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GRAB MAGAZINE

CHICAGO'S BIWEEKLY LGBTQ PUBLICATION



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GRAB GLORIA

Gay Icon, Gay Daughter Conga queen Gloria Estefan on her daughter's coming out, openly discussing it for *Red Table Talk*, and why being accepting is not enough

By Chris Azzopardi

She admits it took several painful years, but gay icon and Latin pop trailblazer Gloria Estefan is now in a "really good place" with her 25-year-old daughter Emily, who is openly queer. After working on their relationship in therapy, they're continuing those conversations during the Facebook Watch series *Red Table Talk: The Estefans*, which also features Gloria's niece, Lili Estefan.

The show comes on the heels of Gloria's latest album, *Brazil305*, which was released in June. The legendary singer-songwriter's first album in seven years features re-recorded, Brazilian-inspired versions of her hits, including "Conga" (redone as "Samba"), "Cuts Both Ways" and "Rhythm Is Gonna Get You." Gloria collaborated with Emily, who graduated from Boston's Berklee College of Music and released her debut album in 2017, on several songs for the series, including its apt theme, "Let's Talk About It."

It's true that *Red Table Talk: The Estefans* gets right to the heart of the matter, with the second episode focusing on Emily's sexuality. The episode is an emotional bloodletting. Emily confronts the icon about her reaction when Emily came out to her: "I was like, 'Hey, I'm in love with this girl,'" Emily says to her mother about her relationship with partner Gemeny Hernandez. "The first thing you said was, 'If you tell your grandma and she dies, her blood is on your hands.'"

During the episode, Gloria tells Emily she's remembering the conversation "in a different way."

"Did communications suffer for a bit there? Yeah, they did," Gloria admits



Photo By Sami Drasin

during our recent Zoom interview, where she appeared from her home library in Miami. "Then we had to give each other time and space, and still came back to the table, and back to the table, and back to the table. So I think it's kind of fitting that we are literally at the table and sharing it with everyone."

Chris Azzopardi: I have to say, with this second episode of *Red Table Talk*, there's a lot to unpack here. You're probably still unpacking it yourself.

Gloria Estefan: Well, you only saw 30 minutes of a two-and-a-half-hour conversation. I really would've been happy just continuing the conversation. Emily and I have spent a lot of time going to therapy together during these years just trying to learn how to talk to each other, and dealing with the loss of my mom, her grandmother, that was

brutal. I studied psychology and up till now hadn't needed therapy, but the hole I was in was really big when I lost my mom, so it was all the same time.

CA: I've been trying to look at this from the perspective of a fan, and I've been kind of dissecting the fact that you've been a gay icon for decades. And this is surprising news to anybody who has revered you as such.

GE: But surprising why?

CA: Well, from Emily's perspective and what was said from you to her regarding abuela.

GE: Oh, well, like I said, in the show she's remembering things from her pain and perspective; I did not tell her that. And that was definitely not said. I wanted people to listen to her music just as music, because I know how this

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Photo By Aysia Marotta

world works and when I said that to her, what she heard was, “Hide, cover up,” and that’s why I had told her, “If you want to get on the (gay Pride) float, I’m there with you.”

CA: Were you concerned knowing that if what Emily thought you said was made public, it could impact your relationship with the LGBTQ community?

GE: Look, it’s always a concern when you put out your thoughts on anything, or on something personal, because there’s no way that anyone is ever going to see every conversation that Emily and I had, because that’s the only way that you can really judge.

It’s really interesting because today I saw one of my tweets – some woman saying that I was a “homophobe” – and that is the furthest thing from the truth. But when you put stuff out there, people are going to do with it what they will, and that’s just not the case. To us, it was a non-issue that Emily was gay. It was a non-issue. And the rest was me trying to protect both women that are the most important women in my life. That’s the reason we’re having these conversations, because we know that people in their homes and families are going to put it in their own world and do

with it what they will, but we decided that we were going to be honest. And you can’t fake real.

CA: I have in my mind what I hope parents of LGBTQ kids hear and apply to their own relationships with their kids. But what do you hope that is?

GE: I’m hoping that conversations get started. We know the importance of being supportive. I was incredibly supportive of Emily. But it’s a complex thing because our kids are going through so many things, they don’t know sometimes who they are or what they may be feeling.

I was the grand marshal of the gay Pride parade! So I’m thinking, like, “Absolutely she would tell me (she’s gay) if she were; why wouldn’t she?” I just hope they realize there’s only love here. Only acceptance. But honestly that word “acceptance” to me is rough because I don’t have to “accept” that Emily is gay.

CA: When Emily first came out or there was talk of her being queer, my first thought was, “Oh my god, to be the child of a gay icon.”

GE: Exactly.

CA: I just thought, “How easy.” But after seeing this, it completely changed my perception of that because I was fascinated by what it’s like to be the queer daughter of a gay icon and how even then it’s a struggle to come out. And that’s not necessarily because of you or your husband, Emilio. What do you think it says about society that you, Gloria Estefan, longtime gay icon who did a video for the It Gets Better campaign, wasn’t the safe place her daughter needed her to be, or that her daughter didn’t perceive her to be?

GE: It killed me, because I was a safe place for her. I just think that she was really in a lot of pain. But listen, she felt that just because she’s a celebrity’s kid too. Because it’s only recently that I found out that she was bullied in school, like most people I guess are, which is terrible because I was never bullied in school. And just because you’re a celebrity’s kid... they bully you just because of that. They want to knock you down a few pegs.

CA: Cher struggled with Chaz being transgender, and she’s been very open about that struggle. Like that relationship, your struggles with Emily really do shatter the illusion of

what it's like to be the child of a celebrity.

GE: They put that on themselves also. Just as a musician – forget as a gay person – Emily didn't even sing until she was 18, even though she is the most amazing singer. She didn't want to go there, because at 2 years old she was with me on tour and saw me doing what I did – and she was an amazing drummer, guitarist, everything else – but she wouldn't touch it with a 10-foot pole because she thought, "Oh god, people are going to expect (me) to sound like (her), to look like her." There were a lot of expectations that she really had a rough time just being herself and all I would tell her was, "Mama, just be yourself."

As parents, you hope to think you know your kids, but sometimes, like when I did the It Gets Better campaign, so many kids that committed suicide, the first reaction was, "The last person we thought would do that was them," because of the way they presented to the world, where inside they had all these things going on. That's why, to us, it's important to start these conversations because we don't really know unless we talk about it, unless we ask, and unless we're willing to take the risk of putting who we are out there.

You know, I hope that the LGBTQ community understands it for the way that it's intended. And I didn't have to "accept" Emily because Emily is my daughter. I love her.

CA: I'm interested in exploring this dichotomy of what it was like to feel all this love from the LGBTQ community but not from your daughter when you were experiencing so much tension with her, and a lot of it was regarding her sexuality.

GE: Well, for me, it was just hard to understand. And that was the main reason that we went into therapy, because I kept saying, "But I don't understand what the issue is." We opened our arms to Gem and to Gem's family. But every human being is a world unto themselves, and even through therapy when I would try to communicate my feelings, I think she had prepared herself for battle. It was hard for both of us to correctly find a way around the emotion. That was the hard thing. And on top of that, we're Cuban. So that's even harder. Because oh my god, for Cubans to get around an emotion is very tough. (Laughs.)

CA: You've been surrounded by the LGBTQ community for decades, but



Photo By Aysia Marotta

have you learned anything new about the queer experience through Emily?

GE: I learned what I already knew: that regardless of how things change and how it may be legal to get married, it's still difficult for our kids because there's pressure, there's bullying, and now the web and social media. People spew hatred so easily behind an anonymous name. So even though society has become more open and more accepting about everything, now there's a whole other angle where people can get to you and spew their hatred right

at you. That kills me. I mean, she takes it better than I do. I see someone comment on her page, and she goes, "Mom, chill out," and I'll, like, answer them or get upset and she goes, "Mom, relax." I go, "But mama, block them!"

CA: I'm interested in knowing what the music that you've worked on with Emily sounds like, and what that kind of collaborative process is like working with her?

GE: You mean the theme song that we wrote together?

CA: And you also perform some songs during the show.

