Lupe on top! Election coverage Page, 8
Enough is Enough


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%).

Tired of planning your life around diarrhea?

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

Please see complete Prescribing Information at Mytesi.com.
heads up

- Texas News
  8  Primary election results
  10  TPIF gearing up for grants
  10  Obit omits son-in-law
  11  Rapist convicted, sentenced

LIFE+STYLE

- Cameron Carpenter talks organs
- Greg Molony stumps in ‘Riverdance’
- Lexus LC500H: What a concept!
- ‘Royale’ explores a boxer’s life

ON THE COVER

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

departments

6  The Gay Agenda  21  Best Bets
8  News  24  Ask Howard
12  CommUNITY  25  Scene
14  Life+Style  28  MarketPlace

need to find meaning in your life?

...I can help

Announcing our new office location.
4228 N. Central Expwy Suite 225

Call today! 214-521-1278 | Stonewall Behavioral Health | CandyMarcum.com

smile with pride

Carole Ann Boyd, DDS, PC

General & Cosmetic Dentistry
4514 Cole Ave, Ste 905
Dallas, TX 75205
214.521.6261 • DRBOYD.NET

Doctor EyeCare

Outstanding Service - Most Insurances Accepted
Award-winning Contact Lens Specialist
Optometric Glaucoma Specialist
Therapeutic Optometrist

Versace

Hugo Boss

Gucci

Tom Ford Eyewear

Porsche Design

Dr. Allen B. Safir
4414 Lemmon Ave. at Herschel
Dallas, TX 75219 • (214) 522-EYES
www.doctoreyecare.com

put down that razor!!

Serving the LGBT Community for 4 years!

Call today for your FREE consultation

682-593-1442
htgtelectrolysis.com
4245 N. Central Expwy
Suite 450, Dallas, TX

uptownpsychotherapy.com

Names you know, names you trust for more than 20 years.

Deborah Beckman MS, LPC, NCC
Tim Myrick MED, LPC, NCC

Call now 214.824.2009
Individuals, Couples & Groups
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 Mokhegan 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.

— Tammye Nash

**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 certificate” 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 people 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 residents live in poverty. Some 18 percent of Alaskan respondents to the 2015 U.S. Transgender Survey said 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, compared to 12 percent of all transgender respondents 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 confrontations or other problems they might experience.”

Ward also told Allen that in Alaska, “Most people don’t have the ability to pack up — whether they’re taking their car with them or not — and just leave because it costs too much money to leave this state.”

**Progress in New Hampshire**

On the other side of the country, New Hampshire 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 accommodations based on sex, religion and sexual orientation. Today’s vote would extend those protections to based on gender identity.

Lawmakers tabled a virtually identical bill last year, leaving New Hampshire the only New England 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 leadership 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.

— David Taffet

---

**Carson changes HUD mission to allow discrimination**

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 communities free from discrimination” and replace it with “HUD’s mission is to ensure Americans have access 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 Administration and Secretary Carson to erase LGBTQ people and other marginalized communities from key protections and language across agencies. It is unconscionable that a federal agency created, in part, to fight discrimination is being led by someone who has long denied such discrimination exists.”

— David Taffet

---

The 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 Mokhegan 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.

— Tammye Nash
Are you PrEPed for the New Year?

Think PrEP is too expensive? How does FREE sound?

Cost of Exam: $0
Cost of Labs: $0
Cost of Medication: $0

For more information:
HELPfw.org
817.332.7722
1717 S. Main Street
Fort Worth, TX 76110

HELP Center
for LGBT Health and Wellness
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 90’s 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 Field at 214-540-4472 or email cfield@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. For information email 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

• 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. 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@myresourcecenter.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.GRAYPRIDENews@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.

• 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. Loop 323 South.

GEORGE SCHILL

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.

