

dallasvoice

The Premier Media Source for LGBT Texas | DallasVoice

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LANDMARK

**Resource Center shows its
pride with new building**

by David Taffet, Page 10



WHAT IS GENVOYA®?

GENVOYA is a 1-pill, once-a-day prescription medicine used to treat HIV-1 in people 12 years and older. It can either be used in people who are starting HIV-1 treatment and have never taken HIV-1 medicines before, or people who are replacing their current HIV-1 medicines and whose healthcare provider determines they meet certain requirements. These include having an undetectable viral load (less than 50 copies/mL) for 6 months or more on their current HIV-1 treatment. GENVOYA combines 4 medicines into 1 pill taken once a day with food. GENVOYA is a complete HIV-1 treatment and should not be used with other HIV-1 medicines.

GENVOYA does not cure HIV-1 or AIDS. To control HIV-1 infection and decrease HIV-related illnesses, you must keep taking GENVOYA. Ask your healthcare provider if you have questions about how to reduce the risk of passing HIV-1 to others. Always practice safer sex and use condoms to lower the chance of sexual contact with body fluids. Never reuse or share needles or other items that have body fluids on them.

IMPORTANT SAFETY INFORMATION

What is the most important information I should know about GENVOYA?

GENVOYA may cause serious side effects:

- **Build-up of an acid in your blood (lactic acidosis),** which is a serious medical emergency. Symptoms of lactic acidosis include feeling very weak or tired, unusual muscle pain, trouble breathing, stomach pain with nausea or vomiting, feeling cold (especially in your arms and legs), feeling dizzy or lightheaded, and/or a fast or irregular heartbeat.
- **Serious liver problems.** The liver may become large and fatty. Symptoms of liver problems include your skin or the white part of your eyes turning yellow (jaundice), dark "tea-colored" urine, light-colored bowel movements (stools), loss of appetite for several days or longer, nausea, and/or stomach pain.
- **You may be more likely to get lactic acidosis or serious liver problems** if you are female, very overweight, or have been taking GENVOYA for a long time. In some cases, lactic acidosis and serious liver problems have led to death. Call your healthcare provider right away if you have any symptoms of these conditions.
- **Worsening of hepatitis B (HBV) infection.** GENVOYA is not approved to treat HBV. If you have both HIV-1 and HBV and stop taking GENVOYA, your HBV may suddenly get worse. Do not stop taking GENVOYA without first talking to your healthcare provider, as they will need to monitor your health.

Who should not take GENVOYA?

Do not take GENVOYA if you take:

- **Certain prescription medicines for other conditions.**

It is important to ask your healthcare provider or pharmacist about medicines that should not be taken with GENVOYA. Do not start a new medicine without telling your healthcare provider.

- **The herbal supplement** St. John's wort.
- **Any other medicines to treat HIV-1 infection.**

What are the other possible side effects of GENVOYA?

Serious side effects of GENVOYA may also include:

- **Changes in body fat,** which can happen in people taking HIV-1 medicines.
- **Changes in your immune system.** Your immune system may get stronger and begin to fight infections. Tell your healthcare provider if you have any new symptoms after you start taking GENVOYA.
- **Kidney problems, including kidney failure.** Your healthcare provider should do blood and urine tests to check your kidneys. If you develop new or worse kidney problems, they may tell you to stop taking GENVOYA.
- **Bone problems,** such as bone pain, softening, or thinning, which may lead to fractures. Your healthcare provider may do tests to check your bones.

The most common side effect of GENVOYA is nausea. Tell your healthcare provider if you have any side effects that bother you or don't go away.

What should I tell my healthcare provider before taking GENVOYA?

- **All your health problems.** Be sure to tell your healthcare provider if you have or have had any kidney, bone, or liver problems, including hepatitis virus infection.
- **All the medicines you take,** including prescription and over-the-counter medicines, vitamins, and herbal supplements. Other medicines may affect how GENVOYA works. Keep a list of all your medicines and show it to your healthcare provider and pharmacist. Ask your healthcare provider if it is safe to take GENVOYA with all of your other medicines.
- **If you take antacids.** Take antacids at least 2 hours before or after you take GENVOYA.
- **If you are pregnant** or plan to become pregnant. It is not known if GENVOYA can harm your unborn baby. Tell your healthcare provider if you become pregnant while taking GENVOYA.
- **If you are breastfeeding** (nursing) or plan to breastfeed. Do not breastfeed. HIV-1 can be passed to the baby in breast milk.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

Please see Important Facts about GENVOYA including important warnings on the following page.

Ask your healthcare provider if GENVOYA is right for you, and visit GENVOYA.com to learn more.



GENVOYA does not
cure HIV-1 or AIDS.

SHOW YOUR POWER

Take care of what matters most—you. GENVOYA is a **1-pill, once-a-day complete HIV-1 treatment** for people who are either new to treatment or people whose healthcare provider determines they can replace their current HIV-1 medicines with GENVOYA.

Genvoya 
elvitegravir 150mg/cobicistat 150mg/emtricitabine
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LOVE
WHAT'S
INSIDE

(jen-VOY-uh)

MOST IMPORTANT INFORMATION ABOUT GENVOYA

Genvoya® may cause serious side effects, including:

- **Build-up of lactic acid in your blood (lactic acidosis)**, which is a serious medical emergency that can lead to death. Call your healthcare provider right away if you have any of these symptoms: feeling very weak or tired, unusual muscle pain, trouble breathing, stomach pain with nausea or vomiting, feeling cold (especially in your arms and legs), feeling dizzy or lightheaded, and/or a fast or irregular heartbeat.
- **Severe liver problems**, which in some cases can lead to death. Call your healthcare provider right away if you have any of these symptoms: your skin or the white part of your eyes turns yellow (jaundice), dark “tea-colored” urine, light-colored bowel movements (stools), loss of appetite for several days or longer, nausea, and/or stomach pain.
- **Worsening of Hepatitis B (HBV) infection.** GENVOYA is not approved to treat HBV. If you have both HIV-1 and HBV, your HBV may suddenly get worse if you stop taking GENVOYA. Do not stop taking GENVOYA without first talking to your healthcare provider, as they will need to check your health regularly for several months.

You may be more likely to get lactic acidosis or severe liver problems if you are female, very overweight, or have been taking GENVOYA for a long time.

ABOUT GENVOYA

- GENVOYA is a prescription medicine used to treat HIV-1 in people 12 years of age and older who have never taken HIV-1 medicines before. GENVOYA can also be used to replace current HIV-1 medicines for some people who have an undetectable viral load (less than 50 copies/mL of virus in their blood), and have been on the same HIV-1 medicines for at least 6 months and have never failed HIV-1 treatment, and whose healthcare provider determines that they meet certain other requirements.
- **GENVOYA does not cure HIV-1 or AIDS.** Ask your healthcare provider about how to prevent passing HIV-1 to others.

Do NOT take GENVOYA if you:

- Take a medicine that contains: alfuzosin (Uroxatral®), carbamazepine (Carbatrol®, Epitol®, Equetro®, Tegretol®, Tegretol-XR®, Teril®), cisapride (Propulsid®, Propulsid Quicksolv®), dihydroergotamine (D.H.E. 45®, Migranal®), ergotamine (Cafergot®, Migergot®, Ergostat®, Medihaler Ergotamine®, Wigraine®, Wigrettes®), lovastatin (Advicor®, Altoprev®, Mevacor®), methylergonovine (Ergotrate®, Methergine®), midazolam (when taken by mouth), phenobarbital (Luminal®), phenytoin (Dilantin®, Phenytek®), pimozone (Orap®), rifampin (Rifadin®, Rifamate®, Rifater®, Rimactane®), sildenafil when used for lung problems (Revatio®), simvastatin (Simcor®, Vytorin®, Zocor®), or triazolam (Halcion®).
- Take the herbal supplement St. John's wort.
- Take any other HIV-1 medicines at the same time.

IMPORTANT FACTS

This is only a brief summary of important information about GENVOYA and does not replace talking to your healthcare provider about your condition and your treatment.

POSSIBLE SIDE EFFECTS OF GENVOYA

GENVOYA can cause serious side effects, including:

- Those in the “Most Important Information About GENVOYA” section.
- Changes in body fat.
- Changes in your immune system.
- New or worse kidney problems, including kidney failure.
- Bone problems.

The most common side effect of GENVOYA is nausea.

These are not all the possible side effects of GENVOYA. Tell your healthcare provider right away if you have any new symptoms while taking GENVOYA.

Your healthcare provider will need to do tests to monitor your health before and during treatment with GENVOYA.

BEFORE TAKING GENVOYA

Tell your healthcare provider if you:

- Have or had any kidney, bone, or liver problems, including hepatitis infection.
- Have any other medical condition.
- Are pregnant or plan to become pregnant.
- Are breastfeeding (nursing) or plan to breastfeed. Do not breastfeed if you have HIV-1 because of the risk of passing HIV-1 to your baby.

Tell your healthcare provider about all the medicines you take:

- Keep a list that includes all prescription and over-the-counter medicines, vitamins, and herbal supplements, and show it to your healthcare provider and pharmacist.
- Ask your healthcare provider or pharmacist about medicines that should not be taken with GENVOYA.

HOW TO TAKE GENVOYA

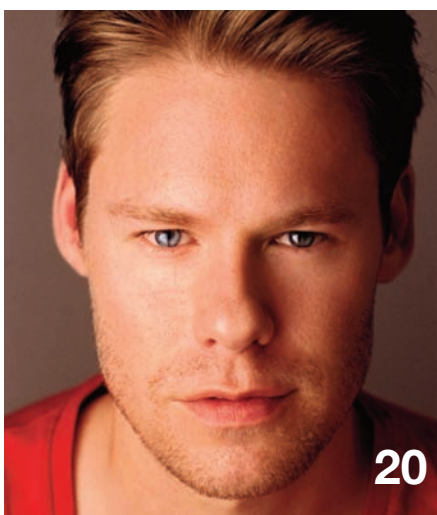
- GENVOYA is a complete one pill, once a day HIV-1 medicine.
- Take GENVOYA with food.

GET MORE INFORMATION

- This is only a brief summary of important information about GENVOYA. Talk to your healthcare provider or pharmacist to learn more.
- Go to GENVOYA.com or call 1-800-GILEAD-5
- If you need help paying for your medicine, visit GENVOYA.com for program information.



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Photo by David Taffet
Design by Craig Tuggle

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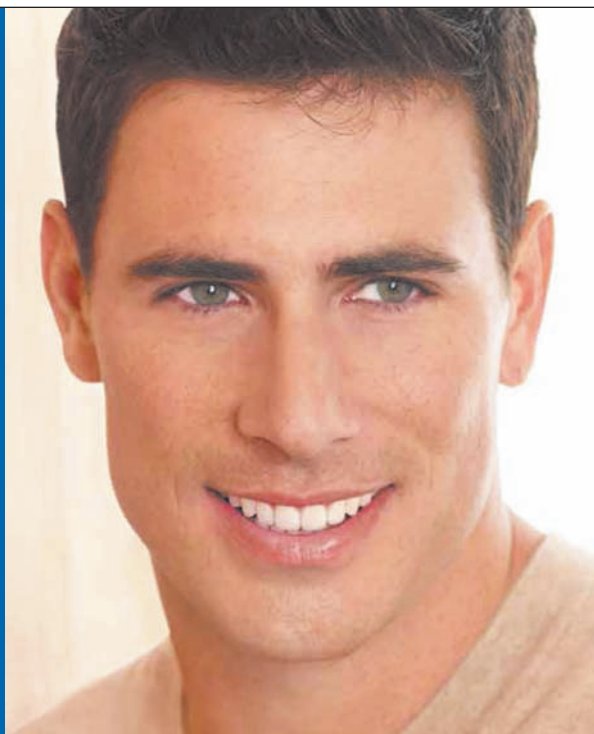
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'Deport Hate' bike ride, picnic planned for Tyler's Bergfeld Park

LGBT people and their allies in and around Tyler will gather Sunday, May 22, in Tyler's Bergfeld Park for the "Deport Hate: Bike or Hike Pride Ride."

The gathering is being staged to "show some love" to a bicyclist who rides regularly through the city's Azalea District, near the park, wearing a shirt that says "Deport LGBT."

"This isn't a gay pride rally, though the themes are to show LGBT faces and our allies," organizer Hannah Morris wrote on the Facebook page announcing the event. "This is pride in our city, in our relationships with each other, in how we handle ugliness. And in Tyler, Texas, we come together and show support for one another to handle ugliness. Because we are proud citizens of this beautiful city."

Bergfeld Park, located near the center of town, is the park from which 23-year-old Nicholas West was abducted in 1993 before being driven to a gravel pit in Noondy and brutally murdered. His death made national headlines and helped spark efforts to pass an LGBT-inclusive hate crimes bill in Texas.

Organizers have asked that those who attend keep in mind that this a peaceful gathering, intended to not be confrontational but rather show the diverse face of the LGBT community to the Tyler community at large. They have asked that those attending be mindful of not littering (no confetti please) and that if they encounter the "Deport LGBT" cyclist, not to engage him in any way.

They also encourage participants to wear "their fanciest handmade 'DEPORT HATE' shirts."

