



OUTINSTL

2020 MARKETING KIT



BY THE NUMBERS

LGBTQA audiences have higher incomes and greater educational attainment than the population at large. They dine out more, are brand-loyal, and are influential retail trendsetters

- Same-sex households shop more than the average US household in important retail channels, including electronics, pet stores, online retailers, health food, and warehouse club stores.

- Gay men and lesbians travel more than their mainstream counterparts, both domestically and internationally
- In 2013, nearly two-thirds of gay and bisexual men and lesbian and bisexual women purchased tickets for performing-arts events

- St. Louis has the largest percentage of gay and lesbian families with children.
- Thirty-four percent of same-sex couples in STL are raising children under 18.
- LGBTQA consumers are heavily influenced by targeted advertising and community support and outreach.

- LGBTQA individuals are mobile and technology leaders
- Nearly half of all gay and bisexual men and lesbian and bisexual women contribute to a charity or nonprofit at least annually

- Single 39.5%
- Dating 14.25%
- Partnered 36%
- Married 8%
- Master's/JD 21%
- College graduate 29%
- Some college 27%
- 76% of LGBTQA individuals have annual household incomes above the national average of \$40,000
- 30 % of LGBTQA individuals have an annual income above \$100,000



Data Sources: Williams Institute, 2013 St. Louis Pride Center Report, The Urban Institute, GlenGariff Group 2013 LGBTQA Missouri Issues Survey, U.S. Census Bureau, Washington D.C. Urban Institute, CMI 7th LGBT Community Survey

AT A GLANCE

Out in STL is the only lifestyle magazine in St. Louis designed for LGBTQA and Allies, consumers who are enjoying a new era of acceptance, social mobility and economic growth. Our core reader is 22-60 years old, professional or pursuing higher education, partnered up or actively looking, busy building a full life of friendship, [alternative] family and social engagement. Out in STL readers are socially active and engaged in their communities.

Through advertising, networking mixers, social media, grassroots and events, we help create a buzz around your business. All campaigns include a combination of print, digital and social to maximize your reach and relevance. It is our goal to provide unparalleled service, inspire creativity and become a true business partner.



OUT IN STL MAGAZINE

- 10,000 full-color, full-bleed glossy magazines distributed late December, March, June and September
- 250-plus locations in St. Louis City & County and St. Charles County
- Full community business and resource directory
- 2020 Publish Dates - March, June, September, and December

DIGITAL FOOTPRINT

OUTINSTL.COM

- Weekly posts and commentary on web and mobile sites
- Customized events listings • LGBTQA Directory listings
- All ads on OutinSTL.com rotate throughout the site, giving you ongoing exposure between publication dates.
- LGBTQA Online Directory (listing included with ad)

AUDIENCE EXTENSION DIGITAL CAMPAIGNS:

We will keep your message going strong all year with a strategic digital campaign that reaches your demographic based on demographic, geographic, or content targeting on a network of websites. Ads are served to an audience based on who YOU want to target. Below are a few examples of how we can strategically target your consumer...

LGBTQA audience • Military • Age • Gender • Buying habits • Geography and more...

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SOCIAL MEDIA

- @OutInSTL • OutInSTL
- OutInSTLmagazine • #OutInSTL

EMAIL

- Monthly Out in STL e-newsletters combine print and digital

OUTINSTL

A magazine exploring — and celebrating — the LGBTQ community in St. Louis

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On the Cover: CHEYENNE DEVEREAUX

Dexter Peebles may be a 29-year-old St. Louis boy, but his alter ego, Cheyenne Devereaux, is a Southern belle relatively new to town. "Before, she was just mine," says Peebles. "Now, sharing her with other people is incredibly freeing." Photographed by Susan Bennet in her studio on Lemay Ferry Road, Devereaux danced to Florence + the Machine and just generally killed. The self-proclaimed "Queen of Theater, Grace and Jameson whiskey" performs at the Grey Fox Pub on Tuesday nights. You can follow her at @Decksterrr.

content with promotions and digital advertising.

OUT IN STL EVENTS

- Launch of events — October
- Out In the City Monthly Mixers

Mix and mingle with the Out in STL crowd — from contributors and advertisers to readers and community partners.

- United We Brunch

Out in STL and the Riverfront Times team up for an event combining brunch fare, mimosas and craft brews from STL's top eateries.

THE OUT IN STL PROMO TEAM


- Grassroots promotion • Onsite event support
- Social media promotion • Create and load photo galleries

CREATIVE SERVICES

- Logo creation • Event programs • Postcards • Posters • Banners and signage

SECTIONS AT A GLANCE

POLICY



Policy | OUT IN STL

ILLINOIS' BAN ON THE "GAY PANIC" DEFENSE WOULDN'T SOLVE A PROBLEM — BUT IT MAY PREVENT ONE

If a man on trial for murder adopted the "gay-panic defense," it would sound something like this: I'm sorry I killed the victim, your honor, but he winked at me, and he's gay, so that's provocation. I deserve a lesser charge.

