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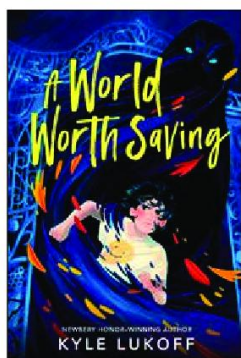
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New Middle Grade Books With Trans and Nonbinary Protagonists Offer Insight and Adventure

by Dana Rudolph | drudolph@mombian.com
contributing writer



The start of 2025 has seen a wide range of terrific new middle grade books starring transgender and nonbinary youth, in contemporary settings, a near-future community on Mars, and fantastical worlds of excitement and wonder. Share these with the young people in your lives.

"A World Worth Saving," by Kyle Lukoff (Dial): Newbery honoree and two-time Stonewall Award winner Lukoff's latest novel is an exciting tale of a Jewish, transgender boy trying to save the world from anti-trans demons—but it's also a powerful story of self-growth, the many ways of transformation, and the complexity of human relationships.

Jewish folklore, values, traditions, and history underpin the story in multiple ways, but one doesn't have to be Jewish to appreciate the themes that Lukoff surfaces from Jewish thought: the holy nature of being trans and the spiritual power of being oneself.

"Ollie In Between," by Jess Callans (Feiwel & Friends): Twelve-year-old Ollie is on the brink of puberty, but knows they don't want to become a woman or a man. Were they made wrong? When Ollie connects with other queer students who are forming a book club, however, they slowly start to be more

see **MOMBIAN**, page 4

Parker Posey, Sasha Velour, Christine Ebersole, Marilyn Maye, Slated for Town Hall Series in Provincetown



Submitted by Town Hall

Producer Mark Cortale has announced his latest star-studded music and comedy season for the summer of 2025 at Provincetown's largest entertainment venue, the Town Hall. For Tickets and information, visit PtownTownHall.com.

Mr. Cortale first launched his vision for live entertainment in this Cape Cod summer destination in 2011 as Producing Artistic Director of The Art House in Provincetown. He is currently producing the highly anticipated Broadway premiere of Adam Guettel & Tina Landau's musical *Floyd Collins* with Lincoln Center Theater.

This Summer of 2025 - in a sign that there are places of balance where all may still be right with the

see **PTOWN**, page 3

Photos courtesy of Town Hall.

Transgender Americans aim to block Trump's passport policy change



Ash Lazarus Orr, a transgender plaintiff in a lawsuit against the Trump administration's policy that bans the use of the "X" marker used by nonbinary people on passports. AP photo by Rodrique Ngowi.

By Michael Casey
and Rodrique Ngowi
Associated Press

BOSTON (AP) — When Ash Lazarus Orr went to renew his passport in early January, the trans-

gender organizer figured it would be relatively routine.

But more than two months on, Orr is waiting to get a new passport with a name change and a sex design-

see **PASSPORT**, page 2

PA Supreme Court Affirms Lesbian Mom's Parental Status, Providing a Legal Standard to Secure Families Formed Through Assisted Reproduction

Submitted by GLAD Law

"A couples' decision to have a baby together is often profoundly intimate and may not be so easily reduced to a transaction," state high court says in landmark decision establishing a legal standard

that will allow secure parental relationships for children born through assisted reproduction

The Pennsylvania Supreme Court has issued a major ruling protecting a lesbian

see **GLAD**, page 7

Trump administration cancels at least 68 grants focused on LGBTQ health questions

By Carla K. Johnson
AP Medical Writer

A surge of grant cancellations hit researchers focused on the health of gay, lesbian and transgender people last week, as the Trump administration continues to target what it de-

scribes as ideologically driven science.

Last week the U.S. government terminated at least 68 grants to 46 institutions totaling nearly \$40 million when awarded, according to a government website. Some of the grant

see **HEALTH**, page 5



"I will go to bat for them because I think they are unjustly and unfairly attacked, as they are being again in this environment and administration. And I was a recipient of a GLAAD Award, which I'm very proud of. I'm more proud of that than I am of any other award I've gotten—including the Emmy—because it means that I actually meant something to somebody. That I did something good for some community, and I appreciate that. They appreciate me, and it's vice versa."

— Joy Behar discusses her connection with the gay community.

Photo by Pete Souza, public domain.

more in Billy Masters on page 6!

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Passport

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nation reflecting who he is. The delay has prevented him from traveling overseas to receive gender-affirming care this month in Ireland since he refuses to get a passport that lists an "inaccurate sex designation."

Orr blames the delay on President Donald Trump, who on the day he took office issued an executive order banning the use of the "X" marker as well as the changing of gender markers. The order says a person is male or female and it rejects the idea that someone can transition from the sex assigned at birth to another gender.

"This is preventing me from having an accurate identification and the freedom to move about the country as well as internationally," said Orr, who is among seven plaintiffs — five transgender Americans and two nonbinary plaintiffs — who have sued the Trump administration in federal court over the policy. "This has really, truly impeded on my life and my freedom as well ... The government is questioning who I am as a trans person."

