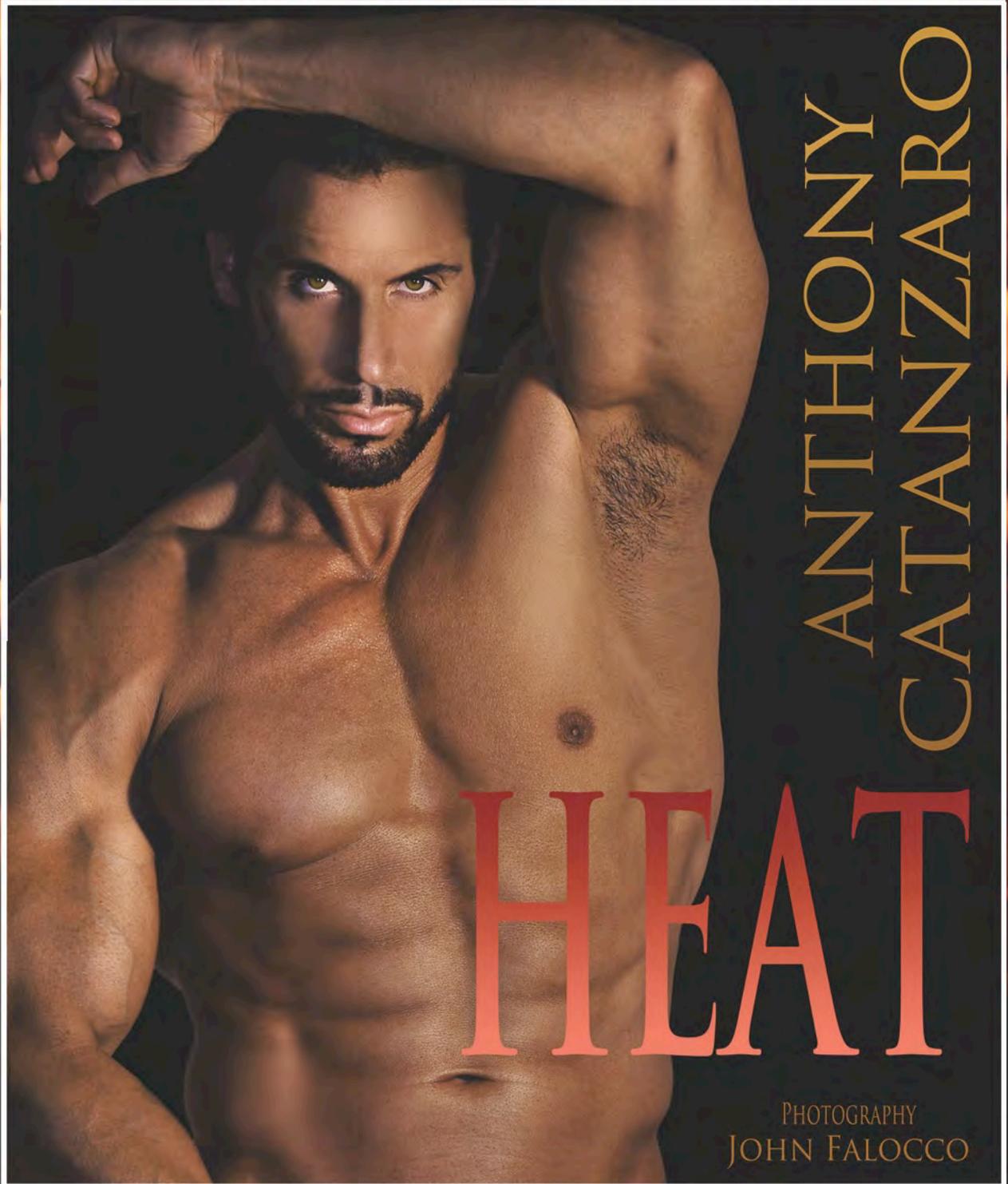


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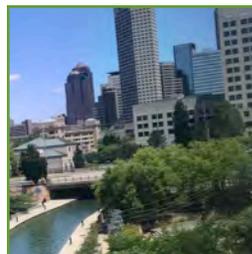
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RIVENDELL MEDIA
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GRAB KEYNNAN

His Black Queerness, Front and Center

Love, Simon star Keiynan Lonsdale talks defiant solo album, social justice uprising and embracing his Black queer identity

By Chris Azzopardi

Once Keiynan Lonsdale made no apologies for who he is, the music followed suit. The star of the CW's *The Flash* and 2018's gay teen comedy *Love, Simon* celebrates his Black queer identity on his 14-track anthemic solo debut *Rainbow Boy*. Dance-pop song "Gay Street Fighter" is an audacious strut of a rally cry, proclaiming that even God is gay. And with a shout out to "my non-binary bitches," "White Noise" and its buoyant groove lifts the stories of Black people that have fallen through the cracks.

Lonsdale's album comes at the same time as *Love, Victor*, the *Love, Simon* spin-off on Hulu. In the series, the 28-year-old Aussie star reprises his role as quiet high-schooler Bram and becomes instrumental in Victor's journey to authenticity.

When I recently connected with Lonsdale during a Zoom call, he was riding out the last two days of his mandatory 14-day quarantine in a hotel in Australia. At one point, the phone rang. And then it rang again. "Don't mind me," Lonsdale said, laughing. "I'm in the Australian quarantine right now, and so, actually, they call and check on you each day."

In quarantine, Lonsdale has been able to "take stock of the album release, the state of the world..." He laughs again. "And the state of myself."

Chris Azzopardi: Were you feeling as

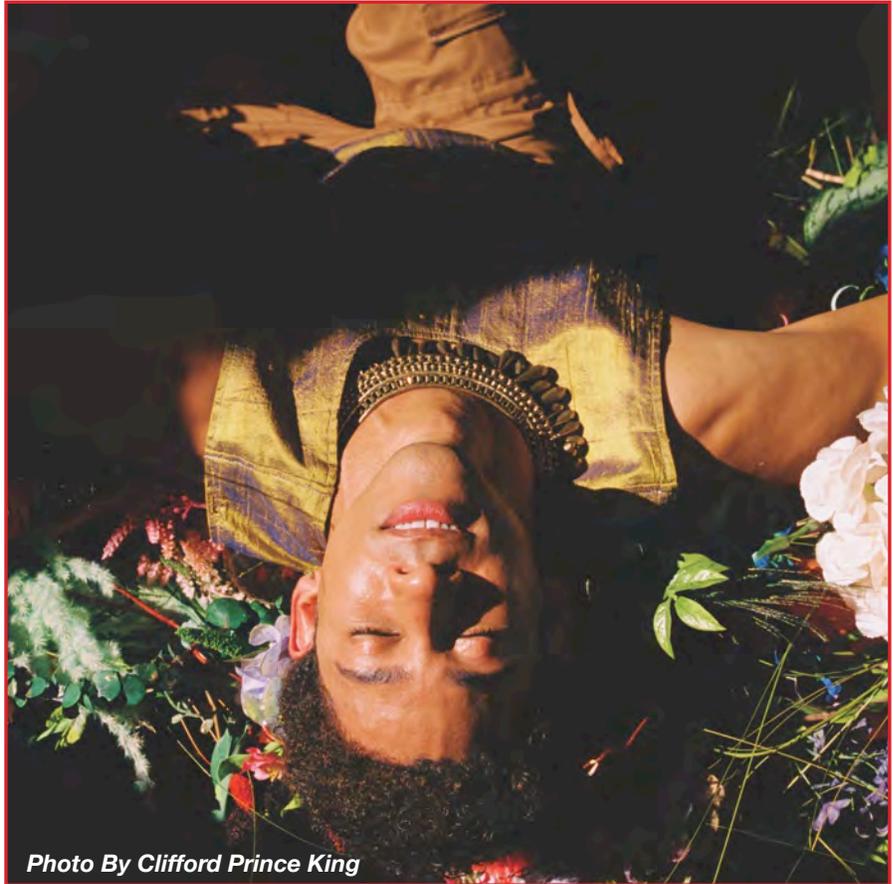


Photo By Clifford Prince King

defiant as the music on this album when you recorded it, or was it a personal manifestation?

