

OCTOBER 25, 2022 • VOL XIII • ISSUE #11

GRAB

MAGAZINE

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LGBTQ PUBLICATION



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GRAB MATTHEW

Matthew Harvat 2022 Chicago LGBT Hall of Fame inductee

By Tom Olah

Matthew Harvat is a man of many hats. DJ. Producer. Performance artist. Event coordinator. Florist. World-renowned drag superstar. He was and continues to be, the true definition of a renaissance man. He began volunteering for the Chicago LGBT Community in 1990 as a “lifeguard” handing out condoms and safe-sex literature for STOP AIDS. In that first experience, Matthew hit the ground running; almost 30 years later, he has not slowed down.

Working as a bartender and later as a manager at Roscoe’s, Matthew used his platform to begin reaching all aspects of the LGBT community: A DJ for charity events, an MC for fundraisers, hosting events in his own home, and creating public events that delivered desperately needed funds to countless organizations.

As the result of an all-staff charity drag show at Roscoe’s in 1995, Matthew discovered his alter-ego, Jean Poole, which later evolved into the world-renowned producer, promoter, and performer, CircuitMOM. Established in 1996, CircuitMOM is known for bringing Broadway-style production numbers, DJ sets, event decorations, and more to charitable events in Chicago and around the globe.

Whether it be a choreographed drag show for Equality Illinois, a fashion show for Chicago House, or gala entertainment for the Center on Halsted, CircuitMOM has consistently delivered both dollars and positivity. More LGBT communities in cities such as Washington D.C., Miami, Atlanta, Vancouver, Los Angeles, New York, and Montreal have also benefited from her endless talent and tireless efforts.

Matthew/CircuitMOM’s events in Chicago have garnered national awards from *Out Magazine* (Best Nightlife Producer/Promoter 2011, 2012) and gained international attention for their creative and inclusive nature. He takes pride in showcasing all aspects of our colorful and diverse community by featuring drag kings, transgender and

non-binary performers, and so much more. In 2002, the documentary “The MOMumenatry” was created to display Matthew’s impact, and that same year, the *Chicago Sun-Times Magazine* featured CircuitMOM on the cover of their Mother’s Day “Weekender” edition. Matthew has been featured in *Chicago Magazine*, *Chicago Social*, and countless other publications worldwide.

True to who he is, Matthew kept reinventing himself during the pandemic years as he vowed to continue to make sure that the people he employed could survive during the challenging times. He continued offering help as many LGBT organizations converted their in-person events to virtual. Matthew made sure that other LGBT artists survived by booking them for virtual events or by putting together “wellness” packages out of his own pocket as they navigated the bureaucratic unemployment paperwork.

He continues to work hard both behind the scenes as well as in front of audiences to promote not only the Chicago LGBT community but also our worldwide chosen family, affecting change and unifying people toward a better world. GRAB sat down with this week’s cover model Matthew Harvat a.k.a. CircuitMOM to talk about his recent Induction into the Chicago LGBT Hall of Fame and also his plans for this year’s Halloween.

GRAB: First Off Congratulations on your recent Induction into the Hall of Fame.

Matthew: Thank you! What an amazing night that I will never forget.

GRAB: What does it mean to you that you were Inducted?

Matthew: I am humbled and honored to be inducted into the LGBT Hall Of Fame. Since 1991, they have



served as a custodian to preserve our LGBTQAI history of people, businesses and organizations that have impacted our vibrant community.

To say I am grateful to those who came before me is definitely an understatement. I’m in awe of the brave people that fought for acceptance, who gave unconditionally of themselves to make equality and change happen. Without all of you, there would be no me.

I want to thank everyone who has empowered me, supported me, believed in my vision (however crazy it seems) and showed up time after time for the good... and the challenging times. I will work hard to keep our journey positive and forward moving.

I also want to thank everyone that has told me “no,” told me I will fail and shown me profound negativity. You’ve also inspired me to work hard and find positive ways to keep our community moving forward.

My journey started in the early ‘90s volunteering for Stop AIDS Chicago and evolved into working at Roscoe’s and clubs like Crobar (Chicago, NYC and Miami), Vortex, Fusion and Circuit who all gave me a platform to create my own brand of entertainment, a DJ career, performance style and activism. Sidetrack, MiniBar, Wood, DS Tequila and countless others opened their

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WEDNESDAY OCT 26

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LETS GO THURSDAY DANCE PARTY 9PM-2AM

FRIDAY OCT 28

TGIF SHOW TUNES 4-9PM
HALLOWGLOW DANCE PARTY 9PM-2AM

SATURDAY OCT 29

SATURDAY DRAG & GAMES 3-6PM
HALLOWEEND COSTUME CONTEST 10PM-3AM

SUNDAY OCT 30

SUNDAY FUNDAY SHOW TUNES 4-9PM
SUNDAY FUNDAY DANCE PARTY 9PM-2AM

MONDAY OCT 31

HALLOWEEN EDITION MUSICAL MONDAY 5-7:30PM
NORTHALSTED HALLOWEEN PARADE VIEWING PARTY 7:30PM
SIDETRACK HALLOWEEN COSTUME CONTEST 9PM-2AM

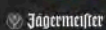
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doors to my decor ideas. *AIDS Foundation, HRC, DIFFA, Chicago House, TPAN, Howard Brown, Center On Halsted, Equality Illinois* and many more that invited me to be a part of their mission over the last 30 years to uplift our community, our politics, our quality of representation. Thank you for including and indulging me.

The list of people to thank would be in the thousands, so I will simply say that without all of you, there would be no me. I hope to continue creating and to make each of you proud.

I stand on the shoulders of giants in the Hall Of Fame. Inductees that came before me coupled with those whom I shared the stage for the 2022 ceremony have done so many important things politically, educationally, artistically and frankly, emotionally, that I am not sure how or why I fit in. I am an artist that loves my community and tries to create open spaces for anyone to express themselves because when I was young, I never felt that freedom. Art (which is very subjective) can help change, shift, anger, empower, uplift and comfort its audiences. Maybe something I've done along the way did that for someone. I hope so.

Thank you to everyone that has reached out to congratulate me. I share this honor with all of you. We are in the Hall Of Fame together and I would not have it any other way.

GRAB: You've been on every Halloween cover of GRAB since 2010. Do you have a Favorite?

Matthew: Like my thousands of children out there, I love each of my covers equally. The 11 covers prior to this year's definitely show me in different stages of my career and all of them bring back amazing memories.

GRAB: What was the inspiration for this year's cover?

Matthew: We wanted to combine some high fashion with some gay icon references. So, we took the Fall 2022 Balenciaga photo featuring Kim Kardashian in the blue gown walking on water and crossed it with the character Myrtle Snow from "American Horror Story: Coven" being burned at the stake famously screaming "Balenciagaaaaaa!" as her final word. Joshuan Aponte is the mastermind behind the look, the concept, the hair, makeup and final effects. Steven Koch did the photography and effects and I just stood there in Lake Michigan in 40 degree weather freezing hoping we got the shot.

GRAB: What are your plans this year for Halloween?:

Matthew: I am slated to judge a drag contest at Splash on Thursday, October 27 then we are taking our "CircuitMOM Takeover" brand to Charlie's for the first time on Friday, October 28 with DJ's Janky and Ale Maes. Our main event "Cauldron" is Saturday, October 29 at House Of Blues and will feature two of our favorite DJs coming back to cast a spell on Chicago. DJ Ana Paula (Miami/Brazil) was last with us for Halloween 2019 and DJ Suri (Spain) who has headlined our Market Days events in the past, returns to spin for his first time at House Of Blues. We are also featuring Claire Voyant on our main stage which I am sure will evoke shock and awe. I'll need a quick nap at some point and then myself and CircuitSON have been named Grand Marshals for the Halloween Parade on Halloween night (10/31) sashaying down Halsted street. There will be some walking,

some waving, some dancing, some costume contests and hopefully a cocktail or two.

GRAB: Who inspires CircuitMOM?

Matthew: Oh, wow. So many artists! Probably the longest running influence would have to be Madonna. Her music, stage productions, fashion and "outside the box" approach (even though lately, she is so far outside the box, I am not sure what she is doing) has continued to make people think. I love that. Others that I watch and learn from include Shea Coulee, Joshuan Aponte (the man is a genius), Lizzo, producer Ryan Murphy, Edwin Martinez, Dusty Carpenter, Reese Witherspoon and John Legend. Each of them bring so much passion and class to what they believe in and their "No B.S." approach drives me to be better.

GRAB: How many circuit parties do you put on in any given year?

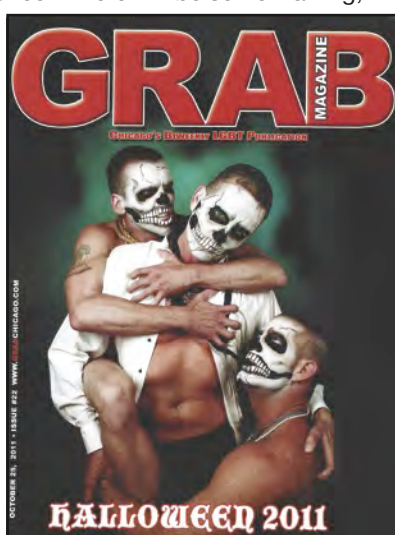
Matthew: Eleventhousand. Ha! 2022 was a crazy year with us trying new concepts in new cities with new talent plus new ideas here in Chicago which, including Halloween, will be 19 dance parties. In a normal year, we are usually around 12 or so, but we're always looking for new cities and audiences.

GRAB: After Halloween, any big things coming up that you would like to tell our readers about?

Matthew: We have been working on a new series of events in Puerto Rico with Kweens Klub and very excited to do our inaugural party "Puerto Caribe" on Saturday, December 10. We hope to make this a yearly event that expands into a whole weekend of festivities in 2023.



2010



2011



2012



2013



2014



2015



2016



2017



2018



2019



2020



2021

October 25, 2022

GRAB Magazine

9

GRAB ULTRA



Photo By Karl Giant

The very definition of ultra: An interview with Ultra Naté

By Gregg Shapiro

Every time house and dance music legend Ultra Naté releases a new album it's a cause for celebration. Her latest, simply titled "Ultra" (Peace Biscuit), is no exception. Maintaining the house and club vibe we've come to associate with her, Ultra Naté unfurls a set of irresistible bangers that are sure to have even the most determined wallflowers heading for the dance floor. More than 30 years into her career, Ultra Naté continues to find ways to speak to us, moving us both physically and emotionally. And her appreciation for her LGBTQ+ fans goes without saying, but it's nice to hear what she has to say about us nevertheless.

Gregg Shapiro: From the early days of your recording career, you have been a presence in the dance music scene. Who do you consider to be some of your strongest influences from that world?

Ultra Naté: Oh, wow, there are so many. From my earliest days in the dance music scene, I would say the

influences were people like Jody Watley and Madonna. I think there were some underground artists that were very influential that I may not even have known because I kind of accidentally fell into the music business. I was listening to really danceable R&B, as well as the early sounds of house music. Voices like Jomanda and Ten City; those kinds of groups were very influential and what I was dancing to in the clubs. What I was hearing on the radio was Jody Watley and Madonna, dance artists like that. I was also very influenced by Chaka (Khan) and Tina (Turner) and Cher. All the women with one-word names [big laugh].

