

# dallasvoice

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# Lupe! on top.

Election coverage  
Page, 8



In adults with HIV on ART who have diarrhea not caused by an infection



# Tired of planning your life around diarrhea? Enough is Enough

Get relief. Pure and simple. Ask your doctor about Mytesi.

## Mytesi (crofelemer):

- Is the **only** medicine FDA-approved to relieve diarrhea in people with HIV
- **Treats diarrhea differently** by normalizing the flow of water in the GI tract
- Has the same or fewer side effects as placebo in clinical studies
- Comes from a tree sustainably harvested in the Amazon Rainforest

## What is Mytesi?

Mytesi is a prescription medicine that helps relieve symptoms of diarrhea not caused by an infection (noninfectious) in adults living with HIV/AIDS on antiretroviral therapy (ART).

## Important Safety Information

Mytesi is not approved to treat infectious diarrhea (diarrhea caused by bacteria, a virus, or a parasite). Before starting you on Mytesi, your healthcare provider will first be sure that you do not have infectious diarrhea. Otherwise, there is a risk you would not receive the right medicine and your infection could get worse. In clinical studies, the most common side effects that occurred more often than with placebo were upper respiratory tract (sinus, nose, and throat) infection (5.7%), bronchitis (3.9%), cough (3.5%), flatulence (3.1%), and increased bilirubin (3.1%).

**For Copay Savings Card and  
Patient Assistance, see Mytesi.com**

Please see complete Prescribing Information at Mytesi.com.

NP-390-25

**Mytesi**<sup>®</sup>  
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## IMPORTANT PATIENT INFORMATION

This is only a summary. See complete Prescribing Information at Mytesi.com or by calling 1-844-722-8256. This does not take the place of talking with your doctor about your medical condition or treatment.

### What Is Mytesi?

Mytesi is a prescription medicine used to improve symptoms of noninfectious diarrhea (diarrhea not caused by a bacterial, viral, or parasitic infection) in adults living with HIV/AIDS on ART.

**Do Not Take Mytesi** if you have diarrhea caused by an infection. Before you start Mytesi, your doctor and you should make sure your diarrhea is not caused by an infection (such as bacteria, virus, or parasite).

### Possible Side Effects of Mytesi Include:

- Upper respiratory tract infection (sinus, nose, and throat infection)
- Bronchitis (swelling in the tubes that carry air to and from your lungs)
- Cough
- Flatulence (gas)
- Increased bilirubin (a waste product when red blood cells break down)

For a full list of side effects, please talk to your doctor. Tell your doctor if you have any side effect that bothers you or does not go away.

**You are encouraged to report negative side effects of prescription drugs to the FDA. Visit [www.fda.gov/medwatch](http://www.fda.gov/medwatch) or call 1-800-FDA-1088.**

### Should I Take Mytesi If I Am:

#### Pregnant or Planning to Become Pregnant?

- Studies in animals show that Mytesi could harm an unborn baby or affect the ability to become pregnant
- There are no studies in pregnant women taking Mytesi
- This drug should only be used during pregnancy if clearly needed

#### A Nursing Mother?

- It is not known whether Mytesi is passed through human breast milk
- If you are nursing, you should tell your doctor before starting Mytesi
- Your doctor will help you to decide whether to stop nursing or to stop taking Mytesi

#### Under 18 or Over 65 Years of Age?

- Mytesi has not been studied in children under 18 years of age
- Mytesi studies did not include many people over the age of 65. So it is not clear if this age group will respond differently. Talk to your doctor to find out if Mytesi is right for you

### What Should I Know About Taking Mytesi With Other Medicines?

If you are taking any prescription or over-the-counter medicine, herbal supplements, or vitamins, tell your doctor before starting Mytesi.

### What If I Have More Questions About Mytesi?

For more information, please see the full Prescribing Information at Mytesi.com or speak to your doctor or pharmacist.

To report side effects or make a product complaint or for additional information, call 1-844-722-8256.



### Rx Only

Manufactured by Patheon, Inc.  
for Napo Pharmaceuticals, Inc. San Francisco, CA 94105  
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Mytesi comes from the *Croton lechleri* tree harvested in South America.





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Lupe Valdez. Photo by Ashley Landis, DMN, via AP.

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



Dr. David Lee and Dr. Brady Allen  
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 and Best HIV Specialists  
 in the 2017 Readers Voice Awards.

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# instanTEA

[DallasVoice.com/Category/Instantea](http://DallasVoice.com/Category/Instantea)

## Dallas Wings announce preseason schedule



The Dallas Wings have announced the team's  
 2018 preseason schedule for 2018, which kicks  
 off May 7-8 in Connecticut.

The Wings head north for a two-day preseason  
 event against the Mohegan Sun in Connecticut,  
 featuring East Coast match-ups between the New  
 York Liberty and Connecticut Sun, with the Wings  
 facing the Liberty on May 7 at 4 p.m., followed by  
 an early match-up against the Sun on May 8 at 1  
 p.m.

The Wings return to North Texas for a special  
 Mother's Day game against the Las Vegas Aces  
 on May 13 at College Park Center. Tip-off against  
 Las Vegas is 2 p.m.

Dallas opens the regular season on the road  
 against the Phoenix Mercury on May 18, with their  
 home opener on Sunday, May 20, when they host  
 the Atlanta Dream.

Single-game tickets for the 2018 regular  
 season are on sale now, with individual tickets  
 for all home games starting at \$20. Season ticket  
 memberships are still available starting at \$199.

Fans can purchase tickets by calling  
 817.469.9464 or by visiting [DallasWings.com](http://DallasWings.com).

— Tammye Nash

is unconscionable that a federal agency creat-  
 ed, in part, to fight discrimination is being led by  
 someone who has long denied such discrimina-  
 tion exists."

— David Taffet

## Transgender equality notes from around the U.S.

### Discrimination in Anchorage

The ballot for Anchorage, Alaska's April 3  
 municipal election will include an initiative to define  
 "sex" based on a person's "original birth certifi-  
 cate" and in doing so ban transgender people  
 from using appropriate public restroom facilities.  
 It would also reverse portions of a 2015 LGBT  
 non-discrimination ordinance, effectively allowing  
 private business owners to kick transgender peo-  
 ple out of bathrooms and locker rooms.

Kati Ward, campaign manager for advocacy  
 group Fair Anchorage, said that the ballot initiative  
 came from backlash against progress the LGBT  
 community has made in recent years.

About 40 percent of Alaska's population lives in  
 Anchorage, with another 15 percent or so living in  
 the surrounding region.

Nearly 30 percent of Alaska's transgender resi-  
 dents live in poverty. Some 18 percent of Alaskan  
 respondents to the 2015 U.S. Transgender Survey  
 said that they were unemployed, 3 percent higher  
 than the national figure and 14 percent higher than  
 the current U.S. unemployment rate among the  
 general population.

In addition, 23 percent of transgender Alaskans  
 that responded said that they had been homeless  
 in the past year due to being transgender, com-  
 pared to 12 percent of all transgender respon-  
 dents to the national survey. And more than half  
 said they had "avoided using a public restroom in  
 the past year because they were afraid of confron-  
 tations or other problems they might experience."

Ward also told Allen that in Alaska, "Most  
 people don't have the ability to pack up — wheth-  
 er they're taking their car with them or not — and  
 just leave because it costs so much money to  
 leave this state."

### Progress in New Hampshire

On the other side of the country, New Hamp-  
 shire voted on Wednesday, March 7th to expand  
 the state's anti-discrimination law to include  
 transgender people.

New Hampshire law already bans discrimination  
 in housing, employment and public accommo-  
 dations based on sex, religion and sexual orientation.  
 Today's vote would extend those protections  
 based on gender identity.

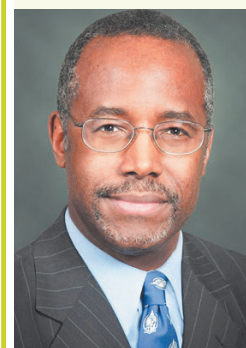
Lawmakers tabled a virtually identical bill last  
 year, leaving New Hampshire the only New Eng-  
 land state without such protections.

### A victory for equality in court

The 6th U.S. Circuit Court of Appeals ruled, in  
*EEOC v. RG & GR Harris Funeral Homes*, that Title  
 VII, which prohibits discrimination on the basis of  
 sex, includes protections for transgender workers  
 in the case.

The ruling is a blow to U.S. Attorney General  
 Jeff Sessions' anti-LGBT efforts. Under his lead-  
 ership the past year, the Department of Justice  
 rescinded a policy that argued that transgender  
 workers were protected under Title VII. About two  
 weeks ago, on Feb. 26, the 2nd U.S. Circuit Court  
 of Appeals ruled that sexual orientation is also  
 protected under Title VII. A Department of Justice  
 amicus brief in that case had argued otherwise.

— Tammye Nash



## Carson changes HUD mission to allow discrimination

HUD Secretary  
 Ben Carson

Before being  
 appointed to office,  
 HUD Secretary Ben  
 Carson said he had  
 no idea how to run an  
 agency. Apparently,  
 he was right.

Carson said he  
 would remove wording  
 from the agency's mission statement that it would  
 create "conclusive and sustainable communi-  
 ties free from discrimination" and replace it with  
 "HUD's mission is to ensure Americans have ac-  
 cess to fair, affordable housing and opportunities  
 to achieve self-sufficiency, thereby strengthening  
 our communities and nation," according to The  
 Hill.

The National Urban League pointed out the  
 racist implications of the change while Human  
 Rights Campaign said one effect would be LGBT  
 discrimination.

HRC spokeswoman Sarah Warbelow said,  
 "This is another effort by the Trump-Pence Admin-  
 istration and Secretary Carson to erase LGBTQ  
 people and other marginalized communities from  
 key protections and language across agencies. It



A close-up photograph of a man with a beard and glasses, smiling. He is wearing a dark suit jacket over a white dress shirt. His hands are clasped together in front of him. The background is plain white.