Keiynan Lonsdale: Yeah, I was 100 percent feeling just as defiant. The songs were written, for the most part, pretty easily. There was so much that was ready to be expressed. And I think the momentum kept building, because I hadn't felt that empowered to be able to write and make music that was so unapologetic. It felt really, really ripe.

CA: When did you feel you could be unabashedly yourself in your music?

KL: There was definitely one moment; it was three years exactly before I released it, where I had this realization that the best way for me to create would be to hold absolutely nothing back. I realized I was in control of the songs that I would write, and it would be a matter of what the writing led with, or staying in this sort of fear mindset that I had my whole life. And for good reason.

But it felt kind of like a spell was broken, and I was like, "I can say this shit, I can *sing* this shit." (Laughs) In fact, it's what sparked me to realize that

I could have my own unique voice. Before that I would say that I spent a lot of time trying to be like others, but always wanting to have the gall to be able to be my own (person). But I didn't know what that meant. So it was nice to have that spell broken.

CA: So then being able to mentor a younger gay person on *Love, Victor* and remind him that there's no one way to be LGBTQ, what did that feel like for you?

KL: It was great to be able to play a role that could share that knowledge, because it's something that I think each of us have needed to hear at one time: that you are still the one that gets to define who you are. There is no one way, and as much as we like to paint people with the same brush, it's just not how it works. So I think it sends an important message. I'm glad that's the route they went with with the (lead) character.

CA: Going back to the fear you said you felt when you were younger, before you came out: How much of that had to do with you being a Black



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queer person?

KL: Yeah, it had a lot to do with that. I didn't hear and I still don't hear ... (there's) a lack of music that proclaims same-sex love. What's ultimately needed is that it's normalized; that hearing a guy sing about a guy or singing about a girl, they can become one in the same and not something that is conflicting or jarring or uncomfortable, or something that people have to avoid.

CA: Photographer Mark Clennon, who has been sharing images of the Black Lives Matter protests and demonstrations across New York City, described sharing Black stories as "whimsical defiance" in a recent interview with Interview magazine. For you, what does it feel like to be sharing your perspective and story as a Black queer person during our current racial justice movement?

KL: It's both empowering and exhausting. I think a lot of Black people would likely feel this way too, because it's a story we've lived with our entire lives. For a lot of us, we've expressed it for a while. You know, I wrote a whole album about my experience, and I wrote the album, like, two years ago. So, it's coming out now and it's amazing on one hand that people are listening in a different way than they were before. That provides me with a lot of hope on some days. On other days you just want to live your life. You want to be able to live your life without having to explain it all the time. And so I think that's where it's important to have the balance of doing the fight and also knowing, How do you heal at the same time? Take care of yourself? So, yeah. It's hard to describe.

CA: I'm assuming the song "White Noise" was written a couple of years ago too. During the song, you sing, "All the white noise that we just don't need, you better move over." What kind of significance does the song take on now in the midst of this uprising?

KL: It has reminded me of the necessity of it. I was of the mind where I felt like maybe this song was too on the nose, but then, clearly not. (Laughs) There are a lot of people who don't understand the importance of this, and I wanted to approach that song with a level of joy and invitation, to be able to point out an issue, pretty clear as day, yet to say that there's a way forward. I suppose everyone has a different way of how they share their message, and with that song I wanted to kind of teach – and



Photo By Clifford Prince King

with the album, in general – through song and dance.

CA: You taking pride in your Black heritage on "Ancient One" is a good example of that.

KL: One-hundred percent. Because I think the goal of life is to celebrate that we are here, and that we get to share this experience. It's important to have reminders that there is a lot to this existence, and that it can be something that is full of rhythm and full of mystery and full of celebration.

CA: Love, Victor has been getting attention for its diversity, something

many people thought Love, Simon lacked. What are your feelings on how the show and the movie handled representation?

KL: I haven't seen the show in its entirety yet, so I look forward to that. But that was definitely one thing I thought was exciting about this show. When anything is getting a spin-off, you get a little bit worried and you're hoping that it's done the right way. But I appreciated that it was taking a turn from the movie and moving forward, taking further steps.

In one way, I'm really proud of *Love, Simon* and how things were represented, but I'm not unaware of the

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fact that that was one step and that there are still many that need to be taken. As people also said, this is one specific telling of what it is for one kind of person to grow up gay in a fairly accepting environment, in a sort of privileged position. And those are conversations to be had. I'm glad that the movie was both celebrated yet also a topic of discussion of, "How do we keep going?"

CA: When you accepted your MTV Movie award for "Best Kiss" for *Love, Simon* in 2018, what was it like to get on stage as an out queer person and in a dress?

KL: It was super weird because I had come out a few weeks after we'd filmed (*Love, Simon*), so I was out for only 12 months by the time the movie was out. Then I was doing all these interviews and speeches; it was really strange because I only just came out. I was kind of very much in my own experience trying to figure a lot of stuff out.

CA: But you seemed to have known what you were doing when you got on that stage in that dress.



Photo Courtesy of Hulu

KL: (Laughs) Yeah, well ... I was just trying my best to listen to the spiritual aspect of it and that's what allowed me the confidence to wear what I wanted.

CA: How did you feel up there?

KL: I felt amazing. I was really nervous. I didn't know what I was going to say until I started walking up. It's a surreal kind of experience. But I was over the moon, to be honest. It felt like a dream. And I felt really supported in that moment. And yeah, it was quite magical. I *felt* magical.

CA: Did you see the crowd reactions? They were so into your

speech.

KL: I definitely heard them. It was really exhilarating.

CA: I see how you affect a lot of LGBTQ youth, and to that end, I wondered what you think being out and playing Kid Flash has meant to both LGBTQ and people-of-color communities?

KL: It's meant a lot of things. Because at first it was met with a lot of celebration, but I was also met with thousands of racist comments online the day that it was announced. Same thing when I came out. To be met with such celebration but then also the opposite, it's a funny juxtaposition. But I am proud. I'm happy that Kid Flash is a superhero and the message I know that a lot of kids have been getting is: They've got to watch me as a Black man play a superhero, and then they compare it with the fact that I'm an out queer Black man who plays a superhero. We weren't taught you could do that back in the day. And so if that empowers kids to know they can be limitless, then that's the best thing ever.

As editor of Q Syndicate, the LGBTQ wire service, Chris Azzopardi has interviewed a multitude of superstars, including Cher, Meryl Streep, Mariah Carey and Beyoncé. His work has also appeared in The New York Times, Vanity Fair, GQ and Billboard. Reach him via Twitter @chrisazzopardi.



