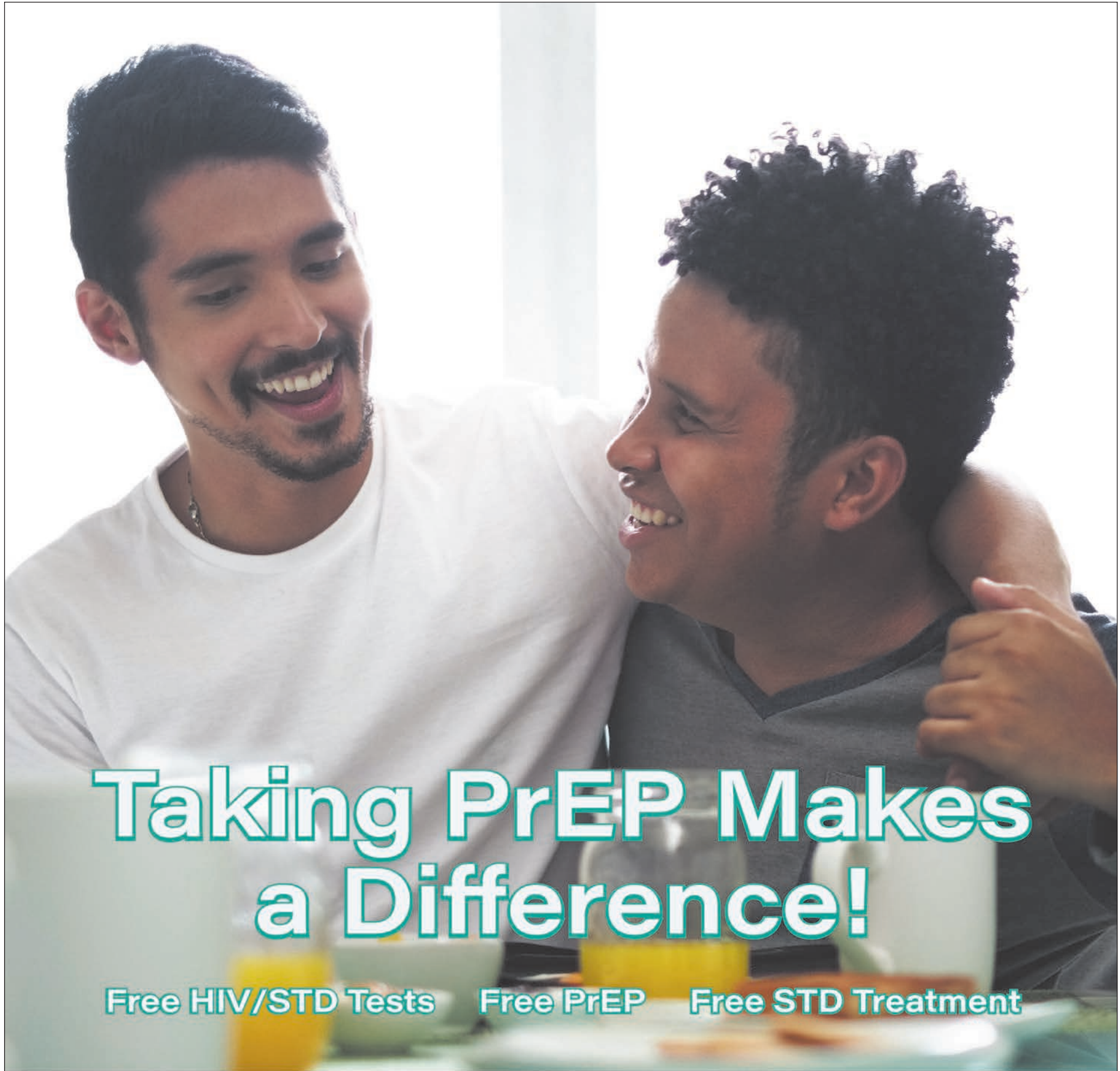




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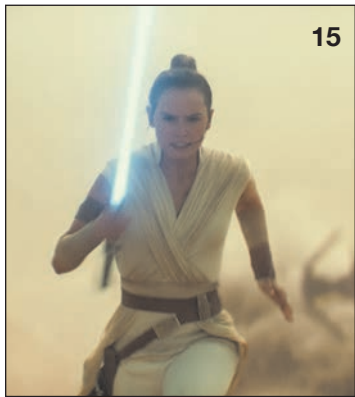


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Layla La Rue as Ms. Claus.
Photo by Tammye Nash.
Design by Kevin Thomas.
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Street family to open Roy G's in Zephyr space

The Street family, which has had a presence on Cedar Springs Road since the 1970s, will open Roy G's in a space last occupied by Zephyr on the corner of Throckmorton Street.

Roy G refers to ROY G BV, the mnemonic used to remember the six colors of the rainbow in order — Red, Orange, Yellow, Green, Blue, Violet.

The restaurant will be run by Mariel and Marco Street, daughter and son of Gene Street.

Gene Street opened The Black Eyed Pea on Cedar Springs Road at about the time Union Jack and The Bronx opened on the Strip in 1975. Although the original Black Eyed Pea was sold, the Street family retained ownership of the property. When that restaurant finally closed a few years ago, Marco Street opened Street's Fine Chicken.

Lucky's is the family's only other Oak Lawn restaurant that is still open, but they have owned Good Eats and Snookie's on Oak Lawn Avenue as well. Dixie House was another Street chain of restaurants.

Mariel Street is owner of Liberty Burger in Lakewood.

Roy G's is scheduled to open later this winter.

— David Taffet



Texas Equity PAC announces endorsements

The Texas Equity PAC, the political action committee of Equality Texas, announced endorsements on Wednesday, Dec., 18 for Republican state Rep. Sarah Davis of Houston and the five founding members of the House LGBTQ Caucus: state Reps. Mary González of El Paso, Celia Israel of Austin, Julie Johnson of Carrollton, Jessica González of Dallas and Erin Zwiener of Driftwood.

— Tammye Nash

Coors Light Free Rides in effect on DART, TRE for New Year's Eve

Coors Light is partnering with Dallas Area

Rapid Transit and Andrews Distributing to encourage North Texas residents and visitors to "chill responsibly this New Year's Eve."

Coors Light Free Rides will be available on all DART buses, trains and paratransit services as well as on the Trinity Railway Express trips between EBJ Union Station to CentrePort/DFW

Airport Station on Tuesday, Dec. 31, beginning at 6 p.m. through the end service on New Year's Eve.

Diane Wagner, alcohol responsibility manager for Molson Coors Beverage Co., said, "Partnerships with local organizations, including DART and Andrews Distributing, enable us to reduce the amount of drunk driving that occurs within the communities [where] we operate."

According to a press release from the company, MillerCoors Free Rides programs have provided more than 90,000 safe rides to residents of and visitors to the DFW Metroplex since the program began locally in 2015. The program has provided safe rides to more than 6.7 million people in 28 communities since it began in 1987.

Look for New Year's Eve schedules at DART.org and TrinityRailwayExpress.org.

— Tammye Nash

Rep. Gonzalez cuts ribbon on local office

State Rep. Jessica Gonzalez cut the ribbon to open her new District 104 office in Oak Cliff on Monday, Dec. 16. Gonzalez is one of the founding members of the Texas House LGBT Caucus.

Her office is located on the 12th floor of Oak Cliff Tower, 400 S. Zang Blvd. Her Chief-of-Staff Margot Garza will work from the office full time and Communications Director Zanir Ali will split his time between the Oak Cliff and Austin offices.

Gonzalez said she was very lucky to get both staff members. Ali previously worked for former House Speaker Joe Straus.

Ali said a district office deals with a variety of issues for constituents. Although, he said, many problems are referred to another office that handles those issues, the district office will follow up and make sure the issue is resolved. Those issues may range from drivers license problems to childcare, he said.

In addition, Ali said the district office helps constituents understand the legislative process and it's a place for Gonzalez to connect with the community. He said the office also wants to hear from constituents who have legislative ideas.

— David Taffet

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On the cover



(Photo by Tammye Nash)

Gracing the Dallas Voice's 2019 Holiday Issue cover as our ever-so-sassy Ms. Claus is local drag entertainer Layla La Rue. A native of San Antonio, Layla lives in Dallas and just celebrated her 16th anniversary as a fulltime cast member of the world-renowned Rose Room inside Station 4.

Layla is a two-time national titleholder: Miss Gay USofA 2004 and Miss Gay USofA Classic 2012. And she has traveled across the country for more than 20 years, entertaining audiences

and proudly representing the state of Texas.

Layla is the owner and director of Miss Gay Texas FFI as well as former winner of that title. She has also won Miss Gay Texas USofA, Miss Gay Texas America, Miss Texas Entertainer of the Year, Miss Gay Texas USofA Classic, Miss Gay Texas At Large and Miss Texas Continental Plus.

