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Halloween**
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Appeals court reaffirms decision in Araguz case

A state appeals court has reaffirmed its earlier decision to validate the marriage of a transgender widow seeking the estate of her firefighter husband who died battling a blaze, sending a mandate back down to the Wharton County judge who presided at trial to issue a new ruling validating the marriage.

The ruling Friday, Oct. 23, by the 13th Texas Court of Appeals sent the case of Nikki Araguz Loyd back to a Wharton County judge who originally voided the marriage because Texas did not recognize same-sex marriage. Loyd's attorney said the appeals court had ruled early last year in Loyd's favor — determining she was a woman at the time of her marriage — but had to issue another ruling this month after an appeal sent to the Texas Supreme Court was not heard.

— Tammye Nash

Justice Kennedy implies Kim Davis should resign

Speaking at Harvard Law School last week, Justice Anthony Kennedy implied that Rowan County Clerk Kim Davis should resign, according to Human Rights Campaign.

Kennedy wrote the *Obergefell v. Hodges* decision that established marriage equality nationally as well as *United States v. Windsor* and *Lawrence v. Texas*.

"Great respect, it seems to me, has to be given to people who resign rather than do something they view as morally wrong, in order to make a point,"

Kennedy said. "However, the rule of law is that, as a public official, in performing your legal duties, you are bound to enforce the law. ... It's a fair question that officials can and should ask themselves. But certainly, in an offhand comment, it would be difficult for me to say that people are free to ignore a decision by the Supreme Court."

— David Taffet

Trans activist's portrait now on display at National Portrait Gallery

A portrait of Sylvia Rivera — a Latina activist and transwoman who was among those whose arrests at the Stonewall Inn in 1969 sparked the riots that are known as the birth of the modern LGBT rights movement — is now on display in a permanent exhibit at the National Portrait Gallery in Washington, D.C.

The 2000 photograph taken by Luis Carle features Rivera between her partner Julia Murray and fellow activist Christina Hayworth after the 2000 New York City Pride. All three are sitting next to a sign that reads "Respect Trans People/Men!" The photo was taken just two years before Rivera's death.

The portrait is on display along with photographs, paintings, sculptures and memorabilia of early and contemporary American activists, including Betty Friedan, Larry Kramer and Margaret Sanger in the exhibit *The Struggle for Justice*.

— James Russell



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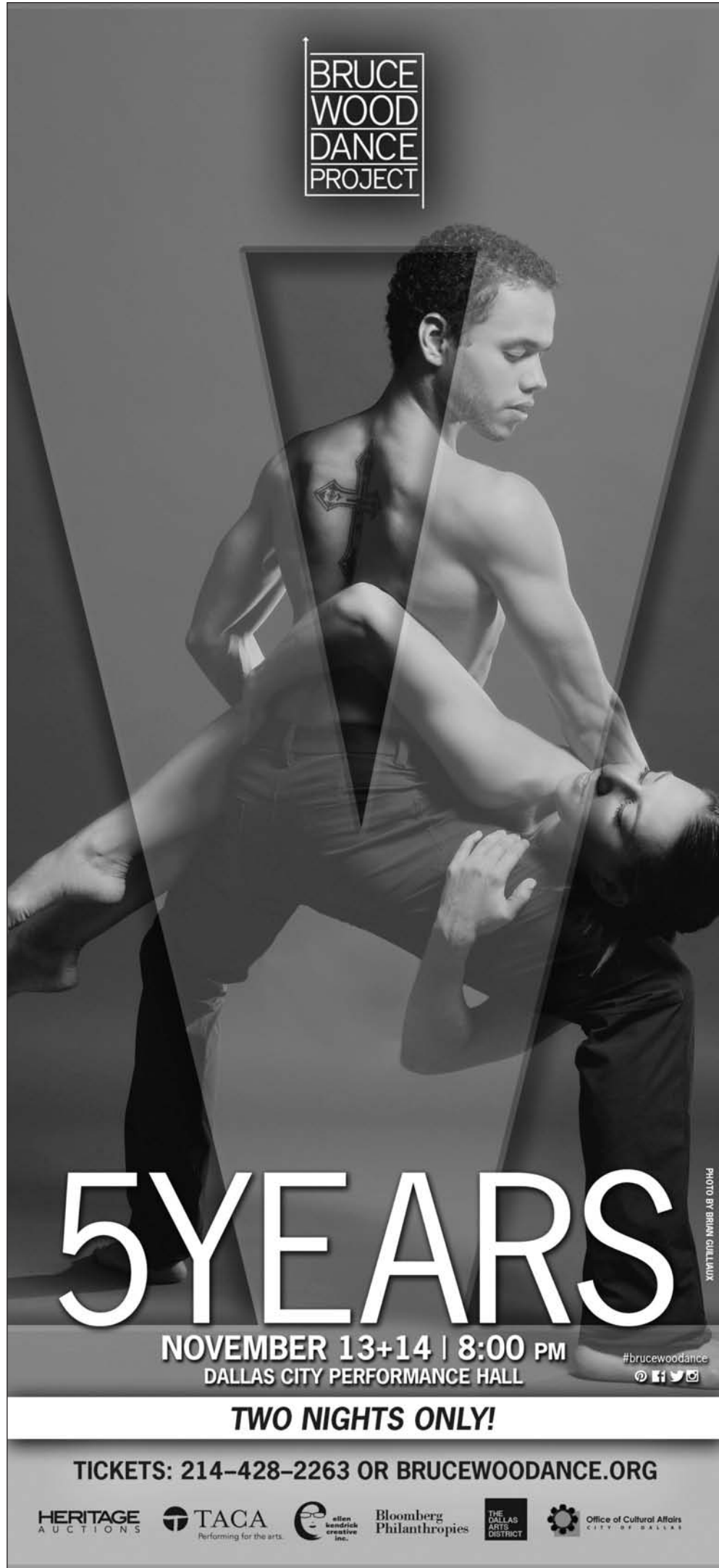
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THE GAY AGENDA

Have an event coming up? Email your information to staff writer James Russell at russell@dallasvoice.com by Thursday at 10 a.m. for that week's issue.

OCTOBER

- **Weekly: Lambda Weekly every Sunday at 1 p.m. on 89.3 KNON-FM** with guest Rep. Eddie Bernice Johnson; **United Black Ellument** hosts discussion on HIV/AIDS in the black community at 7 p.m. every second Tuesday of the month at 3116 Commerce St., Suite C; **Fuse game night** every Monday evening but the last of the month at 8 p.m. at the Fuse space in the ilume, 4123 Cedar Springs Road, Apt 2367; **Fuse Connect** every Wednesday from 7 p.m. at the Fuse Space. For more information call or e-mail Ruben Ramirez at 214-540-4500 or rramirez@myresourcecenter.org.

- **Oct. 30-Nov. 7: Couple Communication Workshop** Candy Marcum, LPC and Jimmy Owen, LPC conduct a two-weekend workshop for couples. 5-7 p.m. on Oct. 30 and Nov. 6 and 10 a.m.-noon on Oct. 31 and Nov. 7 at 3500 Oak Lawn Ave., Suite 260. \$440 per couple includes two workbooks and eight hours of instruction. 214-521-1278. For more information call or e-mail Candy Marcum at 214-521-1278 or candy@candymarcum.com.

- **Oct. 31: HERO Phone Bank** Stonewall Democrats of Dallas and Dallas Stonewall Young Democrats phone bank supporting the Houston Equal Rights Ordinance from 2-4:30 p.m. at Resource Center, 2701 Reagan St.

NOVEMBER

- **Nov. 1: Light Up Oak Lawn: March for a Safer Neighborhood** Raise awareness of recent crimes by advocating and marching for streetlights,

cameras, police patrols and more to guarantee neighborhood safety from 7-9 p.m. Rally and speakers outside of Oak Lawn Library, 4100 Cedar Springs Road followed by a march and rally along Cedar Springs follows. After party at Alexandre's Bar, 4026 Cedar Springs Road. For more information visit On.fb.me/1RbiG.E.

- **Nov. 3: DFW Transcendence Trans/SOFFA Meeting** Trans and ally support group meets monthly on first and third Tuesdays from 7-9 p.m. at Agape MCC, 4615 East California Parkway, Fort Worth. For more information contact Finn Jones by phone at 214-499-0378 or by email at sfinn.jones@gmail.com.

- **Nov. 5: Under the Covers of Gay History Book Signing** Dallas Voice Managing Editor Tammye Nash and Senior Staff Writer David Taffet moderate a panel with Tracy Baim, publisher of Windy City Times, and Mark Segal, publisher of Philadelphia Gay News who will discuss their respective books. 7 p.m. at the Interfaith Peace Chapel at Cathedral of Hope, 5910 Cedar Springs Road. Books available for purchase.

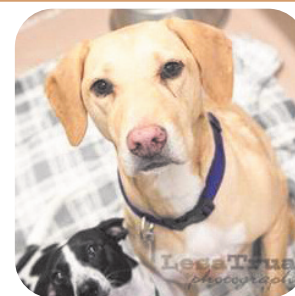
- **Nov. 5: Beatlemania Benefit Performance for The Well** A Hard Night's Day headlines third annual benefit concert, Recovery Live benefitting The Well's mental illness support programs at the Kessler Theater, 1320 W. Davis St. Doors open at 7 p.m., and the concert begins at 8. Purchase tickets at TheKessler.org/tickets. For more information e-mail Alice@wellcommunity.org.

- **Nov. 5: Fort Worth PFLAG Meeting** Meets every first Thursday of the month from 7-9 p.m. at First Jefferson Unitarian Universalist Church, 1959 Sandy Lane, Fort Worth. For more information call 817-428-2329 or visit PflagFortWorth.org.

GAY AGENDA, Page 17

pets of the week/ Myla & Zoe

Myla is a 7-year old smooth-haired miniature Dachshund mix female, and Zoe is a 7-year-old Labrador/retriever mix female weighing about 51 pounds. When Myla and Zoe's owner left the country he gave Myla and Zoe to a neighbor, who later was unable to care for them long term. The friends were brought to Operation Kindness for a fresh start. Myla and Zoe will both be wonderful companions for any family, including those with children. Because they are life-long friends, we're hoping this sweet pair will be adopted together into a loving home!



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

Halloween events

• **Oct. 30-Nov. 1: Imperial Court of the Lone Star Empire Coronation 41.** Crowne Plaza at Market Center, 7050 N. Stemmens Freeway. Bus tour for visitors on Oct. 30. \$25. Coronation ball on Oct. 31. \$65. Victory Brunch on Nov. 1. \$30. For more information visit DallasCourt.org.

• **Oct. 30: Abounding Prosperity Chat N' Boo Party.** Abounding Prosperity office, 1816 Peabody. Free music and food. Costumes encouraged. 7-10 p.m. For more information call 214-421-4800.

• **Oct. 30: Drag Show and Costume Contest.** Cedar Springs Tap House, 4123 Cedar Springs Road. Hosted by Kandy Cayne at 9 p.m.

• **Oct. 31: Halloween and Benefit.** The Chuggin Monk, 2301 N. Collins St., Arlington. Karaoke, costume contest and drink specials from 8-11 p.m. benefitting local lesbian couple.

• **Oct. 31: Halloween at Henry's Majestic.** 4900 McKinney Ave. Special Halloween menu from 4-11 p.m. and drinks until 2 a.m. DJ Rob Viktum spins from 10 p.m.-2 a.m. No cover. For more information call 469-893-4900 or visit HenrysMajestic.com

• **Oct. 31: Zombie Dance.** Agape MCC, 4615 East California Parkway, Fort Worth. Family-friendly dance for youth in sixth grade and up from 7-10 p.m. Food and drinks available for small donation.

• **Oct. 30: Halloween Eve Show.** 1851 Club, 931 W. Division St., Arlington.

• **Oct. 31: Tallywackers Talloween Bash.** 4218 Lemmon Ave. 8 p.m.-midnight Best costumes award at midnight.