# Are you PrEPed for the New Year?

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

## MARCH

- March 9: DFW Pride Happy Hour**  
 DFW Pride Happy Hour, an LGBT+ community sponsored by Texas Instruments, meets from 5:30-7:30 p.m. at The Cedars Social, 1326 South Lamar St. For information visit DFW Pride Happy Hour on Facebook.
- March 9-18: Coronation XXXIX**  
 Imperial Court de Fort Worth/Arlington presents Coronation XXXIX: 80's and 90s' Living in the Wild Wild West, starting with the Out of Town Show at the Radisson Hotel Fort Worth Fossil Creek, 2540 Meacham Blvd. in Fort Worth, at 6:30 p.m. Friday, followed on Saturday by Coronation at 5 p.m. Saturday at the hotel, Victory Brunch Sunday at 10:30 a.m. at the hotel, and the Victory Celebration/Travel Fund Show & Auction Sunday at 3 p.m. at Club Reflection, 604 S. Jennings in Fort Worth. For information visit ICFWA.org.
- March 10: University of Drag**  
 Resource Center presents University of Drag, a program for anyone interested in learning more about the art of drag, at the center, 5750 Cedar Springs Road, with the youth division from 12-18 years old from 4-6 p.m. and the young adult division for ages 18-30 from 7-9 p.m. For information call Cami Fields at 214-540-4472 or email [cfields@myresourcecenter.org](mailto:cfields@myresourcecenter.org).
- March 10: Del Shores comes to Fort Worth**  
 Q Cinema presents Del Shores in his one-man show, Six Characters in Search of a Play, at 8 p.m. at Sander's Theater in the Fort Worth Community Arts Center, 1300 Gendy St. in Fort Worth. Tickets are \$30, \$50 and \$75, available online at [QCinema.org](http://QCinema.org). For information email [Kathryn@qcinema.org](mailto:Kathryn@qcinema.org).
- March 10: Gay Kickball Pick-up Game**  
 Dallas Gay Kickball holds a pick-up game at 11 a.m. at Fair Oaks Park, 7595

Fair Oaks Ave. in Dallas. The event is free. For information about the game or America's Finest Kickball League, email [KeithLondon@GayKickball.com](mailto:KeithLondon@GayKickball.com)

- March 11: Sweat for Charity**  
 The Ridehouse Indoor Cycling & Fitness, 5600 W. Lovers Lane, hosts the Sweat for Charity ride to benefit DIFFA Dallas, beginning at 11:45 a.m. Reserve your bike online for \$35 per seat at [TheRideHouse.com](http://TheRideHouse.com). And between 9 a.m. and 1 p.m., on the day of the event, enter the raffle to win either a 2018 Lexus NX300 or a 2018 Lexus IS300. Tickets are \$100 each.

- March 11: Mr. and Miss North Texas Pride Pageant**  
 At 7 p.m. in the Rose Room, 3911 Cedar Springs Road.

- March 13: Resource Center tour**  
 Resource Center CEO Cece Cox leads a behind-the-scenes tour of the center's community center at 5750 Cedar Springs Road. RSVP to [development@mysresourcecenter.org](mailto:development@mysresourcecenter.org).

- March 15: March Mixer and Game Night**  
 Gray Pride game night for seniors from 6-8 p.m. at Resource Center, 5750 Cedar Springs Road. [GrayPride@MyResourceCenter.org](mailto:GrayPride@MyResourceCenter.org).

- March 15: AIDS Walk South Dallas kickoff**  
 Register to walk, build a team or become a vendor. Complimentary appetizers from 6-8 p.m. at Street's Fine Chicken, 3857 Cedar Springs Road. \$20 suggested donation.

- March 15: TAG Dinner Group**  
 Tyler Area Gays Dinner Group meets at 7 p.m. at La Madeleine French Baker & Café, 419 W. SW Loop 232 in Tyler. RSVP and get more information at [TylerAreaGays.com](http://TylerAreaGays.com).

- March 15: Tyler Transgender Support Group**  
 The Tyler Transgender Support Group meets at 7 p.m. at the offices of the Tyler Area Chamber of Commerce, 315 N.

## OBITUARY



**George Schill**, 83, former owner of the gift store An Occasional Piece on Cedar Springs Road, passed away on March 2 after a long illness. He and his partner of 56

years, Fred Mosconi, were married in Iowa in 2009.

You could always find George and Fred at Paneras on Saturday mornings, and in the parlor of the Round-Up Saloon on Saturday nights with owners and dear friends, Alan and Gary, and many others.

Schill is survived by his spouse, Fred; daughter, Terry; son, Rob, and daughter-in-law Monique; and granddaughters, Erin and Kelly.

A celebration of life will be held at a future date.

- Weekly: Lambda Weekly** at 1 p.m. on 89.3 KNON-FM with David Taffet, Lerone Landis and the late Patti Fink. This week's guest is Texas House candidate **Valerie Hefner**; **United Black Ellument** hosts discussion on HIV/AIDS in the black community (UBE Connected) at 7 p.m. every fourth Tuesday of the month at 3918 Harry Hines Blvd.; **Core Group Meeting** every 1st and 3rd Tuesday of the month at 7 p.m.; **Fuse game night** every Monday evening except the last of the month at 8 p.m. at the **Fuse** space in the 3918 Harry Hines Blvd.; **FuseConnect** every Wednesday from 7 p.m. For more information call or e-mail Jalenzski at 214-760-9718 ext. 3 or [Jalenzski@myresourcecenter.org](mailto:Jalenzski@myresourcecenter.org). LGBT square dancing group **Pegasus Squares** meets every Sunday from 2:30-4:30 p.m. at Grace United Methodist Church, 4105 Junius St. For more info, email [pegasussquares@gmail.com](mailto:pegasussquares@gmail.com); **Dallas Frontrunners** meet for a walk or run on the Katy Trail at Oak Lawn Park, Turtle Creek and Hall Street, every Wednesday at 7:15 p.m. and every Saturday at 9 a.m.; **Leadership Lambda Toastmasters** practices and develops speaking and leadership skills from 6:30-8 p.m. on Tuesdays at First Unitarian Church, third floor of the Hallman Building, 4012 St. Andrews; **Gray Pride** support group from 11:30 a.m.-1 p.m. followed by mixer every Monday at Resource Center, 5750 Cedar Springs Road; **Lambda AA** meets at 7 a.m., noon, 6 p.m. 8 p.m. and 11 p.m. and has a men's meeting at 10 a.m. on Saturdays and meets at 10:30 a.m. and 1 p.m. on Sunday at 1575 W. Mockingbird Lane #625. Call 214-267-0222 for details; **DVtv in Spayse**, news and entertainment discussion live streaming every Friday, 4-5 p.m., on the Spayse Station YouTube channel.

## pet of the week / DEON

Meet **Deon**, a 3-year-old, black pit bull mix weighing 43 pounds. He's an enthusiastic, energetic guy who loves to be the life of the party. He enjoys going for walks, being outside, playing with all kinds of toys and being around people. He loves to play and roughhouse with other dogs, so he'd be thrilled to find a family with a fun-loving dog that he can play with. He is completely housetrained and likes to curl up and watch TV with his humans at night. If you're looking for a running buddy, he's the one for you. Deon has been neutered, microchipped and has received all age-appropriate vaccinations. Come meet him today! #158193

**Deon** is waiting for you at the SPCA of Texas' Jan Rees-Jones Animal Care Center in Dallas, 2400 Lone Star Drive (near I-30 and Hampton Road). Hours are noon-6 p.m. Sun-Wednesday and noon-7 p.m. Thurs-Saturday. Regular adoption fees are \$100 for puppies and kittens aged 0-6 months, \$50 for adult dogs and cats aged 6 months or older, \$25 for senior dogs or cats aged 7 years and older and \$25 for VIP dogs and cats (available for adoption for 30 days or more.) Fee includes spay/neuter surgery, age-appropriate vaccinations, a heartworm test for dogs six months and older and a FIV/FeLV test for cats 4 months and older, initial flea/tick preventative and heartworm preventative, a microchip, 30 days of PetHealth Insurance provided by PetPlan, a free 14-day wellness exam with VCA Animal Hospitals, a free year-long subscription to Activ4Pets, a rabies tag and a free leash. Call 214-742-SPCA (7722) or visit today.





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# Valdez headed for a runoff; Gonzalez headed for the Legislature

Johnson could become second Dallas lesbian in Legislature, while Phariss faces tough race against Paxton

DAVID TAFFET | Senior Staff Writer  
taffet@dallasvoice.com

**F**ormer Dallas County Sheriff Lupe Valdez is in a runoff set against former Gov. Mark White's son, Andrew, to decide who will be the Democratic nominee for governor. Winner of the May 22 election will face Gov. Greg Abbott in December.

Although she didn't hit the 50 percent mark necessary to avoid a runoff, Valdez finished the March 6 primary with a commanding lead over the other eight candidates, taking 42.9 percent of the vote. White came in second, with 27.4 percent.

Dallas businessman Jeffrey Payne, the other gubernatorial candidate from the LGBT community, finished in fifth place, out of nine candidates, with 4.8 percent.

Valdez is given much of the credit for turning Dallas County blue. When she was elected in 2004, she was one of just a few Democrats who bothered to challenge Republicans locally. And once in office, she faced a hostile sheriff's department and jails that were under federal order to reform.

Valdez turned around the attitude toward her among those now working for her and improved conditions in the county jail. She was returned to office three more times, each time by more and more comfortable electoral margins.

Valdez resigned her position as sheriff in December to run for governor and has been considered the frontrunner since she threw her hat in the ring.

Her press office pointed out after Tuesday's vote that Valdez won majorities in most urban areas, including Dallas, Hidalgo, Nueces, Travis and Webb counties, and that she won double-digit pluralities in Bexar, El Paso, and Tarrant counties. White prevailed in his home county — Harris.

"We look forward to building on the numbers and excitement of the voters who came out to make a change," Valdez said in a press release after the vote. "[Tuesday], Texas Democrats got the first chance to push back against hate, and we showed up. This is only the beginning.

"I've been blessed to live a life of service and hard work," she added. "I've enjoyed



Lupe Valdez won nearly 43 percent of the vote in a nine-way race. (Ashley Landis/DMN via AP)

the opportunity the great state of Texas provides. That's why I'm in this race, so that working Texans have the fair shot we all deserve."

Payne was the first candidate to enter the race. Since last July, he's been traveling the state, and in his concession speech said he was proud of being the only candidate running for governor to visit some of the counties where he spent time.

Payne also told his supporters that he was proud that his campaign had "changed the conversation" among the candidates, and that his candidacy had forced White "to the left" on some issues.

## U.S. House District 3

For most of the evening on Tuesday, Lorie Burch was in the lead in her race for the Democratic nomination for U.S. House District, with just a little more than 50 percent of the vote — a margin that would have sent her straight through to the general election without a runoff.

But the final vote count left her less than 1 percentage point shy of the 50 percent threshold, and in May she will face Sam Johnson, who brought in 28.7 percent in the four-way race. The runoff winner will face Republican Van Tyler, who cruised to the

Republican nomination with 87.4 percent in a three-way race.

