



IMPORTANT FACTS

This is only a brief summary of important information about taking TRUVADA for PrEP (pre-exposure prophylaxis) to help reduce the risk of getting HIV-1 infection. This does not replace talking to your healthcare provider about your medicine.

MOST IMPORTANT INFORMATION ABOUT TRUVADA FOR PrEP

Before starting TRUVADA for PrEP to help reduce your risk of getting HIV-1 infection:

- **You must be HIV-1 negative.** You must get tested to make sure that you do not already have HIV-1 infection. Do not take TRUVADA for PrEP to reduce the risk of getting HIV-1 unless you are confirmed to be HIV-1 negative.
- **Many HIV-1 tests can miss HIV-1 infection in a person who has recently become infected.** Symptoms of new HIV-1 infection include flu-like symptoms, tiredness, fever, joint or muscle aches, headache, sore throat, vomiting, diarrhea, rash, night sweats, and/or enlarged lymph nodes in the neck or groin. Tell your healthcare provider if you have had a flu-like illness within the last month before starting TRUVADA for PrEP.

While taking TRUVADA for PrEP to help reduce your risk of getting HIV-1 infection:

- **You must continue using safer sex practices. Just taking TRUVADA for PrEP may not keep you from getting HIV-1.**
- **You must stay HIV-1 negative to keep taking TRUVADA for PrEP.**
- **Tell your healthcare provider if you have a flu-like illness while taking TRUVADA for PrEP.**
- If you think you were exposed to HIV-1, tell your healthcare provider right away.
- **If you do become HIV-1 positive, you need more medicine than TRUVADA alone to treat HIV-1.** If you have HIV-1 and take only TRUVADA, your HIV-1 may become harder to treat over time.
- **See the "How to Further Reduce Your Risk" section for more information.**

TRUVADA may cause serious side effects, including:

- **Buildup 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: weakness or being more tired than usual, unusual muscle pain, being short of breath or fast breathing, nausea, vomiting, stomach-area pain, cold or blue hands and feet, feeling dizzy or lightheaded, and/or fast or abnormal heartbeats.
- **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, dark "tea-colored" urine, light-colored stools, loss of appetite for several days or longer, nausea, and/or stomach-area pain.
- **Worsening of hepatitis B (HBV) infection.** If you have HBV and take TRUVADA, your hepatitis may become worse if you stop taking TRUVADA. Do not stop taking TRUVADA 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 TRUVADA for a long time.

ABOUT TRUVADA FOR PrEP (PRE-EXPOSURE PROPHYLAXIS)

TRUVADA is a prescription medicine used with safer sex practices for PrEP to help reduce the risk of getting HIV-1 infection in adults at high risk:

- HIV-1 negative men who have sex with men and who are at high risk of getting infected with HIV-1 through sex.
- Male-female sex partners when one partner has HIV-1 infection and the other does not.

To help determine your risk, talk openly with your doctor about your sexual health.

Do NOT take TRUVADA for PrEP if you:

- **Already have HIV-1 infection or if you do not know your HIV-1 status.**
- Take lamivudine (EpiVir-HBV) or adefovir (HEPSERA).

POSSIBLE SIDE EFFECTS OF TRUVADA FOR PrEP

TRUVADA can cause serious side effects, including:

- Those in the "Most Important Information About TRUVADA for PrEP" section.
- New or worse kidney problems, including kidney failure.
- Bone problems.
- Changes in body fat.

Common side effects in people taking TRUVADA for PrEP include stomach-area (abdomen) pain, headache, and decreased weight.

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

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

BEFORE TAKING TRUVADA FOR PrEP

Tell your healthcare provider if you:

- Have or have had any kidney, bone, or liver problems, including hepatitis infection.
- Have any other medical conditions.
- Are pregnant or plan to become pregnant.
- Are breastfeeding (nursing) or plan to breastfeed. Do not breastfeed if you become HIV-1 positive 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 TRUVADA for PrEP.

HOW TO TAKE TRUVADA FOR PrEP

- **Take 1 tablet once a day, every day,** not just when you think you have been exposed to HIV-1.
- Do not miss any doses. Missing doses may increase your risk of getting HIV-1 infection.
- You **must** practice safer sex by using condoms and you **must** stay HIV-1 negative.

HOW TO FURTHER REDUCE YOUR RISK

- Know your HIV-1 status and the HIV-1 status of your partners.
- Get tested for HIV-1 at least every 3 months or when your healthcare provider tells you.
- Get tested for other sexually transmitted infections. Other infections make it easier for HIV-1 to infect you.
- Get information and support to help reduce risky sexual behavior.
- Have fewer sex partners.
- Do not share needles or personal items that can have blood or body fluids on them.

