

*Swish: My Quest to Become the Gayest Person Ever
and What Ended Up Happening Instead*
Errata

Corrections in red made it into the paperback.
Other corrections, despite my best efforts, did not.

| Page/full graph/line | Current text | Should read |
|--------------------------|---|--|
| xi/2/2 | entirely | almost entirely |
| 2/4/2 | how relentlessly supportive | how supportive |
| 3/1/7 | than I ever | than I had ever |
| 3/2/3 | furiously; I | furiously. I |
| 5/1/1 | However, though she disdained handiwork, my | Though she disdained handiwork, however, my |
| 9, last line | [? is italic] | [? should be Roman] |
| 15/2/1 | Unfortunately | Unfortunately, |
| 16/5 | shore. | rocks. |
| 17/2/4 | had drawn | have drawn |
| 18/—/2 | pizza and | pizza and M&M's and |
| 18/—/5 | shatter | melt |
| 21/—/3 | twenty-nine twenty-eight | [Lines should be a tiny bit thicker—split the difference between thickness of current lines and thickness of lines in first-pass pages.] |
| 21/2/9-10 | intertwined | enmeshed |
| 22/3/3 | twenty-six | [Line a tiny bit thicker.] |
| 27/—/5-6 | people still knew who Soleil Moon Frye was, | schoolchildren drew blood vying for the last Soleil Moon Frye lunchbox, |
| 27, 7 lines from the end | vests | waistcoats |

| | | |
|----------------------------|---|---|
| 30, last graf/ 2-3 | | should there be a (<i>sic</i>) after <i>I'm looking for Mr. Right but I'll settle for Mr. Right Away</i> , since that really is how it's capitalized? Or should we just go ahead and capitalize it traditionally? |
| 30, 3-4 lines from the end | <i>The Journeyman's Tarot</i> | <i>Buckland's Complete Book of Witchcraft</i> |
| 40, last graf/2-6 | mirror and realized that, no matter what shape I took, the raw material would remain the same and that, no matter who I imagine myself to be, my reflection will never show me anyone better than I am. | mirror and wondered whether I should dye my hair blond, but then I remembered that I'd already dyed my hair blond, two years earlier, so doing so again wouldn't accomplish anything. |
| 43/—/1 | and though | and, though |
| 47/—/3-4 | time with a look of grim concentration on my face, | time in grim concentration, |
| 47/—/7 | freeze my face in a | school my face into a |
| 47/2/2 | might have. | might possess. |
| 48/1/9 | 140 | [Line a tiny bit thicker.] |
| 48/1/last | float | soar |
| 49/—/4 | why the fuck didn't | why didn't |
| 50/3/6 | balance in | balance myself in |
| 50/1/1-2 | practice, I found, miraculously, another | practice, miraculously I found another |
| 52/1/9-10 | and in order to make him stop I told him I had | and all I could think of to make him stop was to tell him I had |
| 54, 3 from end | twist-down) but | twist-down), but |
| 55/2/3 | a meth | a methamphetamine |
| 56/1/4 | hands, or | hands or |
| 57/1/6 | faith healer | Wiccan priest |
| 59/2/10 | forbade | forbad |
| 60/4 | use a secret | break out a secret |
| 60, 10 lines from end | say "Hi, | say, "Hi, |
| 60, 9 lines from end | like "I'm | like, "I'm |

| | | |
|------------------------|--|---|
| 60, 6 lines from end | say “Okay, | say, “Okay, |
| 61/—/2 | situations | television programming |
| 61/8 | again except | again, except |
| 61/2/4-5 | gesturing | gesticulating |
| 61, 4 lines from end | arise | obtrude themselves |
| 62/2 | thereof. | of having done so. |
| 63/1/2 | soar | glide |
| 64, 5 lines from end | it’s not like | it wasn’t like |
| 65/1/6 | the Eagles | the Golden Eagles |
| 68/12 | morning; it | morning. It |
| 70/3 | MICHAEL: (<i>lisp</i> ing) | MICHAEL (<i>lisp</i> ing): |
| 70/2/3 | spent ten minutes agonizing | took ten minutes to agonize |
| 72/3 | Lay’s and Coke, | Lay’s and M&M’s and Coke, |
| 73/4 | has slammed | had slammed |
| 74/4 | in me too. | in me, too. |
| 74/1, last 2 | did I slam | have I slammed |
| 75/2/6 | should be surrounded | be surrounded |
| 77/2, 3 from end | Circe ever | Circe had ever |
| 78, 4 from end | this had | these words had |
| 79/1/4 | here too | here, too, |
| 79/2/3 | Polish | Yiddish |
| 79/2/6 | certain no | certain that no |
| 79, 4-5 lines from end | realized | began to realize |
| 80/5-7 | <p>“<i>J’ai peur que je suis gay</i>,” I said, failing in my nervousness to use the subjunctive. <i>I’m scared that I’m gay</i>.</p> <p>Mark cocked his head and narrowed his eyes. “Let’s sit down,” he said.</p> | <p>“<i>J’ai peur que je suis gay</i>,” I said. <i>I’m scared that I’m gay</i>.</p> <p>Mark cocked his head and narrowed his eyes, remaining mercifully silent about my failure to use the subjunctive. “Let’s sit down,” he said.</p> |

