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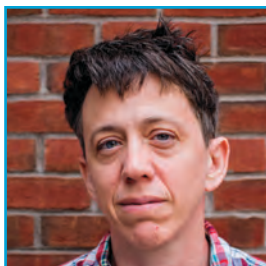


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Publisher

Stacy Bridges

Creative Director (Web)

Miguel Ortuno

Contributors

Chris Azzopardi
Roger V. McCaffrey-Boss
Erik Sosa-Kibby
Holly Maholm
Gregg Shapiro
Terri Schlichenmeyer

Production

Stacy Bridges
James Gumb

Photography

Bear Lens Photography
KenBrown
CHRIS K.

Sales

Judy Kyle

Public Relations

Nick Wille

NATIONAL SALES REPRESENTATIVE

RIVENDELL MEDIA
908-232-2021

In Memorium

Mark Nagel (Co-Founder)
1961 - 2019

Cover:

Belinda Carlisle

GRAB MAGAZINE
3712 N. BROADWAY #315
CHICAGO, IL 60613
TEL: 773-707-2660
WWW.GRABCHICAGO.COM
WWW.GRABBYAWARDS.COM
EMAIL: GRABSTACY@GMAIL.COM

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GRAB BELINDA



Photo By Nick Spanos

Still Mad About Belinda

By Gregg Shapiro

Belinda Carlisle is the definition of a music legend. From her beginnings as drummer Dottie Danger, an interim member of L.A. punk band the Germs, to co-founding the all-female band the Go-Go's, where her trademark vocal belt and distinctive dance moves made her all the rage, Carlisle grabbed our attention and never let go. After three albums with the Go-Go's, Carlisle launched a successful solo career, even earning a Grammy nomination for the song "Heaven Is A Place On Earth." She regrouped with her former fellow band members for 2001's "God Bless the Go-Go's," reissued in an expanded edition in 2021, and has toured with the band (who were the subject of an acclaimed 2020 documentary) on and off for years. The host of "Mad About Music" on SiriusXM's 1st Wave channel, Carlisle, the mother of a gay son, is also known for her activism for the LGBTQ+ community. For her new five-song EP "Kismet" (BMG), Carlisle has teamed up again with Diane Warren (writer of Carlisle's hit single "I Get Weak") for a delightful set of tunes. Belinda was generous to make time for an interview in advance of the EP's release. [Belinda

Carlisle performs on July 9 at North Shore Center for the Performing Arts in Skokie.]

Gregg Shapiro: Your new EP is titled "Kismet," which is defined as destiny or fate. Would it be fair to say that it was kismet that you would work with Diane Warren again?

Belinda Carlisle: It was complete kismet [laughs]. That's what it was. I mean I wasn't planning to really do anything new. My son (James) ran into Diane at a coffee shop in L.A., and she asked, "What is your mom doing? Let's call her." She called me and said, "Come to the studio. I have some songs for you." I was like, "Oh my God! Do I really want to do this? It's a big commitment." But you can't say no to Diane. I went to the studio, and she played me the most amazing songs. It was almost like the universe saying you're not meant to slow down right now. So, here I am talking to you.

GS: Your history with Diane goes all the way back to your 1988 hit single "I Get Weak." What makes Diane the kind of songwriter whose compositions are a good fit

for you?

BC: She has a really good sense of what I am, who I am, how my voice sounds, and everything. I have a good sense of that, too, thank God. As with any songwriter, including Diane, I just know it right off melodically. There's a type of melody that's a little bit melancholic, but very beautiful in the same way that "Big Big Love" is on "Kismet." She played me songs that I just knew would be good for me, and that she thought would be good for me, too. She was right! We were both in agreement on most everything creatively with this.

GS: Last summer, "Entertainment Weekly" included your rendition of "I Get Weak" on its list of "The 20 best Diane Warren songs." What does it mean to you have made that list?

BC: It is an amazing song, and to be on that list... I had no idea. She's written for everybody, so it's quite a compliment I would say.

GS: I really like the song "I Couldn't Do That To Me," and I'm glad you included a power ballad on the EP. Can you say something

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about how you approach ballads, as opposed to more rhythmic or rocking tunes?

BC: That is really hard to nail, generally, not just vocally, but usually production-wise, too. I'm working with Mati Gavriel, who produced everything. It was like that song had to have a little bit of restraint and then build it, but it was strange because we didn't know what kind of approach we were going to take with that song. It kind of revealed itself in the studio when I was doing the background vocals on that song. It started reminding me a little bit of "Nothing Compares 2 U." I wanted it to have that element of restraint. I think we achieved that. I think it's an amazing song and it's one of my favorites off the EP.

GS: "Big Big Love" sounds like it could become a summer tea-dance classic...

BC: ...[Laughs] I hope so!

GS: Especially in the hands of the right DJ or remixer. What would it mean to you to have the LGBTQ+ community embrace the song and take it to the top of the Billboard Dance chart?

BC: That would be it for me! To be able to walk into a gay bar seeing it on the monitor or blasting? That would be amazing. My son, who you probably know is gay, is like, "Mom! This could be amazing in the clubs." I hope so!

GS: "Sanity" is by far the most dramatic track on the "Kismet." It's the kind of number you could

imagine a drag queen having a field day with. Have you encountered drag queens doing Belinda Carlisle numbers over the years, and if so, did you have a favorite performer and song?

BC: I haven't really seen somebody as me singing, no. But I would love that. "I Couldn't Do That To Me"

would be perfect, or "Sanity" or "Heaven (Is A Place On Earth)." I mean there's plenty to pick from through the years. That would be epic.

GS: Speaking of drag queens, the LGBTQ+ community, especially the drag and trans communities





9 Photo By Christie Goodwin

are under attack from conservatives across the country, and around the world. As the mother of a gay son, as well as a longtime ally, do you have any thoughts about that?

BC: I don't understand non-acceptance. It's hard for me to get my head around. I think it's very sad. My son came out when he was fourteen. What kind of world is he going to live in? What kind of world is it going to be for him? Since then, it's been like 10 steps forward and then five back. We're in five back period right now. It's heartbreaking. But I think you just have to keep at it. Hopefully, we'll get to a place where there's acceptance of everyone. That's all I can hope for.

GS: Back to "Kismet," for a moment. Is there any possibility that these songs might be



incorporated into a full-length album, or that you have a different full-length album in the works?

BC: I have a completely separate project that we started doing before the pandemic with Gabe Lopez, who is a great songwriter. He works on "RuPaul's Drag Race" and all sorts of stuff for RuPaul. He's a great artist, himself. I have a project with him that I have to finish, which I'll probably finish early next year. I don't ever plan things. I just kind of winged as I went along. Working with Diane and Mati was such an amazing experience that I'm totally open to doing something else. I don't know what that is. I don't know when, because my life is pretty full, but if something comes along that I love, I'll make time for it, for sure.

GS: Do you have plans to perform live shows in support of "Kismet"?

BC: I have a string of dates on the East Coast in July, and I have a string of dates on the West Coast in August. I have Australia at the end of the year. People can go to the Facebook page and see what those dates are; they're up there.

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GRAB JEFF



Photo Courtesy of HBO

The actor-comedian is bringing ‘a touch of fugs’ to queer-inclusive TV

By Chris Azzopardi

It's hard to imagine Jeff Hiller making people mad. But in 2004, that was the 46-year-old comedian and actor's job. It was his responsibility to get folks angry — those people being contestants on MTV's hidden-camera reality show “Boiling Points” — and, as he remembers, “if they didn't stand up for themselves and just took it, you would give them \$100.”

The point is, Hiller has moved onto bigger and brighter and less stressful (“I hate conflict”) things, from roles as a flight attendant on “30 Rock,” which he says still gets him recognized, to parts in “Unbreakable Kimmy Schmidt,” the Pop TV sitcom “Nightcap” and, more recently, in “American Horror Story: NYC,” as a terrifying serial killer.