— Tammye Nash

Guantanamo prisoners to Leavenworth, Kansas.

The Army is the largest branch of the U.S. military with about 470,000 active troops.

— David Taffet

AG Paxton issues yet another statement on feds' guidance on trans issues

In his latest effort to protect the innocent, helpless women and children of Texas and the rest of the U.S., Texas Attorney General Ken Paxton has issued yet another statement condemning the U.S. Department of Education and the U.S. Department of Justice's letter — issued last week to in response to requests from school officials around the country for such guidance on how to deal with transgender students — after having joined two other equally concerned and protective state AGs in sending a letter to the Obama administration.

The other two officials signing the letter to the administration are Oklahoma AG Scott Pruitt, and West Virginia AG Patrick Morrisey.

Paxton said, in part:

"The so-called 'significant guidance' issued by the Obama Administrations raises more questions than it answers, just as it creates concerns among anyone who believes sex is a biological fact and not a personal preference.

As billions of dollars appear to be at stake based upon schools' compliance with this guidance, the Obama Administration must be extremely clear about what is and isn't allowed, and explain how their actions do not add requirements to the law, as their letter claims."

— Tammye Nash

Fanning confirmed as first gay Secretary of the Army

The U.S. Senate has confirmed Eric Fanning as Secretary of the Army. He becomes the first openly gay head of a branch of the U.S. military.

The appointment comes five years after the repeal of Don't Ask, Don't Tell.

Fanning served two years as undersecretary of the Air Force and a half year as acting secretary of the Air Force.

President Barack Obama nominated Fanning to be Army Secretary eight months ago, but Sen. Pat Roberts (R-Kans.) has held up confirmation over a dispute with the administration over transferring

Tickets to Bianca del Rio's Dallas show go on sale Friday morning

If you've been lucky enough to see Bianca del Rio — the hilarious Season 6 winner of RuPaul's Drag Race — in person, you know she lives up to her rep as "the Joan Rivers of drag." Quick-witted, snarky, smart. She's currently touring Australia, but AEG Live just announced the North American leg of her Not Today Satan Tour will launch in September, and Dallas is on the itinerary. She'll perform Oct. 29 at the South Side Ball Room. Tickets go on sale Friday starting at 10 a.m., so lock yours in early.

— Arnold Wayne Jones



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THE GAY AGENDA

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.

• **Weekly: Lambda Weekly** every Sunday at 1 p.m. on 89.3 KNON-FM with this week's guest is Stonewall President Jay Narey; **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 3116 Commerce St., Suite C; **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 Trey more

CORRECTION

An article in the May 13 issue of Dallas Voice incorrectly stated that smoking would disqualify an HIV-positive applicant seeking a life insurance policy Prudential. Smoking does not disqualify an applicant but does increase the cost. Past IV drug use does not necessarily disqualify an applicant, and once the term life policy is accepted, the applicant can convert that to a permanent policy without holding the policy to term.

Building, 4038 Lemmon Ave, Suite 101; **FuseConnect** every Wednesday from 7 p.m. For more information call or e-mail Jalenzski at 214-760-9718 ext 3 or Jalenzski@myresourcecenter.org.

MAY

• **Through May 30: Scarborough Renaissance Festival**
Scarborough Faire features 200 quaint shoppes, food and grog from around the world, swordplay, comedy, birds of prey, magic and more. Weekends from 10 a.m.-7 p.m. at Scarborough Village, 2511 FM 66, Waxahachie.

• **May 20: Mental health awareness forum**
The Dallas Public Library and National Alliance on Mental Illness Dallas partner to promote mental health awareness in May. District Attorney Susan Hawk speaks. From 9-11 a.m. in the J. Erik Jonsson Central Library Auditorium, 1515 Young St.

• **May 20: Dallas-area Intercollegiate LGBTQ Happy Hour**
Texas Exes, SMU and TCU diversity groups host a happy hour to increase professional



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pet of the week / HANK

Hank is a big strong boy and very vocal. Because hounds have loud barks, Hank won't be a good fit for apartment living. He also needs a home with no children under 6. He knows several tricks already and is a fast learner eager for to learn more. He will benefit from crate training.

Other pets are available for adoption from Operation Kindness, 3201 Earhart Drive, Carrollton. The no-kill shelter is open six days: Monday, 3-8 p.m.; closed Tuesday; Wednesday, 3-8 p.m.; Thursday, noon-8 p.m.; Friday, noon-5 p.m.; Saturday, 11 a.m.-5 p.m.; and Sunday, noon-5 p.m. The cost is \$110 for cats, \$135 for kittens, \$150 for dogs over 1 year, and \$175 for puppies. The cost includes the spay/neuter surgery, microchipping, vaccinations, heartworm test for dogs, leukemia and FIV test for cats, and more. Those who adopt two pets at the same time receive a \$20 discount.



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and social contacts between groups and individuals and support schools' LGBTQ students, faculty and alumni.. 5-7 p.m. at Sushi Zushi West Village, 3636 McKinney Ave. Ste. 150. For more information e-mail Paul von Wupperfeld at pavw@ti.com.

• **May 20: Federal Club May mixer**
Valet available for \$6. Light appetizers. From 6-8 p.m. at Campisi's, 1520 Elm St. Suite 111.

• **May 21: Gay for Good**
DFW Gay for Good will clean tombstones at the National Cemetery in preparation for Memorial Day remembrance service. From 9 a.m.-1 p.m. at National Cemetery, 2000 Mountain Creek Parkway.

• **May 21: AIDS Outreach Center Evening of Hope Benefit Gala**
Benefits AOC's services and programs. Cocktails at 6:30 p.m. Dinner at 7:30 p.m. at Worthington Hotel, 200 Main St., Fort Worth. For tickets and more information call 817-916-5224.

• **May 21: Orange is the New Bingo**
Monthly fundraiser for Resource Center takes place 6-9 p.m. the third Saturday of the month at Rose Room at S4, 3911 Cedar Springs Road. Doors open at 5 p.m. For more information, call 214-540-4458 or email Bscott@myresourcecenter.org.

• **May 21: Public grand opening LGBT Community Center**
Resource Center holds an open house at its new building from 10 a.m.-noon at 5750 Cedar Springs Road.

• **May 21: The USO Show**
The United Court of The Lone Star Empire hosts a show paying tribute to all our veterans and active duty military personnel benefiting AIDS Interfaith Network. Cocktails at 6:30 p.m. Showtime at 7:30 p.m. The Hidden Door, 5025 Bowser Ave.

• **May 22: Harvey Milk Day**

• **May 23: Stonewall 20th anniversary reception**
Stonewall Democrats of Dallas celebrates its 20th anniversary with a reception and fundraiser. Former state Rep. Glen Maxey is the guest speaker. from 7-9 p.m. in the Assembly Room, Resource Center, 5750 Cedar Springs Road. \$50. Tickets at stonewalldemocratsofdallas.org/donate. Write "20th" in the comments box.

• **May 28: Turtle Creek monthly clean up**
Join Turtle Creek Association's monthly clean-up of the shores of Turtle Creek. Meet at 9:30 a.m. at the Beasley steps at Hall Street and the

Katy Trail. clarke@turtlecreekassociation.org.

JUNE

• **June 3: Metroball**
Debbie Gibson and Tiffany headline Metroball, the annual fundraiser for the Greg Dollgener Memorial AIDS Fund. Chris Chism also performs. Silent auction. Raffle. 7 p.m.-closing at S4, 3911 Cedar Springs Road.

• **June 4: El Paso PrideFest**
EPSCP.org/pridefest.html

• **June 9-11: Turtle Creek Chorale presents Heartstrings**
Love and marriage comes to the stage at 7:30 p.m. at City Performance Hall, 2025 Flora St. \$20-55. TurtleCreekChorale.com.

• **June 10: Calcutta Auction**
Comedian Dana Goldberg is the auctioneer for auction items and caddy packages for Saturday's Fairway to Equality golf tournament. 6:30 p.m. at Sue Ellen's, 3014 Throckmorton St.

• **June 11: Jackie K. Jones Memorial Ride**
AIDS Services of Dallas holds the second Jackie K. Jones Memorial Ride, which raises money to help build and maintain Jackie's Garden as ASD's Revlon Courtyard, 720 N. Lancaster. Donations and volunteers are welcome. Sign up begins at 9 a.m. at the Revlon building, and the 40-mile ride begins at 9:30 a.m. For more information or to make a donation, visit JKJMR.bike.

• **June 11: Longview Pride**

• **June 11: Fairway to Equality**
The 21st annual HRC Fairway to Equality golf weekend. 1:30 p.m. at Buffalo Creek Golf Course, 624 Country Club Drive, Rockwall.

• **June 11: LGBT Day at Bahama Beach**
LGBT Day at the city's water park off South Hampton Road. Bahama Beach, 1895 Campfire Circle. \$9. Evening movie at the water park. \$5.

• **June 15: Spirit of Equality Award and Mayor's proclamation**
Mayor Mike Rawlings issues his Gay Pride Month proclamation. The Mayor's LGBT Task Force presents its Spirit of Equality Award and CAPE serves cake and punch. Noon in the Flag Room, Dallas City Hall, 1500 Marilla St.

• **June 18: Beach Blanket Gaybingo**
Monthly fundraiser for Resource Center takes place 6-9 p.m. the third Saturday of the month at Rose Room at S4, 3911 Cedar Springs Road. Doors open at 5 p.m. For more information, call 214-540-4458 or email Bscott@myresourcecenter.org.



Dallas Voice Publisher Leo Cusimano this week presented a check for \$2,521 to the Leadership, Education and Advocacy Program (LEAP), the scholarship program of the North Texas GLBT Chamber of Commerce. Candy Marcum accepted the check on behalf of LEAP. The money represented a portion of the proceeds from Dallas Voice's recent Wedding Expo and Party.

• **June 18: Turtle Creek monthly clean up**
Join Turtle Creek Association's monthly clean-up of the shores of Turtle Creek. Meet at 9:30 a.m. at the Beasley steps at Hall Street and the Katy Trail. clarke@turtlecreekassociation.org.

• **June 18: Juneteenth Unity Festival**
Dallas Southern Pride and Abounding Prosperity present a Juneteenth celebration from 3 p.m.-midnight at Bungalow Beach Club, 3221 Ross Ave.

• **June 19: Men Having Babies**
The first Men Having Babies South Surrogacy Seminar and Gay Parenting Expo features community resources and 20 U.S. and Canadian service providers, as well as information about financial assistance for prospective gay parents. 9 a.m.-6 p.m. at the Wyndham Dallas Suites-Park Central, 7800 Alpha Road.

• **June 23: Black Tie Sneak Peak Party**
Black Tie Dinner announces some of its speakers and entertainment at Park Place Motors, 6113 Lemmon Ave.

• **June 24: Gay Pride Shabbat**
Congregation Beth El Binah, a Reform Jewish congregation, celebrates the ancient biblical holiday Gay Pride Shabbat. 7:30 p.m. Northaven United Methodist Church, 11211 Northaven St.

• **June 25: Houston Pride Festival and Parade**

• **June 25: Rainbow Family Day**
Sponsored by the Mayor's LGBT Task Force. From 4-7 p.m. at Resource Center,

5750 Cedar Springs Road.

• **June 25: Queerbomb Dallas 2016**
Free Pride celebration begins with music festival followed by a march and a party. Noon-2 a.m. at RBC, 2617 Commerce St. For more information and to volunteer visit On.fb.me/1Pf81HZ.

• **June 26: Marriage Equality Day**
Celebrate the day that love and freedom won. From 4-6 p.m. at Cathedral of Hope, 5910 Cedar Springs Road.

JULY

• **July 2: San Antonio Pride**
Crockett Park, 1300 N. Main Ave., San Antonio. PrideSanAntonio.org

• **July 16: Quinceanera Gaybingo**
Monthly fundraiser for Resource Center takes place 6-9 p.m. the third Saturday of the month at Rose Room at S4, 3911 Cedar Springs Road. Doors open at 5 p.m. For more information, call 214-540-4458 or email Bscott@myresourcecenter.org.

• **July 23: Turtle Creek monthly clean up**
Join Turtle Creek Association's monthly clean-up of the shores of Turtle Creek. Meet at 8:30 a.m. at the Beasley steps at Hall Street and the Katy Trail. clarke@turtlecreekassociation.org.

• **July 23: Summit on LGBT Aging**
Second annual summit is a joint venture with GALA North Texas. From 10 a.m.-2 p.m. at Southern Methodist University Plano Campus, 5326 Tennyson Parkway, Plano.

Moving on up

Resource Center moves to its new landmark building this weekend

DAVID TAFFET | Senior Staff Writer
taffet@dallasvoice.com

Cece Cox said this week she wishes Bill Nelson and John Thomas and Bill Hunt and others lost to HIV were here to see the new LGBT Community Center, that will welcome the public for an open house from 10 a.m. to noon on Saturday, May 21.

"The people who can't be here ..." she started, her words cut off by the tears she unsuccessfully tried to keep at bay.

"John Thomas was in this office," she said, referring to her tiny space in Resource Center's old building on Reagan Street with a mixture of sadness and joy. "I worked so hard to get here and now I'm leaving it."

