

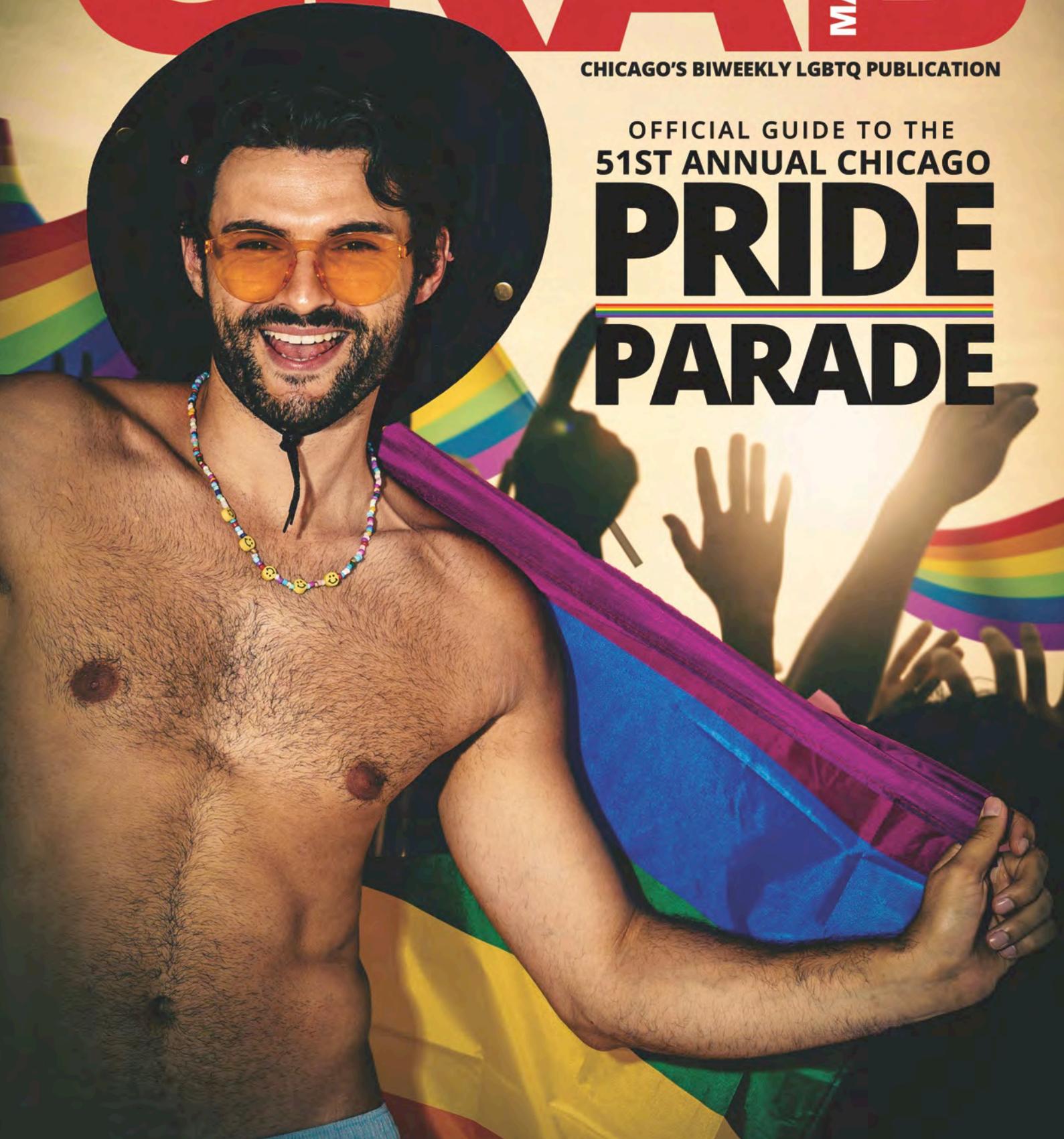
JUNE 21, 2022 • VOL XIII • ISSUE #11

GRAB MAGAZINE B

CHICAGO'S BIWEEKLY LGBTQ PUBLICATION

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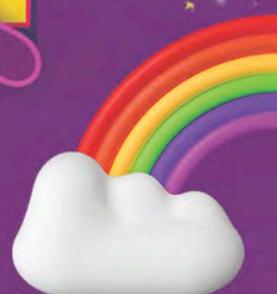
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CONTENTS

THIS ISSUE

BOWEN YANG

6



SPENCER DAY
14

EMILY ARMSTRONG
20



PRIDE PARADE INFO
42



PRIDE PARADE (ROUTE) MAP
63

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POSITIVE THOUGHTS	24
GRAB A FRIEND (DRINKSPECIALS)	36
NEXUS DANCE CHART	38
GRAB HOLLY	40
GRAB theater	58
Bar/Restaurant/Directory/	62 & 64
PRIDE PARADE LINE-UP	60
BAR MAP	65
CLASSIFIEDS	66

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1961 - 2019

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GRAB BOWEN

Bowen on Fire (Island)

He's here, he's queer, and now the 'SNL' juggernaut is the lead in his very first (very gay) film

By Chris Azzopardi

Maybe Bowen Yang will just forever live the Fire Island fantasy wherever he is. Is that what happens when you make a movie in what many consider gay paradise? Who knows, but based on Yang's attire on Zoom — a beaded, rainbow-colored flower necklace and a casual white-and-blue checkered shirt, his white undershirt exposed — the Australian-born Chinese American actor looks ready to challenge the rich, white gays known for essentially claiming the queer party town, just off the southern shore of Long Island, New York, as their own.

But not in Hulu's "Fire Island," a movie that can make us believe it isn't exclusive to any group as a boatload of intersectional queers — the main friend group is refreshingly Asian American and Black — sail away to the island for more than just wild nights and romantic seashore walks. They know what they're getting into — drugs, drinking, and all those white gays — and they're the kind of besties who know exactly what's on everyone's Fire Island agenda.

For some, obviously, that's a little more than a snuggle. For Howie, though, that is a snuggle. Yang plays Howie, and his very good friend Noah (Joel Kim Booster, who wrote the script as a modern retelling of "Pride and Prejudice") knows that Howie won't ever be the slut he wants him to be. That, of course, doesn't stop him from trying to whore out Howie. After all, that's just what good friends do! "You're cute, you're funny, you're consistently the least repellent of men out of all of us," he tells Howie, earnestly.

The same could be said of Yang, who's gained an avid following since he started writing for "Saturday Night Live" in 2018. Just a year later, when he was promoted to featured cast member, he made history as the first-

ever Chinese American cast member (and third openly gay male cast member after Terry Sweeney and John Milhiser).

In a recent conversation, Yang chatted about being a leading man for the first time, not being recognized in a West Hollywood gay bar recently, and infusing his own signature queer flavor into "Saturday Night Live."

Chris Azzopardi: Every time I watch a queer movie, I just wish it existed sooner.

Bowen Yang: Is that like our lot in audience life? I think we're just gonna think that for everything. For me, and I don't mean to undermine this thought, but even if it's a perfectly fine-to-bad queer movie — not saying that our movie is those things — but add it to the pile!

CA: So the whole time I was watching "Fire Island," I wanted to know how you got cast as Howie, the non-slutty character? Specifically the non-slutty part.

BY: I think Joel was doing this great thing, which is to map it onto our friendship a bit while also mapping it onto the source material of "Pride and Prejudice" and having it be like Jane and Liz. But then also just outlining the ways that a lot of queer people, and maybe specifically gay men, might not share an organizing principle in that way. Like, there are some people who

really go for it and just catch as many Pokémon as they can, so to speak, and there are some who choose not to.

CA: I mean, in my 20s I was definitely a Howie.

BY: Oh, and then that shifted?

CA: It did shift. And it feels good.

BY: Great. I think maybe that's in store for me.

CA: In 105 minutes, this film takes on body positivity, prejudiced gays, horny gays, non-horny gays, infighting... Was there a lot of conversation about what this movie would cover?

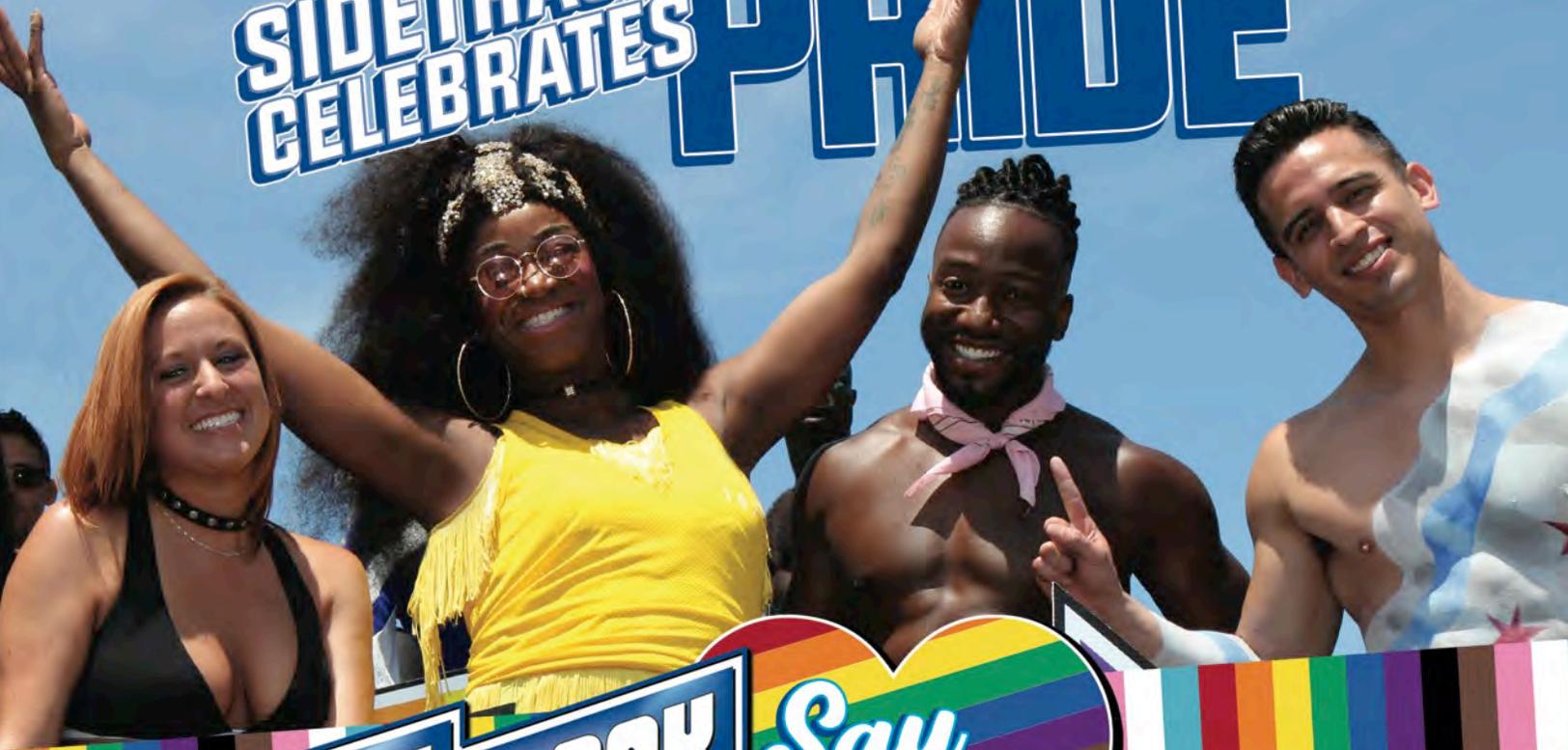
BY: I mean, if you create a liberated space for people, then their thoughts might kind of reach just a bit beyond the pale in a setting outside of that. And so I think Joel's whole thesis for the movie is "what happens when



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gay people go to an all-gay space, and then gay people start to bring all their societal baggage onto each other and turn it inward.”

I think he did a great job of balancing all those things. I think he just recognized that Fire Island is this wonderful stew pot full of different kinds of people, and that you get all these different elements to that when everyone co-mingles in that way.

CA: I love that there's a group of queer people of color who are just like, "Gonna sail over, and you know? This is also our place."

BY: Yeah. And in my experience going there — and I go at least once a year, every summer — it is weirdly still a given that you're gonna see that it's a bit dominated by one kind of person.

I'm always really delighted by the people I see there who are there driven by the same sort of mission of just spending time with their queer friends. Going to the beach, just getting away

from all the things that sort of bog them down on the mainland.

