; Play, Sports on our screens or games at bar, Club Room Open.</td>
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<td>Tuesday</td>
<td><strong>@mosphere</strong>: Closed except the 3rd Tuesdays Killer Babes featuring Lady Ivory 10pm $6 Domestic Beer with a shot of Whiskey. <strong>Big Jim’s</strong>: Freeballer Night $3 Draps. <strong>Charlie’s</strong>: Open @ 3 PM - Specials $2 Pint Draft Beer, $3 Fireball, $4 Cazadores Tequila, Half-Off all Drinks all day and night for industry people. Danika Bone’t Hosting games at 10pm, and DJ Ron Geronimo After hours 1 AM to 4 AM. <strong>Kit Kat Lounge</strong>: Half-priced martinis &amp; 33 percent off small plates; Tarot Card Readings by Therese Murphy. “Burger, Beer, Bitch!” $14.95 Burger &amp; Sam Adams. <strong>Lark</strong>: Happy Hour 5-7pm Pizza BOGO Buy One Get One at 50% off. <strong>Lucky Horseshoe</strong>: Open Auditions for male dancers 7pm. Open at 3pm, Dancers 7pm. <strong>Meeting House Tavern</strong>: Every other Tuesday) at 8 pm Drag-In Movies with Sofonda Booz. $3 Tallboy Tuesday specials (all day &amp; night) and FREE popcorn. <strong>North End</strong>: Open at 11am, $5 Ciders, $5 Tullamore Dew. <strong>Phoenix Bar</strong>: Dollar Drink Night (Well liquor only), $5 Manager Shot Special. <strong>Progress Bar</strong>: Get Lit with Chip: Industry Night 50% discount for all In The Biz Customers $5 Effen Vodka (Original, Black Cherry &amp; Cucumber) $4 New Belgium Fat Tire Draft. <strong>Replay Beer &amp; Bourbon Lakeview</strong>: Tat-Tuesday - Happy Hour Special 5p-7p $5 Tito’s and Maker’s Mark Cocktails / All Day Specials $6 Red Bull Bombs $7 Stoli Vodka Redbulls (all flavors) $8 Level Up! beer &amp; shot combos / Tattoo Raffle at 11pm / Hosted by Debbie Fox and Organized Crime. <strong>Shakers</strong>: $3 Domestic Bottles, $4 Well Mixed Drinks, $4 Fireball and Jager shots. <strong>Sidetrack</strong>: Open at 3pm, DJ Tspoken LGTBQ Storytelling 1st Tuesday of the month from 7-9pm, TAR Tuesday: Totally Rad Line-up of 90’s and early 00’s Music Videos 8pm-2am. <strong>Steamworks</strong>: Come Back Tuesdays. Use your weekend receipt to get $4 off anytime Tuesday or Wednesday, 4p-7p-Howard Brown Open Testing To the Public. $5 off w/Student ID. <strong>The Call</strong>: Vodka Night &amp; Music Videos. $5 Skyv Vodka Cocktails. <strong>Touche</strong>: Hardcore Cruisin’, Sponsored by Leather 64Ten, Club Room Open $1 off drinks for those in Leather, No Cell Phones/WiFi.</td>
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<td>Wednesday</td>
<td><strong>@mosphere</strong>: Naughty Stripper Bingo 8:30pm $5 Rosebud Shots, $10 House Dirty Martinis, House Shots $2. <strong>Baton Show Lounge</strong>: Shows at 8:30pm, 10:30pm &amp; 12:30am. <strong>Big Jim’s</strong>: La Noche Loca - Modelo, Corona &amp; Tequila Shot Specials,. <strong>Charlie’s</strong>: Open @ 3 PM - Specials $4 Bacardi Bombs, $3 Well Cocktails, $2 Pint Draft Happy Hour - 7 PM to 10 PM $2 Well Cocktails and $3 Draft Pitchers Wet Wednesdays hosted by Windy Breeze and DJ Alex Cabot 11 PM to 2 AM Shower contest w/$100 cash prize DJ Alex spinning until 4 AM. <strong>Kit Kat Lounge</strong>: Half-price Cocktails &amp; Martinis, Buy one entree get one free. <strong>Lark</strong>: Happy Hour 5-7pm 50% off Nachos and Tostchos with purchase of beverage. <strong>Lucky Horseshoe</strong>: Open at 3pm, Dancers 7pm. <strong>Meeting House Tavern</strong>: $5 ALL Tequila &amp; tequila shots, $3 Miller Lite drafts &amp; $3 Coors Light tall boys on special all day &amp; night. <strong>North End</strong>: Open at 11am, $5 Red Bull Cocktails, $5 12oz of Never, $5 22oz Lagunitas Drafts. <strong>Phoenix Bar</strong>: Hump Day! $5 Absolut Vodka, $5 Manager Shot Special <strong>Progress Bar</strong>: $5 Crystal Head Vodka $4.5Jimador Shots. <strong>Replay Beer &amp; Bourbon Lakeview</strong>: Karaoke Wednesdays - Happy Hour Special 5p-7p $5 Tito’s and Maker’s Mark Cocktails / All Day Specials $6 Red Bull Bombs $7 Stoli Vodka Redbulls (all flavors) $8 Level Up! beer &amp; shot combos / Tattoo Raffle at 11pm / Hosted by Debbie Fox and Organized Crime. <strong>Shakers</strong>: $3 Domestic Bottles, $4 Well Mixed Drinks, $4 Fireball and Jager shots. <strong>Sidetrack</strong>: Open at 3pm. Men’s Room Chicago Wednesday 1st Wed of the Month, monthly All Things Beyoncé and SyncIt! Parties other Wed’s 9pm-2am. <strong>Steamworks</strong>: Come Back Wednesdays. Use your weekend receipt to get $4 off anytime Tuesday or Wednesday, $5 off w/Student ID. <strong>The Office</strong>: $3 Wells &amp; $2.50 16oz Draft Beers. Karaoke at 9pm. <strong>Touche</strong>: Jocksstrap Night Sponsored by Full Kit Gear Show your jock for $1 Off drinks, Free clothing check.</td>
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<tr>
<td>Thursday</td>
<td><strong>@mosphere</strong>: Male Dancers 10pm, $6 Jack Fire Shots, $6 Absolute, $6 Stoli, $5 Jose Cuervo Shots, House Shots $2. <strong>Baton Show Lounge</strong>: Shows at 8:30pm, 10:30pm &amp; 12:30am. <strong>Big Jim’s</strong>: Bear Night $3 PBR’s and Highlife. <strong>Charlie’s</strong>: Open @ 3 PM - Specials $4 Bacardi Bombs, $3 Well Cocktails, $2 Pint Draft Happy Hour - 7 PM to 10 PM $2 Well Cocktails and $3 Draft Pitchers Wet Wednesdays hosted by Windy Breeze and DJ Alex Cabot 11 PM to 2 AM Shower contest w/$100 cash prize DJ Alex spinning until 4 AM. <strong>Kit Kat Lounge</strong>: Half-price Cocktails &amp; Martinis, Buy one entree get one free. <strong>Lark</strong>: Happy Hour 5-7pm 50% off Nachos and Tostchos with purchase of beverage. <strong>Lucky Horseshoe</strong>: Open at 3pm, Dancers 7pm. <strong>Meeting House Tavern</strong>: 9pm Thirsty Thursday Karaoke, $5 You Call Its / Karaoke starting at 9pm / Hosted by Nathan Cooper <strong>Shakers</strong>: $3 Domestic Bottles, $4 Well Mixed Drinks, $4 Fireball and Jager shots. <strong>Sidetrack</strong>: Open at 3pm, Men’s Room Chicago Wednesday 1st Wed of the Month, monthly All Things Beyoncé and SyncIt! Parties other Wed’s 9pm-2am. <strong>Steamworks</strong>: Come Back Wednesdays. Use your weekend receipt to get $4 off anytime Tuesday or Wednesday, $5 off w/Student ID. <strong>The Office</strong>: $3 Wells &amp; $2.50 16oz Draft Beers. Karaoke at 9pm. <strong>Touche</strong>: Jocksstrap Night Sponsored by Full Kit Gear Show your jock for $1 Off drinks, Free clothing check.</td>
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### Friday