Last spring, the Illinois state legislature overwhelmingly approved legislation barring the defense. If Republican Governor Bruce Rauner signs it, Illinois will join California as one of only two states to take this step.

It's fair to ask why, given that the law's proponents concede the "gay panic" defense is exceedingly rare. "A lot of legislators I have talked to have said, 'This is a thing,'" says Mike Zet, director of Equality Illinois.

But Zet says he and his allies want to push back against "the idea that a fraction from a gay man or a transgender individual is something that deserves violence. You are essentially blaming those individuals for the violence committed against them."

A case from California shows how such an argument can arise even in liberal states.

In 2008, Larry King, fifteen, began wearing makeup and women's accessories. He asked a middle-school classmate to be his Valentine. Two days later, that student, Brandon McInerney, shot King twice in the back of the head, killing him. Attorneys for McInerney argued that he was pushed to an "emotional breaking point" by King's unwanted flirtations. The jury deadlocked, and McInerney later pleaded guilty to voluntary manslaughter to avoid a retrial. He was sentenced to 21 years.

In response, California became the first state in 2014 to prohibit attorneys from claiming that a violent act had been triggered by the revelation of the victim's actual or perceived gender or sexual orientation.

Anthony Michael Kreis, a visiting assistant professor at the Chicago-Kent College of Law, says that the proposed Illinois law is "aimed to hedge against scenarios like Larry King."

Ironically, it wouldn't have altered a recent trial in Illinois that some consider a "gay panic" case. In 2009, Joseph Biedermann admitted to stabbing another man multiple times but claimed it was self-defense because the man had threatened him with a sword and ordered him to disrobe. The jury acquitted Biedermann.

Kreis says the new measure, which he helped draft, does not affect self-defense claims such as Biedermann's. Rather, Kreis says, the bill simply blocks defense attorneys from arguing in court that their client's violence was justified solely because the victim was of the same sex and made remarks about sex.

All told, 145 Illinois legislators voted for the bill. None opposed it, though 22 did not cast a vote. Zet says he thinks "there is a very good chance" that the governor will sign it. ■

CALIFORNIA WAS THE FIRST STATE TO BAN THE "GAY PANIC" DEFENSE IN 2014

ILLINOIS IS POISED TO FOLLOW SUIT IN 2017

"You are essentially blaming gay men or transgender individuals for the violence committed against them."

VIEWS



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JEN EVERETT

An emerging artist on race, identity and the image
BY BEAR LUCE

Up until this summer, Jen Everett had an ordinary routine. She would wake at 7:30 a.m., go to work as a project engineer for a construction firm and then come home around 5:30 p.m. to her partner and their thirteen-year-old son in south city. In her bits of spare time, though, she took photographs. And she was good at it. Everett was invited to exhibit her work at galleries and exhibitions all over town.

Now she's taking the plunge: Everett, 36, is leaving her construction career behind to enroll in a master's program at the Sam Fox School of Design and Visual Arts at Washington University in St. Louis.

Sometimes it takes Ereob eyes to truly see our city. A native of the Detroit suburbs who graduated from Tuskegee University, she moved here for work in 2004. At this point, she has been a local for fourteen years, so we consider her a fully naturalized St. Louisan — and one of our rising stars.

QISTL: Your ongoing series "Sons of Rest" documents the black queer community of St. Louis. What inspired you to start the project?

Jen Everett: Well, it actually grew out of an assignment for the Vital Voice to document the Pride festival. I noticed that the black folks would congregate in this one little shelter, and they would have music and just kick it. So I just started gravitating towards it and making photos.

The only time you really see a big group of gay people kicking it and not being concerned about anything or anyone is in a club. And I mean, clubs are fine, but there should be other places where people can go and be out and not be afraid.

Even when I was done with the assignment, I continued to document that community, but then they moved the Pride

festival from Tower Grove Park to downtown, and it completely changed the dynamic. In a park, people have the tendency to linger and just be more carefree, and downtown I just don't find that the festival itself has the same character. I'm happy I had the chance to document that because I don't really see that happening anymore.

In observing and being a part of these three groups — black, queer and a St. Louis resident — what have you noticed about the ways they interact with each other?

I'm a black woman, and that's something you can tell when you look at me. And I think the queerness is... it's kind of a dance you have to do. In certain settings you can be very open, and in others people might not be comfortable with

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SECTIONS AT A GLANCE



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The Bi-Muda Triangle

NAVIGATING ALTON, WHERE LABELS CAN VANISH



Chris Andros, a.k.a. "The Emperor of St. Louis," was a columnist for the *Vital Voice* and is the author of the book *Delusions of Grandeur* (Columbia Press, 2015). You can contact him at chrisandros@gmail.com.

I consider Alton, Illinois, the undiscovered Sasquatch of the Mississippi River. It's a picturesque town about 22 miles north of the Arch, a place with dramatic topography and grand vistas. It also happens to have mysteries below the surface. And a Historic Museum of Torture Devices.