"This morning, I wake up more determined than ever to win this election," Burch tweeted the day after the election. "Not just the runoff on May 22. But the general election in November."

Burch is an attorney and, like many of the LGBT candidates running for office this year, running her first campaign.

Burch said before the primary there was talk about whether or not she was electable. But in a four-way race, she ended the primary balloting more than 21 points ahead of her closest rival.

"The message from voters is that our message resonates," Burch said.

Collin County is growing rapidly, she explained, with companies moving to the area from more progressive locations around the country. Compared to even a few years ago, the district's population is younger, more diverse and more open to electing a candidate from the LGBT community.

For now, Burch said, she's focused on the runoff that will help her build a stronger race for the general election in November.

## Texas Senate

Mark Phariss maintained a slim lead in

the two-way race for the Democratic nomination for the District 8 Senate seat, winning his primary with 50.9 percent of the vote. The district includes southwest Collin County and 32 precincts in northern Dallas County.

Phariss and his husband, Vic Holmes, were one of two couples who challenged Texas' anti-equality marriage laws and won. They won their case on the U.S. District Court level, but a three-judge panel at the 5th Circuit Court of Appeals never issued a ruling after hearing the case. Instead, after the U.S. Supreme Court's Obergefell marriage equality decision in 2015, the 5th Circuit affirmed the ruling of the lower court, assuring marriage equality in Texas.

Phariss now faces Angela Paxton, wife of indicted Texas Attorney General Ken Paxton, in November. She won a vicious and expensive campaign against Phillip Huffines for the Republican nomination. Her husband held the Senate seat before running for attorney general, and his replacement, Van Taylor, is the Republican nominee for the U.S. House seat currently held by retiring Rep. Sam Johnson.

Phariss said the number of people voting in the primary was encouraging. About 7,000 people usually vote in his senatorial district's primary. This election 32,000 votes



were cast — about a 450 percent increase in Democratic voting.

“I’m thrilled by my win,” Phariss said. “I’m thankful for my supporters and volunteers, and I’m looking forward to the general election and a positive campaign where we will focus on the issues.”

Texas House

In two key Dallas County state House races, Jessica Gonzalez scored an upset victory over 10-term incumbent Roberto Alonzo, and Julie Johnson won her primary with a decisive 77 percent of the vote.

Gonzalez received 62.5 percent of the vote in her race to represent District 104, which snakes through parts of West Dallas, Oak Cliff and Cockrell Hill then on into Grand Prairie and south Irving.

Alonzo served in the Legislature from 1993 until 1997, when he lost to Domingo Garcia. He regained his seat in 2003, and Gonzalez was the first to challenge him since then.

There is no Republican in the District 104 race, meaning that Gonzalez has a clear path ahead to a seat in the 86th Texas Legislature in 2019. Her victory ensures the largest LGBT delegation to ever serve in the

Texas House.

Incumbents Celia Israel, D-Austin, who ran unopposed, and Mary Gonzalez, D-El Paso, who won her primary by a large margin, both are guaranteed to return to the Legislature in January. But the LGBT caucus could double compared to 2017, depending on the outcome of another Dallas County race.

In northwest Dallas County, attorney Julie Johnson won her primary with 76 percent of the vote. She now faces incumbent Matt Rinaldi in November.

Rinaldi is best known as the author of the House version of the bathroom bill. Johnson is focusing on education in the classroom not the bathroom, a theme she said resonated with voters as she campaigned throughout the district.

If Rinaldi is defeated by a lesbian, that could generate as much national publicity as when Danica Rohm, who is transgender, defeated a Virginia delegate who proudly labeled himself the state’s “chief homophobe.” ■

For Coverage of other LGBT and ally candidates, visit [DallasVoice.com](http://DallasVoice.com)



Clockwise from upper left: Jessica Gonzalez, Lorie Burch flanked by her wife and daughter, Julie Johnson and Mark Phariss



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# Funding the future for LGBT Texans

Texas Pride Impact Fund accepting applications for first round of grants

**TAMMYE NASH** | Managing Editor  
nash@dallasvoice.com

**T**exas Pride Impact Fund is gearing up for its first round of grants, and board members are encouraging potential recipients to get their applications in. The deadline to apply is April 16.

TPIF is a community foundation dedicated to securing the future of the LGBT community in Texas by raising and dispersing funds to help existing organizations and initiatives, board members Ron Guillard and Roger Wedell explained this week. TPIF doesn't provide services or run programs itself, they noted. Instead, the foundation focuses on raising money to give to the agencies and organizations already providing services and operating programs.

TPIF was founded in 2015, and at the end of that year, Board President Guillard said, "we received a very generous donation of \$100,000 in unrestricted funds. Then at the beginning of 2016, we started our First 100 Funders campaign," with participants pledging donations of either \$3,000, \$5,000 or \$10,000 within that first year.

"That money is used to fund our initial grants and to cover the expenses incurred by our all-volunteer board," Guillard added. "We have no paid staff. It's all volunteers."

To date, Wedell, the board secretary, said, TPIF has "commitments nearing \$500,000. We're pretty happy with that."

Now, the foundation is ready to start giving some of that money away.

"We have the information upon our website, and requests for proposals have gone out through social media and in emails across the state," Wedell said. "The application deadline is April 16. Organizations can apply for up to \$10,000, and we have \$120,000 to give away in this first grant cycle."

He noted that while TPIF is initially committing to one grant cycle a year, "our goal is to get to two grant cycles a year. But that depends on having the volunteer staff to carry out the process and the funding to meet that commitment."

TPIF looks for grant applicants that are



Ron Guillard, left and Roger Wedell

stable, can show evidence they can carry out the project or program for which they are seeking funds, and are able to document the outcome of that project, the two men said. Applicants must be a nonprofit corporation with 501(c)(3) IRS status, or they must have a relationship with some organization that has such status.

"As a statewide LGBT community foundation," Guillard added, "if necessary, we would have the option to network [an applicant] with other organizations" to help them meet the tax-exempt nonprofit status requirement.

Funding priorities for this first grant cycle were set based on results of a needs assessment the foundation conducted in 2017. Those priorities are, first, "in the general areas of employment," with a specific focus on skills building and helping increase the employability of transgender Texans, Wedell said.

Another priority is in the area of healthcare, with a focus on building capacity, increasing access, especially increasing access to health care for transgender people, and improving cultural competency for healthcare professionals.

"What we found in conducting the needs assessment is that even when LGBTQ people have routine access to healthcare, the healthcare providers are often uncomfortable dealing with or uninformed on specific health issues," Wedell said. "So we don't really need to add healthcare providers. What we need is to bring existing providers up to speed" in addressing health issues and concerns in LGBT patients.

Other priorities focus on programs serving LGBT seniors, especially in areas of social isolation and financial self sufficiency;

on serving LGBT people living in rural areas who are looking to find social outlets and support options; and on helping LGBT youth secure access to safe spaces and stable housing.

And in the age of The Trump Effect, TPIF is also prioritizing programs and initiatives addressing racism, sexism and gender normativism in the LGBT community, Wedell noted.

"It became very clear in our needs assessment that we have some real internal issues that our community needs to work on when it comes to our own ability to accept and engage with people who don't look or act like us," he said. "Our goal is to provide the seed and pilot funding for innovative approaches to solving at least some of these problems."

Potential grant applicants have until March 30 to submit any questions about the process via email to grants@TxPIF.org. The homepage on the foundation's website, TxPIF.org, has a "big, green button" that takes visitors directly to the grants page, where they can find information on application rules, the funding priorities and the application itself.

There is also a section of the website with information for those interested in getting involved as TPIF volunteers.

Wedell also said that TPIF will be hosting a series of townhall meetings across the state this year. The first meeting will be held in Austin, on a date still to be determined, with others to follow in Houston, North Texas, West Texas, Central Texas, East Texas and "possibly the Panhandle. We are working very hard to make sure that we are, quite literally, statewide in our outreach."

## An obituary gone wrong



John Gambill and Barry Giles with Giles' mother on vacation.

West Texas newspaper editor decided to edit out an LGBT loved one

**DAVID TAFFET** | Senior Staff Writer  
taffet@dallasvoice.com

**W**hen Barry Giles' mother, Brenda Light, died on Feb. 14, the funeral home in Olton, Texas submitted the obituary to the Olton Enterprise, the town's weekly newspaper. But while Ramage Funeral Directors sent the newspaper the full obituary, the newspaper's editor redacted it.

The original obituary read, "Those left to cherish her memories include her son, Barry Giles, and his husband, John Gambill, of Dallas." But the newspaper's editor removed Gambill from the obit, which was printed at no charge, saying only that Light was survived by her son.

Giles and Gambill have been together 31 years. Gambill said when his mother-in-law's husband died in 2010, she moved from Olton to Dallas and lived in Oak Cliff, about a mile from her son and son-in-law. Olton is about 50 miles northwest of Lubbock.

Gambill said he and his husband and mother-in-law traveled to Australia and New Zealand and sailed the Mediterranean together. In recent years, he said, his mother-in-law couldn't bend down

OBIT, Page 12



# Suspect in 2012 assault in Oak Lawn is convicted

Robinson, who used to frequent a Cedar Creek Lake-area gay bar, sentenced to 50 years

DAVID WEBB | Contributing Writer  
davidwaynewebb@icloud.com

**T**ommy Robinson, the man convicted of attacking, robbing and sexually assaulting a teenage girl six years ago in Oak Lawn, used to hang out at a Cedar Creek Lake-area gay bar before his arrest in Dallas.

Robinson was convicted on Friday, March 2. On Saturday, March 3, he allegedly attempted suicide by overdosing on anti-psychotic medications, causing a one-day delay in the sentencing portion of his trial. He was sentenced Tuesday, March 6, to 50 years in prison, although he remained hospitalized following the overdose and so was not in court for sentencing.

Surveillance video from 2012 captured

Robinson running up on the then-17-year-old girl as she walked to a Maple Avenue bus stop to go to school. He stabbed her in the chest and back and sexually assaulted her before leaving her left for dead behind a nearby furniture store. Employees of the store discovered her and called 9-1-1.

The girl was able to give police a description of her assailant and was able to pick him out of a police line-up.

When Robinson was arrested near the scene of the attack, he was naked from the waist down and bathing in a stream in the Oak Lawn area. He reportedly had a bloody knife in his boot and a cell phone similar to the one taken from the victim.