- **mosphere**: Male Dancers 10:30pm, House Shots $2. **Baton Show Lounge**: Shows at 8:30pm, 10:30pm & 12:30am. 
- **Big Jim's**: 60s-90s Music $7.25 Miller Lite Pitchers. **Charlie's**: Open @ 3 PM - Specials $ Draft Pitchers, $3 Apple Pie Moonshine & $13 Long Island Pitchers Happy Hour - 7 PM to 10 PM $2 well cocktails & $5 Draft Pitchers Free two-stop and live dance lessons from 8 PM to 11 PM W/Ron and DJ Fili Depreve Pop-Up Dirty Pop w/ Veronica Pop & Specials guests weekly starting @ 11 PM w/ music by DJ Lightning Lulu until 4 AM. **Hydrate**: $4 Jameson Shots. **Kit Kat Lounge**: $32 three course prix-fixe menu includes a martini, salad and entree. **Lucky Horseshoe**: Open at 3pm, Dancers 4pm. **North End**: Open at 11am, $5 Fireball, $5 Cold Sperr. **Phoenix Bar**: Dance Night with Go-go boys! $5 Three-Olives Vodka, $5 Fireball. **Progress Bar**: Power Hour $2 Svedka Vodka Cocktails from 9-10pm. **Replay Beer & Bourbon Lakeview**: Shot Power Hour 9p-10p $3 Fireball, Jameson, Dobel Tequila, Coldspill Mint Whiskey / DJ’s spinning live starting at 10p. **Scarlet**: $6 Stol Fireballs, Drink Fireball at Midnight, $5 Fireball $3 House bombs Hosted By: Kaycee Ortiz and Special Guests **Shakers**: $4 Domestic Bottles $5 Well Mixed Drinks, $10 Giant 23oz Long Islands in 22 flavors. **Sidetrack**: Open at 3pm, T.G.I.F. Shows Tunes 5-9pm, Friday Night Fun after till 2am. **Steamworks**: Quick Trix 9a-1p $7 lockers, 9p-12a TPAN HIV Rapid Test. **The Office**: DJs @ 10pm. **Touche**: 9/21 Fall Club Rush Party 9/28 ONXY Club Night.

### Saturday

- **mosphere**: Male Dancers 11pm, House Shots $2. **Baton Show Lounge**: Shows at 8:30pm, 10:30pm & 12:30am. **Big Jim's**: Sports. **Charlie's**: Open @ 3 PM - $13 Long Island Pitchers, $3 Apple Pie Moonshine & $5 Draft Pitchers Happy Hour - 7 PM to 10 PM $2 Well Cocktails. **Dance**: $3 Draft Pitchers POPular. **Drayton**: $22 performance $75 cash prize 11 PM to 12 AM $3 Bud Light & Miller Lite Pitchers **Dance**: $3 Well Mixed Drinks **Dance**: $3 Svedka Grapefruit Jalapeño shots **Free Pool Table and Darts. **Dance**: **Domestic Bottles** $5 Well Mixed Drinks, $10 Giant 23oz Long Islands in 22 flavors. **Dance**: **Latin Show!** $4 Corona Bottles, $7 Long Island, $5 Patron Silver Shots. **Lucky Horseshoe**: Dancers all day! 2pm. **North End**: Open at 11am, $5 22oz Miller Lite. **Phoenix Bar**: Dance Night with Go-go boys! $5 Svedka Vodka, $5 Fireball. **Progress Bar**: NO COVER EVER! **Replay Beer & Bourbon Lakeview**: Shot Power Hour 9p-10p $3 Fireball, Jameson, Dobel Tequila, Coldspill Mint Whiskey / DJ’s spinning live starting at 10p. **Scarlet**: TGIS: $5 Imports. 5 Fireball $3 House bombs, **Shakers**: $4 Domestic Bottles $5 Well Mixed Drinks, $10 Giant 23oz Long Islands in 22 flavors. **Happy Hour** 1pm-5pm $3 Bud Light and Miller Lite Bottles $3 Well Mixed Drinks $3 Svedka Grapefruit Jalapeño shots Free Pool Table and Darts. **Sidetrack**: Open at 1pm, Dog Day Afternoon 1st Saturday of the month from 1-5pm, Sidetrack Video Mix 1-9 pm, High Energy 9pm-3am. **The Office**: DJs @ 10pm. **Touche**: 10/22 Octoberfest Begins Bear All Live Music by Local Gay Talent @10pm 10/29 RIPE Party Dim Lights, Deep Beats, Go-Go Dudes DJ Harry T.

