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# GRAB A PLANE



Photo by @Jorge\_Pereira

## ‘Sno Nice - Arosa Gay Ski Week

By Rick Karlin

When they're tired of the grey snow and slush in Chicago, many jet off to warmer climes, but why not check out some fresh powder and clean air in Switzerland instead?

Arosa Gay Ski Week, held from Jan. 21 to 28, is known as Europe's favorite winter pride festival. Hundreds of the LGBT community travel annually to Arosa, Switzerland for the friendly week-long celebration. Everyone's welcome! You'll find sport studs, lipstick lesbians, cute twinks, hot daddies, and keen snowbirds from every corner of the world. This fun-filled, whirlwind event is packed with seven days of socializing, exquisite dining, live music, partying and of course world-class skiing and snowboarding.

How you enjoy your gay ski week is entirely up to you. Love to snowboard? Then you can hit the slopes by day and party by night. Not so fond of the white fluffy sky dust? Spend your time sunbathing on the terrace of a mountain hut, socializing, and enjoying the myriad of other activities on offer. That's the inherent appeal of Arosa Gay

Ski Week – it's customized for the individual's enjoyment. Snow bunnies can discover the vast ski area in groups, with a friendly gay ski week team, or take some lessons with one of the experienced ski instructors at the ski school. The breathtakingly beautiful winter landscape should be enough to convince even the most resigned couch potato to chance at least one downhill run.

Arosa boasts an array of fabulous restaurants with every type of cuisine, quaint mountain huts, stylish clubs, and of course, relaxing spas. This stunning Swiss alpine village is a rare gem that offers everything from snow to adventure to fine dining and Arosa Gay Ski Week takes advantage of every morsel!

Arosa uniquely offers more than just extreme snow sports and throwing yourself from the mountain tops. There is also an amazing variety of other activities, including well-prepared winter hiking trails, ice skating, curling, and cross-country skiing. The winter program in Arosa wouldn't

be complete without snowshoe walking, sledding slides, and romantic horse-drawn carriage rides through the breathtaking alpine landscape.

Away from the slopes, several activities are held at various locations throughout the village, such as daily après-ski and friendship dinners. So many possibilities – so little time! Night owls will enjoy clubbing with world-class DJs, drag cabaret shows, hot go-go dancers, the Addicted pool party, or a Swiss fondue night with a sleigh ride under the stars. A must-see event for all is Arosa's drag race slalom competition with queens in amazing outfits competing for prizes.

Arosa Gay Ski Week is supported by the local tourism office and partner hotels, chalets, and holiday apartments. So get on board for skiing, socializing, partying, and helping paint Arosa's rainbow! Reservations are still available, so get a group together and the event's booking team will handle every aspect for you. Or head out solo and meet the love of



Photo by @Jorge\_Pereira



Photo by @Aaron\_Cobbett

your life, or at least have the time of your life.

For help in booking your experience, contact Arosa Gay SkiWeek at [arosa-gayskiweek.com](http://arosa-gayskiweek.com) or [arosa@gayskiweek.ch](mailto:arosa@gayskiweek.ch).



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# GRAB COLE



Photo Courtesy Music Box Films

## Just Happy to Be Here 'Please Baby Please' star Cole Escola loves a good, wacky role and a sassy line

By Chris Azzopardi

On Cole Escola's Instagram page, the 36-year-old nonbinary comedian and actor describes themselves as "One of Grindr's Fresh Faces." That's true, of course, on and off gay social apps. Escola, who continues their ascension in film and TV, is known to show up when you least expect them to — sometimes as a face, sometimes as a face wrapped in a white veil, and sometimes as just a voice.

Escola has lent their talent to the voice of a gargoyle on "What We Do in the Shadows," to Amy Sedaris in her craft room, to a kidnapper known as "the twink" on "Search Party," to a sassy waiter in "Difficult People," and to Bridget Everett in a cabaret show, playing a fetus. With seemingly a no-limit rule on the outrageousness of the characters (or things) they play, Escola's two-role part in writer-director Amanda Kramer's new film "Please Baby Please," now available to rent or own via all digital/VOD platforms, makes perfect sense.

In the film, about the influence of misfit queers on a newlywed couple that evokes old Hollywood films like "West Side Story," we meet one of two Escola characters, a weepy, colorful drag queen, tucked into a

phone booth, their eye makeup running onto their grief-stricken, white-powdered face. Channeling old Hollywood glamor in a flower-adorned headdress wrapped in a white veil, Escola sings The Skyliners' 1958 classic "Since I Don't Have You" into the phone. It's a scene that could have been interpreted entirely differently on the page, but Escola envisioned it exactly the way it looks.

"Amanda and I were just both on the same page in terms of the tone of that," they say during a recent Zoom interview. "It's so satisfying to see something look exactly how you imagined it would look."

Later in the film, Escola appears dressed in a cowboy costume, as Billy, a role, like a lot of their roles, written specifically for the actor. Both of the actor's parts in "Please Baby Please" are small, and Kramer initially intended they would go to different actors. That was until Escola, who connected instantly to the film's old Hollywood aesthetic, pleaded a case for both roles because, they say, "I was just so excited."

"I appreciated that I got to play a character that was bored and annoyed by their exploration of their

fascination with gender roles," Escola says. "Amanda was really aware of that. It was intentional that Billy was rolling his eyes the whole time at them. I appreciated that point of view."

In another scene, Billy won't divulge his "perfect theory" on sexuality to the newlyweds, Arthur (Harry Melling) and Suze (Andrea Riseborough), because, the actor explains, he's been "exploring and rejecting gender norms and roles probably his whole life." Billy is just so over it.

"For these two squares to all of a sudden be like, 'Wait, men can be different and women can be different?,' he would be like, 'This is so boring. You're so boring.'" Billy tells them he doesn't believe they're being honest with themselves or each other about their sexual desires. Suze insists he share that theory, prompting his spectacularly hissed retort: "Moo, you bossy little cow." When Escola read that line in the script, they were instantly on board with the film.

"I, like a true actor, only read my parts first and I was like, 'Yeah, I want to say that,'" they say. Another favorite line of theirs is one that

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*Photo Courtesy Music Box Films*

directly quotes Greta Garbo in the 1932 film “The Grand Hotel.”

“I just like all of Amanda Kramer’s references,” Escola says. “I was like, ‘You seem cool. I want to work with you.’ It was really just the lines that I got to say, like a true self-involved actor.”

Then, of course, there’s what the movie says about gender and, for Escola, it’s somewhat of a reminder that queer people investigate gender much earlier than most.

“I think queer people, they feel the discomfort of gender roles so early that they’re forced to look at them,” they say. “Even just the well-tread queer youth narrative of wanting to play with dolls or walking through the Barbie section at Target. Not turning your head to look at the Barbies, but just keeping an eye. The fact that’s part of the learning or understanding the mask of gender, like, ‘OK, I have to wear this one even though it’s not who I am.’”

Escola was born and raised in Clatskanie, Oregon, where being queer was what you might expect in a less-than-urban setting. “If you saw what my queer youth was like on a TV show, you would be like, ‘This story again?’ It’s just that rural. Small town. Two gay adults.”

Growing up, they remember watching “Will & Grace” in middle school and seeing campy queer icon

Paul Lynde on “Bewitched,” but they say they “always related more to character actresses.”

Fast forward to today, Escola played a part, albeit admittedly minor, in bringing one of the most spectacular women roles to TV, with Jean Smart’s Deborah Vance on HBO’s “Hacks.”

“I was just a part of a three-week writer’s room before the actual writer’s room. Just sort of concept, like big blue sky,” they say. “I don’t know how or who decides what credits those things are [on IMDB], but it definitely makes my role in ‘Hacks’ seem much bigger than it actually is.”

Acting wise, Escola always seems to relate to whoever and whatever they play, be it that gargoyle or that fetus. These are roles that just come their way. Maybe it’s because no one else will play them, but maybe it’s also because no one else could, at least not like Escola, with so much irreverent, screw-ball style. (It probably says a lot that Escola grew up admiring Amy Sedaris in “Strangers with Candy.”)

In the latest season of Netflix’s animated series “Big Mouth,” they voice Montel, the nonbinary child of hormone monsters Maury (Nick Kroll) and Connie (Maya Rudolph). Not only did Escola get another

musical number, singing opposite Rudolph for a song called “The You That’s In Your Heart,” but they tapped into their own personal beliefs on gender as part of their performance.

As for their other parts: “I didn’t audition for the gargoyle, I didn’t audition for the fetus,” they say, cocking a smile, “but I knew in my heart exactly who those characters were and are.”

