

SEPTEMBER 27, 2022 • VOL XIII • ISSUE #18

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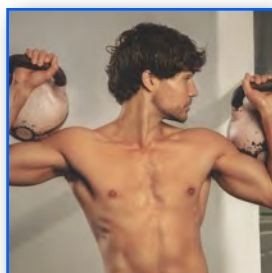
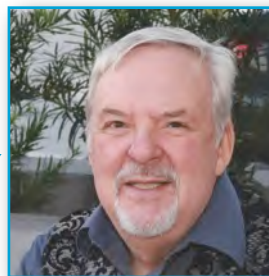
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GRAB JOEY

A few words with 2022 Chicago LGBT Hall of Fame inductee Joey Soloway

by Gregg Shapiro

Among the eight individual inductees into the Chicago LGBT Hall of Fame for 2022 is Joey Soloway, a name that will be familiar to fans of TV shows including “Transparent,” “Six Feet Under,” and “United States of Tara,” to mention a few. Soloway also wrote and directed the 2013 feature film “Afternoon Delight,” starring Kathryn Hahn. Closer to home – Chicago, where they were born and raised – with their sister Faith, Soloway co-developed the popular theater piece “Real Live Brady Bunch,” a parody of “The Brady Bunch” sitcom (featuring Jane Lynch as Carol Brady!). Additionally, Soloway curates the Topples publishing imprint, which has become a home for extraordinary stories from nonbinary and queer authors, including fellow Chicago LGBT Hall of Fame inductee Alexandra Billings. Joey was generous enough to answer some questions in advance of the October 2022 induction ceremony.

Gregg Shapiro: I'd like to begin by congratulating you on your induction into the Chicago LGBT Hall of Fame. What does such a distinction mean to you?

Joey Soloway: It's the best honor imaginable – my hometown! Chicago made me who I am and being part of the history of this place means so much to me. I want to add that my sibling Faith and my parent Carrie were both out and as LGBT before I was, so it's ironic that I would have this honor before either of them. I want to use this doorway to bring them along.

GS: Are you planning to attend the Chicago LGBT Hall of Fame induction ceremony on October 11, 2022?

JS: Oh, how I wish I could! Only wild horses could keep me away, or, in this

case, the fact that at the tender age of 58 I am finally becoming a b'nei mitzvah!

GS: Mazel tov! How often do you get back to Chicago?

JS: I try to come at least a few times a year, to see my parents.

GS: If you had to pick one thing, what would you

JS: Chicago style (hot) dogs. The smell of the chocolate. And of course, my parents.

GS: What do you miss the least about Chicago?

JS: Impossible to answer. I love it all, even the snow, even the wind. I have so many memories of the back sides of the old industry. I miss viaducts on Elston and closed-up lots on Clybourn. I know that's the opposite of what you asked [laughs].

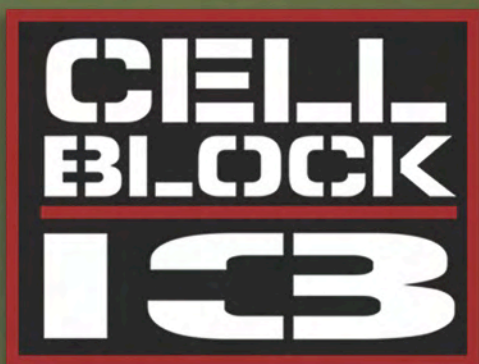
GS: There's a marvelous quote about your mother Elaine from your 2018 memoir “She Wants It,” which reads “I believe that it is her unstoppable need for attention synthesized into an astonishingly propulsive ambition that is my greatest inheritance.” How did she respond after reading what you wrote about her?



JS: I am sure she agreed. Faith and I both use our life as art and vice versa. Getting caught in that current of ambition is a true gift. All of the Soloway writers benefit from that ease and flow.

GS: Would you say that you were destined to become a writer because of your mother's influence and inspiration?

JS: Absolutely! Elaine is absolutely a giant influence. She taught me how you can make your professional life the center of a real-life dream. We always seem ready to go after what we need. But I want to shine a light on Faith and my dad, as well as our whole family – we grew up producing and performing musicals, making up songs, and listening to records. I think of myself not just as a writer but also as a producer and director, always wanting to put on a show. That is thanks to the entire Soloway fam.



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GS: In addition to writing, you also have your own publishing imprint called Topple, through which you've published memoirs by two trans Chicagoans, actor Alexandra Billings and activist Precious Brady-Davis. Please say something about how you see your role as a publisher.

JS: If I can share my access and influence with those more marginalized, it is a small start to de-centering whiteness and cisness. In other words, trans women of color to the center, say it loud, say it proud, say it over and over again.

GS: As you said, you and your sister Faith are both creative people. As parents, do you encourage your children to also be creative or would you prefer that they go in a different direction?

JS: Faith and I love to share the joy of a creative life with our kids. My dreams for them are whatever their dreams are for themselves. Mostly to be happy.

production "A Transparent Musical." What is the current status of the show?

JS: We open in May 2023 at the Mark Taper Forum in LA and are dreaming of Broadway. You never know!

GS: Are there any other upcoming projects you'd like to mention?

JS: Yes! I am working on a creative documentary about South Commons, which for 10 years in the seventies, existed in Bronzeville as a living lab, for the Chicago school. It was a promoted racial utopia for families that ultimately fell apart and I go back to figure out why.



GS: Speaking of Faith, she wrote the music and lyrics for the stage



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GRAB KRISTINE W

Kristine W Flies Again With Inspiring New Club Single

By Brian Hua

Kristine W is riding dance floors full speed ahead this season with her new single, "Can't Look Back", the first release from her upcoming album. Produced by James Hurr, one of the masters of UK House, the song is a lush, soulful club groove, made even more powerful with its message of rising up and appreciating the day. It was inspired by the passings of Kristine's mother and sister. She says she found solace through writing the song and hopes by sharing "Can't Look Back" now with the world that it helps those experiencing similar loss to move forward too.

Brain Hug: You have faced some big personal challenges these past last few years.

Kristine W: My older sister Viki passed away from colon cancer two years ago. None of the family could believe that she died from a cancer that was treatable. I was grieving my sister and trying to be there for my mom, but I intuitively knew that she was not going to survive the loss of her oldest daughter and best friend. Mom passed away due to complications from a stroke last year. These two angels were always on either side of me cheering me on. It has been very difficult staying motivated without them. I can't believe they are both gone. Somedays, I experience a crippling grief. At shows, I have had the opportunity to others experiencing similar loss. We hug and cry together over our lost ones. Thankfully I am

blessed with my music. It has been a lifeline.

BH: What have you learned about yourself and your ability to overcome obstacles?

KW: I have learned that God gives his toughest battles to his strongest soldiers. I try to be brave and remember how much my mother and sister contributed to my success. I owe it to them to push forward.

BH: When did you begin the work on "Can't Look Back"?

KW: Tony (Moran) sent me the first draft of the track two years ago. It was very sparse at the time but I could tell that it had a magic to it. I started playing around with it, writing and rewriting. Tony didn't like the first verse melody I presented to him but he loved the chorus, so I kept working on making the verses stronger and the lyrics more relevant. I then met with my collaborator, Mark Matson, to record

the first vocal demo. It was pretty good but not perfect. We let the song marinate for a few months before giving it a second look. The last part we recorded was the rise up section. When I looked up from my congas and saw the look on my engineer's face, I knew that we had made something special.

BH: Does the song serve as a prelude to what's in store for your next album?