GET MORE INFORMATION

- This is only a brief summary of important information about TRUVADA for PrEP to reduce the risk of getting HIV-1 infection. Talk to your healthcare provider or pharmacist to learn more, including how to prevent HIV-1 infection.
- Go to start.truvada.com or call 1-800-GILEAD-5
- If you need help paying for your medicine, visit start.truvada.com for program information.



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La GrandeFacilité ~ New Orleans, Metairie ~ Photos by Dwain Hertz, Misti Gaither, Tony Leggio, Kyle Robin, Jeremy Weinberg

Lords of Leather Crawfish Boil @ GrandPre's



Bayou Boylesque @ GrandPre's



Armeinius' Glitter & Be Gay



Four Seasons Bar



The Corner Pocket





trodding the boards

by Brian Sands
Email: bsnola2@hotmail.com

Lady Day at Emerson's Bar and Grill at Pontchartrain Landing Supper Club through May 21

I had never thought of **Pontchartrain Landing**—"a gated Marina Resort featuring a restaurant, bar, vacation rental villas, boat launch and RV sites" as its website says—as a destination for theatergoers. Until now. With **Voices in the Dark Repertory Theatre's** stunning revival of **Lady Day at Emerson's Bar and Grill** currently inhabiting its **Supper Club**, a new and welcoming location can be

counted among New Orleans' entertainment venues.

It's a bit of a trek from, say, the Quarter but it's worth it to see Sharon Martin as Billie Holiday. Recreating what might have been a gig in a Philadelphia club in the twilight of Lady Day's career, Martin gives a tour de force performance as the great, tragic jazz singer.

Co-produced with **The Racine**

slightly slurred (though you can always understand Martin). Her voice is scratchy and not as light as it had been 20 years earlier (which Martin makes part of her superb musicianship). She needs to make occasional visits to her dressing room to see "her doctor" (a euphemism for taking a hit of heroin).

That Martin captures Holiday's idiosyncratic phrasings, from the cheeky

So completely and mesmerizingly does Martin transform herself into Lady Day that you feel she could implode at any second. In fact, only when Martin came out for her bow and said a few words did I realize how completely she had submerged her ebullient personality into Billie Holiday's tortured one.

Tommye Myrick, who directed the 2012 production, nicely shapes the narrative, using the anecdotal details to bring alive Holiday's deep-seated complexities. Her staging, while never fussy, keeps Martin in motion, except for the more sober numbers, insuring that the overall picture doesn't become static.

Journalist and news anchorman Norman Robinson makes his acting debut as Hal Emerson, the club's proprietor, who's determined to make sure Holiday goes on and stays on stage till her final number. It's not a large role but he fulfills it effortlessly with a casual jauntiness, strutting around the space, trying to keep things under control while occasionally offering some words of encouragement from the sidelines.

Musical Director Michael Woods (bass), Robert Perry (piano) and John Lowery (percussion) provide magnificent back-up to Martin. All three look the part of veteran sidemen and capture the era's appropriate cool jazz sound.

The Racine Foundation furnishes an insert for the program that is well worth reading beforehand (apparently, the "moonlight" in the title of one of

Holiday's best-known tunes, *What a Little Moonlight Can Do*, refers to heroin), but I wish the teeny print had been larger (and Holiday died at age 44, not 42 as is stated on it).

For those who choose to have a pre-show dinner, the Supper Club serves up a delectable, filling meal. Starting off with a refreshing Caesar salad, a subtly flavored, lean prime rib au jus follows, done medium well which was fine with me. The fried trout was tasty though could've been a little more moist. Accompanying them are an excellent green bean casserole with mushrooms and a wonderful crawfish linguine that had just the right spicy kick to it.

Just save room for the turtle cheesecake dessert which might elicit an "OMG!" in response to its scrumptiousness. The entire Supper Club's serving staff is lovely and attentive.

Let's hope other producers take advantage of this appealing, spacious venue with its potential to become a familiar dinner theater locale. Until then, for an evening of both outstanding musical and dramatic merits, head out to Pontchartrain Landing for **Lady Day at Emerson's Bar and Grill**.

Diamanda Galás at the Joy Theater

She came on stage at the Joy
[continued on 20]



Sharon Martin as Lady Day

Foundation, Lanie Robertson's play-with-music is a virtual monolog interspersed with over 15 of Holiday's signature numbers. The sturdy script may not be profound, but it adroitly weaves in the requisite biographical components with the songs and, more importantly, allows for Holiday's jagged, multi-faceted personality to emerge fully in 90 minutes.

