

APRIL 21, 2026 VOL XVII • ISSUE#4

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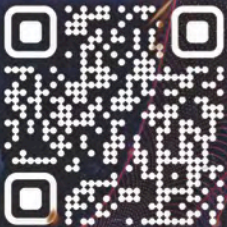
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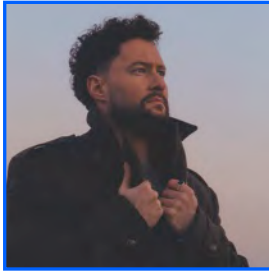
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# GRAB ADAM

## Interview with Carnal+ Adam Snow

By Tom Olah

**Tom Olah: What did it feel like hearing your name called for Performer of the Year at the 2025 Grabbys America?**

**Adam Snow:** When they called my name, everything slowed down for a second. Performer of the Year isn't just about one scene – it represents consistency, work ethic, and the respect of your peers. I was genuinely shocked. I had prepared myself mentally to clap for someone else. So when it was me, I felt this mix of disbelief, gratitude, and responsibility. I stumbled through my speech because I was overwhelmed – but that moment meant everything. It validated four years of grinding, growth, and pushing myself to keep elevating.

**TO: Was there a specific scene or project in 2024–2025 where you felt, “This is a new level for me”?**

**AS:** Yes. Leading “Deeper Deep Throat” for Carnal felt like a shift. It wasn't just about performance – it was about carrying a production. There's pressure when your name is attached to the biggest feature a studio has done. I had to show up physically, mentally and professionally. That was the moment I realized I wasn't just participating anymore – I was leading.

**TO: What's one thing fans don't realize is hard about being great on camera?**

**AS:** People think it's just chemistry and attraction, but there's a huge technical component. Angles, lighting, stamina, pacing, knowing where the lens is at all times—you're performing for both your scene partner and the audience simultaneously. You have to stay present while also being aware of the production. That balance can be harder than it looks.

**TO: Now tell us about leading Carnal's biggest feature ever, “Deeper Deep Throat.”**

**AS:** Honestly? That role felt tailor-made for me. Anyone who's worked with me knows I genuinely love what I do. Even off camera, during breaks, I'm usually still in the moment, still connected, still enjoying myself. So when I read the script, I kind of laughed and thought, “Oh... this is just me being me.” That's what made it special. It didn't feel forced or performative. I felt authentic. I wasn't trying to create a persona – I was leaning into something that's naturally part of who I am. And I think audiences can feel that difference. When you're truly enjoying yourself, it translates. At the same time, carrying Carnal's biggest feature meant stepping up professionally – stamina, consistency and presence. It was fun, but it was also responsibility. And I embraced both.

**TO: Without spoiling anything, what's a moment from the feature you're most proud of as a performer?**

**AS:** There's a moment in the film where production hit an unexpected challenge, and I stepped in to carry



a scene that wasn't originally structured around me in that way. It turned into an intense group sequence, and I ended up taking on a much bigger role than planned. What I'm proud of isn't just the physical stamina – it's the mindset. That kind of scene requires preparation, control and staying composed under pressure. You have multiple performers, long takes and a lot of moving parts. You can't just “wing it.” You have to be disciplined and technically sharp. I made sure I was fully prepared going into it, and I treated it like a challenge to rise to. When I watched it back, I didn't just see endurance – I saw growth. I saw someone who could adapt, lead, and deliver when it mattered. That's the moment I'm most proud of.

**TO: What part of being a star is better than you expected – and**

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**what part is harder?**

**AS:** What's better than I expected is the connection – not just with fans, but with other performers. The fan connection is powerful. When someone tells you your work meant something to them, that never gets old. But what's equally rewarding is earning the respect of your peers. When other performers want to collaborate with you because they know you show up prepared, take your craft seriously, and deliver quality content – that's huge. That's reputation. And in this industry, reputation matters. What's been harder than expected is maintaining routine. Earlier in my career, I was in the gym every day with my best friend. We kept each other accountable, pushed each other, and that consistency showed. Now I travel constantly. I'm on planes, in hotels, in different time zones. It's incredible – but it makes daily discipline harder. I definitely miss that built-in training partner energy. So if there's a solid gym partner out there ready to keep me accountable and match my work ethic, I'm open

to applications. Because staying at the top requires staying sharp.

**TO: You're only in year four and you've already stacked major awards – when did you realize, "Oh, I'm really becoming that guy"?**

**AS:** It honestly hit me at the GayVNs this year. I had just gone up to accept my first award of the night. Backstage, they handed me the statue with my name on it and Tate Hoskins was about to interview me. Then someone from production said, "Hold on – you're up in the next category. Stay close." So I'm standing backstage watching the monitor, still holding the first award, waiting to do that interview... and they call my name again. Back-to-back wins. I had to run back out on stage. That adrenaline rush was unreal. That was the first moment where I thought, "Okay... something is really happening here." Then later in the show, I won again. And oddly enough, that's when the thought shifted. It stopped being, "I'm becoming that guy," and became,

"There are so many talented people in this room who work just as hard." It gave me perspective. Success feels amazing, but it also makes you more aware of the community around you. That night felt like confirmation – but it also grounded me. It reminded me that this isn't just about stacking trophies. It's about sustaining respect.

**TO: We hear you'll be performing again at Steamworks Chicago, tell about last years event?**

**AS:** Last year at Steamworks was an incredible experience. I did two live shows, and there's something completely different about performing in that environment. It's raw, immediate, and electric. You can feel the audience's energy in real time – every reaction, every shift in the room. What I love most is the intimacy of it. Fans usually experience our work through a screen. At Steamworks, they're right there. It's immersive. They get to see the chemistry, the physicality, the intensity – all of it – up close and unfiltered. For me, it's not just about

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shock value. It's about connection. It's about letting people witness what I genuinely love doing in its most authentic form. That kind of access is rare, and I don't take it lightly. Coming back this year feels exciting because I know what that energy is like now – and I'm ready to raise the bar.

*Adam Snow will be cohosting the Grabby Awards along with ChiChi LaRue, Sean Xavier, and Sister Roma on Saturday May 23 at Metro Theater 3730 N. Clark Street. For tickets, visit <http://www.grabbyawards.com>*  
For more on Adam visit <http://www.carnalplus.com>



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# GRAB CALUM



## Great Scott!: An interview with gay singer/songwriter Calum Scott

By Gregg Shapiro

Out, English singer/songwriter Calum Scott first grabbed our attention almost 10 years ago with his striking cover of Robyn's dance hit "Dancing On My Own." Scott's transformation of the song, from club classic to arresting ballad was astonishing. The nuanced rendition gave listeners a new way to listen to the song while also introducing us to a talented artist. Scott, who is coming to the U.S. for a multi-city tour in support of his latest album "Avenir" (Capitol), works similar magic with the Whitney Houston standard "I Wanna Dance With Somebody (Who Loves Me)." In Scott's reading, the song becomes one of emotional longing, in which the performer is likely to bring his fans to tears. Add to that the fact that this song is performed as a duet with the late diva, and you can already feel your cheeks dampening. Calum generously made time for a Zoom interview mere days before crossing the Atlantic. **[Calum Scott performs on May 2 at the**

**Riviera Theatre in Chicago.]**

**Gregg Shapiro: Calum, I first interviewed you in 2018 at the time of the domestic release of your debut album "Only Human." When you reflect on that time, is there something that stands out about your experience?**

**Calum Scott:** My debut album (was) something I had absolutely no foresight that I would ever be able to do. Growing up, music was a hobby, music was something I enjoyed. It was a pastime. It was never something that I took too seriously. I remember when I appeared on "Britain's Got Talent" and then subsequently had released my version of "Dancing On My Own," it just went crazy. All the labels wanted to speak to me. I signed to Capitol Records and then it was like, "Right! I'm writing an album! How the fuck do I do that? Where do I even begin?" Writing was such a new thing for me. I was placed in the in the wonderful hands of Fraser T.

Smith who's worked with Adele, Ellie Goulding, Stormzy, and other amazing artists. He held my hand through that whole process. Putting the album together, even though it was something new, something I could have never dreamed of doing, and that was both terrifying and exciting; I think to be standing, with that album in my hands, felt monumental to me. It felt like I had arrived, professionally. My own body of work. It makes it feel purposeful and intentional. It didn't feel like I'd fallen into this, and "Oh, well, now I've made an album." All the things that I'd been through in my life up to that point, that I'd drawn experience and inspiration from, suddenly felt like it mattered, in a sense. It was quite profound.

**GS: Did you ever hear from Robyn about your cover version of her song "Dancing On My Own?"**

**CS:** Obviously, when it first happened, that was the only person I was seeking approval from. It was

not my song, and it had opened so many doors for. I was like, "I need to know what this lady thinks of this cover!" She might hate it, but I never knew. We reached out a couple of times. Being an artist now myself, I understand you get busy, you don't always see your messages. For a few years, there was nothing. Then, I got into a room with Patrick Berger, who was her co-writer on the song. I got to sit with him in Sweden. We had dinner and talked all about it. He was telling me how painstaking it was to make that song with Robyn. She would call him and be like, "Is it 'stilettos and broken bottles' or is it 'stilettos'?" She was fine-tuning the song, and you can tell because it's stunning. Then I thought, "Well, I'm that much closer to her with the other writer of the song." Then we just sort of happened to bump into each other in London at a radio station here. I was like, "Oh, shit, Robyn!" My radio girl was like, "I used to look after Robyn, let me introduce you." She introduced us, and I was just in shock. I said, "I'm just so grateful to you, and what you've done, and everything you do for the community, and what you've done for me." She was like, "You know what? I love the song. I love your version of it. You've opened me up to a whole new fan-base and the song's had a new journey. I can't thank you enough." I was just holding it together, and then as soon as I got into the lift and the doors closed, I started crying. It meant a lot to me to have Robyn's approval. I'd never want anybody to think that I was taking the song and making it mine. I was simply trying to reimagine her beautiful work.