The museum's proprietor is Janet Kolar, Alton's hearse-driving (and hearse-racing) "Mistress of the Macabre." A couple of years ago, I was writing a Halloween feature for the *Vital Voice* and I wanted to profile her. My interview requests went unanswered, so one Saturday afternoon I stopped by the Mineral Springs Antique Mall, where her museum is located. Inside the lobby I passed several shops packed with glassware, then turned down a long, dimly lit corridor leading to the museum. The gates were foreboding—and padlocked. I began to leave.

"Who are you looking for?" asked a nearby shopkeeper.

"Janet Kolar," I replied, "but she's not here."

"Oh, she's around. Just have a seat and she'll be back by."

So I downshifted out of my city rhythm and settled in. Before long, she arrived. I introduced myself, asking if this would be a good time to talk.



PHOTO BY CLARE MARCHIOR

Views | OUT IN STL

A drag queen charms at Bubly & Sissy's

"I'm here and you're here," she replied serenely, "so this is a good time."

What followed was part discussion and part science—and one of the most fascinating interviews of my life.

That anecdote speaks to the way one should approach Alton. Unless you downshift, settle in and observe, you'll miss the story.

That's especially true at Bubly & Sissy's, a bar that hosts several highly attended drag shows each week. After I began dating my husband, who is from Alton, I became a semi-regular at the bar.

While the employees and owners are "family," the patrons, at first blush, seemed largely straight. But as I met people, I heard stories about the times some of them fell into what I call the "Bi-Muda Triangle"—a realm where

long-established sexual preferences can momentarily fade or vanish altogether. I realized there was something about Alton that lowered the barriers between queer and straight.

Treva Swain works the door at Bubly & Sissy's. She talks about girls crowding in for bachelorette parties only to make out with women by the end of the night. Then there's the trans woman who sometimes arrives with a boyfriend, and sometimes a girlfriend. And then there were the shows in which entertainer Tracie LaRue randomly assembled a group of mostly straight men from the audience and within minutes had them all dancing through the crowd in their underwear.

Drag Show Director Teighlor Demorray says that

at Bubly & Sissy's, labels are not central to one's identity, and self-exploration and experimentation are common.

"Our bar's famous for our tagline, 'An open-minded place,'" Demorray says. "So people know it's safe for them to lower their inhibitions and be themselves."

Sarah Edgington is a regular who makes the 40-minute drive from St. Charles just to enjoy the vibe, which to her feels more welcoming than anywhere else.

"In most bars, folk get open hostility," she says. "But Bub's is friendly to us."

In Alton, the relative openness to bisexual activity extends past the confines of one bar. Native Brian Ray, who doesn't even frequent Bubly & Sissy's, estimates that 90 percent of his sexual encounters in the area have

been with men who identify as straight. Similarly, Chris Keidel, the openly gay owner of the burger bar Bottle & Barrel, spends much of his time with straight male friends. "And that leads to me hanging out with a guy having a great time, and every now and then, it leads to something much more fun with someone no one ever suspected would be in a same-sex relationship."

You might think you know LGBT St. Louis inside and out. You may have even visited Alton, utilizing all the navigational tools at your disposal, and found nothing out of the ordinary. But when exploring the town's Bi-Muda Triangle, it's important to understand those tools are of little use. Here, you can't even rely on your gaydar.

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DS



Feature | OUT IN STL

St. Louis' annual LGBTQ celebration is splintering. Is that a bad thing?

BY MELISSA MEINZER

It's set aside for now any tension among the various pride celebrations in St. Louis and establish this: There are a million legit ways to be proud. You can catch gleaming beads at one of the city's largest parades. You can set up a booth at a street party to let your neighbors know you exist. You can admire a radical drag show, or boogie until dawn at the prom your high school never dared to throw.

There are as many ways to be proud as there are ways to be queer. And a pride festival is often integral to one's life journey: It can be the first time you feel like a part of the tribe—or any tribe, for that matter. Pride festivals are a crucial part of the LGBTQ experience worldwide. St. Louis is no different.

For more than three decades, the go-to vehicle for celebrating pride in our region has been PrideFest. The tradition began in April 1980, just months after the National March on Washington for Lesbian and Gay Rights, when local activists dared to gather in the Central West End for a charity walk.

Thirty-seven years later, the organizers have coalesced into Pride St. Louis, a full-fledged nonprofit with programming year-round.

Today, the organization runs a community center. It awards scholarships. It hosts a weekend-long festival that takes over downtown, turning the city's commercial and governmental heart into a gorgeous explosion of rainbows, glitter and the heartiest of parties.

Since the festival's move downtown five years ago, it has become by some measures the most identifiably St. Louisian, too, with the iconic Gateway Arch serving as a backdrop for the parade.