In Martin's layered performance, the singer's various aspects come across organically. When she says "White people are just like us. Only meaner.", Martin tempers Holiday's barely suppressed rage with a veneer of humor that allows the follow-up rimshot to make sense. A different kind of humor, heavy on the wry, comes through when, referring to classic man troubles, she notes "My mother said my talent was for picking the rottenest apple in the bunch."

It's the Eisenhower era, near the end of Lady Day's too brief life, and the drugs and alcohol she's come to rely upon have taken their toll. Her speech is

T'ain't Nobody's Business If I Do to the haunting *Strange Fruit*, should come as no surprise; she's a very accomplished singer herself. But while she appeared in a production of **Lady Day** in 2012, she has few other acting credits.

Which makes it all the more remarkable that Martin gives such a knowing physical performance. She's all curves and angles, no straight lines here, as she slouches and leans on the piano, taking sips from her drink that seems to be attached to the end of her arm.

Like a kaleidoscope that keeps changing images, Martin brings out Holiday's wit, intelligence and sensuality, as she reveals Lady Day to be both sure of herself and proud of how she elevated the role of the big band singer to be equal to the instrumentalists, and one who bitterly states "In this country, being arrested is a colored folk tradition." At times, it's almost painful to watch knowing how Holiday's life ultimately played out.

spotlight feature

As One—Must See Opera

by Brian Sands

In the world of opera, scheming baritones and sopranos going mad are a dime a dozen. Less common, but still plentiful, are trouser roles in which an actress appears in male clothing; Cherubino in Mozart's *Le nozze di Figaro*, Oscar in Verdi's *Un ballo in maschera*, and Octavian in Richard Strauss's *Der Rosenkavalier* all come to mind.

Homosexual characters? Rarer but there are a few. Aschenbach in Benjamin Britten's *Death in Venice* would probably count as gay. Certainly the Countess Geschwitz in Berg's *Lulu*. A case could be made for others like Orestes and Pylades in Gluck's *Iphigénie en Tauride*. And there's even an occasional character who does drag, usually to disguise himself like the title character in Rossini's *Le comte Ory*.

But a transgender character? Other than Tremont in *Jerry Springer: The Opera*, that question might've once stumped the expert panelists on radio's **Metropolitan Opera Quiz**.

Not any more. Since 2014, Hannah, the transgender woman who is the focus of **As One**, has captivated opera audiences across America. This new, 75-minute chamber work, conceived by Laura Kaminsky, and with music by her and libretto by Mark Campbell & Kimberly Reed, will be making its New Orleans debut June 2-4 at the **Marigny Opera House** presented by **New Orleans Opera**.

As One depicts Hannah's experiences as she endeavors to resolve the discord between herself and the outside world. Two singers portray the character, a baritone (Hannah Before)

[continued on 19]



Laura Kaminsky



AS ONE

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"... a piece that haunts and challenges its audience with questions about identity, authenticity, compassion and the human desire for self-love and peace." – Opera News

"Two Voices, one human experience." – The Salt Lake Tribune

"As One forces you to think, simultaneously challenging preconceptions and inspiring empathy ... [with] winning humor and a satisfying emotional arc." – The New York Times

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band is almost part of the character. There are moments when the music finishes a thought."

Orozco added, "The score is brilliantly written to make the libretto sound conversational. It takes a while to get it into your body." When Orozco told Kaminsky this, "she was surprised."

Orozco acknowledges that "Kaminsky's writing style is unique and very different. There are gorgeous melodies but the parts where the character is troubled are harsher. For example, when Hannah can't face going back to her family for Christmas during her transition and has to lie about it ('I'm too busy' 'I don't have the money')."

This is just fine with Kaminsky. "Part of what we wanted to do was to capture things that are just human but are specific to transpeople. This isn't a piece filled with pathos but rather poignancy."

Orozco concurs. While he spoke to two musician acquaintances who are trans to prepare for the role, he said that it is "more about someone who's isolated. You just need empathy to appreciate this very human, relatable work."



Luis Alejandro Orozco

Despite its uncommon subject matter, *As One* has proven to be a hit with opera companies, critics and audiences. It has already chalked up ten productions around the country, making it one of the most popular contemporary operas.

Not surprisingly, it speaks to and draws in various audiences: the new music audience; traditional opera audiences willing to take chances; and LGBT folks who are not necessarily opera fans. As Kaminsky observed, "Art speaks to people on different levels."