But it's his role in “Somebody Somewhere,” as the endearingly playful Joel, the kind of loyal, loving friend who's game for just about anything, that feels like a dream for the actor. Here, he happens to be best friends with Sam, played by

cabaret performer and actress Bridget Everett. The HBO show, which is based on Everett's life and just returned for a second season, examines grief through the lens of family, both chosen and blood. Ultimately, it's Joel and Fred Rococo (comedian and NYC drag king performer Murray Hill) who help Sam feel most at home in her small Kansas town.

Recently, Hiller jumped on the phone to chat about Joel's pursuit of love in the latest season of “Somebody Somewhere,” his extremely legit concern with sitting on a toilet for an extended amount of time for one particular scene and breaking new ground for queer characters on TV — this time, the kind who have a “touch of the fugs.”

Chris Azzopardi: I just woke up an hour ago. My voice is usually not this low. I'm trying to lubricate with some Throat Coat tea, so we'll see.

Jeff Hiller: That's something exciting to look forward to. [Laughs.]

CA: I think that you are as much of

a treasure in real life as you are in the show. I just have this feeling. You're not Joel, but there are parts of you that are probably very similar to Joel.

JH: Yeah. I mean, I think we're both funny in a way that's fun. I do think that he's way more organized than I am. The idea of me organizing a pizza party is overwhelming.

CA: Well, congratulations on the success of this show. I already feel like the second season's picking up a lot of steam. I remember watching the first season and how it really resonated with me because my own chosen family has been my lifeline. What has your experience been with queer and ally chosen family?

JH: Well, I should say my exceptionally close nuclear family, I was always very close to because I was so bullied and didn't really have any friends growing up. So I know this is very unusual for a gay man to say, but I was very close with my mother. [Laughs.] I'll say that when I finally came to New York and I was

in the comedy world, it was so cis, hetero, male, white, which I know sounds like I fit into a lot of those categories, but I just don't. I would be on an improv team with all the queer people, all the women. We found each other because we needed each other because we were drowning in a sea of what we weren't. So I absolutely agree. Chosen family is a lifeline. It's the way that you survive. And I think that's especially true when you're in a red state and you have people who are maybe not nice to you at the grocery store. It helps a lot to have friends to play poker with in their basement.

CA:How did finding your chosen family help you navigate the comedy world and the industry as a whole?

JH: They helped me find my voice, but even just logistically, if you look at my resume, there are so many roles on my IMDB page that you can directly trace to... It's all women. Just because it's basically any woman who got a show out of Upright Citizens Brigade put me on it because we had a bond.

CA:Your involvement in "Somebody Somewhere" doesn't stray too far from the trend.

JH: So true. [Bridget] just wasn't at UCB but other than that.

CA: In the second season, Joel goes on a romantic journey. What was it like exploring that?

JH: It was really great. I've never played anything romantic. I mean, don't get me wrong, Chris.

CA:You know how to light a candle.

JH: Oh, I have loved and left. You know what I'm saying? [Laughs.] But I haven't ever played that. And so it was a little scary, but it was also obviously thrilling and fun. And I love, love, love working with Tim Bagley. I know this word gets thrown around a lot, but he's a bit of an icon



Photo Courtesy of HBO

in the queer comedy world. And we kiss. And the intimacy coordinator, who was this really wonderful person, and they were great, but they contacted me and asked, "The kiss is coming up, is there anything that you don't want? You could say, if you don't want him to touch your head." And I was like, "Oh wow. That's fine. I guess don't touch my head. Sure." And then they went to Tim and they were like, "Jeff would like you to not touch his head." So anyway, now Tim thinks I'm just some sort of weirdo who was like, "My head is my erogenous zone. Please leave it alone."

CA: Outside of that experience, what was it like working with an intimacy coordinator?

JH: They were actually very helpful in just navigating, even with the poop scene, just being like, "Can you put the camera down when we cut?" Which I hadn't even considered, but I was like, "Yeah, I guess that's better to not have the monitors show me standing up with my butt out."

CA: Speaking of the bathroom scene, how do you get through a scene like that? You were

probably really busting a gut. I guess I shouldn't say that. Not the right turn of phrase.

JH: I think that was the perfect one. [Laughs.] Well, before I saw the episode, a couple of people were like, "Wow, that scene was really a lot." And I was like, "It wasn't that bad." And then when I saw it with the sound effects, I was like, "Oh my god." I was like, "Oh, this is very vulnerable."

CA: How did it feel to strip down and be so raw in that moment?

JH: Honestly, during the moment I was like, "Don't actually poop. Don't actually poop." You got your bare butt on a real toilet.

CA: Do you have a gauge on what Joel means to small-town rural queers who don't get this kind of representation?

JH: I have had some folks reach out, and I feel like we've had a lot of great shows, which by the way, I watched and loved, about sexy gay people, like "Queer as Folk" and "Looking."

CA: They weren't pooping on camera.

JH: Exactly. [Laughs.] This is my





Photo Courtesy of HBO

pioneer moment. Move over Rosa Parks; I had one too. That's terrible. That's such a tacky joke. Anyway, my point is I think it's just nice to see someone who isn't perfect on TV. And I mean that in lots of different ways. I'm not physically perfect. But also, I'm not a saint and, I don't know, not a serial killer in this one. I think people really are moved to see someone who's got a touch of the fugs.

CA: And then there's also the faith component, and as somebody who grew up Catholic, that resonates.

JH: When I was a teenager, I felt like I had to choose between gay or God. And I did ultimately choose and moved away from religion because I just felt like I couldn't live my life and be myself. But Joel has found a way to reconcile both in his life. And I know a lot of people who did too. Where did you grow up?

CA: I grew up in the suburbs of Michigan.

JH: So that's pretty Midwestern. I grew up in Texas, so it's not quite the same as the Midwest, but it's got some serious overlap. And I think that so much of your social life is lived via the church community. For

me, when I was first coming out, it was actually a really progressive pastor who helped me see that it was OK to be both gay and Christian. That was in the '90s. It was rare.

CA: Was that why you wanted to be a pastor yourself?

JH: Oh, completely. A hundred percent. And I don't even know if there was anything else.

CA: In the sense that, "I could also help people"? That was on your mind?

JH: And also, "Those people are safe." Those people were nice. No one else was. So maybe I'll go there. But a couple of them showed their colors when I actually came out.

CA: At what point did you realize you wanted to be a comedian and actor instead?

JH: Well, first I was a social worker. I did have a former pastor who I found out was saying some gross things. And that's what made me think, "Never mind. I don't want to be a pastor." But then I was a social worker and I went to audition for an improv team with my friend Katie.

CA: And now, with your first recurring role, does it feel like it's

overdue? Does it feel like the right time?

JH: Oh, that's such a good question. I definitely wanted this exact job. I wanted to be on a prestigious comedy on HBO, and I feel like that's what this is. And for over 20 years, I was actively trying that. And I really completely understand and comprehend that I just got lucky because I have so many friends who are just as talented, if not more talented, than me, who are cater waiters and do shows in Ohio when they can. And so I'm fully aware that I got lucky, and I'm very grateful to be lucky enough to get this role, because this role is not a role that you could really even predict coming up. And yeah, I'm really very happy that I have it.

This interview has been condensed and edited for clarity.