“I’ve been a fetus,” they continue. “I tapped into that.”

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# GRAB A MOVIE



Photo Courtesy of A24

## From one whale to another: watching 'The Whale' as a fat queer man

### Why writer Sean Donovan wanted more for Brendan Fraser's gay character

By Sean Donovan

When Brendan Fraser's character Charlie first appears in director Darren Aronofsky's new film "The Whale," he is masturbating to gay porn. Shown first as an anonymous shape sitting on a couch, Charlie is circled by the camera tentatively, as if it's afraid to approach him too quickly, a reticence that is hard to distinguish as a fear of what Charlie is doing or a fear of what Charlie is.

Regardless, a fear it is, in a film where the dominant emotion alternates between slightly removed shock and condescending sympathy. But this entanglement at the center of the film's representation leads one to ask: gay or fat, what's the "shocker" here? Which one is shocking, and which one is the provenance of patronizing faux concern?

Charlie weighs roughly 600 pounds, we are told in the film, and in his physical condition is largely

housebound, confined to a small apartment in Idaho where he teaches a writing composition class online. The entirety of the film takes place inside this apartment, a sign of its origins as a play. It's a device intended to place the viewer in Charlie's solitary life, interrupted intermittently by visits from his best friend and unofficial nurse Liz (Hong Chau), his estranged daughter Ellie (Sadie Sink), ex-wife (Samantha Morton), and a Mormon missionary (Ty Simpkins).

"The Whale" has attracted publicity and interest as a comeback vehicle for Fraser, a heartthrob in the '90s and early 2000s who has since faded from stardom. What has acquired less media attention is the film's notability as the rare film — one privileged to have a great deal of film festival buzz, a major Oscar-nominated director, and a boutique distributor in A24 — to focus on the life of a fat gay man, potentially opening up a community to media representation that often lacks it.

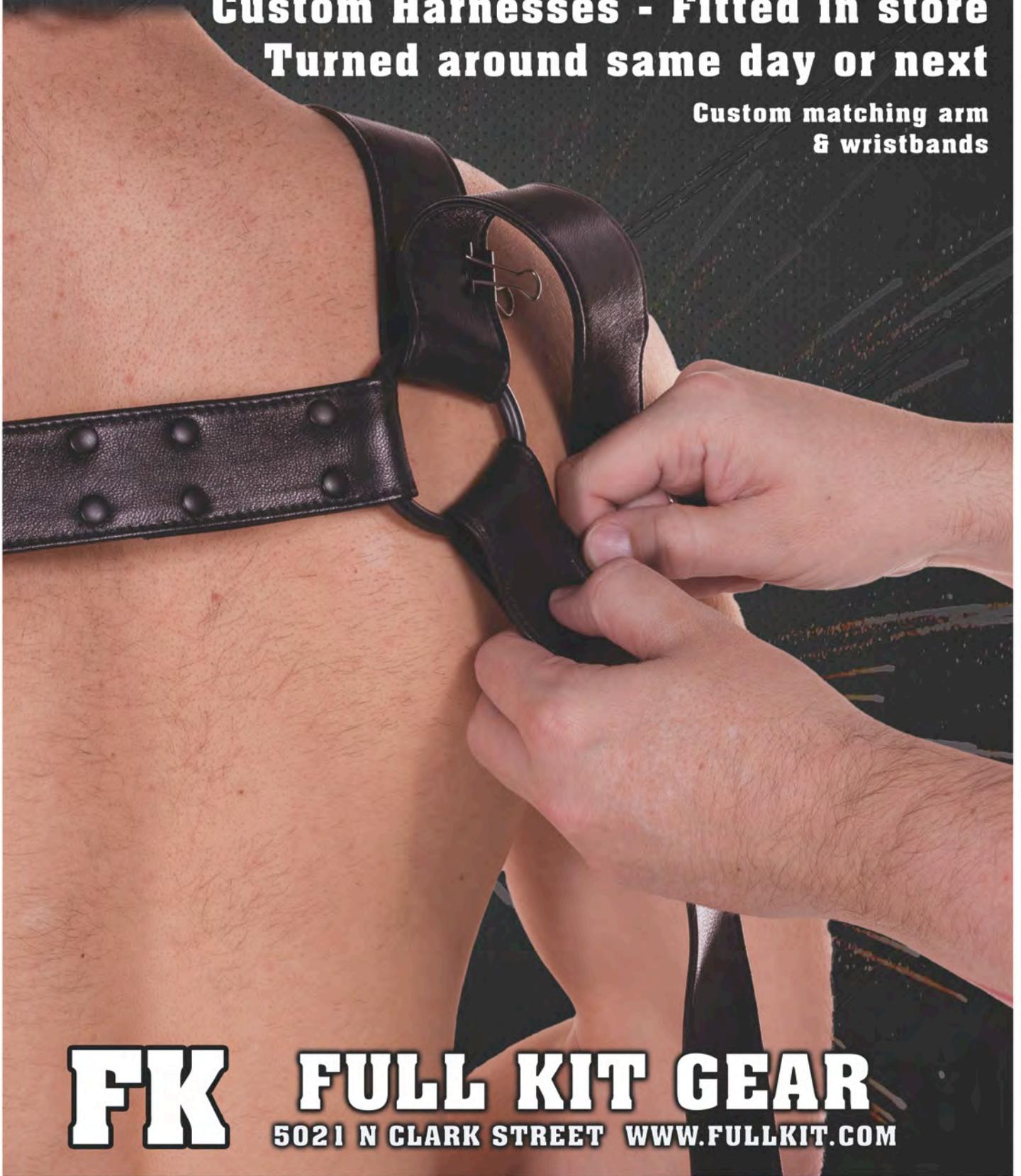
I can't be alone in facing this kind of representation with fear. When you're a person of one or several minoritarian identities, seeing a film or television show allegedly "about" someone like you can be a discomfiting process of coming face to face with how you are seen in the imaginations of others. Any excitement you had to "feel seen" stands to be outweighed by the disappointment of finding loaded misrecognitions in its place.

Unfortunately, my experience watching "The Whale" was more of the latter. There I sat in the theater, one whale watching another, hoping to find just a trace of connection between the two of us. Instead Fraser's Charlie, in a fat suit and layers of prosthetic makeup, feels overcome by the baggage of a world doubly homophobic and tyrannically favoring thin body shapes, rendering the actual lived reality of a fat gay man somewhat sketchy and unconvincing, his consciousness written by belief systems that seek to

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destroy him.

As a fumbling, awkward teenager, much of my life was defined by keeping my queer sexuality a secret at all costs, scared enough of the straight world around me that, even without a direct threat of physical violence to me personally, I simply couldn't imagine what a livable queer adulthood would look like. I was in an uneasy purgatory adolescence, seemingly awaiting nothing but gay hell (incidentally, great nightclub idea).

An image that sticks out to me now is from the TV series "Glee," the first season of which aired in my senior year of high school, when the closet was becoming truly unlivable and I was starting to stick limbs out of it in a confused, furtive panic. Chris Colfer's character, the young, starchy twink Kurt Hummel, was living a queer life, in all its challenges and pain, as well as its joys and validations.

The show was allegedly inspiring people — theoretically this could have provided a life raft for a young queer! But I looked at Kurt — trim, fashionable, small, cute — and I saw only new layers of blockages that prevented me from imagining a queer life. Sure, someone like Kurt could be gay. So could the fleeting other images I saw — predominantly white men, if not small and twinkly like Kurt then chiseled and muscular with an athletic physique, like the pack of men on "Queer as Folk." But my body, my fatness, seemingly prevented me from finding a legible queer identity. My self-love and healthy self-image has soared since, but the vulnerabilities of queer adolescence are grave and formative.

Brendan Fraser played the kind of beefcake beauty I felt impossibly distant from in the 1998 film "Gods and Monsters," a biopic of the gay 1930s horror filmmaker James Whale — another gay whale! — deliciously played by Ian McKellen. Fraser's character Clayton Boone, Whale's gardener, is certainly curious about his boss's taboo flirtatiousness with him, when the film's 1950s setting makes such flirtation criminal. Throughout the film we see Clayton re-conceptualizing his own physicality through Whale's eyes, learning a new rhetoric of his own desirability that begins to excite him. I wish this

openness to being desired existed for Fraser some 25 years later.

