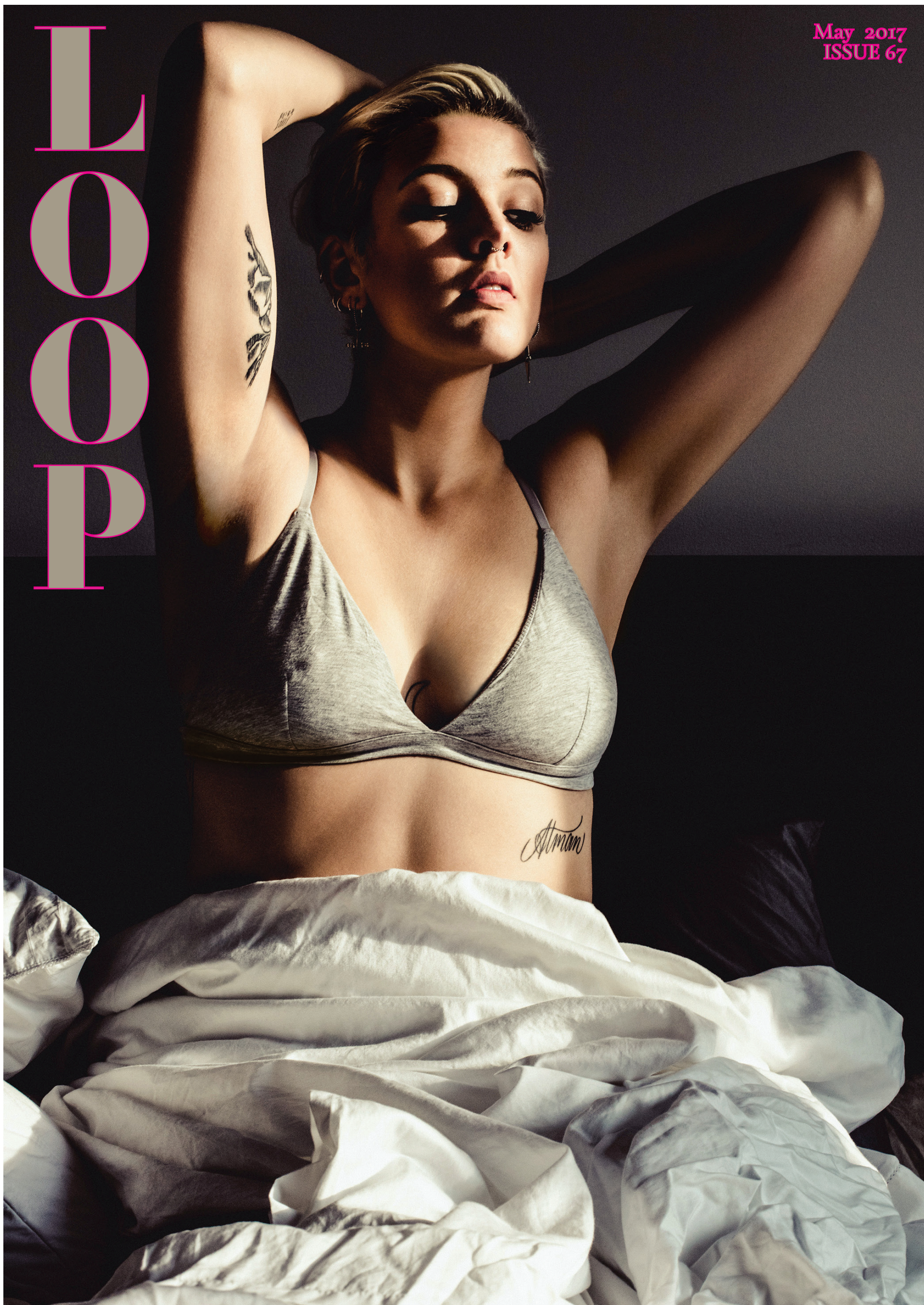


May 2017  
ISSUE 67

# LOOP



BUFFALO'S MONTHLY PUBLICATION FOR THE LGBT COMMUNITY AND ITS ALLIES





Photo Credit: Kevin Kuhn

### Editor's Note:

*"Someone ought to tell Spicer that lurking in the bushes is a gay rite of passage."*

### On the cover:

*Betty Who  
poses for  
Zak Cassar*

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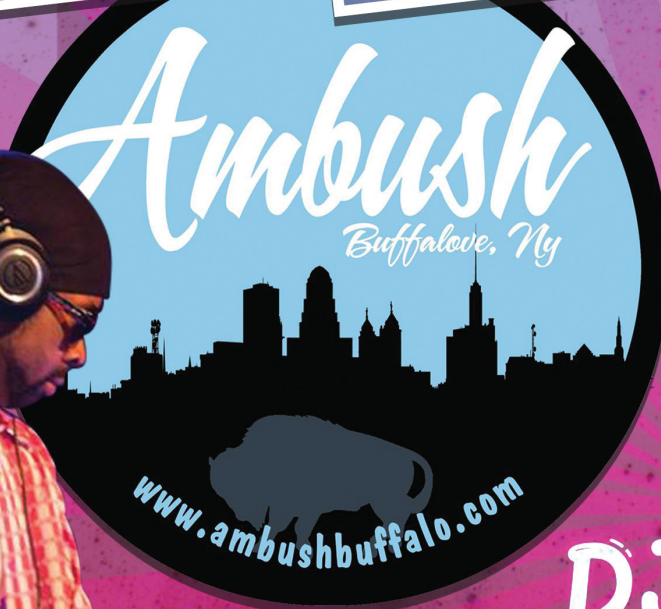
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# THE DISCONNECT: *Walking the Walk*

by Michael Rizzo

Last month, my forgotten privilege as a cisgender man materialized unexpectedly to slap me in the face. I was at a fundraising event for which I was chair of the planning committee. My organization was giving an award to a transgender member of the local LGBTQ community for their more than a decade's worth of activism in queer and racial justice.

Before the program began, the recipient approached me in the venue's foyer and asked if there were other restrooms anywhere. I looked at them a bit confused, until they reminded me that the facilities in the dining hall were marked for men and women. My heart sank. All I could do was point them down a long corridor to another set of restrooms, having to qualify that they would likely be gender-specific as well. The cis-guilt was written all over my face. "It's OK," they said. No, it's not.

If you own a gay bar, maintain a queer-oriented public space or service organization, or host an LGBTQ-geared event but don't provide gender-neutral bathrooms, you should be just as ashamed of yourself as I am.

I've always considered myself an ally of the transgender community. During my stint as executive editor of this publication, we dedicated four editions solely to transgender issues, regularly profiled trans individuals, and kept a pulse on local, state and national legislation that affected their lives.

In 2012, I got into a Twitter fight with Roseanne Barr after she implied that all transgender people were sexual predators, a completely unfounded claim. She called me sexist. I called her fat. She blocked me, and I made our pecking war the subject of a column a year later.

I wrote the first news story about transgender issues for my college newspaper in 2007. San Jose State had

not made that year's Gender Equality National Index of schools that provided specific protections and services to transgender students, including non-gendered restrooms. I pressed the university president about the issue at every press conference that school year.

But apparently, I have no follow through. Here I was, so proud that my organization was recognizing this individual's accomplishments, when I hadn't even thought to take five minutes with two pieces of paper and a Sharpie to re-designate the bathrooms as gender-neutral and give them somewhere to pee. That's something that should be standard practice for queer event organizers by now, but I missed it. What a guy. What a cisgender guy.

