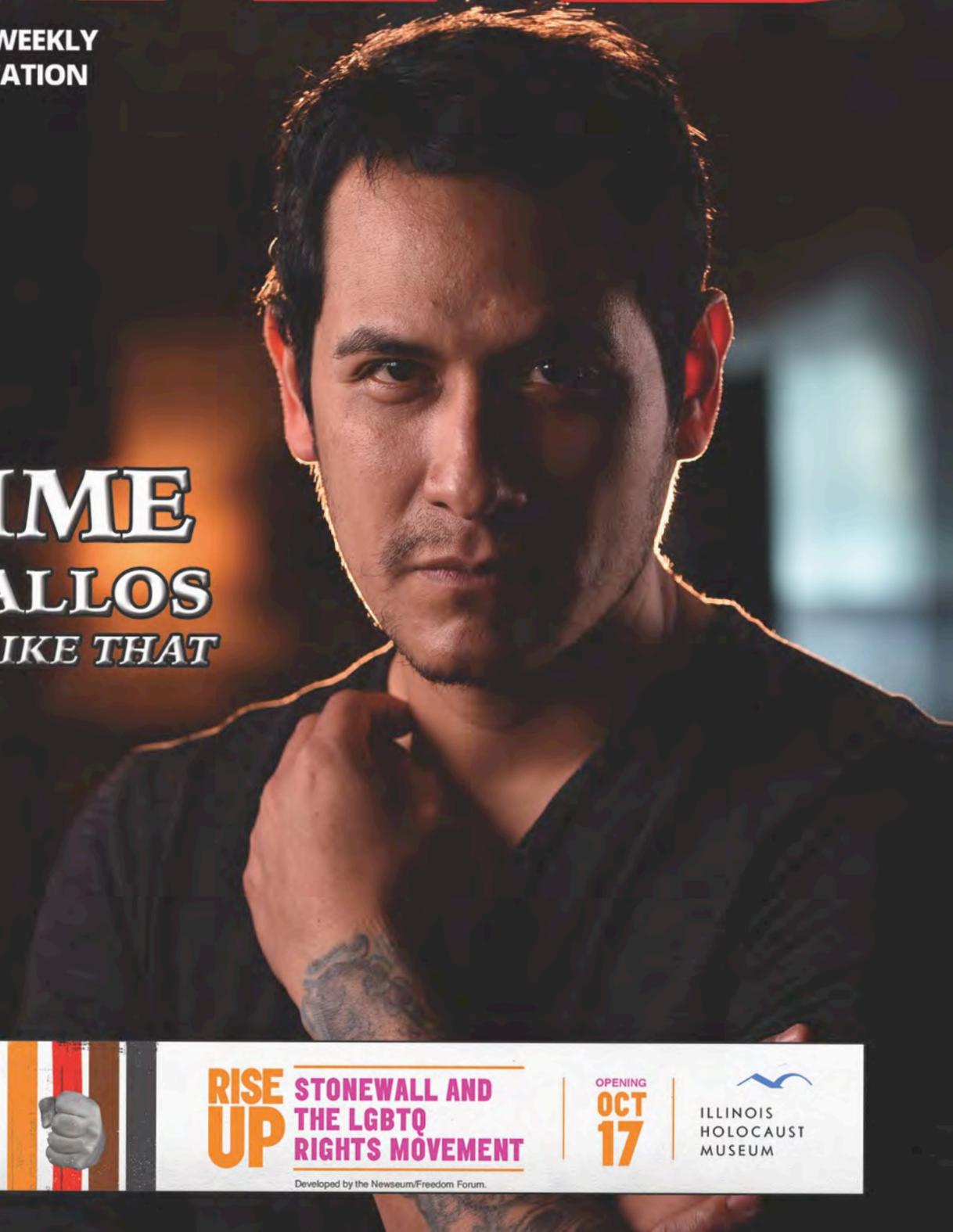


OCTOBER 12, 2021 • VOL XII • ISSUE #21

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CONTENTS

THIS ISSUE

GRAB A FRIEND	28
NEXUS DANCE CHART	30
GRAB ROGER	32
GRAB HOLLY	34
GRAB A FILM	38
GRAB MUSIC	40
GRAB THEATER	42
GRAB EVENTS	44
Bar/Restaurant/ Directory/	46 & 48
MAP	49
CLASSIFIEDS	50

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**KRISTIAN
HOFFMAN**
6



**JAIME
ZEVALLOS**
14

**GLAMP
IT UP**
16



**TRAVEL
ATLANTA**
20

**POSITIVE
THOUGHTS**
24



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GRAB KRISTIAN

MUSIC

Kristian Hoffman comes through Loud and queer

By Gregg Shapiro

As musical *curricula vitae* go, few are as expansive and impressive as that of queer singer/songwriter Kristian Hoffman. If there are any documentary filmmakers out there looking for an unquestionably compelling subject, it would be Hoffman. A co-founding member of the band Mumps (with the late Lance Loud of PBS' *An American Family* fame), Hoffman has been associated with a spectacular line-up of influential musical acts including Klaus Nomi, Lydia Lunch, Kid Congo Powers, Ann Magnuson, El Vez, Prince Poppycock and countless others. The previously mentioned Mumps are getting the special reissue treatment with *Rock & Roll This, Rock & Roll That: Best Case Scenario, You've Got Mumps* (Omnivore), a single disc 23-track compilation including nine bonus tracks, two of which are previously unissued.

Gregg Shapiro: Kristian, you and Lance Loud became friends in high school, discovering that you had eclectic musical tastes in common. In your experience, would you say that shared love of music, as well as books, movies, and even in some cases sports, are a solid basis for friendship?

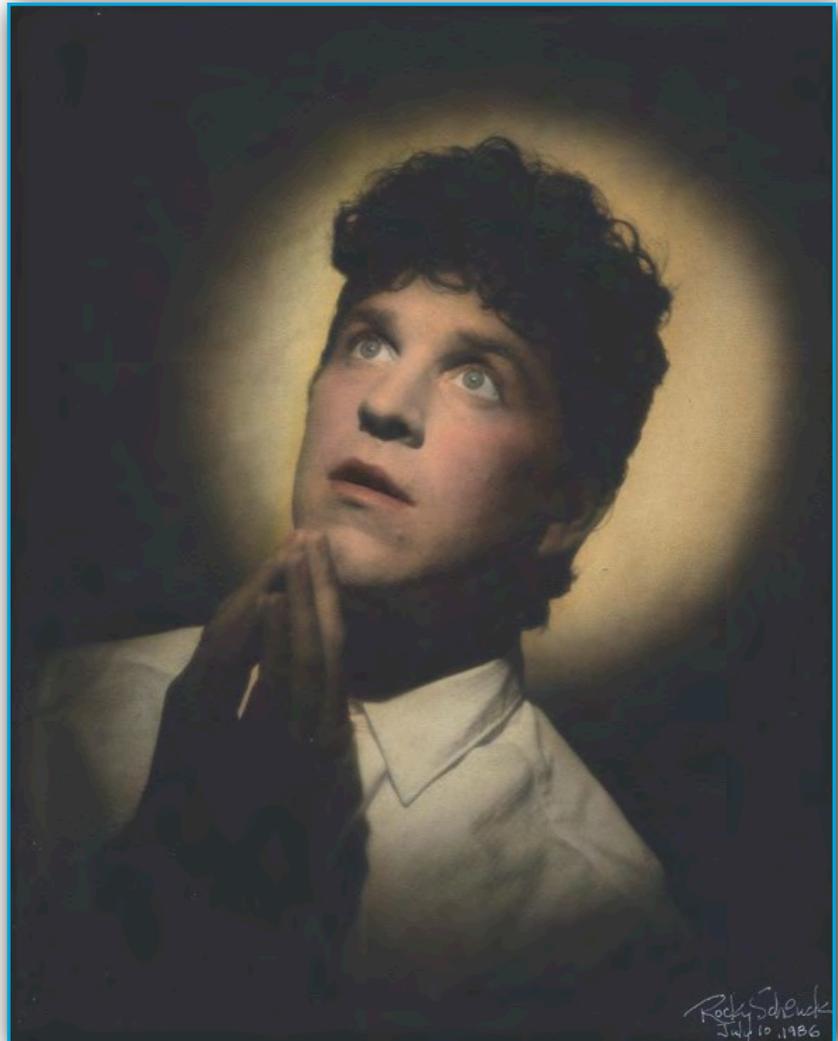
Kristian Hoffman: Lance and I met at the tail end of the '60s where almost everything culturally was defined for young people by music. Music and sharing music defined that historical moment. Everyone loved the Beatles – which in retrospect was an incident so bizarre, because it created community and magic and fellowship! Music was a given for almost everyone of the era as defining your stance in the cultural pantheon, and was, in the late 60's, also a barometer of whether the particular friendship would be worth exploring. It immediately brought us together. But specifically in the sense of why Lance and I really liked each other right away; we were both snarky, bitchy and sarcastic and bad pun prone, and constantly looking for the weird and the obscure. There's a reason why the first

LPs we really bonded over were *Village Green Preservation Society* by the Kinks, Sparks and the Stooges first LPs and the Velvet Underground and Nico. Some of the least selling records of all time, and some of the wildest! We had a real sense of "outsiderness" that we enjoyed and, thus, had an unearned snobbery sans portfolio, and we loved to poke fun of everything that was generally acceptable. So, Lance and I became very close very quickly, and he invited me to his home (the one with *that* marvelous family). He was my key to adventure and danger, because before that I just worked and got good grades and felt snobbish, but I didn't invent my own fun. Lance had that fantastic ability! So, in the most delightful late sixties not particularly dangerous fashion (for the most part), we were just kids gone wild!

GS: At the time that you and Lance

were in high school, were you both aware that you were gay, and were you among the first people to whom the other came out?

KH: I believe that to be true. I didn't really know for sure what gay was when I first met him. It might have been part of my instinctive attraction towards him, although I was never sexually attracted to him. We were legitimate old school best friends, discovering the world together. And I liked his other-ness. I felt like an other, too. My coming out, per se, was remarkable in its very unremarkableness. Lance had been called "faggot" and yelled at by other students. That name-calling didn't bother me at all. As I said, we were cultural snobs. We thought the people insulting us were just stupid, and we didn't care what they thought, if they actually were capable of thought. Lance did babysit me through my coming into sexual awareness, and it



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was comparatively painless. I knew he was gay, although I had never experienced gay myself. But he was open about it, and I soon learned what he was doing when I was waiting in my Volkswagen Bug outside of various restrooms he would linger in. But, coming out wasn't a hard difficult confession to my parents, nor Lance's to his, I don't believe. Both of our parents had very similar reactions. My mother once finally said, "I have to ask you a fairly serious question." I could sense it, and I was ready for any of varying responses she might have had.

But when I said "Yes," she was completely nonjudgmental and supportive. The only thing she said to me is, "It may be a more difficult road for you, and I'm a little bit scared for you, because there are people out there who will want to hurt you. I don't want that for my son. But I will support you, no matter what." There was no weeping, no wringing of hands, no theatrics – and my mom was an actress! This was her chance! It was that easy. So, when people ask for my coming out story – I really didn't have to come out. We were already out. And with Mick Jagger's mincing, and the posturing of David Bowie, and then after him Marc Bolan, we really never felt like we were acting gay. We were as idiotic as the next wannabe fan, and we thought we were acting like rock stars!

GS: Do you think that when friends discover they share similar musical predilections, that even without proper training or background, someone will inevitably suggest starting a band?

KH: It was prevalent amongst almost everyone we knew that starting a band or even just playing an instrument wasn't dependent on any particular scholastic gift, or bent. It was about drive, and inspiration and, most importantly, fun. Starting a band was about as intellectually challenging as trying to surf. You just jumped in, and everyone was doing it. We truly started as a "garage" band, in Pat Loud's garage, and later in my mother's garage. We didn't have notions of becoming the next Beatles or anything.

There, of course, were dreams of some sort of recognition, if that were even remotely possible. But that aspiration wasn't yet defined at all. It was more about getting together with friends, making a huge racket, laughing and having fun. I was surrounded by musicians even in high school who were so far superior to me. We already

Photo By Josef Astor



had guitar David Collert – so much so that he was asked to join Todd Rundgren's band! He refused because he thought Rundgren unhip. Jeff Bruner later became a noted orchestrator. Jay Dee Daugherty! Just the greatest! Patti Smith noticed! Kevin Loud was a really good bass player, and Grant, when he deigned to jam with us, was a great guitar player, a great singer, and really handsome. We didn't actually even know how lucky we were. I was at best a mediocre piano player, if that. Lance couldn't sing. But the odd thing was, we were the ones with the drive. I immediately started writing songs – the very first song I wrote was an inexcusably rudimentary 12-bar, but it was, delightfully, called "I'm God." I still remember it. Lance and I had ideas for other songs and I would finish them.

