

# dallasvoice

The Premier Media Source for LGBT Texas | Established 1984 | DallasVoice.com | Volume 36 | Issue 23 | FREE | Friday, October 11, 2019



*3 decades of beautiful music*

**Women's Chorus of Dallas marks 30th anniversary**

by David Taffet, Page 8



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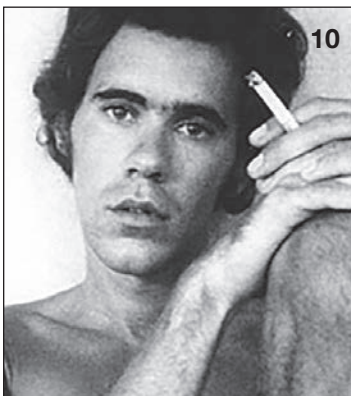
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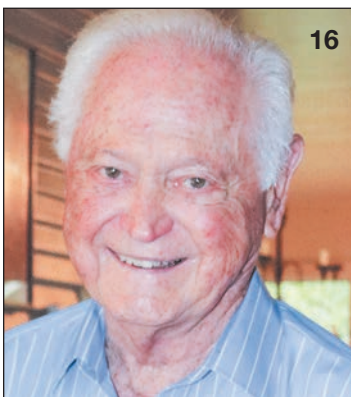




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The Women's Chorus of Dallas with Hugh Jackman. Photo courtesy TWCD. Design by Kevin Thomas.

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## Terry Loftis named new exec director of TACA



Terry Loftis

TACA — The Arts Community Alliance, a group that supports the arts through grants and leadership — has appointed Terry Loftis as its new president and executive director.

Loftis, a long-time singer, spent much of his career in marketing and advertising, but in recent years has carved out a second career as a theatrical impresario: He was Tony-nominated as a producer of the musical *The Visit*, and has worked for the Broadway Fund of New York for several years, raising money for shows such as *Bandstand*, *Hadestown*

and *Once on This Island*. He has also helped develop individually a new musical, *The End of the Rainbow*.

— Arnold Wayne Jones

## Warren, Buttigieg issue non-discrimination platforms

During the week the U.S. Supreme Court heard three landmark employment discrimination cases, and in advance of the CNN/Human Rights Campaign presidential debate, Democratic candidates Elizabeth Warren and Pete Buttigieg on Thursday, Oct. 10, issued comprehensive LGBT non-discrimination platforms.

Buttigieg's plan includes these major points:

- Ban "conversion therapy" nationwide
- End the HIV/AIDS epidemic by 2030
- Enact policies that not only require coverage of gender-affirming care but also address the shortages of transition-related care
- Allow a third gender option (X) on U.S. passports
- Ban unnecessary genital surgeries on intersex infants and children
- Launch the We Belong National Mentorship Program for LGBTQ young people.

His full plan can be found on his website.

Warren writes, "Fifty years after transgender women of color Marsha P. Johnson and Sylvia

Rivera helped lead the Stonewall Riots, the LGBTQ+ rights movement they launched has made incredible strides towards equality and justice for all."

Among her proposals are:

- Executive actions she will take in her first 100 days as president to ensure that LGBTQ+ people can live free from discrimination.
- Fight to end the murders of trans women of color, including but not limited to creating a new grant program within the Office of Violence Against Women that will specifically channel resources into organizations by and for transgender people, especially people of color.

• Move to publicly manufacture PrEP in her first year as president, ending this unconscionable price-gouging in the transition to Medicare for All.

- Fight for LGBTQ rights in our foreign policy, including reversing Trump's military transgender ban on day one, appoint a Special Envoy for the Human Rights of LGBTI Persons in the State Department, and more.

Her full plan can be found on her website.

— David Taffet

## Uganda plans to re-introduce 'anti-homosexuality act'

Simon Lokodo, the Ethics and Integrity minister of Uganda, announced in an interview with Thomson Reuters today (Thursday, Oct. 17) that he plans to introduce to the Ugandan parliament a bill imposing the death penalty for same-sex relations and "promotion and recruitment" of homosexuality in order to curb



Simon Lokodo

a rise in "unnatural sex."

Local activists confirm that it is to be tabled on Oct. 28, according to Outright Action International, an international LGBTQ advocacy organization.

Uganda's "Anti-Homosexuality Act" was first passed by the parliament in 2013 and signed into law by President Museveni in early 2014, only to be invalidated by the Constitutional Court of Uganda on procedural grounds the same year.

According to Thomson Reuters, the government now plans to resurrect the act in the coming weeks, with a death penalty foreseen not only for same-sex relations, but also for "promotion and recruitment" of homosexuality. Outright Action International noted in a press release.

— Tammye Nash

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# THE GAY AGENDA



Have an event coming up? Email your information to Managing Editor Tammye Nash at [nash@dallasvoice.com](mailto:nash@dallasvoice.com) or Senior Staff Writer David Taffet at [taffet@dallasvoice.com](mailto:taffet@dallasvoice.com) by Wednesday at 5 p.m. for that week's issue.

## OCTOBER

### • Oct. 11: A Double-Minded Man reading

Author Bill Prickett reads from his novel *A Double-Minded Man* based on his own involvement and leadership in a so-called ex-gay ministry at 3 p.m. at Oak Lawn Library, 4100 Cedar Springs Road.

### • Oct. 12: Leslie Jordan Over Exposed

The award-winning actor and comedian Leslie Jordan comes to the McFarlin Auditorium to help raise money for Legacy Counseling Center. Doors open at 7 p.m., and the show starts at eight. Tickets available at [LeslieJordanDallas.com](http://LeslieJordanDallas.com).

• **Oct. 12: Slamming the Tide of Hate** Rep. Colin Allred, Congregation Beth El Binah's Rabbi Holly Cohn and leaders of CAIR participate in a Texas Islamophobia Conference from 11 a.m.-4 p.m. at Southern Methodist University, Hughes-Trigg Student Center, 3140 Dyer St.

### • Oct. 12: The Dance IV

Staci and Kari Clemmer and Donna and Gin Bowien present *The Dance IV*, from 6-11 p.m. at El Noa Noa Tex-Mex,

1915 N. Central Expressway. Tickets are \$13, and available online only at [EventBrite.com](http://EventBrite.com), search The Dance IV.

### • Oct. 12: Name and Gender Marker workshop

Resource Center in partnership with UNT Dallas College of Law, Black Trans Advocacy and LULAC 4871 host a transgender name and gender marker workshop from 1-4 p.m. at J. Erik Jonsson Library, 1414 Young St. Third floor. Free but register at [NameChangeWorkshopOCT2019.eventbrite.com](http://NameChangeWorkshopOCT2019.eventbrite.com).

### • Oct. 12: Prime Timers

Brunch at 11 a.m. at Mama's Daughters diner, 6509 W. Park Blvd., Plano. RSVP to 214-218-0912.

### • Oct. 11-13: TWCD Reunion Weekend

The Women's Chorus of Dallas celebrates 30 years of music with a reunion. Friday welcome happy hour. Saturday singing and socializing. Sunday Reunion Concert at 2:30 p.m. Details to be announced. For more information visit [TheWomensChorusOfDallas.com](http://TheWomensChorusOfDallas.com).

### • Oct. 11: Compassion Fatigue Symposium

EduCare Dallas presents the 2019 Tarrant County Compassion Fatigue Symposium from 7:30 a.m.-4:30 p.m. at Doxology Bible Church,

4805 Arborlawn Drive in Fort Worth. For more information or to register visit [EduCareDallas.com/cfs](http://EduCareDallas.com/cfs).

### • Oct. 12: "Andi Boi"

Dallas Children's Theater and Booker T. Washington partner with Youth First for a production of "Andi Boi" about one transgender teen's journey from 4-6:30 p.m. at Resource Center, 5750 Cedar Springs Road. [MyResourceCenter.org](http://MyResourceCenter.org).

### • Oct. 13: Prime Timers

Games hosted in Carrollton by Brian at 2 p.m. Call 214-218-0912 for address and directions.

### • Oct. 13: Spanke's TP Party

Annual party to collect toilet paper for the residences of AIDS Services Dallas from 4-8 p.m. at 3953 Hawthorne Ave. [Facebook.com/groups/48509644838](http://Facebook.com/groups/48509644838)

### • Oct. 14: Tarrant County Stonewall Democrats

Tarrant County Stonewall Democrats meet at 7 p.m. at Tommy's Hamburgers/Forest Park. State Rep. Chris Turner, chair of the House Democratic Caucus, will provide a legislative update, and five Democratic state House candidates from Tarrant County — Elizabeth Beck in HD 97, Joe Drago in HD 96, Steve Riddell in HD 92, Jeff Whitfield in HD 92 and Lydia Bean in HD 93 — will also speak. For information visit [TarrantStonewall.org](http://TarrantStonewall.org).

### • Oct. 14: Creating Change Host Committee Meeting

The Task Force needs volunteers to plan the January 15-19 Creating Change Conference in Dallas. Committees include fundraising, special events, hospitality, recruitment. Dinner at 7 p.m. and meeting from 7:30-9 p.m. at Resource Center, 5750 Cedar Springs Road. For more information visit [CreatingChange.org](http://CreatingChange.org).

### • Oct. 15: Stonewall Democrats of Dallas

Largest Democratic club in Texas moves for the evening for a presidential debate watch party with raffles, giveaways and candidate bingo at 6:30 p.m. at Woody's, 4011 Cedar Springs Road. For more information visit [StonewallDemocratsofDallas.org](http://StonewallDemocratsofDallas.org).

### • Oct. 16: Prime Timers

Lunch at 12:30 p.m. at Afrah's Mediterranean, 318 E. Main St., Richardson. RSVP 214-218-0912.

### • Oct. 17: GALA Happy Hour

Free appetizers, game tables, for GALA's third Thursday happy hour from 5-8:30 p.m. at Henry's, 5741 Legacy Drive, Suite 100, Plano. For more information visit [GalaNorthTexas.org](http://GalaNorthTexas.org).

### • Oct. 17: Rainbow LULAC

Monthly meeting at 7 p.m. at Havana, 4006 Cedar Springs Road. For more information visit [LULAC.org](http://LULAC.org).