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 house-trained 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! #18109

Deon is waiting for you at the SPCA of Texas’ Jan Rees-Jones Animal Care Center in Dallas, 2400 Lones Star Drive (near 30 and Hampton Road). Hours are noon-6 p.m. Sun-Wednesday and noon-7 p.m. Thurs-Saturday. Regular adoption fees are $50 for puppies and kittens aged 0-6 months; $50 for adult dogs and dogs 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 of age and older and 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 ActivePets, a rabies tag and a free leash. Call 214-742-SPCA (7722) or visit today.
NOW OPEN!

PET SUPPLIES PLUS
Minus the hassle.
14902 Preston Road
(Preston & Beltline)

Construction was Ruff,
but we are OPEN!

Pet Supplies Plus Dallas
14902 Preston Road, Dallas
askpetsuppliesplus.com

$5 off
Any purchase $30 or more

Must be a Preferred Pet Club member. Sign up in store today. It's easy. STORE COUPON. May be redeemed at Pet Supplies Plus only. Must be a Preferred Pet Club member.
One coupon per household please. No cash value. No cash back. Not valid on the purchase of gift cards or prior purchases. May not be combined with any other offer.
OFFER VALID THRU March 31, 2018
PLU #81042
Formor 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 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 said of his candidacy.

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-Eld 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.”

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

For Coverage of other LGBT and ally candidates, visit DallasVoice.com
Texas 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 $200,000 to give away in this first grant cycle.”

He noted that while TPIC 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 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 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 normativity 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.”

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

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

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

DAVID WEBB |Contributing Writer
davidwaynewebb@icloud.com

Tommy 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, explaining 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 doesn’t define you. You define yourself everyday through your actions.”
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.

- March 16: Federal Club Mixer
  HRC DFW Federal Club mixer from 6-8 p.m. at Sallio Italiano, 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.

- 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.

- 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 18: 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.

- March 20: LGBT 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. Windemere 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.
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!

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 sociopolitical-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 beamng 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 hetero-sexual males — are responding. Conservative (white) sites like the Western Journal are clamoring the movie is “racist.” White supremacists trolls on Twitter made up fake news that white people were getting beat up and showed out for the premiere thereby 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. Sandra 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 Sky is an award-winning writer and drag artist. You can find out more about her and all her projects at BrandiAmaraSky.com or @brandiamarasky on Twitter and Instagram.
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 acracy 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 mainframe 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.
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 competitions, 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-
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 deck-lid. 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
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 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.
Near 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)
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 a pretty cushy life, despite being paid far less than his white counterparts, but he wants the respect that comes with being the best. After defeating an amiable 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 bringing 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 of his ambitions. He’s lived in a bubble of carefree, 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 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 a pretty cushy life, despite being paid far less than his white counterparts, but he wants the respect that comes with being the best. After defeating an amiable 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 bringing 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 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 a pretty cushy life, despite being paid far less than his white counterparts, but he wants the respect that comes with being the best. After defeating an amiable 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 bringing 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 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 a pretty cushy life, despite being paid far less than his white counterparts, but he wants the respect that comes with being the best. After defeating an amiable 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 bringing 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 of his superior...
“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 promissory 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.

— Jonanna Widner
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.

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 if 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.

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.
calendar highlights

**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.


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.
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

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 Palaeolithic era of human enterprise. Nasher Sculpture Center, 2001 Flora St. Through April 28. NasherScultureCenter.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.

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.

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.

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.

Friday 03.09
COMMUNITY

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.

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. ATTPAC.org.

TUESDAY 03.13
CONCERTS

THURSDAY 03.15
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.

this week’s solution

For a more complete Community Calendar online, visit Tinyurl.com/dvevents.
To submit an item for inclusion in the Community Calendar, visit Tinyurl.com/dvevents.