Passport policy challenged in court

The American Civil Liberties Union is suing the federal government on their behalf and was in court Tuesday in Boston seeking a preliminary injunction, which would put the policy on hold while the lawsuit proceeds in court. It is the only lawsuit of its kind filed so far.

"This policy is not a passport policy. It's an anti-trans policy and the executive order is very clear about that," ACLU lawyer Li Nowlin-Soul, said after the court hearing. "It's very important to take up this fight because there are so many attacks on trans people right now ... The government has given no justification for why this policy has been put in place."

U.S. District Judge Julia Kobick, who was nominated by President Joe Biden, took the motion under advisement.

ACLU lawsuit cites harm to several plaintiffs

In its lawsuit, the ACLU described how one woman had her passport returned with a male designation while others are too scared to submit their passports because they fear their applications might be suspended and their passports held by the State Department. Another mailed in their passport on Jan. 9 and requested a name change and to change their sex designation from male to female. That person is still waiting for their passport — meaning they can't leave Canada where they live and could miss a family wedding in May and a botany conference in July.

"All have faced prior mistreatment due to their gender identities, and they fear that having incorrect sex designations on their passports will cause them further mistreatment — including putting them in danger," the ACLU wrote.

Before he applied for his new passport, Orr was accused in early January by the U.S. Transportation Security Administration of using fake documents when traveling from West Virginia to New York — since he had a male designation on his driver's license but a female one on his passport. That prompted him to request the updated passport with a

sex designation of male — four days before Trump took office.

"We all have a right to accurate identity documents, and this policy invites harassment, discrimination, and violence against transgender Americans who can no longer obtain or renew a passport that matches who they are," ACLU lawyer Sruti Swaminathan said.

Government: President has right to change passport rules

In response to the lawsuit, the Trump administration has argued the passport policy change "does not violate the equal protection guarantees of the Constitution." They also contend that the president has broad discretion in setting passport policy and that plaintiffs would not be harmed by the policy, since they are still free to travel abroad.

"Some Plaintiffs additionally allege that having inconsistent identification documents will heighten the risk that an official will discover that they are transgender," the Justice Department wrote. "But the Department is not responsible for Plaintiffs' choice to change their sex designation for state documents but not their passport."

During Tuesday's hearing, Kobick pushed back against the government's argument that plaintiffs would not be harmed and that the policy does not discriminate based on sex. She also raised concerns that the policy could not be seen in isolation but part of a broader effort by the Trump administration to target transgender Americans.

"Do you dispute the recent executive orders take away rights or take away things that transgender people had?" Kobick asked Benjamin Takemoto, the Justice Department lawyer who denied the passport policy was anti-trans, in part because it doesn't mention transgender people.

Transgender rights threatened by Trump orders

After the Trump executive order, the State Department quickly stopped issuing travel documents with the "X" gender marker preferred by many nonbinary people, who don't identify as strictly male or female. The department also stopped allowing people to change the gender listed on their passport or get new ones that reflect their gender rather than their sex assigned at birth.

Applications that had already been submitted seeking gender-marker changes were put on hold. The State Department also replaced its webpage with information for "LGBTQI+" travelers to just "LGB," removing any reference to transgender or intersex people.

The passport policy is among several actions Trump has taken since returning to office that could stifle rights and legal recognition of transgender, intersex and nonbinary people.

The same order that seeks to define the sexes to exclude them would also require housing transgender women in prison in men's facilities. Additional orders could open the door to kicking transgender service members out of the military, barring the use of federal taxpayer money to provide gender-affirming care to transgender people under 19 and keeping transgender girls and women out of girls and women's sports competitions.

PTown

Continued from page 1

world after all - The Town Hall season kicks-off this summer season with HBO's The White Lotus star Parker Posey and host Ryan Landry in "Parker Posey's Pajama Party". Ms. Posey is a Primetime Emmy and Golden Globe Award nominee, who first rose to fame in the 1990s for her roles in independent films, including her breakthrough role in 1995's Party Girl, followed by starring roles in indie classics The House of Yes, Clockwatchers, and The Doom Generation. Her work earned her the nickname "Queen of the Indies." She has co-starred Christopher Guest's mockumentary films: Waiting for Guffman, Best in Show, A Mighty Wind, For Your Consideration, and Mascots, in addition to mainstream Hollywood blockbusters such as You've Got Mail, Scream 3, Josie and the Pussycats, Blade: Trinity, Superman Returns, among many other films. Prior to her current acclaimed role in HBO's The White Lotus, Ms. Posey starred in Netflix's series Lost in Space, and the HBO Max miniseries The Staircase. Ryan Landry, is the legendary host of Showgirls in Provincetown and also a playwright, lyricist, actor and founder of the renowned Gold Dust Orphans theatrical company. He has produced over seventy nine plays and musicals over the past twenty-five years and is the recipient of the Elliot Norton Prize for Sustained Excellence in theater. Parker Posey's Pajama Party, hosted by Ryan Landry, makes its debut for the Town Hall series on May 25th at 8:30 PM for one show only.