Layla performs regularly in the drag shows at Pegasus nightclub in San Antonio, and she performs every weekend in the Rose Room. Being a professional female impersonator is her fulltime occupation, and she said, drag pageantry is her full time motivation.

She is, she said, "wishing you all the very best this holiday season." ■

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THE GAY AGENDA



CLARIFICATION

To clarify the article "Hidden Door Turns 40" published in the Dec. 13 issue of Dallas Voice, Judge Carter Thompson has no prior or present connection with The Hidden Door, the Anthony Bobrow Trust, its employees, managers or owner.

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

HOLIDAY SCHEDULE: Dallas Voice offices will be closed from Saturday, Dec. 21-Sunday Dec. 29, half day on Dec. 31, and on Jan. 1 and Jan. 3.

DECEMBER

• Dec. 24: Christmas at Cathedral of Hope

Christmas Eve services at 7 p.m., 9 p.m. and 11 p.m. at Cathedral of Hope, 5910 Cedar Springs Road. CathedralofHope.com.

• Dec. 24: Christmas at Northaven Church

Christmas Eve family friendly service at 5 p.m. and candlelight communion at 11 p.m. at Northaven Church, 11211 Preston Road. Northaven.org.

• Dec. 24: Christmas at St. Thomas

Christmas Eve service at 11 p.m. and Christmas Day service at 10 a.m.

at St. Thomas the Apostle, 6525 Inwood Road. TheDoubter.org.

• Dec. 24: Christmas at Oak Lawn UMC

Christmas Eve service combined with Gracia Viva at 7 p.m. and prayer service at 11 p.m. at Oak Lawn UMC, 3014 Oak Lawn Ave. OLUMC.org.

• Dec. 24: Christmas at Agape MCC

Christmas Eve at 7 p.m. at Agape MCC, 4615 E. California Parkway, Fort Worth. AgapeMCC.com.

• Dec. 24: Christmas at Trinity MCC

Christmas Eve candlelight service at 11 p.m. at Trinity MCC, 933 Ave. J, Grand Prairie. TrinityMCC.org.

• Dec. 24: Christmas at Harvest MCC

Christmas Eve service at 7 p.m. at Harvest MCC, 2281 N. Masch Branch Road, Denton. HarvestMCC.org.

• Dec. 24: Chinese food on Chrismukah

Congregation Beth El Binah goes out for a traditional Chinese dinner in Garland at 6 p.m. For information visit BethElBinah.org.

• Dec. 25: Christmas Day

• Dec. 25: Prime Timers

Potluck at a private home in Carrollton. Call for address and directions 214-218-0912. chapters.theprimetimersww.com/dallasfortworth.

theprimetimersww.com/dallasfortworth.

• Dec. 28: Prime Timers

Lunch and planning meeting at 12:30 p.m. at 2 Guys from Italy, 11637 Webb Chapel Road (south of Forest Lane). chapters.theprimetimersww.com/dallasfortworth.

• Dec. 29: Chanukah party

Beth El Binah's annual Hanukkah party at a private home in East Dallas at 6 p.m. Info at BethElBinah.org.

• Dec. 31: New Year's Eve

JANUARY

• Jan. 1: New Year's Day

• Jan. 2: Pride night at Allen Americans

Hockey is for Everyone is the theme of tonight's game at 7:05 p.m. at Allen Event Center, 200 E. Stacy Road, Allen.

• Jan. 2: Prime Timers

New Year's potluck in Oak Cliff. Call for address and directions 214-218-0912. chapters.theprimetimersww.com/dallasfortworth.

• Jan. 7: Brewing Up Business Plano

Develop new business relationships by giving your 30-second commercial/elevator speech, exchanging business cards and learning more about this

month's sponsor from 8:30-9:30 a.m. at 3100 Independence Parkway, Suite 300, Plano. \$10 in advance. \$20 at the door. Free to Chamber members.

• Jan. 14: Mingle with TWCD

Mingle with The Women's Chorus of Dallas with 25 percent of your dinner bill going to support the chorus from 4-9:30 p.m. at Rocco's Uptown, 2717 Howell St. TWCD.org.

• Jan. 14: Same-sex partner grief group

Grief group for those who have lost a same-sex partner through death from 6:45-8 p.m. at Resource Center, 5750 Cedar Springs Road.

• Jan. 18: Gaybingo

MyResourceCenter.org.

• Jan. 17-19: Women Lead

Human Rights Campaign presents Women Lead Summit: Leading into the Future at Westin Dallas, 1201 Main St.

• Jan. 24: Educare

Educare presents Becoming Visible: LGBTQ+ Care from Theory to Practice with keynote speaker Tim Johnson from SAGE discussing serious and unique health challenges due to historically unfair and cruel treatment from 7:30 a.m.-4:30 p.m. at Lovers Lane United Methodist Church, 9200 Inwood Road. Register at EduCareDallas.com.

• Weekly: Lambda Weekly at 1 p.m.

on Sunday on 89.3 KNON-FM with David Taffet, Lerone Landis and the late Patti Fink; **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 Anonymous** 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. First Monday is birthday night at 5750 Cedar Springs Road; **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; 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; **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**, program of Resource Center for LGBTQ adults 50+ support group every Monday from 11:30 a.m.-1 p.m. followed by free lunch 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 Ellument** 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.

• **Jan. 28: Get Centered tour**
Tour Resource Center and learn about its programs from 5-6:30 p.m. at 5750 Cedar Springs Road. MyResourceCenter.org.

• **Jan. 28: Same-sex partner grief group**
Grief group for those who have lost a same-sex partner through death from 6:45-8 p.m. at Resource Center, 5750 Cedar Springs Road.

• **Jan. 31: Business and Community Excellence Awards**
Awards luncheon at Renaissance Dallas Hotel. LGBTChamber.com.

FEBRUARY

• **Feb. 11: Same-sex partner grief group**
Grief group for those who have lost a same-sex partner through death from 6:45-8 p.m. at Resource Center, 5750 Cedar Springs Road.

• **Feb. 15: Gaybingo**
MyResourceCenter.org.

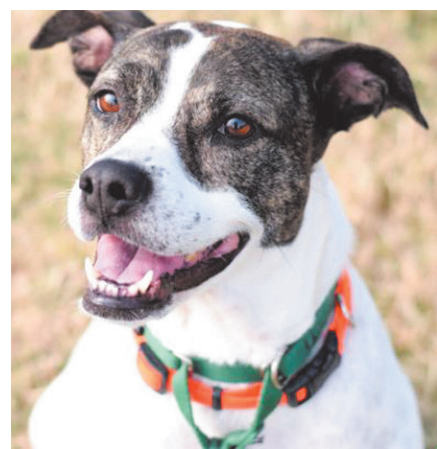
• **Feb. 21: Toast to Life Sponsor Party**
MyResourceCenter.org.

• **Feb. 22: Turtle Creek Chorale gala**
Idina Menzel performs at a gala benefiting the Turtle Creek Chorale at 7:30 p.m. at The Statler, 1914 Commerce St. TurtleCreekChorale.com.

• **Feb. 25: Get Centered tour**
Tour Resource Center and learn about its programs from 5-6:30 p.m. at 5750 Cedar Springs Road. MyResourceCenter.org.

• **Feb. 25: Same-sex partner grief group**
Grief group for those who have lost a same-sex partner through death from 6:45-8 p.m. at Resource Center, 5750 Cedar Springs Road.

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VISIT A STORE AND ASK A FEED TEAM MEMBER FOR EXACT OFFER DETAILS.

Evie Scrivner takes the helm at Dallas Hope Charities



Feeding and housing are the focus of the organization that grew out of charitable programs at Cathedral of Hope

DAVID TAFFET | Senior Staff Writer
taffet@dallasvoice.com

Current Dallas Hope Charities Executive Director Jason Villejo, who helped mold the new organization into one focused on feeding and housing those in need, called his upcoming move to Austin bittersweet. Villejo. And incoming Dallas Hope Charities Executive Director Evie Scrivner said she is excited about taking the organization to new heights.

Villejo knew DHC, which is based at Cathedral of Hope but is its own non-profit governed separately, couldn't do everything. So, in addition to taking over several meals programs created by the church, DHC focused on opening a shelter for LGBT youth ages 18 to 24. But several programs didn't fit the mission, including Hope in Prison and a tutoring program, so those were returned to the church.

The meals programs include the iCare Monday lunch at the church, where clients are also offered counseling services and haircuts. BACH — or Breakfast at Cathedral of Hope — takes place at the church every Saturday morning. Pack the Pantry is open the last Sunday of the month, and Taste of Hope delivers meals to people living on the street.

Dallas Hope Center housing program began with two beds. With a \$100,000 donation from the Tony Bobrow Trust, which operates the Hidden Door, Villejo was able to hire a full-time director for the center and expand it to six beds this past summer. Villejo understands that such a small organization can't help everyone. Still, his approach seems to be working, and the successes have been truly amazing.