Lance made David Collert throw together some chords and out came Mumps classic "Muscleboys." And Lance and I were either dedicated enough, or delusional enough, to believe we could do it, like these moderately notorious bands of people who also only knew three chords in the Santa Barbara clubs, and everyone else who ended up at CBGBs to become that incredibly unlikely grand fun-loving participatory family. We wanted to be

the Beatles, of course! But were smart enough to be gravely dubious about anything like that ever happening! My mom bought me a subscription to *Melody Maker!* A whiff of sophisticated British exotica! So, I already knew *Village Green Preservation Society* was one of the least selling records in Warner Brothers history at the time. I thought, "Well – we actually might likely achieve that!"

GS: And how often do you think that turns out to be a good idea?

KH: Always. Every single time. Why not try it? You'll have fun, even if you fail! Do something crazy and creative! You'll make great friends and do crazy things. It doesn't mean you'll even be listenable or inspired or anyone will like the music. It means you'll have a wild adventure if you stick to it. And might make something moderately amusing during that adventure. An idea, by its nature, is good. Having no idea is bad.

GS: *Rock & Roll This, Rock & Roll That: Best Case Scenario, You've Got Mumps (Omnivore)* is a single disc 23 tracks compilation of Mumps songs. It's not the first time that most of these songs have appeared together on CD. Why was now the right time

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Photo By Richard Pan

for this expanded reissue?

KH: Don't ask me! I'm just the musician here [laughs]. But really, I understand how wildly blessed we Mumps are. There are certain unassailable facts: Mumps were a wildly popular live act in what looks like, from this distance, a fairly small pond. We could, and did, sell out clubs all over the U.S. People would scream and faint and throw their underwear. I mean, really! Even the Soho News conceded that "Mumps are a hard-driving, tightly pulled together powerhouse package with a genuine teen idol out front." I look at lead singers this way: There's David Johansen during the New York Dolls, there's Lux Interior (of The Cramps) and then there's Lance Loud. Lance was that good, one of the top three ever. But we were not easily classifiable, we didn't have an easily digestible hook like, say, Blondie or Talking Heads or the Ramones. Even so, we were inconsistent live, not geared towards the taste of the moment, and without a record company backing us and promoting us, like they did many other CBGBs acts. We weren't powerful enough on our own to make that leap from small clubs to an actual career. So to continue to have maintained consistent interest and support through

all these decades and to have this be the third reissue of this material (with some newly unearthed surprises) is truly an amazing gift. I'm wildly grateful that we now get assistance from a great label like Omnivore (and from marvelously kooky guys like Long Gone John and Greg Dwinell beforehand) to make that pleasurable racket available to new listeners all the time!

GS: *Rock & Roll This, Rock & Roll That* opens with "I Like To Be Clean." Aside from being a song title one might not expect to find on an album by a punk band called Mumps, the subject matter is also somewhat non-traditional. On the other hand, it's also indicative of the kinds of songs you wrote for the band, which exhibit a sense of humor often absent in the scene.

KH: First of all, most songs of the pre-punk era took intimacy as a predicate, love as the pre-existing condition to be remarked upon and celebrated or lamented in song. "I Like To Be Clean" asks: What about getting to intimacy, or being uncomfortable *with* intimacy, and not even caring *for* intimacy? As a songwriter, I always love a good question, even if I can rarely answer it. For "I Like to Be Clean," I started out at

the trucks and their contemporary by-product, herpes. Then, as usual I extrapolate to the ridiculously enormous: a condemnation of all aspirations towards the grim mediocrity we fancifully call civilization. That kind of stuff is fun for me.

GS: How much do you think that you and Lance being gay contributed to the band's embrace of camp, with the previously mentioned Lance composition "Muscleboys" being a prime example?

KH: I don't think we ever embraced camp. Maybe I'm delusional. I think there's fun and melody and catchiness in Mumps' song, but there's also hard and unstinting observation. The lyrics to "Muscleboys" are not camp. They are about mindless militarization and cruel exclusivity, measured by qualities that are spiritually vapid. All that, and it's funny, and it's kind of about butt fucking, which, as you know, I enjoy. Mumps are not camp. We are pop, if you mean "melodic and constructed to be musically and lyrically memorable." If by pop, you mean "popular," the jury is still out.

GS: Would it be fair to say that Mumps had to go to NY to be

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embraced by the punk scene, and if so, do you think they would have achieved the same kind of recognition if they'd been part of the early LA punk scene?

KH: There's a question I can't answer! We went to New York because to me it sounded like a lot of fun to go somewhere new, and Lance wanted to meet Andy Warhol. We didn't even go there to start a band. We went there to run away from our circumstances (I hated art school, even though I had it easy with a scholarship) and Lance had an unerring gift for creating an event and New York was it. After we first went there, we wanted to stay there. But we were young and stupid, and didn't do things like, oh, say... get a job or pay the rent. When we predictably bumbled home, we practiced with the slowly coalescing band that occasionally defaulted to the name Loud, even though there were other names like Fork banded about.

That band is on the previously unreleased tracks on the new CD. And that is the band that, because of Pat Loud, got us on *(The) Dick Cavett (Show)*. And when Lance and I and Jay Dee got there, we decided to stay and earned the opportunity to make what really became Mumps there. That doesn't say it couldn't have been done elsewhere. I am proud to say – as many L.A. soon-to-be pop stars and bands to reckoned with, then in their nascency, have freely admitted – Mumps being the first NYC CBGBs era ever band to play L.A. inspired wild rioting and crazy fandom! Mumps always had a great time in L.A. and were wildly welcomed into as many crazy experiences as we could stuff into our visits there. And now I live here! So, it could have happened in L.A. as well. The scene was just waiting to happen.

GS: You later rerecorded "Anyone But You," which appears on *Rock & Roll This, Rock & Roll That*, with Stew (from the *Negro Problem*) for your duets album *&*. Why did you rerecord that song?

KH: For a couple of reasons. The idea for *&* came about in a ridiculous fashion. I was good friends with Belinda (Carlisle) from the Go-Go's who was a wonderful supporter of my band The Swinging Madisons. The Madisons usually closed our sets with a riotous version of Paul Anka's "Having My Baby." I asked Belinda if she would record a duet of that song with me for a one-off 45, and she just said "sure." It



seems weird now, but that kind of stuff happened all the time. We had the backing track all prepared, but Belinda suddenly got unexpectedly called back to France where her husband lived. I was ready to shelve it, but Greg Dwinnell just said, "Why don't you just record a whole album of duets?" I had quite a few finished songs hanging around, but not enough for a whole CD.

I love Stew and I love the Negro Problem. I went to every local Negro Problem concert I could, and you can usually talk to people after a club gig, so I just went up and told them all how much I loved them. I ended up playing a couple of gigs with them at Spaceland with various bands I was in. When it came time to record *&*, I just asked Stew, and he just said "yes."

GS: Speaking of *&*, you have a long history as a collaborator – from your pre-Mumps bands to the Mumps and continuing with Klaus Nomi, Lydia Lunch, Ann Magnuson and Congo Norvell, among others. What is it about you that makes you so good at playing well with others?

KH: I don't know. I usually show up on time. I'm an enthusiast. Also, I am idiotically brazen. When I was the pianist for the first New Wave Vaudeville show, and was lucky enough to write songs for the MC David McDermott, that wasn't a surprise. I was already great friends with the NWV producers Tom Scully and Susan Hannaford. And I had known David McDermott since I

first moved to New York and even lived with him for a time. But I didn't know Ann Magnuson until I met her when she directed NWV. I really liked her, so I just invited her to my house and said "We both love folk music, but isn't it time to start an anti-folk band?" She just said "sure." Next stop, (the band) Bleaker Street Incident. And Anya Philips who was managing the Contortions, in which I played guitar for awhile, came backstage after one of the NWV shows, and said, "What about that guy Klaus Nomi who just brings down the house? You should start a band for him! Just call him!" I got his phone number from Susan and called him the next day, and just blurted out gracelessly, "Hey, don't you want to start a band?" I didn't even know him except from brief passings backstage. He just said yes! The East Village was really like the world's greatest college dormitory at the time.

Every time you left your house you'd run into a crazy band or artist or filmmaker and they always wanted you to come to their opening or their club or have you sing at some ridiculous event, or they needed a bass player or a place to store their equipment overnight. We all lived within three miles of each other. How else could I be in the Swinging Madisons, the Mumps, Bleaker Street Incident, The Contortions and the Klaus Nomi band all at the same time? And play drums with Lydia Lunch? I got to go play in Oslo with Prince Poppycock, and he sings songs I wrote! Who else gets to do that? But I still am invited to

do crazy stuff all the time. And play with the greatest people. My current band, on pandemic-inspired hiatus, is a tribute to the Boswell Sisters called the Roswell Sisters. It has Kristi Callan from Wednesday Week, Lisa Jenio from Candypants, and my husband, playwright Justin Tanner on impeccable vocals. And they cover some of my songs in concise, inspired and gorgeous three-part harmonies! Oh and, unabashedly, I confess: even if I can't really play, I can write a hook.

GS: I recently interviewed Kid Congo Powers, which whom you performed in Congo Norvell, about his new EP. With live music shows and touring making a comeback in these vaccinated days, do you think the two of you might ever team up and play a show together?

KH: I'm into it! I've already asked Chris Frantz (of Talking Heads and Tom Tom Club fame) to start a band with me! I don't think he thinks I'm serious, but if Kid is in the band, who knows? I adore Kid! And Congo Norvell let me co-write some songs too! That was so much fun.

GS: Is there, per chance, a new Kristian Hoffman album in the works?

KH: If someone asks, I'm so there. That's how all my albums happened. Before *Fop*, Gary Stewart (bless his soul that was a hard departure) just happened to call me up and said, "I'm worried about you. Aren't you writing songs anymore?" I said, "No one asked me to." He said, "I'm asking you to, now!" And he made *Fop* happen – he stuck with me through all the ridiculous foibles and errors and kind of babysat me through the entire *Fop* process at the same time as he insisted, "I want you to do the biggest and most grandiose album you want to do" and, thus, I was lucky

enough to have my happiest and most satisfying recording experience making the solo work I'm most proud of. So, anyone out there, feel free to ask. I'm just a fucking lucky guy. Driven, but pretty damn lucky, too.



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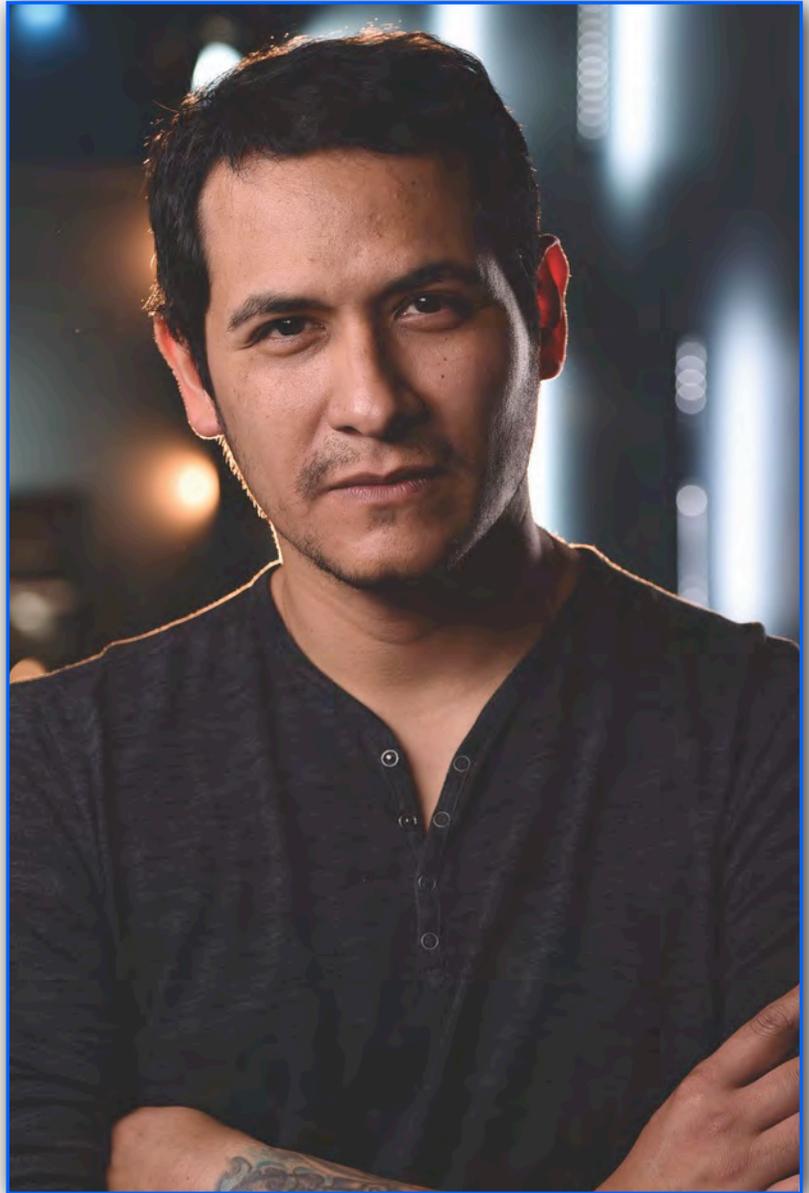
Jaime Zevallos Stars in Controversial Tale of Forbidden Gay Love

By William Cooke

A Boy Like That tells the story of Harold, a middle-aged acting coach who travels to New York and finds himself obsessing over Felix, a precocious teenage boy that reminds him of a love he once had that he fears he will never be able to obtain again.