Next - Sasha Velour, RuPaul's Drag Race Season 9 champion will return to Provincetown over July 4th Weekend, performing her new The Big Reveal Live Show. Directed, written, and produced by Velour, this new 90-minute show is her most over-the-top, side-splitting, emotional, and intricate theatrical production--and still her most intimate show yet. Ben Brantley, former New York Times theater critic, raved that "In [The Big Reveal Live Show], Sasha Velour defines, demonstrates and defends camp, putting both Christopher Isherwood and Susan Sontag in their places, while wearing the headiest of headresses." Sasha Velour: The Big Reveal, July 6th at 8:30 PM for one show only, at Town Hall.

Christine Ebersole, two-time Tony Award-winning star of Grey Gardens and War Paint,

star of Oscar-winning films such as Amadeus and Tootsie, and CBS TV's hit sitcom Bob Hearts Abishola for CBS, makes her anticipated Town Hall return this August accompanied by renowned entertainer Billy Stritch. Ms. Ebersole's extensive Broadway career also includes her Tony Award-winning turn in the hit revival of 42nd Street, and starring roles in On the Twentieth Century, Oklahoma, Camelot, Gore Vidal's The Best Man, Steel Magnolias, Blithe Spirit, and Dinner at Eight. Her film roles include The Wolf of Wall Street, Amadeus, Tootsie, Richie Rich, Black Sheep, Steven Universe and The Big Wedding. Christine's television career began as a regular cast member on Saturday Night Live - and has included Gypsy with Bette Midler and roles on Pose, Madam Secretary, Blue Bloods, American Horror Story, Unbreakable Kimmy Schmidt, Search Party, Will and Grace, Murphy Brown, and The Colbert Report. Billy Stritch is one of the premier singer-pianists on the New York and national jazz and cabaret scenes. In addition to his 25-year collaboration with Liza Minnelli, Billy toured with legend Tony Bennett as pianist and musical director and serves as music director for leading vocalists Marilyn Maye, Linda Lavin, Linda Eder, Christine Ebersole and Paulo Szot. He is the pianist for Jim Caruso's Cast Party every Monday at New York's legendary Birdland Jazz Club. Christine Ebersole at Town Hall w/ Billy Stritch at the piano, August 10th at 8:30 PM for one show only.

And, Marilyn Maye, Grammy nominee and living legend who has been called "The greatest white female singer in the world" by none other than Ella Fitzgerald" returns for her remarkable fourteenth consecutive summer. The 96-year-old phenomenon was just called "The Taylor Swift of Cabaret Singers" by Cultural Attache' in advance of her December 2024 run of eight shows at Birdland Jazz Club in New York. She made her Carnegie Hall solo debut in 2023 as she neared 95... in advance of which she was hailed by the New York Times as "The Unsinkable Marilyn Maye." She was originally discovered by Steve Allen in 1963 who featured Maye on his show many times as did Johnny Carson. She released her first album, "Meet Marvelous Marilyn Maye" in 1965. Marilyn Maye at Provincetown Town Hall on August 24th at 8:30 PM - for one show only - with music director Tedd Firth on piano, Todd Baker on bass and Steve Langone on drums.

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Defying erasure

Resist the theft of America and its history

by Richard J. Rosendall | rosendall@starpower.net
contributing writer

The 47th president's administration must be seen as a pattern, not just (in Lemmy Snicket's phrase) a series of unfortunate events. It is one of willful destruction and lawlessness, not merely a pursuit of different policies.

The America I treasure is a country where people have struggled since its inception against institutionalized hatred and for justice. It is a country where the gap between our high ideals and our record is addressed by organized efforts to close the gap.

The president and his allies are aggressively seeking to erase that history of struggle, and along with it to disenfranchise portions of our population. The evident attitude is that only white, Christian, cisgender males are entitled to power.

Our would-be king has declared as an article of faith and without evidence that diversity, equity and inclusion are about hiring unqualified people and promoting an anti-American ideology. This from a former reality show host and continuing Russian asset who deems any disagreement with him as grounds for deportation without a trial in the case of immigrants, and removal from the bench in the case of judges.

A man who routinely accuses political opponents of treason, usurps the power of Congress, thinks he can unilaterally amend the Constitution, picks fights with foreign allies, and habitually claims ignorance of what is happening in his own administration deserves either handcuffing or straitjacketing, not having "Hail to the Chief" played whenever he enters a room.

On what planet can it seriously be insisted that

America needs to take over Greenland and Canada, news organizations and law firms that displease Glorious Leader should be banished, and our history should be rewritten as if the Confederacy won the Civil War and the Soviets won the Cold War?