CA: Did you see "Wine Country"?

BY: I did, yes.

CA: So was this your "Wine Country"?

BY: Oh my god, I guess so. All "Fire Island" was missing was a Brené Brown cameo. I think the nice thing about this is that it's like a vacation comedy, obviously, and a rom-com, but I think the way that Joel wanted to map it onto "Pride and Prejudice" is such an ingenious thing. It's about the way people relate to each other. It's about the ways that we stratify each other, or relate to each other based on class, wealth or, in this case, race.

CA: With "Wine Country," Amy Poehler had said the film was basically a trip those same girls had taken many times before. Had any of you already experienced "Fire Island" together?

BY: Yes, yes. We have. Me, Joel and Matt Rogers had gone in the past.

And the idea came out of Joel and I going the first time together. This was 2015, where he brought a copy of "Pride and Prejudice" to the island. And then he and I were reading by the pool one day, and he just turns to me and goes, "This would make a good movie. The way that people judge each other is similar. The way that there are all these social gatherings that people sort of get worked up about, it's all there."

In some ways, the idea predates the established dynamic that Joel, Matt and I have had there. But I feel like it's [in] a similar vein in that it's loosely based on these trips that we've taken together. It's similar to our experiences going there in terms of like, we would go there when we could barely afford it. We [were] 18 people to a three-bedroom house, those kind of "roughing it" early experiences.

CA: Did you, Joel and Matt also meet at a brunch like your characters in the movie did?

BY: We did not meet at a brunch. It

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was at a much more boring place, honestly. And it's hard to get more boring than brunch.

CA:I've never been to Fire Island, but I think I may be more of a P-town gay.

BY:Listen, I am about to go there for the first time this summer. And part of me is a little scared that I'm gonna be a turncoat and just fully, like, be a P-town gay for the rest of my life.

CA:What can you say about your part in the upcoming major-studio gay summer rom-com "Bros"?

BY:I have a really fun part in that. My character, ironically, lives in Provincetown, so not Fire Island. That might be all I can say. But I think they've been showing clips of it at different events, and it's getting a really good reception. I really hope people — I'm sure people will see it. There's such a great team behind it, and Billy [Eichner, co-writer and star] is just so wonderful. He was so great to work with. I was sort of a day player. I just popped in for a day in between shows at "SNL." So I was a little disoriented.

But it was just such a lovely experience, and I felt very lucky that I got to do that in addition to "Fire Island," to be a little witness to all these great [LGBTQ+] movies that are being made.

CA:Was "Fire Island" a loose shoot? You are all so naturally funny, so were there moments of improvisation, and did any of those make the final cut?

BY:Plenty of moments of improv made it into the final cut. From, like, Matt specifically. From me, from everybody. I think everybody [added] a little sprinkling in there. Overall, what's remarkable about that set was that there wasn't too much breaking. We weren't out to make each other laugh or crack up. I think we were all there to hit our marks and do the job well. Because it was a very intense situation. A lot of us, you know, [this was] one of our early jobs doing a feature. And I think we all just were kind of focused on delivering. So maybe in the future, if we all work together again, it'll be a little bit looser. But it was pretty regimented. We were all very good students, I would say.

CA:Your film career is really taking off, which is exciting. And you got to really create a character for this.

BY:know. This is one of my first experiences doing that.

CA:What was that like for you?

BY:Really nice. I learned so much. And I think this is one of those jobs that I think will carry into future projects, if I'm so lucky to have them. I mean, James Scully, who plays Charlie, and I... this is my first time having a love interest in something. And he's someone who is experienced enough as an actor to know how to make that believable onscreen. So we just had a lot of discussions about how to portray that and what these characters would be like after they left the island and what that journey is.

James had the idea to make a playlist. He was like, "Let's make the playlist the character would make for the other character." And that was perfect tone-setting. Like, these are two very sweet people who are sweet despite everything around them telling them there's no place for sweetness. That this is about debauchery only. And even at the end of the movie, there's an

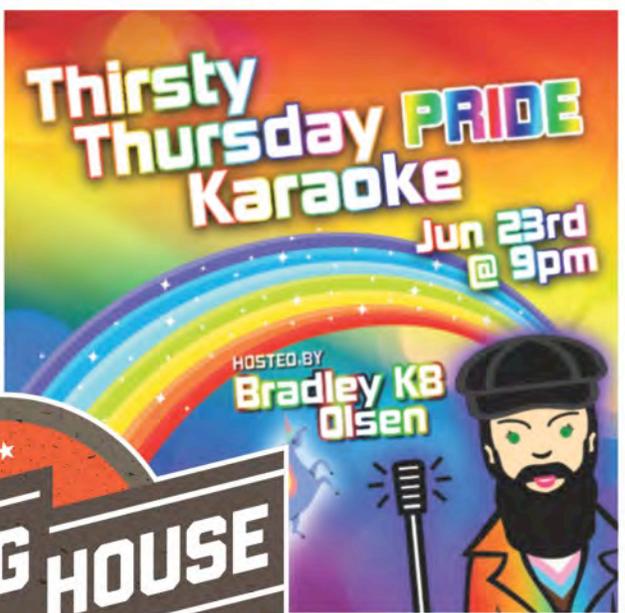


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SATURDAY
JUNE 25th

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even at the end of the movie, there's an open-ended question about whether or not these people will even end up together after they leave the island. And what happens then? But these are two characters who aren't concerned with that, who aren't really worried about what's gonna happen afterwards. Whether it ends badly or well, they just are very present in their connection to each other.

CA:I'm glad you say that because those trips to me often feel like they're suited for that sort of experience — for a little weekend romance.

BY:I think the movie does that very well in the end where, again, it's that open-ended thing. And I don't think a lot of rom-coms in general do that. It's a very realistic, authentic sort of representation of that concept. Like, "Maybe this is just a vacation boyfriend. But it's OK. I'll still enjoy it." It's still a love story, you know? There's something really powerful about acknowledging that reality for a lot of people. I think there's a subtextual thing there in the movie where it's like, "This is how gay people live, and this is why they come to the island, to experience that, to have the possibility of experiencing that." And then if they do, then what happens?

CA:Whose idea was it to sneak in the reference to the "Gays in Space" sketch, which aired on "Saturday Night Live" in 2015?

BY:That was Joel. I promise it wasn't me. I just never pushed back. It was in every draft of the script, and I never pushed back on it. And I was like, it's so on the nose of me as Bowen saying to a character that he loves "SNL."

But that was a Joel line. And we just kept it in there. But then it got me thinking, like, OK, if Howie and I are similar, in what ways are we similar? Howie doesn't work at "SNL," but if I didn't work at "SNL," I would probably bring that up, too, at a party, if I was getting to know someone. And there was something somewhat authentic about that. I think Joel was going for that sort of authenticity. It was just, What would Bowen say through the lens of this character?

CA:While we're on the topic of "SNL," I have you to thank, in part, at least, for making a show I grew up with and loved a much queerer experience for me.

BY:Oh, that's very nice. But yes, there are so many other people to thank. It's people like James Anderson who wrote "Gays in Space," who left



Photo Courtesy Hulu

somewhat recently. Kate McKinnon, obviously, Chris Kelly, who made "The Other Two." Paula Pell of "Wine Country." There's been this pretty rich lineage of queer people at "SNL." I think now there are more things to index and reference, and I'm just very happy to be a small part of it.

CA:Historically, yes, there are other skits that were queer. But it definitely feels like it's become much queerer in more recent years.

BY:I think we talk about how "SNL" has always been this variety show in the truest sense. There's something for everyone, or at least there's something different in every sketch. And certainly, with Kate being there, it's given people a model for how you infuse queerness into a sketch.

Julio Torres working there around the same time I did was just such a fortuitous thing for me because I was able to understand, "Oh, I can write something." When I first started writing there, I was trying to fit into the mold of an "SNL" sketch. I was trying to write a game show sketch or a commercial parody. And then, when Julio and I started working together, he was like, "No, you can do whatever you want. You can make something that's from your point of view. That makes the show better."

CA: Do you have an example of something you wrote from your own POV because of Julio's influence on you?

BY:One of the first sketches I wrote for the show was called "Cheques." It was a commercial for checks, like these dramatic, soap operatic women just signing checks for misdeeds. That was something Julio and I co-wrote together. We co-wrote this sketch called "Sara Lee" with Harry Styles,

who's this social media manager who writes all these thirsty gay captions for Instagram. That was Julio's idea, and it wouldn't have happened without Julio's assuredness in his own point of view. And it kind of gave me this example to follow, so that by the time he left, I was like, "I guess I can do that on my own, right?"

So yeah, you think all the way back to Terry Sweeney in the '80s who was doing stuff at a time when gay men were completely stigmatized at every level [in] society. I think there's been a queer sort of helix in the show for as long as it's been on.

CA:What about the "Pride Month Song" sketch from last year? What's the story behind that?

BY:I co-wrote that with Sudi Green and Celeste Yim. Just really funny writers. Queer writers. And we just were talking about how there is this pretty widely acknowledged reality now that I just don't think we've seen on TV of how Pride is kind of exhausting. And it's kind of not what you expect it to be: You think it's gonna be this amazing thing and it actually ends up being really stressful and logistically a nightmare and someone has a meltdown at some point. You know, those are the realities of Pride. And there's still something joyful about that, even so. And maybe that's the thing that we kind of look forward to every year. So yeah, that's where it came out of. And I was, like, listening to Charli XCX's "Girls Night Out," and I was like, "Let's just map it onto this beat."

CA:Well, that's your POV, right?

BY:My POV! Yeah. She counts.

CA:It seems you've become a big name in such a short amount of time

is a relatively meteoric rise to notoriety these last few years?

BY: I got really lucky in terms of an incremental, segmented ramp-up, maybe? For me, so far, it's been manageable at every level. Starting out doing stuff in New York, you kind of are putting yourself out there more and more with every show and every year that you do it. And then Matt and I started this podcast ["Las Culturistas"] together. That kind of got people who didn't live in New York knowing who we were and connecting with what we were doing. And then going on "SNL," obviously, kind of broke that open. But I think I've gotten some sort of training wheel taken off and there's multiple sets of training wheels, I guess, in this metaphor. But I think I've gotten really nicely acculturated to that. And I'm very grateful.

CA: Can you step into a gay bar in West Hollywood without being conscious of, "I know that there will be eyes on me because I'm Bowen Yang"?

BY: It occurs to me that that might be the case, but I went to Hi Tops recently in LA, in West Hollywood, and was ignored at the bar. And I was like, "This is great." Not that this was great but I was like, "See, there's something

very democratizing about going to a queer space like that where you're like, "That's why I go: to feel like a part of something." There hasn't been anything fundamentally different about my reality, which I think is really nice, actually.

CA: What do you want the future of your film career to look like?

BY: I hope I get to just do a nice variety of things, across different genres probably. I feel like we're about to get hit with a bunch of rom-coms, and I wouldn't mind just staying in that lane for as long as possible.

I'm keeping an open mind because people have been asking me if I expected to be leading a rom-com ever. I was like, "No, no way." And so I think me sort of keeping my expectations pretty sparse is kind of setting myself up for some delightful stuff in the future. I don't really have a vision for what that is yet. And I think that's OK.



Photo Courtesy Hulu

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.

A promotional poster for the Bristol Renaissance Faire. The background is dark blue with a sunburst logo in the top right corner. The text "BRISTOL RENAISSANCE FAIRE" is written in a large, ornate, gold font. Below the title, it says "SATURDAYS, SUNDAYS, & LABOR DAY" and "JULY 9 THRU SEPTEMBER 5, 2022". At the bottom, it lists the location "I-94 at the IL/WI Border • 10am - 7pm" and the website "RENAIR.COM". A red banner at the bottom left says "CELEBRATING 35 YEARS!". On the left side, there are two people in elaborate, colorful Renaissance-style costumes. One is a man with a blue and white hat and a woman with a large, colorful floral headdress.

GRAB SPENCER



Photo by Madison Clark

On Broadway: An interview with gay singer Spencer Day

By Gregg Shapiro

Self-described gay “modern torch singer” Spencer Day has been making us swoon since we first heard him in the early 2000s when he competed on *Star Search* and then released his debut album. A crooner with a distinctive baritone, Day turns his attention to the songs of musical theater on his new cleverly-titled album *Broadway By Day* (Provident/Club 44). Covering a broad spectrum of show tunes in a jazz setting, Day shines from start to finish. Spencer was kind enough to make time for an interview shortly before he hit the road on a multi-city concert tour.