Robinson, who was 59 at the time of his arrest and is now 65, was jailed in Dallas on a \$1.5 million bond. Questions about his mental competency and confinements in mental treatment facilities delayed his trial.

Robinson, also known as "Hollywood," due to the silver-framed sunglasses he always wore, was a frequent visitor to Garlow's nightclub, but he told other customers he was not gay. He also spoke often about how he suffered from a mental illness, ex-

plaining that was why he could not drink alcohol. He was characterized as eccentric but was generally viewed to be harmless.

A Dallas police detective in charge of investigating the crime confirmed he was aware Robinson had lived in the Cedar Creek Lake area prior to his arrest in Dallas. Gun Barrel City police report no unsolved sexual assault cases in the area.

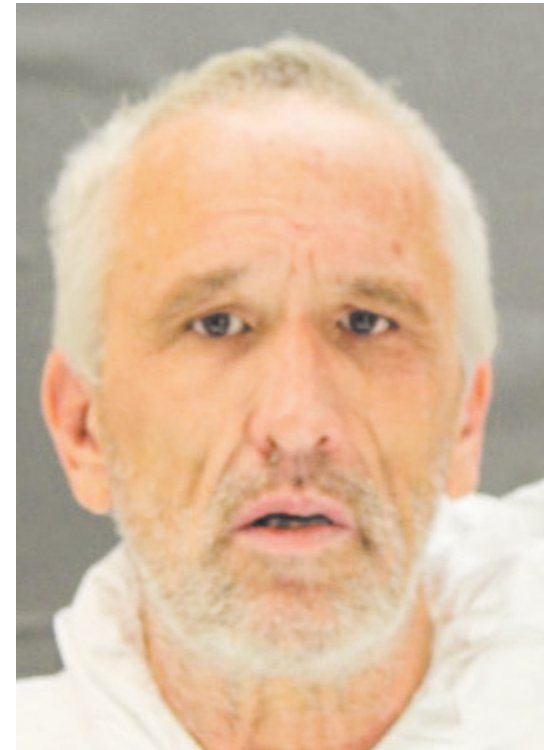
Robinson is also said to go by the name Tommy King.

The victim has since graduated from high school and college, gaining a degree in education. She lives out-of-state with her sister but returned to Dallas to gain closure in the case and to thank all those who donated to a victim's account at the time.

The man who found her said she was the hero for surviving such an ordeal.

The young woman said Robinson looked at her the whole time he was assaulting her and that before walking away, he told her to "have a nice life."

But, "It didn't make me any weaker," she said in televised reports. "It actually made me stronger that he didn't ruin my life, and I did have a nice life. What happens to you



Tommy Robinson

doesn't define you. You define yourself everyday through your actions." ■

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very well, so he'd run over to her house and scoop the litter box and plant flowers in the yard for her.

"We spent holidays together," Gambill said. "We did what a family would do."

Gambill is a funeral director and said one way to get fired quickly is to leave a loved one off of an obituary.

"That's a big no-no," he said.

So he called Phillip Hamilton, owner and editor of the Olton Enterprise, and asked if

he had received the full obituary. Hamilton said yes.

"Why was my name cut out," Gambill said he asked. Hamilton replied, "Because I wanted to cut it out."

An article about Hamilton in the Southern Baptist Texan said he was raised at First Baptist Church in Dallas and, in addition to owning the newspaper, he is the preacher at Bethel Baptist Church in Plainview, about 25 miles east of Olton. ■



Broadway Ave., Ste. 100. For information visit [TylerAreaGays.com](http://TylerAreaGays.com).

• **March 16: Federal Club Mixer**

HRC DFW Federal Club mixer from 6-8 p.m. at Sallio Itallio, 3232 McKinney Ave. #150.

• **March 16: Transpose Screening**

Arttitude presents a screening of the documentary Transpose at 7 p.m. at

Center for Spiritual Living, 4801 Spring Valley Road Suite 115. Free but donation requested. [TransposeProject.org](http://TransposeProject.org).

• **March 17: Leprechaun Gaybingo**

Monthly fundraiser for Resource Center takes place from 6-9 p.m. at the Rose Room at S4, 3911 Cedar Springs Road. 214-540-4458. [MyResourceCenter.org/gaybingo](http://MyResourceCenter.org/gaybingo).

• **March 17: Oak Lawn Band**

The Oak Lawn Band presents Feeling Lucky, a celebration of fate and fortune in this St. Patrick's Day concert at 4 p.m. at the Latino Cultural Center, 2600 Live Oak St. Free.

• **March 18: East Texas P-FLAG**

Begins at 6 p.m. at the Tyler Area Chamber of Commerce, 315 N. Broadway Ave., Tyler.

• **March 18L Great Gatsby Drag Bingo**

North Texas Drag Bingo presents Great Gatsby Drag Bingo Show from 2-4 p.m. at El Noa Noa TexMex, 1915 N. Central Expressway, #100, in Plano. Tickets are \$25, available online at [eventbrite.com/e/plano-drag-queen-bingo-show-tickets](http://eventbrite.com/e/plano-drag-queen-bingo-show-tickets).

• **March 20: Grief support group**

LGBT grief support group for people who have lost a same-sex partner from 6:45-8 p.m. at Oak Lawn Library, 4100 Cedar Springs Road.

• **March 22: Our Stories, Our History: This Is Us**

The Dallas Way and Rainbow LULAC present a roundtable discussion moderated by former Dallas City Councilman Chris Luna with panelists Jesus Chairez, Jose Plata and James Michael Dominguez from 7-9 p.m. at Arts Mission Oak Cliff, 410 S. Windomere Ave.

• **March 22: Legacy's Angels: Season Kickoff**

Season reveal of 2018 events supporting Legacy Counseling Center from 7-9 p.m. at Craighead Green Gallery, 1011 Dragon St.

• **March 23-25: Turtle Creek Chorale**

The Turtle Creek Chorale presents Anthems, the songs that shaped the movements, at 7:30 p.m. on Friday-Saturday and 2:30 p.m. on Sunday at City Performance Hall, 2520 Flora St. [TurtleCreekChorale.com](http://TurtleCreekChorale.com).



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# communityvoices

## Why 'Black Panther' is not just a movie, but a movement

I've seen *Black Panther* twice.

The second time was better than the first. And after my second viewing, I can honestly say I love everything about this movie — the writing, the characters, the actors' portrayal of them, the music, directing, the fact that almost everyone from the cast to the producers to the costume designers were black ... EVERYTHING!



Brandi Amara Skyy

TrendingTEA

Of course, there are those people who didn't like it for their own personal reasons. But most of those people — I'm just going to come right out and say it — weren't black.

Not that you have to BE black to appreciate the movie itself, but I do believe you have to live, know and experience life as a minority (whether its as a black, brown, native, female, queer) or be woke (and not in a trendy kind of "I stay woke" way, but in a way where you engage, daily, in questions that challenge the status quo and your own personal beliefs) to fully understand its social-political-cultural significance.

Because it is significant.

The way the black community showed up and showed out for the premiere is significant. The way they came out of the movie beaming and full of joy because they finally saw themselves onscreen, represented in some way other than the victim, the prisoner, the slave, or the killer, is significant.

I understand their elation because as a brown female I'm still waiting to see my gente represented in a non-Pixar and superhero bad ass kind of way.

We, the queers and LGBTQ community, are eagerly awaiting our empowering silver screen debut too.

But what is also significant is how the rest of society — read: those who have traditionally held the power, i.e. white heterosexual males — are responding. Conservative (white) sites like the Western Journal are claiming the movie is "racist." White supremacist trolls on Twitter made up fake news that white people were getting beat up outside the movie premiere.

The fact that there are still factions of Americans who are making up REAL false news about blacks to perpetuate and fuel



negative stereotypes only further proves WHY the *Black Panther* movie was needed and socially significant.

But I get why mainstream white America is upset. They don't like NOT being the center of attention. Because let's face it, since July 4, 1776, it's been all about them. And they aren't used to seeing someone else (again read not white, male or straight) as the superhero with the potential to save the world.

SPOILER ALERT: It's kinda like the Easter egg after-the-credits-scene where T'Challa tells the United Nations council that Wakanda will no longer withhold their resources to which an unnamed leader (who just happens to be a white male) responds, "What does a farming country have to offer us?"

That is ALL of mainstream white America right now because white America is not used to seeing the value of black culture or resources unless they are trendy, whitewashed, and appropriated, a la Kardashian style.

The truth is mainstream white America is uncomfortable rooting for everybody black (or anybody who is not like them), and the fact that a black movie named *Black Panther* is running the world's box offices, blowing past the superheroes that look like them and helping black and other minority communities remember and reclaim their power scares the shit out of them.

And it should. Because this generation is finally understanding and experiencing what the Civil Rights generation understood — that we the people hold the real power and when we ALL come together, we far outnumber those in said power.

Black Panther's release into the world was divine timing: Las Vegas. Pulse. Treyvon Martin. TeeTee Dangerfield. San-

dra Bland. Parkland, Fla. The list goes on and on.

And what Black Panther proves is that the individual — when supported by the communal whole — can change the outcome and the fate of a country. It's the fictionalized version of what is now happening in America: Individuals speaking out being supported by companies like Dick's Sporting Goods and Walmart (among others) creating change.

It's not our government. It's not Trump. They aren't doing anything. It's us. It's we. It's the people.

And the real tea is: Black Panther came out at the exact moment we — black, brown, native, queer, other — needed it to remember that we hold the power to create change. That our voice paired with our ability to act is the real Vibranium.

It came at the exact moment that we needed to see that our otherness is our power. That we can come together as diverse beings and sometimes-warring tribes and, for the sake of the greater good, not engage in combat.

It came out at the exact moment that women needed to see themselves as beautiful and powerful — and not in some flowing-long-hair-corseted-underwear-wearing kind of way, but rooted in our own self-sourced and cultural greatness.

It came out at the exact moment that there needed to be a movement. And I, for one, am ready to see where this movement leads us. #Wakandaforever! ■

Brandi Amara Skyy is an award-winning writer and drag artist. You can find out more about her and all her projects at [BrandiAmaraSkyy.com](http://BrandiAmaraSkyy.com) or @brandiamaraskyy on Twitter and Instagram.



# Cameron Carpenter has a huge organ

LIFE+STYLE  
concerts

We explore the unconventional genius of a cynical classical musician with the soul of engineer

ARNOLD WAYNE JONES | Executive Editor  
jones@dallasvoice.com

With his spiky-punk haircut, bejeweled shoes and attitude of disaffected counterculture, it seemed logical to begin my conversation with Cameron Carpenter — surely the most internationally acclaimed organist since men wore powdered wigs — about whether he considered himself a pop musician working with a classic instrument, or wholly part of the classic music community?