Fraser's casting in "The Whale" — and his own body's changes, not to the extent of 600 pounds but still weight beyond what mainstream Hollywood finds acceptable in a leading man — lends precious poignancy to the film, buoyed by Fraser's sparkly eyes and light charisma evocative of his time as himbo par excellence in "George of the Jungle." I do believe that Fraser, who came forward as a victim of sexual assault in 2018, has a deep and sincere awareness of the troubled politics of existing in a body in this world, as it changes through different shapes of variable desirability, and as it is exposed to violence.

But Charlie the character's body rarely coheres as a lived-in body on screen at all, and it's not just because of the hotly debated fat suit. Sweat stains on his shirts look more like aestheticized ink blots than the signs of a real, sweating person. When the film shows its cards as a story of depression and grief, Charlie's obesity a manifestation of his negative emotions, it begins to feel jarringly vague, the man more of a metaphor with arms and legs than a human.

What realities are left unexplored when fat bodies like his stand as signposts for ideas rather than the bearers of complicated lives? The film is at its best when it slows down to capture Charlie's daily routines, taking note of the difficulties a man of his size encounters, and the strategies he's employed to get around them. Otherwise, "The Whale" resorts to an assemblage of slurring wet mouth sounds as we watch Charlie eat. Overwrought music cues emphasize how very pathetic the poor man is, living out a hopeless life both shocking and saddening.

Charlie is characterized as a saint and martyr, passively taking the beating of a brutal life. Not every film needs to be a story of joy — certainly people both queer and



Photo Courtesy of A24

morbidly obese have more than their full share of tragedies that are worth exhuming and processing through storytelling. But the one-note nature of the film crafts a very limited picture of what the filmmakers think a body like Charlie's is even capable of feeling.

The ticking clock generating tension in "The Whale" is a health emergency. Charlie's showing signs of congestive heart failure, with a deeply troubling blood pressure ratio. Despite all this, Charlie refuses to go to a hospital. The reasons for this refusal eventually become clear as part of the film's soap opera plotting, revolving around interpersonal secrets hidden and revealed, in a perfect example of the film's failure to generate meaning and nuance out of Charlie's identities as both a fat and gay man.

Hospitals are not neutral spaces for fat or queer people. Frequently they are places of immense judgment and mockery. Despite efforts to change, healthcare offices for many are reminders of what kinds of bodies and sexualities are most comfortably in tune with dominant patterns of social life. Like every other fat and/or queer person I know, I have had doctors diminish unrelated health concerns due to my fatness ("You just need to lose weight") and stumble awkwardly

over my sexuality in advice about sexual health and wellness. The shame felt in medical spaces is a real danger to queer and fat populations, causing us to avoid them precisely when they are the most needed. These contexts never come up in “The Whale,” to its detriment, as they could have invested the film with the breath of true challenges and barriers facing queer and fat people in the world.

In the play upon which “The Whale” is based, scenes end with the sounds of splashing waves, in reference to the essay on “Moby-Dick” Charlie continually clings to as an example of superlative writing, and in his own existence as a large, doomed animal. Perhaps too theatrical for film, this fantastical gesture is replaced with rain pouring down on Charlie’s apartment, keeping the same water-drenched vibe, but by more realistic means. The play’s version, as small a gesture as it is, allows us to imagine just for a moment whales as figures of serenity, even grace — not aberrations incompatible with their

landscape. Large, majestic creatures, the kings and queens of the oceans!

Fat gay men have spent many years, dating to at least the 1970s, if not earlier, using bears as a cultural symbol, identifying not just with their large hairiness but their cuddly appearance, an animal comparison born of affection and warmth. I wonder what this film could have been had it embraced the whale. Media’s ability to conjure new possibilities of ways to be queer in this world can and should encompass a mode of being a fat queer defined not by the fear and shock of outsider’s eyes, but an embracing of self and body. I think Charlie deserves it.

*Sean M. Donovan (he/his) is a graduate student in film and media studies at the University of Michigan and a programmer for the Ann Arbor Film Festival. You can find him at @theseanmdonovan on Twitter.*

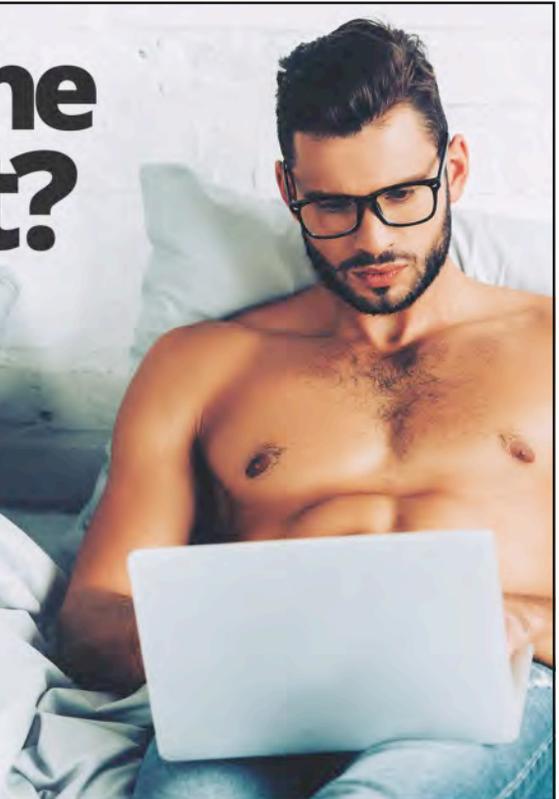
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**GRAB** MAGAZINE  
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# GRAB RUTHIE



Photo By Jody Domingue

## “Time” and again: An interview with Ruthie Foster

By Gregg Shapiro

You know that feeling you get when you hear a singer’s voice, and it enters your soul and becomes a part of your very being. That’s what happens when out singer/songwriter Ruthie Foster sings. Whether she’s belting out a big soulful number or approaching a song from a more intimate perspective, you know that she’s giving it her all and she’s warmly inviting you into her musical world. A Gause, Texas native who still calls the Lone Star State her home, Foster has just released her latest studio album, the marvelous “Healing Time” (Blue Corn Music), on which she serenades us with songs influenced by folk, vintage soul, and gospel. Ruthie was gracious enough to answer a few questions shortly after the release of “Healing Time.”

**Gregg Shapiro:** In preparing for this interview, I realized that I have been writing about you and your music for 20 years, beginning with your 2002 album “Runaway Soul.” In that time, what would you say are the most significant changes in your songwriting?

**Ruthie Foster:** More of it [laughs].

More learning how to budget my time for it. That’s been the biggest change for me. Making it more of a priority down through the years. I guess, as I get older or wiser, I want my own voice. That’s what this album is about. Coming from my own voice, speaking from my own story, telling my own story. I recorded a lot of songs that I like, and songs that I wished I’d written. This was different.

**GS:** When you say you’ve been budgeting your time for songwriting, are you setting aside writing time in the morning or afternoon, or whenever it is you’re most creative?

**RF:** Yes. I start out by at least scheduling what I guess you’d call practice time. Going over scales, picking up the guitar, or even playing the piano a little bit. That usually extends into maybe 30 minutes to an hour. I do that a few times a week. I don’t want to regiment myself too much to where it’s unpleasant. I am still touring. I am still a mom, still have to pick my kid up once in a while. I still want to have time to cook, take a walk, do things that make me feel grounded when I am

home. I do make time in the afternoon to play, maybe at the end of my workday, do some recording at home to go through a few rudiments and practices. That usually results in at least jotting down an idea or something.

**GS:** We’ve been told not to judge a book by its cover, and the same holds true of an album. However, the cover of “Healing Time,” to my eyes, suggests a ‘70s soul vibe. Was that your intention?

**RF:** That was exactly the intention. Part of what I was doing during COVID ‘20 and ‘21 was just going through my album collection. It reminded me, again, how wonderful these covers were. Back in the day when you could read information about the artist that you were listening to. I wanted that kind of nostalgia; I wanted that feel for this album.

**GS:** Who were some of the people, the ‘70s artists, you were listening to during that time?

**RF:** I pulled out some Stevie Wonder. I’ve got lots of Marvin Gaye. I even have a stack of some Memphis artists, Ann Peebles.

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**GS: Yes, from Hi Records.**

**RF:** Yes! That's what I was listening to. And re-ordering albums that I used to have, some jazz albums by Sarah Vaughan, Ella, Mahalia Jackson. A little bit of everybody.

**GS: One of the things that I love about "Healing Time" is that there are these big sonic numbers including the title cut and "Don't Want to Give Up on You," and then you have these more personal tunes, such as "4AM" and "For You." As the writer, and performer, what do you get out of this kind of variety?**

**RF:** I just wanted to keep my songwriter aspect with this album in check. "4AM" was one way to do that and, of course, "Don't Want To Give Up On You." Songs that I know speak from my own voice. I wanted to go more soul/blues, but I didn't want to lose the folk side of my playing, the way I play. The fact that I do play guitar and sing and write. I do a lot of solo shows and those are the songs that I bring out when I'm by myself.