**Weekly: Lambda Weekly** at 1 p.m. on Sunday on 89.3 KNON-FM with **David Taffet**, **Lerone Landis** and the late **Patti Fink**. This week's guest is Lambda Legal Senior Staff Attorney **Shelly Skeen**; **Silver Pride Project Coffee and Convo for LGBTQ+ seniors** meets Mondays from 11 a.m.-1 p.m. at Oak Lawn Library, 4100 Cedar Springs Road, Tuesdays from 10 a.m.-1 p.m. at Grauwlyer Park Branch Library, 2146 Gilford St. Wednesdays for Breakfast Club from 10 a.m.-noon at Reverchon Recreation Center, 3505 Maple Ave. and Thursdays for Rainbow Rec from 10 a.m.-noon at Reverchon Recreation Center, 3505 Maple Ave.; **Unwired Group of Crystal Meth Anony-**

**mous** meets Sunday at 5:30 p.m., Monday, Wednesday and Friday at 7:30 p.m. and Saturday at 11:30 a.m. at Resource Center, 2701 Reagan St.; Core Group Meeting every 1st and 3rd Tuesday of the month at 7 p.m.; **Fuse game night** every Monday evening except the last of the month at 8 p.m. at the Fuse space in the 3918 Harry Hines Blvd.; **FuseConnect** every Wednesday from 7 p.m. For more information call or e-mail [Jalenzski@myresourcecenter.org](mailto:Jalenzski@myresourcecenter.org); LGBT square dancing group **Pegasus Squares** meets the second and fourth Sunday from 2-4 p.m. at Grace United Methodist Church, 4105 Junius St. For more info,

email [pegasussquares@gmail.com](mailto:pegasussquares@gmail.com); **Dallas Frontrunners** meet for a walk or run at Oak Lawn Park, near the intersection of Turtle Creek and Hall Street, every Wednesday at 7:15 p.m. and every Saturday at 8:30 a.m.; **Leadership Lambda Toastmasters** practices and develops speaking and leadership skills from 6:30-8 p.m. on Mondays at First Unitarian Church, third floor of the Hallman Building, 4012 St. Andrews; **Thrive support group** from 11:30 a.m.-1 p.m. followed by mixer every Monday at Resource Center, 5750 Cedar Springs Road; **Lambda AA** meets at noon, 6:30 p.m., 7:45 p.m. and 11 p.m. at St. Thomas the Apostle Church, 6525 Inwood Road. Call 214-267-0222 for

details; **LGBT Sex Addicts Anonymous** meets at 6 p.m. every Friday at 1919 Independence St., Room 19, Plano. 972-316-9188 for details; **Leadership Lambda Toastmasters** gay-identified Toastmasters group meets from 6:30-8 p.m. every Monday at the First Unitarian Church, 4015 Normandy Road (does not meet on Mondays that are holidays); **United Black Elluminate** hosts discussion on HIV/AIDS in the black community (UBE Connected) at 7 p.m. every fourth Tuesday of the month at 3918 Harry Hines Blvd.; **DVtv in Spayse**, news and entertainment discussion live streaming every Friday, 4-5 p.m., on the Spayse Station YouTube channel.



• **Oct. 17: Log Cabin Republicans Fellowship** at 6 p.m. and rally at 7 p.m. to watch Trump local rally on TV screens at Matito's, 3102 Oak Lawn Ave. Suite 144. LCRDallas.NationBuilder.com.

• **Oct. 17: LGBTQ Workers and the Supreme Court**  
In October, the U.S. Supreme Court will hear three employment cases that will decide if LGBTQ workers are protected from discrimination on the job. A panel moderated by Lambda Legal Senior Attorney Shelly Skeen begins at 6:30 p.m. at Resource Center, 5750 Cedar Springs Road. Free. RSVP at LGBTQSupremeCourt.Eventbrite.com.

• **Oct. 18: DFW Federal Club Happy Hour**  
DFW Federal Club meets for happy hour from 6-8 p.m. at Souk, 3011 Gulden Lane, Suite 114. DFWFederalClub.org.

• **Oct. 19: Goosebumps Gaybingo**  
Gaybingo from 5-9 p.m. at the Rose Room, 3911 Cedar Springs Road. Tickets at MyResourceCenter.org.

• **Oct. 19: Lez Talk Dallas**  
Lez Talk Dallas conference featuring keynote address, panel discussions, workshops and networking from 8 a.m.-6 p.m. at Resource Center, 5750 Cedar Springs Road. For more information visit LezTalkDallas.com.

• **Oct. 19: QueerBomb 2019**  
Gates open at 6 p.m. The rally with speakers at 7:30 p.m. The liberation march at 8 p.m. The celebration from 9 p.m.-midnight at Deep Ellum Art Company, 3200 Commerce St. Free.

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# Making beautiful music together

TWCD celebrates its 30th anniversary

DAVID TAFFET | Senior Staff Writer  
taffet@dallasvoice.com

**T**he Women's Chorus of Dallas celebrates its 30th anniversary this weekend with a reunion of former members and an exhibit and concert at Moody Performance Hall on Sunday afternoon, Oct. 13.

Melinda Imthurn has been the chorus' artistic director now for 15 of the organization's 30 years. When she started in 2004, she said, "the chorus had been through several artistic directors over five years."

In addition to that turmoil, the chorus had lost its brilliant arranger and accompanist, Anne Albritton. At its concert this weekend, TWCD will remember Albritton's contribution to the chorus by performing several of her choral arrangements.

Imthurn brought a new morale and growth in membership to the chorus and allowed it to find its own identity.

The chorus was founded after the Turtle Creek Chorale came back from a GALA Choruses convention where one of the groups performing was the San Diego Women's Chorus. During a performance at that convention, chorale board member Lori Masters turned to the chorale's artistic director, Tim Seelig, and said, "We need one of these in Dallas."

When they returned home, they made it happen, according to TWCD Executive Director Crystal Koe.

Barbara O'Brien, owner of the lesbian bar Desert Moon, offered her bar as meeting and rehearsal space. Cynthia Nott, now artistic director of the Children's Chorus of Dallas, became TWCD's first A.D.



Word of mouth was all the new women's chorus had to spread the word of the new performing arts organization. "It was friends asking friends," Imthurn said, so after the first rehearsal, each person brought a friend to the next meeting.

Just as the Turtle Creek Chorale chose not to name itself the Dallas Gay Men's Chorus because some members feared they could lose their jobs if employers found out they were gay, the women's chorus, for similar reasons, chose not to call itself Lesbian Chorus of Dallas. Even in 1989, nearly 10 years after TCC was formed, Imthurn and Koe both said chorus members were concerned about possibly losing their jobs to homophobic discrimination.

One chorus member at the time was a human resources director who was singing with the chorus but at work was having to fire people for what was then referred to as "moral turpitude."

The chorus had its ups and downs. One of its best additions happened when Albritton met Seelig. She told him, "I'm from Corsicana, Texas, and I play the piano." She didn't mention she had a master's degree in music and was a talented teacher and arranger. While artistic directors came and went during those first few years of the chorus, Albritton was its stability for much of the first half of the group's life — until she became ill in the



late 1990s. Albritton died of lung cancer in 2006.

Seelig played another part of the group's early stability. He stepped in whenever the Women's Chorus was between directors.

One season, Imthurn said, each concert was directed by a different woman auditioning for the permanent position of director. But when the chorus offered the job to one of the women, she turned it down. So Seelig stepped in again.

Imthurn came to the chorus with a vision of its future. "Dallas didn't have a space right for us," she said, so the chorus performed at Caruth Auditorium on the SMU campus. But Imthurn wanted her chorus to perform in the Arts District, and so she oversaw its move downtown.

First, the women performed at the Meyerson Symphony Center. But that was too big. Then they tried the Wyly, but it was just "not right" for choral music, Imthurn said, even though that's where Lesley Gore performed with TWCD.

Moody, however, has become that "just right" venue for the group.

Imthurn said that Victoria Clark, a Dallas actress best known for her Tony Award-winning performance in *Light in the Piazza*, is one of her favorite singers that has performed with the chorus. The chorus also sang with Hugh Jackman at the American Airlines Center during his tour stop in Dallas and with Demi Lo-

Artistic Director Melinda Imthurn and Accompanist Will Varner, above left. Above, TWCD and Texas Chamber Music Project at Moody Performance Hall, Dec 2, 2018.

vato when she performed here. Imthurn said several former members rejoined because those events made being part of the Women's Chorus so much fun.

Maya Angelou appeared with TWCD and Turtle Creek Chorale in the Emmy Award-winning performance of *Sing for the Cure*, and the TWCD has sung at Race for the Cure.

AIDS as well as breast cancer have had an impact on the life of the Women's Chorus. Many of its members cared for men in the chorale and others who were living with AIDS, and breast cancer continues to have an impact on the chorus. One member who recently went through chemotherapy for breast cancer attended rehearsals throughout her treatment. Singing lifted her spirits and helped her get through her chemo, Koe said.

In video interviews for the 30th anniversary program, many of the singers talked about what a big part the chorus played in helping them find their identities.

The chorus also brings in students who sing in choruses in DISD schools to perform with them. Imthurn said the experience is empowering to many of

MUSIC, Page 14



# Apple missing the mark on ads in LGBT media

SCOTT STIFFLER | The Washington Blade  
Courtesy of National LGBT Media Association

**W**e buy Apple's phones, wear their watches and use their products to drive our businesses — but finding their iconic ads in the pages of your local LGBT newspaper or website is like looking for an apple in an orange grove.

"Some big companies with a good reputation in the community, like Apple, fail when it comes to speaking to us directly, effectively," says Leo Cusimano, publisher and owner of the Dallas Voice newspaper, and OUT North Texas, a glossy magazine. "More and more, LGBT

individuals are frustrated by brands that treat them as an afterthought."

National advertising via mainstream media certainly gets the word out — but depictions of LGBT consumers remain rare to the point of novelty, leaving many wondering why companies who lavish their attention on the general public don't appeal directly to a niche market eager for a signal that they, too, are valued.

"When I see an ad in a local LGBT publication or website," says Cusimano, "I think, 'Look, they are targeting me.' This local perspective is very important, particularly from a grassroots effort. We see brand switching from one product or service when advertisers utilize this approach. We're a loyal demographic who likes to do business with companies that advertise in our backyard."

Cusimano, who holds a business de-



gree, says the onus is on LGBT media to "make an advertiser aware of the advantages of niche marketing. Our job is to elevate their brand in the community. And when you do that, it really helps trigger that sale."

Cusimano cites Wells Fargo and Facebook as companies that have advertised with his publications. You'll find Bridgestone tires on his car, he notes, because a few years ago, "They did a 12-month campaign with Dallas Voice. It really changed people's minds, to know there is a company that [consistently] adver-

tises with us," instead of ghosting the community once Pride month has come and gone.

"They're missing a good opportunity," Pride Source Media CFO Jan Stevenson says of Apple.

For 26 years, Stevenson and her wife, Susan Horowitz, have published Michigan's weekly newspaper, Between the Lines, which, along with their Pride Source Yellow Pages, serves the LGBT community.

"Every single computer in our business" is an Apple product, says Stevenson, who notes the company's "excellent reputation as an LGBT-friendly player" could be leveraged "so easily, with just some simple ads that say, 'We want your business.'"

A positive perception pays dividends, as noted in Community Marketing & Insights' 13th Annual LGBTQ Community Survey, released earlier this year. Some 27 percent of respondents said they were "significantly more likely to purchase" when companies advertise in the LGBTQ digital and print media, and 41 percent said advertising in the LGBTQ media had a greater impact on them

APPLE, Page 14

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**Our  
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# We Remember: Joe Brainard and art as life

**W**hen I think of queer artists who loved their work more than the celebrity of it, who loved art and making art more than branding and consumerism of it, Joe Brainard is one of the first names that pop into my mind.

I was introduced to his body of work as an author in 2016 via his remarkable poetic and lyrical memoir (some even refer to it as long poem form), *I Remember*. The book is pure art, entirely written in sentences, passages that all start with “I remember”:

“I remember leaning up against walls in queer bars.”

“I remember when I went to a ‘come as your favourite person’ party as Marilyn Monroe ...”

“I remember that for my fifth birthday all I wanted was an off-one-shoulder black satin evening gown. I got it. And I wore it to my birthday party.”

I remember thinking that I had never experienced a book quite like this, one that lived in the intersection of memoir, poetry and visual craftsmanship. It was the kind of book that leaves the reader — especially those, such as myself, looking for a reflection in the outside world of the art inside them — wanting more.

And I quickly dovetailed into a rabbit hole of all of Brainard’s history, poetry and other works of art. What I found was someone that I, as a queer artist, should have known about long before I did.

Brainard was born in Arkansas but grew up in Tulsa, Okla. He started creating art at a young age, even making dresses for his mother. At 16 he, along with three future poets, created an art and literary magazine, *The White Dove Review*. This was his first real foray into public artmaking.

Soon after he graduated, Brainard moved to New York. But it was only on his second trip back to NYC after a short stint in Boston that his artist life and work began to take shape.

