

SUNDAY HOLLIDAY

14 10:30pm

GRAMMY, EMMY & TONY AWARD WINNING SUPERSTAR

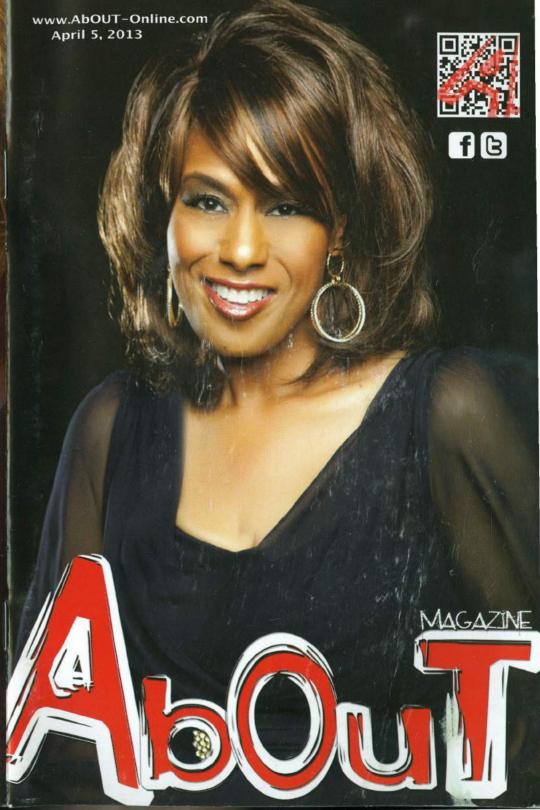
Featuring F Bar's "Dreamgirls" and "Legendary Ladies" Hosted by BLAKE HAYES. Advance VIP Reserved Seating / Bottle Service available by contacting: randall@fbarhouston.com / 713.661.7600

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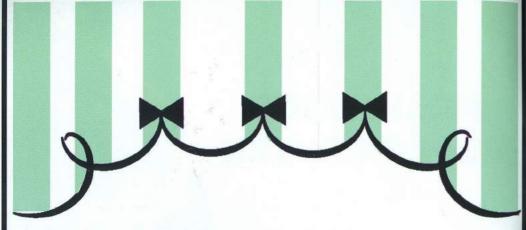
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Cade Michals

Publisher / CEO

Cade@abOUT-Online.com

Bill Clevenger

President

Bill@abOUT-Online.com

Frankie Espinoza *Music Editor* Frankie@abOUT-Online.com

Lance Wilcox

Creative Marketing Director

Lance@abOUT-Online.com

Photographer Paul Stricklin

Contributing Staff
Tyler Frazier

Contributing Writers
Nancy Ford, Charo Beans DeBarge

abOUT Magazine P.O. Box 667626 Houston, TX 77266 (713) 396-2OUT (2688) (281) 274-9349 www.abOUT-Online.com

ISSN Library of Congress 2163-8470 (Print) 2163-8446 (On-Line)

