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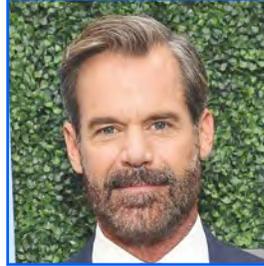
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CONTENTS

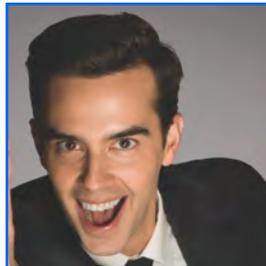
THIS ISSUE

TUC
WATKINS
6



NEIL
PATRICK
HARRIS
12

TRAVEL
SAUGUTUCK-
DOUGLAS
14



MICHAEL
CARBONARO
18

JOHN
D'EMILIO
36



GRAB A FRIEND (DRINKSPECIALS)	28
NEXUS DANCE CHART	30
GRAB ROGER	32
GRAB HOLLY	34
GRAB THEATER	44
Bar/Restaurant/Directory/	46 & 48
MAP	49
CLASSIFIEDS	50

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GRAB TUC



Tuc Watkins on Queer TV, Then and Now The ‘Desperate Housewives’ star uncouples from Neil Patrick Harris in a new Netflix series

By Chris Azzopardi

Tuc Watkins hasn't just seen how gay relationships have evolved on television — he's been a part of that evolution. On “Desperate Housewives,” Watkins portrayed one half of gay couple Bob and Lee, who became residents of Wisteria Lane in 2007.

But the 55-year-old actor has actually been playing gay characters since the 1990s, when he portrayed the boyfriend to Alexis Arquette's character in the 1997 indie rom-com “I Think I Do.” In 1999, he took on the satirical Showtime comedy-drama “Beggars and Choosers,” which ran for 42 episodes. In the show, Watkin's character, Malcolm Laffley, came out of the closet after being accused of sexual harassment by a woman.

Now, as Colin, he returns to a different kind of queer culture in the Netflix series “Uncoupled,” where PrEP

and sending butthole pics on Grindr are the norm and, most importantly, LGBTQ + characters aren't just mere accessories but full-on leads. In other words, as Colin breaks it off with Michael (Neil Patrick Harris), they don't get to just watch the drama unfold — they are the drama.

Watkins, of course, is no stranger to the kind of heightened emotional spectacle that lives most commonly within the TV world. Beginning in 1994, the Kansas City native spent nearly 20 years on “One Live to Live.” More recently, he played Hank in the 2018 Broadway revival of “The Boys in the Band” and the 2020 Netflix film, which featured the same Broadway cast, including Watkins' partner Andrew Rannells.

Recently, Watkins reflected on his firsthand experiences of playing gay

roles, how it took 30 years for him to star in a Darren Star (“Sex and the City,” “90210”) project, and the crazy thing he learned that Neil Patrick Harris can do with his tears.

CA: A gay man being in a bubble after being in a relationship for so long, which is the concept for “Uncoupled” — has that ever been you, where you get back out into the gay world and you're like, “Wow, gay people have changed”?

TW: Unfortunately, I have experience in this arena. I've had four significant, intimate relationships in my life, and I've been dumped in 50% of those relationships. The reason I think that those two guys dumped me is because they are morons. I am kind and fun and a 100% all-around, wonderful guy. I got back together with

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those two guys to prove that to them and then we broke up again. Yes. I've experienced singledom in midlife and it stinks. Of course, it stinks. You think it might be fun. "Oh, I get to go on the apps, so I get to date around. I get to try all these things that my friends have been trying." Most of that stuff is more fun in theory.

CA: You're right because there's a big learning curve here, as Michael realizes in "Uncoupled." I imagine straight people also have to deal with some kind of cultural curve after their breakups.

TW: Breakups don't choose a sexuality to be more horrible to. They're bad to everybody. I think what is unique about "Uncoupled," is it wasn't that long ago that we were celebrating gay marriage, but what comes with gay marriage? Gay divorce, and so there's two sides to that coin. To reflect what it's like to be single and gay in midlife in an urban environment is not something that



Photo Courtesy of Netflix

we've explored a lot. In the hands of [creators] Jeff Richmond and Darren Star, breaking up stinks when it happens to you. But when it happens to someone else, it's funny.

CA: Speaking of gay men in relationships on TV, I was thinking about Bob and Lee in "Desperate Housewives" and reflecting on whether a shift has happened in how gay or queer men in relationships are portrayed. Have you seen a shift between being an actor on that show

and, years later, on "Uncoupled?"

TW: Well, I think that's a really good observation because there has been a shift. When **Kevin Rahm** and I played the gay couple on "Desperate Housewives," it was about the same time that Jesse Tyler and Eric [Stonestreet] were playing the gay couple over on "Modern Family." But what was notable about those two things is that there was a gay couple on those shows. And what I think has happened since is, you've got a show like "Uncoupled," where it's full of characters from the LGBT community. It's not just the gay couple who have to represent what a gay couple is. You've got different stripes from a very colorful tapestry. I don't feel like we have to show up and feel like we're representing what being a gay person means. Because as we all know, there's a huge spectrum, and that spectrum is now starting to be reflected in the programming that we have.

CA: I don't remember in "Desperate Housewives" how many love scenes you had with Kevin. But I do know that "Modern Family" got a lot of flack for not allowing its gay couple to kiss.

TW: I think Kevin and I got married on that show. And if I remember correctly, there was a kiss in the script and it was cut, either by the time we shot it or the time that we aired it. Now



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to their credit, later, we had a very passionate kiss in another episode, but the fact that it was an issue... It probably went through several committees at the network: "Should they or should they not?" And if you watch "Uncoupled," there's a lot more than kissing. I'm no prude, but it gets pretty... in there.

CA:The show opens up with you two in bed.

TW:It does. In fact, in the script, it was more graphic. What made it into the episode was a little bit tamer, but we are pushing that envelope in scripts and what we shoot. And maybe it doesn't always make it to screen, but we are headed in that direction. I think that's a great thing. It's just more representative of who we are as a community.

CA:What was the conversation around the scene that was cut and the one that inevitably made it on screen?

TW:I was not part of that conversation. I was in the scene, and Neil and I did the scene together. That scene in bed initially was a scene [that] was more graphic in a funny way, but in a very real way. I think they actually made a good choice in toning that down a little bit, because I think it may have set the series off on the wrong foot. The first 30 seconds are very indicative of the tone of a show. I think it would've been a good spice to the show, but maybe not in the first 30 seconds. [In a separate interview, Star said, "We wanted to emphasize the intimacy of their relationship and not the sexuality of their relationship. For the first 30 seconds of a show that nobody knows what it's about, it felt like it was kind of creating almost a false impression of the story we wanted to tell about who these two people were.]]

CA:Did you audition for the role?

TW:Well, I've been trying to work with Darren Star ever since he did not cast me in the pilot of "Melrose Place." I reminded him of that when we started working together. I schemed and plotted and made very fast work of forcing him to cast me almost a half century later.

CA:What happened with "Melrose Place"?

TW:Well, I auditioned for the gay guy, and he hired that knucklehead, Doug Savant, instead of me. Doug and I



Photo Courtesy of Netflix

later became friends on "Desperate Housewives." He's one of the nicest guys in the world, which made it even worse that Doug got the job because a nice guy succeeded. There's nothing worse than a nice guy succeeding. You stick around long enough, everything comes around. So it took a while, but I got to work with Darren after all.

CA:So what was it like to be a part of the Darrenverse?

TW:What I like about Darren shows is they're aspirational. By way of example, I was in a relationship with a guy and I had the opportunity to move to New York a number of years ago, and he didn't want to move to New York. I made him watch "Sex and the City" because who doesn't want to live in Darren Star's New York City? I made him watch that and sure enough, it worked and he moved to New York with me. I think [Darren] creates a world that we want to live in. "Desperate Housewives" was also a world like, "Who doesn't want to live on that street? It looks so inviting." In fact, I tried to mail a letter in the mailbox one day and the prop guy said, "What are you doing? That's a prop." You forget that you're on a set.

CA:For "Uncoupled," what was it like building an onscreen romantic relationship with Neil, and how much did you know each other before you started shooting?

TW:Neil and I had never met. I quickly learned that Neil is like a surgeon when it comes to his acting style. He knows what needs to be done and he executes it. He knows where the joke is, he doesn't do too much. He doesn't do too little. And, well, he's a magician, isn't he? In real life, he's a magician. He's got a tattoo of a magic trick on his shoulder. One of the magic tricks that I saw him perform was, he has to do some pretty emotional, heavy

lifting in some scenes that he and I do. When he was shot in profile, he cried from the eye that was on camera. But he reserved the tears in the eye that the camera couldn't see, in case there was coverage coming up that he might need to use that eye. Now, that is a real technical, magical actor at work.

CA:I didn't even know that was scientifically possible.

TW:Well, he's got a real facility to his instrument, you could say.

CA:You have appeared in some of my favorite shows throughout the years, including "Six Feet Under" and "The Other Two." I was surprised to find out that you were in "Silk Stalkings," the show I watched and shouldn't have as a teenager.

TW:I think Rick Springfield beat me up in "Silk Stalkings." I was beat up by Rick Springfield. What does that do for your ego to be beat up by Rick Springfield?

CA:If you're going to be on "Silk Stalkings," you might as well.

TW:Yeah. Might as well get beat up by Rick Springfield.

CA:Growing up, what was the moment in your life where you knew you wanted to be an actor?

TW:I remember in high school, I went to see a production of "Cyrano de Bergerac" at the Guthrie Theater in Minneapolis. There was a moment where the stage went dark, and it came right back on and a huge tree branch had come out from under the proscenium. The actors took their cues off of individual leaves that fell off of that branch. I remember thinking, "That is so cool, I want to do cool stuff like that." I think I was more interested in the magic and the tricks.