GE: Oh yeah, that was so incredibly special. To me, any time I can sing anything with Emily, it's incredible. Funny enough, when we were in the studio listening to the takes, sometimes we ourselves couldn't tell who was singing what line because when we sing together (the) textures of our voices are very similar, even though she's got – I wish on a good day I could do 10 percent of what she can do musically. But it was wonderful, and we chose songs that went with the subject matter of the episodes.

We only did three in this first series of eight, but for me to sing with my daughter, you gotta realize I have a piano in my house and the song that she wrote for *On Your Feet!* (the jukebox musical based on Gloria's life), her and I wrote it together. But listen to how it came about: She wrote that song when she was a freshman in high school. She said, "Mom, I have a homework assignment that I have to do, and I have to write a pop song and I wrote this and I want you to tell me what you think." So she plays me the song and I said, "You wrote a hit song, that's a hit song."

Cut to senior year in high school: I'm elbow-deep in the letters from my fans after the accident (Gloria was injured in a 1990 bus crash) in the warehouse trying to put (them) together for Alex Dinclaris, who wrote the book, and he calls me and he said, "I've got the scene that's gonna be the original song." He tells me what the scene is and all I could hear in my head was a song Emily played me twice three years before. So I texted her and I go, "Mama, when you come home today, we're gonna write this song." She came home, and within 15, 20 minutes we wrote this song ("If I Never Got to Tell You").

CA: To end, I'd like to ask you something completely unrelated to



Photo By Sami Drasin

Red Table Talk. I'm curious about something that has recently resurfaced after Mariah Carey wrote about it in her new memoir. And Carole King has talked about this too: how Celine Dion moved to the front of the stage to sing "(You Make Me Feel Like) A Natural Woman" with Aretha Franklin during the inaugural VH1 Divas Live in 1998. And in Mariah's recent memoir, she wrote about "one diva's" attempt to "come for the queen a little bit during the song." What's your version of the story?

GE: Listen, I was with these people who have chops from hell. The funny thing that I was noticing was that we all knew Carole was supposed to start the song, and Aretha started it. Maybe just out of sheer habit (laughs) because it was her hit that she had done and had taken to

this amazing level that Carole had written. I think she just came in and – boom! – she started. But Carole was supposed to start it off, so I was already thinking, "Uh-oh, are things going to change now?" I was thinking technically about how we were going to sort the parts if all of a sudden someone switched parts at the top of the song. If you look at *Divas Live*, you see Carole going for the mic to start singing and the cameras there because that's what's supposed to happen.

CA: And everybody stood in the back, but Celine was like, "OK, I'm gonna come forward and I'm gonna see if I can have it out with Aretha."

GE: She was definitely the Queen of Soul. You know what, though? Celine, that's not her personality. Celine sings amazingly well and beautifully and all of



them are amazing. But she's a very down to earth and chill person. I didn't feel that, honestly.

CA: I think she probably was just feeling the song.

GE: Yeah! Listen, she was excited. We were all super excited. I was more excited to be sitting at the piano with my idol Carole King because that woman got me through my teenage years. I wore out I don't know how many copies of *Tapestry*, and I was in awe to be singing with the legendary singer-songwriter Carole King because I'm a songwriter, so that to me was like, "Oh my god, it's Carole, this woman that I pored over every liner note, every credit, every piece, wondering who the cat was on the cover of the album." I was just thrilled to be there. And also my scarf got stuck on my heel in my

performance.

CA: Did that make it on tape? I don't remember seeing that.

GE: Oh yeah, it did. And you know the funny part is: I don't like a lot of paraphernalia and stuff, but the stylists are always, "Oh, it's gonna be fabulous, you gotta wear this scarf! And come out with the scarf!" And I go, "Something's gonna happen, I'm telling you." I go out and my shoes were brand new, so the scarf was long and it got hooked on the heel of my shoe and then it was like, "How do I take this damn scarf off my shoe?!" And I think I finally threw it at some point during the performance. I think I had to pull it off my shoe! So there you go. All the things that happened behind the scenes. And then they cut me out of the People magazine picture! They put all the divas in except me. I remember because I was hosting *The Rosie Show* and I did a whole song, a little parody about it, to "I'm a Believer." I did, "I'm not a diva, I couldn't be one if I tried."

This interview was lightly edited and condensed for clarity.

To see the full 30-minute zoom video of this interview visit <https://www.youtube.com/watch?v=KfYsi13odoQ&t=325s>



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GRAB JOHN

COVER



Photo By Tyler Werges

Boy II Man

Former Boybander Grows Up and Out in New Single, "Missing"

By Paul Hutnick



"We've all woken up wondering if we are doing enough to fulfill our purpose in life," reflects the handsome singer-songwriter, John Chandler. "For me, the message in my new song, 'Missing,' is that often what we're chasing and searching for is inside ourselves and the key to happiness is remaining centered."

It's been a long road to enlightenment for John. Much of his recent struggles, he now realizes, stem from finding success too young as part of the boyband, *6PIECE*. He recounts being discovered by Maurice Starr, the man behind *New Kids on the Block* and

New Edition, as both a blessing and a curse. "On one hand it was amazing, opening for *NSYNC* on the Pop Odyssey Tour and sharing the stage with acts like Alicia Keys, Jagged Edge, and Trisha Yearwood. On the other hand, it gave me a false sense of how the world works. I thought dreams were just handed to you at 16, and then you lived happily ever after."

"Missing" is the first song off John's new solo EP that chronicles his road to self-discovery. We spoke with him from his home in Nashville.

Paul Hutnick: Is "Missing" intended to be gay? I mean, triumph in the face of sadness is probably the queerest thing of all.

John Chandler: (Laughing) I don't think I intended "Missing" to be gay, it's more

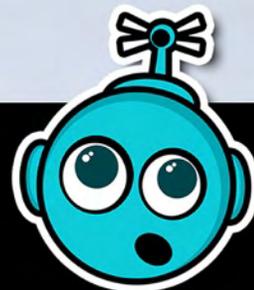


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about a universal feeling of trying to find what's missing in your life. But you could be missing some gayness in your life.

PH: Are you making a concerted effort to engage more with queer musical culture in the songs you put out



today?

JC: I've always embraced queer culture because queer culture embraced me, even when I was a teen. I'm not sure that I'm making a conscious choice, I'm simply being more authentic. I think the older we get, the more in touch with ourselves we become.

PH: Is Missing about finding self?

JC: 100 percent! Although I do reference my ex in the first verse.

PH: That's probably why I detect a bit of sexual urgency in the song.

JC: I'm a Scorpio — just putting that out there. I think sex drives a lot of the decisions we make in life.

PH: It has been said that gay men reach sexual maturity later than straight men because many of us don't experience dating as teens.

JC: I do think we, as gay men, have to be more intentional with our sexuality because no one teaches it to us.

PH: How did being in a pop band at 16 impact your sexual awakening?

JC: I was surrounded by girls and straight boys, so I had to be creative. (Laughing) I definitely dated a lot of straight guys.

PH: Were you forced to keep your

sexuality hidden?

JC: Yeah, I was definitely told to keep it quiet. It was a different time. I remember a radio interview where I had to talk about what kind of girls that I liked. My answer was something like, "A girl that can make me laugh". (Laughing) How ridiculous?

PH: Where are you in your sexual evolution?

JC: I find I'm more open to different types of people these days than I was when I was younger.

PH: What is your relationship status?

JC: I am single and ready to mingle.

PH: So, you're actively on the hunt?