Gregg Shapiro: Spencer, one of the things that really stands out about your new album *Broadway by Day* is

that some of the songs, including “I Don’t Know How To Love Him,” “Maybe,” “Getting to Know You,” “I’d Be Surprisingly Good For You,” and even “Bali Ha’i,” are traditionally sung by the female characters in the musicals from which they’re drawn.

Can you please say a few words about that kind of gender play?

Spencer Day: It definitely occurred to us after the fact [laughs]. In the moment, I think I gravitated towards what felt sensual and what fit with my voice. I’m not a traditional Broadway singer. So, I think the things that worked more in a torch song setting, whether that’s Julie London or Chet Baker... I don’t want to say I listened to singers with feminine voices growing up, but there is definitely a kind of

intimacy and sensuality that I look for, that I feel that Jeff Buckley or Chet Baker or Julie London or even Marilyn Monroe kind of possessed when I started singing. Now I can belt. But when I started, I could basically breathe heavily into a microphone [laughs]. To answer your question, there wasn’t a conscious effort to perform songs that only women had sung before. But I think maybe in our searching we really did want to find covers of songs that we felt hadn’t been done to death or certainly hadn’t been done in the way that we were planning on doing them. I think it’s possible that maybe the part about those being originally sung by females was just another part of us feeling like, “Okay, there’s new territory here for us to follow.” But now that I’ve



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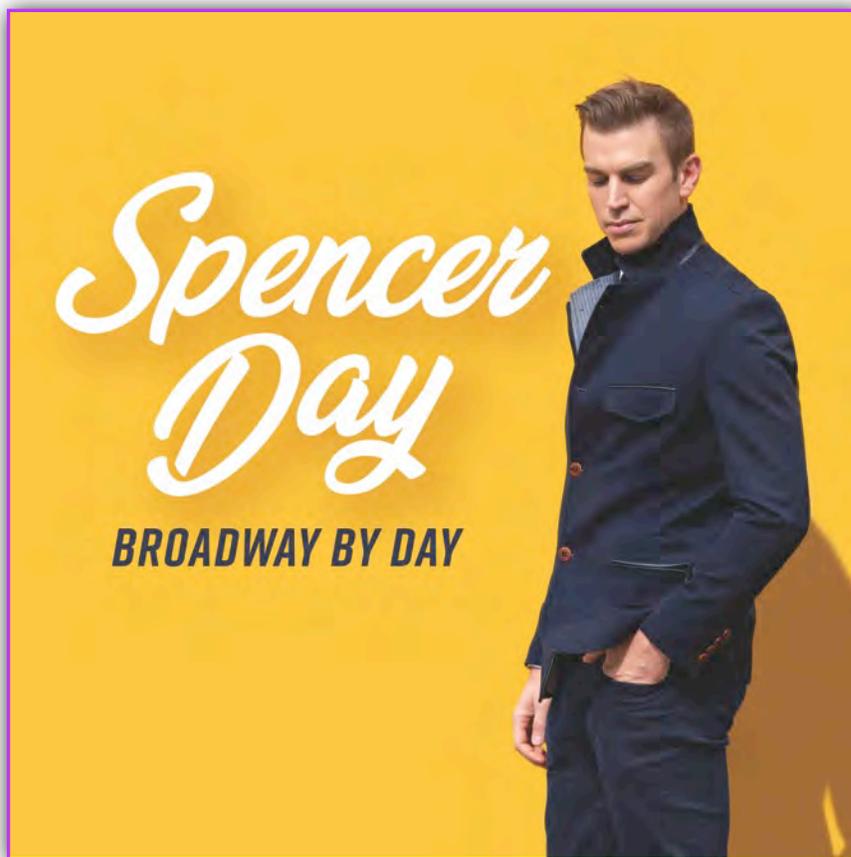
learned to belt and sing bigger, my strength is still probably whispering into a mic because I think that may be where the secret sauce is made, if you will. Those songs really seemed to lend themselves to an intimate and sensual, for lack of a better word, interpretation.

GS: You don't usually hear the songs "I Don't Know How To Love Him" and "Maybe" in jazz or torch arrangements. Did that have anything to do with why you chose them?

SD: Yes. I think we wanted to find ones that we felt we could put a unique stamp on that simultaneously would really honor the torch material. My co-producer, Alex Frank, and I arranged and produced the record together. We're both familiar with the jazz world. He's one of the best jazz bassists in LA. But we both take issue with the fact that a lot of times when jazz people do covers of something it becomes very much about showing how tricky they can be and how complicated they can make it to the detriment of the audience [laughs]. They might impress each other that they're able to do some crazy riffs and runs of the stuff. But it's not taking into account if it actually makes sense for what the song wants to be. Maybe "Every Time We Say Goodbye" doesn't want to be a funky 5/8 acid jazz (arrangement) [laughs]. Maybe that song just wants to be what it is. I think we wanted to make sure we could simultaneously bring real reverence for the source material, which we really love – I call Alex the gayest straight man I know [laughs] because he knows way more about musical theater than I do. He's like a walking dictionary in a way that's helpful for me because I didn't get to grow up with a lot of these shows. I think he also shares my love and appreciation for jazz, which we both do, and these songs, making sure that we found ones that have not been done to death, but at the same time, we could still really honor what their original impetus was, how they came into the world.

GS: Well, you may have already answered this, but I was thinking about how the songs "Who Will Buy?" and "Getting to Know You" are from musicals featuring young cast members. In your youth, did you ever have a chance to perform in productions of *Oliver* or *The King & I*, or was that just not your scene?

SD: I would happily made it my scene if someone had invited me to the party [laughs]. I never did anything in that world, for one thing, because of



where I grew up, which is rural Utah. Growing up, I was a pretty unhappy kid. Doing music wasn't even something that was on the radar. I think I was drawn to musicals and jazz because they both represented fantastical worlds that to me were every bit as exotic as the South Pacific, for example. For me, music was something that I loved to escape into, but it wasn't something I actually considered I could do for a living until I was well into my 20s [laughs]. I kind of stumbled into music and then realized, after the fact, that that was what I was put here to do. But I wish I had the experience of getting to do more theater and plays growing up because I think it would have helped me. It also would have been a joy to be around other theater kids and music nerds and realize I'm not the only one. That's definitely how it felt growing up. I didn't know a lot of other kids who shared that interest.

GS: *Broadway by Day* opens and closes with songs from *A Chorus Line* – "One" and "What I Did For Love," making it the only musical with two songs on the album.

SD: I grew up pretty much with only MGM musicals or musicals that could be on VHS tape, where I was raised. *A Chorus Line* was actually not one of the ones that we ever got to see.

With "One," even if people don't know the rest of the song, they know that beginning. And within the jazz world, one thing I've really not liked is I've heard a lot of jazz performers for many years kind of making fun of it as if that song is the culmination of everything cheesy and too gay about Broadway. Of course, I couldn't disagree more. It's a fantastic song that's quite strange and quite hard to do in terms of singing it harmonically. We looked far and wide for a song that's not been covered and could swing really hard. Even people who don't know Broadway at all, can sing "one singular sensation." They know that much. We felt like it was a great way to introduce the record and what you're about to hear because it's so iconically Broadway, and we're doing it in a way that's different from that. And it's a great song. What's not to love? And once again feeling very proud that we could take it somewhere that we had not heard it taken before. There have been very few versions, if any, that have not been done in the Broadway-style for which it's known.

GS: What about "What I Did For Love?"

SD: Since I've never seen *A Chorus Line*, Alex explained it to me in the context of the show. Like a lot of people, we all had our own individual dark night of the soul during the

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pandemic. We each had so many unique losses. I lost a relationship and work and routine and the place I was living, all these things. When my mom would sing it to us when we were kids – she raised all six of us on her own and I never was able to take piano or voice lessons from her, even though she could have gone to New York to study and was a coloratura soprano – she had to get us away from my dad who was not a good dad, she would sing that. I never realized until Alex explained it to me that it's not about what you did for love in terms of romance, but what artists sacrifice in order to stay true to their art. Knowing that when singing it gave it a new profound meaning. Realizing all I lost and had to give up during the pandemic, even just to finish this record, added a poignancy to it and allowed me to connect with it emotionally in a way that I was not really prepared for. I was on the verge of tears singing it in the studio. I was like, "Oh my God, I get it now!" We felt that both of those songs summed it up and we thought it was also a nice way to bookend the record with songs from a show considered to be one of the most iconic in Broadway history. And one that in a jazz setting hasn't been touched much at all.

GS: In terms of the songwriters, Andrew Lloyd Webber and Tim Rice have two shows represented (*Evita* and *Jesus Christ Superstar*), while Rodgers & Hammerstein have three (*South Pacific*, *The King & I* and *Carousel*). What appeals to you as a singer about these writing duos' songs?

SD: I love all types of Broadway. We scoured everything. We went through Stephen Schwartz and Jason Robert Brown. We tried to be open to everything. Ultimately, it was about what came together easily for the band, and also for my voice. I always wanted more of a cool Thom Yorke or Justin Timberlake sound to come out. I've just got a croony baritone. When I started singing, that's just what it was. A lot of the song selection came from what was the beautiful symbiosis of a song that hasn't been overdone and was also flattering to my voice. As you mentioned, a lot of these songs being for women, would make it surprising once you've heard my voice enter. A lot of the songs we selected were ones that framed my baritone voice best. As we put this together, we realized we could probably do about four more records [laughs] of songs that we didn't get to. Hopefully, we can do a follow-up.



Photo by Rikke Photography

GS: *Broadway By Day* also features guest artists – Jane Monheit (on “It Only Takes a Moment”) and gay jazz musician Dave Koz (on “If I Loved You”). How were these collaborators selected?

SD: They were both people I knew before. Dave has been a big supporter and friend of mine for years. But I didn't think he'd actually agree to be on it. The same with Jane. Jane chose the one from *Hello, Dolly!* because she had just seen the production with Betty Buckley and was really blown away by it. Like a lot of things, it was one that I had never had the chance to see. So, I'm coming at these like a novice [laughs]. She's one of the most swinging jazz singers I know, so I really let her lead the charge for that. Dave can play pretty much every genre, but I wanted to hear him bring his own unique sound, but put it in kind of a more Antonio Carlos Jobim bossa nova setting. We'd never heard songs from *Carousel* done that way. I just love tenor sax. It's one of my favorites. That and clarinet, which we did not get on the record. I didn't think either of them would say yes, and they both said yes immediately. I might be a little more ballsy next time around [laughs] in terms of some other people I might ask if they want to duet.

GS: Lastly, you are embarking on a multi-city tour. What are you most looking forward to about that?

SD: I think like a lot of people, and I'm not sure if you share this, too, but there's part of me that I'm excited for the world to be spinning again. But

there's also kind of anxiety and dread [laughs] about it. We don't know what's going to be different about it. I mean, we just lost two years. There's a part of me that doesn't want the pandemic to be over, but it's because I don't feel that we really learned all that much. In terms of solidarity and coming together. I think a lot of people are wanting to jump back in, consuming as if nothing ever happened. I'm like, "No, no, no. We just went through something really profound and I don't think it's helpful for us to act like we didn't just see this massive political divide in the country and all these other things. I think what I'm excited for, even though I'm anxious because I feel like there's a lot of emphasis to just get out there and act like nothing ever happened, is that as an artist, that's really my gift and my ability, is to allow us to focus on our shared humanity instead of our differences. As much as I'm a little apprehensive to get out there, the beauty of what I do is I'm able to reach people from a wide range of age groups and political affiliations and try to find common ground and celebrate what we share in common. That part, even though it's a big challenge to me, is also not just my gift, but also my responsibility. That's the little corner of the world that I think can really make things better, by bringing people together and healing with music. And I hope that will be successful, because like a lot of us, I've left the pandemic a little bit shaken in terms of my faith in our ability to unify.

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Alive and kicking: An interview with Emily Armstrong of Dead Sara

By Gregg Shapiro

Hard rocking L.A.-based band Dead Sara has been at it for 20 years, even scoring a minor hit with the 2012 single “Weatherman,” a song that was featured in a Fiat ad. Label issues impeded some of the band’s progress, however, after a six-year gap between full-length albums, Dead Sara rose up and released “Ain’t It Tragic” (Warner Records). At a time when Dead Sara’s brand of heavy-hitting rock is taking a backseat to other genres, the songs on “Ain’t It Tragic” deserve to be heard for the way they revive our interest in fist-pumping rockers such as “All I Know Is That You Left Me For Dead,” “Heroes,” “Starry Eyed,” “Lights Out!,” and “Gimme Gimme.” Queer lead singer Emily Armstrong was kind enough to answer a few questions about the new album before the band returned to the road for its concert tour as the opening act for Demi Lovato.