GS: Did you ever get a chance to meet Byron Stingily from Ten City?

UN: Oh my God, yes! We've been longtime friends. We're like family, basically. We've known each other since the beginning of my career. Initially, I was signed to Warner Brothers and was writing my first album. After I wrote "It's Over Now" and "Scandal,"

and was writing for the full album, Byron submitted a couple of songs, and one or two of them ended up on that album. We've probably been friends since 1991.

GS: Because you are closely associated with the house music scene, did you ever have the chance to work with the legendary Frankie Knuckles?

UN: Absolutely! That was my big brother, my mentor. Every year, we mark his birthday and as well as his official day, August 25th every year, that was sanctioned by, at the time, Senator Barack Obama. I feel very privileged to be part of a community that was very close to him on an intimate level and to have shared some really beautiful, longtime memories with him, and to have had conversations and have experienced that wonderful bear hug and his loving being. To be a part of his art! He's remixed songs for me. Some of the work that I was doing with Quentin Harris, back in the mid-2000s

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when he had come back on the scene, doing production and remixing again, as well as a couple of projects that I was putting out. He was very influential as one of my mentors in my DJ career.

GS: 2021 was the 30th anniversary of the release of your debut album "Blue Notes in the Basement." Were you able to do anything special to mark the occasion?

UN: Not really. We were unable to pull that all together. We are working on some things behind the scenes, I can't really say what that is at the moment. We are working on things to actually give "Blue Notes in the Basement" and "One Woman's Insanity" another day in the sun. It won't come out this year, but for 2023, hopefully, all that will come together. We're finally in conversations with Warner Brothers and it looks like that may all come together.

GS: The song "Supernatural" from your new album "Ultra," is a marvelous house music track.

UN: "Supernatural" actually happened kind of independent of the "Ultra" album in its origin. It kind of came out of the blue. My friend Kwame Kwaten from D-Influence, with whom I've had a longtime collaborative relationship on both my "Situation Critical" and "Stranger than Fiction" albums, is an amazing songwriter in his own right, and through the years has evolved into artist management and has been quite successful in finding new talent out there in the British community. He hit me up in early 2021 and said he was working with these kids out of a music school in the UK called Point Blank Music School. He really loved this new duo he was working with called Funk Cartel. They were a pair of brothers doing organic, early house kinds of sounds, very similar to what I was doing originally with Basement Boys when I first came out in the early '90s, but with fresher, modern sounds. That kind of stripped-down soul, right-in-your-face production. He thought I would be a good fit to come up with a song with the boys. He sent me that track, and I immediately loved it, for all the reasons that he mentioned. It did feel very reminiscent of those early days of "It's Over Now," when it was this musicianship in your face. That backbeat of house underground production providing the rhythm pocket, the groove that you heard in the clubs. On top of that, it was laced with really cool minimalist musicianship. It



Photo By Karl Giant

grabbed me out of the gate. Those kinds of songs are really easy for me to write to because there's not a lot of noise getting in the way. It doesn't mean to be over-done. It just needs to be a vibe and a cool energy. I opened up my mic and started singing, vibing with the melody, and let the song write itself. I had no idea if the guys would even like it. There's always that. But they loved it and wanted to put it out. It ended up coming out on Skint (Records), which was backed by BMG, in 2021, independent of the album, which wasn't finished at that time. I had collaborative rights, as cowriter and coproducer on it, to put it out and make it part of my "Ultra" album. In the end, it all made sense together as part of this 2020 pandemic isolation story because it was written during that period.

GS: It's a good fit for the record. "Miracle," on _Ultra_, made me think of your popular hit "Free" in that it's a song with an uplifting message. How important is it for you to include a song such as this in your repertoire?

UN: It's extremely important. It's the center of who I am and how I think. How I live my life. I'm very clear about the things that are not working, that are torturous, that are hurtful, that are

detracting from my humanity or humanity at large. My own personal mantra is to find the good in all things. To look for, where is the growth in this? What am I pushing past at this moment? What is the next level of vibration that I'm working to get to? Because if things are this difficult in this moment, then I must be about the ascend to something amazing. If I'm having a really bad day, I'm like, "Wow, something really amazing must be right around the corner [laughs]." People need that, especially right now with so much negative energy coming from left, right, and center, in every direction. I feel like if I am struggling at this moment with feeling confident or secure, unsure of what tomorrow holds, then I need to somehow harness that fear and insecurity, all this angst that we're all feeling, and somehow still be a beacon of light. That's cathartic and therapeutic for me, and it's also therapeutic for the rest of the world; having an anchor to hold onto.

GS: Speaking of "Free," Ultra closes with a new version of the song. Why did you want to revisit that track?

UN: I thought it was important because it's the 25th anniversary of the release of "Free." The song is still so resonant

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and extremely universal. I feel like the trajectory it's on is still growing and evolving, still affecting generations. There are so many crazy things going on around us that make it really important, still to this day. For the 25th anniversary, we wanted to do quite a few different things to celebrate and commemorate that this song is still here, still resonating with DJs, DJ culture and dance music culture, and beyond. Kids are still growing up with it. It's created a life of its own. I felt that the best way to honor that was to make it a part of this 10th album. This album is self-titled and encompasses for me, who I am as an artist, but also my story as someone from a marginalized community. Ticking all the boxes of being black, being a woman, being older, being a veteran in this. I'm not a kid anymore. It ticks all the boxes of how it could all go wrong and be derailed and be over and been over for a long time. But I'm still here and I'm still doing it on my own terms. All of that is incorporated in this story of what this "Ultra" album is about, and "Free" is a very important piece in that story.

GS: On January 20, you are one of the featured performers who are part of the concert event A Night at the Disco: Where the Stars Shine. What are you most looking forward to about that show?

UN: It sounds like it's going to be really fun and epic; so much goodwill being put out there. We need every community, everybody, to put 110 percent effort forward to keep the goodwill out there. We need everyone to connect and keep some semblance of community and reality. I feel like so many things have been dismantled and discombobulated. So many people are dealing with trauma that's not being addressed. They're just getting through their day, day after day. I feel like we are in flux on so many levels as a country. So, we need every opportunity to celebrate, every moment. There's still a lot of trauma from the pandemic that



Photo By Karl Giant

we haven't dealt with. The loss of so many people. We just kind of all picked up and started carrying on about our day because we have to, in order to survive. That's how we have to move. But our brains and emotions are still trying to process what has happened in the last two years.

GS: We're still healing.

UN: Yes! It's like we woke up in the Twilight Zone. Like, "What just happened?" We're still trying to reconcile so many things that have changed. Businesses and places where you may have hung out and had memories and things like that, that are no longer there. People you had relationships with are suddenly gone. The new normal. Suddenly, everything cost double what it did. How did that happen? What did I miss [laughs]? So many things that we're battling on so many levels and still dealing with COVID and then there's monkeypox, and then there's polio coming back. It's an onslaught of sad energy. So, something like this, I feel like it's an opportunity for communities and for people to get together and reconnect with who we are at our core. That's what's going to fortify us to weather all this craziness that's around us.

GS: Since the beginning of disco to the present day, the LGBTQ+ community has been one of the biggest supporters of the genre, and in many ways kept it alive over the years. What does your gay fanbase mean to you?

UN: Oh, the difference between still being in this industry and potentially not. Through hit records, it's easy to

sustain a career. But it's the times when you're in the lull or in between those periods, those that are loyal to this sound and this genre, this scene, this movement, that's what has sustained my career. My career started in the LGBTQ community, in the underground house community, which is a mixed community. Even on a professional level, with people around me that work behind the scenes, in so many facets of my career, have been a part of my story and have brought their art and their vision to my story for so many years in so many different ways. There are too many to enumerate. From different producers or writers or co-writers that I've worked with. Fellow DJs, fellow record label people, radio people, designers and make-up artists, and videographers. In every aspect of my career, that community has been there. They have been strong supporters many times when I've been riding high and when I've been riding low; they're always riding with me. When I perform, knowing the history, knowing the different areas of music that I've done, and this part or that part, or whether I did something dance or more hip-hop or drum'n'bass. Whatever things I've done, they're locked in and they're receptive and they've embraced my art from the beginning. They gave me the footing and the grace to evolve as an artist. I feel like that's something a lot of artists don't have the luxury of. Having a community that has grown up with them that was also learning and growing and developing. So, we gave each other that license. I feel honored to be a part of this community in that way, to have my art supported in that way.

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GRAB LACHLAN



Photo Courtesy Syfy

Lachlan Watson Just Wants to Play The non-binary 'Sabrina' actor contemplates role on and off set

By Chris Azzopardi

I don't even ask Lachlan Watson about the Value Village cow onesie until halfway through our interview. But that's how Watson first appears on Zoom, at one point even standing up to extend their arms out to proudly show off every inch of bovine glory. Queer kids find inspiration in this onesie, the 21-year-old actor tells me, for a very simple reason: It gives them permission to be whatever they want to be. But then again, everything Watson has done thus far — from starring as trans kid Theo on Netflix's "Chilling Adventures of Sabrina," to being openly non-binary, to their new role on "Chucky," embodying fan-favorite characters Glen and Glenda — does just that. In the second season of the (very queer) "Chucky" series on Syfy, Watson plays the genderfluid kids of Chucky, the red-headed killer doll who promises to be "your friend till the end" and, since 1988, has demonstrated that he

more or less means that in the most twisted sense. He co-parents Glen and Glenda with Tiffany Valentine (Jennifer Tilly), his murderous accomplice. On a rainy day in New York, Watson spoke about bringing Glen and Glenda to (real) life, inspiring LGBTQ+ youth and what it's like to portray characters that represent a part of who they are.

Chris Azzopardi: Before starring in the show, were you a fan of Chucky?

Lachlan Watson: I actually never watched Chucky when I was younger, because my mom thought that it would really scare me a lot. So that and "Wizard of Oz" were two movies that we never really watched because she thought that the Chucky doll would scare me and that the flying monkeys would scare me. And so I felt woefully out of the loop when the audition came through. Well, not the audition, but when my knowledge of Chucky came around, I kind of panicked because I felt so behind.

But the way that I got introduced to the franchise was through [openly gay

Chucky creator] Don Mancini, because we did a panel together almost three years ago now. It was about queer representation in horror, and so I got to just listen to this guy that I didn't know talk so lovingly about not only the franchise, but about Glen and Glenda, because that was what came to mind when he was thinking about queer representation and horror — these two always fluid and queer characters. And so my first introduction to Don and Chucky was by just basically listening to a proud dad talk about his two weirdo genderqueer kids, so it was really special. And so then to now get the audition and the role and be filming and working and to be part of the family of Chucky, after being introduced to it that way and being able to play those roles that he was talking so lovingly about, feels very special.

CA: Did he have you in mind for the role from the start?

LW: I think so. He never told me straight up, because obviously a lot of my friends auditioned for the role, a lot of people that I know. A lot of non-

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binary actors went out for this role, and so it wasn't just me. It wasn't a hard offer. It wasn't, "We just want you." I auditioned like everybody else, but I immediately heard back. It felt like the same day that I auditioned, we heard back, and they were like, "Well, Don wants to do a callback with you. Don wants to talk to you." Then it all just fell into place.