PHOTO BY JESSICA HENNINGSEN

For Pride St. Louis, the year 2017 was wildly successful—and rocky.

On a mild and sunny Sunday in June, thousands crowded downtown to take in the capstone event of PrideFest 2017, dubbed "Community Proud." The parade stepped off just after noon, after MetroLink trains disgorged crowds of rainbow-clad visitors from near and far.

Cleve Jones, founder of the San Francisco AIDS Foundation and creator of the NAMES Project AIDS Memorial Quilt, served as grand marshal. Also on hand were people in T-shirts depicting Hillary Clinton's myriad monochrome pantheons arranged in a rainbow, at least two people holding signs featuring 2017's most delightful gay meme, the Babadook, a horror movie monster; opposite-gender couples with toddlers; and a lovely young man in purple skinny jeans, stilettos, a feathered mask and nothing else.

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FEATURE

SECTIONS AT A GLANCE

NIGHTOWLS

Nightowls | OUT IN STL



Benji Link
Sanctuaria
498 Manchester Ave., 314-535-8100

Benji Link says he likes working in the Grove because he feels comfortable and safe there; it's appropriate, then, that the bar he tends is at Sanctuaria. The drink he likes best is "The Last Word," a classic equal-parts cocktail that dates back to at least the Prohibition era. To him, it's simple, balanced and perfect: sweet, tart and strong. It's an easy sell to the guest who isn't sure what to order, and easy to memorize as well. It consists of gin, Chartreuse, maraschino liqueur and lime juice and is served up.



Alissa Reeves
The Scottish Arms
8 South Sarah St., 314-535-8551

At the Scottish Arms, a friendly soccer bar in the Central West End, the term "Momma Bear" refers to two things: first, the house's variation on an Old Fashioned; one built on Angel's Envy bourbon (which is finished in port wine barrels) and sweetened with agave instead of simple syrup. Secondly, "Momma Bear" is the nickname of bar manager Alissa Reeves. She created the drink for a special event and has kept it on the menu ever since. Reeves claims her establishment boasts a certain romantic energy. She met her wife, Amy, there five years ago and reports having witnessed several couples return to the bar to take wedding photos in the booth where their own flame was first kindled.

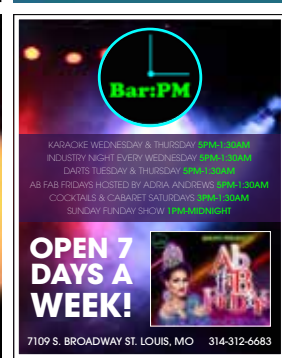
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ESCAPES



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The Maple Leaf Cottage Inn is another B&B in Elsh at 12 Selma Street.



ELSAH
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happier Connie will cook your complimentary breakfast. She says the customers vary widely: One morning, an Amish family shared a table with a group of kids with dyed hair and piercings. The Davises only have two rules, no matter who you are or what your personal beliefs may be: "Respect our property, and respect our guests."

Connie even gave us a quick walking tour of Elsh. The first stop on our walk was **Farley's Music Hall** 37 Mill Street, 618-374-1059, a multipurpose building now used for parties, wedding receptions and Contra dances, which she described as a mixture of folk dancing and "making new friends set to music." After the flood of 1993, Davis explained, the sheetrock covering the interior walls was destroyed. But that led to the discovery underneath of smooth blonde wood with hand-painted patterns dating back to 1883, when the building was constructed.

We also stopped by the **Elsh General Store** (22 LaSalle Street, 618-536-0709), which was everything I'd hoped it would be. Picture Olsson's Mercantile from *Little House on the Prairie*. Blair and Dory Smith re-opened the store a few years ago to meet the need for a town grocery. They stock all the basics, plus some St. Louis specialties such as Ted Drowns Frozen Custard, Dogtown Pizza and Kakao chocolate. They also offer an extensive list of local pure cane sugar sodas, including Dog n' Such root beer and Excel sodas. If you drop by on a Wednesday morning, you might spot locals chatting away over Danishes and coffee during their weekly meet-up.

All of this is just a short drive (or bike ride) away from the great hiking opportunities at **Pere Marquette State Park**, which has twelve miles of marked trails. If a nice glass of chardonnay is more your speed, keep in mind Elsh is a dry village, but the **Grafius Winery & Brewhaus** (300 West Main, Grafton, IL 62037, 618-786-3001) is only five miles down the road, where you can sip on reds, whites or a tasting flight of their signature beers.

Melinda Cooper is a musician and frequent contributor to the *Recreation Times*. You may contact her at melindacooper@gmail.com

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SECTIONS AT A GLANCE

Performers | **OUT IN STL**

TEDDYBEAR THERAPY

Tragedy dogs rapper Eric Donté — and drives him
BY BEN WEINHOFF

Eric Donté is not in counseling. His music is how he gets out his anguish.

"I think a lot of people feel like I do but are afraid to say it out loud," he says, sitting in his bare-bones apartment in the Shaw neighborhood. "I've hit rock bottom so many times, what's the worst that can happen at this point?"