KW: This song has a message that everyone needs to hear. I know listening to it during its many rewrites helped me get through some rough days. There was a reason Tony sent me that simple blank canvas. I feel like this song and others on the upcoming album are good medicine. We have all been through some traumatic challenges these past few years and it's important that we do not let the pain defeat or define us. It's natural and healthy to look back and reflect every



photo by Eber

once-in-a-while but we can't live in the past. We need to keep pressing on.

Kristine W's "Can't Look Back" is available now on all digital retailers via Kristine's own imprint, Fly Again Music Productions. For more information, visit <http://kristinew.com>.



photo by Mark Matson

GRAB LAST

At “Last”: An interview with “Last Call Chicago” authors Rick Karlin & St Sukie de la Croix

By Gregg Shapiro

When it comes to bars as gathering places, many folks in the LGBTQ+ community understand how good it feels to be somewhere “where everybody knows your name,” to quote the theme song to the sitcom “Cheers.” It’s a sentiment shared by gay writers Rick Karlin and St Sukie de la Croix, authors of “Last Call Chicago: A History Of 1001 LGBTQ-Friendly Taverns, Haunts & Hangouts” (Rattling Good Yarns Press, 2022). Both writers agreed that by combining their history in, and knowledge of, the Windy City’s drinking establishments, they could come up with an indispensable guide, part encyclopedic reference book, part coffee-table book, and all fun. From 1920s speakeasies to present-day venues, “Last Call Chicago” invites readers to drink it in, soak up the memories, and even learn a thing or two in the process about the city they call (or once called) home. Rick and Sukie were generous enough to answer a few questions about the book in advance of its publication. [Full disclosure: Rick Karlin is Gregg Shapiro’s husband.] [The “Last Call Chicago” book launch is Oct. 12, at 6 p.m., at Sidetrack, 3349 N. Halsted.]

Gregg Shapiro: I’d like to begin by asking you both to say something about the genesis of the project that became the book “Last Call Chicago.”

St Sukie de la Croix: An encyclopedia of Chicago gay bars was on my “wouldn’t it be nice to do” list of possible projects. However, I knew it would be a massive undertaking for one person and I wouldn’t have the time or energy. I forgot about it. Then Rick Karlin phoned me up with the idea. He’s very persuasive.

Rick Karlin: I was with a group of Chicago friends and one of them mentioned a bar from the late 1980s, all he could remember was that it was on

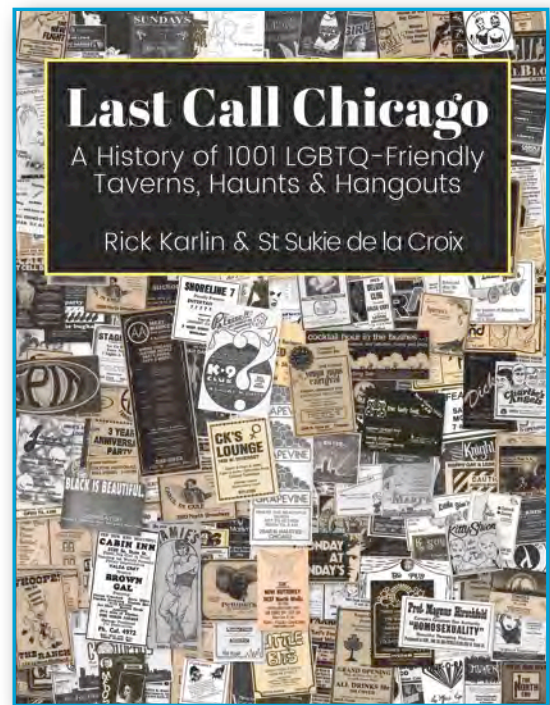
the Chicago River and that you could get a boat ride there. I wrote for *Gay Chicago Magazine* from the late 1970s and became the entertainment editor in the mid-1980s and that meant I went to all sorts of bar events. I also wrote the magazine’s gossip column. I not only came up with the name of the bar he was thinking of, but I also gave them all the dirt on who owned it and why it closed and the names of other bars that later opened at that same location. Somebody said, “You should write a book about Chicago’s bars. I didn’t think much about it, but then I read an article about how gay and lesbian bars were struggling because young people don’t feel the need to go to exclusively gay or lesbian clubs anymore. That was right about the time several of Chicago’s gay bars, Hunter’s, Nutbush and Little Jim’s were closed or torn down and I thought, this is our history. Someone should document it.

GS: How long did it take to create the book, from inception to completion?

RK: About four years. Originally it was going to be like the old bar guides, just the name, address, and a list of what type of clientele/focus it had (leather, preppy, disco, cruisy), the years it was open. Our publisher, Ian at Rattling Good Yarns Press, was the one who suggested we expand the focus.

GS: What makes you, individually and collectively, the right people to write this book?

RK: We were there, and we lived to talk about it! Sukie and I were both reporting for the LGBTQ press in Chicago, sometimes for the same publications, sometimes for rival ones. But we both were attending and hosting events, taking photos, and



writing up on the diverse kinds of LGBTQ bars, from the posh and elegant bistros to filthy toilets. Plus, Sukie’s historical perspective and his archives, which I used when writing my memoir, “Paper Cuts,” was invaluable.

SSdIC: I’ve studied the history of LGBTQ Chicago for years. I wrote two books on the subject – “Chicago Whispers” and “Chicago After Stonewall.” However, Rick had been going to the bars and writing about them in newspapers from the 1970s into the 2000s. We’re both reporters and activists and we agreed on how important gay bars were to our history. Tenacity and stubbornness also helped.

GS: “Last Call Chicago” is a collaborative effort. How did that process work?

RK: It was a learning process for me. I’ve been an editor for a while, so that means, I’m used to being in the driver’s seat so to speak. I decide the direction and the pace. It’s more of a managerial position. With Sukie, it was more of a partnership, and we had to negotiate that. Also, we have very different ways of creating. I deliberately build things up in a very linear fashion. Sukie throws everything against the wall and then slowly peels away things layer by layer until he has what he wants. I liken it to the difference between pottery and sculpture.

SSdIC: We’re on opposite sides of the country – I’m in California and Rick’s in Florida. It was really like two people doing a long-distance jigsaw puzzle. We both set about collecting

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information and images. I had a list of 800 gay bars which is where we started out. We kept adding images and information we gathered from newspapers, friends, Gerber Hart (Library and Archives), Facebook, anywhere we could get it. It grew and grew. Rick and I have different ways of working, so there were disagreements sometimes, but in the end, we're still friends and the book was published.

GS: What do each of you hope for readers to get out of "Last Call Chicago?"

RK: I hope it brings back memories and opens some floodgates. For me, it was a more carefree and innocent time. I came out before AIDS when sex and being gay was like being a kid with a new toy and going through this book brings back that feeling for me. Looking at the information on Broadway Limited, Bistro and The Bushes brings back one era in my life. Hanging out at the Closet, Ladybug and Paris with my gal pals brings back another. Singing along at piano bars or at Sidetrack evokes yet another flood of memories.

SSdIC: I hope it brings back memories for Chicagoans and those who visited the city over the years. It's a bit like genealogy and Ancestry.com – researching where your family came from, your roots. "Last Call Chicago" shows the roots of the gay community in Chicago. It also brings to life long-forgotten heroes like Chicago Molly and Wilbur "Hi-Fi" White. Important then but lost in the mists of time.

GS: Please say something about the role of bars when it comes to the LGBTQ+ community.

SSdIC: Quite simply, bars are where we met when there was nowhere else to meet. Thankfully, in Chicago, the Mafia owned most of the bars and the corrupt police force took kickbacks. Their homophobia kept the bars open. And we must never forget that gay bars, the mob, and the cops were where our liberation began at the Stonewall Inn in New York.