| | | |
|---|--|---|
| 80, 6 lines from end | God knows | heaven knows |
| 80, last 2 lines | called, | called in his light southern accent, |
| 82/1, 3 lines from end | the horror of being | to be |
| 86/2/5 | saw that I'd | saw I'd |
| 87/3/5-6 | Mark and Suzanne and Julie and Stacy and Kathy and Chaplain Lent and Luke and Chip | Mark and Suzanne Hutchinson and Julie and Stacy and Kathy from my birthday party and Chaplain Lent and Theo Moore and Chip Safell |
| 88-108 | | Fix indent inconsistencies in blog posts. I think I pointed this out in both the first-pass and the second-pass pages but somehow it fell through the cracks—I'd be happy to go over them with anybody to show what I mean. |
| 89/—/1 | my soul | a soul |
| 89/1/11-12 | <i>graduated summe cum laude</i> | <i>graduated</i> summa cum laude. [Roman] |
| 89, footnote/2 | he had the | he had had the |
| 90/—/3 | unflattering neon | neon |
| 91/7/— | <i>Me too!</i> | <i>Me, too!</i> |
| 92/1/2 | Web | web |
| 92/3 from end | hero of | hero in |
| 99/3, 7, and 12 lines from end; 100, note/1, 3; 101, note/1 | Middle Egyptian | Middle Kingdom Egyptian |
| 100, footnote 1/last | | Close the parentheses. |
| 100, note 2/2-3 | Please love me? | Please love me? [Cut.] |
| 101/1/3 | weak, however, I have | weak, I actually have |
| 101/2/2-3 | isn't always the most comfortable. When I | can vary—but every time I |
| 102/1/2-3 | desert islands | a desert island |
| 102/2/next to | candy | M&M's |

| | | |
|-------------------------------------|--|---|
| last | | |
| 103/2/5 | sat there in | sat in |
| 105/—/1 | stimulating too | stimulating, too, |
| 108/—/2 | Emperor of Japan | witch of Endor |
| 109/1/5 | and just | and, just |
| 111/1/3 | killed | shot |
| 111/3/6 | and as I | and, as I |
| 111/3/8 | along there | along, there |
| 112/5/5 | <i>things that nobody</i> | <i>things nobody</i> |
| 114/right side of table/15 from end | She hates me. | She hates me. [Cut.] |
| 114, right side of table/3 from end | Wait, I can't | I can't |
| 119/6/last | back fat | cellulite |
| 121/—/3 | things like sustained | sustained |
| 121/2/1 | probably too late | too late |
| 122/1/4 | once (except | once—except |
| 122/1/7 | medication)), and | medication)—and |
| 122/1/1 from end | then “Breathe | then, “Breathe |
| 125/1/4 | as energetic | as animated |
| 125/2/last | —oh, never mind. | —oh, whatever. |
| 130//—5 from end | the music is more | they are more |
| 132/2/last 2 | that anybody could scale Olympus by working hard enough, even an orphan. | that with enough hard work anybody could scale Olympus, even an orphan. |
| 132/3/1 | Unfortunately | Unfortunately, |
| 132/3/2-3 | used a lead crystal candlestick to bludgeon her mother to death. | bludgeoned her mother to death with a candlestick. |
| 133/—/5 from | that required the | rooted in the |