Felix, on the other hand, is desperate for love and acceptance. He feels he has been abandoned by his mother and longs so deeply for nurturing that he is willing to cling onto any older figure that offers comfort.

Written and directed by Daniel Armando, *A Boy Like That* explores the taboo relationship between Harold and Felix as it becomes a twisted, entangled web of chaos. Jaime Zevallos, best known from



Marvel's Cloak & Dagger, stars as Harold. We spoke with him from the set of a new movie he was filming in Los Angeles.

William Cooke: What encouraged you to take on the role of Harold?

Jaime Zevallos: Meeting with the director, Daniel Armando, and hearing his passion for this story really made an impact on how I viewed Harold. I knew right away that I wanted to tackle this complex role.

WC: Should viewers look

beyond the fact that Harold falls in love with a 17-year-old boy?

JZ: Yes. It is questionable whether or not Harold really falls for the boy. The story we're telling in *A Boy Like That* is very rich and should go past what is black or white. There are a lot of grey areas. This film is a twist on *Lolita*, the classic film that explored a love between an adult man and a much younger woman.

WC: It's also reminiscent of Mariel Hemingway in Woody Allen's *Manhattan*. She played Tracy, a 17-year-old high school student dating Woody Allen's 42-year-old Isaac Davis.



JZ: Mariel Hemingway was fantastic in *Manhattan*. She earned a Best Supporting Actress Academy Award nomination for her performance! I think the difference is really the tone of *A Boy Like That*. This film really looks into the world of the psychological mind space of two human beings. It also falls into a drama thriller with a lot of complexities.

WC: How was it to work with newcomer Andres Chavez who plays Felix?

JZ: Andres is amazing. He comes from the stage and I could really feel his discipline and professionalism. Since I'm older than he is, it was fun to build that real chemistry on camera with someone who is very raw. We had met once or twice before the shoot and we just went for it. He brought such life into Felix.

WC: What should fans ultimately take away from *A Boy Like That*?

JZ: I think that we are in a space where

audiences are longing for more than superhero movies. *A Boy Like That* tells the story of people living in a world of loneliness and despair. I won't get into the film's messages as art is subjective, but there are themes in this film that many will be able to relate to. Ultimately, this is not popcorn movie but audiences will be entertained and will find themselves on the edge of their seats.

For more information on A Boy Like That, visit [Here-TV](#).



GRAB A CAMPSITE

Glamp It Up: Necessities and Accessories For Elevated Fall Camping

By Mikey Rox

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Ain't no party like a backwoods party – and the Beosound A1 was built to facilitate it. Waterproof with up to 27 hours of playtime, it's also the world's first portable Bluetooth speaker with fully integrated Alexa (because who knows when you might need a drone delivery deep in the backcountry), all packed into Bang & Olufsen's sleek Scandinavian design the whole crew will stan. \$250, Bang-Olufsen.com



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OCT 19TH

7-10PM

PUMPKIN CARVING
ON THE PATIO

WED
OCT 27TH

8-10PM

SCARY BEAR
TRIVIA

FRI
OCT 29TH

9PM-2AM

NIGHTBEAR ON (GRRR)
CLARK ST.

SAT
OCT 30TH

12-3PM

DOGGY DAYS HOWL-O-WEEN
COSTUME CONTEST

SUN
OCT 31ST

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Raptic Tactical Wallet

Swap out your Louis billfold for the Raptic Tactical Wallet (while you're wanderlusting at least), featuring an eight-in-one detachable multi-tool that includes flathead and Phillips screwdrivers, a wire cutter, box opener, pry bar, bottle opener (an essential tool when queer glamping), hex head wrench, and inch-ruler, all wrapped in an Apple AirTag holder for easy tracking if you drop it on a trail. \$40, RapticStrong.com

Kiva Headlamp

Brighten up your day or night activities, like caving in national parks and monuments, with Kiva's waterproof, lightweight headlamp (that one online reviewer celebrated as "best on the market"), which provides 150 Lumens with light-setting memory recall and an easy one-hand bezel with integrated USB charger attached to an adjustable, comfortable strap. \$50, Lander.com



Traveler Backpack

Built for a three- to four-day adventure, the 35L roll-top Traveler Backpack has just enough room for a couple pairs of pants, shirts, fresh undies (though camping commando is highly recommend), towel, toiletries and poppers, along with padd space for up to a 17-inch laptop and smartphone with "hot route" inner wireways for your charging cables. In other words, the bear necessities. \$175, Lander.com

California Cowboy Robes

You'll need to cover up outside your campervan if you're overnighing in a Cracker Barrel parking lot (might not sound glamorous but it's a zero-cost alternative to inaccessible BLM land or overrun campgrounds), and California Cowboy's robes – with their water-absorbent terrycloth linings, pockets designed specifically for smartphones and beer bottles, and belt loops to keep your privates from peekin' out – are just the kind of lost-art-of-luxury style statements you want to make when you're "roughing" it on the road. \$148, CaliforniaCowboy.com

Mikey Rox is an award-winning journalist and LGBT lifestyle expert whose work has been published in more than 100 outlets across the world. He's currently nomading around the country in his campervan because don't die wondering. Connect with Mikey on Instagram @mikeyroxtravels



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GRAB A PLANE



Travel: Atlanta, Georgia Beltline Trail, Ponce City Market, and Botanical Gardens make the ATL Perfect for a Visit

By Bill Malcolm

Stunning modern architecture, a vibrant LGBTQ+ scene in a gayborhood (Midtown), the incredible Botanical Garden in Piedmont Park, the new BeltLine Trail, old growth forests in Fernbank Museum and Park, and the Ponce City Market (located in a former Sears Building) are among the many reasons to visit Atlanta. This region of 6 million is actually in the foothills of the Appalachian Mountains and is at 1,000 feet above sea level. You cannot beat the ATL (aka Atlanta, Georgia) for a long weekend or extended stay. Indeed, the weekend before I was there was Black Pride, the weekend I was there was Bear Fest, and the following weekend featured a two-day music festival in Piedmont Park. Then following that was Out Night 2.0 at the Georgia Aquarium.

WHAT TO DO

The new Beltline Trail runs from Piedmont Park south to the Ponce City

Market. Perfect for a stroll followed by a meal in the Food Hall.

Also in Piedmont Park is the incredible Botanical Garden which mixes art and plants. Don't miss the Earth Goddess, a giant statue made of plants. The Fuqua Conservatory and Orchid Center is another option in the Garden.

Nearby is the High Museum of Art (high.org). "Picturing the South: 25 Years" opens November 5.

The Georgia Aquarium downtown is another must. See the new shark exhibit.

Nearby is the new National Center for Civil and Human Rights. It chronicles the amazing life of Martin Luther King and struggles for racial equality and human rights. Called "the city too busy to hate" by longtime Mayor Hartsfield, the city's rich history is indeed fascinating. (civilandhumanrights.org)

A short bus ride east will take you

to the incredible Fernbank Museum of Natural History and Forest which also has an old growth forest for hiking. Who knew Eastern Hemlock and other deciduous trees thrive this far south?

A CityPass will get you into many of the top attractions for less and makes entry a breeze.

GETTING THERE

I took Delta Airlines, rated #1 among airlines by JD Power. It is their hub and also home to the incredible Delta Flight Museum which chronicles the carrier's interesting history and acquisitions. Who misses the free champagne on Western Airlines before Delta merged with them? I do.

GETTING AROUND

Buy a MARTA Breeze Card for a trip on their subway. From the airport, get off at Arts Center Station for most midtown hotels. You can get around

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Atlanta by walking or taking MARTA although UBER is another option.

WHERE TO STAY

I liked the *Hotel Midtown* (formerly the W Midtown, soon to be a Hilton Curio collection) especially for its location in Midtown. Steps to Piedmont Park and Colony Square office and retail complex next door where you will find Sweetgreen, the DC salad fast casual chain. Try the blackened catfish salad.

Farther west is the new *Bellyard Hotel* in West Midtown which has a fun bar in a post-industrial setting.

WHERE TO EAT AND DRINK

Midtown has a lot of great choices



The Georgia Aquarium

including Zocalo Mexican on 10th Street, Henry's (perfect for brunch), and more. Blakes on the Park is perfect for a cocktail. You will find them at 22 10th Street NE. Midtown Moon is very popular (1492 Piedmont NE) in nearby Ansley Park. It serves dinner and drinks, has drag shows and Karaoke. Women and men will love My Sister's Room on 12th Street. You also cannot beat the Heretic. The nightclub is celebrating its 30th year. (hereticatlanta.com)

INSIDER TIPS

You will need a mask for indoor activities. The conference I attended required proof of vaccine or a negative COVID test.

Work out with the gang at the LA Fitness in the Ansley Park Mall.

There are 55 streets named Peachtree so be mindful if you are on Peachtree NE or

Peachtree NW. It's confusing.

FOR MORE INFORMATION

Who says print media is dead? Atlanta has three great print LGBTQ publications packed with more ideas for your visit: Q Atlas (TheQATL.com) Peach Magazine (PeachATL.com), and the Georgia Voice (TheGeorgiaVoice.com). The Voice also puts out Destination Gay Atlanta, the city's official LGBTQ travel guide.

The Atlanta Convention and Visitors Bureau (DiscoverAtlanta.com) also has great ideas for your visit and has a special LGBTQ+ traveler's guide.

Atlanta is surprising and wonderful. It will exceed your expectations and you will wish you had more time to explore this friendly southern metro.

Bill Malcolm is America's only LGBTQ+ value travel writer. His syndicated column has appeared in LGBTQ+ publications around the country and his columns are also sometimes posted on the IGLTA website. Special thanks to the International Gay Lesbian Travel Association (igлта.org) for allowing me to attend their annual convention in Atlanta as well as the Atlanta Convention and Visitor's Bureau for their hospitality. This column is for information only. Check with governmental authorities for current COVID 19 travel restrictions and warnings.



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POSITIVE THOUGHTS

HIV

Stigmatizing Language Prevents People From Accessing HIV Care

By Juan Michael Porter II

HIV stigma has long been acknowledged for alienating and pushing people living with HIV (PLWH) out of care retention. As Donja R. Love, the award-winning, Afro-Queer playwright who is living with HIV, recently revealed to TheBody in an interview about positive-communication with medical professionals, after encountering stigma at the clinic where he received services, he stopped seeing his doctor and taking antiretroviral therapy (ART) for two years.

But the manifestation of HIV-stigma does not appear solely in person-to-person encounters. On July 26, during a performance at the Rolling Loud Festival in Miami, Florida, the rapper DaBaby launched into a speech that asked audience members who “didn’t show up today with HIV/AIDS, any of them deadly sexually transmitted diseases that’ll make you die in two-three weeks,” women whose “(pussies) smell like water,” and men who “ain’t sucking dick in the parking lot” to lift their cell phone lighters.

The offensiveness of DaBaby’s speech is clear, though hardly without precedent. The previous week in Italy, thousands of Twitter users sent the term #HIVPass trending across the country. As reported by Gay.IT!, the flare up began on July 21 after politician Claudio Borghi responded to inquiries about his vaccination status, by saying that journalists should ask “an LGBT if he is HIV positive and if he is taking prophylaxis.”

Soon afterwards, #HIVPass was trending in protest to Italy’s proposed green pass, or vaccine passport, using the failed logic that PLWH should be required to present a similar document to protect people who are seronegative, all while ignoring the fact that HIV is a bloodborne infection and, unlike COVID-19, is impossible to transmit by breathing in close proximity to others.

Though some Twitter users denounced the stigma and inaccuracy of these messages, once such misinformation is disseminated, it is difficult to correct, particularly when discussing a subject as widely misunderstood as HIV.