But I think he had an inkling on that panel however many years back. And this he has told me: that on that call, he saw Glen and Glenda in me, and what I was talking about, speaking about being non-binary and genderfluid and being an actor, I think he had a lightbulb moment of, "This could work someday."

I'm wondering about the audition and about the human embodiment of these dolls.

The audition was tough because a lot of it was coded. I got the audition, nothing on it said Chucky. The roles weren't Glen and Glenda. It was Rob and Tracy or something like that, and it was "twins of a murderer and genderfluid," and it was very much hinted. I just knew the two twins are non-binary, and they're weird, and they're the child of a murderer. I just gave them what I felt it should or could be, because these characters are completely new. They're essentially new characters in the franchise because we're kind of starting fresh, having them not remembering their past. So I think it did it justice to treat the characters like a new thing.

CA: I imagine you must have a lot of flexibility in a kind of absurdist killer doll murderer show.

LW: Oh, absolutely. It's not always so much pressure. It's more just like, you've got a big, open sandbox to splash around in. That's something really special about "Chucky" — the gates have been busted down, and now we're just telling crazy stories in a fun way and having fun with it.

CA: What should people who know nothing about Glen and Glenda know going into this second season?

LW: The characters are stumbling backwards into trying to figure out who they are through this second season and through this character arc as well. So the fun part is you really don't need to know that much going in, because they're just as lost as the audience could be, and they're slowly uncovering these truths about their past and who they are and who their parents are. And so it's kind of convenient and very purposeful because it's been a long

time since "Seed of Chucky" [in 2004], which is where Glen and Glenda originally appeared, and "Seed of Chucky" also was not received that well. People really didn't grow into it as much as I think they could have and as much as they're growing into it now. And so I don't think it's a given that people know this story. I think it's very, very helpful to have a clean slate and to allow the audience member to just jump in head first with us and just kind of stumble into unraveling this crazy set of memories.

So luckily, I don't have to do too much explaining, because the explaining will be done throughout the season.

CA: And for maybe some of the same reasons you didn't watch Chucky growing up, I'm guessing you didn't see "Bound"?

LW: No, I did not. I desperately need to now, but I'm concerned that my view of Jennifer Tilly as my beautiful mother might affect my viewing experience of "Bound." [Laughs.]

It's possible, but you've also acted with both her and Gina Gershon now, so I feel like it's required viewing, right? Yeah. Having Jennifer Tilly be my mom and Gina Gershon be Auntie Gina [in "Chucky"], I think it would be a little alarming to watch them make out and kill people, but possibly necessary nonetheless. Maybe I'll try and convince Jen to let me watch it with her and get her commentary.

CA: It isn't so far off from what

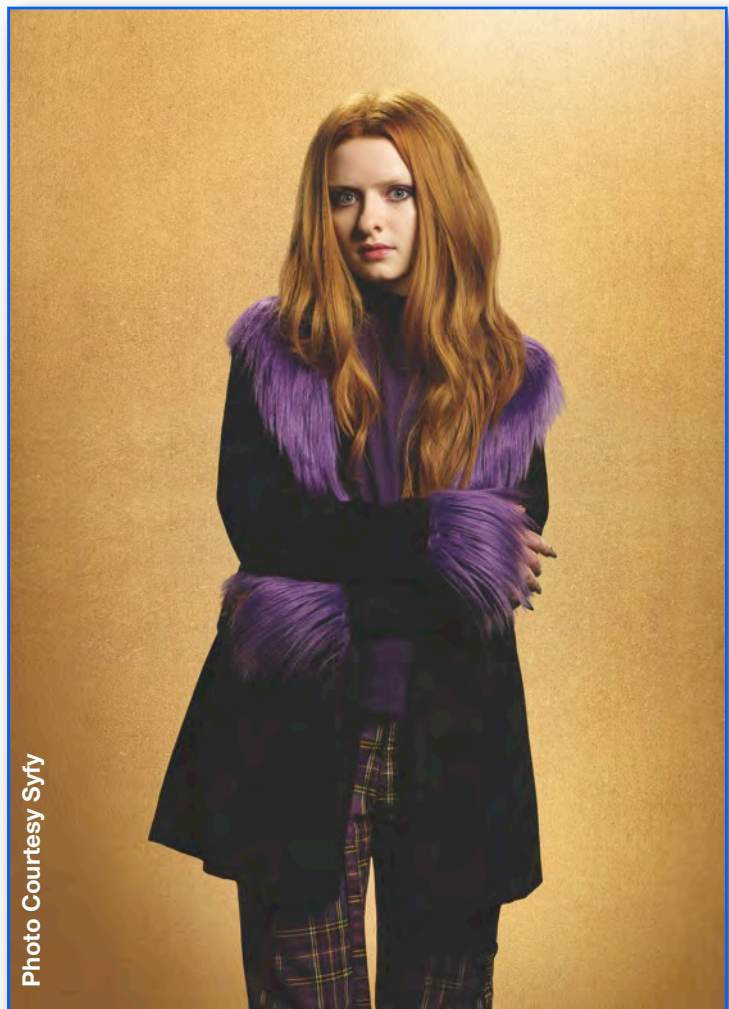


Photo Courtesy Syfy

happens in the series, without giving anything away.

LW: Not so far off.

CA: What was that day on set like with both of them around?

LW: It was a couple weeks, actually, having everyone around. My first impression of Chucky was season two, episode four, which is where all of the stars come out to play, and it was my first time working with everyone. It was my first time as Glen and Glenda. It was everyone's first time figuring out the twinning and how to shoot both twins at one time, and it was like being on a roller coaster for two weeks straight. It was insane. There were so many personalities, so many jokes, so many comments, so much to think about. But I wouldn't have it any other way, because it was easy coasting from there.

CA: You only experienced some of the Glen and Glenda dynamic. Thankfully not all of it.

LW: Not that I know of, at least. I don't know what my parents do in their spare

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time. They could go off killing people, but something tells me they're not the type.

CA: You play genderfluid in "Chucky" and you played a trans character in "Sabrina." How does it feel playing characters who identify in a similar way as you do?

LW: Ugh. That's a big question. It's hard to describe. It feels right. It feels correct to me that not only I got cast as a non-binary person to play non-binary characters, but it also feels very correct to me that a lot of non-binary actors that I know went out for the role. And as far as I know, I don't think they considered a lot of people who weren't non-binary themselves, which is in and of itself pretty revolutionary, so that feels more monumental than it should. It should feel like a 9-to-5, everyday job occurrence, that this is just how it works, but that's not always the case. So it feels really, really special, but I also don't know if it should feel as special as it does. I wish it was more common.

But it really does speak to how ahead of its time "Seed of Chucky" was and how revolutionary it is that these characters were established so long ago and are coming back to the screen now, because it couldn't fit better. It fits perfectly. It fits like a perfect little puzzle piece in today's society and the things that are important to casting nowadays. So I think it's very special, and I think it is a door opened to have this alignment.

But then again, personally, it just makes my job easier. I love playing non-binary characters, I love playing transgender characters, and I also love playing cis characters. I pretty much like just playing the whole spectrum. I find it fascinating. That's why I love acting. That's why I do what I do, is to be everyone. So I don't necessarily feel the need to limit myself to just characters that identify the way that I do, but it certainly makes my life a little easier to know that I can pull from my own lived experiences for a lot of what they go through.

CA: While you're talking about visibility, you're one of the youngest, out non-binary actors. Do you have any memorable experiences with young queer people who have reached out to you to tell you what that means to them?

LW: I grew up in North Carolina with my family. We all know how the American South is with young queer people. This was probably five years ago. I had just

done "Sabrina"; Susie had become Theo. And this was a whole storyline that was happening. It was getting public attention. And I had started doing interviews, and I hadn't done many before then, but all of a sudden I had this boom of interview requests, and I thought they were incredible, but I didn't have a good scale for how far they went and how big the reach was for how many people were affected by my story, and by proxy, Susie and Theo.

Five years ago, my sister was babysitting in North Carolina, this adorable young thing who I think was 7 at the time. My sister was babysitting this person forever, and they were super, super sweet, and they were going by they/them.

And my sister told me about it, and I went to go help her babysit one night when I was home from "Sabrina." This kid was adorable, super sweet, asking me all kinds of questions, but mostly just questions about my cow onesie or something. And their mom came home and had heard from Kinsey, my sister, that I was there helping her babysit. So she came home, and she immediately gave me a huge hug, and we stood in her kitchen for an hour talking, because she had read articles about me and interviews that I had done about my identity and who I was and growing up in North Carolina.

And she said that those interviews that I did were solely responsible for the family coming to the idea that the kid was genderqueer, and that gave them the ability to bring this up to that kid. And the kid was like, "Absolutely, this is great. That's who I am," and it was because of an interview that I did that got to her somehow. And she had no idea that I was Kinsey's sister, she had no idea that I still lived in North

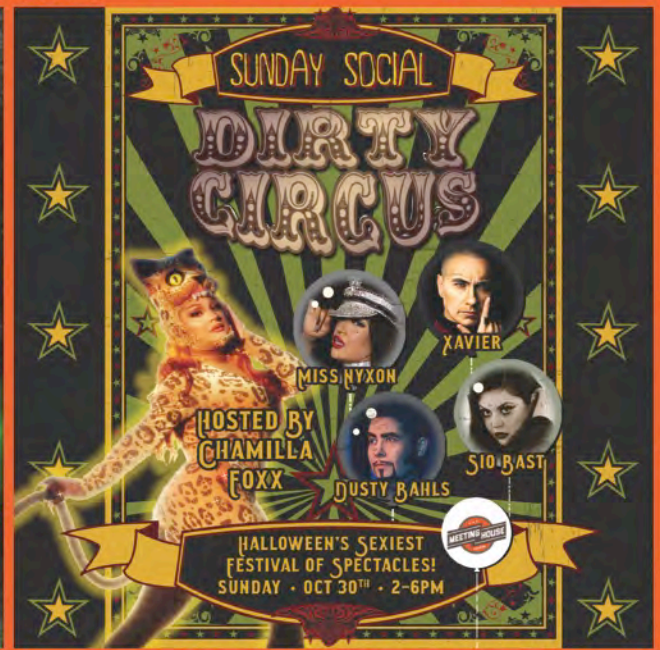


Carolina. All she knew was that my sister's sibling was coming to help, and then all of a sudden, Lachlan Watson was in their home. And she almost started crying and just told me all of these incredible things about how my words, not even Susie, not even Theo, not even Sabrina, but me, my interviews, had changed their life and had changed the life of her kid. It still gives me chills to this day. This was a long time ago, and I always think about that and how cool that was and how sweet it was. And I never saw them again. I went off to film the second season. We moved away from where we were, but that'll stick with me forever.