Perhaps I should have begun with a trigger warning.

Carpenter, still boyish-looking in his mid-30s, responds to that question with strings of analytics in the manner of a late-career college professor lecturing to a philosophy seminar of precisely one student.

His vocabulary surely speaks to the fruits of an effective liberal arts education. (He holds a master's from Juilliard for

starters.) Dismissing the suggestion that the organ and the piano share any musical DNA, he scoffs, "They are informationally different. The fact they both have keyboards seems like a planned distraction, a peacocking intended to trick you into thinking that they are in the same genus, when they aren't even in the same phylum." Transcribing music for the organ is

an act of "emotional compliance, handling data separately yet maintaining the same meaning." At one point during our conversation, he starts riffing about how "the identity of the organ is its ability to *change* its identity," eventually going deep into the weeds of how an organ's goal is to solve musical conundrums with an alacrity of logic that, I confess, left me lost as to his point.

Doesn't matter. Whether his discourse represents high-functioning enigmatic

intellectualism or mere nonsense, speaking with Carpenter is fascinating.

He's cynical and demonstrative, intellectual and impassioned, a musical powerhouse who disparages many of his own talents while criticizing others in his field... and for the cherry on top, identifies as bisexual. He is, simply put, a paradox... which is itself a word that recurs often when he talks.

The classic music "industry," as he calls it, is a paradox. The organ as an instrument is a paradox. His role within that community is a paradox, too. If, in Scott Fitzgerald's dictum, the evidence of intelligence is holding two conflicting ideas in one's mind simultaneously yet retain the ability to function, then Cameron Carpenter is a genius.

Breaking rules — whether with a journalist or in his chosen field of musicianship — seems to be Carpenter's default setting. He waxes lovingly, almost romantically, about the massive organ that he plays with enviable energy. And why shouldn't he?

He created the whole damn thing from scratch.

"It's a massive system that travels in the largest possible size of tractor trailer," Carpenter crows. "It's a 66 channel, roughly 44 kilowatt system that operates from a main-frame of three computers synchronized and [breaks down into] six pieces. It travels with a complete theatrical wardrobe and maintenance tool shop as well as a kitchen. And I designed it all myself."

You might not expect a musician who pays the bills touring the world's concert halls to act like an engineer preoccupied with his instrument's shipping, but don't forget about that paradox thing. Cameron Carpenter, at a fundamental level, doesn't give a shit about touring. Or making music, for that matter. He's just in love with how an organ *makes* music.

"Ultimately, I'm more interested in the instrument than in the music itself — more interested in my role as a designer and music theorist than as a musician," he says.

#### CAMERON CARPENTER

Moody Performance Hall,  
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## Take me to the river

Out dancer Greg Molony is living his lifelong ambition: Stomping it worldwide in Riverdance

Twenty years ago, Greg Molony was parked in front of his family's TV set, engrossed in the fast, furious footwork of a dance special on PBS. He was only 4 years old, but he made a decision then and there. He turned to his parents and said simply, "I want to do that."

Molony's parents signed him up for dance lessons immediately, and they paid off.

That TV show was the original *Riverdance*, which introduced Michael Flatley's distinctly energetic style to a wide audience. Now, two decades later, Molony is indeed doing that. He's a troupe member of *Riverdance*'s celebratory 20th anniversary tour, which steps into the Winspear Opera House on March 20 for a five-day, eight performance stop.

*Riverdance* is perhaps the best-known portrayal of Irish step dancing — a style in which the dancer keeps their upper body seemingly rigid while engaging in a series of magically precise, quick movements of the feet. The *Riverdance* performers work mainly as an ensemble, and the effect is one of total synchronicity — a whirl of dramatic stomps and steps. Molony loved it immediately, and that affection has never stopped.

"It was the music and everyone standing in the line and the noise — everyone working together," says the out hoofer. "I wanted to learn how to do it right away."

Molony says Irish dancing is the only kind of dancing he's ever wanted to do, and he's stuck to it. After attending the Martin Percival School of Irish Dance, he competed in a number of high-level Irish dance com-

petitions, racking up three Western USA regional titles and a top-five spot at the North American championship. He's also competed on the international level, and was the lead dancer for three world tours with the National Dance Company of Ireland's production of *Rhythm of the Dance*.

His role in *Riverdance* brings it all back to the beginning.

"It's one of the biggest adrenaline rushes, finally getting to do something I've wanted to do my whole life," he says. "It's euphoria."

The euphoria comes with a lot of hard work: 10-hour rehearsal days, plus daily

"rotations," in which the troupe goes through each routine to ensure they are tightly synchronized. There also is a lot of work off the

stage: "pushups, situps, squats, strength training, abs," Molony says, ticking off just a few of the types of workouts each dancer must endure.

"It's tough when you first come to *Riverdance*," he says. "It really pushes you. You have to make sure you take care of yourself."

Despite the challenges — or maybe because of them — the troupe has bonded during rare bits of downtime, catching movies, sightseeing and grabbing dinner. Molony fondly recalled a recent occasion, when the troupe celebrated a fellow dancer's birthday by dressing as farmers, in honor of the farm he grew up on back in Ireland. "We're all a really big family," Mol-

### RIVERDANCE

Winspear Opera House,  
2403 Flora St. March 20–24.  
ATTPAC.org.

■ RIVERDANCE Page 20

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PHOTO BY JENNIFER FERMAINT

# Minority report

Lexus' LC500H looks like a concept car, but it's all too real



CASEY WILLIAMS | Auto Reviewer  
autocasey@aol.com

More than 15 years ago, Lexus took a lead role in the movie *Minority Report* starring Tom Cruise with a bright red concept called the 2054. In theory, it ran on electricity from hydrogen fuel cells, drove itself... and was a vision of a dystopian future in which the car may have been the best thing going.

Here in the actual future, Lexus presents us with a production car that's nearly as cool as the concept.

While it looks like a concept car, the LC500h takes a different stylistic route. An exotic profile stems from a hood drawn tight over the flared front fenders and flowing down into Lexus' large spindle grille. The low floating roof hovers over wide rear fenders and into the high decklid. Jewelry like the triple LED headlamps, L-shaped daytime running lights, cut side

sculpting and vertical silver elements front and rear add concept car details – as do the glass roof, 20-in. wheels and mirrors integrated with the taillamps that add dimension.

The interior exhibits luxury tech. Large flatscreens for the instruments and infotainment dominate the dashboard in a wide horizontal sweep; beneath are controls for climate. Heated and ventilated front seats, heated steering wheel, ambient lighting and 13-speaker Mark Levinson audio system cocoon passengers. A comprehensive head-up display hovers over the hood. Alcantara suede on the doors, cosseting leather sport seats, stitched coverings for the dash and console, and sculptural pattern beneath plastic on the passenger side are pure art. Definitely choose intoxicating Rioja red leather.

The infotainment controls, however, are not so intoxicating. Sure, having a touch pad to control climate control, audio and navigation sounds cool, but have you ever

#### '18 LC500h

Lexus. 254 horsepower,  
3.5 liter V6. 26/35MPG city/hwy.  
As-tested price: \$102,025.





released. Standard are a pre-collision warning system with pedestrian detection, radar-enabled adaptive cruise control and lane departure alert with steering assist. Our car also came with blind spot monitor and rear cross traffic alert.

The Lexus LC500h may not be quite the self-driving supercar we were promised in *Minority Report*, but it's the supercar for today's "future." A base price of \$96,510, or \$102,025 as tested, puts the LC500h against the BMW i8, Mercedes-AMG GT, and Chevrolet Corvette Z06. ■

tried to use a desktop computer while driving 70 mph in traffic? Not a good plan! And, having to go multiple menus deep to adjust the heated seats is a bit much.

Under the exotic bodywork is an equally exotic powertrain. The fossil-burning part is a 3.5-liter V6 engine, but that's paired with lithium-ion batteries to generate 354 horses — powerful enough to launch the rear-drive coupe 0-60 mph in 4.7 seconds. Leave it in auto mode, or use the magnesium paddles behind the steering wheel to shift through 10 pre-determined gear ratios. Fuel economy is rated 26/35-MPG city/hwy.

The LC is a big car, based on the flagship LS sedan. Engineers worked hard to deliver a nearly 50/50 weight balance for handling. Active rear steering, variable gear ratio steering and customizable drive modes delight drivers with a car that transforms from comfy highway cruiser to stiff track hawk with the turn of a dial.

The LC comes with safety systems not imagined when *Minority Report* was

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# GOAT rodeo

'The Royale' masterfully explores the conscience of a boxer on the brink of success

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

**N**ear the turn of the last century, heavyweight boxer Jack Johnson defeated the reigning champion in a TKO by the 15th round. The fight might have passed into the record books as yet another sports statistic if it hadn't been that Johnson was a black man and the champ, Jim Jeffries, was white. The Civil War had ended less than 50 years earlier; the idea that a person of color was even equal to a white person was still unfathomable in some circles, especially the Jim Crow South; so to have undisputed proof



Jay (Jamal Gibran Sterling, right) defeats a black challenger (Lee George) before taking on the white world champ in 'The Royale.'  
(Photo courtesy Matt Mrozek)

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of his superiority? Well, that turned out to be too much for some folks to handle.

*The Royale*, Marco Ramirez's astonishing play getting a title shot at the Trinity River Arts Center thanks to Kitchen Dog Theater, is not specifically a biography of Johnson, but, like Howard Sackler's 1968 play *The Great White Hope*, is inspired by him. Whereas Sackler fictionalized Johnson's life as a meditation on the impact of an interracial marriage, Ramirez's play is more contemporary, and also feels more relevant. It's less about the bigotry and insults endured by the son of former slaves in segregated America, and more about the moral dilemma of whether one man, confronted with the unexpectedly power to change the world, *should* change it, if doing so comes at an unfathomable human cost.

Jay (Jamal Gibran Sterling) is the undisputed king of the ring, although relegated to the interior pages of the sports section because as a black man, he fights only for the Negro title, not the *world* title. He's got money and skill and pretty cushy life, despite being paid far less than his white counterparts, but he wants the respect that comes with being known as the best. After defeating an amateur named Fish (impressive newcomer Lee George), Jay sets his sights on goading

the white champ out of retirement for title fight, so he can prove not only to himself but to the world that he truly is the Greatest of All Time.