**GS: On your new album, "Avenir," you give the dance track "I Wanna Dance With Somebody (Who Loves Me)," a tune made famous by Whitney Houston almost 40 years ago, a similar ballad treatment. What was it about that song that made you want to slow it down for your interpretation?**

**CS:** It feels like I have got some sort of a curse, Gregg, where I take an

find your soulmate. I was like, "I'm going to throw this in (the set) and the crowd went crazy for it." Both Robin and Whitney – two absolute powerhouses, two incredible women. That became a bit of a trend, and I would sing it every night. A video had been recorded, and it made its way over to the Houston estate. Pat Houston, Whitney's sister-in-law, who controls Whitney's



catalog and estate and all that kind of stuff, reached out personally, and she said, "This is phenomenal! Would you want to do an official duet?" I checked my schedule [laughs]... She gave us creative control. She was interested to see what I would do. As I said, I wanted to reveal the nature of the lyric and that yearning and that wanting to find that person who loves you spoke to me. Stripping down the production and putting strings on there really highlights the incredible lyrics by Shannon (Rubcam) and George Merrill. What they've composed was so beautiful, and I think stripping it down emphasized it. We sent it to Pat and the Houston family, and everybody loved it. It became an official duet, and it still blows my mind. It

upbeat pop song and make it depressing as hell [laughs]. I'm a massive fan of Whitney Houston. My mom played Whitney Houston all the time when I was growing up. "I Wanna Dance With Somebody" was played around the house a lot. When I was singing "Dancing On My Own" when I was touring in 2024, it seemed the most appropriate time to do a bit of a mashup from "Dancing On My Own" into "I Wanna Dance With Somebody." The songs are pretty much the blueprint of each other; unrequited love, looking to

blows my mind that I get to sing with this absolute icon. I think the biggest thing for me, Gregg, was putting that song out; it was the fanbase that I was so wary of. It was the reason why I didn't put it out. It was a passion project. The fact that Pat asked if I wanted to do an official duet was something that I would never have been able to dream about doing. I thought, I've been given this wonderful opportunity, but the song belongs to Whitney's fans. I wanted to make sure that I did it justice. We painstakingly put that

song together, making sure that we didn't change Whitney's vocals. We didn't take away anything. There's little artifacts of her voice that were recorded from the tape that we left, which was so special. Even though it was tricky, it was worth every minute. The best thing for me to see was the comments online of people saying, "Whitney would have loved this." It was big for me, Gregg.

**GS: It does sound great. Earlier, you mentioned "Britain's Got Talent." On the new album, you recorded a duet with "American Idol" alum Lauren Alaina on the song "One More Drink." Am I on the right track that, because you both sang on competition shows, it had something to do with you teaming up to record?**

**CS:** Yeah! We reached out to the label and said, "I love country music and have been wanting to dip my toe in for a long time." We had reached out to a bunch of people, and Lauren was one of the people who messaged us back, saying, "I love this guy's voice. I would love to do something with him." I had a song called "One More Drink" that was a solo record. In the songwriting session, we played it with a guitar, and we were coming up with the idea of when you're in that state where nothing can get that person off your mind. Not whiskey, not wine, not a whole case of beer. The way that story kind of wrote itself felt very organic to country music. We gave the song to Nashville producer Ben Johnson, who was incredible with how he arranged the song, and getting the band in, and doing a real traditional recording of all the instruments. Lauren, when we reached out, was just so on it. She sent us a version back. One-take wonder! She's incredible. The thing that I love about Lauren is that it's a journey we both understand. Coming from a talent show, then trying to put your stamp in the music industry, trying to keep your foot in the door, and be taken seriously as a music artist.

**GS: You mentioned "Avenoir." What can you tell the readers about the instrumental title track? Is that you on piano?**

**CS:** Jesus Christ, Gregg, I wish! I can't play "Twinkle, Twinkle Little Star!" It was an extension of the

song "Mad," which is a song about me wanting to become a father. My dad wasn't around much when I was younger, so I wanted to write a song that spoke to what I want to do with my future, how I see myself in the future, music aside. (Zak), the piano player on the record, after we'd finished recording "Mad," he was obviously inspired and taken in the moment, and started playing this really amazing interlude. He looked over at my producer, who was just like (gesturing to) keep going. He played this really beautiful journey, and for me, when I got that piece back, I was so moved by it because I felt, as an instrumental piece, that it visualized what "Avenoir" was about. It's about reflecting on time. We all worry about the future, and we all have regrets about the past. "Avenoir" is this body of work that hopefully serves as a reminder for people to be present. To think about all those people in your life that are right now here with you; the journey that's got you to this moment. I feel like "Avenoir" embodied that. My producer (Jon Maguire) had taken a voice clip of my nephew saying to me, "Wow, that's good Calum, well done." I sent that to Jon and he put it in the track. Then my best friend, Jess, had a baby on Christmas Day. I thought it would be so beautiful to add baby Jax's cry at the end. It brings it all back around to me being a dad. It's got really beautiful Easter eggs hidden in the song that make it so special.

**GS: Have you had the experience of being at a Pride Festival or in a gay club and hearing a DJ spinning one of your dance numbers, such as "At Your Worst"?**

**CS:** I haven't. But I do have a really beautiful memory from when I played one of my first Pride festivals. It was in Montreal. I think it might have been the first time I'd been there. It was just my keyboard player and me, and we rocked up to the venue, and there was joy everywhere. There was vibe, there was music, there was personality. I turned to my tour manager, and I was like, "I'm about to go on and sing a lot of ballads to these people. I'm gonna kill the mood!" I'd spoken to a couple of drag queens who were there. I told them I'm so nervous, I'm going to be singing a lot

of ballads. They were like, "Honey, they're here for that!" I went on stage and I started singing my ballads and, sure enough, there were people in tears and people that were cheering me on. I said to the crowd, "I'm so sorry this is a little bit sad." Everyone was like, "This is amazing!" I remember feeling so accepted. Not only for my music, but for me being there, as well. It was awesome.

**GS: Now, you are embarking on a multi-city tour of the States beginning in late March and continuing through early May. What are you looking forward to most about those concerts?**

**CS:** For me, America has always been one of my favorite places to tour. It's so vast! It still blows my mind that you can be on a tour bus driving overnight and you're still in the same state. There's so much variety in America, which I love. Each state is different to the next. The common theme is the people. We've always said that America tends to have the most vibiest audiences. They're not afraid to tell you when they find it incredible, that the show's amazing. They'll be vocal about it, and yet, in the same way, you've got that incredible pin-drop silence where everybody's hanging on every word. To have that kind of relationship with your audience is so beautiful. It feels so respectful and it means that they give you this extra percent for you to perform with. There's some craziness going on in the world right now and, for me, my shows feel like 90 minutes of complete security where people come to feel seen and heard and valued. We have this section of my show called The Crying Corner and, let me tell you, Gregg, there's not a dry eye in the house. I make it my sole mission to get people in their feels. I have a song called "Gone" which I always dedicate to people that we wish were still with us. I've got Whitney Houston's song. I have a song called "No Matter What," which was my coming out story and is incredibly important to me in the set. Because of my new music, like "Roots," "At Your Worst," and "Lighthouse," we can blast everybody full of positivity, as well. The biggest thing is creating an environment where people feel that they can just escape and feel safe for 90 minutes.



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# GRAB A GETAWAY



## Your Columbus, Ohio Experience

By Bill Malcolm

Columbus, Ohio is an amazing and surprising city with much to like for the LGBTQ traveler. Two great neighborhoods with tons of gay bars, great restaurants, fun hotels and incredible attractions.

### ***ORIENTATION***

The Short North Arts District, as well as Italian Village, are just north of downtown and home to much of the LGBTQ community.

Downtown, the Arena District, and Franklinton are also fun. Try pizza at Slammers and test your karaoke skills. Nearby is the District West which has lots of fun shows. Check out the AWOL leather bar too. Charmy's Market has a great salad bar and local treats. You will find it at 95 N. Grant.

German Village, south of downtown, is yet another gayborhood. I like the Club Diversity, Boscoe's (which has dancers Sunday nights), and the Cavan Irish Pub (owned by AWOL).

### ***WHAT TO DO***

Visit the new Prototype: The Experimental Museum in the Brewery District. I walked to it from the new Scotio River Trail. The museum is "trying out" exhibits for museums around the world and is very interactive and high tech. They even have a bar. It is interactive, edgy and just plain fun. Cutting-edge digital works, kinetic art, immersive films, sound studios and sensory illusion are among the exhibits according to "Ohio – The Heart of it all" 2026 guide. It is a must.

The Franklin Conservatory and Botanical Gardens is another must. Just east of downtown, it has indoor and outdoor gardens. Plus Chihuly, a butterfly garden and more.

The Columbus Museum of Art has a new "Queer/Modern" exhibit highlighting the artistic subcultures that flourished in nineteenth century America and Europe. You will see how queer artists shaped modern art; not to be missed. The East of the Pacific: Making

Histories of Asian American Art is also now open as an exhibit. Plus, an excellent restaurant which includes outdoor dining. Also, just a mile east of downtown.