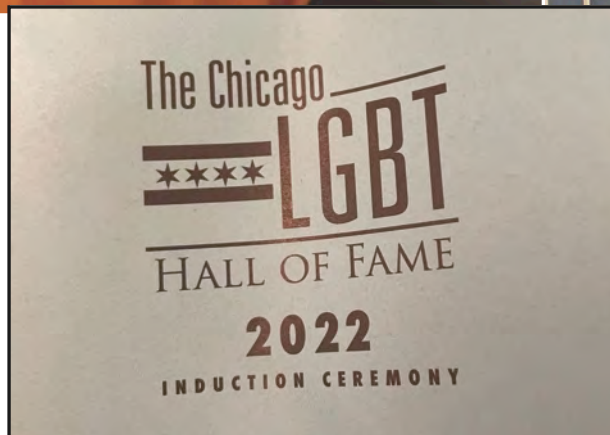
Chris Azzopardi is the Editorial Director of Pride Source Media Group and Q Syndicate, the national LGBTQ+ wire service. He has interviewed a multitude of superstars, including Cher, Meryl Streep, Mariah Carey and Beyoncé. His work has also appeared in The New York Times, Vanity Fair, GQ and Billboard. Reach him via Twitter @chrisazzopardi.

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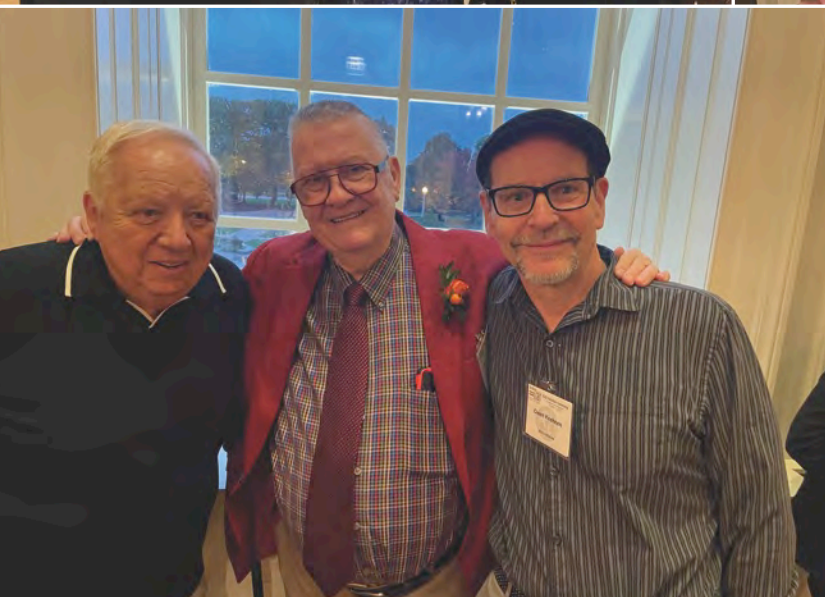


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Tuesday	<p>2 Bears Tavern Uptown: . \$5 Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), \$6 Big Miller Lite Drafts \$3 House Shots. @mosphere: \$5 Well Cocktails & Draft Beer 6-8pm, Game Night with Tony. Cell Block: Open 4pm-2am. Charlie's: TuneUp Tuesday Karaoke 7 – 11PM, Tag Team Tuesdays 11p – 2am, Dancing until close. Houndstooth: \$2 Tacos, ½ Off Bottles of Wine, \$5 Red or White Sangria, \$5 Chambongs, \$3 Fireball, \$22 Bud Light Seltzer Buckets, \$22 Mexican Beer Buckets. Hydrate: TatTuesday XXL Doors open at 8pm. Kit Kat Lounge: Happy Hour 5-7pm \$8.95 Martinis Lark: 50% Off Bottles of Wine with any Entree Purchase, Bud Light \$5, Select Wine \$5, Well Cocktails \$6 5-7pm 50%off Bottles of Wine with purchase of an Entree. Lucky Horseshoe: Open at 6pm. Dancers at 8pm. Open auditions for male dancers 7pm. \$5 drink specials. Meeting House Tavern: \$6 Big Miller Lite Drafts, \$3 House Shots, \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. North End: Open at 11am, \$5 Canned Beers, Seltzers & Ciders. Replay Beer & Bourbon Lakeview: Open 2pm-2am, \$5 Drafts & Cans, \$6 Stoli Vodka Cocktails, \$7 Glasses of Wine, \$8 Larceny Old Fashioneds, \$5 Bud Lights 4-6pm.Shakers on Clark: Game Night, Free Pool, \$3 Domestic Bud, Bud Light, Michelob Ultra, Miller Lite, Miller High Life and PBR. Sidetrack: Open at 3pm, Trivia Tuesday 8-10pm, TRL Tuesday: Totally Rad Line-up of 90's-to-Now Music Videos 10pm-2am, OUTspoken LGBTQ+ Storytelling 1st Tuesday of the month from 7-9pm. Steamworks: Every Tuesday 4 pm – 4 am Guys Under 25 Get In Free* (*Free 30 day membership and free locker). The Sofo Tap: \$4 Premium Well Cocktails, \$4 Tallboys,5Jager, Fireball & Malort, \$4 Tall Boy Beers (Busch Light, PBR,Hamm's)Free Darts.Touche: 11/1 Touche 45th Anniversary Party. 11/8Hardcore Cruisin' Sponsored by Leather64Ten No Cell Phones/Wifi</p>
Wednesd ay	<p>2 Bears Tavern Uptown: \$5 Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's),. \$4 Premium Well Cocktails. @mosphere: \$5 Well Cocktails & Draft Beer 6-8pm. Cell Block: Open 4pm-2am. Charlie's: Country Line Dancing 7 – 10pm, Sapphire's Secret Shadows 10pm – 1 am, Dancing until close.Kit Kat Lounge: Happy Hour 5-7pm \$8.95 Martinis Lark: Free Bingo, 50% Off Nachos & Totchos, \$8 Villa One Margaritas Frozen or on the Rocks, Traditional Flavor only. Bud Light \$5, Select Wine \$5, Well Cocktails \$6 5-7pm.Lark: Happy Hour5-7pm \$4 Dud Light Drafts \$6 Well Cocktails. Buy One Pizza Get one half offDie In OnlyLucky Horseshoe: Open at 6pm Dancers at 8pm. \$5 drink specials. Meeting House Tavern: \$3 Miller Lite Drafts, \$4 Stolis (All Flavors), \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. North End: Open at 11am \$5 Lagunitas Draft & Cans. Replay Beer & Bourbon Lakeview: Open 2pm-2am, \$5 Drafts & Cans, \$6 Stoli Vodka Cocktails, \$7 Glasses of Wine, \$8 Larceny Old Fashioneds, \$5 Bud Lights 4-6pm Shakers on Clark: Karaoke Night \$1 Off Long Islands. Sidetrack: Open at 3pm, All Things Taylor & Ariana 1st Wed of month, All Things Beyoncé 2nd Wed of month, All Things Gaga 3rd Wed of month, All Things Britney & Rihanna last Wed of month: all 9pm-2am. Steamworks: Bear Hump Every second Wednesday 6-9pm A monthly mid-week gathering of Furry Men. The Sofo Tap: \$3 House Shots, \$4 Titos Coctails,\$6Big Miller Lite Drafts. \$5Jager, Fireball & Malort, \$4 Tall Boy Beers (Busch Light, PBR,Hamm's)Free Darts. Touche:Jockstrap Night Sponsored by Full Kit GearFree Clothing Check.</p>
Thursday	<p>2 Bears Tavern Uptown: \$5 Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), \$5 Whiskey, Rye & Bourbon.@mosphere: \$5 Well Cocktails & Draft Beer 6-8pm, RuPaul Drag Race All Stars 6 Viewing Party - 7pm. Charlie's: Survivor 10 pm – 1 am, Dancing Until Close. Hydrate: 5/26 Skin Trade Grabby Opening Party Doors open at 9pm brnefit for TPAN.. Kit Kat Lounge: Happy Hour 5-7pm \$8.95 Martinis. Lark: Happy Hour5-7pm \$4 Dud Light Drafts \$6 Well Cocktails . 7pm Extreme Bingwith Vian Dejour. 50%off Nachos or Tatchos \$8 Villa One Margaritas Frozen or on the Rocks Tradional Flavor OnlyLucky Horseshoe: Open at 6pm. Dancers at 8pm. \$5 drink specials. Meeting House Tavern: \$5 You Call It's, \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. North End: Open at 11am, \$5 Deep Eddy Cocktails Replay Beer & Bourbon Lakeview: Open 2pm-2am, \$5 Drafts & Cans, \$6 Stoli Vodka Cocktails, \$7 Glasses of Wine, \$8 Larceny Old Fashioneds, \$5 Bud Lights 4-6pm. Shakers on Clark: Darts Night \$1 off Fireball, Jager, Malort and Well Shots, \$2.50 PBR Cans. Sidetrack: Open at 3pm, Let's Go Thursdays with Alex Kay & Friends 9pm-2am. Steamworks: Lights Out Thursdays, The Club goes Dark Every Thursday 4pm-4am. The Sofo Tap: \$4 Premium Well Cocktails\$4 TallBoys, \$5Jager, Fireball & Malort, \$4 Tall Boy Beers (Busch Light, PBR,Hamm's)Free Darts. Touche: 11/3 MIR26 Welcome Party. Throwback Thursdays70's& 80's Music & Porn by BijouVideo.</p>

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Saturday

2 Bears Tavern Uptown: . \$5 Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), \$5 Lagunitas IPADrafts \$5 Premium Well Cocktails \$12 mimosa Carafes. **@mosphere:** \$5 Well Cocktails & Draft Beer 3pm-5pm, Dancers 10pm -1am. **Baton Show Lounge:** Doors open at 6pm, Shows at 7:30pm, 9:30pm & 11:30pm. **Cell Block:** Open 2pm-3am. **Charlie's:** Country Line Dancing 7 – 10pm, The Main Event 10pm – 1am Dancing until Close. **Lark:** Lakeviews #1 Free flowing Brunch 11am-3pm **Lucky Horseshoe:** Open with dancers at 3pm. \$5 drink specials. **Meeting House Tavern:** \$5 Signature Margaritas, \$5 Premium Well Cocktails, \$12 Mimosa Carafes, \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. **North End:** Open at 11am, \$3 Miller Lite Drafts 11am-2pm. **Replay Beer & Bourbon Lakeview:** \$10 Champagne Bottles, \$5 Juice Kits, \$3 Bud Lights 12-2pm, Weekend Buckets \$25 All Day, Miller Lite, Corona Extra, Truly Punch Variety, Truly Wild Berry Seltzer, Freshie Tequila Seltzer (5 Cans per Bucket - Cannot mix and match.). **Sidetrack:** Open at 1pm, SaturGay Drag & Games with Sasha & Zamora Love 3-6pm, Saturday Night Dance Party 9pm-3am, Dog Day 1st Saturday of the month 1-5pm. **The Sofo Tap:** \$4 Lost Coast Tangerine Wheat \$5 Signature Margaritas, \$4 Tallboys, \$5 Jager, Fireball & Malort, \$4 Tall Boy Beers (Busch Light, PBR, Hamm's) Free Darts. **Touche:** 11/5 BEAR Night. Bears.Cubs, Otters & more! 11/12 Dungeon Master Night S&M Demo @ Midnight. CWB 5pm.