• **Oct. 31: Trixie Mattel Live.** The Brick, 2525 Wycliff Ave. Dannee Phan Productions presents comedian and performer Trixie Mattel live from 10 p.m.-4 a.m. For tickets and more information visit Onenightinbangkok.org.

• **Oct. 31: Halloween Costume Contest.** Barbara's Pavillion, 325 Centre St. 8 p.m. \$150 in prizes.

• **Oct. 31: Halloween Party and Costume Contest.** Hidden Door, 5025 Bowser Ave. 10:30 p.m. \$150 prizes for best costume, most outrageous and best couple or group.

• **Oct. 31: Caven Costume Contest** Preliminaries at 11 p.m. at J.R.'s Bar & Grill, 3923 Cedar Springs Road, The Rose Room, 3911 Cedar Springs Road, TMC: The Mining Company, 3903 Cedar Springs Road, Sue Ellen's, 304 Throckmorton St. Finals at midnight at Station 4, 3911 Cedar Springs Road.

• **Oct. 31: Halloween Party.** Round-Up Saloon, 3912 Cedar Springs Road. Party at 6 p.m., costume contest at midnight.

• **Oct. 31: Halloween Party.** Woody's Sports & Video Bar, 4011 Cedar Springs Road.

• **Oct. 31: Halloween Costume Contest.** Club

Reflection, 604. S. Jennings. Midnight. \$100 for best costume. \$50 for runner up.

• **Oct. 31: Drag Show and Costume Contest.** 1851 Club, 931 W. Division St., Arlington. 10 p.m.

• **Oct. 31: Illusions of Halloween Party and Show.** Rainbow Lounge, 651 S. Jennings Ave., Fort Worth. from 9 p.m.-2 a.m., costume contest at midnight.

• **Oct. 31: Day of the Dead Halloween Party** Urban Cowboy Saloon, 2620 E. Lancaster, Fort Worth. 9 p.m.-2 a.m. \$10 for 18-20. Free for 21 and older.



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Developing

Upcoming conference for HIV-positive men promotes confidence, strength

JAMES RUSSELL | Staff Writer
russell@dallasvoice.com

Several years ago, Auntjuan Wiley had a vision. The president and chief executive officer of AIDS Walk South Dallas, Inc. noticed the lack of resources and conferences addressing the needs of HIV-positive men.

"But I had to wait for the universe to say yes," he said.

His organization, which focuses on African America men living with HIV and AIDS, already has a group specifically for HIV-positive men. Called The Group, it meets the second and fourth Thursdays of every month.

But a small and intimate meeting is different from a conference.

"There is already a women's conference," he said. "But none addressing the needs of all HIV-positive men. I already had The Group. But we needed more [opportunities for HIV-positive men]."

This year, the universe spoke. After six months of organizing, Wiley and other HIV-positive men from across the country will gather for the first annual Strength Conference for Men Living with HIV.

It's not a typical suit and tie conference. Despite the name, he doesn't even like to call it a conference.

"It's more like a retreat," he said. "We'll discuss in a safe space what it means to be a man living with HIV."

Its goal is to provide support, education and empowerment for all HIV-positive men, including straight, gay, and bisexual men.

There's no other event like it in the country according to his research.

"[My colleagues and I] did some research and found there are events only for men living with HIV and AIDS. But they segment men by identity or orientation. We're bringing all men together," he said.

Corporate and group sponsors include AIDS Healthcare Foundation, Avita Pharmacy, Merck, Viiv Healthcare, Janssen and the Regional Resource Network Program, a division of the federal Department of Health and Human Services. J. Anderson Lester is individual sponsor and an AIDS Walk South Dallas board member.

Wiley isn't only the conference's organizer. He will be one of the men attending too.

As a man living with AIDS, he will be part of the conversation and story.

"I've lived with AIDS for nearly 20 years," he said, noting the 21st anniversary of his diagnosis falls on Wednesday, Nov. 4. "I never lived with HIV. But I have AIDS."

He has also been involved as a HIV and



Auntjuan Wiley (David Taffet/Dallas Voice)

AIDS work social worker for 26 years.

Working with the disenfranchised also inspired the conference.

"I look for a need. There is another AIDS walk, but we're in a disenfranchised community already," he said. "We're not Oak Lawn. We have different needs."

Many of the attendees, who are coming from as far away as Kansas City, may not have access to or know about services available to them. Other men may not be the type you see every day either. After all, many straight men aren't necessarily embedded in the gay scene. Being gay or bisexual is not a requisite for having HIV or AIDS after all.

Bringing together HIV-positive men from around the country is an opportunity to conduct research and analyze trends as well.

"We can what's going on elsewhere and [find patterns]," he said.

Men are not different from other demographics living with HIV and AIDS. But men do have different needs. Men, for instance, have traditionally been head of the household. But with the stigma of HIV, they may feel their role is diminished.

"We're teaching men to accept their identity as a man then accept their identity as gay, bisexual or straight," he said. "Then we will promote accepting that they live with HIV."

He will lead a rap session combating the stigma around HIV. Attendees will also learn about building healthy relationships. Another session will promote six ways HIV-positive men may live happier and healthier lives.

One thing Wiley wants to avoid?

Politics.

"We won't get too political. If issues come up we'll address them. But the retreat is about too many other overarching and real issues," he said.

Wiley is proud of the men who registered for the retreat.

If men are unable to attend this year, they will have plenty of opportunities in the future. The Strength Conference is now an official program of AIDS Walk South Dallas, joining its other programs include the prison outreach group Helping Other People Equally group and the Wellness Roundtable, which every Thursday of the month at the Center for Community Cooperation.

But he is not looking to the future just yet. He is focused on the men who have signed up for the conference's inaugural year.

"We've already advanced when it comes to HIV/AIDS awareness in society," he said. "To have 50 guys come to the hotel in a public place shows we've done a lot to combat the stigma."

The Strength Conference for Men Living with HIV takes place Friday, Nov. 6 through Sunday, Nov. 8 at Embassy Suites, 3880 W. Northwest Highway. For more information call 469-410-3755 or e-mail StrengthConference@AIDSWalkSouthDallas.com.

strength

Murder suspect or murder victim?



Ron Shumway

Discovery of human remains in an Oak Cliff yard prompt search for a man missing since April

Evidence shows that Ron Shumway, the Dallas gay man missing since April 24, was not the person who signed documents in June to sell his house in Oak Cliff's Winnetka Heights neighborhood. Police became concerned with his disappearance after human remains were found in the yard of the house he owned on North Winnetka Boulevard.

Shumway was last seen on April 23 when he resigned abruptly from his job with DART.

According to text messages posted on his Facebook page and a conversation one person had online with Shumway, he met a "cowboy" in Austin and moved there.

Although he wasn't seen after that date, the text messages continue through May 10. On April 23, Shumway apparently wrote he was traveling to Austin and later that day he changed his relationship status to "in a relationship."

"Found me a cowboy and he actually lives on a ranch," the Facebook post reads. "I'm going to be his Ranch Hand."

On April 26, a post said Shumway forgot his phone and was back in Dallas, adding "Think I'm moving soon." Four days later, Shumway apparently texted that he was living in Austin.

A May 8 post said he was back in Dallas to pick up some things. The last post came on May 10, talking about building a "coi pond" on the ranch near Lake Austin.

Neighbors told other news media they were surprised Shumway left without saying good-

bye. Some had been his neighbor for years and they spent holidays together.

Others said he had been occasionally disruptive in the neighborhood. Police said they made a dozen visits to his home for disturbances, residential burglaries and crisis intervention. The disturbances were more noise related, but burglaries would have involved break-ins when he wasn't home. Police didn't specify why the crisis intervention team was called.

Someone put Shumway's house up for sale in May. It sold quickly to Sean Chien, with closing on June 12 with Shumway, or someone posing as Shumway, at the closing to sign documents.

In September, Chien was digging in his yard when he discovered a rib cage wrapped in plastic and embedded in concrete.

Police have been looking for Shumway ever since, considering him a murder suspect.

According to the Oak Cliff Advocate, after police began looking for Shumway and Chien was shown his picture, he said that was not the person at the closing in June.

The Advocate found that someone paid off the \$56,000 loan on Shumway's house the day before the closing. That's unusual. A loan is usually paid off as part of the closing process.

Considering that information and other information collected by Dallas Voice, rather than being a murder suspect, Shumway may well be a murder victim, instead.

If the body turns out to be Shumway's, the "cowboy" he met in Austin would be suspect No. 1. ■

Compiled from reports by David Taffet and Tammye Nash

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“It felt like the Texas Chainsaw Massacre.”

Michael Garcia, survivor of brutal attack in Oak Lawn, speaks out

JAMES RUSSELL | Staff Writer
russell@dallasvoice.com

Michael Garcia left his home off Cedar Springs Road on Monday, Sept. 28, after having been home for two weeks, recovering from what he called “being old.”

After two weeks of patiently taking medications, he was anxious to go out.

But after a few drinks, Garcia said he knew better than to drive. He was walking past the Oak Lawn Library on his way home when he was attacked.

“You think the library would be a safe place to pass,” he said. Then he turned toward Valero and suddenly saw a man’s face. He couldn’t see the street at that point. He figures now there must be a blind spot between the street and alley.

That’s when he was suddenly bashed on the back of his head.

“I just thought there was one guy. He looked scared,” he said. “I got close to him, and it felt like someone slammed the back of my head with a board.”

Another man dragged him into the alley behind the Valero station. Garcia said he was too weak at that point to resist.

The same man hit him in the back of the head again, as the other man watched, still looking scared. The two men took turns hitting him in the head and face while dragging him across the alley.

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Garcia cried out for help — and for mercy.

"It felt like the *Texas Chainsaw Massacre*," he said, recalling the 1980s horror movie. "I saw the first guy. He looked at me in horror while the other guy beat me. It looked like he didn't want to be there."

He finally convinced them to let him go, but not without robbing him of his belongings.

"I fought and fought for my damned life, begging the guy [not to] kill me. I would be dead if the other guy hadn't given me mercy. I've had plenty of near death experiences. This is the worst of all," he said.

They left him, severely beaten, in a pool of blood on the ground.

He got up and walked home.

"That moment I blacked out but was still walking," he said. "I wasn't even asking for help. I just wanted to get home."

He didn't even want to go to the hospital.

Garcia got home and cleaned up. Looking in the mirror, he saw huge welts on his face. The mixture of medication and alcohol didn't help the pain.