Chris Azzopardi is the Editorial Director of Pride Source Media Group and Q Syndicate, the national LGBTQ+ wire service. He 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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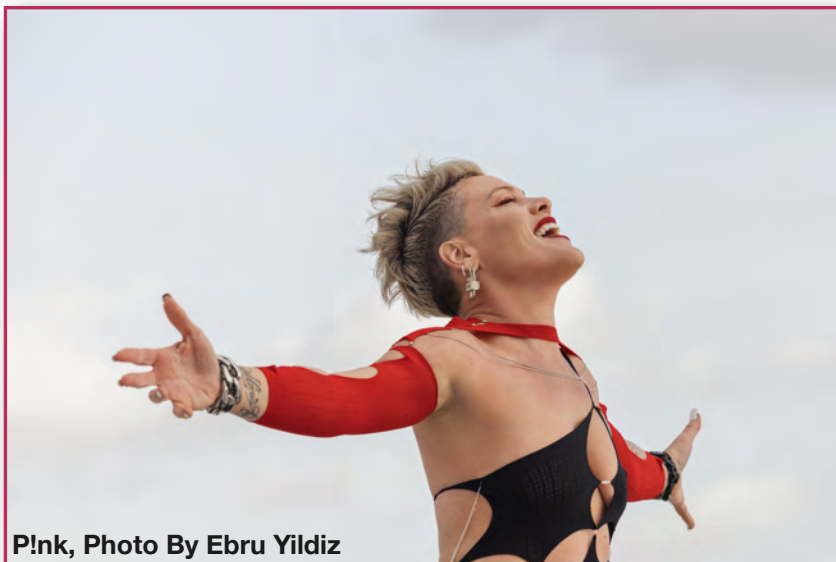
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GRAB MUSIC

Q-Music: Say gay, or just sing it

By Gregg Shapiro

So much has happened in LGBTQ+ music since **Adam Lambert** released his previous studio album “Velvet” in 2020; namely Lil Nas X. Sure, Lambert deserves credit for being among those who paved the way for LNX, but that means he still has to find his own way to remain relevant in 2023. Lambert’s aptly named new album “High Drama” (BMG) certainly deserves an E for effort. He doesn’t get off to a great start with the first couple of interpretations – “Holding Out For A Hero” (originally performed by Tina Turner) and Sia’s “Chandelier” – as he doesn’t really add anything new or remarkable to the songs. Thankfully, that changes with his reading of Duran Duran’s usually dull “Ordinary World” as he infuses it with, well, higher drama. His takes on Billie Eilish’s “Getting Older” and P!nk’s “My Attic” feel personal and loaded with gravitas. Someone on Lambert’s production team deserves credit for maintaining the bare bones rawness of Ann Peebles’ “I Can’t Stand the Rain,” complete with an organ that provides a nod to the Hi



P!nk, Photo By Ebru Yildiz

Records original. The Queened-up rendition of Lana Del Rey’s “West Coast” feels like a misstep, and Lambert’s version of Culture Club’s “Do You Really Want To Hurt Me?” sounds like it can’t make up its mind about what it wants to be. He redeems himself with Kings of Leon’s “Sex Is On Fire” which sizzles like a tea dance banger. (Adam Lambert + Queen performs on Oct.

30 + 31 at United Center.) The aforementioned **P!nk**, whose commitment to being an LGBTQ+ ally remains one of her greatest strengths, is back with her first album of the 2020s, “Trustfall” (RCA). Readers of liner notes may notice an interesting change in the songwriting credits for the songs co-written by P!nk as they are credited to her birth name Alecia Moore. Additionally, and fittingly for an

album of songs that she said would be “very honest,” much of the music is of an acoustic nature, including “Kids in Love” (featuring First Aid Kit), “Long Way to Go” (featuring The Lumineers), “Feel Something,” “Lost Cause,” and “Just Say I’m Sorry” (featuring Chris Stapleton, who also appeared on P!nk’s 2019 album “Hurts 2B Human”). Fear not, devoted fans, P!nk has not abandoned her dance pop side as you can hear on the title number, “Never Not Gonna Dance Again,” “Runaway,” and “Hate Me.” [P!nk performs on August 12 at Wrigley Field.]

A column about LGBTQ+ music would feel incomplete without a cast recording, wouldn’t it? Winner of two 2022 Tony Awards, as well as the 2020 Pulitzer Prize for Drama, “A Strange Loop” ended its Broadway run in January 2023, but you can still take it home with you via the “A Strange Loop: Original Broadway Cast Recording” (Yellow Sound/Ghostlight). Best summed up as the musical tale of a queer Black man named Usher (played by Jaquel Spivey) writing a musical about a queer Black man writing a musical. With respectful nods to *Liz Phair* (the show’s title as well as the song






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"Exile in Gayville") and heaps of shade cast in the direction of Tyler Perry and the Black church, "A Strange Loop" is as delightful as it is devastating. Through song and story, Usher shows us "what it's like to travel the world in a fat, black, queer body."

Since her 2018 post-Mount Moriah solo debut album, **H.C. McEntire** has been upholding the tradition of queer Southern rock alongside contemporaries such as Melissa Carper, Jamie Wyatt, and, of course, Indigo Girls. In fact, Amy Ray of Indigo Girls is one of McEntire's guest vocalists on her new album "Every Acre" (Merge). Ray joins McEntire on the song "Turpentine,"



Cavetown Photo By Kane Layland

while S. G. Goodman, another queer artist with Southern roots, can be heard on the song "Shadows." Traversing geographical

and emotional landscapes, the songs on "Every Acre," including "Dovetail," "Gospel of a Certain Kind," and the electrified "Soft Crook" and "Big Love," linger long after the music has ended. (H.C. McEntire performs on May 17 at Old Town School of Folk Music.) Trans British singer/songwriter **Cavetown** (aka Robin Daniel Skinner) imbues their acoustic pop with electronic flourishes on their latest album "Worm Food" (Sire). Imagine a queer Badly Drawn Boy, if you will. Songs such as "Frog," "Kill U," "Better," "Grey Space" (featuring Chloe Moriondo), and "Heart Attack," are where Cavetown puts that practice to best use. "Fall in Love With a Girl," featuring bi artist Beabadoobee, is also a knockout. (Cavetown performs on July 29 at The Salt Shed.) If you didn't know better, you might think that queer Brattleboro, Vermont trio **Thus Love** hailed from the UK. In the early 1980s! Maybe they just listened to a lot of Echo and the Bunnymen during their formative years. Whatever the case, Thus Love's debut album "Memorial" (Captured Tracks) is as thrilling as it is nostalgia-inducing. Notable cuts include "Inamorato," "Family Man," "Friend," "Anathema," and "In Tandem."





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CRUISE | 8PM-4AM

THURSDAY, MAY 25TH

JACKHAMMER:

INCOMING: IML WELCOME PARTY | 9PM-4AM

THE HOLE:

LET'S GET WEIRD: LEATHER LITTLES | 9PM-4AM
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FRIDAY, MAY 26TH

JACKHAMMER:

DAD'S CIGAR SOCIAL | 5PM-9PM
WITH DADDY GARY FROM THE LEATHER ARCHIVES & MUSEUM
* FETISH FRIDAY: BARK AFTER DARK | 9PM-4AM
HOSTED BY LIGHTS OUT BARKS OUT

THE SOFO TAP:

BEARS & BUDS | 3PM-6PM
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GRRR: KINKY BEAR | 9PM-2AM
MUSIC BY DJ BEARBIE

SATURDAY, MAY 27TH

JACKHAMMER:

CIGAR SOCIAL | 5PM-9PM
* PRIMAL | 9PM-5AM
HOSTED BY WILDCAT SHADOW | SPONSORED BY VIDEO HEAD CLEANER
MUSIC BY ASHLAND ARMS RECORDS

THE HOLE:

CUMUNION | 5PM-8PM

THE SOFO TAP:

ILF IML | 9PM-2AM
HOSTED BY DAD'S LITTLE DADDY JOHNNY | MUSIC BY MOOSE THE DJ

SUNDAY, MAY 28TH

JACKHAMMER:

* BEAR NECESSITEA | 4PM-9PM
SPONSORED BY BEEFY BOY UNDERWEAR
MUSIC BY DJ BEARBIE
* PIG TROUGH | 10PM-4AM
SPONSORED BY VIDEO HEAD CLEANER
MUSIC BY ASHLAND ARMS RECORDS

THE SOFO TAP:

PATIO BEEF: BIG BEAR BBQ | 1PM-6PM
MUSIC BY MOOSE THE DJ
BEARAOKE: IML | 9PM-2AM
HOSTED BY PAT DA BEAR

MONDAY, MAY 29TH

THE SOFO TAP:

RECOVERY PARTY | 12PM-6PM



*TICKETED EVENT:
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MONDAY	<p>2 Bears Tavern Uptown: . \$5 Stoli Cocktails (Any Flavor), Everyday Specials: \$5Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), Free Pinball & Darts. @mosphere: \$5 Well Cocktails & Draft Beer 6-8pm. Cell Block: Open 4pm-2am. Charlies: Bingo 7 – 11 pm Dancing until close. D.S.Tequila Co: \$5 10oz Margaritas. Hydrate: Lips and Mascara Doors at 8pm Show at 10pm. Lucky Horseshoe: Open at 4pm, Dancers 8pm. North End: Open at 11am, \$5 Well Drinks. Shakers on Clark: Comedy Night \$1 off Well Drinks and Well Shots. Sidetrack: Open at 3pm, Musical Monday Show Tunes 8pm-2am. Steamworks: Every 3rd Monday TM4M (Trans Men For Men) 8pm-2am. The Sofo Tap: \$5 Whiskeys, Ryes & Bourbons. Everyday Specials: \$5 Jager, Fireball & Malort, \$4 Tall Boy Beers (Busch Light, PBR,Hamm's) Free Darts. Touche: Open 5pm-4am. 4/3 Game On! NCAA College Basketball Championship Game. 4/10 Euchre Night, Come out and Play 7-10pm Sports on our screens Club room Open!.</p>
TUESDAY	<p>2 Bears Tavern Uptown: . \$3 House Shots, \$7 Big Miller Lite Drafts Everyday Specials: \$5Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), Free Pinball & Darts. @mosphere: \$5 Well Cocktails & Draft Beer 6-8pm, Game Night with Tony. Cell Block: Open 4pm-2am. Charlie's: Tune Up Tuesday Karaoke 7 – 11PM, Tag Team Tuesdays 11p – 2am, Dancing until close. D.S.Tequila Co: . 50cent Wing Night 5pm-10pm, Must Purchase a drink for special. Dine in Only. Hydrate: TatTuesday XXL Doors open at 8pm. Kit Kat Lounge: Happy Hour 5-7pm \$8.95 Martinis Lucky Horseshoe: Open at 6pm. Dancers at 8pm. Open auditions for male dancers 7pm. \$5 drink specials. Meeting House Tavern: \$3 House Shots, \$7 Big Miller Lite Drafts. Happy Hour Specials 5pm–8pm: \$5 Stoli Mules (all flavors). Everyday Specials \$5 Jager, Fireball & Malort. Free Darts & Pool. North End: Open at 11am, \$5 Canned Beers, Seltzers & Ciders. Shakers on Clark: \$3 Domestic Beers. Sidetrack: Open at 3pm, Trivia Tuesday 8-10pm, TRL Tuesday: Totally Rad Line-up of 90's-to-Now Music Videos 10pm-2am, OUTspoken LGBTQ+ Storytelling 1st Tuesday of the month from 7-9pm. Steamworks: Every Tuesday 4 pm – 4 am Guys Under 25 Get In Free* (*Free 30 day membership and free locker). The Sofo Tap: \$5 Amsterdam Cocktails, \$5 Tallboys Everyday Specials: \$5Jager, \$5 Fireball & Malort, \$4 Tall Boy Beers (Busch Light, PBR,Hamm's)Free Darts. Touche: Open 5pm - 4am.Hardcore Cruisin' No Cell Phones/Wifi.</p>
WEDNESDAY	<p>2 Bears Tavern Uptown: \$ New Amsterdam Cocktails \$5 Tallboy Beers Specials: Everyday Specials \$5 Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), Free Pinball & Darts. Cell Block: Open 4pm-2am. Charlie's: Country Line Dancing 7 – 10pm, Sapphire's Secret Shadows 10pm – 1 am, Dancing until close. Jackhammer: \$5 Whiskeys, Ryes & Bourbons, Everyday Specials: \$5 Fireball, Jager & Malort Shots, \$4 Tallboy Beers(Busch Light, PBR & Hamm's. Kit Kat Lounge: Happy Hour 5-7pm \$8.95 Martinis Lucky Horseshoe: Open at 6pm Dancers at 8pm. \$5 drink specials. Meeting House Tavern: \$4Miller Lite Drafts, \$5 Stolis (All Flavors). Happy Hour Specials 7pm–10pm: \$6 Any BIG drafts Everyday Specials \$5 Jager, Fireball & Malort. Free Darts & Pool. North End: Open at 11am \$5 Lagunitas Draft & Cans. Shakers on Clark: Karaoke Night \$1 Off Long Islands. Sidetrack: Open at 3pm, All Things Taylor & Ariana 1st Wed of month, All Things Beyoncé 2nd Wed of month, All Things Gaga 3rd Wed of month, All Things Britney & Rihanna last Wed of month: all 9pm-2am. Steamworks: Bear Hump Every second Wednesday 6-9pm A monthly mid-week gathering of Furry Men. The Sofo Tap: \$3 House Shots, \$5 Tito's Cocktails, \$7 Big Miller Lite Drafts Everyday Specials: \$5 Jager, Fireball & Malort, \$4 Tall Boy Beers (Busch Light, PBR,Hamm's)FreeDarts Touche: Open 5pm - 4am.Jockstrap Night. Free Clothing Check.</p>
THURSDAY	<p>2 Bears Tavern Uptown: \$5 Whiskeys, Ryes & Bourbons . Everyday Specials:\$5 Jager, Fireball & Malort \$4 Tallboy Beers (BuschLight, PBR, Hamm's), Free Pinball & Darts. @mosphere: \$5 Well Cocktails & Draft Beer 6-8pm, RuPaul Drag Race All Stars 6 Viewing Party - 7pm. Charlie's: Survivor 10 pm – 1 am, Dancing Until Close. D.S.Tequila Co: Bottomless Tacos! \$23.95 5pm-10pm , Must purchase a beverage for special. Dine in Only. Jackhammer: \$3 House Shots \$5 New Amsterdam Cocktails \$5 Miller Lit Tallboys Everyday Specials: \$5 Fireball, Jager & Malort Shots, \$4 Tallboy Beers(Busch Light, PBR & Hamm's. Kit Kat Lounge: Happy Hour 5-7pm \$8.95 Martinis. Lucky Horseshoe: Open at 6pm. Dancers at 8pm. \$5 drink specials. Meeting House Tavern: \$6 Tito Cocktails, Everyday Specials \$5 Jager, Fireball & Malort. Free Darts & Pool. North End: Open at 11am, \$5 Deep Eddy Cocktails. Shakers on Clark: Darts Night \$1 off Fireball, Jager, Malort and Well Shots, \$2.50 PBR Cans. Sidetrack: Open at 3pm, Let's Go Thursdays with Alex Kay & Friends 9pm-2am. Steamworks: Lights Out Thursdays, The Club goes Dark Every Thursday 4pm-4am. The Sofo Tap: \$5 New Amsterdam Cocktails\$5 Tallboy Beers Everyday Specials: , \$5 Jager, Fireball & Malort, \$4 Tall Boy Beers (Busch Light, PBR,Hamm's)Free Darts. Touche: Open 5pm - 4am.Throwback Thursdays70's& 80's Music & Porn by BijouVideo.</p>

FRIDAY

2 Bears Tavern Uptown: \$7.50 Big Miller Lite Drafts \$3 House Shots. Happy Hour Specials: 3pm-6pm: \$4 New Amsterdam Cocktails \$5 Chicago Handshakes. Everyday Specials: \$5 Jager, Fireball & Malort \$4 Tallboy Beers (Busch Light, PBR, Hamm's), Free Pinball & Darts. **@mosphere:** \$5 Well Cocktails & Draft Beer 6-8pm, Dancers 10pm-1am. Baton Show Lounge: Doors open at 6pm, Shows at 7:30pm, 9:30pm & 11:30pm. **Cell Block:** Open 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. **D.S. Tequila Co:** TGIF Special \$5 Effen Cocktails and \$4 Homitos Shots. Hydrate: Fresh Faces A New Drag Competition Second and Fourth Friday of the Month. **Jackhammer:** \$5 Miller Lite Tallboys \$8 New Amsterdam & Red Bull Happy Hour Specials 5-9pm: \$5 Whiskeys, Ryes and Bourbons \$5 Chicago Handshake Everyday Specials: \$5 Fireball, Jager & Malort Shots, \$4 Tallboy Beers (Busch Light, PBR & Hamm's). **Kit Kat Lounge:** Happy Hour 5-7pm \$8.95 Martinis. **Meeting House Tavern:** \$6 Tito's Cocktails \$7.50 Big Miller Lites. Happy Hour Specials. 5pm-8pm: \$5 Chicago Handshakes. Everyday Specials \$5 Jager, Fireball & Malort. Free Darts & Pool. **North End:** Open at 11am, \$3 Miller Lite Drafts 4-7pm. **Sidetrack:** Open at 3pm, TGIF Show Tunes 3-7pm, RuPaul's Drag Race Viewing Party 7-9:30pm, Friday Night Dance Party 9:30pm-2am. **The Sofo Tap:** \$3 House Shots, \$7.50 Big Miller Lite Drafts Happy Hour Specials: 3pm-6pm: \$4 New Amsterdam Cocktails. Everyday Specials: \$5 Jager, Fireball & Malort \$4 Tall Boy Beers (Busch Light, PBR, Hamm's), Free Darts. **Touche:** Open 5pm-4am. 5/12 Fetish Connection Red Hanky Party 5/19 Cowboy Round Up.