To use a Star Trek reference, I feel as if I were abducted in my sleep and placed in a distorted holodeck version of the world in which an evil madman has taken over. Computer, end program!

Judging by social media, the president's supporters prefer heckling to a constructive discussion. Wild assertions are treated as if they are made true by repetition. Anyone who gained expertise through diligent study is dismissed as an "elite."

If you thought Trump's assault on culture and the arts would end with his attacks on universities and the Kennedy Center, you were mistaken. Now he has signed an executive order on the Smithsonian Institution targeting programs with "improper ideology." The museums singled out include the National Museum of African-American History and Culture and the Women's History Museum, which is now in development.

The Smithsonian was created in 1846 by an act of Congress "for the increase and diffusion of knowledge." Vice President Vance, an ex-officio member of its board of regents, has been tasked by Trump with purging its alleged radical ideology.

My friend Robert Naylor, a retired Associated Press journalist and executive who now works as an executive coach and Diversity/Equity/Inclusion consultant, writes, "This is an attempt to erase the contributions of African Americans and women to

the American narrative. How is it that a museum that recognizes the history of a people who have contributed so much to the fabric of this nation, and that was so painstakingly curated, is either divisive or improper?"

NMAAHC has been showered with praise since its opening. The only way to satisfy white supremacists regarding its collections would be to remove them altogether. I suppose the objectionable items could be returned to their donors. But the uproar over the attack on this revered museum, if not stopped, would be another signpost on America's march toward a second civil war.

The real threat is not trans women, Blacks, and immigrants of color who have the temerity to regard themselves as full human beings. The threat is from bigotry, greed, and lust for power, which have long been with us. The culture wars are a distraction that serves the oligarchs.

We are strong enough to face our historic wrongs and recognize that our history includes efforts to correct them. It is time to put away our glass menagerie and admit that we are not so easily breakable.

To quote Maya Angelou's 1993 inaugural poem for President Bill Clinton:

*"Here, on the pulse of this new day
You may have the grace to look up and out
And into your sister's eyes, and into
Your brother's face, your country
And say simply
Very simply
With hope—
Good morning."*

This task is not for the Supreme Court, but for each of us.

Richard J. Rosendall is a writer and activist at rosendall@me.com.

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Mombian

Continued from page 1

comfortable with themselves and their nonbinary (and possibly asexual) identity. Through Ollie's perspective, we see the importance of queer peers, mentors, and representation—but also the ongoing risks to queer youth because of stigma and hate.

The introspective, first-person narration is reminiscent of Judy Blume's classic "Are You There God? It's Me, Margaret," a debt Callans acknowledges. Ollie's story and voice are distinctly their own, however, creating a story that is deeply insightful and lightly humorous, showing us a nuanced journey to self-awareness, self-acceptance, and finding community.

"Halfway to Somewhere," by Jose Pimienta (Random House): In this warm and insightful graphic novel, tween Ave, their mom, and their younger brother are relocating to the U.S. from Mexico, while Ave's teen sister and their dad are staying behind. Ave has a difficult time adjusting at first, but gradually starts to connect with other kids of Mexican heritage, and with one who is also nonbinary, although each youth's stories and feelings happily differ.

Pimienta thoughtfully explores the connections among identity, language, culture, and place, set against the background of a major familial shift and the broader landscape of changing border and immigration policies.

"Glitch Girl!" by Rainie Oet (Kokila): Powerful and poignant, this novel in verse follows —, a non-binary girl (she/they), from fifth through seventh

grade, as they use the help of a computer game to better understand themselves, their ADHD diagnosis, and their relationships with parents and classmates. The story is difficult in that it looks at abuse, trauma, and their effects, but feels important in depicting life through the eyes of one trans, neurodivergent tween finding growth and healing. While not every trans or neurodivergent youth's story is one of such trauma, and this shouldn't be the only story of either identity that we share, the book may help youth with similar experiences feel seen and offer hope for similar change.

"Ice Apprentices," by Jacob North (Simon & Schuster): On a harsh ice world where magic holds the key to survival, "stray" foundling Oswin, a trans boy, must master new skills at a school where he never thought he'd belong. North has created a compelling and original world that keeps the story from feeling like a tired rehash of the "magic school" trope.

Notably, too, Oswin's trans identity is a non-issue, as are the queer identities of several other characters. There's a definite message about belonging here, but refreshingly, it doesn't center around queerness. Put on a warm sweater and curl up with this tale.

"A Song for You and I," by K. O'Neill (Random House): Warm and cozy worldbuilding and thoughtful characters fill the fantasy setting of this graphic novel about nonbinary ranger and flying-horse rider Rowan and violin-playing, gender-creative shepherd Leone. It's a lovely story of accepting ourselves and others as they are and of persevering when life's path takes unexpected turns.

O'Neill tells the tale as much through the soft, earth-toned images as through the words, keeping the mood soothing and sweet for the most part, with a few scenes of action made all the more powerful.

