



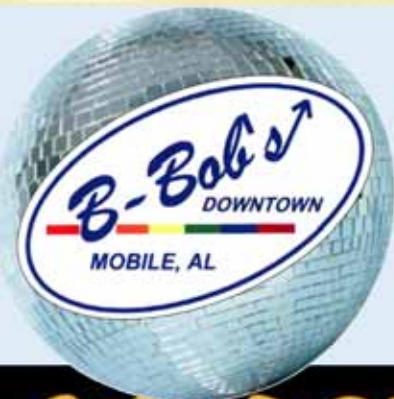
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BACK
TO 70'S
80'S
THE 90'S

under the gaydar ...from 20

changes happen fast. We need to rejoice in this short dance we have on this Earth and cherish each day. It was heartwarming to see all the people who came out to show their love on Saturday at John's memorial. I would like to think that Cowboy, as he was known to many people is at peace. Thank you for making my life richer.

That evening was the Purple Party at Double Play that I emceed along with Ken GrandPre. What a turnout to celebrate the Gay Easter Parade (and my favorite color). We had a great turnout, a fun show, amazing auction and a delicious buffet thanks to Chuck, Bill and Big Mama. Big Mama has a multitude of talents, who knew cooking was one of them. Afterwards, I made a brief cameo appearance at the Corner Pocket to say hello to the boys on the bar, before having a nightcap at the Phoenix before calling it a day.

On Sunday knowing I had a crazy week in store for me for Easter, I chose a day of rest on the couch. And in my world, I need those days to keep my sanity. Until next time, keep your cottontail clean.

Blu-Ray Review: The Danish Girl

I had wanted to see this movie for the longest time and missed it in theatres so I was very thrilled when I was asked to review the Blu-Ray release of the film. The Danish Girl is a 2015 British biographical romantic drama film directed by Tom Hooper, based on the 2000 fictional novel of the same name by David Ebershoff and loosely inspired by the lives of Danish painters Lili Elbe and Gerda Wegener. The film stars Eddie Redmayne as Lili Elbe, one of the first known recipients of sex change surgery and Alicia Vikander as Gerda Wegener who won the Academy Award for Best Supporting Actress. Rounding out the cast is Matthias Schoenaerts as Hans Axgil and Ben Whishaw as Henrik.

Beautiful is the one word that best sums up this entire movie from the gorgeous cinematography to the acting. Redmayne was a tour de force in this portraying a tortured soul. It gave a deeper understanding of the pain, heartache and confusion people in the transgender community and their families face on a daily basis. Even though the movie takes place in Copenhagen in the 1920's, the underlying theme and characters are relevant even more so today. The chemistry between Redmayne and Vikander was so intense, it is hard to take your eyes off them, and their performances are so riveting.

Also as a bonus feature on the DVD is The Making of The Danish Girl which is extremely interesting. This Blu-Ray is definitely one to add to your movie collection.

Interview: Joey Khoury

Recently I got to catch up with actor and musician Joey Khoury who is coming to New Orleans with the Broadway Across America latest show Cabaret. He is considered a Swing. If you are like me, I was not exactly sure what this meant, so let's consult my favorite source, Wikipedia. A swing is a performer whose job is to play one or more roles in the acting ensemble of a show—usually a musical—when someone else is out. These dedicated professionals

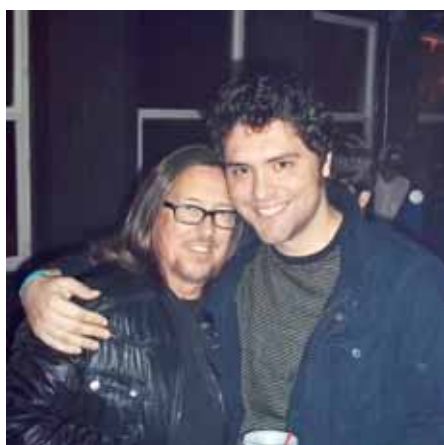
[continued on 23]



Spring Fever with Judson & Elizabeth



Felicity Lane, Amber Douglas & Miss Cie @ B-Bob's



Hello Michael & Marshal



Hello Travis



Happy Easter Brandy



Hello Boys @ B-Bob's



Hello Joel & Company



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Hello Boys of Spring



Hello Rob



Hello Lee & Jeremy



Welcome Home John



Hello Adam

Spring Fever ~ Mobile, Alabama ~ Photos by Miss Cie

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The Glass Menagerie at Le Petit Théâtre du Vieux Carré through April 3

At the opening night of *The Glass Menagerie at Le Petit*, I sat next to a lady who, though a semi-regular theatergoer, had never seen this play, Tennessee Williams' first major success. At intermission, she was enjoying it; by the end, it had left her teary.