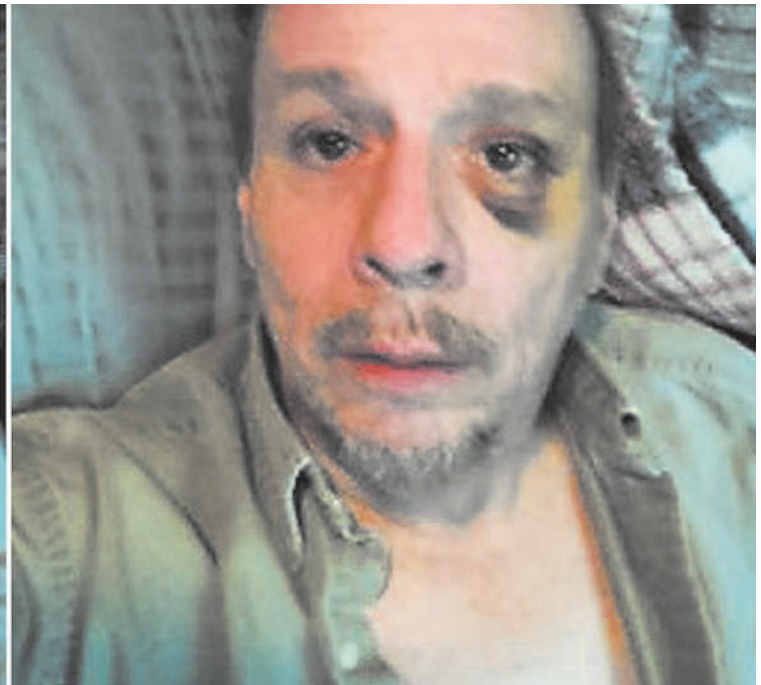
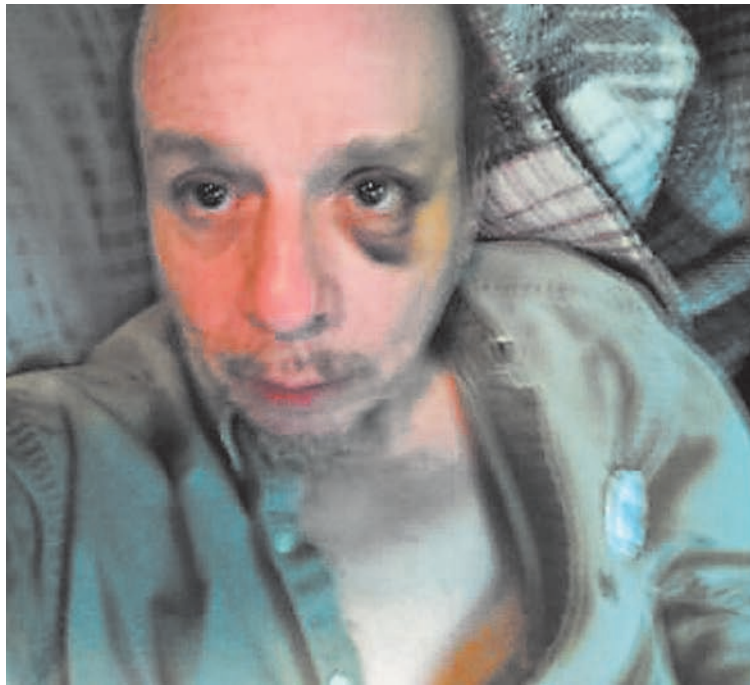
He didn't go to the hospital because he just wanted to get home as fast as possible. But he didn't call the cops because of previous experiences.

"I've had bad experiences in the past," he said.

But those experiences are nothing compared to when he was attacked.

"[The attack] is the first and last thing I think about every day," Garcia said. "It was a pretty brutal beating. And he was smiling. It was a hate crime."

Garcia said he decided to speak out because he



Michael Garcia was viciously attacked off Cedar Springs Road on Sept. 28. (Courtesy Michael Garcia)

knows he is not the only one who has been beaten. He ticked off names of other victims who have come forward but encouraged those who haven't to speak out as well.

"It's happening a lot," he said. "We're naïve in Dallas, just used to the safety of our neighborhoods."

On Oct. 7, after speaking with a local news station, Garcia finally talked to the police. It took a

lot of guts to appear on television while still clearly swollen. It took a lot more guts to confront his fear of the police. In a short time, other things have changed as well.

"I haven't had a cell phone in four or five months," he said with a chuckle. "I liked not having one for a while. But after this I bought myself a new one."

He also went to the rally organized at the Mon-

ument of Love memorial at the corner of Oak Lawn and Cedar Springs a few weeks ago. It was his first rally.

But it inspired him to paint again.

"I want to paint his face. I want to paint his smiling face," he said, referring to his attacker.

Garcia said he wants to paint to remember the face. And hopefully so his attacker won't forget either. ■

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Political piñata



Gov. Greg Abbott, left. Sheriff Lupe Valdez, right

Gov. Greg Abbott threatens Sheriff Lupe Valdez but critics say it's just for political gain

DAVID TAFFET | Senior Staff Writer
taffet@dallasvoice.com

Gov. Greg Abbott told Sheriff Lupe Valdez that her approach to undocumented immigrants who commit crimes will "no longer be tolerated in Texas" in a letter delivered to her office on Monday, Oct. 26.

He threatened new legislation to end sanctuary cities in Texas and to require local officials to cooperate with federal officials. Similar bills failed in this year's session of the Legislature. Despite calls from conservative Republican and immigra-

tion hawks, Abbott said he would not call a special session, so the new bills would have to wait until the next Legislature meets in 2017.

While the governor accused Valdez of unilaterally enacting policy not detaining all criminal immigrants, the sheriff's office said they would honor all U.S. Immigration & Customs Enforcement's requests, but haven't received any.

The county's new policy is designed to save money by detaining violent offenders and not holding people accused of minor offenses, including traffic violations, beyond taking care of the county charges.

Attorney Domingo Garcia equated Abbott's attack on immigrants in Dallas to the fight against the Houston Equal Rights Ordinance. Opponents of HERO are targeting trans people in advertising urging votes to defeat the ordinance.

"He's playing word games for political advan-

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tage," Garcia said, calling Valdez Abbott's "political piñata."

Garcia said Valdez is a perfect target for right-wing wrath because she's not only a Democrat but also a lesbian Latina.

Abbott, Garcia charged, is pandering to his base that always needs a target, whether it's the immigrant community in Dallas or the trans community in Houston.

After Lt. Gov. Dan Patrick threw his support behind Sen. Ted Cruz in the GOP presidential campaign last week, Garcia said Abbott wants to make sure he's not "out-bigoted on the far right." He compared the situation to Alabama Gov. George Wallace's first run for that office, which he lost after he was accused of being "soft on segregation."

While Abbott called on Valdez "to reverse her unilaterally enacted policy of refusing to automatically detain all criminal immigrants pursuant to the U.S. Immigration & Customs Enforcement's (ICE) federal detainer program," Valdez spokesman Raul Reyna disputes the governor's premise.

Reyna said ICE is practicing "priority enforcement," concentrating on criminals and gang members. Every day, Dallas County detains four to six people for ICE. So far this year, ICE has picked up 1,469 people from Dallas County.

"The number of requests declined?" Reyna said, "Zero."

Once county charges have been addressed, ICE has 48 hours to transfer the person. But according to a lawsuit filed against Valdez this week by former detainees, ICE picks up people only twice a week, meaning the detention by Dallas County may be longer. Charges in the suit claim the county held some detainees for months.

Abbott threatened to take away local control of matters such as immigration and nondiscrimination policies with legislation in the next session that begins in January 2017. One law he proposed would make it illegal for a sheriff's department to not honor a federal immigration detainer request.

Abbott would also penalize counties financially for the extra burden on healthcare and education. Valdez said the extra cost is detaining people for minor offenses, like traffic violations, longer than Homeland Security requests.

Another proposed piece of legislation would prevent any Texas city from being a sanctuary city.

Sanctuary cities

"We've seen this story before," state Rep. Rafael Anchia said. Anchia is a Democrat who represents parts of Oak Lawn.

In 2011, Gov. Rick Perry called sanctuary cities a priority.

"It's unclear what the far right means by a sanctuary city," Anchia said.

Speaking to right-wing talk radio host Sean Hannity on Oct. 26 after sending his letter to Valdez, Abbott said, "I laid down a marker ... that sanctuary city policies are no longer going to be tolerated."

But he didn't say exactly what wouldn't be tol-

erated. No one can quite define a sanctuary city. Dallas, Houston and Austin are included on some national lists of sanctuary cities. On others, they're not.

By some definitions, a sanctuary city would be one where police don't ask a person's place of birth at a traffic stop or other unrelated encounter.

Other definitions have cities more actively refusing to cooperate with or even block federal authorities from enforcing immigration law.

Dallas has never passed an ordinance that would classify it as a sanctuary city, but Dallas police, like police in most cities, don't consider themselves immigration officers. According to Reyna, ICE never asks Dallas County to assist in a raid or pick up particular people.

Community policing

Anchia said the Dallas Police Department and Dallas Sheriff's Office implemented policies to promote community policing.

He said police try to build relationships within their community. Turning people into victims by asking them where they were born or if they're citizens "dissuades immigrants from turning in the bad guys."

While that's considered best practices, no city ordinance or county regulation enshrines that in law. Anchia said that while he served on the Dallas Independent School District board, they instituted a policy for DISD police to not ask immigration status. That helped keep kids in school and was consistent with federal law.

"Abbott touted his Hispanic family ties on the campaign trail, but as a candidate for governor, called South Texas a third world country," Anchia said.

He also cited Abbott's record as attorney general, noting Abbott sued the federal government's Deferred Action for Childhood Arrivals program and suppressed voting rights for minorities by requiring additional identification to vote.

"We need immigrants," Anchia said.

He said Abbott always boasts about Dallas and Houston making multiple top 10 lists for best cities to do business. Immigrants are part of what make these cities great places to do business, Anchia said.

"Then he refers to them as sanctuary cities," he said. "Mexico's our No. 1 trading partner. You always try to create a boogeyman to divert from your record."

Other elected officials stood behind Valdez as well.

State Rep. Roberto Alonzo said he "firmly stands with Sheriff Lupe Valdez in support of her policy of refusing to automatically detain undocumented individuals charged with minor offenses. Families should not be divided due to minor offenses." Alonzo is a Democrat who represents parts of Oak Cliff.

Dallas Democratic Party Chair Carol Donovan said she finds it ironic that Abbott regularly ignores federal laws and sues the federal government in the name of local autonomy, but now he "threatens the highest law enforcement officer of our county with retaliatory action unless she ignores prisoner release dates and knuckles under to his personal agenda." ■

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History at hand

LGBT authors Mark Segal and Tracy Baim bring their books on LGBT history — one a memoir, the other a biography — to Dallas

TAMMYE NASH | Managing Editor
nash@dallasvoice.com

There are certain buzzwords that even the most recently out person recognizes when it comes to LGBT history. “Stonewall,” of course, is the most obvious.

But it is the stories behind “the story” that so often get overlooked — the stories of the men and women who lived that history, who made that history, and who made it possible for our community to celebrate full marriage equality this year, with full equality finally a possibility on the horizon.

This fall, two of the most well-known writers and publishers in LGBT media have published books that look at some of the stories behind the story. And these two books are likely become required reading for anyone who is a student of history and anyone who just wants to know more about the road to equality.

Tracy Baim, publisher and editor of Windy City Media Group, has authored *Barbara Gittings, Gay Pioneer*, a 235-page biography of the woman who

worked side-by-side with Frank Kameny and who helped organize and stage the first LGBT protest outside the White House.

Mark Segal, founder and publisher of Philadelphia Gay News, has put pen to paper to chronicle his own life, from his childhood “on the wrong side of the tracks” in Philadelphia, to his presence at the Stonewall Inn in New York that fateful night in June, 1969, to his current efforts in politics and activism. His book is *And Then I Danced: Traveling the Road to LGBT Equality*.

Both Baim and Segal will be in Dallas to talk about and sign copies their books on Thursday, Nov. 5. The event begins at 7 p.m. at the Cathedral of Hope’s Interfaith Peace Chapel, 5910 Cedar Springs Road. Dallas Voice is presenting the book signing event, in cooperation with Cathedral of Hope and The Dallas Way. Voice staff members will moderate the discussion.

And Then I Danced

Segal’s memoir gets your attention quickly, as he details how his life changed when his father lost his neighborhood grocery store to eminent domain, and the family was forced to move to a housing project. Segal, an only child, learned early what it meant to be different and to struggle. But he also learned early, from his grandmother, suffragette Fannie Weinstein, what it meant to advocate for human rights.

In May 1960, at the age of 18, Segal moved alone to New York City, looking for someplace that he could be an openly gay man, looking for community and someplace to belong. A few days later, he stumbled across Greenwich Village bar called the Stonewall Inn and found what he was looking for.

And it was there he began a lifetime of activism.

Two years after the Stonewall Riots, Segal returned to Philadelphia to help his father care for his ailing mother, and continued his activist ways. It was then that, as a member of The Gay Raiders, he helped create “zaps,” non-violent protests intended to get the attention of organizations and institutions that were harmful to the LGBT community and its fight for

equality in some way.

The most famous zap came on Dec. 11, 1973, in New York City when Segal and the Raiders, protesting a blatantly homophobic episode of Sanford and Son, managed to interrupt a broadcast of the CBS News with the legendary anchor Walter Cronkite.