The champ accepts, and only then does Jay realize that his manager Max (Adrian Churchill) and his corner man Wynton (Marcus M. Mauldin) have spent their careers protecting Jay from the realities of his ambitions. He's lived in a bubble of success, never fully grasping the powder keg of racial unrest he sits on. If he actually wins the fight, as expected, that could just be a match that lights the fire for equality... but also triggers serious consequences for Jay's family, blacks nationwide and possibly people he hasn't even considered.

Many sports plays can be excruciating, since actors can mostly only *talk* about the sport, and sometimes look

less like athletes than fans. But *The Royale* captures not only the energy of the Sweet Science, but also its psychological inner workings. Christopher Carlos has directed the play smartly, with effective light cues and inventive staging. In a stage version of a split screen, the fighters here face not each other, but the audience, whispering their inner dialogues while taking and giving jabs and uppercuts. Sterling and George are physically imposing in different ways

(Sterling beefy and smiling, with Mohammed Ali's gift for smiling taunts; George lean but muscular, projecting a sense of fear mixing with wonder). You believe they could bout.

Carlos also pulls out great performances from what end up being fleshed-out characters. Max could be a stand-in for all antagonistic white guys — condescending, exploitive, two-dimensional. But Ramirez imbues him with honor, and Churchill brings multiple shadings to a white man of privilege devoted to serving the black man society considers his inferior. Mauldin gets some of the most surprising moments — one, where he launches into a gospel song with a rich baritone; another where he explains the shocking history of what "the royale" was and how it figures into the play's construct. Jaquai Wade Pearson, the sole woman in the play, doesn't speak a line of dialogue until two-thirds into the show's 80 minute run time, but when she does, it's to shake you.

It's only as the show begins to wind down for the inevitable climax — the title fight — that its true intent unravels, and you comprehend the full impact of what Jay's victory will mean: Not the triumph over prejudice, but trigger of violence. The effect takes your breath away and leaves a tear in your eye. *The Royale* isn't merely good; it's a knockout.

**THE ROYALE**  
Trinity River Arts Center,  
2600 N. Stemmons  
Freeway. Through March 18.  
KitchenDogTheater.org.

## SXSW OPENS IN AUSTIN



South by Southwest began as a regional film festival in 1987, but as the 32nd edition opens in Austin this weekend, it has become a monster of entertechment — still a film festival, yes including the world premiere of *1985*, pictured, from out Texas-based director Yen Tan (*Ciao, Pit Stop*) and gay Texas-born producer Ash Christian (*Hurricane Bianca, Mangus!*) — but also a music festival, an interactive festival, a tech/gaming conference, comedy fest and huge citywide party. I'll be reporting from SXSW this year, which runs March 9–18. And there's still time for you to take a trip down 35 and check out all the excitement. (the music festival doesn't even start until Monday). If you do come, say hi.

— Arnold Wayne Jones

For passes and scheduling information, visit [SXSW.com](http://SXSW.com).

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"My playing is a demonstration of my design, not a performance. You go to listen to a great violinist or a great vocalist or harpist, and [chances are] they have a relationship with *that* instrument — they will have played it naked and in moments of despair and drunk and for recordings and in rehearsals. So the handshake promiscuity of playing [any old] pipe organ [just doesn't interest me]. I have to husband my organ, to keep it alive, and that's sort of my challenge in life at the moment. It's why I have a *laissez-faire* attitude about the repertoire — the music fundamentally does not matter to me. The music is the point, I

suppose, of a concert, but for some people [like me], the *instrument* is the point."

If it sounds like Carpenter has a complex, love-hate relationship with classic music, you're catching on. He only begrudgingly concedes that, like it or not, he is part of the firmament of classical music by training and discipline... at least for the time being.

"Many is the time that I indeed wish that I could say I was part of *another* musical community. But there is no remote possibility to say convincingly I am a part of the rock scene. I am a dyed-in-the-wool classic musician," Carpenter sighs. "Some of the

cynicism I have is that my identity is part of my resignation at *being* part of the classical system. But I don't accept the status quo. And I'm now in a position to speak my mind about the way I work.

"Inevitably, the industry is in a paradox," he continues (that word again!). "There has never been more music made at a higher level, but even putting it mildly, [it's simply a fact] that classic musical is in its decline. Who could pretend otherwise?!? When people think of classical music today, it doesn't come from the 1870s, but from the 1950s. The idea that a little outreach could regenerate the era from

the end of World War II until the 1980s [in ludicrous]. That ship has sailed. The end of classical music is *part* of classical music, though on a small scale it is totally alive. It's apparent to me in my daily work that not only won't I not be doing it for the rest of my life, but there's a high probability I won't even be doing it in a few years."

That he did it at all is something of a miracle. The idea that an organist could have an international career and that they would play the same organ — one they personally designed, which is also their practice instrument — is a strange proposition. "The organ imposes irreversible, non-negotiable, mathematical tenets on the player," he says. "The more creative and disruptive ways to operate the organ's tonal ways, you're still submitting to the system. It's like how you can't tickle yourself. Which makes it challenging and alluring. There's something about the relationship that's slightly perverse. I'm flying my own spaceship way out from where it was meant to be. It's the organ of my dreams."

And despite the harmonies his playing creates, sounding as orchestral as a fully-staffed philharmonic, Carpenter is a soloist — a solitary status he enjoys.

"The organ is an anti-collaborative instrument, as I understand it and I don't consider myself collaborative. I prefer to be alone musically," he says. "I'm not even remotely at the level of [classical musicians like Lang Lang] in terms of talent or reputation and there's no remote possibility my career will reach that level. I guess it's OK that I don't feel like I have a lot in common [with such musicians]. I think a lot are music-driven, and that's just not my experience. I don't mean to begrudge or bemoan anything, but my experience with classical music is the life of an engineer, revolutionized by the organ I designed."

And with that Carpenter dashes off to have breakfast. Even a genius has to eat. ■

■ RIVERDANCE From Page 15

ony says. "You leave your family at home, so everyone becomes your brother or your sister. We all look out for each other."

While *Riverdance* has made some costume and lighting changes, the show remains very true to the original. The first half is about Irish mythology; the second follows the story of the Irish coming to America. Audience members can expect two tap dancers, a Russian dancer and a Flamenco dancer to complement the Irish dancing.

"It's such an exciting show," Molony says. "For me, this goes back to why I started dancing. Every single night I go out on stage, it gives me goosebumps." ■

— Jonanna Widner



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**Saturday**  
**03.16**

**Bruce Wood Dance**  
welcomes Houston's  
**METdance** for  
all-Texas show

Bruce Wood Dance is justly proud of its Texas roots; its eponymous founder was a boot-wearing cowboy at heart, so for this one-night-only concert, the company revives his ebullient *Lovett!* (set to Lyle's music) as well as *Red*, plus a world premiere works from choreographer Bridget L. Moore called *Following Echoes* that pairs BWD with Houston's METdance for a program called Lone Stars.

**DEETS:** Moody Performance Hall, 2520 Flora St. 8 p.m. [BruceWoodDance.org](http://BruceWoodDance.org).



**Friday 03.09 —**  
**Saturday 03.17**

**Dallas Opera goes super modern with unusual 'Sunken Garden'**

When the Dallas Opera announced last year that this season would include Michel Van Der Aa's controversial contemporary opera *Sunken Garden*, it immediately become the "what tha—?" moment of the artistic season ... and a hard sell. But that just means it could be the most exciting opera you'll likely see. A mystery couched in deep psychological dream imagery, the plot concerns a filmmaker who discovers a garden — a secret path between this world and the afterlife. But is it real? The production employs 3D technology and video imaging, meaning it's unlike anything you've ever associated with opera before. Van Der Aa himself is the stage director.

**DEETS:** Winspear Opera House, 2403 Flora St. [DallasOpera.org](http://DallasOpera.org).

**Friday 03.09 —**  
**Sunday 04.01**

**DTC's production of LBJ play 'The Great Society' opens for limited run**

You went *All the Way* way two years ago; it's time you enter *The Great Society*. Yes, Robert Schenkkan's acclaimed LBJ bio *All the Way* came to Dallas courtesy of a pairing of the Dallas Theater Center and Houston's Alley Theatre. Now part 2 of the political work, *The Great Society*, returns for a limited engagement, once again directed by Kevin Moriarty and starring members of both companies. (In previews through March 12.)

**DEETS:** Wyly Theatre, 2400 Flora St. [DallasTheaterCenter.org](http://DallasTheaterCenter.org).



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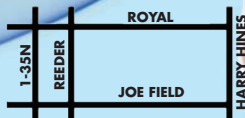
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## calendar highlights



Steve Wozniak co-founded Apple Computer and dated Kathy Griffin. Find out which was more exciting in his talk from the stage of the Winspear Opera House on Thursday.

## ARTSWEEK THEATER

**The Great Society.** The follow-up to Robert Schenkkan's award-winning biography of LBJ's White House years, including his work with Martin Luther King Jr. Presented by DTC and Houston's Alley Theatre. Wyly Theatre, 2400 Flora St. March 9–April 1. [DallasTheaterCenter.org](http://DallasTheaterCenter.org).

**The Cradle Will Rock.** Mark Blitzstein's controversial 1937 play with music, originally directed by Orson Welles as part of the Federal Works Theater Project, about greed and corruption. Presented by Brick Road. Cox Playhouse, 1517 H Ave., Plano. March 9–18.

**The Royale.** One of the greatest boxers in history faces substantial obstacles as black man achieving fame under Jim Crow. Based on the career of Jack Johnson. *Reviewed this week.* Presented by Kitchen Dog Theater. Trinity River Arts Center, 2600 N. Stemmons Freeway. Through March 18. [KitchenDogTheater.org](http://KitchenDogTheater.org).

**On Your Feet!** The Broadway jukebox musical based on the music of Gloria Estefan. *Final weekend. Reviewed this week.* Fair Park Music Hall, 909 First Ave. [DallasSummerMusicals.org](http://DallasSummerMusicals.org).

**Three Sisters.** Undermain's new staging of Chekhov's classic. *Final weekend.* Undermain Theatre, 3200 Main St. [Undermain.org](http://Undermain.org).



**OPERA**  
**Sunken Garden.** The modern opera by Van Der Aa, features digital projection and even 3D glasses for audience members! Winspear Opera House, 2403 Flora St. March 9–17. DallasOpera.org.

**DANCE**  
**Trip the Light Fantastic: The Making of SuperStrip.** Dallas debut of Lucky Plush Productions, a dance company whose show posits washed-up superheroes joining forces to create a think tank. Presented by TITAS. Moody Performance Hall, 2520 Flora St. March 9–10. ATPAC.org.