### Sunday

- **mosphere**: $6 Jack Products, $4 Domestic Draft, House Shots $2. **Baton Show Lounge**: Shows at 7pm, 9pm &11pm. **Big Jim's**: Sports. **Charlie's**: Open @ 3 PM - $2 Tecate Beer, $3 Fireball, $4 Cazadores Tequila, $13 You-Call-It- Pitchers, $5 Draft Pitchers Happy Hour - 7 PM to 10 PM $2 Well Cocktails $3 Draft Pitchers Karaoke w/ DJ Trini 9 PM to 12 AM. **Lucky Horseshoe**: Dancers all day! 2pm. **North End**: Open @ 11am, $5 22oz Miller Lite. **Phoenix Bar**: Dance Night with Go-go boys! $5 Svedka Vodka, $5 Fireball. **Progress Bar**: NO COVER EVER! **Replay Beer & Bourbon Lakeview**: Shot Power Hour 9p-10p $3 Fireball, $3 Fireball, Jameson, Dobel Tequila, Coldspill Mint Whiskey / DJ’s spinning live starting at 10p. **Scarlet**: TGIS: $5 Imports. $5 Fireball $3 House bombs, **Shakers**: $4 Domestic Bottles $5 Well Mixed Drinks, $10 Giant 23oz Long Islands in 22 flavors. **Happy Hour** 1pm-5pm $3 Bud Light and Miller Lite Bottles $3 Well Mixed Drinks $3 Svedka Grapefruit Jalapeño shots Free Pool Table and Darts. **Sidetrack**: Open at 1pm, Dog Day Afternoon 1st Saturday of the month from 1-5pm, Sidetrack Video Mix 1-9 pm, High Energy 9pm-3am. **The Office**: DJs @ 10pm. **Touche**: 10/22 Octoberfest Begins Bear All Live Music by Local Gay Talent @10pm 10/29 RIPE Party Dim Lights, Deep Beats, Go-Go Dudes DJ Harry T.

### Daily Specials

- **Big Jim's**: Open @ 3 PM - $2 Tecate Beer, $3 Fireball, $4 Cazadores Tequila, $13 You-Call-It-Pitchers, $5 Draft Pitchers Happy Hour - 7 PM to 10 PM $2 Well Cocktails $3 Draft Pitchers Karaoke w/ DJ Trini 9 PM to 12 AM **Moss**: **Lucky Horseshoe**: Dancers all day! 2pm. **North End**: Open at 11am, $5 22oz Miller Lite. **Phoenix Bar**: Dance Night with Go-go boys! $5 Svedka Vodka, $5 Fireball. **Progress Bar**: NO COVER EVER! **Replay Beer & Bourbon Lakeview**: Shot Power Hour 9p-10p $3 Fireball, Jameson, Dobel Tequila, Coldspill Mint Whiskey / DJ's spinning live starting at 10p. **Scarlet**: TGIS: $5 Imports. $5 Fireball $3 House bombs, **Shakers**: $4 Domestic Bottles $5 Well Mixed Drinks, $10 Giant 23oz Long Islands in 22 flavors. **Happy Hour** 1pm-5pm $3 Bud Light and Miller Lite Bottles $3 Well Mixed Drinks $3 Svedka Grapefruit Jalapeño shots Free Pool Table and Darts. **Sidetrack**: Open at 1pm, Dog Day Afternoon 1st Saturday of the month from 1-5pm, Sidetrack Video Mix 1-9 pm, High Energy 9pm-3am. **The Office**: DJs @ 10pm. **Touche**: 10/22 Octoberfest Begins Bear All Live Music by Local Gay Talent @10pm 10/29 RIPE Party Dim Lights, Deep Beats, Go-Go Dudes DJ Harry T.
## Top 15 Dance Chart this week

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<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>Dark Intensity</td>
<td>Take Me Higher ft. ilos (Radio)</td>
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<tr>
<td>Orjan Nilsen</td>
<td>Nothing Here But Love</td>
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<tr>
<td>Celine Dion</td>
<td>Ashes (Riddler Radio Remix)</td>
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<tr>
<td>Christina Aguilera</td>
<td>Accelerate (DJ Happy Colors Remix Clean)</td>
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<td>Bonnie McKee</td>
<td>Mad Mad World</td>
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<td>Felicia Punzo</td>
<td>About Us (Dave Crusher Remix Radio Edit)</td>
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<td>Emily Perry</td>
<td>Summer On Lock</td>
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<td>Robyn</td>
<td>Missing U</td>
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<td>KSHMR</td>
<td>Carry Me ft. Jake Reese</td>
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<td>Dante Klein</td>
<td>Nothin' On You</td>
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<td>Gareth Emery</td>
<td>Call To Arms ft. Evan Henzi</td>
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<td>Firebeatz &amp; DubVision</td>
<td>Remember Who You Are</td>
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<td>Dion Timmer</td>
<td>The Right Type (feat. Jade LeMac)</td>
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<td>Alicia Madison</td>
<td>Toxic Rain</td>
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<td>Salt Ashes</td>
<td>Girls</td>
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**GRAB A HIT**

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The T with Honey

What's on your mind? Need advice? Ask Honey! Email her today and maybe your question will appear in her new Column in GRAB. grabmagazinehoney@gmail.com

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GRAB Magazine September 18, 2018

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**DANCE**

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Friday 9.21
WHAT ARE YOU INTO?
Club Rush Party
Meet reps from local leather and fetish clubs!