For those of you who are likewise unfamiliar with *Menagerie*, read no further and do plan to see this solid, traditional interpretation of Williams' script.

On the other hand, for those of you who have seen this potentially haunting, lyrical work—and I've seen it at least five times, twice on Broadway, the others locally—this is

under the gaydar ...from 22

learn literally dozens of different parts or "tracks" (a series of minor characters played by a single chorus member in successive scenes). They stand ready at each performance to step in for whoever is unable to go on, whether due to illness or vacation, or for any other reason. Sometimes, the missing performer is an understudy who gets called upon to cover for an actor in a principal role, which in turn leaves an empty spot in the chorus line that a swing is on hand to fill.

Khoury will be playing one of the Kit Kat Boys but is also the understudy for the coveted role of Emcee. Originally from Kaysville, Utah and now living in New York for the past ten years, Khoury's credits include New York: *Altar Boyz* (where he was also in a swing role), *Radio City Christmas Spectacular*; National Tours: *Altar Boyz* (1st National), *Radio City Christmas Spectacular* (Arena Tour). Regional: *The Pirates of Penzance* (Frederick), *Fiddler on the Roof* (Motel), *Little Shop Of Horrors* (Seymour).

TL: How long have you been with this tour?

JK: We actually have just started the tour about two months ago. We were rehearsing in New York and I play one of the Kit Kat Boys as well as being the Swing, so I know many of the smaller roles. But I am the understudy for the emcee.

TL: What makes this production different?

JK: We are doing the Sam Mendez/Alan Cummings 1998 Roundabout version of *Cabaret*. So this is a musician driven show. Almost every person on the stage is an actor, musician, singer and dancer.



Joey Khoury

Everyone in the ensemble plays an instrument. This show starts with a musician base and basically everyone knows the entire score.

TL: That must have been difficult, what instrument do you play?

JK: I played the clarinet for about 7 or 8 years back in school, but had to pick it back up. I never thought I would be part of the orchestra. Our orchestra is not in a pit, we are all on stage. It makes you stay on your toes, because if someone is out, the others all have to fill in. It makes for a cohesive working situation, everyone does everything altogether. Our band is one of the greatest ensembles.

TL: Before *Cabaret*, what was one of your favorite shows you have done?

JK: *Altar Boyz*, it was perfectly written and put together. When we were doing it, we knew it would be a hit. I also was swing here knowing all the five character's roles and songs.

TL: Have you ever been to New Or-

leaves before?

JK: No never and looking forward to it. I am excited to be there over French Quarter Festival. All that great music in the streets for free. I think New Orleans is one of the only American cities that has its own culture and I am excited about being a part of that. It was the city I was most thrilled about going to on this tour.

TL: Who knows the emcee may have too many hurricanes and you may get your big break in NOLA?

JK: Well the Kit Kat Club is kind of a seedy bar, so it may help that we are all little bit hungover.

TL: Why should we come out to see this show?

JK: because underneath the poppy show tunes, it is a story about Germany in 1931 at the beginning of World War 2. It tells the story of that time period. It lures you in with these amazing numbers and the seediness and then the reality of the horror hits you finally of what is happening. I also believe this show is unfortunately mirroring what is happening in politics today. It is totally relevant. It just is a really spectacular show.

I suspect as Artistic Director of Le Petit, M. Williams may have a mandate from his "powers-that-be" to not push the stylistic envelope too far (of course, I may be completely wrong about this). But if we here in T. Williams' spiritual home can't expect an ongoing engagement and vibrant conver-

sation from interpreters of his work, then our theater will simply stagnate in a way that I think Tenn, who was continually trying out new forms, would disapprove of.

All this might have been moot if Williams had given us a production that was, even if conventional, pitch perfect. This one is not. Scenes in the first act often don't end gracefully but rather just stop. Line readings do not always give Williams' words their full due; for example, Amanda's "Betty? Who's Betty?", three of the most existentially shattering ones ever written, and given magnificent resonance by Gwendolyn Foxworth in Anthony Bean's production last year, were here rushed.

