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SPEAKERS

Stacy Bolding, Jimmy Carper, Greg Gordon



Jimmy Carper 00:03

You are listening to KPFT Houston 90.1 FM and KEOS College Station Bryan 89.1 FM and now for something completely different the following program contains language or images of a frank or sensitive nature which may be considered objectionable by some listener discretion is advised.



01:02

Oh yes,



Jimmy Carper 01:03

you've tuned into after hours a continuing tradition on KPFT Houston 90.1 FM. The crew of after hours is ready to bring you news, interviews and music geared for gay, lesbian, bisexual and transgendered people. Hear it after hours, we may be diverse, but we have one thing in common. We are all out of the closet and urge everyone to come out of their closets. That means standing up for yourself, taking responsibility for your own life and being proud of who you are. Realistically, we know not everyone can do that because of a job or frame of mind. That's okay. We're here for you too. So sit back, relax, and enjoy this week's edition of after our. You first, okay. Hey, everybody.



Stacy Bolding 02:29

Pardon my voice I got a bad cold but I'll survive. I spent two days not talking at work and I do sales. So I could do this tonight. Yes. People are like how are you making money? I'm writing really fast.



J Jimmy Carper 02:45

Well, you've got Jimmy and Stacey here tonight with after hours a continuing tradition.

S Stacy Bolding 02:53

Queer radio with attitude. Got

J Jimmy Carper 02:55

it? Yeah. And this week, I don't know. I I've been billing you as your leather lesbian. Right. Okay. Okay. But I mean, I know that's. It's a big part of your life leather, but but it's not your entire life.

S Stacy Bolding 03:14

Obviously, not how I'm dressed. Right? There's no leather on me today. No leather, for me, is part of dressing up, which is something I enjoy is very much a part of the same. But then again, there's those people who are into the leather and not into the same. Okay. One of my dear friends tonight. We were talking about a piece of clothing he had that was leather. And he gets Oh, you can have it. So are you kidding? You paid \$200 Wow. Yeah. And he goes, I never gonna wear it. I don't like wearing leather. I said okay,

J Jimmy Carper 03:54

I don't get it. Why does? Why does this happen?

S Stacy Bolding 03:58

Um, it's just one of those things you do when you get involved with people? Oh, that you think okay, I've got to do I guess. Okay, that was the basic test, I guess. But he got all caught up in the scene. And since everybody else was doing it, he did it. Sure. But leather just isn't his style. He's more comfortable in blue jeans, T shirts and a boat. And boats. That's what makes him happy. That's fine. Okay, but to me, the leather is no different than a lacy bra or a lacy shirt or anything like that. So and it's it's a part of it. But there's no way I'm in leather tonight. I got on the two inch bike to see back. Yeah, the black hose with the seam of the back.

J Jimmy Carper 04:42

Yeah. And kind of the thing up at the top. Lacey Lacey. Yeah, there's talking and yes. I know I'm a gay man.

S Stacy Bolding 04:55

With stockings. Well, that wasn't it. A lot of people a lot of women still wear pantyhose.

J Jimmy Carper 04:59

Oh, Yeah, okay, but there's this kind of right. I've worn pantyhose once.

i 05:07

And it's not comfortable.

S Stacy Bolding 05:08

No, they are not comfortable at all. They're torturous. They they're harder to keep straight than these things.

J Jimmy Carper 05:17

Oh, really? Oh, yeah. And he's got this dress. Oh my god, it's it's like this black dress with this leopard on the arms and on the sides. And it like zips all the way up the front. That's the

S Stacy Bolding 05:30

only way it comes on and off. Whoa, I know. I had this dress. Since my mid teens, I guess

J Jimmy Carper 05:40

no kidding. Yeah. It's your lucky dress or something?

S Stacy Bolding 05:44

No, it was one of those dresses where you go splurge at one of the expensive stores. Ah, and you don't get rid of that. Yeah. And I never worked with the zipper. As low as it is. I always worked all the way up until last year, when I came out again. When I came out into the scene, and people were like, you know, you have definite physical attributes that need to be announced.