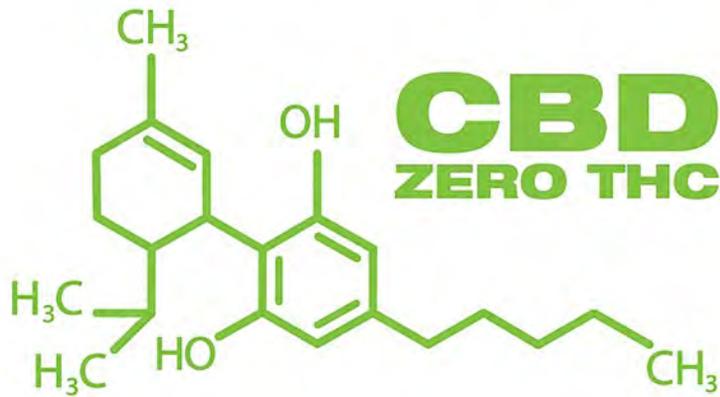
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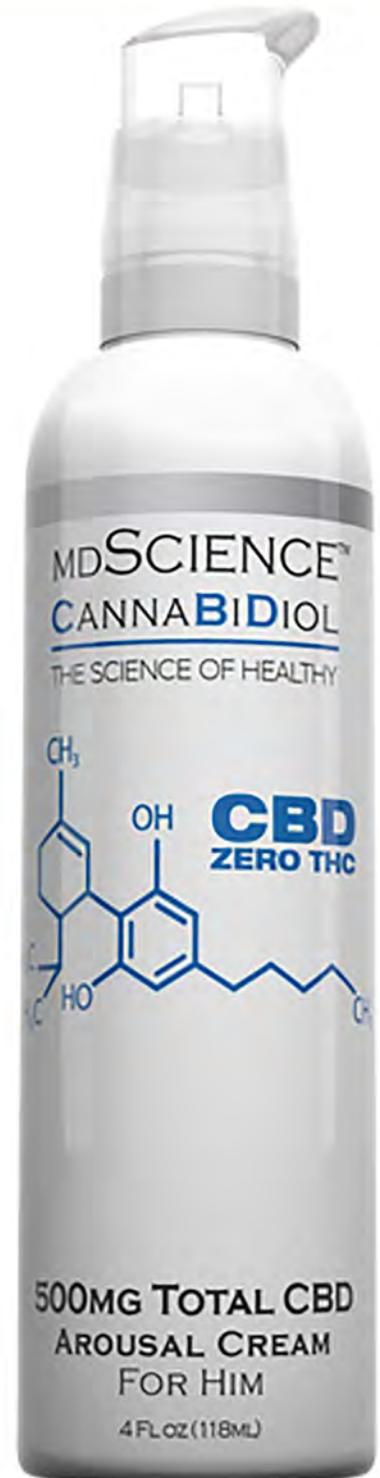
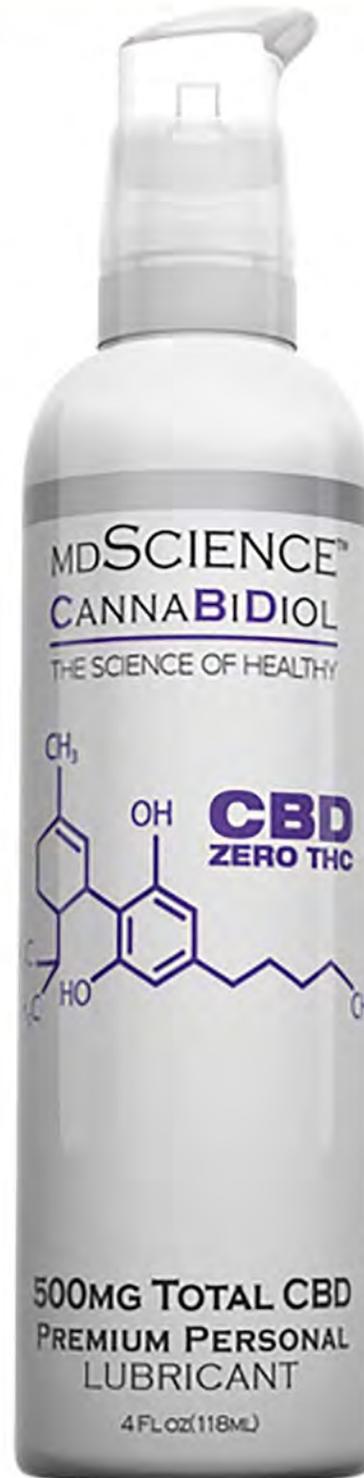
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GRAB ANTHONY

Anthony Catanzaro Brings the Heat

The Former Playgirl Model is Not Letting Parkinson's Dampen His Fire

By Paul Hutnick

For over twenty years, Anthony Catanzaro balanced successful careers as a fitness model and stripper, famously appearing on the covers of Playgirl, Men's Fitness, and Men's Exercise magazines.

It was when he was crouched inside a gigantic cake, poised to jump out to surprise Betty White for her 91st birthday on live TV, when he noticed something was wrong. His normally limber body tightened up. He assumed it was an isolated incident but two years later, the left side of his body had become so rigid that he finally sought the help of a doctor, who diagnosed him with early-onset Parkinson's disease.

In his new coffee table book, HEAT, featuring 165 pages of steamy photos along with his original poems, Anthony Catanzaro reveals the many life lessons he has learned since receiving the diagnosis.

Paul Hutnick: Take us back to the first inkling something was wrong... when you were inside the cake and experienced your first muscle tightness.

Anthony Catanzaro: The feeling was something I have never felt before. It felt like I had no control over my leg or the left side of my body.

PH: Why did you wait two years before seeing a doctor?

AC: I thought I was just overworked, overstressed and needed some time off, so I took a break, but when I returned to work, I was worse.

PH: Did you know what Parkinson's was when the doctor first gave you the news?

AC: I was diagnosed at the age of 42. I didn't really know anything about Parkinson's and I didn't know anyone who had it.

PH: Was there a grieving period or a 'why me' moment?

AC: I was completely devastated and in denial. To be honest with you, to this day, I am still in denial. I think it's a good thing because it allows me to have hope that I can beat this.

PH: What is your plan of attack against Parkinson's?

AC: I knew from the beginning that drugs were not the answer for me, so I've tried natural healing. It consists of three parts: mental, physical and spiritual. I try to stay as positive as possible to maintain a hopeful future. It's important to stay happy, to avoid depression and anxiety.





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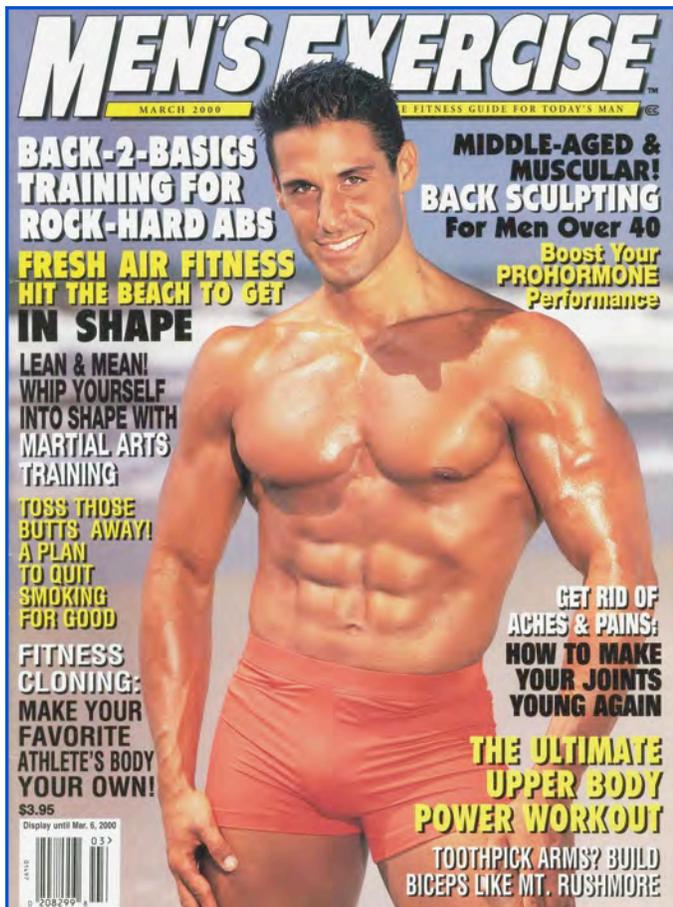
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PH: What's been the biggest change since you received the diagnosis? you received the diagnosis?

AC: I'm a vegan now! I used to eat chicken every day. I have not had it in over three years! It helps tremendously because, with Parkinson's, protein, especially animal protein, interferes with the absorption of medications.

PH: Do you still get up on the stripper pole or pose for photos every now and then?

AC: Parkinson's is a very tough disease to battle. It isn't something you can pull out or remove with surgery. The disease is deep inside the brain and it's all because of a lack a dopamine. Still, I love what I do and nothing is going to stop me from living my life.

PH: What is it that you love most about male fitness modeling?

AC: All of my life, I have worked very hard on my physique and I love showing off my work.

PH: Did nudity always come easy for you?

AC: I'm very comfortable being nude. Some of my best photos are without any clothes on. That is why Playgirl requested to shoot with me three times!

PH: Were you aware of the huge gay following you had accrued from your Playgirl and Men's Exercise covers?