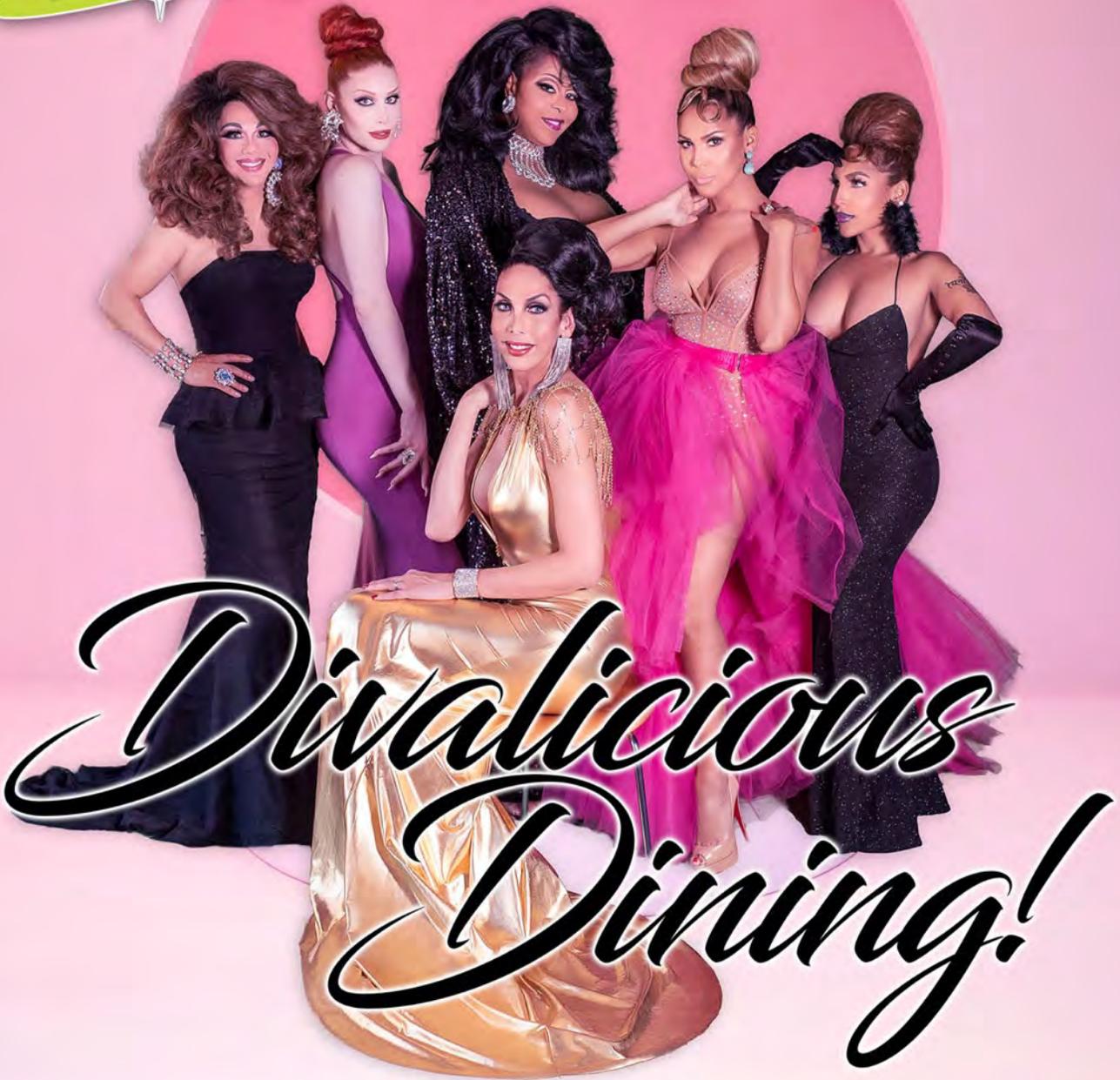
JC: Not exactly. I've been in long term relationships for the past several years so, at the moment, I'm trying to focus on myself and my music. But I'm always down for meeting new people.

PH: What's the biggest thing missing in your life today?

JC: Since the pandemic, I would have to say I miss going out and hugging people. I miss performing, socializing, and dancing in a crowd, without fear.

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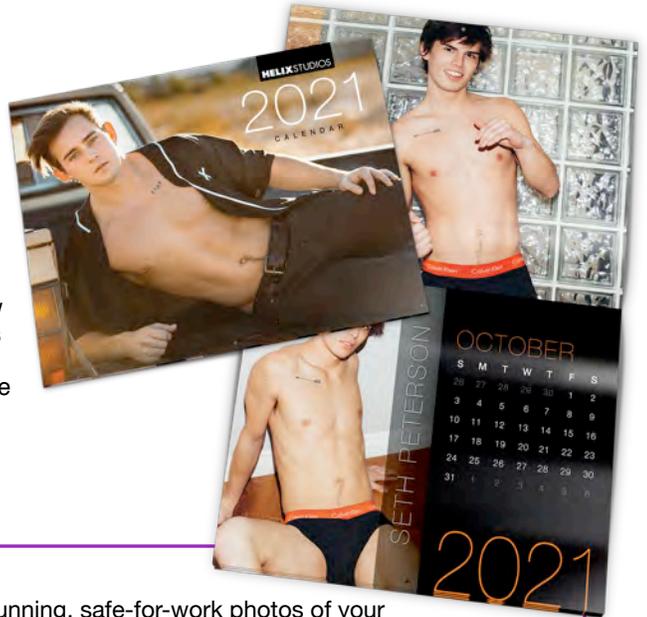
2020 Holiday Gift Guide

...for the gay guy who has everything

By Mick Sandoval

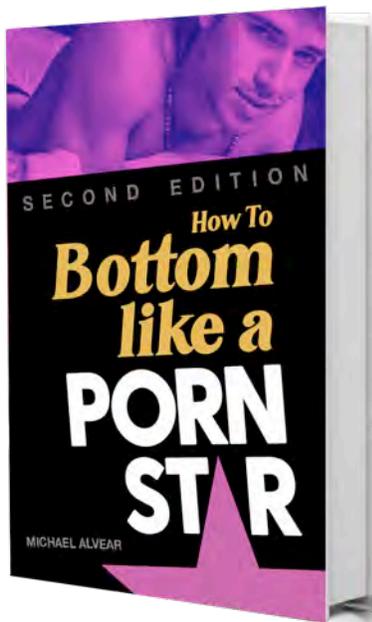
Let's face it: the best gifts are more about want than need. They simultaneously create and satisfy a want you probably didn't even know you had. Necessities are great, but uh, you can only get so many socks and ties.

This year has been especially chaotic for most, so let's skip the lame gift cards and clothes this holiday. Instead, surprise your man who has everything already with one of these items he never even knew he wanted. He'll remember it much longer than another boring Ralph Lauren scarf.



Helix Studios® 2021 Calendar

The limited edition 2021 Helix Studios wall calendar includes 28 stunning, safe-for-work photos of your favorite Helix Studios hunks to keep you company all year long. In addition to 13 full monthly spreads for Jan 2021 - Jan 2022, the calendar includes two reference pages so you can look back at dates in 2020 and plan ahead for 2022. Printed on 11" x 8.5", high-quality photo-stock paper, this beautifully composed collection is a must have for Helix fans and lovers of male photography. Featuring Aiden Garcia, Alex Riley, Brian Gibson, Devin Holt, Jace Myers, Jacob Hansen, Johnny Hands, Josh Brady, Keagan Case, Pheonix Fellington, Seth Peterson, Travis Stevens, Trevor Harris, Tristan Adler, and Tyler Sweet. \$14.95 @ <https://www.helixstudios.net>



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Rainbow Revolution

Magnus Hastings' new coffee-table book is a collection of vibrant portraits that celebrate the expanding spectrum of queer identity and visibility. Inspired by the photographer's social media campaign #GayFace, Rainbow Revolution is packed with more than 300 photographs of everyday individuals and celebrities like Kathy Griffin, Boy George, Luke Evans, and fan favorites from RuPaul's Drag Race. Accompanying Hastings' gorgeous photos are powerful essays from some of the subjects, detailing their own personal battles in stories that are marked with sincerity and humor. \$40 at

<http://magnushastings.com/rainbowrevolution>



Rick and Griff Merchandise

On their popular social channel, Rick and the Griffopotamus, Rick and Griff Twombly-King strive to destigmatize gay sex by pushing the envelope with finely crafted, visually stimulating, evocative images. They are now doing the same with products from Two Kings Unlimited. Their deck of cards took two years to complete. For their coffee table book, they enlisted some of the top male fitness photographers working today including Mike Ruiz, Michael Stokes and Mack Sturgess. Their pajama onesies are perfect to snuggle and their line of phallic sex toys molded from the real things will keep your guy busy for hours. \$15.99 - \$169.99 at <http://www.TwoKingsUnlimited.com>.