The first musical I ever saw was

“The Music Man” with Tony Randall at Starlight Theater in Kansas City, and I was just a kid. I remember that at the end of one of his big musical numbers, Tony Randall climbs to the center of this red, Japanese bridge. One of those short but highly arched, red bridges. He throws out his arms and it’s a big musical number that ends. My takeaway was: “That’s not a real bridge. That’s a bridge on a stage, and that’s cool. I want to do that.” My entrance to being an actor was for all the tricks and the fun stuff.

CA: Now that you've been doing this for quite some time, have you pulled off the kind of magic you dreamed about as a kid?

TW: Well, I used to think as an actor, I wanted to ride a horse, shoot a gun and get killed. I got to do all three of those things in “The Mummy,” 20 years ago. So maybe I should have just retired at that point. It’s all downhill after you get to ride a horse, shoot a gun and get killed.

CA: And of course, Rick Springfield.

TW: Yes. Well, that was a departure.



Photo Courtesy of Netflix

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

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GRAB NEIL



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Neil Patrick Harris's Penis Problem

By Chris Azzopardi

It wasn't that it was hard, but when Neil Patrick Harris shot a scene for the new Netflix series "Uncoupled," in which his character tries to snap just the right Grindr shots, it was a little... hairy.

It was "taking angles" and "making sure that you didn't show your stuff in certain positions" that Harris says was "interesting."

"We had to find what my 'd actually looks like," said the actor, throwing up air quotes while on Zoom to promote the series.

In "Uncoupled," Harris's Michael, a married Manhattanite, has the rug pulled out from under him when his husband of 17 years, portrayed by Tuc Watkins ("Desperate Housewives," "Boys in the Band"), suddenly decides to end things. Michael quickly learns that, for a single gay man in his mid-40s living in New York City, he's a

little behind the ball when it comes to contemporary queer culture. Openly gay TV rom-com mogul Darren Star, who created "Sex and the City" and "Younger," helmed "Uncoupled" with Jeffrey Richman, so naturally there's a fair amount of gay sex.

But, as Michael learns, in order to get some taps, you've gotta show the goods on social media. Harris's bare bottom is prominently featured during the episode, though it was the front of his body that resulted in heated discussions and debates.

"My modesty's fine; I wasn't that nervous about that," he admitted. "You have this weird contraption around your actual genitals so no one can see it, but I didn't want Netflix execs or the editors to see this, like, weird pouch thing, and the camera couldn't see that either."

In other words, situating a penis

just right is a complicated affair on set. So complicated that, when he went to his trailer the day of the shoot and found "two flaccid rubber phalluses on my desk," it was time to get the producers involved.

"They were like small and weird, and I think something people used to pack themselves, like drag kings, but it didn't look very flattering and I sort of said, 'I don't want this! I don't want you to take a picture of this!'"

Specifically — because who wouldn't want every single last detail? — Harris described the phalluses as "latex, pale, single-colored thing[s]."

And if you ever wondered what it's like to work on a set of a show in which the penis of your character is up for debate, wonder no more: "We had a nice text thread with the producers," he recalled. "What about this photo if we



Photo Courtesy of Netflix

crop it? And what about this? It was the filthiest thing of all. 'Too big, too thick, too long.' I was like, 'Come on!' But we kind of met in the middle."

As for the new-and-improved, NPH-approved penis pics? Still on his phone, he says. Though not for long because his two kids with Michigan-born husband David Burtka, Harper and Gideon, could possibly see them when they go through his phone.

"I really do need to erase those pictures off my phone," he said.

In other Neil Patrick Harris penis news: He had you fooled in "Gone Girl," and contrary to popular belief, what you saw down there wasn't the real thing.

"We're at the New York Film Fest, and we're about to do the red carpet, and [director] David Fincher, when we're all saying hello, turns to me and goes 'Oh, by the way: We added a

digital dick to your thing so just so you know, it's not yours. It's digital.' I was like, 'Is it nice?'"

Harris knows that, perhaps, you were misled: "I think people think they might have actually seen my dong on 'Gone Girl,' but that was a digital dong."

On behalf of NPH, sorry for the confusion.



Photo Courtesy of Netflix

GRAB A GETAWAY



BEACHES AND PEACHES

Fall Fun in Saugatuck-Douglas, the Art Coast of Michigan

By Bill Malcolm

You cannot beat a weekend in Saugatuck-Douglas, Michigan, the Midwest's only gay resort area. The art coast of Michigan is full of fun things to do in an area of rolling sand dunes and fruit farms along Lake Michigan.

The local peaches and apples are ripe (and a few blueberries may be found) and the weather is still good (and Lake Michigan is still warm). The beaches of the area cannot be beat. My favorite is the Wau-Ke-Na Preserve near Fennville where you hike through a forest to the beach. The Glenn Beach and Pier Cove as well as County Park are excellent as is the world famous Oval Beach. Look for the gang at the north end. Or just hang out at the pool at the Dunes Resort in Douglas and enjoy a cocktail from the bar. The

people watching is nice and they have cabanas to rent for shade lovers.

Saugatuck-Douglas has been a LGBTQ-friendly destination since the late 1800s. It transformed from a lumber and fruit shipping port into an arts colony and tourist destination after that where steam ships delivered tourists from Chicago. The Ox-Bow School of Art is still in existence today.

Unlike the cookie cutter, often bland look alike Midwest cities, you will find few chain stores or chain motels in the charming unique area. Both Saugatuck and Douglas are very walkable.

WHAT TO DO

Rent a bike at In The Elements Rentals and enjoy the lakeshore on the new Beach to Bayou Trail. Across from the post office in downtown Saugatuck,

they also rent beach gear, kayaks, and paddleboards.

Bring your swim suit for a hike and swim at Saugatuck Dunes State Park. A ½ mile hike through old growth maple and hemlock forests takes you to a beautiful beach area which is great for swimming.

Enjoy the 100 years of LGBTQ history exhibit (A Century of Progress: 100 Years of LGBTQ History) at the Saugatuck-Douglas History Center in Douglas across the street from the Pride Celebration Garden, honoring Larry Gammons and Carl Jennings, the founders of the Dunes Resort. The Center also features another great exhibit, "History Book: LGBTQ Portraits" upstairs. Details at www.mySDHistory.org. Don't miss the shipwreck museum and gardens



Sunset at Oval Beach

behind the Center as well.

Rent a kayak at Third Coast Paddling in Douglas and enjoy the Kalamazoo River and Wade's Bayou.

Take a walk or go for lunch in the very walkable downtown Douglas.

Hike to the top of the Mt. Baldy.

Watch the sunset at Oval Beach.

Hike the trails of the nearby Saugatuck Harbor Natural Area after that.

Work out at the Community Gym.

Arrive by 12 noon to get in although they are open 24/7.

Go wine-tasting at Fenn Valley Vineyards or the Modales Wines which is also close to a new cider distillery, Virtue Cider (details of the latter at virtuecider.com)

The Saugatuck Center for the Arts has plays as well as beautiful gardens and a farmers' market.

WHERE TO STAY

The Dunes Resort in Douglas is my favorite. It has great midweek specials, regular rooms and cabins. You can enjoy the indoor and outdoor bars,

dance the night away, or stop by for karaoke. Don't miss the Sunday T-Dances and barbeques.

Upcoming events include:

End of Summer Blues Weekend:

August 30: Cookout and Drag Queen Bingo of the summer 5:30-8p.m.

Labor Day Weekend:

September 1: Karaoke
September 2: DJ Keller, Perfect 10 Men, Cabaret Dunes Divas

September 3: Pool DJ, PM DJ
Alaine Jackinsky, Cabaret Sutton Lee Seymour

September 4: Pool DJ, Early Tea
DJ Keller Shaw, Main Tea DJ Ralphi Rosario, Cabaret Sutton Lee Seymour

September 5: Tea Dance DJ Keller Shaw

Lambda Car Club

Weekend: September 15-18

Mr. Michigan Leather Weekend:
September 23-25

Hoedown at the Dunes: September 30-October 2

For more information visit www.duneresort.com. Phone 269-857-1401. You will find it at 333 Blue Star Highway in Douglas.

The Campit Outdoor Resort! south of Fennville at 118th Street, is my other favorite and perfect for value travelers. Tent sites from just \$10 as well as a bunkhouse and cabins are among the options. A nice pool and food truck plus a dance floor are a lot of fun.

Special events every weekend include:
September 15-18 is the Fire and Arts Weekend.

September 30-October 2 is the LeatherBear weekend. More event information

at www.campitresort.com.

The AmericInn by Wyndham just down the road from the Dunes is another option.

WHERE TO EAT

The What Not Inn in Fennville has a great Friday fish fry. The perch basket is also very good. Lots of family there.

The Pennyroyal Café and



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For desert, try a homemade chocolate chip cookie (five varieties) at Cookies on Call inside the Butler Pantry in Saugatuck.

GETTING THERE/GETTING AROUND

Amtrak serves nearby Holland as well as Kalamazoo. The Gerald Ford Grand Rapids Airport is 50 miles north while Chicago is just 140 miles away. Most folks drive to Saugatuck. It's an easy drive from Chicago, Detroit and Indianapolis. While in the area, take the Inter Urban Transit Authority for just a \$1.

OTHER HELPFUL INFORMATION

The LakeVista Supervalu has everything you need. You will find them in Douglas. **Saugatuck.com** has all the information you need to plan your trip as well as a listing or each week's happenings. Stop by the Saugatuck Douglas Welcome Center in Douglas to help plan your day.

Michiganders have a distinct nasal twang. They also speak their own slang. A convenience store in Michigan is a "party store." Cans are worth 10 cents deposit. Lots of local microbrews, wines and cider to enjoy in the area. Enjoy a Vernors, a ginger-ale type of beverage popular with Michiganders. And ask someone where they live in Michigan and they will point to it on their hand (aka the Mitt). And don't plan on turning left as Michigan has its own unique way of handling a left turn. It's a friendly Midwestern state that is fun to visit.