**GS: In addition to writing and performing your own songs, you regularly include cover songs on your albums, and "Healing Time" is no exception. How do you know when a cover song is right for you?**

**RF:** When I hear a song that I wish I had written first [laughs]. A song that just speaks to me. It's almost like someone climbed into my thoughts. That's what "Feels Like Freedom" is about. I heard that one through Adrienne Gonzales, AG. I knew about her reputation, not just as a writer, but as a producer. She writes soundtracks. I heard this tune and immediately wanted it. I let her know that I would really like to record this song, and she gave me permission to do that.

**GS: The album is called "Healing Time," and features the song of the same name, as well as the uplifting "Love Is the Answer," which leads me to ask if you think healing is possible after all we've been through in recent years, especially those of us in the LGBTQ+ community?**

**RF:** Absolutely. We are in such need of not just healing, but attention to more people speaking out, getting



Photo By Daniel Nguyen

up and getting out. We need more support, not just from our community, as the LGBTQ community, but from everyone. We really need to be lifted up. It's so important to me. I'm hoping that in a lot of ways I can help in that aspect of my music, too.

**GS: You live in Texas; I live in South Florida. We're both living in states where it feels like things have turned against us in a lot of ways.**

**RF:** It could almost be called dangerous in some areas.

**GS: I hope that music, your music, can work its wonders.**

**RF:** Let's hope! I'm doing my part. I'm trying.

**GS: You are embarking on a concert tour that will continue into 2023. How did you deal with performing during the pandemic in 2020 and 2021? Did you do live-stream performances, or did you find a way to do outdoor shows?**

**RF:** I did several live-streams right

here from my studio at home. I have a room dedicated to my music. Along with a lot of musicians, (I) upgraded my equipment [laughs] so that we can communicate and keep music going wherever. Keep the lights and the camera set up. I ordered a really nice camera [laughs] and some really nice microphones. I did a few outdoor shows. I think they call them drive-ins. Where everybody comes and sits in their car, or they sit out in front of their cars on their lawn chairs and listen to music from the back of a flatbed pickup or a loading dock at a business. We did whatever we could.

**GS: What are you most looking forward to about performing live on this current tour?**

**RF:** I look forward to seeing faces. There's something about being in the same room. The energy there; there's a vibration. That is what gets me up in the morning. Feeling that, and taking a song setlist, and changing it because I



can feel where the energy's going. Or even taking the energy

somewhere. That's what I'm looking forward to.

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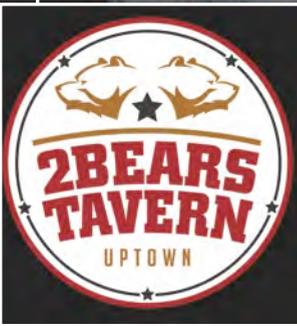
  
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**MONDAY**  
**2 Bears Tavern Uptown:** . \$5 Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), \$4StoliCocktails (Any Flavor). **@mosphere:** \$5 Well Cocktails & Draft Beer 6-8pm. **Cell Block:** Open 4pm-2am. **Charlies:** Bingo 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. **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.**Shakers on Clark:** Comedy Night \$1 off Well Drinks and Well Shots. **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!

**TUESDAY**  
**2 Bears Tavern Uptown:** . \$5 Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), \$6 Big Miller Lite Drafts \$3 House Shots. **@mosphere:** \$5 Well Cocktails & Draft Beer 6-8pm, Game Night with Tony. **Cell Block:** Open 4pm-2am. **Charlie's:** TuneUp Tuesday Karaoke 7 – 11PM, Tag Team Tuesdays 11p – 2am, Dancing until close. **Houndstooth:** \$2 Tacos, ½ Off Bottles of Wine, \$5 Red or White Sangria, \$5 Chambongs, \$3 Fireball, \$22 Bud Light Seltzer Buckets, \$22 Mexican Beer Buckets. **Hydrate:** TatTuesday XXL Doors open at 8pm. **Kit Kat Lounge:** Happy Hour 5-7pm \$8.95 Martinis **Lark:** 50% Off Bottles of Wine with any Entree Purchase, Bud Light \$5, Select Wine \$5, Well Cocktails \$6 5-7pm 50%off Bottles of Wine with purchase of an Entree. **Lucky Horseshoe:** Open at 6pm. Dancers at 8pm. Open auditions for male dancers 7pm. \$5 drink specials. **Meeting House Tavern:** \$6 Big Miller Lite Drafts, \$3 House Shots, \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. **North End:** Open at 11am, \$5 Canned Beers, Seltzers & Ciders. **Replay Beer & Bourbon Lakeview:** Open 2pm-2am, \$5 Drafts & Cans, \$6 Stoli Vodka Cocktails, \$7 Glasses of Wine, \$8 Larceny Old Fashioneds, \$5 Bud Lights 4-6pm.**Shakers on Clark:** Game Night, Free Pool, \$3 Domestic Bud, Bud Light, Michelob Ultra, Miller Lite, Miller High Life and PBR. **Sidetrack:** Open at 3pm, Trivia Tuesday 8-10pm, TRL Tuesday: Totally Rad Line-up of 90's-to-Now Music Videos 10pm-2am, OUTspoken LGBTQ+ Storytelling 1st Tuesday of the month from 7-9pm. **Steamworks:** Every Tuesday 4 pm – 4 am Guys Under 25 Get In Free\* (\*Free 30 day membership and free locker). **The Sofo Tap:** \$4 Premium Well Cocktails, \$4 Tallboys,5Jager, Fireball & Malort, \$4 Tall Boy Beers (Busch Light, PBR,Hamm's)Free Darts.**Touche:**Hardcore Cruisin' No Cell Phones/Wifi

**WEDNESDAY**  
**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 Only**Lucky Horseshoe:** Open at 6pm Dancers at 8pm. \$5 drink specials. **Meeting House Tavern:** \$3 Miller Lite Drafts, \$4 Stolis (All Flavors), \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. **North End:** Open at 11am \$5 Lagunitas Draft & Cans. **Replay Beer & Bourbon Lakeview:** Open 2pm-2am, \$5 Drafts & Cans, \$6 Stoli Vodka Cocktails, \$7 Glasses of Wine, \$8 Larceny Old Fashioneds, \$5 Bud Lights 4-6pm **Shakers on Clark:** Karaoke Night \$1 Off Long Islands. **Sidetrack:** Open at 3pm, All Things Taylor & Ariana 1st Wed of month, All Things Beyoncé 2nd Wed of month, All Things Gaga 3rd Wed of month, All Things Britney & Rihanna last Wed of month: all 9pm-2am. **Steamworks:** Bear Hump Every second Wednesday 6-9pm A monthly mid-week gathering of Furry Men. **The Sofo Tap:** \$3 House Shots, \$4 Titos Coctails,\$6Big Miller Lite Drafts. \$5Jager, Fireball & Malort, \$4 Tall Boy Beers (Busch Light, PBR,Hamm's)Free Darts. **Touche:**Jockstrap Night. Free Clothing Check.

**THURSDAY**  
**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:** **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. **Shakers on Clark:** Darts Night \$1 off Fireball, Jager, Malort and Well Shots, \$2.50 PBR Cans. **Sidetrack:** Open at 3pm, Let's Go Thursdays with Alex Kay & Friends 9pm-2am. **Steamworks:** Lights Out Thursdays, The Club goes Dark Every Thursday 4pm-4am. **The Sofo Tap:** \$4 Premium Well Cocktails \$4 TallBoys, \$5Jager, Fireball & Malort, \$4 Tall Boy Beers (Busch Light, PBR,Hamm's)Free Darts. **Touche:** Throwback Thursdays70's& 80's Music & Porn by BijouVideo.