J Jimmy Carper 06:08

Like you didn't know. Well. If you're always hidden. You are very busy me. Can we say that on there? So yeah,

S Stacy Bolding 06:17
I think so. But I always had them in large T shirts, and large button down shirt. So it was a change for me.

J Jimmy Carper 06:26
Do you a lot of women are like, oh, yeah, showing them off.

S Stacy Bolding 06:29
They pay good money to get a chest like this. Excuse

J Jimmy Carper 06:37
me. So it seems like leather opened more than one door for you? Oh, yeah,

S Stacy Bolding 06:43
most definitely. This scene did. It brought me a lot of self confidence in my physical body. It brought me a lot of I always thought I was open minded. You know, I was raised in a Jewish family. We were always open about race, color, creed sex the whole bit. But I didn't realize how close minded I was till I came into the same.

J Jimmy Carper 07:11
I know what you mean. I never realized how close minded I was until like, I invited bisexual folks and transgendered folks onto the show. And then I realized, well, I've been you know, like living in this world of stereotypes about what people really are. Right. And that's, that's part of bringing you on. Because, you know, a lot of people have this ooh leather. It's scary and

S Stacy Bolding 07:38
dark. Yeah, it's not. Doors. Yeah, seriously opens doors.

J Jimmy Carper 07:44
And I've noticed that the people into leather are probably more open sexually, because there's a lot of negotiation that goes

S Stacy Bolding 07:52

 Stacy Bolding 07:52

on. Oh, yeah, there has to be. And there has to be that trust. Otherwise, you don't do it. Yeah. Otherwise, it's like we said last time, it's abuse.

 Jimmy Carper 08:02

Yeah, in the straight and gay life, I see a lot of people who like meet and maybe know each other's first names and hop in bed and write and all of that. But that doesn't happen in the leather community. But I mean, there's a lot of negotiation and lots of times meeting at another time, right,

 Stacy Bolding 08:19

and taking your time and building the trust. Because it takes a lot of trust to either let somebody hit you, or behind you or find you or even the other way around, it takes a lot of the thing I've noticed since I've come out again in the past year is a lot of this is discussed from only the submissive of the bottoms point of view. Okay, some of the stuff I brought tonight is I also give what I feel would be a top perspective. Oh, just their point of view. Because I really got into asking those questions of the person I was involved with, of my lover. Well, how do you feel as the one hitting me? Are you allowed to code? And it was like, Well, I don't know. I'm like, Well, why not? If it goes beyond for me, and I can code Why can't Why can't if it goes too far for you? Why can't you code Why can't you stop it? Hello, we're being invaded.

 Jimmy Carper 09:23

Yeah. Check that out.

 Stacy Bolding 09:27

Yeah. So I'm really trying to get an open mind on getting the information and trying to discover the information from both sides of the coin basically.

 Jimmy Carper 09:41

Wow, this is gonna be an interesting evening. And I think we'll be taking calls to good want to call in about, about leather or anything we're telling you. Yeah, we're gonna we're gonna talk about a lot of things tonight. A lot of things going on in town at a town I'm Judy Reese has been busy as usual. She's our news director cutting out articles that she finds in the paper for us to discuss and talk about one. I've got a couple of interviews that I want to do. Okay, so yeah, it'd be a little little this, that and the other. Basically what we did last

 Stacy Bolding 10:21

time is Yeah, that's great. No problem. So what's first on our list? Well,

 Jimmy Carper 10:25

I've got a piece of music from a good local band with a gay member called violent blue. And they played this past Wednesday night at Lobos, 321, Alabama and there'll be playing again, if you missed it, because I talked about it last week. You missed it. You'll be playing at Lobos again on the fifth. Well, if next month.

 Stacy Bolding 10:50

Pardon my ignorance, it is love those family bar gay establishment.