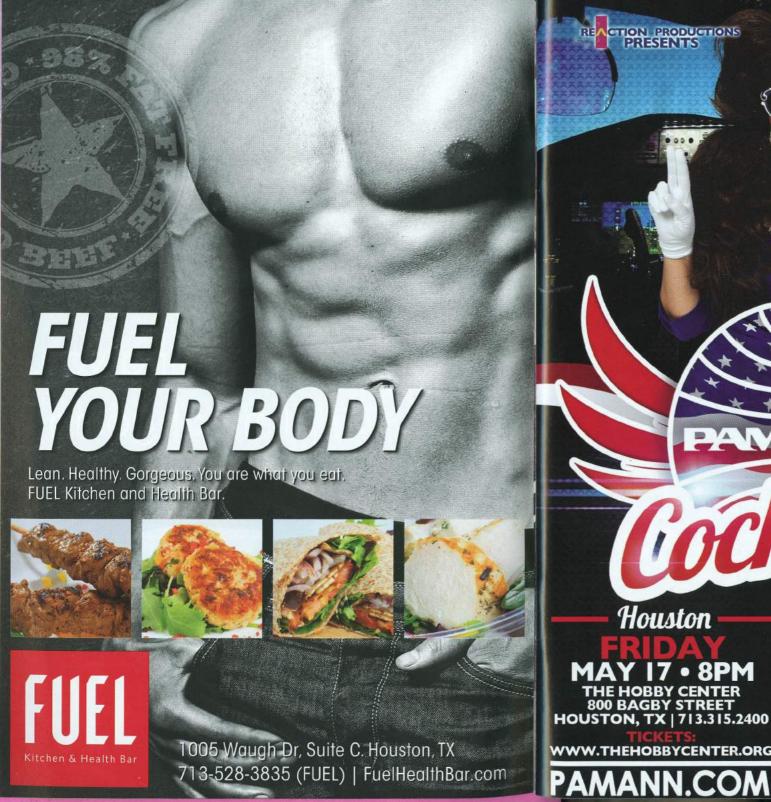
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"And I'm telling you... I'm not going"