GRAB HENRY

FILM

Good as Golding: an interview with actor Henry Golding

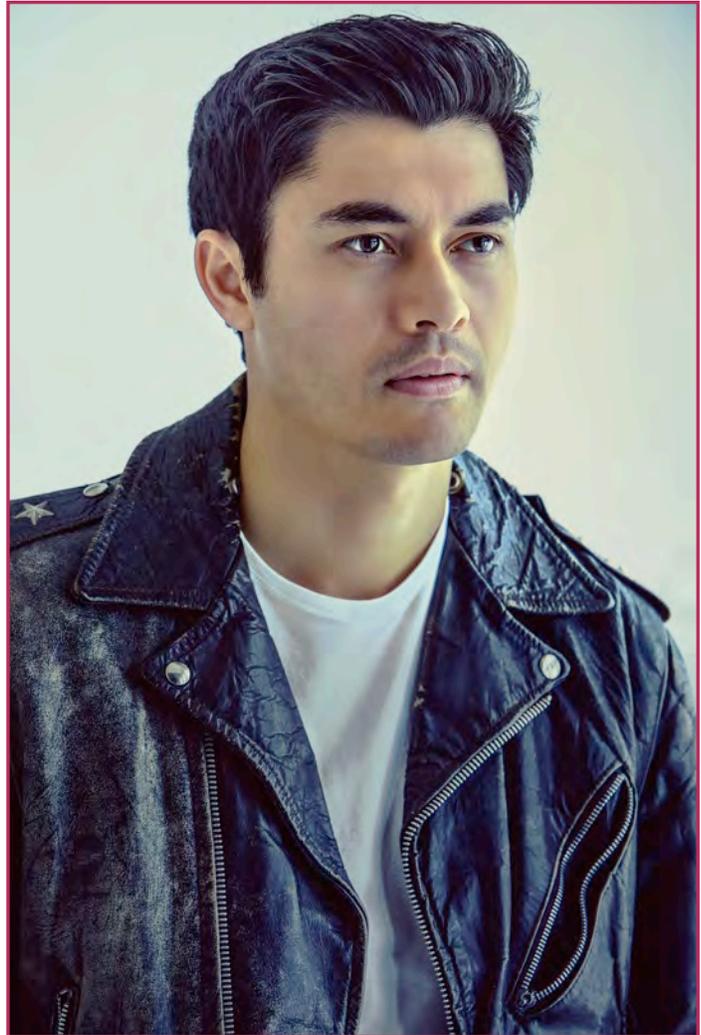
By Gregg Shapiro

In a relatively short period of time, actor and straight ally Henry Golding's star has ascended, making him one of the most recognizable names and faces on film. Beginning with the double whammy of 2018's *Crazy Rich Asians* and *A Simple Favor*, and continuing with 2019's *Last Christmas* and *The Gentlemen*, Golding is a hot commodity. In addition to these high-profile movies, Golding also ventured into the world of independent features with *Monsoon* (Strand Releasing), written and directed by gay filmmaker Hong Khaou (2014's *Lilting*). In *Monsoon*, Golding plays Kit, a gay man who left Vietnam for the UK with his parents when he was a young boy. He returns, 30 years, later to scatter their ashes. While there, he meets Lewis (Parker Sawyers, who played young Barack Obama in 2016's *Southside With You*), an American expat with whom he begins a relationship. Golding was kind enough to answer a few questions in advance of the November 2020 release of *Monsoon*.

Gregg Shapiro: What was appealing to you about the character of Kit in Hong Khaou's *Monsoon* that made

you want to portray him? Henry Golding:

I think for me, it almost mirrors my personal journey in a sense. I grew up in an expat community in Malaysia until I was about eight. Then I moved from Malaysia to Surrey in the UK, just South of London. I grew up, pretty much, for the rest of primary school, secondary school, up until I was about 21 and made the decision on my own to move back to Malaysia in a search of trying to kind of



Henry Golding and Parker Sawyers Photo by Đạt Vũ



get into broadcasting. My experience of landing in Malaysia and just being kind of dumbfounded with how alien I felt. Thinking that because I'm half Malaysian, I'm going to feel right at home, it's going to feel great. But it's often [laughs] a very sharp slap in the face of, "Yeah, you're definitely not used to this type of culture and culture shock. When I was reading (the screenplay for) *Monsoon*, it really resonated with me. With Kit, it has much more of a personal trajectory, in a sense, that his parents never told him so much about Vietnamese. He has so many questions bubbling under him that needed answering that his parents, before they died, couldn't answer. So, he went with a mission of trying to figure out a little bit of his past. At the same time, he wasn't really expecting the experience that he got.

GS: Had you seen any of Hong's



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previous films, such as *Lilting*, starring Ben Whishaw?

HG: Yes, I did. I watched it pretty much immediately after I read *Monsoon*. I loved it! I think that was one of the things that drew me to working with Hong; his subtlety and beauty in being. That's what he wanted from Kit. These moments of self-reflection, these moments of inner turmoil and these questions just whirling around like a vortex in his head. There's this look on his face when he just kind of phases out. All this Vietnamese traffic! He'll be in the middle of the street somewhere, but he has just a moment to himself. He's had this sort of safety bunker within himself, growing up, and you see glimpses of that. To see him through the movie and his journey and have him come out of his shell; I think it's such a beautiful thing.

GS: Like *Lilting*, *Monsoon* addresses loss, grief and family. For fans who know you well from comedies such as *Crazy Rich Asians*, *Last Christmas* and *A Simple Favor*, how do you hope they'll respond to you in such a serious role?

HG: Hopefully they find that they enjoy it. I finished *Crazy Rich Asians* and I just got back from *A Simple Favor*, which we filmed in Canada, so I was in the middle of a point in my career where I had just gotten started. I had nothing that the world had seen. I think at that stage, I had always loved the idea of being involved with a much more personalized experience with filming a movie. That's what an independent (film) allows you. So, the collaboration between myself, (co-producer) Tracy (O'Riordan) and Hong, it taught me so much. But yes, I think people are going to be surprised. Hopefully they see the range that I have as an actor. I've got *Snake Eyes* coming out next year. We have a little glimpse into this world before (I'm in) another studio film. I think I've had a taste of the nectar, to be honest with you. It was such a lovely experience to be so involved in a movie like that. It's difficult because you have people to answer to when there's a big budget and a lot of opinions to appease. But when you're making a movie for yourselves it's beautiful.

GS: *Monsoon* doesn't shy away from the subject of Kit being a gay man,

and includes intimate scenes with Kit and Lewis, as well as a scene with a guy that Kit picks up while he's in Hanoi. Can you please say something about the challenges and rewards of playing a gay character?

HG: For me, it was wonderful. Hong has a way of telling these stories. His sexuality wasn't the driving fact or driving attribute to Kit's personality or this story. It really centered around his personal struggle of identity. I think he's so secure in his sexuality, that it takes a backseat in a way.

GS: Right, it's secondary.

HG: Exactly! I've had a lot of messages from people who have watched the film, especially young, gay Asian men who have never seen that type of movie, where it's not even taken into account. It's so normalized, which it should be. It's so strange seeing what you perceive normality to be on the big screen, but be amazed by it. It just shows that there's communities out there that are starved of normality in representation. For me, I think approaching it respectfully, approaching with the collaborative spirit that I, Parker Sawyers and Hong had on the



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set; there was real love on that set. There was so much trust, so there was never a question of “should be doing this?” It just felt so natural, in a way.

GS: It comes across that way. Kit returns to Vietnam after 30 years to scatter his parents’ ashes, even though, as you mentioned, his parents left the country and never expressed any interest in ever returning. Do you think Kit was doing the right thing?

HG: I think we rejigged the script a little bit to a point where he realizes this, and I think you see glimpses of this in the finished film.

Kit had an understanding that he was bringing them home. But Vietnam was never their home for the past 35 years. Their home was where his family was. That was in the UK. We often do that as immigrants. Home is a distant memory. Home is really where the heart is. I think he comes to that realization; “I

never needed to bring them back, but I needed to come back.”

GS: While in Saigon, Kit meets up with Lee (David Tran), an old childhood friend. Do you have a childhood friend that you haven’t seen for many years with whom you hope to someday reunite?

HG: Yes, from my time in Malaysia, when I was growing up with an expat

kind of community. My dad worked on helicopters on the oil rigs and stuff like that. We had a very close community and all around the same sort of age. One of my best friends, his name was Mark. I think they were a South African family. I haven’t seen him since we left when I was like eight, nine years. They moved to the UK, as well, I think. Often, we have these best friends that we grew up with as a kid and we lose contact.

Sometimes it’s how life is. It goes in chapters, doesn’t it? It doesn’t mean they’re closed. It’s not the end of the chapter, it’s kind of open-ended.