Brainard spent 20-plus years creating a rich body of work that included



**Brandi Amara Skyy**  
TrendingTEA

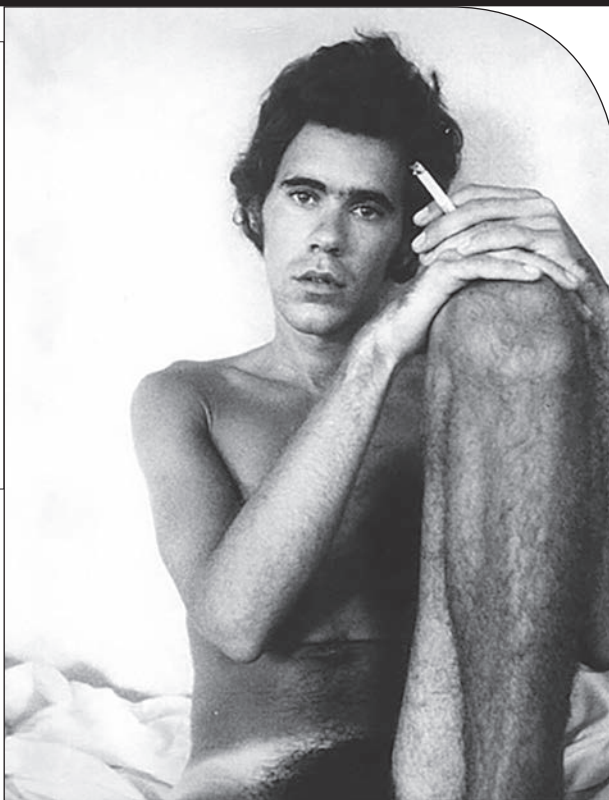
everything from poetry to collage, book design, oil paintings to theater design and comic strips.

His talent eventually led him to solo exhibitions in New York and group shows all over the world, including MOMA. And

while many critics and reviews of his work loved Brainard’s ability to turn mundane everyday life into art (a trait I greatly admire, too), what struck me, what has always struck me, about Brainard’s work is how innovative, complex in its simplicity, and rooted in a trailblazing queerness it was.

One of my favorite poems, *Life*, starts, “When I stop and think about what it’s all about I do come up with some answers, but they don’t help very much.” And it ends with a paragraph that begins, “Now you know life isn’t as simple as I am making it sound.” That highlights how both Brainard and his work existed in the crux of profound simplicity amid complex questions. *Life* is a simply complex testimony as to how life is short and how we can “fill these 24 hours as best one can” and make each day count.

But his works that captured the essence of his queerness — and queerness in general — were his paintings, specifi-



cally, his floral paintings and his “Nancy” series. Much like Georgia O’Keeffe’s work, Brainard’s flower paintings contained a subliminal subject and study. The subject of his late 1960s and ’70s floral study were pansies, an obvious double entendre and play on the derogatory queer slang word often used in that era.

He made them colorful. Full. Proudful.

Still, it is his “If Nancy Was” series — a comic mixed media collection based off of Ernie Bushmiller’s 1938 comic strip — that, for me, really solidifies Brainard as one of the queer artist icons we should know. Over the span of a decade, he created hundreds of “Nancy” pieces that took the beloved pop-cultural figure and queered it

up, camped it up. In the series, Nancy appears as many different personas, artwork and physical things: “If Nancy Was A De Kooning,” “If Nancy Was A Sailor’s Basket,” “If Nancy Was An Ashtray.”

In various articles about Brainard’s work, it is often hypothesized that he took Nancy on as an alter ego, or, as I like to call it, his drag persona. And through Nancy and his art, much like a drag queen, Brainard tried to make sense of his life and world.

Nowhere is this more evident than in his 1972 piece, “If Nancy Was a Boy.” In it, Nancy is lifting up her skirt to reveal “male” genitalia to the viewer. Understanding and viewing this piece with the lens of queerness and camp that was available to us at that time — only three years after Stonewall with concepts and dialogues nowhere near as fluid as they are now — we get an artist who was entering in and performing drag in a revolutionary way, on a two-dimensional page as a comic strip character on canvas.

Mind. Blown.

Around 1979, Brainard just stopped making art for mass consumption. Some believe it was because he wanted to master oil painting and never really did due to his lack of patience — something he wrote about in a 1972 letter to Fairfield Porter — which caused him to slowly ease out of art. Some believe it had something to do with him kicking his amphetamine addiction. Still, others believe he just chose a different life instead.

Brainard was very much his art as much as his art was him. And I believe that he eventually took his own advice in the poem, *Life*, and devoted his daily 24 hours to “love and fun. Or things that are interesting. Or what have you. Other people are most important. Art is rewarding. Books and movies are good fillers, and the most reliable.”

Which is exactly what Joe did: He spent the last 14 years of his life smoking, reading fiction and poetry, going to movies and exhibits — basically, living his art.

On May 25, 1994, at the age of 52, Joe Brainard died in the New York Medical Center in Manhattan of AIDS-induced phenomena. As we move into the third week of LGBTQ history month, we remember the life, art, and innovative was of seeing and creating a body of work that is Joe Brainard. ■



# 'Mayor Pete' speaks on LGBT history and his historic campaign

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**P**ete Buttigieg, who has served as mayor of South Bend, Ind., since 2012, came out as a gay man in a self-penned essay published by the South Bend Tribune. This past April, he declared his candidacy for president of the United States.

Mayor Buttigieg and I spoke on the phone about his campaign, his values and who he looks up to in the LGBTQ community ■

**Mark Segal: When you entered the race as an openly gay man, did you realize the historical significance and what the LGBT community expected?**

Pete Buttigieg: You know, it's one thing to realize it in theory; it's another to see it play out in practice. Seeing teenagers come up to me and let me know what this campaign means to them, and folks who are of a different generation who just never thought that they would see this, sometimes coming up with tears in their eyes, really has made me feel a different level of awareness and fulfillment but also responsibility around that fact about this campaign.

**What people from our community historically do you admire?** Of course, anybody who seeks office and is out owes a lot to Harvey Milk and the tradition that he now represents. It's almost impossible to imagine, I think now what that would have meant at the time. And then in my own lifetime, I remember the judiciary hearings, when they were trying to impeach President Clinton, seeing Barney Frank run circles intellectually around so many people. Realizing that he was also an out member of Congress changed my awareness of what was possible.

I also admire people who have come into the public eye recently. Danica Roem in Virginia — just extraordinary the way she has been able not just to break barriers and challenge the backwards-looking culture warrior that she beat but also to do it in a way that truly focused on her constituents and to talk about issues like traffic and commuting as well as issues like equality.

There are so many really inspiring figures out there and obviously, I'm aware that I'm standing on the shoulders of so many who



helped pave the way.

**In a few decades we went from zero candidates running for public office to a man running, openly gay, for president. Have you sought advice from some of those pioneers like Barney Frank or Tammy Baldwin or Elaine Noble?** Yeah, I've had a chance to meet Tammy Baldwin [and] Annise Parker has been a great source of encouragement and support as well as advice. I'm not sure what's more amazing, the fact that we're the first to do this or the fact that we can do it at all.

**The largest number of those opposing you have been religious protesters. Is there a time that either on a personal level or on the campaign that you've faced homophobia one-on-one?**

Somebody will come up on a rope line and have something nasty to say, [and] stuff com[es] in the mail, although I don't pay too much attention to that. But I gotta say that any homophobia that comes my way is less concerning than what's happening to so many youth and really vulnerable people out there of any age, what's happening to black trans women. I try not to dwell on the irritation of any of the nonsense that might come my way because ... I can feel all the support that I have, [from] folks from my own team and from millions of people out there.

**When [Barack Obama] was a candidate, he kept running up to the race issue, no matter how many issue papers he put out on certain subjects. ... [He] did something spectacular: He decided he had to address the issue in a major speech [just on race] in March 2008. Do you think if that one issue keeps plaguing you, you're going to have to give the LGBT equality speech, and are you prepared to do that?** I'm not sure my equivalent of that speech will be a speech, although it might be. I think it is important for folks to hear me tell my story, and while I've done it in a number of ways, I may need to find new ways to do it. I think ... also [about] the steps that President Kennedy had to take to reassure voters that they could vote for the first Catholic president. I remember from 2008 people saying, "This is not an obstacle for me, but I'm just not sure about everybody else," and finding a way to speak to that and stay ahead of it.

I think we'll continue seeking the right ways to do that, true to who I am and true to what we need to convey as well.

**There's this old saying — politics is a dime and a day — meaning politics can change on any given issue, and you can't stay in politics unless you raise funds. You've had an incredible**

**success at raising funds. You have [enormous] support from the LGBT community, which would like you to stay in through the convention. Do you feel an obligation that regardless of where the polls go or where the votes go that you need to stay in just to be front and center on this issue?** There are so many things that motivate this campaign. We're certainly conscious of the historic nature of it, and at the same time, there are many reasons why we're in this and why I'm going to stay in it. We want to know that I've got the resources to go the distance. I'm glad that we do, because ... sometimes what's making things harder for you politically can turn around and be an asset a few months or weeks later.

**Some of the candidates who will be appearing with you at this week's CNN Town Hall meeting on LGBT equality have long-standing positions — Elizabeth Warren, Joe Biden — and have evolved on our issues long before most others. How do you differ from them on LGBT issues?** I think we all have different areas of emphasis. I'm certainly proud of my record, not just in terms of my identity but what we've done, because I think it's important not to take for granted or assume that, just because I'm out, LGBTQ voters are going to automatically decide I'm the best person. I think that what's really important is to have a robust and strong plan. And to me, the Equality Act is very important, but I hope it's also understood that there's a lot more that we need to do proactively. Each of us has an obligation to put forward a robust plan and not simply make it seem as though we think that the struggle was won when marriage equality came to the land or that the Equality Act is all we've got to do.

**One of the most important things you do [is be] a role model for LGBT youth. That's a heavy responsibility. How does that weigh on you?** When ... people see in you so much more than one person can really be, you realize that it's not just you but what you're building. And to me, the best way to make good on that is not only to seek to act with integrity and do the right thing, but also to make sure that our campaign organization shows the values that we're trying to promote, including the idea of belonging.

It's part of what I'm trying to build for the whole country. And I'm very mindful of the obligation to live up to the need to model and support those values.



# A justice-by-justice look at the Title VII cases

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Post-argument analysis by many U.S. Supreme Court observers sees a toss-up when it comes to the Oct. 8 hearing on whether existing federal law protects LGBTQ workers. It's simply too hard, observers say, to predict how the court will rule on whether sexual orientation and transgender status are variations of sex discrimination prohibited in Title VII of the Civil Rights Act of 1964.

The court must make two rulings: whether Title VII prohibition of employment discrimination "because of sex" can cover sexual orientation, and whether it can cover transgender status.

Looking at each individual justice, here's what the Oct. 8 arguments and previous voting records seem to indicate about how each justice is likely to vote.

(A "No" means the justice will likely rule against LGBT people and find that Title VII does not prohibit discrimination based on sexual orientation or transgender status. A "Yes" means they likely will rule that they will rule for LGBT and protecting them from employment discrimination under Title VII.)

• **Chief Justice John Roberts: Probable No**

During oral arguments, Chief Roberts gave voice to the idea that the Title VII challenges were asking the court to "update" the federal law to include sexual orientation. This, he said, was the responsibility of Congress. He also wondered aloud why it would be sex discrimination to fire a man in a same-sex relationship if the employer would also fire a woman in a same-sex relationship.

Roberts said the bathroom issue was a "huge problem." He worried about how the law would handle employers with religious objections to gay people. And he essentially said that transgender status was a "whole different case" and a "different answer" than discrimination based on biological sex.