Gregg Shapiro: Emily, for those not in

the know, I’d like to begin by asking you to say something about the genesis of the band’s name, Dead Sara.

Emily Armstrong: Well, we changed that a lot [laughs]. It’s basically just a misheard lyric, is what it comes down to. There’s no meaning to it. But right now, we’re telling people that it was an imaginary friend I had when I was a kid [laughs].

GS: The songs on the new Dead Sara album “Ain’t It Tragic” are credited to you, Siouxsie, Sean, and other co-writers. What can you tell me about the band’s songwriting process?

EA: I feel like the first two albums were strictly just us and the producer. For some reason, we were very in-the-box on what we did for those two albums. It wasn’t until the third EP where we were just kind of like, “Why don’t we get some breathing room? Why don’t we see what we can discover working with

other people?” We don’t have to keep anything, but just learn a little bit more about what we do. This is all we knew. We were all self-taught. It was an experiment, like a school for us. We worked with a lot of writers, half of whom were people that do it for a living. We made some really good friends out of it and learned a hell of a lot. From that, we took that experience into this album. I don’t think we worked with one actual songwriter. It was more friends that came in. Like on “Heroes,” (co-writer) Kane Ritchotte, he’s been a friend forever. We said, “We’re in the studio if you wanna come by.” It wasn’t like, “Let’s set up a time and talk about what you know you wanna write about.” That’s how all these songs came about. Some of them are really old. There were a lot of people that ended up, through many of the transitions of the song, making suggestions that we had to credit. It was that kind of process. But at the



Photo By Sharum-Ari

core
it was us three, trying to get these songs and working hard for the past two years during the pandemic.

GS: You made good use of the lockdown time.

EA: Yes! It saved our minds.

GS: To my ears, I detect the influence of Otep, another queer modern metal artist. Is Otep someone that you consider to be an inspiration for what you do?

EA: I know her [laughs]! We've talked a lot about music before. And I remember years ago, we were like, "Let's do something together. Let's tour." But that's about it. I think she's super rad.

GS: Who are some of the other artists from whom you derive inspiration?

EA: There's so many. I was listening to the Pretenders just now. That's somebody that comes to mind. It's always refreshing! How do they do that? Where you listen to it, and it's always refreshing. They're obviously

very popular, but never to the point where you say, "Oh, turn this song off."

GS: Right. When you listen to that first album, it still sounds timeless, like it could have been made yesterday.

EA: Yeah! I was listening to it today and yesterday, and I'm like, "Whoa!" My mind is being blown by the production of it even though I've heard the songs many, many times. They were so ahead of their time. This is probably an album that I'm going to return to a lot moving forward. Certain songs pop out at me going through playlists and stuff as I'm rolling into the future. Obviously having to do the production ourselves with "Ain't It Tragic," with Sean Friday at the helm. I'm starting to think more like that. It's very interesting how you relive these songs very differently. You see them in a different light because you're starting to put yourself in that seat as an engineer or a producer. You start to find fun things that the average person who doesn't write music might not hear. That is super inspiring to me. It just so happened that I had that

realization, that inspiration recently.

GS: The music scene of the 2020s seems more fragmented than ever with country and hip-hop being the dominant styles now. Where do you see Dead Sara's hard rock sound fitting in with listeners?

EA: Country. I'm just kidding [laughs]. That's always a topic amongst ourselves and with management and our team. We just don't know. We end up just laughing at the end of it. You just keep doing you and somehow find a place, hopefully. Or it never does, or the tide will turn, and it'll miraculously find its spot. You have to be patient sometimes and just do who you are.

GS: Like so many things, musical tastes are cyclical. It could very well be that you're ahead of the curve, that this music will once again come back in the way that it has in the past.

EA: Exactly!

GS: In the song "Heroes" you sing

that “you never wanna meet your heroes” and that “all my heroes are dead.” Is this song about a specific hero who disappointed you or is it more of a composite?

EA: [Laughs] I thought it was a kind of funny thought when I jotted down that lyric. It had nothing to do with the song. The song was already pretty much written in its form and had been sitting for a couple years. When we were working with producer Noah Shane, at the time, we knew that we had to breathe new life into it. We had to finish the song. It wasn't quite there. I was looking down at my phone where I write all kinds of bits and things that I like and hear and think of or people say. I was singing. We were just jamming in the room, seeing how we could break it in real time. I started singing, “All my heroes are dead” in that pre-chorus. The band was like, “Wait, what did you say? That's cool! That's sick!” That was it. I reframed and rewrote those verses fitting that title. It was very easy. For some reason that was the piece of the puzzle that put it all together. It wasn't necessarily that I thought of somebody. It seemed to make sense once I wrote it down.

GS: The ironically titled “Good

Times,” which poses the question “Are we all just dying to feel?,” sounds like a musical reaction to the state of the country during the reign of Joe Biden’s predecessor. Am I on the right track with that song?

EA: Yeah! I wouldn't say anything political, but yes. [Laughs] there's definitely a lot of that. We're all just getting numb to this feeling of everything being wrong in the world. The world is dying to feel human again. You start to try and feel some sort of sanity with what is happening. Even if it's a friend that's close to you that dies from a drug overdose. In the world of politics and everybody just at each other, it's almost like a civil war happening. Are we just animals? What's going on? There's a lot of confusion. I just feel like we've lost the touch, some sort of human nature.

GS: In the midst of “Ain't It Tragic”'s metal edge, there are unexpected dance music elements to be found on songs such as “Hypnotic” and “Starry Eyed” (which includes the line “Dance, dance tonight”). How would you feel if those songs were given the dance remix treatment?

EA: Oh, how I would love that. I would absolutely love that. We would all love that. That's like a dream that somebody

would do that.

GS: Dead Sara is embarking on a multi-city concert tour. What are you most looking forward to about that?

EA: Just trying new songs. Hopefully to play new songs too, even newer ones. We're starting to write more, to get ahead of everything. So, that's gonna be exciting. But also play songs that we haven't played in a long time or probably never played live. We're getting very excited about that. I would definitely expect something like that to happen. On the last tour that we did, I don't think we played the same set every night at all. We played a different set pretty much every night. That was the first time we'd ever done that.

GS: You think you might work a Pretenders' song into the set?

EA: I thought about that. Is there a way? As I was listening, I thought, “Gosh, this would take too much time to learn!” We'd need to concentrate a little bit more on what we're doing. But if it if we found the time, absolutely.

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POSITIVE THOUGHTS

Your Status Is Nobody's Business But Your Own

HIV

During a scene in the 2008 film “Milk,” the gay activist and politician Harvey Milk insisted that every gay person working on his campaign who had not yet disclosed their sexuality to their family do so immediately.

It's a terrible moment wherein a well-meaning leader forces his beliefs onto a group of his followers without considering their particular consequences.

I am an advocate for HIV disclosure. Much like Milk, I divulge personal information publicly in order to fight stigma. But, unlike him, I don't believe that anyone else should do so, unless they decide to for themselves. In fact, during one's day-to-day life, there is rarely a reason for a person's sexuality or HIV status to surface. For instance, it is none of your employer's business — in fact, it is illegal for them to ask. Not even your parents are entitled to that information if you're unprepared to discuss it with them.

I have a friend who, despite telling his mother everything about his life — including the latest dress he ruined after a messy sexual experience — refuses to speak to her about his seropositive status. This is because he fears that it is the one thing that will change her opinion of him. Whether he is incorrect about that or not, he is right to hold onto this information until he feels comfortable with sharing it.

Soft power advocacy

Among my friends, I am known as someone who “overdiscloses.” It's not uncommon for me to casually share my seropositive status with strangers at Christmas parties, during lectures, or while moderating panels because, as I frequently say, “I want you to know that this is how living with HIV can look — that the virus is nothing to be ashamed of and that the person in front of you, whom you hold in high esteem and are shaking hands with, is living with this infection.”

It's unnecessary for me to do this, but I choose to put myself out there as a form of soft power advocacy. I am aware of the privilege I wield as a culture critic and as the staff writer of *TheBody*. As a result of that authority and influence, people are often prepared to like me as soon as they meet me.

Though disclosing my status with people who do not need to know it might commodify me as “the HIV guy” in their eyes, I believe that by doing so, I am challenging the pervasive poverty-porn portrayal of people living with HIV (PLWH) and helping those who might feel a certain type of way about our community to dispel their false — and often judgmental — notions.

Just as importantly, by sharing my experience, I am standing up as a possibility model for PLWH who may not feel so great about themselves. I once felt this way. I believed that seroconverting was something that only happened to people who didn't plan properly. I was also not so secretly jealous of my friends who never tested positive for any major sexually transmitted infections (STIs) despite their slutty sexcapades. I was angry that I'd avoided certain types of experiences out of fear of HIV — only to end up testing positive for it anyway.

While those feelings were real, once I acknowledged that I was still the same person and that my opportunities had not diminished, I began to accept my status and to advocate for anyone who had ever been told that they were bad because of something that had happened to them.

And let's be clear — it doesn't matter what led to your diagnosis with HIV. As the social culture dynamo King of Reads brilliantly states, “Nobody gave me HIV, child. Nobody gave me anything, sis. I contracted a virus that I am maintaining every day when I take my medicine.”

Maintaining one's health should be what matters

So, whether you seroconverted after having sex for the first or the 100th time, during a sexual assault, while using drugs recreationally, while you were in a committed relationship, or while taking raw loads in the back of your local sex club — none of us deserves HIV, nor should anyone be judged for living with it. Just as importantly, you don't owe anyone an explanation regarding how you seroconverted unless you choose to tell them.

As King of Reads reminds us, maintaining one's health should be what matters. However, because of backward laws that were often passed without consideration for health



science, disclosing one's HIV status is legally required in many states before engaging in sex with another person — but only for the person who is living with HIV. Yes, in violation of basic common sense and equal rights, people who are seronegative are not required to discuss their HIV status.

In some states, this double standard for PLWH includes oral sex, even though we know that spit does not transmit. This, despite the fact that, as the HIV activist Nina Martinez puts it, “Both consenting parties to sexual activity can prevent HIV transmission, no matter what is or is not said between them.”

Given the reality that PLWH can be virally suppressed through treatment with antiretroviral therapy (ART) and therefore incapable of transmitting, that people who are seronegative can use pre-exposure prophylaxis (PrEP) to prevent transmission from occurring, and that condoms and lube can also act as preventative measures, I don't think that focusing on one's HIV status should be the point of a conversation about sex. For me, that discussion has always been led with, “Do I want to have sex with this person?”

While discussing status has always been my habit, even when I was seronegative, I hate that our country forces one community of people to divulge their private information without considering how doing so will affect their lives. Because while I care about people who are seronegative, my primary concern will always be protecting people who are seropositive. Because we are more vulnerable — and the laws that govern our status have been written in such a way as to prey upon us.

Despite this reality, it is essential that we recall that in our daily lives, our HIV status is no one's business, and

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while I care about people who are seronegative, my primary concern will always be protecting people who are seropositive. Because we are more vulnerable — and the laws that govern our status have been written in such a way as to prey upon us.

Despite this reality, it is essential that we recall that in our daily lives, our HIV status is no one's business, and that even when it comes to dating, that information is earned — not a person's right to know.

This will be the case even in the future when we (hopefully) reach a state where HIV is regarded in the same way as cancer — as something shitty that happens, but that doesn't reduce one's worth. And that is the most important thing to hold onto: Whether you never speak of your status or choose to blare it to the world with a bullhorn like I do, it does not determine how wonderful you are.

Juan Michael Porter II is a contributing editor for TheBody and TheBodyPro. He has been living with HIV since 2015. This column is a project of TheBody, Plus, Positively Aware, POZ and Q Syndicate, the LGBTQ+ wire service. Visit their websites — <http://thebody.com>, <http://hivplusmag.com>, <http://positivelyaware.com> and <http://poz.com> — for the latest updates on HIV/AIDS.