AC: Yes, of course! I have some fans that have been with me from the very start of my career and I love and respect them all. I am happy that I am still able to give them something to admire.

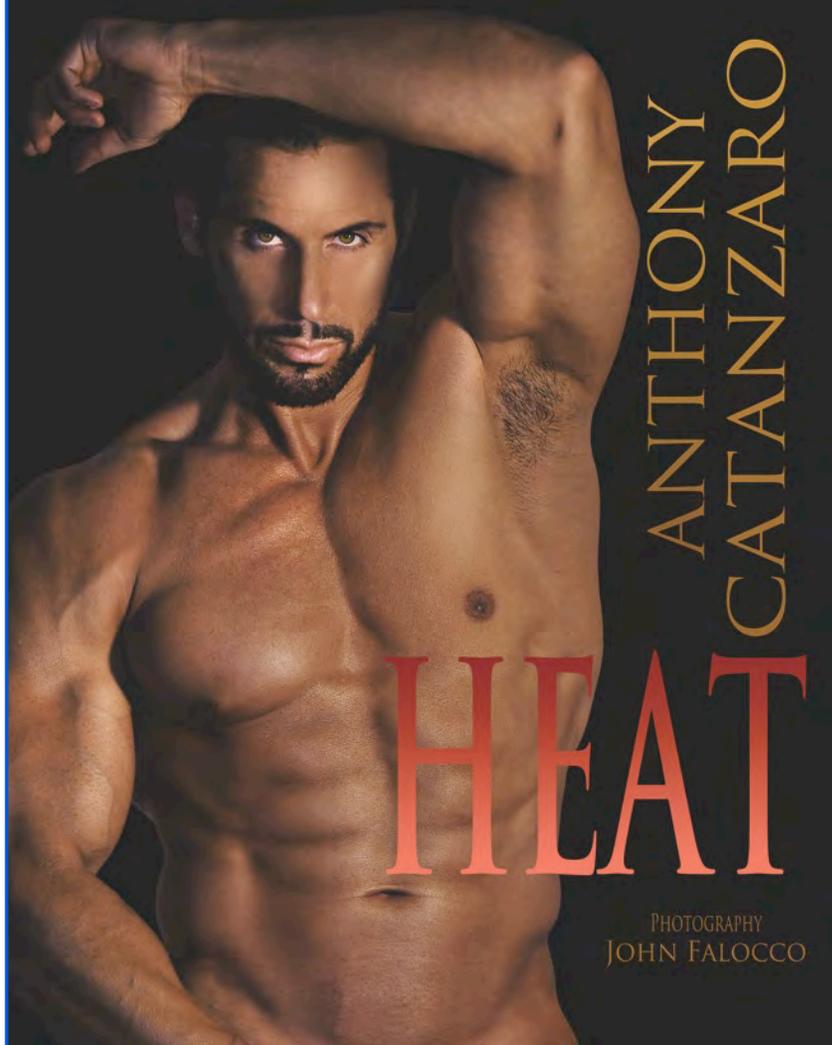
PH: We learn from our obstacles. What have you learned from your battle with Parkinson's?

AC: That I am very strong, not only physically, but mentally and spiritually. I have also learned to appreciate the fact that when a person is healthy, they can come and go as they please, but when stricken with a disease, it is very hard to plan anything and you are left with an uncertainty if you will be able to make it to an event or not. This becomes very frustrating because all you want to do is be free but Parkinson's steals that freedom away.

PH: Is this new insight your reason for creating HEAT? What do you hope readers take away from the photos and poems?

AC: I've always been a writer and I love to pour my heart out so creating HEAT felt very natural for me. If readers can take anything away from the book, I hope it is that we are all one. We are all born unique and we must never let anyone change who we are. In order to be true to others, you must first be true to yourself.

Heat is \$49.99 and available exclusively at <http://www.TonyCatanzaro.com>. The book comes with a personally autographed 12x18 poster. 100% of proceeds benefit Anthony's battle with Parkinson's.



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GRAB SONIA

MUSIC



Photo By Lea Morales

Out, loud and proud: an interview with SONiA

By Gregg Shapiro

Baltimore native, out musician, activist, and even a bit of a mystic, Sonia Rutstein, better known to her fans and followers as SONiA of disappear fear, has a musical gift for everyone. The new 12-song CD compilation *Love Out Loud* (soniadisappearfear.com) collects some of her queerest and most uplifting songs resulting in the perfect soundtrack for your 2020 Pride observances. Drawing on selections spanning almost 25 years, including solo work as well as those recorded with her sister Cindy (from disappear fear's early days), the album is as much a musical history lesson as it is a celebration of the LGBTQ+ community. SONiA was good enough to answer a few questions in advance of the release of "*Love Out Loud*."

Gregg Shapiro: Because *Love Out Loud* is a journey into the past for you and the listener, I'd like to begin by asking you to say something about the genesis of the name disappear fear.

SONiA: I worked at the Baltimore Center for Victims of Sexual Assault right after college. They were looking for a new name for their center. I came up with disappear fear. They rejected that, but I had written it down on a Post-It on my desk. My band Exhibit (sic) A imploded after (my sister) Cindy joined it. There was just me and Cindy, and this name disappear fear. I thought it was cool and we went with it. They went with SARC: Sexual Assault Recovery Center. disappear fear is applicable to when you are sexually assaulted, and you're scared of

everything, and how you want to regain your own sense of power. But then disappear fear was applicable to so many things in my life and that I wanted disappear fear to be.

GS: What can you tell the readers about the stylized spelling of your name as SONiA?

S: When I was five and learning how to write my name, that's how I wrote it [laughs]. I love words and I love names and playing with them. My signature is backwards because I won a contest in second or third grade, writing your name backwards on top of your head. It was a good moment in my life [laughs]. That's probably the seed of it and most people are more oblivious to that when they get older, but I'm not. I have PTSD on all kinds of

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levels [laughs], good and bad.

GS: By my calculations, *Love Out Loud* is your second compilation, with 2008's *Splash* being the first. Why was now the right time to release a new compilation?

S: The *Splash* CD was because I was touring in a completely different market. We had so many CDs at the time, and I wanted something that was of quality and represented the magnitude of the genres that I do. From songs in Hebrew to Spanish to live performances with the band to solo stuff, as well as a couple of newly recorded things. This is who I am. This *Love Out Loud* compilation has been in the works since the beginning of disappear fear because that's my mantra. That's what I want my music to do. To touch people and realize that we're connected. *Love Out Loud* celebrates the LGBT experience of my life. Those songs are the pinnacle song for disappear fear and for gay people moving through their lives.

GS: The 12 songs on *Love Out Loud* span the 24-year period of 1994-2018. How much of a challenge was it to go through so much material and whittle it down to 12 songs?

S: Very hard; that was definitely the hardest part [laughs]. I was saying to Terry (my wife), is the next one going to be *Love Out Louder* or *Love Out Loud Too*? The evolution of the LGBT movement is monumental, it's moved from "no, never" and "what is that?" to "cool!" and almost "so what" [laughs]. Which is awesome! I went through the torment of it and the celebration of it, and that's the purpose of the CD.

GS: *Love Out Loud* opens with "Fix My Life" from disappear fear's eponymous 1994 album. It includes a reference to HIV and "the boy next door/that Ron ignored and George abandoned". More than 25 years later, did you ever think we'd once again be witnessing a Republican POTUS bungling the handling of another killer virus?

S: No, never. No, certainly not. I did not see this coming. As I'm want to do, for lack of a better cliché, I try to find the silver lining [laughs]. The earth is healing, the air is 30-40% cleaner. We're seeing nature, which is nice, and also a building of community. There is some positive stuff, too. In Judaism, every seven years you don't plant anything on the ground. This is the seventh year for that.



Photo By Lea Morales

GS: You're supposed to let the earth heal.

S: Exactly! Seven times seven is 49, and then you take the next year, which is 50, and all financial debts and burdens are forgiven. That will be in 2021. Isn't that interesting?

GS: That's fascinating.

S: I'm Jewish. I try to follow things like this. As I've aged, I've gotten even more into it. These parallels are so interesting to me, because it's right

where we are.