"Unboxing Libby," by Steph Cherrywell (Little, Brown): Libby Maxwell ("Max") is an A.I. Cademy Girl™ social robot. "Always chipper, cheerful, and sweet, Libby" makes the perfect friend," says her packaging. Max doesn't feel like a Libby, however, nor like any of the other A.I. Cademy Girl models. As she tries to figure out what she really is, she uncovers secrets about her programming—and about disturbing corporate plans for every A.I. Cademy Girl in her Mars community. Max must lean into her uniqueness while reaching out to the other models in order to save them all.

While there are no explicitly queer characters, there are obvious queer overtones in Max's feelings about being more than one defined thing and in one character's complaint, "You can't just make up new model types whenever you want and expect other people to pretend they're real"—a clear echo of rhetoric against gender diversity. Cherrywell smartly avoids making the whole plot an allegory about being nonbinary, however, but instead embeds this thread into a broader look at what makes anyone an individual, with additional messages about corporate bureaucracy and greed, socioeconomic privilege, and more. It's original and fun.

Dana Rudolph is the founder and publisher of *Mombian* (mombian.com), a two-time GLAAD Media Award-winning blog for LGBTQ parents plus a searchable database of 1,700+ LGBTQ family books.

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Health

Continued from page 1

money has already been spent, but at least \$1.36 million in future support was yanked as a result of the cuts, a significant undercount because estimates were available for less than a third of grants.

Most were in some way related to sexual minorities, including research focused on HIV prevention. Other canceled studies centered on cancer, youth suicide and bone health.

Health and Human Services spokesman Andrew Nixon said the agency is "dedicated to restoring our agencies to their tradition of upholding gold-standard, evidence-based science." The grants were awarded by the National Institutes of Health, an agency under HHS.

One canceled project at Vanderbilt University had been following the overall health of more than 1,200 LGBTQ people age 50 and older. Most of the money

has been spent from the grant funding the project, but it was up for renewal in April, said Tara McKay, who leads Vanderbilt's LGBTQ+ Policy Lab.

She said the grant won't be renewed because of the termination, which jeopardizes any long-term results. Still, the Vanderbilt project had already generated two dozen published papers, including work used to train doctors to provide better care to LGBTQ people, increasing the likelihood of cancer screenings and other preventive care.

"That saves us a lot of money in health care and saves lives," McKay said.

Insights from minority populations can increase knowledge that affects everyone, said Simon Rosser, who studies cancer in gay and bisexual men at the University of Minnesota.

"We now no longer have anywhere studying LGBT cancer in the United States," said Rosser, who saw his grants canceled on Friday.

"When you decide to cancel all the

grants on sexual minorities, you really slow down scientific discovery, for everyone," Rosser said. Young researchers will lose their jobs, and the field as a whole will suffer, he added.

"It's a loss of a whole generation of science," Rosser said.

Termination letters seen by The Associated Press gave as reasons that the research was "unscientific" or did "nothing to enhance the health of many Americans."

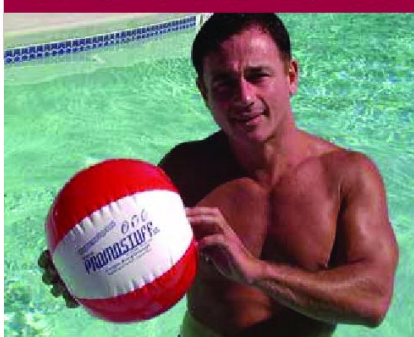
That language felt personal and stinging, McKay said.

"My project's been accused of having no benefit to the American people. And, you know, queer and trans folks are Americans also," McKay said.

Associated Press data journalist Kasturi Pananjady contributed to this report.

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billy masters

"I'm not a pedophile, but..." five words you don't ever want to say. Hearing them from a close friend ain't much better. And yet, I knew exactly who he was going to reference—the filial equivalent of a contemporary. While that tyke is well into his 20s, it's nonetheless an indicator of the passage of time. It was only moments ago when we were the young bucks on the town. Now, we are precariously close to those anonymous men of a certain age who looked on from the end of the bar. It should be noted that none of us have seen this tyke in the flesh. Perhaps it's simply one of those photographic anomalies—captured at the right place and time. It's happened to all of us. But some people live in the right place and time. Rather than be envious, why not take a little time to enjoy the view.

Which brings us to "Mid-Century Modern", a terrible name for a series *The Hollywood Reporter* described thusly: "**Nathan Lane** and **Matt Bomer** Lead a Hulu Comedy That's the Edgiest Sitcom of 1987". This sums up the show better than I could—and I say that having watched all ten episodes (there is no limit what I do for you, dear readers). In some ways, the show is very old-fashioned. There are setups you see coming a mile away, and stereotypes galore. It's a formula that has withstood the test of time. The situations might have been edgy in 1987, but they are tame by today's standards. The shocking terms and "jokes" (if one can call them that) seem to have been shoehorned in to get a rise out of people—but don't seem particularly funny or even shocking. In fact, it took 18 minutes for me to laugh out loud at the first episode. And, wait a minute—was that *Miss Coco Peru* sitting way in the back as...dare I say, an extra? Peru herself explains. "I had 2 lines when we filmed and I was happy they got big laughs, but they also ended up cut. Perhaps jokes about jizz aren't Hulu's thing...However, because I did the work, it's in the contract that I get a guest star credit. In the hotel scene you can see me in the office."