RK: For those over a certain age, the bars were the only places we could truly be ourselves. They were our community centers, our refuge from having to live in the closet. Even if you were out to your friends and families, you often couldn't be out at work, or when traveling alone. They were where



St Sukie de la Croix

we met the members of our families of choice. I think bars are still like that for the LGBT community, we just have more freedom to be ourselves everywhere (at least for now). There's also something about being among your own kind that is comforting. You may be safe as a minority where you live, but it's not like being part of the majority for the first time.

GS: What do you think are some of the things about Chicago bars that distinguish them from bars in other cities?

SSdIC: Drag. Illinois was the first state in the US to legalize homosexuality (in 1961). The result was that "obvious" homosexuals – by that I mean, more feminine – moved to Chicago from all over the Midwest. There were drag bars everywhere.

RK: There doesn't seem to be the same us vs. them mentality. I'm not naive, I know how segregated Chicago is, but you don't have that kind of attitude at clubs where you can only get in if you have the right "look." That's why you seldom saw doormen and lines at clubs in Chicago. Of course, I'm talking about when I went to clubs and bars. It may be different now. Maybe it was then, and I just didn't see it, but to me, it felt more egalitarian.

GS: There has been a lot of discussion of late, including a "New York Times" article, about the disappearance of lesbian bars. What do you think "Last Call Chicago" tells readers about the

city's history of women's bars?

RK: Even when other cities had a dearth of women's bars, Chicago was going strong. At one time there were about a dozen; Swan Club, Lady Bug, CK & Augie's, Paris, Suzy B's, Girlbar, The Patch, Razmataz, and, of course, the grandmama of them all, Lost & Found. Chicago's always been a bar town, so the fact that women's bars did better here is no surprise. But women always made less than men, which meant less discretionary income, and many lesbians were late bloomers, meaning they had children, which meant fewer free nights. So, it was always a tough go for women's bars.

SSdIC: "Last Call Chicago" shows the readers that lesbian bars don't last very long. Why? No idea. The thing I find interesting about that is that there were more lesbian bars back in the 1950s and before. I do know that with the emergence of Women's Lib in the late-1960s, women got sick of spending their money in mafia-owned lesbian bars and started opening coffee bars instead. The earliest "bars" in the book were lesbian-owned cafes during prohibition.

GS: Gayborhoods are also under threat and have begun disappearing in many US cities. Please say something about the symbiotic relationship that Chicago's gay bars have with the city's evolving gayborhoods.

RK: The gay community is the pulse of

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a city. Gay men tend to be more willing to move into neighborhoods on the decline and fix up their homes and old apartments, whether they owned them or not. As they did so they looked for bars and restaurants and shops near their homes. To attract them those bars and shops (sometimes run by gays and lesbians) start to improve as they get more business, so the neighborhood becomes desirable to the mainstream market, who start to move in. Prices rose and the gay folks were priced out and moved to a new neighborhood and the process began again. At least that's how it was until the 1980s when the gays and lesbians decided to buy the properties they were fixing up or opening bars in. Then we had neighborhoods that were gentrified, but the gay businesses didn't have to move, since they owned the properties. However, many of the original gay settlers were renters and got priced out of the market, or if they owned the properties, sold them at a profit and moved to new up-and-coming neighborhoods. Now you have cities where the gay bars and clubs are in one neighborhood, while the folks that live in the neighborhood tend not to be LGBT. Or you have pockets of LGBT communities within mainstream communities. It's what those of us of a certain age marched and protested for, mainstream acceptance, but I miss the "specialness" of being gay.

SSdIC: I haven't lived in Chicago for eight years, so the city's "evolving gayborhoods" is something I know nothing about. Haven't we gone beyond the ghetto mentality? A part of my reason to participate in this project was to document something that was disappearing. I too mourn the loss of our newspapers, bars, etc. but life moves on. Having said that, it's still important for gay folks to have a safe place to go, but maybe bars don't need to be in one gayborhood anymore.

GS: Please name a couple of things you were surprised to learn while doing research for the book.

RK: How one location would be home to one gay bar after another and, how many downtown hotel bars in the '50s were gay than any place on Halsted.

SSdIC: I was surprised that we found 1001 establishments.

GS: "Last Call Chicago" has the potential to be an invaluable research tool. What would it mean to you if it was used in that way?

RK: I would be so honored. I am a journalist and editor, not a historian.

SSdIC: When we started out, I saw this as a coffee table book. I've changed my opinion since then. What changed it was how much general gay history is documented in the book. It's about bars and bar life, but also all the fundraisers that took place – Anita Bryant, AIDS. And for LGBTQ groups like Horizons, Dignity, TPAN ... the bars are a part of their history too.

GS: "Last Call Chicago" is full of fun graphics: images and adverts for the various and sundry bars. Are there one or two that stand out to each of you as favorites?

SSdIC: My favorite is for the K9 club. Only because it was stroke of luck how I found it. I had heard rumors about the K9 drag bar, that it was a speakeasy during prohibition. When prohibition ended the K9 club opened for a brief period before it was raided and shut down. I scoured the papers and found the ad in a 1933 "Chicago American."

RK: I concur. The K9 Club at 105 E. Walton from the 1920s and '30s, open during the "pansy craze" with its cartoon of a fop screaming, "Pah-leese!! Why should I be mannish?" Also, the ads from the '70s with drawings of ultra-butth men with huge baskets!

GS: Is there a bar that closed before you had a chance to visit it that you wish you could have been to for a drink and a dance?

RK: I never went to Kitty Sheon's on Rush or Le Pub to see Karen Mason perform. Karen and I became friends later, but I would have loved to see her before a gay crowd back then. I'd also like to have been to the Blue Dahlia - I later found out that my parents went there often.

SSdIC: If I could build a time machine, I'd go back to the Green Mask, a lesbian joint in the 1920s. You'll have to



Rick Karlin

read the description in the book to see what I mean.

GS: If you could open a new bar in Chicago, what would you call it and what would distinguish it from the others in the area?

SSdIC: I'd call it the White Swallow and there would be live rock bands, no alcohol, just marijuana and chocolate eclairs. And no karaoke. And no disco. Saturday nights would be senior's night, when we can all sit around getting stoned while discussing Doris Day and our upcoming colonoscopies. Sounds like heaven to me.

RK: I might open something in the old Legacy 21 space, just so I could get my hands on the Hirschfeld mural they had on one wall. It's very rare. I wanted to print a picture of it in our book, but the royalties were outrageous. Other than that, I wish they'd open a Sidetrack in Wilton Manors, Florida, where I live now (hint, hint Arthur and Pepe).

GS: Is there a future book in the works on which you'd both collaborate?

SSdIC: I wouldn't rule it out.

RK: What she said.

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GRAB TOM

Fit and Fab Model Tom Mezger Works Hard to Keep His Physique in Top Form

By James Booth

Tom Mezger is a former medical student-turned-model, living in Sydney, Australia. In his spare time, he enjoys being active outdoors. His favorite hobbies include hiking and traveling and while checking out the sights, he is always on the lookout for a local gym and a court he can shoot hoops on. That's because for Tom, fitness is not just for the cameras, it is a way of life that happens to benefit his work in front of the lens. His most recent shoot was for Teamm8's new Icon brief collection, where we caught up with him.

James Booth: Have you always been so athletic?

Tom Mezger: I was born an athlete. I have been playing sports all of my life. I love basketball, swimming, soccer, rugby... the sky is the limit, really. I find my body is able to move with ease without having to think about it and I recover from pain very quickly. My parents joke that I'm a constant tank of energy.