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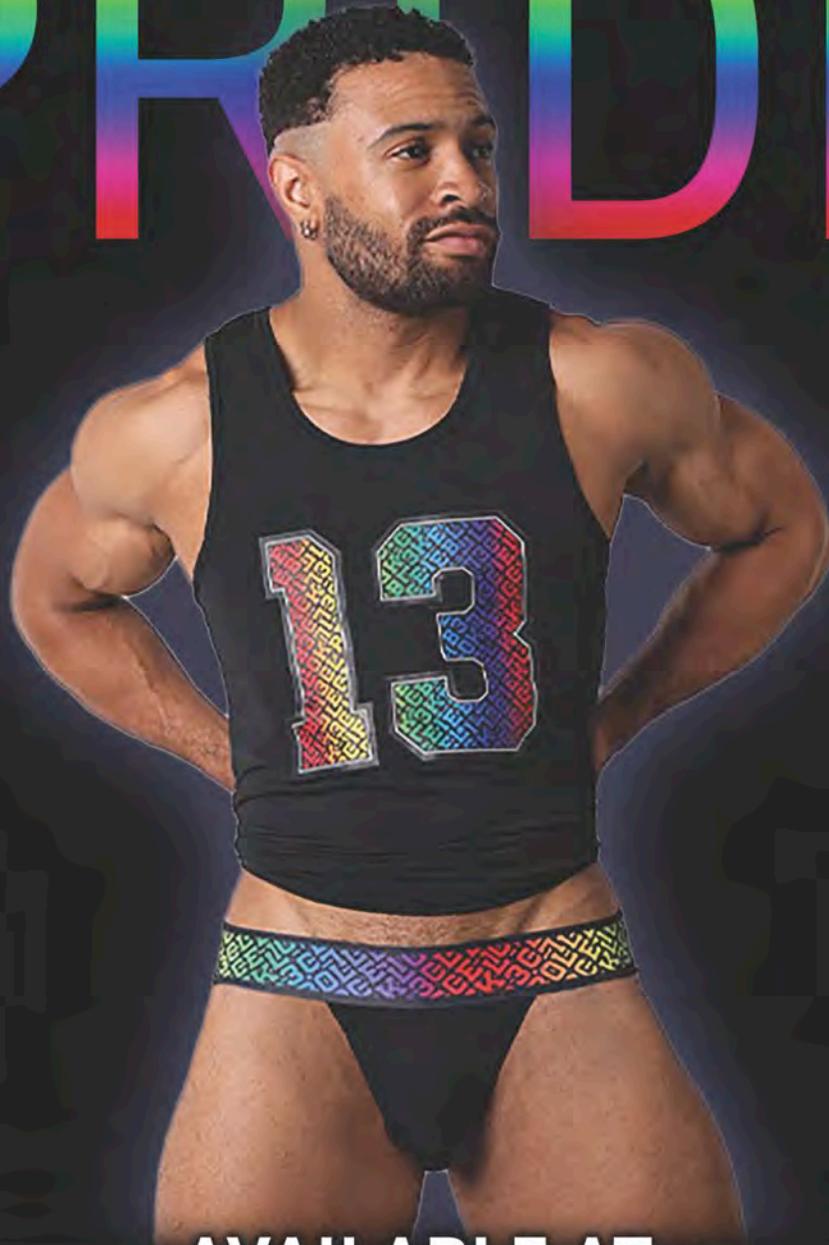
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Daily Specials

Monday	<p>2 Bears Tavern Uptown: . \$5 Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), \$4StoliCocktails (Any Flavor). @mosphere: \$5 Well Cocktails & Draft Beer 6-8pm. Cell Block: Open 4pm-2am. Charlies: Bingo 7 – 11 pm Dancing until close. Hydrate: Lips and Mascara Doors at 8pm Show at 10pm. Lark: Happy Hour 5-7pm, Bottles of Wine 50% off with dinner entree purchase. Lucky Horseshoe: Open at 4pm, Dancers 8pm. Meeting House Tavern: \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. North End: Open at 11am, \$5 Well Drinks. 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. Sidetrack: Open at 3pm, Musical Monday Show Tunes 8pm-2am. Steamworks: Every 3rd Monday TM4M (Trans Men For Men) 8pm-2am. The Sofo Tap: \$4 Whiskey, Rye& Bourbon \$3 Miller Lit Drafts \$5Big Ass Long Islands, \$4 Tallboys,5Jager, Fireball & Malort, \$4 Tall Boy Beers (Busch Light, PBR,Hamm's)Free Darts. Touche:Euchre NightCome Out & Play 7-10pm, Sports on the screens, Clubroom Open!</p>
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: 8/10 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. 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: Hardcore Cruisin' Sponsored by Leather64Ten No Cell Phones/Wifi</p>
Wednes day	<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 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, FUN DMC: Dua/Megan/Cardi 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>
Thursda y	<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 Only.Lucky 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 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: Throwback Thursdays70's& 80's Music & Porn by BijouVideo.</p>

GRAB YOUR FRIENDS

Daily Specials

<p>Friday</p>	<p>2 Bears Tavern Uptown: \$5 Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), \$7 Big Miller Lite Drafts \$3 House Shots. @mosphere: \$5 Well Cocktails & Draft Beer 6-8pm, Dancers 10pm-1am. Baton Show Lounge: Doors open at 6pm, Shows at 7:30pm, 9:30pm & 11:30pm. Cell Block: Open 4pm-2am. Charlie's: 1st and 3rd Fierce Fridays 10p – 1am, 2nd Fierce Fridays - Traffic Light Party 10p – 1am, 4th Fierce Fridays - Glow Up Party 10p – 1am, 5th Fierce Fridays – Strut 10p – 1am, Dancing until close. GRABBYS: Gay Porn Awards Show 6pm at Metro Theater. 7pm show starts Tickets Available at the door or online grabbyAwards.com. Hydrate: Fresh Faces A New Drag Competition Second and Forth Friday of the Month. Kit Kat Lounge: Happy Hour 5-7pm \$8.95 Martinis. Lark: Happy Hour 5-7pm \$4 Dud Light Drafts \$6 Well Cocktails. Every Friday from Meeting House Tavern: \$5 Tito's, \$7 Big Miller Lite Drafts, \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. North End: Open at 11am, \$3 Miller Lite Drafts 4-7pm. Replay Beer & Bourbon Lakeview: 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.) Shakers: \$4 Domestic Bottles \$5 Well Mixed Drinks, \$10 Giant 23oz Long Islands in 22 flavors. Sidetrack: Open at 3pm, TGIF Show Tunes 3-7pm, RuPaul's Drag Race All Stars Viewing Party 7-9pm, Friday Night Dance Party 9pm-2am. The Sofo Tap: \$7 Big Miller Lite Drafts \$3 House Shots. \$5 Jager, Fireball & Malort, \$4 Tall Boy Beers (Busch Light, PBR, Hamm's) Free Darts. Touche: 6/24 Onyx CLUB Night 7/1 Windy City Boys Troop Club Night "The Boys are Back!"</p>
<p>Saturday</p>	<p>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 Zamora Love & Friends 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: 6/25 RIPE PARTY Dim Lights, Deep Beats. Go-Go Dudes DJ Harry T7/2 All American Bear Night.</p>
<p>Sunday Funday</p>	<p>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, Singational 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 Frozens, \$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: 6/26 Pride Parade Day Beer Bust \$2 Drafts & Sodas Cook-Ou 3-7pm Clubroom Open. 7/3 Blowjob Contest at Mifnight.</p>

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GRAB A HIT



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DANCE

	Artist	Title
1	Anton Powers x ManyFew	These Are The Days ft. Liv Dawson
2	Jonas Blue & Why Don't We	Don't Wake Me Up
3	Jonasu & Rêve	All Night & Everyday
4	Ofenbach	4U
5	Catalina Cara	Smooth Operator (CS84 Remix)
6	Becky Hill & Galantis	Run (Galantis & Misha K VIP Mix)
7	The Chainsmokers	High (Radio Edit)
8	Jetta	Honey (Jonasu & RUDY Remix)
9	Alesso & Sentinel	Only You
10	Joel Corry x David Guetta x Bryson Tiller	What Would You Do
11	LP Giobbi X Bklava	Sinner
12	Charli XCX	Beg For You ft. Rina Sawayama (Charlie Lane Remix)
13	Qlank	The 5th
14	Felix Jaehn & Zoe Wees	Do It Better
15	Thomas Gold x Jex x Hugo Cantarra	Wasted
16	Mabel x Jax Jones x Galantis	Good Luck
17	Zookeeper & Jen	Taking Over Me
18	ARTY	So Good To Me
19	Swedish House Mafia	Heaven Takes You Home
20	MadBoys	We Made It
21	Warren	Before You ft. LEXI
22	VASSY x GTOoffice	Tuff
23	Emily Perry	Focused (Disco Fries Remix)
24	Firebeatz	Don't Stop Moving
25	tyDi & Jes	Just Believe
26	Cheat Codes	Payback ft. Icona Pop
27	MO	New Moon
28	Billy Porter	Children (MikeQ and 2LIVE Remix)
29	Tujamo	Down
30	Feenixpawl	Drowning
31	Diplo & Miguel	Don't Forget My Love
32	Bastiqe xPaul Keen & Lena Sue	One New Rule
33	RUDY	Love Sex Magic
34	Allegra	He Ain't You (Sebastian Perez Remix)
35	Gryffin & OneRepublic	You Were Loved (Manse Remix)
36	Mike Williams	Pretty Little Words ft. Zack Hall
37	Kungs	Clap Your Hands (Robin Schulz Remix Radio)
38	Seamus D	Like That
39	Cosmic Gate & Olivia Sebastianelli	We Got The Fire
40	Manuel Riva & Alexandra Stan	Heal Your Soul



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\$5 WHISKEY, RYE AND BOURBON

FRIDAY 3PM-4AM

\$7 BIG MILLER LITE DRAFTS

\$3 HOUSE SHOTS

\$3 PREMIUM WELL COCKTAILS 3-6PM

SATURDAY 2PM-5AM

\$5 LAGUNITAS IPA DRAFTS

\$5 PREMIUM WELL COCKTAILS

\$12 MIMOSA CARAFES

1/2 OFF ALL DRAFTS 2-5PM

SUNDAY 2PM-4AM

\$5 SIGNATURE MARGARITAS

\$12 MIMOSA CARAFES

\$4 PREMIUM WELL COCKTAILS 2-5PM

MONDAY 5PM-4AM

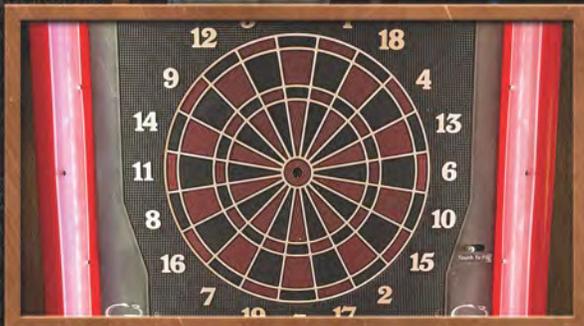
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GRAB HOLLY

Two Grandparents are Inconvenienced

By Holly Maholm

Phyllis, Dot and I were gathered in a stall at the stable, where Lauren and Doug were sharing their feelings concerning the request from Mike and Dave that they be allowed to adopt Lauren's unborn baby. Doug was speaking, but he was interrupted.

"Hello. Is anyone there?" A voice came from the corridor outside. I jumped up to see who it was and was confronted by a middle-aged couple. "Is Lauren here?" the woman asked, "I'm her mother." "She's in there," I replied, after which I directed them into the stall, where Dot and I found them chairs. The woman resumed, "I'm Mia, Lauren's mother, and this is Luis, her father." She addressed Lauren. "I heard from your friend, Kelsey, you were here, so I called your father."

She ignored the rest of us, and – glaring defiantly at Lauren – resumed. "I had to find out from your friend what I should have heard from you (!) – that you are thinking about giving up your baby for adoption! But not just anyone you want to raise your child – but a pair of fairies! Is this the thanks your father and I receive? Here you are making

plans with strangers, while you ignore your own flesh and blood? What a selfish daughter you are!"

She went on with her rant. "Maybe you think that because your father and I are divorced, that we don't care what happens to our grandchild. Nonsense! You and this boy, here, cannot raise a child. You cannot support yourselves, so how do you support a tiny baby? What a thoughtless girl you are to get pregnant!"

Lauren's father broke in. "I don't expect you to know what you're doing. You are both too young. You," (he turned to Doug), "have never worked a day in your life, and you" (he turned to Lauren), "have no idea how much work it is for a mother to care for a child. But adoption is no good, either. Are you willing to send your baby away to some family you don't know? What about your mother and me? How are we supposed to feel when our first grandchild is gone who-knows-where?"