It's one thing to have a working knowledge of the terminology, the psychology, the biology and the politics. It's another to have full empathy and compassion, to fully make the move from ally to friend. Allies attend rallies and wear pins. Friends look out for each other. Friends think of even the littlest things.

And that's where the real problem is, for myself and any cisgender person out there who wants to cut me (or themselves) some slack: We don't have enough meaningful friendships with transgender and gender nonconforming people. We haven't been eyewitness enough to the daily struggles they face. We haven't yet admitted that it's actually a privilege to not have to think twice about bathroom (or pronoun) usage. I expected better of myself. You should too.

As if writing this column wasn't blatant enough an attempt to lessen my guilt, I also followed up on a couple other things. No. 1: San Jose State installed 12 gender-neutral bathroom signs on appropriate facilities in 2009, two years after my first news story ran. No. 2: Roseanne still has me blocked on Twitter.

## ARCHIVES: *Trans Trailblazer*

by Adrienne C. Hill

Although few Buffalonians know her name today, Peggie Ames was a primary mover and preserver of local LGBTQ history. Born in 1921, Peggie lived a quiet life in Clarence Center for a half-century, until the early 1970s, when she came out as a transgender woman. In the ensuing years, she lived a life of activism and struggle, and she meticulously preserved records of that life until her death in 2000. The files she left behind inspired the establishment of the Madeline Davis Archives, which document the history of Buffalo's LGBTQ community.

Coming out in the early 1970s, Peggie lacked access to the groups and resources trans people currently use to understand and advocate for themselves. She had to cobble together an identity and a transition protocol from the scant resources available to her—most of which were medical or pornographic in nature.

Peggie bought memberships to medical organizations such as the Harry Benjamin Institute. She clipped every news article she could find about doctors who performed gender confirming surgeries, and kept multiple copies of medical articles. She perused pornographic magazines with names like *Feminine Illusion*—magazines meant for fetishists, but which also contained passing tips. Whenever Frank's Casa Nova, a bar on Bailey Street, showcased female impersonator revues from New York City, she sat in the audience—first to simply watch the performers, and then, as she got braver, to speak to them, asking for transition advice.

Coming out as trans spurred Peggie's political awakening. In notes on one of her lectures, she wrote: "Transsexuals such as I, Christine Jorgenson, Dr. Renee Richardson, Candy [Darling] and so many others must willingly expose themselves publicly to smooth the way ahead for those who may follow." To help do so, Peggie joined the Mattachine Society of the Niagara Frontier (MSNF), Buffalo's first gay rights organization. In 1973 and 1974, she was elected secretary of MSNF, and used her position to ensure that Buffalo's Pride celebrations always had trans content. She became a peer counselor at the Gay Community Services Center, passing her resources on to Buffalonians questioning their gender identities. And she joined MSNF's Speakers Bureau, sharing her experiences as a trans woman with medical students and members of the budding gay student movement on college campuses throughout Western New York.

Peggie paid a price for coming out. Her wife Jackie divorced her in 1973, and while Peggie was allowed to keep their shared home in the divorce settlement, Jackie was granted ownership of the insurance company they owned jointly. This was a financial blow from which Peggie never recovered. At the time, transitioning was considered elective by health insurance companies, and she was forced to pay for her hormones and surgery out of pocket, spending over \$250,000. Her savings depleted, she earned money by founding a furniture repair business and teaching woodworking classes, but due to transphobic discrimination, she never again made more than \$10,000 in a year.

In 1974, Daryll, the second of Peggie's four children, committed suicide. Daryll was a Vietnam War veteran, and had suffered with PTSD and drug addiction for years, but his suicide note blamed his death on Peggie's transition. She was thus disinvited from Daryll's funeral and disowned by her family. Deprived of any familial support, she took comfort in her home—but even there, as it turned out, she wasn't safe. Throwing rocks through Peggie's window became a virtual rite of passage for Clarence's teenage boys. Over the years, she replaced at least fifteen windows in her house.

Peggie channeled her frustrations into her activism. "Mattachine used to go to the UB Medical School for a program with individuals that were going to become physicians," recalls Don Licht, a local gay activist who considered Peggie a member of his extended family. "And she would carry a bag of rocks, and she would throw the rocks, saying, 'How would you like to have this come through your window when you were sitting, watching TV?'"

But despite her contributions to Buffalo's gay community, Peggie still struggled to fit in. Although she identified as a lesbian, for instance, she was kicked out of GROW, a local lesbian organization.

Licht notes that Peggie, in her early 50s, was much older than most of Buffalo's lesbian feminist community. He attributes her outsider status to generational differences. Peggie, he says, was opinionated, vocal, and stubborn—traits that Licht associates with people who grew up during the Depression. "I find that people of that generation were very set in their views," Licht explains. "And that was true of Peggie."

Licht also believes that Peggie's gender expression clashed with second-wave lesbian feminist politics. "Peggie would have liked to have been an ingénue in the 1930s and '40s," he says. By the time she found the courage to come out, however, that style of femininity was out of fashion, and in lesbian feminist circles, totally repudiated. Peggie admired feminism, and tried to adopt the attitudes and aesthetics of



younger lesbians, but she wore them awkwardly.

The lesbians in GROW did not understand the role age played in their clashes with Peggie. Focused solely on gender, they saw Peggie's differences as evidence of her essential maleness, and wrote a letter kicking her out of the group.

Peggie pulled away from local activism as the 1970s drifted on. In the process, however, she began her most important activist contribution: developing pen pal networks for trans people and their partners. Peggie found pen pals from the same sources she found transition tips: she offered herself as a peer counselor to other transgender people who wrote to medical associations, and she responded to trans women's personals in pornographic magazines.

With her pen pals, she shared copies of the scholarly articles she'd amassed, gave advice to people in the early stages of transition, commiserated over instances of oppression and familial rejection, and shared the mundane details of everyday life. Peggie became close to several of her pen pals, sharing phone calls and, in some cases, inviting them to visit her in Clarence. For some of her pen pals, Peggie's house was the first space in which they were able to experiment with their gender expression. Pen pal networks like those Peggie established provided trans people with space for collective discussion, laying the groundwork for the present-day transgender rights movement.

Despite the wide reach of her activist work, Peggie remained rooted in Clarence. Her decision to stay there often confused other LGBTQ people. In her lecture notes and letters, people repeatedly asked her: "If people discriminate against you in Clarence, why don't you move?"

Peggie stayed in her hometown for several reasons. First, she simply preferred the country to the city. "She bemoaned the fact that Clarence Center was no longer a country village, but was becoming a suburban area," Licht says. Second, her house, built in 1835, represented several important values to her: her love of all things early Americana, and her desire for continuity with her life before coming out. Finally, her insistence on staying was a manifestation of the sheer stubbornness that had helped her come out in the first place. "Her attitude was, she was not going to let [anyone] chase her away from her home," Licht explains.

Peggie Ames' life was not easy. But in living her truth, she paved the way for future generations of trans activists, and provided LGBTQ people in rural areas with a model for living a meaningful activist life.

*Photo of Peggie Ames courtesy of the Madeline Davis Archives*





# NEWS BRIEFS

by Michael Rizzo

## Pride Center appoints new senior director



Longtime staffer Damien Mordecai assumed the role of senior director at Pride Center of Western New York on May 24, after Matthew Crehan Higgins accepted a newly created position at Evergreen Health as Associate Vice President of PrEP Services.