In the past 11 cases which had significant specific interest to the rights of

LGBT people, Roberts voted against such rights 60 percent of the time. In *Hollingsworth v. Perry*, where Chief Roberts led the 5-4 majority that dismissed an appeal brought by the defenders of Proposition 8 in California (a proposition which had banned same-sex couples from marriage). The opinion could have struck down such bans in all 50 states, but it did not. It resulted in striking the ban only in California. And in his opinion, Roberts emphasized what he sees as "an essential limit" on the court's power: "We act as judges, and do not engage in policymaking properly left to elected representatives.

• **Justice Clarence Thomas: Almost certain No**

Justice Thomas is famous for almost never speaking or asking questions during oral arguments, so his silence Oct. 8 was simply routine. Plus, he had missed the first day of the session (Oct. 7) due to illness.

In the past 15 LGBT-specific cases Thomas has voted on, he has opposed equal rights for LGBT people 87 percent of the time. His record is the most consistently against the interests of LGBT people of anyone on the bench today.

• **Justice Ruth Bader Ginsburg: Almost certain Yes**

During oral argument, Justice Ginsburg was the fourth-most active questioner, and she asked an equal number of questions to attorneys on both sides of the cases. But her questions and comments were pointedly helpful to the attorneys arguing in favor of Title VII covering discrimination based on sexual orientation and transgender status.

She prompted attorney Pamela Karlan (representing two men fired for being gay) to address the chief arguments of those who want to limit the reach of Title VII — including that Congress never intended, when it passed the Civil Rights Act in 1964 — to cover sexual orientation. She undercut the opposing side's claim that firing a male employee for being gay would not be sex discrimination, because the employer would fire a female employee for being gay. As Ginsburg pointed out, "There's nothing in the record as far as I can see that there was a policy on the employer's part of dis-

charging lesbian women." And she said, in the transgender case, that "the object of Title VII was to get at the entire spectrum of sex stereotypes."

In 15 previous LGBT cases before the court, Ginsburg voted in support of equal rights for LGBT people 13 times. Her voting record is the most consistently pro-LGBT of any justice on the bench today.

• **Justice Stephen Breyer: Almost certain Yes**

Justice Breyer was the most vocal of the justices during the Oct. 8 oral arguments, asking questions and commenting 35 times with the bulk of his questioning aimed at challenging opposition to Title VII covering sexual orientation and transgender status. He constructed a hypothetical for opposing attorney Jeffrey Harris (representing the employers who fired two men for being gay) that led Harris to agree that firing a Catholic for marrying a Jew was still "religious discrimination," even if the employer said he fired the employee because he was against interfaith marriages.

"All I find in that example," said Breyer, "is an identical case to this one." He dismissed opposing attorneys' "parade of horrors" (bathrooms, locker rooms, sports teams).

Historically, Breyer has voted in support of equal rights for LGBT people in 11 out of 15 cases.

• **Justice Samuel Alito: Almost certain No**

During oral arguments, Justice Alito only spoke out a few times. But his position became immediately clear: This issue needed to be resolved by Congress.

"What some people will say [if this court rules Title VII covers sexual orientation]," said Alito, "is that whether Title VII should prohibit discrimination on the basis of sexual orientation is a big policy issue, and that it is a different policy issue from the one that Congress thought it was addressing in 1964. ... And if this court takes this up and interprets this 1964 statute to prohibit discrimination based on sexual orientation, we will be acting exactly like a legislature."

In 11 decisions involving LGBT issues, Alito has voted against the interests of LGBT people seven times. His dissent

in *U.S. v. Windsor* (in which the majority struck down the Defense of Marriage Act) focused on there being no "right to enter into same-sex marriage," and because there was no explicit statement about same-sex marriage in the Constitution, he said, "Any change on a question so fundamental should be made by the people through their elected officials."

That was essentially what he repeated during oral argument regarding sexual orientation and Title VII.

• **Justice Sonia Sotomayor: Almost certain Yes**

Justice Sotomayor was tied with Justice Gorsuch for second place in terms of the number of questions and comments asked by the justices on Oct. 8. Perhaps anticipating that some justices would express concern about the "social upheaval" that would be caused by recognizing sexual orientation and transgender status in Title VII, Sotomayor put the issue on the table very early in the argument. She said the concern about the bathroom issue was "raging in this country" and asked how the courts should deal with women who are uncomfortable with a transgender person in the bathroom.

She also stated emphatically that "We can't deny that homosexuals are being fired merely for being who they are and not because of religious reasons, not because they are performing their jobs poorly, not because they can't do whatever is required of a position, but merely because" they are gay.

Sotomayor's voting record has favored equal rights for LGBT people 9 out of 11 times.

• **Justice Elena Kagan: Almost certain Yes**

During oral argument Oct. 8, Kagan pointedly emphasized the court's fixation on looking strictly at the text of a law, rather than other factors.

"For many years," she said, "the lodestar of this court's statutory interpretation has been the text of a statute, not the legislative history and certainly not the subsequent legislative history. And the text of [Title VII] appears to be pretty firmly in Ms. Karlan's corner."

Speaking to attorney Harris, who represented the employers who fired gay men, Kagan said, "Did you discriminate against somebody ... because of sex? Yes, you did."

Kagan's voting record on LGBT cases has been pro-LGBT six out of nine times. She surprised many in the LGBT community last year when she voted with the majority that said a Colorado com-



mission showed hostility to a baker's religious beliefs against same-sex couples marrying.

• **Justice Neil Gorsuch: Uncertain**

Justice Gorsuch's performance on the bench Oct. 8 got the lion's share of media attention because he made a couple of comments that suggested he is on the fence. His comments suggested that, while sexual orientation discrimination may have been in play when the employers fired the men for being gay, "Isn't sex also in play here? And isn't that enough?" for a Title VII violation, he asked.

"The statute," Gorsuch said, "talks about a material causal factor ... not the sole cause, not the proximate cause, but a cause."

Gorsuch said he was "really close" to seeing the argument that Title VII's text should cover sexual orientation and transgender status, but he also expressed concern about what he said would be the "massive social upheaval" of such a decision.

Gorsuch joined the bench in April 2017 under a cloud of controversy. Republican Senate Majority Leader Mitch McConnell had refused to let then President Obama's nominee to replace the recently-deceased Justice Antonin Scalia proceed through the confirmation process. Once President Trump took office, McConnell allowed Trump to name Scalia's replacement, and Trump chose Gorsuch.

During his confirmation hearing, Gorsuch evaded answering questions about his positions on LGBT legal issues, but he did say, "If you want to create a revolution in the area and change the law dramatically, that's for [Congress] to do." He was criticized for an article he wrote before becoming a judge that claimed "liberals" were filing lawsuits on "everything from gay marriage to assisted suicide" to achieve their "social agenda."

• **Justice Brett Kavanaugh: Probable No**

Justice Kavanaugh is the newest member of the bench, joining in October 2018. His confirmation, too, came under a storm of controversy, after several women went public with allegations that he had sexually assaulted them in high school and college.

During the two hours of arguments on Oct. 8, Kavanaugh spoke up only once. He asked attorney Harris, "Are you drawing a distinction between the literal meaning of 'because of sex' and the ordi-

nary meaning of 'because of sex'? And, if so, how are we supposed to think about ordinary meaning in this case?"

Harris said he didn't see a difference, and Kavanaugh did not explain the distinction he was asking about. Title VII does not define sex, but a 1975 decision at the U.S. Supreme Court (*Burns v. Alcala*) said "words used in a statute are to be given their ordinary meaning absent persuasive reasons to the contrary."

In another decision four years later (*Perrin v. U.S.*), the court said, "A fundamental canon of statutory construction

is that, unless otherwise defined, words will be interpreted as taking their ordinary, contemporary, common meaning."

Shannon Minter, legal director for the National Center for Lesbian Rights, said a "literal" reading of the word "sex" in the statute helps LGBT people, and an "ordinary" reading would help an employer who wants to discriminate.

"Justice Kavanaugh was either highlighting a potential weakness in the employer's argument or — more likely — warning the attorney not to make an argument that would require the court

to disregard the literal text... ." Disregarding the literal meaning, Minter said, "would push Justice Gorsuch to support the plaintiffs based on a strict textualist interpretation of the law." The Harris Funeral home attorney responded that he didn't see a difference between the two ... ."

Kavanaugh has yet to vote on an LGBT specific case before the Supreme Court. Like Gorsuch, he dodged questions about his views on LGBT issues during his confirmation process. ■

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 BEST General Practitioner





## MUSIC, From Page 8

the students who learn that they don't have to stop singing after school but can, indeed, sing their whole lives. She said through music they learn to be comfortable with themselves.

Imthurn said she always wanted the chorus to focus on the "women" part of the its name. So, for its March concert, the sixth annual Voices of Women program, the chorus will sing music solely by women composers. But that's not as easy as it sounds, she said, "because less than 1 percent of concert works are by women. We're still catching up."

To do its part in that process of catching up, the chorus is commissioning works by women composers.

"Skin," based on poetry by Palestinian-American poet Naomi Shihab Nye and composed by Mari Esabel Valverde, premieres at the March concert. Singer Moira Smiley will be coming for Voices of Women as well.

Composer, conductor and performer Rosephanye Powell is already signed for a concert next season, too, Imthurn said.

While the group was formed as a lesbian chorus and has been a member of GALA Choruses, the international organization of LGBT choruses, since its founding, it's never been exclusively lesbian. Straight allies have always made up a substantial portion of its singers.

Imthurn mentioned fact to other women's chorus directors at a GALA convention, and they told her that was the case with all of their groups as well.

That hasn't stopped women from meeting future partners through the chorus. In fact, Imthurn said at least two couples met as performers, and she met her wife at the chorus as well. Her daughter, at five-and-a-half years old, already considers herself part of the chorus.

One of the chorus' traditions is the when one its members has a baby, sing-

ers stand in a circle with mom and baby in the center, and they sing "Music in My Mother's House" for mother and child.

The weekend celebration of the chorus' 30 years begins Oct. 11 with Friday evening happy hour at Sue Ellen's. After a Saturday afternoon rehearsal, there's a Saturday evening reception at Sammons Center for the Arts on Harry Hines. About 100 current and former members are expected for the dinner.

On Sunday, the lobby of Moody Performance Hall will exhibit 30 years of chorus history. Photos, programs, posters and other memorabilia from each season's concerts will be on display. Artist Erica Stephens will give a talk at 2 p.m. about two paintings she's doing based on two songs that will be performed.

The 30th anniversary performance, That's Our Jam, begins at 2:30 p.m. In addition to Albritta's arrangements, the concert includes an original piece by



Anne Albritta

current chorus pianist Will Varner who's been with the group 14 years. ■

*Tickets for That's Our Jam, the 30th anniversary concert at Moody Performance Hall, 2520 Flora St, are available at [thewomenschorusofdallas.com](http://thewomenschorusofdallas.com).*



## Apple, From Page 8

than when companies advertise in the mainstream media. And a 2016-2017 National LGBT Media Association study on consumer shifts saw two in three LGBTQ individuals saying, "I am frustrated by brands that treat people like me as an afterthought." (Fifty-one percent of respondents purchased a new smartphone in the last 12 months.)

Still, Stevenson's company has had no success in its sales outreach to the tech behemoth. Nor has Todd Evans, who, as president and CEO of Rivendell Media, represents 95 percent of all LGBT media in the U.S. Rivendell has made numerous overtures to Apple, with no results.