As part of the program, residents of Dallas Hope Center must either be in school or looking for work. Villejo said he's partnered his program with El Centro College's Year Up program. And El Centro recently gave DHC its Community Partner Award.

The success Villejo holds up to others to show what's possible is one of his first residents. When she arrived at DHC, she had pawned off the last of her belongings. Through the program, she began an internship at Top Golf, a corporation based along Central Expressway in Dallas. After completing her internship, the company offered her a job paying \$40,000. As the young woman began her new career, she continued to live at the center for several months to save enough for her own apartment and a down payment on a car.

Now, just as he's seeing real success, Villejo is preparing to move to Austin after his husband took the position of economic and development director for the city of Bastrop, near Austin. Previously, he held a similar position in Murphy in Collin County.

"This has been my baby," Villejo said of DHC. "This has given me a fire again. Coming here and being able to help people who've been told they have no value."

He said he's hoping to find a something similar to do in Austin.

Scrivner comes to DHC after six years as a CFO/COO in the non-profit world. She said she became a member of Cathedral of Hope earlier this year but has been attending for a while.

"Building on what Jason founded is exciting," she said of her new position, adding that the shelter for youth ages 18 to 24 is important because many have aged out of the foster system. Some had been thrown out of their homes by their parents for being LGBT; others were removed from their homes by Child Protective Services because of violence or abuse in the home.

Scrivner said the foster system stops care on the child's 18th birthday, and many age out of foster care without any life skills. She said some have to learn even the simplest things like keeping



Jason Villejo, left, Evie Scrivner and Bill Martin. (David Taffet/Dallas Voice)

their room tidy.

"We take it for granted you make a bed, wash the dishes, the basics that seem every day," said Bill Martin, executive assistant at DHC. But many of their residents haven't arrived with those skills. One way DHC teaches those skills is to have one person in charge of food for the center for the month. On Sunday, that person creates the menu for the week and, with the center's director, shops for the food.

"We follow up with everyone who's been through the program," Villejo said. That's something he'll miss. And keeping in touch with people who've lived at Dallas Hope Center is something Scrivner is looking forward to doing.

That's a way to continue to hone the program and learn what's working best as well as to understand what the needs still are. But she understands that everyone, especially younger people, needs to rely on someone and have someone to make suggestions or give them encouragement. She's looking forward to having that impact on LGBT youth.

Scrivner said in early 2020, she's holding a strategic planning meeting because, "We need multiple funding streams." In addition to the Tony Bobrow Trust, DHC receives money from a second offering that is taken at Cathedral of Hope whenever there's a fifth Sunday of the month.

"Jason's leaving right at a tipping point," Scrivner said, adding that the arrangement with Cathedral of Hope should look great to new funders. "They house us in-kind," she said. In other words, the organization's administration operates rent-free in space donated by Cathedral of Hope. That's a goal for its housing center as well by eventually building its own facility. She mentioned the idea of combining it with housing for LGBT seniors, but that would be down the road.

Scrivner points out that DHC has had exponential growth, with the housing center going from two to six beds so quickly. With as many youth out there needing immediate housing, she'd like to see the organization grow to provide not just transitional housing, but emergency housing as well. That would take additional staff.

Its feeding programs run independently of each other may merge into one umbrella program. Together about 300 volunteers are involved in the various programs that will have served 40,000 meals by the end of this year.

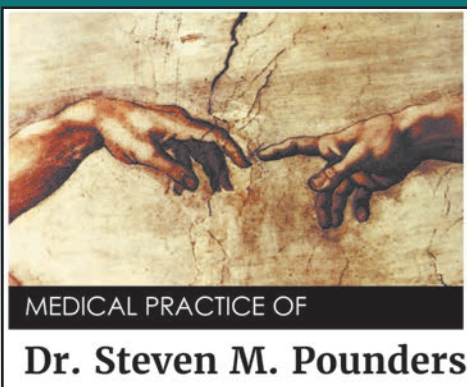
By any measure, for an organization barely two years old, that's quite an accomplishment.

For more information or to volunteer with Dallas Hope Charities, visit DallasHopeCharities.org.

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An “Electrique” Christmas show

Asia O’Hara returns to The Rose Room for her first self-produced one-woman show, before heading back out on the road in 2020

Asia O’Hara was already a drag star when she appeared as one of the contestants in Season 10 of *RuPaul’s Drag Race*. But her top-four finish in the reality TV hit show sky-rocketed her to a whole new level of stardom.

She just finished her 2019 stint performing internationally with other RuPaul queens in the Werq The World Tour, and before heading back out in 2020, Asia is gifting her hometown fans with her first self-produced one-woman show, “Asia O’Hara’s Electrique Christmas.” All the seats for the show, set for Saturday, Dec. 21, in The Rose Room, sold out quickly, leaving just standing-room-only. The Rose Room has since added seats for the show, but those will likely sell out quickly, too — if they haven’t already. So, if you don’t already have your ticket, be sure to wear your comfy shoes and get there when the doors open at 6 p.m. to get a good spot to stand and watch.

Despite her hectic holiday schedule, Asia took a few minutes recently to chat with Dallas Voice about how her life has changed, and where she goes from here.

— Tammye Nash

Dallas Voice: Your life has obviously changed tremendously since you were

on Season 10 of *RuPaul’s Drag Race*. What’s the one biggest change for the better? And is there anything that has changed that you wish could change back? Asia O’Hara: Well, the thing that has definitely changed for the better is that I feel like I am a much more well-rounded person, and I have a greater understanding of the world around us and my place in it. My sense of purpose and my understanding of my personal contributions to the world has grown exponentially.

As I write this, you are finishing up the last few shows on the 2019 Werq The World Tour. What has been your favorite show on the tour? Which city that you’ve visited on the tour has been your favorite? My favorite city on this tour has probably been Lisbon, Portugal. The city is beautiful; the people are incredible, and the audiences are so appreciative and respectful of art. They understand the hard work that goes into producing a show of this magnitude and have shown me so much love.

Looking at the tour dates on the website, Werq the World starts back up in February 2020, in Australia and New Zealand, then on to Asia then Europe. Will you be back on the tour next year? If so, what place are you most looking forward to going to — or back to — this time? In 2020, I am taking some time off from Werq The World to work on *RuPaul’s Drag Race Live* in Las Vegas. I will rejoin the tour in Europe and am most excited to visit Antwerp for the first time.

What’s your favorite part of all the traveling you’ve been doing since Season 10? What’s your least favorite part?

About how much of your time over the last year has been spent “on the road”? My favorite part is being able to be inspired by some many different people and things each day. Being in a different city every day really does have a way of creatively keeping you on your toes. My least favorite part is sleeping on



bus six nights a week. I have spent about 85 percent of my time away from home in the past two years.

Tell me about “Asia O’Hara’s Electrique Christmas.” This is your first self-produced one-woman show. How did you come up with the concept for the show? What are some of the challenges of self-producing your show, and what are the biggest challenges in doing a one-woman show, as compared to being part of an ensemble cast? What’s the biggest lesson you’ve learned in creating and producing “Electrique Christmas”? My “Electrique Christmas” is my take on our favorite holiday. It takes us through all the emotions we encounter as a queer community during Christmas: happiness, wonder, cheer, anger, sadness, anger, but most importantly, love.

The concept of the show really is an adaptation of everything I experience personally during the holidays. I literally didn’t have

to write one piece of content. It’s all completely organic. However, I am presenting it in an electrifying way that includes light-up props, musical instruments and much more.

The challenge of producing this myself is the fact that every single detail has to be done by me. Unlike an ensemble show, there isn’t a team of technicians and designers to take on some of the work. Every single costume, lighting cue and puff of smoke has been designed by me.

What should your fans expect from the show? Any surprises in store? I fully expect people to sit in their seats not knowing what to expect — and then have those unknown expectations exceeded.

And what’s in store for Asia O’Hara in 2020 and beyond? What have you not done that you want to do? Well I will back on the screen for *RuPaul’s Celebrity Drag Race* as well as some more “Electrique” shows. I also have new music and new digital content coming in the summer!

Gay Zapata painting stirs debate

JESUS CHAIREZ | Contributing Writer
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MÉXICO CITY — The Palacio de Bellas Artes opened its exhibition “Emilano — Zapata después de Zapata” (Emilano — Zapata after Zapata) last month without much fanfare. There are more than 130 art works in the exhibit paying homage to Emilano Zapata, one of the leading generals during the Mexican Revolution.

But one small, 11-inch-by-14-inch piece by Fabian Chairez (no relation), titled “La Revolucion,” has caused a big uproar in Mexico because the painting depicts Zapata as feminine and nude, wearing a pink sombrero and high heels shaped like pistols and riding a white horse with an erection. The curator of the exhibit stirred controversy when he used

that painting to promote the exhibit.

Zapata’s family got very upset, and his grandson and a hundred of his supporters — campesinos (farmers) — stormed the museum of Bellas Artes Dec. 10, demanding that the painting be removed. Some campesinos even wanted to burn the painting. The Zapata family went so far as to threaten to sue the artist and the museum.