GS: Just another chapter. Your tattoos, including the one on your thigh, the one on your tricep and the ones on your shoulders, are visible in the movie. Do you have a favorite one of all of them?

HG: I think the most personal for me are my shoulder tattoos. I’m from a tribe in Sarawak, Malaysian Borneo, called the Iban tribe. It is the strongest identifier for our tribe. It is given to a young man who’s come of age after that they go out into the world. It’s almost to help you travel through life with safety and to bring you home from these journeys. Iban men around the whole world, back in the day, if you came across people in the jungles and they had these identifying tattoos on them, it would be easily recognizable. Otherwise, there could be trouble.



Parker Sawyers Photo by Đạt Vũ



Parker Sawyers and Henry Golding Photo by Đạt Vũ

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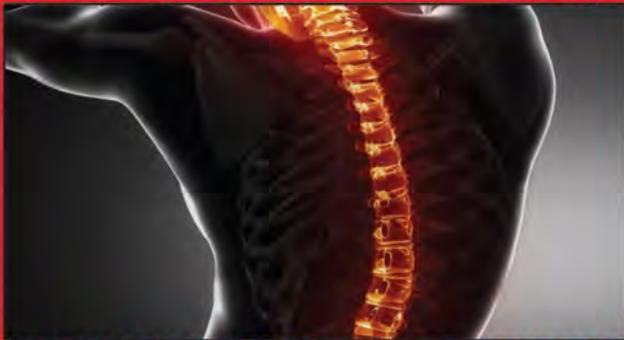
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GRAB ROGER

Unmarried Partners – Living Together Agreements!

By Roger V. McCaffrey-Boss, Esq.

Q: We are madly in love but do not want to get married. What can we do?

A: One option is living together agreements which are contracts between partners, lovers, and/or people who live together, describing how finances will be managed and defining their obligations and duties within their living arrangement.

The biggest challenge for all couples who want to create their own property agreement with their own rules is not whether the agreement will stand up in court but the problem of mixing money and love without dousing the romance. When couples talk about their breakup at the beginning of their relationship, it can be like throwing ice water on the relationship.

Most couples, when they are madly in love, are certain that nothing could ever happen to their relationship. Those few who may envision the possibility that a relationship will end are no doubt equally certain that they will be totally reasonable and rational in dividing their property and in resolving any conflict that arises.

The reality is that most people never deal with the issues that create problems in a relationship. What a property agreement does for the couple is increase the chances of a successful relationship because of the agreement and discussion upfront about potential problems that all couples face. Property agreements give couples the chance to think about and discuss their financial goals.

Those who talk about these issues beforehand and put them in writing seem to have an easier time dividing their property and making other important decisions at a time of heightened emotional tension. The process of discussion and compromise itself can be important in helping partners in a relationship clarify their expectations in the relationship and writing down the agreement can make everyone feel more secure about the arrangements.

The first step for couples who want to create their own property agreement is to reach an agreement on the issues covering the ownership of property and sharing of income while they are together. The agreement should cover the economic aspects of the couple's life. Their assets, their present and future earnings, children, inheritances, expectations and hopes of each member regarding their own and each other's property.

Most living-together agreements deal with each person's rights and responsibilities regarding property ownership, distribution, income, and expenses. Such an agreement should specifically state who owns what individually, what is owned collectively, and whether joint property is owned by all parties in equal shares or in shares proportional to their economic contributions. In addition, the agreement should discuss how expenses will be divided and what will happen to future purchases.

Is the use of the



separate property to be shared? For example, are both members of the couple to use the car owned by only one person? Who is to pay for the care and upkeep of the car? A possible answer is that if both persons are to use the car, both should contribute to its maintenance and expenses, based upon how much each person uses the car.

The couple's agreement should cover the property that each person owned before the relationship. Will that property continue to be owned by each person as their own separate property. If so, that understanding should be set forth in the agreement with a list of the actual property – to avoid disputes later on.

Who pays what proportion of the common expenses - housing, food, laundry, phone and electric etc. – during the relationship. A fair way to partition the load is for each person to pay a percentage of the common expenses on a ratio of each person's income to the other. That way the person with a smaller income won't feel as if they are unable to keep up with the other and the person with the larger income won't feel exploited. And when you draft your own contract, you are free to choose whatever options best suit your specific circumstances.

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

An Infestation of the Pestiferous Kind

By Holly Maholm

Dot called and asked me to meet her urgently at the Horse Rescue. I caught a ride with Scallywag, and soon Dot and I were seated in the pole barn, where we were joined by Victor, Sassy Pants and Queen Penelope. The Queen spoke first. "Thank you, Holly, for coming as soon as you did." She nodded to Victor, "Please give your report."

Victor turned to me, "This morning, I was out in the pasture to the west – and let me just say that at the time, I was disguised as a Percheron - when I heard a buzzing sound. I glanced up and saw some sort of...device... square in shape with propellers at each of its four corners. It paused above me, and when I stopped to look, it flew away."

Dot interjected. "It was a drone! I'm sure of it! Couldn't be anything else." Victor resumed, "It flew off to the south, so I ran in that direction, to the edge of our property, but I didn't see where it went – or who it belonged to. That's what I saw."

The Queen resumed. "It appears that despite our isolation here at this farm, we unicorns are now subject to being spied upon; as a result of which our existence is

in danger of being revealed to the world. This is a new and disturbing development. Heretofore we have been able to sense the approach of humans who might come onto the farm unannounced, and who might observe us in our natural state – pink coats, colorful manes and prominent ivory horns. But we are powerless to 'sense' the approach of mere machines, no matter how menacing they may be.

"I have summoned my Chief Attendant – Sassy Pants – and the Commander of my Stallions – Victor – to meet with the two of you – my human attendants – so that we might consider how to respond to this new and deadly threat. I have, until now, relied upon you two humans to be my 'window' upon human society. You have been of great help to me, and have enabled Victor, Sassy and I to anticipate danger arising from human activity. Sadly, however, it is now evident that we will need to take additional steps."

The Queen continued, "I would like the two of you to discuss this new threat to our frolic, do whatever research you think necessary, and return to me with your advice."

Dot and I walked up to the farmhouse, where we sat down at the kitchen table, shared a pot of lemon tea, and talked over this unprecedented situation. After several hours we had formulated our proposal, following which we returned to the barn to report to the Queen. Soon humans and unicorns reassembled.

Dot turned to me, "You're a lawyer, so I'll let you deliver the bad news." I could muster no more than a rueful smile, then began.

"Well, this moment seems so... random, but in fact, it has been long coming. Until recently, you unicorns could live unmolested in the wilderness, which offered endless miles of fields and forests within which you might find shelter. But no more. The population of the human species has grown explosively – much like some invasive, unkillable weed – until even those formerly boundless tracts of wilderness have been ravaged and despoiled.

"Today, the human species – being uniquely favored with opposable



thumbs and enviable dexterity – has developed technology of unimaginable scope and power; power which now threatens not only our own species but the Species Unicorn. That technology is spreading unchecked across the globe. No one can control it, nor – if it perceives an opening wherein the power of that technology might take root – can any human agency deny its entry.

"There are only two choices," I summed up. "Either the frolic must leave this place and seek some other location – perhaps out West, or in the forests of Canada – where there is still wilderness to be found, or...unicorns must find a way to tap into that raging torrent of digital technology, so that you might receive a warning before tragedy descends. Digital technology is – even for our species – an unstoppable tsunami which – unless we prepare for it, and find high ground – will sweep everything and everyone before it."

We were silent for a long time as the Queen and her attendants pondered what Dot and I had proposed. At last the Queen spoke, "I must tell you, honestly, I feared this day would come." She turned to Victor and Sassy Pants.

"Our ancient ancestors might have spared us from this day, but for whatever reason they elected not to do so. They chose to exterminate the Species of Ogres, and, if they had wanted to, they might have eliminated this modern... 'pestilence,' as well. But, regretfully, that opportunity was lost, and now our world is thoroughly infested with primates."

(To be continued)

Holly Maholm is a transgender woman living in Cleveland, Ohio. Look for Volume 2 of *What Would a Unicorn Do?* (now available on Amazon) which contains additional episodes of Holly's on-going story of her life among the unicorns, plus additional articles and a short story of a transgender woman confronted by Satan! Send a message to Holly www.hollymaholm.com.