The new Pizzuti Museum, across from Goodale Park, is a must in the Short North. It also features a speakeasy bar.

### ***NIGHTLIFE***

The Sunday beer bust at AWOL was fun and featured a leathery crowd.

The iconic Union Café in Short North (just north of downtown) is the original video bar. Across the street is the dance bar, the Axis Nightclub.

German Village south of downtown also features a ton of gay bars.

### ***WHERE TO STAY***

I always stay at the Hyatt Regency downtown (350 N. High). Just steps to the bars and restaurants in the Short North, the service is second to none, the rooms quiet and spotless, and no

pesky resort or destination fee like some Hyatts have. Bargain hunters will like the Red Roof Plus+ which is steps away from downtown.

### **WHERE TO EAT**

Named one of the 10 best food cities in the U.S. by Conde Nast Traveler, Columbus is a foodie's heaven.

The So Cal Kitchen and Bar (705 N.High, [socalkitchenandbar.com](http://socalkitchenandbar.com)) in the Short North is excellent. Try the green goddess salad, the carna asada (chile-rubbed skirt steak, chimichurri, grilled onion, peppers and sweet potatoes) plus the coconut sorbet.

The Budd Dairy Food Hall in Italian Village was excellent. It has a rooftop bar as well as casual, original restaurants.

The North Market in Short North is also great and is the original farmers market food hall/ public market and is celebrating its 150th birthday Independent merchants, farmers and "makers"

make for a vibrant scene.

Charmy's Market has a great salad bar and a lot of local and organic treats. You will find them at 95 N. Grant.

### **OTHER TIPS**

I took the COTA bus everywhere. Just \$2. The CMAX rapid line runs every 15 minutes.

I took United, my new favorite airline, to John Glenn Columbus International Airport (CMH). United now offers free Wi-Fi for Mileage Plus members. The service is excellent and the staff top-notch.

The airport is just 10 minutes east of downtown. It is an easy Lyft or Uber trip or you can take the COTA bus for \$2.

The Buckeye Flame is the online news. *614 Magazine* is the free monthly publication.

The Stonewall Community Center in Short North has lots of events.

### **FOR MORE INFORMATION**

Experience Columbus has a new

funky visitor center in the Short North right on High Street. Stop by for ideas of where to go. Its website is [experiencecolumbus.com](http://experiencecolumbus.com). Or [outincbus.com](http://outincbus.com).

You cannot beat a hipster college town – a Midwest icon. The biggest city in Ohio is worth a long weekend or more.

*Bill Malcolm is North America's only syndicated LGBTQ value travel columnist. He pays his own way (hotel and air) and avoids hotels, rental car companies, and airlines with resort fees/amenity fees/destination fees or other junk charges. He walks, takes transit, or bicycles to get a real feel of the city.*



Franklin Conservatory and Botanical Gardens

# GRAB GINA

## “Alpha Pussy” galore: An interview with Gina Gershon

By Gregg Shapiro

Few actors are as versatile as Gina Gershon. From her early role alongside Tom Cruise for her first onscreen love scene in “Cocktail” to being directed by Robert Altman in “The Player” to back-to-back performances in queer favorites “Showgirls” and “Bound” and on to 21st-century standouts “Prey For Rock n Roll” and “Killer Joe,” Gershon has established herself as a go-to actor. She has also added writer to her resume with a few books, including her latest, the collection of true stories, “Alpha Pussy: How I Survived the Valley and Learned to Love My Boobs” (Akashic Books, 2026). Gina generously made time for an interview in advance of her book tour.

**Gregg Shapiro:** Gina, I had the pleasure of interviewing you in October of 2003 when you were in Chicago for the “Prey for Rock n Roll” concert and press junket. In the book, you wrote about musician and publisher Johnny Temple, playing in your touring band. Did you ever imagine that a few years later Johnny would be publishing your memoir “Alpha Pussy?”

**Gina Gershon:** No! It’s so funny. We were on tour because I had to promote “Prey for Rock n Roll.” After a gig, we’d be like, “Oh, let’s go out,” and Johnny would just be surrounded by manuscripts. I said, “Dude, what are you doing?” He said, “I’m starting a publishing company.” I said, “You’re doing what?” Over the years, he’s done really well. It’s a groovy independent book company. When I started thinking about doing this book, and I logged into the name, I was like, “It’s going to be like this, and this is what I’m



going to talk (about)... I’ve done two other books before with bigger publishers. With the last (publisher), I thought they’re gonna be like, “You can’t call it that! Can you put a picture of yourself on the cover?” I didn’t want a picture of myself on the cover. The Valley picture is exactly what I wanted.

**GS:** It’s great, with that vintage movie marquee.

**GG:** It’s cool, right?

**GS:** Yes, totally!

**GG:** I thought, “Johnny’s gonna

be a better publisher for this.” Listen, it’s great getting advances, it’s great getting all this more money, but you’re kind of rolling the dice. You bet on yourself and the book. If the book does well, you do well. If not, it doesn’t. But you get to write exactly what you want to write.

**GS:** Some years passed between the publication of your first memoir, “In Search of Cleo,” and its follow-up, “Alpha Pussy.” Why was now the time to put out “Alpha Pussy?”

**GG:** I started writing this during

COVID. My book agent kept saying, "You're sitting on a crazy book with 'Showgirls.' Why don't you just start sending me stories? You're stuck inside anyway. I'm bored! Send me stories!" I started writing these stories because I have a lot of those. Then he said, "Great! I'm going out with this. This could be a big advance. This is gonna be huge." Then I thought, "I don't want to write this book. This is not who I am. It doesn't feel right to me." And yet, it was interesting starting a process of just writing stories down that I thought people would enjoy. Like the Prince story. Even as an exercise, how do I make this into a four-page story, like an essay, like little short stories? As I started to remember certain stories, I thought, "I've got to write it down before I forget the story." Then, through a series of maybe self-examination and maybe therapy, and then, also, my mom wasn't doing well, the Valley stories started just percolating. Old memories started showing up. Once I started examining those, I thought, "Whoa, that's kind of gnarly." It's almost like my unconscious brought it up. Once the alpha pussy story came, because I had that as a real story – I used to say, "I'm just gonna alpha pussy the situation," and people always thought it was a funny term. This is what it means! That's what this book is. It gave me a theme to hang the stories on.

**GS: I'm glad you mentioned remembering things because you made mention of a journal in the 10th chapter. Were you a consistent journal keeper, or did you have to rely on memory for the book?**

**GG:** I was a pretty intense journal keeper for a while. I kept a journal of my dreams. I would write my dreams down a lot because I always had very vivid dreams, and I would write them down. I knew they meant something. I was always very analytical. If I wasn't an actor, I would have been a dream psychologist. Through my acting work, I do a lot of sense memory work. I've been trained to go into certain moments and really explore that moment.

Visually, but also how I was feeling and what was happening. It's almost like a camera into my memory. I have that tool that I've used for a long time. I almost approached a lot of the stories like some of my acting scenes or my dream work. I would go into it, and then I would see the whole story reveal itself. Then I would just try to write it down as accurately as I remembered it.

**GS: You wrote a lot about your late parents, as well as your siblings. How do your siblings feel about the way they are represented?**

**GG:** Oh, my God, you're reminding me. I've got to send a book to my brother. I gave it to my sister early on. She was like, "Wait a second! You're making him sound better than me!" I'm like, "Tracy, I'm giving you props in this thing." I think my brother will think it's funny. I'm not throwing anyone under the bus. That was never my intention. I think there's a story about him when he hangs me upside down on the bar and it was traumatizing. Honestly, he's still my big brother, and he just laughs. He's like, "See! It made you tough." I think Tracy, my sister, said, "Wow! I didn't know a lot of this stuff was going on." I said, "I was living in the same house, but you guys were doing your thing. This is what I was going through."

**GS: To me, "Alpha Pussy," reads like a memoir crossed with a cautionary tale for actors. Does that sound like an accurate description to you?**

**GG:** I think it's a slight memoir because they're all true stories. Cautionary tale? I don't know if it's just for actors. I think it's just for anyone creative who wants to have some sort of autonomy or have sovereignty and be free to do what it is they want to do. You have so many people saying, "No, you should do this. You should do that." If it's not what you want to do, maybe they are cautionary tales. These are just my stories. If people get something out of it like that, great! But everyone has different reasons for doing everything. What is my journey may not be appropriate for someone else's journey. They

might be like, "Oh, you're an idiot! You should have done that movie with Prince. You should have stayed on that TV show." Maybe they're right. Maybe that was a mistake. But it's what I did for whatever reason.

**GS: Clothes are a popular subject in the book, with mentions of an Etro dress, as well as Chemin de Fer and Dittos jeans, among other brands. Do you consider yourself a fashionista?**

**GG:** [Laughs] No. I like fashion. I feel like I should be more of a fashionista. I've been lucky that I've had friends who have been designers. They say, "You're wearing this." I'm like, "Great!" I like to spend time with them, so they dress me. I have friends around me who are definitely fashionistas. If I ever get stuck, I ask, "Does this look okay? Is this good?" I have my own sense of what I think looks good, although sometimes, when I look back at pictures and think, "Huh. That really didn't work right, but okay."