Mordecai, who started his tenure with the center almost 10 years ago, is a quiet but strong presence at the center, responsible for the design of popular programs such as Out For Business, a coming-out support group, and the Gay Men's Book Club. For years, he's overseen the center's calendar of events and developed its marketing and promotional materials, as well as taken on numerous other catch-all tasks for which his experience has left him equipped.

Higgins became senior director in January 2015 after 12 years at Erie County Medical Center, where he started as assistant coordinator of clinical education and eventually became program manager.

## Club owner hypes up grand re-opening

The latest reinvention of Club Marcella debuted May 19, complete with a 50-square-foot video wall, two separate dance floors each with their own sound system, a coffee bar for designated drivers, new VIP lounges — and the black paint is gone.

Owner Joe Guagliardo moved back from Miami last year after spending a decade operating two nightclubs there, and has been promising to ramp up the motif at Marcella ever since. Fifteen visiting deejays are scheduled over the next three months, and Guagliardo is keeping the big-city, EDM dance club vibe that has set his space apart from the rest for the past 22 years.

Familiar faces remain behind the bar along with new ones, and "Life's A Drag," Buffalo's longest running drag show, keeps its Friday night slot, even though Guagliardo has been trying to distance himself from the label "gay club" for awhile now, telling Artvoice in December 2016: "We were never a gay bar!"

## Queer duo's career bottoms out in a flash

Up-and-coming American queer music duo PWR BTTM's career appears to have come to a screeching halt after member Ben Hopkins was accused of being a "known sexual predator" on social media last month.

Polyvinyl Records dropped its contract with the band, their upcoming tour was canceled, music festivals removed them from their lineups, and within 48 hours, all of the band's music was removed from internet streaming services.

It started with a post to Facebook on May 10 by user Kitty Cordero-Kolin, who discouraged her followers from supporting the group because, as she claimed, Hopkins had garnered a reputation in local queer communities and DIY groups for nonconsensual affection and sexual behavior, as well as for bullying other queer artists.

Two days later, celebrity blog Jezebel.com released an interview with an anonymous source who recounted a sexual encounter with Hopkins that she described as aggressive and nonconsensual, and she said Hopkins refused to wear a condom.

Hopkins, who identifies as gender-neutral, confirmed having a sexual relationship with the unidentified source, but said they "strongly contest the account put forth in Jezebel." In a statement on Facebook, Hopkins said "the statements made about me by the



Photo Credit: Ebru Yildiz

anonymous source did not line up with any sexual experience I had ever had." They said they have always

maintained a commitment both to clear consent and use of protection during sex.

The statement released by Polyvinyl read: "There is absolutely no place in the world for hate, violence, abuse, discrimination or predatory behavior of any kind. In keeping with this philosophy, we want to let everyone know that we are ceasing to sell and distribute PWR BTTM's music."

## Lawsuit accuses McKinley High principal of LGBTQ discrimination

Buffalo Public Schools placed McKinley High School's principal on administrative leave May 11 after student Byshop Elliot filed a lawsuit against the district May 10 claiming a pattern of discriminatory actions against LGBTQ students by the principal.

Elliot alleged that Principal Crystal Boling-Barton stymied efforts to form a Gay/Straight Alliance, warned students during announcements that they were not permitted to bring same-sex dates to prom, reserved couples tickets to prom for only opposite-sex couples, and had been known to separate same-sex couples from each other who were dancing together at school functions.

The district confirmed on May 12 that same-sex couples would be allowed to attend prom together this year, and that staff has been directed to assist students in the formation of Gay/Straight Alliance within the school as soon as possible.

The lawsuit was filed by New York Civil Liberties Union on behalf of Elliot.

## Underserved communities grant will target LGBTQ caregivers

Thanks to a \$100,000 grant for underserved communities, Pride Center launched a new support program for LGBTQ caregivers last month focused on those caring for individuals with memory loss. The Memory Loss Caregiver Program is being overseen by Deanna Bednarz, the center's newest wellness coordinator.

The program will provide caregiving resources to members of the LGBTQ community, as well as help train health care related businesses about how best to serve those who identify as LGBTQ. The support group meets the third Tuesday of each month from 5:30 p.m. to 6 p.m. at the center.

## Local high school forces trans student to use certain bathrooms

A 17-year-old transgender junior at Tonawanda High School is not being allowed to use the women's restroom this school year even though it was allowed last year, and even though directives from the State Education Department make it clear that she should be allowed to do so.

Arianna Adamo is being told she must use the school's gender-neutral bathroom or the health office bathroom. She said the district's superintendent told her that things changed this year out of a safety concern for "people pretending they are identifying as a girl going into the wrong bathrooms."

Although the district has yet to implement its own bathroom policy, State Education Department guidelines released almost two years ago state that students who can be documented as identifying as transgender or gender nonconforming should be allowed to use the restrooms and public accommodations that match their gender identity. In addition, any student who feels uncomfortable using a public bathroom for any reason should be given alternative accommodations upon request.

The guidelines specifically suggest "a single 'unisex' bathroom" as one alternative, which the district is using to justify its requirements on where Adamo is allowed to relieve herself, even though the issue is not that Adamo feels uncomfortable using the women's bathroom nor has she requested alternative accommodations. The guidelines go on to state that these alternatives "should never be forced upon students, nor presented as the only option."

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## CHROMA HOLIDAY

*Annual art shindig on Allen  
promises to be a  
'fantaSHE'*

by Michael Rizzo

Performance artists Vidalia May and Max Darling want you to get your head in the clouds at this year's annual Buffalo Pride Week art exhibition. The drag queen duo is the face of local performance troupe SheLives, and in sculpting the motif for this year's show during Chroma on June 2, they've recreated an adult-themed childhood fantasy — a FantaSHE, if you will.

"It's going to be very Powderpuff Girls meets Brooklyn Grunge meets The Labyrinth meets Final Fantasy meets The Last Unicorn meets RuPaul's Drag Race," Darling said, if only to make it clear that the production is going to be over the rainbow.

The troupe opened for gay hip hop artist Cazwell at Momentum during last year's Pride festivities, just as their popular #DEEP parties had already garnered them a hardcore local cult following, but this will be their first performance at an outdoor venue. Lit-up clouds will be floating over "the garden" with a prideful balloon arch at the entry, a unicorn wonderland projected onto the back of the building and rainbow uplighting for extra ambiance. With drag, burlesque, live music, rap, two deejays and "unicorns ev-er-y-where," Darling said, they're going all out.

"We've maintained a lot of the things we've done in the past," May said, "and we always try to add something new, and take it a step further. I think this time the vibe, the music, everything everyone loves about coming to our parties will still be there, but I think we've really done some things to elevate this event. Everything's a little more supernatural, a little more off-color, a little more extravagant than usual."

The show starts at 9 p.m. or just after the sun sets in the backyard of Pine Apple Company and No Labels Collective at 224 Allen Street, but the event is really about local art, and Pine Apple, as the headquarters of this year's Chroma, is putting the emphasis on queer art with its exhibition, Unicorns!

"The culture has shifted," said Mickey Harmon, explaining the concept behind this year's

headlining exhibition. "The younger generation doesn't care nearly as much about what your gender is or how you define your sexuality. As a millennial, I feel that everyone is unique and special and that we're all unicorns in our own ways — and we all deserve to feel that way, regardless of our various stripes."