I was at the museum trying to view the exhibit when the campesinos were there, but the exhibit was closed for fear someone would damage the Chairez painting. As I walked amongst the crowd taking photos, the crowd’s anger at seeing their hero depicted as gay and feminine was obvious. As a gay man and a supporter of Chairez, I thought it best to leave; it appeared the crowd was after blood.

After I left, a small group of young gay men went to the museum to show their support for Fabian Chairez; but they fled when the campesinos attacked and began beating them. Then the museum closed entirely.

The LGBT community issued a call to stage a counter-protest. Mexico’s President Andrés Manuel López Obrador

intervened, and the two sides reached a compromise in which the Chairez painting was kept in the exhibit but with a displeasure disclaimer by the Zapata family placed next to it, and the agreement the image would no longer be used to publicize the exhibit.

On Dec. 13, about 500 LGBT people and art lovers gathered on the front steps of the museum to support Fabian Chairez and the exhibit curator, Luis Vargas Santiago, and to fight for artistic freedom in a diverse and fair society and of course to fight homophobia. There were a lot of people — men and women — dressed in Zapata drag, many even wearing thick, black stick-on mustaches.

Fabian Chairez came dressed conservatively rather than in the fabulous drag for which he is famous. He thanked everyone for their support in an emotional speech that included his displeasure that a disclaimer would be used alongside his painting and that his image would no longer be used for publicizing the event.

Further evidencing the homophobia behind the Zapata family’s protests, nothing was said about two other paintings



depicting Zapata in unflattering terms: one with Zapata as the racist cartoon character Speedy Gonzalez and one

with Zapata dressed as a Mexican cleaning lady.

Queer artist Michael Swank, now living in Mexico City, said he was “was thrilled it was an example of non-violent civil disobedience to contrast the feministas in recent history,” adding, “I think the entire thing is blown out of proportion, but then the only way an artist gets attention is if they die tragically or perform some act of ‘activism’ that upsets the norm. I don’t begrudge Fabian’s moment in the spotlight, but I wish it were for his better work.”

Jesus Chairez is formerly from Dallas now living in Mexico City. He was the producer and host of North Texas first bilingual LGBT Latino radio show, Sin Fronteras on KNON 89.3 FM and is author of the book, Queer Brown Voices,” a collective of Personal Narratives of Latina/o Activism. Reach him at Facebook.com/JesusChairez.

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■ commUNITYvoices

Creep of the week: Scott Lively

My youngest sister just got married. To a man. Though she's chosen the heterosexual lifestyle, I accept her.

I visited my local Hallmark store to get the couple a wedding card. I looked and looked, but every card either had two brides or two grooms.

So I asked the cashier where I could find a one-man-one-woman wedding card.

"OH, WE DON'T HAVE ANY OF THOSE!" she said loudly, her eyes nervously sweeping the store. After she was sure no other customers were near she pulled out a tattered box from under the counter.

"Quick," she whispered, "if the owner finds out about these, I'm done for."

I started browsing through the clandestine collection. She grabbed my hand.

"There's no time!" she hissed.

With that, she grabbed a random card and put it face down on the counter. She'd no sooner stowed the box when the chimes above the door announced the arrival of a new customer. She reacted to the sound as if it were an explosion, flinching and audibly gasping. She was covered with a sheen of perspiration.

"GOSH," she said loud enough for the man who'd just entered to hear. "THIS IS A GREAT HOMOSEXUAL WEDDING CARD YOU'VE CHOSEN."

The man glanced up from a display of decorative hand towels, his hand resting on one that read, "There's no such thing as too much butter."

When the man resumed browsing the cashier said, "I'LL BET THE SAME-SEX COUPLE YOU'RE BUYING THIS FOR IS GOING TO LOVE IT. I JUST LOVE GAY WEDDINGS."

She gave me a not-at-all subtle wink.

"Uh, thanks," I said.

"THAT'LL be \$4," she said while sliding me a slip of paper that read, "Actually, it's \$20. Cash only."

I was about to protest the exorbitant charge, but she put a finger to her lips, eyes locked on the browsing man. He'd picked up a snow globe with "Frozen" movie characters inside and was shaking it vigorously.

"You wanna take your chances some-



D'Anne Witkowski

Creep of the Week

where else, be my guest," she whispered, her tone threatening.

I handed over the money. She put the card in a paper bag, put

that bag into another paper bag, then folded over the top and sealed it with four Gold Crown stickers. She completed the job with two staples.

"Don't open this until you're in your car," she said, lips barely moving.

"Okay," I said, confounded. Then it hit me.

"Wait," I said. "Are you a friend of Dorothy?"

"Over the rainbow and out," she replied. It was classic Homosexual Agenda code.

"I had no idea!" I said, and we both laughed. Her shoulders relaxed a little. "We just got Chick-fil-A, now Hallmark? What's next, Hobby Lobby?"

Chick-fil-A, of course, now only sells chicken sandwiches to the LGBTQ community.

"Do we have the Hallmark Channel, too?" I asked.

"Yes," she replied. "In fact, they're currently remaking their 2012 movie 'A Bride for Christmas.' They're keeping Arielle Kebbel but are replacing Andrew Walker's character with Portia de Rossi."

"I can see it," I said. "I can't wait to watch that with my wife."

"I'm kind of partial to the original," she said, looking down at the floor.

"It's OK," I said. "Heterosexuals need movies, too. I'm sure you can get it on DVD."

"What makes you think I'm heterosexual?" she asked nervously. "I never said that."

It was my turn to whisper now.

"Hey, I'm not heterophobic. I have straight friends. My sister is marrying a

man for goodness sakes!" I glanced behind me to make sure no one was within earshot. "Don't worry. Your secret's safe with me."

And with that I tapped my heels together and disappeared in a haze of rain-bow smoke.

Back in my car I checked my phone. I opened the Homosexual Agenda app, which is cleverly disguised with the Home Depot icon. Sure enough, an alert.

"Scott Lively uncovers latest takeover," it read.

"Scott Lively, president of Abiding Truth Ministries, appears to have knowledge about the complete and total takeover of the Hallmark Channel." Apparently a Hallmark higher-up leaked to the Hollywood Reporter and Lively demanded that Hallmark clarify. Hallmark tried to stall with an unspecific answer, knowing that the news had not yet been announced by Homosexual, Inc.

"Their answer to these demands is a little vague and kind of concerning, especially in light of just what's happened with Chick-fil-A," Lively told One News Now Dec. 9.

"We just don't want to see wishy-washy in the face of this kind of pressure because of so many pro-family organizations that have capitulated in the past," Lively continued. "It's killing us as a movement to have people in the business world who won't stand firm on family values."

That is, of course, the plan. Our agenda may be gay, but it's based on ruthless capitalism. I couldn't believe that Lively was onto us again. He'd called the Chick-fil-A takeover in 2014!

I took out the card I'd bought. On the front was a rainbow, Cinderella and Prince Charming dancing heterosexually below it. I then remembered that Lively had written a book titled "Redeeming the Rainbow: A Christian Response to the 'Gay' Agenda." Oh, the irony.

"How do you do it, Scott?" I wondered. "How ever do you do it?" ■

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.



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War and remembrance

'1917'

Hollywood battles it out for holiday dominance on a variety of fronts — Europe, outer space and the halls of corporate America — during a busy but satisfying cinema season

ARNOLD WAYNE JONES | Executive Editor
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Between now and the end of the year, at least half a dozen major new contenders want to occupy your free time in theaters... and that doesn't even count the many previously-released films hoping to hold your interest. So which ones deserve your attention? Here's our rundown.

1917

In the United States, we refer to those who fought in World War II as the Greatest Generation, but in Europe, we have that wrong by about 25 years. There, it was the Great War — retrospectively renamed World War I — that demonstrated British resolve, heroism, engagement. In the first modern war (fighter planes had just been invented),

England stepped up and became an integral part of Europe, a condition that would last until Brexit. The war was nonetheless devastating. Although the Triple Entente proved victorious, 60 million Europeans were mobilized, including around 8 million Brits, about 10 percent of whom lost their lives. It was as culture-altering to the U.K. as the American Civil War was to the U.S.

You may have gotten some sense for the fierceness of conflict in a movie like *War Horse*, but for a viscerally existential rumination on the intimate graveness of the war, there's never been anything like *1917*.

The plot is a straight-forward ticking-clock scenario: Two lance corporals, Blake (Dean-Charles Chapman) and Schofield (George McKay), are napping during a rare moment of downtime in a trench in France when a general sends for Blake, who buttonholes Schofield to join him. They are informed that a battalion

barely eight miles away is readying an attack, thinking they have the upper hand against the Germans, but it's a trap. There's no way to let them know except by a two-man expedition: Get the new order to the field commander

by the morning, or 1,800 will be slaughtered. (It's basically the same plot as *A New Hope*.)