# GRAB YOUR FRIENDS

FRIDAY	<p><b>2 Bears Tavern Uptown:</b> . \$5 Jager, Fireball &amp; Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), \$7 Big Miller Lite Drafts \$3 House Shots. <b>@mosphere:</b> \$5 Well Cocktails &amp; Draft Beer 6-8pm, Dancers 10pm-1am.</p> <p><b>Baton Show Lounge:</b> Doors open at 6pm, Shows at 7:30pm, 9:30pm &amp; 11:30pm. <b>Cell Block:</b> Open 4pm-2am. <b>Charlie's:</b> 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. grabbyAwards.com, <b>Hydrate:</b> Fresh Faces A New Drag Competition Second and Forth Friday of the Month. <b>Kit Kat Lounge:</b> Happy Hour 5-7pm \$8.95 Martinis. <b>Lark:</b> Happy Hour 5-7pm \$4 Dud Light Drafts \$6 Well Cocktails .Every Friday from <b>Meeting House Tavern:</b> \$5 Tito's, \$7 Big Miller Lite Drafts, \$5 Jäger, Fireball &amp; Malort, \$4 Tallboy Beers. <b>North End:</b> Open at 11am, \$3 Miller Lite Drafts 4-7pm. <b>Replay Beer &amp; Bourbon Lakeview:</b> 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.) <b>Shakers:</b> \$4 Domestic Bottles \$5 Well Mixed Drinks, \$10 Giant 23oz Long Islands in 22 flavors. <b>Sidetrack:</b> Open at 3pm, TGIF Show Tunes 4-9pm, Friday Night Dance Party 9pm-2am.. <b>The Sofo Tap:</b> \$7 Big Miller Lite Drafts \$3 House Shots. \$5 Jager, Fireball &amp; Malort, \$4 Tall Boy Beers (Busch Light, PBR, Hamm's) Free Darts. <b>Touche:</b> 12/9 All I Want for Christmas A. A Hot Daddy, B. A Sexy Boy Whats Your Choice? 12/16 Cowboy Round Up "Christmas on the Range"</p>
SATURDAY	<p><b>2 Bears Tavern Uptown:</b> . \$5 Jager, Fireball &amp; Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), \$5 Lagunitas IPA Drafts \$5 Premium Well Cocktails \$12 mimosa Carafes. <b>@mosphere:</b> \$5 Well Cocktails &amp; Draft Beer 3pm-5pm, Dancers 10pm -1am. <b>Baton Show Lounge:</b> Doors open at 6pm, Shows at 7:30pm, 9:30pm &amp; 11:30pm. <b>Cell Block:</b> Open 2pm-3am. <b>Charlie's:</b> Country Line Dancing 7 – 10pm, The Main Event 10pm – 1am Dancing until Close. <b>Lark:</b> Lakeviews #1 Free flowing Brunch 11am-3pm <b>Lucky Horseshoe:</b> Open with dancers at 3pm. \$5 drink specials. <b>Meeting House Tavern:</b> \$5 Signature Margaritas, \$5 Premium Well Cocktails, \$12 Mimosa Carafes, \$5 Jäger, Fireball &amp; Malort, \$4 Tallboy Beers. <b>North End:</b> Open at 11am, \$3 Miller Lite Drafts 11am-2pm. <b>Replay Beer &amp; Bourbon Lakeview:</b> \$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.). <b>Sidetrack:</b> Open at 1pm, SaturGay Drag &amp; Games with Sasha &amp; Zamora Love 3-6pm, Saturday Night Dance Party 9pm-3am, Dog Day 1st Saturday of the month 1-5pm. <b>The Sofo Tap:</b> \$4 Lost Coast Tangerine Wheat \$5 Signature Margaritas, \$4 Tallboys, \$5 Jager, Fireball &amp; Malort, \$4 Tall Boy Beers (Busch Light, PBR, Hamm's) Free Darts. <b>Touche:</b> 12/10 Dungeon Master Night S &amp; M Demo @ Midnight CWB 5pm. 12/17 GEAR Night Dress Code in ClubRoom free Buzz cuts BNC 6pm</p>
SUNDAY	<p><b>2 Bears Tavern Uptown:</b> \$5 Jager, Fireball &amp; Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), \$5 Signature Margaritas \$12 Mimosa Carafes. <b>@mosphere:</b> \$6 Jack Products, \$4 Domestic Draft, House Shots \$2. <b>Baton Show Lounge:</b> Doors Open at 11am, Shows at 7:30pm, 9:30pm &amp; 11:30pm. <b>Cell Block:</b> Open 2pm-2am <b>Charlie's:</b> Queeriod! Every other Sunday 5pm – 7pm, Singasational Sunday Karaoke 7pm – 11pm Mas Leche 11pm – 1am, Dancing until close. <b>Hydrate:</b> Doors open at 2pm Northalsted's Official after Brunch party. <b>Kit Kat Lounge:</b> Divalicious brunch with Madam X 11am-3pm, Happy Hour 4-7pm \$8.95 Martinis . <b>Lark:</b> Lakeviews #1 Free flowing Brunch 11am-3pm <b>Lucky Horseshoe:</b> Open with dancers at 3pm. \$5 drink specials. <b>Meeting House Tavern:</b> \$3 House Shots, \$5 Premium Well Cocktails, \$12 Mimosa Carafes, \$5 Frozen's, \$5 Jäger, Fireball &amp; Malort, \$4 Tallboy Beers. <b>North End:</b> Open at 11am, \$3 Miller Lite Drafts 7-10pm <b>Replay Beer &amp; Bourbon Lakeview:</b> \$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.) <b>Sidetrack:</b> Open at 1pm, Sunday Funday Show Tunes 4-9pm, Sunday Funday After Dark Dance Party 9pm-2am <b>The Sofo Tap:</b> \$7 Big Miller Lite Drafts, \$6 Chicago Handshake, \$5 Prairie Vodka Cocktails, \$5 Jager, Fireball &amp; Malort \$4 Tall Boy Beers (Busch Light, PBR, Hamm's) Free Darts. <b>Touche:</b> Beer Bust \$2 Bud Light Drafts Movie Night 7pm.</p>



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	Artist	Title
1	John Summit & GUZ ft. Stevie Appleton	What A Life
2	INNA	Wherever You Go
3	Benny Benassi & Anabel Englund	Lightwaves
4	Loud Luxury & Hook N Sling	Afterparty
5	Fred again	Clara (The Night Is Dark)
6	Ashley Paul	Yo No Se (Klubjumpers Freestyle Radio Edit)
7	Young Bombs	Kinda Funny ft. Audrey Mika
8	Felix Jaehn	Wishlist
9	HEATT	Wild (Radio Edit)
10	Alok x Sigala x Ellie Goulding	All By Myself
11	ARTY	So Good To Me
12	RUDY	No Touchin
13	KREAM x Camden Cox x IDEMI	Chemistry
14	VASSY x Bingo Players x Disco Fries	Pieces
15	Ryan Ennis & Sadie Rose Van	Take My Love
16	Armand Van Helden x Karen Harding	Wings (I Won't Let You Down)
17	Agnes	Love and Appreciation
18	Tobtok & Adam Griffin	Overnight
19	Alok x Ella Eyre x Kenny Dope ft. Never Dull	Deep Down
20	Reve	Whitney (Nexus PD Intro Edit)
21	Fedde Le Grand & 22Bullets	Down
22	Mahalo x DLMT	Body Love
23	Becky Hill & Galantis	Run (Galantis & Misha K VIP Mix)
24	Andrew Rayel x Sam Gray	Wild Feelings
25	Joel Corry x David Guetta x Bryson Tiller	What Would You Do
26	Curbi & Jess Ball	Lose Our Minds (Radio Edit)
27	ILLENIUUM & Teddy Swims	All That Really Matters
28	Mabel x Jax Jones x Galantis	Good Luck
29	DJ Hanzel	Talkin (Original Mix)
30	Robbie Mendez	Run



**SIDETRACK**



Photos By Anthony Meade



# GRAB ROGER

LEGAL

## BURIED IN DEBT WITH SOCIAL SECURITY BENEFITS – PART II

By Roger V. McCaffrey-Boss, Esq.

Last week's article concerned the individual who was unable to pay his credit card bills and was using his social security to pay bills and groceries since, he had not been able to find a job.

Many individuals who worry about debts are, in fact, judgment proof. If someone is unemployed and owns only personal property such as household furnishings, a car with a low market value and a small amount of money in the bank they are probably judgment proof. Same applies if they are receiving social security and social security disability benefits.

There are certain kinds of benefit payments which are exempt from garnishment (judgment proof) under state and federal law. State of Illinois law exempts Social Security benefits, unemployment compensation, public assistance benefits, veterans benefits, disability benefits, illness benefits, unemployment benefits, and certain alimony, support or separate maintenance. Federal law exempts Social Security payments along with Railroad Retirement Act and Veteran's benefits.

What if the benefit payments are deposited in a bank account, are they still exempt? The law says that public benefit payments remain exempt from garnishment procedures even after they are deposited in a bank account.