**FINE ART**  
**Yayoi Kusama: All the Eternal Love I Have for the Pumpkins.** The DMA features the only Infinity Mirror Room of its kind in a North American collection, this tribute to the gourd by Japanese artist Yayoi Kusama. Dallas Museum of Art, 1717 Harwood St. Through Feb. 25. DMA.org.

**First Sculpture: Handaxe to Figure Stone.** An exhibit of found and modified objects from the Paleolithic era of human enterprise. Nasher Sculpture Center, 2001 Flora St. Through April 28. NasherSculptureCenter.org.

**Memory Mind Matter: The Sculpture of Eduardo Chillida.** The work of 20th century Spanish sculptor and artist. Meadows Museum, 5900 Bishop Blvd. Through June 3. MeadowsMuseumDallas.org.

**FRIDAY 03.09**  
**COMMUNITY**  
**Panoptikon.** The weekly retro disco dance party, presented by Lord Byron. Red Light, 2911 Main St. Doors 9 p.m.

**SATURDAY 03.10**  
**COMMUNITY**  
**FrontRunners.** Gay jogging/walking group meets weekly at 9 a.m. in Oak Lawn Park at Hall Street and Turtle Creek Boulevard for a run along the Katy Trail.

**TUESDAY 03.13**  
**FILM**  
**The Ghost and Mrs. Muir.** Before there was the lighthearted 1960s sitcom, there was this 1947 film based on the same material, about a widow and the irascible but friendly ghost of an 19th century sailor in coastal England. Stars Gene Tierney and Rex Harrison. Screens as part of the Tuesday Big Movie New Classic Series at Landmark's Magnolia Theatre in the West Village, 3699 McKinney Ave. Screens at 7:30 p.m. and 10 p.m.

**CONCERTS**  
**Cameron Carpenter.** The international organist performs. See story Page 14. Winspear Opera House, 2403 Flora St. ATPAC.org.

**WEDNESDAY 03.14**  
**COMMUNITY**  
**First Wednesday Cedar Springs Wine Walk.** Monthly stroll through the gayborhood. Pick up a wine glass for \$10 outside the Round-Up Saloon. 6–9 p.m.

**THURSDAY 03.15**  
**CABARET**  
**Glitterbomb Denton.** Weekly queer variety show with a new lineup every Thursday, now at a new locale and new time. Andy's Bar, 122 N. Locust St., Denton. 8 p.m.

**THEATER**  
**Death/Take: 1!** Another Harry Hunsacker play from Pegasus, although rather than presented in its patented Black-and-White make up, this version is presented in RadioVizion, which recreates the feel of an old-style radio show. Harry, Nigel and Lt. Foster track down a killer in an Egyptian pyramid. Bath House Cultural Center, 521 E. Lawther Drive. March 15–25. Eventbrite.com for tickets.

**APPEARANCE**  
**Steve Wozniak.** The Apple cofounder talks about his adventures in tech, and creating the most successful company in the history of mankind. Oh, and he dated Kathy Griffin. Winspear Opera House, 2403 Flora St. ATPAC.org.

**FRIDAY 03.16**  
**DANCE**  
**Lone Stars.** Bruce Wood Dance and Houston's METdance troupe team up for a world premiere from former Dallas Black Dance artistic director Bridget L. Moore called *Following Echoes*, BWD's *Lovett!* and *Red*, as well as more works from METdance. One night only. Moody Performance Hall, 2520 Flora St. March 16. BruceWoodDance.org.

this week's solution

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# Ask Howard

How to do the wrong thing right

Here you go, guys—the ones that *didn't* make it. This Lenten month of “rebirth” seems good a time as any to Lazarus some of your queries previously buried, entombed or decomposing. Being a gay sex advice columnist is, to say the least, not exactly a normal job. I never can answer all the questions I receive; I can't answer most, in fact. These three, nonetheless, came so close to being published, yet each, for their own reasons, got axed at the eleventh hour.

My extraordinary editor, Arnold Wayne Jones, always has his hands-wringing full with me; invariably, every column I turn in somehow runs overlength, over-verbose and overly fuckin' potty-mouthed: On one hand, I've total discretion regarding column content; on the other, I'm reminded that Trump's America is still not Caligula's Rome... well, just yet. I assume Arnold braces himself for the lacy “delicates” I consistently torture him with via channeling a triumvirate of “Howard preparedness hats:” Dana Carvey's Church Lady, self-proclaimed smut peddler Larry Flynt and that Tasmanian devil of intolerance incarnate, Carrie Nation. You fellas think what makes it into print is raunchy? If only you ever saw what's left filthily behind, bleeding in spasms on the cutting room floor, after Vicar Jones finishes ministering his necessitated probity hatchet.

Often, I'm asked, “How do you decide which questions to pick?” Well, anything seasonal always receives a leg up; beyond that, I consistently choose mirthful over the morose, and perverse over Pollyanna. But most importantly, if you can just string a half-way literate paragraph or two together using *real* punctuation and not have it read like some paean penned by either Son of Sam or Beavis and Butthead sniffing glue, then, baby, you're in. Thus, if you're one of the thrilled three here, my sincerest apologies for it taking so long. Let's get belatedly right to it.

First up comes an apparently un-killable question I've received so many times now that to invent creatively venomous new ways of answering: “How many empty calories are there, really, in an average load of explosive man-juice?”—has unabashedly devolved into this dissolute, well, caprice-a-la-cryptic, we'll call it.

**Dear Howard:** You've probably gotten this question before, but I seem to recall reading—I can't remember exactly where—that the average ejaculation can contain anywhere from 25 up to 100 calories. What's more likely the truer number, do you know? — **Mort**

**Dear Mortimer:** Where's a plummeting iron safe to stand beneath when one needs it? (Deep breath in now, Howard, and ... serenity now.) OK, Mo, lemme see if I can phrase my answer in a way warped enough you'll best grasp: You know that pretty little teenage runaway slave boy you've got chained-up in a Neoprene hood and a spider-gag down behind the soundproof firewall in your dingy basement? Well, he's gonna starve fruitlessly to death if *all* he's allowed to nutritionally subsist on is your delicious, creamy rich jizz (that is, if your boytoy doesn't succumb shivering naked to hypothermia first). Hell, Morticia, it *is* still calendrical winter, you know; hence, in between

his spooze feedings from that lustfully impressive two-inch erection you're packing, perhaps you'd like to, oh, at least *consider* tossing one of your old cum-cruised blankets into the kid's cage.

This second “question” didn't run because it doesn't ask a question — well, that, and the minor factor that it's not one sparkling rhinestone gay, either. Nevertheless, I've held firmly onto it now for two solid years, and with Arnold granting me carte blanche on this “resurrection” column, I'm running it, for no real contextual legitimacy other than my admiration of the narrator's deft touch for gallows' humor. Hard-hearted Howard's always more than a dollop surprised, even touched, when people write me just as a viaduct for personal catharsis. And this is my favorite example. Please, do accept my apology, Ms. Hazel, for publishing you so ashamedly late.

**Dear Howard:** I became stranded this morning for an entire three-and-a-half minutes by an inescapably pointless traffic light just fifty miserly feet away from Whole Foods. Easily, I could've abandoned my car there in the road and purchased my entirely unneeded shopping list in less soullessly butchered time. Of the two equally furious cars in front of me, one was a Mercedes-Benz, the other a Lexus. Finger-tapping behind me, naturally, seethed a newer, more pearl-esque model Tesla than my own. To our immediate left, huddled in a narrow strip of windswept median against the coddling warmth of a No U-Turn sign, shivered a frumpy, glum woman clutching aloft an indigo-fingered flap of cardboard box that announced, “I am hungry and homeless.” That was how I knew she was homeless—because of her held-up placard. Not one other car's window in line glided down except mine.

I rooted her out a twenty from my handbag; tears congealed about her cataracts: “Oh, my, now I can really get something mighty fine to eat! You don't understand, but I'd have been out here in this awful weather, hungry all day long, without you.” Elatedly, her amaurotic eyes darted about for the nearest fast-food nirvana. “You know, I used to be hooked on nasty things, that's how it come to this,” and merrily she danced away, waving her money back at me, brandishing in anticipation a full belly: I blew thanks up to my own personal God for Ruby (that's the name I assigned her) not capsizing our secularly brief bond with the usual, emptily dreaded “God, bless you” parting; you see, I was raised Southern Baptist. What matters to “good” Southern Baptists are appearances in front of their own edematous kind: There exists no slovenlier denomination in the entire theological canon; i.e., relinquishing so much as a tarnished penny to a hungry beggar — to justify our eighty-thou vehicles idling directly next to any given Ruby at, say, an *eternally* tomato-bisque traffic light — is called moral prudence: “Why, all she'd do with my hard-earned, Christian cash anyhow is just blow it on even more dope and likker!” A psychopath's empathy is put to shame by a Southern Baptist's—I fled fast as I could.

Eventually, the light turned kaffir lime, and all us perpetually dieting, Emmmenthaler-hearted



rich folks, perched snugly behind the wheels of our designer automobiles, pulled fumingly into a cornucopia of seasonal-irrelevance where no one even *considers* demonstrably gavotting over our global bounty joyous as shivering, homeless Ruby with her solitary \$20 bill—whom nary a saturnine individual amongst we “people like us” would have recollected ever missing in a million reflected smug years—and Ruby's the *one* getting into Heaven. — **Hazel Michelle Ructis**

My final “resurrected” entry experienced pub date crucifixion solely because, astonishingly enough, it was deemed just too trite even by Ask Howard standards, which, put in properly vapid perspective, are every millimeter as high as, say, a yellow Xanax bar: I'll even wager a signed, hardback first edition of *Valley of the Dolls* that this marriage here below lasted, oh, at least as many days as Lazarus's first death.

**Dear Howard:** My longtime beau and I got officially hitched, finally! I was beginning to wonder what tactics might be required for Jim to ever make a decent man out of me: We'd

met at our hospital, where Jim's a cardiologist and I a nurse... A total cliché, I know, and nobody gets to call him Jim but me. Ultimately, Jim and I both felt it best for the lifelong “health” of our marriage if he and I not stay joined-at-the-hip, 24/7, so I “retired” and am now just a happy househusband who's bored... screaming... numb! They didn't say it would be like *this*: What's the long-term solution, dear lord, for ennui? — **Uriah**

**Dear Mrs. Heep:** Yeah, well, chalk-up your lifelong malaise, Euphoria, to yet another thing they never quite got around to ever mentioning in “The One-Percentile Academy for Upward Mobility” — OPAUM (pronounced exactly like opium) — that boredom is both shallowly expensive *and* deeply narcotizing... as you've so serenely, of course, discovered by now all on your “retired” own.