SATURDAY

2 Bears Tavern Uptown: \$6 Lagunitas IPADrafts. Happy Hour Specials: 1/2 Off All Drafts \$5 New Amsterdam Cocktails. Everyday Specials: \$5 Jager, Fireball & Malort \$4 Tallboy Beers (Busch Light, PBR, Hamm's), Free Pinball & Darts. **@mosphere:** \$5 Well Cocktails & Draft Beer 3pm-5pm, Dancers 10pm-1am. **Baton Show Lounge:** Doors open at 6pm, Shows at 7:30pm, 9:30pm & 11:30pm. **Cell Block:** Open 2pm-3am. **Charlie's:** Country Line Dancing 7-10pm, The Main Event 10pm-1am Dancing until Close. **Jackhammer:** \$3 House Shots \$5 New Amsterdam Cocktails \$5 Miller Lite Tallboys Happy Hour Specials 5-9pm: \$5 Whiskeys, Ryes and Bourbons \$5 Chicago Handshake Everyday Specials: \$5 Fireball, Jager & Malort Shots, \$4 Tallboy Beers (Busch Light, PBR & Hamm's). **Jackhammer:** \$3 House Shots \$5 Miller Lite Tallboys Happy Hour Specials: \$5 Whiskeys, Ryes and Bourbons. Everyday Specials: \$5 Fireball, Jager & Malort Shots, \$4 Tallboy Beers (Busch Light, PBR & Hamm's). **Lucky Horseshoe:** Open with dancers at 3pm. \$5 drink specials. **Meeting House Tavern:** \$5 Signature Margaritas Happy Hour Specials 2pm-5pm: \$5 New Amsterdam Cocktails \$12 Mimosa Carafes, Everyday Specials \$5 Jager, Fireball & Malort. Free Darts & Pool. **North End:** Open at 11am, \$3 Miller Lite Drafts 11am-2pm. **Sidetrack:** Open at 1pm, SaturGay Drag & Games with Sasha & Zamora Love 3-6pm, Saturday Night Dance Party 9pm-3am, Dog Day 1st Saturday of the month 1-5pm. **The Sofo Tap:** \$5 Lost Coast Tangerine Wheat, \$5 Signature Margaritas, Happy Hour Specials: 12pm-3pm: 1/2 Off All Drafts. Everyday Specials: \$5 Jager, Fireball & Malort, \$4 Tall Boy Beers (Busch Light, PBR, Hamm's) Free Darts. **Touche:** Open 2pm-5am. 5/13 Dungeon Master Night Demo @ Midnight CWB 5-9pm, 5/20 GEAR Night & IML Send Off Mr Chicago Leather 2020 Butch Romero White. BNC 6pm.

SUNDAY

2 Bears Tavern Uptown: \$5 Signature Margaritas, \$6 Chicago Handshakes Happy Hour Specials 2pm-5pm \$5 New Amsterdam Cocktails Everyday Specials: \$5 Jager, Fireball & Malort \$4 Tallboy Beers (Busch Light, PBR, Hamm's), Free Pinball & Darts. **@mosphere:** \$6 Jack Products, \$4 Domestic Draft, House Shots \$2. **Baton Show Lounge:** Doors Open at 11am, Shows at 7:30pm, 9:30pm & 11:30pm. **Cell Block:** Open 2pm-2am **Charlie's:** Queeriod! Every other Sunday 5pm-7pm, Singational Sunday Karaoke 7pm-11pm Mas Leche 11pm-1am, Dancing until close. **D.S. Tequila Co:** Coyote Ugly Drag Brunch \$50 all Inclusive food and beverage package plus Drag Show. **Hydrate:** Doors open at 2pm Northalsted's Official after Brunch party. **Jackhammer:** \$5 New Amsterdam Cocktails \$7 Jackhammered Long Islands Happy Hour Specials: 1st Sunday: \$7 Planter's Punch 2nd Sunday: \$5 Dog Bowls (Premium Well) 3rd Sunday: \$3 Busch Light, PBR & Hamm's Tallboy Beers 4th Sunday: \$5 Stoli Cocktails (Any Flavor) 5th Sunday: \$6 New Amsterdam & Red Bull Everyday Specials: \$5 Fireball, Jager & Malort Shots, \$4 Tallboy Beers (Busch Light, PBR & Hamm's). **Kit Kat Lounge:** Divalicious brunch 11am-3pm, Happy Hour 4-7pm \$8.95 Martinis. **Lucky Horseshoe:** Open with dancers at 3pm. \$5 drink specials. **Meeting House Tavern:** \$3 House Shots, \$12 Mimosa Carafes. Happy Hour Specials: 7pm-10pm: \$5 New Amsterdam Cocktails. Everyday Specials \$5 Jager, Fireball & Malort. Free Darts & Pool. **North End:** Open at 11am, \$3 Miller Lite Drafts 7-10pm **Shakers on Clark:** \$1 Off Any Bloody Mary, Milagro Tequila Mixed Drinks, or Tito's Vodka Mixed Drinks. **Sidetrack:** Open at 1pm, Sunday Funday Show Tunes 4-9pm, Sunday Funday After Dark Dance Party 9pm-2am **The Sofo Tap:** \$6 New Amsterdam Cocktails \$7.50 Big Miller Lite Drafts Happy Hour Specials: 12pm-2pm: \$3 Miller Lite Drafts 1pm-3pm: \$3 House Shots FREE Chicago-style hot-dogs (while supplies last) Everyday Specials \$5 Jager, Fireball & Malort. \$4 Tall Boy Beers (Busch Light, PBR, Hamm's) Free Darts. **Touche:** Open 2pm-4am. Beer Bust \$2 Bud Light Drafts, Clubroom Opens 6pm, Movie Night 7pm.



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	Artist	Title
1	Jordana Bryant	Can I Get It Back (R3hab Remix)
2	DJ Licious	In My Heart
3	Tiesto	Lay Low (Nick Strand X Mio Remix)
4	Captain Cure X Zoeh G	Happy Place Radio Ft. Iz The Realest
5	Sick Individuals & Alle Farben	My Life ft. The Runaway Club
6	Lewis Thompson x David Guetta	Take Me Back (Radio Edit)
7	Hayden James	Good Life ft. Emie (Radio Edit)
8	Benny Benassi & Anabel Englund	Lightwaves
9	NIIKO X SWAE ft. Allie Crystal	Nothing On Earth
10	Paul Woolford X Lewis Thompson X Mnek	16 Again (Radio Edit)
11	Ownboss & FAST BOY	Left & Right (MXRCVRY Remix)
12	Tiesto & Tate MCrae	1035 (Joel Corry Remix)
13	James Chris	Variable (Radio Mix)
14	INNA x Stefflon Don x Dhurata Dora	Yummy
15	Leftwing Kody & Goodboys	Only You
16	Audien & Codeko	Antidote Ft. Jt Roach
17	Wuki	Edge Of Seventeen (Radio Edit)
18	Deorro	You Are Not Alone ft. Dear Sara
19	Breathe Carolina x ManyFew	Dancing In The Dark (Radio Edit)
20	Sigala & Mnek	Radio
21	Minelli	Could Be Something
22	Arkangel	Adobe (DJ Poolboi Remix)
23	Allegra	Amazing (Tobtok Remix)
24	Joel Corry & Tom Grennan	Lionheart (Fearless)
25	Zack Martino	Kill My Heart
26	Kapera	Into The Night ft. Daniel Robinson
27	Andrew Rayel & Florentin	All Falls Down ft. Kyle Anson
28	Leftwing Kody X Robot Collective	Love Like This (Radio Edit)
29	Sam Smith & Kim Petras	Unholy (David Guetta Acid Remix)
30	Lucas & Steve x Yves V	After Midnight ft. Xoro (TELYKast Remix)

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GRAB HOLLY

An Attack of Conscience

By Holly Maholm



I was awakened by a knock on the stable door, and when I got up to see who it was, found – to my surprise – Blair, Donut Time’s self-declared non-binary waitress, famous for her frumpy wardrobe, which she invariably accessorized with a prominent and unmistakable chip on her shoulder. I let her in, and we sat down at my kitchen table. She started in.