**GS: I am an Emerson College alum, and I was fortunate to have Denis Leary as a teacher for a literature class and a comedy writing workshop.**

**GG:** I wish I had done that. I really screwed up.

**GS: In chapter 27, you talk about Denis being a friend and how you took part in his roast. Were those seeds planted when you were enrolled at Emerson?**

**GG:** I didn't know him at Emerson. I only attended Emerson for one year. I was studying acting. I really wanted to be an actress. Honestly, their acting program at that moment wasn't that strong. I think I recognized that. I said, "Fuck this! I want to go to New York." I was secretly writing, but I didn't consider myself a writer. One of the things I regret is not taking more comedy writing and not taking writing classes, especially starting at Emerson. I wish I had taken Denis' classes. That was a strong department. I was so single-minded: "No, I must act!" I even had an agent at the time saying, "You're really funny, I think you should be writing." I

said, "Yeah, yeah, yeah. No, I'm an actress!" That was very short-sighted on my part. That's the mistake I made, I think.

**GS: You laid the groundwork for a queer following with "Showgirls," and then cemented it with "Bound," which you followed up by playing Sally Bowles in "Cabaret"**

**on Broadway. What does your LGBTQ fanbase mean to you?**

**GG:** I have to say, I'm really happy. Some people get the EGOT: the Emmy, the Grammy, the Oscar, the Tony. I just finally finished my LGBTQ. I made my first trans movie. I've got the T! I had the L and all the other initials. It hasn't come out yet, but I think it's pretty cute. It means a lot to me, actually. They're incredible fans. They're really appreciative of "Bound." I feel very happy that a lot of women have come up to me and said, "You helped me come out as a lesbian." It certainly

wasn't my intention going in, but it seemed to have affected their lives in a really positive way. That, of course, makes me feel good.

**GS:** Finally, if a biopic were made from "Alpha Pussy," who would be your choice to play you?

**GG:** Oh, God, that's a really funny question. Am I too old to be me

[laughs]?

**GS: No! Who would play the younger you?**

**GG:** I'd have to see auditions. I don't know. No one comes to mind. I'd have to see; it's an energy. That would be fun, wouldn't it?

# SAVE THE DATE

## THURSDAY, APRIL 23

# DINE OUT. END HIV.

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# GRAB A TOWEL



## Steamworks celebrates 50 years

By Tom Olah

Steamworks Baths is celebrating its 50th anniversary in 2026.

Steamworks was born when **Rick Stokes** and **David Clayton**, part owners of the Rich Street Baths in San Francisco since 1965, sold their interest there, and with some investors bought Berkeley's Mayan Baths and after a remodel opened the first "The Steam Works Baths" in 1976. Eventually changing to simply Steamworks Baths, they expanded to locations in Sacramento, Fresno, Honolulu, San Juan Puerto Rico, Chicago, Toronto, Seattle and Vancouver. The chain continues in its original location in Berkeley, Chicago and Vancouver, with affiliated locations in Seattle and Toronto.

Over their 50-year history, one of the achievements that Steamworks is proudest of is its leadership in being an active participant in the sexual health and wellness of their customers. Their mission is to provide a social and safe space for MSM, trans, queer and questioning people to explore their sexuality and identity. Their vision is to foster a community of body and sex

positivity through education, holistic prevention programming as well as wellness initiatives.

Founder Rick Stokes often told a story about a customer experience he had that changed what he believed the bathhouse industry was into what Steamworks believes is our responsibility. Almost 30 years ago, a member once came to him troubled and frustrated at trying to get treatment for an STI from his doctors at Kaiser hospital in California. He says the customer told him the providers treated him badly when he was honest about having gay sex. Stokes realized how important it would be for Steamworks to be a resource for its members when it came to their sexual health and wellness. He developed partnerships with the Berkeley Free Clinic and their Gay Men's Health Collective to provide a judgement free, safe, in-club space for members to receive harm reduction information, be tested and get treatment for STIs. He further directed his team to collaborate with university health and wellness

initiatives and research studies to determine the best kind of prevention and advocacy programs that could happen inside all Steamworks locations. That led to Steamworks and the Center for AIDS Prevention (CAPS) publishing case studies proving the effectiveness of HIV prevention done in a bathhouse setting could actually lower the transmission and spread of HIV/STIs.

This became even more critical during the 1980s and the AIDS crisis. Local governments were starting to focus on bathhouses as a source of HIV transmission and many, like San Francisco were simply choosing to close down bathhouses rather than leverage their captive audience and a resource for HIV prevention.

Working closely with public health agencies, Steamworks helped spread the word about the new idea of "Safe Sex" and when testing became available and practical invited health agencies to "Outreach Rooms" to provide testing and counseling for HIV and other STIs.



Counseling programs like “Mr Sexx” provided mental health sessions built around sexual health and harm reduction where members could

have one-on-one sessions with a mental health professional. Steamworks made condoms and lube freely available throughout their clubs.

UIC and Rush, Berkeley Free clinic and more to help vaccinate thousands of our community members on site.

Some of their more recent proud accomplishments are the raising of tens of thousands for the ACLU Drag Defense Fund, chapters of PFLAG across the country and this summer they’re raising money for Pineapple Support; which provides mental health services for adult industry performers and content creators.

As they celebrate 50 years in business, they want to thank their customers by throwing a customer appreciation party on Wednesday April 22. All day Wednesday 4/22, lockers will be \$19.76 and they’ll be giving away free 50-day memberships. Steamworks Chicago is hosting its customer appreciation event Wednesday, April 22, from 6pm-midnight. Special guest Moose, the DJ, will be spinning, and they’ve got prizes and giveaways from their partners at 2Bears Tavern, Jackhammer, SOFO Tap, The Meeting House Tavern & Marty’s. Look on their socials for more surprise party announcements.

*For more information on Steamworks community health partnerships, and ongoing 50th Anniversary events, specials and celebrations visit [steamworksbaths.com/](http://steamworksbaths.com/)*

More recently, Steamworks worked with UIC research partners on wellness initiatives and surveys to ascertain our community’s anxieties around the recent MPOX outbreak to how the current political climate affects the LGBTQ+ community’s mental health.

During the MPOX outbreak Steamworks locations stepped up and worked closely with city department of public health persons and providers from





Photos By Anthony Meade



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# GRAB YOUR FRIENDS

Daily Specials;

MONDAY

**2 Bears Tavern Uptown:** \$5 Stoli Cocktails (Any Flavors), EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Pinball & Darts. **@mosphere:** \$5 Well Cocktails & Draft Beer 6-8pm. **Cell Block:** Open 1pm-2am. **Charlies:** Half off Hennessy and Patron 7pm - 11pm ABC Bingo, 11pm Charlie's Live. **Hydrate:** Lips and Mascara Doors at 8pm Show at 10pm. **North End:** Open at 11am, \$5 Well Drinks. **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:** \$5 Whiskeys, Ryes & Bourbons, \$5 Tecate Tallboys, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Darts. **Touche:** Open 5pm-4am. Horny Bastards A Night for those who just didn't get enough over the weekend.

TUESDAY

**2 Bears Tavern Uptown:** \$3 House Shots, \$5 Miller Lite Drafts, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Pinball & Darts. **@mosphere:** \$5 Well Cocktails & Draft Beer 6-8pm, Game Night with Tony. **Cell Block:** Open 1pm-2am. **Charlie's:** \$4 You Call It's 5pm - 9pm, 7pm - 11pm BS Karaoke, 11pm Baddies Block Party. **Hydrate:** Tat Tuesday XXL Doors open at 8pm. **Kit Kat Lounge:** Happy Hour 4-6pm \$8 WINE, \$9 APPS, \$10 Martinis. Live Instrumentalists. **Lucky Horseshoe:** Open at 6pm. Dancers at 8pm. Open auditions for male dancers 7pm. \$5 drink specials. **Meeting House Tavern:** \$3 House Shots, \$5 Miller Lite Drafts, \$5 Premium Well Cocktails, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Darts & Pool. **North End:** Open at 11am, \$5 Canned Beers, Seltzers & Ciders. **Shakers on Clark:** \$3 Domestic Beers. **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:** \$5 New Amsterdam Cocktails, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Darts **Touche:** Open 5pm - 4am. Hardcore Cruisin' No Cell Phones/Wifi, 6-9pm \$3 Well Drinks \$1 Off call-imports, \$3 PBR/Rolling Rock. 5/5 Cinco De Mayo Party.

WEDNESDAY

**2 Bears Tavern Uptown:** \$5 Premium Well Cocktails, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Pinball & Darts. **Cell Block:** Open 1pm-2am. **Charlie's:** \$4 You Call it's 5pm - 9pm, 7pm - 11pm SCCDA Country Dancing, 11pm Boys and Booze. **Jackhammer:** \$4 Premium Well Cocktails, \$3 House Shots, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Pool & Darts. **Kit Kat Lounge:** Happy Hour 4-6pm \$8 WINE, \$9 APPS, \$10 Martinis. Live Broadway Vocalists. **Lucky Horseshoe:** Open at 6pm Dancers at 8pm. \$5 drink specials. **Meeting House Tavern:** \$4 Miller Lite Drafts, \$5 Stoli Cocktails (All Flavors), EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Darts & Pool. **North End:** Open at 11am \$5 Lagunitas Draft & Cans. **Shakers on Clark:** Karaoke Night \$1 Off Long Islands. **Sidetrack:** Open at 3pm, All Things Taylor 1st Wed of month, All Things Beyoncé 2nd Wed of month, All Things Gaga 3rd Wed of month, All Things Dua & Ariana 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, \$5 Stoli Cocktails (All Flavors), \$5 Miller Lite Drafts, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Darts. **Touche:** Open 5pm-4am Jockstrap Night Free Clothing Check,