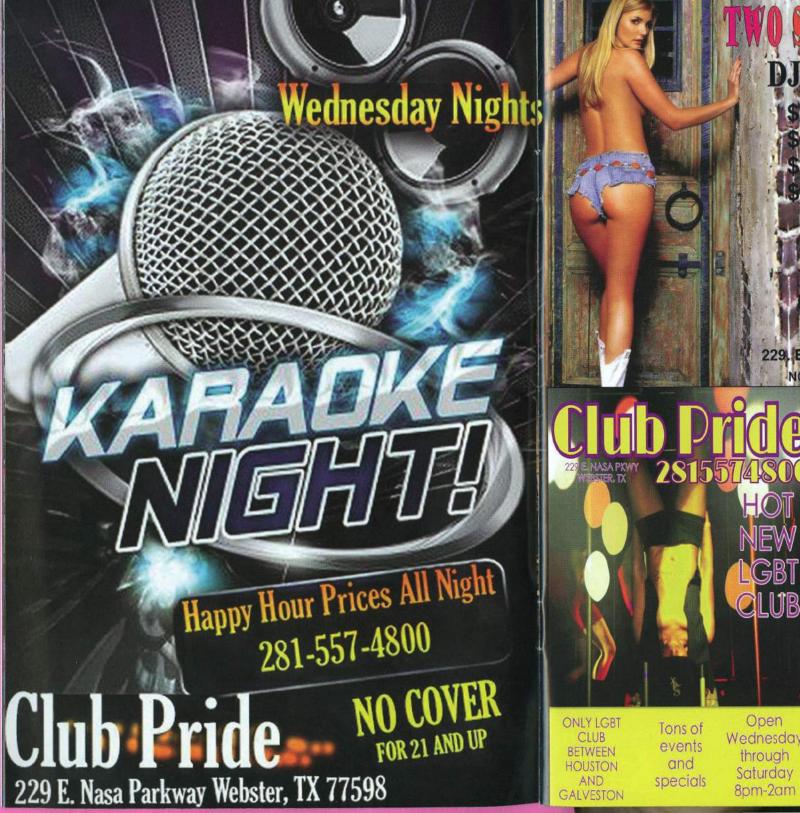


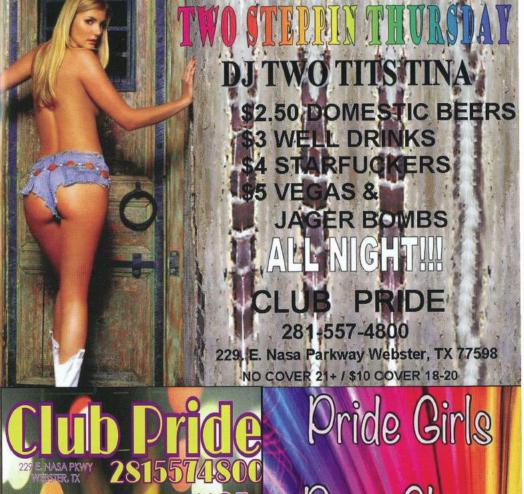












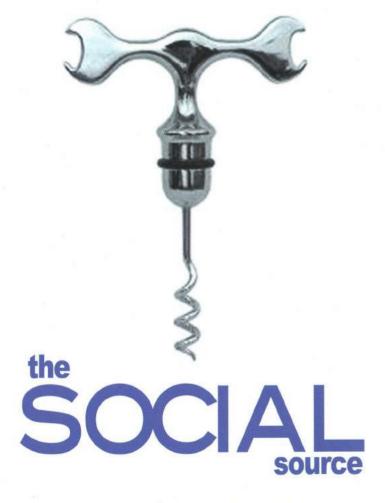


Drag Show

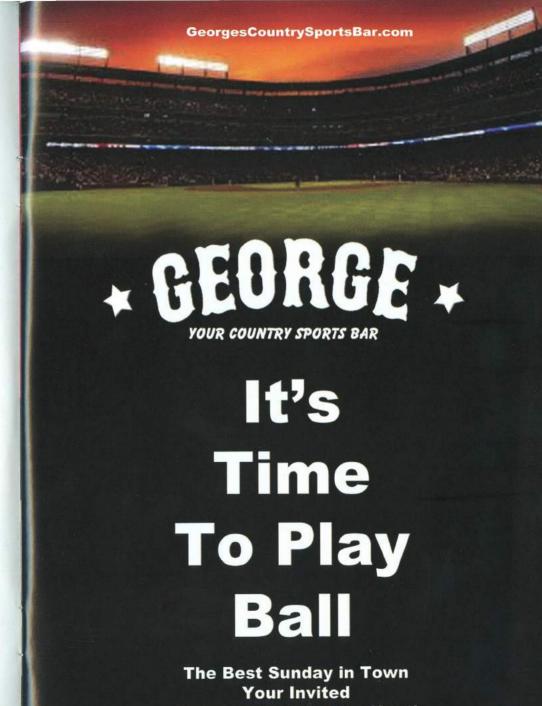
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It was a year of bright pop and heavy studio work. The 1983 Grammy Awards' top honors went to the well-moussed studio group Toto for their heavily layered creation of the "Rosanna". The capable Melissa Manchester, largely known as Bette Midler's back-up singer, toted home Grammy's Female Pop Vocal statuette for the light and spritely "You Should Hear How He Talks About You." Survivor (who?) won the Best Rock Performance by a Duo or Group award for the steroid-pumped, Rocky III anthem, "Eye of The Tiger".

Let's admit it. 1983 was largely a year of Grammy fluff and Reagan-era musical posing. So when it was announced that Jennifer Holliday's powerhouse delivery of Dreamgirls composers Tom Eyen's and Henry Krieger's blow-back-your-hair, Gospel-influenced anthem, "And I Am Telling You (I'm Not Going)", won the Best Female R&B Vocal Performance prize it was truly a come-to-Jesus moment.

Holliday's win was also a victory for the thousands and thousands of gay men watching the Grammy Awards on television that night, many who were at that moment losing control of their own health and lives. With the emergence of the "gay cancer" and GRID and then HIV and AIDS, they were being forced into the direst of situations beyond their control, just like Effie, Holliday's Dreamgirls character. We're part of the same place, we're part of the same time. We both share the same blood, we both have the same mind....

These men, many ill with a mysterious new disease that was picking up momentum in the early 1980s, perhaps found an anthem to inspire them as they defiantly raged against what they perceived as the inevitability of their deaths, some of them demonstrating to friends and loved ones that they would not leave this mortal coil without a hellafight. Tear down the mountains! Yell, scream, and shout! You can say what you want, I'm not walking out! Stop all the rivers! Push, strike and kill! I'm not gonna leave you, there's no way I will....