Because of this, Orozco said, "*As One* is important in that it allows us to have a conversation on the topic and, even more importantly, they [the creators] nailed it both musically and dramatically."

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spotlight feature ...from 18

and a mezzo-soprano (Hannah After). Inspired in part by the life experiences of Reed, a filmmaker, *As One* is divided into three parts: Hannah's experiences as a small town youth, her college years on the West Coast, and finally learning about herself in Norway.

The opera had an interesting genesis. Through various encounters, Kaminsky had been thinking about such topics as "What is the core of a person? How do relationships survive as people become more true to themselves?" But she said in a recent interview, "I never really thought I would write an opera. I was more involved with instrumental chamber music."

That changed when she met baritone Kelly Markgraf. They hit it off and Kaminsky began envisioning two singers portraying one transperson in a

journey of self discovery. From the start, Kaminsky knew she wanted to score the work for a string quartet as it is four people playing as one voice.

When Kaminsky's wife discovered *Prodigal Sons*, Reed's 2008 documentary film about her family and growing up trans, she said to Laura, "If you and Kim click, this may be a way to make the opera happen." And, when they eventually met, they clicked.

While Reed's life experiences inform *As One*, it is not purely autobiographical. Along with Campbell, "We knew we wanted to create an original piece," said Kaminsky.

When asked to describe her style of music, Kaminsky seemed momentarily flustered (and she doesn't seem the type who gets flustered easily). After some thought, she replied "It's rooted in language and storytelling. Plus jazz harmonies, Eastern European har-

monies, and other cultures. Chick Corea, Shostakovich, Messiaen. American musicals, minimalism, a melting pot that comes from all the influences of my childhood."

It's no wonder then that Luis Alejandro Orozco, who'll be portraying Hannah Before in New Orleans, says that "Musically, *As One* is completely unique."

When he did a production of the work in Washington, DC a year ago, "I took three months to learn the piece, longer than expected." Figaro in *The Barber of Seville* took him only two weeks.

Originally a jazz drummer when he started musical endeavors in college, Orozco had to "go back and use a drum pad & drumsticks to beat out the rhythms. It's challenging."

"The fact that [Laura] uses a string quartet makes it very interesting. The

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trodding the boards ...from 18

Theater in a long black gown, her black hair flowing, befitting a program of songs dealing with death.

She is **Diamanda Galás**, the renowned avant-garde chanteuse, pianist, and performance artist, and her concert was fascinating, intense and spell-binding.

Singing in French, Spanish, German, English and Greek, her voice would go from growling depths to piercing heights. At times, she sounded like she was summoning a witches' coven. I don't mean that pejoratively. It was beautiful and exciting.

In the first number, a French chanson, Galás elongated certain words and made it seem like a impassioned monolog complete with snarls and growls. Even if you didn't understand the lyrics, she drew you in and held your rapt attention.

Fabulous lighting, sometimes flashing, sometimes blood red, sometimes accompanied by smoke, enhanced the mood, adding vast theatricality to what was essentially a woman performing at a grand piano.

A Spanish canción, with touches of flamenco, took us to a small dark bar in Sevilla, the singer pleading, "Tell me what more do you want!"

In a tale of a love affair gone wrong, Galás' voice howled like urgent licks on an electric guitar. If some of the words got lost in her fiery rendering of a gospel-blues-meets-art-song, you got the gist.

Johnny Paycheck's (*Pardon Me*) *I've Got Someone To Kill*, featured on her recently released album **All The Way**, painted a bleak landscape of a desperate life. A powerful Greek refugee song brought Maria Callas, an acknowledged influence, to mind. But Galás is uniquely herself.

This assured artist concluded her challenging, brilliantly done 11-song program with *Let My People Go* in which "The firm hand/Of the devil now/Is rocking me to sleep." Rocking us to sleep? Hardly. Rather, she left us wanting more.

Kudos to **Daniel Nardicio** for bringing Galás to New Orleans, an ambitious commitment you might have expected the CAC to undertake. It capped a invigorating season of his that also included such singular artists as John Waters and Dina Martina. Next up from him is something a little more frolicsome, the **Pride Underwear Party** on

spotlight feature ...from 19

Kaminsky certainly seems pleased with the results. "The experience of making this piece with Mark and Kim has been a wonderful collaboration and we're now working on our third piece together."

Let's hope that, after **As One**, New Orleans Opera will eventually allow us to see these other works of this already successful triumvirate.

June 18. Stay tuned for details.