The Commercial Record is the weekly Saugatuck area paper. *Between the Lines*, *OutPost* and *Metra Magazine* are the three LBTQ publications.

You won't run out of things to do in the art coast of Michigan. Plan a trip today.

Bill Malcolm is North America's only syndicated LGBTQ+ value travel columnist. He is a former resident of Royal Oak, Michigan and has been coming to Saugatuck-Douglas-Fennville for 20 years. His column now appears in publications in Toronto, Seattle, Los Angeles, Washington, D.C., Chicago, and other cities as well as on the travel blog section of **IGLTA.org**.

in the area. Food is prepared the old fashioned way with local ingredients that highlight the bounty of West Michigan farms and they take reservations.

The Farmhouse Deli has great salmon, sandwiches, and fresh juices. Try the Zinger with fresh carrot.

Isabel's Market and Eatery across from the Dunes has great coffee and Italian treats.

Grab a slice of tasty homemade pizza or a sandwich at the Lakeshore Party Store just north of the Dunes.

The Guardian Brewing Company has 22 beer taps and 14 wine taps at the Old Red Barn. Very LBGQT-friendly. Have coffee at Uncommon Coffee Roasters Grounds in downtown Saugatuck. The LBGQT-friendly spot roasts its own coffee and also has pressed juices.



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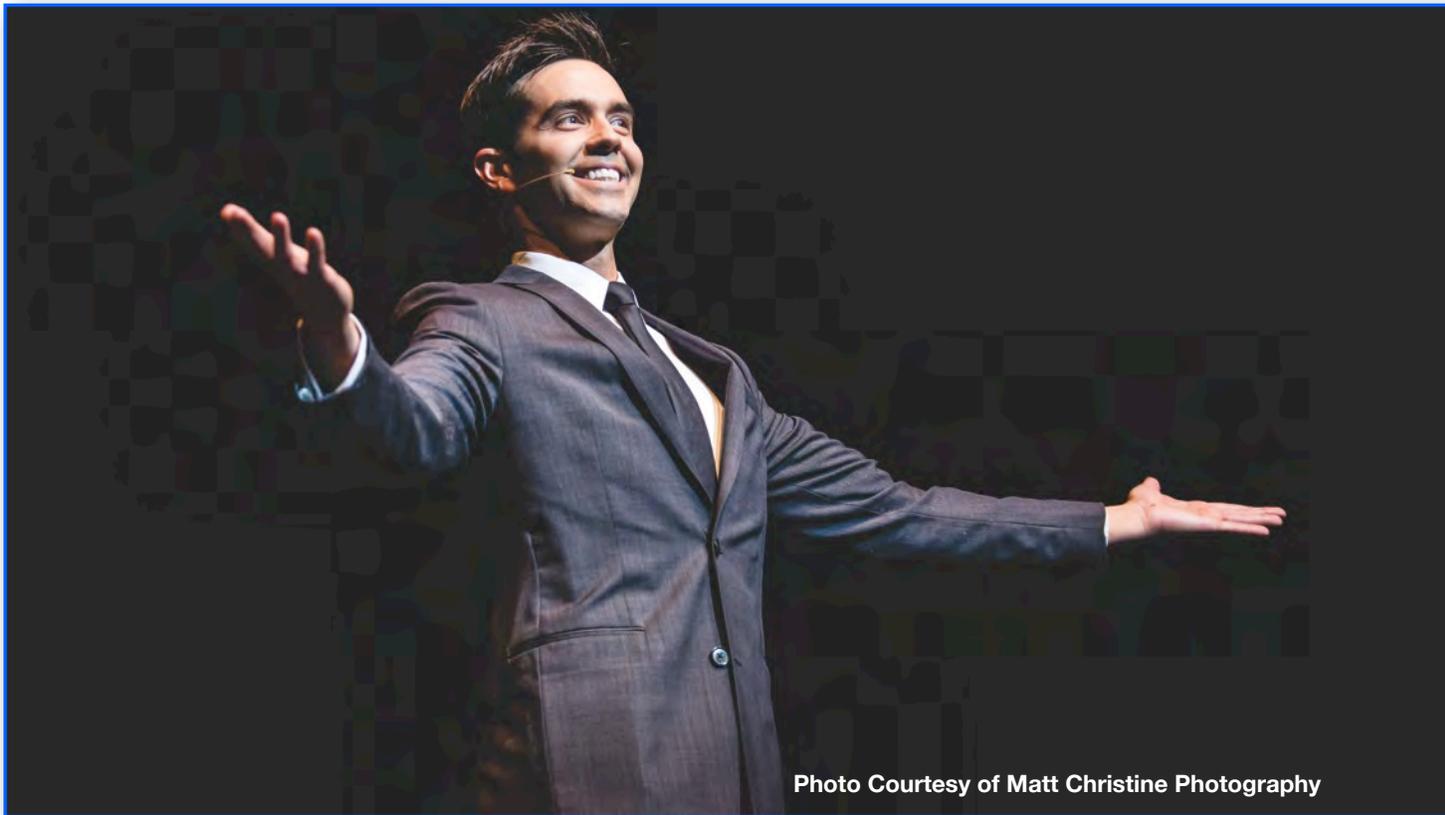


Photo Courtesy of Matt Christine Photography

The real Magic Mike: An interview with actor/illusionist Michael Carbonaro

By Gregg Shapiro

Michael Carbonaro has made magic cool again. His wildly popular hidden camera show “The Carbonaro Effect,” which took illusion and tricks to a new level, established him on a global scale. Of course, it helps that he has movie star good looks that leave David Copperfield (remember him?) in the dust. Those looks also came in handy for his acting career. Carbonaro, an out actor, gave an award-winning performance in Todd Stephens’ 2006 wacky comedy “Another Gay Movie.” Presently, he is, once again, taking his act on the road to dazzle and delight audiences in a show titled “Carbonaro: Lies on Stage.” Michael was generous enough to make time in his schedule for an interview. [Michael performs on October 1 in Normal at Illinois State University.]

Gregg Shapiro: The title of your new tour is “Carbonaro: Lies on Stage,” which is a clever play on “Live on Stage.” What does it mean

to you to be able to return to live performance?

Michael Carbonaro: It's everything to me. I had never been away from performance for that long since I was 13 years old. This was new territory, to not be doing what is really a kind of meditation for me and a love that I knew I had, but I didn't know how important it really was for my soul. This is so wonderful to be able to get back out there and have extra appreciation for how important this is really part of my being now. Being up on a stage and being a conduit for joy. Transcending happiness through myself back from the audience, back from them to me, and seeing the smiles and feeling that love. I knew it was important, but I had no idea how much it was until I guess, like they say, you don't know how much you appreciate something until it's gone.

GS: Did the forced time off during the pandemic, maybe more so than if you had been constantly touring,

provide you with opportunities to come up with new illusions and tricks?

MC: 100 percent! In fact, I was lucky and excited for this speedball of a ride that “The Carbonaro Effect” was. I started “The Carbonaro Effect” and for seven years it was a rollercoaster that did not stop. It was so exciting, but at a certain point, you really do need to reconnect. I had no time off. It was wonderful, but I was going from writing to pre-production to production to editing to writing to pre-production to production to editing with zero time off in between. As awesome as that was, it does take something away from you. I was probably the only person in the world that was like, “Yay, a pandemic!” I kind of needed a break. At first, it was wonderful to be like, “Oh my gosh, I'm gardening at my house. I'm sticking my hand in the dirt and not talking to anybody for hours, maybe a day or two.” Maybe I'll talk to my husband while we're chilling out. But there isn't



Photo Courtesy of Wayne Herrschaft

this constant buzz all around me, which was wonderful. And then it got boring really quick [laughs]. Although I have to say, maybe for six months there were all these virtual opportunities. They asked, "Do you want to do virtual shows for corporate stuff?" And I was like, "No, not really. I'm just sort of chillin'." Then I was like, "All right, let me try a few." Then, after about six months, I was like, "OK, I need to make something. I'm not going back out there, and this isn't ending, I need to make something creative." While I was writing and coming up with other ideas I could do on stage and for television, I thought, "I want to make something special for the now time." So, I made a virtual show which was called "Live from Space." I did eight shows. I had 500 families a night tuning in. It was really cool. It was its own different kind of thing that afforded a different kind of creativity that I don't do on television or on stage. It was more intimate. You were joining me in my messy office. We were playing. I'm digging through stuff. Wild things happened. A live chicken arrived from outer space in my office. I end up flying out the window at the end. We did some cool, awesome effects that could only exist in that genre. (It made me realize), "OK, I do need to be creative." It was a fun thing to do, but still nothing like getting up on stage. GS: Is your husband Peter (Stickles)

your test audience when it comes to trying out new parts of your show?

MC: [Laughs] it's funny you say that. No, and I probably should more because, boy, he's got such a threshold to get through. We have this joke where I say something, and if he laughs out loud, we both kind of look at each other like, "You made me laugh, honey!" I'm always making jokes and he's always like, "Uh huh." Every now and then when something gets through that threshold, it's like, "Wow, still got it! OK!" No, I'm usually better off practicing in front of my cat and a live audience, versus Peter.

GS: What can your fans expect to experience in the new show?

MC: It's a great show. I'm so excited! That was another thing, too. It was really hard; because I'm touring, I'm touring, I'm touring, I'm touring, and people want to keep seeing those shows, and there was no time to stop and put together an all-new tour. So, that was fun to get the time over the pandemic to be able to do that. This is an all-new tour show, brand new magic. Which is insanely difficult to put together. A lot of the routines in my first tour were spinoffs of things that I had been doing since I was 13 years old. I had all this audience-tested material that I adapted into the tour. Suddenly, I was starting from scratch. I popped up

at a few clubs to workshop some stuff. We're just having a ball. There're mischievous gnomes in the tour that keep popping up and stealing items from me and the audience. There're silly tricks; I teach the audience how to magically separate laundry. Lots of audience participation. Me going out in the crowd showing off some new "Carbonaro Effect" devices and bringing people up on stage to help. Every night, two people from the audience are brought on stage and made to disappear.