Blake is especially keen on completing the mission: His brother is in the doomed battalion, so this message could save his life, and anyway, a medal would probably be in it for them. Schofield is less committed: He has no personal stake in it, and was just unlucky to be near Blake when the orders came. He has a medal, which he gave away, not seeing war as glorious at all. He just wants it all over with.

The "gimmick" of *1917*, if you want to call it that, is that it's visually designed to take place seemingly in real time, as one continuous, uninterrupted tracking shot. But don't worry about that bit of

information too much — nothing about the film plays as gimmickry; you practically forget about it within 20 minutes or so, and instead simply sit in awe at the power of the storytelling.

That's because the writer-director, Sam Mendes, has pitched this war epic with a shocking intimacy. The "single-shot" conceit doesn't draw attention to itself because it so masterfully serves the story of two soliders, with different outlooks on war and duty: How much responsibility can we bestow upon such young men? It humanizes and boils down the wages of war with power and searing energy. It's one of the best war movies ever made.

A Hidden Life

Terrence Malick has his own history with adding a unique approach to war movies, and his latest, *A Hidden Life*, captures that.

As he's gotten older (he's now 76), Malick's films have become increasingly spiritual, if not outright religious... and very much skewing toward the nonlinear, experimental side of cinema: *Tree of Life*, *To The Wonder*, *Knight of Cups* — to the point that they became all but unfathomably abstract. *A Hidden Life*

Now playing

Cats

Bombshell

(reviewed this week)

A Hidden Life

(reviewed this week)

Star Wars, Episode XI:

The Rise of Skywalker

(reviewed this week)

Opening soon

1917 (Dec. 25)

(reviewed this week)

Uncut Gems (Dec. 25)

(reviewed this week)

Little Women (Dec. 25)

(reviewed this week)

Cunningham (Jan. 3)

(reviewed this week)



'Bombshell'

is his most narratively approachable film since *The New World*, but even so, you don't really know what it's about for the first half hour or so. In a remote Austrian village at the outbreak of World War, a farmer and his wife live in bucolic happiness. When the Nazis conscript every able-bodied man, the farmer Franz (August Diehl) becomes a conscientious objector, defying not only Hitler but the religious leaders of his community.

Like Martin Scorsese's *Silence* from a few years ago, *A Hidden Life* attempts to give cinematic form to the least cinematic of conditions: Personal ethics and spiritual devotion, not borne of asceticism or fanaticism, but purity of heart. For me, *Silence* missed the mark; this film hits the target, if not the bull's-eye.

Partly that's because Malick is such an oblique director, more concerned with mood and imagery than plot, dialogue or even performances. (His films have received 15 Oscar nominations... none for acting.) He always seems a little uncomfortable about how to put people in ordinary circumstances (walking down the road, eating), even though it's the details of life that seem to preoccupy him, so he packs this movie with gorgeous photography, using fish-eye lenses and spectacular, wide-screen compositions (almost all illuminated with natural light). It's there he discovers the emotional truth of his tale of a man standing up for what he believes in, a kind of 20th century version of *The Crucible*. It's not easy watching, but you can't escape its dreamy beauty.

Star Wars, Episode IX: The Rise of Skywalker

We know how World Wars I and II ended, but an even longer running war, which took place a long time ago in a galaxy far, far away, has spent four decades making us wonder: How will it end? Now that we finally know, it's bittersweet.

Can you conceive of a cinematic landscape without *Star Wars*? Since 1977, it set the pace for the Hollywood blockbuster: Summer tentpoles, merchandising tie-ins, visual-effects-driven sci-fi spectacles, franchise filmmaking. And yet it defied many of the rules it set: A studio churned out seven *Saw* films in seven years; it's been 42-plus since *A New Hope*, and we are only now getting our ninth, and final, canonical entry in the saga: *The Rise of Skywalker*. There's something to be said for cultivating mystique. All hail the rebel alliance.

Not every film, or element with the series, is a winner. (Jar-Jar Binks, anyone?). But part of the appeal of the trilogy of trilogies is that the components find their own level. Some viewers are (inexplicably, in my eyes) obsessed with Boba Fett; older fans (me) prefer the originals, while a second and third generation couldn't care less about Lando and Ewoks — they only coo at Baby Yoda.

So, how does this last look at the battle between good and evil shake out?

Not to worry — they don't screw it up.

■ REMEMBRANCE Next Page

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■ REMEMBRANCE From Previous Page

The director this time out, J.J. Abrams, also launched this new series with *The Force Awakens*, so he has a sense for the unifying themes ... one of which is the nostalgic feeling of revisiting old friends. And we do: Leia (Carrie Fisher), Luke (Mark Hamill), Lando (Billy Dee Williams) even Emperor Palpatine (Ian McDiarmid) — plus quite a few other characters and locations — return, escorting us through the climax of this

generational odyssey. If the first six films were about the fall and redemption of Annakin Skywalker aka Darth Vader, what we realize in this trilogy is that the story is broader and deeper than that. Daisy Ridley, basically a well-fed Keira Knightley who can't eat corn on the cob through a picket fence, embodies the Jedi spirit better than any actor before her. She's the deserved hero this time out, a kick-ass leader. The Force is really with her.

And with the filmmakers. You'll

'Little Women,' left.

choke up at Fisher's farewell, laugh at 3PO's zingers, feel warmth at the affection. It's a fitting button on the series.

Bombshell

Talk about bipartisanship: The #Me-Too/TimesUp movement has struck across political and social lines like an influenza pandemic: Harvey Weinstein to Bill O'Reilly, Al Franken to Donald Trump, claims against Woody Allen and reports written by Allen's son Ronan Farrow: Sleazy behavior knows no bounds. And neither do its victims.

I was always less on the Gretchen Carlson atagirl train than many. Here was a woman who, despite academic credibility, hiked up her skirt and crossed her legs and spouted right-wing talking points on Fox News like a Soviet propaganda agent for 20 years. It wasn't until she was demoted, then fired, that she marshaled her cause in whistle-blowing against Fox News honcho Roger Ailes. A feminist shero? A \$20 million settlement didn't make it seem all that altruistic. So the idea of a film making her and fellow anchor Megyn Kelly the moral centers of good behavior struck me as a chalky pill to gulp

down without a glass of water.

But *Bombshell* ends up making it work, and work downright brilliantly.

One smart move is to make Carlson (played by Nicole Kidman) a secondary character. She's the accuser, but without confirmation, it's just so much corporate in-fighting. And the meat of the story is other women, including Kelly, to come forward.

Again, Kelly isn't my idea of a journalistic icon. Smart, sure, but just as craven as anyone at Fox News (remember Santa being white, and blackface being OK?). If Trump hadn't attacked her during a debate, she'd hardly be considered a victim. But she was, as were tons of women who endured Ailes' predatory office visits. She did the right thing... for once.

The screenplay to *Bombshell*, by *Big Short* co-writer Charles Randolph, is one of the smartest of a complex mainstream Hollywood film in a decade. He taps into the contradictions (including calling out Carlson and the rest for remaining silent as long as they did), but also finds the courage and humanity in the process of coming forward.

The director, Jay Roach, has a schizo-

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'Star Wars'

phrenic career — his feature films are usually gross-out comedies (the *Austin Powers* and *Focker* movies), while his TV work has been savvy and political (the HBO telefilms *Game Change*, *Recount* and *All The Way*). Here, he translates that to the big screen, aided immeasurably by Charlize Theron (uncannily as Kelly — she may give Renee Zellweger a run for her money this awards season), John Lithgow (almost unrecognizable as Ailes), and Kate McKinnon and Margot Robbie as closeted lovers who have their own reasons for stay at Fox News. They all imbue this dark comedy in the corporate corridors of conservatism with crackle and zing. Why, they almost make TV pundits seem human.

Little Women

Little Women is certainly a literary classic, a beloved novel of Americana for about 150 years. That's longer than cinema has existed, and yet from that one book we've squeezed out four feature films and at least two dozen TV movies and series. Plus stage plays and musicals, both directly adapted from and inspired by. Is there really enough richness in that single novel to carpet-bomb our culture with the March sisters?

It's from that context that I went into the *fifth* feature adaptation, whose "twist" (actually, little more than a curly-queue) is that Jo (Saoirse Ronan) is Louisa May Alcott, and the "novel"

is basically a memoir *with the names changed!* (Alert: That's not news.) Now is the adaptation courtesy of writer-director Greta Gerwig, who gave us the charming *Lady Bird* two years ago. Does that pedigree bolster its bona fides? It did for me — it's why I went to see it. But is all that enough? Not even close.

Not that this *Little Women* is bad — it isn't. But neither is it necessary, or unique, or artistically fulfilling enough to warrant another walk down this familiar path. Gerwig has shaped up, with only two films, to be a potent talent. She's effortless with her actors. Ronan does as she always does — seamless work — although Timothee Chalamet as Laurie delivers the film's best performance, followed closely by Laura Dern as Marmie. (Along with *Marriage Story* and *Big Little Lies* on TV, Dern is enjoying a banner year. Expect her on the Oscar podium come February.) Still, Meryl Streep is surprisingly flat, and while well-designed, the story and its telling has lost the power to surprise. This well has run dry.