Cox managed to keep from crying as she walked through the new building, pointing out some of its features:

There's light, windows everywhere. The old building has few windows and little light.

And the art! But none of the \$8.7 million from Resource Center's capital campaign went into art. All of it was donated or is on long-term loan. Nancy Whitenack, owner of Conduit Gallery, and local artist Ted Kincaid saw to that.

Where the old community center had no place for people to just sit and visit, the new space offers comfortable seating around small tables. The new building also has boardrooms available for groups to meet. The triangular space above the entryway is a new open auditorium that can be configured a number of ways to accommodate large group functions or smaller group meetings.

The new community center's prominent location on Cedar Springs Road is on property purchased from Cathedral of Hope, completing a circle that began in 1989, when Metropolitan Community Church Dallas outgrew the facilities on Reagan Street, selling them to Foundation for Human Understanding to build the new cathedral.

Cox said people could drive by Resource Center's nondescript former home on Reagan Street every day and not have any idea what the place was. But this new building is an LGBT landmark. Anyone driving up Cedar Springs Road to Love Field will see it and know what it is.

And just to make sure that no one will miss it at night, Mark and Dante Reed-Walkup, whose WieDaMark lighting company on Harry Hines Boulevard may be best known



Cece Cox takes care of last minute details with a phone call before the big opening of the new Resource Center Saturday.



The new community center is filled with art thanks to Conduit Gallery owner Nancy Whitenack and artist Ted Kincaid. Included is this installation by Gabriel Dawe. (David Taffet/Dallas Voice)

for Reunion Tower’s nightly light show, made sure the new community center is properly lit. “We’ll be seen by anyone flying into Love Field,” Mark Reed-Walkup said.

The Reed-Walkups installed lighting on the roof that will bathe the new center in rainbow colors for Pride. But it will also show the LGBT community’s patriotism with red-white-and-blue lighting on July 4, its Christmas spirit with red and green in December and the importance of Halloween with a flood of orange in October.

Reed-Walkup described the lighting as an LED flex neon product that’s weather protected that should be a “trouble-free installation.”

Now that community center activities are about to move into a new location, Cox expected to be able to take a break. But that’s not going to happen; there’s too much is going on.

The capital campaign continues through the end of the year, Cox noted. Of the \$8.7 million cost for building the Cedar Springs property and renovating the Reagan Street buildings, they have \$344,000 left to raise. That’s just a small portion of the original total, but Cox pointed out it’s more than they paid for the Reagan Street property, which cost \$260,000 in 1989 and is now valued at \$2.1

million.

Cox said she is looking forward to welcoming the 40 community groups that meet at the community center into the new building, and she hopes to welcome and incubate new groups.

Gray Pride will finally have meeting space, she said. Youth First begins meeting in the new building next week. And the new food pantry, Resource Center’s most accessed service, have already opened in the Reagan Street building.

Both Youth First and the Food Pantry have been occupying other facilities. Now, not having to pay those leaves will save the organization about \$100,000 a year, Cox said.

Having the food pantry at the same location as the hot meals program is more than just convenient, Cox said. It may also bring in more clients to access both programs. “Clients won’t have to travel to two places,” she said. “We’re planning for an uptick.”

Resource Center’s counseling program, operated in conjunction with Southern Methodist University’s School of Education, moves to the new building and gets more space.

On July 1, the center will launch its own be

RESOURCE CENTER, Page 19



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Championship weekend

NAGVA brings volleyball championship to Dallas

TAMMYE NASH | Managing Editor
nash@dallasvoice.com

About 1,300 players, coaches and fans representing 147 teams from across the U.S., Canada and Puerto Rico are expected to converge on Dallas over the Memorial Day Weekend for the 34th annual North American Gay Volleyball Association Championship Tournament. This is the third time Dallas has hosted the championship.

The Dallas tournament is expected to be the second-largest tournament in NAGVA history. The largest, according to NAGVA President Jason Fallon, was in Las Vegas. "We had 169 teams competing that year," he said.

Host hotel for the tournament is the Hyatt Regency Dallas, 300 Reunion Blvd., on the edge of downtown. Games will be played at the Kay Bailey Hutchison Convention Center, 650 S. Griffin St.

Local registration, for Dallas players who will be competing, will be held Saturday, May 21, 4-7 p.m. in the Back Lot at Woody's Sports and Video Bar, 4011 Cedar Springs Road. Take-Off: The Pre-Party, begins at 8 p.m. Wednesday, May 25, at Cedar Springs Tap House at ilume, 4123 Cedar Springs Road.

Registration for those coming in from out of town will be held at the Hyatt from 7-9:30 p.m., with Ascend: The After-Registration Party taking place at Woody's from 8 p.m.-2 a.m. on May 26.

The tournament begins in earnest on Friday morning, with morning group pool play at 8 a.m. and afternoon group pool play starting about 11:45 a.m. NAGVA's annual meeting will be held at the hotel Friday evening, followed by Avion: Dance Party at Kaliente Club, 4350 Maple Ave.

The second round of pool play begins at 8 a.m. Saturday. Things get serious with double elimination tournament play starting about 6 p.m. The day ends with Turbulence: Dance Party from 10 p.m.-2 a.m. at S4, 3911 Cedar Springs Road.

Tournament play begins again at 8 a.m. Sunday, and will wind up in time for a cocktail hour at the host hotel at 7 p.m., and the awards banquet at 8 p.m. Woody's hosts Descend: After Banquet Party, beginning at 10 p.m., while The Brick, 2525 Wycliff, hosts Plunge: After Banquet Party, also at 10 p.m.

The 2016 tournament concludes Monday, May 30, with Dive: The After Sand Tournament, at Sandbar Grill and Cantina, 317 S. 2nd Ave.

Fallon said NAGVA officers "have been

working closely" with officers and members of Dallas Invitational Volleyball Association — or DIVA — to organize the tournament and surrounding activities and parties.

"We couldn't do this without the local guys helping us," he said.

DIVA member Adam Cebulski, the marketing and communications director for the NAGVA championship tournament and chair of the local organizing committee, said DIVA is thrilled to have the NAGVA tournament coming back to Big D.

"DIVA has grown leaps and bounds since the last time we hosted the championships, in 2005, and we are excited to show how far we've come and how the city itself has changed," Cebulski said.

"We have received an incredible amount of support from the city of Dallas throughout this whole process," he continued. "An event like this unifying the LGBT community will hopefully also let the residents know the city does support our community, and convince

them to strive the further the work our local agencies do."

DIVA, which marked its 25th anniversary two years ago, currently has almost 400 playing

members rated across six divisions and 50 teams. The league has 12-week spring and fall seasons, a six-week summer indoor season and a six-week summer sand season. The league also hosts two NAGVA-sanctioned tournaments each year: the Austin Summerfest each August and the Dallas Fall Classic each October.

For a list of all events taking place in conjunction with the NAGVA championship, visit [Facebook.com/NAGVA2016/events](https://www.facebook.com/NAGVA2016/events). Games and parties in the Dallas bars are open to the public. ■





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Stonewall turns 20

Founded to support one particular LGBT community hero's reelection, Stonewall has grown into a political powerhouse

DAVID TAFFET | MSenior Staff Writer
taffet@dallasvoice.com

Michael Milliken, one of the four founders of Stonewall Democrats of Dallas, credits Log Cabin Republicans for the founding of the group.

Log Cabin was supporting a candidate running against state Rep. Harryette Ehrhardt, who had been an icon in the LGBT community since her days as a Dallas Independent School District board member supporting gay and lesbian teachers that superintendent Linus Wright was determined to fire.

An organization called the Lesbian Gay Political Coalition had previously

been interviewing and endorsing candidates. Milliken said that group was all-inclusive, and that worked until it came to someone like Ehrhardt.

"We needed to do something about this," Milliken said, explaining how a group met in his living room to create Stonewall Democrats of Dallas, modeled after a similar group from Los Angeles. The organization has grown from that small group of four to one of the largest Democratic Party groups in the state.

Former Stonewall President Omar Narvaez said Stonewall has gone from being an organization that

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Moore credits former President Shannon Bailey for organizing at the state level. The State Democratic Executive Committee added two seats for Stonewall Democrats of Texas.

Moore said that in her years with Stonewall, she saw support for LGBT issues in the Democratic Party go from silence, to a whisper to full support. In 2012, she sat on the state platform committee, which made marriage equality a plank.

"What intrigued me was people walking around with rainbow Texas stickers," he said.

To celebrate its 20-year anniversary, Stonewall will be the first group to hold an event at the new LGBT Community Center, with an open house and fundraiser Monday, May 30, at the new building at 5750 Cedar Springs Road. Cocktails and hors d'oeuvres would be served and members will reflect on where the organization has been and discuss plans for moving forward. ■

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'Buddies' coming together to remember



Sandy and Dawn

TAMMYE NASH | Managing Editor
nash@dallasvoice.com

"It was an incredible feeling to walk in through that slamming door and hear my name called [by people who were] happy to see me," said Joni Schroeder, describing what it was like to have been a regular at Buddies, back when the bar was located at the intersection of Lemmon Avenue and Mahanna Drive.

Sandy Myers opened Buddies in 1981 in a tiny little space on Fitzhugh Avenue. About a year later, the club moved to the Lemmon/Mahanna location.

Twelve years later, in 1994, Myers and her partner Dawn Jackson moved the bar again, this time to a much larger space, on Maple Avenue at Throckmorton, and added a "II" to the name. The new location had a swimming pool, a sand volleyball court, the main bar with a dance floor, and a smaller area off the pool that had booths, a TV and video games and was open during the day.

Myers died in August 2001, shortly after celebrating her 20th anniversary with Jackson. Jackson stepped in to run the bar then, keeping it open another eight years until deciding in September 2009 to shut the doors, retire from the bar business and moved to Gulfport, Miss., with her new partner.

When Buddies closed its doors for the last time on Sept. 27, 2009, after 28 years, it was the longest-running completely woman-owned lesbian bar in the country. And when it closed, its loyal employees and customers mourned what had become for many a home away from home filled with chosen family.

"This is more than just a bar. It's always been more than just a bar," longtime employee Genie "Gene the Machine" Hendrickson said at the time. "This was a home away from home for people. It's been an extended family. And for some people, it's been their only family."

Buddies has been closed for about six-and-a-half years now, and its "regulars" still mourn its loss.

Schroeder said she started going to Buddies in 1987, when it was on Mahanna. "The first time I was there was when some friends invited me to go to the show there," she said. "My family had moved out of state and the people at Buddies quickly became my family. They accepted me when society wouldn't."

Schroeder moved out of state herself in January 1994, but she never forgot the friends she had made and the home she had found at Buddies. With the advent of Facebook, she was able to reconnect with many of them.

"I was sitting at home about a month ago, feeling particularly nostalgic," Schroeder said. "I already had about 20 Facebook friends that I had known from Buddies, so I thought it would be fun to get a few friends together to reminisce."

So Schroeder started a Facebook group she called Buddies Groupies. By the second day, it had 148 members. As of Wednesday, May 18, there were more than 600 members.

Through the discussion on the Buddies Groupies page, the idea arose to have a Buddies Reunion, to give old friends a chance to gather and remember their favorite bar and their favorite bar owners, Sandy and Dawn. Beth McFarland, who had been a regular performer in the shows at Buddies, singing live, had the outlet to make it happen.

McFarland is one of three hosts of Blue Moon Dance, a women-only dance held once a month. This month, Blue Moon is hosting the Buddies Reunion, complete with a show featuring many of the long-time Buddies show regulars.

The evening begins at 7:15 p.m. with the show, featuring McFarland, Val Pettigrew, Deedee Hart Barnes, Ruth Morris Guthrie, Jazzy Bleu, Schroeder, "Flash" and Ms. Butch Buddies 1996 Sparky. The dance will follow.

Blue Moon Dance is held at Dancemasters Studio, 10675 E. Northwest Highway. Admission is \$10. Blue Moon Dance is a women-only space.



The Buddies crew delivers Christmas



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DeeDee Hart Barnes



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■ commUNITY voices

“Bro jobs” and what it means to be gay



A recent article talking about the “bro job” — a sex act between heterosexual men — has me questioning the whole sexuality alphabet soup we live in.

LGBTQAAI (lesbian, gay, bisexual, transgender, queer, asexual, allies, intersex), etc., seems to be getting a bit awkward, and perhaps someday soon we will just refer to people as “people.”

I ponder this because I personally know of several “straight” men who have experimented with MSM (the current term for “men having sex with men but who are not gay”). A couple of them even admit they like it better than PIV (penis in vagina) sex, yet they have no emotional attraction to men other than as friends.

Perhaps it's time we stopped classifying ourselves by what we do with our sex organs, and start understanding who we are by who we love and how we express that love.

I know it's not that radical an idea, but for a man



Hardy Haberman
Flagging Left

who grew up and came out immediately post-Stonewall declaring myself gay or bi or whatever was important. It was planting my flag and staking out territory where I could feel safe.

At a time when merely hinting at attraction for another man would get you shunned, ridiculed or in some cases beaten up, coming out was a revolutionary act. In some places it still is.