But this year's Chroma event is not just in one place at one time. Pine Apple and Pride Center of Western New York teamed up with Allentown Association to morph the entire First Friday Gallery Walk into a Pride event. The hundreds of people making their way through Pine Apple and down Allen Street from 6 p.m. - 10 p.m. will also have the opportunity to participate in live art.

Thanks to a grant from Awesome Buffalo, local artists will be directing "Rainbows On Allen," a collaborative public art initiative to paint four rainbow arches on the sidewalks at each corner of Elmwood Avenue and Allen Street.

"Whether you're attending Unicorns! or visitors to First Friday, visitors to Pride, eating at a restaurant on Allen — you name it — anyone can come and collaboratively paint this symbol," said Seth Amman, board president of the Association.

It was initially hoped the grant could fund the painting of permanent rainbow crosswalks along Allen Street, and while that may still happen, it won't be in time for Chroma. Allentown Association is currently working closely with Department of Public Works and Buffalo Common Council to draft a policy that would ultimately allow for such a public art project, but currently there isn't one in place.

Food and a wine and beer bar will be available in the backyard of Pine Apple and No Labels for the event and the deejay starts at 6 p.m. Face-painting and Henna tattoos by Obsidian, champagne toast at sunset, and unicorn fantasy costumes encouraged.

Join the conversation with #BuffaloPrideWeek, #RainbowsOnAllen, and #BuffaloIsAwesome



Scenes from Chromas past. Photography by Kevin Kuhn





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# 15 Minutes in the closet on the phone with Betty Who

by Christopher John Treacy



Photo Credit: Ben Cope

## Betty Who is one of our own.

Which isn't to say she's gay. But the video for her cover of Donna Lewis's "I Love You Always Forever" might have you guessing. It's a visual feast of entwining bodies and sensual touching where it would appear that gender is beside the point (or maybe exactly the point, depending on your perspective) with her at the center of it all, very purposefully projecting an anything goes vibe. But when we speak she's in Montauk, Long Island, where her current boyfriend is working on somebody else's tour as stage manager and staff photographer.

Regardless, the queer community embraced her music early on and has stuck by her into her latest project, *The Valley*, which was released on RCA earlier this spring. "I would not have a career without the LGBTQ+ community," she told the *Huffington Post* last winter. "I've played almost every LGBT Pride in the country. I've been so included so quickly, and I'm so grateful for it."

Born in Sydney, Australia as Jessica Anne Newham nearly 26 years ago, Betty Who is the big *what* in this year's Pride Festival at Canalside on Sunday, June 4. Her infectious pop is perfect for the occasion: sexy, surefooted, celebratory, and seasoned with hooks galore — and for those that don't know, she's a classically trained musician

that spent time enrolled at Boston's prestigious Berklee College of Music. *The Valley*, which is only her second full length release (preceded by two EP's, the success from which led to her contract with RCA) brought her through a dark time. But now on the other end of it, she sounds invigorated and ready to take on the world... or, at least, Buffalo.

**L:** What was different about making *The Valley*?

**BW:** I found my neurosis to be pretty intense, working on this project. I became more obsessed with the process of songwriting. I lived this album for two years, and there are forty-five songs not on the record that I loved. Ten of them could have probably gone on the album, but in the end they didn't fit with the others. There's always the hope that someday they'll come out one way or another. I'm way more grown up now than I was making my first record and going into this, I feel like I just knew myself better. I'd been through a lot and experienced a lot and really evolved both personally and, I hope it translates, sonically. I'm just older now, and things that I hadn't ever thought of before, like figuring out how to co-exist with your parents as an adult, for instance, gave me a new sense of self awareness. Looking back at some of the songs I wrote for my first record, I'm glad I've learned how to say more with less. It can be hard to connect with how young I sound in them.

**L:** Do people call you Jessica anymore?

**BW:** To be honest, No. It's a weird identity crisis, but at the same time it doesn't really bug me since I didn't feel particularly tied to that name, anyhow. Plus, I have so many nicknames. People like to call me Babe.

**L:** There tends to be an assumption that people in modern pop aren't really artists or musicians, but more just products that show up to project an image while teams of other people do the creative work. But you're classically trained and went to Berklee. Do you resent that assumption?

**BW:** I definitely know that stigma exists, but I definitely don't come up against it within my core fan base. But to anyone that thinks that, I'd tell them to come to a show and they'll know I work really hard. I let my passion speak for itself, so judge me from how I perform. I've come up against those assumptions when I'm in recording sessions and people are often surprised that I'm a writer, that I can actually sing and play instruments — of course I can do those things, if I say I can. I definitely feel as if the people who like my music can tell there's a lot of me in it. I'm not not just a vessel for the music or a face on an

album cover. To me, music is about making connections, and really, that's the only reason anybody should be involved in it.

**L:** Keeping that in mind, when you spoke to *Attitude* last year about releasing "I Love You Always Forever" ahead of your new album, you said, "I was desperate to put out new music and it is really a kind of exhausting and sometimes impossibly-busy process to try and get a song out into the world." Can you clarify what you meant by that?

**BW:** If I'm to be politically correct about it, I'll just say there are a lot of opinions and a lot of people that come together to make pop music happen. Certain things haven't changed in this industry, it might just be the least evolved of the post-internet age. There are a lot of hoops to jump through and people to satiate — it's an outdated system. But at the same time, yes, I want to be a pop star, I want to do this more than anything else in my life. That juxtaposition is an eternal struggle: do it my way and say 'fuck you' or play the game and make them happy. In the end, I put out a record I love — I found the balance. The things I really want are to make myself proud, make music I love, and make my fans happy. And sometimes those things are in conflict. When I started this project, the tone was much different. I realized I was misplacing all this anger, angst, anxiety and sadness, but it led to a personal and artistic breakthrough. I want to release music out that represents the good stuff. There are too many negative things out in the universe, and there's a difference between being honest and just being angry. My music should be a channel for positivity and goodness.

**L:** What do you enjoy so much about performing at Prides?

**BW:** I love it because for some people it's the one time of year they look forward to and celebrate. My life is one big Pride parade, in that I am myself all the time — I'm allowed to be and have the luxury of living that way, but some people don't. Some people go to work and have to pretend to be someone else all day and don't feel allowed to be true to who they really are. Pride is the moment each year when people get to celebrate who they really are in public and out loud. I love seeing people being moved and being honest.

**L:** Are you losing your Australian accent? It sounds like it might be fading.

**BW:** (laughing) Don't judge me. And don't remind me. It seems like a shame, but the truth is that I've lived in American and Australia equally throughout my life, so it's been fading in and out for a while now.

## PRIDE, RECONSIDERED

by Christopher John Treacy

Pride will always mean different things to different people, but most would probably agree that it's meant to be a celebration. Just how that celebration ought to be carried out has been an ongoing, oft-contentious debate between different factions of the LGBTQ+ community. Some like to wear costumes and parade, while others prefer to simply march with signs. Some like to dance outside (for a change) and drink adult beverages as a show of festivity. For many, it's a time to see people that they don't get to visit with much during the demanding day-to-day itinerary of their lives, and still for others it's a time of quiet reflection — a more solitary way of celebrating, but linked to the spirit of the larger group. One Pride definitely does not fit all.