 Jimmy Carper 10:54

No, not really. But there's certainly gay friendly. Okay, I was there. Yeah. It's kind of for a younger crowd. Kind of the black T shirt crowd. Right. Okay, but very friendly. Yeah, you know, and it's kind of weird to be standing around and you know, not knowing anybody and you're there. I'm there with my coke. And, of course, I'm wearing black because I know it's lavas and this guy comes by big burly guy, you know, with all in black and chains hanging. And you know, jostles means Oh, excuse me.

 11:29

He says that to me.

 Jimmy Carper 11:33

We're going to be taking calls whenever people want to call in. We've Stacy's here and Jim's here. We've got to Stacy's, actually. But we're gonna go to that piece of music first, the violent blue. Okay. Okay. And we'll be back. You know, maybe we'll play something else after that. Okay. You know, something even more clear.

 Stacy Bolding 11:58

Okay.

 Jimmy Carper 12:02

But right now, violent blue Shadowfall. Oh, okay. You are listening to KPFT Houston and KEOS College Station, Bryan. And it's after hours with Jimmy and Stacey. You've just heard from a very queer dance group called the fabulous Pop Tarts. I read read it some read about it somewhere. And I was in San Francisco and happened to see the CD and I picked it up. It's it's all dance music and this one. This was a I liked this one number 12. It's

S Stacy Bolding 12:43
nice rhythm.

J Jimmy Carper 12:44
Yeah, yeah. Planet pop.

S Stacy Bolding 12:46
Oh, cool. And before that music you play with your morning coffee talks? No.

J Jimmy Carper 12:53
And before that was violent blues.

S Stacy Bolding 12:54
I like yeah, that was good.

J Jimmy Carper 12:57
Yeah, I want to apologize for the I think the CDs messed up because it skipped a little in the beginning being invaded. There must be. But they'll be playing at Lobos again on the fair. There'll be playing. If it was like last time, they started about 11 o'clock at night. Whatever the fifth is, it's a weeknight.

S Stacy Bolding 13:15
PUSD PUSD. Where standard time Oh, they

J Jimmy Carper 13:19
started right on time. Real time real time.

S Stacy Bolding 13:22
Wow. Cool. Great. How do you get used to that again?

J

Jimmy Carper 13:27

I don't know. I don't know. I got to. I didn't know what time they were going on. So I got there about 1030 Because I figured Yeah, that's you know about. If they do two sets, then I'll probably be in the middle there. I don't know.

S

Stacy Bolding 13:41

But it sounds like you had fun. Oh, it was fun. It was fun. Young kids and black T shirt.

J

Jimmy Carper 13:47

Yeah, I know. And yeah. I just kind of stood in the corner. Yeah. Everybody had a really good time. Good. And very nice group.

S

Stacy Bolding 14:00

Good. Let me know. That's what's really nice about the bars here. Any of them. They're really nice and open. Unlike Dallas, where it's real hard to break into.

J

Jimmy Carper 14:11

I keep hearing that, that when you go to bars in Dallas, you better go with friends. You're gonna go are you gonna like stand there by yourself? Right,

S

Stacy Bolding 14:19

right. It's Dallas people. Yeah, they're not unfriendly. But you have to know. You have to know people. Yeah. And here anybody will walk up to half. How's it going? You're like, Hello. Yeah.

J

Jimmy Carper 14:33

Sometimes it's like you wish they wouldn't? Yeah, yeah. Sometimes. Sometimes.

S

Stacy Bolding 14:38

Sometimes. But there's always those strange Oh, yeah. Speaking of black T shirts and young kids. Hmm. You reminded me of a little snippet I put together based on the color. Oh, into the same go? Yes. Okay. Yes, yes.

J

Jimmy Carper 14:53

In fact that yeah, I wanted to ask you about that color. I see people wearing coats. dollars and I think it's a big deal. Okay. I mean, there must have a lot of significance. And I think not just leather folks too, because I've seen a lot a lot in the in the punk community.