The bars and baths and clubs and institutions of the LGBT world — the gayborhood — were a safe space where we could express our sexuality and nurture our activism. We had a common cause.

Meanwhile, the metrosexuals of the world don't find sexual identity as important as I and my brothers and sisters “of a certain age” once did. They are more comfortable with sexual fluidity and less likely to identify with the alphabet soup.

Because of this, the old institutions of lesbian and gay culture are dwindling. Gay bars no longer are unlabeled places in dicey neighborhoods. Lesbians are as likely to meet up at a trendy bistro in the West Village as at Sue Ellen's.

Even the once sacrosanct venue of the leather bar has changed. Once a bastion of male energy with a strict dress code, today's leather bars are welcoming to everyone. You are as likely to see someone there dressed in slacks and a sweater as

chaps and a harness.

What this really means is that the institutions and attitudes that drove LGBT people together, the places where gay culture was born, have changed forever. With that change, there is a real chance that the culture they facilitated and nurtured may disappear.

That may be inevitable.

Oppressed minorities are like nuclear reactors that generate fashions, language and behaviors with a unique texture and color. This was true of New York Yiddish culture in the 1920s and '30s, black culture from the Harlem Renaissance to hip-hop and, to an extent, Tejano culture in the last few decades.

Gay culture was born in the same atmosphere, and our fashion, our music, our campiness and our butchness was the chain reaction resulting from that oppression.

But as we are integrated into society, we may lose that critical mass that caused the explosion of creativity and culture. We may lose our identity based on our sexuality.

Whether that is a good or a bad thing remains to be seen. ■

Hardy Haberman is a longtime local LGBT activist and board member for the Woodhull Freedom Alliance. His blog is at DungeonDiary.blogspot.com.



RESOURCE CENTER, From Page 11

havioral health program to treat drug and alcohol abuse. Cox said the new program will work on a different model than the SMU program, requiring insurance or cash payment, and much of the work will be done in group sessions.

The Reagan street facilities will continue to be renovated. What is currently office space will be reconfigured for HIV client service programs, and the cafeteria, which hasn't been renovated since it was used for fellowship by MCC, will get a refresh.

And, Cox said, she is itching to get back into more advocacy work, especially on the transgender issues that are popping up and as Texas lawmakers gear up for what promises to be a nasty legislative session next year.

How it began

Resource Center began as a program of Dallas Gay Alliance (now Dallas Gay and Lesbian Alliance) in 1983. While AIDS had already hit hard in other parts of the country, Dallas had only seen a few cases at that point. But Houston already had a number of deaths, and Dallas gay community leaders knew the epidemic was headed here.

They formed a new organization, known as the AIDS Resource Center but incorporated as the Foundation for Human Understanding. They chose the more innocuous name because organizers like Bill Nelson and John Thomas knew that the people with money in Dallas wouldn't write the word "AIDS" on a check.

FHU shared rented space with DGA on Cedar Springs Road where TapeLenders now stands. The food pantry, which started as a shelf in Crossroads Market on the corner of Cedar Springs Road and Throckmorton Street, moved to a vacant warehouse space behind the stores facing the parking lot. In 1988, FHU opened the Nelson-Tebedo Community Clinic for AIDS Research in a Cedar Springs building that had been empty for at least a decade. The clinic remains in that space today.

In February 1989, a man named Dale Wesley Biddy set fire to the Resource Center offices, starting a blaze that also destroyed Union Jack and the Round-Up Saloon. The food pantry, unaffected by the fire thanks to double brick walls separating it from the retail stores on the street, continued to operate uninterrupted.

"Before the fire, we never considered a move out of the Crossroads," Bruce Monroe, a former DGA president and FHU board member said. "Afterwards, we weren't given a choice."

After the fire, The Round-Up and Union Jack expanded and DGA wasn't given the option of returning to Cedar Springs Road. The Resource Center leased space where Thairrific

is now, facing Throckmorton Street.

"We were on top of each other — even time sharing desks," Monroe said. "So, George McDaniel and I began looking at available properties."

They were offered free houses in East Dallas, but the organization wanted to stay in Oak Lawn.

"There were few properties available," Monroe said. "We even looked at the old Braniff training center near the tollway. Then we were approached by Jack [Evans] and George [Harris]," who ran one of the largest real estate agencies in Oak Lawn at the time.

They represented MCC, and "MCC wanted to sell and heard we had been looking," Monroe said.

MCC had seen exponential growth through the 1980s and outgrew its home on Reagan at Brown streets. The church began building Cathedral of Hope. While construction progressed, it moved from its home on Reagan Street to an office building on Maple and Hudnall avenues, a building that was torn down earlier this year.

The purchase of the Reagan Street property came to the FHU board for a vote.

"George McDaniel was on both boards and voted against buying the building on the FHU board — after working so hard with me to find it," Monroe said. When he asked why, he said, McDaniel "replied he was the only member with deep pockets and didn't want to pay up should we default on the loan."

Still, the board approved the sale and FHU bought the property for \$265,000, taking out a loan with a large balloon payment at the end.

Joe Desmond, who served as secretary of both DGA from its inception and FHU, kept assuring the boards of both organizations not to worry, that the mortgage would be covered, Monroe said. Every time a board member fretted, Desmond reassured them.

Desmond died in 1994 and left his life insurance to FHU. The money paid off the mortgage with cash left over, a luxury the organization never had before.

In 1998, Foundation for Human Understanding was sued over its name by an organization called Foundation of Human Understanding, a Christian organization in Oregon. By this time, anti-HIV drugs were keeping people alive and there was less stigma about using the term AIDS. Rather than countersuing, FHU changed its name to Resource Center Dallas and in 2013 simply Resource Center.

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From playing a naive twink on 'Queer as Folk' to the lurid Master of Ceremonies in a national tour, **Randy Harrison's** life has been one long 'Cabaret'

ARNOLD WAYNE JONES | Executive Editor
jones@dallasvoice.com

When Randy Harrison first shot to fame, it was as the under-aged twink Justin on the cultural-touchstone cable drama series *Queer As Folk*. One of the few openly gay actors on the show, we watched Justin and Randy as they developed and matured over five seasons.

But that was — brace yourself — well more than a decade ago. Harrison has continued to mature (brace yourself again: Next year he'll turn 40). For one thing, he's worked extensively on the stage, even taking over the role of Boq in the Broadway production of *Wicked*. But it's another iconic musical role that brings Harrison to North Texas this week: The lurid Master of Ceremonies in the national touring production of *Cabaret*.

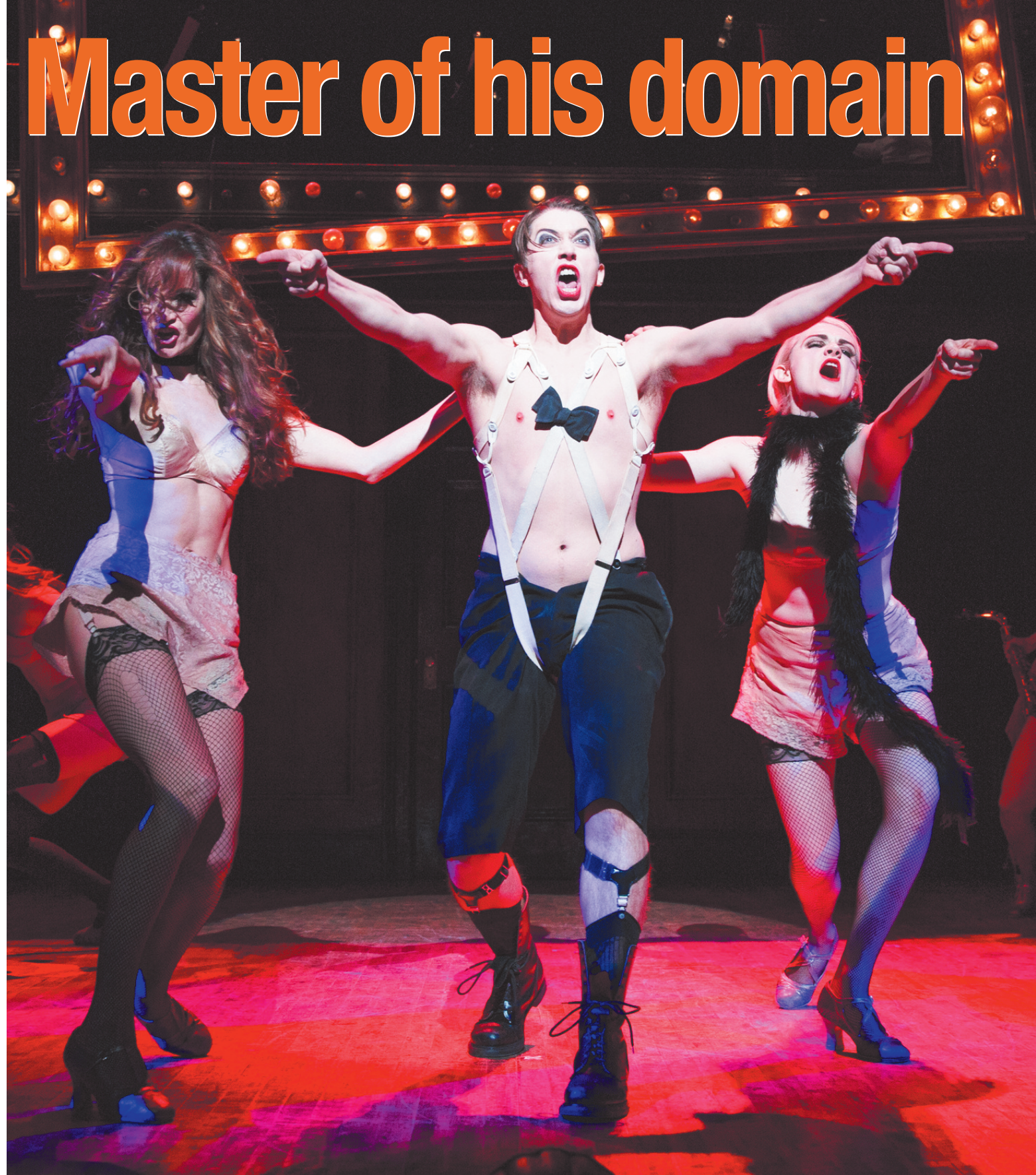
"This is the first time I've toured," he says during a telephone interview from the road. "It's great, but it was exhausting at first. It took me a while to figure out of how to maintain [my exercise and diet] and sleep well. It's in my bones a bit now. It's a thrill — I see how it's addictive. You get to experience America, especially for a show like this."

What about *Cabaret*, exactly, makes the experience unique?

"It's so relevant," Harrison says. "It's challenging in ways that different regions of the country react to differently."

While *Cabaret* is now 50 years old, and set even 35 years before that, its message of a society in decay — one in which good people do nothing while demagogues gain political power and ruin lives — resonates loudly in an election year.

"I like material that's challenging for an audience," Harrison says. "I like things that talk about big issues in intelligent



WILKOMMEN | That's Randy Harrison as the Master of Ceremonies in "Cabaret," one of the most sexualized roles in modern musical theater. Harrison will perform the role in a all-new tour of the Broadway hit, which opens this week at the Winspear Opera House. (Photo courtesy ATPAC)

CABARET

Winspear Opera House,
2403 Flora St.
May 25–June 5. ATPAC.org.

ways, that deal with sexuality and gender — these are important parts of my life and things I think about [daily]. I like doing shows that discuss those issues instead of things that just are entertainment."

A lot of that position probably relates to Harrison's own coming-out process, which occurred during a highly politicized era.

"I came out the same year that *Angels in America* won the Pulitzer, I did a master class with [author] Tony Kushner at that time," Harrison recalls. "He told me, 'Every artistic act you make is a political act, and if you try to make it non-political that itself is a political decision.'" (Interestingly, that's largely the central theme to *Cabaret*.) Harrison says he has kept that idea close to his heart, and tries to incorporate it into his stage work.

He can get away with it as the Master of Ceremonies — a lascivious ringmaster with a slightly demonic edge, who oversees the seedy nightclub where Germans fiddle as Berlin burns. Harrison gets to interact most directly with the audience, frequently breaking the fourth wall.

"My scene partner is the audience," he says. "It's a show where you want audience involve-

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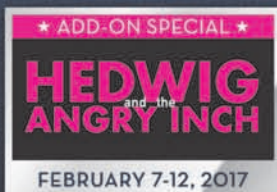
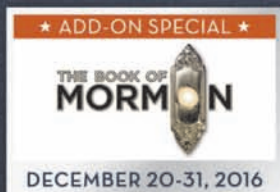
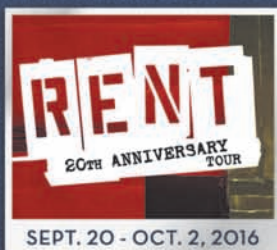


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L+S stage



Vicky (Kenneisha Thompson) and Erika (Kelsey Leigh Ervi) meet-cute on a Ferris wheel and undergo 45 years of ups-and-downs in the nonlinear play 'Bright Half Life' at WaterTower. (Photo by Karen Almond)

Women in love

Director Garret Storms tackles a celestial love affair in quirky 'Bright Half Life'

ARNOLD WAYNE JONES | Executive Editor
jones@dallasvoice.com

Ever wonder how someone gets selected to direct a play at a theater? If you're Garret Storms, it goes something like this: The artistic director calls and says, "Hey, we're interested in you directing a script for us — why don't you familiarize yourself with the script, look at your

schedule and tell us if it's something you'd be interested in."