GS: The song "Who's So Scared" features some lyrics by queer Harlem Renaissance poet Countee Cullen. Why did you incorporate his words into your song?

S: My girlfriend at the time was studying African American female authors at Howard University in DC. She had all these great books. Obviously, Countee Cullen is a male writer, and his book was one of the ones that she had. I love poetry and I

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opened the book and this poem jumped out at me. I read it and it had the word “Baltimore,” and I thought it was so profound. I had this idea of “Who’s So Scared” for a long time. For me, it’s about facing myself. I really thought when I first came out that I’d have to compromise my life and cut off people because they wouldn’t like me or respect me or love me anymore, which was not true, but I was scared about that. The idea of “who’s so scared” can be applied to when I have to make a big decision, I ask myself what I would do if I wasn’t scared. I usually get my dream answer and sometimes I follow through with it [laughs]. That’s a good day [big laugh].

GS: With Pride parades and festivals being canceled due to COVID-19 concerns, the *Love Out Loud* album functions as a kind of stay at home Pride observance.
S: That’s awesome!

GS: When did you attend your first Pride parade and what do you remember most about it?
S: I think I was 20 years old. I was in a band called Invasion of Privacy. I was not out yet. We got booked to play DC Pride because my manager was gay. He wanted to put this band together to play songs that he was writing. In fact, he wrote one for Norah Jones, but I don’t know if she ever recorded it. We did that festival and we were backstage with the drag queens

who were easily twice my height (laughs) and gorgeous. It was so sensational in every way. It was amazing and colorful. I don’t think I was ever in a place where there was so much life! It was fantastic.

GS: Finally, Terry, who is your manager and your wife (married 12



Photo By Lea Morales

years/together 23 years), is featured prominently in the *Love out Loud* album artwork. Would you please say something about what Terry means to you?
S: Yes! Terry is my world. She has her own history, her own legacy of

participation in the gay movement. Starting with the successful move from gay being this fringe of society to it being a successful lighthouse of philosophy and financial influence. So few people know this; Terry should write a book. She took Atlanta’s Gay Pride (festival), which was \$30k in debt, and only had a couple of drag queens performing for entertainment, and she felt like there was more to gay people than white boys on a dancefloor. The community’s a lot bigger than that. They said to her, “You’re so sure about this, why don’t you do it?” She said, “I’ll head this up, but you have to let me do whatever I want.” They did and what she was able to do was take it from what I described to the entire community being involved. You had drag queens, but you also had lesbian singer/songwriters and storytellers and political figures. She really opened it up. What happened was the (public) face of a gay person changed and she was able to get corporate sponsorship. The beer and alcohol companies had a huge audience with the gay community.

GS: Right, because the bars were some of the earliest social gathering places.
S: Exactly! That transformed it. That was in the early 1990s. Then she became the gay ambassador under (President) Clinton, as the face of that, and ended up producing the entertainment for 27 Prides in 1997 and

that was the year we got together. It was an insane year! I was doing 10 Prides at which she booked me, and then another four or five that my booking agent arranged. It was wonderful! Things were starting to shift, it was making the earth move.



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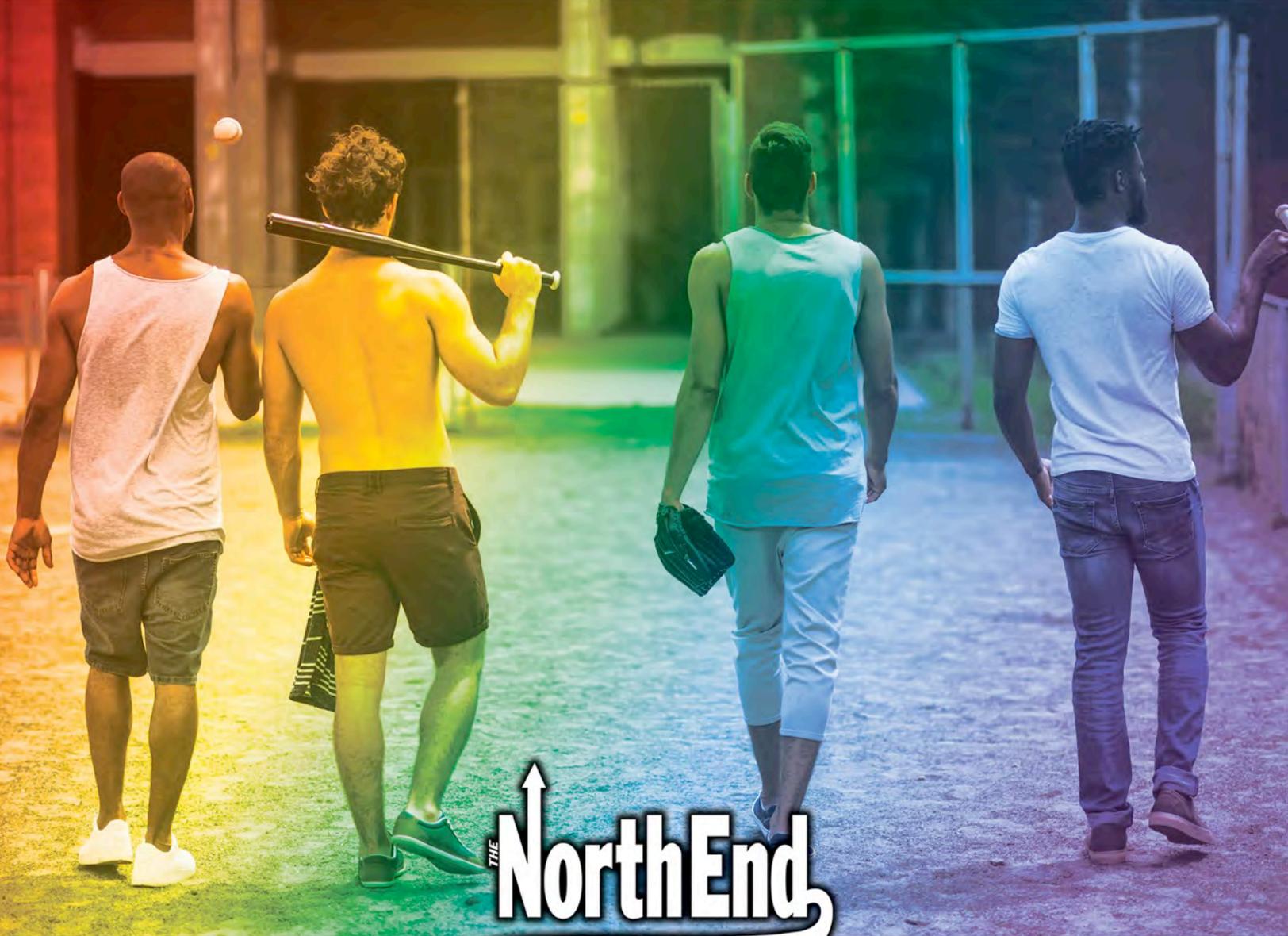


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3	Going Deeper & RITN	Into You
4	Galantis & Dolly Parton	Faith ft. Mr. Probz
5	Panteros666	I See Your Rainbow
6	Tritonal x Haliene x Schala x Jorza	Long Way Home (Original Mix)
7	DJ D Sol	Electric ft. Hayley May
8	Laidback Luke & Steff Da Campo	We Found Love (Radio Edit)
9	Tritonal & Man Cub	Worth It All
10	DASCO ft Twan Ray & EV Palmer	Magik
11	Shanguy	Delosee (Paris Paname)
12	Becky Hill	Better Off Without You ft. Shift K3Y
13	Jubel	Dancing In The Moonlight (Jack Wins Remix)
14	DJ SHAAN	Paradise (Radio Edit)
15	Sonny Fodera X Dom Dolla	Moving Blind



Sukie de la Croix and Owen Keehnen need your assistance once again!

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GRAB ROGER

CREDIT CARD DEBTS: THE STATUTE OF LIMITATIONS

By Roger V. McCaffrey-Boss, Esq.

Q: I am out of work due to COVID-19 and can't pay my credit card bills. I am also receiving calls and letters from a credit collector on a charge card that was closed years ago. What are my rights?