Sunday Funday

2 Bears Tavern Uptown: . \$5 Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), \$5 Signature Margaritas \$12 Mimosa Carafes. **@mosphere:** \$6 Jack Products, \$4 Domestic Draft, House Shots \$2. **Baton Show Lounge:** Doors Open at 11am, Shows at 7:30pm, 9:30pm & 11:30pm. **Cell Block:** Open 2pm-2am **Charlie's:** Queeriod! Every other Sunday 5pm – 7pm, Singsational Sunday Karaoke 7pm – 11pm Mas Leche 11pm – 1am, Dancing until close. **Hydrate:** Doors open at 2pm Northalsted's Official after Brunch party. **Kit Kat Lounge:** Divalicious brunch with Madam X 11am-3pm, Happy Hour 4-7pm \$8.95 Martinis. **Lark:** Lakeviews #1 Free flowing Brunch 11am-3pm **Lucky Horseshoe:** Open with dancers at 3pm. \$5 drink specials. **Meeting House Tavern:** \$3 House Shots, \$5 Premium Well Cocktails, \$12 Mimosa Carafes, \$5 Frozen's, \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. **North End:** Open at 11am, \$3 Miller Lite Drafts 7-10pm **Replay Beer & Bourbon Lakeview:** \$10 Champagne Bottles, \$5 Juice Kits, \$3 Bud Lights 12-2pm, Weekend Buckets \$25 All Day, Miller Lite, Corona Extra, Truly Punch Variety, Truly Wild Berry Seltzer, Freshie Tequila Seltzer (5 Cans per Bucket - Cannot mix and match.) **Sidetrack:** Open at 1pm, Sunday Funday Show Tunes 4-9pm, Sunday Funday After Dark Dance Party 9pm-2am **The Sofo Tap:** \$7 Big Miller Lite Drafts, \$6 Chicago Handshake, \$5 Prairie Vodka Cocktails, \$5 Jager, Fireball & Malort. \$4 Tall Boy Beers (Busch Light, PBR, Hamm's) Free Darts. **Touche:** . 11/6 Bears AS Dolphins @ Noon Beer Bust \$2 Bud Light Drafts, 11/13 Bears VS Lions @ Noon...Movie Night 7pm.



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	Artist	Title
1	RAYE	Black Mascara
2	Pillows & Menshee	Friends (Radio Edit)
3	Agnes	Love and Appreciation
4	Autograf ft. Tiina	High On That New Love
5	Blasterjazz X Henri PFR X Jay Mason	Summer Jams
6	MK & BURNS	Better ft. Teddy Swims
7	Eats Everything x Shermanology	Tell You What It Is (Radio Edit)
8	James Hype x Miggy Dela Rosa	Ferrari (Oliver Heldens Remix)
9	Mike Williams	Pretty Little Words ft. Zack Hall
10	Karen Harding	Other Side Of Love (Radio Edit)
11	ILLENIUUM & Teddy Swims	All That Really Matters
12	Jonasu & Karen Harding	True
13	Lewis Thompson x David Guetta	Take Me Back (Radio Edit)
14	ManyFew x Mr. Belt & Wezol	Body Rock
15	Martin Garrix x Dallask & Sasha Alex Sloan	Loop
16	KREAM x Camden Cox x IDEMI	Chemistry
17	Young Bombs	Kinda Funny ft. Audrey Mika
18	Joel Corry x David Guetta x Bryson Tiller	What Would You Do
19	Loud Luxury ft. KIDDO	These Nights
20	Alok x Ella Eyre x Kenny Dope ft. Never Dull	Deep Down
21	Elton John & Britney Spears	Hold Me Closer
22	Tritonal & Eric Lumiere	Something Beautiful
23	DLMT	Say It (Radio Edit)
24	Becky Hill & Galantis	Run (Galantis & Misha K VIP Mix)
25	Rozell x Nico Stadi	For You
26	Joel Corry x Becky Hill	History
27	Gryffin & Olivia O'Brien	Caught Up (Zack Martino x Leondis Remix)
28	LP Giobbi	Forever And A Day ft. Caroline Byrne
29	Curbi & Jess Ball	Lose Our Minds (Radio Edit)
30	DES3ETT	Seventeen
31	Fedde Le Grand & 22Bullets	Down
32	Anri Wilde	Treading Dawn
33	M22 & Ella Henderson	Heartstrings
34	Zedd x Maren Morris x Beauz	Make You Say
35	D.O.D & Raphaella	Like You Do
36	Armin van Buuren ft. Maia Wright	One More Time
37	Dillon Francis x ILLENIUUM & EVAN GIIA	Don't Let Me Let Go
38	JES	All Or Nothing (Original Mix)
39	Drake	Massive
40	Andrew Bayer & OLAN	Under Pressure (Radio Edit)

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GRAB ROGER

Handling the Affairs of an Estate When Someone Dies

By Roger V. McCaffrey-Boss, Esq.

Q: My brother recently died due to liver cancer. No one in the family would take care of him except me. Now that he has passed away what are my rights and responsibilities?

A: First, you need to determine what bills and debts your brother left that need to be paid. You then need to determine what property your brother owned in his name alone and what property your brother owned in joint tenancy with others. Also, did he have life insurance benefits, IRA and KEOGH accounts with named beneficiaries?

If your brother owned his house and his bank accounts in joint tenancy, that property would go to the surviving co-owner without deduction for payment of any of your brother's bills. Creditors of a decedent may only go after property in a decedent's estate, that means property your brother owned in his name alone, which does not include joint tenancy property.

Also benefits paid under a life insurance policy, IRA or KEOGH account with a named beneficiary are

not considered part of someone's estate and are not subject to claims of creditors. Accordingly, the life insurance, IRA and KEOGH funds with named beneficiaries would go to those named beneficiaries and would not have to be used to pay creditors or hospital bills.

Second, if there is any property in your brother's name alone (no joint owner or named beneficiary) you may have to probate the will to transfer the estate's assets. This means presenting the will to the probate court, which declares it valid, appoints you as executor and declares the Heirship of your brother (a formal order stating who your brother's heirs at law are).

Once appointed as executor, you are authorized to administer the estate, which includes paying the debts, taxes and other expenses and distributing the estate according to the terms of the will. Your legal obligation as executor is to go out and marshal the assets of the estate.

Once you have found all the assets, including pension benefits and other employer related benefits, you may have to value the estate assets that don't have a value. For example, you may need appraisals for a house and other real property and for valuable tangible property like art and jewelry.

Executors are also responsible for making investment decisions and if they are wrong, they can be sued for their errors. Executors have been sued for everything from speculating estate money in risky securities to allowing funds to remain idle in a non-interest bearing checking account. Executors can also be held personally responsible for late tax returns, over distributing assets or distributing assets before reserving for taxes.

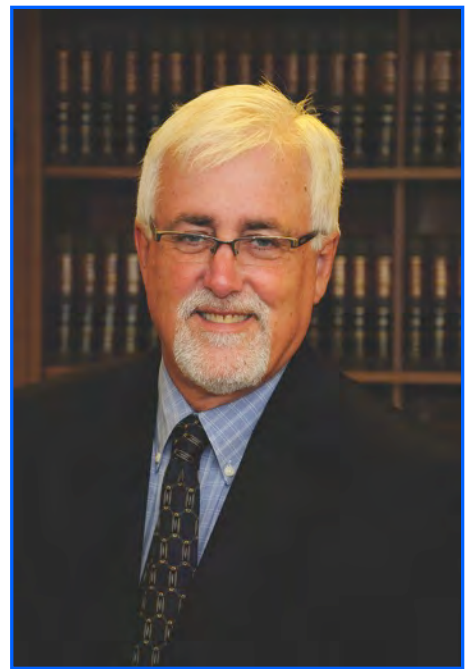
Finally, because of the enormous time involved in caring for

someone who is dying you should be aware of the law titled the "Statutory Custodial Claim" which states that any spouse, parent, brother or sister of a disabled person who dedicates himself or herself to the care of a disabled person for at least three years shall be entitled to a claim against the estate upon the death of the disabled person.

The court will take into account the claimant's lost employment opportunities, lost lifestyle opportunities and emotional distress experienced as a result of personally caring for the disabled person. The claim must be based upon the nature and extent of the person's disability with certain minimums but subject to the extent of the assets available.

This means that if your brother was 100 percent disabled and that you devoted at least three years caring for him, giving up employment and lifestyle opportunities and experienced emotional distress, you will have a claim against your brother's estate assets for your lost time and income opportunities.

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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GRAB HOLLY

The Gender Studies Insurrection

By Holly Maholm

I was sitting with Mike and Dave in their apartment in the old Methodist Church. Dave was describing to me the complaint that had been filed against him by a student at the high school where he teaches. (According to the complaint, his crime was his refusal to use that student's 'they/ them' pronouns.) As silly as this sounds, it was an event which threatened Dave's career as a teacher – and their livelihood. They had rushed to consult with me due to my training as a lawyer. For my part, I felt a deep sense of foreboding, knowing, as I did, how likely it was that Dave's human rights would be trampled by the power of the "howling mob" we knew would be demanding his head.

Dave spoke from his heart. "I have been teaching at this high school for more than fifteen years, and during that time I have served as mentor to countless young men and women. In particular, I have tried to guide those students who were – or thought they might be – LGBT through the confusion and anxiety they experienced during puberty. Were they really gay? Or were they just confused about their feelings? I tried to be a good listener when they announced 'I'm gay' or 'I'm trans.' But always, I tried to use a 'light touch' with my students, so they could make whatever choice they needed to make free of pressure from me.

"For years, I helped those youngsters resist the bias and pressure which was heaped on them by parents, friends and siblings. In those days, being LGBT was something condemned by society. Some of my students got beat up – or at the very least ostracized – by coming out. It was not an easy thing to do at the time.

"But today, things have changed. Society has 'flipped.' Previously, being gay meant you would suffer as an 'outsider,' whereas today, being LGBT – or claiming to be – will provide you unlimited points toward winning the 'Social Justice Warrior' award. My students are competing to be considered a member of some 'gender identity' (real or imagined) that qualifies

as an 'outsider' to what they claim is a 'cis-gender, patriarchal' society. Are you cis, straight or privileged? Then you are the worst form of oppressor and deserve to be cancelled!

"I never would have imagined that I – a gay man in a same-sex marriage – could be singled out for cancellation, but that's what I'm facing." Dave took a deep breath, then went on. "You know, I teach science and math at the high school. But recently, I noticed that most of the new, young teachers have taken courses in something called 'Gender Studies.'

Why, we even have two teachers who have a Masters in Gender Studies! And I've learned, even though the high school doesn't offer any course in Gender Studies, those teachers are adding Gender Studies Theory to whatever they are teaching – be it English Literature, History or Social Studies.

"What I can't figure out is... what do people study when they take a course in 'Gender Studies?' How can something so vague and insubstantial qualify as a 'course of study?' But then I realized that Gender Studies is just something cooked-up by Feminists. It allows them to list out all the differences between men and women, and then proclaim every weakness and vulnerability of women to be proof of 'patriarchal oppression' and every aspect of male sexuality – straight or gay – to be evidence of 'rape culture' (an imaginary concept they invented)."