Already one of the most out and most well-known gay rights activists in the country, that zap helped cement Segal’s place in LGBT history. He went on to found the Philadelphia Gay News, and to help found the National Gay Press Association and the National Gay Newspaper Guild, and to continue his role as an activist, pressing at the local, state and national level for LGBT equality.

Segal’s memoir is plainly written, although dense at times. He sometimes tends to veer off into details that might best have been, for clarity’s sake, left out. But at the same time, it is those details that help weave the rich background tapestry against which his life’s story unfold.

Barbara Gittings, Gay Pioneer

Baim, who co-founded Windy City Times newspaper in 1985 and Outlines magazine in 1987, worked with Barbara Gittings’ partner of 46 years, Kay Lahusen, to tell the story of the activist who was, a English professor and author Lillian Faderman wrote in her foreword to the book, a revolutionary who didn’t look like a revolutionary.

The book opens with Gittings’ birth, in Vienna, Austria, in 1932, and follows her de-

velopment into one of the foremost architects of the early LGBT rights movement in the United States. By eighth grade, Gittings had begun to develop romantic feelings for other girls, and by high school, her teachers were remarking on her homosexual tendencies, even though Gittings herself remained largely unaware.

When a close platonic relationship with another girl in college prompted rumors that Gittings was a lesbian — again with Gittings herself being the last to know. When she did hear about the rumors, from her dor-

mitory director, Gittings went to a psychiatrist to get help. It was an experience that fueled her determination to fight against the psychiatric world’s classification of homosexuality as a disease or disorder.

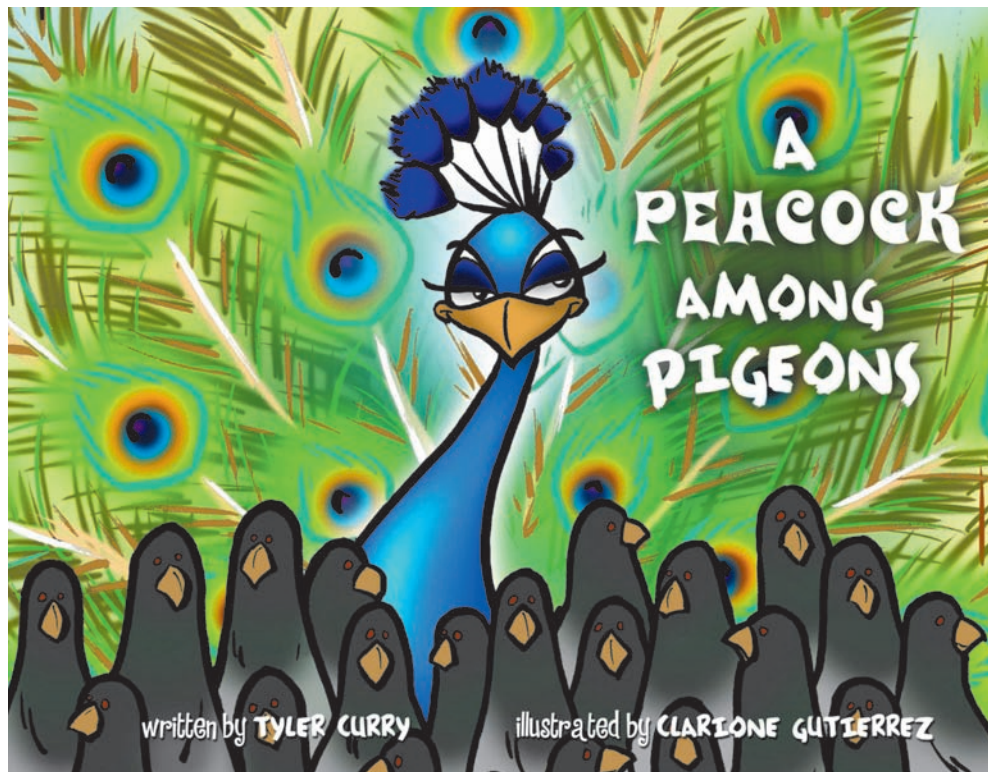
Baim follows Gittings’ early years as an activist with the Daughters of Bilitis, through her activism and protests in Washington, D.C., New York and Philadelphia, to her work battling first the American Psychiatric Association and then the American Library Association.

There is a chapter on Gittings’ and Lahusen’s relationship and one on Gittings’ life in the public eye. It winds up with a chapter on what was, perhaps, her biggest fight — her battle against breast cancer, which eventually claimed her life, at age 74, in 2007.

Baim writes like the reporter she is — clearly and concisely. Her style makes the book an easy read, especially given the fact that the woman she writes about is so fascinating, and so important in the history of this community. And Lahusen’s input lends an authenticity and immediacy that might otherwise be missing.

In another nod to her journalistic background, Baim has included all the references necessary to back up her facts; the book includes a three-page bibliography, and an 11-plus-page index. The more than 270 photos provided put a very personal face to a name that has become a legend in LGBT activism. ■





A book for fabulous kids

DAVID TAFFET | Senior Staff Writer
taffet@dallasvoice.com

A Peacock Among Pigeons is Tyler Curry's first entry into the children's book genre.

And his first effort is for any child who feels different. Gay kids will certainly relate to flamboyant Peter the Peacock, but any child who doesn't look like or act like the rest of the crowd should love these lovely birds, too.

The story isn't *The Ugly Duckling* who grows up to become a beautiful swan. Each of the birds in Curry's world start with something special about them — Owen the Owl is smart and sophisticated, and Penny the Parrot is nice and loves to talk, while Craig the Cardinal is sassy and bold.

Curry simply wants to celebrate what's special about each child and for every child to understand there's something special about them. In recognizing those special traits in other children, they'll accept what's special about themselves.

"Everyone is Peter at one time," Curry said.

While he describes Peter as flashy and flamboyant, he never calls him gay. However, gay kids will surely see themselves in him.

Curry said he read the book to a class of fifth graders and many of them saw themselves in Peter — they were too tall, too short, different races. But each was a peacock in some way. So while Peter's obviously gay, he's only obviously gay to a gay kid.

"I switched school twice because the teasing was so bad," Curry said, describing his own childhood.

While other kids he knew in his school were gay, he said, they found their safe place in band or choir.

"I was an athlete," he said. "And I was target No. 1."

He said he really wanted to dance, but he was taught boys don't do that in Texas. And even though he was on the soccer team, he said, other

children always made fun of him.

"Older classmates would stop me and ask me if I was a boy or a girl," he said. "I was terrified of my own shadow."

So while Curry said he wrote the book for his second grade self, he didn't realize he was fabulous Peter the Peacock until he was an adult. It's a message he'd like children to get at a much younger age.

Because the book doesn't mention gay, his publisher didn't want him to classify the book as LGBT.

"I've been consuming books that were not meant for me," Curry said, and insisted on the LGBT label.

Curry said he doesn't live in a closet and does, in fact, mention being gay in the page of acknowledgements where he thanks his boyfriend.

While Curry hopes any child who's been bullied for any reason will see himself as a beautiful peacock with something special to share, he's passionate about telling LGBT kids who are being picked on like he was that they're great, and he hopes to get this book gets into their hands.

The book is beautifully illustrated by Clarione Gutierrez.

Curry is the editor of HIV Equal Online, writes for *The Advocate* and has written for *Dallas Voice*. He said he has at least two more children's books in the works as well as a book for young adults. He is researching that book now and called it a young adult coming of age story with a gay character.

"Less about coming out," he said, "and more about being out."

The official publication date for *Peacock* is Nov. 3, but is already going into its second printing.

A Peacock Among Pigeons is available on Amazon and Barnes and Noble or may be ordered at ApeacockAmongPigeons.com.



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Eric Metaxas

Eric Metaxas warns against 'compassionate' YA adults

It may be a grown-up, but I read a lot of young adult fiction aimed at LGBT teens. Wait. I shouldn't use the term "aimed at" less I fuel the fire behind Eric Metaxas' idea that YA books are "disproportionately gay" and are trying to turn young people gay or at least make kids cool with the so-called sinful gay lifestyle.

In a recent commentary on BreakPoint which, according to their website, "provides a Christian perspective on today's news and trends," Metaxas warns of "an alarming trend in youth lit."

"The way to win over a culture is to capture the minds and hearts of its young people," he says. "The gay-rights movement has certainly learned that lesson, which helps explain a current trend in youth literature. Anyone who reads books for teens these days will tell you that portrayals of gay relationships and characters are rapidly increasing."

He's right, in a way. Though what he sees as a bad thing, I see as a good thing.

It's true that there are more LGBT themes and characters being explored in YA lit. But it's not because all of a sudden "the gay-rights movement" ramped up production.

When I was discovering I was attracted to girls and not boys in the mid-90s, there were



D'Anne Witkowski
Creep of the Week

books about lesbians out there. But I didn't know that and I didn't know where to find them. I couldn't just Google "lesbian books" and I certainly couldn't ask a librarian to help me find them. One of the first books about lesbians that I read was *The Well of Loneliness* by Radclyffe Hall (even if you haven't read it, the title alone gives you a pretty good idea of the suffering therein). In college I read *Stone Butch Blues* by Leslie Feinberg (more suffering).

There were YA books that I could have read in high school. *Annie On My Mind* by Nancy Garden, for example, was first published in the early 1980s.

But like I said, I had no way of knowing that. But today, there are plenty of books to choose from and I've read many of them. I want to know what today's young people are reading. And I'm very happy that LGBT young people no longer have to lurk in the shadows without books that reflect their lives.

Metaxas sees something far more nefarious at play: "Authors who work to normalize homosexuality are trying to promote what they see as

Creep of the Week

compassion, understanding and acceptance," he says. "I believe they're also trying to break down sexual boundaries of all kinds, to push what they see as 'freedom' as far as they possibly can."

What's wrong with "compassion, understanding and acceptance"? Unless, of course, you believe that LGBT people are unworthy of it and should simply be scorned. As far as breaking down "sexual boundaries of all kinds," that's a common claim of the anti-gay right who think of LGBT people only in terms of sex. As if having sex — really freaky sex in the imagination of the anti-gay right — is the only thing LGBT people do or think about. It's a fun way to dehumanize us.

Metaxas continues, "Even when there are no explicit descriptions, sexual themes are often introduced before kids are ready to deal with them in a mature way. Moreover, the way they're introduced can be confusing to vulnerable and impressionable readers."

Earth to Metaxas: all kids are exposed to sexual themes before they're ready to deal with them in a mature way. I would much rather have kids, gay and straight, read a book written just for them that promotes "compassion, understanding and acceptance" than learning about sex by Googling "boobies" and "wieners" on the Internet.

D'Anne Witkowski is a freelance writer and poet and a writing teacher at the University of Michigan. She writes the weekly "Creep of the Week" column for Q Syndicate.



• **Nov. 5: Trans Pride Initiative Board Meeting**

Open to the public. 6:30 p.m. at Brazos Room, Center for Community Cooperation, 2900 Live Oak St. For more information e-mail Nell Gaither at nell@tpride.org.

• **Nov. 6-8: Strength Conference for Men Living with HIV**

Weekend conference offering support, seminars, workshops and fellowship at Embassy Suites Love Field, 3880 W. Northwest Highway. \$50 registration fee. For more information and to register call 469-410-3755 or e-mail Strengthconference@AIDSWalkSouthDallas.com.

• **Nov. 7: DFW Trans Ladies Monthly Meeting**

Meets from 7-8:30 p.m. on the first Saturday of every month at Agape MCC, 4615 E. California Parkway, Fort Worth. For more information email info@dfwtgladies.org or visit DFWTGLadies.org.

• **Nov. 7: The Dallas Flea: An Indoor Curated Marketplace**

All day fair includes drinks, entertainment, food and 140-plus vendors showcasing vintage and handmade items takes place from 9 a.m.-5 p.m. at Trinity Groves, 2900 Bataan Street. \$5 entry. Kids under 12 enter free. Free parking. For more information visit TheDallasFlea.com.