Friday 9.28
Onyx
Club Night

Saturday 9.22
Bear All
Live Music Series
Scott Free presents a night of live performances by local gay singers/songwriters 9PM

Saturday 9.29
Ripe Party
Deep beats, dim lights, hot gogo dudes / DJ Harry T

Saturday 10.6
Okto"Bear"fest
Bear Night
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It was morning, and I had just finished breakfast when a woman – middle-aged, agitated and distressed – peeked in the front door to the stable. Catching sight of me, she inquired, “Is this the place with the carriage? And the unicorns?” I nodded my assent and motioned for her to take a seat. “How can I help you?” I offered.

She struggled to speak, “You see... my daughter Jessica – Jess – is in the hospice over on Sycamore. You know the one. Anyway, she’s got... a heart defect; she doesn’t have much time left, and I’ve been reading to her, you know, fairy stories with castles and princesses and unicorns. So if it’s possible, I want to hire you – to give my daughter a ride in a carriage pulled by unicorns.”

Now, I was not the only one who heard this heartfelt plea. Hidden nearby was one other pair of ears (pink in color, and capable of many more energetic and expressive “twitches” than I could match) attached to the head of the most notorious eavesdropper to be found among the unicorns. I took the woman’s number and sent her on her way. As is usual with eavesdroppers, Sassy knew better than to argue.

I took the woman’s number and sent her on her way. As is usual with eavesdroppers, Sassy knew better than to argue.

I made a quick visit to the hospice by way of reconnaissance, and having seen what I hoped to find, I returned and reported to Sassy. What I had discovered at the hospice – in the back – was a courtyard surrounded by a wooden privacy fence, and in that courtyard were benches, shade trees and multiple planters blooming with flowers. It was quiet and private, just what Sassy’s plan required.

I called the little girl’s mother and told her what she should do. Later that afternoon, at the appointed time, Sassy Pants assumed her disguise as an Appaloosa, and she and I headed out of the stable in the direction of the hospice. We arrived at the gate to the courtyard, where I opened the latch and peeked in.

The courtyard was empty, except for one small child huddled in a wheelchair. Her limbs were bent at the oddest angles, and her muscles and flesh hung desiccated and slack upon her fragile bones. A stocking cap was pulled down over thin wisps of hair. She turned her head unsteadily from side to side, laboring to look around. (Her mother, I knew, was watching from an upstairs window.)

I turned to Sassy and nodded that all was ready. She promptly dropped her disguise; then – unexpectedly – she gave her head a vigorous shake, switching off her disguise; then – unexpectedly – she gave her head a vigorous shake, and instant her mane and tail were streaming with brilliant sliver ribbons! I saw colorful sugar candies – in the shapes of puppies, kittens, lambs and foals – tied up in the tresses of her mane. Her coat – now glowing in luminescent pink – sparkled in the sun with countless tiny shards of glitter. I pushed open the gate, and Sassy walked into the courtyard, unannounced.

Watching through the opening, and keeping my eyes fixed on Jess, I could not miss her reaction when Sassy appeared. The child was jolted erect, as if a bolt of electricity had run through her little body. Her eyes opened wide and her lips parted in a gasp of surprise.

“Hello, Jess. I have come here just to see you.” She smiled as only a unicorn can smile, then went on. “It grieves me to see you in such pain, but it is my purpose, here, to tell you that all you are suffering is only a tiny part of a very great plan which has been prepared for you by someone greater than I. In time, this pain will be but a dim memory, and your heart will rejoice in all that is revealed to you.”

Sassy looked lovingly into the eyes of the awestruck little girl, then bent down and commenced kissing and nuzzling the child’s neck and ear on one side. At last she whispered, “Jess, reach out and take hold of my horn.” Which the child did, and instantly a warm and welcoming light – unrivaled in its radiance – enveloped her from head to toe. In time, Jess let go of Sassy’s horn, and the light was dimmed.

Without warning (!) Sassy turned to the side and reared up on her hind legs, boxing the air with her forehooves and trumpeting an angry, defiant whiney! Sugar candies rained down upon the little girl. Then bringing her forelegs back to earth, Sassy wheeled and commenced cantering around the courtyard; now and then vaulting majestically over benches and planters... pausing only to turn her head and smile at her new little friend.

Our time – and Jess – being exhausted, Sassy returned to me, and we took our leave.

(To be continued)
Nic Sheff’s addiction to methamphetamines and chronicles the heartbreakingly real story of survival, relapse, and recovery in a family coping with addiction over many years. The film is produced by Brad Pitt, Dede Gardner, and Jeremy Kleiner.

We are excited to open our festival with such a powerful film,” Plauché said. “Director Felix van Groeningen brings his trademark nuance and sensitivity, coupled with his stylistic rigor, to this commanding English language debut.”

“Timothée Chalamet delivers another powerful performance as Nic Sheff, one that is a testament to his incredible range. I have no doubt that he will take home the top awards for his performance across the board,” said Festival Founder and CEO Michael Kutza.

Felix van Groeningen is a Flemish director, screenwriter, and producer. Beautiful Boy, starring Steve Carell and Timothée Chalamet produced by Plan B, is Groeningen’s first English-language film. Beautiful Boy opens in select theatres on October 12 from Amazon Studios.

Ticket and event information is available by calling 312-332-3456 or at www.chicagofilmfestival.com

LEGENDARY DIRECTOR WILLIAM FRIEDKIN TO RECEIVE LIFETIME ACHIEVEMENT AWARD

William Friedkin will be honored with a Lifetime Achievement Award at a special tribute event during the Festival, including the North American premiere of the new documentary Friedkin Uncut on Monday, October 15 at 6 p.m. at the AMC River East 21 (322 E. Illinois St.).