"The demographics seem perfect for Apple," said Evans. "LGBTs are early adopters of new technology, and have very high entrepreneurial tendencies, which would be a natural target for a tech company. They're a very progressive company, or thought to be. Even the CEO is LGBT. Yet to our knowledge, Apple has never done any direct-to-consumer [LGBT] outreach with any of their ad campaigns."

If they have, that sales call has yet to reach Rivendell, which credits Apple products for "part of our success in business, back to when our founder was Beta testing for Apple," says Evans. "We've

reached out to their agencies [currently OMD], and they've been very open to proposals. But it never seems to go anywhere. And Apple, it's impossible to get through to the client. Once the client is interested, the agency does whatever they want."

Of late, says Evans, Rivendell has placed an emphasis on educating potential buyers that LGBT media is "completely different that other minority media, like African-American or Hispanic. For example, in our community, there is no network TV like Telemundo, no BET, no national magazine with million-plus circulation. We get our information differently."

And despite the march to digital as a favored, oftentimes sole, marketing strategy, "What a lot of people aren't realizing is that in LGBT media, print is still very much king," notes Evans. "For \$100,000, you can pretty much own LGBT media, a full-page ad in most major LGBT publications in America. That is chump change for most companies' advertising budgets, and digital just does not do as well, without print's call to action."

With just about 130 LGBT publications nationwide, Evans is "shocked that more companies don't realize they can make a difference, to get a community

behind them."

Absolut Vodka is the ultimate success story. In 1981, recalls Evans, "They came into the market — not to get their feet wet, but to own it." Today, Absolut has "phenomenal brand recognition, and they maintain a presence in the LGBT community. There are so many vodkas out there, they don't want to give up that space, to lose that equity."

At a time when other high-quality products are shrinking market share and eroding consumer confidence built by the belief that Apple products are hands-down superior to the alternatives, longtime Apple loyalist Evans is "beginning to think twice about my next computer." Technology as well as pricing, he observes, "have caught up with Apple. I'm just back from the National Gay and Lesbian Chamber of Commerce conference," which had more than 1,500 LGBT businesses in attendance.

"I was noticing," recalls Evans, "There were as many Samsungs as there were iPhones. So it seems the right time for Apple to hedge their bets."

"We do have real alternatives today," says Cusimano. "We don't have ads from Samsung, and this is a prime opportunity for them [Apple] to capitalize on that, to be trendsetters. They did that years ago,

in education — getting their computers in schools, for kids. It's time for them to look closer at the LGBT community."

Cusimano says he's working with the National LGBT Media Association to augment the way the Human Rights Campaign compiles statistics for its Corporate Equality Index. Described by HRC as an annual "national benchmarking tool on corporate policies and practices pertinent to lesbian, gay, bisexual, transgender and queer employees," a positive rating is widely cited by corporations, as a way to shore up their reputation.

The Index's Category 4, notes Cusimano, "is about philanthropic work or advertising in LGBT media." This allows corporations "to donate to an event, and that checks that box for them. We want HRC to make it a stand-alone category, where you have to advertise in LGBT media."

As this story was published, that advertising "get" remained as elusive as responses to our request for comment. A call to Apple's Media Helpline yielded a swift response from its representative, Fred Sainz, with this reporter honoring his request to submit questions. Despite several follow-up email exchanges, Apple did not respond to our inquiries. ■



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■ commUNITYvoices

Pat Robertson is mad (and he is still a jerk)

I thought Pat Robertson had died. Or, I should clarify: I think of him as dead, as in dead to me, because he is a hateful bigot and is one of the grossest examples of performative Christianity.

So, whenever Robertson is in the news I always think, “Jesus Christ, this guy again? Didn’t he die?”

Alas, he lives and hates.

Let’s see, who is he mad at today? Oh, will you look at that. He’s mad at Donald Trump.

Whatever could have Trump done to anger Robertson? Well, Trump declared that we’re going to pull U.S. troops out of northern Syria, basically leaving the Kurds, who’ve been fighting against ISIS with us, to be obliterated by Turkish troops.

In other words, we told the Kurds, “Hey, help us. We’ve got your back.” And now Trump has basically told them to F off and die.

(As Dallas Voice goes to publication, U.S. troops have already been pulled out; Turkey has already invaded, and Kurds are already dying.)

“Ladies and gentlemen, I want to say, right now, I am absolutely appalled that the United States is going to betray those Democratic forces in Northern Syria, that we possibly are going to allow the Turkish to come in against the Kurds,” Robertson said on The 700 Club after Trump’s announcement.

You hear that? Robertson is APPALLED. That’s pretty strong language.

“[He] is a thug. He has taken control of his country like a dictator,” Robertson said. “He is in for himself.”

And while you might think that Robertson was talking about Trump, because Trump is definitely a thuggish dictator in it for only himself, Robertson was actually talking about Turkish President Recep Tayyip Erdogan, who he says is no ally of the U.S.

Oh, but now he definitely IS talking about Trump: “And the president who allowed Khashoggi to be cut in pieces without any repercussions whatsoever is now allowing the Christians and the Kurds to be massacred by the Turks.”



D'Anne Witkowski  
Creep of the Week

(ICYMI: Jamal Khashoggi was an activist and Washington Post writer who was murdered by agents of the Saudi Arabian government. They legit cut his body into pieces with a bone saw, and Trump’s response to this horror was to basically shrug. Because he is terrible at his job and at being a human.)

So yeah, Robertson’s mad. But just look HOW mad: “I believe, and I want to say this with great solemnity, the president of the United States is in danger of losing the mandate of Heaven if he permits this to happen.”

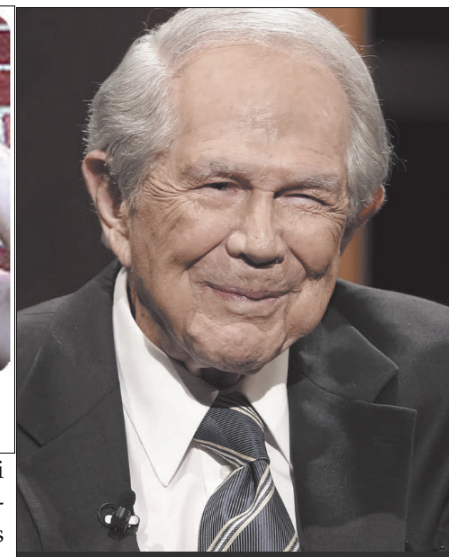
OK, OK, OK.

Now, I’m not foreign policy expert (and, not incidentally, neither is Trump), but LOSING THE MANDATE OF HEAVEN? Uh, this means that up until this point Robertson believed that Trump HAD the mandate from Heaven. That Trump was Heaven-sent. A gift from God, if you will.

But I won’t. Not for a second.

Watching right-wing evangelicals hold up Trump as God’s gift to America has been one of the most disgusting things I’ve ever witnessed and is peak performative Christianity. It’s all a goddamn show.

It’s been clear to me for years that these so-called Christians value their religion so long as it gives them the power to hurt the people they don’t approve of, like LGBTQ people and women seeking abortions, for example. And man, if the Trump presidency isn’t exposing these folks for the heartless, power-hungry



cretins they are!

Robertson isn’t the only person mad at Trump over Syria. So is Sen. Lindsey Graham, R-SC, — you know, the guy who tweeted on May 3, 2016, “If we nominate Trump, we will get destroyed ...

and we will deserve it.”

He’s not happy with Trump, but Graham’s Twitter feed mostly reads as “Trump is my friend and he likes me” fan fiction, so who cares what Graham thinks. Especially when you consider how Trump clearly sees himself as a god, a delusion that his sycophant supporters no doubt fuel.

In response to criticism Trump tweeted, “As I have stated strongly before, and just to reiterate, if Turkey does anything that I, in my great and unmatched wisdom, consider to be off limits, I will totally destroy and obliterate the Economy of Turkey.”

IN MY GREAT AND UNMATCHED WISDOM? What in the holy hell?

I thought Christians were supposed to, like, turn to God or hit up Jesus for wisdom, or at least pretend they don’t think they themselves are the end-all and be-all of knowledge?

Then again, if you have Christian luminaries like Robertson declaring that you have the “mandate of Heaven” all while facing absolutely no consequences for anything you do, well, who could really blame you? Except for literally the majority of the world.

D’Anne Witkowski is a poet, writer and comedian living in Michigan with her wife and son. She has been writing about LGBT politics for over a decade. Follow her on Twitter @MamaDWitkowski.



# 'We don't like ordinary'

Winn Morton has spent decades crafting the most extravagant costumes ever seen. Now, at age 90, he has one last hurrah

**ARNOLD WAYNE JONES** | Executive Editor  
jones@dallasvoice.com

When I ask Winn Morton about a lesson he has learned in his 91 years alive, he snaps at me in a pearlescent Texas drawl, more mocking than menacing. "Ninety!" he corrects. "Don't make me older than I am." Even a nonagenarian, it seems, has a touch of vanity.

His comparative youth barely diminishes the bona fides of his life. Morton began working at age 12 and continues to do so — at least he will until next week when, following his 40th or so engagement with the Texas Rose Festival in Tyler, he will, finally, retire. He has no idea what's next — "One thing I won't do is become a drunk and get fat... though I might drink a *little*," he figures — but working has just become too taxing on him physically.

You can hardly blame him. Although his name might not be familiar, chances are you have seen his work. Since starting out as a gopher with Ringling Bros. in 1941, then discovering his passion for design (especially costumes), he has spent the better part of eight decades making magic. But few magicians could conjure as fantastic an effect as Winn Morton himself.

Morton's Texas roots stretch back for generations. He still lives on an estate in South Dallas, Winniford Farms, which has been in his family since the 1850s. But if the family was land-rich, it was cash-poor. Morton grew up comfortable, but not wealthy. And from an early age, he craved glamour and excitement.

■ ORDINARY Page 22





# What to wear



an election year, but politics are in the air with impeachment on the horizon. Show your civic side with a whistle, adding a mask and/or copy of the constitution. You can even Kathy-Griffin it up with a Trump effigy.

**The Joker.** Haven't mastered the art of drag? You don't need to be good at makeup to smear white pancake all over your face, tint your hair green, slap on a creepy smile and laugh like a hyena to creep out trick-or-treaters. If you have better makeup skills, you can still go full-on sociopath clown as Pennywise.

**Skeleton.** Easy and sexy, a pair of neon skeleton leggings from Shinesty will help you stand out while showing of a little of the meat *on* your bones. ■

Costume ideas for Halloween, both timely and simple

Consider myself a creative person, but I have one particular blindspot that recurs every year: What to wear for Halloween. Of course, in the gay community "slutty [insert profession]" is tried-and-true, as are nearly-naked looks and skimpy or skin-tight costumes, store bought or homemade. If you're the same, here are a few ideas to get your creative juices flowing.

**The Whistleblower.** It's not



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# An-TWO-nio Banderas



Banderas plays a filmmaker examining his life choices in 'Pain & Glory,' and a lawyer (opposite Gary Oldman) with no such misgivings in 'The Laundromat.'

In a pair of new films, the heartthrob matures into a thoughtful character actor

**ARNOLD WAYNE JONES** | Executive Editor  
jones@dallasvoice.com

Write what you know," the saying goes. And that has led to countless films about filmmakers ... not always to the benefit. Introspective dramas about the struggles of creativity can be a cinematic *ouroboros* — the serpent eating its own tale. There are successful iterations, of course, notably Fellini's *8½* and some of Woody Allen's mid-career work.

Pedro Almodovar's *Pain & Glory* is the latest entry in this sub-genre, and while slow to reveal itself, eventually exposes the intellect and emotional connectedness that distinguishes his best films.