THURSDAY

**2 Bears Tavern Uptown:** \$5 Premium Well Cocktails, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Pinball & Darts. **@mosphere:** \$5 Well Cocktails & Draft Beer 6-8pm, RuPaul Drag Race All Stars 6 Viewing Party - 7pm. **Cell Block:** Open 1pm-2am. **Charlie's:** 1st & 3rd Thursday of the month: \$4 You Call it's 5pm - 9pm, 8pm - 10pm Mother Rebirth, 10pm - Power up Reloaded. 2nd Thursday of the Month: \$4 You Call it's 5pm - 9pm, 8pm - 10pm the Pop Ball, 10pm Scissor Sisters. 4th Thursday of the Month: \$4 You Call it's 5pm - 9pm, 8pm - 10pm the Pop Ball, 10pm Vinyl. **Jackhammer:** \$3 House Shots, \$5 New Amsterdam Cocktails, \$5 Miller Lite Tallboys, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Pool & Darts. **Kit Kat Lounge:** Happy Hour 4-6pm \$8 WINE, \$9 APPS, \$10 Martinis. Live Ballet. **Lucky Horseshoe:** Open at 6pm. Dancers at 8pm. \$5 drink specials. **Meeting House Tavern:** \$4 Premium Well Cocktails, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Darts & Pool. **North End:** Open at 11am, \$5 Deep Eddy Cocktails. **Shakers on Clark:** \$1 off All Call Liquor Mixed Drinks, Karaoke 10pm-1am. **Sidetrack:** Open at 3pm, "Let's Go! Thursday" Pop Music Videos in Glass/Side Bars 9pm-2am. In Main Bar: Pink Pony Club 1st Thur of month, other Thursdays are "Let's Go! Latin" or "All Things K-Pop. **Steamworks:** Lights Out Thursdays, The Club goes Dark Every Thursday 4pm-4am. **The Sofo Tap:** \$5 New Amsterdam Cocktails, \$5 Stoli Mules (All Flavors), EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Darts **Touche:** Open 5pm - 4am. Throwback Thursdays 70's & 80's Music & Porn By Bijou Video.

## FRIDAY

**2 Bears Tavern Uptown:** HAPPY HOUR (3-7 PM): \$4 New Amsterdam Cocktails, \$5 Chicago Handshakes, ALL DAY SPECIALS: \$3 House Shots, \$5 Miller Lite Drafts, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Pinball & Darts. **@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 1pm-2am. **Charlie's:** 1st Friday of the Month 8pm - 11pm Cage Fight Allstars, 11pm Charlie's Presents. 2nd Friday: 8pm - 11pm Cage Fight Allstars, 11pm Glow Up. 3rd Friday 8pm - 11pm Cage Fight Allstars, 11pm Thirst Trap. 4th Friday 8pm - 11pm Cage Fight Allstars 11pm Haus of Charlie's. **Jackhammer:** \$8 New Amsterdam & Red Bulls, \$8 WYNK THC, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Pool & Darts. **Kit Kat Lounge:** All Day Brunch All Drag, Brunch Seating Times 11am and 1:30PM. **Sidetrack:** Open at 3pm, TGIF Show Tunes 4-9pm, Friday Night Dance Party 9pm-2am. **Meeting House Tavern:** HAPPY HOUR (5-8 PM): \$5 Chicago Handshakes, ALL DAY SPECIALS: \$6 Tito's Cocktails, \$5 Miller Lite Drafts, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Darts & Pool. **The Sofo Tap:** HAPPY HOUR (3-6 PM): \$4 Signature Margaritas, ALL DAY SPECIALS: \$5 Premium Well Cocktails, \$5 Miller Lite Drafts, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Darts. **Touche:** Open 5pm - 4am. 4/24 Leather Eye for the Preppy Person Make over contest benefit for Groceryland Pantry. 5/1 FullMoon Party & Nipple fetish play night. 5/8 Friday Funder Food Drive for Groceryland. 5/15 CowboyRound Up with ILGRA.

## SATURDAY

**2 Bears Tavern Uptown:** HAPPY HOUR (3-7 PM): 1/2 Off All Draft Beers, ALL DAY SPECIALS: \$5 Premium Well Cocktails, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Pinball & Darts. **@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 12pm-3am. **Charlie's:** 7pm - 11pm SCCDA Country Dancing, 11pm Under the boots tonight. **Jackhammer:** \$3 House Shots, \$8 New Amsterdam & Red Bulls, \$8 WYNK THC, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Pool & Darts. **Kit Kat Lounge:** All Day Brunch All Drag, Brunch Seating Times 11am and 1:30PM. **Lucky Horseshoe:** Open with dancers at 3pm. \$5 drink specials. **Meeting House Tavern:** HAPPY HOUR (2-5 PM): \$5 New Amsterdam Cocktails, ALL DAY SPECIALS: \$5 Lost Coast Tangerine Wheat Drafts, \$5 Signature Margaritas, \$8 WYNK THC, \$3 House Shots, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Darts & Pool. **North End:** Open at 11am, \$3 Miller Lite Drafts 11am-2pm. **Sidetrack:** Open at 1pm, Post-Brunch SaturGay Fun 1pm-6pm, Saturday Night Dance Party 9pm-3am, Dog Day 1st Saturday of the month 1-5pm. **The Sofo Tap:** HAPPY HOUR: (12-3 PM): 1/2 Off All Draft Beers, ALL DAY SPECIALS: \$5 Miller Lite Drafts, \$5 Signature Margaritas, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Darts **Touche:** Open 2pm - 5am. 4/25 RIPE PARTY Dim Lihghts, Deep Beats, Go-Go Dudes DJ Harry T. 5/2 Cinco De Mayo BEAR NIGHT Midnight Pizza Panic.

## SUNDAY FUNDAY

**2 Bears Tavern Uptown:** \$5 Premium Well Cocktails, \$6 Chicago Handshakes, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Pinball & Darts. **@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 12pm-2am **Charlie's:** 1st and 3rd Sunday of the Month 5pm - 7pm Queeriod, 7pm - 11pm Starlight Karaoke, 11pm Estrellas, Ritmo, y Perreo. 2nd Sunday 5pm - 7pm Queeriod Presents Drag U 7pm - 11pm Starlight Karaoke, 11pm Estrellas, Ritmo y Perreo. 4th Sunday 5pm - 7pm Queeriod Presents Boyfriend Material, 7pm - 11pm Starlight Karaoke, 11pm Estrellas, Ritmo y Perreo. **Hydrate:** Doors open at 2pm Northalsted's Official after Brunch party. **Jackhammer:** HAPPY HOUR (3-7 PM): \$3 House Shots, \$5 New Amsterdam Cocktails, \$7 Jackhammered Long Islands, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Pool & Darts. **Kit Kat Lounge:** All Day Brunch All Drag, Brunch Seating Times 11am and 1:30PM. Sunday Tea Dance DJ Janky and Friends 4pm-10pm \$9 Martinis. **Lucky Horseshoe:** Open with dancers at 3pm. \$5 drink specials. **Meeting House Tavern:** \$5 Premium Well Cocktails, \$12 Mimosa Carafes, \$3 House Shots, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Darts & Pool. **North End:** Open at 11am, \$3 Miller Lite Drafts 7-10pm **Shakers on Clark:** \$1 off Bloody Mary's, \$1 off Tito's Mules, and \$1 off all Revolution beers. **Sidetrack:** Open at Noon, Sunday Funday Show Tunes 4-9pm, Sunday Funday After Dark Dance Party 9pm-2am. **The Sofo Tap:** HAPPY HOUR (1-3 PM): \$3 House Shots, FREE Hotdogs (while supplies last) ALL DAY SPECIALS: \$6 New Amsterdam Cocktails, \$5 Miller Lite Drafts, EVERYDAY SPECIALS: \$4 Tallboy Beers (Old Style, PBR, Hamm's), \$5 Jägermeister, Fireball & Malört Shots, FREE Darts. **Touche:** Open 2pm - 4am. Beer Bust \$2 Draughts & Sodas Clubroom opens 6pm Movie Night 7pm. 5/3 Cinco De Mayo Beer Bust.

The Next Issue of GRAB hits the streets and online  
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# GRAB A HIT

Top 30 Dance Chart For the First week of April 2026



Visit [nexusradio.fm](http://nexusradio.fm)

	Artist	Title
1	Kastra & Josh Rubin	Wait
2	Tritonal x Harlee	Walk Away
3	Felix Jaehn x Cascada	Boy You Turn Me
4	Jennifer Lopez & David Guetta	Save Me Tonight
5	Mike Williams x Bruno Martini & Stephen Puth	Multiply
6	Valentino Khan & No Me	What Can I Say
7	Oskar Med K & Haley Joelle	I Think I'm Addicted
8	Bebe Rexha	New Religion
9	Robyn	Talk To Me
10	The Archer & Romy Dya	Never Hurt Me (Radio Mix)
11	Star Seed	Goodnight
12	San Holo	I Wanna Show You Ft. Rj Pasin x Alice Aera
13	Josh Baker x Silver Bumpa x Paige Cavell	Feel This Way (Radio Edit)
14	Kshmr x Jason Ross x Brianna Grace	Ultra Love
15	Honeyluv x Muni Long	Don't Stop
16	Morgan Seatree x Carla Monroe	Beat Is Jumping
17	Alesso & Pendulum	Fade
18	James Hype	Be Mine
19	Telykast & Sam Gray	Hold On
20	R3hab & Izzy Bizu	I Had A Dream
21	Armand Van Helden x Mark Knight x D. Ramirez	You
22	The Chainsmokers	Helium Ft. Anna Sofia
23	Vassy x Mind Electric	On Me (Radio Edit)
24	Sonny Fodera With Chrystal	My Loving
25	DJ Pauly D	Feel It
26	Twinsick & Emyrson Flora	One Touch
27	Krewella	Without You
28	Bob Sinclar & Kiesza	I Can't Wait
29	Dancingfaraz	The One Ft. Ro (Radio Mix)
30	Gtoface x Matthew Topper x Martial Simon	Easy Ft. Zhiko Easy (VIP)

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MIDNIGHT MEXICAN PIZZA PANIC  
DJ JESSE R**

**SUNDAY MAY 3  
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BEER BUST  
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\$2 SODAS ALL DAY  
NACHO & SALSA BAR 3-6PM**

**TUESDAY MAY 5  
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# GRAB ROGER

## How Does a Divorce Affect Your Real Estate Plan?

By Roger V. McCaffrey-Boss, Esq.