JB: What's your favorite sport?

TM: Basketball is my favorite and my hero is Michael Jordan.

JB: Why Michael Jordan?

TM: He is a relentless, hard-working and competitive. He is only satisfied with perfection.

JB: Are you the same?

TM: (Laughing) I tend to get very competitive when I am up against friends or most anybody, really. But if I'm playing with smaller or younger people who are simply playing to have a good time, I can turn off the switch and enjoy the moment.

JB: Where did you grow up?

TM: I was born in Sydney but I spent most of my childhood and teenage years living an expat life in Asia around Singapore, Hong Kong, and Japan.

JB: That's amazing!

TM: It's helped me to be able to adapt to most situations and become friends with a wide range of people.

JB: Did you go to college?

TM: I went to college to study medicine and I was even offered a sports scholarship, but I decided to put my degree on hold and pursue a modeling career.

JB: Was modeling something you always want to do?

TM: Yes, it looked like a fun way to make money, meet new people, and enjoy exciting experiences.

JB: How did you break into the business?

TM: I was at a bar in Paris one night and a stranger, who happened to be a designer for a major French brand, asked if I was a model and the next I



knew, I was doing a Paris fashion runway show in the middle of my vacation. Since then, I've worked with Calvin Klein, Zegna, Givenchy, and now, Teamm8.

JB: What is the best part of modeling underwear and swimwear?

TM: Meeting new people and the exciting travel destinations.



Photo By Elvis DiFazio

September 27, 2022

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JB: Worst part?

TM: Outdoor shoots in the middle of winter! Especially when I'm wearing next to nothing or sometimes, nothing at all.

JB: Are you confident about your body? I mean, you must be, right?

TM: I'm very comfortable and confident with my body. I've done the hard hours in the gym. I don't mind showing off the results. In the fashion industry, you hear about people shredding for shoots. I don't do that. I prefer to be shredded for life and so I am working on myself all of the time.

JB: Is there anything you dislike about your appearance?

TM: No, I like every inch. The truth is, except for my weight and build, I can't control what I look like. None of us can. I am grateful for what I have and that it has led me to a successful career. When it comes down to it, though, my real strength, over my looks, is my personality.

JB: Where do you see your modeling career going from here? What is left to accomplish?

TM: I'd love to be the face of a sports brand like Teamm8. I would also like to shoot in the USA more, with some of the big high fashion brands.

JB: Do you have a secret talent?

TM: Besides English, I speak three languages: Chinese, German, and French.

JB: What is your idea of perfect happiness?

TM: Perfect happiness is a journey, not a destination. I enjoy every moment of life, the good, the bad and ugly. I don't worry too much over anything because, at the end of the day, I trust everything will be okay. Tomorrow will always be a new day.

JB: You must be afraid of something!

TM: I'm from Australia. We have deadly spiders, crocodiles and many dangerous things that fly. They don't scare me. My greatest fear is time. Have I done enough in this life?

JB: What is your most treasured possession?

TM: My grandmother, bless her soul, was my greatest possession. She's no longer with us, sadly. She showed me the true meaning to life. Her love and acts of generosity had no limits. She was a true inspiration. Without her, I



Photo By Elvis DiFazio

would not be half the man I am today.

JB: If you could change one thing about the world, what would it be?

TM: The instability and corruption in the world, and all the needless strife. People of the world need to get along and support each other. We're all in this together. We cannot repeat history's mistakes.

JB: What is the trait you most deplore in others?

TM: Hypocrisy, especially people who lie and pretend to be somebody they are not. I often find myself listening to

others speak their lies when I know the truth, and it leaves me standing with a loss for words.

JB: If you could have any magic power, what would it be?

TM: Invisibility. It would be great to do a Houdini when I'm stuck in an awkward situation and I need to get out quickly.

Tom Mezger wears Teamm8's Icon briefs, available @ <https://www.teamm8.com/collections/mens-underwear-icon>



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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!.</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: 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

Friday

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. **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:** 9/30 Bullies & Nerds Party. 10/7 M.A.F.I.A. Club Night. 10/14 WTNB Leather Social 8pm Friday Funder

Saturday

2 Bears Tavern Uptown: . \$5 Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), \$5 Lagunitas IPADrafts \$5 Premium Well Cocktails \$12 mimosa Carafes. **@mosphere:** \$5 Well Cocktails & Draft Beer 3pm-5pm, Dancers 10pm -1am. **Baton Show Lounge:** Doors open at 6pm, Shows at 7:30pm, 9:30pm & 11:30pm. **Cell Block:** Open 2pm-3am. **Charlie's:** Country Line Dancing 7 – 10pm, The Main Event 10pm – 1am Dancing until Close. **Lark:** Lakeviews #1 Free flowing Brunch 11am-3pm **Lucky Horseshoe:** Open with dancers at 3pm. \$5 drink specials. **Meeting House Tavern:** \$5 Signature Margaritas, \$5 Premium Well Cocktails, \$12 Mimosa Carafes, \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. **North End:** Open at 11am, \$3 Miller Lite Drafts 11am-2pm. **Replay Beer & Bourbon Lakeview:** \$10 Champagne Bottles, \$5 Juice Kits, \$3 Bud Lights 12-2pm, Weekend Buckets \$25 All Day, Miller Lite, Corona Extra, Truly Punch Variety, Truly Wild Berry Seltzer, Freshie Tequila Seltzer (5 Cans per Bucket - Cannot mix and match.). **Sidetrack:** Open at 1pm, SaturGay Drag & Games with 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:** 10/10 to Bearfest Night Beer Stein Holding contest. 10/15 GEAR Night with BLUF/Chicago dress zCode in Club Room BNC 6pm.

Sunday Sunday

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:** Beer Bust Bud Light Drafts \$2. Movie Night at 7pm. 10/2 Bears vs Giants @ Noon. 10/9 Bears vs Vikings @ Noon, Full Moon Party.



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	Artist	Title
1	The Pressure	The Chills
2	GTOffice	Never Together
3	Breikthru x SLATIN x dEVOLVE	Ocean (dEVOLVE VIP)
4	Tobtok	Satellite ft. Arinn (Radio Edit)
5	Seamus D	Like That
6	Andrew Bayer & Asbjorn	American Boy
7	Benny Benassi & Anabel Englund	Lightwaves
8	Allegra	He Ain't You (Sebastian Perez Remix)
9	Beyonce	Break My Soul
10	TELYkast	Body To Body
11	Showtek	Welcome Back Home ft. MC Ambush
12	Lost Frequencies & James Arthur	Questions
13	Alesso & Zara Larsson	Words
14	ILLENIUUM & Teddy Swims	All That Really Matters
15	ARTY ft. Annie Schindel	Where Have You Been
16	INNA	Magical Love
17	Fedde Le Grand & 22Bullets	Down
18	Alle Farben & Keanu Silva	Music Sounds Better With You (Voost Remix)
19	Mabel x Jax Jones x Galantis	Good Luck
20	Tate McRae	What Would You Do (Galantis Clean Remix)
21	Siks & Henri PFR	Falling For You ft. Jordan Grace
22	Rozell x Nico Stadi	For You
23	Lewis Thompson x David Guetta	Take Me Back (Radio Edit)
24	Tritonal x Marlh	Back To My Love
25	Lucas & Steve x MARF	Give Me Your Love
26	Shane Codd	Rather Be Alone
27	ARTY	So Good To Me
28	Brooks ft. Isabel Usher	Someday
29	Futuristic Polar Bears & Thomas Feelman	Feel The Same ft. Jordan Grace
30	Mike Williams	Pretty Little Words ft. Zack Hall
31	Win and Woo	All This Motion ft. Louis The Child
32	Zedd x Maren Morris x Beauz	Make You Say
33	Jonasu & Rêve	All Night & Everyday
34	Syence	Forever For Now ft. Riley Biederer
35	Steve Aoki & HRVY	Save Me
36	Lucas & Steve x DubVision	Feel My Love ft. Joe Taylor (Festival Mix)
37	Sigala & Talia Mar	Stay The Night
38	Tritonal & Eric Lumiere	Something Beautiful
39	Martin Garrix x DallasK & Sasha Alex Sloan	Loop
40	Farius ft. Cristina Soto	On My Mind (Radio Edit)



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GRAB ROGER

Contract for Deed – Buying a House During Rising Interest Rates

By Roger V. McCaffrey-Boss, Esq.