Jeff Cowie's set is lovely, if perhaps a touch too genteel for the financially-challenged Wingfields, its open confines giving way to the theater's brick back wall. The lighting by James Bevins sometimes dims to allow a focus on one of the characters, an apt choice that could've been developed further. Kevin O'Donnell's original jazzy music is very nice and provides an appropriate subcutaneous anxiousness, but it doesn't quite match the period of the set or Julie Winn's costumes.

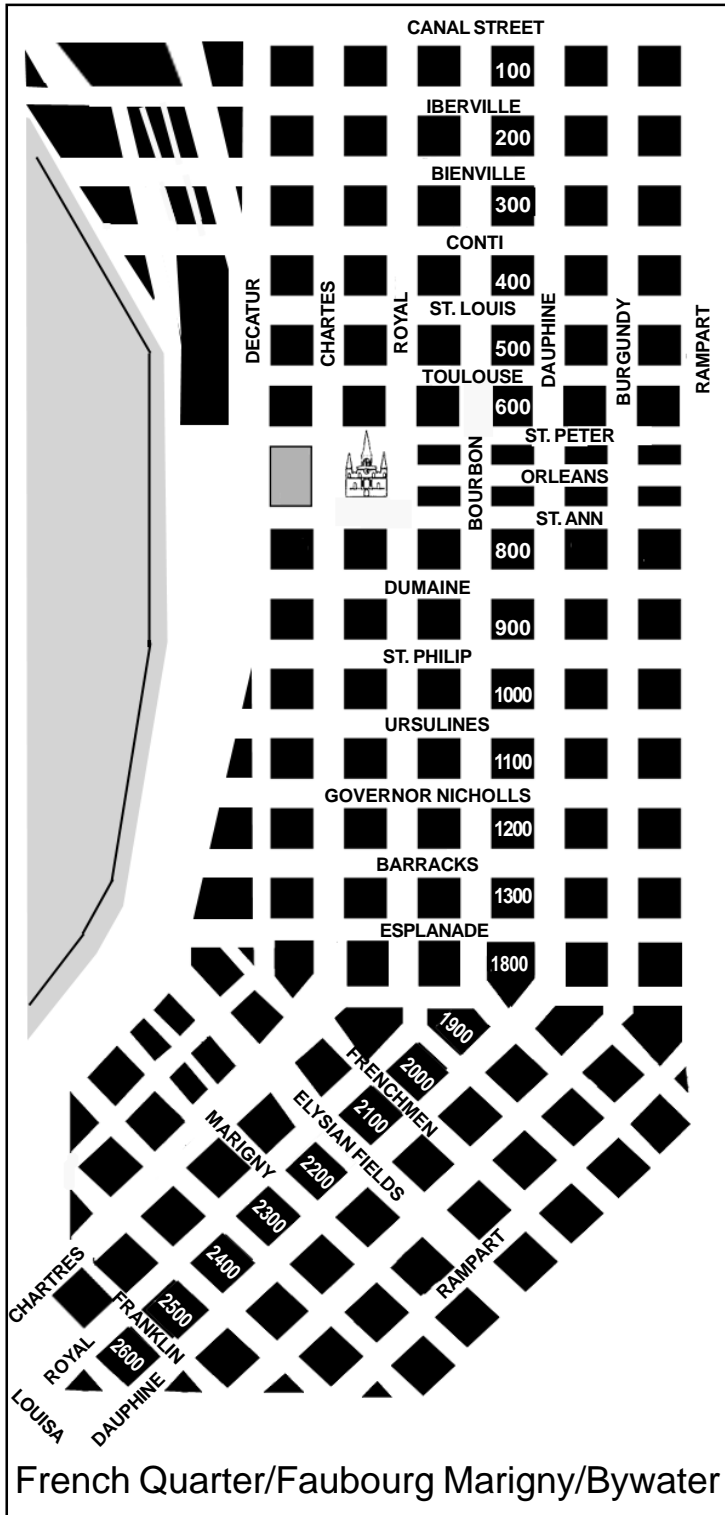
As Amanda, Annalee Jefferies gives an accomplished performance, tossing off this former Southern belle's casual racism and girlish charm, but at the first performance, she had yet to get all the nuances that Williams had written into the role. Unlike Foxworth's or Lyla Hay Owen's unforgettable performances, when Jefferies makes telephone calls to try to sell magazine subscriptions, we don't get the complete, bone-deep admixture of charm, steeliness, desperation, and an innate patricianess that came forth from these two actresses; that the director has Jefferies standing behind a couch rather than sitting at a table or desk doesn't help.