Cunningham

This year marks a century since Merce Cunningham was born, and only a little less than that since he helped transform how the world perceives dance. You could legitimately divide the choreographic universe into B.C.

■ REMEMBRANCE Page 20

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The redesigned Subaru lives up to the legend

CASEY WILLIAMS | Auto Reviewer
autocasey@aol.com

Subaru could have radically changed the Outback for 2020. The design team explored options from super sleek wagons to upright crossovers that would make the proverbial outhouse look aerodynamic. Yet when they discussed what current and potential owners wanted, it was obvious the shape should look like, well, an Outback. Sure, drivers expected all of the latest safety and infotainment gear, and had desires for sportier versions with a more refined ride, but they expect it to look like a jacked wagon.

I traveled to Northern California last summer to see if the redesigned wagon lives up to its legend.

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the drivability of a passenger car. Unlike most crossovers, owners can stand on the ground to loft bicycles and kayaks to the luggage rack, bespoke with built-in crossbars and newly added tie-downs. A reward for being unique, Subaru sells about 200,000 per year — serious volumes for station wagons.

Returning from the previous generation are base, Premium, Limited and Touring editions plus a new Onyx XT trim that is the sportiest version, with black grille, black wheels, blacked-out logos, full-size spare tire, and a loaded interior with faux leather and lime green stitching. The last is aimed at a younger audience, which it surely will garner. It's my favorite.

Aficionados will notice a more streamlined body, LED headlamps, vertical LED foglights and restyled taillamps. Wheelwells are now protected by gray plastic. Inside, an available 11.6-in. tablet style touchscreen enhances function while proper volume, tuning and seat controls maintain simplicity of use. Apple CarPlay, Android Auto, Wi-Fi, Bluetooth and eight USB ports let owners connect almost anything. Smartphones can be charged wirelessly, too.

Subaru's twin-camera EyeSight crash avoidance system — which includes adaptive cruise, stop-and-go, lane centering, blind spot warning and auto braking — is standard. There's also

reverse auto braking and a new facial recognition system that alerts drivers when they seem drowsy. A new front camera aids trail carving. Slightly increased interior dimensions and new hands-free power liftgate add convenience.

Going into 2020, the Outback employs two engines: A 2.5-liter delivering 182 horse-

power or an optional 2.4-liter turbo-charged 4-cylinder conjuring a peppy 260 horsepower. Fuel economy has been an Outback hallmark and remains so. Base engines deliver 26/33-MPG city/highway while the turbo nets 23/30-MPG. Both route power to the standard all-wheel-drive system through a continuously variable automatic transmission.

We drove the Outback all day in and around the Redwood Forest, including nine miles of strenuous off-road trails. It maintains 7.8-in. of ground clearance

to conquer obstacles that would embarrass some seriously capable SUVs and pushed through hairpin turns on Highway 1 along the Pacific. Between, there was time to stomp the engines and explore the Outback's inner kitsch by driving through a giant redwood tree.

Base models start at \$26,645 while the most popular Premium trim rises from \$28,895. Onyx XT editions cost \$34,895 while top Touring XT versions reach \$39,695. In all forms, that's an incredible value. ■



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Dr. Marc Tribble and Dr. Donald Graneto named to D Magazine's Best Doctors in Dallas for 2017 in Infectious Disease and Family Medicine respectively.



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■ REMEMBRANCE From Page 17

(Before Cunningham, around 1943) and A.D. (American Dance). (Remember that scene in *The Birdcage* where Robin Williams riffs on the different styles of dance? He probably couldn't have done that if Cunningham hadn't existed first.)

Along with his artistic collaborator (and life partner), composer John Cage, they were the mid-20th century's most notorious power couple of conceptual performance art. Neither "referenced" prior artists or techniques, styles or genres. (Jackson Pollock and Mark Rothko were doing much the same, around the same time, in the field of painting.) Cunningham eschewed the idea of a "meaning" to dance, one specific interpretation. "It is what it is — a whole visual experience," he said.

Which is almost precisely why his work *does* have meaning, and why we are still talking about his contributions to that most ephemeral of art forms a decade after his death. And it's what the documentary *Cunningham* sets out to explain.

Not explain, even — that would be too... linear, too bourgeois. The film itself is experimental in a way similar to Cunningham's own style: split screens, slow motion, collage, archival video mixed with recreations and B-roll, and voiceovers unrelated to the images we are seeing.

That makes it difficult, it not pointless, to separate the film from its subject. Both are avant garde and heady, but also beautiful and emotionally resonant, with an unexpected tactility. If you're not a fan of dance, or even modern art or experimental filmmaking, this all might feel a bit masturbatory. I hope not, though; for anyone who loves dance, or the edges of artistic expression, *Cunningham* should be destination viewing.

Uncut Gems

If *A Hidden Life* is a dizzying flood of beautiful imagery with sweeping camera movement, *Uncut Gems* is its mirror Doppelgänger: A swirl of cacophonous sounds and frenetic closeups that feels like a war movie. Only the war is a guerrilla incursion driven by self-destructive jewel merchant Howard Ratner.

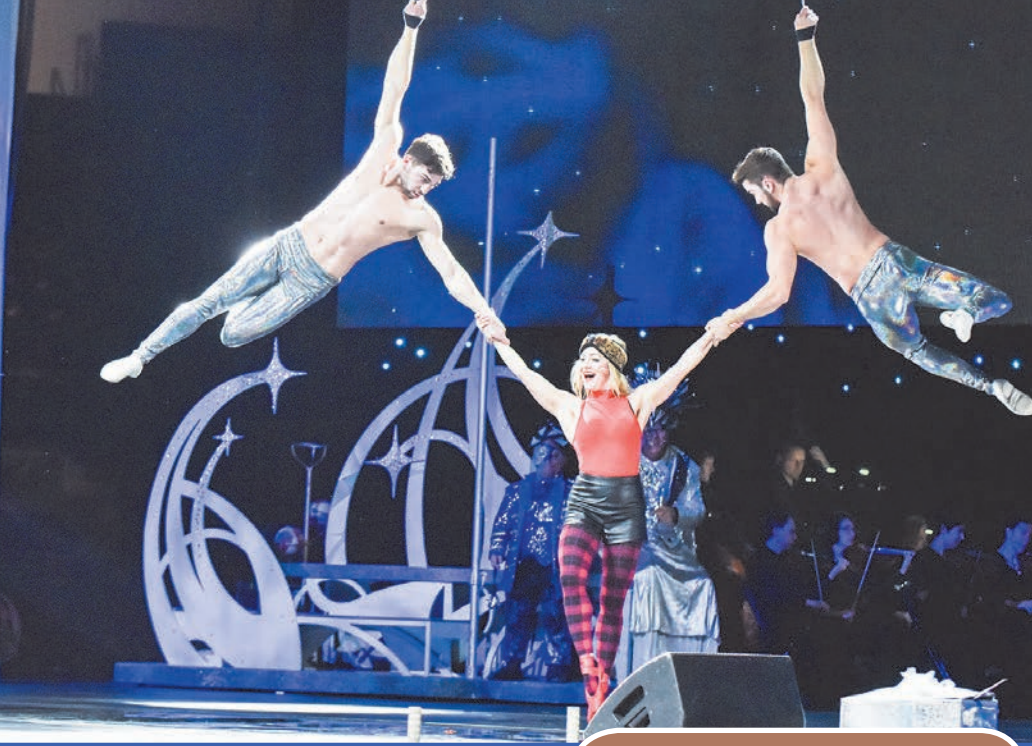
Howard (Adam Sandler) is a minor player in the Diamond District, a gambling addict whose myriad schemes and abrasive behavior haven't engendered

in him much good will. He cheats on his wife (Idina Menzel) with one of his employees (newcomer Julia Fox); he owes loan sharks tons of money but continues to place huge, complex bets on sports; he's loud and demanding without any nuance or even a sense for doing himself some good. He seems to live for danger — the unnecessary risk, the adrenaline rush, the big move meant to impress that usually backfires. He's Willy Loman with chutzpah.

At the point we meet Howard, his world seems on the brink of collapse, but he has a big score on the horizon: A 6,000 carat rock of black opal that he smuggled out of Africa and which he plans to sell at auction for \$1 million. Then a basketball star shows an interest in it, Howard loans it out, borrows the players' championship ring, hocks that, gets into a fight with The Weeknd... yeah, this guy is trouble.