Q: My husband and I bought a house from my aunt on a land contract as we could not qualify for a mortgage with the rising interest rates and my husband's bad credit history. We made a \$5,000 downpayment, moved in and fixed up the place. During the last few months, we have had financial problems and are late with the September payment. My aunt told me that unless we make the payment at once, she will give me a legal notice to move out and we will lose the house. Don't we own the house now? What are our legal rights?

A: If interest rates are too high or if a potential buyer of property has poor credit or a small downpayment, then buyers can use an installment sale contract to buy a house. A common type of installment sale contract is called Articles of Agreement for

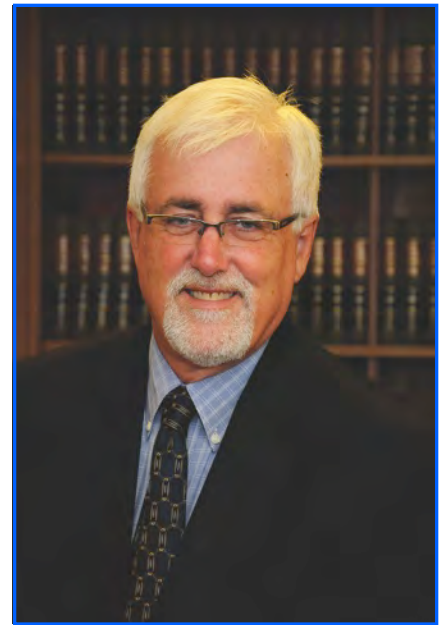
Warranty Deed or simply a land contract.

With a land contract the seller and buyer agree to sell and buy, respectively, with the purchase price spread out over a specified number of years. During that time, legal title remains with the seller subject to the interest of the buyer. When the buyer has made all the payments and satisfied all the obligations under the land contract, the seller delivers the deed for the property.

Such arrangements have traditionally been preferred by sellers during times of high mortgage interest rates or for buyers with a small downpayment because while the buyer is making payments, the seller still owns the property and can terminate the buyer's interest in the property if the buyer misses a payment. Land contracts also make it easier for buyers with past credit problems to qualify for the loan as sellers aren't as discriminating as banks can be to credit problems.

The law used to be that when a buyer under a land contract failed to make just one payment, they could lose their interest in the property, forfeit

all money paid to the seller and be evicted from the property. Fortunately, for the couple in the question, the law does provide some safeguards and protections. Whenever a contract buyer is in default and remains in possession of the real estate, the seller has a remedy of filing a forcible detainer action to recover possession of the property. The law sets forth procedural rules that the seller must follow to terminate the buyer's contract rights. The seller must give the buyer a warning notice, declaration of forfeiture and demand for possession before



the seller can bring a forcible detainer lawsuit to recover possession of the property.

The contract buyer has certain rights to redeem (bring the payments current) even though in default under the contract. In the event the contract buyer has paid more than 25 percent of the purchase price, the court must stay enforcement of the judgment in favor of the seller for a period of 180 days to allow the buyer time to cure the default and reinstate the contract. If the buyer has paid less than 25 percent of the purchase price the court may stay enforcement of the judgment for a period of 60 days.

Accordingly, the couple in the question will have an opportunity to cure their default under the contract if the seller decides to sue them. They should first, however, work out a payment plan with the seller to avoid litigation and keep their payments current.

Because the installment contract method of selling real estate involves continuing performance over a number of years, the parties to the contract must give careful consideration to the drafting of the terms of the contract and spell out who is responsible for the obligations relating to the property.

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

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GRAB HOLLY

Her Unacknowledged Sexuality

By Holly Maholm

I arrived at Donut Time precisely at closing time, just getting in the door before Cindy closed and locked it behind me. I sensed at once there was some storm of controversy blowing through the air (my arrival being the occasion for multiple furtive, hostile glances), which I was soon to experience.

I pushed through the swinging door into the kitchen and found Xandra confronting an angry and petulant Blair. (Blair, you recall, is the person who replaced Aly in the waitress rotation, but who – claiming to be non-binary, and dressing like a frumpy, middle-aged meth addict – had utterly failed to replace Aly in the sexual fantasies of Donut Time's straight male clientele.) Xandra spoke. "Okay, the customers are gone. Now can you tell me what the problem is? I'll listen."

Blair scowled and replied. "I've been working here for weeks, but I still don't feel like I'm accepted. And it's not just the customers. It's the staff. Nobody wants to be my friend. I'm starting to think it's because practically everybody here is transgender. I thought, when you hired me, that I'd fit right in with your LGBT

employees and friends, but I'm just as much a stranger today as the day I was hired." She fell silent, and both Xandra and I could see tears collecting in the corners of her eyes.

Xandra responded. "Let's go in the other room and talk." She put her arm around Blair and walked her out to one of the booths, where the two of them took seats opposite each other. I pulled a chair over next to the booth and joined them. Cindy walked up to us, and Xandra turned and whispered, "Could you give us a few minutes?" Cindy nodded and retired to the kitchen.

"Look," Xandra began, "I'm going to be honest with you. You may not want to hear it, but if you want to understand what's happening, then you need to hear the truth." Xandra waited till Blair raised her gaze to meet hers, then went on. "You said you were counting on being accepted here – us being LGBT and all. But Blair, there are a few things about LGBT you need to know.

"First, you must never lose sight of the 'glue' that holds LGBT together. It's sex. After 'oxygen,' sex is the most urgent, inescapably powerful need and desire that humans have. And every subgroup of LGBT has its own unique form of sexuality, which – history has proved – we would rather die than give up. The Ls and Gs practice same-sex, and the Bs practice either-or-sex. Countless Ls, Gs and Bs have suffered – and many have died – because 'sex' is something they will never abandon, no matter what.

"Now looking at the Ts – the trannies – it's much the same. We suffer what doctors call 'gender dysphoria,' a condition which provides irresistible motivation for us to 'transition' to the opposite gender, where we usually maintain our 'heterosexual attraction' to our birth gender. If you read the stories of trannies like Marsha Johnson (prominent at Stonewall), Rosalynne Blumenstein (an early trans leader), and Calpernia Addams (who lost her straight fiancé to a murderous transphobia), you will see that we trannies, too, are willing to fight for our authentic sexuality."

Xandra paused to let that sink in. "Blair," she resumed, "I'm going to be blunt: We can't figure out who you fuck. Nobody can. The male customers come in and see you... and they ask themselves 'Can I hit that?' But they can't be



sure. 'Maybe she likes girls?' they wonder. And even us at Donut Time, we can't tell, either. You're completely fixated on your appearance (trying to look both masculine _and_ feminine) and your pronouns (whatever those are).

"And because we can't understand what your sexuality is, we find it hard to open up our hearts to you. We assume you must have some sexuality, but you act like you don't want us to know what it is. Why that is, we don't know."