S Stacy Bolding 15:11

It's a phenomenon. It's a fad in the punk community, and that's one of the things I was gonna mention was where you can go buy different types of collars. And a lot of them one of the places one of the ideas is the popular clothing stores. You know, they also sell some accessories because it's a popular fad right now. And a lot of

J Jimmy Carper 15:32

people like Dre Marchant, or

S Stacy Bolding 15:35

Yeah, I was thinking more of the mainstream in the mall. Oh, okay. Yeah, okay. I've even seen some people were just like, chokers, as a symbolism. Yeah. Let's get back to the original definition. The collar, according to SM 101, which is a very it's a very important book. Once you get into the scene or getting into it, it has a lot of information that you need is the ultimate. How did he put this, the ultimate? Showing of submissiveness display. Thank you. The ultimate display of submissiveness is a collar.

J Jimmy Carper 16:17

Because you can see it. Yeah, I guess so. You know, other things. You might you might not, you might not see if it's lower on the body or something. But right. That's right up there. Yeah. Right there with

S Stacy Bolding 16:30

where does the dog where their collar? Yeah, right on the neck? Yep. A couple of personal definitions that I just came up with at the time, more based on emotion would be more of an outward display of the ultimate giving. From again, the tops perspective, would be the ultimate display of that trust, that respect. Okay. Of, of accepting the giving as well and accepting the person. And that goes both ways. Sure. Again, like we just discussed, it's become a fad with some of the young kids in the black T shirt. Yeah. So you'll see it out a lot. places to go get them. Pet stores. Oh, yeah. Yeah.

J Jimmy Carper 17:22

But I guess so. Yeah. Because a dog like a Dalmatian. Or even bigger. I mean, these dogs, Dalmatians can run up to 100 pounds. I mean, you know, they've got a pretty stout neck.

S

Stacy Bolding 17:37

Yeah, well, Dalmatians have skinny necks, but like the chow. Oh, yeah, the German Shepherds with lots of hair, you have to get a little bigger color for that. And then my little baby who's only about 2530 pounds. Who needs an even smaller color? You know, so they come in various sizes, various colors, various textures. Most are made of leather, some are made of metal? Some are rope. Some are chain? Yeah, I've seen a hardware store and getting the chain. One of the things you've probably seen is a lock.

J

Jimmy Carper 18:13

No, yes. I've seen that a lot. As a matter of fact, a small chain with like a padlock. Yes. And is that the same type of thing?

S

Stacy Bolding 18:23

It's more symbolism than it is anything else. But imagine putting something around your neck that you cannot take off? Ah, because usually the submissive does not have the key. Oh, I see. The top or the person's partner has the key.

J

Jimmy Carper 18:38

So that's even more a more of an amount of trust, right? Because if you can't take it off, and you display this wherever you go,

S

Stacy Bolding 18:46

right, right, a friend of mine for Christmas, said she can't be open about her lifestyle. Got a beautiful silver necklace that she wears all the time as her quote unquote Daily Caller. Okay, so it's just symbolism they've been made of gold of silver. Just in it's the collar. The traditional leather collar is always there. But then again, there's the symbol ballistic piece that's formed between the couple.

J

Jimmy Carper 19:15

Yeah. And for those of you who think this might be kind of a weird thing. I want you to look down at your hands at your wedding ring.

S

Stacy Bolding 19:24

Yes.

J Jimmy Carper 19:26
Same symbolism, right. Same exact same

S Stacy Bolding 19:29
type of symbolism. Yeah. Except in your mind, it's got a different reaction. It invokes very strong emotional reactions, not only from the submissive but also from the top. From the person putting the collar on somebody. Yeah. It it can it can invoke very strong emotional reactions from both.

J Jimmy Carper 19:52
Absolutely. Yeah, absolutely. Oh, yeah.