Josh and Benny Saftie, the brothers who wrote and directed *Uncut Gems*, clearly have a sense for this man and this world. The film is angry and busy and raw. (It also joins *Midnight Cowboy* and *Taxi Driver* as one of the worst advertisements for New York City as a place you'd ever want to live in... and I love New York.) But in being so, it's also deeply unpleasant to sit through. In capturing Howard's self-sabotaging personality, they choke the screen with jerky camera movement, noisy, overlapping dialogue, visual clutter and often needlessly overwrought conflict. (In one scene, Howard takes an important phone call from his doctor, puts it on speakerphone, and proceeds to get into an argument with someone in his office.) There is a tone of the despairing cinema of the 1970s (*Save the Tiger* especially comes to mind), but there's no release, no catharsis. In showing the exhausting way Howard lives his life, the Safties have also exhausted their audience.

Nevertheless, Sandler has been getting huge buzz about his performance, and not unjustifiably — it's certainly worlds away from Bobby Boucher. But it's also such a head-on role, steeped in desperation, I sometimes couldn't differentiate the actor from the role. (Julia Fox, as his girlfriend, is actually even better.) You can admire elements of the film, like the performances, without enjoying the overall product. That was the case with me. *Uncut Gems* is, at best, a diamond in the rough. ■



Saturday 12.21

Cirque Musica presents 'Holiday Wishes' in Grand Prairie

Ringling Bros. is gone, but circuses remain. Cirque Musica is one of them, and their latest show, *Holiday Wishes*, speaks to the time of year. Acrobats, aerialists, clowns and musicians contort, laugh, spin, juggle and all-around dazzle with their feats of derring-do, all with a Christmas bent. It's a one-night-only performance.

DEETS: The Theatre at Grand Prairie, 1001 Performance Place. AXS.com. CirqueMusica.com.

Friday 12.20 — Sunday 12.22

It's the most musical time of the year at DSO

Christmastime is here, carols ringing in the air ... and in the halls of the Meyerson. Broadway stars Megan Hilty and Cheyenne Jackson, who have been friends for years, team up for the inaugural symphony song series, accompanied by the Dallas Symphony Orchestra. And because it's December, it's a Christmas concert, though expect an assortment of fun and lovely tunes performed by masters.

DEETS: Meyerson Symphony Center, 2301 Flora St. Friday–Saturday at 7:30 p.m., Sunday at 2 p.m. MyDSO.com.



Friday 12.20 — Tuesday 12.31

Get into the Christmas spirit at the Dallas Arboretum

When the *Peanuts* gang wanted to feel Christmasy, they sought out a tree. Well, they got lots of trees at the Dallas Arboretum (heck, it's part of the

name)... but so much more. Now until the end of the year, the landmark space celebrates the holidays with life-sized music box exhibits of the 12 Days of Christmas, the Christkindlmarket Treasures inside the DeGolyer House and the Spectacular Christmas Village, which especially at night illuminates in all senses of the word.

DEETS: Dallas Arboretum and Botanical Garden, 8525 Garland Road. DallasArboretum.org.



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calendar highlights

EDITOR'S NOTE: During the holidays and chances of inclement weather, events can change. You may want to confirm community events are taking place.

ARTSWEEK

THEATER

Cirque Holidays! WaterTower Theatre and Lone Star Circus join forces for this Christmas show. *Final weekend.* Addison Theatre Centre, 15650 Addison Road. WaterTowerTheatre.org.

A Christmas Carol. The holiday tradition. Wyly Theatre, 2400 Flora St. Through Dec. 29. DallasTheaterCenter.org.

Noises Off. The best modern farce conceived, a behind-the-scenes look at a disastrous play rehearsal. *Final weekend.* Theatre 3, 2900 Routh St. in the Quadrangle. Theatre3Dallas.com.

Once on This Island. Tony Award-winning revival of the musical fantasy, an adaptation of *The Little Mermaid* set in the Caribbean. Winspear Opera House, 2403 Flora St. Through Sunday. ATPAC.org.

BALLET

The Nutcracker. Texas Ballet Theater's annual Christmas show, Tchaikovsky's enduring holiday classic of beautiful music. Bass Performance Hall, 525 Commerce St., Fort Worth. Dec. 13–29. (The comic spoof *Nutty Nutcracker* is performed on Dec. 20.) BassHall.com. TexasBalletTheater.com.



This is your last weekend to see 'Cirque Holidays!' at WaterTower Theatre.

CONCERTS

Megan Hilty and Cheyenne Jackson. The Broadway musical stars perform a concert of holiday music with the Dallas Symphony Orchestra. 2301 Flora St. Friday–Saturday at 7:30 p.m., Sunday at 2 p.m. MyDSO.com

FRIDAY 12.20

DANCE

The Nutty Nutcracker. Texas Ballet Theater's annual Christmas spoof. Bass Performance Hall, 525 Commerce St., Fort Worth. TexasBalletTheater.com.

SATURDAY 12.21

COMMUNITY

FrontRunners. Gay jogging/walking group meets weekly at 8:30 a.m. in Oak Lawn Park at Hall Street and Turtle Creek Boulevard for a run along the Katy Trail.

CIRCUS

Holiday Wishes. Cirque Musica presents this show of derring-do for one night only. The Teatre at Grand Prairie, 1001 Performance Place. AXS.com. CirqueMusica.com.

browse

For a more complete Community Calendar online, visit Tinyurl.com/dvents.

submit

To submit an item for inclusion in the Community Calendar, visit Tinyurl.com/dvents.

this week's solution

I	G	O	T	D	A	M	S	D	E	V	I	L		
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Cassie Nova

'Tis the of the White Elephant Gift Exchange

Murry Christmas er'body. If you are like me, you have a bunch of Christmas parties to go to — or you have already been to a few. I love this time of year for that reason alone. Between our company party, our friends' Christmas party, my family's Christmas dinner and my own on Christmas day, I am fully booked.

By the time this article comes out, I will have already been to our friends' Christmas party where we do the white elephant gift exchange, so I feel I can talk about the gifts my husband and I are taking. I am way too proud of these ridiculous gifts, although not as proud as I was of the insanely giant dildo we took last year. It was defiantly a GAG gift (well, for some of them but not all). Raquel Blake ended up with it, and I hear she uses it to unclog her toilet because of the suction cup on the base of it.

For the record, if you go to a white elephant gift exchange party and bring a shitty gift, you are an asshole. To me, the whole point is for everyone to end up with something that is fun or is an actual good gift.

If you are worried that your gift sucks, add a bottle of Vodka. Vodka makes everything better — except for an AA meeting. Then things can get awkward.

So, this year one of the gifts I am excited to give is that ridiculous blanket that looks like a giant tortilla. Who doesn't want to be a human burrito? (I am not talking about in a Jeffery Dahmer way.) I know it's stupid, but secretly, I think I want one, too.

It is not something you would buy for yourself, but if someone got it for you as a gift, you'd be like, "Hey cool. I'm a warm burrito.) Lay it in the grass and bask in the sun as a tostada. You know I couldn't resist wrapping my puppies up in it and making a doggy chimichanga!

But just in case whoever ends up with the giant tortilla blanket hates it, it will also have a bottle of vodka with it ... just in case.

The other gift I am crazy excited to give this year is a Build-A-Bear dressed as Cousin Eddie from *National Lampoon's Christmas Vacation*. It is so stupidly adorable. You can almost picture him saying, "Shitter's full." That has to be one of the best Christmas movies ever made, and I have watched it so many times that I can quote just about every line.

I think it is such a good gift, I don't think it even needs a bottle of vodka. But if my friends read this and find out it could have had liquor with it, I know they will be disappointed.

My point is, I want people to fight over our gifts. White elephant parties are only fun if there is drama and possible bloodshed over a gift you never knew you needed.

We went to a white elephant party years ago — a family function — and some cheap jerk wrapped a roll of toilet paper. It wasn't



even two-ply! It really fucked with the flow of the night; we all looked at each other like what the fuck?

The gift I brought was perfect for a party: a beautiful picture frame. Of course, it had an autographed picture of Cassie Nova in the frame, but it was still a great frame. Bitch, I don't care if you take my picture out when you got home, you still ended up with a sickening frame!

My husband took a great gift that year too: He took a fabulous frame with an hilarious photo of him posed on a giant gorilla concrete sculpture we have in our front yard. (Don't ask.) Great frame plus a great photo equals a great gift.

Seriously, our goofy framed autographed photos of ourselves were the only gifts that people actually kept stealing. That's a big deal, if you know how a white elephant gift works.

One year at a very gay white elephant party at Michael Riley's house — I swear every employee from Station 4 was there — I ended up with a great pair of silicone breast-tasiz. Imagine: A drag queen fighting for

some fake titties! It took a whole lot of good luck and conniving to make sure I ended up with those boobies!

It was a random gift but perfect for a white elephant. I don't remember who brought them, but with that crowd, that night — they were a hot ticket item.

I love getting gifts; who doesn't? But I really love it when the stars align, and you think of the perfect gift to get someone. It is so hard to buy for my husband or my friends. The great thing about being an adult is, you get to buy yourself what you want, when you want it. It's cool and all — until Christmas comes around, and you have no idea what to get your spouse, because as soon as you know he wants something, you get it for him. And he does the same for me.