**Q: My husband and I enjoyed several years of marriage and decided last year to get divorced. When we married, we signed powers of attorney, a will and a trust to avoid probate and protect each other. I am the beneficiary of his will and trust and the named beneficiary of his IRA**

**He was just hospitalized after a very bad car crash and I want to use the Power of Attorney to handle his finances. Can I? Does the divorce change anything with our wills or trusts with me being the beneficiary should he pass away? And what happens to me as beneficiary of his IRA, life insurance policies and bank accounts with me listed as a TOD (transfer on death, payable-on-death account or Totten trust) beneficiary?**

**A:** Lawyers and clients often fail to consider the impact of a client neglecting to name a new agent in his/her powers of attorney to replace

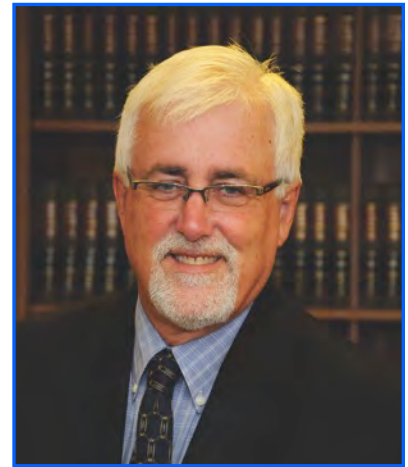
an ex-spouse after divorce. Under §2-6(b) of the Illinois Power of Attorney Act, 755 ILCS 45/1-1, et seq., a former spouse named as an agent under a power of attorney is deemed to have died on the date of the judgment for dissolution of marriage or legal separation.

Unless your former husband signed a new power of attorney after your divorce naming you as his agent, you cannot use the POA signed before the divorce. If there is a successor agent named, that successor agent can use the POA, but you cannot.

Likewise, an order of dissolution of marriage revokes gifts to former spouses in wills and revocable trust instruments executed prior to the entry of the order. This means that you cannot receive any bequests under his will and revocable trust. Those documents would be construed as you having died on the date of the judgment for dissolution of marriage.

If, however, your ex-husband had used other probate avoiding strategies such as a land trust to own real estate or payable-on-death accounts or Totten trusts, your dissolution of marriage does not invalidate you as beneficiary. Likewise, divorce does not automatically revoke designations of ex-spouses as beneficiaries of life insurance, employee benefits, or individual retirement accounts.

If your ex-husband had used a land trust for the real estate, Totten trusts, named beneficiaries of IRA and retirement accounts and life insurance policies, the divorce does not automatically invalidate those transfers to you as beneficiary and you will be able to receive that property in the



event of your ex-husband's death.

### IRA and Life Insurance

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

**Totten Trusts.** A Totten trust is simply the name for a kind of bank account where one person deposits money in his or her name as trustee for another. The depositor reserves the power to withdraw all or part of the money at any time. Upon the death of the depositor, the money in the bank account is paid to the named beneficiary of the trust, which could be the divorced spouse.

**Land Trusts.** Beneficiary designations of a land trust that holds legal title to a house are also not automatically invalidated by a divorce. If your ex-spouse owned real estate in a land trust naming you as beneficiary, and he should pass away, all that is required of you as beneficiary of the land trust is to deliver a certified copy of the death certificate to the land trustee (bank) and they will change their records reflecting the new ownership of the trust in your name.

*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.*

**SUICIDE WARNING SIGNS FOR YOUTH**

You Are Not Alone

It's time to take action if you notice these signs in family or friends:

1. Talking about or making plans for suicide.
2. Expressing hopelessness about the future.
3. Displaying severe/overwhelming emotional pain or distress.
4. Showing worrisome changes in behavior, particularly in combination with the warning signs above, including significant:
  - Withdrawal from or changing social connections/situations.
  - Changes in sleep (increased or decreased).
  - Anger or hostility that seems out of character or out of context.
  - Recent increased agitation or irritability.

If you or someone you know is struggling or in crisis, help is available.

Text or call 988 or chat [988lifeline.org](https://988lifeline.org), or reach out to a mental health professional.

988

SUICIDE & CRISIS LIFELINE

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# GRAB HOLLY

## Are You Feeling Disrupted?

By Holly Maholm

I have read that the current crop of billionaires in the U.S. usually claim they got their riches by finding an industry that was vulnerable to “disruption.” And the agent of that disruption is usually identified as some aspect of social media, or a “killer app,” or some other unexpected application of cutting-edge technology which – when used as a weapon – fatally undermines an established industry (including its employees and customers). But what I never imagined is that such pitiless disruption could target me or my friends at Donut Time. Nevertheless, it was clear to me that when the tide of our “digital destiny” comes in, a simple coffee and donut shop will be quickly washed away.

As one of the owners of Donut Time (i.e. Cindy, Xandra and me), I had received an offer from an as-yet unnamed chain of coffee shops (a start-up) that either we sell-out to them, or they will target us head-on with their deep pockets and superior resources.

After Donut Time closed for the day, I asked Cindy and Xandra to join me in a private meeting room at the bank, where I told them of the offer. Both were shocked and upset, and it was only with great difficulty that I convinced Cindy that “Telling

everybody in town not to patronize the new coffee shop” (which was not even built yet), was not a part of the solution to our problem. I told them of Chet’s suggestion that I contact the person who delivered the offer and tell him we’d like to see what the new format of the start-up looks like. After that, we can decide whether to sell-out or not.

I made that call, and two days later Cindy, Xandra and I drove an hour to a suburban address near our next-largest neighboring city, where an early version of the start-up was under construction. We parked, and as we approached the building site, Cindy spoke up. “That can’t be right. That’s not a coffee shop. It looks like an Apple store or maybe a Tesla dealership.” The building featured enormous glass windows, joined at the edges with ribs of stainless steel and brushed aluminum. The interior was awash in blinding LED lights, which threw their cool illumination out onto the sidewalk, as if someone were filming an OnlyFans video inside. There was no name or logo visible, as the public announcement of the start-up was yet to come.

When we arrived at the entrance, Eric – the man I called to get this tour – opened the door for us. I made the introductions, and we stood motionless a few moments, each of us looking around to see what this would-be “disruptor of Donut Time” had to offer. Xandra spoke first.

“Wow! It’s bright in here! And where are your booths? You got no booths... just a bunch of these low couches that won’t accommodate customers who want to open up their laptop and get some work done.” Eric responded, “Yes, that’s part of our business model. With booths, you get people – usually retirees – who gather together and camp-out in a booth. They usually just get one coffee, which they expect us to refill. So we want to encourage them to get their coffee and move along. We make more profit that way.”

He continued. “Now, as to the bright lights... Oh, Karen, can you come over here?” (He called to a young barista trainee to join us.)



“You see her glasses?” (The trainee was wearing glasses with ultra-thick, black frames.) “We need bright lights because we use Facial Recognition Software here. Karen’s glasses have a built-in camera and an earpiece attached to the frames, so...” (He turned to Karen.) “Show our guests what they do.” The trainee smiled at the three of us, then – without any introductions – continued, “Nice to meet you, Cindy, and you, Xandra, and you too, Holly. What would you like to order?”

Karen gestured to a video screen set-up on the nearby counter, and she explained, “Just use the screen to place your order, then take a seat. We will put the charge on your credit card – it’s linked to your Digital Avatar we construct using Facial Recognition and data from your credit card provider. I’ll bring your order out to you when it’s ready.”

Eric chimed in, “And the drive-thru on the side of the building uses a license-plate reader to add more data to your Avatar we keep in the cloud. We update it with all your orders, including how much you spend on each item.”

Cindy, Xandra and I were speechless, rooted to the spot. Eric continued, “I’m sure you’d be interested in seeing how we produce the donuts and other baked goods we sell, so let me take you into the back so you can see how we do that here.”

*(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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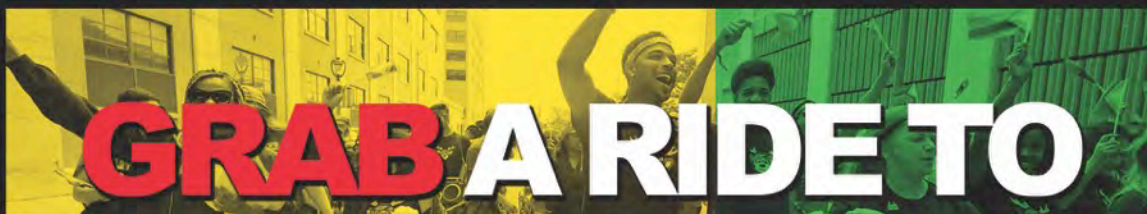
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*Photos By Anthony Meade*





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# GRAB A BOOK

By Terri Schlichenmeyer

**“Kids, Wait Till You Hear This! My Memoir”** by Liza Minnelli, as told to Michael Feinstein c.2026, Grand Central \$36.00 421 pages



Twenty feet in front of you, and you can't see a thing.