GS: Do you ever get the sense that some people come to the show as skeptics and that over the course of the evening you've won them over?

MC: I wonder if there are people who literally come in like Houdini used to do and call out spirit mediums. Like they're going to stand up and shout, "Impostor!" I think that even if they're fans, somewhere in their head they're like, "I've seen this guy on TV. I don't know how much I trust TV. Gosh, I hope this can happen in front of my eyes and that's why I'm here and hope to fulfill that excitement." There's this electricity that happens when I start doing things right there, in front of them, for real. There's this excited relief. Like it's real. Not real, real. It's real, fake real. It's not camera tricks. It's not actors. This is happening to me or it's happening right in front of their own eyes. I think there is

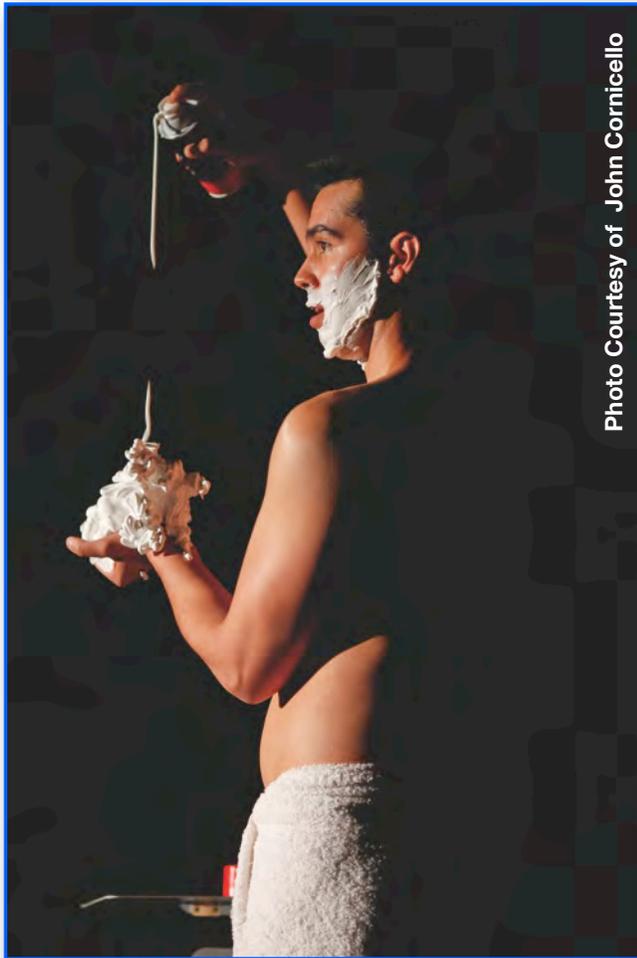


Photo Courtesy of John Cornicello

that excitement that comes from the relief that it's not BS on TV.

GS: To commemorate the 15th anniversary of "Another Gay Movie," a director's cut of the movie was released on DVD and VOD. Did you do anything special to mark the occasion?

MC: It's so funny. Peter, my husband, who buys DVDs with CDs, and loves going to (record store) Amoeba (Music), took a picture the other day (and asked me), "Did you know this DVD 15th-anniversary cut was released?" I knew that they were releasing it and they did a screening. But I didn't know that it was going to be a hard copy, going to be sold. I was so excited to see that it was out there. I have to go get a copy. I knew of the cut, and we did a little online reunion. We also went to the Austin Gay and Lesbian Film Festival. They did a 15-year anniversary screening and the whole cast came, all four boys and the director. It was that moment in life where I was like, "This is the most special thing I've ever had." It was so incredible to reconnect with this project 15 years later. All of us together, where we are in our lives now. It was an

Castro or any of the film festivals. The Miami Gay and Lesbian Film Festival! The Tribeca Film Festival! That was the excitement of it, and he didn't take part in any of that. So, this 15-year anniversary was the first time the four of us watched the film together. He really came around and supports it now

interesting story, and I don't know how much you followed that. But one of the actors in "Another Gay Movie" (Jonathan Chase, who played jock Jarod), as soon as the movie was released in 2006, didn't take part in any of the promotion for it. He had this crazy strong team who didn't like the cut and he wasn't going to promote it. He never went on any of the fun ride. That was really the whole thing about making that movie, aside from how fun it was to make. He didn't go to the

wholeheartedly. He regrets not supporting it back at the time. We rented a little Airbnb, and we had a hot tub. I felt so lucky and blessed to have a moment like that and friends like that.

GS: "AGM" writer/director Todd Stephens' latest movie was 2021's critically acclaimed "Swan Song." Given the chance, do you think you'd ever work with Todd again on a film project?

MC: A million percent! Oh my gosh, I can't wait to. I know he's working on another TV thing that sounded so cool. All four of us, the boys, were like, "Todd, if we come in, it'd be pretty cool to see one of the boys from that movie come in on your new TV show, even as a guest star." I love Todd. He's like a big brother, totally family. That was the greatest ride of my life. For all the things I've gotten to do in my life in "the showbiz," that movie, shooting that film, and meeting those people and that ride just tops them all.