S Stacy Bolding 19:56
What else was there? Where to get a definition? And that's about it. Okay. It's, it's fairly simple and straightforward. Oh, the tips. Don't make it too tight. Besides the obvious reason,

J Jimmy Carper 20:09
well, yeah.

S Stacy Bolding 20:13
One of the rule of thumbs that I read was always make it so it can be grabbed, like a fist, you know, like you're grabbing somebody's shirt, like, reach in and grab it. Or about two finger fingers from the neck.

J Jimmy Carper 20:25
Yeah. Especially if it's kind of a leather one. Right? The stand up. Yeah.

S Stacy Bolding 20:32
You know, and they may come in all types real little to the real big wear. It's called a training collar and it holds your head up. Wow. All the time. And it comes all the way up to here. Yeah, they're very few probably can get most you can probably get one at Boots. If not, he can make you one or get one mail order. You can also order a mail order through a

J Jimmy Carper 20:54
lot of that. Yeah, the big one in California is what the gauntlet yet the gauntlet? I've seen it in San Francisco. There is another one.

S Stacy Bolding 21:03
Don't have it. There's several Oh, yeah. They're mostly based out of San Francisco, California in New York. Yeah. So, but I'm sure boots can make you one if you wanted it.

J Jimmy Carper 21:18
Yeah, I've seen just about everything.

S Stacy Bolding 21:21
Oh, yeah, they get some fun toys.

J Jimmy Carper 21:29
Oops. Okay. Well, I didn't have anything set up here. But I do actually I do have this piece of tape. Oh,

S Stacy Bolding 21:37
the interview? Is that the interview?

J Jimmy Carper 21:41
Yes, this is. Yeah, this is this way out, did an interview with Kate Clinton a while back? Oh, and I pulled it off. And I'm keeping it for the archives. Because you know, she's really a neat woman and kind of been around a while. I just thought it'd be neat to have and then run it every now and then.

S Stacy Bolding 22:04
Okay, great. How long has it been since you ran it last time?

J Jimmy Carper 22:06
I've never run this. Oh, good. Yeah, this is virgin.

S Stacy Bolding 22:10
Yay. Our favorite time?

i 22:15
Actually, while we're talking about that, actually, I've

J Jimmy Carper 22:20
always thought, no, that's one thing I don't want. Now I want somebody who knows what they're doing.

S Stacy Bolding 22:27
Oh, yeah. Oh, yeah. I am ever so thankful to the people that helped me come out. Being gay and ever so thankful to the people who helped me come out into the scene. But there's no way I'm gonna do it. Those people have something more than I have. God bless them.

J Jimmy Carper 22:49
Okay, so let's go to K Quinton. Okay, great. Let's see how we do this.

S Stacy Bolding 22:54
Punch a button. Yeah, moving up.

i 22:56
There we go. That helps. First we do this great. Then we do this. I love to love

i 23:10
long and clear. I love to love. It's getting worse every year. The more I learn. The more I build with glee. And the more the more I'm a merrier.

G Greg Gordon 23:38
Veteran lesbian comedian Kate Clinton has broken through the glass ceiling to be considered a leading political humorist by progressive audiences of all lifestyles. She's currently touring the

United States with her latest performance impure thoughts. Kate talks with this way of John Bo pray about how she developed her approach to comedy and how she's tried to avoid being neutralized by lesbian chic.



24:00

You are frequently pegged as a political humorist.



24:03

The interesting thing is when I first started I was a lesbian comedian just I was known as a lesbian that was politics enough and I talked about being a lesbian because that's what I was interested in I was coming out and they said you know as a comedian you're interested in thank God I wasn't like an accountant or something. But um, so I started you know to talk about my life as a lesbian and as my life as a lesbian does grow we you know, you come out in the world gets larger. So I began to comment on politics. I started during the Reagan years and Reagan's got Alzheimer's What a shock. There's so many of us ah, when do you think it started? And the more I perform the less I've talked about maybe specific lesbian Archana, but I still get that in there. But I talk about politics and I think done from a lesbian viewpoint. It still is interesting to, to, certainly to gay and lesbian people, but it's also more accessible, I can hook the mainstream in because I'm talking about politics and then they realize, whoa, casual lesbian.