And in the case of *Bright Half Life* — the latest production in WaterTower Theatre's new Discovery Series — his answer was a definite "yes."

In some ways, Storms was an unlikely choice for the play: Written by an African-American female, with a cast of two women in a lesbian rela-

We get to see more of Ervi, at least for a while

Garret Storms isn't the only insanely busy theater professional working on *Bright Half Life*: One of his cast members, **Kelsey Leigh Ervi**, is also in the thick of things.

We wrote about Kelsey in January, when she was directing *Lord of the Flies* at WTT; and again when she was supervising the 24 HR Play Festival, part of the Out of the Loop Fringe Festival. She also acts, writes and co-hosts a theater podcast. But we thought we might not be seeing as much of her anymore when she announced on Facebook she would be departing this summer to pursue a Master of Fine Arts in graduate school.

Well, academia will have to wait. This week, Ervi was named the new associate artistic director at WaterTower. This comes on the heels of the recent departure of Terry Martin as artistic director and the appointment of Greg Patterson as the company's new managing director. Ervi says her goal is still to eventually attend grad school, but until then, college's loss is our gain.

— A. W.J.



tionship, it was first produced by the Women's Project Theater, and spans 45 years in the life of the characters.

"Yeah, it is very interesting," Storms admits. "We have a completely male production team, other than the cast, and when I realized that I went 'Oh! This is a thing.'"

But in other ways, Storms was a natural choice.

At just 27, he's one of the busiest, and most talented, actor/directors in North Texas right now. His first professional play as a director was Stage West's production of *Orlando*, Virginia Woolf's gender-bending time-hopping story; and his most recent work as an actor was WTT's *The Big Meal*, which also took

place over the full scope of a relationship from courtship to death. But when I mention that Storms apparently specializes in working on nonlinear plays, it first seems to catch him unaware. And then he admits it's true.

"I think that's just kind of how it's gone for me," he says. "It's interesting to me the ways in which *life* doesn't seem linear. In our experience it is, but in the way we remember it and communicate it and research our past... there doesn't seem to be as much direction."

Bright Half Life concerns Vicky (Kenneisha Thompson) and Erika (Kelsey Leigh Ervi; see sidebar) from meet-cute to U-Haul rental, marriage to divorce, parenting to middle age, all in

75 breathless minutes that hop from timeline to timeline like binge-watching *Quantum Leap*. Storms was immediately drawn by the uniqueness of the storytelling, as well as the focus on women's lives.

"It's a cleverly written story — there is metaphor without being heavy handed about it; it's specific in that it's about these characters, but it's also just about life. And it is a love story between two women, which we don't see very often especially on Dallas stages, but while gender is very much a part of the story, there's [a universality to it]. It's a love story about the birth, death and rebirth of what it takes to move on [in a relationship]. I think it is a terribly human play, and there are slices that all of us

will say, 'I remember my first kiss' or 'I recall when I saw the one that got away' or 'yeah, the night I heard my parents say that.'"

The script (by Tanya Barfield) is sparse, and suggests keeping the production as minimal as possible, but Storms was intrigued by the imagery of the cosmic throughout, which he has decided to emphasize.

"There's this through line of a celestial metaphor — the birth of stars, constellations, galaxies. I'm embracing that quality and running with that," he hints. "But you don't want to force the audience into a box — you want them to use their imagination so they walk away with something unique to them. ■

MUSIC REVIEW: Original Broadway Cast Recording of 'Bright Star'

The opening fiddle strains on "If You Knew My Story" — the first song from *Bright Star* original cast recording, now available for download and on CD next week — sound like something from a Ken Burns documentary: melancholy and rural, with a bluegrass aroma that conjures backwoods of Appalachia, where the musical is set during the first half of the 20th century.

"If You Knew My Story" is a rich and lovely way to kick off what, from the recording, sounds like a heartfelt chamber musical. Then comes the second song ("She's Gone"), and the third (the title number) and the eighth ("Asheville") and 15th, and you see how *Bright Star* progresses musically like an extended folk ballad.

It's not surprising how many stringed instruments are plaintively plucked throughout; the score was co-written by Steve Martin, perhaps the premiere proponent of banjo-playing since Earl Scruggs died. But is this thematic consistency or repetitive sameness?

The jury is still out on that point. Most songs are solos or languid duets, some punctuated by background vocals that recall a church choir more than a Broadway chorus line. And the plot of the show, which jumps between two timelines, is perhaps too complicated to be captured solely through the music.

But what's undeniable is how beautiful and evocative the score is, co-written with Martin by Dallas native Edie Brickell. There's no bombast here; it sounds less of traditional Broadway musical than of a disc you might stream over the bluegrass channel on Pandora: tightly orchestrated, cool and refreshing, like water from a mountain creek.

It's probably just as well. *Bright Star* (like virtually every musical opening on Broadway in the last 12 months) had the misfortune to arrive just as *Hamilton* — the biggest monster to hit New York City since Hurricane Sandy — swept up all the oxygen in the theater universe such that nearly every other show has all but suffocated. But *Bright Star* and *Waitress* — another score by a composer (Sara Bareilles) better known for pop concept albums than musical theater, both nominated for the music and lyrics Tony Award that *Hamilton* will surely win next month — offer a distinctly quirky take on what the scope of musical theater is — and better yet, can be.

— Arnold Wayne Jones



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Putting the 'poo' in poetry

There's a lot more 'adult' about Scarborough Ren Fest than bawdy cosplay and flagons of beer

ARNOLD WAYNE JONES | Executive Editor
jones@dallasvoice.com

If you've never been to Scarborough Renaissance Festival in Waxahachie — or any cosplay time-warp to Medieval times when lutes outnumbered iPods and people carrying broadswords did *not* scare you into thinking you were trapped at the Texas Republican Convention — you probably imagine it's all a bunch of nerds in tights and big-bosomed girls in tight-fitting corsets selling overpriced turkey legs.

And, well, yeah, there's that. But it's not *all* that. Not even close.

People attend Renaissance fairs for a variety of reasons, from the artisan gift shops to the quirky cuisine (*steak on a stake?* Count me in!!!) and the chance to see how you look in chain mail underwear. But one of the draws at Scarborough is definitely Arthur Greenleaf Holmes, the Wildly Inappropriate Poet.

How inappropriate? How about poems with titles like "I Built My Love a Menstrual Hut," about a man who banishes his wife during her menses to guest quarters. And he explains why. In vivid, vivid language. Hey, he's a poet; language is the poet's toolbox.

Holmes is a cagey and fearless performer. His venue is tucked

inconspicuously behind a pub, so that no passers-by could accidentally step into his den of depraved doublets. That doesn't stop attendees from packing in tits-deep for four shows daily during the fest (at noon, 2, 4 and 6 p.m., each filled with at least 45 minutes of debauched sonnets).

But like the best shock comics, though this be madness, yet there is method in't. Holmes brings people in on the joke. He's a genuine connoisseur of verbal gymnastics (his father was a professor of English as a small liberal arts teaching college), so the poems are well-constructed, the imagery invasively pointed, the rhyme schemes accessible but classic. (Think of it as Dr. Seuss by way of Howard Stern, or Shel Silverstein channeling Lisa Lampanelli, as read by Stephen Fry.) He actually spends time *teaching spectators about poetry*. And for this privilege, they pay him. ("Between you and the beer, this is the most money I spend every year at Scarborough," offered one audience member to Holmes when dropping a fiver in his tip basket.)

It's not as if they don't know what they are in for. At each show, Holmes allows an audience member to select the level of offensiveness before launching into the most hardcore of haikus. "Madam, on a scale of one to te..." "Eleven," she shouted back without hesitation. "Really?" Holmes verified. "Sure you don't

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■ POETRY Page 30

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A shot at stardom

Why it took 25 years for Whit Stillman to become an overnight sensation

ARNOLD WAYNE JONES | Executive Editor
jones@dallasvoice.com

At age 64, Whit Stillman is aware that his days as a *wunderkind* of indie cinema are behind him. And frankly, he'd appreciate a little mainstream success.

His new film, *Love & Friendship*, goes wide this weekend, showing eventually on more than 900 screens; that's a far cry from the 63 prints of his debut film, 1990's *Metropolitan*, which he roadshow'ed around the art houses of North America on its way to an impressive \$3 million gross. ("And that was on old ticket prices," he insists.) Does this feel like a change? I ask.

"I certainly hope so! I could use one," he excitedly offers.

Success for Stillman, however, looks like it will come not by directing the latest comic book movie, but in putting one of Jane Austen's few unadapted stories in the cinemas: *Love & Friendship* is based upon Austen's episodic novella *Lady Susan*, above a conniving widow who puts her own comfort about her daughter and those in her charismatic orbit. Leave it to Stillman to "go big" with an 18th century comedy of manners.

It's just one of the quirks that has made the writer-director — who has made only four other feature films in more than 25 years — such a compelling figure in filmdom. His writing is smart, precise and whimsical, his visual style languid but deceptively simple. He's like a Wes Anderson without all the matte shots and bravado.

LOVE & FRIENDSHIP

Kate Beckinsale, Chloe Sevigny,
Stephen Fry, Xavier Samuel.
95 mins Rated PG.
Now playing in wide release.

And this time around, he's also like Stanley Kubrick. For real.

I tell Stillman that *Love & Friendship* triggered in me a recognition that his style is similar to Kubrick: They both make comedies with an underlying sense of awfulness. And *L&F* in particular echoed Kubrick's *Barry Lyndon*, based on the Thackeray novel. Stillman nods.

"It was hard to avoid it — just was one of the problems we faced," he acknowledges. "We were very aware at every phase that we didn't want to hit the third rail [of seeming too similar]. There were a few Kubrickian touches: It's a period film, a very literary adaptation; we were shot in Anglo-Ireland, [*Lyndon*] was about Anglo-Ireland; and we both love baroque music so there was that. Kubrick used Handel's 'Sarabande' and we used that [on the rough cut] until we found Purcell's 'Funeral March for Queen Mary.'"

It may seem odd that Stillman would fret about recalling a 40-year-old art film that — more than likely — most moviegoers wouldn't know anything about. But that's not how he sees it.

"All the people who will be commenting on our film will have their claws sharpened," he says. (We talked before the reviews started pouring in; so far, the majority have been ecstatic raves.)

It's not surprising that Stillman would be so sensitive to the vagaries of public opinion. When you work for half your life in the indie film world, successes are measures in teaspoons, not oceans.

■ STILLMAN Next Page



Whit Stillman recently visited Dallas. (By Arnold Wayne Jones)

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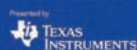
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L+S screen



‘Last Days of Disco’ co-stars Chloe Sevigny and Kate Beckinsale reunite for a very different period piece, the Jane Austen comedy of manners ‘Love and Friendship,’ also directed by White Stillman.

■ STILLMAN, From Previous Page

Stillman seemed relieved to learn that I enjoyed his last film, *Damsels in Distress*, which, he claims, got savaged by segments of the film critic community.

But as much as he craves mainstream acclaim (despite an Oscar nomination for *Metropolitan*,

and art-house hits with *Barcelona* and *Last Days of Disco*), Whit Stillman remains, unrepentantly, Whit Stillman. He writes with more intelligence than you expect from a run-of-the-mill summer-movie fan. He makes casual references in conversation to Henry James and admits he doesn’t know what “heavy metal music” is.

And he returns to working with actors with



No more wire hangers — ever! Come see ‘Mommie Dearest’ in the theater!

There are bad movies that flop (*Last Action Hero*, *John Carter*) there are bad movies that are disasters (*The Adventures of Pluto Nash*, *Cutthroat Island*). And then there are once-in-a-lifetime travesties: Movies that aren’t just bad, and don’t just bomb at the box office, but that really change the face of culture in their awfulness. Elizabeth Taylor’s *Cleopatra* (bankrupted a studio). *Heaven’s Gate* (coined a still-in-use template for failure). And chief among them: *Mommie Dearest*.

Why, more than 35 years after its release, are we still talking about — and watching! — this work of artistic and career hara kiri? Based on the scandalous tell-all by Joan Crawford’s daughter Christina, it features Faye Dunaway — at the time, one of Hollywood’s biggest stars, but also one of its most notorious pains-in-the-ass — in an impersonation of the imperious Golden Era glamazon, brutalizing her daughter, crazed with ambition, eyebrow-plucked to the point of cosmetic distortion. It’s perhaps the campiest performance ever captured on film, riotously at odds with the seriousness with which La Dunaway treats her. Every dramatic moment is gloriously hilarious; every abusive slap incongruously elicits peels of laughter.

And that’s why we watch it still: Because *gays looove* their camp icons. We revel in the excess, the lack of self-control (or self-awareness), the kitchiness dressed up in shoulder pads.