Luis turned to Doug and – speaking in a low, confidential whisper – went on. "So how are you, the father, going to sleep at night, knowing your son or daughter is alone in a house with two faggots? Your son, defenseless in his crib, with a couple of

queers who don't know anything about babies. Why, at least if they were lesbians, they'd have a 'mother's instinct,' but these are two men! "And another thing," he went on, "the both of you, if you do give my grandchild to those men, how am I supposed to hold my head up in this town, where everybody knows everybody, and everybody will know that's my grandchild in their bedroom. You know... sometimes people have unexpected accidents, especially people who ought to keep to their own kind."

Mia stood up, and Luis stood up with her. Mia looked down at Lauren and delivered her verdict. "You got yourself into this fix, and you know what you have to do to get yourself out of it. I'm sure



your boyfriend, here, will pay the doctor to save his own skin. Let's go, Luis, I can't stand the smell in this room." They left.

There was a long pause as everyone sat speechless, stunned into silence by the nakedness of the vile and repugnant hate we had witnessed. Lauren was absolutely mortified. Her face had colored scarlet, and Doug leaned over to place a reassuring hand on her shoulder.

At that moment, Dot took out her cellphone and announced, "I just got a text from the vet out at the Horse Rescue. He's attending to a horse out there, and he needs me. How about if we all go out there?"

Lauren and Doug being in no state of mind to argue, Dot and I borrowed two delivery chariots to take us to the Horse Rescue. Dot drove one and took Phyllis, and I drove the other, taking Lauren and Doug. It was getting late, but we drove on through the darkening forest. Dot went on ahead of me, and I fell further and further behind. In a few moments, I stopped at an isolated spot on the trail and announced.

"Sorry, but there's something wrong with the harness. I've got to stop and fix it. Could the two of you jump down for a minute?" This they did, and I took the opportunity to quickly drive further down the path, leaving them alone in the gloom.

I could hear Doug's voice, "Hey! This is scary! It's getting dark." He fell silent, but a moment later I heard him whisper, "Lauren... I see wolves!"

(To be continued)

Holly Maholm is a transgender woman living in Cleveland, Ohio. Look for Holly's new 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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 June 22 & 26: IN THE GOOD OLD SUMMERTIME
 June 29 & July 2: SUMMER STOCK (35mm)
 July 6 & 9: A STAR IS BORN (35mm)
 July 13 & 16: THE PIRATE (35mm)
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PARADE INFORMATION

DATE: Sunday, June 26

TIME: 12 Noon

STARTS at: Broadway & Montrose.

LINE UP: North Broadway (both the east and the west curb lanes, from Montrose to Wilson); West Montrose (both the north and south curb lanes from Broadway to Clark); Sunnyside Ave from Broadway to North Sheridan Road and North Sheridan Road, between Montrose and Wilson.

ROUTE: Step off from the Broadway/Montrose corner, proceeding south on Broadway; then south on Halsted; then east on Belmont; then south on Broadway; then east on Diversey to Cannon Drive.

CONTENT & DESCRIPTION: The parade will feature 150 registered entries, including floats, decorated vehicles, performance groups, a marching band and walking contingents.

The entries represent community organizations, businesses, governmental officials and individual community members. Crowd estimates each year are in the hundreds of thousands. So the plans are to line the parade route with barricades on both sides of the street from beginning to the end of the parade route. Spectators will be required to remain behind the barricades. (Only parade registrants traveling down the middle of the street, police officers, other city officials, security staff, parade marshals and credentialed media reps will be allowed in the street). In recent years, the City of Chicago has required that several large city parades, including the Pride Parade, line their parade routes with barricades at our own expense. Police officers and parade marshals will be stationed at various points on the street in front of the barricades along the parade route. Police officers will also be in the area surrounding the parade. In addition, PRIDEChicago (parade coordinators) are providing a security team to supplement the police presence along and surrounding the parade route (please note any of this information is subject to change on the day of the Parade without notice).

\$1000 Fine FOR PUBLIC ALCOHOL CONSUMPTION:

The parade will have more security and a tighter rein on public alcohol consumption. In addition to the large number of police officers who staff the

event, PRIDEChicago (parade coordinators) are providing a security team to supplement the police presence. Penalties include, but are not limited to, \$1000+ tickets being issued and/or the immediate disposal of open containers of alcohol into trash receptacles. Public urination is also grounds to receive a ticket.

PARADE DAY HEALTH/SAFETY:

Bring plenty of bottled water, sunscreen and a hat or other head covering, and dress lightly because parade day is usually hot and sunny.

STREET CLOSURES: (on parade day, Sunday, June 26)

ASSEMBLY AREA: Tentative time: 10:30 a.m.

PARADE ROUTE: Rolling closing times. Cross streets will close as the parade travels south down the route. The parade starts at 12:00 Noon at the Broadway/Montrose corner proceeding south on Broadway; then south on Halsted; then east on Belmont; then south on Broadway; then east on Diversey to Cannon Drive.

NO PARKING:

Both the Assembly Area and Parade Route (listed above) will be posted with temporary signs indicating **"NO PARKING ON SUNDAY JUNE 26, 2022, FROM 5:00 AM TO 8:00 PM. - Both sides of the street."**

Montrose Ave. -
Greenview Ave. to
Hazel St.
Broadway St. -
Leland Ave. to
Grace St.
Sunnyside Ave. -
Broadway St. to
North Sheridan Rd.
Halsted St. -
Grace St. to to
Belmont Ave.
Belmont Ave. -
Sheffield Ave. to
Broadway St.
Broadway St. -

Belmont Ave. to Diversey Pkwy.
Diversey Pkwy. - Broadway St. to
Cannon Dr. (Sheridan)
Cannon Dr. - Diversey Pkwy. to Fullerton
Pkwy.
Addison St. - 736 W. Addison St. to
Sheffield Ave.
Waveland Ave. - Halsted St. to
Broadway St.
Grace St. - Halsted St. to Fremont St.
Clifton from Montrose Ave. to Sunnyside
Ave.
Wellington Ave. from Clark St. to Racine
Ave.
North Sheridan Road from Montrose to
Agatite Street
East Side of Racine St. from Belmont
Ave to Wellington Ave

ADDITIONAL PARKING

RESTRICTIONS: There will be additional parking restrictions on Sunnyside Ave between Broadway and North Sheridan Road also North Sheridan Road from Montrose to Agatite Street.

TOWING: Begins at 5:00 AM. Due to the volume of vehicles involved, the issuing of parking violation citations and towing will start at 5AM - Promptly.

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CHICAGO

SATURDAY JUNE 25TH

THE CHAINSMOKERS
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SUNDAY JUNE 26TH

ALESSO

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SHEA COULÉE · MOORE KISMET · MZ WORTHY · MIMI MARKS
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SATURDAY 7.2

ALL AMERICAN BEAR NIGHT
DRAWINGS FOR SIX FLAGS TICKETS
MIDNIGHT PIZZA PANIC

SUNDAY 7.3

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CONTEST AT MIDNIGHT

RED, WHITE & BLEW WEEKEND

CROSS STREETS: Rolling closing times. Cross streets will close as the parade travels south down the route. After stepping off at 12:00 PM, the parade will take approximately two and one-half hours to finish crossing the Broadway & Montrose corner. After this time, the floats will still be winding their way to the end of the parade route at Diversey & Sheridan. This year there will NOT be a Buffer Zone on Halsted Street after the parade ends. Police will work to re-open the streets to vehicular traffic as soon as cleaning crews are finished and the streets will not remain open to foot traffic.

PUBLIC TRANSPORTATION: From the Red Line: Wilson, Sheridan, Addison or Belmont all provide access via a short walk to the parade route.

PLEASE NOTE: The Belmont station (and the surrounding area) tends to become the most crowded, so you are encouraged to consider watching the parade from the other parts of the route, including areas toward the start of the route—such as Broadway, south of Montrose—which are served by both the nearby Wilson and Sheridan stations on the Red Line. In addition, a number of lakefront bus routes including the 146 and 151 provide convenient access from the north, the Gold Coast/North Michigan Avenue and downtown to areas east of the parade route.

Extra service will be provided on the “L” on parade day to accommodate the large numbers of people who attend the parade. Due to the increase of local traffic and a number of bus reroutes, potential parade spectators are advised to make use of the L or the various bus routes.

BUS REROUTES:

8 Halsted, 22 Clark, 36 Broadway, 76 Diversey, 77 Belmont, 78 Montrose, 151 Sheridan, 152 Addison.

Also see CTA web site or call them for updated information concerning the train and bus routes.

CTA: **1-312-836-7000**

www.transitchicago.com

Other information on public transportation: **1-312-322-6900** www.metrotransit.com

BUS REROUTES:

From 8 a.m. until approximately 8 p.m., the following nine bus routes will be detoured as a result of several street closures: #8 Halsted, #22 Clark, #36 Broadway, #76 Diversey, #77 Belmont, #78 Montrose, #80 Irving Park, #151 Sheridan and #152 Addison.

PEDESTRIAN CROSS-OVER STREETS:

There will be at least nine cross-over streets:

Montrose Ave. at Broadway
Irving Park Rd. at Broadway
Grace St. at Halsted St.

Addison St. at Halsted St.
Roscoe St. at Halsted St.
Wellington Ave. at Broadway
Aldine Street at Halsted St.
Cornelia Ave at Halsted St.
Barry Ave. at Broadway

At each corner of the streets listed above there will be police officers

assigned to assist pedestrians to cross the parade route.

NEEDS AND SPECIAL NEEDS:

1. Portable Restrooms - are stationed along both the parade line-up street and the parade route. Included at several locations are restrooms for the physically challenged.

2. Physically Challenged Area/Wheel chair Accessible Area/Seniors - for people who need or want more space: the sidewalks of West Diversey Parkway (near 600 W. Diversey). Traditionally this area of the parade route has fewer spectators than other sections of the parade route. Spectators in these areas generally arrive there early on parade morning to secure their viewing spots. Included there are restrooms for the physically challenged.

3. Seniors (outdoor) - The area mentioned above in #2 (600 W. Diversey sidewalks) is a designated OUTDOOR area for seniors. Spectators in this area generally arrive there early on parade morning to secure their viewing spots. Included there are restrooms for the physically challenged.

4. Cooling Busses -

Diversey, west of Clark
Halsted, south of Belmont
Addison, west of Halsted
Belmont, east of Broadway
Wilton, north of Belmont
Buena, north of Belmont
Roscoe, east of Halsted

5. Chicago Fire Department First Aid Stations:

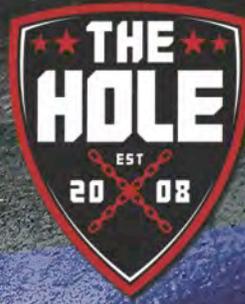
901 W. Addison St.
765 W. Roscoe St.
3165 N. Halsted St.
561 W. Surf St.
802 W. Roscoe St.
803 W. Roscoe St.

For more information:
www.ChicagoPrideCalendar.org

Email PrideChgo@aol.com or

773-348-8243.





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GRAB PRIDE

PRIDE



1. \$1000 FINE FOR PUBLIC ALCOHOL CONSUMPTION: The parade will have more security and a tighter rein on public alcohol consumption. In addition to the large number of police officers who staff the event, PRIDEChicago (parade coordinators) are providing a security team to supplement the police presence. Penalties include, but are not limited to \$1000+ tickets being issued and/or the immediate disposal of open containers of alcoholic beverages into trash receptacles. (Public urination is also grounds to receive a ticket).

2. STARTING TIME: The parade starts at 12 Noon. So, arrive early to find a good spot.

3. PUBLIC TRANSPORTATION: Parking in the area is limited, so walk, take public transportation (or if you must drive, then car pool). For CTA/PACE/Metra transit information, call 1-312-836-7000; Web Site: www.transitchicago.com or 1-312-322-6900, Web Site: www.metrarail.com ; Potential spectators are advised to consider making use of RED line el stations including Sheridan Road, Wilson Avenue or Addison Street (The Belmont stop becomes extremely over crowded on parade day).

4. BARRICADES: The parade route will be lined with iron barricades. Spectators will be required to stand behind the barricades, not in the street. Besides the parade registrants traveling down the middle of the street, only police officers, other city officials, security staff, parade marshals and credentialed members of the media will be allowed in the street.