While the cast is fine, Nathan Lane cements his status as a national treasure. He's never less than committed, even when the writing routinely lets him down (his Bunny makes Albert in "The Birdcage" look like **Chuck Norris**). There is a plethora of talented guest stars—including the scene-stealing **Cheri Oteri**, who is an MVP whenever she shows up. **Richard Kind** and **Zane Phillips** made episode five a highlight—or was it the bleached-blond extra in a tank top he may have crocheted between takes? Regardless, it was easily the best episode of the bunch. That this episode all but ignored the late **Linda Lavin** highlights the problem. While her character had enormous potential, it was never fully-mined. She mostly operated in a vacuum, which makes her loss less than it might have been. Had this show aired while in production, it might have been tweaked based on feedback. Having a full season drop as it did robbed them of the opportunity to grow. Is it worth watching? Yes. Will it get a second chance? Stay tuned.

Much has been written about the connection between "Mid-Century Modern" and "Will & Grace". So much so that during a recent appearance on "Good Morning America", **Debra Messing** was asked about the possibility of yet another reboot. "I feel like the only thing that could possibly work is if in 20, 30 years we do a 'Golden Girls' where they're all living in Boca in cactans." Someone online quickly pointed out that Messing is 56, **Megan Mullally** is 66, **Eric McCormack** is 61 and **Sean Hayes** is a youthful 54. When "Golden Girls" began, **Betty White** and **Bea Arthur** were 63, while **Rue McClanahan** was only 51! "You're already 'Golden Girls,'" quipped the online poster. It should also be added that, like Bea and Betty, there is no love lost between Messing and Mullally—which certainly hastened the reboot's demise. Who is to blame will be debated by theologians for years to come. But we do know when Messing was promoting a 2020 benefit for Project Angel Food and someone asked if Megan would appear, Deb posted the following: "Eric, Sean and I have done many many many charitable things together. Ask yourself: have you ever seen Megan do anything charitable?" And, yes, we have the receipts—on BillyMasters.com.

One of the least-inspired moments in "Mid-Century Modern" is the cast lip synching to **En Vogue's** "Whatta Man". This leads to a story about the funky divas themselves. They're currently work-

ing as a quartet—with replacement **Rhona Bennett** in the lineup instead of founding member **Dawn Robinson**. Then came word that Dawn is homeless and living in her car! In *People* magazine, she "clarified" the situation. "I want to make it clear: I am not homeless. I am temporarily choosing car life as part of my journey of healing and self-discovery." Potato/Potahto!

Here comes another "Mid-Century Modern" connection. There is an opera called "Fellow Travelers", which is based on **Thomas Mallon's** 2007 novel (which, of course, was turned into a miniseries starring **Matt Bomer**). The opera, which debuted in 2018, was slated to be part of the Washington National Opera's 2025-2026 season. Alas, the composer and librettist felt it wouldn't be a good fit given the political climate. "We have made the impossibly difficult decision that the Kennedy Center is not a place the team feels comfortable having the work presented."

Last week, the Mark Twain Prize for Comedy was presented to **Conan O'Brien** at the aforementioned Kennedy Center. **John Mulaney** kicked things off by saying, "Welcome to the Kennedy Center—or as it will be known next week, the **Roy Cohn** Pavilion for big, strong men." Ouch (that's what he said!). Many quipped this could be the last Mark Twain presentation—certainly one of the last we'll see on TV (last year, the awards signed a deal to telecast on Netflix). This year, the rights for The Kennedy Center Honors telecast are up for renewal with CBS—which has aired every installment since its inception. However, the ratings have always been disappointing. Throw in the possibility of the evening being hosted by El Presidente himself, and it may not be worth the trouble.

As if to underscore the changes in our government, the White House Correspondents' Association has cancelled the tradition of having a comedian at its annual dinner, which takes place on April 26th. "The WHCA board has unanimously decided we are no longer featuring a comedic performance this year. At this consequential moment for journalism, I want to ensure the focus is not on the politics of division but entirely on awarding our colleagues for their outstanding work and providing scholarship and mentorship to the next generation of journalists," said WHCA president **Eugene Danids**. I hope **Amber Ruffin** had a "pay-or-play" contract. Since they've had comics during worse moments (wartime, attack, recession, etc.), it seems to me the focus is on censorship and fear.