Visit www.squirt.org to hook up today
Dear 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 consistently choose mirthful over the morose, and always receives a leg up; beyond that, I consider 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-ashque 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 morbidly 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 capizing our secularly brief bond with the usual, emp my 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 mere, 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 ennu? — 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 expressive 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.
Making the SCENE the week of March 9–15:

- Alexandre’s: Stephanie Sallie on Friday, Vero Voz y Compania on Saturday, Wayne Smith on Sunday, K-Marie Sings Broadway on Tuesday, Anna Fredericka Popova on Wednesday, Chris Chism on Thursday.
- Club Changes: Cowtown Leathermen meeting at 7 p.m. on Monday.
- 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.
- 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.

Scene Photographers: Kat Haygood and Chad Mantooth
Classic Chassis Car Club

Brad and David at Sue Ellen’s

Dishambra McQueen on The Strip

Raquel welcomes Raunda home at JR.’s

Hugging up on the JR.’s patio

Keeping each other warm on The Strip

Better Midler at Sue Ellen’s
FDA - cleared to treat the flanks (love handles), abdomen, double chin and more. Now offering FREEZE away your fat. Offer expires March 30, 2018. Not to be combined with other specials or promotions. Call Today! 214-521-5277. 2928 Oak Lawn Ave. advancedskinfitness.com. $300 OFF your package of 2 treatments!

Friends’ night out at Italia
Celebrating Will’s birthday at The Round-Up Saloon
Sisters are doing it for themselves — and everybody else — at Dallas Eagle.
MarketPlace
Your calling card for LGBT Texas business
For information on advertising, call us at:
214-754-8710 ext. 110. Visit us online at:
dallasvoice.com/marketplace
The Premier Media Source for LGBT Texas

ANDREW COLLINS
urban dallas
park lawn
uptown
turtle creek

LET’S MAKE A DEAL!
Todd Maley
www.mrealtygroup.com
toddmaley@aol.com
972-205-0636

Real Estate
Real Estate
Real Estate
Real Estate

SUSAN MELNICK
214.460.5565
smelnick@villagecreek.com
EXCEPTIONALLY DRIVEN RESULTS
PROUDLY SERVING THE LGBT COMMUNITY

Ultra Group
An innovative approach to changing your address
Call us today to find out why people rely on Ultra Group

covering Texas

Real Estate

Open Sat. 1pm-3pm

1605 Watervalie, in Oak Cliff
$249,900
Special financing available:
Total move-in less than $1,000.
Fresh paint. Tilt-sash windows.
Wood floors. 3-2-2. 2 living/2 dining areas, plus breezeway.
Near Kiest Park, Bishop Arts, Dallas Zoo.
Call Greg Hutchinson, agt.
(214) 566-8143

Real Estate

HGroup
Call us today to find out why people rely on HGroup
214.659.3624
phil@hgrouphomes.com
www.hgrouphomes.com
Phil Hobson
Founder/Realtor®

The Painter
Specializing In Interior Painting
25 Years Experience
Free Estimates
Extremely Meticulous
TONY R.
972-754-1536

TonyRThePainter@netscape.com

Caliber Home Loans, Inc., 1520 S. Ballroom Dr, Coppell, TX 75019 NMLS ID: 191652 (www.nmlsconsumeraccess.org). 1-800-401-6587. Copyright © 2018. All Rights Reserved. This is not an offer to enter into an agreement. Not all customers will qualify. Information, rates, and programs are subject to change without prior notice. Not all products are available in all states or for all dollar amounts. Other restrictions and limitations apply. Residential Mortgage Loan Originator. Equal Housing Lender. Branch address: 1300 Monticello, Suite 150, Dallas, Texas 75205.
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 Exploder of Nickelodeon
36 More of the quote
37 Lahr of The Wizard of Oz
38 Who we are, in a Queen song
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.)
52 State tree of Barney Frank’s home
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 Three oceans touch it
55 “Oh yeah? ___ who?”
TAKE THE LEAD

Take an active role in your health.
Ask your doctor if an HIV medicine made by Gilead is right for you.

onepillchoices.com

Gilead Sciences, Inc. © 2017. All rights reserved.