Donté, 23, is six feet two inches tall and rail thin, with a frowny-face emoji tattooed on his left arm. His song "Sad Loves Matter" begins with crying, then chronicles the 2011 suicide of his best friend, who shot himself in the head.

The day before, they'd gone to Build-A-Bear to get teddy bears. After the suicide, Donté carried his bear with him for years as a way to remember his departed comrade. The bear finally met its demise last year when another friend's mother inexplicably tossed it.

His exuberant concerts feature him singing, rapping and bouncing off backup dancers and hype men. The shows are highlighted by fans throwing teddy bears on stage for him. They know he lost his favorite, and he carries different ones with him wherever he goes.

Many musicians describe their music as cathartic, but Donté's is nothing but. It's atmospheric, artful hip-hop that is moody and drawn from his life — as in, he's sometimes literally reading from pages of his diary. Although he has all the makings of a critical favorite, he has performed at the Bonaroo Music and Arts Festival and maintains a passionate local fan base, he's not quite there yet. Some of the beats he uses sound amariurish. His music isn't yet available on streaming services (though it will be soon). He also lacks a publicist or manager.

But his songs are so gut-wrenching and original that his success



feels assured. Citing such influences as Marilyn Manson, Tyler the Creator and Missy Elliott, he maintains a vivid, gender-bending aesthetic, wearing pink braids and tiaras in his videos. His good looks have won him modeling shoots and runway shows. Meanwhile, tragedy keeps striking. His father died of a heart attack in July. They'd been growing closer since his dad kicked him out of the house at age eighteen, unaccepting of his son's sexuality. After the funeral, Donté learned his fa-

ther had wished they were closer. "At least I know now, but I wish I would have known before," Donté says.

Around the same time, his brother was shot several times — emerging from a coma the day after their father's death. Donté doesn't know what inspired the attack, and the shooting is still under investigation. "It's tough, but I'm making it," he says.

His art is a bright spot — and that, he says, is "how it's always been." Music is his ally when-

ever the world seems to be crashing around him, which happens with distressing frequency. It's not always enough. He often feels crippled by social anxiety, making it hard to perform, hard to bring positive energy to fans who are counting on him for inspiration.

The title of his upcoming EP, *A Lamp in the Room*, due out in late summer, is a metaphor for this feeling. He wants to be "a burst of light" in dark rooms for his fans, but "because of my anxiety I'm not sure I want."

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Donté practices in his studio in mid-July — with the help of a friend.

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PERFORMERS

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The Good Queen

WHY MISS MISSOURI 2016 TOOK ON TEEN SUICIDE
SEAN COLLINS

It's a Saturday in a small town in Missouri. There's a beauty pageant underway, and a young teen — we'll call her Tya — is nervous. She keeps to herself all day long. She thinks she doesn't fit in with the other girls. She stays at the edge of room, looking in.

She has never been to a pageant before and never performed in front of so many people. Tya prays her voice finds the words when it's her time to sing. The moment finally comes. She takes the stage. The shyness disappears, and her voice is strong.

Tya, a thirteen-year-old lesbian, found her voice. "She was amazing," says Erin O'Flaherty, Miss Missouri 2016 and the first openly gay contestant to compete in the national Miss America pageant.

O'Flaherty was there that Saturday night as a special guest. She heard Tya sing and then after the pageant spotted her walking along the road out of town. They chatted. The girl said she was headed to a friend's house. And immediately O'Flaherty could sense the young girl needed help.

"You have to put yourself in someone's shoes," says O'Flaherty. "I remember what it was like to be that age and be navigating my sexuality. I grew up in a very small town. I didn't come out until I was at least eighteen. The process was long. Because I didn't have anybody around me that I perceived to be like me."

O'Flaherty's participation in Miss America last September was an LGBTQ milestone that garnered national attention. What drew less coverage was her charity platform — and her reasons for choosing it.

O'Flaherty championed suicide prevention, with a special focus on the Trevor Project. It's a national nonprofit that helps young LGBTQ people through moments of crisis. The risk of self-harm in that demographic is disproportionately high. A study last year by the Centers for Disease Control showed that the rate of suicide attempts among lesbian, gay and bisexual youth is four times higher than that of straight youth. For questioning youth, it's twice as high.

The former Miss Missouri had some experiences of her own with youth suicide. When she was a teen growing up in Florence, South Carolina, her close friend (who happened to be straight) took his own life at age thirteen.

"I was so sad how his cries for help went unheard until it was too late," she says.

These days, help is more available, even for LGBTQ kids, but they don't always know it's there. Acting as Miss Missouri, O'Flaherty visited various gay-straight alliance clubs at rural



schools and discovered an awareness gap.

"People didn't know about the Trevor Project," she says. "I'd get into these schools and kids who really needed the resources didn't know about them."