• **Nov. 9: DFW Transcendence Trans/SOFFA Meeting**

Trans and ally support group meets monthly on first and third Tuesdays from 7-9 p.m. at Agape MCC, 4615 East California Parkway, Fort Worth. For more information, contact Finn Jones by phone at 214-499-0378 or by email at sfinn.jones@gmail.com.

• **Nov. 10: Tarrant County Stonewall Democrats Meeting**

LGBT Democratic group meets at 7 p.m. every second Tuesday of the month at Tommy's Hamburgers, 2455 Forest Park Blvd., Fort Worth. For more information e-mail Info@tarrantstonewall.org.

• **Nov. 10: Ed-U-Care Building Bridge Network**

Training group for caretakers of LGBT seniors hosts a dinner followed by screening of the movie *Gen Silent* and LGBT senior and caretaker needs 6-8:30 p.m. at The Senior Source, 3910 Harry Hines Blvd. For more information and to RSVP e-mail Sharyn Fein at educaredallas@gmail.com.

• **Nov. 12: The Group**

Support group for black men who have sex with men living with HIV meets every second and fourth Thursday of the month from 7-9 p.m. at a private location. For more information call 214-455-7316.

• **Nov. 12: Fort Worth Transgender Resource Group**

Support and resource group meets every second Thursday of the month at 7 p.m. at the Barron House, 516 College Ave., Fort Worth. Use side door.

• **Nov. 13: High Tech Happy Hour**

Texas Instruments Pride, the LGBT and ally diversity group, hosts its monthly High Tech Happy Hour to increase professional and social contacts between groups and individuals and to foster community.

5:30-7:30 p.m. at Two Corks and a Bottle at the Quadrangle, 2800 Routh St. For more information e-mail Paul von Wupperfeld at pavw@ti.com.

• **Nov. 13: Team Friendly DFW Launch Party**

Celebrate the launch of and learn more about new group fighting stigma surrounding HIV from 5-7 p.m. at Cedar Springs Tap House, 4123 Cedar Springs Rd. For more information visit On.fb.me/1jO9LQv.

• **Nov. 14: TBRU Registration Opens**
Registration opens at noon for annual Texas Bear Round Up. To register and for more information visit TBRU.org.

• **Nov. 17: JEWEL Lesbian Fiction Book Club**

Monthly book club discussion meets every third Tuesday of the month from 7-9 p.m. at ilume, 4123 Cedar Springs Rd. Open to all women. Free. For more information e-mail jewel@myresourcecenter.org.



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Jake and Terry



The Dallas Opera's world premiere season opener, 'Great Scott,' is a happy reunion for out collaborators Jake Heggie and Terrence McNally

ARNOLD WAYNE JONES | Executive Editor

jones@dallasvoice.com

Jake Heggie is probably the most acclaimed contemporary composer of opera, and Terrence McNally America's reigning godfather of theater writing (four Tonys, thank you very much) — heady, intellectual men to be sure. But at the moment, they are talking about selfies ... or more specifically, the tendency of people to view their entire world through the lens on their smartphones.

"It's in our culture that your eye is automatically drawn to a flashing screen," Heggie sighs. "The image seems more real to some people than the actual event."

In a world full of flashing screens and Vine videos and click-bait hypertext links, does opera — or the arts in general — really matter anymore?

That's the existential question posed by the latest collaboration between Heggie and McNally: *Great Scott*, a sort of meta-opera getting its world premiere this week at the Winspear Opera House. The story revolves around Arden Scott (mezzo Joyce Di-Donato), a world-famous singer who returns to her home town to open a long-long opera and save the local company ... except the opening falls the same night that the local football team is in the Super Bowl. Pro sports versus opera — which will win out?

Great Scott is set in "a major American city" that seems to mirror Dallas pretty closely — a welcome comparison, but mostly acci-

dental.

"It's not really a Texas story — that's kind of a misconception," says Texan McNally. "Texas is not the only state with professional football teams ..."

"... or struggling opera companies," adds Heggie. "It's pretty much an American story. That's what's interesting about what Terrence came up with. I was in Denver one time, Seattle one time, San Diego, and each time [I explained the story], people would say, 'Oh, it's about us.' Everyone can relate to it and take ownership."

But despite being an opera about opera, Heggie and McNally believe *Great Scott* actually speaks to more universal concepts.

"We take on big human themes that people who aren't involved in sport or the arts can understand — it's about sacrifices," Heggie says. "Arden Scott could be a brilliant brain surgeon who hasn't had a good personal life. There are so many humanistic themes [McNally] has woven through this piece. I find that very inspiring as a composer."

McNally is slightly more circumspect.

"If you write an opera about a theme, it's going to be a lecture. Write a letter to a newspaper if you feel strongly about an issue — write a play about *people*," he says. "That's my philosophy — the

themes emerge from themselves. [That said], there are themes that all audiences will recognize. I think it has something to say about the arts in America and what our commitment to the arts is and why should people struggle to put on opera when people seem perfectly happy texting."

Such high-falutin concepts are not new for this duo. Although they have only formally collaborated once before on a full-length opera — *Dead Man Walking*, which dealt with the death penalty and redemption — their partnership extends for years. There's an easy give-and-take between them, each giving credit to the other.

"Truly 50 percent of the success of an opera is the idea, and most of my ideas for my past operas have sprung from Terrence McNally," Heggie gushes.

"*Dead Man Walking* was his idea, *The End of the Affair* was his idea, *Moby-Dick* ... *Three Decembers* was based on his script and I set the final monologue from his play *Master Class* to music ... I owe him my entire career to Terrence."

McNally demurs.

"Then you have to write all those notes!" he laughs. "I'm especially nervous this time since, it's an original idea — most operas

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■ OPERA, From Page 18

are based on something. But Jack O'Brien, our director, said the first day of rehearsal, "We are all discovering the piece together."

"Jack is such a genius director," Heggie echoes. "He has discovered things in the libretto and score than neither Terrence nor I had thought of before. He's literally the greatest director I've ever worked with, and I've worked with the best." (O'Brien is also directing a new production of *The Sound of Music*, opening this week at Fair Park Music Hall; see sidebar for our interview about that.)

O'Brien, for his part, says Heggie and McNally deserve equal credit.

"They are engaging, charming, witty, literate guys," says O'Brien, a three-time Tony Award winner. "They are very welcome voices to have in the opera world — they speak all the languages, and I don't mean romance language. I mean they are political men, sympathetic men, contemporary men and with the amazing pedigree of knowledge who know that pain that goes into making an opera." And like the authors, O'Brien sees the universality of the tale.

"The thing about watching this emerge is, you study the libretto and you listen to the [piano score] and it goes from two dimensions to three. Then you add a cadre of the best singing actors alive, who happen to be opera singers, and you realize, 'Holy moly! This is all about us — not just the performing arts but about risk and opportunity and the road not taken. It's an astute, edgy, very witty scenario that becomes this ravishing ersatz bel canto work. I don't know I have ever seen a piece like this.'"

It an estimation Dallas audiences will have the first chance ever to evaluate for themselves. ■

The hills are alive! Acclaimed director Jack O'Brien, on reinventing an American classic

Think you're busy? Try being Jack O'Brien. A three-time Tony Award winner (for *The Coast of Utopia*, *Henry IV* and *Hairspray*), the acclaimed theater director has two shows opening in Dallas this week: The world premiere of the Jake Heggie-Terrence McNally opera *Great Scott* at the Winspear Opera House (see accompanying story) on Oct. 30, and the pre-Broadway run of his remounting of *The Sound of Music* at Fair Park Music Hall on Nov. 3. Oh, and O'Brien turned 76 years old this summer. You try keeping up with him if you're half his age.

"I had to spend the late summer ingesting both of these scores sort of blindly," says O'Brien from a rare break working on *Great Scott*. "It's so fast, you get little time to do a lot much work, so you have to be completely organized. I wouldn't have done *Great Scott* except Jake and Terrence are friends of mine and cornered me. I said of course I would direct it. And there it is — bigger'n Texas."

Simultaneously, though, O'Brien was flying back from Los Angeles where he was in previews opening *The Sound of Music*; the official opening night for press occurred during his first week of rehearsals in Dallas. That's quite a schedule.

But what drew O'Brien to tackle two such different shows — one a world premiere opera, the other a long-beloved "institution" of American musical theater — was the opportunity to rediscover a classic that, in his words, "no one had looked at in 60 years."

"The movie is totally of the 1960s — it doesn't tremble on the edge of World War II in the way the stage version was meant to," he says. "I call it *The Sleeping Beauty of Broadway* — it's always been done the same way, since it was written [as a vehicle] for Mary Martin. But really, it's a political work of people struggling to come to



terms with a world that is changing while pretending it isn't. The decision to leave Austria [is the same as] the decision to leave Syria."

He credits not only the composer-lyricist team of Rodgers & Hammerstein, but also book writers Howard Lindsay and Russel Crouse with writing a show that was far deeper than it is often given respect for.

"They were fascinated by the grit, by the gristle," he says. "[R&H] hardly ever wrote a bad song, but they were grounded in their own society. I tried to balance the ledger that way. I don't think there are any villains — not even the Baroness."

One of the big changes he made was to cast younger actors in the main roles (why can't Mother Superior be in her 40s)? "Maria, was basically Nannygate," he jokes. "Why not add a little sex?"

— A.W. J.

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Under done

Foodie film 'Burnt' is a half-baked leftover

ARNOLD WAYNE JONES | Executive Editor
jones@dallasvoice.com

Oh, how I love and curse foodie culture. On the plus side, it keeps me busy writing about chefs and trends and events, because people are suddenly interested in what they put in their bodies. On the down side, celebchefs like Gordon Ramsay have cultivated an *enfant terrible* temperament that suggests greatness in the kitchen can only be achieved by being a short-tempered perfectionist.

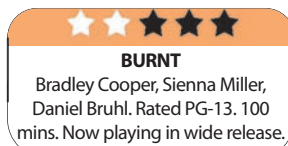
There are actually several lines in *Burnt*, the new chef-as-brilliant-anti-hero movie with Bradley Cooper, where the main character, Adam Jones, insists you have to be an arrogant asshole to be a good cook. The proof? All the cooks in the film are arrogant assholes. Q.E.D. But it's just more of the same self-aggrandizing mystique forced onto a situation. If chefs threw plates at the walls of their kitchens as often in real life as they do in the movies, we'd all be picking porcelain chips out of our frisee salads.

There's some initial promise to *Burnt*, or at least a hope that it might go in an interesting di-

rection. As it starts, Adam is in a self-imposed exile. After having conquered Paris as a two-Michelin-star chef, he allowed drug addiction, bridge-burning and whoring to send him on a downward spiral. He disappeared three years before the action, sentencing himself to shuck one million oysters in a seafood shack in New Orleans before allowing himself a shot at redemption. (Sorry, by the way, but my math doesn't show how anyone could shuck that many bivalves in such a short time. And he really

should wear a glove if he doesn't want to lose a finger.) Adam then rushes off to London and, in a manner more reminiscent of a heist film than one about a chef, reassembles the ol' gang ("you're the best saucier in the biz, pal — come work for me and I'll make you a star!") to build the best kitchen in the world ... and finally get his long-desired third Michelin star. (Just why two stars aren't sufficient — and why he won't eventually want more anyway — is never explained.)

You think this may really be a redemption story about someone who has actually changed his ways, instead of merely refocusing his tem-



per *sans* lines of cocaine, but no, Adam is still the same dick he always was. And yet, everyone eventually forgives him. Genius gets a pass, it seems — even when there are other geniuses who don't break all the china.

The director, John Wells, is the completely wrong person to helm this picture. He allows idiotic lines (such as when Adam says he wants to cook food that "makes people stop eating") land comically when they aren't meant to; he also violates the primary rule that fuels foodie culture: The idea of savoring a dish. The camera never

lingers on any of the plates; Wells edits *Burnt* like a boxing picture, not one that appreciates the tender beauty of a fine meal.