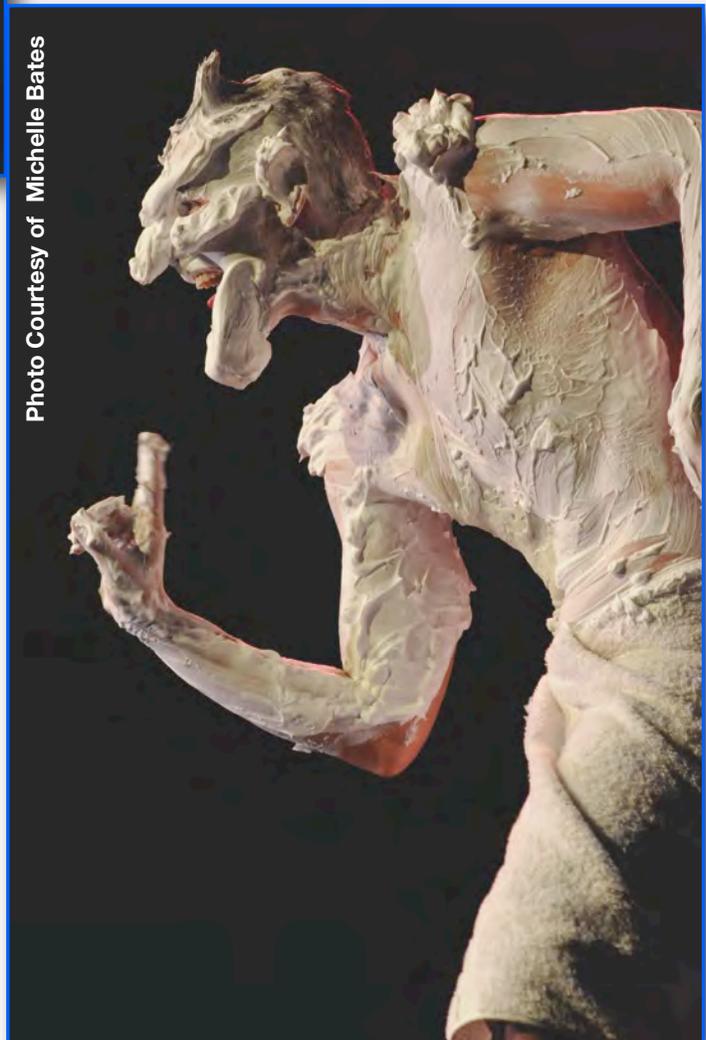


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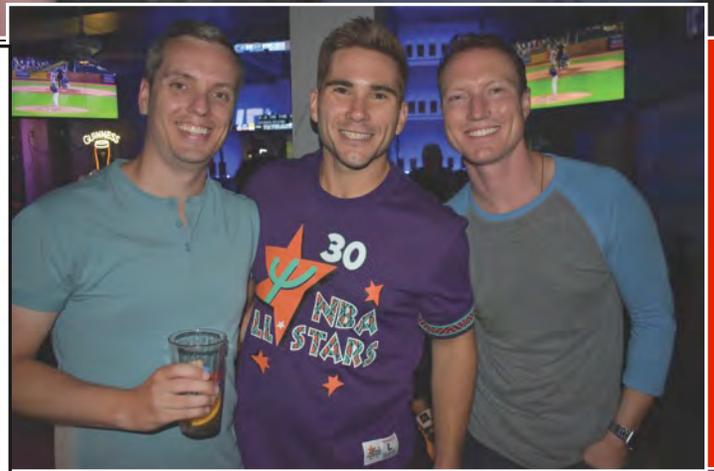
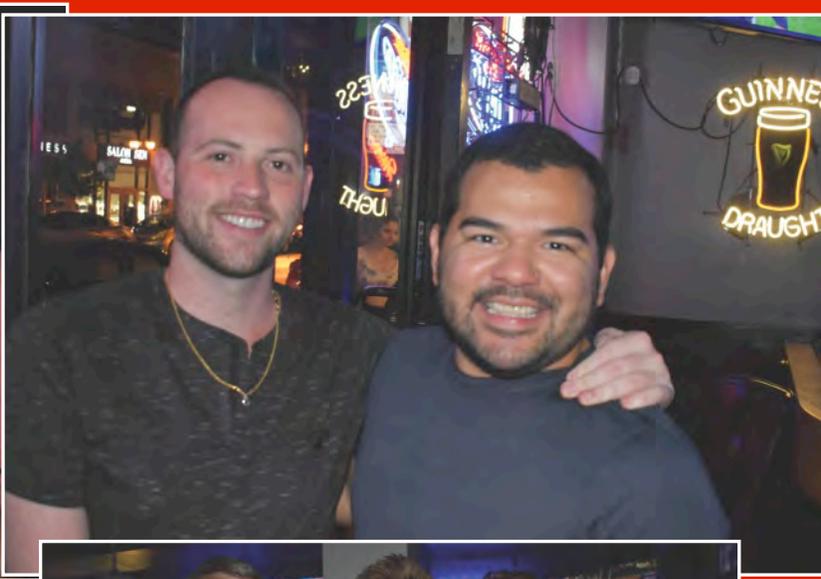
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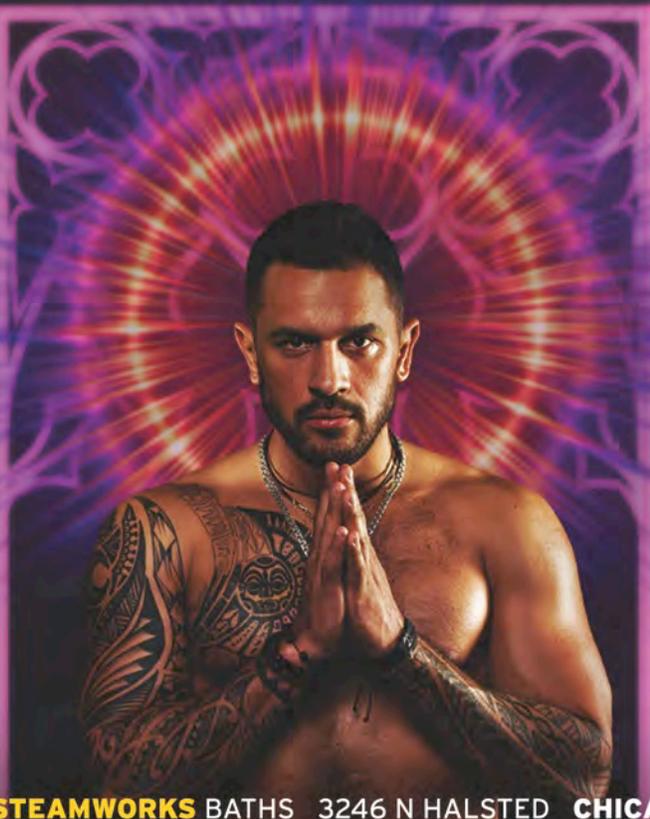
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Monday	<p>2 Bears Tavern Uptown: . \$5 Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), \$4StoliCocktails (Any Flavor). @mosphere: \$5 Well Cocktails & Draft Beer 6-8pm. Cell Block: Open 4pm-2am. Charlies: Bingo 7 – 11 pm Dancing 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 Night, Come out and Play 7-10pm Sports on our screens Club room Open!. 9/5 Labor Day Beer Bust\$2 Bud LightDrafts, Sodas & Pucker shots all day.</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 Tradiional 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: 9/2 Windy City Boys Troop Club Night "The Boys Are Back!". 9/9 WTNB Leather Social 8pm Friday Funder</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: 9/3 BESR NIGHT 9/10 Dungeon Master Night & Full Moon Party S&M Demo at Midnight CWB 5pm..</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: 9/4 Jockdtrap Underwear Party Free Clothing check wet jocky contest 9/11 Bears vs 49's Noon, Movie Night 7pm.</p>



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DANCE

	Artist	Title
1	Joel Corry x David Guetta x Bryson Tiller	What Would You Do
2	Siks & Henri PFR	Falling For You ft. Jordan Grace
3	Manuel Riva & Alexandra Stan	Heal Your Soul
4	Wilkinson & Becky Hill	Here For You
5	ARTY	So Good To Me
6	Tobtok	Satellite ft. Arinn (Radio Edit)
7	Andrew Bayer & Alison May	Midnight (Radio Edit)
8	Karen Harding	Other Side Of Love (Radio Edit)
9	Lost Frequencies & James Arthur	Questions
10	Tiesto ft. Charli XCX	Hot In It
11	Jax Jones & Martin Solveig ft. GRACEY	Lonely Heart
12	TELYkast	Body To Body
13	Mike Williams	Pretty Little Words ft. Zack Hall
14	Farius ft. Cristina Soto	On My Mind (Radio Edit)
15	Mika	Yo Yo (R3HAB Remix)
16	The Pressure	The Chills
17	Steve Aoki & HRVY	Save Me
18	Mabel x Jax Jones x Galantis	Good Luck
19	TEFFLER	Miss You Bad ft. Julia Ross (Radio Edit)
20	Seamus D	Like That
21	Showtek	Welcome Back Home ft. MC Ambush
22	Brooks ft. Isabel Usher	Someday
23	Le Youth	Lighthouse ft. RBBTS
24	Duke & Jones	Lucid (Shorter Radio Edit)
25	SAINt JHN	The Best Part Of Life (Imanbek Remix)
26	Jonasu & Rêve	All Night & Everyday
27	Robbie Mendez	Run
28	Futuristic Polar Bears & Thomas Feelman	Feel The Same ft. Jordan Grace
29	Fedde Le Grand & 22Bullets	Down
30	DLMT	Say It (Radio Edit)
31	Tritonal x Marthy	Back To My Love
32	Beyonce	Break My Soul
33	Sickotoy x Britt Lari	Now
34	Codeko & April Bender	Not Alone
35	Aviella	Solo
36	Shane Codd	Rather Be Alone
37	Gryffin & OneRepublic	You Were Loved (Manse Remix)
38	Sigala & Talia Mar	Stay The Night
39	Lucas & Steve x DubVision	Feel My Love ft. Joe Taylor (Festival Mix)
40	Lucas & Steve x MARF	Give Me Your Love

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LABOR DAY WEEKEND

GRAB ROGER

Name a Beneficiary for Your IRA

By Roger V. McCaffrey-Boss, Esq.

Your individual retirement account (IRA) is often one of your most valuable, yet least monitored assets. Many people all but ignore their IRAs, sometimes to the extreme detriment of their loved ones. It is important to understand how your IRAs fit into your plan and what steps should be taken to preserve these assets

Your Will May Not Govern Your IRA. Generally, if you name someone as beneficiary of your life insurance, IRAs and employee benefits – such as 401(k) and pension and profit-sharing plans – that asset won't be subject to probate, will not pass through a will, but will go to a named beneficiary even a divorced spouse.

It is important to understand that an IRA is a contract between the employer (or plan administrator) and the beneficiary. When a beneficiary

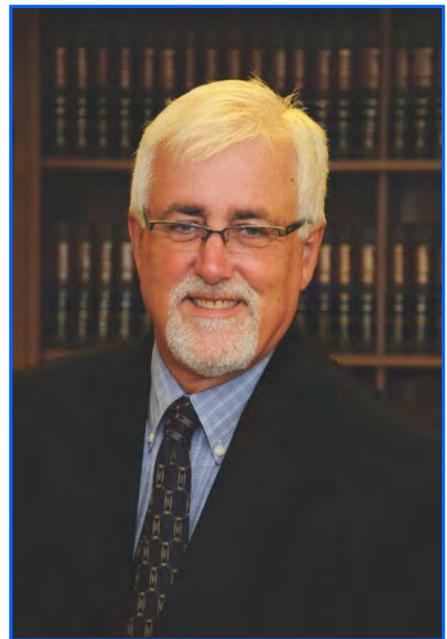
designation form is signed, the distribution of your plan is governed solely by that beneficiary designation form and not any other legal documents you may have executed, even a divorce decree or will.

Always Designate a Contingent Beneficiary. If the beneficiary whom you designate on the plan administrator's beneficiary designation form predeceases you and you have not named a back-up beneficiary, your IRA will be distributed according to the default terms of the IRA agreement, which vary, but often result in the IRA becoming an asset of your estate.

This is not ideal as the IRA will then be subject to probate administration, associated fees and probable liquidation in order to be distributed pursuant to the terms of your will. In addition, the benefits of extended tax-deferred compounding would be lost without the availability of a stretch IRA scenario – a scenario in which the IRA is inherited by the

designated beneficiary who must only take out required minimum distributions (RMDs) based on his or her lifetime, thus allowing the IRA to continue to grow, potentially for generations. For these same reasons, you also should not name your estate as the beneficiary of your IRA

Review and Maintain a Copy of Your Signed and Dated Beneficiary Designation Forms. As businesses are acquired, merged and continue to go paperless, the chances of the plan administrator misplacing or misfiling your beneficiary designation form significantly increase. Accordingly, you should always maintain a current



copy of your IRA beneficiary designation form and review it regularly.

Anytime you experience a life event such as marriage, divorce and the birth of a child, you should use that as an opportunity to review your beneficiary designation on file with the IRA plan administrator. As is the case when no back-up beneficiary is named, without a beneficiary designation form on file, the IRA will be distributed according to the terms of the IRA agreement.

An IRA Cannot Be Paid to a Minor Child. Minors cannot sign paperwork to open an inherited IRA, manage the investments, or request RMDs, thus they cannot be designated beneficiaries of an inherited IRA without also naming an account custodian. If you did name your minor child as the beneficiary of your IRA, the unwanted court proceedings maybe required to appoint a custodian to receive the plan benefits on behalf of your child. For larger accounts, a trust for the benefit of the minor may be named as the beneficiary of the IRA, to be managed by a trustee. If the trust is drafted appropriately to hold an IRA, the inherited IRA will pay RMDs to the trust for distribution to the beneficiary in accordance with the trust's distribution provisions and the inherited IRA may continue to grow.

Roger McCaffrey-Boss is a graduate of Hamline University School of Law, St. Paul, Minnesota, and is a member of the Chicago Bar Association. You can email him at RVMLawyer@aol.com. He suggests that you consult your own lawyer for any specific questions regarding the issues raised in this column.