Even the closest faces are in shadow – lit, but not quite enough for you to see for sure what the people there are thinking. Still, you can hear them, their gasps, their laughter, and applause. Such is life, on-stage. Now read “Kids, Wait Till You Hear This! My Memoir” by Liza Minnelli, as told to Michael Feinstein, and read about it beyond the spotlight.

Almost from the moment she was born, Liza Minnelli was famous.

It was inevitable: her mother was Judy Garland. Her father was director Vincente Minnelli. Her godparents were Hollywood glitterati, her neighbors were famous, her playmates would be famous someday, too.

But her life wasn't all starlight and happiness.

She made her stage debut as a toddler. She became her “mother's caretaker” at age 13.

At 16, she had a growing career of her own – one that her mother tried to stop. But, she says, “In her own way, Mama was wonderful to me. Try understanding – she was my mother, not a movie star.... I knew her as the person who loved me and always would.”

At 19, Minnelli was working, happy, and madly in love with the man who'd become her first husband, and life was wonderful - until she came home one day to find him in their bed with another man. Before they were divorced, she lost her beloved mother, and became “engaged” to two other men simultaneously, neither of which made it to the altar with her.

She married her second husband, the son of one of her mother's former co-stars, in 1974 but her love affairs and addictions led to a second divorce.

Her third husband was a stage manager.

She doesn't have much good to say about her fourth, and last, husband.

Overall, she says, “You gotta play

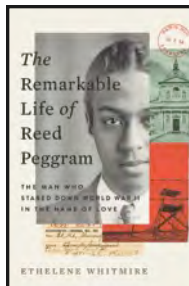
the comedy for all it's worth and leave 'em laughing. Even when your heart is breaking.”

Are you expecting bluntness, sass, or attitude here? Good, because that's what you get inside “Kids, Wait Till You Hear This!” It's strong on honesty and don't-give-a-flip. It's wonderfully edited, so it moves fast. It's eye-opening and funny and a pleasant surprise for a first, and only (so far), memoir.

Even better, author Liza Minnelli (with best friend, Michael Feinstein) is really quite candid and nicely gossipy, starting from the beginning. There are some Hollywood folks, in fact, who are feeling edgy tonight, because of what's inside this book and the secrets spilled. Minnelli and Feinstein seemed to have fun telling her story, and they comfortably lure readers in.

That's not to say that it's all a cabaret. Minnelli tells about her addictions and recoveries, her marriages and why she wed two gay men, and the losses she endured, including miscarriages, deaths, and broken relationships. The bad balances well with the good for a tale that's several notches above most celebrity memoirs. “Kids, Wait Till You Hear This!” is, in fact, a real joy to read, a genuine bright spot.

**“The Remarkable Life of Reed Peggram: The Man Who Stared Down World War II in the Name of Love”** by Ethelene Whitmire c.2026, Viking \$30.00 308 pages



You couldn't escape it. When you fell in love, that was it: you were there for good. Leaving your amour's side was unthinkable, turning away was impossible. You'd do anything for that person you loved – even, as in the new biography, “The Remarkable Life of Reed Peggram” by Ethelene Whitmire, you'd escape toward danger.

On August 28, 1938, Reed Peggram boarded a ship from Hoboken, New Jersey, hoping to “become a proper gentleman” and fulfill his dreams. A prolific writer and Harvard scholar of comparative literature, he'd recently been awarded the Rosenwald

Fellowship, which put him in the company of literary stars like Du Bois, Hurston, and Hughes.

Both Peggram's mother and grandmother were then domestic workers, and they had big expectations for him. Reed himself was eager to study abroad, for professional and personal reasons; he was “determined to become a French professor and an accomplished linguist” and “He also hoped to find love.”

What better place to do it than in Paris?

Outgoing and confident, Peggram made friends easily and had no trouble moving “through the world of his white male peers.” Where he faltered was in his lack of funds. He relied on the kindness of his many friends – one of whom introduced Peggram to a “man who would become so pivotal in his life,” a Danish man named Arne. Peggram and Arne had a lot in common, and they began to enmesh their lives and dreams of living in the United States. But there were complications: homosexuality was largely forbidden, World War II was in its early stages, and it quickly became apparent that it was dangerous to stay in Europe.

And yet, Peggram loved Arne. He refused to leave without him and so, while most visiting Black Americans fled the war in Europe, “Reed was trying to stay.”

There's so much more to the story inside “The Remarkable Life of Reed Peggram,” so much to know about Reed himself. Problem is, it's a long haul to get to the good stuff.

In her introduction, author Ethelene Whitmire explains how she came to this tale and yes, it needs telling but probably not with the staggering number of inconsequential details here. Peggram moved homes a lot, and many people were involved in keeping him in Europe. That alone can be overwhelming; add the fact that costs and other monetary issues are mentioned in what seems like nearly every page, and you may wonder if you'll ever find the reason for the books' subtitle.

It's there, nearly halfway through the book, which is when the tale takes a tender, urgent turn - albeit one with determination, rashness, and a dash of faux nonchalance. Also, if you're expecting an unhappily-ever-after because, after all, it's a World War II tale, don't assume anything...

Reading this book will take a certain amount of patience, so skip it if you don't have that fortitude. If you're okay with minuscule details and want a heart-pounder, though, “The Remarkable Life of Reed Peggram” might be a good escape.

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COURT THEATRE PRESENTS  
**OUT HERE**  
APRIL 10 – MAY 10, 2026



Court Theatre, under the continuing leadership of **Marilyn F. Vitale** Artistic Director **Avery Willis Hoffman** and Executive Director **Angel Ysaguirre**, is proud to present the new musical, *Out Here*. Directed by **Chay Yew**, this charming and bold take on the American kitchen sink drama brings Court's 2025/26 season to a joyous conclusion. This production will run April 10 – May 10, 2026 at Court Theatre, 5535 S. Ellis Ave.

The cast of *Out Here* includes **Becca Ayers** (Dawn); **Cliff Chamberlain** (Brian); **Ellie Duffey** (Cleo); **Alex Goodrich** (Martin); **Z Mowry** (Jet); **Amanda Pulcini** (Gina); and **Bethany Thomas** (Robin). Life happens outside of your comfort zone. *Out Here* is a courageous new musical, developed through an extended and dynamic collaboration between Court Theatre and the Neubauer Collegium at the University of Chicago. Audiences will have the rare opportunity to be the first to experience this fresh and intimate look at a family reconfiguring itself and rediscovering joy.

Dawn has a house, a husband, and a family, but she wants more. She wants her ex-girlfriend, Robin. She wants nothing to change and she wants everything to change, and she wants to control all the terms. As she's caught between what's been and what's next, Dawn must learn to reimagine her expectations, harmonize with loved ones, and trust the process. If she can do all that, she might just learn a new song.

Strikingly original, *Out Here* explores the unexpected freedom in relinquishing control, and how, sometimes, you have to break something apart to create something better.

Tickets to *Out Here* are on sale now, and can be purchased by calling the Box Office at **773- 753-4472** or online at [CourtTheatre.org](http://CourtTheatre.org)

CITADEL THEATRE  
ANNOUNCES CAST AND  
PRODUCTION TEAM FOR  
**RUTHLESS! THE MUSICAL,**  
APRIL 15 - MAY 17



Cast and production team have been announced for Citadel Theatre's 2025-26 season closing production of *RUTHLESS! THE MUSICAL*. It's a gleefully twisted satire that skewers Broadway classics like *GYPSY* and *MAME*, as well as cult films such as *THE BAD SEED* and *ALL ABOUT EVE*. The show follows Tina Denmark, an adorably sociopathic eight-year-old who will stop at nothing—including murder—to land the lead role in her school play. Premiering Off-Broadway in 1992, *RUTHLESS!* has become a cult favorite thanks to its outrageous humor, campy style, and razor-sharp wit. **Christina Ramirez**, Managing Director of the award-winning Actors Training Center in Wilmette and director of the musical *FIRST DATE* and the upcoming revue *SIDE BY SIDE BY SONDHEIM*, both for Oil Lamp Theatre, will direct. *RUTHLESS! THE MUSICAL*

Two young budding North Shore performers will alternate in the star-making role of Tina Denmark — a role that in 1992 launched the career of an 11-year-old **Laura Bell Bundy**, who would go on as an adult to star in the original Broadway productions of *LEGALLY BLONDE* and *HAIRSPRAY* — and of Britney Spears and Natalie Portman, who understudied the role of Tina. Playing Tina for Citadel are **Olivia Mulder** and **Catharina Araujo** - two young performers already have considerable North Shore musical theater credits of their own. Tickets are now on sale at [www.citadeltheatre.org](http://www.citadeltheatre.org).

ICE FISHING BACHELOR  
PARTY BECOMES A HILARIOUS  
FANTASIA ABOUT MIDWEST  
MASCULINITY IN SHATTERED  
GLOBE THEATRE'S 35TH SEASON  
FINALE, **EELPOUT!**  
APRIL 17-MAY 30



Chicago's Shattered Globe Theatre presents the hilarious and surreal fantasia on Midwestern masculinity you've all been waiting for: the World Premiere of *Eelpout!* by Paul W. Kruse, directed by Jeremy Ohringer, April 17-May 30, 2026.

Meet Sven Svensen and Ole Olsen, best buds since kindergarten. When they gather to celebrate Ole's wedding to Lena with an ice-fishing bachelor party, an unexpected confession begins to crack their plans wide open. As the beer flows and temperatures drop, Sven and Ole hook into deeper truths, along with a talking fish.