25:08

You grew up in Syracuse currently live in Provincetown, attended Catholic schools, taught high school English. How do all those things prepare you for a career as a political humorist? Where does all that come from?



25:20

Well, you know, I grew I had three brothers as well. So I had an early understanding of injustice. And I was raised in a very Catholic, very Catholic upbringing and was always puzzled by why there weren't any altar girls or why the priests were wearing the dress, by taught high school English and got to see a lot of the inequities there for women's students. And the whole it was before Title Nine. And you know, there were no sports, really, for women, or do they were just beginning to come around. So I think all of it it gave me material to I don't know if Methodists actually are producing any comedians, they make to some potluck jokes, but I don't I don't know any actually



26:01

tell us a little bit about the history of how you went from teaching high school, high school English. And was that in?



26:09

Yes, it was in Syracuse. I also taught for years in Boston, Massachusetts,



26:13

how did that lead to a career as a performer?



26:16

Well, I came out, I had been in school for 24 of my 30 years of life. And I came out I met a woman and wasn't getting much sleep at night and going into school with a big smile on my face, and actually decided that I didn't want to suffer anymore. And I took a leave of absence, the only way I could get a leave of absence and my family was completely puzzled by this, I'd been such an upstanding person until that point. The only way I could get a leave of absence was to say that I was going to school. So I went out to Cazenovia New York, which is near Syracuse, where there at the time was a place called the Women's writers center. And I a friend of mine was running it I said, Would you vouch for me that I'm going to school so I can get this leave of absence? She said fine. I had no intention of going but I went to the opening of it's a year long program. And Rita Mae Brown was there. And I was hooked. I mean, I had and I looked like a little housewife from Irwin and I had just cut my finger on a lawn mower and and tragic lawnmower accident. And I'm surrounded by total patchouli. And everybody is in flannel. I mean we were doing grunge way before grunge, you know, we had a fashion statement there and they all thought I was some kind of heterosexual spy from the burbs, you know, but that was really the beginning I started to to read all the people that I had never read all the women that I always missed. But I think



27:47

most of our listeners know you as performer, they don't think of you as a writer. Well, I



27:51

will say and this was before word processing, and I couldn't type to save my soul on tablets and Silas Oh, yes. And so I'd never taken typing glasses because I'd gone to a Catholic school and we had one typewriter and had to share I think I had the vowels one week. And so I never took typing, and I could never get a manuscript together. So I decided I would take my writing out and say it, and with this writer Center, which Adrienne Rich came, Olga broom is came and everybody who came I would say, Well, you know, there's not much written about feminist comedy. And Andrian, which was the last person there by then I had really refined the question and and she looked at me, and she said, then you write it. And it was sort of like getting an order from God. And, and I wrote it, I wrote a paper about the uses of humor in the women's movement, a friend of mine read it. And she said, Well, this is great. But you know, where are the jokes? I wrote the jokes. A friend of mine called me and said, We're sick and tired of hearing

you talk about how you wanted to perform comedy. I booked a club and you're on. And that's how I started performing. And at that time, there was a wonderful flowering of women's culture, a very active women's coffeehouse circuit. And that's really where I came up.

 28:59

We are speaking with Kate Clinton, one of the nation's favorite lesbian comics that one critic said, even the joint chiefs of staff would want to invite home with your rival of the 90s we heard this whole thing about lesbian chic, and we saw it everywhere we turn performers like yourself Liad. Alario, Monica Palacios, k.d. lang, Melissa s rich. Martina it seems like everywhere that we turn there was another lesbian, either entertainer or performer coming out of the woodworks or should I say out of the closet? Is there anything to this lesbian chic or it's just a promotion from Madison Avenue?