5. PEDESTRIAN CROSS-OVER STREETS: The 9 corners where pedestrians may cross from one side of the parade route to the other side include: Montrose Ave. at Broadway; Irving Park Rd. at Broadway; Grace St. at Halsted St.; Addison St. at Halsted St.; Roscoe St. at Halsted St.; Wellington Ave. at Broadway; Aldine St. at Halsted St. Cornelia Ave at Halsted St; Barry Ave at Broadway. There will be police officers assigned to assist pedestrians in crossing at these locations. For updates: www.ChicagoPrideCalendar.org

6. CROWDS: Since the number of spectators have increased dramatically in recent years on Halsted Street, spectators are being advised to try other sections of the parade route to view the parade (for example, 4000 to 4300 N. Broadway). In addition, spectators must watch the parade on the actual parade route, not in the assembly area. (The assembly area is for parade participants only).

7. SAMPLING: City ordinance prevents parade participants from tossing items to spectators. Likewise, spectators should not toss items back to parade participants. Spectators are not allowed to walk into the street to get items. Spectators must wait until parade participants come to the sidelines to

hand out items. Parade participants are not allowed to hand out items to spectators who are standing on sidewalks in the assembly area. Spectators who want sample items must view the parade from the parade route, not the assembly area. For safety, no high powered water rifles are allowed.

8. TRASH: Keep the neighborhood clean by using trash barrels provided along the route.

9. NEEDS & SPECIAL NEEDS: Physically challenged/wheelchair accessible and senior area is provided. See parade website for details. Portable restrooms are placed along parade route.

10. POLICE PERSONNEL ARE ON HAND (as well as parade marshals): In addition, PRIDEChicago (parade coordinators) are providing security officers to assist. But spectators can be a big help by obeying the above rules and city ordinances in relation to alcohol consumption and other issues.





SATURDAY JUNE 25TH

THE CHAINSMOKERS

+ SPECIAL GUEST HEADLINER TO BE ANNOUNCED

JOEL CORRY · REBECCA BLACK · SPENCER BROWN

CIRCUIT MOM · MONET X CHANGE · PRIYANKA

GSP · AARON AANENSON · ALEXANDREA DIAMOND

AVI SIC · SASHA LOVE

KENYA BLACK DUPREE · DUSTY BAHLS

SUNDAY JUNE 26TH

ALESSO

DAYA · SAUCY SANTANA · J. WORRA

SHEA COULEÉ · MOORE KISMET · MZ WORTHY · MIMI MARKS

KHLOE COULEÉ · KENZIE COULEÉ · BAMBI BANKS COULEÉ · LÚC AMI

JANKY · JUICY LOVE DION · PEPPER · TRAVIS FIERO

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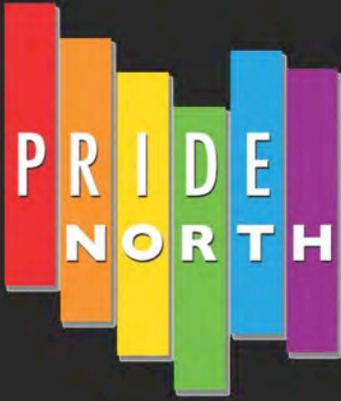
OTTAWA FAMILY
PRIDE
 FESTIVAL
 June 11-12th



Photos By Chris K.



FRIDAY, JUNE 24 | 3PM-10PM
SATURDAY, JUNE 25 &
SUNDAY, JUNE 26 | 12PM-10PM



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Priscilla

QUEEN OF THE DESERT *the musical*

USE CODE 'GRAB' TO SAVE \$10*

with **Honey West**

JULY 15 to
SEPT 11



SCAN FOR MORE INFORMATION

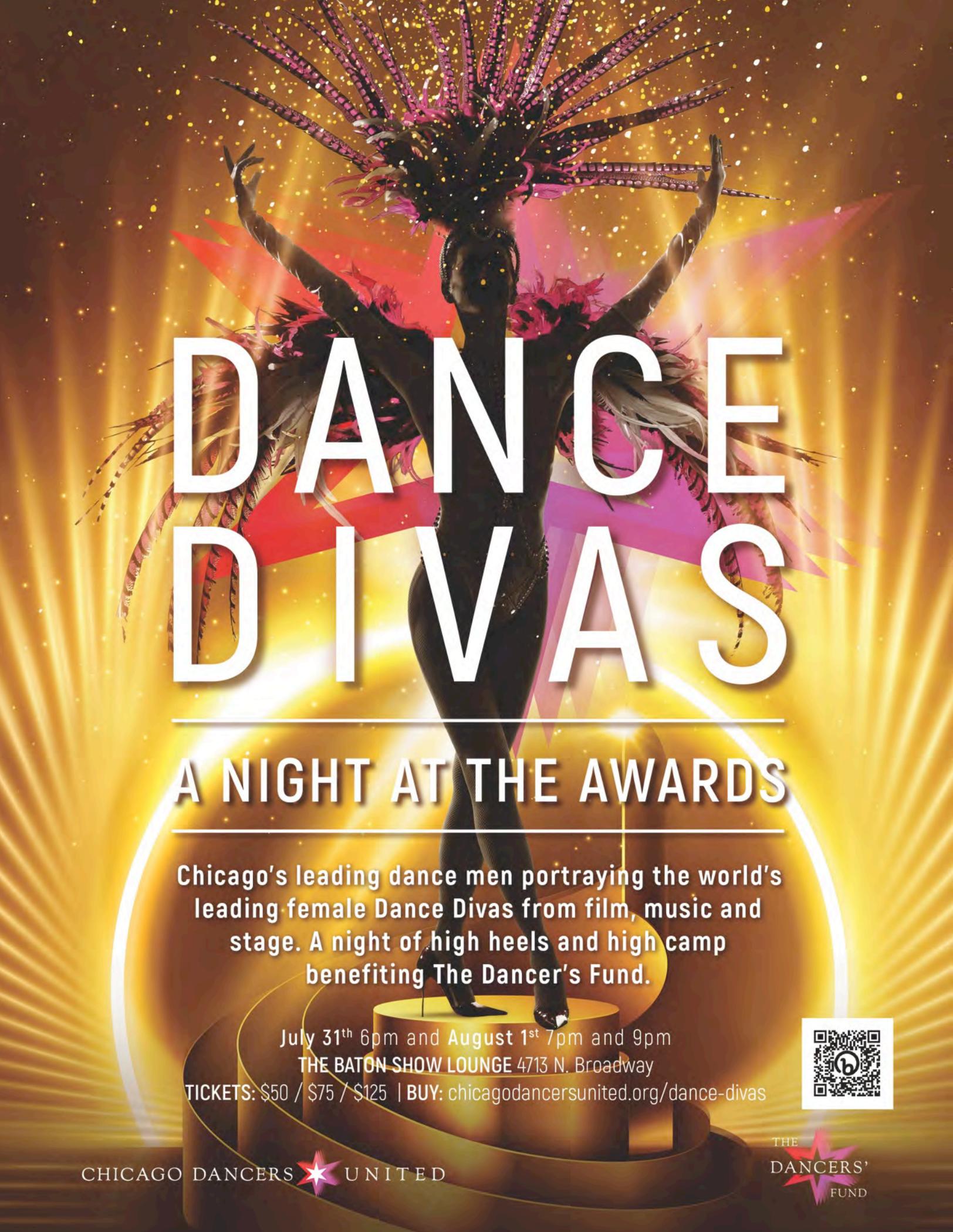
*DISCOUNT ON FULL-PRICE V.I.P. AND PREMIUM TICKETS.
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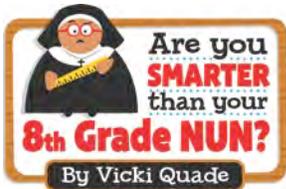
Chicago Premiere of British comedy TOMMY ON TOP OPENED JUNE 15 AT PRIDE ARTS CENTER



The Chicago premiere of *TOMMY ON TOP* – a comedy that premiered in London’s West End at the Above the Stag Theatre last summer - will open to the press on Wednesday, June 15 at 7:30 pm at the Pride Arts Center, 4139 N. Broadway, Chicago.

The *TOMMY ON TOP* cast includes Ryan Cason as Tommy Miller, the closeted Hollywood heartthrob who is nominated for an Oscar and is a shoo-in to win Best Actor. Theresa Liebhart will be his bibulous sister Molly, and Patrick Gosney will play Tommy’s musical theater-obsessed stylist boyfriend George. **Beth Johnson** and **Sandra Franco** will share the role of the celebrity talent manager Judy, and Blythe Inanna will play the celebrity blogger Kiki Lopez, who is threatening to out Tommy with some incriminating gay photos. Completing the cast is Brian Boller as Eddie, Tommy’s Trump-loving Republican gay talent agent who goes berserk when he discovers that Judy is also trying to poach Tommy to be in her roster of stars. Understudies are **Caitlin McNichol** (Molly), **Michelle Paola Ortiz** (Kiki), and **Kiefer Otto** (George). Tickets and more information at www.pridearts.org

Are You Smarter Than Your 8th Grade Nun? New, interactive comedy game show Premieres at the Greenhouse Theater Center July 1 through August 7



History, mathematics, spelling! How much do you really remember? Find out at the new interactive game show comedy, *Are You Smarter Than Your 8th Grade Nun?*, having its Chicago premiere starting July 1 through August 7, at the Greenhouse Theater Center, 2257 N. Lincoln Ave., Chicago. American audiences have long had a fascination with game shows. The first televised game show in the United States was the religious-sounding *Truth or Consequences*, which premiered on July

1, 1941, as a one-day experiment on New York station WNBT. It would return in 1950, hosted by popular radio producer **Ralph Edwards**, the TV version featured **Jack Bailey** (from *Queen for a Day*) and later, the legendary **Bob Barker**. Are You Smarter Than Your 8th Grade Nun? follows in those game show footsteps. Written by **Vicki Quade**, co-creator of the hit comedy, *Late Nite Catechism*, this game show features willing audience members who’ll compete in teams to see who was paying attention and who was daydreaming in school.

The play, produced by Nuns4Fun Entertainment, will feature the talents of **Vicki Quade**, **Nancy Greco**, **Rose Guccione**, and **Liz Cloud**, sharing the roles of the Emcee and the 8th Grade Nun, who will spin the wheel and land on whatever subject comes up. For tickets or more information, call the box office at **773-404-7336**, or visit <https://greenhousetheatercenter.thundertext.com>

Mercury Theater Chicago announces casting for Priscilla Queen of the Desert July 15, 2022 – September 11, 2022



Mercury Theater Artistic Director **Christopher Chase Carter**, Managing Director **Kristi J. Martens** and Executive Producers **Walter Stearns** and **Eugene Dizon** announce the cast and creative team for the much-anticipated production of the summer, *Priscilla Queen of the Desert*. The musical features a book by **Stephan Elliot** and **Allan Scott** and is based on the film “The Adventures of Priscilla, Queen of the Desert” by **Stephan Elliot**. This production is directed and choreographed by Artistic Director **Christopher Chase Carter**, with music direction by Executive Producer **Eugene Dizon**. *Priscilla, Queen of the Desert* runs July 15 – September 11, 2022 at Mercury Theater Chicago, 3745 N. Southport Avenue.

The cast of *Priscilla Queen of the Desert* is led by legendary cabaret chanteuse **Honey West** as Bernadette and **Josh Houghton** as Tick/Mitzi and features **Heather J. Beck** (Diva, US Marion, US Shirley), **Lydia Burke** (Diva, US Cynthia, US Miss Understanding), **John Cardone** (Ensemble, US Bernadette), **Marcus Jackson** (Jimmy, Frank, Ensemble, US Bob, Dance Captain), **Brittany D. Parker** (Marion, Shirley, Ensemble, US Diva), **Darren Patin** (Miss Understanding, Ensemble, US Adam/Felicia), **Jason Richards** (Bob, Ensemble), **Jessica Brooke Seals** (Diva), **Gabriel Solis** (Benji), and **Ayana Strutz**

(Cynthia, Ensemble), **Shaun White** (Adam/Felicia) and **Matthew Weidenbener** (Young Bernadette). Tickets are on sale now at the box office, 3745 N. Southport Avenue in Chicago online at www.mercurytheaterchicago.com

PRINCE: THE IMMERSIVE EXPERIENCE MAKES WORLDWIDE DEBUT IN CHICAGO



Chicago will glow purple this summer when *Prince: The Immersive Experience* makes its worldwide debut on June 9. Presented by Superfly in partnership with The Prince Estate, attendees will be invited to fully immerse themselves in the music and life of Prince.