Antonio Banderas plays Salvador (Almodovar's alter ego), a gay movie director who hasn't made a film in years owing to severe pain caused by a spinal fusion and other health complications. When one of his early films, *Sabor*, is restored and set for re-release, Salvador looks back on his life, including a

break with Alberto (Asier Etxeandia), his longtime friend who starred in *Sabor* but whose heroin addiction ruined their relationship. You suspect *Pain & Glory* will play out with soul-searching, ending either at the premiere of the restored film or taking that as a catalyst to further explore their newfound friendship. But neither of those things happen exactly. Alberto all but disappears halfway through the film, and *Pain & Glory* goes down numerous rabbit holes, apparently losing its narrative thread.

One of Almodovar's blindspots as a filmmaker seems to be his solitariness: He's the lone writer-director on his intimate and personal movies, and you often sense he doesn't have a *consigliere* to wave him off dead-ends or bad choices. You can't see the unifying element until the very end — that *Pain & Glory* is a journey of internal reconciliation of the choices we make and the effect on our relationships. It's less novel that a series of short stories — vignettes about Salvador's feelings about Alberto, his own mother, his lost lover, his first crush and his own body. And more than even Almodovar, it's Banderas who holds it all together.

It's hard not to see Alberto as a stand-in for Banderas himself, who began his

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career with Almodovar before a split that lasted 20 years. Only Banderas here is the director, embodying the *other* side of the argument while apologizing for his own conduct. The backstory adds an emotional depth to both actor and character, that only grows during the subsequent sequences.

Banderas has always been a risk-taking actor for someone so well-suited for heartthrob status. His first big American role was as Tom Hanks' lover in *Philadelphia*, he played a bisexual vampire and a mental patient with weird sex fantasies in *Tie Me Up! Tie Me Down!* He mixed those with standard Latin lover types (Zorro, and even the voice of Puss in Boots). But at 59, he looks comfortable playing a man past his prime but still aware of his human frailties. There's a delicate, even feminine quality to his performance without devolving into camp. He exudes sadness but not self-pity. (The film's most devastating line — "I've disappointed you simply

Housewife Ellen Martin (Meryl Streep) becomes a widow when the boat she and her husband are sailing in capsizes. She sues the captain's insurance company, only to learn a series of shady financial transactions between Caribbean nations has left the company virtually judgment proof ... and Martin determines to find out how this could possibly be legal.

At least, that's the conceit. Martin is a fictional construct, though Banderas and Gary Oldman play all-too-real men: Fonseca and Mossack, lawyers whose Panama-based firm set up hundreds of thousands of shell corporations to launder money, evade taxes and shield super-rich clients from personal responsibility. (The release of their documents in 2015 became the scandal known as the Panama Papers.)

The tone, like many of Soderbergh's caper films, is hip and jokey. Oldman and Banderas are mostly seen addressing the camera dressed in extravagant



by being who I am; I'm sorry" — isn't played as mawkish, but as a genuine apology from son to mother.)

Like *8½* — and even its musical adaptation *Nine*, in which Banderas played on Broadway — a key character turn revolves around a childhood crush, but it's played quickly and late, and many other autobiographical details seem added at the expense of the "big" ones. Still, with Banderas anchoring the emotions, *Pain & Glory* succeeds.

A very different side of Banderas is evident in *The Laundromat*, his second film opening this month. Itself a pastiche, this dark comedy from director Steven Soderbergh is sort of *Ocean's 11* as filtered through *The Big Short*.

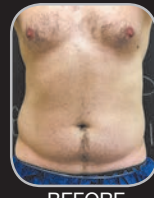
formalwear, the epitome of unreliable narrators, justifying their gray market dealings while sipping Dom Perignon on sandy beaches. "Don't shoot the messengers!" is their attitude... although the messengers also happen to be the perps.

It's a stylized film to be sure and, like *Pain & Glory*, piecemeal in its structure; huge swaths of plot have seemingly little to do with Streep, Oldman or Banderas. And while it doesn't all coalesce (the ending becomes a virtual PSA for demanding tougher banking laws for the one-percenters), it's more human and less wonky than *The Big Short* or *Margin Call*, and the main cast are all charismatic. It's smarmy, but in the best way. ■

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# Red hot

Club music mavens Sofi Tukker burn up the dance floor on new tour



JONANNA WIDNER | Contributing Writer  
jonanna.widner@gmail.com

The musical duo of Sophie Hawley-Weld and Tucker Halpern — known as collectively as the band Sofi Tukker — creates club music at its best. Beginning with “Fuck They,” the twitchy first song from their 2018 debut *Treehouse*, almost every one of their tracks contains a multitude of joyous hybrids:

swirling clouds of symphonic '70s disco grounded by big '90s bass drops; unexpected rhythm switches paired with squirrely little arpeggios; Latin beats intertwined with sing-song melodies. It could all melt down into a glob of musical muddle, but instead, it all works. The disparate parts live in harmony.... But one part of that harmony might involve completely distorted vocals.

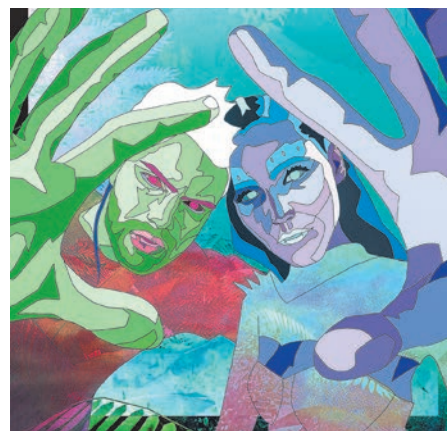
Considering the infectious joy the pair seems to take in creating and sharing their music, living in harmony

seems to be part of the package. That continues in their most recent output, *Dancing on the People*, a six-song EP equal parts utopian silliness, Factory-era nods and dance floor bangers.

“We love it so much,” Halpern says. “There is a range of so many different kinds of moods on the EP, but it’s all definitely a dance party.”

Indeed. *Dancing on the People* kicks off with “Swing,” which builds from a crisp string into a groove buoyed by Hawley-Weld’s straightforward melody (sung in Portuguese) and a jagged beat. Each tempo change carries with it a textural change as well — drums drop out and return, say, or a dramatic pause provides the transition into a new verse.

Each song is a floor-burner in its own right, with the exception of the lower-tempo “Ringless,” but it’s the fourth track, “Purple Hat,” that serves up the most energy. It starts with a loungey kind of vibe that segues cleverly into



Tukker’s vocals, his voice distorted like a friendly devil, spouting what appears to be nonsense:

*Purple hat, cheetah print  
Dancing on the people  
Rolled up at the after joint  
Dancing, dancing on the people, people  
Dancing on the people  
I got people on the people, people  
Dancing on the people  
With the people on the people.*

The kooky lyrics belie what is to

come: A sophisticated song built of intricate parts and references, with an undeniable head-bopping groove.

It turns out the lyric is actually something deeper, too. It refers to the duo’s Animal Talk events — crowded dance parties that evoke the neon psychedelic vibe of rave culture. Sometimes during their Animal Talk sets, the floor gets so crowded, Halpern has said in previous interviews, it’s like they’re dancing on each other.

“It is definitely a crazy party,” he tells me, “but the Animal Talk community is all about lifting each other up. It’s about creating environments where everyone feels free to be themselves, and it centers around the philosophy that we are all in this together.”

Perhaps due to its '90s and 'noughties vibe, “Purple Hat” also evokes up an aesthetic thread that made its way through that era’s club music. Much of it is open and exuberant. But some of it had an edge. Those sunny aspects are still there, but with an underlying ten-

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sion, like the smile of someone who's taken just a little too much Ecstasy.

Not that that's a bad thing. Dance music as response to, and release of, the darker sides of life has long been a defining aspect of the genre. In fact, *Dancing on the People* itself was borne of a hardship. In July 2019, Hawley-Weld broke her foot onstage during a show in Australia. The duo was forced to end their tour, come back to the States and regroup. It was a tough time of being much less mobile, punctuated by intense hours of rehabbing. So with extra time on their hands, Hawley-Weld and Halpern went into the studio, resulting in the six songs that make up the new disc. And now they are back on tour, including a stop in Dallas at the Granada on Tuesday.

"Harder times are a huge part of what makes us so determined to make bright music," Hawley-Weld says.

It was an even more serious situation that brought the pair together in the first place. In 2011, Halpern was a rising star on the Brown basketball team. He earned All-Ivy honorable mention honors, and he was considering a push to possibly aim at an NBA career. But he also found himself plagued by intense fatigue. It only got worse, even as his play on the court turned him into a star. He ended up bed-ridden for eight

months. A doctor finally told him he had a severe strain of the Epstein-Barr virus. His playing days were over.

He bought a little drum machine the very day of his diagnosis and channeled all his energy into music. During one of his DJ gigs, he met Hawley-Weld, who had just performed some of her own songs. They had instant musical chemistry, and Sofi Tucker was born. (Although both members are straight, they take their name from the saucy, campy Vaudeville and radio star Sophie Tucker, known as "the last of the red hot mamas," and have a large queer following).

"Injury, sickness, loss, heartbreak or otherwise," Hawley-Weld says. "They make us want to celebrate and enjoy life, because we can't take it for granted. We love to escape in music and we have both let music bring us out of hard times many times before."

That ability to connect, even over the hard stuff, may be why the pair enjoys such a special connection with their audience — from smaller DJ sets to live shows at giant festivals.

"It's everything," Hawley-Weld says of the vibe between them and their fans. "We give everything we can on stage and it's an amazing feedback loop, we end up feeling physically tired but so nourished after shows." ■



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■ **ORDINARY** From Page 16

The trope of the restless young vagabond running off to join the circus isn't exactly true of Morton — he didn't exactly "run away." "I didn't have to— my mother said 'Go.' I was 12, [but] it was just for the summer — two months." He came back in the fall and went back to school in Highland Park. But formal education wasn't his forte.

"Later I went to SMU, where I was very successful at failing," he quips. "That's the only place I ever failed at in my life. I was in my era of revolt. I wanted to go to Ringling school [in Sarasota] for a year."

Morton made the move and learned even more about circus life than he had during that glorious summer less than a decade earlier. "I never liked the freak shows — I like the pretty things." While at the Ringling school, he was taken under the wing of the great theatrical impresario John Murray Anderson (who, among other things, worked with Casa Manana in Fort Worth). Anderson provided a path for Morton: He got him a job with Ringling Bros. and loaded him up on the circus train. "That's how I got to New York from Sarasota," he says, working stop to stop for several months. (The train ride itself was a memorable life experience. It was crowded, he recalls: "Three bunks high on each side, two [people] to a bunk." They slept head to toe "more or less... luckily I had a good bunkmate." Morton grins slyly.)

Moving to New York provided more valuable experiences. Morton became entranced by the spectacle of costume

design early. "In the 1950s, they had all these wonderful movies with big production numbers and magnificent costumes — that and the circus" drew him to costumes. "Costumes are all the difference in the world from clothes" — so much so, he doesn't even know how to explain it. He attended Parsons School of Design. He met important people who also exposed him to gay life, inviting him to fabulous brunches every Sunday on Park Avenue. And he tried to forge a career.

"I would get a job [designing costumes] because of my portfolio, but I couldn't produce fast enough and I'd get fired," he says. He finally landed a hit show; soon he was making "really good money at 24, but I hated it. I felt I needed to prove myself." That's when he moved back to Dallas and began working for Neiman Marcus designing the windows. And then his life truly began.

Because that's where he met Harry.

**H**arry was beautiful — oh my god!" Morton sighs. "He really was. He was the most popular boy and had the most beautiful body. Every Saturday, all the Neiman Marcus people would go to the Stoneleigh Hotel, where they had a swimming pool. And Harry was there with his beautiful body. I went nuts. All the guys hanging around wanted him. I was determined to have him."