Blair interrupted. "If you knew more about gender – about all the genders there are and how many of us have our own unique gender – you wouldn't make such a big deal about sex. I would think you trannies would know better than anyone that 'gender' and 'sexuality' are completely separate and independent. That anybody can be any gender and have any sexuality they choose."

Xandra paused, then summed up. "In our little world of LGBT, and especially where we trannies – the Ts – are concerned, we generally find that if a person refuses to discuss their sexuality – or claims not to have any – that usually means they're hiding their authentic sexuality, even from themselves. And most often that 'hidden sexuality' – which they cannot bring themselves to acknowledge – is same-sex attraction. You might want to meditate on that."

(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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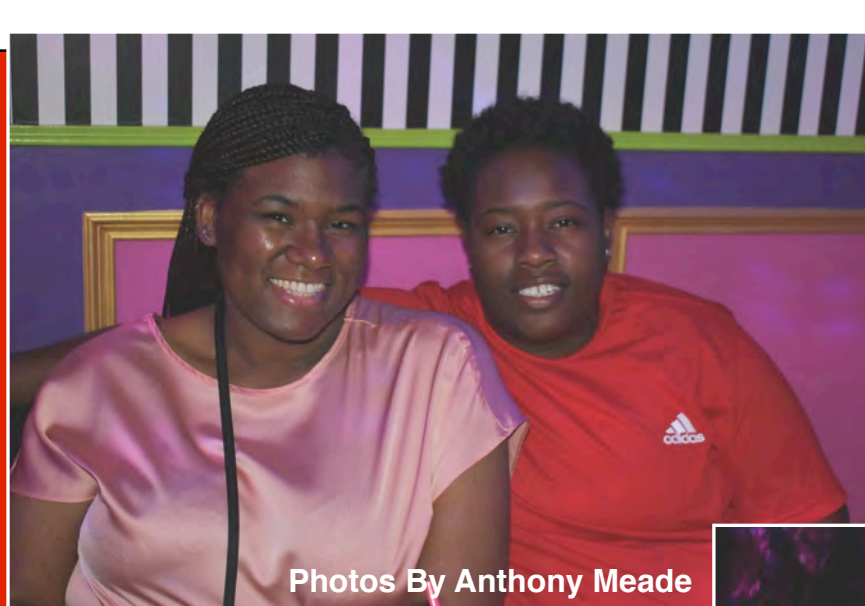


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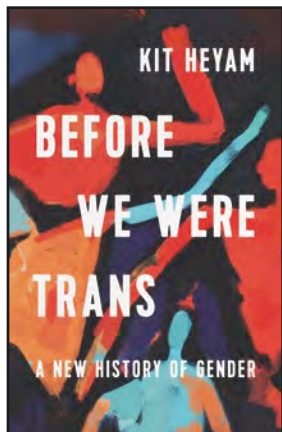


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GRAB A BOOK

By Terri Schlichenmeyer

"Before We Were Trans" by Kit Heyam
c.2022, SealPress \$30.00 352 pages



Yes or no: before there were rockets, there were no astronauts. No, there wasn't a need for them without a vehicle to go where people only dreamed of going. But yes – the word "astronaut" is more than a century old. Words and labels matter, as you'll see in "Before We Were Trans" by Kit Heyam, and time is no excuse. On the evening of June 8, 1847, John Sullivan was apprehended by gendarmes while weaving down a sidewalk in London. Sullivan was wearing a few women's garments, and was carrying more, all of it stolen. Because it wasn't the first time he was arrested, he spent ten years in an Australian penal colony for his crime.

"Is this story a part of trans history?" asks Heyam.

There aren't enough clues to determine Sullivan's truth, not enough "evidence that their motivation for gender nonconformity was not external, but internal..." The answer's complicated by the fact that "transgender" wasn't even a word during Sullivan's time. Presumably, Sullivan was white but even so, we must also consider "that the way we experience and understand gender is inextricable from race."

Surely, then, Njinga Mbande, the king of Ndongo, can be considered trans; they were assigned female at birth but presented themselves as king, as did Hatshepsut of Egypt. In precolonial Nigeria, the Ekwe people were gender-fluid, to ensure that there was a male in the household. Do political and social reasons fit the definition of trans? In England, it was once believed that to dress like the opposite sex was to become that gender. In prison camps during World War I, men participated in plays to ease the boredom, and some ultimately lived permanently as women. Early history shows many examples of

people living as "both." Were they trans or not?

Says Heyam, "historians need to tread carefully and responsibly when we talk about the histories of people who blur the boundaries between intersex and trans."

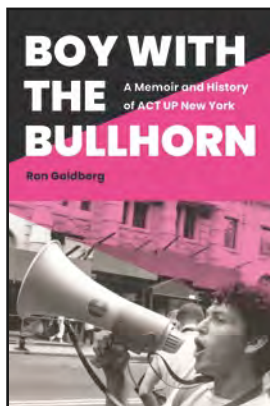
Moreover, can we allow that there's probably some "overlap"? The answer to that could depend on your current situation and mindset. Absolutely, author Kit Heyam dangles their own opinion throughout this book but "Before We Were Trans" doesn't seem to solve the riddle.

Judging by the narrative here, though, it's possible that it may be forever unsolvable. There's a lot to untangle, often in the form of partially-recorded tales that hark back to antiquity and that are shaky with a lack of knowable details. Even Heyam seems to admit sometimes that their thoughts are best guesses.

And yet, that tangle can leave readers with so much to think about, when it comes to gender. Ancient attitudes toward trans people – whether they were, indeed, trans or acted as such for reasons other than gender – absolutely serve as brain fodder.

This is not a quick-breezy read; in fact, there are times when you may feel as though you need a cheat-sheet to follow similar-sounding names. Even so, if you take your time with it, "Before We Were Trans" may put you over the moon..

"Boy with the Bullhorn: A Memoir and History of ACT UP New York" by Ron Goldberg
c.2022, Empire State Editions / Fordham University Press
\$36.95 512 pages



The sign above your head shows what's going on inside it. Last night, you made the sign with a slogan, firm words, a poke to authority – and now you carry it high, yelling, marching, demanding that someone pay attention. Now. Urgently. As in the new book, "Boy with the Bullhorn" by Ron Goldberg, change is a-coming. He'd never done anything like it before. But how could he not get involved? Ron Goldberg had read something about ACT

UP, the AIDS Coalition to Unleash Power, and he heard they were holding a rally near his workplace. It was 1987, he'd never participated in anything like that before, but whispers were everywhere. He and his friends were "living under a pervasive cloud of dread."

He "was twenty-eight years old... scared, angry, and more than a little freaked out" about AIDS, he says. Couldn't he at least go down and hold a sign?

That first rally led Goldberg to attend a meeting which, like most, as he came to realize, were raucous and loud and "electric." Because he was "living fully 'out and proud'," and because he realized that this was an issue "worth fighting for," he became even more involved with ACT UP by attending larger rallies and helping with organizing and getting his fellow activists fired up. He observed as women became involved in ACT UP, too. Monday night meetings became, for Goldberg, "the most exciting place in town."

There, he learned how politics mixed with activism, and why ACT UP tangled with the Reagan administration's leaders. He puffed with more than just a little ownership, as other branches of ACT UP began spreading around the country. He learned from ACT UP's founding members and he "discovered hidden talents" of his own by helping.

On his years in ACT UP, Goldberg says, "There was hard work, grief, and anger, surely, but there was also great joy." He was "a witness.

And so, I began to write."

Let's be honest: "Boy with the Bullhorn" is basically a history book, with a little memoir inside. Accent on the former, not so much on the latter.