A federal court has previously ruled that veteran's benefits and social security payments deposited into a savings account retain their exempt status so long as the funds remained subject to the demand of the recipient to be used for his needs and were not converted to a "permanent investment." Needless to say, if you do deposit such benefits into a bank account maintain good records to be able to show a judge that the bank account was established with public benefits.

While the "do nothing" approach may be appropriate for judgment

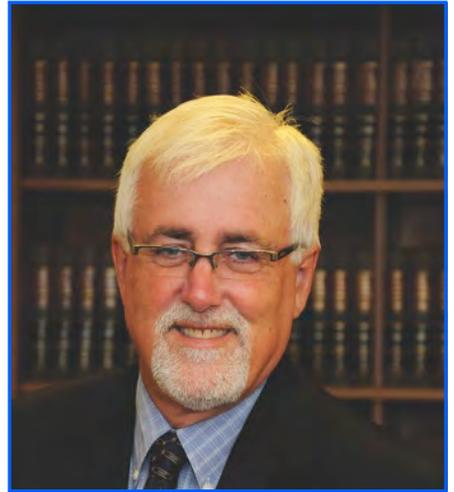
proof individuals, it will not get rid of the underlying debts and could lead to severe credit problems. Furthermore, there might be implications in not paying certain creditors. For example, you might consider paying those creditors who are medical care providers in order to not prejudice future access to medical care.

Be aware of the defense of the statute of limitations on your debts prior to any judgment against you by your creditors. The statute of limitations begins to run from the day the debt-or payment of an open-end account – credit cards – was due. You can double check when your statute of limitations on your credit card debts start ticking by using your credit report as a reference. Your credit report will tell you the date of the last activity for your account. You will have your credit report with the date of the last activity as proof and a defense.

In Illinois, the statute of limitations is five years on open-end accounts which are revolving lines of credit with varying balances. The best example is a credit card account. That time period begins with the last activity such as a charge or payment on the account.

Five years after the last payment or charge, the statute of limitations begins to be an absolute defense. If the creditor files a suit, the consumer has an absolute defense. It is important that you keep track of the last payment on the account so that you can prove there has been no activity for the five years covered by the statute of limitations.

Unknowing consumers will make payments on their credit card accounts even when they are not on their credit report. You make a payment and the



credit collector gets another five years. Finally, the statute of limitations does not cause your debt to go away after it expires even though there has been no judgment against you.

*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](mailto: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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Photos By  
Anthony Meade



# GRAB HOLLY

## A Crypto-Christmas Morning

By Holly Maholm

It is a fact understood by all parents of young children (and by those few humans who have been admitted to membership in a frolic of unicorns) that “Christmas morning” is an occurrence which cannot be induced to wait until “dawn” to arrive, but instead, will invariably anticipate sunrise by some period of time which is inversely proportional to the age of the youngest child (or unicorn) living under that roof. Accordingly, it was before dawn when Azura (foal of Glitter and Fletcher) woke up the frolic with her cries of joyous excitement. But I am getting ahead of myself.

Per a suggestion from Queen Penelope, Sassy Pants and I began preparations for the world’s first “Crypto-Donut IPO.” Meaning: As part of our efforts to educate the unicorns concerning the nature and purpose of “crypto-donuts,” we intended to “publicly offer” a goodly number of those hardtack tokens to the members of the frolic.

Hence an “Initial Public Offering” designed to accomplish three purposes: First, to educate the unicorns concerning the “nature and value of crypto-donuts” (a branch of Monetary Theory first suggested by Milton Friedman while enjoying coffee-and-donuts at his desk at the University of Chicago); next to enable the unicorns to see the little hardtack

tokens as a ready and trustworthy “donut-equivalent;” and finally, to encourage development of a “market” in crypto-donuts, including crypto-donut derivatives and ETDs (meaning “Exchange-Traded Donuts”).

I stayed up late using the ovens at Donut Time to bake 12 dozen crypto-donuts representing every flavor and variety included in our crypto-donut-currency. Next, I loaded those tokens and the crypto-wallet (pegboard) onto one of the delivery chariots and drove out to the Horse Rescue. There, all the unicorns were gathered in the pole barn to hear Sassy and I explain all about “crypto-donuts” and how they would be Gifted-to-All on Christmas morning.

Sassy and I were pleasantly surprised by the immediate acceptance of our little project. The unicorns pushed up close to see all the varieties of crypto-donuts and learn how their precious tokens would be kept safe on the big plywood pegboard. At the end of our presentation, I opened the box of crypto-donuts I had baked and announced, “Since all of you have been so supportive, I am going to award each of you six crypto-donuts! You can keep them or trade them as you wish.”

Wow! There was a mad rush of unicorns in my direction, all wanting to get their tokens first, but they soon calmed down and began to trade some of their tokens with others. By the end of the afternoon, the pegboard was fully-subscribed with a colorful rainbow of hardtack tokens.

At last... Christmas morning arrived! Having been awakened by Azura, all the unicorns, Dot and I gathered in the pole barn, and upon the Queen nodding her approval to start the gift-giving, I located Azura’s gift and placed it before her. Her allotment of crypto-donuts was gift-wrapped in a cardboard box sourced from one of my many internet purchases. Azura studied the box from afar, then feinting right – and after that left – she leaped over the box and – landing nimbly on the other side – turned her head back and slipped her horn through the ribbon on top.

Next tossing her head coquettishly, she launched the box into the air above her head, allowing it to fall to the ground betweenher forehooves.

Having given this performance her full attention for the few seconds it took to accomplish it, she held the box with one hoof while beginning to gnaw at one corner. I was directed by



Sassy to run out and assist Azura in opening the box, after which I held up the crypto-donuts inside for Azura’s grateful inspection.

She breathlessly called out, “Look! I got just what I wanted! There’s Glazed and Pink Icing and lots of Cherry Filled! This is the best Christmas ever!” I carried her treasures over to the pegboard, where I held them up one-by-one for her adoring appreciation, after which I hung them securely on the nail identified as hers.

Please understand: The priority given to Azura this Christmas morning was not attributable to her place in the alphabet (as if anyone – unicorn or human – could be expected to wait silently and patiently for gifts to be opened in alphabetical order). No. Following Azura were the younger unicorns, after which gifts were opened in reverse order of the unofficial social status of the adult unicorns in the frolic. That is, the last among the stallions to open his gift was Victor (Chief Defender of the Queen), followed by Sassy Pants, chief attendant of our Queen, and last of all Penelope, Queen of our frolic and beloved by all.

In case you’re wondering, Dot and I came last, confirming our status as mere “afterthoughts” in the minds of the unicorns.

*(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](http://www.hollymaholm.com).*

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Photos By Anthony Meade



# GRAB DIEGO

## Go Go Diego! Diego Barros is Taking the World by Storm in 2023

By Mike Bahr

2023 will be the year of Diego Barros. Known as the 'Magic Mike' of Brazil and often referred to as one of the world's sexiest men, Diego has over one million followers on Instagram and a very popular OnlyFans account. In 2023, the Brazilian bombshell aims to step out from behind the social media lens into the real world, performing more live shows!

He will be in Washington DC on January 12th to kick off the KINETIC: KINK parties over MAL weekend. As the drill sergeant of BOOTCAMP party, Diego will gear up men for the next three days of sinful debauchery.

Then, on March 2, Diego will make his way down under for WorldPride 2023 in Sydney! Diego will perform two nude shows at Anaconda, part of the Daywash Events. Fans will have the opportunity to meet-n-greet with him after the shows.

We chatted with Diego Barros from his home in Brazil.

**MIKE BAHR: What was it like growing up in Brazil?**

**Diego Barros:** I grew up in Araçatuba, São Paulo. Home life was good. My family and I were very close. Still are, in fact. I remember doing lots of family activities together, especially over weekends and on holiday. I was a very shy kid, but I had a good group of friends and we would study together and occasionally, go clubbing. I was also a boy scout and I loved camping.

**MB: Were you a good student?**

**DB:** Honestly, I wasn't very good at studying. I was good enough to finish my exams but I caused my poor parents a lot of headaches.

**MB: What led to your career as an adult performer?**

**DB:** I've always been very into provocative Moulin Rouge-style

cabaret shows. I remember when I was a kid I watched the movie Striptease with Demi Moore. I fell in love with that film! That's why in a lot of my strip shows, today, I dance to the song "Sweet Dreams" by Eurythmics.

**MB: How would you describe your unique brand of strip tease?**

**DB:** It depends on the vibe the crowd is giving me. I will usually get completely nude if that's what the crowd wants me to do.