The virtually foolproof Gentleman Caller scene is well done by Lucy Faust and Kevin Rothlisberger. Faust has the proper look for Laura, attractive without being beauty-pageant-queen-esque, and acts the part intelligently, but her clarion voice is not quite right for someone who's "terribly shy and lives in a world of her own." Rothlisberger's Jim O'Connor has a warm mid-Western appeal but, as a former B.M.O.C., his wattage could've been amped up a bit especially when Laura reminds him of his halcyon days.

The only wholly weak link, however, is Curtis Billings as Tom Wingfield. This is certainly a challenging role as an actor has

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classifieds



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attorneys

New Orleans, LA [504]

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Easter Sunday, March 27, 2016, 17th Official Gay Easter Parade, New Orleans, sponsored by **Ambush, GayEasterParade.com**

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MUMFREY'S PHARMACY, 1021 W. Judge Perez Dr., Chalmette, LA 70043, 504.279.6312, www.MumfreesPharmacy.COM. Supporting & serving the LGBT Community for over 20 years. Local pharmacy offering personalized family-like service, automatic refills & free metro wide confidential pickup & delivery. Also offering shipping for out-side our delivery area. When you call us you speak to a person, not a machine. See our ad.

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GRAHAM/STUDIO ONE NEW ORLEANS, by appointment, grahamstudioone.com

restaurants

Metairie, LA [504]

Chef Ron's Gumbo Stop & Pub, 2309 N. Causeway Blvd., 835.2022, GumboStop.com

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Angeli on Decatur, 1141 Decatur St., 566.0077

The Bombay Club, 830 Rue Conti, 577.2237, www.bombayclubneworleans.com

Broussard's Restaurant & Courtyard, 819 Rue Conti, 581.3866, <http://broussards.com>

Cheezy Cajun, 3325 St. Claude Ave., 265.0045, www.TheCheezyCajun.com

Clover Grill, 900 Bourbon St., 598.1010, www.CloverGrill.com

Country Club Restaurant, 634 Louisa St., www.TheCountryClubNewOrleans.com, 945.0742

Deanie's Seafood, French Quarter: 841 Iberville, 581.4141; Bucktown: 1713 Lake Ave., Metairie, 831.1316; www.Deanies.COM

Gene's Po-Boys & Daquiris, 1040 Elysian Fields Ave., 943.3861, www.genespoboys.com

Ilys Bistro, 1040 Elysian Fields Ave., 947.8341, www.Facebook.com/ILYSBistro

Kingfish Kitchen & Cocktails, 337 Chartres St. 598.5005, www.KinfishNewOrleans.com

Little Vic's Rosticceria, 719 Toulouse,

304.1238, www.littlevics.com

Mona Lisa Restaurant, 1212 Royal St., 522.6746

Orleans Grapevine Wine Bar & Bistro, 720 Orleans, 523.1930, www.OrleansGrapevine.com

Quartermaster: The Nellie Deli, 1100 Bourbon St., 529.1416, www.QuartermasterDeli.net

Royal House Oyster Bar, 441 Royal St., 528.2601, www.RoyalHouseRestaurant.com

real estate

New Orleans, LA [504]

Latter & Blum, Steven Vaughn Realtor, Cell 504.810.4646, Office 504.948.3011, StevenVaughanProperties.com, Svaughan@latterblum.com

New Orleans Relocation, Realtors—gay-owned boutique real estate agency for locals and newcomers. 504.273.0088 www.NOLARELO.com

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LEATHER VODOO, 708 Toulouse St., 249.5603

MARY'S FRENCH QUARTER KITCHEN & BATH, 732 N. Rampart, 529.4465

MR. BINKY'S BOUTIQUE, 107 Chartres St., 302.2095, MrBinkys.com

PANDBEAR, 415 Bourbon St., 529.8064

QT PIE BOUTIQUE - 241 Dauphine St., 581.6633

RAB DAB CLOTHING AND GIFTS, 918 Royal St., 525.6662

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New Orleans, LA [504]

ABC Title Services, www.abctitle.com

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CAFE ISTANBUL, 2372 St. Claude Ave., #140, 504.974.0786, CafeIstanbulNOLA.COM

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Gay New Orleans Walking Tour, Crescent City Tour Booking Agency, (LGBT Business of the Year) 638 St. Ann St., 568.0717. follow Gay New Orleans Walking Tour @ Facebook.COM



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