Outreach is key, according to Dr. Katie Plax, a professor of pediatrics at Washington University School of Medicine. Granted, urban kids need help too, that's why Plax founded the Spot, an outreach and drop-in center in St. Louis that welcomes them.

At least urban kids enjoy a relative diversity and geographic proximity to services. Their rural peers often don't. "Life in a rural community can be really protective in its own way," Plax says, "unless you feel stigmatized, then it's really awful. Everyone knows your business."

Dr. Plax agrees that the Trevor Project is an excellent resource for young people. She is especially impressed by the organization's two-way texting service, which allows young people to have a text conversation with a trained counselor.

"They're able to examine texts and figure out who needs to be triaged. They've mapped it out to know who is most at risk," explains Plax. If you're trying to reach young people, there's probably no better way than through their phones.

"Texting's huge," says Plax. "Text messaging is important for all populations of young people, but especially for youth who feel they're on the margins. Because sometimes it's easier to text things that are deeply felt than it is to say them face to face."

Dr. Plax stops for a moment, as if she's searching for the perfect words. Then she finds them.

"Loneliness literally kills."

She adds, "Stigma and shame and racism and homophobia — these are all real things that really impact young people's lives." And these things impact our health. Plax talks about Adverse



Last March, O'Flaherty spoke at Washington University in St. Louis about dealing with expectations.

Childhood Experiences. Experiences like having a parent with a serious mental illness, drug and alcohol abuse in the household, intimate partner violence in the household, the death or incarceration of a parent.

The more of these experiences that a young person has, the more likely they are to engage in violence, the more likely they are to have a problem with alcohol or drug use, the more likely they are to have STDs or HIV, the more likely they are to have heart disease and other illnesses, the more likely they are to engage in self-harm.

"These Adverse Childhood Experiences are really bad for us," Plax says. "And we've underestimated their true impact on our health. Because we think, 'Oh, that's not really our biology, that's 'social' — biology is over here and social is over there.' The neck, amazingly, connects our brains and our bodies."

Seen in this context, youth suicide becomes a critical issue of minimizing the total volume of stress felt by young people, especially young people who are facing a number of ACEs. But it also calls for LGBTQ adults to be available for young people.

Finding trustworthy adults is important — people who understand what young LGBTQ people face and can serve as a social balance to the rejection and homophobia they encounter. That's why gay-straight alliances and places like the Spot save lives: They offer a place where you can be yourself.

Flying the rainbow flag helps, Plax says. "The flag really matters. When kids see that flag they know the people there know something. It conveys messages that are important in profound, wordless ways."

Erin O'Flaherty once raised a flag in her own way. Today she lives a more low-profile life, co-managing a women's clothing boutique in Chesterfield called Ra-

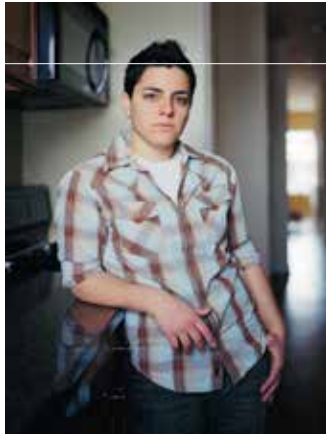
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WELLNESS

SECTIONS AT A GLANCE

AGENDA



Agenda | OUT IN STL

YOUR FALL, PLANNED

GET A PIECE OF CULTURE, OFF THE BEATEN PATH

28 | OUT IN ST. LOUIS | Volume 1 - Issue 1

LIT THAT'S LIT

Lovers of *heller letters* can enjoy a feast of literary discussion at Left Bank Books on September 28. In the back of the shop, nationally renowned lesbian poet Eileen Myles will be discussing her most recent work, *Afterglow (A Day Memoir)*. Obviously it's a love letter to her late pit bull Rosie, whom she welcomed off the street and loved for sixteen years. But according to British reviewer Helen Macdonald, Myles' "new work is 'really about life and everything there is.'" Meanwhile, down in the basement of the shop, the Gay Men's Reading Group will meet to discuss the novel *Garapa* by Kiwani-born author Saleem Haddad. The book follows a single fateful day in the life of Raza, a gay man in the post-Arab-Spring Middle East whose life is teetering into chaos. You'll get a twenty percent discount if you buy

either of these two books at Left Bank. *Eileen Myles reading*, 7 p.m.; *Gay Men's Reading Group*, 7:30 p.m., Thurs. Sept. 28, Left Bank Books, 399 N. Euclid Ave., 314-367-6731, www.leftbank.com

MONSTER BALLADS

Band Together, an LGBTQ not-for-profit devoted to music performance, has announced its theme for the annual Halloween Concert on October 14: "Tale as Old as Time." With about 100 volunteer musicians on the stage, many in costume, the concert band will swirl through pieces related to stories that have been passed down through generations. Think *Dracula*, *The Hobbit*, *Strange Case of Dr. Jekyll and Mr. Hyde*, *The Legend of Sleepy Hollow* and *Beauty and the Beast*, among others. The band will play more than a dozen pieces over two

acts. During the intermission, the color-guard will play music from the film *Romy and Michele's High School Reunion*, which was released twenty years ago, in 1997 — the same year Band Together was born.