Chuck's little boy, **Luigi Mangione**, is once again in hot water. Before his court appearance on February 21st, he requested special accommodations for his "fashion needs"—how gay is that? His needs were a carefully chosen ensemble, which included a pair of argyle socks. Inside the socks were two love notes—one to Luigi, and one addressed to someone named "Joan"—perhaps his drag name. The one to Luigi said in part, "Know there are thousands of people wishing you luck." Although the notes were discovered before giving the clothes to Mangione, he was still allowed to wear them—including the socks. So why was he sans socks in court? He felt "they did not look good". No further questions, your honor. As far as I'm concerned, case closed.

In a brief "Ask Billy" question, Henry in Baltimore asks, "Is there any update in the **Sean 'Diddy' Combs** case? I heard more guys have come forward."

According to new testimony, a male photographer claims he was forced to perform oral sex on Combs. "If you suck right, I'll make your career take off," said the music mogul. The photographer did indeed perform the aforementioned act to...shall we say, "completion". Combs told him to keep the "semen in his mouth like a squirrel"—which is odd because one rarely sees squirrels with a mouth full of semen, except on Fire Island and parts of San Francisco. The photographer never saw Sean again—nor did the act result in anything "taking off".

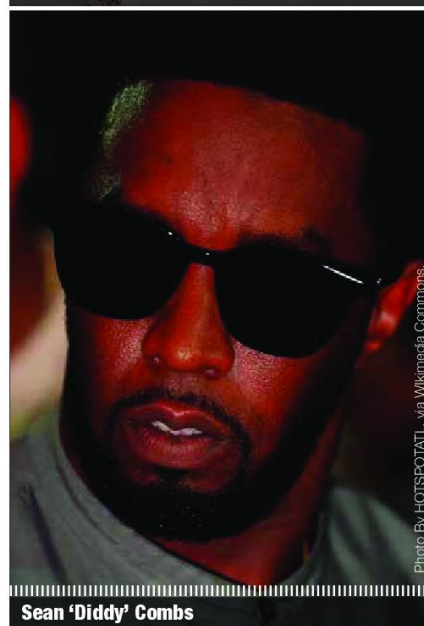
When a man diddle Diddy, it's definitely time to end yet another column. A picture may be worth a thousand words, but you can find both on www.BillyMasters.com—the site that doesn't squirrel anything away! If you have a question burning inside of you, send it along to Billy@BillyMasters.com and I promise to get back to you before we find out where Luigi is hiding his sock! Until next time, remember, one man's filth is another man's bible.



Matt Bomer and Nathan Lane



Linda Lavin



Sean 'Diddy' Combs

Photo By HOTSPOTATL via Wikimedia Commons.

PTown

Continued from page 3

Mark Cortale will be raising funds once again this summer in Provincetown for Sandy Hook Promise.

The 2025 Provincetown Town Hall season produced by Mark Cortale is sponsored by: Brasswood Inn, Ptown Bikes, Fanizzi's Restaurant, Provincetown Gym and Snip Salon.

Purchase the 2025 SEASON PASS for all shows at Town Hall BY MAY 25th and save 10%! Buy now and cut to the front of the line with a reserved seat of your choice. Just show up 5 minutes before the performance and enjoy the show. All seats are guaranteed to be in the front of the VIP section. Seats are chosen by each patron before the season begins on a first come first serve basis. More information at <https://www.brownpapertickets.com/event/6619499%20>

Mark Cortale is currently co-producing the critically acclaimed new Tina Landau & Adam Guettel musical Floyd Collins on Broadway at Lincoln Center Theater, starring Jeremy Jordan and Lizzy MacAlpine, with previews beginning March 27, 2025. He recently produced the criti-

cally acclaimed Douglas Lyons' play TABLE 17 at MCC Theater starring Tony Winner Kara Young. Last season he produced the critically acclaimed musical Days of Wine and Roses on Broadway, with music and lyrics by Adam Guettel, book by Craig Lucas and directed by Michael Greif - which was nominated for three Tony Awards, including for its two stars: Kelli O'Hara for Lead Actress in a Musical and Brian d'Arcy James for Lead Actor in a Musical, and Best Original Score nomination for composer Adam Guettel. Mr. Cortale also produced the Drama Desk and Lucille Lortel nominated Off-Broadway musical Midnight At The Never Get by Mark Sonnenblick. In 2020, Mark founded the developmental theatre lab New Works Provincetown. In conjunction with producing partners Jonathan Murray and Harvey Reese, Mark has commissioned five works to date including Maiden Voyage with book and lyrics by Mindi Dickstein and music by Carmel Dean; Beautiful Little Fool with book by Mona Mansour and music and lyrics by Hannah Corneau; Love Is Strange, with book by Craig Lucas, music by Daniel Messé and lyrics by Nathan Tysen & Daniel Messé; and Table 17 by Douglas Lyons.

GLAD

Continued from page 1

mother's parental status and affirming the recognition of legal parentage for children born through assisted reproduction.