Mike reached over to take Dave's hand, to comfort him. Dave went on, "I don't know what's going to become of us. I don't want to lose my job, but I'm not going to compromise the welfare of my LGBT students. I try to be supportive when one of them comes to me and confides he thinks he might be gay, but recently I see other teachers – the Gender Studies types, who know nothing of same-sex attraction – take that young man aside and inform him that his anxiety is entirely due to his being 'Gender Fluid' or 'Gender Queer' or 'Non-Binary' or some other



nonsensical name that suggests an ambiguous gender.

Mike spoke up. "Before Gender Studies took root in our school, the number of youngsters who decided they were T was only a small fraction of the number of students who – following a long and difficult puberty – began to practice same-sex sexuality, and eventually came out as LGB.

"Today, everything is different. When we meet a new teacher, that person almost never shares that they're 'one of us' – meaning 'gay or bi.' No. They proudly announce they're recent graduates of somebody's Gender Studies program, and then they tell us what their pronouns are. And woe to you (!) if you don't use those pronouns! No matter how silly they are.

(To be continued)

*Holly Maholm is a transgender woman living in Cleveland, Ohio. Look for Holly's book *Offered Magic: My Life Among the Unicorns* (now available on Amazon) which collects the first 126 episodes of Holly's adventures involving both magical unicorns and her LGBTQ friends. Send a message to Holly at www.hollymaholm.com.*



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GRAB RANDY



Playing with himself: Randy Rainbow in his own words

By Gregg Shapiro

Some of the best and most memorable memoirs are the ones where it not only feels like the writer is speaking directly to you, but also that they are taking you into their confidence. As if you, the reader, have entered into an agreement with the writer and they are sharing personal details with you, and you can hear their voice clearly in your ear.

In the cleverly titled “Playing with Myself” (St. Martin’s, 2022) by Randy Rainbow, Rainbow’s speaking (and occasionally singing) voice rings forth from the pages, complete with his humorous parenthetical commentary. The book title is fitting not just because Rainbow (who spent his formative years in South Florida) was an only child, but also because of his seamless one-man operation when it comes to his exceedingly popular (millions of hits on YouTube) parody videos which he writes and performs on his own.

As for the personal and more serious material, Rainbow is unhesitant in being completely forthcoming. He shares intimate details about his difficult relationship with his father, the devastating loss of his grandmother whom he called Nanny, as well as the heartbreak of having to put down his cat Mushi during the pandemic.

Rest assured, it’s not all sadness. Randy’s marvelous interactions with his mother, who is one of the most positive forces in his life, are a delight to read about. Additionally, if you don’t already adore Carol Burnett and Patti LuPone (and really, who doesn’t?), after you read about Rainbow’s colorful experiences with both women, you will love them even more (if that’s even possible).

Additionally, as an indication of Rainbow’s expansive generosity, the entirety of chapter 14, titled “It’s Not Easy Being Green Screen,” is basically a step-by-step guide to how he creates his videos. In other words, “Playing with Myself” is a how-to, as well as a memoir, making it *the* must-read of the season.

For many people, gay and straight, Randy Rainbow was also a ray of light and joy during the Trump reign. Shining brightly through the seemingly impenetrable dark storm clouds, Rainbow burst forth with colorful parody songs and videos that provided endless sources of much-needed laughs. While the new administration may not get as many zingers there are still plenty of targets for Randy’s barbs (hello, Marjorie Taylor Greene). His

multitude of devoted fans and followers look forward to Rainbow’s brilliantly executed audio/visual treats, as catchy as they are thought-provoking. [Randy Rainbow performs at the Genesee Theater in Waukegan on November 4, 2022.]

GS: Are you bombarded by suggestions of songs to parody from friends and fans, and if so, have you ever used any of them?

RR: Yes, and it’s led to a few repeats. I had already done a parody of the song “Tradition” from Fiddler on the Roof, but then when the word “sedition” came into the zeitgeist, thanks to you-know-who, everyone was clamoring for a reprise. Same happened with my “Kamala” parody to the tune of “Camelot,” which I’d used a few years back for Kavanaugh.

GS: What can you tell the readers about your new album?

RR: It’s called “A Little Brains, A Little Talent,” and was released through Broadway Records. There are some amazing collaborations on this one. I’m dueting with guest stars such as Bernadette Peters, Josh Gad, Sean Hayes, and Tituss Burgess. I’ve also



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written two new original songs with Marc Shaiman and Alan Menken. Can you believe it?

GS: How much of your upcoming tour will revolve around the songs on the new album?

RR: I definitely want to include some of the new songs, but there will be plenty of my "greatest hits" in there, too.

GS: You are an incredibly prolific artist. Did being isolated during the COVID-19 pandemic cause you to be more productive or did your productivity remain the same?

RR: Believe it or not, 2020 was a very busy year for me artistically. In addition to the videos, I began writing my memoir, recording the new album, launching a new podcast – it goes on. I am so grateful.

GS: Many folks baked sourdough bread during the shutdown. Are you

one of them?

RR: Hell, no! I did what everyone else in New York City does, order take-out [laughs]!

GS: Because "45" was such an endless source of inspiration, do you find yourself missing him?

RR: [Long pause] Are you for real right now?

GS: Do you know if "45," or anyone in his circle, was aware of your songs and videos?

RR: I've been told by some reliable sources that there were, and continue to be, a few fans of mine on Team Trump. I have to assume Melania.

GS: What did it mean to you when Barbra Streisand Tweeted about your "Marjorie Taylor Greene" video?

RR: Barbra has now tweeted me twice, I'll have you know! I was even asked by her team to create a video celebrating

the release of her new album. I mean. I can't believe it! It's *Barbra*! She's my only religion.

GS: Have you recently heard from any other celebrities, either those who have been the subject of your videos or just as fans?

RR: I get lots of support from my fancy, famous friends every time I release a video and I love them for it. I also always get a note from another of my idols, Carol Burnett. She and my mom have become pen pals!

Randy will be at the Genesee Theatre 203 N. Genesee St. in Waukegan, IL Friday November 4th for "The Pink Glasses Tour".for Tickets or more information Visit www.GeneseeTheatre.com



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mourns the passing of our former
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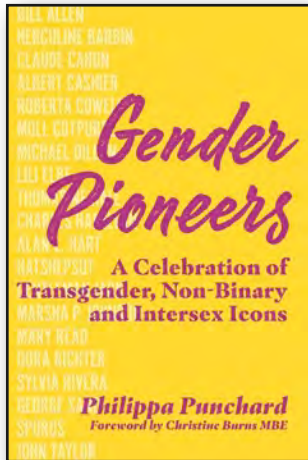
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GRAB A BOOK

By Terri Schlichenmeyer

"Gender Pioneers: A Celebration of Transgender, Non-Binary and Intersex Icons" by Philippa Punchard, foreword by Christine Burns MBE c.2022, Jessica Kingsley Publishers \$22.95 118 pages



Take a left at the first road, then right and right again.

It's always a good idea to know where you're going – but then again, getting lost can have its benefits, too. Veering off an easy path gives you a chance to see things, maybe even something better. You can get all kinds of directions for life but sometimes, as in "Gender Pioneers" by Philippa Punchard, you just gotta step off the road.

In 1912, French audiences were thrilled by the talent of a trapeze artist known as Barquette. The lovely Barquette flew over the heads of Parisians solo, gracefully, and the best citizens followed those performances avidly. By 1919, Babette added to the end of the performance the revelation that "she" was really Vander Clyde Broadway, a male performer.

We might think that being transgender is "new" and just "a Western thing," but Punchard has reason to disagree: history is dotted with men passing as women, and women living as men. As Christine Burns says in the foreword, "Trans people are not a new thing."

Some seemed to do it as a means to an end: Ellen and William Craft wore clothing of the opposite sex in order to escape slavery in 1848. Betty Cooper may have worn men's clothing for the same reason in 1771. Neither case, says Punchard, indicates "classical" trans behavior, but we'll never know for sure.

Biawacheeitchish, who grew up to be powerful, wealthy, with four wives, was kidnapped as a young girl and was encouraged by their Native American adoptive father to engage in male

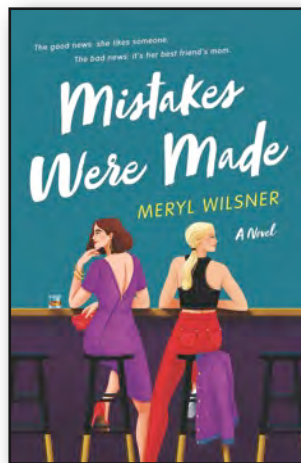
activities, perhaps because he'd lost two sons; in another time and place, Biawacheeitchish would've been called a "female husband." Dora Richter, the first woman to receive vaginoplasty, was killed by "a Nazi mob." Dr. James Barry, a highly renowned surgeon, used "built-up shoes and... padding to appear more masculine..." James Allen and Billy Tipton were both married to women before death revealed that they were female. And Mary Read was a girl, until their mother lost her only son...

In her foreword, Burns says that there are "two awkward challenges" when we talk about trans people in history: were they intersex, rather than trans; and were they people – mostly women – who presented as the opposite gender to gain the benefits of the opposite gender? The questions demand more study and "Gender Pioneers" offers a launching point.

Open this book anywhere and you'll see that the theme here is serious, but author Philippa Punchard also lends a bit of breeze. There's no certain order to what you'll read, and while the entries reach back to ancient times, they focus more on the past three hundred years or so; each of the articles are short and to-the-point, and the soft illustrations invite browsing. For readers who want a quick read, this works.

Be sure to keep going through both appendices of this book, where you'll find a wealth of further information and dates to remember. Historians and readers of trans history will find "Gender Pioneers" just right.

"Mistakes Were Made" by Meryl Wilsner c.2022, St. Martin's Press \$16.99 346 pages



It was so not cool. And yet, you owned it because it was your error, there was no denying it, and you can't go back in time and undo it. It wasn't cool, but it happened. Then again, was it really such a misstep, or was there

something good inside the something bad you did? As in the new novel, "Mistakes Were Made" by Meryl Wilsner, will it all turn out right in the end? The bar wasn't one she usually frequented, but it was as far from the dorm as Cassie Klein could possibly get. It was Family Weekend at college, she'd graduate soon, and the whole "family" thing was ridiculous. No, the bar was a better place to be and she was preparing to get drunk, until she started watching the older woman who was watching her. She bought the woman a drink and one thing led to another, which led to the back seat of the woman's car, the exchange of first names, and a semi-public one-night stand that Cassie was sure she'd never forget.

Erin Bennett had hoped being at Family Weekend might heal the broken bond she had with her daughter, Parker. She knew Parker was still angry that Erin had filed for divorce from Parker's father, and Erin wished she could explain things but she wasn't exactly sure herself why the divorce was important. She was mulling this over when Parker arrived at breakfast with one of her closest friends in tow – a friend that Erin had never officially met, but that she knew very well.

Intimately, in fact. It was the woman she'd had sex with the night before.

Clearly, this was awkward and Parker could never find out what had happened. While the obvious thing to do was to put the brakes on, that was impossible – especially after Parker wouldn't take "no" for an answer when she invited Cassie to her mother's house for Christmas break. Being in the same home together was hard enough, but being in the same room, and in pajamas? How could anyone resist that?

There are really two basic ways to perceive "Mistakes Were Made." It's either an overly-long, mostly-bare-bones story that contains some explicit bedroom scenes... or it's soft erotica with a tissue-thin story between steamy trysts.