Cooper gives a solid if not totally convincing performance, and Daniel Bruhl, as the gay restaurant owner not-so-secretly in love with Adam, adds an aching tenderness, but Uma Thurman (as a lesbian dining critic) is wasted when her character disappears for no good reason. No chef should whet your appetite for something delicious then fail to deliver it; the same is true for movies. ■

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Simply Peaches

Gender-bending artist Peaches challenges hetero-normative stereotypes — in life and music

“Look, I don’t have breasts anymore.” Peaches is reminiscing about a dear friend she grew up with and who, when he showed up at her door, came out to her as transgender. Memories of their summers spent together spill out of her as if they happened yesterday.

They didn’t, of course. Those summers are long past. But the influence of Sean (then Susan) on young Peaches endures because it was “quite big,” the music-making provocateur reveals as she traces her own path to self-discovery.

The Toronto-born, Berlin-based Peaches is 46 now, and as a revered wielder of raunch, she has devoted her 20-year career to cutting down gender norms with her electroclash throwdowns. And sex — she sings a lot about that, too.

After dropping her 1995 debut *Fancypants Hoodlum*, released under her birth name, Merrill Beth Nisker, she ignited a sexual frenzy with “Fuck the Pain Away,” a song that’s about as subtle as its title. With a colorful tracklist that includes “Vaginoplasty” and “Dick in the Air,” *Rub*, her latest queer contribution, doesn’t beat around the bush, either.

In conversation, Peaches is just as freewheeling as her public persona. During our interview prior to her appearance this week at Trees, the shocking and acclaimed performance artist talked penis onesies, menstruation and learning to love your vagina.

— Chris Azzopardi



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Dallas Voice: You studied theater but then ended up going into music. How surrounded were you by queer culture during that period in your life? And how did what you experience shape you and your desire to explore queerness in your art?

Peaches: It was an arts culture, but it wasn’t necessarily queer at that time. But I did have a serious relationship at the time with a woman — or a girl, or a girl becoming a woman — so I was growing up spending my summers, from when I was 7 to 14, with one person. Her childhood name was Susan, and she told me when she was 7, “I’m a guy. I don’t know why I’m in this woman’s body.”

PEACHES

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She used to punch me in the stomach and be like, “See how strong I am!” She was just a very strong character. Also humorous but scathing too — quite tortured. And then slowly, she became a man. At 18, she came over and said, “Look. I don’t have breasts anymore,” and became who he wanted to be: Sean. So early on I was already questioning these things through the experience of the one person I spent all my summers with.

When did you feel you had a handle on who you were? I was pretty spaced out for a long time and then, I don’t know. I guess, like, 30. [Laughs]

How would you describe *Rub* to a 12-year-old kid? “This is an album you listen to to make your parents angry.” It’s exactly what a 12-year-old wants to listen to. You wanna giggle along to “Dick in the Air.” Kids are way more advanced now; they can handle this.

You think so? Yeah. And if they can’t, then they have very good mechanisms of denial. I know I did in my head, and then years later, I’d be like, “Oh wait, I like that song” or, “That thing I didn’t un-



■ PEACHES Next Page

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■ PEACHES, From Previous Page

derstand — I get it now!” I remember hearing that song by Berlin called “Sex (I’m A)” on the radio and being like, “What was that?!”

How did you first learn about sex?

Wow. I don’t really remember, which is funny. I do remember being in the shower with my mother and asking her what a period was.

How did she explain a period? Just very matter-of-factly. I remember kids three years older than me being like, “Do you put a period at the end of a sentence?”

Pun intended. Yeah — see. It’s probably why I’m so punny.

Why has sex — and not just sex, but visceral, in-your-face sex — been such a muse in your career? It’s not *just* sex. My concern is, why aren’t people comfortable in their own bodies? Why are we denying ourselves talking directly about what it is that makes us tick, and why do we have to cover it up? And then also, just in pop music — back then, why was it always skirting around the issue? Literally *skirting* around the issue. Pun intended.

It just amazed me, the imbalance of how men would express themselves in classic rock songs. Rod Stewart stuff. *Spread your wings and let me come inside.* Why am I singing that? Why is half the *population* singing that? I wanna sing my way. So I did it my way, wondering why there was this imbalance and why I like these songs. I’m singing along with old blues songs, too. But actually, old blues songs were more balanced, like Bessie Smith: *I need a little sugar in my bowl; I need a little hot dog on my roll.* You know, there’s nothing subtle about that.

There was a time when it was taboo for females to be frank about their sexuality. You really blazed that trail. ... And I’m really happy about that. [People] would be like, “Why do you write these songs?” And I’d be like, “I feel like this is a missing link in what we actually need to evolve into,” and also, yeah, questioning what was mainstream and saying, “I don’t want to bow to the mainstream; I want the mainstream to come up to me.” Now, 15 years later, the mainstream actually is coming to me. So I’m like, “Woooo-hoooo!”



FLUID EXCHANGE | Peaches is one of the most out-there advocates of gender fluidity, which comes across in her songs, which she’ll perform this week in Dallas.

What is your opinion of sex in mainstream culture these days? What do you think?

Not because I like it, but what comes to mind is that J. Lo and Iggy Azalea video for “Booty.” *Ack!* It just doesn’t work as a song. If it worked as a song, maybe it would be interesting. I would think more of Nicki Minaj and Beyoncé’s “Feeling Myself,” and [Nicki] says *I’m feelin’ myself, jack rabbit* — that’s such a good line. I think that Nicki Minaj broke it. And people say, “Peaches, how can you like Nicki Minaj?” I’m like, no, she broke through hip-hop. She slays all these guys and they know it. It’s undeniable.

Beyond sex, you’ve famously subverted gender norms. Yeah, make it all fluid.

What kind of influence do you think Miley Cyrus and Caitlyn Jenner are having on the gender dialogue? They’re just opening up the dialogue. Let’s see if it’s a trend or if we’re really gonna change things, because things are moving exponentially in every direction. I mean, we still have

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Kim Davis. I love that [Survivor frontman Frankie Sullivan] who wrote "Eye of a Tiger" sued her for using the song. I'm so happy. When she got out of jail she did this whole speech, but she's obviously mentally imbalanced. And Donald Trump, too.

And anybody who's going by these completely hetero-normative patriarchal attitudes — what are you hiding from? Not them specifically, but why do you find what I do, which is like, "Hey, let's be open," offensive or transgressive? It's about being open so that everybody can actually become the person they are and feel comfortable in their own bodies. We do all these things to get away from our own bodies, but we live in them. I wrote a song called "Vaginoplasty" because people are like, "Oh, my vagina looks horrible; I need plastic surgery on my vagina" — not because of gender reassignment, not because of accidents, but purely for cosmetic reasons. And it's like, "You came out of that thing — why are you so afraid of it?" It's ridiculous to me.

It's ridiculous how we deny our bodies and have all these stipulations and family values, which are just patriarchal family values, it seems. Like Ashley Madison websites — come on. That is not a normal way to live, where you have all these secrets because you can't keep that front. There are urges and things we really need. Why are we denying ourselves that?

There's always been subtext to your hypersexual songs. And there are layers and layers there, and listeners can choose to dig and dig or purely see them as bedroom bump songs. Then goal achieved! Thank you. It should be a bedroom bump song or a party song, or you go like, "Oh, what am I singing about? What am I singing along to?" And then you're like, "Oh. Cool. Wow."

In that way, regarding multiple purposes, I relate more to female comedians like Tina Fey, Natasha Leggero, Amy Schumer, Tig Notaro and Margaret Cho because they do the same thing — they make you laugh, and then you're like, "Oh my god, she's right. Holy shit. What are we really doing?" So I realize that I relate more to, actually, a lot of older female comedians and performance artists than I do musicians.

When it comes to *Rub*, what do you want the primary takeaway to be? It's just a celebration. Seriously. I want it to be like a post-gender and post-age celebration of becoming who you are.

Is it a reflection of who you are at this point in your life? Definitely. Do you want to get into the breakup songs yet?

Yes! Let's talk about those. Yeah, because that

helped in the middle of [working on] the album. Especially a song like "Free Drink Ticket," which is a very angry song, but it's a real emotion that everybody can relate to. When hurt happens to someone you love the most and then it becomes complete hate. It's amazing that someone you love becomes someone you totally wanna murder, at least for a few months.

And this is how you felt after the breakup you experienced while recording this album? Yeah, definitely. I think a lot of people do. "I wanna kill that person!" But then you get over it. It was an interesting twist of events, not unlike Kim Gordon or Björk — very similar situation. It was just bizarre that I was in sort of the same position; they're both in my age range, so it was kind of like, "Wow, how

am I gonna deal with this?"

Have you ever had sex to your own music? No! Are you crazy? That's disgusting. Someone tried and I was like, "Forget it, buddy — get out!" ... Actually... it was a woman.

Where can I get a knitted dick onesie like the one you and Margaret Cho wear in the video for "Dick in the Air?" A friend of mine found those, so I think you'll have to knit one yourself. Also, I found a documentary online where they used these outfits to talk about family units, and it's funny because they blur out the knitted penises and the knitted breasts. It's amazing.

But what she found were five Caucasian outfits — an old man, an old woman, a young boy, a young

online exclusive

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woman and a person with both breasts and dick — and then there was a brown person's costume, and a yellow one for Asian people and also a red-head with a very little weenie. Actually, the Asian one had the largest penis.

What's it like wearing it? Umm, very hot and sweaty. We were in L.A. I chose the old man's outfit. I wanted to know what it's like when your balls hang low.

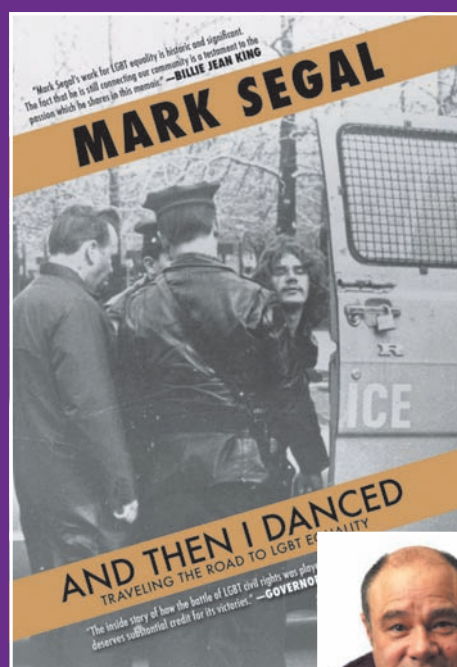
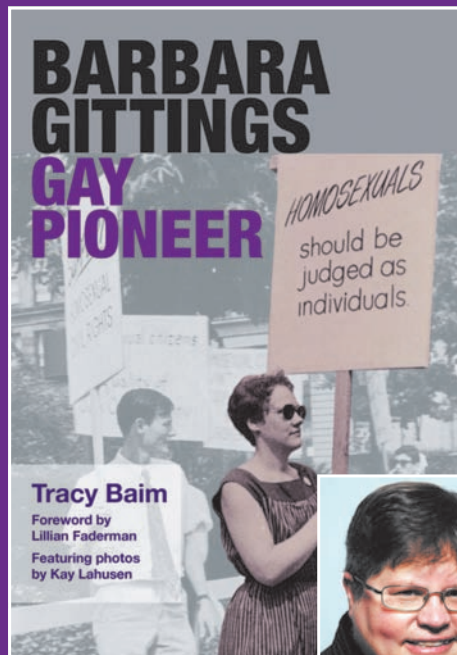


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Friday 10.30 — Saturday 10.31

Charles Busch gets divine in the Arts District

Few performers are as peripatetic as Charles Busch: Actor, playwright and screenwriter, drag diva and song stylist. He brings most of these skills to bear in his one-man show *An Evening with Charles Busch*, where he transforms the Wyly Theatre into a West Village nightclub filled with music and stories. And you even get two chances to see him on Halloween (and early show and a later one).

DEETS: Wyly Theatre, 2400 Flora St. Friday at 8 p.m. Saturday at 7 p.m. and 10 p.m. ATPAC.org.