Morton played a long game of flirtation and seduction — "we weren't virgins!" he laughs — until "I finally got him in bed. I had just got this new



apartment off of Live Oak and had all new draperies. The next morning, he came into the living room and was sitting on the couch buck naked, smoking a cigarette ... and he burned a hole in my new drapes! And you know what...? It didn't matter. He was just so pretty."

Morton was 25 when they met. They remained inseparable for the next 53 years.

"Harry used to hear people say they'd been together 25, 30 years, and he'd say, 'Well, that's a beginning.' He was a mess."

Harry — a Mississippi boy plucked by Neimans scouts to join the most prestigious retail brand in the country — was more like a force of nature, to hear the stories. They relocated to NYC, where Harry taught at Fashion Institute of Technology for years while Winn worked as a costume designer for Ringling as well as Broadway. They traveled. In 1977, they decided to move back to Dallas and quickly became ensconced in Dallas' social scene... despite being quite obviously a couple.

"Everybody knew us as Harry and Winn — it wasn't a question of us being out. I never came out to my folks and they were deaf, dumb and blind when it came to [my sexual orientation]. My folks would never had accepted it. I used to come home for the holidays, and [friends would ask my parents about Harry and me], and I would hear my mother say, 'They are just friends, they are just roommates.'"

But even among Texas powerbrokers, Harry remained true only to himself. "Harry talked a lot. He'd be on the phone for three hours and I'd say 'what were you all talking about?' He would say 'We were discussing a recipe.' We'd have parties out here and we'd have a CEO come, and [beforehand I would tell Harry], 'You have to be nice just for one evening!' And he would not bend! But it worked out."

Fifty-three years together is a long time, but it wasn't enough. Harry died about 12 years ago, and Morton still tears up to talk about it, punctuated by anger over the "fucking cigarettes" that would lead to Harry's death (and also killed Morton's mother).

In the decade since, Morton threw himself into his work, especially creating all the costumes and sets for the Texas Rose Festival, a three-day event held every October in Tyler that centers on a debutante pageant: The Rose Queen and her court. But now even that must

come to an end.

**M**y best years were in my 60s and 70s. I was more completely aware of myself [and my skills]. But this is my swan song."

He repeats the phrase several times, as if saying it aloud will help in his resolve. He loves what he does and still has a lot of creativity, but "I can't do it anymore. I like it, but I become so tired. It's time to retire. All roses have thorns," he jokes, "but on the whole, it's been wonderful. I enjoy women; they are probably more interesting than men. I'm not bisexual — don't get me wrong. But women are smart and fun to be with. But I'll miss it."

Organizers of the festival, which this year runs Oct. 17–20, choose a theme for its look, and for about 40 of its 86-year existence, it has been Morton's job to execute that theme with a degree of extravagance rarely seen since the French Revolution. Only maybe a little more so.

Morton calls this year's theme "famous women," although technically it's "Portraits of Inspiration." And as a gay Texas costume designer with no more fucks to give, Morton knows it's impossible to be *too* over-the-top.

He pulls out his phone to show off some of the gowns. The skirt on his Mary Queen of Scots is solid pearls. His version of Catherine the Great and Marie Antoinette are even more elaborate. All in all, he has 60 costumes to complete as well as the sets. And it's all very pricey.

"We don't do bunting — that's for fucking floats," he mocks. We do *expensive*." (Asked to identify his favorite fabric to work with, Morton shoots back, "One that's covered in sequins. You know what you do with sequins? You compound it with rhinestones. It really makes it glitter. We don't like to be ordinary.")

Morton's gift for costuming even attracted the attention of documentarian Ashley Bush (granddaughter and great-granddaughter of two presidents), who ended up making a short film about Morton's work with the festival called *The Queen's New Clothes*, which has played the festival circuit this year. As much as it's about Morton, though, it's something else, too.

"It really did break my heart. It's a beautiful story, but it's really about Harry."

And once again, Morton chokes up. It's all over so quickly. ■

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### Friday 10.18 – Monday 10.28

#### Uptown celebrates Gay History Month with 2 shows

Uptown Players, the LGBTQ-focused theater company, brings new LGBTQ-centric programming as season-extras just in time for Gay History Month. First, actor/comedian Paul J. Williams splits sides in *Bright Colors and Bold Patterns*, a solo show that hilariously explores nuances of contemporary

gay life. That will play in repertory with *Cooties*, pictured, a fast-paced sitcom-romcom which examines the uncomfortable situations regarding sex and love.

**DEETS:** Bryant Hall on the Kalita Humphreys campus, 3636 Turtle Creek Blvd. UptownPlayers.org.

### Saturday 10.12

#### Leslie Jordan performs benefit at SMU

Emmy-winning comedian and actor Leslie Jordan, best known for his work on *Will & Grace* and *Hearts on Fire*, is in town Saturday night to perform his new one-man show *Overexposed!* Before Jordan brings the funny, local standup comedian Brian Kennedy opens the night, then trans reality-TV star Cassandra Cass performs. This show benefits Legacy Counseling Center and Founders Cottage.

**DEETS:** McFarlin Auditorium on the SMU campus, 6405 Boaz Lane. Doors 7 p.m. Tickets from \$35. EventBrite.com.



### Tuesday 10.15 – Sunday 11.10

#### 'Ann' highlights the feminist legacy of the former Texas governor

Emmy-winning actress Holland Taylor wrote and initially starred in *Ann*, a solo play that pays homage to former Texas governor Ann Richards' life and term in office. Libby Villari, who played the role in Austin, replaces previously-announced star Jayne Atkinson in this comic take on Richards, a unique character who stood strong for women.

**DEETS:** Kalita Humphreys Theater, 3636 Turtle Creek Blvd. DallasTheaterCenter.org.





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**ARTSWEEK**

**THEATER**

**Dracula.** A feminist spin on the vampire story, from Michael Federico and Christie Vela. A world premiere. Theatre 3, 2900 Routh St. in the Quadrangle. Through Oct. 27. Theatre3Dallas.com.

**In the Heights.** Lin-Manuel Miranda's other hip-hop musical, set in a mixed neighborhood of Manhattan during a hot summer week. Wyly Theatre, 2400 Flora St. Through Oct. 20. DallasTheaterCenter.org.

**A Love Offering.** World premiere by local gay playwright Jonathan Norton. Directed by Tina Parker. Presented by Kitchen Dog Theater. Trinity River Arts Center, 2600 N. Stemmons Freeway. Through Oct. 27. KitchenDogTheater.org.

**Red Chariot.** A world premiere science fiction thriller by Gordon Dahlquist. *Final weekend.* Undermain Theatre, 3200 Main St. Undermain.org.

**Two by Beckett.** WingSpan Theatre, which has always focused on challenging plays that address gender issues, celebrates its 22nd season with two one-act solo shows by Samuel Beckett: *Footfalls* (with Jennifer Kuenzer) and *Not I* (with artistic director Susan Sargeant). Bath House Cultural Center, 521 E. Lawther Drive. Through Oct. 27. WingSpanTheatre.org.

**What We Were** by Blake Hackler. World premiere about three sisters coping with a history of abuse. A co-production with Second Thought Theatre, the production has moved to Circle Theatre, 230 W. 4th St. Fort Worth. Through Oct. 19. CircleTheatre.com.

**The Wild Party.** Bishop Arts Theatre Center presents the Andrew Lipka version (there is another by Michael John LaChiusa) of the famed Jazz Age poem by Joseph Moncure March about debauchery and murder. Bishop Arts Theatre Center, 215 S. Tyler St. Through Oct. 27. BishopArtsTheatre.org.

**CIRCUS**

**Circus Kerwich.** Lone Star Circus presents its first-ever "under the big top tent" show for one week only. The Friday night performance is an intimate adults-only show. Dallas Farmers Market, 1010 S. Pearl Expressway (near The Shed). Through Oct. 13. LoneStarCircus.org.

**FINE ART**

**Dior: From Paris to the World.** Retrospective of 70 years of the famed French design house. Dallas Museum of Art, 1717 Harwood St. Through Oct. 27 (extended). DMA.org.

**A Sampling of Contemporary Portraiture.** An exhibition of the work of five photographers producing compelling new examples of portraiture. Afterimage Gallery, 2613B Fairmount St. Through Nov. 4. AfterimageGallery.com.

**FRIDAY 10.11**

**FUNDRAISER**

**Burgers and Burgundy.** The foodie fundraiser for DIFFA Dallas returns, with 12 chefs cooking up their variation on a burger and wine to boot. Moves this year to Klyde Warren Park. 6:30-10 p.m. \$150. DIFFADallas.org.

**SATURDAY 10.12**

**FUNDRAISER**

**Leslie Jordan: Overexposed.** The Emmy Award-winning actor and raconteur tells tales from his wild life in Tennessee and Hollywood as a benefit for Legacy Counseling. McFarlin Auditorium on the SMU campus 6405 Boaz. VIP at 6 p.m., show at 8 p.m. LeslieJordanDallas.com.

**MONDAY 10.14**

**CABARET**

**Mama's Party.** Weekly cabaret night with special guest performances. Uptown Theatre, 120 E. Main St., Grand Prairie. 7:35 p.m. \$10.

**TUESDAY 10.15**

**FILM**

**Badlands.** Terrence Malick's amazing feature film debut, a contemplative drama based on the Starkweather killing spree with Martin Sheen and Sissy Spacek. Screens as part of the Tuesday Big Movie New Classic Series, which now includes a matinee. Landmark's Magnolia Theatre in the West Village, 3699 McKinney Ave. Screens at 2 p.m. and 7:30 p.m.

**THEATER**

**Ann.** One-woman show by Holland Taylor about former Texas Gov. Ann Richards. Kalita Humphreys Theater, 3636 Turtle Creek Blvd. Oct. 15-Nov. 10. DallasTheaterCenter.org.

**THURSDAY 10.17**

**CABARET**

**Glitterbomb Denton.** Weekly queer variety show with a new lineup every Thursday, now at a new locale and new time. Andy's Bar, 122 N. Locust St., Denton. 8 p.m.

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# Cassie Nova

Happy autumn, 'hos!

Hello, heathens. Fall is finally here. It is my favorite time of year. I don't care that everything is pumpkin spiced — I can't wait to enjoy a hot toddy while sitting outside next to a roaring fire. Or even better: hot chocolate with whipped cream-flavored vodka. Or melt Red Hots in apple cider and top with caramel flavored vodka. Or Bailey's Irish Cream in a piping hot mug of coffee. Or just a straight shot of Tito's from the bottle... oh fuck, I'm an alcoholic.

Now that we are all liquored up, let's respond to some emails that I have gotten in the past few months. I swear I haven't been ignoring you, I just needed to marinate on my answers before I responded.

First off, I have received many inquiries (OK, three) from up-and-coming drag queens asking advice on how to get their foot in the door and start getting bookings. Dammit, children: Do you not read this column religiously? I swear I get asked the same questions over and over, and I have answered them over and over again. So let me sum it up:

1. Paint yourself and do everything for yourself — you learn more that way.
2. Volunteer to perform at benefits so you can get your name out there. If it is for a good cause, that helps with your karma.
3. Support the shows you want to be a part of.
4. Hang out and befriend other young drag queens. You will learn more from your sisters than you will from any YouTube video.
5. Don't be a cunt!