Dallas Voice presents a screening of *Mommie Dearest* at the new Alamo Drafthouse Cinema in the Cedars on May 26 at 7 p.m. Tickets are \$7 and you can order full-service dine-in-moviegoing from Vetted Well. For tickets, visit Drafthouse.com/dfw.

— Arnold Wayne Jones

whom he develops a rapport and who fit well in his aesthetic, including a here reunion with Kate Beckinsale and Chloe Sevigny, who play the anti-hero and her best friend in *Love & Friendship*.

"I initially wrote [the role in *Disco*] for Kate because I liked her in *Cold Comfort Farm*, and then I thought of her right away for this," he says. "On set, there's no real direction going on [with the actors] — in the auditions you see the actor doing all the right stuff [with the script]," and turn her lose, he says. And he casts equally imposing figures like Stephen Fry, who has a supporting role here, not for box-office draw but for the glory of working with them. ("Stephen Fry is the most impressive person I've ever met — totally intimidating. Enormously tall and funny," he says.)

Stillman's prickliness may be what has kept him from churning out a new film annually like Woody Allen does; he's lived much of the last two decades in Paris, and he's quick to mock moviemaking trends he disagrees with. (Long, single tracking shots? Hates them... though he admits it was well-used in *Goodfellas*. The minimalist Dogma 95 aesthetic developed by some European filmmakers? "So stupid ... but what a good gambit it was. I would love to do some idiotic manifesto filled with pretension, but I couldn't keep a straight face pitching it.") No, if Whit Stillman is going to be an overnight sensation, it will be on his terms ... even if it takes 25 years to achieve it. ■

Trans panic killing

'A Murder Over a Girl' investigates the psychology of hatred in junior high

***A Murder Over a Girl* by Ken Corbett
(Henry Holt 2016) \$27; 277 pp.**

Larry King had a rough start in life. Born to an addict who turned tricks for drugs, Larry was neglected and abused and became a ward of the state as a small toddler; at 30 months, the so-called "little brown boy" was adopted by a white couple and life was better ... until he reached adolescence. At 15, he began talking about wearing make-up and women's clothing, and becoming the girl he felt he was.

Many of his teachers "directed Larry to the closet;" the supportive ones were criticized. His adoptive parents tried to downplay his wishes; eventually, Larry left their house and moved into a group home, where he felt comfortable enough to start transitioning. He asked his teachers to call him Leticia and he began wearing cosmetics and feminine apparel to school.

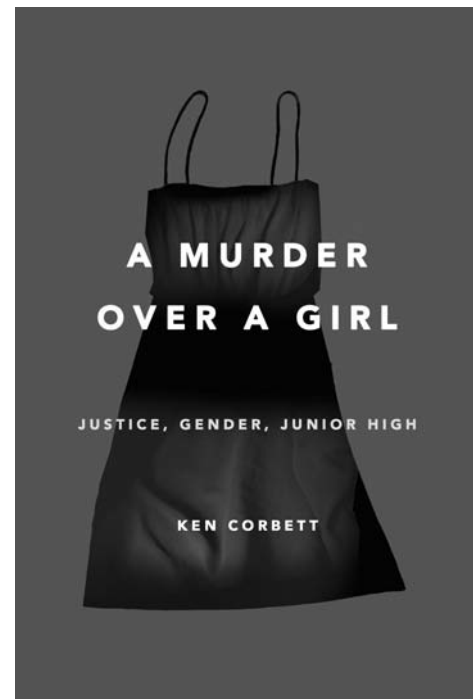
To those who knew him, Brandon McInerney was just a regular kid: Blond, blue-eyed and athletic, he liked riding his bike and hanging out with friends, though there was a side of him that

many knew but few acknowledged: McInerney had a quick temper and was fascinated with Nazism and skinhead culture. Larry, therefore, was everything McInerney hated — especially when, as rumor had it, Larry asked McInerney to "be his Valentine."

At least, that's what other middle-schoolers claimed, although no one could swear to hearing it. And even if his words were just rumor, some kids still said that McInerney was bothered by Larry's flamboyant actions, possibly to the point of sputtering rage. On Feb. 12, 2008 — not three weeks after his 14th birthday — Brandon McInerney took a gun to school and shot Larry King twice in the head.

I wish I could say that there's a satisfying ending to this book, but there's not. And it's not author Ken Corbett's fault, but reading *A Murder Over a Girl* is somewhat like watching a horrible train wreck that just keeps going.

Corbett, a clinical psychologist, offers readers a look at a crime from a non-lawmaker's point of view. This unique eye for what happened enhances the understanding of the whole picture, psychologically speaking and especially in the



books' second section. There, Corbett writes mostly about the trial, witnesses, and other research, all of which seemed to allow him to dive more personally into this story — and so, because he presents it well, will you.

This is a timely book, a trial-watcher's delight and a shocker all around. It has no happy ending, but it's impossible to look away from, nonetheless. Start *A Murder Over a Girl*, and you'll be riveted. ■

— Terri Schlichenmeyer

Reconcile...

rec·on·cile \re-kən-ˌsī(-ə)l\

: to find a way of making
(two different ideas, facts, etc.)
exist or be true at the same time

: to cause people or groups to
become friendly again after an
argument or disagreement



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Top knotch

A Brunching of Gays heads for Uptown's hottest eatery: Top Knot



ARNOLD WAYNE JONES | Executive Editor
jones@dallasvoice.com

When Uchi opened its Maple Avenue location last summer following months of fanfare, it was welcomed with orgasmic enthusiasm. Here was a sushi restaurant that was *more* than a “sushi restaurant;” a Japanese fine-dining establishment free of kitschy shrimp-flipping, with sophisticated recipes that resisted the dreaded label “fusion cuisine.”

So when the owners announced a more casual iteration of Uchi upstairs from the same location, called Top Knot, foodies speculated: Would it be Uchi-Lite, the junior varsity team practicing drills on diners? And the answer has clearly been “not on your life.” And the main way it has been able to distinguish itself is by offering something its big brother doesn’t: Brunch.

Top Knot, like Uchi, is an evening-only restaurant, except that starting at 11 a.m. Sundays and

going for four hours, it offers a menu perfectly tailored for an upscale crowd, with elegant recipes that only say “brunch” because of when it is offered. Complex and carefully curated, it provides a feast for foodies.

Plates are divided into five categories if you discount beverages: Pastries, specialties, salads, sides and the catch-all brunch plates. And each can be explored with reckless abandon, especially if you (1) bring friends and (2) have an appetite.

Some of the items echo traditional offerings, but with the same twist that gave Uchi its unique flair. When we ordered the Thai French toast (\$12.50), we were wowed by what arrived: A two-inch block of bread that appeared, at first, to be strangely charred. But no, that color was not the result of too much toasting, but from being soaked in Thai tea, which imbued the brioche with a brickish tint. The crust, which seemed imposing, embraced a fluffy center. Add a savory

dollop crème fraîche in place of the usual sweet whipping cream, and you have a Texas-sized staple with an Asian tweak.

And the menu just kept moving that way, in strange places that delight the palate.

My dining companion loves brunch, but isn’t much one for eggs, so Top Knot offered him a playground of alternatives. We ordered the bakery board (\$12), a sampler platter of carbohydrates. We all instinctively dove for the kolache first (filled with a kind of pork paté), but every item was a hit, from the creamy-sweet cornbread (served in a cast-iron mini-skillet) to a fluffy honey-glazed biscuit to a miso-caramel cinnabun and oatly muffin top.

We doubled down on the carbs twice more. First with a one-of-a-kind item none of us could have anticipated: The potato-shishito hash (\$4) was a bowl of small skin-on glazed potatoes, topped with blistered peppers. It, like everything else, didn’t last long. We then backtracked to *more* biscuits (\$5), this time doused in a waterfall of white gravy.

Valentine indulged in a hot fried chicken bun (\$7), a bite-sized barbecue-sauced slider that packed less heat that we could have handled. The breakfast bun (\$14) was an almost unwieldy stack of Canadian bacon, egg and pimento cheese on a poppy-seed roll, but it ate less like a sandwich than a slowly deconstructing casserole; we ate it with knife and fork more efficiently than both hands.

Two rice dishes got everyone excited. The daily onigiri (\$7) was a kind of Japanese arancini cake, crowned with a delicately poached egg and hint of sweet vinegar from a kim chi caramel. It conjured Japanese cuisine without overwhelming the palate. Very similar was the Katsudon (\$13), a similar dish with the addition of sliced pork cutlet. No complaints on the taste, though one of my dining companions was disappointed by its smallness. (It’s not like we could have eaten much more than we did. Top Knot’s brunch seems designed to be tapas style — shared plates everyone can take a bite of.)

While mimosas and bellinis are also available at lunch, we were all drawn to the more mixol-

The Thai version of French toast, above left, adds color and savoriness to the brunch staple; shishito-potato hash, right, created something entirely new. (Arnold Wayne Jones/Dallas Voice)

OVERALL RATING ★★★★★

Top Knot, 2817 Maple Ave. upstairs from Uchi. Open daily for dinner at 5 p.m., Sunday brunch 11 a.m.–3 p.m. 214-855-1354. TopKnotDallas.com.

Sophisticated reinvention of brunch packs surprises in almost every bite. And the cocktail menu lubricates the enjoyment.



Food: ★★★★★

Atmosphere: ★★★★★

Service: ★★★★★

Price: Moderate

ogy-focused cocktail menu, which included a mescal mule (\$12), a whiskey punch (\$8) and pampalousse (\$9).

Service was effortless and friendly — you could tell the waitstaff was genuinely proud of what they were serving — though it would have been nice if when we ordered a side of hot sauce (\$2.50) they had told us it also came complimentary with the dish we ordered it for. That’s a minor point at such an agreeable and inviting addition to the local landscape. Who knew brunch was in need of reinvention? ■



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■ HARRISON, From Page 20

ment, especially at the start — the audience is a huge part of the show.” That offers Harrison the opportunity to improvise and feel out the room in a way no one else in the cast really gets to.

“There are a handful of different options I have discovered that get the most laughs, but it will depend on whether I am in San Francisco or South Carolina. But the entr’acte, when I dance with an audience member, I never know what I am going to do.”

He took it to a proudly political degree recently while the production was in North Car-

olina. “North Carolinians that I know are hugely humiliated by what’s going on there,” he says. “So I actually improvised a line in the entr’acte: I always come out and ask, ‘Did everybody have a drink and go tinkle?’ But then I added, ‘I tried to go, but they wouldn’t let me in.’ Every time, it stopped the show in Durham. Everybody wanted to discuss the elephant in the room.”

While the show in this incarnation has been around 20 years, Harrison acknowledges that some people are still surprised by the overt bawdiness of the material.

“If people are completely surprised it’s because they didn’t do even a little bit of research, though,” he winks. “Some people leave [during

performances], which is fine. If it’s not their thing, they shouldn’t be there. I think most often people are in need of it, in a way. It’s a very smart show, a very adult show. I don’t think everyone necessarily goes to the musical theater season of their presenting house expecting to be challenged in this way, or titillated in this way.”

On rare occasion, even his fans are alarmed by how sweet little Justin has grown up. For his part, Harrison says he can only do what he has to as an actor.

“Uncle Vanya is one of my dream roles,” he says, though he knows he’s probably too young for it right now. “I wanna play Hedwig [in *Hedwig and the Angry Inch*], and Beckett is my fa-



Randy Harrison

vorite. I want to play both the roles in *Godot* and definitely Hamm in *Endgame*. So I find that people who still see me as [Justin] refuse to see me as anything else — I could be in *Trainspotting* with a needle in my arm, and come out the stage door and they will treat me like I am 18.” ■

■ POETRY, From Page 24

want to ease yourself up the side of mount filthy?” He went ahead with the “11.” And no one walked out.

But walk-outs do occur. That’s fine. Holmes isn’t a standup insult comic who heckles at those whose cup of tea does not include his brand of bitter dregs. He won’t mock people (although he does refer to the awkward grin on some audience members as “the Christian smile”). “No one gets to choose his sense of humor,” Holmes suggests. His is self-deprecating but also smartly literary, with quick twists. At one performance, after reading a wedding poem that ended with a man taking his wife, Holmes clarified his position.

“Now, when I wrote this, same-sex marriage wasn’t legal yet, so please don’t read into it,” he cautions. “Although personally, I consider sex between two men to be the most disgusting thing I can imagine... that gives me an erection.”

Although Arthur Greenleaf Holmes is one of the highlights of the bawdy performers at Scarborough, he is by no means the only one. Sisters Iris and Rose’s Wild and Thorny show pairs two sisters who tell blue jokes and sing salacious sea chanties. They also encourage audience participation. And Christophe the Insultor is just that — a Tudor-era Don Rickles who slings outrageous one-liners at not-so-innocent audience members. ■

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Andreas Giese, Randy Harrison, Tommy McDowell and the 2016 National Touring cast of Roundabout Theatre Company's CABARET. Photo by Joan Marcus.

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Tuesday 05.24
— **Sunday 06.05**

'Ragtime' national tour settles in at Fair Park

Terrence McNally is one of theaterdom's most honored writers, and he took home one of his *four* Tony Awards for his book to *Ragtime*, the musical adaptation of E.L. Doctorow's expansive novel about turn-of-the-century New York and the wild sense of justice practiced then. It arrives for a two-week run at Fair Park, courtesy of Dallas Summer Musicals.