Friday 10.30

MacArthur 'Genius' grant winner Kyle Abraham shares with Dallas his avant garde artistry

Choreographer Kyle Abraham received a MacArthur Foundation Grant — a "Genius" recipient — for his unique and daring contributions to dance, despite being still very young (he's not even 40). TITAS presents that Dallas premiere of his *Abraham.In.Motion* troupe at CPH this Friday, offering local audiences their first peek at this soon-to-be-legendary artist.

DEETS: City Performance Hall, 2520 Flora St. 8 p.m. ATPAC.org.

Friday 10.30 — Sunday 11.01

'Kinky Boots' rounds out its North Texas run in Fort Worth

Kinky Boots wowed Broadway audiences with its empowering tale of a drag performer who helps a struggling shoe manufacturer survive by designing stilettos for man-sized feet. The Tony Award winner, with a score by ally Cyndi Lauper, had a successful run earlier this year in Dallas, and returns to close out its 2015 tour performances in North Texas with shows this weekend at Fort Worth's Bass Hall.

DEETS: Bass Performance Hall, 525 Commerce St., Fort Worth. Friday-Sunday. BassHall.com.



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calendar highlights

ARTSWEEK

THEATER

The Ghosts of Sleepy Hollow. A world premiere presented by Dallas Children's Theater. Rosewood Center for Family Arts, 5938 Skillman St. \$14. DCT.org.

Grand Hotel. Lyric Stage presents the award-winning musical based on the Oscar-winning film, with a score by Maury Yeston (*Nine*). Irving Arts Center, 3333 N. MacArthur Blvd., Irving. Oct. 30–Nov. 8. LyricStage.org.

Kinky Boots. The Tony Award honoree from Cyndi Lauper and Harvey Fierstein, about a drag queen who saves a shoe factory. Bass Performance Hall, 525 Commerce St., Fort Worth. Through Sunday. BassHall.com.

Lady Day at Emerson's Bar & Grill. Denise Lee plays blue giant Billie Holiday giving her last-ever concert before her tragic death at 45. Final weekend. Jubilee Theatre, 506 Main St., Fort Worth. JubileeTheatre.org.

The Mountaintop. Play about the final hours of Martin Luther King Jr. Studio Theatre of the Wylie Theatre, 2400 Flora St. Through Nov. 15. DallasTheaterCenter.org.

Bad Jews. A relationship comedy about family. *Final weekend.* Stage West, 821 W. Vickery Blvd., Fort Worth. StageWest.org.

OPERA

Great Scott. A world premiere opera from Jake Heggie and Terrence McNally, directed by Jack O'Brien. Winspear Opera House, 2403 Flora St. Oct. 30–Nov. 15. DallasOpera.org.

CABARET

A Divine Evening with Charles Busch. The Tony-nominated actor, playwright and drag diva performs a collection of songs and stories from his interesting life. Wylie Theatre, 2400 Flora St. Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m. ATPAC.org.



TRIXIE OR TREAT | Drag Racer Trixie Mattel returns to Dallas for a show at the Brick on Halloween that also features local luminaries such as Nicole O'Hara Munro and Jada Fox.



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DANCE

Kyle Abraham/Abraham.In.Motion. The Genius grant awardee presents the Dallas debut of his avant garde dance style. City Performance Hall, 2520 Flora St. Friday at 8 p.m. ATTPAC.org.

FINE ART

N.S. Harsha: Sprouts, reach in to reach out. A site-specific mural, the first in Dallas for the Indian artist, transforms the main corridor of the DMA. Dallas Museum of Art, 1717 Harwood St. Through Feb. 21. DMA.org.

International Pop. A survey of pop art, the distinctive modern movement of the 1960s. Dallas Museum of Art, 1717 Harwood St. Through Jan. 17. DMA.org.

FRIDAY 10.30

COMMUNITY

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

HALLOWEEN

Screams. The 20th season of the outdoor frightfest. *Final weekend.* Screams Park, 2511 FM 66, Waxahachie. \$27. ScreamsPark.com.

Dark Hour Haunted House. Gay-owned chills attraction with multiple sinister-themed areas. Friday-Saturday. 701 Taylor Drive, Plano. 7 p.m.-midnight. \$26-up. DarkHourHauntedHouse.com.

SATURDAY 10.31

SPORTS

FrontRunners. Gay jogging group meets at 8:30 a.m. at the statue in Lee Park for a run along the Katy Trail.

COMMUNITY

Trixie Or Treat. Former *RuPaul's Drag Race* contestant Trixie Mattel joins Dallas' drag royalty Raquel Blake, G Licious G, Jada Fox and Nicole O'Hara Munro for an evening of drag delights on Halloween. The Brick, 2525 Wycliff Ave. Doors at 9 p.m., show at midnight. OneNightInBangkok.org.

SUNDAY 11.01

WORSHIP

Dignity (LGBT Catholics). Worship the first Sunday of each month, led by ministers Cliff and Jon Garinn. Interfaith Peace Chapel (lower level), 5910 Cedar Springs Road. 6 p.m.

TUESDAY 11.03

FILM

The Adventures of Robin Hood. No man has ever looked better in tights than Errol Flynn in this swashbuckling classic, one of the gems of the Golden Age of Hollywood. Screens as part of the Tuesday Big Movie New Classic Series at Landmark's Magnolia Theatre in the West Village, 3699 McKinney Ave. Sponsored by Dallas Voice. Screens at 7:30 p.m. and 10 p.m.

THEATER

The Sound of Music. Jack O'Brien directs this enduring Rodgers & Hammerstein classic, on its way to Broadway. Fair Park Music Hall, 901 First Ave. Nov. 3-20. DallasSummerMusicals.org.

THURSDAY 11.05

CABARET

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

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

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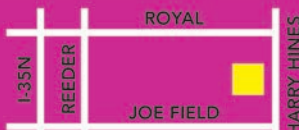
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Cassie Nova

It's Halloween, folks! Do you believe in the supernatural? ... Cassie does

Happy Halloween to all of you tricker treatin' freaks out there, or what it actually is: Gay Christmas. The gays totally own Halloween. Straight folks dress up on Halloween but the gays turn October into a *reason* to dress up, drink and party all month long. Where else but in the Gayborhood can you have a Zombie Walk one weekend, then the Halloween Block Party the next and then finally, Halloween. A bitch can go broke trying to dress up that much. I guess now y'all know what it's like to be a drag queen — it's Halloween for us all year long.

I was recently asked if I believe in ghosts, and the short answer is "yes." There was one night years ago when my dogs started to bark ferociously at some-

thing in the doorway of the kitchen. That freaked my shit. All I could think was, what the hell are they seeing that I am not. In situations like that, my memory is suddenly incredible. I remember every scene in every horror movie ever. Every time I had ever thought, "Girl, don't go in there!" or "Bitch, get out that damn house!" ran through my mind with perfect clarity. I know they probably only heard a squirrel in the attic or something logical like that, but they might also see a portal to Hell opening up and a demon about to get me, or the bloody ghost of someone that died in our house years ago. I don't know if we live on top of an ancient Indian burial ground — could be!

I do believe in spirits and some communication with the dead. I don't mean I have ever had any John Edwards or Theresa Caputo experiences, but I do believe my Grandma Christine still talks to me even though she died when I was in sixth grade. Allow me to explain so you don't think I am crazy ... well, crazier.

When I was a little kid, my Grandma Christine Love, my dad's mom, was the coolest, best person I

knew. She was artistic and funny. She was a great cook and made me feel more loved than anyone ever did until my husband Jamie. She radiated positivity yet could cuss like a sailor. She had an authoritative charm about her that I will never forget. What Grandma said was the law of the land, period! She was protective and nurturing and always made me feel safe. She had a very distinct smell. Not an old lady smell, but a great smell of lilacs and gladiolus with a hint of bacon. Every time I hugged her, I would just breathe her scent in.

My sister and I would spend a lot of time at Grandma's house in Mineola, Texas, during the summer and Christmas breaks from school. Every morning when we would get up, she would rip off a huge piece of butcher's paper that she had in the kitchen and tell me to draw her something while she would make breakfast. I would happily oblige while she would make homemade biscuits and gravy. Oh my Lawd, the best gravy I have ever had, made from the bacon grease she kept in a coffee can on the stove. Now, days that seems kind of weird, but back then I think everybody had a coffee can full of bacon grease that you would use to fry things in. There is nothing better than fried taters in bacon fat. Did I mention we were kinda country?

She always encouraged me to be artistic. I was never what you would call outdoorsy and my Grandma was OK with that. If I said it was too hot to go outside, she would say, no problem let's paint something. She would literally turn trash into treasure. My Pawpaw was a trash collector for the town of Mineola, and he would bring home all kinds of trash that my Grandma would paint and refurbish. She would decoupage or paint just about anything and make it fabulous.

Her house was full of curio cabinets in which she would display all of our artwork. She had pictures of me everywhere. She would always tell me I was her favorite of all the grandkids and I would smile and think, she probably says that to all of the grandkids. Apparently not, my cousin Christy years later would tell me, "You were her favorite and everyone knew it." I just think she knew I was going to be gay and things were going to be hard for me.

When you are a kid, adults don't tell you everything. Like I had no idea that my Grandma had gotten sick right after Christmas when I was 11. When I left her house on Christmas Eve morning (you know — divorced parents so we had to split Christmas), I was so wrapped up in my new boom box stereo and my toys that I didn't say my little prayer to keep Grandma OK until I saw her again. I always said my protection prayer when I would leave her house and the one time I didn't — because I was so fixated on material crap — she got sick and died. I know it's stupid, but I still carry a little bit of guilt for that.

I knew the moment she died. I was sitting in math class bored. It was a beautiful day and the teacher had the windows open. As I sat there daydreaming about being anywhere else but there, a breeze blew in and I swear on my life that I could smell my



Grandma. Her smell filled my nose, head and heart and I knew she had passed away.

When I got home that day, my mom said for my sister and me to sit down, she had something to tell us. I said, "It's Grandma isn't it? She's dead isn't she?" My mom just nodded and hugged us both. She asked me how I knew, and I said, "I just knew."

That night I dreamed that she held me while I cried. That day I feel she visited me twice, once on the breeze and once in my dream.

Since then I feel like I have spoken to her in dreams quite a few times.

Once when I was a teenager struggling with being able to accept myself as gay. I dreamed that we were sitting at her kitchen table and she told me it was going to be OK. I woke up feeling like it would be OK. That dream gave me a more positive outlook on life. As a teen, I thought of suicide a lot. I feared my family would exile me and not love me once they found out I was gay, but after talking to my Grandma in that dream, all suicidal thoughts were wiped from my mind.

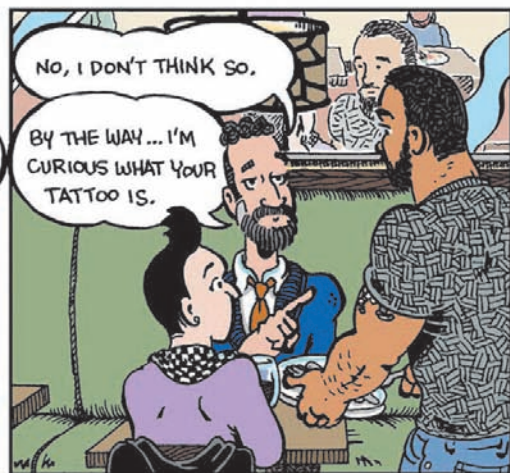
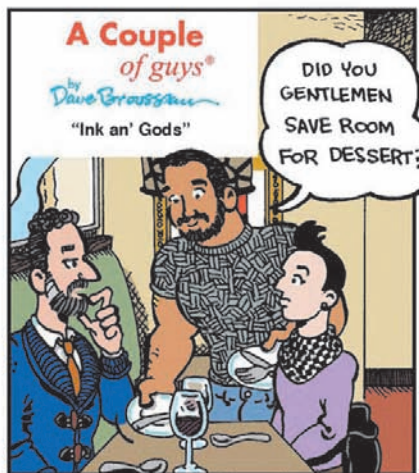
I dreamed of her again when I was trying to decide if doing drag was really what I wanted to do with my life. Sitting at her kitchen table she told me to embrace my artistic side and do it if it makes you happy. After that dream, I embraced my drag career whole heartedly and never looked back.