| | | |
|-----------------------|--|--|
| end | | |
| 136/2/3-4 | dismay, because rabbis, | dismay; rabbis, |
| 138/—/3 | opera is over she | opera she |
| 138/2/7 | each of those emotions | each one |
| 139/—/5 | of human possibility. | of possibility. |
| 139/4/2-3 | what the fuck was | what was |
| 139/—/3 from end | friends but | friends, but |
| 142/next to last line | goddamn | goddamned |
| 144/—/2 from end | is not stupid; | isn't stupid; |
| 145/1/5 | make or fail to make | make |
| 145/1/2 from end | my friend Diana | my brilliant friend Diana Hansen-Young |
| 146/2/2 | <i>Terezin</i> | <i>Signs of Life</i> |
| 148/—/1 | the drawings | drawing after drawing |
| 151/—/11-12 | <i>you are what is being molded.</i> | you are what is being molded. [Roman] |
| 151/—/17 | <i>today.</i> | today. [Roman] |
| 151/—/last | you too. | you, too. |
| 152/1/4-5 | <i>nothing would happen,</i> | nothing would happen, [Roman] |
| 158/1/3 from end | eye I saw | eye I noticed |
| 153/—/last | to be America's Next Top Bottom. | for the title in question. |
| 154/2/4 | underwear was anywhere close to within my reach. | my underwear was anywhere close to within reach. |
| 157/—/3 | ego | sense of self |
| 158/1/3 from end | I saw | I noticed |
| 159/3/7 | sometimes | occasionally |
| 160/1/3-4 from end | upset, depending on how cute he was.) | upset.) |

| | | |
|-----------------------|---|--|
| 161/—/15 | goddamn | goddamned |
| 161/1/1 | in the outdoors | out-of-doors |
| 165/1/3 | not aware | unaware |
| 165/2/2 | forbade | forbad |
| 167/—/3 | here. | there. |
| 170/3/3 | dancing at Splash | my experience at Splash |
| 171/3/last 2 | as the lap-dance monitor. | to monitor the lap dances. |
| 171, 3 lines from end | Daniel instructed | Daniel told |
| 173/1/8-9 | had the appropriate | was already in possession of the appropriate |
| 174/—/last | Vandyke | Van Dyck |
| 177/2/last | years | months |
| 177/3/4 | night spent dancing at | night at |
| 177/5/3 from end | sometimes | occasionally |
| 178/2/1 | Asheville River | Nolichucky River |
| 180/2/1 | <i>I am</i> | <i>I am</i> [“am” Roman] |
| 181/2/6-7 from end | Exodus’s | Exodus’ |
| 185/1/6 | <i>The Mystery of Edwin Drood</i> | <i>Joseph and the Amazing Technicolor Dreamcoat</i> |
| 187/1/13 | His prophet Daniel living from their den. | His prophet Daniel alive from their den. |
| 189/3/5 from end | remained silent | remained as silent |
| 193/3/5 | desperately | fervently |
| 194/4/1 | “YOU!,” | [it seems to me that exclamation mark-comma-quotation mark can’t possibly be the correct way to do this. I suppose YOU!” is technically correct but it seems very strange in this context (comma introducing speech, followed by no comma separating parts of a list?). I can’t find anything on this in the <i>Chicago Manual of Style</i> . Can somebody better informed than I figure out the right way |

| | | |
|------------------|---|---|
| | | to do it?] |
| 196/1/5 | his attention | and his attention |
| 196/—/1 from end | forming future fags | shaping future homosexuals |
| 197/1/8-9 | reassignment as females, both socially and surgically. | reassignment, both social and surgical, as females. |
| 198/1/3-4 | chosen | acquired |
| 198/1/11 | grow to enjoy it over time | grow to enjoy it with experience |
| 200/1/4 | have never had any | have had no |
| 202/—/9 | monster-truck | monster truck |
| 203/—/4 from end | ∅ not allowed on | forbidden on phase one of |
| 204/1/12 | things were | things had been |
| 207/—/6 from end | flesh | paper |
| 208/2 | “FROG?” said the blond boy beside him. | “I don’t know what that means,” said the blond boy beside him. |
| 208/3 | “Um, Fully Rely On God,” said the girl. | “Um, Fully Rely On God?” said the girl. |
| 208/7/2 | so they didn’t see me. | from them. |
| 208/7/7 | didn’t face out. | faced in. |
| 208, last word | sleeplessness | insomnolence |
| 209/1/3 | with the real-world | at the real-world |
| 209/1/last 2 | perfect when the old Bruce was defective like me. | perfect; I identified with the old, defective Bruce. |
| 211/2/— | In the city of Shushan, Mordecai the Jew refused to bow down to the wicked vizier Haman, and so in retaliation Haman convinced the king to order the extermination of the Jews on the date he had selected by lot. But Mordecai had an ace up his sleeve: his cousin Esther happened to be married to the king. She had thus far neglected to mention to her husband that she was a Jewess, but in her people’s time of need she revealed her secret to him and begged him to save them. The king | [Put in present tense.] In the city of Shushan, Mordecai the Jew refuses to bow down to the wicked vizier Haman, and so in retaliation Haman convinces the king to order the extermination of the Jews on the date he has selected by lot. But Mordecai has an ace up his sleeve: his cousin Esther happens to be married to the king. She has thus far neglected to mention to her husband that she is a Jewess, but in her people’s time of need she reveals her secret to him and begs him to save them. The king cannot rescind |