The case, *Glover v. Junior*, concerned a married, non-genetic, non-gestational mother, Nicole Junior, who planned with her now former spouse to conceive and raise a child through assisted reproduction. In its March 20 opinion, the state Supreme Court affirmed a lower court ruling that Junior had established legal parentage of the couple's child and that their subsequent separation and divorce did not change the fact that Junior is her child's parent.

The court cited significant evidence in the record that the couple had planned to become parents together, including jointly signed agreements related to the assisted reproduction and Junior's full participation in the planning and process of family building. Recognizing the importance of a legal standard that provides an avenue to secure families formed through assisted reproduction, the Court said, "a couples' decision to have a baby together is often profoundly intimate and may not be so easily reduced to a transaction."

"Having a secure legal parent-child relationship is critical to a child's wellbeing," said Polly Crozier, Director of Family Advocacy at GLBTQ Legal Advocates & Defenders. "Many hopeful parents across Pennsylvania - including many LGBTQ+ people - are building or seeking to build loving, stable families through assisted reproduction. With this decision the Court has not only, importantly, affirmed that Nicole Junior is a parent to her child, it rightfully advances application of Pennsylvania common law so that a child born through assisted reproduction isn't stripped of a loving parent."

"Children born through assisted reproduction deserve the same security and stability as other children," said Shannon Minter, NCLR's Legal Director. "This decision from the Pennsylvania Supreme Court will ensure that families created through assisted reproduction have clear protections and that lower courts have clear guidance about how to apply the law to these families."

GLBTQ Legal Advocates & Defenders (GLAD Law) and the National Center for Lesbian Rights (NCLR), along with the American Civil Liberties Union (ACLU), ACLU of Pennsylvania, Family Equality, Mazzoni Center, Philadelphia Family Pride, and COLAGE filed a friend-of-the-court brief in the case.

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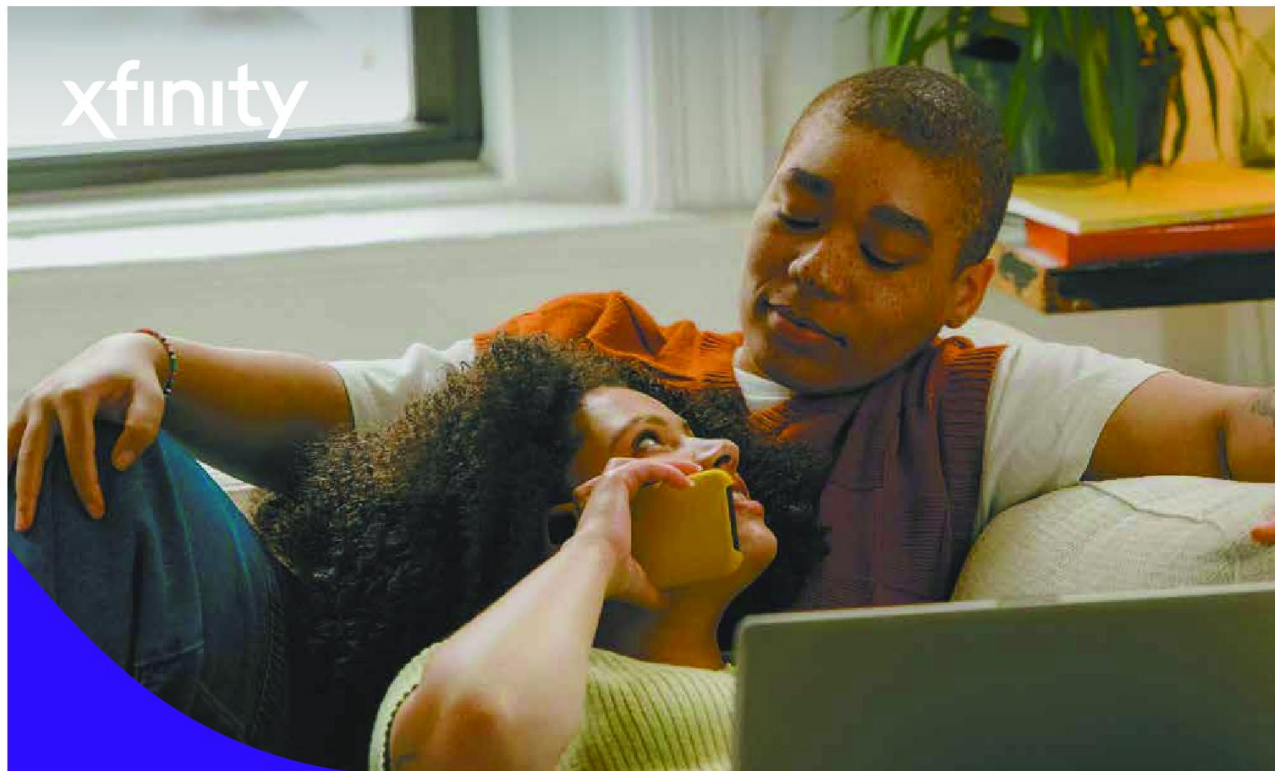
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