Every time I am going through something, and I need her advice, I dream about my Grandma. I know in my heart that that is really her talking to me. If that makes me crazy, so be it, I will be crazy. By the way, Grandma loves my column!

I hope you all have a fun and safe Halloween. Beware the tricks with treats or else you might be itching in the morning!

Remember to love more, bitch less and be fabulous. XOXO, Cassie Nova.

If you have a question of comment, email it to AskCassieNova@gmail.com.





Scenes from the Block Party on



Making the SCENE the week of Oct. 30-Nov.5:

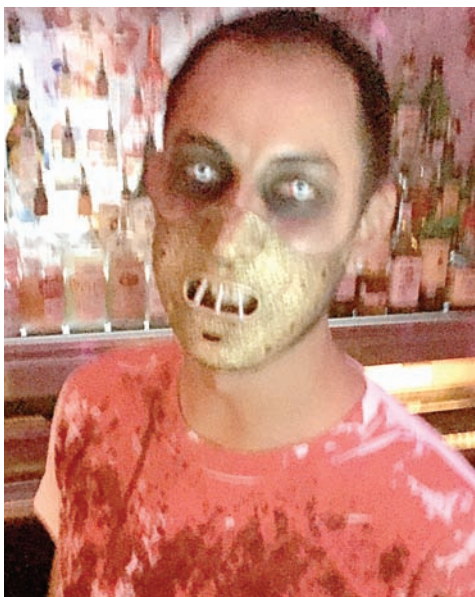
- **Alexandre's:** Filter Kings on Friday. Dezi 5 on Saturday. Chris Chism on Wednesday. So Strung Out with Spencer West on Thursday.
- **Barbara's Pavilion:** Halloween costume contest with \$150 in prizes. Double Dee karaoke begins at 8 p.m. on Saturday.
- **BJ's NXS!** Preliminary Halloween contest with \$100 prize at 11 p.m. on Friday. Costume contest finals on Saturday.
- **Brick/Joe's:** Trixie of Treat with Nicole O'Hara, Jada Fox, Raquel Blake and G Ilicious G. Doors open at 9 p.m. and show begins at midnight on Saturday.
- **Cedar Springs Tap House:** Drag show and costume contest hosted by Kandy Cayne at 9 p.m. on Friday.
- **Changes:** Wall of Food Show on Thursday at 8 p.m.
- **Club Reflection:** Halloween costume contest at midnight on Saturday. Texas Gay Rodeo Association meeting at 2 p.m. on Sunday. Texas Sweetheart Ball at 6 p.m. on Sunday.
- **Dallas Eagle:** United Court of the Lone Star Empire coronation weekend. Out of Town Show on Friday. Dallas Girls of Leather monthly meeting at 5 p.m. on Sunday.
- **Havana:** Halloween costume contest with \$500 prize on Saturday.
- **Hidden Door:** Halloween Party with costume contest at 10:30 p.m. on Saturday with \$150 prizes for best costume, most outrageous and best couple or group.
- **JR.'s Bar & Grill:** Preliminary Costume Contest at 11 p.m. on Saturday.
- **Marty's:** Halloween costume contest with \$150 prize at midnight on Saturday.
- **Pekers:** Karaoke contest with \$100 prize and costume contest with \$500 prize on Saturday. Sign up before 11 p.m. to win. Linze Serell presents A Night of Illusion benefiting Minature Schauser Rescue, C.U.R.E. and GDMAF at 8:30 p.m. on Sunday.
- **Round-Up Saloon:** Halloween Party at 6 p.m. on Saturday. Costume contest at midnight.
- **S4:** Costume contest finals on the main floor at midnight on Saturday.
- **Sue Ellen's:** Southpaw Preachers on Friday. Mojo Dolls on Saturday. Preliminary costume contest at 11 p.m. on Saturday.
- **Tallywackers:** Talloween bash from 8 p.m.-midnight on Saturday with best costume prizes at midnight.
- **The Rose Room:** Preliminary costume contest at 11 p.m. on Saturday.
- **Tim Room:** Halloween costume contest with \$150 prize at midnight on Saturday.
- **TMC: The Mining Company:** Preliminary costume contest at 11 p.m. on Saturday.
- **Urban Cowboy Saloon:** Day of the Dead Halloween Party on Saturday.
- **Woody's Sports & Video Bar:** Halloween Party on Saturday. Seattle at Dallas on the big screen at 3:25 p.m. on Sunday.

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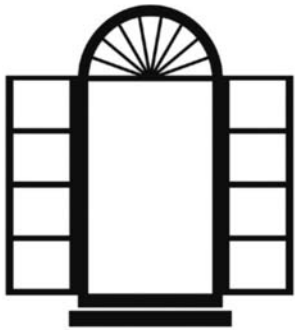
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ANNOUNCEMENTS

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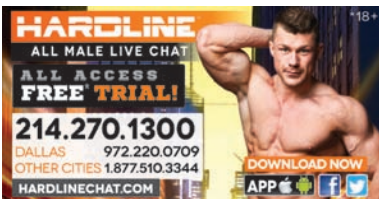
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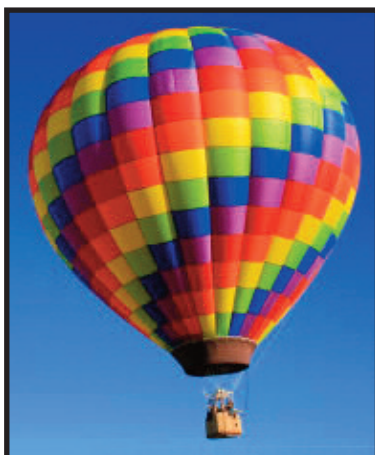
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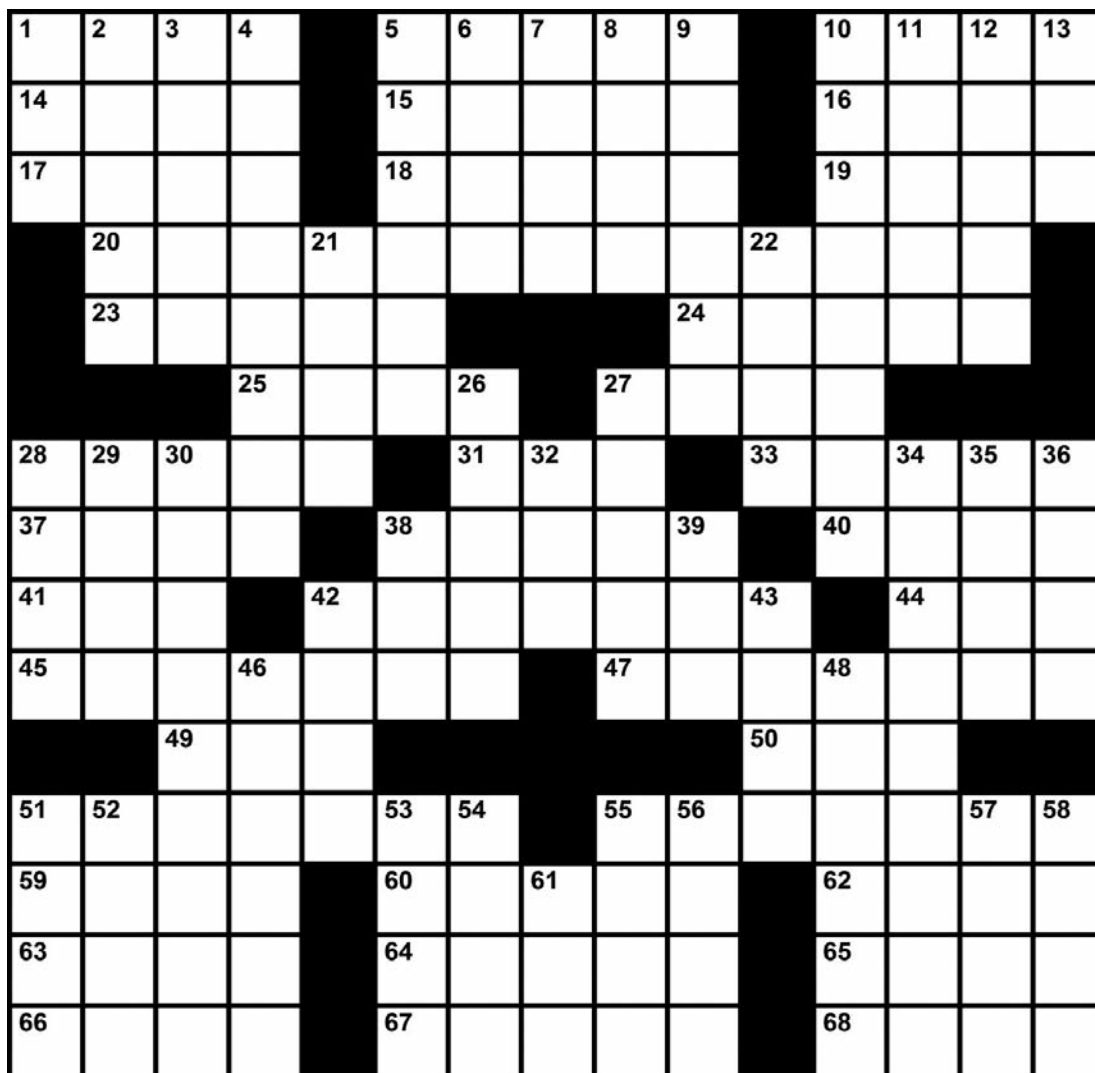
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Street Smart

Solution on page 31

Across

1 Where men might sweat together

5 *The Silence of the* ___

10 Bygone pump name

14 Type of sword

15 Turn inside out

16 *Ed Wood* star Johnny

17 Doctor Zhivago

18 Where to see chaps in chaps

19 AIDS flick *Under* ___

20 He played a closeted gay man in
30-Down

23 Uttered obscenities

24 *The Deep Six* actor Zimbalist

25 Craig Claiborne's gumbo pod

27 Peter I, for one

28 They're outstanding

31 A woman named Arthur

33 Fouls, to the Pinball Wizard

37 Matchmaker of myth

38 Costar's first name in 30-Down

40 Ramirez of *Grey's Anatomy*

41 Meat source Down Under

42 Caught at a gay rodeo

44 Spill one's seed

45 Umpire Dave

47 Homo chaser?

49 Hosp. scan

50 Verlaine's name

51 6-0 for Mauresmo

55 Mason portrayer Burr

59 "There oughta be ___"

60 Costar's last name in 30-Down

62 "If ___ I Would Leave You"

63 Avis adjective

64 Contest venue

65 Q to a Scrabble player

66 *Blowjob* filmer Warhol

67 Title character for Barbra

68 Emmy award winner Ward

Down

1 Professional voyeur?

2 Prepares to serve at the Manhole

3 Straight as an ___

4 Footwear for Aspen

5 *My Fair Lady* lyricist

6 Own up to

7 Prefix for care

8 Songwriter Jacques

9 Wraps for female impersonators

10 Oscar nominee for *The Hours*

11 Part of a *Tommy* lyric

12 Orgasm, e.g.

13 Select, with "for"

21 Puts out

22 "___ first you don't..."

26 Cut down to size

27 Resort lake

28 Bottomless

29 Humorist Bombeck

30 2015 film named for a street

32 They could come from Uranus

34 30-Down, to 20-Across

35 Drop ___ (moon)

36 Tools for woody targets

38 Toto's home st.

39 Suffix with law

42 Big sticks

43 Say "She's just a friend" to a jealous
lover, e.g.

46 Street named for Liberace?

48 Houston's WNBA team

51 Angelina's tomb-raiding role

52 Wife of Buck's Wang

53 Auction site

54 Receptacle weight

55 Musical critics were torn about?

56 Shrinking sea

57 Foster title role

58 De Matteo of *Desperate Housewives*

61 Boy toy?

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