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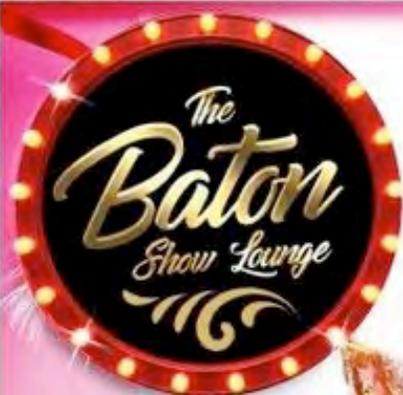
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TRAVEL



Pride Journey: Monterey, California

By Joey Amato

For nearly a decade, Monterey has been on my bucket list of United States destinations I wished to visit. The picturesque seaside town always seemed to pop up on my social media feed just when I was in need of a relaxation vacation. I decided this year would be the year I ventured to Monterey. I flew into San Jose airport where I met up with Joey Suarez, a friend and EDM musician who decided to tag along for this journey. It was also Joey's first time visiting Monterey so we had the opportunity to explore the city for the first time together, which was quite a fun experience.

The first thing we did upon arrival was check in to our hotel, the beautiful *Monterey Plaza Hotel & Spa*, located right on the water in the *Cannery Row* district of Monterey. The district got its name for being home

to dozens of sardine canneries and was also the setting of John Steinbeck's novels *Cannery Row* and *Sweet Thursday*. Steinbeck was born in nearby Salinas, and his father served as Monterey County treasurer. The area is adorned with tributes to Steinbeck with statues erected in his honor and buildings bearing his name.

If you have a chance to visit Monterey Plaza, ask for the owner's suite which comes complete with a baby grand piano, dining table for 8 guests, two full bathrooms and three wrap-around porches. Not to mention unobstructed views of Monterey Bay. We did not even need an alarm, as each morning we were awoken (not too early) by the barks of the sea lions that gather along the coastline.

Monterey is home to a ton of sea life. We had the opportunity to take a

guided kayak tour of Monterey Bay given by a company called *Adventures by the Sea*. During our one-hour excursion, we passed dozens of seals, otters, sea lions and other marine animals.

At the time of my visit, California had strict COVID-19 restrictions, so masks were required everywhere, and restaurants were only allowed to offer outdoor dining, but since many have great views of the water, I did not mind dining al fresco. Monterey has a cute downtown with many locally owned shops and restaurants. If you are in the mood for a pre-dinner drink, swing by *Montrio Bistro* for one of its signature cocktails.

Schooners Coastal Kitchen & Bar is located in the Monterey Plaza Hotel and offers a wonderful selection of fish entrees. When dining by the sea, why



Monterey Plaza Hotel & Spa

eat... and boy did we eat. *The Fish Hopper* is a family-owned restaurant founded in 1950, which offers stunning views of the bay and incredible cocktails. Since I was on vacations, I went for the Toasted Coconut Colada, made with Skyy Pineapple vodka, pineapple juice, a splash of Amaretto and a house special piña colada mix. It was the perfect way to enjoy lunch with great company.

To cap of our culinary journey of Monterey, we visited *The Sardine Factory*. Do not let the name fool you. The establishment is one of the most incredible fine-dining experiences I have ever had – all underneath a tent.

Although customers are not allowed inside the building (except for restroom use), we got a private tour of the property, which includes an elaborate wine cellar fit for king, complete with a custom wooden table large enough to seat 24 guests. The Sardine Factory is known for its extensive wine list, one of the finest in the world, complete with over 2,000 labels and 20,000 bottles. The restaurant offers private wine lockers for their frequent patrons. I will not disclose all the celebrities whose names adorn the lockers, but I will say

why not order the specialty? Joey and I began our meal with the Fresh Catch which consisted of Morro Bay pacific gold oysters, black tiger prawns and octopus ceviche. I fell in love with the prawns and the homemade cocktail sauce. While Joey decided to go with a panini as his main course, I stuck with fish. One of my favorite dishes is Cioppino. I first had the dish during a visit to San Francisco many years ago and order it every time I can find a restaurant that offers it. Each establishment has their own twist on this entrée. Schooners version of Cioppino contained shrimp, clams, mussels, calamari, and seasonal fish all in a delicious saffron-Dungeness crab broth.

Walking along Cannery Row is like taking a walk through history. Many of the old buildings still exist, although they are repurposed into hotels and retail establishments. There are dozens of cute boutiques and hidden gems in every nook and cranny. *Soap Confections* makes hand-crafted soaps available in a variety of shapes and scents, while *Global Candle Gallery* creates one-of-a-kind custom candles right in front of your eyes.

Along the way we stopped at *Coniglio Brothers Italian Deli* for a delicious charcuterie platter. One thing is for sure, they do not skimp on the meat and cheese. There was so much

prosciutto that we had some to bring back to our hotel for an afternoon snack. That being said, we needed a nice bottle of wine to pair with our leftovers, so we stopped by *A Taste of Monterey*, a wine market and bistro which offers an extensive collection of local wines from Monterey County winemakers.

Since many of the indoor attractions, such as the *Monterey Bay Aquarium* were still closed due to COVID-19 restrictions, we had a lot of free time to walk around the town and





one goes by the nickname “The Governor.”

I was already in heaven and dinner had not even begun. We had the great pleasure of meeting two of the owners, one being the head chef. I told him to bring us whatever he wanted. The rest of my party seemed a bit perplexed by this, but having written many dining reviews in my career, I found this request to be not only fun for me, but also exciting for the chefs as they get to prepare their favorite dishes – some of which I probably would not have ordered on my own. We began with their famous Abalone Bisque, a smooth bisque prepared with bacon, chives, Madeira wine. This specialty was served at President Reagan’s Inauguration. Talk about historic. The bisque was followed by one of the day’s specials, a pan-seared sea scallop over foie gras. I will admit, I am not a big fan of foie gras, but I do love scallops. They paired perfectly together.

Next came one of the chef’s favorite dishes, Linguini Carbonara, homemade pasta prepared with Parmesan and Romano cheeses, egg, scallions, chives, pancetta, and black pepper. Growing up in New York, I had this dish many times, but this was the best I have ever had... and my favorite dish of the entire trip.

Chef Cutino decided we had not tried enough of his dishes, so he brought us his version of surf and turf which in this case was veal and lobster. To end the evening, he brought us delectable Chocolate Dipped Bonbons served over dry ice – which made for great Instagram photos and videos, in addition to his homemade Chocolate Kahlua Cinnamon gelato, and “The Factory” spumoni. I am still dieting! It was the perfect way to end a much-needed vacation by the sea. Being by the water always relaxes me and of course being surrounded by great people and great food never hurts either.

Joey Amato is the founder and publisher of Pride Journeys, an LGBTQ travel website and syndicated column. For more LGBTQ travel ideas, please visit <http://www.pridejourneys.com>.

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Historic LGBTQ Candidate Victories on Election Night; 160 Won So Far With 95 Still Undecided



Washington, DC November 5, 2020 – As of 12:30pm ET on Wednesday (November 4th) and as ballots continue to be counted, 160 LGBTQ candidates endorsed by LGBTQ Victory Fund have won their races and 95 remain undecided, out of the 312 on the ballot last night. LGBTQ state legislative candidates had an exceptional night so far, with many achieving historic victories in their states or chambers. Transgender state legislative candidates in particular did well – with trans representation in state legislatures nearly doubling. More LGBTQ people won races for the U.S. House than ever before, however many LGBTQ Congressional candidates who were considered key pickups lost their races. Two of them faced millions of dollars in anti-LGBTQ attack ads in the final weeks and months of the campaign.

Below are details on the LGBTQ Election Night storylines so far.

Mayor **Annise Parker**, President & CEO of LGBTQ Victory Fund, released the following statement about Election Night 2020:

“With the presidential race up in the air, it is admittedly tough to focus on the positive. Yet last night LGBTQ candidates made historic inroads in state legislatures across the country, winning in states and chambers where we never have before. Trans candidates in particular had unprecedented victories, including electing our first trans state senator and almost doubling the number of trans state legislators. These down-ballot victories reflect where America stands on the inclusion of LGBTQ people in our nation’s politics and each one represents an important step forward on the march toward equality.”