The Harm of ‘HIV-Infected’

Though unsettling, discovering HIV misinformation and stigma among uneducated provocateurs is not unexpected. It is considerably alarming, however, to encounter when engaging

with scientists and medical professionals, as recently occurred during the 2021 International AIDS Society (IAS) conference.

On July 20, British HIV Association chair Laura Waters, M.D., shared that she’d come across 13 abstracts using the term “HIV-infected” at the conference, as well as many instances of use during sessions. This instead of using people-first language, which affirms the personhood of “people living with HIV.”

In his reporting on the matter, INTOMore’s editor-in-chief, Henry Giardina, revealed that a cursory search of the IAS abstract archive pulled up over 100 examples of the term in 2020 alone. TheBody independently verified Giardina’s count, finding that the terms “HIV-infected” or “HIV infected” appeared 280 times, and were used at least once in every single one of IAS’ 124 archived abstracts from 2020.

In these abstract briefs, HIV-infected was used to describe a wide range of subjects and people, including blood, women, drug-users, children, adolescents, Asians, Kenyans, mothers, pregnant women, participants, individuals, men and patients. In some instances, as with the abstract “HIV associated microbial translocation identified between 16S sequencing,” the terms “HIV-infected” and “healthy humans” were juxtaposed with each other as if to imply that PLWH cannot be healthy, with zero regard for the fact that PLWH can be healthier than people who are seronegative.

Changing the Standard

In an interview with TheBody, Waters made clear that the use of stigma-laden language to describe PLWH was hardly unique to the IAS, pointing out that she’d encountered it numerous times at this year’s CROI conference and elsewhere throughout her career. For Waters, the issue is that people-first language has long been upheld as the preferred standard when administering or referring to PLWH.

Waters referenced the Joint United Nations Programme on HIV and AIDS (UNAIDS) guidelines as a good starting point for discussing PLWH. Since 2015, they have suggested that instead of “HIV-infected” or “AIDS-infected,” “refer



to people as being HIV-positive or a person/people living with HIV (if serostatus is known/disclosed).”

In response to TheBody’s inquiry about the appearance and use of stigma-laden language in its approved abstracts, Bijan Farnoudi, the IAS director of communications and public wrote: “The IAS strongly encourages speakers and presenters to use the UNAIDS terminology guidelines at the conference. We believe that a people-centred HIV response requires people-centred language. We all need to use language that dismantles rather than perpetuates stigma and discrimination and we work to educate our audiences in that way.”

Hopefully, this encouragement will lead to a transformation in the language that is used at IAS’ 2022 conference.

Within the United States, the federal government’s source for information about HIV, HIV.gov, uses the terms “people (adults, adolescents, or persons) with HIV,” or “living with HIV,” in all of its clinical guidelines, except for on the resource space that has been dedicated to treating children. That page has not yet been updated with people-first language and continues to use “HIV-exposed” and “HIV-infected.”

According to The Global Network of People Living With HIV (GNP+), an organization that was founded in 1992 to improve the lives of PLWH, stigma is a significant barrier preventing people living with HIV from accessing healthcare. In 2016, BMJ Journals published a study that formally examined this claim. The study used six electronic databases of articles that reported on the associations between HIV-related stigma and health-related outcomes, between 1996 and 2013.

The study concluded “that HIV-related stigma has a detrimental impact on a variety of health-related outcomes in people with HIV,” and maintained that

its review could help to develop interventions to reduce the impact of HIV-related stigma on well-being of PLWH.

The Personal Stake

But no study can speak to the personal devastation that stigma inflicts upon PLWH. In an interview with TheBody, Gina Brown, the director of strategic partnerships and community engagement of Southern AIDS Coalition, spoke about how stigma has affected her clients. She says that while working at a health clinic that offered mental health services, syringe exchange services, as well as testing for HIV, "people would come get tested in disguise because they didn't want others to see them. When they came in, they would get off the elevator on the top and then walk down the stairs to our floor." Brown explained that one client refused to come in for services unless she met him at a nearby store and walked him over, as if they were friends, heading somewhere other than the clinic.

"People don't realize what stigma does to people who are living with HIV," she said. "And it's not just the external stuff that people are saying about us; it's all the things we say about ourselves. Especially in small towns. Say you go to the doctor to get HIV care, and the same people who you go to church with see you there. Before you walk out, everybody in town is gonna know about your business. Many people would rather

sit in their houses and slowly die. Stigma kills."

That's what is so harmful about DaBaby's comments and using language like "HIV-infected." When people hear that language, what they hear is, "I'm not just living with this infection," added Brown. "I am this infection and every part of me must be infected. It doesn't feel good. But if you're newly diagnosed and don't know another term or haven't found your advocacy legs yet — even though it feels horrible to you, you don't know you can say, 'I don't like this.' And that can keep people from starting treatment or from coming back. Because no one wants to feel like they're an infection."

Upholding the Personhood of PLWH

Given that stigma-laden language remains pervasive even within reputable institutions — despite guidelines and recommendations from qualified studies, researchers, and organizations — it is essential for medical doctors and providers to ensure that they are communicating with their patients who are living with HIV in a manner that upholds the dignity of their personhood.

As with discussing a person's gender expression, preferred pronouns or sexual identity, a simple way to avoid pitfalls is by asking how a patient responds to specific terms. Doctors who would like to have assistance with navigating the most up-to-date HIV terminology can visit

People First Charter, a resource that follows the World Health Organization's (WHO) directive to use positive and inclusive language when administering medical care. The website was created by Waters after her experience at IAS to help researchers avoid inadvertently using stigma-laden language.

PLWH can also use these resources to arm themselves with the most up-to-date language of care, or to initiate conversations with their medical providers about improving the way they communicate.

Additional resources include UNAIDS' Terminology Guidelines from 2015, as well as People Living With HIV's Stigma Index. The index was developed by GNP+, ICW, UNAIDS and IPPF to provide evidence on how stigma and discrimination affects the lives of PLWH and provides individual reports on 24 countries that detail the specific challenges that PLWH experience within their borders.

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

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	Tuesday	<p>@mosphere: \$5 Well Cocktails & Draft Beer 6-8pm, Game Night with Tony. Cell Block: Open 4pm-2am. Charlie's: TuneUp Tuesday Karaoke 7 – 11PM, Tag Team Tuesdays 11p – 2am, Dancing until close. Houndstooth: \$2 Tacos, ½ Off Bottles of Wine, \$5 Red or White Sangria, \$5 Chambongs, \$3 Fireball, \$22 Bud Light Seltzer Buckets, \$22 Mexican Beer Buckets. Hydrate: 8/10 TatTuesday XXL Doors open at 8pm. Kit Kat Lounge: Happy Hour 5-7pm \$8.95 Martinis Lark: 50% Off Bottles of Wine with any Entree Purchase, Bud Light \$5, Select Wine \$5, Well Cocktails \$6 5-7pm. Lucky Horseshoe: Open at 6pm. Dancers at 8pm. Open auditions for male dancers 7pm. \$5 drink specials. Meeting House Tavern: \$6 Big Miller Lite Drafts, \$3 House Shots, \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. North End: Open at 11am, \$5 Canned Beers, Seltzers & Ciders. Replay Beer & Bourbon Lakeview: Open 2pm-2am, \$5 Drafts & Cans, \$6 Stoli Vodka Cocktails, \$7 Glasses of Wine, \$8 Larceny Old Fashioneds, \$5 Bud Lights 4-6pm. Sidetrack: Open at 3pm, Trivia Tuesday 8-10pm, TRL Tuesday: Totally Rad Line-up of 90's-to-Now Music Videos 10pm-2am, OUTspoken LGBTQ+ Storytelling 1st Tuesday of the month from 7-9pm. Steamworks: Every Tuesday 4 pm – 4 am Guys Under 25 Get In Free* (*Free 30 day membership and free locker). Touche: Hardcore Cruisin' Sponsor Leather 64Ten. No cell phones/Wifi.</p>
	Wednesday	<p>@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. Houndstooth: \$4 Appetizers, \$7 Burgers, \$3 Domestic Drafts, \$5 Premium Drafts, \$5 Chambongs, \$3 Fireball, \$22 Bud Light Seltzer Buckets, \$22 Mexican Beer Buckets. 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. 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 Sidetrack: Open at 3pm, Men's Room Wednesday 1st Wed of month, All Things Beyoncé 2nd Wed of month, All Things Gaga 3rd Wed of month, All Things Taylor & Ariana 4th Wed of month – all 9pm-2am. Steamworks: Bear Hump Every second Wednesday 6-9pm A monthly mid-week gathering of Furry Men. Touche: Jockstrap Night Sponsored by Full Kit Gear, Free Clothing check. 10/20 Full Moon Jockstrap Night Sponsored by Full Kit Gear.</p>
	Thursday	<p>@mosphere: \$5 Well Cocktails & Draft Beer 6-8pm, RuPaul Drag Race All Stars 6 Viewing Party - 7pm. Baton Show Lounge: Doors open at 6pm, Shows at 7:30pm, 9:30pm & 11:30pm. Cell Block: Open 4pm-2am. Charlie's: Survivor 10 pm – 1 am, Dancing Until Close. Houndstooth: \$2.50 Minis • \$3 College Beer, \$6 40'S, \$5 Absolut Bombs, \$5 Chambongs, \$3 Fireball, \$22 Bud Light Seltzer Buckets, \$22 Mexican Beer Buckets. Hydrate: RuPaul's Drag Race Season All Stars Viewing Party Doors Open 6:30pm, Bubble POP Hosted by Khloe Coulee 9pm. Kit Kat Lounge: Happy Hour 5-7pm \$8.95 Martinis. Lark: RuPaul's Drag Race All Stars 6 viewing party & Bogo Pizza 7pm, Buy One Pizza, Get One Pizza Half Off (Dine in Only), Bud Light \$5, Select Wine \$5, Well Cocktails \$6 5-7pm Lucky Horseshoe: Open at 6pm. Dancers at 8pm. \$5 drink specials. Meeting House Tavern: \$5 You Call It's, \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. North End: Open at 11am, \$5 Deep Eddy Cocktails Replay Beer & Bourbon Lakeview: Open 2pm-2am, \$5 Drafts & Cans, \$6 Stoli Vodka Cocktails, \$7 Glasses of Wine, \$8 Larceny Old Fashioneds, \$5 Bud Lights 4-6pm Sidetrack: Open at 3pm, Chicago's RuPaul's Drag Race All Stars Viewing Party 7pm, Drag & Games Dance Party 8pm-2am. Steamworks: Lights Out Thursdays, The Club goes Dark Every Thursday 4pm-4am. Touche: Throwback Thursdays 70's & 80's Music & Porn by Bijou Video.</p>