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

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

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

Unknowing consumers will make payments on their credit card accounts even when they are not on their credit report. You make a payment and the credit collector gets another five years. Finally, the statute of limitations does not cause your debt to go away after it expires even though there has been no judgment against you.

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

Judgment-proof means that even if a creditor sues you in court and obtains a judgment, the creditor will be unable to collect on the debt because your assets are exempt from seizure



under state law. In Illinois the following personal property is exempt from attachment or judgment (which means no one can take the following property no matter how many lawsuits or judgments there are):

- Your clothing, schoolbooks and family pictures;
- Equity in a car up to \$2,400
- Equity in professional books or tools of the trade (for example craftsman tools etc.) up to \$1,500.
- \$4,000 in equity in any other personal property.
- \$15,000 equity in your home.

This means that if someone obtained a judgment against you and you only had \$2,000 in the bank, furniture with a value of \$2,000 and a car with equity of \$2,400 or less, your creditor would obtain nothing because the value of what you own is within the exemptions created by Illinois law. Your property is exempt and you are judgment-proof.

Although a creditor may turn your debt over to a collection agency, the agency will usually write off the debt if you are judgment-proof. You will need to tell the collection agency of this fact and may need assistance from a lawyer who will so advise the collection agency. Taxes and secured debts (house mortgage or car loan) cause special problems which may lead to forfeiture of your property even if you are otherwise judgment proof. You may require the remedies that bankruptcy affords.

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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July 21, 2020

GRAB HOLLY

Are You Liberally Lubricated?

By Holly Maholm

Donut Time's new business venture (home delivery of donuts by horse-drawn chariots) had launched, and it was an unqualified success. As the weeks wore on, we increased our customer base, and sales stayed strong. Xandra found she needed help in the kitchen, and – in addition to taking on Phyllis and Grandma Lily part-time – she hired away one of the Lunch Ladies (Martha) from the high school cafeteria.

I was happy to see our new revenue, as we had many workers to support. There were Xandra, Cindy and Aly, as well as Recon, Fender and Tuco (the drivers), plus Xandra's three new kitchen helpers. What I had not foreseen were the challenges we faced resulting from our employment of the rescue horses.

Now, do not imagine that the rescue horses lacked for attentive oversight, or that their needs were ever ignored. No. Xandra and Cindy were unceasingly vigilant concerning the welfare of the horses. Having once witnessed the mistreatment which Blossom and Biscuit suffered at the hands of the former carriage-owner, they watched with eagle eyes to ensure that the rescue horses were well taken care of.

And standing behind them in that ever-observant assembly were Glitter, and behind her, Dot. Glitter served either in the stable or at the Horse Rescue, where it was her responsibility to decide which horses needed a break, and which were sufficiently recovered that they could go back into service. Behind her stood Dot, who – consulting daily with Queen Penelope – spoke up whenever she thought one of the horses “just didn't look right” and needed more rest.

And in all honesty, I stood behind them all, where I did what I could to make the lives of the horses easier. I went on the internet and found what I can only describe as “rubber horse booties,” which, when strapped onto each hoof, provided both the sure footing and shock-absorption necessary for pulling a chariot over hard and slippery pavement. Yes, if our rescue horses were in any danger, it was only of being so pampered and overfed that – despite their labor pulling the chariots – they could soon gain weight.

All that I have just explained to you might have been easily foreseen by someone more familiar with horses than I, but what I tell you next is but a “truth universally acknowledged” in our modern world. To wit: No business in America today can operate smoothly unless liberally lubricated with the labor of interns.

At the end of each working day, after some eight hours driving the chariots and dropping off orders, the drivers (Recon, Fender and Tuco) were too exhausted to provide the daily care required by the horses.

The daily needs of the horses were several: Their rubber boots had to be removed, as well as their harnesses, halters, knee-braces, leg wraps and tie-backs. They needed to be washed, dried and brushed; fed and watered; and have their hooves checked for injury or wear. These jobs – being dirty, repetitious and monotonous, and being of primary importance to the horses (but not to upper-management) – it naturally follows that these were just the sort of tasks to be delegated to interns.

Thus, Cindy and I asked ourselves: Where could we find interns to



work at Donut Time? They had to be young, energetic and (honestly) naïve. Unsurprisingly, we thought of Dave's LGBT students at the high school.

“But, wait,” you ask, “didn't Cindy and I recognize that this proposal would unavoidably result in our taking unfair advantage of Dave's students?” Does horse manure make good fertilizer? Consequently, Dave – negotiating on behalf of his students – exacted two concessions in return for their labor.

First, Dave insisted that his students would serve as interns only as part of a larger and authentically “educational” program; one that would fit within the Roman Army curriculum they were pursuing. Accordingly, I prevailed upon our local large-animal vet – Jeff – (who attended to the rescue horses, when necessary) to develop and teach a course on the Biology and Physiology of the Horse. Three times a week I walked one of the rescue horses over to the high school, where Jeff taught a hands-on seminar focused on the equine species.

He lectured upon topics he had studied in vet school, as well as secrets he had learned during his long career with thoroughbreds. The course was soon so popular among the LGBT-interns that many ordinary students clamored to join the class.

There was a second concession I had to make in order to obtain the commitment of the LGBT-interns. This I readily agreed to arrange, but – as is so often the case with interns – we “Executives” (even the greatest among us) sometimes fail to foresee what scandalous results may be aroused, stiffen and explode all over us, thereby bringing about impeachment of our reputation.

(To be continued)

Holly Maholm is a transgender woman living in Cleveland, Ohio. Look for Volume 2 of What Would a Unicorn Do? (now available on Amazon) which contains additional episodes of Holly's on-going story of her life among the unicorns, plus additional articles and a short story of a transgender woman confronted by Satan! Send a message to Holly www.hollymaholm.com.

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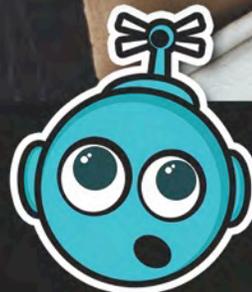
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Monon Trail, new street malls, 3 villages, Cole Porter exhibit, and more

By Bill Malcolm

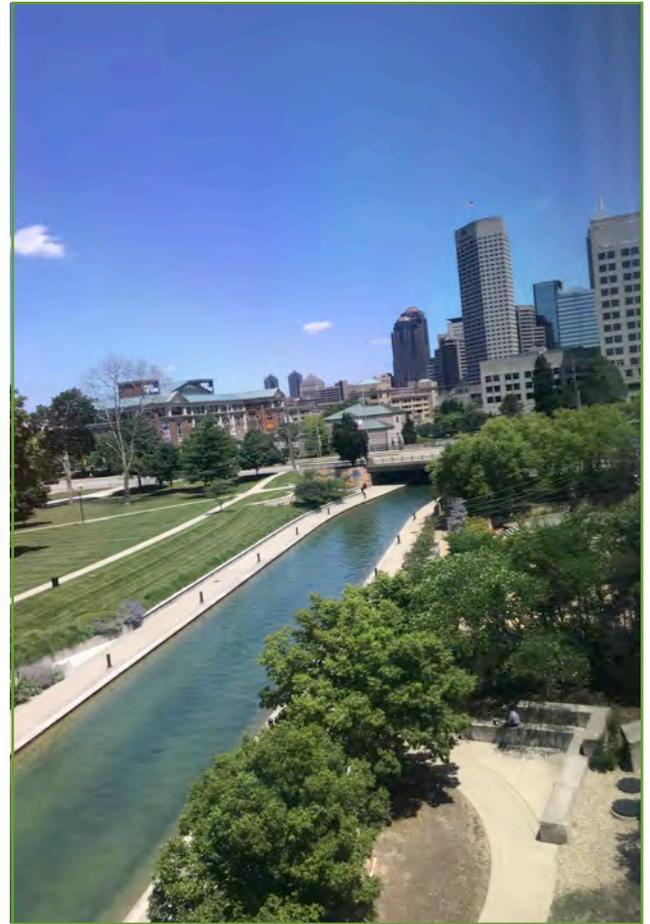
The diverse and friendly Indianapolis scene makes for a perfect weekend getaway. It is a 3-hour drive from Chicago. There is so much to do. The city features compact, walkable downtown plus no less than three cute villages within the city: Mass Avenue, Broad Ripple, and Fountain Square. Bring your bike helmet and ride the Monon Trail, a 30 mile or so rail trail which runs from downtown to points north including Broad Ripple Village.