Band Together Halloween Concert, 8 p.m., Sat., Oct. 14, 560 Music Center, 560 Trinity Ave., 314-503-6564, www.bandtogether.net

THE PICTURE OF MANHOOD

When artist Jess Dugan began shooting portraits of her friends in 2011, she says, she gravitated to those who had "found a way to be masculine that's more gentle and more vulnerable than the mainstream

version of it." In 2015, she published a book of those photographs, *Every Breath We Draw*. Now she's exhibiting 30 of them, along with a video component, at UMSL through October 14. She shot the portraits across the country, but many were in Chicago and Boston, in her subjects' homes, and often in their bedrooms, using medium- and large-format cameras. The collection includes gay men, gay women, straight men, trans women and even her partner Jess, with whom Dugan settled in St. Louis three years ago. All of her subjects, she has said, "represented something I either saw in myself or wanted to embody."

"Every Breath We Draw" exhibition, 9 a.m. - 5 p.m., Sat., Oct. 14, 560 Music Center, 560 Trinity Ave., 314-503-6564, <http://gallery210.umsl.edu/>

These are just three of the many photos by photographer Jess Dugan (center) now on exhibit at UMSL.

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FLAVORS



Flavors | OUT IN STL

Beets of the Heart

A STAR CHEF REVEALS THE EMOTIONAL ORIGIN OF A ROOTY DISH
BY ERIC BERGER

It's hard to believe chef Rob Connoley when he says he doesn't like beets.

Consider his "Roasted Beets with Balsamic" dish. He uses the core of a red beet like the yeast shank in ossobuco, then slices the remainder of that beet — plus a golden one — into thin strips, which he wraps around the core. He serves it atop a chickpea cake and finishes it with bechamel sauce.

Still, he insists: "I could care less about beets."

So why does Connoley, a James Beard Award nominee famous for using foraged ingredients, bother to gussy up these earthy roots?

His husband, Tyler, loves them.

Connoley first made the dish years ago at the Curious Kumbquat, the destination restaurant he used to run in Silver City, New Mexico. It quickly became one of Tyler's favorites. And what began as a labor of love now promises to fit perfectly into the sort of cuisine Connoley plans to serve at his upcoming restaurant, Bulrush.

"I don't like wimpy, light vegetarian dishes," says Connoley, a Bridgeton native who moved back to the area last year. "I was in a ranch and mining town before, so I had to make sure that the food would satisfy people."

He found that even when he put beets in a chilled salad, they punched above their weight: "Your body reacts to them like meat."

Continued on 35

FUTURE DEADLINES

MARCH 2020

MARCH 27

HITS THE STREETS

MARCH 20

ARTWORK DEADLINE

JUNE 2020

JUNE 19

HITS THE STREETS

JUNE 12

ARTWORK DEADLINE

SEPTEMBER 2020

SEPTEMBER 11

HITS THE STREETS

SEPTEMBER 4

ARTWORK DEADLINE

DECEMBER 2020

DECEMBER 28

HITS THE STREETS

DECEMBER 18

ARTWORK DEADLINE

Meet us :
OUT IN STL

If national trends apply locally, four percent of greater St. Louis identifies as LGBTQ. On paper, that's just a number and string of letters; in real life, it's a rich mix of humans more than 100,000 strong — and countless interesting stories.

It's those stories that compelled us to launch Out in STL. We know the mainstream media doesn't always do a great job of covering the issues that matter to you, much less representing the LGBTQ spectrum in all its diversity. We wanted to do our part to address that, with stories focused on the way you live and the things you care about: politics, personalities, food, arts, nightlife, travel, health and much more.

Out in STL is a quarterly product of Euclid Media Group, the parent company of the Riverfront Times. We're keenly aware of the challenges that print journalism faces in the digital age, but we're encouraged by the success of our sister publication in Texas, Out in SA. Just like that publication, which is now thriving in its third year, we intend to be completely local, both in terms of what we cover and the writers who contribute. And while the publishing business is still a business, we plan to donate a percentage of the proceeds for each future issue to a different local charity serving the LGBTQ community.

We look forward to your feedback, and we hope to see you at the launch party this autumn. Stay tuned!
—Nicholas Phillips, Editor



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Cover photo taken by
SUSAN BENNET / OOH ST. LOU
315 Lamar Park Rd. St. Louis, MO 63105

Flavors | **OUT IN STL**

ROB CONNOLEY
Continued from pg 35

The first time Connoley made the dish and sent it out to his husband, he heard a loud "squelch or chirp" from the dining room. "Half of me was happy that I got the right dish for him," recalls the chef. "The other half was thinking, 'You need to be quiet; there are customers out there.'"