Curtains Up

The post-Jazzfest, pre-Memorial Day line-up is filled with a notably wide range of offerings. Here are some of the most interesting ones.

The NOLA Project returns to **NOMA's Besthoff Sculpture Garden** with *The Spider Queen*, an original tale by James Bartelle and Alex Martinez Wallace. In it, a rebellious teenager and a squeamish park ranger find themselves accidentally thrust into a hidden fantasy realm full of exotic creatures, nefarious villains, and a giant spider who rules the land. A metaphor for Washington, DC, perhaps?

Running from May 10 to 28, Jon Greene directs the al fresco production which was inspired by Louise Bourgeois' *Spider* sculpture that's part of NOMA's collection.

Conor (*The Weir*) McPherson's thriller *The Birds* is coming to **The Theatre at St. Claude** May 12-27. Based on the Daphne du Maurier novella that inspired the classic movie, *The Birds* has three strangers trapped in an isolated farmhouse during an unfolding terror, who find themselves low on supplies, blocked off from escape, and increasingly distrustful of one another.

Jim Fitzmorris directs Kathryn Talbot, Shane LeCocq, Ashton Akridge, and Craig Leydecker in this limited engagement with performances on Fridays and Saturdays.

Goat in the Road Productions has spent the last two plus years connecting with military veterans, families, and medical experts to create *Foreign to Myself* about the daily life of the returning veteran. Utilizing historical accounts, personal interviews, scientific research, and an immersive sound design, the show will explore the many ways veterans remember how to navigate the world.

Directed by Chris Kaminstein, *Foreign to Myself* plays at the **Contemporary Arts Center** for five performances May 18-21.

LOUD: New Orleans Queer Youth Theater presents *Paris is Missing* at **Dillard University's Samuel DuBois Cook Theater** on May 19 and 20. This original show tells the story of a community of young people that comes together in solidarity to find their friend, a transgender performer named Paris. Seeing that the systems that are supposed to support them fail them in their time of need, Paris' friends decide to set out and do their own detective work.

LOUD is one of the few organizations serving queer and trans youth in New Orleans, and the only organization providing queer and trans youth an annual opportunity to create performance work by and for their community. LOUD produces one show a year that is developed through a rigorous, youth-led ensemble process, highlighting themes

out front

PFLAG to Host 27th Annual Scholarship Reception May 13

The New Orleans Chapter of PFLAG will host its 27th annual Sandra Paillet Scholarship Champagne Reception on Saturday, May 13 at 5 pm in the Homer Hitt Alumni Center on the campus of UNO, 2000 Lakeshore Drive.

This year the reception is honoring Mr. Stewart Butler, an activist for the LGBTQ community for several decades. He has served on the boards of the New Orleans LGBT Community Center, LAGPAC, New Orleans, PFLAG, and many other organizations dedicated to equal rights for all.

The champagne and wine are being provided courtesy of The Bourbon Pub, and Louisiana Pizza Kitchen Uptown will be donating their scrumptious edibles. You will also be entertained by The New Orleans Gay Men's Chorus.

The reception is a major fundraiser for the scholarship program which will be awarding \$50,000 to thirty-eight outstanding recipients from all over the state. Tickets can be purchased at the door for \$35.00.

There will also be a silent auction with a great variety of desirable objects. You are encouraged to come out to meet and hear about the tremendous contributions these incredible students are making. It is truly an uplifting experience and serves to demonstrate the community's support for these individuals who are striving to make a difference in the world.

such as police violence, intersectional identity, combating injustice, and building solidarity.

OperaCréole will give the U.S. premiere of *La Flamenca* by Lucien Lambert, a New Orleans composer of Creole heritage. The fully-staged production will be at the **Marigny Opera House** May 19-21. The opera debuted at the Théâtre de la Gaîté in Paris in 1903.

Sung in French, *La Flamenca* is set in Cuba during the Spanish American War. It centers on La Flamenca, a Creole songstress, who becomes embroiled through love in the conflict between the Spanish military and the American "Rough Riders." The opera contains extended ballet scenes featuring interpretations of the native dances of Cuba, Haiti and Africa.

And if all you want is pure, silly entertainment, head to **Slidell Little Theatre** for Mel Brooks' *Young Frankenstein* which runs through May 14.

What happens when Frederick Frankenstein, grandson of the infamous Victor, inherits his family's estate in Transylvania and, with the help of his hunchbacked side-kick Igor and leggy lab assistant Inga, brings to life a creature to rival his grandfather's? Trouble, of course. And a version of *Puttin' On The Ritz* you'll never forget!