When Holliday fills her massive lungs with seemingly all of the air in the room and releases the mega energy of her signature song, is she simply repeating the notes and lyrics of a legendary 11 o'clock number? Or is she giving voice and release to the deeper angst and plea for love and acceptance that has been forever emblematic for LGBTs throughout history, beyond those bleak years of battling an epidemic that claimed so many of our best and brightest? No no no no no no! I'm not waking up tomorrow morning and finding that there's nobody there....

Perhaps that's why the gay community has been so quick to rally around Jennifer Holliday through the ups and downs and uncontrollable moments of her career, and her own life in general: When studio executives Effied her right out of any contribution or recognition as the screen version of Dreamgirls finally rolled into production, thirty-plus years after the stage version broke Broadway records. When Holliday's battle with obesity brought her to gastric by pass surgery. Through the broken hearts of broken marriage. Through depression and the suicide attempt. Through it all. Darling, there's no way—no, no, no, no way—I'm living without you....

To this day, Jennifer Holliday has remained true to her word. She's staying. She's staying, and we're going love her. Yes, we are. Mmm mmm mmm.

Let us tell you a thing or two about Jennifer Holliday

Dreamgirls premiered Dec. 20, 1981, on Broadway at the Imperial Theatre when Jennifer was 21 years old.

Jennifer was nominated for multiple major industry awards in 1983, winning the Tony Award for Best Leading Actress in a Musical, a Grammy Award for her recorded version of "And I Am Telling You".

Dreamgirls won a total of six Tonys and ran on Broadway for nearly four years.

Another Jennifer—Hudson—won the 2007 Oscar for Best Performance by an Actress in a Supporting Role playing Effie, the Dreamgirls role originated on Broadway by Holliday.

Jennifer Holliday's second Grammy came in 1985 for her rendition of Duke Ellington's "Come Sunday," a tribute to the late, legendary gospel singer Mahalia Jackson.

Jennifer Holliday is a Houston homegirl, like Beyonce Knowles, who starred in the 2006 screen version of Dreamgirls.

Jennifer Holliday is remembered locally for singing "Amazing Grace" as Houston's Garden of Gethsemane Baptists Church long before she was telling anybody she's not going.

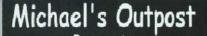
Playing off her early years as a gospel singer, Jennifer Holliday was later cast in a recurring role as a choir director in the popular FOX television drama. Ally McBeal.

More than 15 million viewers tuned in to American Idol in 2012 to watch Jennifer Holliday sing a duet of her signature tune with 16-yar old Al runner-up, Jessica Sanchez.

Holliday has performed at the White House repeatedly, for U.S. Presidents Ronald Reagan, George H. Bush, Bill Clinton, and Barrack Obama.

Michael Bennett, Dreamgirls' director and choreographer, who was also the creator of Broadway's much-lauded A Chorus Line, died in 1987 due to complications from HIV. Making her appearance at F Bar's anniversary even more special, Holliday debuts the newest single from her first secular album in 22 years, scheduled for release this summer.

For more details on Jennifers F Bar Houston Show. Please look at the rear cover.