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Daily Specials

<p>Friday</p>	<p>@mosphere: \$5 Well Cocktails & Draft Beer 6-8pm, Dancers 10pm-1am. Baton Show Lounge: Doors open at 6pm, Shows at 7:30pm, 9:30pm & 11:30pm. Cell Block: Open 4pm-2am. Charlie's: 1st and 3rd Fierce Fridays 10p – 1am, 2nd Fierce Fridays - Traffic Light Party 10p – 1am, 4th Fierce Fridays - Glow Up Party 10p – 1am, 5th Fierce Fridays – Strut 10p – 1am, Dancing until close. Houndstooth: \$6 Pulled Pork or Pulled Chicken Sandwich, \$6 Absolut Mules, \$12 Domestic Pitchers, \$5 Chambongs, \$3 Fireball, \$22 Bud Light Seltzer Buckets, \$22 Mexican Beer Buckets. Hydrate: 8/6 Fresh Faces A New Drag Competition Second and Forth Friday of the Month. Kit Kat Lounge: Happy Hour 5-7pm \$8.95 Martinis. Lark: Bud Light \$5, Select Wine \$5, Well Cocktails \$6 5-7pm. Lucky Horseshoe: Open with dancers at 6pm. \$5 drink specials.. Meeting House Tavern: \$5 Tito's, \$7 Big Miller Lite Drafts, \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. North End: Open at 11am, \$3 Miller Lite Drafts 4-7pm. Replay Beer & Bourbon Lakeview: Weekend Buckets \$25 All Day, Miller Lite, Corona Extra, Truly Punch Variety, Truly Wild Berry Seltzer, Freshie Tequila Seltzer (5 Cans per Bucket - Cannot mix and match.) Shakers: \$4 Domestic Bottles \$5 Well Mixed Drinks, \$10 Giant 23oz Long Islands in 22 flavors. Sidetrack: Open at 3pm, T.G.I.F. Show Tunes 3-8pm, Friday Night Dance Party 8pm-2am. Touche: 10/15 Cowboy Round Up Save a Horse Ride a Cowboy. 10/22 Onyx Club Night.</p>
<p>Saturday</p>	<p>@mosphere: \$5 Well Cocktails & Draft Beer 3pm-5pm, Dancers 10pm -1am. Baton Show Lounge: Doors open at 6pm, Shows at 7:30pm, 9:30pm & 11:30pm. Cell Block: Open 2pm-3am. Charlie's: Country Line Dancing 7 – 10pm, The Main Event 10pm – 1am Dancing until Close. Houndstooth: Brunch 11am-3pm \$15 Bottomless Mimosas, \$6 Michelada's, \$2 Breakfast Sliders, \$5 Stadium Cups (ALL DAY), \$5 Chambongs, \$3 Fireball, \$22 Bud Light Seltzer Buckets, \$22 Mexican Beer Buckets.. Lucky Horseshoe: Open with dancers at 3pm. \$5 drink specials. Meeting House Tavern: \$5 Signature Margaritas, \$5 Premium Well Cocktails, \$12 Mimosa Carafes, \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. North End: Open at 11am, \$3 Miller Lite Drafts 11am-2pm. Replay Beer & Bourbon Lakeview: \$10 Champagne Bottles, \$5 Juice Kits, \$3 Bud Lights 12-2pm, Weekend Buckets \$25 All Day, Miller Lite, Corona Extra, Truly Punch Variety, Truly Wild Berry Seltzer, Freshie Tequila Seltzer (5 Cans per Bucket - Cannot mix and match.). Sidetrack: Open at 1pm, SaturGay Drag & Games 3-6pm, Saturday Night Dance Party 9pm-3am, Dog Day Saturday 1st Saturday of the month 1-5pm. Touche: 10/16 Gear Night with BLUF/Chicago Dress code in club room BNC 6pm. 10/23 RIPE Party Dim Lights, Deep Beats, Go-Go-Dudes DJ Harry T.</p>
<p>Sunday Funday</p>	<p>@mosphere: \$6 Jack Products, \$4 Domestic Draft, House Shots \$2. Baton Show Lounge: Doors Open at 11am, Shows at 7:30pm, 9:30pm & 11:30pm. Cell Block: Open 2pm-2am Charlie's: Queeried! Every other Sunday 5pm – 7pm, Singational Sunday Karaoke 7pm – 11pm Mas Leche 11pm – 1am, Dancing until close. Houndstooth: Brunch 11am-3pm \$15 Bottomless Mimosas, \$6 Michelada's, \$2 Breakfast Sliders, \$6 40'S (ALL DAY), \$12 Domestic Pitchers (ALL DAY), \$5 Chambongs, \$3 Fireball, \$22 Bud Light Seltzer Buckets, \$22 Mexican Beer Buckets. Hydrate: Doors open at 2pm Northalsted's Official after Brunch party. Kit Kat Lounge: Divalicious brunch with Madam X 11am-3pm, Happy Hour 4-7pm \$8.95 Martinis. Lark: Free Flowing Brunch 11am-3pm. Lucky Horseshoe: Open with dancers at 3pm. \$5 drink specials. Meeting House Tavern: \$3 House Shots, \$5 Premium Well Cocktails, \$12 Mimosa Carafes, \$5 Frozens, \$5 Jäger, Fireball & Malort, \$4 Tallboy Beers. North End: Open at 11am, \$3 Miller Lite Drafts 7-10pm Replay Beer & Bourbon Lakeview: \$10 Champagne Bottles, \$5 Juice Kits, \$3 Bud Lights 12-2pm, Weekend Buckets \$25 All Day, Miller Lite, Corona Extra, Truly Punch Variety, Truly Wild Berry Seltzer, Freshie Tequila Seltzer (5 Cans per Bucket - Cannot mix and match.) Sidetrack: Open at 1pm, Sunday Funday Show Tunes 4-9pm, Sunday Funday After Dark Dance Party 9pm-2am Touche: 10/7 Beer Bust \$2 Bud Light Drafts, Bears VS Packers @ noon, Movie Night 7pm. 10/24 Beer Bust \$2 Bud Light Drafts, Bears VS Chargers @ Noon, Movie Night 7pm.</p>

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GRAB A HIT



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DANCE

	Artist	Title
1	Valentino Khan x Nitti Gritti	Your Body
2	AC Slater x Bleu Clair	Green Light ft. Kate Wild
3	Maddox Jones	Somewhere There's a Plan (Believe It)
4	MABEL	Let Them Know (Dimitri From Paris Remix)
5	Billen Ted	When You're Out ft. Mae Muller
6	DJ Licous	Hope ft. Armen Paul
7	Sam Feldt & Sam Fischer	Pick Me Up
8	John De Sohn x Inyang Bassey	When The World Was Happy
9	MAKJ x MADDS x Mila Jam	Just Sayin
10	Stash Konig x Morgan Harvill	Numb
11	Riley Clemmons x GOLDHOUSE	Headspace
12	Kim Petras	Future Starts Now
13	Bombs Away	Don't You Dare
14	Kito x Bea Miller	Steal My Clothes (Clean Version)
15	Drove	Know ft. Ex Love
16	Jonas Blue & Leon	Hear Me Say
17	Syn Cole	Drift
18	Shane Codd	Always On My Mind Feat. Charlotte Haining
19	Dragonette Sunnery James & Ryan Marciano & Cat Dealers	Summer Thing
20	Lucas & Steve x Tungevaag	Paper Planes
21	James Arthur	September (MENTIS Remix)
22	Thoby	I'll Be There
23	DJ Kuba & Neitan x Skytech	Dancing (Wh0 Festival Remix)
24	Dallask x Lauv	Try Again
25	SHOUSE	Love Tonight (David Guetta Edited Remix)
26	Surf Mesa Featuring Bipolar Sunshine	Lose My Mind
27	Sonny Fodera x KOLIDESCOPES x Sinead Harnett	Nah (KREAM Remix)
28	Madison Mars & Ralph Aiden	Already Gone
29	Goodboys	Bongo Cha Cha Cha
30	Cheat Codes x Little Big Town x Bryn Christopher	Never Love You Again
31	Audien ft. Cate Downey	Wish It Was You
32	Sigala	You For Me ft. Rita Ora (Radio)
33	Kygo x Zoe Wees	Love Me Now
34	Warren	Dream About U (Radio Edit)
35	Louis The Child	Hate You Cause I Don't ft. Bea Miller
36	Morgan Page & Lights	Turn Off My Mind (Clean Edit)
37	DubVision x AMNL KNGDM	I Wanna Be There (Radio Edit)
38	Shaun Frank	Together ft. Prinze George
39	Sigrid	Mirror (Paul Woolford Remix)
40	ONEDUO	Erase You (Angelyna Rose Remix)



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WEDNESDAY.OCTOBER 27

JACK-O-LANTERN JOCKSTRAP NIGHT

THURSDAY.OCTOBER 28

PUMPKIN FISTING CONTEST

FRIDAY.OCTOBER 29

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SATURDAY.OCTOBER 30 / 1AM

HALLOWEEN PARTY COSTUME CONTEST

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GRAB ROGER

Disinherited From a Will

By Roger V. McCaffrey-Boss, Esq.

The following are five factors that I've seen that lead to people being disinherited from a relative's or friend's estate plan. Knowing these factors will hopefully help ensure that you will avoid being disinherited:

1) Never Call or Visit. This is far and away the most significant factor that leads to disinheritance. It should be so obvious that it goes without saying. Unfortunately, it's not. I've seen countless scenarios where children or other relatives expect that they can go years without visiting a relative, or months without calling a parent, and still expect to be provided for in their estate plan.

2) Threaten Not To Visit. Many relatives subtly threaten or pressure other relatives in various ways, including by extremely subtle insinuations that they're "too busy to visit" unless XYZ occurs. The problem arises in two scenarios: first, where subtle threats are successful and they embolden the threatener until the

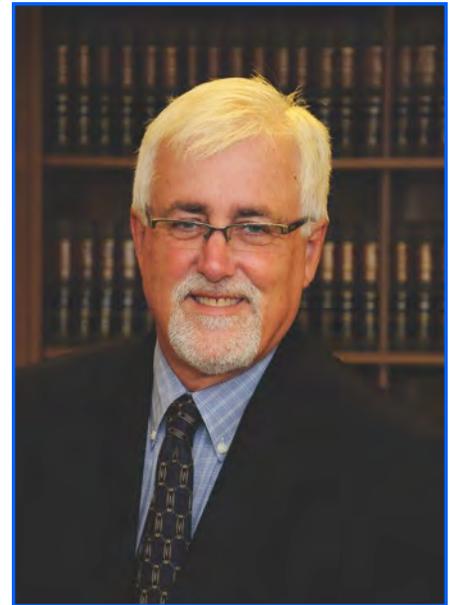
parent reaches a breaking point and reacts by disinheriting the threatener; or two, where an elderly relative's physical and emotional capacities for patience have degenerated due to natural aging processes, and therefore he's much more easily "ticked off" than before, and reacts by disinheriting the threatener.

3) Be Judgmental About the Relative's Money. As a relative ages, some unsavory people start to see dollar signs behind everything the relative does with his money. For example, if an elderly parent in his late 80s buys a new car, a child may think: "What a waste; he doesn't need a new car because he'll probably pass away in a few years." Keep something important in mind: it's your relative's money and he can do whatever he darn well pleases with it up until the moment he's dead.

There's no need for children to make remarks about how things are "too expensive" or ask "do you really need that." Now, I'm not talking about scenarios where a parent has fallen

under the undue influence of another unethical person, or where a parent has lost the mental capacity to make prudent decisions with his money (in those cases relatives should intervene). My point is that many acts of disinheritance could be avoided if children and other relatives showed the same deference to elderly relatives (who are still of sound mind) with regards to finances as they did when the person was younger.

4) Argue About Minor Things. Who cares what color mom painted her family room? Who cares if dad



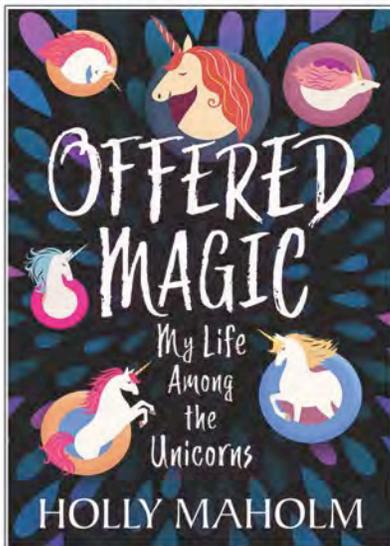
decided to give nephew Jimmy an extra \$20 for gas money when he came to visit because Jimmy recently lost his job? Are any of these really life-altering events worth triggering a conflict with a relative about?

Many times it's wiser to just let the small things go rather than trigger an argument about them with a relative. Almost every argument about minor things arises as a result of someone speaking angrily in the heat of the moment, whereas if the person paused for a moment, took a deep breath, and thoughtfully reflected for several seconds, he would realize the wisdom of holding his tongue.

5) Prematurely Clean Out Your Parent's House. I'm talking here about scenarios where a parent is declining and will likely pass in the next year or two, and a child tries to get a "jump start" on making the estate administration process easier by removing items from the parent's house. Usually, it's not so much the removal of the items per se that leads to the anger; rather, it's the signal that the child is acting presumptively, or that he sees his parent's passing as a "imminent" reality (which it may in fact be, but the message being communicated to the parent by the child is one of disrespect).

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

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GRAB HOLLY

Stunning and Brave

By Holly Maholm

Penelope, Queen of the Unicorns, asked me to solve a perplexing puzzle. "Why," she asked, "are you humans failing to reproduce yourselves? What could be the cause of this self-destructive syndrome into which the Species Human has fallen?" It was my task to discover the cause and – if possible – the cure for this disorder.

Now, we cannot make any useful, informed generalizations about "childbirth" (in this case, the lack thereof) without closely examining the current population of persons who (but for this malady) might be described as "preggers," "knocked-up" or "bun-in-the-oven." Accordingly, I decided to seek guidance from the one person I knew to be in daily contact with teenage human females: Dave, a teacher at the local high school. When the school day was over, I dropped by the old Methodist Church, where he and his spouse, Mike, shared an apartment in the back.

Dave and I retreated to the basement where the AA groups meet. We got coffee in regulation Styrofoam cups and sat down to chat. I explained to Dave my puzzlement at what I had read about the birth rate falling below replacement level,

and he took it from there.

"You've hit upon a sensitive subject," he began. "As you know, I'm the faculty advisor for the LGBT kids at the high school, but in practice, I'm limited to the gay guys and transgender women. The others – lesbians and trans-men – will have nothing to do with me. Which is something you wouldn't expect, cause we gay guys have been out and politically active for the longest time, and you would think our leadership would be valued. But no.