WHAT TO DO

Take a walk along the downtown canal and enjoy the State Museum and History Center along the way. The Indianapolis History Center (450 W. Ohio) to enjoy interactive Hoosier history featuring live actors singing the songs of Cole Porter as you request them off the song menu. Porter was an

Indiana native and had a colorful life. My favorite Porter hit, Anything Goes, was performed live at my request. Also at the center, learn about Madam C.J. Walker in The Empowering Women Exhibit. Details at <http://www.indianahistory.org>.

Rent a bike at the bike share station, ride around the Cultural Trail downtown, and then head north to Broad Ripple on the Monon Trail. Broad Ripple is a cute, walkable



village just 7 miles north of downtown with a pedestrian mall to enjoy your favorite restaurant or bar outdoors. Enjoy the Farmer's Market Saturday mornings behind Glendale Mall just east of Broad Ripple. Have lunch on the patio at Bazbeaux Pizza. Pick up a gourmet bakery treat at Rene's Bakery just across the trail. Try the vegan delights and fresh juices at Ezras. Enjoy great Mexican food at LaPiedad. Then grab an ice cream cone at BRICs and walk along Broad Ripple Avenue, which is currently closed to autos. Enjoy the Indianapolis Art Center and gardens. Plan your Broad Ripple outing at <http://www.broadrippleindy.org>. You can also reach Broad Ripple by the new Red Line rapid transit bus line. Details at <http://www.indygo.net>.

Head up to Newfields (formerly the Indianapolis Museum of Art) and enjoy the paintings and outdoor gardens. Do not miss the new exhibit, Edward Hopper and the American Hotel. Have a cocktail at the pop up Hotel Bar. Enjoy the outdoor gardens.

Also visit the Indianapolis Zoo, which is downtown in the White River



State Park.

Just south of downtown is the urban hipster hangout, Fountain Square. Try the coffee at Fletcher Place Coffee.

NIGHTLIFE

You will find several bars on Massachusetts Avenue which is blocked off to cars for the summer to enhance outdoor dining and drinking. Metro (707 Mass Avenue) is a nightclub and restaurant. Next door is Tini, which has a great outdoor patio bar. Forty Five has great food and drinks and is at 45 Mass Avenue (corner of College Avenue).

A bit further from downtown, stop by Gregs is on 231 16th Street. The Sunday afternoon show tunes always draws a crowd. Downtown Olly's (822 N. Illinois) features food and libations. Check out the piano bar on Tuesdays. There is always something going on at this neighborhood hangout. You will find them on Illinois Street just west of downtown.

English Ivy's is a gay friendly neighborhood pub, which features food and drinks. You will find them at 944 N. Alabama just north of Mass. Avenue and downtown. Enjoy a pork tenderloin sandwich, a Hoosier favorite.

WHERE TO STAY

Downtown hotels include the Courtyard on the Canal as well as the Residence Inn on the Canal. The Sheraton is always an affordable option. The JW Marriott is also very nice. The Hotel Broad Ripple is a charmer and right on the Monon Trail. You can walk to the bars and restaurants of Broad Ripple.

GETTING TO INDY

Indianapolis is a 3-hour drive from Chicago. It is also serviced by Amtrak 3 days a week (and with a Thruway Bus the other days) with a station just steps from downtown hotels. Book your ticket at <http://www.Amtrak.com>.

The award winning Indianapolis International Airport (#1 in the nation for 2020 according to both Travel and Leisure as well as Conde Nast) is another option for travelers. Take the Green Line or #8 bus to downtown from IND. I recommend Southwest which serves Indy from Midway and other airports around the nation.

SHOPPING

Freshen your wardrobe at Heritage Clothier and Home (1134 E. 54th Street). Great deals and the latest styles including my favorite, Penguin. Ask for the cologne. Pick up some sexy underwear or supplies at Toolbox at 750 N. College.

COVID IMPACTS

The city features outdoor dining and limited indoor dining due to COVID. Masks are required when indoors at all facilities including bars and restaurants.. The museums are also now again open to the public. Capacity restrictions are in effect. Check before you go to them as rules change frequently as does what is and what is not open. Bring your mask.

FOR MORE INFORMATION

VisitIndy has both daily deals and a LGBTQ guide:

Indy's Daily Deals – <https://explore.visitindy.com/checkout/262/visit-indy/1508/indy-daily-deals>

LGBTQ Guide – <https://www.visitindy.com/indianapolis-lgbt-indy>

You will not run out of things to do in this surprisingly friendly and fun Midwestern metro of 2 million folks. We look forward to your visit to my hometown.

Bill Malcolm is the only nationwide syndicated LGBTQ value travel writer. He is based in Indianapolis. His column is or has been carried in LGBTQ publications around the country. His opinions are his own and he takes his own pictures. Thanks to Visti Indy for the help with this column. All or parts of this material may appear in other publications.



White River



Photos By Anthony Meade



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Born Perfect Applauds United Nation's Call for a Global Ban on Conversion Therapy



The United Nations' Independent Expert on protection against violence and discrimination based on sexual orientation and gender identity called for a global ban on the practices of so-called "conversion therapy," stating that such practices "inflict severe pain and suffering on lesbian, gay, bisexual, trans and gender-diverse (LGBT) persons, often resulting in long-lasting psychological and physical damage."

"Today's action by the United Nations marks a huge turning point in the global effort to end this deadly practice," said Born Perfect Co-Founder and Chief Strategist **Mathew Shurka**. "I spent five years in conversion therapy, trapped in systemic torture by therapists who falsely claimed that they could change my sexual orientation. I know firsthand how devastating these practices are, and how much lasting harm they cause to LGBTQ people and their families. The independent expert and the U.N.'s leadership have the power and influence to encourage member states to protect LGBTQ people from this abuse."

Also known as "ex-gay" or "reparative" therapy, conversion therapy practices claim to change a person's sexual orientation or gender identity. These practices have been condemned as dangerous, unethical, and ineffective by medical and mental health organizations, which have warned that conversion therapy provides no benefits and puts patients at risk of serious harm, including depression and suicide.

In preparing the report to the Human Rights Council, the independent expert, **Victor Madrigal-Borloz**, collected data on conversion therapy practices as well as the testimonies of survivors.

His report draws from 130 submissions from governments, civil society organizations, religious organizations, health providers, and survivors of "ex-gay" or "reparative" therapy. In extreme cases around the world, attempts to change sexual orientation or gender identity include beatings, rape,

electrocution, forced medication, isolation and confinement, forced nudity, and verbal humiliation. In the United States, these practices often consist primarily of counseling based on shaming, disinformation, isolation, and efforts to turn parents and LGBTQ people against each other.

"Born Perfect is incredibly proud to have supported and contributed our work to the U.N. report," Shurka said. "We stand with the U.N. Independent Expert in calling for a global ban, letting every child know they are Born Perfect."

Last February, Shurka spoke alongside **Madrigal-Borloz** to the Harvard Law School Human Rights Program about his experiences undergoing conversion therapy. The meeting was convened as part of Madrigal-Borloz's U.N. mandate.

"Survivors are at the forefront of the movement to end conversion therapy," Shurka told the program. "They have changed the hearts and minds of legislators and policymakers by sharing their stories."

Shannon Minter, legal director for the National Center for Lesbian Rights, agreed.

"Today's report confirms that conversion therapy is a human rights abuse, not a legitimate treatment," Minter said. "Our local, state, and national leaders now have even more support to protect youth from this harmful practice."