From his groundbreaking 1960 Chicago documentary The People vs. Paul Crump, to his timeless masterpieces The French Connection and The Exorcist, Friedkin, who grew up in Chicago, has distinguished himself as one of the most fearless and exceptional American filmmakers. The Exorcist, the highly successful horror film, received ten Academy Award® nominations including Best Director and Best Picture. Prior to that, The French Connection earned Friedkin’s Director’s Guild of America Award and the Academy Award® for Best Director; the film also received Best Actor, Best Editing, Best Screenplay and Best Picture awards. Through the decades, Friedkin has demonstrated excellence in directing productions that include fiery action films, indie dramas, operas and gripping television.

“William Friedkin has shown unparalleled talent and extraordinary breadth throughout his decades-long career, demonstrating a flair for captivating audiences across genres,” said Artistic Director Mimi Plauché. “Because of his deep ties to Chicago and dynamic, iconic body of work, we are honored to present him with a Lifetime Achievement Award at this year’s Festival.”

“Bill has been a good friend of the Chicago International Film Festival ever since his first film, The People vs. Paul Crump, was shown at our first Festival. Friedkin Uncut captures Bill’s energy and his love for film, music and the theater. We are honored to welcome this versatile artist back home,” said Festival Founder and CEO Michael Kutza.

ART FOR LIFE CHICAGO JURIED ART AUCTION RETURNS THURSDAY, OCTOBER 18 AT VENUE WEST

Looking to start or augment an art collection? Join celebrated Chicago artists, designers, philanthropists, and fashionistas at DIFFA/Chicago’s highly anticipated Art For Life Chicago, a spectacular juried art exhibition and silent & live auction offering for sale some 60 works by some of the most high-profile names in the contemporary art world. Art For Life Chicago, a high energy evening of bidding, beverages, and bites – not to mention the opportunity to raise vital funds for those in our community most impacted by HIV/AIDS – will be held at Venue West (221 N. Paulina Street, Chicago) on Thursday, October 18, 2018, starting at 6 p.m. The 2nd Annual Art For Life Chicago fundraiser will feature a stunning array of donated works from well-known established professional and emerging artists. Nearly 60 pieces of contemporary art, including painting, photography, sculpture, and other 3D media, will be available for sale via live and silent auctions, ranging in price from $50 to $5,000. Patrons can even start bidding online early starting October 15th at artforlifecgicago.org.

In addition to the live and silent bidding process, one of the highlights at Art For Life Chicago is sure to be the crowd-pleasing “Off the Wall” opportunity for guests to ‘purchase and cut’ a desired piece from a giant art canvas designed by a group of artists to create their own, one-of-a-kind keepsake from the night.

“Art For Life Chicago is built on a belief in the power of change through creativity and community, and that the art world can help lead the way to a generation free of HIV/AIDS,” said Todd Baisch, Chairman, DIFFA/Chicago. “Funds raised will not only have a tremendous impact on those affected by HIV/AIDS, but also support participating artists with a portion of the proceeds from the sale of their artwork and the opportunity to show in future pop-ups and exhibitions.”

Tickets are available now by visiting difachicago.org or by calling 312-644-6412.
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Raven Theatre presents
CRUMBS FROM THE TABLE OF JOY
October 4 – November 18

Raven Theatre will launch its 2018-19 season with Crumbs from the Table of Joy by two-time Pulitzer Prize-winner Lynn Nottage, directed by Tyrone Phillips. This sharp and boisterous drama about family, faith and revolution will play October 4 – November 18, 2018 on Raven’s 99-seat East Stage, 6157 N. Clark St. (at Granville) in Chicago. Crumbs from the Table of Joy will feature Channell Bell, Brianna Buckley, Brandi Jiminez Lee, Terence Sims and Emily Tate.

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Brooklyn, 1950. Ernestine and Ermina Crump have moved to New York with their father, Godfrey, who is seeking spiritual guidance from a man called Father Divine. In the swirling, glamorous commotion of this new city, with calls for equal rights and communist rebellion hanging in the air, the girls begin a turbulent journey toward independence and a challenging future.

Comments Raven Theatre Artistic Director Cody Estle, “Lynn Nottage is a prolific writer and her work is a gift to all who encounter it. This is the first time Raven Theatre has produced one of her plays. As a theatre known for producing the classics of Tennessee Williams and Arthur Miller, it seems only fitting to include Lynn’s voice among these greats. Set in 1950, Crumbs from the Table of Joy examines a family experiencing change in a country filled with racial and social turmoil. Audiences will connect with the struggles of this family, while getting a glimpse into a time in our past whose complexity resembles that of today.”

Tickets are currently available at www.raventheatre.com or by calling 773-338-2177.

Strawdog Theatre Company
Presents
MASQUE MACABRE
October 4 – October 31

Just in time for Halloween, Strawdog Theatre Company launches its 31st season with the world premiere of Masque Macabre, a dark and bloody thrill ride inspired by the works of Edgar Allan Poe—think Carrie meets Eyes Wide Shut. The handlers of a “bad boy” entrepreneur go to extremes to give him one last big bash before his past catches up to him. An explorative immersive theatre experience a la Sleep No More, guests travel from room to room throughout the space and follow stories of revenge and murder as they play out in real time.

Written by ensemble members Aly Greaves Amiel and John Henry Roberts and company member Cara Beth Heath and directed by Co-Artistic Director Anderson Lawler, Janet Howe and Eli Newell, Masque Macabre will play October 4 – 31, 2018 at Strawdog’s new home at 1802 W. Berenice Ave. in Chicago’s Northcenter neighborhood.

Co-Artistic Director Michael Dailey, “Masque Macabre is the most ambitious project in our 31 year history. We’re thrilled to share the immersive and horrifying world of Masque with Chicago audiences. With fourteen storylines playing out in real time throughout our entire space, you could see this show multiple times and come out with a totally different experience each time. At a haunting time of year, Masque delivers a modern nightmare that explores the line between revenge and justice and how what we do (or don’t do) makes us complicit in the evil and darkness of others. It may just keep you up at night.”

Tickets are currently available at www.strawdog.org.

About Face Theatre
Announces Casting for
THIS BITTER EARTH
November 1 – December 8

About Face Theatre has announced casting for its Chicago premiere of This Bitter Earth, by award winning playwright and McKnight Fellow Harrison David Rivers, directed by Mikael Burke, recipient of the 2017 Princess Grace Award in Theatre.