Designed for music lovers young and old, Prince fans, families and everyone in between, the interactive trip will take visitors through more than 10 multidimensional spaces, where they can experience Prince’s life, creative evolution, and original sound in an new and illuminating way. Step inside the Purple Rain album cover; head into Prince’s beloved Paisley Park workspace Studio A to mix an iconic greatest hit; and get down to an audiovisual dance party designed by Prince’s lighting designer, Roy Bennett. Powered by Bose, the experience will feature speakers and equipment from the world renowned brand that will deliver immersive audio to fans as they explore Prince’s catalog of hits. The Experience will also feature historic wardrobe pieces, photography, instruments, and much more courtesy of The Prince Estate. *Prince: The Immersive Experience* will be located at The Shops at North Bridge on the Magnificent Mile at 540 N. Michigan Avenue (corner of N. Michigan and E. Ohio St.).

“It is an absolute honor to partner with The Prince Estate to create an experience that celebrates Prince’s legendary music and the visionary way that he lived his life. I’m excited for fans to immerse themselves in Prince’s creative world in a way that has never been done before. I know I will forever be changed by working on this project and I hope this interactive trip will inspire visitors to express themselves as passionately as Prince did,” said Superfly Co-Founder **Kerry Black**, who leads Superfly’s music experiences division. Tickets now on sale exclusively at PrinceTheExperience.com.

Chicago Premiere



Are you SMARTER than your 8th Grade NUN?

By Vicki Quade

The new interactive comedy game show, where audience members compete to see who was paying attention and who was daydreaming in school.

July 1 through August 7
 8 p.m. Fridays & Saturdays,
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Greenhouse Theater Center
 2257 N. Lincoln Ave., Chicago
 For tickets: 773-404-7336

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 THE 90'S MUSICAL

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PRIDE PARADE LINEUP

2022 PRIDE PARADE LINE OF MARCH – Organizations & Local & National Businesses w/their LGBTQ Employee Groups 51st Annual Pride Parade will start at 12 noon SUNDAY JUNE26TH.

- 1.Intro-Banner/Color Guard (Scouts for Equality) – car/walkers
- 2.Mayor Lori Lightfoot (Honorary Grand Marshal) w/ family – walkers
- 3.Governor J.B. Pritzker -w/ walkers
- 4.Banner – Richard Pfeiffer
- 5.Chicago LGBT Hall of Fame w/McKinsey & Co. (sponsor) – (Organization Grand Marshal) float/car/walkers
- 6.Gary Chichester (Legacy Grand Marshal) car
- 7.Gerber Hart Library and Archives /Hyatt (sponsor) – (Organization Grand Marshal) float/walkers
- 8.Illinois Holocaust Museum & Educational Center – (Organization Grand Marshal) trolley/walkers
- 9.Nettelhorst School – golf cart/walkers
- 9A – Near North Montessori school – bus/walkers
- 10.Francis W. Parker School
- 10A Catherine Cook School – car/walkers
- 11.Lyce Francais de Chicago – walkers & 11A Bernard Zell Anshe Emet School reps – walkers
- 12.Lakeside Pride Music Ensembles band/van
- 13.Grab Magazine – float
- 14.Chicago Gender Society – float
- 15.American Veterans for Equal Rights – car/walkers
- 16.Chicago Fire Department – vehicle/walkers
- 16A GOAL walkers
- 16B Travis Hooker Elgin -car
- 17.Equality Illinois Institute – float/walkers
- 18Human Rights Campaign &
- 18A Erie Family Health walkers
- 19.City of Chicago – float/walkers
- 20.City Officials & City Department Reps – walkers
- 21.Free Mom Hugs -
- 22.ABC 7 Chicago - float
- 23.County Officials & County Department Reps – walkers
- 24.PFLAG – trolley/walkers &
- 24A AbbVie - walkers
- 25.Folia Brasil &dancers &
- 25A Heels & Hardhats – vehicle w/ walkers
- 26.State Officials &
- Department Reps – walkers
- 27.Uptown Chamber of Commerce float/walkers
- 28.Department of Children and Family Services – van/walkers
- 29.Federal & International Officials & Departments – van/walkers
- 30.Chicago White Sox – Van/walkers
- 31.LGBTQ Impact – car/walkers & 31A Enjoy Illinois office of Tourism - float
- 32abcEntry lines up on Sheridan (from Montrose to Sunnyside) – Motorcycles incl. Organized Chaos, Bikes&Micsc &State of Illinois float/walkers & Lambda Lega float/walkers
- 33abcEntry lines up on Sheridan (from Sunnyside to Wilson) – McDonald’s – float/walkers & Expedia van/walkers & Veterinary Specialty Center – float/walkers
34. Howard Brown – float/walkers
- 35.Target 10 o/b/o Johnson & Johnson - walkers
- 36.Chicago Black Men’s Caucus – walkers
- 37.Balloons by Tommy – Coach bus/walkers
- 38.Rush University Medical Center – float/walkers
- 39.bp PLC – trolley/walkers
- 40.Chicago Bulls & BMO Harris – Benny’s van
- 41.Chicago Bulls & BMO Harris – float
- 42.CBS Chicago car/walk &
- 42A Mini of Glencoe
- 43.TPAN van/walk & 43A Rainbow Mensa float/walkers
44. Gerber Collision & Glass – pickup truck/walkers
- 45.WGN TV – float/walkers &
- 45A Fermi Lab walkers
- 46.Chi-Town Squares pickup/dancers
- 47.Baton Show Lounge – float car will follow
- 48.Steve Quick Jeweler & Chicago Pride Guard – float/walkers
- 49.Ferrara Candy/CGMC float/walkers
- 50.Center on Halsted & US Bank – float/walkers
- 51.Lorde, Ruskin Bates – float
- 52.Asians Friends float & 52A Trikone float
- 53.Chicago Coalition of Welcoming Churches - walkers
- 54.Chicago Teacher’s Union – float/walkers
- 55.AIA Chicago – walkers
- 56.Second City Outlaws - truck/
- 56.Buffalo Grove Pride & other suburban pride groups – jeep/walkers
- 57.Kenosha Pride – flatbed/walkers
- 58.Puerto Rican Cultural Center – float/walkers
- 59.Keshet & orgs & congregations – walkers
- 60.WTTW, WFMT, WBEZ Chicago Public Media – walkers & 60A JCC sml school bus
- 61.Sidetrack with Chicago Spirit Brigade – float/walkers
- 62.Iron Galaxy Studios – walkers
- 63.Project Vida – passenger van/walkers
- 64.Nordstrom – walkers & 64A Windy City Sings truck/walkers
- 65.Discover Financial Services – walkers
- 66.Fifth Third Bank – trolley/walkers
- 67.Broadway in Chicago – float/walkers
- 68.Goose Island Beer Company – float/walkers
- 69.Chime – walkers
- 70.iHeart Media Miller – float/walkers
- 71.iHeart Media CPS – float/Wwalkers
- 72.iHeart Media WGCI – float/walkers

(CONTINUED NEXT PAGE)

PRIDE PARADE LINEUP

(CONTINUED)

73. iHeart Media KISS FM – float/walkers
74. DePaul University – van/walkers
75. Chicago Boyz & Girlz – dd bus
76. Newsweb Radio WCPT – float
77. Roscoe’s – Flatbed/walkers
78. Tyson Foods – float/walkers
79. WGN Radio w/Jewel Osco – pickup truck/walkers
80. Univision Chicago – float/walkers
81. Blue Cross Blue Shield – float/walkers
82. Comcast NBC Universal – float/walkers
83. FCB Chicago – walkers?
84. Obama Foundation – Float/walkers & 84A Chicago Women in Trades – flatbed/walkers
85. Firebrand Second City Country Dance – van/dancers
86. MedVet Chicago – Walkers
87. WW Grainger – trolley/walkers
88. Chicago Cubs – float/walkers
89. Chicago Bears Football Club/CMSA – van/walkers
90. Chicago Fire FC – truck/walkers
91. Athletic Alliance of Chicago – float/walkers
92. Chicago Gay Hockey Association (CGHA) – car/walkers
93. Chicago Dragons Rugby Football Club – car/walkers
94. Alcalá’s Western Wear – float/walkers
95. Macy’s – trolley/balloons/walkers
96. Meta – float/walkers
97. Thousand Waves - walkers
99. American Airlines – float/walkers
99. Southwest Airlines – Ford Explorer/walkers
100. United Airlines – walkers
101. National Gay Pilots Assoc. – float/walkers
102. Planned Parenthood of Illinois – walkers
103. Actors Equity Association – walkers
104. Robert Jeffrey Salon/Jeffrey LaMort Salon Group – float/walkers
105. Advocate Illinois Masonic Medical Center – trolley/walkers
106. Thresholds – float/walkers
107. Huntington Bank – ice cream truck/walkers
108. Dream Town Realty – float/walkers
109. Elmhurst University – van/walkers
110. Safer Foundation – tbd
111. LA Tan – float/walkers
112. Sherwin Williams – walkers
113. Verilife Cannabis Dispensary – van/walkers
114. T-Mobile LLC – float/walkers
115. Accenture – bus/walkers
116. 101.9 the MIX – float/walkers
117. Bank of America – float/walkers
118. WFLD-TV – truck
119. JPMorgan Chase – trolley/walkers
120. CW26 Chicago – dd bus/walkers
121. Zeller Realty Corporation – car/walkers
122. Chicago Leather & Fetish Pride – truck/walkers
123. Liberty Mutual – walkers
124. WXRT – trolley
125. Illinois Department of Human Rights –
126. Deloitte LLP – trolley/walkers
127. EY – walkers
128. Foreskin Pride
129. Abbott Pride Network – float/walkers
130. Astellas – float/walkers
131. Leather64Ten – float/walkers
132. United Way of Metro Chicago – float/walkers
133. Jones Lang LaSalle JLL – float/walkers
134. Zurich North America – walkers
135. University of Chicago Bio Sciences – bus/walkers
136. Northwestern University – trolley/walkers
137. 1871 – walkers
138. Salesforce – float/walkers
139. Wendy’s – float/walkers
140. Neighborhood Loans – trolley/walkers
141. PricewaterhouseCoopers – car/walkers
142. Arcus Behavioral Health & Wellness van/walkers
143. Amazon – float/walkers
144. Prime Care Health & others – walkers
145. Gateway Foundation – walkers
146. Cushman & Wakefield – trolley/walkers
147. Applied Systems – walkers
148. KPMG dd bus/walkers
149. ComEd – truck/walkers
150. Local 881- float/walkers
151. Walgreens - trolley
152. Charlie’s/My Buddy – flatbed/car
153. Elevate K12- walkers
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Parade Route

Chicago 51st Annual Pride Parade

(The Parade is scheduled each year for the last Sunday in June)

Date: Sunday, June 26th

Time: 12 Noon



Map showing route of Chicago Pride Parade

- CTA 'L' station
- ∞ Transfer point
- ♿ Accessible station
- ➡ Parade route & direction
- - - Designated parade crossing
-

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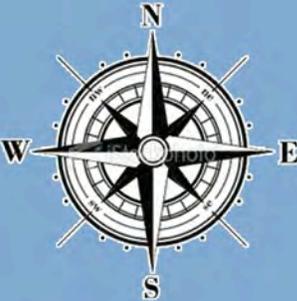
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GRAB MAGAZINE MAPS

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

58
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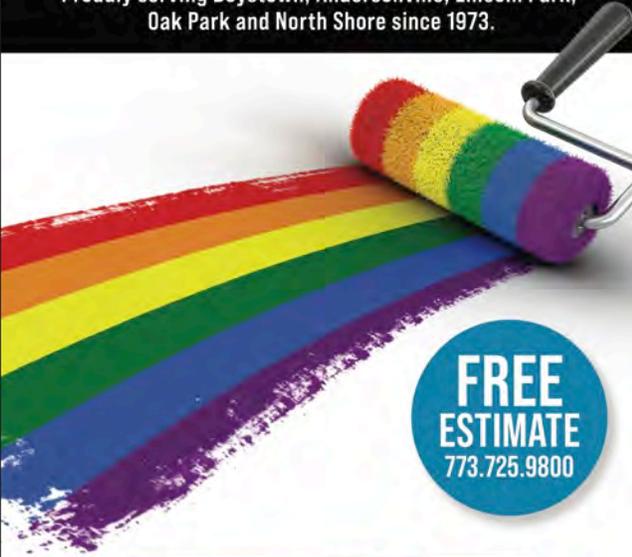
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