“Holly, I’m sorry to wake you up so early, but I didn’t want anyone to see me coming here.” She paused, then continued. “There’s something I’ve got to tell you. You know I’m friends with the other non-binary people in town. Mostly they’re teachers or roommates of teachers at the high school. So anyway, I’m accepted among the friends and followers of Kaylyn – you know, at the high school.”

She was having trouble continuing, so I went over to my fridge and took out a small bottle of mango fruit smoothie and offered it to her. She gratefully accepted it and went on.

“So... I heard the plan they have to attack the Memorial. The whole plan. And I want to tell you, cause I hope you’ll be able to put a stop to it.

Because the plan is likely to succeed; and it’s guaranteed to hurt someone, including people I care about.”

I could sense her hesitation, and responded. “Blair, you’re doing the right thing. Don’t worry, I’ll keep your name out of it. Go ahead.”

“Here’s the plan,” she began. “At the end of the day, after school lets out and Donut Time is closed for the day, Kaylyn’s going to ask all her supporters to gather around the fountain on the green – which she picked cause it’s at the same end of the green as Donut Time. Then, when Kaylyn gives the signal, a few kids will take rocks and smash the windows at Donut Time, after which they will throw fire bombs inside; to create a diversion that will cause the Legionnaires to leave off guarding the Memorial and run over to save Donut Time.

“And that’s when Kaylyn will send another group of teens to rush up and attack the Memorial with sledgehammers. And the worst thing... they will use those hammers on any of the LGBT kids who stay behind to protect the Memorial!” She fell silent.

“You have to understand, Holly,” she resumed. “They’ve got this all planned out, and they’ve got some seniors – men, athletes – who are willing to take part. They’re not all useless Gender Studies losers who couldn’t throw a rock or swing a hammer. Some of them can hurt you!”

The expression on her face was not hard to read. “Blair, you did the right thing,” I replied, placing my hand reassuringly on her arm. “I will keep your secret, and I will do what needs to be done.” I stood up. “Your shift will be starting soon, so you can go, and don’t worry about a thing.” She exited the stable.

I knew where I had to start. I walked briskly to the Memorial, where the campers were just waking up. With them was Dave, their mentor and unofficial leader of the Legionnaires, who was busy handing out breakfast. (Fender had driven one of the delivery chariots up from Donut Time, bringing the pre-arranged order consisting of coffee, juice and breakfast strombolis filled with sausage, mushrooms, egg and cheese.) I pulled Dave aside, and we were soon leaning on the Civil War cannon, sipping our coffee.

I quietly shared with him what Blair had reported (but leaving out the part about an attack on Donut Time, for a reason I will explain later). Dave was shocked! At last he spoke. “If this plan succeeds, people are going to get hurt – perhaps some of my Legionnaires, perhaps other students at the high school. I can’t let their plan go forward! But, also, I have to keep faith with my students. I can’t make this decision for them. I’m not really their commanding officer, I’m just their teacher at the high school.

“My responsibility is clear: These young men are prepared to fight to defend the War Memorial, but now that we know the battle plan of the enemy, which threatens them with injury or death, I must give them the opportunity to decide what risks they are willing to accept to repel the enemy.”

Dave looked around and verified there was no one present other than the two of us and the fourteen Legionnaires. He got everyone’s attention, then explained. “Men. I’m going to ask Holly to report to you some very disturbing intelligence we have just received. When she’s done, we’re going to discuss and decide what we think is the right thing to do under these circumstances; and what each of us is willing to sacrifice for what we decide.”

(To be continued)

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

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POSITIVE THOUGHTS

Long COVID-19 Justice A new organization addresses the needs of people living with HIV and long Covid

Sarah Hamilton

JD Davids has long played an important and visible role in the HIV response. He continues to do so today, working at the center of many intersecting issues, including chronic illness, social justice and — as the founder of Strategies for High Impact (S4HI) and its Network for Long COVID Justice — the impact of the Covid pandemic.

S4HI recently announced a new \$1.5 million investment from the Balvi Fund, a scientific investment and direct gifting fund supporting high-value Covid-related projects that will bring cutting-edge communications science to the advocacy efforts of people living with long Covid and other chronic conditions. S4HI is also a recipient of the first allocation of the Disability Frontlines Fund of the Third Wave Fund.

Funders Concerned About AIDS (FCAA) recently interviewed Davids to hear about his work and what people affected by both HIV and long Covid need most. Below is an edited excerpt.

Sarah Hamilton: Tell us about the work you're doing now and why it's so important to you.

JDDavids: I was concerned, even in the earliest days of the Covid pandemic, when it was described as something that wasn't much of a concern because it was only going to affect people who are already sick or disabled. No one in the media or the government was talking to people who were sick or disabled about what this may mean for us. So I pulled together a webinar in early March 2020 to ask people with chronic conditions, "What are your concerns? What are your questions?" Since then, I've stayed really centered in the emergence of COVID-19 as a chronic condition. We've been able to connect the history and present day of HIV advocacy and service delivery with

this new, emerging community of highly affected people in the COVID-19 pandemic. For example, we've been able to have long Covid research advocates meet with HIV treatment activists who have been working within and outside the Centers for Disease Control and Prevention and the National Institutes of Health for years.

Together, we were able to talk about the strategies and structures of research advocacy. We've been able to talk about Covid and long Covid through an HIV community lens. It's really stunning how much people have not been able to dial into the particular information that they and their communities need. We are trying to bridge that gap. We've heard so much misinformation. We are trying to break through the noise to give people the information — and the humanity — they need.

SH: Where have you seen progress? And where are the biggest challenges?

JD: In the beginning of the pandemic, as operations shifted more to remote and virtual work, there was, in some ways, a flourishing of access. Case managers got iPads to rural folks so they could get online. Organizations helped pay for cell phone connections. I was working closely with The Reunion Project [an alliance of long-term survivors of HIV] when the pandemic started. We turned meetings into webinars, and people who had never been able to come in person were able to participate. Events like these are very concrete measures against isolation.

Today, there have obviously been changes in the capacity to treat Covid. And access to vaccination has reduced rates of severe disease and mortality. However, there are people who

remain at high risk or are in community with people who are at high risk. Even the baseline of risk might be uncomfortably high if more was known about what it's really like to live with these kinds of complex chronic conditions and how much it affects your life.

SH: What do community members need from funders?

JD: In the emergence of the COVID-19 pandemic, people were moved to contribute billions of dollars in rapid relief, across all sectors of philanthropy, to do anything they could to make things work. But, as we know well in the HIV community, there is a difference between an ongoing versus an acute disaster. And we didn't see a recognition that the situation was likely to continue.

Even before the pandemic, there was never anywhere near adequate support for disability justice and disabled organizers. COVID-19 and long Covid raise the bar for understanding and being transparent about the complexities of funding. It's not going to work to have one-year program grants change everything when ableism is a structural condition that's baked into our society. There's a lot to do to be able to shift funding and power in a way that is untethered from ableist standards.

We need to be able to recognize how people of color and disabled, queer and trans people and immigrants have crafted worlds of survival and interdependence. How do we apply resources to what disabled people living with forced poverty and huge rates of marginalization and isolation have learned from one another by taking care of one another? How can we start recognizing and supporting that?