DEETS: Fair Park Music Hall, 901 First Ave. DallasSummerMusicals.org.



Saturday 05.21

Complexions Contemporary Ballet closes TITAS' season

TITAS' 2015–16 season was all-dance, and almost all Dallas debuts. The one returning company is Complexions Contemporary Ballet, one of the premiere modern dance troupes in America (founded by former Ailey dancers Dwight Rhoden and Desmond Richardson). This concert will feature new dances from the acclaimed company and close out TITAS' season.

DEETS: Winspear Opera House, 2403 Flora St. 8 p.m. ATTPAC.org.



Friday 05.20—Sunday 05.22

DBDT's closes season with Spring Celebration, featuring Bruce Wood's 'Red'

The Dallas Black Dance Theatre's Dallas season is almost over (though the company goes on tour for a while as well), and it closes it with its annual Spring Celebration — part of the Soluna Festival. This year's slate of works will include a performance of the choreographer's Bruce Wood's powerful *Red*.

DEETS: Wyly Theatre, 2400 Flora St. Friday–Saturday at 8 p.m., Sunday at 2 p.m. DBDT.com.



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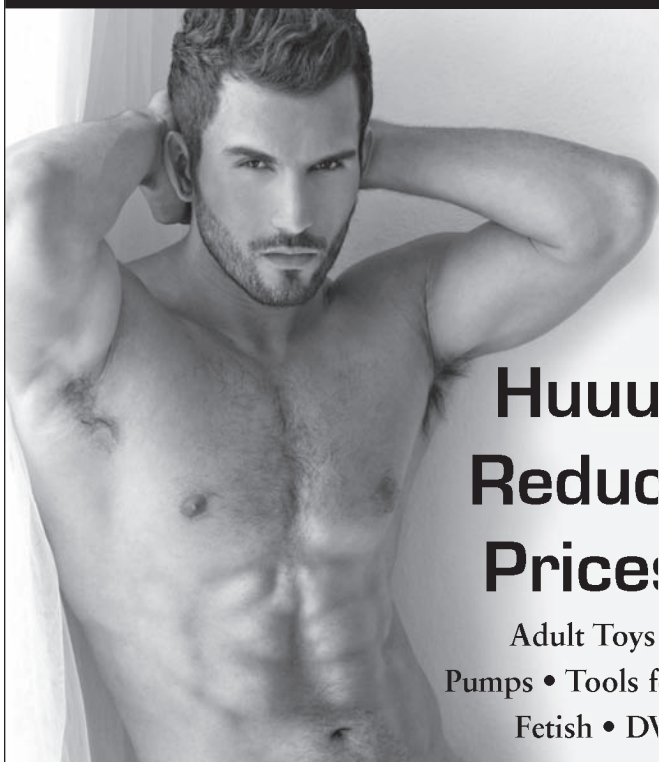


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calendar highlights

ARTSWEEK

THEATER

Blackberry Winter. A daughter finds ways of coping with her mother's slide into dementia in this funny, poetic play about Alzheimer's and myth. Runs in repertory with *The Thrush* and *the Woodpecker*; another play by Steven Yockey (opening May 27), both part of the New Works Festival from Kitchen Dog, which moves (temporarily) into the space at Undermain Theatre, 3200 Main St. May 20–June 26. KitchenDogTheater.org.

Bright Half Life. Two lesbians meet and spend 45 years parsing their relationship in Tanya Barfield's quirky romantic drama. See story Page 22. Addison Theatre Centre, 15650 Addison Road. May 20–June 11. WaterTowerTheatre.org.

Kiss the Boys. The return of Mark-Brian Sonna's "murderous comedy" about two gay men planning a murder that doesn't go as planned. Stone Cottage Theatre, 15650 Addison Road. May 19–June 11. MBSProductions.net.

Mamma Mia! The Broadway hit, based on the music of ABBA. Presented by Performing Arts Fort Worth. *Final weekend.* Bass Performance Hall, 525 Commerce St., Fort Worth. BassHall.com.

Memphis. The Tony Award-winner for best musical and best score is this nostalgic but racially-aware portrait of the early days of rock 'n roll. Co-written by Joe DiPietro. Stars Kyle Igneczi (*Hedwig and the Angry Inch*, *Aida*) and Ebony Marshall-Oliver. *Final weekend.* Theatre 3, 2900 Routh St. in the Quadrangle. Theatre3Dallas.com.

The Road to Appomattox. A regional premiere about the price we as a people pay for unity. With Jeff Swearingen, Kevin Moore, Catherine DuBord. *Final weekend.* Greenville Center for the Arts, 5601 Sears St. ContemporaryTheatreOfDallas.com.

A Trifle Dead! Another Kurt Kleinmann play about the bumbling detective Harry Hunsacker, only this time not in the celebrated Living Black & White process, but rather RadioVizion, which creates sound effects live in front of the audience. Bath House Cultural Center, 521 E. Lawther Drive. May 20–29. PegasusTheatre.com.

Wicked. The return of the mega-hit by Stephen Schwartz, which Dallas gets but North Carolina won't now! *Final weekend.* Music Hall at Fair Park, 901 First Ave. DallasSummerMusicals.org.

FESTIVAL

Soluna. The second annual festival celebrates music, dance and other visual artists. Organized by the Dallas Symphony Orchestra. Through June 4. For a full lineup of events, visit MyDSO.com/2016-soluna.

FINE ART

Rebecca Warren: The Main Thing. A mid-career retrospective of the British visual arts and sculptress, in 20 diverse pieces. Dallas Museum of Art, 1717 Harwood St. Through July 17. DMA.org.

Vermeer Suite: Music in 17th Century Dutch



Circo Rouge — red circus — is the theme at this year's DIFFA Dallas gala, which raises money for HIV/AIDS. The annual fashion show and social event returns Saturday to Dallas' Omni Hotel.

Painting. A lovely original Vermeer (one of only three dozen in the world) is among the seven paintings in this intimate exhibit exploring themes in Dutch art. Dallas Museum of Art, 1717 Harwood St. Through Aug. 21. DMA.org.

Eye of the Collector. An exhibition of the quirky tchotchkes and unusual trinkets of nine people prove the axiom that every object tells a story. Perot Museum of Nature and Science, 2201 N. Field St. Through Sept. 5. PerotMuseum.org.

FRIDAY 05.20

COMMUNITY

Panoptikon. The weekly retro disco dance party, presented by Lord Byron. Red Light, 2911 Main St. Doors 9 p.m.

SATURDAY 05.21

FESTIVAL

Scarborough Renaissance Festival. The annual trip to Medieval Europe, including dancers, musicians, food,

crafts and cosplayers. Faire Grounds, FM 66, Waxahachie. Through May 30. 10 a.m.–7 p.m. \$25. SRFestival.com.

COMMUNITY

Gaybingo. Pull out your prison garb and get ready for Crazy Eyes as Orange is the New Bingo is this month's theme. Station 4, 3911 Cedar Springs. 5 p.m. doors, 6 p.m. curtain. \$25–\$45. MyResourceCenter.org.

DIFFA: Circo Rouge. Annual dinner, fashion show and fundraiser for AIDS charities. Omni Dallas Downtown Hotel, 555 S. Lamar St. 6 p.m. DIFFADallas.org.

DANCE

Complexions Contemporary Ballet. Desmond Richardson and Dwight Rhoden's acclaimed dance company closes out TITAS' first-ever all-dance season with new woks. Winspear Opera House, 2403 Flora St. 8 p.m. ATTPAC.org.

MONDAY 05.23

CABARET

Mama's Party. Local singer Amy Stevenson hosts her ongoing cabaret series, always with special guests and a good time. Uptown Theatre, 120 E. Main St., Grand Prairie. \$10.

BROADCAST

Real Housewives of Dallas. The new reality show, which features Dallas women (and a regular appearance by Steve Kemble). Bravo at 8 p.m.

TUESDAY 05.24

FILM

Grey Gardens. Big and Little Edie Bouvier Beale, cousins of Jackie Onassis, live in hypnotic squalor in their Long Island mansion in this fascinating documentary. Screens as part of the Tuesday Big Movie New Classic Series at Landmark's Magnolia Theatre in the West Village, 3699 McKinney Ave. Sponsored by Dallas Voice. Screens at 7:30 p.m. and 10 p.m.

THEATER

Ragtime. National tour of the Tony Award-winning

musical adaptation of strife in turn-of-the-century New York, with a book by Terrence McNally and score by Stephen Flaherty and Lynn Ahrens. Music Hall at Fair Park, 901 First Ave. May 24–June 5. DallasSummerMusicals.org.

WEDNESDAY 05.25

THEATER

Cabaret. New national tour of the legendary musical. See story Page 20. Winspear Opera House, 2403 Flora St. May 25–June 5. ATTPAC.org.

THURSDAY 05.26

CABARET

Judy Chamberlain Jazz. The jazz vocalist's weekly cabaret performance in the back room of Zippers Hideaway, 3333 N. Fitzhugh St. 9 p.m.

THEATER

The Goat, or Who Is Sylvia? Edward Albee won his second Tony Award for this perverse tragicomedy about a suburban husband (Van Quattro) who falls in love with a goat. Rudy Seppy Studio, 2333 W. Rochelle Road, Irving. May 26–June 11. LipServiceProductions.info.

Wait Until Dark. Frederick Knott's tightly-wound suspense thriller, about a blind woman terrorized by criminals looking for a doll filled with heroin. Stage West, 821 W. Vickery Blvd., Fort Worth. May 26–June 26. StageWest.org.

this week's solution

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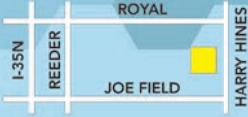
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Ask Howard

How to do the wrong thing right

We have quite a lot of angst this month over young men looking for daddies and daddies looking to be taken as something other than a wallet with a penis. Let's get right to it.

Dear Howard,

I've a fossil-crush on one of my SMU professors. He's, like, every gay freshman's wet dream: late fifties, maybe even early sixties (I purposefully haven't Googled him yet); he sports a gray lumber-jack beard, shaved head and geeks-out a bulging pant zipper that I — apparently — am laser-focused on in class: Dr. _____ smiles during his lectures when he catches me looking. A couple of times, he's even winked my way as I'm leaving class. I've tried every hormonal ruse I can think of to seduce Dr. Pencils-In-His-Shirt-Pockets, short of literally scrawling, "Will you fuck me, please, master?" across the top of my essays. Then, finally, the other day when I was dawdling behind, wiping my forehead with my shirt-tails — just so Doc would, hopefully, notice the invitational, fuzzy blond "happy trail" snaking down my abs. I was the last student exiting his class, as usual, and he totally grinned at me, all initiation-like, but sighed, "Robert, not only is it professionally unethical, but I'm old enough to remember all the blonds who died first." WTF? Howard, I've been racking my 3.8 brain ever since, trying to figure out *what* that even means: Your code-breaker assistance, please?

— Bob

Dear Robert,

You're over-racking, too hard, that encrypted-blond brain, Bobby. He *means* he still "geeks-out" too many painfully harbored memories of former blond friends and/or lovers, who are no longer with us for him to enjoyably accept your not-so-subtle invitations. Bob, my dear ignorant boy, a huge swath of sexually-active blond gay men born between, say, 1950 through to 1965, is tragically now gone, taken too young. After all, as you well know, blonds are pretty much *required* to be bottoms in our culture — the younger the blond, the more bottom he's prettily required to be: "All the blonds died first" is your prof's way of saying he's lived through too much loss to spend much effort on another blond. Try, dizzy boy, dying your "happy trail" brunette; maybe you'll get to sample Dr. _____'s professorial bulge then.

Dear Howard,

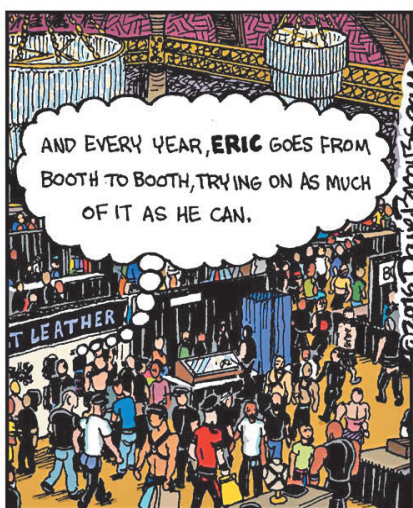
I'm 58 years old. I was lucky in love for a little while: I got to enjoy the one *true* long-time partner of my life for a too-brief, 14-year span: He passed away in 1996, on the cusp of the new lifesaving meds just coming out. During these two decades since, I've occasionally dated, and twice even met someone who I *thought* might be worth making a commitment to again, but both times things fizzled after only a few months: My "ignition" spark wasn't there. I'm *not* clinically depressed, apparently — enough shrinks have told me as much. Lately, though, I've noticed a sort of

sea-change in the way men I'm attracted to behave around me: all of them *expect* me to foot every bill, irrelevant of whether it's a dinner date that I'm asked out on by another man or whether it's just a bar that I'm hanging around in, talking up a cute guy ordering drinks. Suddenly, I'm the old fool *required* to reach for his wallet first, no matter what! I hate, hate, *hate*, growing older, being gay and single. You have any hook-up recommendations for a man my age to follow — a list, maybe, sans being *too* overly brutal towards me? I look great for my age.