Tyler, whose job now involves helping immigrants get housing, clothes or legal services, says of the dish, "It's just so beautiful. And it was exciting that it was a whole dish of beets."

Tyler often serves as the primary taste-tester for the dishes Connoley is developing. At Bulrush, which is expected to open early next year, Connoley plans to base the menu around ingredients that he has foraged.

As the author of *Assess & Cautails: A Modern Foraging Cookbook of Forest, Farm & Field*, Connoley has been doing pop-up restaurants and charity events around St. Louis since his return. He spends a couple hours each morning hiking on public and private land outside the city, searching for blueberries, wild mushrooms and sumac. When he comes back, he says, "my legs are completely cut up and scratched and bloody."

As for the "Rolled Roasted Roots," he says he would be surprised if they don't show up at Bulrush, if perhaps in a slightly different format. "You know I can't serve my old stuff!" he points out.

Not that Tyler would complain. ■

Eric Berger is a journalist in St. Louis who writes for St. Louis Magazine, the Riverfront Times and the St. Louis Jewish Light. You can reach him at eric.berger@stlouispostdispatch.com.



PHOTO BY JAM HANCOCK

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Agenda OUT IN STL

breakdown will win over
main, while the club champion
will win an apron. The Pros-
pect's Choice winners, mean-
while, shall win eternal fame.

Call Gail Giff, the director, at
314-437-1234. Or, for more in-
formation, visit www.outin STL.com.

GET FILTHY

As queer culture goes main-
stream, its "edgy underground
nature" dissipates, says Matt
Glasgow, a fashion designer
and event planner for Q&A
(a.k.a. Queer Art). To keep the
edgy side alive, Glasgow and
DJ Monsieur Gaston have an-
nounced the first annual Filthy
Fits for the night after
Thanksgiving. It's open to be a
"super queer showcase" of her-
mine, drag, burlesque, paint-
ers, writers, poets and more.

There will also be a panel of
guest speakers — including a
city official — to discuss
being queer in St. Louis and
how to make a difference in
the community. "There's a lot
of hyper-published press cov-
ering in the nightlife, and
that's cool," notes Glasgow.

But equally important are the
panel topics that make the story
interesting.

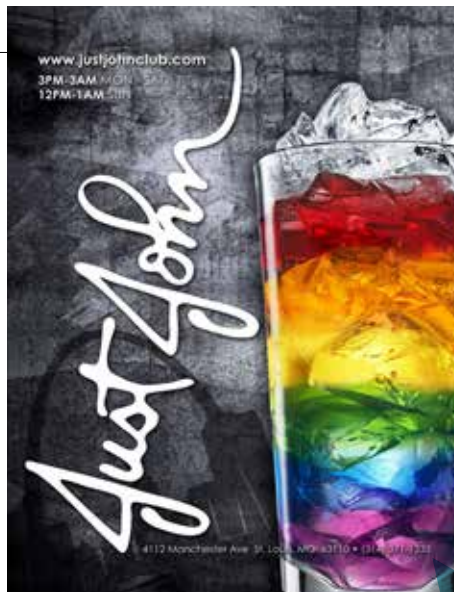
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AGENDA GASTRONOMY pg 29

CHARITABLE CHILI

You may wish to attend the
Pride Center's inaugural Chili
Cook-Off simply because you
believe in its mission to pro-
vide a safe space for LGBTQ
individuals, to operate a lead-
ing library and to run a Culture
Center where folks can search
for jobs or take online classes.
Or you might just be hungry.

in which case you're in luck.
Individuals and teams will
compete for entry fees of \$10
and \$20, respectively) to make
the most scrumptious chili and
cornbread. It's free to come in
and taste their creations,
though donations are encour-
aged. A fundraising booth
with drinks, sour cream, tama-
rillo, salsa and pepper, corn-
cobs, onion and chips will be
available to you. The event
judging starts at 2 p.m. and the
main ceremony at 3 p.m.,
at which time the best com-



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1/2 Horizontal
7.75 x 5.0304 in.



lies.
Both
Men's -
sons and
Prideful
for ex-
ample, "hair
care" is a
from
environmental
groups. But without them,
funding concerns become in-
tractable.

"Corporate sponsorship of
pride may often be the differ-
ence between local survival
and the localism-scholarship
alternative," says InterPride's
Hudson. "It's pride gone
fiscal reality occurs. Essential-
ly someone has to pay the
bill and the corporate sector
is a perfect partner for this."

Johnson, of the Metro Team
Umbrella Group, was full of
praise for InterPride's
booth at Pridefest where he
interviewed with crowds of
trans people, but didn't much
in the parade this year.

"Our community is unique
and different and beautiful
and as long as we're here, we
have to be here," he says. "I'm also
a bi/and person. We wouldn't
have reached hundreds of
trans people [at Pridefest] had
they not wanted to come out.

Continued on 26



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- Mixing with alcohol or other drugs
- A respiratory illness
- Injecting

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