Look to the caregivers and

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leaders in the communities. Provide capacity building, technical assistance and training support to mentor people so that they are able to be the leaders. They already are leaders, but help them with the skills that will allow them to teach others to lead too. We already know how to do this — it's been the most vibrant part of the HIV community response.

SH: What lessons learned from the HIV response can be applied to long Covid?

SD: Long COVID is not one thing. We need to emulate what we have across the spectrum for HIV — the Ryan White CARE Act, wraparound services and the understanding that it's not just about treatment but also access to housing and support, etc. In the case of complex chronic conditions, there's a need — just like there is with respect to HIV — for provider training. There's a need for provider and service infrastructure as well as education about long Covid. We need to bring information, treatment, care and support to the millions of Americans who are dealing with it, many of whom were already chronically ill. How do we work within the care and service sectors that exist — for HIV, for diabetes, for elder care — to be able to bring rapid relief? How do we bring economic support for people who have lost their capacity to work? There's a lot that we could do right now. I'm confident that we're going to have treatment for at least a big slice of people with long Covid. What we need to be doing now is treatment preparedness. With HIV,

we had effective treatment available in the United States and other wealthy nations for years before activists around the world united to bring the price down through generics and extend access worldwide. We need to ensure Covid treatments are going to be available to people worldwide.

SH: How can HIV-informed funding be applied to long Covid?

SD: One key is to center the caring economy and caring work. The origin of the HIV community was people caring for one another and demanding that the government and funding entities also care. What does it mean to center us in terms of our wisdom and our methods without requiring chronically ill and disabled people to be marginalized, impoverished and isolated? That means really supporting community-level solutions, not just paying for what it costs to provide them but leveraging

these models so that we can bring things to scale in other places. We've seen from the HIV response that we can have incredible breakthroughs and treatments and still lack access and experience enormous loss. We need to have systems in place to actually get treatment to people. No pure biomedical solution can do the work on its own.

There's a lot going into technological fixes that aren't going to reach many of those who are most affected. But we need the low-tech stuff. We need childcare, training, economic supports, housing. We need all of that. Let's not make all the same mistakes again. Let's get to what works.

Go to StrategiesforHighImpact.org to learn more about Davids and this work. Sarah Hamilton is operations director at FCAA.



***Pictured
JD Davids***



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A man with a beard and sunglasses, wearing blue swim trunks, is sitting on a yellow towel by the edge of a swimming pool. He is smiling and looking towards the camera. In the background, there are other people relaxing on lounge chairs under yellow umbrellas, and tall palm trees against a clear blue sky.

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GRAB A BOOK

By Terri Schlichenmeyer

"Love, Honor, Betray" by Mary Monroe. 2023, Dafina \$26.00
320 pages



The truth, the whole truth, and nothing but the truth.

Those are words you hear when someone is about to testify in a court of law. They put the "sworn" into sworn testimony, and you'll also find the phrase in courtroom dramas, legal thrillers, and Perry Mason. You don't hear those words in a marriage ceremony, but in the new book "Love, Honor, Betray" by Mary Monroe, maybe you should.

He could've looked all over Lexington, Alabama, for the rest of his life and Hubert Wiggins wouldn't have found a more-fitting wife than his Maggie had been.

Before he met her, she'd been sexually assaulted and though she wanted to repeat her vows with someone special, she vowed that she'd never have relations again – which was fine with Hubert. He preferred to sleep with men anyhow, so their marriage was perfect.

Alas, Maggie died just over a year ago and Hubert needed a new wife.

Jessie, Maggie's best friend, had her sights set on Hubert the day he put Maggie in the ground. In order to land him, she lied to him, said that he'd raped her when he was drunk and now she was pregnant, even though Hubert swore that he was traumatized by loss and couldn't perform in bed because of it.

Jessie was sure she could cure Hubert's problem. In the meantime, she wasn't above having a fling when a fine man made it possible.

It was 1941, and sneaking around to see his boyfriend, Leroy, was a challenge for Hubert, especially when the police were doubly-rough on a Black man in a nicer car at night. They didn't care that Hubert was a respected businessman in Lexington's Black community. They didn't care that he was a funeral director, that his business had buried almost all the murder victims of a serial killer loose in the area.

The police might have had something to say, though, if they knew that Hubert and Jessie had murdered a woman named Blondeen...

Love a wild romp between the pages? Then you'll be overjoyed with the opening two-thirds of "Love, Honor, Betray," where infidelity becomes an art form.

It's rowdy and fun, in fact, until the books' pinnacle, at a point where author Mary Monroe might seem to be wrapping things up. But look: there's a chunk of book left, and that's where everything falls apart.

It's as if someone took a hammer to the plot here and busted it to pieces. Characters act contrary to the personalities that were built up for them for 200 solid pages, and they do things that feel disrespectful to gay readers. This destroys the sense of fun that accompanied the everybody-sleeps-around chaos early in the book. Is it merciful or irritating, then, that the story doesn't tie up loose threads, but it just... ends?

Readers who are comfortable not finishing a book will enjoy this one, if they put it aside before it's done. Go too far into "Love, Honor, Betray," though, and you'll be sorry you finished the whole thing.

"Pat in the City: My Life of Fashion, Style, and Breaking All the Rules"

by Patricia Field
c.2023, Dey StreetBooks \$35.00
272 pages



The shirt's just a little too big.

But that's no problem; you'd rather your shirts be looser anyhow. Pants, they're another matter; they need to be snug all over. You have your own sense of style, and you wear it fabulously. In the new book "Pat in the City" by Patricia Field, read about an icon's journey into clothes, clubs, and couture.

Almost from the time she was born, little Patricia Haig (later, Field) knew that clothing made a statement. She

knew it while wearing her cowgirl outfit to play, when she clothes-shopped with her aunts, and when recalling her father, who was "handsome, sweet, and mild" and who died when she was small. Adoption later changed her surname, but not her love of clothing.

Working in her mother's dry-cleaning "shop" as a kid, Field learned all about fabrics; her aunts' forays into fashion taught her even more. She "always had beautiful clothes," although a pair of men's-style pants discovered in a small boutique in the mid-1950s was life-changing.

Field entered college and landed dual degrees in philosophy and political science, though she says "style came easy to me." By then, she'd turned away from '50s femininity, preferring an androgynous look. She also learned that she preferred women as partners.

One of them was a partner in Field's first business, a small shop near NYU in Manhattan that opened in 1966. In 1971, they opened a larger store, calling it "Patricia Field." Partly due to her contacts with designers, Field sold inventive, trendy, "nouveau glamour" outfits to clubbers who made Studio 54 the "high-octane" place it was then. Field dressed a lot of celebrity clubbers, too, which led her to the ballroom scene, where she became a House "Father" and a part of voguing history. And then someone suggested to someone else that Field would make a great costumer for an upcoming movie...

If you could somehow take two books by a good author and smash them together to make one, that's what you'd have with "Pat in the City." This book is divided almost clean in two, and almost with separate reader-audiences.

In the first part, author Patricia Field shares her biography, her childhood, her formative years, and the awakening of her personal sense of style. Fashionistas won't be able to put those pages aside, nor will anyone who attended any New York City club with any regularity back in the day. This half of Field's book drips with disco lights and ballroom "reads."

Celebrities stretch into the second half, as Field writes about being the costumer for Sex in the City, the friendships she struck up with its cast, and how the iconic opening scene came to be. This part of the book – likewise glittering with big names and big productions – is for younger readers and Hollywood watchers.

Reading this book is like time-travel to the '70s, and a backstage peek at your favorite show. If you love clothes and people who love fashion, then get "Pat in the City." It fits.