That last one is important. I know it's kinda hypocritical coming from me, but I worked hard for my cuntness. Truth is, there were a few girls that started doing the amateur night who were actually pretty good, but after I complimented them (I was out of drag and they had no idea who I was) they were quite rude. I told one she did awesome after her number one night, and she looked at me like she was smelling shit and said, "Duh!" It took years before I could see her as anything but a little bitch. She was young and immature when this happened, but has since grown to be a great entertainer and a nicer person... but while I am not built like an elephant, I never forget.

Truth be told, I'm not sure how many of these younger queens would be nice to me at all if I wasn't in the position I am. But I try to take people at face value; if you are genuinely nice to me, I am nice to you. I was, after all, voted "most friendly" in high school. Hand to God. Me! Most friendly. I know... hilarious!

*Dear Cassie, My boyfriend of three years (living together for two of those) refuses to tell his family about us. He claims to be close to his mother but won't tell her that we are a couple. My family knows everything. They are very accepting. It hurts my feelings and makes me feel like he is ashamed of me. What should I do? Thanks, L.B.*



Dear L.B., First off, everyone's family dynamics are different. You can't judge his family by how your family has treated you. If he's close to his mother, she knows, but not everyone talks about things openly. Do they even know he's gay?

Second, your boyfriend's journey to acceptance with himself sounds like it is not where you are. All you can do is be there for him if and when he decides to open up to them. Sometimes it's best not to rock the boat, but eventually it all comes out into the light. Does he show his love for you in different ways? Have you told him you are hurt by him not owning up to being with you, or are you just expecting him to know? Don't assume he knows your feelings; say what you want to say and talk about it. Good luck, Cassie.

*Dear Cassie, What is your favorite song to perform? Is there a song you hate to do but still do? Signed, Dragfan69.*

Dear Dragfan69, My all-time favorite song to perform is "Dreams" by Grace Slick. I fell in love with the song when I was a drag baby but only perform it on special occasions. I think I last did it as Pennywise a few Halloweens ago. Those big, dramatic songs bring me the most joy onstage, but Cassie Nova is supposed to be funny and light-hearted, so I don't do the dramatics all that often. I should do those kind of songs more. I miss weird, goth Cassie with the crazy contacts.

If I absolutely hate a song, I refuse to even learn it, let alone do it in the show. I will say that many of the songs that I have been doing for years are like going on auto-pilot. I know the crowd loves these songs, and I usually make money off of them, but my joy level is minimal. I hate to say it, but the songs I'm talking about are usually by Meghan Trainor. I like her just fine, but you know...

I know it's stupid but my favorite songs are always the ones the crowd is singing along to. I can't go wrong with Kelly, Carrie or Gretchen. It's like a sing-a-long every time!

Remember to always love more, bitch less and be fabulous! XOXO, Cassie Nova.







Making the SCENE the week of Oct. 11-17:

- **1851 Club:** Kiana Lee hosts Kristie Davenport, Aundra Mikyles and Chanel St. John on Friday and Candi Carroll, Sapphire Davenport and Patrick Mikyles on Saturday.
- **Alexandre's:** Terry Loftis on Saturday. Wayne Smith on Sunday. K-Marie on Tuesday. Vero Voz on Wednesday. Chris Chism on Thursday.
- **Cedar Springs Tap House:** Texas-OU DFW Pride Happy Hour at 5:30 p.m. on Friday. The Darlin Show with karaoke and live entertainment from 8-11 p.m. on Friday.
- **Club Changes:** Jovanna Norell Birthday Bash at 11 p.m. on Thursday.
- **Club Reflection:** Cowtown Leathermen Underwear Auction on Sunday.
- **Dallas Eagle:** Discipline Corps Club Night at 10 p.m. on Friday. United Court of the Lone Star Empire Candidate Show from 6-10 p.m. on Saturday. NLA - Dallas Club Night from 7-11 p.m on Saturday and Dallas Bears Club Night from 9-11 p.m. on Saturday. RAM Party at 10 p.m. on Saturday. Ms. Olympus Leather from 6-10 p.m. on Sunday.
- **Havana:** Rainbow LULAC monthly meeting at 7 p.m. on Thursday.
- **Hidden Door:** SLUTS Club Night at 7 p.m. on Wednesday. United Court Emperor and Empress Candidate Voting from 7-10 p.m. on Wednesday.
- **JR.'s Bar & Grill:** Come undead in zombie or zombie killer gear at the Zombie Apocalypse Bar Crawl all night long on Friday.
- **Magnum:** Opening Night is Friday. Late night meeting with the entertainers.
- **Marty's Live:** Sexcapade Fridays with Rudeboy Dallas and Nicole O'Hara Munro.
- **Pekers:** Totally Twisted Karaoke with cash prizes at 10:30 p.m. on Saturday.
- **Round-Up Saloon:** Couples/Partner Dance Lessons with Mike at 8:30 p.m. on Monday. Dragula Watch Party at 8 p.m. on Tuesday. Drag Race UK Watch Party at 9 p.m. on Thursday. Lip Sync Battle at 11 p.m. on Thursday.
- **S4:** Come undead in zombie or zombie killer gear at the Zombie Apocalypse Bar Crawl all night long on Friday.
- **Sue Ellen's:** Come undead in zombie or zombie killer gear at the Zombie Apocalypse Bar Crawl all night long on Friday. Vivienne Vermuth Presents Spooky Sirens on Saturday. Ashley Dior's Lips and Lashes Foundation Benefit Show from 5-8 p.m. on Sunday. The Tuxedos and Ryan Berg and the Velvet Ears on Sunday.
- **The Rose Room:** Nadine Hughes performs on Friday and Saturday. Miss Texas FFI Pageant 2019 at 10:45 p.m. on Sunday. Mr. Gay USofA at Large Pageant at 10 p.m. on Monday and 9 p.m. on Tuesday. Mr. Gay USofA Preliminaries at 10 p.m. on Wednesday and Thursday.
- **TMC: The Mining Company:** Come undead in zombie or zombie killer gear at the Zombie Apocalypse Bar Crawl all night long on Friday.
- **Woody's Sports & Video Bar:** Cowboys at NY Jets at 3:25 p.m. on Sunday.

Scene Photographers: **Kat Haygood** and **Chad Mantooth**

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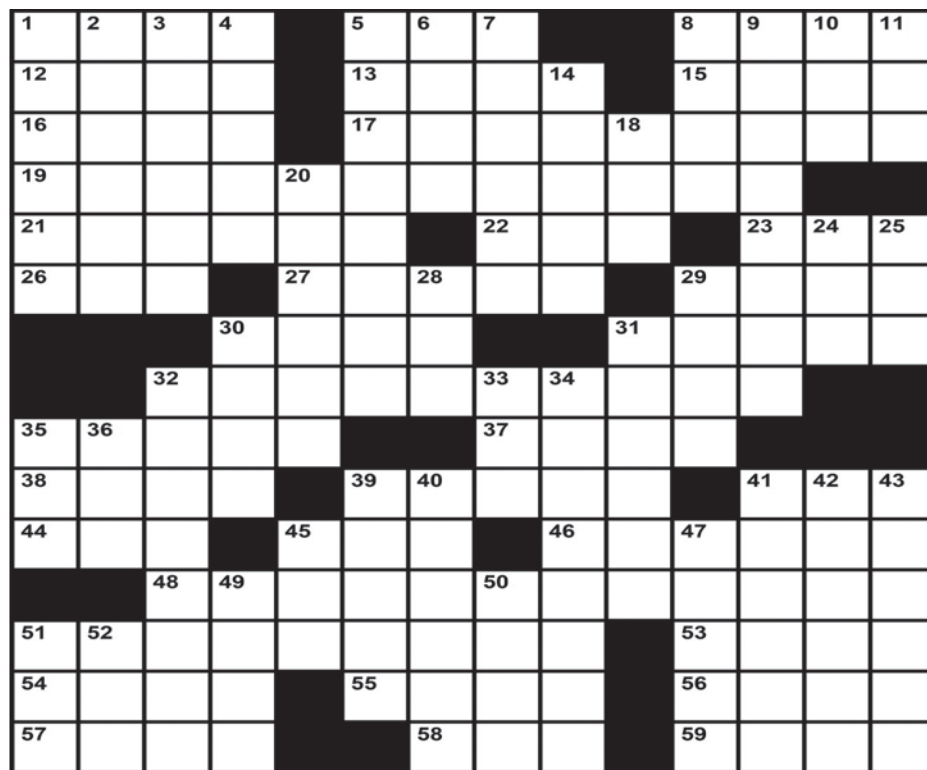
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Solution on Page 26

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- 1 *The Primrose* \_\_\_\_  
(Ginger Rogers flick)  
5 Chem. pollutant  
8 Oral attention getter  
12 Blade brand  
13 Give a good beating to  
15 "Like \_\_\_\_ not"  
16 "Jabberwocky" starter  
17 Complex, like a Samuel Barber piece  
19 With 32-Across, Viola Davis series entering its final season  
21 Tea or glory hole cry?  
22 Yoko of *Double Fantasy*  
23 Army missions  
26 Old protest org.  
27 Uses hands instead of mouth  
29 Burl of *Cat on a Hot Tin Roof*  
30 Like three men that visited Mary  
31 Swell place  
32 See 19-Across  
35 Napped leather  
37 Bird feeder food  
38 Rubberneck  
39 Comes over  
41 Chow down  
44 Jim Kolbe, e.g.  
45 When repeated, a dance

- 46 Ang Lee and others  
48 Jesse Tyler Ferguson series entering its final season  
51 Amy Grant's "Every \_\_\_\_"  
53 Trump portrayer Baldwin  
54 Cincinnati team  
55 A girl named Frank  
56 "Fancy that!"  
57 Antony's partner, briefly  
58 It gets laid in some streets  
59 Highland dialect

### Down

- 1 Sympathetic sorrow  
2 *The Handmaid's Tale* author  
3 Drags the bottom for fish  
4 Can't help but  
5 Like a nice-nelly  
6 Part of an old Madonna bra  
7 Skater Dick  
8 Not elite  
9 Spend the night  
10 Karen Walker, perhaps  
11 Threesome for Da Vinci

- 14 With 40-Down, Jill Soloway series entering its final season  
18 WWII battle site, for short  
20 Where it's at  
24 *Once Upon a Mattress* legume  
25 Taxpayer's ID  
28 One of the precious stones  
29 Thespian rapper  
30 Like some bad shots by Mauresmo  
31 Black Sea city  
32 Soundly constructed  
33 Network of 48-Across  
34 Chase  
35 Pacifier  
36 Tognazzi of *La Cage aux Folles*  
39 *Come Back, Little \_\_\_\_*  
40 See 14-Down  
41 Jack-tar  
42 Word of qualification  
43 Love of Eros  
45 Summer hrs. in Jim Nabors home state  
47 PR concern  
49 Italian bear  
50 Children's caretaker  
51 Chelsea's mom, initially  
52 Sushi selection



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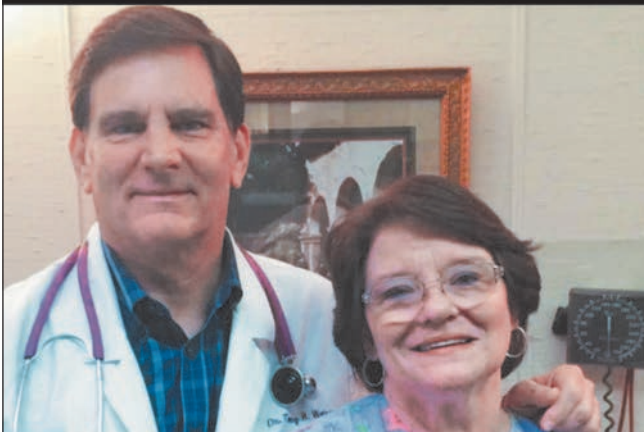
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