Author Ron Goldberg says in his preface that Larry Kramer, who was one of ACT UP's earliest leaders encouraged him to pull together a timeline for the organization and this book is the end-result of the task. It's very detailed, in sequential order and, as one reads on, it's quite repetitive, differing basically in location. It's not exactly a curl-up-by-the-fire read.

Readers, however – and especially older ones who remember the AIDS crisis – won't be able to stop scanning for Goldberg's memories and tales of being a young man at a time when life was cautiously care-free. The memories – which also act as somewhat of a gut-wrenching collection of death-notices – are sweet, but also bittersweet.

This book is nowhere near a vacation kinda book but if you've got patience, it's worth looking twice. Take your time and you'll get a lot from "Boy with the Bullhorn." Rush, and it might just go over your head..



Photos By Anthony Meade

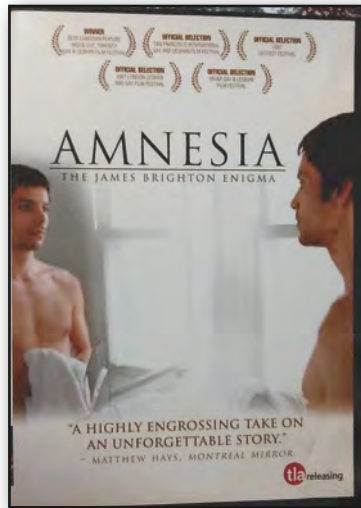


GRAB A FILM

By Delven Shaw

FILM

AMNESIA: THE JAMES BRIGHTON ENIGMA is still a mystery



An intriguing story is woven when a man is found naked and alone on the streets of Montreal. He wears a wedding ring and knows he is gay. All the rest is silence. What happens if you disappear from your life and no one from your past - despite an extensive media search - comes forward to claim you?

Dusan Dukic plays James, appropriately mystified as he learns vocabulary words. Assistance from a gay social service organization helps him connect to the world.

When people appear to say they love him, why can't he trust that? **Karyne**

Lemieux plays Sylvie, a young woman on the police force working on the case for her Ph.D., long after it had been sent to cold case storage.

There are some interesting comments about identity, and the story is never less than intriguing. It just appeared on Netflix, though it was released in 2005. But it is worth a watch on a night when you might wonder who you are, where you have been, and where you are going.

THE CATHOLIC SCHOOL is properly smarmy



If you like true crime movies, you will no doubt enjoy **THE CATHOLIC SCHOOL** on Netflix, as a gruesome crime in Italy that resulted in an essential change in how crimes toward women are reported. Director **Stefano Mordini** and screenplay writers **Massimo Gaudioso** and **Luca Infascelli**, based on the book by **Edoardo Albinati**, create a well-heeled school for boys which is corrupt from top to bottom. Homophobic bullying is tolerated if not encouraged. Students are having sex with the parents of their friends. Teachers can be bought, classes rigged. Families are barely hanging together. There are too many characters to follow easily, unlike better series' about schools like *Elite* or *Sex Education*. The boys are a dizzying array of dullards and misfits. And you expect bad things to happen at every turn. But nothing prepares you for the degradation of the actual crime, which is filmed in lurid detail. I am shocked but not surprised to see that Ryan Murphy had turned his incredible talent and wealth to create **MONSTER**, another take on the Jeffrey Dahmer story. I guess smarmy sells, and pays off handsomely, as long as you are not the victim locked in the trunk.

HIGH HEAT, flames on all accounts.



HIGH HEAT is a sizzling Mexican drama on Netflix that raises the bar for butts to a level that may never be matched again. From the opening sequence - in which the firefighter's shirtless Calendar shoot is interrupted by a real emergency - **HIGH HEAT** is off and running. The exciting plot intertwines several cunning storylines, and once you get the rhythm of the fast-paced episodes, you will be drawn into a world of betrayals and past injustices, the possibilities for love and rebirth, and most importantly, stitching together a family that had long ago been ripped us asunder,

Poncho, an ex-con working as a stripper, wants to investigate his brother's murder and sets out to find the culprit and seek justice. His trail leads to a fire station in a Mexico City neighborhood. He infiltrates the fire station undercover and begins his investigation while going about his daily work as a firefighter, with all the risks. One of his colleagues is Olivia, the only female firefighter at the station, who joins him in his search for the truth after finding out Poncho's true intentions. At the same time, the prison sentence of Ricardo Urzúa, accused of murdering several women, is coming to an end. His rehabilitation begins, and he does everything he can to become head of the guard and is also looking for answers, as well as for his child, who knows nothing about him.

Their cleverly constructed plot focuses on four central firefighters, each physically delightful and flawed. They spend a lot of time working out and showering, where just about everything is seen. Across the street is a boarding house for women that also have found exciting characters - a bratty model who is diagnosed with cancer. There are many revelations and family feuds, but the episodes are 30 minutes and fly by.

The many twists and turns mean that some characters you think are good guys are not, and once you put your focus into solving the many layers of the puzzle, you will come to a satisfying end.

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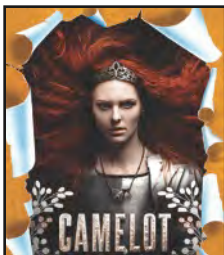


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Music Theater Works is proud to announce the cast and creative team for *Camelot* at the North Theatre in the North Shore Center For The Performing Arts in Skokie, 9501 Skokie Blvd, Skokie, October 20 - November 13. *Camelot* is the fourth production of Music Theater Works 2022 Season with book and lyrics by **Alan Jay Lerner** and music by **Frederick Loewe**, directed by **Brianna Borger**, music directed by **Linda Madonia** with choreography by **Ariel Etana Triunfo**. The performance schedule includes a preview performance Thursday, Oct. 20 at 1 p.m.

Return to magic and majesty of Lerner and Loewe's classic musical *Camelot* as it recounts the enduring legend of King Arthur, Queen Guenevere, Sir Lancelot and the other members of the Knights of the Round Table. Based on T.H. White's novel "The Once and Future King," audiences experience the story of King Arthur's most trusted knight, Sir Lancelot, as Lancelot falls in love with Queen Guenevere and together they give in to their passion. Will this betrayal destroy *Camelot* and all for which it stands? This intimate new production promises to bring *Camelot* to new and thrilling life. This four-time Tony Award-winner is filled with passion, pageantry, chivalry and betrayal and its beloved score including songs such as "If Ever I Would Leave You," "Camelot," "C'est Moi," and "How to Handle a Woman."

at MusicTheaterWorks.com.

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**October 1 - November 6, 2022 at
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Griffin Theatre Company is pleased to launch its 33rd season with the Midwest

premiere drama *Marys Seacole* by Pulitzer Prize winner **Jackie Sibblies Drury**, directed by **Jerrell L. Henderson** and Hannah Todd, playing October 1 - November 6, 2022 on Raven Theatre's Schwartz Stage, 6157 N. Clark St. in Chicago.

Marys Seacole is a dazzling tribute to the 19th century British-Jamaican nurse who crossed battle and race lines to chart her own course in history. Moving from past to present, through space and time, Drury's kaleidoscopic new play follows one woman's extraordinary journey from the battlefields of the Crimean War to a modern-day nursing home. From the acclaimed writer who won the 2019 Pulitzer Prize for *Fairview*, comes this Midwest premiere that challenges us to question our notions of sacrifice and selfishness, and the cherished perception of women as caregivers. The New York Times hailed *Marys Seacole* as "breathless and radiant" and The New Yorker Magazine called it "revelatory."