“The U.S. House will have more LGBTQ members than ever before next year, including our first two openly LGBTQ Black members of Congress. But there is little doubt that millions of dollars in homophobic and transphobic attacks ads devastated our candidates in key swing districts during the final weeks of their campaigns. Bigoted politicians and operatives who thrive in the politics of hate were able to peel away support

from voters who don’t yet know our community. The unprecedented level of anti-LGBTQ attacks on candidates at every level this cycle will be a rallying cry for Victory Fund and our entire community. We refuse to allow these tactics to become part of the political playbook for those running against LGBTQ candidates.”

Unprecedented Number of LGBTQ Congressional Candidates Win; But Anti-LGBTQ Attacks Loom Large

Nine openly LGBTQ candidates have won their races for the U.S. House so far – including all seven incumbents and two non-incumbents – and one remains too close to call. The victories ensure there will be more openly LGBTQ members of the U.S. House than ever before next year. Currently there are seven openly LGBTQ U.S. representatives and two openly LGBTQ U.S. senators.

Among the winners are **Ritchie Torres** (NY-15) and **Mondaire Jones** (NY-17) and both will become the first openly LGBTQ Black members of Congress (full release here). Torres is also the first openly LGBTQ Afro-Latinx member of Congress. **Beth Doglio** (WA-10) is the race that is too close to call.

Despite the historic number of victories, two LGBTQ candidates expected to be key pickups lost their races after relentless homophobic and transphobic attacks, including millions of dollars in anti-LGBTQ attack ads by the National Republican Campaign Committee (NRCC). **Jon Hoadley** (MI-6) was targeted for months with false and homophobic tropes alluding to him as a pedophile and sexual predator in what Victory Fund called the “most homophobic campaign” in America. **Gina Ortiz Jones** (TX-23), who was favored to win, faced millions of dollars in transphobic NRCC TV ads in the final weeks of her campaign. Earlier, the National Republican Campaign Committee had encouraged outside groups to highlight her same-sex partner and support for trans equality.

Historic Victories for Transgender and Non-Binary State Legislative Candidates

Transgender state legislative candidates achieved historic victories and nearly doubled trans representation in state legislatures across the nation. Three non-incumbent trans state legislative candidates and all three incumbent trans state legislators on the ballot won reelection. Seven out trans state legislators will be serving nationwide next year, up from the four currently serving.

Among the history-makers:

- **Sarah McBride** became the first out trans person ever elected to a state senate in the United States and the first in the state of Delaware (full release here).
- **Stephanie Byers** won a Kansas state House seat and became the first out

trans person of color elected to a state legislature in the U.S. and the first out trans person elected to the Kansas state legislature.

• **Taylor Small** won a Vermont state House seat and will be the first out trans member of the state legislature.

Additionally, **Mauree Turner** became the first non-binary state legislator in American history when they won their seat for the Oklahoma state House.

Historic Victories for LGBTQ State Legislative Candidates; Two States Elect LGBTQ State Legislators for the First Time

As of 12:30pm ET, 100 of Victory Fund’s 155 endorsed LGBTQ state legislative candidates have won their elections, with 35 still undecided. Thirty-five of the winners are non-incumbents. There are currently 150 out LGBTQ state legislators serving in the United States.

Five states had never elected openly LGBTQ state legislators before Election Day, however both Tennessee and Delaware changed that last night. **Sarah McBride**, **Eric Morrison** and **Marie Pinkney** won seats in the Delaware state legislature and **Torrey Harris** and **Eddie Mannis** in the Tennessee state House. If Lyn Franks pulls off a victory for the Alaska state House, it will also be electing an LGBTQ person for the first time. Louisiana and Mississippi are the only other states to have never elected an out LGBTQ state legislator.

Among the history-making victories not already mentioned:

Jess Benham became the first out LGBTQ woman elected to the Pennsylvania state legislature and became one of the few out autistic people ever elected to a state legislature in the U.S.

Jabari Brisport became the first out LGBTQ person of color elected to the New York state legislature.

Kim Jackson became the first out LGBTQ member of the Georgia state Senate.

Shevrin Jones became the first out LGBTQ member of the Florida state Senate.

Alex Lee became the first out bisexual member of the California state legislature.

Tiara Mack became the first out LGBTQ Black member of the Rhode Island state Senate.

David Ortiz became the first out bisexual member of the Colorado state legislature.

Michele Rayner became the first LGBTQ Black woman elected to the Florida state legislature.

Adrian Tam became the only openly LGBTQ person currently serving in the Hawaii state legislature.

View the latest update on Victory Fund’s 2020 endorsed candidate races at <http://victoryfund.org/results2020>.



Photos By
Anthony Meade



Colton Ford is “Stronger” He Returns with New Music and a Hopeful Attitude After Several Difficult Years



“Figuring our way through challenges, hardships and difficult times is an integral part of life for most people, and where we can learn and grow the most on our journey through it.” **Colton Ford** acknowledges that the past several years have been challenging for him – debilitating, at times – but he has found inspiration through the process, reflected in his songwriting. His debut single, “Stronger,” from his upcoming EP, “Unity,” was written by Ford along with his collaborative partners, **Ron Schrader** and **Spin Sista**, collectively known as *Woop Woop Productions*.

“Stronger” is a big, beautiful ballad that starts off acoustically with a simple guitar and vocal before whisking listeners on a powerfully sweeping musical journey. The inspirational lyrics share Ford’s own positive self speak to stay the course, knowing that victory will be the outcome. “We have to stay conscious of what we are telling ourselves, as that impacts and influences everything we experience in this life. This narrative I believe is very

timely and very relevant, especially now!” Colton’s Ford’s “Stronger” is a *Woop Woop Productions* release, distributed by *Woop Woop Music* and is available on Apple Music, Spotify and all major digital platforms. The music video is on YouTube.

Along with the original version, Colton Ford is releasing two remixes of “Stronger.” Spin Sista’s “Future Haus” mix of the song is epic and anthemic; fueling the urge to get up and dance. Spin’s “Haus of Love” mix takes listeners in another direction, offering up a chill kind of vibe that Ford says is “absolutely delish!!”

Ford and Schrader have known each other since kindergarten and have been collaborating off and on throughout the years. They partnered up with *Spin Sista* over two years ago, creating *Woop Woop Productions* this past year to continue to develop material for Ford, but also to collaborate with and develop material for other artists. “We now have thirty or so original songs in our catalogue and we’re ready to rock,” Ford says.

His forthcoming EP, “Unity,” talks about how “we as human beings are connected and more alike than we are different,” Ford explains. “What we’re seeing, who and what we’re dealing with, and how we can overcome the atrocities we’re witnessing and facing by unifying and demanding change has inspired me. We need to embrace that we are one species with all kinds of wonderful brothers and sisters in it, celebrate our diversity and appreciate that we are better together than we are apart.”

“This EP has super powerful messages and tracks that I hope listeners will soak in and enjoy. It’s ‘poppin’, infectiously slamin’ and will

make ya wanna sing, get up and move! I hope listeners will feel inspired with a sense of strength from and connectedness to the music. We got some anthems y’all!”

Colton Ford was signed to Grammy-nominated producer/songwriter **Denise Rich**’s production company, *MIDE Productions*, and had two deals with Virgin in the ‘90’s, the first of which had him paired up with the Godfather of House Music, **Frankie Knuckles**. He’s released four full-length albums, “*Tug of War*,” “*Under the Covers*,” “*The Way I Am*” and “*Glenn Soukesian*,” one EP, “*Next Chapter*,” and numerous Billboard charting singles.

He’s had several hit singles and videos, including Billboard charting, “*The Way You Love Me*,” “*That’s Me*,” “*Losing My Religion*,” “*Let Me Live Again*,” and “*Signed, Sealed, Delivered*” with dance diva **Pepper Mashay**. He was also a featured singer on international producers **Chris Reece** and **Mischa Daniels**’ 2010 albums on Armada Music (“*The Divine Circle*” and “*Where You Wanna Go*,” respectively), writing the toplines for “*Tonight*” and “*The Story*.”

For the past seven years, Ford took a conscious step back from his public life, still releasing an album (“*Glenn Soukesian*” in 2016) and several singles during that time, but not pushing his work the way he had done previously. “I needed time to process the losses I was experiencing during this time, reflect and grow,” he says. “With regard to my work, these days I’m not compromising my vision, changing who I am artistically or doing music that doesn’t represent me. I’m doing what I feel is right for me first and foremost. I’ve grown very comfortable and confident trusting my creative voices without question or compromise. I’ve become Stronger.”