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GRAB HOLLY

Privileges of Youth

By Holly Maholm

Following the confrontation at Donut Time between Lauren and her mother, I slipped into the booth next to Lauren, facing Phyllis and Grandma Lily. Lauren brushed a crumb of fritter off her lip and summed up. "OK, so now I'm homeless. I'll be lucky if my mom lets me get my clothes and stuff from my room. No way I'll be sleeping there again." She looked around vaguely, her gaze moving aimlessly from one point to another as she struggled to grasp what disaster had befallen her. Grandma Lily spoke.

"You don't have to go home. If your mother won't have you, we will." She glanced sideways at Phyllis, then continued. "Look, there's a spare bed in my bedroom, and we've got plenty of room upstairs, including a kitchen table, couch and plenty of closet space. We'd be happy to have you move in with us till your due date."

"What'd you think, Lauren?" I interjected. "Don't forget, Phyllis and Grandma Lily have lots of experience with pregnancy – their own and others – so they can teach you a lot and help keep you safe." Lauren pondered briefly, then answered. "Gee, that

would really help me out, but first I gotta go pee." After I let her slide out of the booth, Phyllis looked slyly over at Grandma Lily and observed, "This is going to be fun!"

I returned to the stable, where Queen Penelope was waiting. I described all that had transpired after Lauren arrived at the upstairs apartment at Donut Time, and she expressed satisfaction with those developments. Next, my Queen gave me instructions on the part I must play in the final act of this drama – authored by the unicorns – intended to provide Mike and Dave with an heir.

I harnessed Victor to one of the delivery chariots; then headed in the direction of the high school, expecting to find Doug on his way home. But I did not see him and had to do some searching. Before long, I found him sitting alone on a bench in the Village green, where I could see he had been thinking deeply about all that had transpired the day before.

I told him I could use his help out at the Horse Rescue, and if he wouldn't mind, I would be grateful for his assistance. Though I did not specify what actual "help" I needed, he seemed to conclude "What can it hurt?" and rode with me to the Horse Rescue. There, I drove around to the entrance to the pole barn, where we jumped down. I led the way into the gloom of the wide open space in the middle, where we were surrounded by stalls on either side. I walked out into the deepest part of the gloom, where I stopped walking and let Doug catch up.

Penelope had prepared me for this moment. "You humans," she had instructed, "when subjected to the power of Unicorn Magic – as Doug was last night – often need help 'assimilating' the wisdom which we share with you. Accordingly, it would be helpful if you were to provide Doug with an opportunity to put that wisdom into its proper context. Help him discover how he might adjust to Lauren's desire to give birth... and to place that child in the care of Mike and Dave."

I turned to Doug, "That was a shocking experience you had last night; the way Lauren spoke up in the stall, plus you had some sort of amazing dream when you both



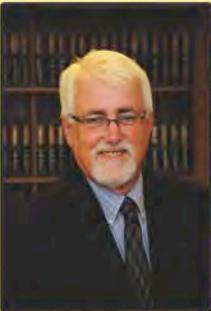
fell asleep in the woods. Are you... okay with her decision to give up the baby to Mike and Dave? I mean, it's your child, too, and maybe your first-born son?"

But before he could answer, there emerged from the stalls surrounding us a dozen horses (many, but not all, unicorns in disguise) who began to trot – shoulder to shoulder, nose to tail – in a concentric circle around us, first shaking their heads and manes in energetic enthusiasm, then high-stepping into a few quick paces of joyful prancing, all the while looking 'round at the others accompanying them, and from time to time glancing over at Doug, in the hope he would grasp the message they were trying to communicate.

After watching a while in silence, Doug turned and spoke. "If I were to try to raise that child as my own, today, he would never know the freedom I once knew; those never-to-be forgotten moments when I was free to run and grow and strive with others like myself... those 'privileges of youth' I see before my eyes this moment. No. I cannot hold him back. Those men who want to raise him... they're men aren't they? They had fathers, didn't they? I will trust their hearts to raise my son a man like me."
(To be continued)

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

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GRAB JOHN

Persistent “Memories”: An interview with gay writer John D’Emilio

Of all the people that gay historian, educator, and activist John D’Emilio has ever written about, he may be the most fascinating of all. Delivering on the promise of the title of his new memoir, “Memories of a Gay Catholic Boyhood” (Duke, 2022), D’Emilio takes us from the Parkchester housing project in the Bronx, where his religious upbringing began, to his personal transformation as a Columbia University student in the turbulent late 1960s, and his eventual coming out as gay. Told with the same thoughtful voice he utilizes when writing about others, D’Emilio makes the reader feel as if they are sharing his experiences firsthand. John was generous enough to make time to answer a few questions in advance of the publication of “Memories of a Gay Catholic Boyhood.”

Gregg Shapiro: John, why was now the time to write your memoir, “Memories of a Gay Catholic Boyhood?”

John D’Emilio: Well, interestingly, I did not start the writing with the intention of creating a book-length memoir. The initial impulse came in 2004, when I had triple-bypass heart surgery. Lying in bed in the hospital, awaiting surgery the next day and wondering if I would survive it, I was just flooded with early memories of family, childhood and neighborhood. And, afterward, as I recovered and returned to my normal life, I began writing up some of those memories that were especially vivid and emotionally meaningful. At some point, after I had retired, I realized I had enough of these that I could construct a full continuous narrative. I would say that the motivation to take that next step came in part from the awareness that – in this very politically

conservative era with someone like Trump as president – there was a need to bring the 1960s back to life, when large numbers of young people became progressive activists, built movements, and made significant change in the world.

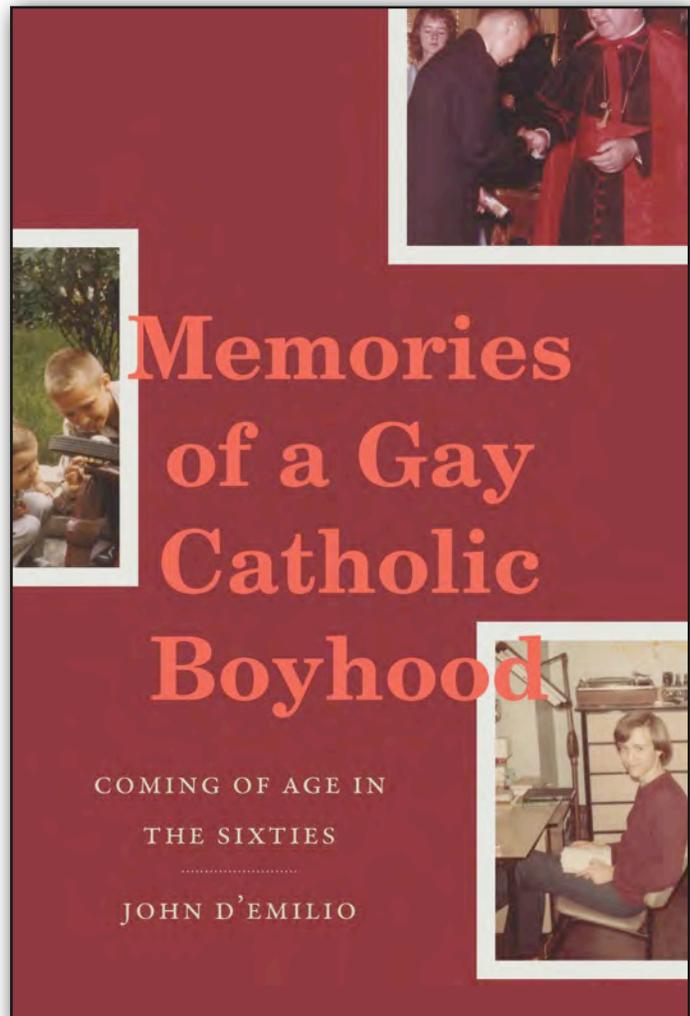
GS: Were you a journal keeper or did you rely on memory for the details?

JD: I didn’t start keeping a journal until after the years covered in this memoir, and so memory served as a major source. I came from an Italian family that, whenever it got together, which was often, one of the major topics of conversation was reminiscing about the past and telling memorable family stories. Also, my mother kept wonderful family photo albums, and my dad, who worked in a camera store, had a video camera, and often filmed family get-togethers, on holidays and for birthdays, so these were helpful in bringing the past back to life. And then, during my college years at Columbia in the 60s, I wrote many letters to high school friends describing what was going on – the antiwar protests, my struggles with my religious faith, and my emerging gay identity – and

received letters back. I have all their letters to me, and one of my friends – when I told him I was writing a memoir – sent me the letters I had written to him. All of this helped me reconstruct stories in ways that I feel confident about.

GS: What are the advantages and challenges of being a historian when writing about your own personal history?

JD: The biggest challenge has been this: When I’ve written books on historical topics, of course I hope they will be well received but, if someone doesn’t like it, it just means we have different interpretations of the past. But in the case of this memoir, I’ve lived with the feeling that, if a reader doesn’t like it, does that mean they don’t like me? I know that sounds a bit crazy, but it’s the emotional reality.



The advantages of being a historian were twofold. I've learned the importance of constructing readable narratives with stories compelling enough to keep the reader's attention. And, because of all my historical work on the mid-twentieth century, I was able to ground my personal life story in the larger historical contexts in which it occurred – the family-oriented baby boom years of the 1950s; the campus-based protests of the 1960s; the movement against the war in southeast Asia; the oppression that LGBTQ faced in those years.

GS: Would it be fair to say that you were exercising different writing muscles when writing about yourself than when writing about others or history?

JD: I don't know that I would describe it as different writing muscles, because I think the book reflects key elements of how I write – especially the emphasis on constructing narratives that are interesting at the same time, that they have something to teach. But what was certainly different about the experience of writing this is that it engaged me emotionally in a way that writing about a historical topic that was not part of my own life didn't. Some of the memories and episodes brought joy. Others brought to life feelings of sadness, pain, and struggle. Emotions like that don't usually surface when I'm writing history.