"The problem is... even though I'm gay, I've been 'cancelled' by all the young women at the school on account of me being part of the 'Born-With-a-Penis' Patriarchy. Though I am in no way 'predatory' where attractive young women are concerned, that means nothing to the female students, who follow the rule "Don't trust anyone with a penis."

"Can you see how ironic this is? Years ago, men like me were considered by the 'hetro-normative' majority to be living a shameful, 'subversive' lifestyle. But then, in a recent Supreme Court decision, we were granted the dignity of equal rights with other (straight) men.

"Except now, because we have that male appendage, we are considered merely another part of that 'oppressive patriarchy' relentlessly called out and cancelled for our alleged 'male privilege.' No matter how innocent my intentions,

they are assumed to be entirely misogynistic. And despite gay men having suffered bigotry for generations, and notwithstanding our role as political allies in that intersectional, LGBT 'Coalition of Outcasts,' we are granted no sympathy or understanding.

"What is the cause of all this unwarranted hostility?" he continued. "Well, historically, we know the civil rights movement began with black people seeking equality and an end to racial discrimination. Next came gays, lesbians and transnics, who came out of the closet to claim our rights. These were oppressed minorities who suffered bigotry imposed by the majority. But then, mostly in colleges and among those not otherwise oppressed, a movement arose to seek 'equal rights' for persons – women – who were in no way a minority. Were they – are they –



oppressed? That's a matter of opinion.

"Today, all my female students have been pressured into declaring themselves 'feminists.' They are instructed by their peers to react with outrage at any suggestion that there are any fundamental, unchangeable differences between persons Born-With-a-Penis and those Born-With-a-Uterus. They fiercely insist a woman can be anything she wants to be – even a man. No longer do they aspire to cultivate a loving, nurturing spirit. Instead, they strive to be awarded the title 'Stunning and Brave.'

"So, Holly, you are trying to discover why the birth rate is in the dumpster. There are two reasons I see, both of which trace back to the influence of feminism on the young women of today. First, the only socially-acceptable ambition among my female students is a successful career – which means putting off marriage and a family until some indeterminate point in the future when she is 'established in her profession.' Anyone opting for the career of 'homemaker' is mercilessly cancelled as a tool of the patriarchy.

"Next, girls are encouraged to adopt the most hedonistic, sexually adventuresome life-style imaginable. Feminists tell them men have – for too long – enjoyed the freedom to sow their wild oats; so now, women should be free to live as promiscuously as birth control, Zithromax and elective abortions allow.

"Today, any young woman who declines to pursue a career as her highest ambition, or who refuses to practice 'free love' (as the Boomers so charmingly described it), is certain to be treated as a 'traitor to her sex.' A fate not lightly to be claimed by any young woman today."

(To be continued)

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

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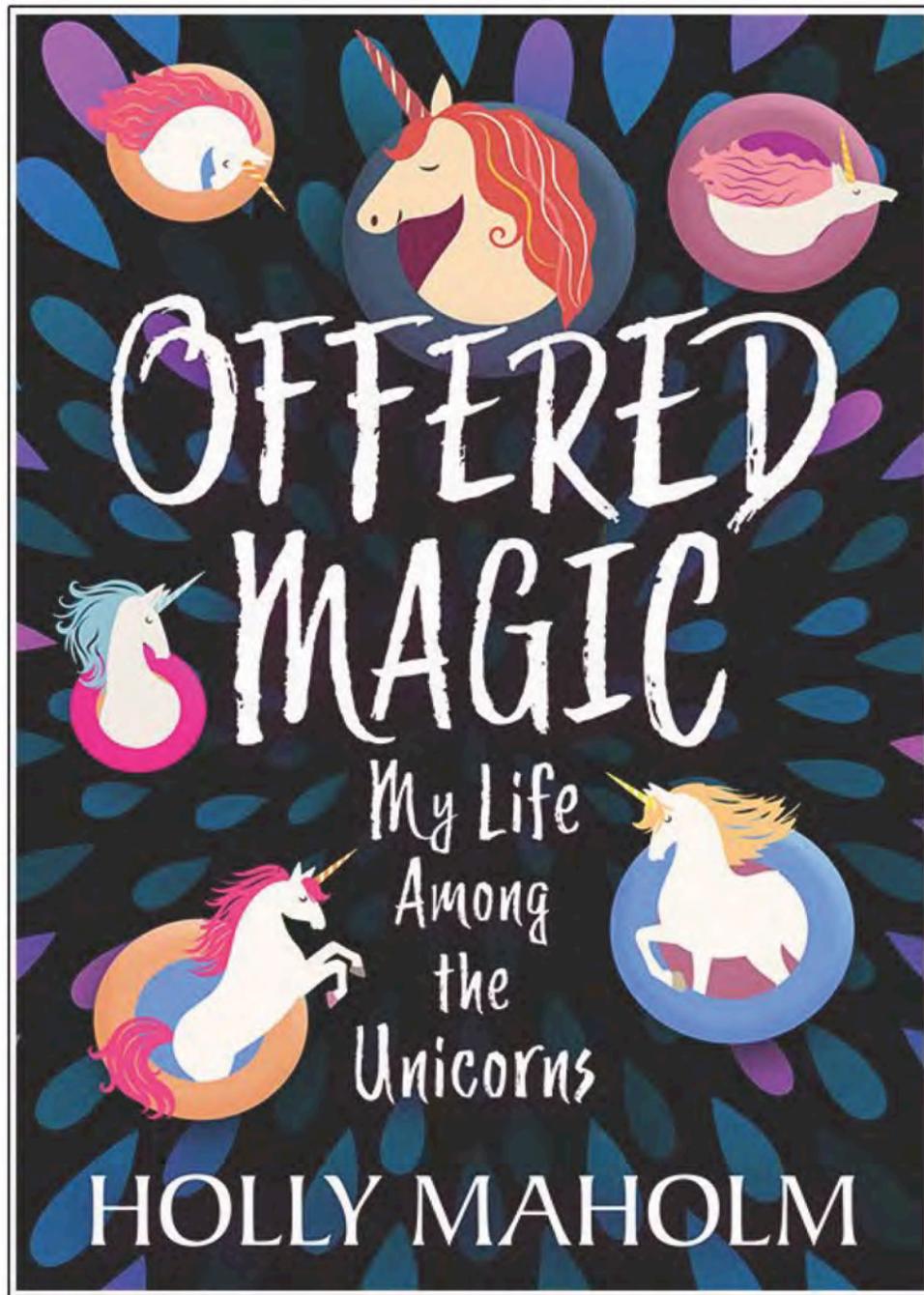
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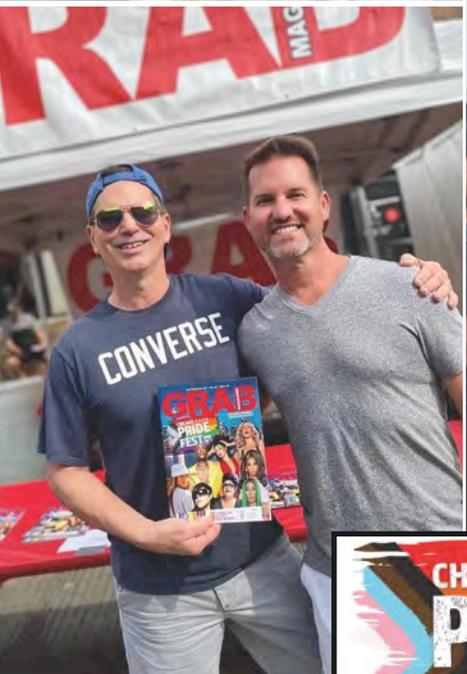
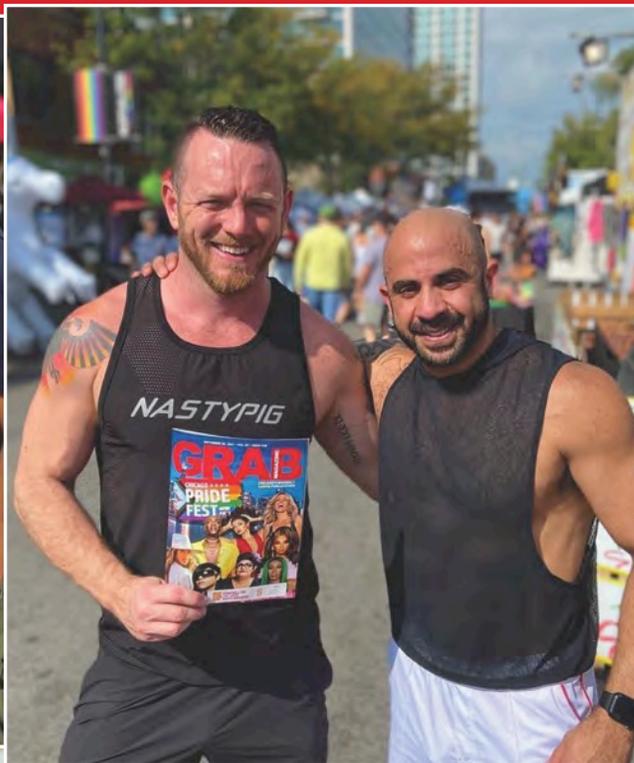
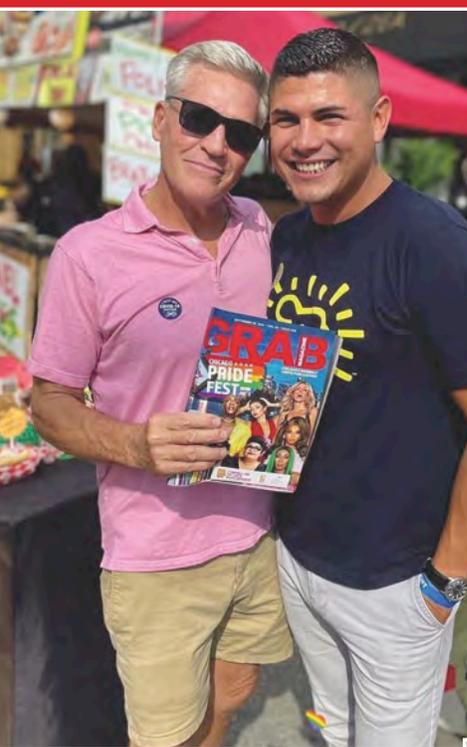
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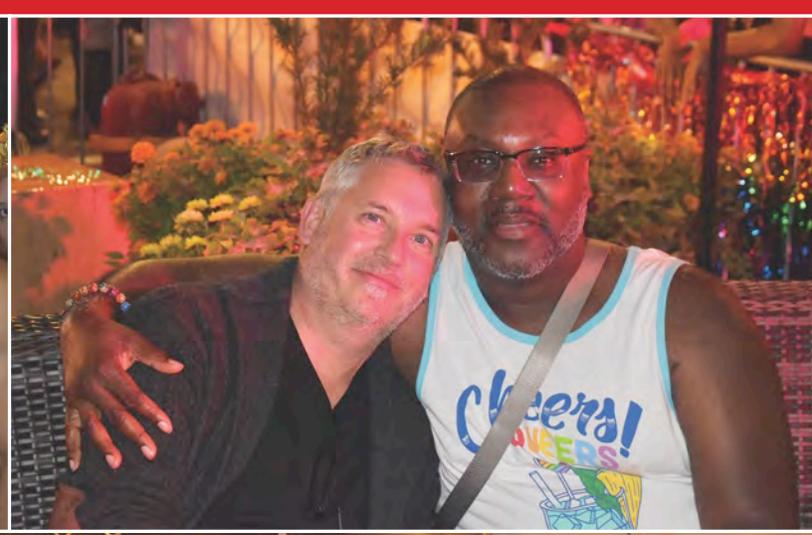
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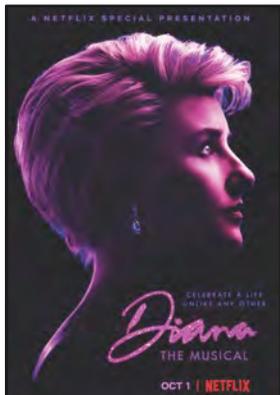
Photos By
Anthony Meade



GRAB A FILM

By Delven Shaw

DIANA: The Musical is worth a look.



I expected *Diana: The Musical* to be horrible and ghastly, and it wasn't that. Nor is it a top-notch Broadway musical with an unforgettable score, riveting scenes and memorable characters. But it is a commercial smash which has already played the West End, is heading for Broadway, and no doubt will tour for the rest of our lives.

In this COVID year, we have another hot stage property filmed for streaming distribution, this time as a Netflix special event, like *Come From Away*, and *Everybody's Talking About Jamie* before it.