| | | |
|---------------------------|---|---|
| | could not rescind an order he had already given, but he issued a new decree that the Jews be allowed to arm and defend themselves, which they did, to great effect, and at the end of the day Haman swung from the gallows he had erected for Mordecai. | an order he has already given, but he issues a new decree that the Jews be allowed to arm and defend themselves, which they do, to great effect, and at the end of the day Haman swings from the gallows he erected for Mordecai. |
| 212/3/last | the ex-gay | an ex-gay |
| 213/3/2 from end | Exodus conference | Freedom Conference |
| 214/—/1 | Zerubebel | Zerubbabel |
| 214/—/last - 215/—/1-2 | Stephen Sondheim (gay), Frederick Loewe (gay and dead), and Cole Porter (gay, dead, and bitchy). | Frederick Loewe (gay), Stephen Sondheim (really gay), and Cole Porter (gayer than a box of birds). |
| 215/1/last | calls | call |
| 215/2/2-3 | Baroque music reached its zenith in the persons of Handel, Porpora, and their contemporaries. | the composition of Baroque music reached its zenith in the persons of Handel, Vivaldi, Bach, and their contemporaries. |
| 217/—/5 | progressed | played out |
| 217/1/4 | was, In | was, in |
| 219/3/3 | neo-Nazis and going camping. | Nazis and camping. |
| 221/3/6 | hated him | hated David |
| 224/2/4 | from the audience | in the audience |
| 225/—/5 | whom we sinned | whom we have sinned |
| 225/2/5 | the process | the official process |
| 226/—/last | dust. | dust we call home. |
| 227/5/— | all | <i>all</i> [ital.] |
| 228/3/— | <i>Your daughter?</i> I thought. <i>Your sons?</i> <i>You have children?</i> <i>I just met you, and I can see your marriage imploding before my eyes. What were you thinking?</i> | [Rom.; bold—>ital.] <i>Your daughter?</i> I thought. <i>Your sons?</i> <i>You have children?</i> I just met you, and I can see your marriage imploding before my eyes. What were you <i>thinking?</i> |
| 229/3/2 from end | me so that he | me so he |
| 230/1/2-3 from | of self-tanning cream | of tanning cream |

| | | |
|---|---|---|
| end | | |
| 230/2/4 from end | outsider, and, | outsider, and |
| 233/4/1 | CONDOM? | ? is ital.—should be Rom. |
| 234/1/4 | researched this too when I got | researched this, too, when I got |
| 235/1/2 from end | my numbers | my fake numbers |
| 236/3-4/— | he was struggling. “I just have so little confidence in myself,” said Louis. | he was struggling. “I just have so little confidence in myself,” he said. [make one paragraph, change attribution.] |
| 239/4/3 | breath | chest |
| 240/6/last | arms. | arms, and I wouldn’t now feel that I deserved to die. |
| 241/last/4-5 | among the frozen. | one of the ones he was talking about. |
| 241/—/3 from end | anybody like | anybody else like |
| 243/—/1 | people | men and women |
| 243/1/3-4 from end | give a fuck about | care about |
| 244/3/4 | deceiving | duping |
| 244/4/— | us,” | us!” |
| 244/5/3 from end | Asheville | Nolichucky |
| 245/5/2 | may just | just may |
| 247/—/last | said, “then nothing will.” | said to Mike, “then nothing will.” |
| 247/1/1 | He arrived | Rob arrived |
| 249/—/2 | watching | following |
| 253/1/3 | David Black, the second-sexiest agent in New York, and to Andrew Corbin, the sexiest editor | David Black and David Larabell, the second-sexiest agents in New York, and to Becky Cole and Andrew Corbin, the sexiest editors |
| 253/1/6 | John Burke, David Larabell | John Burke, Hallie Falquet, |
| 253/4, 2 nd line from the end | whose patience is as everlasting as her insight is keen, | whose great patience is as everlasting as her keen insight, |

| | | |
|---------|---|--|
| 254/1/1 | work of Ruth Childs, Bob | work of Ruth Childs, Ogden Goelet, Bob |
| 255/2 | Tommy Semosh provided excellent advice on both publicity and facial hair. | Tommy Semosh and Anne Watters provided excellent advice on publicity, marketing, and fashion. And Rex Bonomelli provided the best cover a boy could ask for. |