CTA's Red and Purple Modernization Project (RPM), Walsh-Fluor Assist Small Businesses During COVID-19 pandemic



The CTA's Red and Purple Modernization (RPM) Phase One Project and the Walsh-Fluor Design-Build Team, RPM's contractor, have helped disadvantaged business enterprises (DBEs) successfully apply for and receive \$3.4 million in COVID-19-related federal aid.

The CTA with Walsh-Fluor and LISC Chicago created the "CTA Building Small Businesses" program in 2019 to provide financial and technical assistance to small businesses that are certified as Disadvantaged Business Enterprises (DBE) or that are seeking to become DBE-certified to be eligible to work on CTA projects. Since the

COVID-19 crisis began, CTA and Walsh-Fluor have expanded their support to help companies apply for federal CARES Act loans, which includes the Paycheck Protection Program and Economic Injury Disaster Loans.

"These small businesses are helping CTA build new Red Line stations and tracks, and in our view, it is just as important to invest in our communities as it is in our infrastructure," said CTA President Dorval R. Carter, Jr. "Given the strength of our CTA Building Small Businesses program with our partner Walsh-Fluor, it made perfect sense to go beyond our regular program assistance to help these businesses survive this unprecedented period."

Paniagua Group, based in Arlington Heights, is one such beneficiary from participating in CTA's Small Business Program and receiving guidance on successfully applying for federal COVID-19 funds. Paniagua, through working with Walsh-Fluor and CTA through its "CTA Building Small Businesses", has successfully bid and worked on a CTA construction project because of its participation.

This spring, CTA and Walsh-Fluor held a virtual CTA Building Small Businesses session during which:

Small businesses were provided information about how to swiftly assemble the necessary documents to successfully apply for federal funding.

The program team created a guide outlining the capacity of both lending programs, who is eligible, and what financial information applicants should be prepared to submit. The team worked one-on-one with DBEs seeking loans.

Thirteen (13) companies, including contractors and professional services, were successful in applying for loans that ranged in amounts from about \$6,500 to \$1.2 million.

The CTA Building Small Businesses Program was created to help small businesses bid on large projects like the \$2.1 billion RPM project. The program is designed to help DBEs secure loans for working capital, equipment and other cash-flow needs. Launched in September 2019, the program has worked with dozens of small businesses to develop the capacity to bid on CTA projects like the RPM.

For more information on RPM, visit <http://www.transitchicago.com/RPM>.

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LAUV DROPS NEW 4-TRACK EP WITHOUT YOU



Following the release of his debut album *How I'm Feeling* in March, Luvu drops a surprise new EP titled *Without You*. The 4 tracks were all written and produced during quarantine with **Amy Allen** (Halsey, Selena Gomez), **Dallask** (Fifth Harmony) and **Johnny Simpson** (Christina Aguilera, Ava Max), among others.

In addition, Luvu recently launched his episodic video series and podcast called *Breaking Modern Loneliness*. Each episode is a new open forum discussion on all things human relationships, mental health and technology. Luvu and his guest start off with a specific topic, ranging from making new friends, to social media boundaries, to maintaining relationships. (<http://www.breakingmodernloneliness.com>).

Last month, Luvu released the music video for "El Tejano" featuring **Sofia Reyes**, a track off his 21-track debut album *~how i'm feeling~* with a first look from *PAPER Magazine*. The video was shot pre-quarantine at the actual restaurant and bar that inspired the song, El Tejano in Los Angeles' North Hollywood. In the video directed by **Kid. Studio** (The Weeknd, Future), Luvu eats a mysterious spicy pepper, and hallucinates his way through the rest of the video, that includes a dance sequence choreographed by **Teresa Toogie Barcelo** (Dua Lipa's "New Rules" and "Electricity" choreographer).

For more visit <https://www.laUVsongs.com/>

SLICK SHOES ANNOUNCE FIRST FULL LENGTH ALBUM IN 17 YEARS ROTATION & FREQUENCY



Pop punk powerhouse, **Slick Shoes** have announced their comeback album, *Rotation & Frequency*, their first full length album in 17 years. The band also return to **Tooth & Nail Records**, who will put out the new album, and were the band's label home for their four of their five studio albums.

Rotation & Frequency manages to be both fresh and nostalgic, offering a dynamic version of what the punk world first fell in love with. For the first time Slick Shoes pays tribute to punk while entertaining outside influences, a decision marked not only by the band's maturity, but shared desire for experimentation. Fearless but still familiar, Slick Shoes' newest album reflects on the human condition with refurbished grit.

It was 1994 when a handful of scrappy teenagers became Slick Shoes: a skate punk band from Southern California. They grew a large and loyal fan base headlining tours across the nation, an accomplishment that canonized them into the 90s punk rock scene. **Ryan Kepke**, along with **Joe Nixon**, **Jackson Mould**, and **Jeremiah Brown**, would release five studio albums together over the next decade.

With the exception of a few sporadic shows, the band didn't resurface again until 2018 when they recorded the live album *Broadcasting Live*. The project was effortless and inspired and prompted the band the write and record their newest album, a new record 17 years in the making.

Fans can stream a new song called "Whispers", taken from the album by visiting: <https://slickshoes.fm/to/whispers>

STEPHONNE SINGLETON RELEASES 'WANT ME' OFFICIAL MUSIC VIDEO



Stephonne Singleton slinks and slides into ears with "Want Me". The dark and slickly polished track oozes of sex, confusion and tension. "Those things describe my coming of age as a black gay man. I've put my heart and mental health through a lot, trying to find love." With Stephonne you find a painfully personal style of writing. Here, he delves into the point of view of an ex-lover. "I kept trying to make it work and the outcome was always the same. It was so confusing, that it haunted me. I was with a person who loved me but that didn't want anything to do with love. I was just a body for sex and a cheerleader when he decided it was game on." The song was his final straw and a way to make sense of what he'd been through. It also examines the hookup culture of apps like Grindr and Scruff. "The app culture feels like shopping at a butcher shop for meat. It's a bunch of ghosts, most of the time, who appear and disappear as soon as they cum. Sex can be utility but I suddenly don't exist after that?!" Being black, becoming fetishized and turned away from members of queer

communities has been an often occurrence for the singer-songwriter.

The writing and production comes solely from the Kansas City native, with a huge helping hand from co-producer, **Justin Mantooh**. Recorded at Westend Recording Studios the track features **Johnny Hamil** on bass, **Ben Byard** on guitar and **Adam McKee** on drums. Singleton continues to defy genre, but instead of dipping his toe into his alternative rock roots he takes a deep dive in. Still marked by breathy vocals, buttery falsetto, gospel rasp and innate jazz sensibilities, the track and brand new music video lift Stephonne to new heights.

"Want Me" is currently available on Apple Music, Spotify, Tidal and all digital/streaming platforms but will also appear on the upcoming EP, *SIS: Side A*. SIS means Summoning Insatiable Spirits. "That is what I do every time I write a song. The spirits are my emotions, thoughts, traumas, fears and joys. It is like the ritual in the video but without blood and body paint," laughs Stephonne. The "Want Me" video ushers us into a slew of Alternative Rock tracks that are witchy, infectious, ready for radio and that bring R&B and Pop in the mix to create something inimitable but richly accessible. "I just want to make my city proud but I've got a lot in store for the entire world. It's time to enter that stage."

For more information visit www.stephonne.com

ACCEPTANCE RELEASE NEW SONG "MIDNIGHT"



Acceptance have released a new song called "Midnight". It's taken from the band's upcoming EP *Wild* due out July 24 via Tooth & Nail Records.

Last week the band released the official music video for their song "Cold Air" via SPIN. "Cold Air" is the band's first new song in over three years and the first taste of what is to come later this year.

The power-pop and emotive aggression familiar to fans of similar touchstone icons like **Jimmy Eat World**, **Sunny Day Real Estate**, and **Mineral** persists within the sound, but with a greater emphasis on raw, organic feel and less rigid song structure, resulting in songs that reward repeated listens.

The band is currently comprised of **Jason Vena**, **Kaylan Cloyd**, **Ryan Zwiefelhofer**, **Christian McAlhane** and **Garrett Lunceford**. Acceptance has been making music together for over 22 years.

For more information visit www.acceptanceband.com

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