— **Howard Lewis Russell**

*Do you (attention-seeking freaks and all) have a question — about etiquette, love, life or work — that needs a special spin from Howard? Send your problem to AskHoward@DallasVoice.com and he may answer it.*





Jenna Skyy channels her inner Tanya Harding at The Rose Room



Wendy Ho collects those coins at The Rose Room

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  - **Club Reflection**: **Wall of Food** show at 9 p.m. on Thursday.
  - **Dallas Eagle**: **Purple Foundation** presents **Score — 1st Quarter** with **DJ Nando** at 10 p.m. on Saturday.
  - **JR.'s Bar & Grill**: **Cassie's Freak Show** at 11 p.m. on Monday.
  - **Marty's Live**: **Sexcapade** featuring **Nicole O'hara Munro** and **Rudeboy Dallas**. Free admission until 11 p.m. on Friday.
  - **Round-Up Saloon**: **Boys, Boots & Boxer Briefs** on Monday.
  - **S4**: **Purple Foundation** presents **Spin — Spring edition** with **DJ Alyson Calagna** and **DJ Benson Wilder** at 9 p.m. on Friday.
  - **Sue Ellen's**: **Ponder the Albatross** on Saturday. **Bella, Darla and Izzy** at 3:30 p.m. on Sunday, followed by **Bad Habits**.
  - **The 515 Bar**: **Queen of the Rodeo Candidate Show** at 8 p.m. on Saturday.
  - **The Rose Room**: **Porche Paris** on Friday, Saturday and Sunday. **Mr. and Miss North Texas Pride** at 7 p.m. on Sunday, with \$5 cover.
  - **Urban Cowboy Saloon**: **The Sh\*t Show** at 11 p.m. on Friday.
  - **Woody's Sports & Video Bar**: **Dallas Woody's Vipers** extra innings from 4-7 p.m. on Sunday.

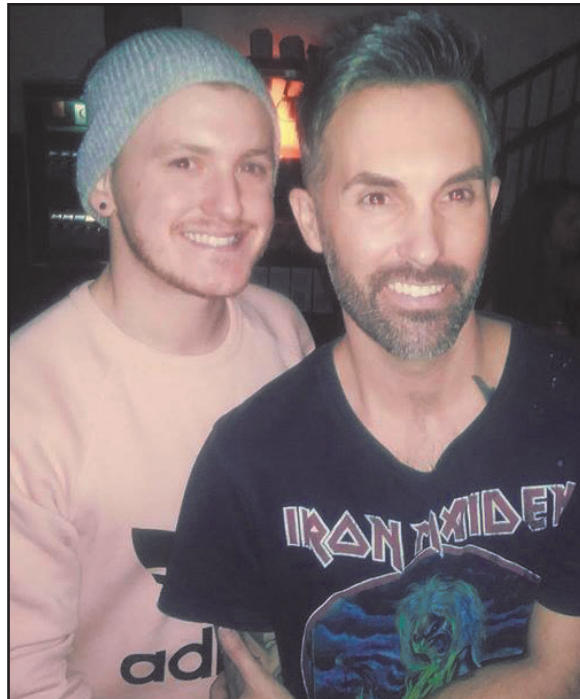
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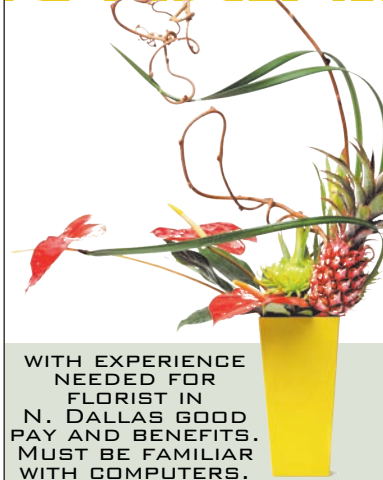
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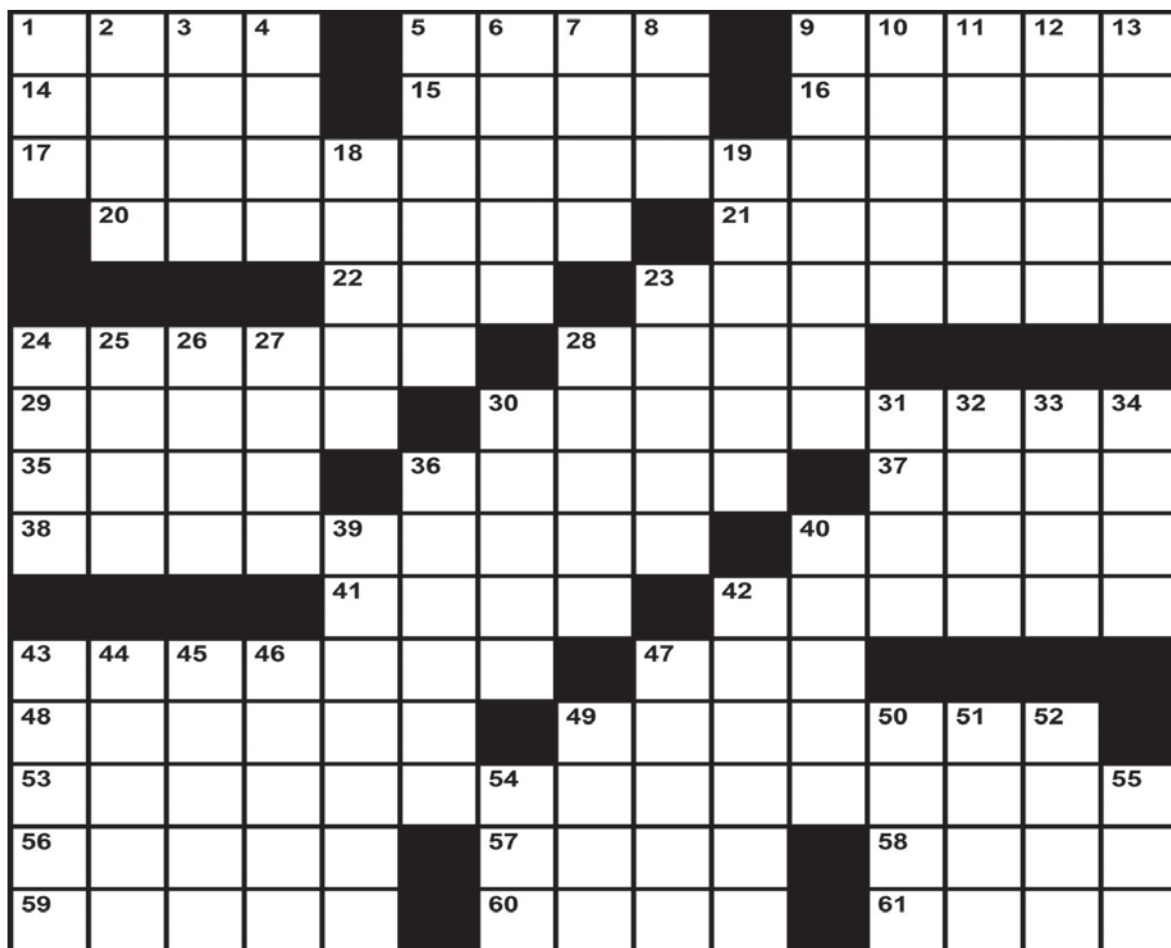
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# Luci the Sexting Robot

Solution on Page 23

## Across

- 1 Femme character in *Mango Kiss*, or lip
- 5 Slap on the bottom
- 9 Opera selections
- 14 Loads
- 15 *The English Patient* nurse
- 16 "With parsley," for Traci Des Jardins
- 17 Start of a quote about Luci, the sexting robot
- 20 "Rodeo" composer Aaron
- 21 Private's position
- 22 Caesar's salutation
- 23 Circumspect
- 24 Mame or Em
- 28 Director Gus Van \_\_\_\_
- 29 G or B but not L or T
- 30 Engages in breeder activity
- 35 Explorer of Nickelodeon
- 36 More of the quote
- 37 Lahr of *The Wizard of Oz*
- 38 Who we are, in a Queen song
- 40 Part of a Tommy lyric
- 41 Treated as a sexual object
- 42 Hanna-Barbera's *Quick Draw* \_\_\_\_
- 43 Perched like an eagle
- 47 Wilder's \_\_\_\_ *Town*
- 48 Rachel Maddow, to MSNBC
- 49 \_\_\_\_ name (Box to Vidal, e.g.)

53 End of the quote

- 56 Ill-suited
- 57 Place for Proust
- 58 Go lickety-split
- 59 Tops of arenas
- 60 Word to a dominatrix
- 61 The whole shebang

## Down

- 1 "Dog will have his day," for example
- 2 Homophobic president impersonator Baldwin
- 3 Gay nightlife district London
- 4 Margaret Cho's *Can't \_\_\_\_ Dancing*
- 5 Gather into a bundle
- 6 Batman's alter ego Bruce
- 7 What Santa gave, in verse
- 8 Greek T
- 9 Emulate ACT UP
- 10 One who gathers leaves of grass
- 11 Song from Sondheim's *Passion*
- 12 Absinthe flavoring
- 13 Positioned, as artillery
- 18 Scotsman's skirt design
- 19 Send toward Uranus
- 23 *West Side Story* factions
- 24 Bi
- 25 "I'm in trouble now!"

- 26 Mother of *Brothers & Sisters*
- 27 Coal porter's vehicle?
- 28 *The \_\_\_\_ of Music*
- 30 Whispered to one's partner
- 31 Self-description from one's knees?
- 32 Shoot off to the side
- 33 Name on an old column
- 34 One way to cook fruit
- 36 Stands for the San Francisco Gay Men's Chorus
- 39 Defensive successes in Billy Bean's sport
- 40 Prepare for surgery
- 42 New York's \_\_\_\_ of Sex (Luci's home)
- 43 Foaming at the mouth
- 44 Bridge bid, briefly
- 45 William of \_\_\_\_ (English philosopher)
- 46 Triangle, e.g.
- 47 Actor Milo of Oz
- 49 Three oceans touch it
- 50 Vidal's Breckinridge
- 51 Coup target
- 52 Style of many South Beach buildings
- 54 State tree of Barney Frank's home
- 55 "Oh yeah? \_\_\_\_ who?"

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