Launching About Face Theatre’s 2018-19 season, This Bitter Earth, will play November 1 – December 8, 2018 at Theater Wit, 1229 W. Belmont Ave. in Chicago.

This Bitter Earth, will feature Sheldon Brown and Daniel Desmarais.

In this poetic romance, deep love is challenged by divisive political realities. Jesse, an introspective black playwright, finds his choices called into question when his boyfriend, Neil, a white Black Lives Matter activist, calls him out for his political apathy. As passions and priorities collide, this couple is forced to reckon with issues of race, class and the bravery it takes to love out loud.

Comments Director Mikael Burke, “This Bitter Earth is a beautiful and unflinchingly real story about race and relationship in contemporary America – about the need for connection and the apparent differences that hold us back. Jesse is black, Neil is white, and against a backdrop of police shootings and Black Lives Matter rallies, this tale of interracial love and heartache asks us: How do we save one another in this tumultuous world? How do we save ourselves? How do we navigate love in a world with so much hate? What do we carry in order to survive that we must learn to let go of in order to live?”

Tickets now on sale at aboutfacetheatre.com by calling 773-975-8150 or in person at the Theater Wit Box Office.

Pegasus Theatre Chicago announces its production of Eclipsed, written by Danai Gurira and directed by Producing Artistic Director Ilesa Duncan, October 4 – November 4 at Pegasus’s resident home Chicago Dramatists, 765 N. Aberdeen.

Eclipsed, the first play to premiere on Broadway with an all female and black cast and creative team, was inspired by a photo that Gurira saw in The New York Times. “I was raised in Africa and I had never seen anything like it, women with AK-47s, dressed very hip and looking formidable.” she said. “I was keen to one day pursue that story and put it on the stage.” Taking place in a bullet-ridden rebel army camp during the Liberian civil war in 2003, the five “wives” of a commanding officer band together to form a fragile community and care for a 15-year-old girl who has been abducted. The balance of their lives is upset by the return of a former “wife” turned rebel soldier and, as the war draws to a close, each woman must discover her own personal means of survival in this deeply felt portrait of women finding and testing their own strength.

The cast of Eclipsed includes Morayo Orija, Maya V. Prentiss, Aja Singletary, Adhana Reid and Sola Thompson.

Tickets are available at PegasusTheatreChicago.org.
**Spirit Day October 18th Nationwide**

On October 18, 2018, millions of Americans will wear purple on Spirit Day in a stand against bullying and to show their support for lesbian, gay bisexual, transgender, and queer (LGBTQ) youth. Conceptualized in 2010 by a high school student wanting to memorialize those who lost their lives to bullying, Spirit Day has since garnered widespread support from celebrities, TV news and entertainment programs, corporations, organizations, schools, local communities, and even national landmarks like the White House. Today, 8 out of 10 LGBTQ students experience harassment while at school. Of the disproportionate number of LGBTQ students bullied in the past year, less than half of those targeted sought help from their schools, and even when cases were reported, school officials rarely acted. Spirit Day shows LGBTQ kids, teens, and young adults, that there are people they can go to for help and affirmation.

This year, Spirit Day is poised to be bigger and better than ever, with hundreds more notables signing on. Will you join us to send an affirming message to America’s youth and help put a stop to the bullying?

For more information, including who else is participating, visit glaad.org/spirtiday

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**LGBTQ U.S. House Candidate Chris Pappas Wins NH Primary**

Openly LGBTQ candidate Chris Pappas won his primary and is on-track to becoming the first openly LGBTQ person elected to Congress from New Hampshire. Thirteen Victory Fund endorsed Congressional candidates will now be on the ballot in November – more than at any time in history. A win for Chris is critical to increasing the number of openly LGBTQ members of Congress, and is part of a Rainbow Wave of LGBTQ candidates running for high-level offices across the United States. “Chris Pappas continues to smash long-standing political barriers for LGBTQ New Hampshire – and his victory is emblematic of the pipeline of LGBTQ leaders who continue to rise through the ranks to better serve their constituents,” said Mayor Annette Kerber, President & CEO of LGBTQ Victory Fund.

“Democratic primary voters are demanding authentic, values-driven leaders who prioritize policies over politics – and they found that leader in Chris. He was born and raised in the district, is a fierce advocate for fairness and equality, and will fight tirelessly to push forward policies that advance those principles. We need change in Washington, and a November victory for Chris is critical to securing a pro-equality majority in the next U.S. Congress...”

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**The National LGBTQ Task Force: Journalism Should Be Protected and Honored**

In the lead up to over 200 news outlets taking a stand against attacks on the free press, the National LGBTQ Task Force is announcing that it will be honoring two out journalists at their annual gala. Instead of lashing out at media, the National LGBTQ Task Force will be honoring Robin Roberts and Sam Champion, at their annual gala in Miami on October 6.

“Journalism has unfairly come under fire in recent years. Instead of undermining the free press, elected officials should be working with the press to provide greater transparency to the public,” Rea Carey, executive director of the National LGBTQ Task Force explained. Carey added that, “at the Task Force we see journalism as one of the pillars of our democracy, and we are delighted to be able to honor Robin Roberts and Sam Champion, two amazing out journalists this year.”

“By coming out as a lesbian while a national news personality, Robin Roberts has been a role model for countless LGBTQ people,” Carey stated and continued that, “Roberts stands for who we are and the courage and dedicated work of journalism.”

Carey also stated that, “Sam Champion broke ground for many in the news industry when he came out, and we applaud him for his efforts. We honor his commitment to our community and his work, especially right now when media is continuously unfairly disparaged by our own government. The Task Force supports the press in its important work to report the truth.”

Alex Mora, the Task Force’s media director said that, “The White House’s attacks on journalism and the truth are attacks on the American people.” He explained that, “the Task Force is committed to supporting journalism because we know how important it is for the public to have access to the truth.”