**MB: What are the best and worst parts of the job?**

**DB:** The best part about taking my show on the road and performing live is that I get to meet and connect with all of the people that have been following me for years. It's really a thrill. As far as the worst part of my job... I don't know? Maybe the jet lag?

**MB: You reveal a lot on your OnlyFans. What are examples of things you will not share?**

**DB:** I do my best to keep my page fun and fresh but I won't do anything that involves my hole.

**MB: Tell us what you plan to do in DC at the Kinetic: Kink event over MAL Weekend.**

**DB:** I can't wait to be in DC! I am going to get my recruits in shape for



three days and nights of kinky debauchery. The capitol will never be the same after I'm done with it.

**MB: Then you're off to Sydney for WorldPride!**

**DB:** It will be my Sydney debut! I love Daywash events. Their Candyland parties and Pound Parties are elaborate spectacles. WorldPride will be even bigger and better than ever because Daywash is partnering with the Matinee Group. I'm planning two shows at the Anaconda party and let's just say, my anaconda don't want none unless you got buns, hun.

**MB: Who has the hotter guys, Australia or the USA?**

**DB:** I never pay any mind to nationality, race, body type, or any of that. For me, it is all about the chemistry and how you ride my big fat cock.

**MB: Do you have a secret talent?**

**DB:** My tongue can play sweet music inside a tasty hole.

**MB: What is your idea of perfect happiness?**

**DB:** Doing what I love in life, which is exactly what I am doing.

**MB: What is your greatest fear?**

**DB:** My greatest fear is something tragic happening to someone in my family and my not being able to arrive in time to say goodbye.

**MB: What is your most treasured possession?**

**DB:** My dog.

**MB: If you could change one thing about yourself, what would it be?**

**DB:** I don't think it's great to dwell on our negatives. Putting myself out there on social media, I get judged by people for everything. No one is perfect. We all have to work with what we have.

**MB: What is the trait you most deplore in others?**

**DB:** Those who take themselves too seriously.

**MB: What are your plans for the rest of the day?**

**DB:** I have to go to the gym later today but first, I'm going grab lunch and then take my dog to the park for a long walk. See, adult performers,

we're just like you!



*Don't miss Diego Barros perform live on January 12 at Kinetic: Kink in Washington DC and March 2 at*

*Daywash Events, part of Sydney WorldPride.*

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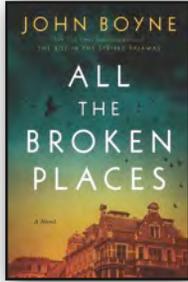
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# GRAB A BOOK

By Terri Schlichenmeyer

## "All the Broken Places"

by John Boyne c.2022, Pamela Dorman Books \$28.00 400 pages



It shall not pass your lips.

No, That Thing You Do Not Talk About is off-limits in all conversation, a non-topic when the subject surfaces. Truly, there are just certain things that are nobody's business and in the new novel, "All the Broken Places" by John Boyne, some secrets must last a lifetime.

She hated the idea that she would have to adjust to new neighbors.

Ninety-one-year-old Gretel Fernsby wasn't so much bothered by new people, as she was by new noise. She hated the thought of inuring herself to new sounds, and what if the new tenants had children? That was the worst of all. Gretel never was much one for children, not her own and certainly not any living below her.

Once, there was a time when Gretel could imagine herself with many children. That was nearly eighty years ago, when she was in love with her father's driver, Kurt. She thought about Kurt through the years – he had fallen out of favor with her father, and was sent elsewhere – and she wondered if he survived the war.

Her father didn't, nor did her younger brother but Gretel didn't think about those things. What happened at the "other place" was not her fault.

She hadn't known. She was innocent.

That was what she told herself as she and her mother fled to Paris. Gretel was fifteen then, and she worked hard to get rid of her German accent but not everyone was fooled by her bad French or her story. She was accosted, hated. As soon as her mother died, she sailed to Australia, where she lived with a woman who loved other women, until it became dangerous there, too. She practiced her English and moved to London where she was married, widowed, and now she had to get used to new neighbors and new sounds and new ways for old secrets to sneak into a conversation...

Okay, clear your calendar. Get "All

the Broken Places" and just don't make any plans, other than to read and read and read.

The very first impression you get of author John Boyne's main character, Gretel, is that she's grumpy, awful, and nasty. With the many bon mots she drops, however, the feeling passes and it's sometimes easy to almost like her – although it's clear that she's done some vile things in her lifetime, things that emerge slowly as the horror of her story dawns. Then again, she professes to dislike children, but (no spoilers here!) she doesn't, not really, and that makes her seem like someone's sweet old grandmother. 'Tis a conundrum.

Don't let that fool you, though. Boyne has a number of Gretel-sized roadside bombs planted along the journey that is this book. Each kaboom will hit your heart a little harder.

This is a somewhat-sequel to "The Boy in the Striped Pajamas," but you can read it alone. Do, and when you finish, you'll want to immediately read it again, to savor anew. Indeed, "All the Broken Places" should not pass your fingertips.

---

**"Forever Home: How We Turned Our House into a Haven for Abandoned, Abused, and Misunderstood Dogs – and Each Other"** by Ron Danta & Danny Robertshaw and Larry Lindner c.2022, HarperOne \$27.99 262 pages



The leash is hooked tight. One end on your dog's collar or harness, the other end firmly wrapped around your wrist, and he's not going anywhere without you. Rescuing this puppers was the best thing ever and now, as in the new book by Ron Danta, Danny Robertshaw, and Larry Lindner, he's Forever Home. It all started on horseback. Danny Robertshaw, who'd loved horses since he was small, was well-known as a rider and trainer up and down the east coast. Ron Danta had moved his horses to South Carolina to a farm he'd purchased with the hope of launching a business. The two men

had met but it wasn't until their lives began to circle closer to one another that they became good friends; not long after they'd decided to become business partners, Danta divorced his wife and had an epiphany. The two men became partners in life. It helped that both had deep and endless loves of horses and dogs. When both men were boys, growing up in separate states, their mothers impressed upon them the habit of adopting stray dogs and unwanted, unloved pups. All their lives, both men had picked up side-of-the-road, mistreated, or elderly dogs, rehabilitated them, and re-homed them.

It wasn't cheap. The dogs they sheltered had varying medical problems, and many had issues stemming from fear, abandonment, and abuse. Danta and Robertshaw paid for the dogs' vet bills out-of-pocket, then housed and trained each pup until the dogs could be properly adopted out as "Danny & Ron dogs." That was a pure labor of love, but their house was soon wrecked and their furniture, shredded. At one time, having hundreds of dogs in their care, they turned their home into a "doghouse" – this, despite terrifying personal health crises; in the middle of hurricanes, filming a documentary, and their marriage; overseas, and in conjunction with causes and people close to their hearts.

"It's good to know that rescue – being loved, living with dignity, belonging – is happening on more than one front."

Few can resist an adorable puppy. But what about the dogs who've seen better days? Can you resist scooping them up? If the answer is "no," then you'll want "Forever Home."

In a consistently upbeat manner, authors Robertshaw, Danta, and Lindner share the story of a movement that has saved the lives of countless dogs and other animals through the years, and the two men behind it. While these stories are sure heart-capturers, they're also very repetitious, as if the animal's name and breed are all that changes from tale to tale. Readers will notice, too, that there are lots of happy stories here but they're quite often preceded by wincing accounts of abuse and neglect. Still, that's not news to pet lovers. Heavy sigh.

Despite further confusion as to who's telling the story, "Forever Home" will appeal to anyone who's shared a bed with a dog, a sofa with a cat, or a ride with a horse. Open the cover, read a page, and you'll be hooked tight. to tell everyone.



Photos By Anthony Meade



**TRAVEL & ADVENTURE  
SHOW KICKS OFF 2023  
SEASON IN CHICAGO JAN.  
14-15 AT THE DONALD E.  
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CENTER**



America's favorite travel show, the Travel & Adventure Show, will open its 2023 season with exhibitions in Chicago from January 14-15 for the 18th year at the Donald E. Stephens Convention Center. Travel demand remains high and with airfare prices projected to remain at higher levels, travel experts and advisors are advising consumers to start booking their summer 2023 vacation plans this winter. With its own special deals and promotion prices on the show floor, this makes Travel & Adventure Shows an optimal opportunity for travel enthusiasts to discover and book their 2023 trips with "insider access".

The Travel & Adventure Show will debut an all-new Dive and Watersports Pavilion with the Chicago Show. There, destinations and tour operators will come together to promote the most exciting watersport activities and inspire a new generation of divers by showing them a whole new world that awaits to be discovered under the sea through an immersive experience.