But this year in particular, in the wake of menacing political changes rocking our country and the uprising to battle continued racial inequality — which transcends gender identity and sexual preferences — the outcry for a shift in focus during Pride season has been louder than ever. Twenty years ago, when someone used the term 'gay community,' it meant something different. We are growing into a more diversified network of individuals with a common queerness, but making sure that Pride — as a universally recognized annual occasion — includes everybody under the umbrella is challenging.

"I do think Pride is a celebration, but it is still a form of protest," said Sue Doster, co-president of the InterPride, the international organization that ties Pride together globally and aims to empower Pride organizations, large and small, worldwide. "When people gather and express their pride, marching in a parade, being on a float, or dancing in the face of people who see them as less-than, this is protest. It's a core kind of self-expression protest. And that kind of expression, particularly for young people or older folks thinking of coming out, provides a lasting sense of strength and community which they can then take home and use to make the difficult decisions. It doesn't have to

be either celebration or protest, it has always been both."

Doster, who is also co-chair for the upcoming Washington, D.C. Equality March for Unity and Pride, has watched various Pride planners struggle over the past year to meet the increasingly vocal needs of the communities they strive to represent.

"There is more of a protest tone to many Prides this year, in a number of cities," she said. "Organizers have changed their events to accommodate their community's wishes to be more grass roots focused and more protest focused. There is, in some communities, a kind of discontent about corporate Pride sponsorship, and there are also some communities that do not feel connected to local Prides — specifically the QPOC community and the trans community. Those communities have come to Pride organizers and said, 'We do not feel connected with you guys,' and in some communities, and D.C. is one of them, those Pride committees have taken a look inside and done some soul searching and given it a great deal of introspection. In turn, that has enabled a dialogue about the situation as it exists and about what can be done for Pride organizers to become more inclusive. They're asking themselves what they can do to elevate those groups to come together to truly be a unified, diverse, representation of the larger community they serve."

The situation here in Buffalo is no different, and those that plan our Pride events — a collaborative effort between the Pride Center of Western New York and Evergreen — opted to dispense with Momentum, the outdoor Canalside dance party normally scheduled for Saturday night of Pride weekend, which leaves the Buffalo Dyke March as the centerpiece of Saturday's events. It feels bold, and yet, entirely appropriate.

"Momentum was purely just a celebration," said newly minted Executive Director of the Pride Center of Western New York, Damian Mordecai.

"It was never meant to be something permanent, necessarily. Our decision to go without it reflects a lot of what has happened in the last year. We did need to make that space for people to express a more political stance and as a means of acknowledging and reflecting what we have experienced as a community in recent months... and to get back to LGBT roots. To throw a party at the same time [or right afterwards] seems disrespectful."

"We've heard the requests to 'go back to Bidwell,' and 'go back to what Pride used to be,' but the reality is that we can't go all the way back," he continued. "I don't think that would be helpful, and there's been a lot of progress made in the interim that needs to be celebrated. Pride has always been political, and it always will be, whether it's sponsored by corporate entities or not. It will always change, and people should come to expect that. Folks will remain divided about it, but that's just the nature of something like this. Pride is just as important now as it was then. You can try and minimize it, but for anyone coming for the first time, it's just as powerful as it was for the people marching in the first parades."

This year, Capital Pride in Washington DC will be augmented by the Equality March on Sunday, June 11, in addition to their annual parade. Executive Director of the Capital Pride Alliance Ryan Bos told us during a brief phone chat that the city has been nothing but supportive.

"We partnered with Equality March to ensure an impactful weekend, and because there's an urgency from our community," he said. He deflected any inquiries about specific unrest within D.C. communities, but spoke in a more general sense about the need for change.

"It's nothing unique to D.C.," he said. "Our communities are in a different place this year. There's a sense of fear and a recommitment to fighting for the things we still haven't achieved while also working to insure that what we have gained we

don't lose. It's important not to go backwards — people need to have hope. And I think it's important not to be critical of how people choose to show up, but rather to just let them show their pride in whatever way they feel most comfortable."

In an editorial he wrote for D.C.-based *Metro Weekly*, which ran at the same time as a hyper-critical piece by GetEQUAL director Angela Peoples called "Capital Pride Can and Must Do Better," he was more direct about his feelings.

"It would be easy to turn the recent discussions surrounding LGBTQ+ Pride into a politicized argument between different camps, but that would be unfair to the staff, boards, and thousands of volunteers across the United States who help put on Pride and the millions of people who participate in those events," Bos wrote. "It would also be unfair to LGBTQ+ people, who have long been marginalized, are increasingly under threat, and bring critical concerns that our movement must grapple with — all stemming from the diversity of LGBTQ+ communities and intersectionality of the many issues that affect us... No one person, organization, or community 'owns' Pride, and we all have the right to experience it in our own way."

While keeping Saturday's focus on the Dyke March is a game-changer locally, many from our own LGBTQ+ communities are making the pilgrimage to Washington for the big march, which promises to be a powerful show of solidarity in the wake of uncertain times.

"The National Equality March has come together as a historic opportunity for LGBTQ Americans and our allies to stand together in our capitol," said Stonewall Democrat Bryan Ball. "Pride has always been, like Stonewall, an act of resistance. Our country will continue to fight for the progress we have gained. At the march, we will demonstrate our resistance to the administration of President Trump, who has made attacking the rights of LGBTQ people a priority from day one."





## Here For You When You're There For Them

### LGBTQ Memory - Loss Caregivers

While adjusting to their role as a caregiver to a person with Alzheimer's Disease and other dementias, people may experience isolation, loneliness, and a decreased sense of self. LGBTQ caregivers are at greater risk due to unique challenges in accessing services and telling their stories to service providers.

The LGBTQ Memory Loss Caregivers program supports caregivers with assessment of their unique needs and referrals to respite providers, homecare, caregiver counseling, insurance options, and fall prevention training. The program also provides caregiver education, with a support group coming soon.




Funded (in part) by a grant from the New York State Department of Health




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**Saturday, June 10th**  
**Preservation Pub**  
**10 pm**

# CLIMATE CHANGE: COP-OUT

by Ron Ehmke

In case you missed the worldwide coverage last summer, the organizers of Pride Toronto granted their city's chapter of Black Lives Matter "honorary status" in the 2016 parade, an expression of solidarity with the younger group which could be read as a passing of the torch from the last wave of civil rights activists to the next one. This symbolic gesture made perfect sense—after all, the international gay liberation movement of the late 1960s owed its existence to the strategies of the desegregation and Black Power movements that preceded it, to say nothing of the Black drag queens who took direct action when cops raided the Stonewall Inn.

But instead of celebrating common ground, what happened next looked more like a turf battle: BLM Toronto staged a sit-in during the parade, bringing the massive event to a halt until their demands were met. The majority of these had to do with inclusion—increasing the numbers of Black people on the staff and on the stages of Pride Toronto. But the demand that generated the most attention was a matter of exclusion: "the removal of police floats in the Pride marches and parades," to quote BlackLivesMatter.ca, (it's important to note that, like ACT UP and the Occupy movement, Black Lives Matter is a grassroots, decentralized network with no formal hierarchy, so BLM Toronto's actions are not necessarily representative of the BLM movement anywhere else.)