— Bert

Dear Berthold,

"Overly brutal" ... *moi*? I assume these days you're now capable — while pushing 60, Miss Havisham — of no longer confusing brutality with honest candor? If so, have you *truly* looked in a mirror since last the love of your life tragically departed way too soon some 20-plus years ago back? Have you reset your personal calendar *ahead* during these two decades since of dating evolution, "great"



though you may indeed look (for your age)? You now must pay to play, sweetie, or else you jerk off to laptop porn alone; or you can be that old lech lurking in a bar's dark corner — the one who always tried picking you up at 2 a.m. back when you were but 23.

Ain't no man your own age, Beatrice — no matter how hot you still think you are, or he is — who's going to give you the time of day anymore. At 58, face it, single gay men have but three options remaining for getting laid in old Gayville: 1) Are you wealthy enough to afford gold-digger boy toys who'll pretend they love you, in direct relation to the correlating value-amount of gifts and prizes you bestow upon them? 2) Are you *minimally* well-off enough to hire, for an hour or two, the occasional male escort who'll actually *justify* keeping your Viagra prescription refilled? 3) Are you at least willing to cruise the local bath houses from the hours of 3 a.m. to 9 a.m. and pray you snag that horny stud muffin desiring to just desperately get-off fast, and beat the hell out of there quickly, no matter what sleazy sorts of fossils still lurk about such unholy corridors as he's hornily strutting at zero in the morning?

Cheer up, Bertie: A 21st-century gay man being 58 and single isn't fatal, in and of itself. As last resort, there's always, oh, OurTime.com, or MatureSinglesOnly.com, or, SingleAndOver50.com ... or, of course, everyone's tried-and-true, favorite hookup site, Grindr. A few slutty boys out there go for daddies exclusively, so long as you take "ignition" charge, and don't whine. Always be a bit flexible. You'll thrive, Bert.

— Howard Lewis Russell

Do you have a question — about etiquette, love, life or work — that needs an answer? Send your problem to AskHoward@DallasVoice.com and he may answer it.



Guys' night out at The Brick



Relaxing at JR.'s



Cheesin' it up on The Strip



Making the scene on The Strip

Making the **SCENE** the week of **May 20–26**:

- **Alexandre's**: Jason Huff and the Ignition on Friday. Chris Chism and the Band on Saturday and Wednesday. Illumin on Thursday.
- **Brick/Joe's**: Happy hour with the Dallas Brick Titans from 5:30-7:30 p.m. on Friday.
- **Cedar Springs Tap House**: NAGVA Volleyball pre-party at 8 p.m. on Wednesday.
- **Club Reflection**: Trinity River Bears meeting at 2:30 and cookout at 4 p.m. on Sunday. International Gay Rodeo Association show at 7 p.m. on Sunday.
- **Dallas Eagle**: MasT meeting at 2 p.m. on Saturday. Dallas Bears presents the Cake Walk and Auction fundraiser from 7-10 p.m. on Saturday. DFW Leather Corps club night on Saturday. Mr Texas Leather send off and fundraiser from 7-10 p.m. on Saturday.
- **JR.'s Bar & Grill**: Dream Girls with Daphne, Chanel, Kandy, Raquel and Alexis on Thursday.
- **Round-Up Saloon**: USofA Week. Miss Gay USofA Classic on Sunday and Monday. Miss Gay USofA prelims on Tuesday-Thursday.
- **Sue Ellen's**: Rip The System plays upstairs and Mustache Envy performs downstairs on Friday. Ashley Bradberry on Saturday. Kathy & Bella at 3 p.m. and Bad Habits at 6 p.m. on Sunday.
- **The Rose Room**: Guys & Dolls Divas from the Other Side Show at 6:30 p.m. on Sunday.
- **Two Corks and a Bottle**: Psychic Cheryl Andrea appears 7-11 p.m. on Friday. Show tunes with David Carpenter on the piano at 7 and 10 p.m. every Wednesday starting this week.
- **Woody's Sports & Video Bar**: Registration for local players competing in the NAGVA volleyball tournament from 4-7 p.m. on Saturday. After-registration party from 8p.m.-2 a.m. on Thursday. ■

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



Jenni and Dalton at Sue Ellen's



Mike enjoys the sunshine



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Brian at Woody's Sports and Video Bar



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Justin Lyons, left, and Marie at Alexandre's



Sick of Sarah at Sue Ellen's Music Fest



Kicking back at TMC: The Mining Company



Kassia on The Strip



Kristy Lee feeling the music at the Sue Ellen's Music Fest



Becky with the good hair at Woody's Sports and Video Bar



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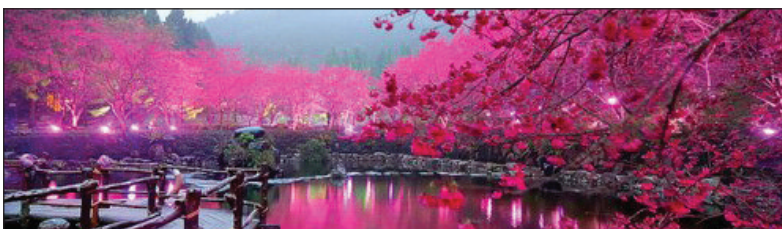
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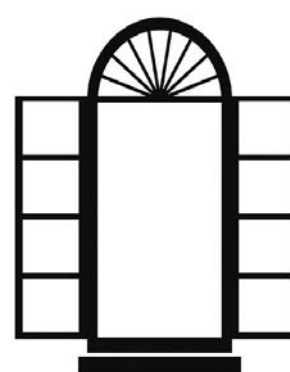


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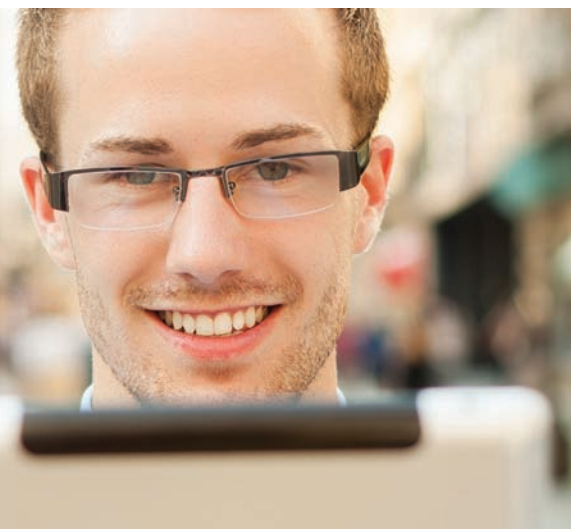
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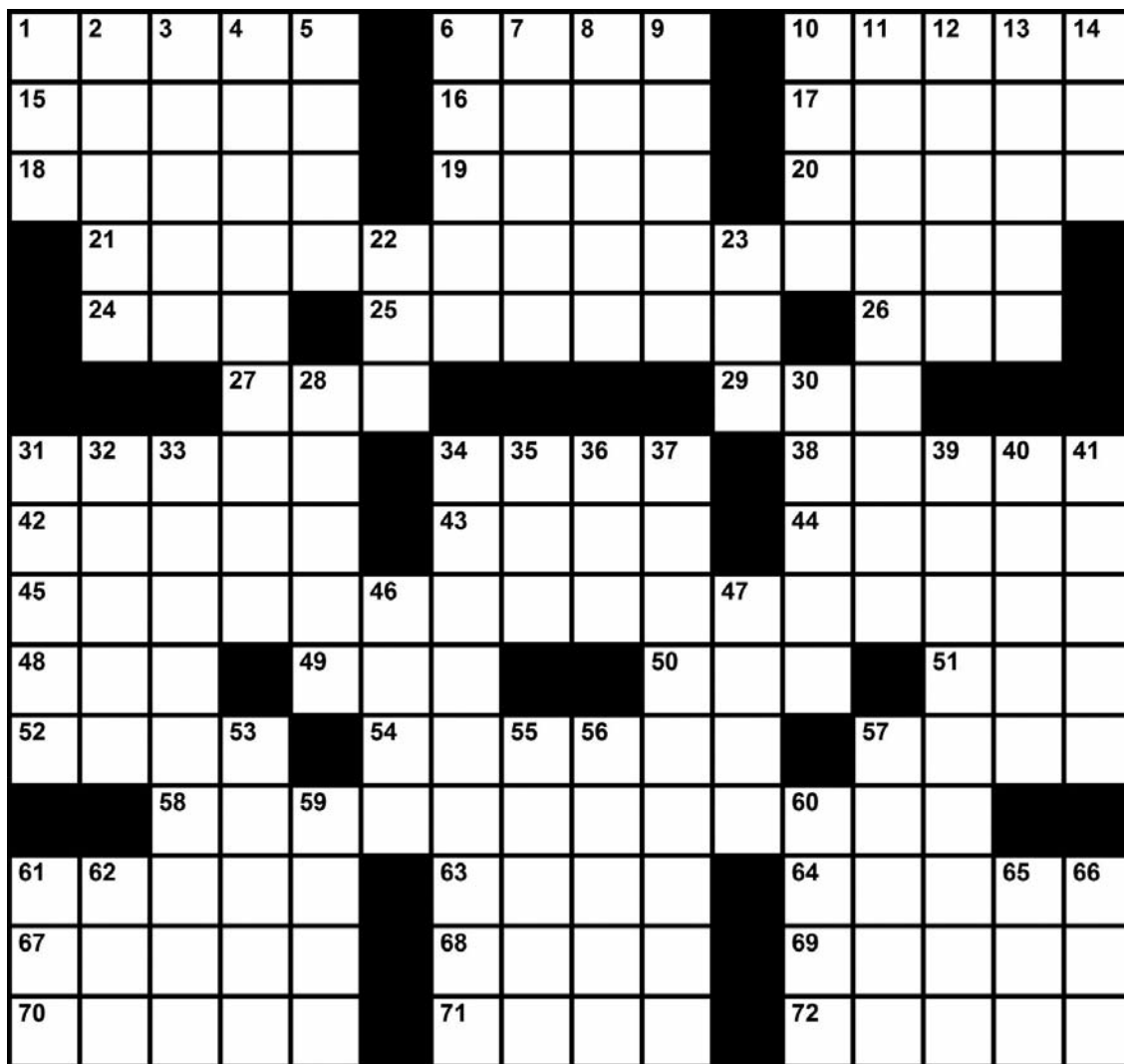
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q-puzzle



Grace and Frankie - Portrait on a Chair

Solution on page 33

Across

1 Start of a favorite holiday

6 Drag queen on the make

10 Orchestra section

15 Stroke your boa, e.g.

16 *La Traviata* solo

17 Porno film ____ 69

18 Spanish painter, with "El"

19 Part of Mapplethorpe's equipment

20 Try a Susan Feniger cookbook, e.g.

21 Start of what Grace said to Robert
about a portrait on a chair

24 P-town summer hrs.

25 Rubber

26 Cluck of condescension

27 B. Bean's greatest hits

29 Come out on the beach

31 Hot stuff

34 Army base

38 Greek fabulist

42 Composer Copland

43 Soothing agent

44 Words before evil

45 More of what Grace said

48 Scores by David Kopay

49 Arena cry, to Lorca

50 ____-Magnon man

51 On the other hand

52 Suffix with prefer

54 Inventor Otis

57 *Xena* deity

58 End of what Grace said

61 Opportunity for Glenn Burke

63 Soon, to Shakespeare

64 *My Fair Lady* composer

67 Elizabeth Perkin' role in *Weeds*

68 Billy Masters' specialty

69 Wong in a 1960 film

70 Went down on a body part

71 Groups of games, to Navratilova

72 Playground retort

Down

1 Car ad stat

2 It's for sweaters

3 Boat bottom bumpers

4 Jenner's Olympic event

5 Party to

6 Balls in battle

7 Gladiator area

8 Works the shaft

9 Out

10 Mel's role with Jodie in *Maverick*

11 Signature dish of Auden's land

12 Rainbow flag sticker sites, often

13 Are lousy

14 DC figure

22 "Let's do it!"

23 Land of singer S. O'Connor

28 Drummer managed by

Brian Epstein

30 Opera villain, usually

31 Montmartre menu

32 "Surprise Symphony" composer

33 Like Pepper on *Modern Family*

34 Social workers' work

35 "I Could Have Danced ____ Night"

36 Francois Ozon, to himself

37 Inclinations

39 South Beach cooler

40 When actors should come

41 Bishop and Teasdale

46 With 40-Down, Jackie's designer

47 Interest, slangily

53 Intercourse while surfing?

55 Lint collector

56 Stallion's sound

57 Colette's love

59 "Now!" in a hospital

60 Lanchester of *Bride of Frankenstein*

61 When doubled, defensive fire

62 Ann Heron's *One Teenager* in ____

65 Ill. neighbor

66 Antidiscrimination letters

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