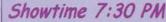






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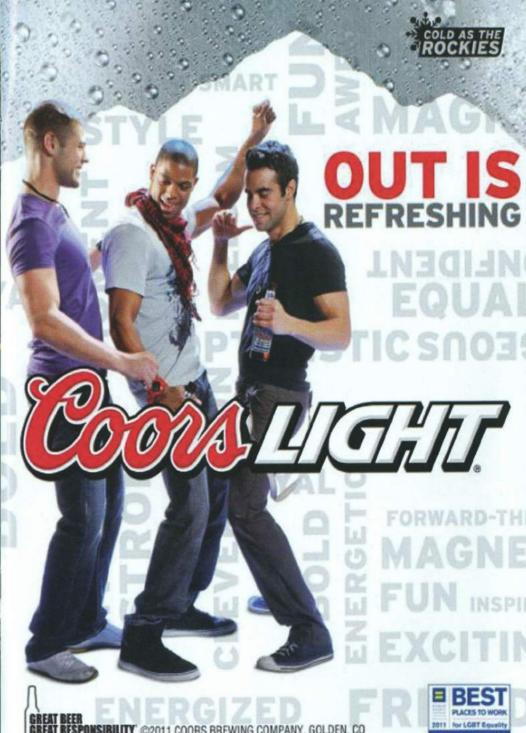
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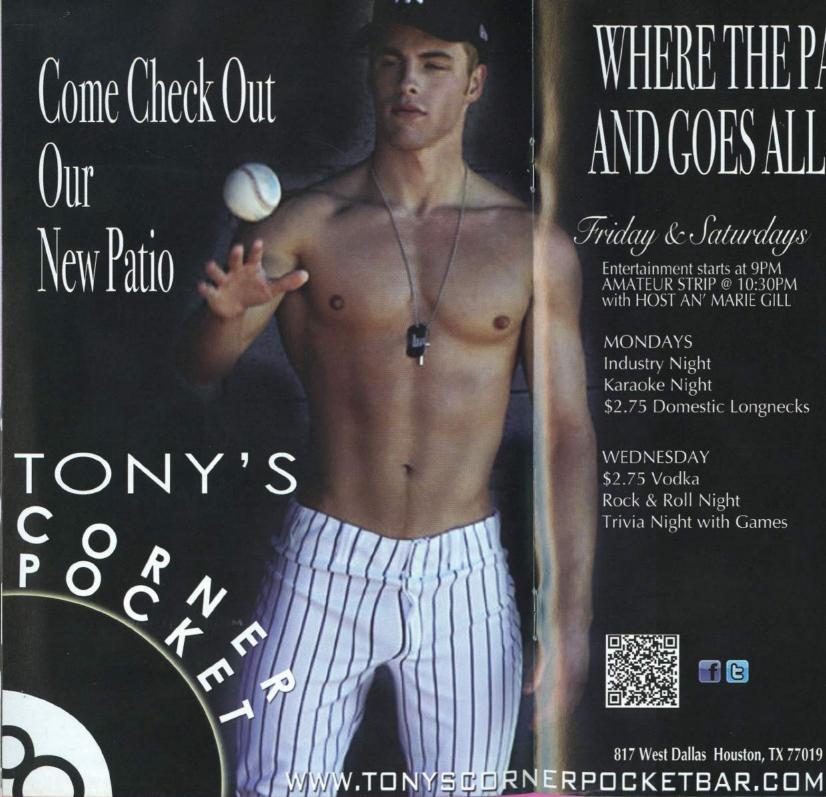
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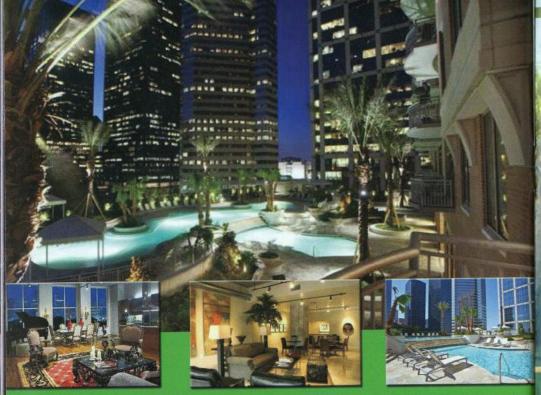
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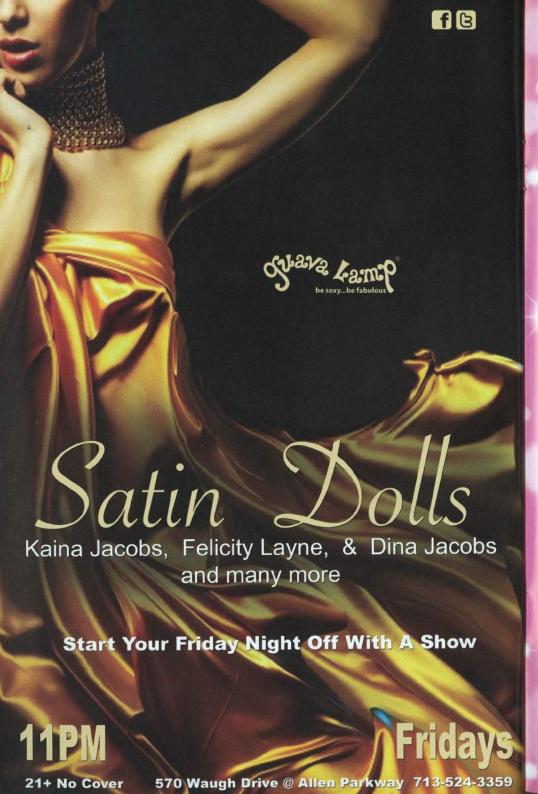