**Tickets are now available at
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**FIRST FLOOR THEATER LAUNCHES
TENTH SEASON WITH CHICAGO
PREMIERE OF
BOTTICELLI IN THE FIRE
DIRECTED BY BO FRAZIER
SEPTEMBER 22 - NOVEMBER 5,
2022 AT THE DEN THEATRE**



First Floor Theater will 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.

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.

**LAST ASCENT
BY KRISTIN IDASZAK
DIRECTED BY DENISE YVETTE
SERNA OCTOBER 15-NOVEMBER
20, 2022 AT THE DEN THEATRE**



The New Coordinates, formerly The New Colony, is pleased to conclude its 2022 season with the world premiere of Kristin Idaszak's heart-wrenching cliffhanger *Last Ascent*, directed by Denise Yvette Serna, playing October 15 - November 20, 2022 at The Den Theatre (2B), 1331 N Milwaukee Ave. in Chicago.

When Iris, a professional alpinist, is diagnosed with a heart condition that may prevent her from ever climbing again, she reluctantly turns to a therapist who specializes in supporting elite adventure athletes. But Iris begins unpacking a whole lot more than she bargained for as her therapist pushes her to unfurl a tragic accident that changed her life forever. Simultaneously moving forward and backward in time, *Last Ascent* investigates grief, chronic illness, imperialism and the ecological devastation wreaking havoc on our planet and on our bodies.

The New Coordinates Co-Artistic Director Fin Coe comments, "I have loved this story since its inception, and through the years of development it has only grown sharper, clearer and more relevant. Kristin Idaszak has the singular ability to take the enormity of anthropogenic climate change and ground it in these vulnerable, personal terms so that you cannot look away. This play does not elide nor soften its blows, but still, somehow, remains profoundly hopeful. It is not a eulogy but a call to action, and we hope it will help our audiences to better understand our changing world and empower them to take matters into their own hands, long after the curtain has fallen."

Tickets (pay-what-you-can) are currently available at
thenewcoordinates.org.

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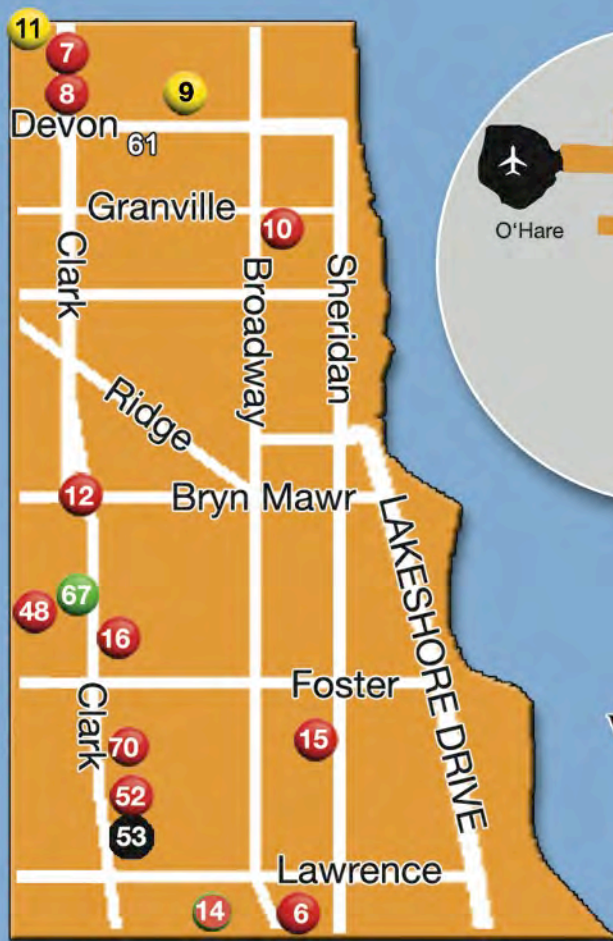
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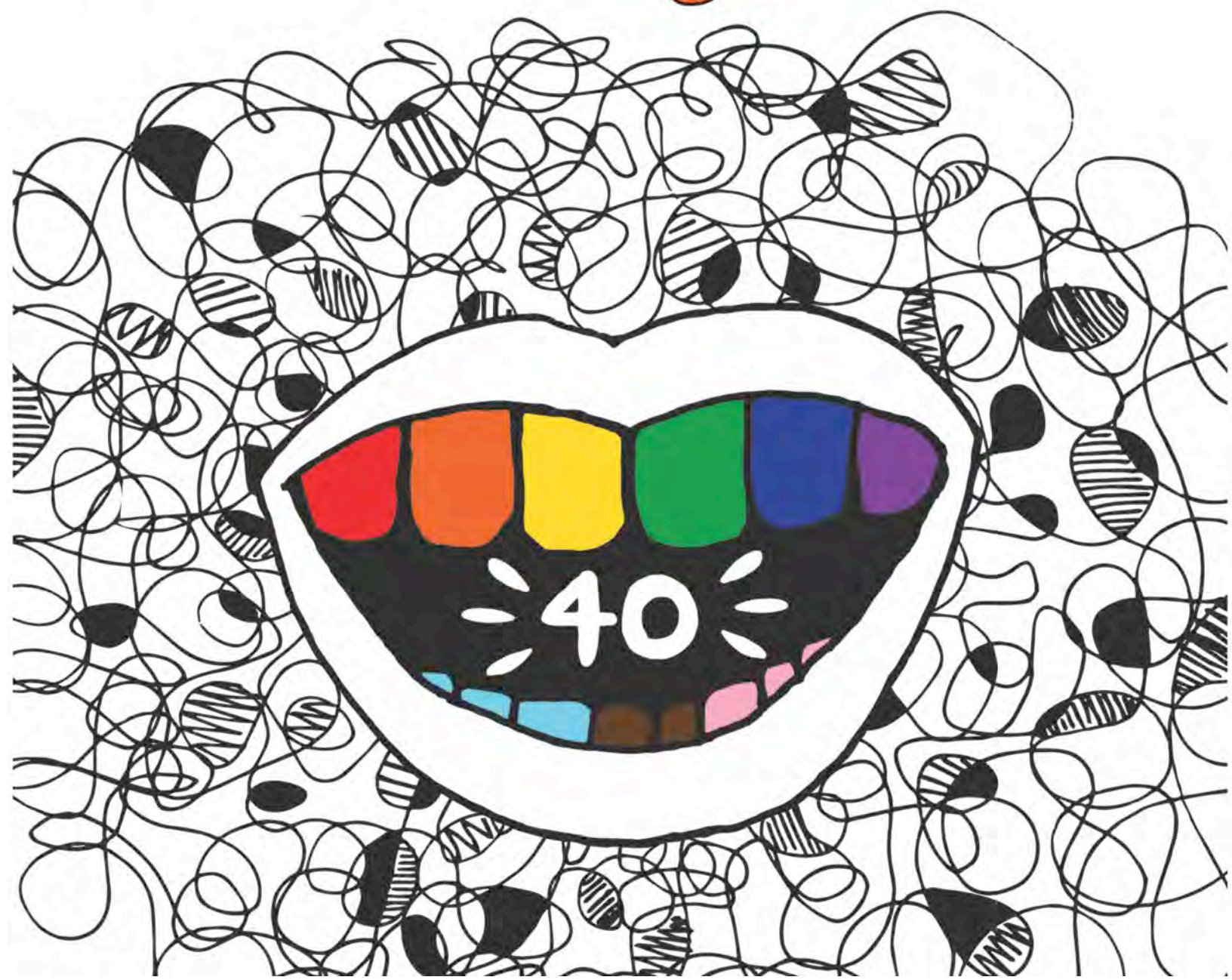
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