As BLM Toronto member Rodney Diverlus told the crowd during the sit-in, "The presence of police might make some of y'all safe, but it makes a whole lot of people in our community unsafe. If you're down for an inclusive Pride, you are down for a police-free Pride." Elsewhere in the same speech, Diverlus identified the people who feel unsafe as members of "vulnerable communities," omitting the fact that queers of all skin tones and ethnicities have historically been vulnerable... and still are. The implication is not just that some communities are more vulnerable than others—no argument there—but that some vulnerabilities are more important than others.

In order to get the parade back on track after thirty minutes of derailment, Pride organizers agreed to all the demands, which sparked much heated public debate, an outpouring of blatantly racist sentiment from many non-Black citizens, and the eventual resignation of the group's executive director.

Late last year, Pride TO issued a formal apology to BLM for the way it had handled the situation, but this May, the brouhaha resumed after a conservative member of the Toronto Council introduced a motion to pull more than a quarter million dollars of city funding unless Pride allowed uniformed officers to march. As of late May, the PrideToronto.com site includes a statement that LGBTQ police and their allies are not banned from the parade (and will continue to provide security for it), noting that, "...we are simply requesting that their participation not include the following elements: uniforms, weapons, and vehicles." Meanwhile, the New York City chapter of the Gay Officer Action League (which itself had to fight the NYPD in federal court in 1997 for the right to march in uniform in the New York Pride parade) has invited Toronto cops to join them at this year's Manhattan parade.

I have generally been supportive of the work of the Black Lives Matter movement, but this entire controversy infuriates me—not because of the very real issues it raises (or, more precisely, revisits) about the racism endemic in some quarters of both law enforcement and the LGBTQ community, but because it serves as an ugly reminder of another toxic tendency that has been with us for a long time. The Left still seems addicted to attacking the very people it should be working with over what are, in the grand scheme of things, solvable disagreements compared to the existential threats posed by hatermongering Right-wingers. I can think of no better way to ensure that homophobia thrives among future generations of bad cops than to alienate the good ones currently on the force. (Full disclosure: My husband is a retired cop who spent years teaching diversity training to new recruits, and his experience reinforces my lifelong belief that we get a lot farther building better bridges among people than reinforcing walls between them.)

My favorite historical example of this tendency to demonize the wrong demons and fight the wrong enemy—the exclusion of trans folk from the Michigan Wommin's Festival because they made some of the "women-born, women-loving women" at the event uncomfortable—had nothing to do with skin color, but still found one group of unquestionably marginalized people further marginalizing another undeniably oppressed group. Raw emotions like anger and fear often blind us to seeing the bigger picture, regardless of our politics.

I understand why separatism—the phenomenon of women-only festivals, for instance, or the refusal of some BLM chapters to accept non-Black members—tends to be an important phase in the maturation of many minorities, but I also believe that the impulse to remove oneself from everyone who does not resemble oneself in search of "safety" is only one stop on a much longer journey for the culture as a whole. When a group remains fixated on its own fundamental "purity" and prioritizes exclusion over inclusion, disaster is almost inevitable. And the more harshly we attack each other, the easier we make it for those who'd prefer that none of us exist at all.

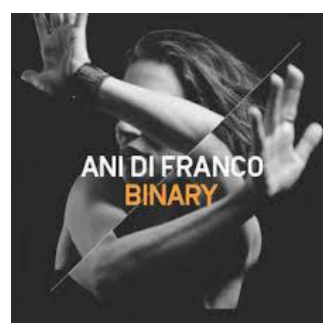
A common dynamic in families plagued by abuse is for victimized children to blame not the parent who is beating them up on a nightly basis, but the one who isn't. That's because the responsible party seems too daunting a foe; it's easier to vent your anger on someone whose major shortcoming is their failure to protect you from the overt attacker.

The whole point of discussing intersections of race, gender, class, and other factors is to look past either/or scenarios in favor of both/and ones. In times as dire as the ones we now find ourselves, with prejudice and nationalism erupting everywhere we look, the stakes are too high to keep aiming at misidentified targets.

Ron Ehmke is a writer, performer, and all-around artsy-fartsy fellow; learn more at [everythingrondoes.com](http://everythingrondoes.com).

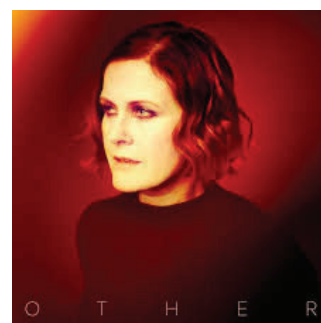
# EAR WORMS: DIFRANCO & MOYET

by Christopher John Treacy



*Borders get blurry and the rest is adjectives...* DiFranco slips us a political mickey on her 19th disc, *Binary* (out 6/9 on Righteous Babe) and winds up delivering a sonically adventurous set that lands somewhere between the experimentation of 2003's *Evolve* and the pop sheen of 2008's *Red Letter Year*. More layered and produced than the personal-feeling *Allergic to Water*, she covers an impressive amount of ground, only occasionally referencing her own life

as a springboard to address larger issues. The title track kicks off the set with a hearty funk undertow that pairs blasts of organ with a shuffling drum beat to compliment a lyric about the interrelatedness of all living things. "Zizzing," featuring a guest vocal from Bon Iver's Justin Vernon, creates mystery and tension with creaking strings and shimmering vibraphone while the righteous, unyielding, take-back-what's-mine-anyhow feel of "Play God" draws compelling parallels between historical battles, menstrual cycles and paying monthly bills. The playful, jazzy lilt of "Telepathic," meanwhile, swings with the alternating blessing and curse of empathetic feelings. But it isn't until the album's last third that she really pushes the envelope with the tricky timing of "Spider," perhaps the most outright rocking song of her career, the suite-like "Terrifying Sight," and "Sasquatch," which marries bluesy piano riffs and a skronky bass line to expose our inability to leave nature well enough alone. By the lazy baritone guitar and mournful NOLA-esque horns of closer "Delayed Gratification," it comes into focus that DiFranco has schooled us on a spectrum of our cultural troubles. But with help from Ivan Neville, sax man Maceo Parker, and violinist Jenny Scheinman, the left-field arrangements and clever songwriting are so compelling, class is dismissed before you know it. **Download: "Binary."**



35 years after her breakthrough as the booming, bluesy voice of Yaz/Yazoo, Alison Moyet's career is experiencing an electronic renaissance. Out 6/16 on Cooking Vinyl, her second studio collaboration with knob-twiddler extraordinaire Guy Sigsworth (Goldie, Madonna, Bjork), *Other*, is a more sinewy presentation than 2013's *the minutes*, chock full of subtle grooves and curious synth quips. From the sweeping drama of "I Germinate" and "Reassuring Pinches"

— the latter of which vaguely recalls the early electronica of Kraftwerk, then sneaks up on you with a wallop surprise hook — to the sparse arrangement of the title track, Moyet presents a wider range of musical possibilities than ever before, making *Other* her most fully realized work to date. Culled from her own poetry, the cadence of which she successfully preserves despite the shift in mediums, she comments on the world around her with gifted wit and wordplay. "The English U" conjures a moody, cinematic feel with a metaphor about grammar and personality, while "Beautiful Gun" walks the fine line between sass and sensuality against a driving, rock-tinged arrangement. "Happy Giddy" recalls her Yazoo days with Vince Clarke, but without giving in to 1980s pastiche. "April 10" offers a poem laid bare, spoken over an unobtrusive beat that keeps the track moving, and the piano-and-vocal-only title piece reads like a coming to terms with issues of mental illness. Moyet loves to spar; it comes across in her writing and also in a recurring, contrarian element in her music: she adores a good curveball. With *Other*, she strikes a better balance between melody and Sigsworth's edgy, electronic structures. Having spent much of her solo career working to convince listeners she's more than a big, gooey belter, she now sounds relaxed enough to deliver the higher art she's always aspired to. **Download: "Happy Giddy"**



# WEARING PRIDE

*...on your sleeve, and on your chest*

*by Rod Hensel*

We don't know just yet what the most popular T-shirt will be at all the Pride celebrations in 2017. It might be the black one with the rainbow lettering saying "RESIST," or it might be a commemorative shirt marking the Equality March for Unity and Pride in Washington D.C. on June 11. LGBTQ Pride tees are being sold as fund raisers by organizations, in on-line shops (one site lists 12,753 gay pride styles) or even in the 'Pride Boutique' sections showing up in many Target department stores.