Honoring Roberts and Champion at the Gala is part of the Task Force’s long term support of the free press. Last December, the Task Force hosted a Not The White House Holiday Party for the press after the administration excluded LGBTQ reporter Chris Johnson and Black reporter April Ryan to the White House holiday party.

The National LGBTQ Task Force is the oldest national LGBTQ advocacy group in the country. The Task Force builds power, takes action, and creates change to achieve freedom and justice for LGBTQ people and their families. The gala is an annual fundraising event for the National LGBTQ Task Force, which will take place at 6:30pm on Saturday, October 6, at the Fontainebleau Miami Beach. Proceeds from the National LGBTQ Task Force Gala – Miami support the Task Force’s work to secure full freedom, justice, and equality for LGBTQ people and their families. A significant portion of the proceeds is donated to The Miami Foundation’s LGBTQ Community Fund and distributed to multiple organizations serving the LGBTQ community in South Florida.

For more information visit www.thetaskforce.org
KESHA JOINS THE STRUTS ON BOLD, ENHANCED VERSION OF BAND’S HIT SINGLE “BODY TALKS”

Interscope rock band The Struts have partnered with Grammy nominated pop superstar Kesha to release a bold, enhanced version of their hit single “Body Talks”. A long-time fan of the band, Kesha joined

The Struts in a Los Angeles studio to re-record the tune lending her vocals and unique style to the song. “Body Talks ft. Kesha” is available now via all digital retailers.

“I’m so excited to release ‘Body Talks’ with The Struts!” says Kesha. “They are one of my favorite current bands keeping the spirit of classic rock and roll alive with their wild energy and sexy style. It’s a song made for my favorite activity: boogieing."

Directed by Lagan Sebert the video for “Body Talks ft. Kesha” is shot in St. Louis, where both artists were making a tour stop, the clip showcases the rock n’ roll swagger of The Struts frontman Luke Spiller and Kesha. Sebert also directed Kesha’s recently released Apple Music documentary “Rainbow – The Film.”

In just a few years, The Struts have found themselves massively embraced by some of the greatest icons in rock-and-roll history. Along with opening for The Rolling Stones, The Who, and Guns N’ Roses, the U.K.-bred four-piece was hand-picked by Motley Crüe to serve as the supporting act for their last-ever performances, while Dave Grohl praised them as the best band to ever open for Foo Fighters. Formed in Derby, England in 2012, The Struts are Luke Spiller (lead singer), Adam Slack (guitar), Jed Elliott (bass) and Gethin Davies (drums). The Struts are currently working on the highly anticipated follow up to their 2016 debut, Everybody Wants, which will be released on Interscope Records this fall.

The Struts will be in Chicago, Fresno and St. Louis, including a stop at The House Of Blues. For more information, visit https://www.thestruts.com/

LANGUAGE, MNEK’S DEBUT ALBUM, IS OUT NOW

Capitol Records released Language, the debut album from MNEK. The 23-year-old U.K. artist already has one billion streams to his name, between his early material and wider collaborations. After writing and producing for such artists as Beyoncé, Dua Lipa, Little Mix, Madonna, Diplo, MO, Rudimental, to name a few, MNEK now puts his formidable talent in the service of his own artistic vision.

His new single, “Colour” featuring singer/actress Hailee Steinfeld, reached a massive 25% on global New Music Friday playlists and streams have surpassed 50 million. The FADER said, “It’s brimful of rainbow metaphors and positivity and everything you probably need more of.” Streams of the album’s first single, “Tongue,” now exceed eight million.

“Correct” – another track released in the leadup to the release of Language – also won widespread praise. Billboard observed, “‘Correct’ busts out an array of MNEK’s flows for a swaggering, hyperactive display of his songwriting chops, his smooth voice hopscotching over a skittering beat.” PAPER Magazine hailed the song as “a call-to-arms for queer people the world over to command the respect we deserve, not to mention a catchy, grimy, island-riddim bop if there ever was one.”

This album for me is not just about making records,” MNEK explains. “It’s not just about having hit singles. I think it’s really about rectifying that thing which, for me, I just never had someone to look up to.”

He points out that the brilliant white gay pop stars of the 90’s, which is what today had a brace of icons to walk in the footsteps of – from Elton John and Freddie Mercury through Pet Shop Boys, Boy George and George Michael.

“They get you to Luther Vandross. Amazing. So talented. But he never came out because of fear of religion and his mum,” says MNEK. “I saw that and I thought I don’t want to be like that. The black experience is a different one. I needed someone to hear my truth from.”

Language is an album that subverts all preconceptions, cleverly playing on its own extensive pop knowledge and releasing it as something brand new. When the familiar sample from Ultra Nate’s “Free” is chopped and screwed through “Paradise,” two tracks later MNEK presents his own uptown song called “Free.” These little touches are its making.

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for Brian to share with the client, and marked my calendar.

On the morning of the 2nd, I got a text: “Remember to bring multiple changes of clothes.” I’d assumed the client would provide the gear, and called Brian to clarify. He said that the guy was from NYC and had “Chelsea boy” taste, and literally just wanted to see us in different outfits. “Don’t get too hung up on the clothes. He’ll just keep telling you to change and say, like, ‘you make out with him’ or ‘you suck his dick.’” This was the first time he’d mentioned sex, and I started to interrupt, but Brian, as usual, spoke in an unbroken monologue. “You won’t do anything with him, except maybe sit in his lap. It’ll last maybe three or four hours, if you stay the whole time. He’ll maybe ask you, like, ‘have anywhere to go tonight?’ and you say ‘no, I’m staying here with you daddy,’ and he’ll say ‘yeah, because daddy has all the money -- you want daddy’s money, don’t you?’ Stupid stuff like that. Just say ‘yes daddy’ to everything, and don’t laugh.”

I arrived at the hotel at 5:15 p.m., my book bag almost bursting at the seams with silly clothes. A slovenly, middle-aged man answered the room door. I introduced myself, and he asked me to take a seat on the sofa. I sat down beside a buff bro-type, and we had quite a few regulars in common, the bar – we had quite a bathroom. We rarely spoke to each other at the bar – we had quite a few regulars in common, and avoided working the same nights – but he seemed amused to see me on this occasion. The client said that we may as well get started without Brian, and asked if everyone was familiar with his scene. We nodded in agreement.