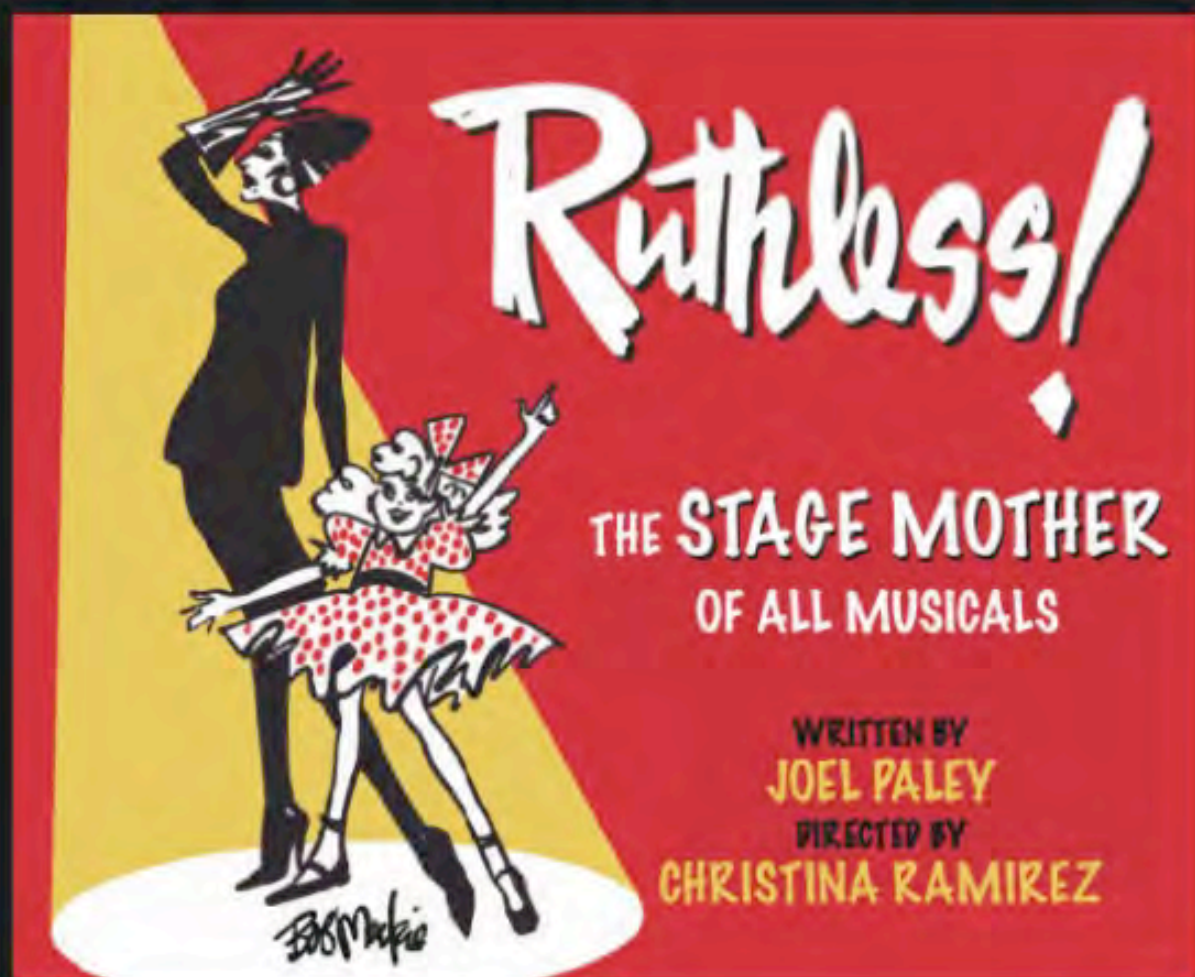
Catch your rod and catch *Eelpout!*, both a bottom-feeding fish native to the upper Midwest AND Chicago's must-see world premiere comedy this spring.

"I am grateful to direct at Shattered Globe for the first time with this world premiere that epitomizes why I love theater: it's wild, wondrous, and makes me laugh until it hurts," said director Jeremy Ohringer. "The play also interrogates the fragility of masculinity and invites us to ask, 'what must we shed in order to live authentically?' I cannot wait to share Paul's incredible play! I bet audiences fall for it hook, line, and sinker."

Performances run through May 30 at Theater Wit, 1229 W. Belmont Ave. in Chicago's Lakeview neighborhood. For tickets and information, visit [sgtheatre.org](http://sgtheatre.org).

# CITADEL THEATRE

Apr 17  
THRU  
May 17

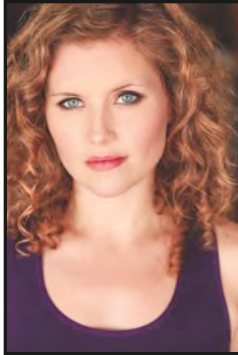


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**AMERICAN BLUES THEATER  
CONCLUDES ITS 40TH  
ANNIVERSARY SEASON WITH  
THE HIT JUKEBOX MUSICAL  
"ALWAYS PATSY CLINE"  
MAY 1 - JUNE 7**



American Blues Theater, under the continued leadership of Executive Artistic Director Gwendolyn Whiteside, concludes its 40th anniversary season with the hit jukebox musical *Always...Patsy Cline* created by **Ted Swindley**, with band and vocal orchestrations by **August Eriksmoen** and **Tony Migliore**. The production is directed by **Harmony France**, with music direction by Ensemble Member **Michael Mahler**. *Always...Patsy Cline* runs May 1 – June 7, 2026, at American Blues Theater at 5627 N Lincoln Ave, Chicago.

This musical play, complete with down home country humor and big-hearted emotion, includes hits "Crazy", "I Fall to Pieces", "Sweet Dreams", "Walkin' After Midnight" and more! Starring Ensemble member and award winner **Liz Chidester** as Patsy Cline and featuring guest artist **Molly Hernández** as Louise.

Tickets are now available online at online at [www.americanbluestheater.com](http://www.americanbluestheater.com), or by phone at (773) 654-3103.

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**HELL IN A HANDBAG  
PRODUCTIONS PRESENTS THE  
GOLDEN GIRLS: THE CHEESE  
PYRAMID A LOST EPISODES  
PARODY BY ARTISTIC  
DIRECTOR DAVID CERDA  
MAY 8-JUNE 21 AT THE  
CLUTCH**



Hell in a Handbag Productions continues its 2025/26 season with the world premiere of *The Golden Girls: The Cheese Pyramid*, a new addition to its acclaimed "Lost Episodes" parody series. Written by Artistic Director **David Cerda** and directed by **Brigitte Ditmars**, this comedic production will run from May 8 – June 21, 2026 at The Clutch, Handbag's boutique performance space at 4335 N. Western Ave. in Chicago.

In this hilarious new adventure, Rose (Ed Jones\*) finds herself in need of extra income and stumbles upon a unique business opportunity — the first multi-level marketing company in St. Olaf, introducing local households to the cheeses of her hometown.

Pretty soon Rose has a garage full of cheese, and no idea how to get rid of it.

Enter Blanche (Grant Drager\*), Dorothy (David Cerda\*) and Sophia (Kelly Bolton\*) with their creative ideas to help Rose organize an unforgettable cheese party, with the audience invited as guests. The show asks: Can the girls save Rose from financial disaster using their party-planning expertise?

Chicago's beloved geriatric superstars return in an all-new Golden Girls escapade, promising to deliver their cheesiest episode yet.

The cast includes ensemble members **Kelly Bolton**, **David Cerda**, **Grant Drager**, **Scott Sawa** and **Danne W. Taylor** with **Honey West**. Additional casting to be announced.

Tickets are now on sale at [handbagproductions.org](http://handbagproductions.org)

**STEPPENWOLF THEATRE  
COMPANY'S  
GALA 2026  
SATURDAY, MAY 9, 2026 AT  
ROCKWELL ON THE RIVER**



Steppenwolf Theatre Company's acclaimed Ensemble and Board of Trustees are pleased to host Steppenwolf Gala 2026, an unforgettable evening that continues the theater's 50th Anniversary celebration. This year's Gala will be held on Saturday, May 9, 2026 at 6:30 pm at Rockwell on the River, 3057 N. Rockwell St. in Chicago.

Join Steppenwolf's famed artists alongside civic and business leaders and raise a glass to the trailblazers and risk-takers that have come before and step into the next 50 years of bold and courageous theatre. The star-studded evening includes dinner cocktails and a progressive dinner followed by a live auction featuring once-in-a-lifetime experiences with Steppenwolf's artists. Cap off the evening with an after-hours lounge, DJ and dancing. Luxe fashion-forward cocktail attire. Sneakers welcome.

Steppenwolf's Gala generates vital funding to provide an artistic home for our Ensemble, bring bold and innovative theatrical experiences to the stage, and create educational programs that reach thousands of teens throughout the Chicago region.

This year's honorees include **Douglas R. Brown** and **Rachel E. Kraft**.

Steppenwolf Executive Director E. **Brooke Flanagan** comments, "It is our great honor to celebrate Doug and Rachel at this year's Gala. Their individual and collective impact on Steppenwolf and the larger Chicago theater community is an exemplary showcase of philanthropy, leadership and engagement. Their work has impacted a generation and will continue to make a lasting mark on the spaces where we make art, the artists who take our stages and our lasting position as a great treasure in American theatre."

For tickets visit <https://www.steppenwolf.org>

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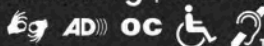
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