Could it be better? Well, that, too, will depend on what you want in a novel. Author Meryl Wilsner's bedroom (kitchen, back seat, living room) scenes are hotter than a baked potato straight from the oven. They're steam-your-glasses hot and there are enough of them to seize your interest and handcuff it to a bedpost – if that is, indeed, your interest. Come to this novel for a romance-y tale, though, and you could be bored because, while girl-meets-girl is all over this book, it's frustratingly slow getting to it.

And so, know what you want before you pick up "Mistakes Were Made." If erotica is your thing, stay for the heat. If you want a good story, though, it'll leave you cold..



Photos By
Anthony Meade



PrideArts' JACK OFF THE BEANSTALK TO BRING BRITISH HOLIDAY PANTO TRADITION TO ADULT AUDIENCES
NOVEMBER 28 - DECEMBER 18



To borrow the catchphrase from the Monty Python TV series, PrideArts will next present "something completely different" for the holidays by bringing the British theatrical genre of panto to Chicago. Panto (short for pantomime, but not to be confused with mime), is a tradition with roots going back to Commedia Dell'Arte, and is a loud, fun, enjoyable musical comedy theatre production that takes well-loved children's tales and turns them into a show full of giggles for kids along with subtle adult-minded jokes. PrideArts' holiday show, though, will be the US Premiere of a very adult holiday panto that premiered in London in 2013 and has enjoyed multiple productions around the UK since then. JACK OFF THE BEANSTALK was written by Tom Whalley, arguably the leading panto artist of Great Britain. While Whalley has written for general, all-family audiences, he has additionally created several pantos, like this one, that are strictly for adults. PrideArts' production will be a full-scale musical, with popular songs performed live by the cast, a four-piece band, and lively choreography. The show is recommended for ages 18 +. The production will play through December 18, 2022, at the Pride Arts Center, 4139 N. Broadway, Chicago.

Whalley's take on the traditional fairy tale of the boy who steals magic beans from a giant atop a huge beanstalk adds several characters - Princess Jill, who is a love interest for Jack and is kidnapped by the giant and his evil henchman Fleshlight. An ally for Jack Trott and his mother Dame Trott is Fairy Flick Bean. Though British in origin, JACK OFF THE BEANSTALK will include many local references and inside jokes, as is also part of the panto tradition. Songs, performed live by the cast and backed up by a four-piece band, will include favorites by such American artists as Kelly Clarkson and Whitney Houston. With audience participation involving call and response reactions, and with alcoholic drinks (available in the lobby for a donation) allowed inside the theater, the audience experience will be as much a party as attending a live performance.

Tickets are on sale now online at www.pridearts.org.

THEATERWIT'S WHO'S HOLIDAY!, BACK BY POPULAR DEMAND,
NOV. 25-DEC. 30



Christmas Day is in our grasp. Why the vodka? Glad you asked! Theater Wit announces the return of *Who's Holiday!*, a hilarious night out with a booze-guzzling, cigarette-smoking, 40-year-old Cindy Lou Who as she recalls the fateful night she met The Grinch, and the sordid events that happened after, November 25-December 30, 2022.

Who's Holiday! is written by **Matthew Lombardo**, directed by **Christopher Pazdernik**, and stars Chicago favorite Veronica Garza, now Jeff-nominated for her portrayal last year as an adult Cindy Lou Who.

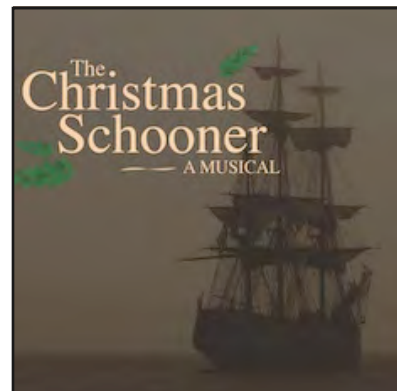
Who's Holiday! returns to Theater Wit not without controversy. In 2017, the playwright was locked in a legal battle with Dr. Seuss Enterprises over accusations of copyright infringement, delaying the play's New York premiere for nearly a year. Ultimately, a U.S. District Court ruled in Lombardo's favor, citing his depiction of an adult Cindy Lou Who living in a beat-up trailer in the snowy hills of Mount Crumpit as "fair use." Freed of litigious red tape, *Who's Holiday!* went on to be hailed "a raunchy riff on Dr. Seuss's yuletide tale" (New York Times) that "dares to be as tasteless as possible while replicating Seuss's trademark rhythms" (*Time Out New York*). Chicago's critics lapped up Theater Wit's 2021 Chicago premiere, too. "Highly Recommended" said the *Chicago Reader*, with the best pull quote of all, "I loved this show!" Chicago Theatre Review.com agreed "Garza is a comic genius," adding *Who's Holiday!* is "a very funny, often poignant production guided with panache by an excellent director."

Tickets to *Who's Holiday!* are already on sale at TheaterWit.org or by calling the Theater Wit box office, (773) 975-8150.

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BEVERLY ARTS CENTER TO PRESENT NEW PRODUCTION OF THE BELOVED HOLIDAY MUSICAL THE CHRISTMAS SCHOONER
December 8 -11



Chicago's Beverly Arts Center will present a new production of the perennial Chicago holiday favorite musical *THE CHRISTMAS SCHOONER*, for five performances only, from Thursday, December 8 through Sunday, December 11. The new production of the musical by Julie Shannon and John Reeger will be directed by David G. Zak, who directed its world premiere at the Bailiwick Arts Center in 1995 and has directed the popular musical many times since. Reuniting with Zak and *THE CHRISTMAS SCHOONER* is Jeremy Ramey, the former Resident Music Director of Theo Ubique Cabaret Theatre, who will serve as Music Director as he did for a number of the musical's Bailiwick productions. Casting and production team will be announced shortly.

THE CHRISTMAS SCHOONER is based on the true story of the Rouse Simmons, a Great Lakes schooner whose captain during the late 19th century risked life and limb to transport fir trees from Michigan's Upper Peninsula to Chicago's German immigrants, who missed the Christmas tradition in their home country of decorating evergreen trees. The treacherous voyage in the often-stormy December waters of Lake Michigan brought the Christmas Tree tradition to America. Following the musical's 1995 premiere, it immediately became a Chicago holiday tradition. It was performed every year by Bailiwick Repertory from 1995 to 2008 and has enjoyed at least six holiday season productions in the area since then. Beverly Arts Center Artistic Director Kevin Pease (who was a member of the original 1995 cast) says, "We're pleased to be bringing *THE CHRISTMAS SCHOONER* back to Chicago. It's our hope that the Beverly Arts Center will be its new home for many Christmas seasons to come."

Tickets are on sale now at <https://thebeverlyartscenter.com/>

The Beverly Arts Center is located at 2407 W. 111th Street, Chicago.



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pridefilm.org
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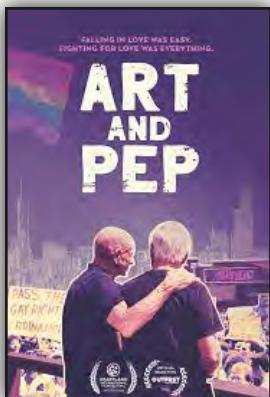
Greenhouse Theater Center Box Office: 773-404-7336
 2257 N. Lincoln Ave., Chicago 8 p.m. Fridays, 8 p.m. Saturdays, 2 p.m. Sundays

GRAB A FILM

By Delven Shaw

FILM

ART AND PEP



If you have ever been to Sidetrack or met its two hard-working owners, Art Johnston and Pepe Peña, you will want to make time for **ART AND PEP**. This casual documentary by **Mercedes Kane** intertwines the stories of their business success, growing activism, and enduring love.

The film's glory is how well it captures the Sidetrack spirit - the friendships and families who live there. The film may be a beacon of inspiration for those without access to a safe space like this.

Kane's leaps back and forth through the 40 years the bar has been open. Since it opened as a single storefront and then expanded over time to become the most extensive bar on the street, it has been a place for celebration and activism. A more concise view of the physical space and how it grew might have been helpful.

The filmmaker's far-reaching effort includes essential historical footage of cultural icons from the past, including Danny Sotomayer, and a trip to his gravesite today. You will recognize many familiar faces - **Tracy Baim**, **Greg Harris**, **Lori Lightfoot**, **Cleve Jones** - that have contributed to the story of the power couple that impacted Chicago. You might wonder why some people are not included. But the film never claims to be a complete story of gay progress in Chicago. And no one offers a contrary view of the couple at the center of the film.

The central love story is also told simply. It might have been interesting to dig deeper, as the two stars always seem in great spirits as they look back at their life together. But I would love to hear what it was like to be married to a man who always put himself on the front line.

There is plenty of footage of Sidetrack regulars and events like OutSpoken, which features well-known and unheralded people telling their unique stories. The film makes clear that we came close to losing Art during Covid. But the story of Art, Pep, and Sidetrack carries on. And this documentary will guide the next generation or those who wish to remember any or all of it.

Bros is the gay movie of the moment



Bros is the gay movie of the moment, and whether you love it or hate it, you must appreciate the effort to get it completed and released. After all, how many other queer films will be released in theaters everywhere in 2022. So, cheers to star and co-writer **Billy Eichner**, co-writer and director **Nicholas Stoller**, and producer **Judd Apatow**.

Bros bills itself as the first significant gay rom-com, which some might think is a shallow genre. Generally, we know the leads will end up with each other, no matter the challenges and number of trips made to pick apples. The challenge with Bros is that Bobby, Eichner's character, is really irritating. And the object of his affection, Aaron, played by **Luke Macfarlane**, is most remarkable for his impressive abs and pecs. Thus, despite the expected challenges of their dates, you wonder if there is any way they could ultimately be happy.

In this urban world, Eichner tosses barbs at gay nonprofits, gay films, gay parties, gay sex, and gay idols, and that can be funny at times, as he is an equal opportunity critic. In this gay world, the guys - even the seniors - dance shirtless and always have sex with multiple partners. Everyone on the board of the new LGBT museum that Bobby is helping open screams at each other all the time. The plot points are thin and predictable. Even a trip to Provincetown is rushed.

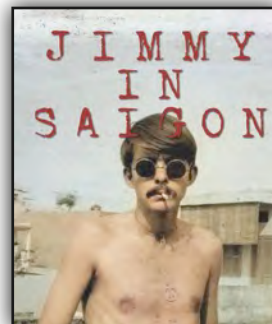
The large queer cast is impressive, but makes you wonder why the script is not better with so much creative talent on camera and behind the scenes.

Will Bros be added to the list of genuinely fantastic films? Will it be remembered for one hilarious scene or shouted at Sidetrack for that great line of dialogue? Or will it be another example of Hollywood being slightly out of step so that streaming events - from Heartstopper to Fire Island - are what will be remembered from the gay film events of 2022? Only time will tell.

But in the meantime, see the film, join the discussion, and enjoy the fact that - warts and all - the searchlights of Hollywood for one brief shining moment shone on the queer communities.

Perhaps, like the unlikely success of Aaron and Bobby's long term relationship, Bros will deft the odds and ultimately climb onto the list of queer cultural events which had an enduring impact.