“Daddy” dropped his pants, sat down in an easy chair, and called the three of us over to stand around him while he jerked off. He told the buff guy to pinch his nipples, and directed my coworker and I to make out. He then told and Tom and I to take our clothes off. I stripped down to my underwear, and he said to get naked. Fully nude, Tom and I resumed making out, and I started to fixate on his tongue ring in my mouth. He flicked it in and out from between his teeth, which I found unnerving. I wondered if he was performing for the client or provoking me.

After a few minutes of this, he told the two of us to move to the other side of the suite and stand by the window. While we kissed, he walked over to us and tugged on my cock, which was semi-hard. I didn’t expect the client would touch me, and for a brief moment I tensed up. He sat back down and told Tom to put jeans on and come sit on his lap. Tom straddled him and squeezed his nipples, breathing heavily, and I sulked by the window, unsure of whether I should watch and act aroused or not.

I was painfully aware that I was the only one naked when Brian arrived. The client greeted him and pulled him into the other room to put down his things. Brian came out by himself shortly after. “So just the three of us are going to stay, and here’s $200 for you, Allan. You don’t need to validate parking, do you?”

In a way, I’d anticipated this early dismissal, and dressed as quickly as I could before snatching the cash and heading to the train. All kinds of self-deprecating fears ran through my mind – I was too scrappy, a butter-face, or maybe even too old – as well as a hope that such ego bruises ultimately bring humility.

About two hours later, Brian called. He apologized for wasting my time, and explained that the client thought that I was “too shy.” (I’ve never, to my knowledge, been described as such.) Brian seemed upset about having to act out a sex scene of some sort with the bro, who was supposedly straight. “These boys, 24, 25, 26 – they do this stuff for fast money not knowing that it’ll stick with them and mean something different five years down the line.” Brian, 26, had previously told me that he started going-at age 21, and I wondered if he was, in part, talking about himself. I asked about his blog and forthcoming e-book (he apparently has a deal with Amazon), and he told me that he’s been busy working with his team on taking his brand in a different direction. It would seem I wasn’t the only one ready to shift gears.
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Private Show
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Starring: Roman Todd, Mason Lear, Max Adonis, Remy Cruze, Skyy Knox, Dave Slick, Woody Fox, Danny Montero, Jackson Reed

I highly recommend people begin more movies with a naked Remy Cruze hard and happy starting your movie and baby, that is one juicy ass! We are in a cam house with a lot of hot and sexy guys, so we go back to Remy who is jacking for the camera and we have Skyy Knox join him and ready for action. Knox wants to give Remy a tongue bath and settle for some sucking on Remy’s big, thick cock. Once Remy starts butt munching, we all know Knox is getting a big, thick dick up his ass, and, baby, he likes it! Back in the living room, Max Adonis brings home uber sexy Danny Montero for a super hot 69 scene which leads to Adonis fucking Montero. We find Jackson Reed camming in the kitchen when he asks Roman Todd to fuck him live. (Duh, can I do it?) Well, shock! Todd says yes and Reed gets him naked to suck some hard Todd dick. I just want to say Roman Todd has some hot nips! Reed’s wish comes true and Todd fucks him every which way; Reed really likes it (and so will you). In another part of the house, there’s Max Adonis performing for the camera in the hot tub when Mason Lear comes in to play and claims to not see the camera (he must be blind). When Lear finds out about the cam, he plays along and puts on a show. When we meet Dave Slick, we find out he has low numbers and no one is watching him. What does Woody Fox do? He gets Slick naked and shows him what the fans want to see. For starters, Fox does some major ass eating and dick sucking before Fox fucks Slick. This movie is hot and sexy and you are going to wanna watch it.

3.9 Stars!

HHSN: Exposed
2018, Hot House Video
Directed by Trenton Ducati
Starring: Roman Todd, Michael DelRay, Jackson Traynor, Aston Springs, Devin Franco, Dante Colle, Brandon Evans, Justin Matthews and Manuel Skye

We are HHSN which is the Hot House Sports Network and we get to watch Michael DelRay and Jackson Traynor during a photo shoot and [shock] yes, they lose what little clothes they started with. Well, the guys are very playful and DelRay is the first to start sucking dick, but the guys take turns but it’s DelRay with Traynor’s thick curved dick up his ass. For our next photo shoot, we have a very sexy Roman Todd [those nips] and (where have you been all my life) Aston Springs. Springs starts on his knees sucking on some really nice meat of Todd. Let’s talk: Springs has a really nice ass so when Todd starts munching on it you might cum a little or at least wish it was you and, part two, Todd really likes playing with Springs’ ass and gave me a chubby; this is some really hot ass eating. It’s no shock when Springs sits on Todd’s dick. Just be thankful you get to watch. When Devin Franco’s photo shoot is delayed, he goes to Manuel Skye’s [woof Daddy] office and after getting bored, starts playing with himself. What is Skye to do? Play along of course and Skye truly enjoys playing with Franco’s fuzzy butt and that leads to Skye pounding Franco’s ass. Franco finally has his photo shoot and it’s with Dante Colle. In between a shoot, the guys get busy and Colle gets Franco naked so he can suck on his dick. We see some hot ass eating with Franco on a ladder before he comes down to get fucked. The last photo shoot is with Justin Matthews and Brandon Evans and its a boxing shoot because they are butch. These two guys take turns sucking and fucking each other and I recommend you watch them because it’s hot and they really seemed to like fucking each other.

3.85 Stars!

September 18, 2018          GRAB Magazine          47
### GRAB A DRINK

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### GRAB SLEEP

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### SUBURBAN BARS

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<td>2145 N. Talbott St, Indianapolis (Dance)</td>
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<td>773-975-9244</td>
<td>The Club Indianapolis-317-635-5796</td>
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<td>Indianapolis</td>
<td>773-975-9244</td>
<td>620 N. Capitol Ave (Bathhouse)</td>
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