T-shirts have been a part of the gay liberation movement since its earliest days immediately following the Stonewall riots of 1969. Many were produced locally in mid-larger sized cities across the country and were worn in public at a time when being identified as gay could have dire consequences. Many of Buffalo's early shirts were collected by Madeline Davis and her friends over years of gay activism. Davis was chief conservator and head of preservation in the Buffalo and Erie County Public Library System before her retirement, and she was also active from the start in the Mattachine Society of the Niagara Frontier, our first regional gay rights organization. Davis started collecting things in her home and eventually transferred them to the Archives and Special Collections at Buffalo State University in 2009. In 2016, an anonymous donor made a \$50,000 gift through the Community Foundation for Greater Buffalo to assist with digitizing the collection, which became the core of the Dr. Madeline Davis LGBTQ Archive of Western New York, housed at the E. H. Butler Library, SUNY Buffalo State.

Until last year, those shirts from years past were hidden away, largely un-cataloged and un-preserved. Enter Hope Dunbar, who was then new to the college's archival operation and possessed a keen interest in the LGBTQ collection.

"I was looking at the collection to see what needed to be processed right away and came upon the t-shirts and decided they should be stored by being carefully folded to preserve the imprint and wrapped in acid-free tissue paper,

" she said. "As physical objects, they help you realize that history is something that happens to real people. And a T-shirt is so intimate. It's a physical representation of an idea, an idea that you're choosing to put on your body"

But before tucking them away in boxes, Dunbar wanted to photograph and digitize the tees so they could be viewed on line, which could be expensive. In researching funding she discovered there was already a national project underway to document LGBTQ tees stored in local archives across the country. The project, "Wearing Gay History," began as a graduate student project at George Mason University in the Fall of 2014 with development of an open source, archival web-publishing platform to make it affordable to digitize entire T-shirt collections to bring attention to LGBTQ history outside the major east and west coast cities. With the addition of the Buffalo collection this spring, wearinggay-history.com now has over 3,700 tees on display.

Buffalo's oldest shirts from the 1970s, if they still exist, are not part of the collection. "We didn't get tees until I think the late 1970s," Davis recalled. "The first ones, the years after Stonewall, we ordered from New York City. One was Navy Blue with a gold lambda, and another was blue that said 'Gay Activist Alliance.' I think the first we ordered locally was in the late '70s and it was blue with gold writing that was a lambda sign and the word Buffalo, but we don't have one of those [for the archive]."

The oldest dated shirt appears to be for "GAY PRIDE FEST '81 BUFFALO NY," designed by Great Arrow Graphics, which did the pre-print production for Buffalo Mattachine's monthly newspaper, The Fifth Freedom. They sold for \$6.50 each at a handful of gay-friendly businesses and at a series of Pride events throughout June that was capped by a July 4 dance aboard the USS Little Rock, which at that time had only been docked on the waterfront for two years. The graphic also appeared on the newspaper's cover and on posters

Most of the T-shirts in the collection are from the 1990s onward and were produced for the

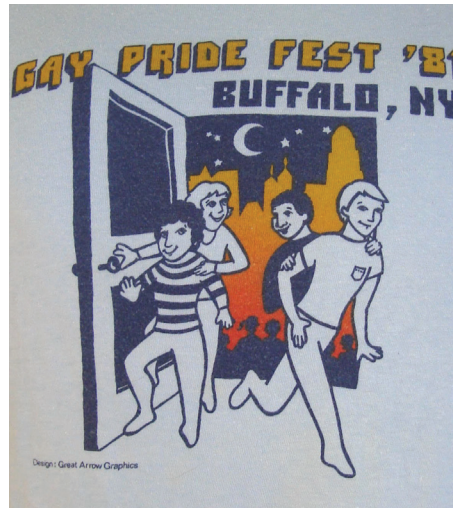
annual Pride celebrations and other special events planned by the community. Some were produced as part of the push to pass marriage equality in New York State. Dunbar said the archives remains open to receive T-shirts from donors, and Davis says she still has hopes that ones from the early 1970s will show up, including that first Lambda Buffalo shirt.

Both agree that the collection, or parts of it, should one day be placed on public display at a suitable venue, but until then they are properly conserved in the archives and can be viewed online.

Dunbar believes the LGBTQ archives are essential, noting that attendance at openly gay events took personal courage in the 1970s and 1980s.

"It's a way to preserve these records created by individuals who fought for certain rights," she said. "People do have the ability to change systems. Seeing past victories creates a possibility of hope for the future."

View Buff State's LGBTQ shirt collection at [http://digitalcommons.buffalostate.edu/lgbtq\\_shirts](http://digitalcommons.buffalostate.edu/lgbtq_shirts) (Editor's Note: Rod Hensel was president of Buffalo's Mattachine Society in the early 1980's and donated one of the two "Gay Pride Fest '81" tees in the archive collection. "They probably survived because we printed too many," he said, "and some bought them but never quite felt safe enough to wear them in public.").



## THURSDAY JUNE 1

**GAY 5K\*\*** - Register same-day btwn 4:30 and 6 p.m. at Soho Burgers, 64 W. Chippewa. Race starts at 6:30, \$22 in adv, \$25 day-of.

## FRIDAY JUNE 2

**LGBTQ SENIORS LUNCH MEET UP**

2-4 p.m. at Family Tree Restaurant

4346 Bailey Ave., Amherst

This is a buy your own lunch event

Contact judynibe@aol.com

## CHROMA\*\*

6 p.m. at Pine Apple Company

224 Allen Street

## FLEX\*\*

10 p.m. at The Waiting Room

334 Delaware Ave.

## SATURDAY JUNE 3

**LGBTQ BREAKFAST CLUB**

9 a.m. at Bettys

370 Virginia St.

**DYKE MARCH\*\*** - Line up at 4 p.m., Roll off at 5 p.m. (Grant & Potomac); Rally in Bidwell to follow

## SUNDAY JUNE 4

**PRIDE WORSHIP SERVICE**

10 a.m.-11 A.m. at Pilgrim-St. Luke's United

335 Richmond Ave.

## PRIDE PARADE\*\*

Steps off at Noon from Elmwood and Forest

## PRIDE FESTIVAL\*\*

1-7 P.M. AT Canalside, 44 Prime St.

Featuring Betty Who; \$10, free under 15; \$50 premium tickets, 21+ in premium area.