JIMMY IN SAIGON



For years after a loved one died, I was sure I would see them crossing the street. Or I would call their voicemail to hear their outgoing message. I refused to believe that the connection was lost. If you have lost someone and want to figure out what happened, you will relate to the powerful documentary **JIMMY IN SAIGON**.

Director **Peter MacDowell** was only 5 when his brother Jimmy died in Saigon at age 24. The family has embraced the story that Jimmy died in the army, a myth that has protected them for decades. But as Peter begins his work, he learns that Jimmy returned to Saigon after his Army duties were done. And the letters he wrote from there reveal much about his life and, more importantly, his love.

Peter, a gay man, is determined to discover the truth of what happened. Because the family had saved many letters from Jimmy while he was overseas, is it possible that Jimmy was gay, like his brother? Peter's search over 44 years takes him to the streets where his brother lives, and while the journey doesn't answer every question, what he finds is truly remarkable.

I would have liked the documentarian to turn the camera on himself a bit more. The interviews he does with his siblings, especially with his mother, are compelling, but I wanted to know more about Peter's journey too.

If you are too young to have experienced the Vietnam War in America, you should watch this film. If you live through this period, you will be glad you spent time looking for Jimmy, as it has a very satisfying ending.

There are a lot of queer culture available screening right now. Check out the two-minute reviews at DelvenShaw.com for more!

I LIKE IT HARD

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LUMA8 AND THE CITY OF CHICAGO'S MAYOR LORI E. LIGHTFOOT PRESENT THE RETURN OF THE ARTS IN THE DARK HALLOWEEN PARADE FOR CHICAGO'S "HALLOWEEK" Saturday, October 29, 6 pm – 8pm



LUMA8 and the City of Chicago's **Mayor Lori E. Lightfoot** have announced the return of the Arts in the Dark Halloween Parade, which will serve as the Grand Finale for **Chicago Halloween 2022**. The parade celebrates Halloween as the "artist's holiday" and has been called "Chicago's Neighborhood Parade" because it pulls together cultural organizations and artists from across the city.

"This October, the City of Chicago will be lively with color and vibrant activities to ensure a safe and fun Halloween," said Mayor Lightfoot. "For eight years, the City has welcomed the Arts in the Dark Parade where thousands of performers come together to celebrate with our residents, across different communities and organizations, throughout the 'Halloweek' festivities, and I am happy to carry on this tradition."

The 8th Annual Arts in the Dark is a magical evening parade that draws together world-renowned institutions like the Art Institute of Chicago, celebrated Chicago organizations like Ballet Folklórico Xochitl, important youth programs like After School Matters, and aspiring artists in every field. It is a dazzling production that delights an audience of 50,000 people with unique floats, spectacle puppets and creative performances – all set against the backdrop of historic State Street.

"We will bring together over 2,500 performers representing arts organizations, neighborhood cultural groups and creative youth who will animate State Street with their puppets, spectacle, dance, music and theater, lights and fire, and a good dose of attitude," said Mark Kelly, Artistic Director of the parade and former Commissioner of the Department of Cultural Affairs and Special Events. "What a magical way to remind us how important Chicago's cultural landscape is to its fabric and future."

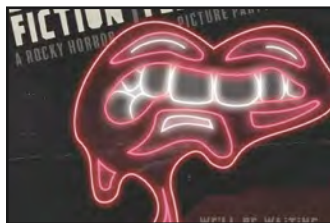
The 2022 parade lineup will include many of the crowd favorites from previous years, as well as a few stand out additions. Jazmine Cooper, now a Chicago celebrity, will bring her dance students from CICS Wrightwood Charter School so they can perform the Thriller routine that went viral last fall with over 1.4M views on YouTube. The Art Institute

of Chicago Workers United (AICWU) will come together in a magnificent display of their creative force with a spectacle puppet that will enchant the crowd. The Chicago Latino Theater Alliance (CLATA), in collaboration with La Vuelta Ensemble, will lead the parade and bring their colorful circus performance of stilt walkers, jugglers and physical theater. Arts in the Dark and CLATA will honor the recently deceased Myrna Salazar, the founder of the Latino Theater Alliance and a "force of nature" supporting Latino and Chicago culture with this opening performance which will include a brief moment of silence in her memory.

This year Arts in the Dark welcomes a new Lead Sponsor, Barry Callebaut, who will be adding an extra dose of fun to the pre-parade activities by bringing the City's "Year of Chicago Dance" to life. Barry Callebaut ambassadors will be joined by Dancing Trick-or-Treaters who will pass out special Barry Callebaut trick or treat bags filled with their favorite candy to costumed parade-goers who are getting their groove on!

For more **information visit** www.artsinthedark.org, LUMA8.org and HalloweekChicago.org.

**Haven Presents
SCIENCE FICTION / DOUBLE
FEATURE: A Rocky Horror Picture
Party October 29 & 30, at The Den
Theatre**



I Haven is shivering with Anticipation to welcome back Science Fiction / Double Feature: A Rocky Horror Picture Party, an immersive Rocky Horror-themed Halloween Party that brings to life in vivid technicolor the world of the cult-classic film. Hosted by **Helena Handbasket**, the over-the-top party takes place Saturday, October 29 & Sunday, October 30, 2022 at 9 pm at Haven's resident home, The Den Theatre, 1331 N. Milwaukee Ave. in Chicago's Wicker Park neighborhood.

Just a jump to the left and you'll find Rocky Horror-themed performances by some of Chicago's favorite actors, delicious drag numbers from **Aurora Gozmic**, Charity Share-a-Like, **Vanda La Rose** and **Fox E. Kim**, and DJ **Ca\$h Era** spinning the tracks all night long. Titillating burlesque and circus acts weave throughout the night; you'll never have a chance to catch your breath during this variety show of epic proportions.

Hot Patootie! As you dive deeper into Haven's rose-tinted world, you'll find a vendor fair, tarot readings, a photo booth, and oh so much more devilish fun!

It'll have you saying, "Dr. Scott!" Bring your best costume and you could even walk away with a cash prize. This year's vendor fair welcomes the return of Leather Harnesses by **Emma Alamo** and lingerie by **Lottie J Handmade**, with new additions **tiger moth goods** and **The Quilting Creep**.

Artistic Director **Ian Damont Martin** comments, "After last year's success, we are thrilled to bring back this wild, exciting and unprecedented event bigger and better than before. We're grateful to welcome back some familiar faces and excited to introduce some new talent and vendors. Come immerse yourself and give yourself over to absolute pleasure... over at the Frankenstein place."

Tickets and VIP packages are now available haverchi.org.

**HAUNTED HALSTED HALLOWEEN
PARADE 25th Anniversary
MONDAY OCTOBER 31**



October 31 is the 25th annual Haunted Halsted Halloween Parade. It's free to watch or compete in the costume contest/parade with \$4,000 in prizes!

The 2022 costume contest categories and prizes are:

1st place \$500, Runner up \$250:

•Scary•Creative•Youth
Couples

1st place \$1,000, Runner up \$250:
Group 3+

If your group, organization or business would like to participate in the parade, contact info@northalsted.com.

Register for Contest by Oct 30, 2022

You can also register before the start of the Parade in person at Halsted & Belmont, from 6:30-7:15pm, October 31, 2022.

Parade Starts at: Halsted & Belmont
Parade Ends at: Halsted & Brompton
Awards Show & After Party at: Halsted & Roscoe

The parade will go on, despite rain or snow

Pets: Pets are welcome to march in or watch the parade (owner assumes responsibility for safety)

Event Schedule

6:30PM Costume Contest
Registration – Halsted & Belmont

7:30PM Parade Kickoff at Halsted & Belmont

8:00PM Parade Ends at Halsted & Brompton

8:30PM Awards Show Begins at Halsted & Roscoe

10:00PM End of Event

For more information visit

<https://www.northalsted.com>

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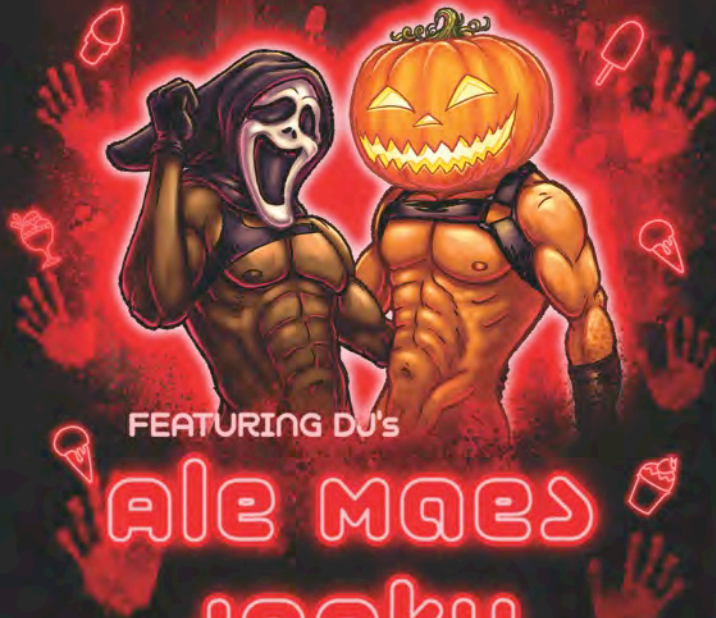
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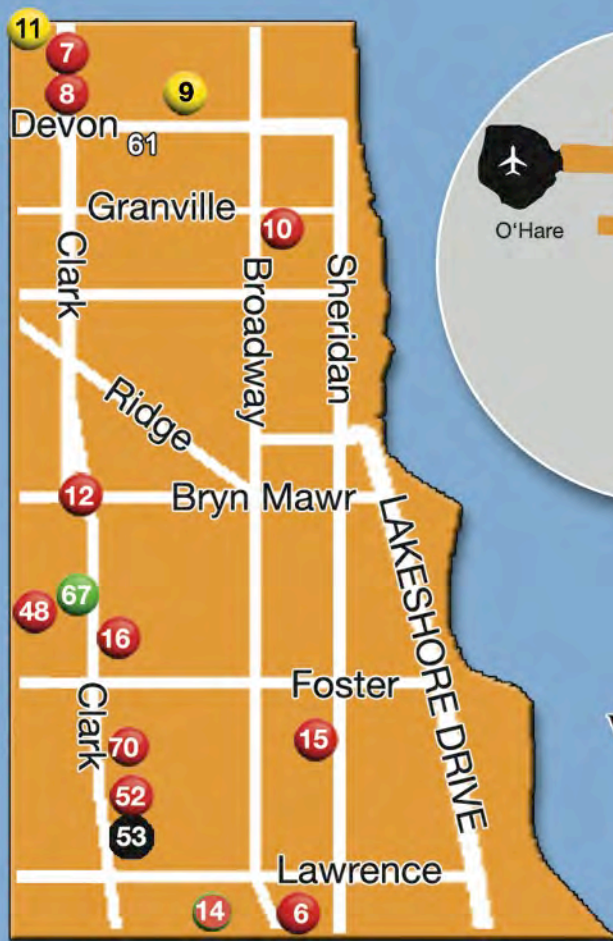
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- GRAB a Bite
- GRAB a Drink
- GRAB Some Sleep
- GRAB Some Culture
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