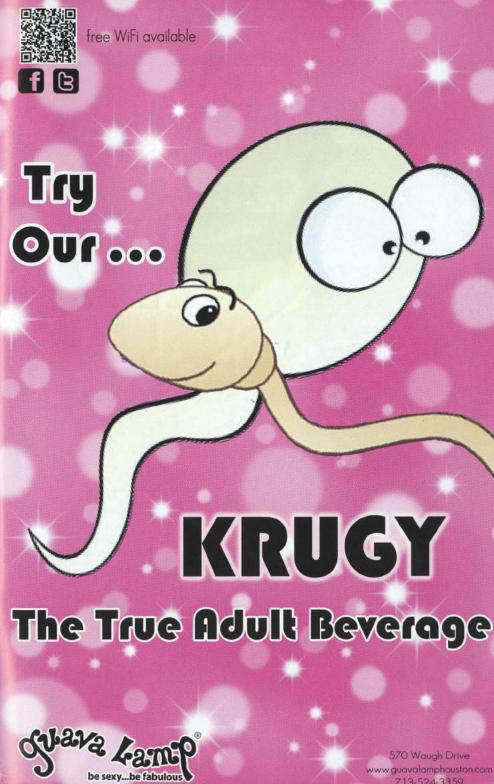


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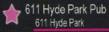
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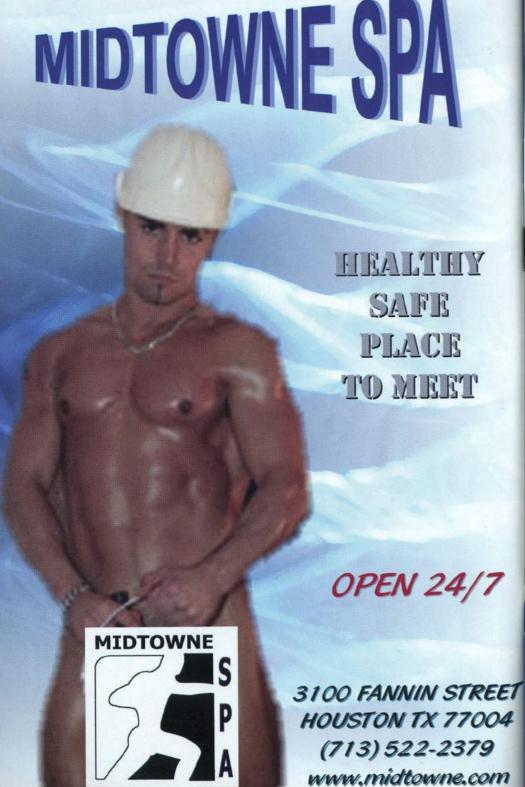


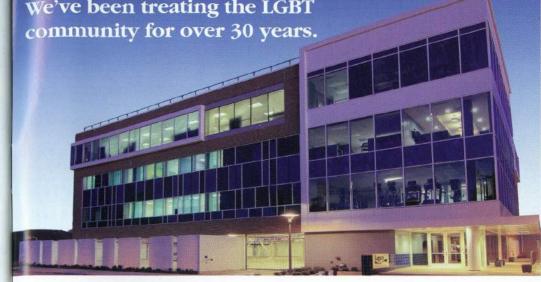
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