## MONDAY JUNE 5

**LGBT DOMESTIC VIOLENCE COMMITTEE MTG**

4:30 p.m. - 6p.m. at Pride Center WNY

206 S. Elmwood Ave.

Monthly Meeting

## TUESDAY JUNE 6

**TRANSGENERATION**

6-8 p.m. at Pride Center WNY

206 S. Elmwood Ave.

## IMPERIAL COURT MONTHLY MEETING

7-8 p.m. at Pride Center WNY

206 S. Elmwood Ave.

**LGBTQ LESBIANS COFFEE/TEA**

6 p.m. at Spot Coffee

1 Delaware Rd. (at the corner of Delaware Ave.),

Kenmore

## BKS MEETING

6-8 p.m. at Pride Center WNY

206 S. Elmwood Ave.

Pansexual-run organization for BDSM

enthusiasts focused on education, openness and

networking.

## THURSDAY JUNE 8

**NIAGARA FALLS LGBTQ DISCUSSION GROUP**

6-7 p.m. at First Unitarian Universalist Church

639 Main St., Niagara Falls

## FRIDAY JUNE 9

**SPECTRUM TRANSGENDER**

7-9 p.m. at St. Andrew's Episcopal Church

3107 Main St.

## SATURDAY JUNE 10

**LGBTQ SENIORS COFFEE HOUR**

10:00 a.m. at Wegman's

601 Amherst St.

**GAY BINGO**

6-9 p.m.

25 Review Pl., Buffalo

## THURSDAY JUNE 15

**TRANSGENERATION**

6-8 p.m. at Pride Center WNY

206 S. Elmwood Ave.

## FRIDAY JUNE 16

**LGBTQ SENIORS LUNCH MEET UP**

2-4 p.m. at La Bella Sicilia

2909 Genessee St.

This is a buy your own lunch event

Contact judynibe@aol.com

## SATURDAY JUNE 17

**HISTORY MUSEUM LGBT LIBRARY DONATION DAY**

10 a.m.- Noon at Buffalo History Museum

1 Museum Court (Elmwood and Nottingham)

Please bring local memorabilia pertaining to

LGBTQ life in Buffalo for inclusion in the archives

at Buff State.

## SUNDAY JUNE 18

**LGBTQ LUNCH BUNCH**

Noon at The Yelling Goat

205 Central, Lancaster

## TUESDAY JUNE 20

**LGBTQ LESBIANS COFFEE/TEA HOUR**

6 p.m. AT SPot Coffe

765 Elmwood, Buffalo

## WEDNESDAY JUNE 21

**SILVER PRIDE TEA**

4:30 p.m. at Amherst Senior Services

370 John James Audubon Pkwy, Amherst

**OUT FOR BUSINESS**

5-7 p.m. at Preservation Pub

948 Main St.

Monthly LGBTQ mixer with a business netowrking

focus. Sponsored by PCWNY.

## SUNDAY JUNE 25

**PFLAG MEETING**

2:30 p.m. at Kenilworth United Church of Christ

45 Dalton Drive

## MONDAY JUNE 26

**SENIORS HEALTHY LUNCH**

1-3 p.m. at Preservation Pub

948 Main St., Buffalo

## TUESDAY JUNE 27

**FORBIDDEN FRUITS**

6-7:30 p.m. at Pride Center WNY

206 S. Elmwood AveMonthly support meeting.

focused on LGBT Individuals who are also

developmentally disabled.

**STONEWALL DEMOCRATS MEETING**

7-9 p.m., 224 Allen

Group meeting for those interested in creating

change in WNY politics

## MONDAYS

**RAPID HIV TESTING** (9:30 a.m. - 11:30 a.m. and

1:30 p.m. - 4 p.m. @ Pride Center of WNY, 200 S.

Elmwood Ave.) Walk-in, free, confidential, fast.

**LGBT VETERANS SUPPORT GROUP** (2 p.m. - 3 p.m.

@ Buffalo VAMC, 3495 Bailey Ave.)

## TUESDAYS

**RAPID HIV TESTING** (12:30 p.m. - 7 p.m. @ Pride

Center of WNY, 200 S. Elmwood Ave.) Walk-in, free,

confidential, fast.

**FRONTRUNNERS/FRONTWALKERS** (6 p.m. @

Delaware Park) Meet at Ring Road Snack Shop via

the Nottingham Entrance.

**BRIDGES OVER WALLS** (4-5 p.m.)

**LGBTQ Psychiatric Support Group**

400 Forest Ave., Buffalo

**CONTEMPORARY WOMEN**

6:30 - 7:30 p.m. at Evergreen Commons

262 Georgia Street

**LGBTQ-friendly women's AA group**

## WEDNESDAYS

**RAPID HIV TESTING** (9:30 a.m. - 11:30 a.m. and

1:30 p.m. - 4 p.m. @ Pride Center of WNY, 200 S.

Elmwood Ave.) Walk-in, free, confidential, fast.

## THURSDAYS

**RAPID HIV TESTING** (12:30 p.m. - 4 p.m. @ Pride

Center of WNY, 200 S. Elmwood Ave.) Walk-in, free,

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**RAPID HIV TESTING** (9:30 a.m. - 11:30 a.m. and

1:30 p.m. - 4 p.m. @ Pride Center of WNY, 200 S.

Elmwood Ave.) Walk-in, free, confidential, fast.

**FRIDAY NIGHT LIGHTS** (6:30 p.m. - 7:30 p.m. @

Evergreen Commons, 262 Georgia St.) AA meeting

geared for members of the LGBT community.

## SATURDAYS

**RAINBOW NORTH AA**

7:15-8:15 p.m. at Hope Center

781 Maple Road, Williamsville

**LGBTQ AA in Northtowns**

## SUNDAYS

**FRONTRUNNERS/FRONTWALKERS** (10 a.m. @

Delaware Park) Meet at Ring Road Snack Shop via

the Nottingham Entrance.

**NOTE: Events with \*\* Notation June 1-4**

**are Official Pride 2017 Events**



# ROCHESTER SPA & BODY CLUB

**FUN & FRIENDLY FOR OVER 50 YEARS**  
**NO MEMBERSHIP FEES EVER**

## Weekly Specials

### SUNDAYS

11:30AM - 1:00PM

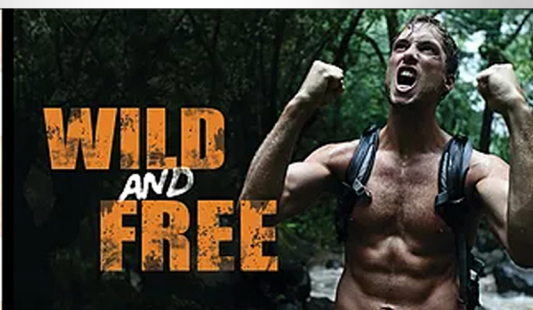
COMPLIMENTARY  
**BRUNCH**



### MONDAYS

FREE LOCKERS ALL DAY

**Wild & Free**  
**18-30 Free All Day**



### TUESDAYS

3:00PM - 11:59PM

**Take It Half Off!**  
**Locker Specials**



### WEDNESDAYS

7:00PM - 9:30PM

**Free Pizza +**  
**Game Night**



### THURSDAYS

8:00PM - 12:00AM

**Black The**  
**Lights Out**  
Explore in the dark!  
Lights out starting at 8PM



### FRIDAYS

4:00PM - 7:00PM

**Happy Hour**  
**Fridays 18-30**  
**1/2 Off Rooms**



**109 LIBERTY POLE WAY | ROCHESTERSPA.COM | 585 454 1074**