GS: You described your mother as storyteller. Was she an inspiration to you as a writer?

JD: Hmm. Well, actually, if my mother were still alive, I think she would be begging me not to publish this. She had a firm belief – very Sicilian in its origins – that family needed to keep its stories, its relationships, its events all within the family. She believed that if you revealed to outsiders – as all non-family members were thought of – the life of the family, it brought the possibility of attacks in some form or another. But, at the same time, the love that she had for her large extended multi-generational family was so deep, so intense, that it has made me value their lives and their experience and has helped motivate me to tell some of these stories and bring this immigrant/ethnic experience to life.

GS: How do you think your mother would feel about the way she's portrayed in the book?

JD: I think she would appreciate the way I've portrayed her love for her mother and father and sisters and her



loyalty to them. I think she would have gotten a chuckle out of my reference to her as “the boss,” which is how her sisters often referred to her. And, I suspect she would have reacted defensively to those moments in which I portray her and me in conflict.

GS: You wrote with great affection for some of your teachers, including Miss McGlynn, as well as several others in chapter nine. Would you consider them to be your inspiration to become a teacher?

JD: Despite having some wonderful teachers, especially at the Jesuit high school that I went to, teaching was not something that I imagined myself doing. I saw historical research and writing as a tool for making progressive social change, and I hoped that I would be able to support myself doing that kind of work with advocacy and activist organizations. When that didn't work out, college teaching became a means to support my research and writing.

But, by the end of my first year of full-time teaching, I found the interactions with students in the classroom so compelling and engaging, that I knew I would continue doing it.

The teachers whose praises I sing at various points in the memoir inspired me to value intellectual work, and, in that sense, they influenced me deeply, since research and writing have occupied me for almost fifty years now!

GS: Do you know if any of the childhood friends you mentioned are aware that they're in the book?

JD: Sadly, the childhood friends that I was closest to have all passed away. But one of them, whose mother I also describe fondly, read an early draft and was very excited and encouraging. I'm in regular touch with a lot of my high school friends – as I mentioned, one of them has provided me with letters to him – and some of them came to a pre-publication reading that I did at a class reunion. So far, the responses have been pretty positive.

GS: “Memories of a Gay Catholic Boyhood” lives up to its title with examples such as chapter seven being the most religious chapter and chapters 16 and 17 being where you began to embrace your gay identity. Which came easier to write about, the chapters in which religion was the focus or the ones in which you wrote about coming out and living as a gay man?

JD: It was definitely easier writing the chapters about my gayness and the struggle over a few years to come to terms with it and accept myself for who I was. Writing LGBTQ history, teaching it, and engaging in activism over the years has been a central part of my adult life and so I have been living it out and feel constantly engaged by it. By contrast, my discussions of my religious upbringing and my struggles and conflicts with it put me in touch with a part of my upbringing that, although I took some very important moral lessons from it, was largely painful and has been something that I had left behind. Now, suddenly, I was reliving it in a way.

GS: The fact that you were a Columbia University student during that period of upheaval and anti-war protests in the late 1960s, as well as being a young gay man hanging out in Greenwich Village who had been to the Stonewall Inn, gives the book considerable gravitas. At a time when conservatives are once again attempting to erase LGBTQ+ folks, how do you see your book’s place in the world?

JD: Well, I am sure there will be many places where local libraries and school districts put it on their banned books list. I can imagine many of these moral conservatives saying “Memories of a Gay Catholic Boyhood? We don’t want any of our kids coming into contact with that!” Beyond that, though, for a younger generation of LGBTQ folks, and for younger generations as a whole – Gen Z, and to some extent millennials, I hope it brings to life a



history that is so different from what many experience today – a history of invisibility and silence, of isolation, of active and universal oppression. A world in which there are no GSAs or QSAs in high schools, in which there are no Netflix series about young queer lives, no web and social media through which there is access to a seemingly limitless supply of information and advice. And then, there’s my own generation of baby boomers – those who remember the sixties and can identify with the kind of experiences I describe.

GS: In early August 2022, you posted on social media that, after being encouraged by friends, you have started working on “a second volume of memoir.” What is the status of that project?

JD: I’m definitely moving forward on a second volume, but slowly, trying not to put too much pressure on myself. The second volume will also be a more complex one to write since it will cover the 1970s, ‘80s, and ‘90s, which were

decades of activism for me in the LGBTQ movement. And so, I will be writing about more public events, and about my involvement with organizations and campaigns of various sorts. There’s much more of a historical, archival record to deal with than there was with the first volume, which is much of a personal coming-of-age story.

GS: Finally, if there was a movie version of “Memories of a Gay Catholic Boyhood,” who would you want to play you?

JD: [Laughs] well, since the book covers the years from my childhood until about age 23, it would have to include both a child actor and a very young adult actor who could also reasonably pass as a teenager. Honestly, I have no idea who those might be! But I have to confess, that I would love to have it become a movie, whether in theaters or on television.



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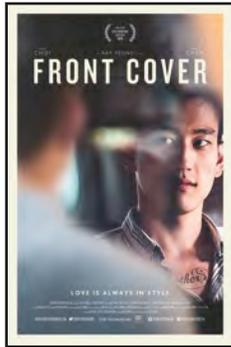
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GRAB A FILM

By Delven Shaw

FILM

FRONT COVER is a small gem



FRONT COVER is an overlooked drama from 2015 that subtly reveals much about gay culture and masculinity. The two leads are perfectly mismatched. One is an openly gay American stylist who does not date other Asians; the other is a closeted foreign actor unwilling to admit who he is. Thrown together for a photo shoot, the handsome men navigate a plot with lovely layers revealing much about familial and cultural beliefs.

Jake Choi is terrific as Ryan, a perfectionist in all areas of his life. There is believable repulsion when he meets Ning (James Chen, who is equally fantastic). But the two sexy leads make **FRONT COVER** a rare treat: a funny drama with two Asian leads. Will this romantic interaction be destructive to one career or two?

Writer/director **Ray Yeung's** excellent script and direction are confident and detailed. The production values are exceptional, and I especially liked the score credited to **Paul Turner** and **Darren Morze**.

The large ensemble - including Ning's family, business associates from China, and Ryan's team at work- are all well drawn, adding to the depth of experience for the viewer.

If you are looking for greater diversity in a film, you won't go wrong with **FRONT COVER**. I saw it on Amazon through the Strand Releasing channel.

THE GIRLFRIEND WHO DIDN'T EXIST is a fascinating mix



When questions of gender identity clash with big-time sports, fireworks fly. If you are interested in trans stories or love football, **UNTOLD: THE GIRLFRIEND**

WHO DIDN'T EXIST will provide two fascinating hours on Netflix.

For a time, **Manti Te'o** was the center of the college football megaverse. Driven to greatness from a humble religious background in Hawaii, Te'o left the beaches for icy Indiana, as nothing is more significant than Notre Dame football. Leading the team to an undefeated regular season, Te'o was a Heisman finalist and seemed sure to be a big-time NFL star.

Tragedy struck when both his grandmother and girlfriend died within hours of each other, and the impossible dream season gained even more attention as Te'o played through his pain.

But on the eve of the national championship game, reporters **Timothy Burke** and **Jack Dickey** of the sports blog Deadspin released a story claiming that the girlfriend did not exist, and the media exploded in a frenzy.

Was the hoax a coverup? Was Te'o gay? To the filmmakers' credit, this is not just Te'o's story but that of **Ronaiah Tuiasosopo**, who is now trans and living as Naya. The story of a trans person trapped in an out-of-control storyline will resonate with many.

Be Wary of **THEY/THEM!**



THEY/THEM, written and directed by award winner **John Logan**, strives to be a horror film that illustrates LGBTQIA+ empowerment. The result is an odd stew, worth watching for the cast of young performers who hopefully have better material to work with in future projects.

The first five minutes are the scariest, as a woman driving alone through the dark woods meets her untimely end. Even though you anticipate what is coming, Logan plays his cards nicely in this sequence.

The focus starts to wander when a dozen kids arrive at Whistler Camp, where the kindly counseling team - led by the consistently effective Kevin Bacon - instructs the campers to head to either the men's or women's cottage. What about trans or non-binary teens?

In quick succession, we meet some campers at group counseling or individual therapy. The scenes in which the young

adults develop friendships and alliances are brief, leaving us to know them mostly by their fashion choices. There are standard horror bits - spying on naked teens in the shower, leaving them handcuffed in the woods, teaching some to bake while others learn to shoot. While none of that is surprising or frightening, I was surprised by the graphic sexual encounters and the erotic nature of the torture scenes.

We get to know seven of the team - **Cooper Koch, Monique Kim, Austin Crute, Anna Lore, Quei Tann, Theo Germaine, and Darwin del Fabro**.

Cooper Koch is the studly jock afraid of what his fellow athletes might say. Anna Lore is a woman fearful of all intimacy, much less lesbianism. **Monique Kim** represents the bisexuals, while **Darwin del Fabro** and **Austin Crute** are trans. As we watch them find their way and sometimes fall in love with someone unexpected, I found myself hoping that all of these talented performers find projects which give them more to do.

Only Theo Germaine - excellent on Work in Progress - has a chance to play a fully developed character, and they handle it beautifully.

Will you be surprised that Zane, the athletic coach (Boone Platt), and his girlfriend each have a secret? Will the Rhino head hung at waist height serve a purpose?

While Logan may have the best intentions, I found some of the screenplay shocking, and I worry that it may show up on Fox TV or in some anti-gay political ads. Bacon verbally shredding a black trans kid is disgusting. And in Germaine's solo counseling session, they are told what every trans person dreads.

Because of these two triggering scenes, I would caution with whom you share the film. The trailer below contains all the best bits.

THEY/THEM is on Peacock.