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CHICAGO'S CONCERT DANCE COMMUNITY REUNITES FOR TWO NIGHTS OF HOLLYWOOD GLAMOUR AND HIGH CAMP TO SUPPORT CHICAGO DANCERS UNITED



Artists from the Chicago professional dance community are once again uniting for an evening of high heels and high camp in Dance Divas 2023. All proceeds from the event benefit The Dancers' Fund, which provides short-term financial assistance to Chicago dance industry professionals for preventative health care and critical medical needs. Showcasing members from the area's preeminent concert dance companies, Dance Divas offers a night of music, dance, and laughter at the legendary Baton Show Lounge. The festivities will kick off with a VIP Champagne Reception at 5 p.m., Saturday, May 20.

"The breadth of dance talent in Chicago is unmatched," said Jeremy Plummer, artistic director and co-

choreographer of Dance Divas. "The only element that surpasses our world-class artistry is our commitment to showing up and supporting each other, which is reflected by the many performers who are donating their time and creativity to strengthen the fabric of our community and assist those who may face critical medical needs requiring support from The Dancers' Fund.

This year's theme is "A Night at the Movies," featuring leading male professional dancers in full drag honoring the legendary dancing divas from the silver screen.

"What's truly unique about Dance Divas is that it brings together the choreography and athleticism of concert dance combined with the pageantry and excitement of drag performance, blending the best elements of each art form to create a totally unique experience," said Plummer. In total, "A Night at the Movies" will feature more than 40 Chicago-based dancers from twelve companies.

This year's Dance Divas Lineup includes:

Evan Boersma, *The Joffrey Ballet*

Katlin Michael Bourgeois,

Independent artist

Joshua Blake Carter, *Giordano Dance Chicago*

Fernando Duarte, *The Joffrey Ballet*

Ethan Kirshbaum, *Chicago Movement Collective*

Jackson Lee, *Visceral Dance Chicago*

Harrison McEldowney, *independent artist*

Joe Musiel, C5 "create with no limits"

Jimi Loc Nguyen, *independent artist*

Eddy Ocampo, *Leveldance*

Jonathan Pacheco, *Ensemble Español Spanish Dance Theater*

Jeremy Plummer, C5 "create with no limits"

Jordan Ricks, C5 "create with no limits."

Cesar Salinas, *Giordano Dance Chicago*

Isaac Stauffer, *Chicago Tap Theatre*

"The Dancers' Fund is an important safety net for those working in the professional dance industry, including choreographers, directors, professional dancers, and others, who need short-term financial assistance with critical medical and routine wellness expenses," said Nathaniel Ekman, executive director of Chicago Dancers United. "It's a wonderful example of artists supporting other artists as Dance Divas unites our local top-tier professional talent for a fun and exciting evening that strengthens our thriving dance community here in Chicago."

Co-chairs of Dance Divas 2023 are Sarah Kelley and Jay Frankovich. Harrison McEldowney is co-choreographer.

For more information, visit Chicagodancersunited.org

GOLD MEDALIST NATHAN CHEN SET TO REVIVE MEMORIES OF HIS OLYMPIC GREATNESS AT ALLSTATE ARENA IN ROSEMONT ON MAY 30



Stars on Ice shows have always been THE best place to see the most current and extraordinary figure skaters in the world. Olympic Champion **Nathan Chen** is currently both the best and most impressive male figure skater on the planet. For those that may have missed his domination at the 2022 Winter Olympics, the 2023 Stars on Ice tour will deliver a rare opportunity to experience Nathan's prominence live on the ice. Joining Nathan will be the gold medalists from the 2023 U.S. National Figure Skating Championships, including first-time champions 18-year old **Ilia Malinin** and 16-year old **Isabeau Levito**,

Alexa Knierim & Brandon Frazier and newly-crowned 2023 World Champions **Madison Chock & Evan Bates**. Plus, for the first time since 2012, Canadian figure skating icon Kurt Browning will bring his fancy footwork and ever-popular antics for his 30th and final Stars on Ice tour. America's premier figure skating tour will visit Rosemont, IL on Tuesday, May 30th for a 7:00 PM performance at Allstate Arena.

The 2023 Stars on Ice tour will boast an international cast of Olympic, World and National Champion skaters including: Olympic Gold and Silver Medalist, three-time World Champion, and six-time U.S. Champion Nathan Chen; four-time World Champion and four-time Canadian Champion **Kurt Browning**; Olympic Silver Medalists, 2023 World Champions and four-time and reigning U.S. Ice Dance Champions **Madison Chock & Evan Bates**; Olympic Silver Medalists, World Champions and two-time and reigning U.S. Pair Champions **Alexa Knierim & Brandon Frazier**; two-time World medalists and two-time Canadian Ice

Dance Champions **Piper Gilles & Paul Poirier**; two-time World Medalist and five-time and reigning Belgian Champion **Loena Hendrickx**; Olympic Bronze Medalist and U.S. Champion **Jason Brown**; two-time World Medalist and four-time Japanese Champion **Satoko Miyahara**; 2023 World Bronze Medalist and reigning U.S. **Champion Ilia Malinin**; 2023 U.S. **Champion Isabeau Levito** and two-time U.S. Champion **Alissa Czisny**.

Stars on Ice continues to be a pioneer in figure skating by offering fans the rare opportunity to witness some of the world's most creative and cherished champions performing together in both individual and ensemble routines. Stars on Ice is one of the premier family entertainment events in the U.S., and the only figure skating tour in America that has annually brought fans the greatest performances and competitors from around the globe.

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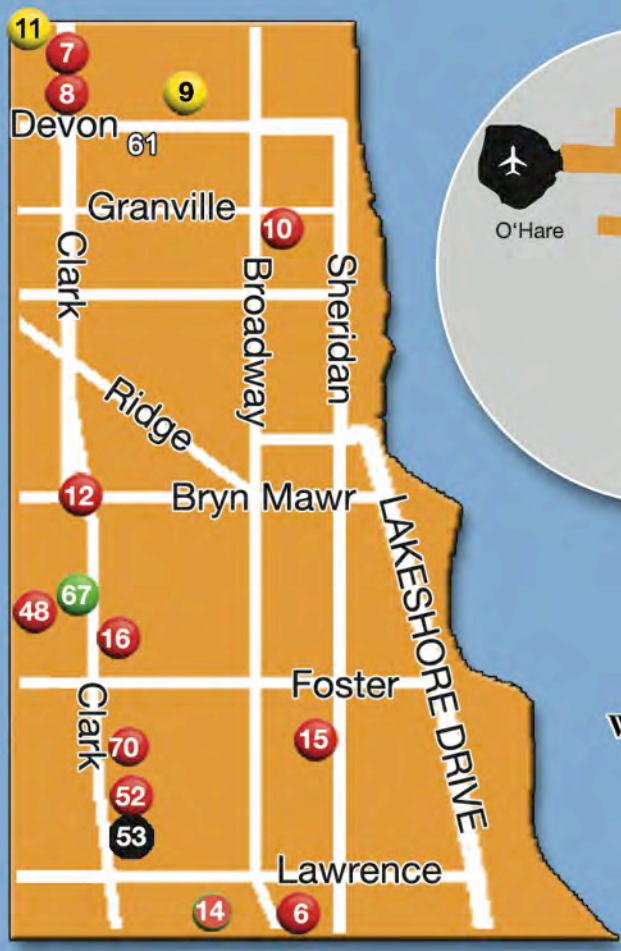
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May 4 – June 4

RAGTIME

BOOK BY
TERRENCE MCNALLY

LYRICS BY
LYNN AHRENS

MUSIC BY
STEPHEN FLAHERTY

BASED ON THE NOVEL *RAGTIME* BY
E.L. DOCTOROW

DIRECTED BY
JERRELL L. HENDERSON

CHOREOGRAPHED BY
JACINDA RATCLIFFE

MUSIC DIRECTED BY
AARON ZIMMERMAN

Ragtime is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI. www.mtishows.com

THIS SUMMER AT RAVINIA



June 16:
Jacob Collier
with special guests
Lawrence and Tiny
Habits



June 24:
Charlie Puth
with support
from Alexander
Stewart

June 25:
Jesse & Joy



August 2:
**Jason Mraz and
His SuperBand**
with special guest
Monica Martin



August 31:
Brandi Carlile
with special guest
Brandy Clark



September 9:
Queen! feat. DJs
Derrick Carter,
Michael Serafini,
and Garrett David



**AND
MORE...**

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