If you like dish and gossip, this will be right up your alley, and if already love Diana, climb onboard. The plot of **Joe DiPietro's** book rehashes what you most likely already all know. Unpleasant and unfaithful Prince Charles (**Roe Hartrampf**) and his unpleasant companion Camilla (**Erin Davis**) scheme to pick a naïve girl to be Charles' wife. The unpleasant queen (**Judy Kaye**) is unsure of this plot. The only person not aware is the very pleasant Diana (**Jeanna de Waal**) Despite that, I was quite moved by the inclusion of stories of Diana's famous visits to Britain's AIDS wards.

Hunk (**Gareth Keegan**) plays James Hewitt who in this version rises shirtless on a mechanical bull before becoming Diana's lover, leading to the very interesting quartet 'Him & Her (& Him & Her)'. **David Bryan's** score will remind you of a lot of other better musicals, like *Superstar* or *Jerry Springer*. While there are many ballads which rise to the extended American Idol high notes, you will not remember any of them, other than Diana's opening number Underestimated.'

The production design, however, sizzles, with great costumes – many of which are instantly recognizable as what Diana really wore – by *William Ivey Long*. I particularly liked the reporters' coats which were voluminous enough to serve as capes during the many ensemble spins. *David Zinn's* set quotes famous

London architecture in pleasant and surprising ways. Director **Christopher Ashley** and choreographer **Kelly Devine** work well together as is seen in the far superior *Come From Away*, and the show pulses and drives through two easily digested acts.

Diana: The Musical wisely stays away from the grisly, and smartly does not dramatize her children. If you love Broadway musicals and history, you will want to see it once. Or you can wait till your nieces high school puts it on in 10 years or so, and you can catch it then.

KUNTERGRAU is an off-the beaten path pick.



Kuntergrau is a great choice on if you want something off the beaten path. Now in its fourth season (of short 30-minute episodes), the work began as a student project of the LGBT youth center in Cologne Germany. The performers are young and authentic as it follows the intertwined stories of five friends who are making their way in their adult lives. The actors are never afraid to bare their hearts, bodies, and souls.

As a result, the seasons deepen, as loves and lives are lost and found. Season 4 is cleverly written, when one character undergoes a traumatic injury and his best friend refuses to see him. Simultaneously, that character who is proudly HIV positive, meets a young man who is afraid to learn his status. The status between those two stories reminds us of all the- heartache and glories of life. -

Fabian Freistühler- as Jan, **Daniel Kosic** as Lukas, **Moustafa Tarraf** as Marcel, **Marcel Meyer** as Leopold and **Mario Lopatta** as Noah all give remarkable performances, And **Kathleen Renish** is terrific as Oma.

If you are not afraid of foreign films and appreciate how rich queer storytelling can be in countries outside of our own, take a chance on *Kuntergrau*.

You can see much of it on YouTube, or see all of it on Dekkoo

IMPEACHMENT Impossible to Look Away.



Ryan Murphy can tell a riveting story. He is not afraid to explode people's expectations in works ranging from *Glee* to *Hollywood* to *Pose* and *American Horror Story*. They don't always connect, but when they do – pow!

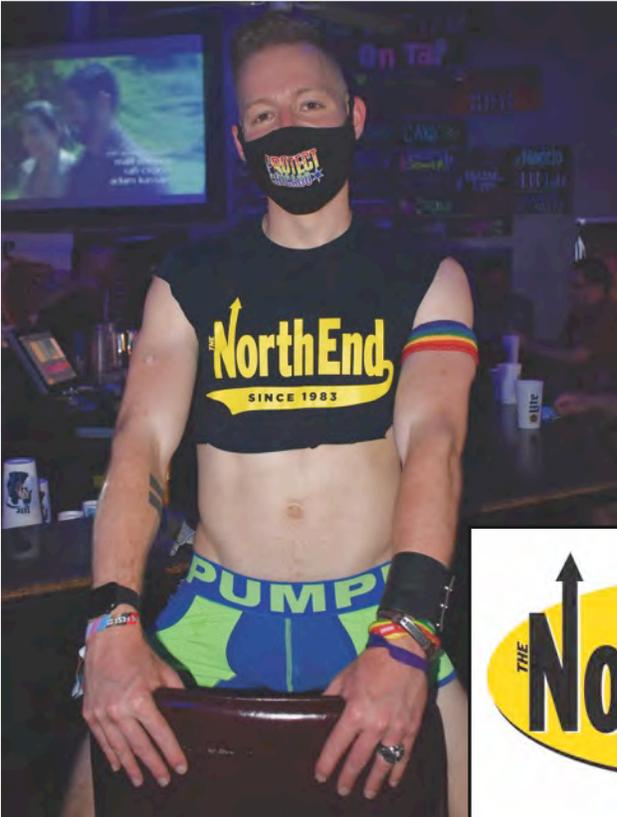
Such is the case with *Impeachment* – no, the ones of the most recent president – but the one that brought the country to its knees: **Bill Clinton**. As always with a Murphy endeavor the perfect cast is uniformly excellent, bringing fresh life to familiar characters like **Linda Tripp** (Sarah Paulson), **Bill Clinton** (Clive Owen), and of course **Monica Lewinsky** (Beanie Feldstein), who also serves as producer. But each episodes features talent like **Margo Martindale**, **Annaleigh Ashford**, **Edie Falco**, **Judith Light**, and a host of others. They make each episode potent, powerful, and oh so sad.

You probably know the gist of the story but have never seen it told like this. The relationship between Monica and Linda is almost Shakespearean, as both women and girl seek attention and approval in different ways. Murphy is great at filling out the story, including the rise of **Matt Drudge** and the internet news craze, **Ann Coulter**, **George Conway**, and **Michael Isikoff** who were all a part of this very complicated web.

Given Murphy's history with projects like *Assassination of Gianni Versace* which featured sex and nudity galore, you might expect the same in *Impeachment*, but it's tame. The many layers of betrayal – personal and political – make it a must see for anyone interested in history or politics.

As you watch you will no doubt be thinking of the more recent impeachment – another story which I can't wait for Ryan Murphy to tell.

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



Photos By Anthony Meade



LANA LOVE DROPS SELF-TITLED EP



Multifaceted alt-pop sensation **Lana Love** has shared her long-awaited self-titled EP. Completely self-owned, this EP shares the story of Lana's turbulent experience in the music industry – featuring a plethora of genre shifts, fervent heartbreak, and glimmers of hope throughout.

Alongside the EP, Lana has also shared a new music video for "Lost Boy." On the new track, Lana opens up about her previous experience of sexual assault and offers a voice for others who've been through a similar situation. The multimedia affair, directed by **Carlos Dupouy** (Megan Thee Stallion, Victoria Monet), has Lana transforming from a simple storyteller into a golden goddess with the help of world-champion body painter Trina Merry. The track highlights reclaiming femininity and bodily autonomy.

On "Lost Boy," Lana shares, "This song is a dark anthem for anyone who has been preyed upon by a lost boy. As a sexual assault survivor, I didn't have the resources to help me, so I wrote this song in hopes that it can be a voice in the dark for someone else."

Throughout the EP's recording process, Lana became the person that she needed most. Each song demonstrates a different internal battle she's had to overcome – from the more obvious ones like "Ego Go", to the more sensitive topics of assault and reclaiming your body in "Lost Boy". Previous singles "American Love" and "Loaded Gun" are also available now.

Every once in a blue moon an artist emerges with an undeniable arsenal of talents and embarrassment of riches, and such is the case with contemporary pop artist Lana Love. The Atlanta-born juggernaut fully embodies the spirit of being multi-faceted as a singer, songwriter, classically trained pianist/musician, trained dancer, actor and burgeoning entrepreneur.

The genesis for Lana's musical journey started in Naples, Florida as a precocious 4-year old who was obsessed with Andrew Lloyd Weber's iconic "Phantom of The Opera" and started playing the song, "Music of the Night," by ear on piano in her living room. From that auspicious beginning, Lana has been immersed in honing and expressing her artistry in every medium available. By age 7, she had written her

first song. She later studied music at the University of Florida and the American Music Theater and Dramatic Academy in New York.

Currently, Lana is the epitome of a female entrepreneur in a male-dominated field. Between finally owning 100% of her masters and joining the ranks alongside the few women that have broken the digital currency barrier with an NFT venture on the horizon, Lana is a lyricist for the Netflix documentary *Malinche*, written by **Nacho Cano** and orchestrated by **Hans Zimmer**, out today October 12.

Stream Lana's self-titled EP now at <https://orcd.co/lanaloveep>.

BOY CHAD DEBUTS HYPNOTIC NEW SINGLE 'LOSING CONTROL'



The world of hyperpop has a rising star in the arena and his name is **Boy Chad**. The multidimensional media sensation has shared his hypnotic cyberpunk new single "Losing Control," which he teased last week when taking over Ryan Seacrest 102.7 KIIS FM for "Takeover Tuesday."

"Losing Control," is inspired by the struggle of succeeding in life, losing and regaining grip on mental health. In the hook I am emotionally pleading asking the question 'How do I sleep without my drug?' This drug can be anything from love, fame, fortune, or simply the yearning to live. I have had many depressive nights where I couldn't psychically sleep because of crippling anxiety," Boy Chad shares. "An infectious catchy hook, futuristic sounds, acoustic guitar and hard hitting bass support the electronic ethereal vocals that take you on a journey into The Matrix or Tenet."

"Losing Control" takes inspiration from the likes of **Dorian Electra**, **Charli XCX**, **100 Gecs**, **A. G. Cook**, and **Slayyyter** with a nostalgic nod to the 2000's emo pop punk era. The song was produced by **Koii Preamble** who has produced for many notable artists such as **Demi Lovato**, **Rupaul's Drag Race All Stars 6** current reigning queen **Kylie Sonique Love**, **Bob The Drag Queen**, and more.

Coming out of Los Angeles, Boy Chad migrates between the worlds of singer/songwriter, video/music production, set and clothing design, and so much more. He is a true renaissance man in every sense of the word, and his

futuristic music and visuals represent new soundscapes that have been a revelation to those that have discovered him.

Wanting to create and cultivate a cultural shift in music and art, he is shining a light on the disenfranchised and providing a message of freedom. His gritty underground sound expresses that desire to be unburdened from the expectations of others which gives him the opportunity to push every artistic boundary. Dark, edgy and futuristic beats complimented by an iconic lyrical flow, Boy Chad's music is supported by viral videos that have captured millions of views around the globe.

Slick production values and a true innovator on the scene, Boy Chad's music is making waves in an industry that needs a new breed of artists to define the future. As we emerge to a new dawn, he will truly shape the possibilities of what is to come.

For more visit www.boychad.com

SABRINA SONG RELEASES NEW SINGLE "GOOD NIGHT"



Rising artist **Sabrina Song** has unveiled her latest single "Good Night." A delicate, yet energetic track, "Good Night", written and produced entirely by Sabrina herself, was inspired by nights out in Brooklyn this summer and the transition in and out of such a long period of isolation.

"I find myself constantly stuck in my head, overthinking whether I'm having fun or not, or whether the people I'm with are enjoying my company," Song describes. "This single is about the desire to truly let go and allow yourself to just be present."

This release comes fresh off the heels of her live performance of "Thaw" being featured in NPR's Top Shelf series on All Songs Considered with **Bob Boilen** and **Phoebe Bridgers**.

Sabrina Song's music is a blueprint for how to break and unbreak your own heart. Within a constant state of contemplation, Song works through overcoming self-doubt, loneliness, and growing pains. The sole producer and writer of her music, Song is an alum of NYU's Clive Davis Institute of Recorded Music. Drawing from indie singer-songwriter and indie rock influences like **Samia**, **Carole King** and **Mitski**, Song makes introspective, cathartic indie pop.

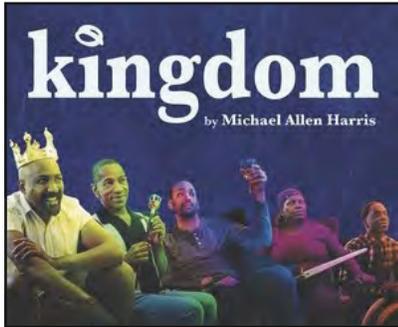
Stream "Good Night" today at <https://levelmusic.ink.to/d4nsBr>.



Photos By Anthony Meade



**Broken Nose Theatre Launches
Tenth Season with
KINGDOM
Now through October 24, 2021**



Broken Nose Theatre, one of Chicago's premier Pay-What-You-Can theatre companies, has launched its tenth season with an audio adaptation of its hit 2018 play *Kingdom*, written by Resident Playwright **Michael Allen Harris** and directed by **Manny**

Buckley. This spellbindingly lyrical family drama will stream on-demand from October 4 – 24, 2021.