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



Photos By Anthony Meade



**THE DEN THEATRE PRESENTS
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The Den Theatre presents comedian Sam Jay, performing four stand-up shows September 23 – 24, 2022 on The Heath Mainstage, 1331 N. Milwaukee Ave. in Chicago's Wicker Park neighborhood.

Stand-up comic and Emmy-nominated writer Sam Jay can currently be seen on season 2 of HBO's *Pause* with Sam Jay, a weekly late-night series on which she serves as Host and Executive Producer. She can also currently be seen on the Peacock series *Bust Down*, which she co-created with co-stars Langston Kerman, Jak Knight and Chris Redd. She is a two-time Emmy nominee and WGA award nominee for her writing on *Saturday Night Live*. In 2018, she wrote for The 70th Primetime Emmy Awards and the MTV Movie & TV Awards, and in 2020 she wrote for the BET Awards. Sam was named as one of *Variety's* 10 Comics to Watch in 2018, and a Comedy Central Comic to Watch in 2015.

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The Museum of Contemporary Art (MCA) Chicago, with the support of Mayor Lori E. Lightfoot, the Department of Cultural Affairs and Special Events (DCASE), and ChooseChicago, HAVE announced the first annual Chicago Performs showcase – an intimate festival of live arts

highlighting essential local artists whose work is being embraced by national audiences.

Taking place at the MCA on September 15 and 16, this year's live performances showcase the wealth of essential work being made by Chicago artists today, including artists **Derek McPhatter**, **Erin Kilmurray** and **Bimbola Akinbola**.

The series also focuses on artists of color and queer artists from a range of Chicago neighborhoods: this year, Bronzeville, Rogers Park, and Logan Square. Through this program, each artist receives comprehensive production support, compensation for their creative teams, curatorial advising, and strategic opportunities to connect with national performance presenters. For example, artist Derek McPhatter was a recipient of the New Works Initiative Chicago Commissioner in 2021 and has received additional year-long funding to support his professional development and connection with the national performance field.

To purchase tickets visit experience.mcchicago.org/packages or call 312-397-4010.

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Time, *Don't Tell Mama*, *Money*, *Cabaret*, and more. To further complicate the growing unrest, a relationship develops between German boarding house owner Fräulein Schneider and her suitor Herr Schultz, a Jewish fruit vendor. Personal relationships, political loyalties and survival itself are tested in this American Theatre classic.

Since its stage debut, Cabaret has been awarded multiple Tony, Drama Desk and Laurence Olivier Awards.

Recommended for ages 13 and up
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**MADKAP PRODUCTIONS
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**a NEW MUSICAL BY RICHARD
RODGERS AND LORENZ HART
BOOK BY MARK SALTZMAN
SEPTEMBER 9 - OCTOBER 16**



MadKap Productions is pleased to present the Midwest premiere of the musical *Falling For Make Believe* for 19 live performances at the Skokie Theatre, 7924 Lincoln Ave in Downtown Skokie. Sept 9 – Oct 16, Fridays and Saturdays at 7:30 pm, and Sundays at 2:00 pm, with a Wed. afternoon matinee at 1:30 pm on Sept 21. *Falling For Make Believe* tells the previously suppressed life story of lyricist Lorenz Hart, of the famed Rodgers & Hart songwriting team, frankly dealing with Hart's alcoholism, closeted homosexuality, and his turbulent, emotional relationship with his composer-partner, Richard Rodgers. Together, the duo wrote some of Broadway's greatest songs, 18 of which are presented in this show, including *Bewitched*, *Where or When*, *Lady is a Tramp*, *Isn't It Romantic*, and *Falling in Love with Love*.

The team of Rodgers and Hart could not have been more different from the later, more peaceful pairing of Rodgers and Hammerstein. Though Rodgers and Hart created 20 shows and nearly 500 songs, behind the scenes, Rodgers labored to save his brilliant partner from addiction to alcohol and sex. And despite the fact that the names and details of Hart's many lovers were obsessively deleted from the historical record by family and colleagues, *Falling for Make Believe* takes pains to honestly re-construct Hart's complex, tortured love life on stage.

Tickets can be purchased online at SkokieTheatre.org or by calling 847-677-7761.

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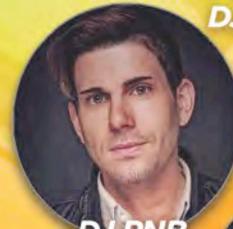
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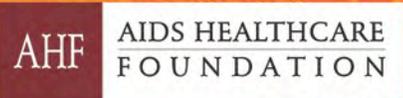
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Nuns. Bingo. A New Game Show. Laughter. Goofy Prizes.

Vicki Quade and Nuns4Fun Entertainment are proud to announce their Fall 2022 season will include five of their best loved religious comedies. Shows will be performed every weekend at the Greenhouse Theater Center, 2257 N. Lincoln Ave., Chicago.

In September, the featured comedies will be the long-running hits, Late Nite Catechism, which has been called "gloriously funny" and is now in its 29th year in Chicago.

Also in September, Nuns4Fun is bringing back Bible Bingo, a comedy about the Catholic culture of fundraising and bingo. The Chicago Tribune promises "interactive fun." The Chicago Stage Standard calls the show, "A fresh new twist on bingo." New City Chicago raves, "the show is filled with Catholic humor."

In October, the hit comedy, *Holy Ghost Bingo: God, Goblins, & Games*, returns for the Halloween season. "A hilarious Halloween interactive comedy," says Teme Ring of ChicagoNow. "You don't have to be Catholic to love Holy Ghost Bingo. It was an afternoon of comedy, stories, and camaraderie, and an inspiring reminder of the fun to be had when you focus on life's treats."

In November, the newest comedy game show, *Are You Smarter Than Your 8th Grade Nun?*, returns for only three weeks. This new show has been highly recommended. "Loosely based on the TV show, *Who Wants to Be a Millionaire?* but it's more like, *Who Wants to Get Out of Purgatory?*" says Around The Town, Chicago.

In December, Nuns4Fun offers its holiday classic, *Christmas Bingo: It's a Ho-Ho-Holy Night*. The comedy has been a fixture in Chicago since 2012. In this interactive comedy, audience members play bingo while also answering questions about Christmas traditions, the origin of St. Nick, where do candy canes come from, miracles in the Bible, and a clever re-creation of the Annunciation, complete with audience members in angel wings and halos.

All shows at the Greenhouse Theater Center, 2257 N. Lincoln Ave., Chicago.

Show times are: Fridays and Saturdays at 8 p.m., Sundays at 2 p.m. Late Nite Catechism will continue running at 5 p.m., Saturdays.

For tickets or more information, call the box office at 773-404-7336, or visit www.greenhousetheater.org.

**MEATBALL SEANCE
RETURNS TO CHICAGO
SEPTEMBER 9TH**



John Michael, Chicago-based Trauma Clown, brings his Best Solo Show winner (Ottawa Fringe) to Redline VR's comedy club The Raven Room VR 4702 N Ravenswood Ave Suite B, Chicago, IL 60640.

John Michael has a new boyfriend, possibly played by you! Aren't you excited to meet his dead mom?! Meatball Séance is an interactive comedy of grief and sex with a healthy dose of garlic and fennel.

Over 400 audience members have joined John Michael on stages in Chicago, Dallas, St. Louis, Indianapolis, Orlando, Bergen, Gothenburg, Winnipeg, Edinburgh, and now Ottawa and Toronto to summon his mother from the grave by cooking her famous meatballs onstage.

Developed by **Arlo Howe** and directed by **Sammy Zeisel**, this trauma clown performance will leave you horny, hungry, and happy to be alive.

The last time Chicago Audiences got to see Meatball Séance was at the Steppenwolf Lookout in 2019. Since then it's played in 6 different countries and 10 different cities. We at the Raven Room are honored to be showcasing this cooking comedy spectacle by Chicago's very own Trauma Clown."

For Tickets or more information visit <https://www.tickettailor.com/events/theravenroomatredlinevr/738342>

**FIRST FLOOR THEATER
LAUNCHES TENTH SEASON
WITH CHICAGO PREMIERE OF
BOTTICELLI IN THE FIRE**

**SEPTEMBER 22 –
NOVEMBER 5**



First Floor Theater is pleased to launch its Tenth Season with the Chicago premiere of Jordan Tannahill's *Botticelli in the Fire*, a hot-blooded queering of Renaissance Italy that questions the value of art at the collapse of society. Directed by Bo Frazier, *Botticelli in the Fire* plays September 22 – November 5, 2022 at The Den's Janet Bookspan Theatre, 1331 N. Milwaukee Ave. in Chicago.

The cast includes **Neala Barron, Yuchi Chiu, Andrew Cutler, Christopher Meister, John Payne, Alex Benito Rodriguez** and **Jenece Upton**.

Playboy Sandro Botticelli has it all: talent, fame, good looks. He also has the ear – and the wife – of Lorenzo de Medici, as well as the Renaissance's hottest young apprentice, Leonardo Da Vinci. But while at work on his breakthrough commission, 'The Birth of Venus', Botticelli's devotion to pleasure and beauty is put to the ultimate test. As the plague sweeps through the city, the charismatic friar Savonarola starts to stoke the fires of dissent against the liberal elite. Botticelli finds the life he knows breaking terrifyingly apart, forcing him to choose between love and survival. Jordan Tannahill's hot-blooded queering of Renaissance Italy questions the value of art at the collapse of society.

Tickets are currently available at firstfloortheater.com.

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Photos By Anthony Meade



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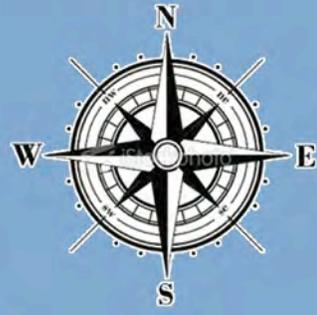
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