I know what you are thinking: What a great problem to have. And you are right ... #blessed #thankful and all that crap. But this year, I need some inspiration in the husband gift department.

We've been together almost 17 years, and I have gotten him some of the most random gifts. One year I bought him a star and

named it after us. Stupid. Basically, I paid \$29.99 for a piece of paper that proved I'm gullible and sometimes a hopeless romantic.

I'm also famous for buying him all things he can control remotely — toy cars, planes, robots, drones, you name it, and more than likely, I have given it to him for Christmas, just so he can use it a few times and then it sits, collecting dust ... for all of eternity.

He loves tools but they are so impersonal. He really wants that new Jeep truck called the Gladiator, but bitch, I ain't new car rich! I'm maybe a toy-Jeep -Truck-with-a-remote-control rich. But I don't know if they even make those. Plus, wouldn't that be kind of a dick gift?

So, wish me luck that I find him the perfect gift, if such a thing even exists. He's the love of my life and deserves the world, but I'm a drag queen on a budget — so maybe just a globe. Oh crap, I got him a globe five years ago. Dammit!

Oh well ...

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



Making the SCENE the week of Dec. 20–26:

- **1851 Club:** Kiana Lee hosts the **All-Star Drag Show** at 10:30 p.m. on Friday, Saturday and Sunday. **Poker Night** at 7:30 on Monday.
- **Alexandre's:** **Chris Chism and the Band** on Saturday. **Wayne Smith** on Sunday. **K-Marie Broadway** on Tuesday. **Vero Voz** on Wednesday. **Chris Chism** on Thursday.
- **Cedar Springs Tap House:** **Drag on Tap** at 9 p.m. on Monday.
- **Club Changes:** **Divine Miss Divas: Santa Baby** at 10:30 p.m. on Friday.
- **Club Reflection:** **Tuesday Showcase** at 11 p.m. on Tuesday.
- **Dallas Eagle:** **United Court of the Lone Star Empire** presents **A Night of Parodies** from 6-10 p.m. on Saturday. **DIVA Night** with **DJ C-Rail** starts at 10 p.m. on Saturday. **Winter-Onesie-Land Toy Drive** from 10 p.m.-2 a.m. on Saturday. **Onyx: Central Southwest Chapter Club Night** from 10 p.m.-1 a.m. on Saturday. **Dallas Diablos Cook-Out** from 5-9 p.m. on Sunday.
- **Hidden Door:** **United Court of the Lone Star Empire Club Night** at 7 p.m. on Wednesday.
- **House of Blues:** **A Drag Queen Christmas: The Naughty Tour** at 7 p.m. on Friday. \$22-35.
- **JR.'s Bar & Grill:** **Double Trouble** featuring **Raquel, Bleach, Ariel and Rocky** at 11 p.m. on Tuesday. **Dream Girls** featuring **Chanel, Kylee, Stefani, Fantasha and Mulan** at 11 p.m. on Thursday.
- **Magnum:** **Saturday Night Party** featuring **DJ Joze** begins at 7 p.m. on Saturday.
- **Marty's Live:** **Monday Night Showcase** with **Chanel Champagne**.
- **Pekers:** **Elf on a Shelf Live fundraiser and karaoke**, raising money for the **Miniature Schnauzer Rescue of North Texas** from 9 p.m.-2 a.m. on Saturday.
- **Round-Up Saloon:** **Bear Happy Hour** at 6 p.m. on Friday. **Boys! Boots! Boxer Briefs!** with **Sassy O'Hara** and a \$100 cash prize at 10 p.m. on Monday. **Line Dance Lessons** with **Yoshi** at 8:30 p.m. on Christmas. **Line Dance Lessons** with **Ray** at 8:30 p.m. on Thursday.
- **Sue Ellen's:** **Mustache Envy** from 9:30-11:30 p.m. on Friday. **The Ugly Christmas Sweater Party** at 10 p.m. on Friday. **DJ Sno White** on Saturday. **Marisela** at 3:30 p.m. and **The 24/7 Band** at 6 p.m. on Sunday.
- **The Rose Room:** **Asia O'Hara's Electric Christmas** at 7 p.m. on Saturday. **Lindsay Adams** on Saturday. **Dee Ranged** on Sunday.
- **Urban Cowboy:** **Nearly Naked Nutcracker**, a burlesque ballet, at 9 p.m. on Friday.
- **Woody's Sports & Video Bar:** **Double Feature Showtunes** on Christmas Eve and Christmas Night.

Photos by Chad Mantoath and Nicholas Gonzalez

Dallas Pride Holiday Party

Photos by Leo Cusimano



Teddy Bear Party

Photos by Chad Mantooh, Kevin Lofgren Photography and Sam Brand Photography





Dallas LGBT Bar Association: Jayla Wilkerson received the 2019 Justice Award.

Photos courtesy of Dallas LGBT Bar Association



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Solution on Page 22

Across

- 1 "___ Rhythm"
- 5 Oral sex protectors
- 9 Prada wearer
- 14 Sperm homophone
- 15 "Yeah, sure"
- 16 Make heady
- 17 Comedy Central series about gay life in New York
- 19 El Prado, for one
- 20 Ariel, and others
- 21 With 47-Across, series that's gay-friendly, relatively speaking?
- 22 Barrie buccaneer
- 23 Help get rid of Trump, e.g.
- 24 Rudy Galindo, for one
- 27 Blew the joint
- 31 Janis Joplin's "Down ___"
- 32 Get a date for
- 33 Antidiscrimination letters
- 34 Netflix series about racial and sexual issues at an Ivy League institution
- 38 Earhart concern (abbr.)
- 39 Ellen DeGeneres and others
- 40 Look at a hottie in a bar
- 41 Don, as a nightie
- 43 Dykes on Bikes, e.g.

45 Sci-fi planet

- population
- 46 Wear the disguise of
- 47 See 21-Across
- 50 Go ___ (forgo undies)
- 54 Gladiator area
- 55 HBO series that became a metaphor for the fight for LGBTQ equality
- 56 Doesn't come quickly
- 57 Parrot in *Aladdin*
- 58 Fairy story
- 59 Bring shame to
- 60 Some of Mary's lambs
- 61 Where to stick your tool

Down

- 1 Silo contents, for short
- 2 Richard of *And the Band Played On*
- 3 Strong one in the locker room
- 4 One under Hoffa?
- 5 More touch-and-go
- 6 Bear
- 7 They wave their sticks at Citi Field
- 8 Oink pen
- 9 Virgin submission of old
- 10 The one that got away
- 11 Place for pansies
- 12 Caesar's way
- 13 Politico Panetta
- 18 "There Is Nothing Like a ___"
- 21 Clean a pirate ship deck
- 23 Aggravates
- 24 Parts of floats
- 25 "...a ___ that summons thee to heaven or to hell"
- 26 Place for a G-string
- 27 "Same here"
- 28 Erection of buffalo skins
- 29 Lurer of phallic fish
- 30 Active sorts
- 32 Inserts a balled u p hand
- 35 Dudley's nemesis Snideley
- 36 Mead base
- 37 Seamen on the deck
- 42 Emulates Francis Bacon
- 43 Shakespearean lover, et al.
- 44 One foot of poetry
- 46 Ask too much
- 47 Eleanor's pooch
- 48 Spirited stallion
- 49 Flat top in high places
- 50 One place to stick it
- 51 He took on a pair of bears
- 52 Pass out
- 53 Piggid out (on)
- 55 Do the master's work



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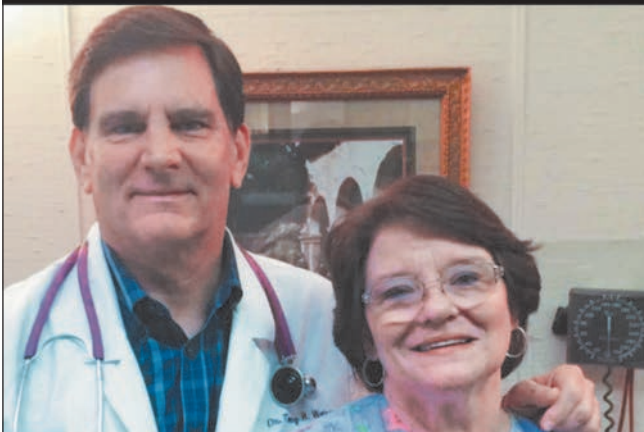
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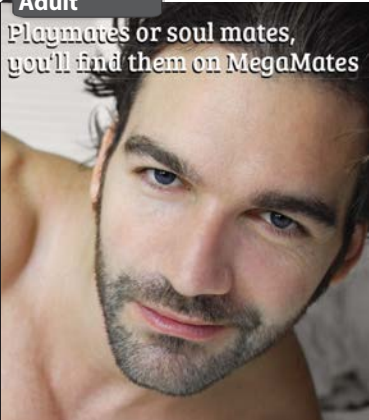
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