Also new in Chicago will be the LGBTQ Pavilion with a focus on LGBTQ-friendly destinations, tour operators and travel agencies. Attendees will be able to discover destinations that have up-and-coming LGBTQ scenes or speak to representatives who can answer questions or and personalize specialty itineraries. In addition to the new Dive & Watersports and LGBTQ Pavilions, Chicago Travel & Adventure Show attendees can look forward to hearing from a number of impactful speakers including:

- Individual keynotes from industry experts Samantha Brown, Pauline Frommer, The Points Guy - Brian Kelly, and more to maximize travel inspiration and experiences
- Learn 99 different tips and tricks for how to save on travel costs amidst rising prices from

budget travel expert Russell Hannon, and the top packing and technology tips from expert Angel Castellanos.

Visit new pavilions, enjoy the global beats stage, engage in a variety of family-friendly show activities and take home a memento by visiting the Arizona green screen photo booth.

"With travel booming again, we're excited to bring the Chicago Show back for its 18th year right in the heart of the travel buying season," said **John Golicz**, CEO of Unicom, LLC, the producer of the Travel & Adventure Show Series, "Chicago-land travelers have incredible access to nearly every destination in the world and the U.S. and we strive to inspire them with ideas of new places and things they can see. Save the date and save some travel dollars and we'll see you in January."

Event Sponsors include Go Touch Down Travel & Tours, The Florida Keys & Key West, Arizona Office of Tourism as the Featured Destination and Photo Booth Sponsor, Pigeon Forge Department of Tourism, and New Jersey Travel & Tourism.

The LGBTQ Pavilion is produced by the Gay Travel Business Network and Aequalitas Media.

Event Media Partners include Q Digital, Fly Brother, Aequalitas Media and The Local Tourist.

Industry Partners include Wanderful, ATA, PATA and Blacks In Travel and Tourism.

For more information on the Chicago Travel & Adventure Shows or to purchase tickets visit <https://travelshows.com/shows/chicago/>.

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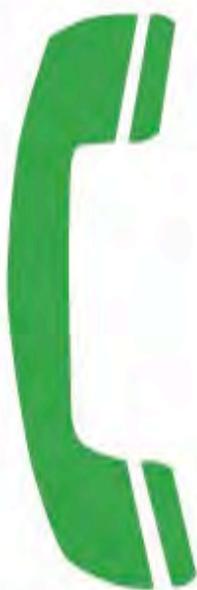
The 2023 Discover Boating Chicago Boat Show is open Wednesday, January 11 from 2 p.m. – 8 p.m.; Thursday, January 12 and Friday, January 13 from 11 a.m. – 8 p.m.; Saturday, January 14 from 10 a.m. – 8 p.m. and Sunday, January 15 from 10 a.m. – 5 p.m..

For more information visit [www.ChicagoBoatShow.com](http://www.ChicagoBoatShow.com)

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## RUPAUL'S DRAG RACE'S PANDORA BOXX PERFORMS AT METROPOLIS January 20th



RuPaul's Drag Race's Pandora Boxx returns to the stage in *The Boxx That Rocks*, a new comedy cabaret show January 20th at Metropolis Performing Arts Centre.

Drag Queen/Comedian *Pandora Boxx* returns to the stage in a new One-Person Show, *The Boxx That Rocks*. Named from a catchphrase that RuPaul said weekly during Pandora's return to *RuPaul's Drag Race* on All Stars 6. Pandora's new show combines stand-up comedy, music, and video to show why she was called Drag Race's original Comedy Queen.

*Pandora Boxx* is a three-time "non-winner" of RuPaul's Drag Race and has been featured on television, film, and stage. Mature Audiences Only.

For more information about Metropolis and a complete performance schedule,

For more Tickets or more information visit

[MetropolisArts.com](http://MetropolisArts.com) or call the Box Office at 847.577.2121.

## METROPOLIS WELCOMES FABULOUS NEW SHOW TO CURE THE WINTER BLUES



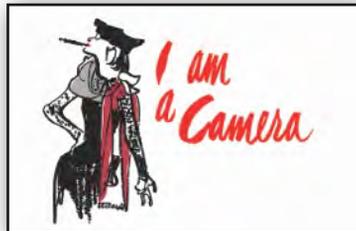
Metropolis Performing Arts Centre presents *The Legend of Georgia McBride* by Tony Award-Winning Playwright **Matthew Lopez** January 26-March 4.

Times are tough for Elvis impersonator Casey; he's young, he's broke, his landlord's knocking at the door, and he's just found out his wife is going to have a baby. To make matters even more desperate, he is fired from his impersonating gig.

In a run down, small-town Florida dive bar. When bar owner Eddie brings in a struggling drag show, led by Miss Tracy Mills, to replace him, Casey finds that he has a whole lot to learn about show business – and himself. After reluctantly filling in as Edith Piaf for one of the girls, he trades his sequined jumpsuit for a sequined dress. Casey evolves his new act into a drag persona that is uniquely his, finally discovering success. This heartwarming tale explores the transformation that happens when individuality is encouraged and embraced. This music-filled, fierce, fabulous showbiz comedy celebrates. For more information about Metropolis and a complete performance schedule,

visit [MetropolisArts.com](http://MetropolisArts.com) or call the Box Office at 847.577.2121. Sing your voice and singing your own song. Recommended for ages 15 and up.

## PORCHLIGHT MUSIC THEATRE ANNOUNCES CAST AND CREATIVE TEAM FOR PORCHLIGHT REVISITS / I AM A CAMERA, FEB. 8 & 9



Porchlight Music Theatre announces its next Porchlight Revisits presentation *I am a Camera*, book by **John Van Druten**, directed by **Nate Cohen+**. Porchlight Revisits *I am a Camera* is presented for two performances only Wednesday, Feb. 8 at 7:30 p.m. and Thursday, Feb. 9 at 1:30 p.m. at the Ruth Page Center for the Arts, 1016 N. Dearborn Street.

Now in its ninth season, Porchlight Revisits celebrates the rarely seen gems of Broadway, off-Broadway and beyond and is the ticket to go behind the scenes with an introduction to the luminaries who created these plays and musicals and an opportunity to discover a new 'old' favorite all in one big show. Chicago's finest talents dust off these treasures and escort audiences into the world of the art of theatre's past for a limited

run. In addition to productions from days gone by, each Porchlight Revisits includes the *Behind the Show Backstory*, an entertaining and informative multimedia presentation, created and hosted by Artistic Director Michael Weber+, introducing the evening's production including the show's creative history, juicy backstage stories and much more.

For Tickets or more information Visit

<https://porchlightmusictheatre.org/i-am-a-camera/>

## THE GARY SINISE FOUNDATION PRESENTS LAST OUT: ELEGY OF A GREEN BERET BY RET. LT. COL SCOTT MANN DIRECTED January 20 & 21, 2023 IN STEPPENWOLF'S DOWNSTAIRS THEATER



Steppenwolf Theatre Company to host a special presentation of *Last Out: Elegy of a Green Beret* – a touring production championed by the Gary Sinise Foundation, playing two performances only January 20 & 21, 2023 at 7 pm in Steppenwolf's Downstairs Theater, 1650 N. Halsted St. in Chicago.

Steppenwolf Co-Founder **Gary Sinise** comments, "Nearly 40 years ago, I had the good fortune of directing the Vietnam War drama *Tracers* at Steppenwolf Theatre. With Vietnam veterans in my own family, it was a personal mission for me to honor them with a great production, to let them, and all veterans, know that their service to our country was appreciated and that their sacrifices would never be forgotten. My friend, Afghanistan combat veteran, LT Colonel (retired) Scott Mann, has written the modern-day equivalent to *Tracers*. Based on the stories of the men and women he served with, it is a powerful play with an all-veteran cast, and as the Founder of the Gary Sinise Foundation and one of the founders of Steppenwolf Theatre Company, I am honored to present *Last Out* under our Foundation's 'Community and Education' pillar."

Tickets are now on sale at [steppenwolf.org/last-out](http://steppenwolf.org/last-out) or by calling (312) 335-1650.

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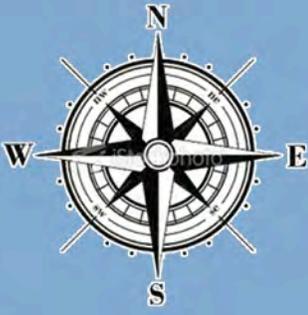
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- GRAB a Bite
- GRAB a Drink
- GRAB Some Sleep
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