ANTI-FLAG DROPS “A DYING PLEA VOL. 1”



Anti-Flag has issued “*A Dying Plea*” to the world with their newest track, featuring **DE’WAYNE**, **Marcia Richards**, **Julise Della Gary** and **Tom Morello**. The political punk band teamed up with Sirius XM Faction for the world premiere of “*A Dying Plea Vol. 1*” Last week and have just premiered the bone-chilling music video directed and produced by **Keith Ray** and **INDECLINE**.

Dropping during one of the most important election weeks in modern history, “*A Dying Plea Vol. 1*” is just that – a plea to the people to come together and fight for change. On today’s release, the band shares the following message:

The 2020 election has highlighted the heightened divide between so many Americans. It has also clearly defined the unity among the ruling classes, who hand pick and present political candidates who have no intention of challenging an unjust structure of power which protects and enriches the nation’s economic elites.

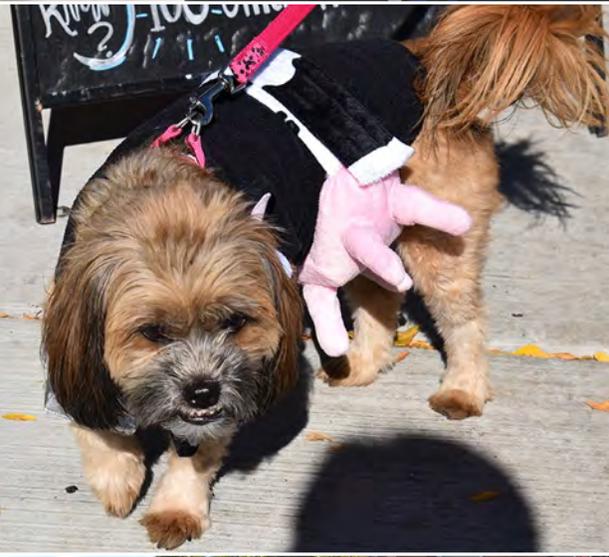
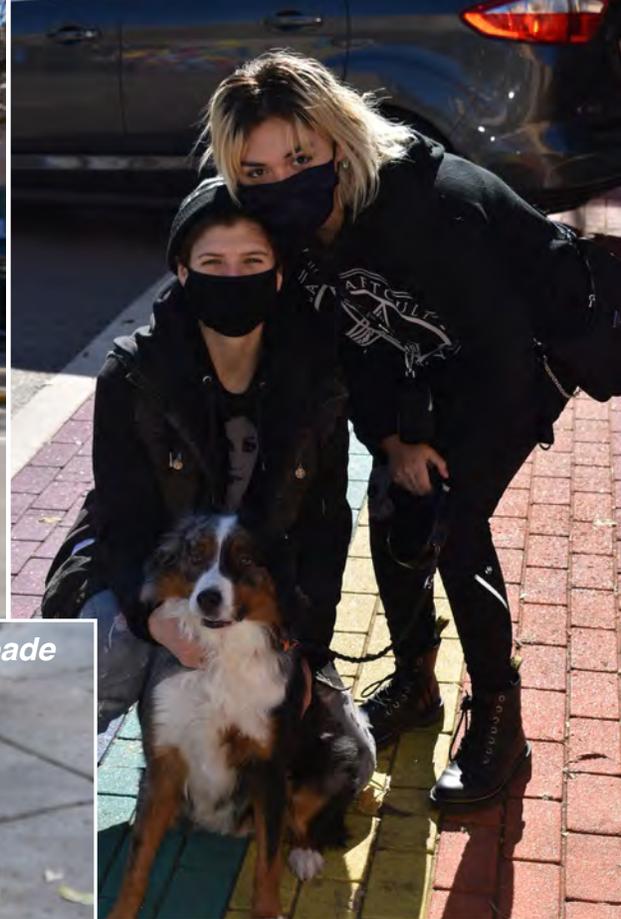
Their unwillingness to waver on the marginalization, persecution and murder of BIPOC whether by economic isolation, environmental disaster or militarized and racist police forces. Their inability to break from the corporations that buy, sell and trade their policies and platforms allowing them to devour our planet, make us sick and create endless war for the sake of their economies.

With the civic duty of voting behind us and while the world waits to see the

electoral outcome, we must turn our attention to the next phases of the work we all need to be doing. Working to hold these people accountable, fighting racism, sexism, homophobia, transphobia, ableism, and all bigotry. The change we seek doesn’t come from presidents, prime ministers or popes. It has historically and will always come from The People.

Anti-Flag is a political punk band, which is obvious from their name alone. But over the course of 12 albums across more than 25 years together, they’ve rarely set their sights on singular individuals in songs. Unlike their punk predecessors in the 80s, who made targets of Reagan and his cronies, Anti-Flag has always opted not to date their work with current references, instead focusing on fighting ongoing oppression and dismantling deeply rooted systems of injustice. But on their most recent album, *20/20 Vision*, the band is drawing a big, fat line in the sand.

“*A Dying Plea Vol. 1*” is available to stream today, here: <http://smarturl.it/ADyingPleaPremiere>.



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Photos By Anthony Meade

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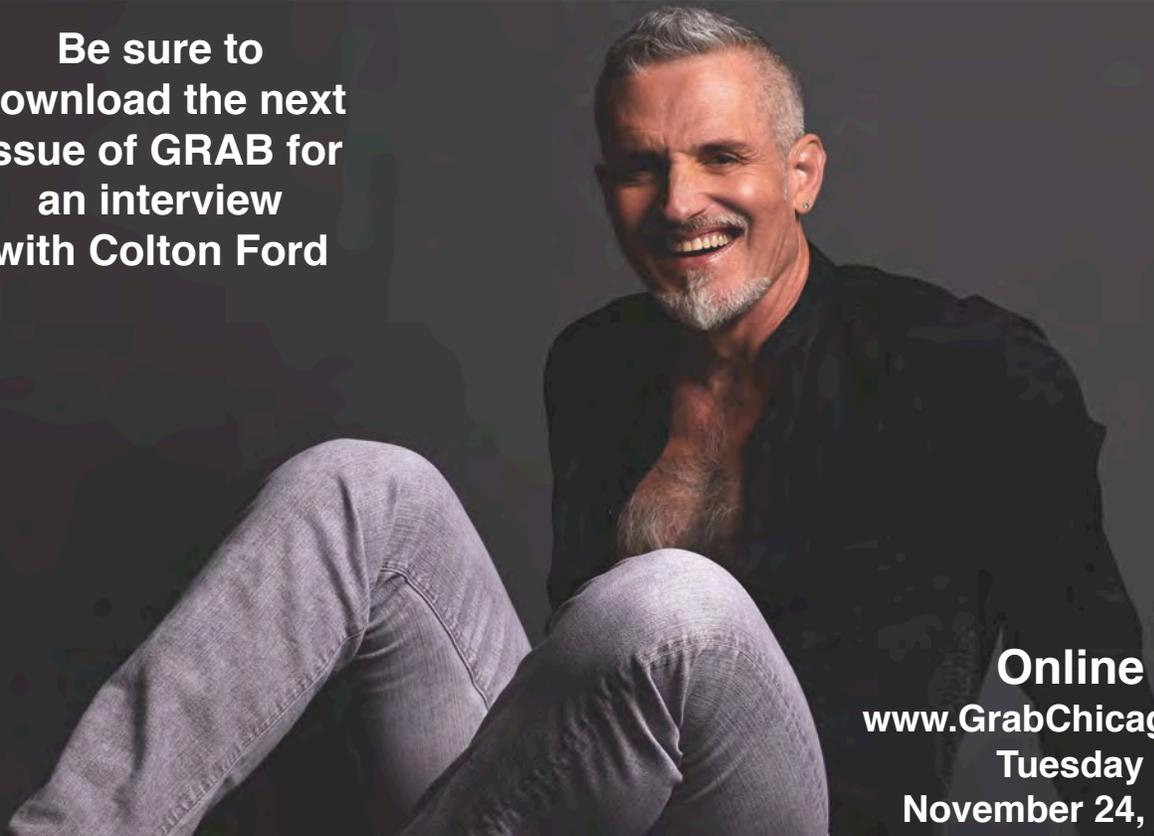
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