Kingdom features ensemble members **RjW Mays** (Phaedra) and **Watson Swift** (Henry) reprising the roles they performed in 2018, joined by ensemble members **Ben F. Locke** (Alexander) and **William Anthony Sebastian Rose II** (Malik), and guest artist **Darren Jones** (Arthur).

After the state of Florida legalizes same sex marriage, Arthur and Henry, partners of fifty years, come to terms with their differing opinions on the necessity of becoming husbands, even as their son Alexander finds himself wading through some rough new waters of his own. *Kingdom* is the story of an entirely-LGBTQ African American family that lives in the near-literal shadow of Orlando's magical kingdom, as they struggle to create a life together that captures a little bit of that same magic. Critically acclaimed when it was originally staged by Broken Nose in

2018, *Kingdom* received the 2018 BTAA Lorraine Hansberry Award.

BNT Artistic Director **E.M. Davis** and Managing Director **Rose Hamill** comment, "Kingdom holds such a special place in our hearts. It was the very first play developed through our Paper Trail new-work series, and from its earliest draft, we knew that Resident Playwright Michael Allen Harris had created something special. Audiences really embraced this show during its world premiere in 2018, and when we decided we'd be producing audio dramas this all, the decision to adapt this play was an easy one. From its lyrical language, to huge but obtainable ideas, and characters who are flawed but given an opportunity to express their truth, it showcases so much of what we want BNT stories to be. We're so excited for it to reach audiences both brand-new and familiar in this thrillingly fresh format."

For tickets or more information visit <http://www.brokennosetheatre.com>

**First Folio Theatre Presents the
World Premiere of THE JIGSAW
BRIDE from October 16th to
November 14th**



First Folio Theatre (Mayslake Peabody Estate, 31st St. & Rt. 83) presents the World Premiere of **Joseph Zettelmaier's** *The Jigsaw Bride*, opening October 16th and running

through November 14th, 2021. A mesmerizing tale of gothic horror and suspense, *The Jigsaw Bride* transports the audience to the world of Mary Shelley's *Frankenstein*, where 100 years have passed and something or someone lies in the ruins of the infamous Castle of Dr. Frankenstein. A perfect production for crisp fall nights that invites us to question what makes us (in)human and to explore the depths we will go to in the name of scientific discovery.

From the playwright who wrote *The Gravedigger*, *Dr. Seward's Dracula*, and *The Man-Beast*, comes another classic tale of spiningling horror. This production brings us to the remote Swiss Alps, where noted scientist Maria von Moos excavates a ruined castle deep in the Geneva woods and finds a young woman, Justine, asleep in the rubble. The young woman has no memory of who she was

before waking up amongst the ruins of the castle; the only clues to her previous life lie in the scars that crisscross her body and the two mismatched eyes staring back at her in the mirror. As the two women begin to piece together Justine's memories, Maria's old friend, the mysterious Janos, comes to visit. This conniving owner of the travelling circus Vystario's Menagerie of the Macabre reveals secrets that Maria would rather stay hidden, leading Justine to wonder just whom she can trust in Salenegg Castle, and if she might just have been safer amongst the rubble of Castle Frankenstein.

Written by **Joseph Zettelmaier**, and directed by **Hayley Rice**, features **Heather Chrisler** as Justine, **Courtney Abbott** as Maria von Moos, and **Peter Sipla** as Janos.

Tickets may be purchased by calling the box office at **630-986-8067** or online at www.firstfolio.org.

**The Den Theatre Presents
Comedian
ALEX EDELMAN
October 28 – 31**



The Den Theatre presents comedian Alex Edelman for five intimate performances October 28 – 31, 2021 at 1331 N. Milwaukee Ave.

(Theatre 2B) in Chicago's Wicker Park neighborhood.

Alex Edelman's first show, *Millennial* – about very traumatic stock photos and young people – won the Edinburgh Comedy Award for Best Newcomer, the first show by an American to do so since 1997. The follow-up, *Everything Handed About You* – about identity and the availability of outlets in airports – was even more acclaimed: selling out its entire Edinburgh run and garnering the second-best reviews of any comedy show at the Festival.

His third show, *Just For Us* has cemented his reputation as a writer-performer of impressive ambition and technical skill. In its premiere run at the Melbourne International Comedy Festival, it was nominated for a Barry Award for Best Show. In Edinburgh, it

earned a Herald Angel Award, a nomination for Best Show and superlative praise that made it the best reviewed comedy show of the Festival.

Alex has also written on *The Great Outdoors* (CBS) and *Slutty Teenage Bounty Hunter* (Netflix) and appeared on *Conan* and *Comedy Central Stand-Up Presents*. He is the creator of *Peer Group* – a show about the Millennial generation – on Radio 4 and his hour-long special *Live* at the BBC is available on Netflix internationally. Alex is also the Executive Producer and Head Writer of the *Saturday Night Seder*, a star-studded special that raised over \$3.5 million for the CDC Covid-19 Emergency Response Fund.

Tickets are currently available at theden theatre.com or by calling **(773) 697-3830**.



Photos By
Anthony Meade

October 12, 2021

GRAB Magazine

Urge Miami Festival Debuts This Thanksgiving Weekend November 26-29th

URGE Miami Festival will debut this Thanksgiving weekend with thousands of gay men from across the USA venturing to the sun-drenched shores of South Beach. Produced by **Luis Morera, Billy Kemp** and **Hilton Wolman**, the event will be a massive three-night, four-day spectacular featuring a list of the world's most famous circuit DJs and performers including **Isaac Escalante, Renato Cecin, Aron, Alex Lo, Joe Gauthreaux, Phil Romano, Morabito, Suri**, and more to be announced.

"Last year's party was cancelled because of the pandemic so we are thrilled to bring the world's best gay Thanksgiving event back to Miami," says **Hilton Wolman**. Due to COVID restrictions in Europe that continue to prevent some talent and guests from attending USA events, the producers decided to not to bring back the European-based Circuit Festival Miami event that typically took place in South Beach during Thanksgiving Weekend. Instead, they are presenting *Urge Miami Festival*, with a focus on domestic travelers. "We are billing this year's event as the ultimate holiday

reunion for the American gay party community, emphasizing strength and unity," continues Wolman.

Many of the same exceptional venues will be utilized, including the signature event of the weekend: the long-established Sunday Beach Party. The URGE Miami Festival Beach Party will take place on an expanded area, east of the dunes on 12th Street, from their 2019 event, but the current plan calls for an even wider footprint that will give more space on the dancefloor. It will also feature a stage that rises 25 feet into the air and a raised VIP area with great views of the stage, where guests can enjoy a full open bar.

URGE Miami Festival's opening night party will be a collaboration with Mexico's Arena Festival and We Party. "Expect the unexpected," promises **Luis Morera**.

Tickets for URGE Miami Festival are available now on their website. GA and VIP tickets purchased in the Tier 1 phase are being offered at a 50% savings. The popular 24-hour pass that includes the Sunday Beach Party, Sunday night event and Monday morning Afterhours event is also available.

This year's host hotel is the Kimpton Anglers, conveniently located on Washington Ave, just off 5th. They are currently offering specially

negotiated rates starting at just \$219/night that can be booked directly from the URGE Miami Festival website. The hotel is also offering to halve the normal resort fee for URGE Miami Festival guests.

In addition to uniting festivals lovers with their favorite circuit DJs and performers, URGE Miami Festival is committed to supporting the local Miami economy. Producers are working to drive tourists into businesses by offering discounts on all sorts of merchandise from stores, restaurants, and gyms. "It's a beautiful exchange," Morera, a longtime South Florida resident, says. "We want to make sure that URGE Miami Festival is contributing directly to our beautiful city and that we are leaving a good and lasting impression."

Additionally, URGE Miami Festival is scheduling a beach clean-up so that they leave the sands as clean as they were before the weekend parties.

A portion of the proceeds from URGE Miami Festival will benefit Miami Beach Pride, a not-for-profit organization that works to unite members of the LGBTQ community by celebrating the unique spirit and culture of its people.

URGE Miami Festival tickets are available at urgemiamifestival.com.



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Photos By Anthony Meade



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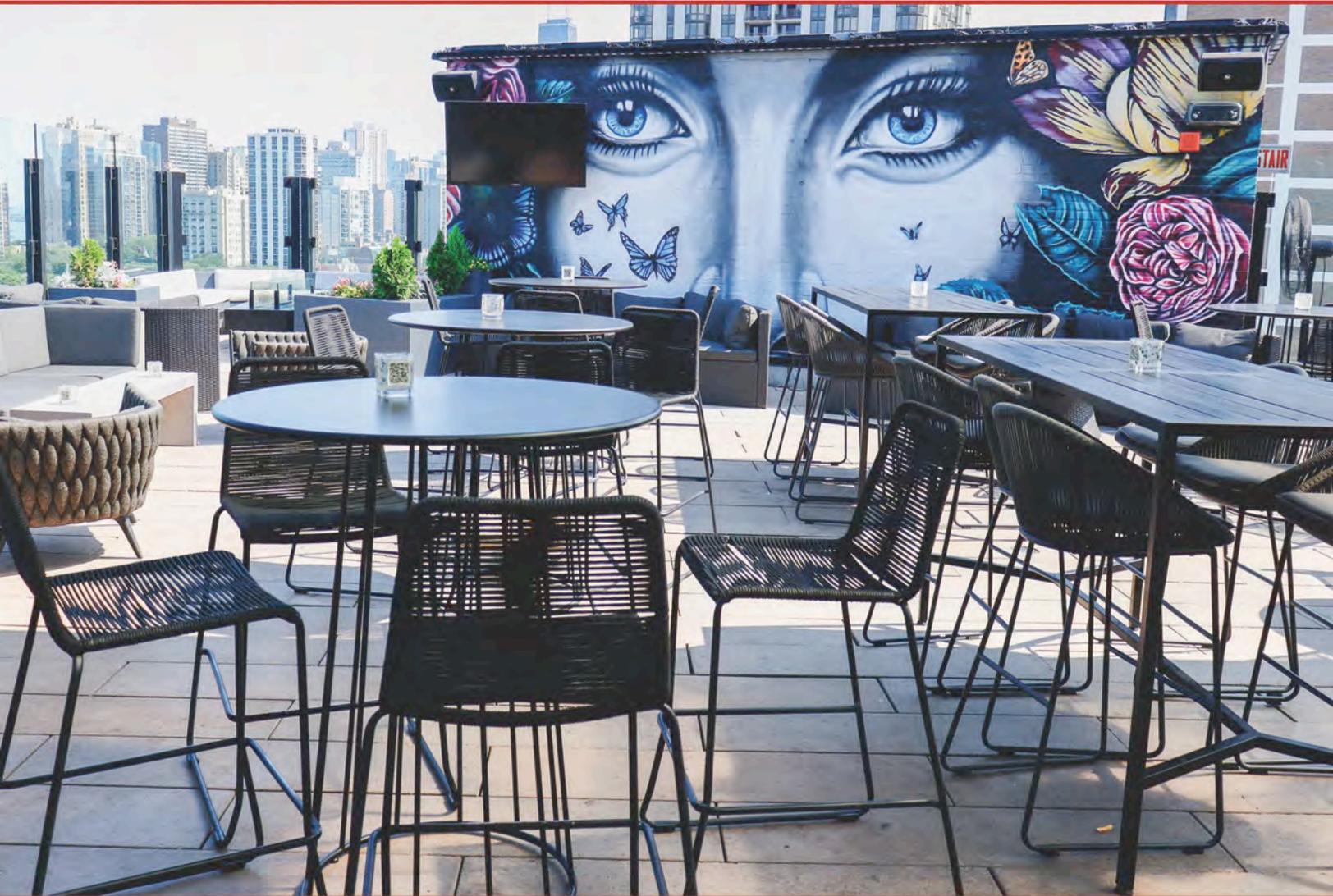
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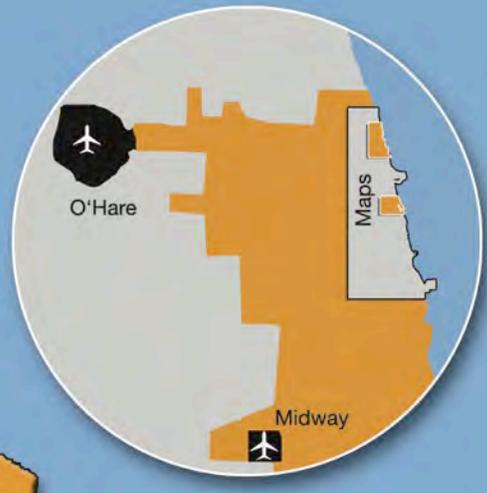
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