 29:30

Oh, I think it's a way of kind of neutralizing us. I think again, it was very, we were very powerful. It was sort of like the Year of the Woman squared. You know, it was like lesbian chic. And now it's of course the last year the bitch with the Pope's Man of the Year. So what do you expect?

 29:45

What can you say about a man who walks around a white dress? No.

 29:49

And he's no relation to RuPaul. Let's remember that. But I think that it was a way of trying to assimilate us. You know, it was like the same thing that happened to the women's movement. It was the same thing that happened. To the black movement, you know, suddenly you had a black power comb, you know, you had a product. And it was a way of trying to take the sting out of all those movements. And I think that that's what lesbian chic was about. On the other hand, I think it's great too, because there were people who came out, and we were being, you know, being heard the word lesbian, and I do believe in the palpable power of words, you know, I didn't hear the word lesbian. I heard. So I, I think it's wonderful. But I think the danger is that we believe our own press and think, Well, we have really made it you know, we've really, we're in the main stream. Now. It's very clear to see

 30:43

that sugar helps the medicine, go down, go down, go down, just a spoonful of sugar, helps the medicine go down. Most denied.

 31:05

.....

Lead alaria once said that she got on the Arsenio show, not because she was a lesbian. But despite the fact that she was, do you feel much pressure or expectation in when you're such a public figure these days? The expectation that you're supposedly speaking for all lesbians, or for the entire gay movement?

 31:22

No, I actually feel a lot less, I feel a lot more relaxed about it. Because there are so many more lesbian and gay entertainers out there speaking. You know, I don't feel the pressure as much actually, there's so many lesbian comedians, now that you almost have to have a boyfriend, you know, to have a gimmick. But so I mean, I don't feel the pressure at all. And when I probably was one of the lone voices crying in the wilderness, I didn't know that, you know, so I didn't feel the pressure than ignorance, in fact, is bliss.

 31:52

In your 1993, show out, as in you talked about each of the great social movements of the latter part of the 20th century, as having their bathroom moment. Can you explain that theory?

 32:02

Yes. Well, I noticed that every single movement seemed to involve some kind of bathroom of porcelain, some, I don't know what the connection was. But the black civil rights movement became an issue of, you know, can Don't go in there actually, we can't even drink out of the same fountain. The women's movement was the same thing. I mean, it was that whole hoopla around the era, you know, that if the era is passed, that, you know, we would have to share bathrooms. And I always wondered what kind of families these people came from. But this would be such a giant issue, and I don't go in there. And the handicapped rights movement, also involved bathrooms and access to bathrooms. And lo and behold, the gays in the military thing involved bathrooms, showers, and so God

 32:49

forbid, they have some something to do with territorial rights over porcelain,

 32:54

I think so I think it was a cool thing.

 32:56

Tell us a little bit about your current show I was in was in 1993 was really successful if you're in California and in New York, and your current show impure thoughts how especially how was that different from the 1993 show?



33:08

Well, it the way it's different is actually it has a different title. And I've dedicated it to Joycelyn Elders. And it's really very current. I mean, I think that when I first started to perform there was, you know, if, like Lily Tomlin were purple and television, you could talk about it for about four or five years until the next lesbian thing happened to the gate. Next gay thing happened. But it's all happening so quickly. Now that I'm changing material all the time.



33:36

You have also finally written the book, the book,



33:40

I'm writing the writing the book damn book, as I call it.



33:43

Tell us about the book.



33:45

Well, it's I've been performing since 1981. And it is a collection of 10 best routines from 1981 with updated intros and little sidebar notes. You know, like, when I was doing the show in Oakland, there was an earthquake. And there'll be pictures and I want stand up things and scratch and sniff things and when you open the cover, you know, they'll it'll be sort of like a Where's Waldo thing and but I don't know if I can actually get that through my publishers, but I'm working on it.



34:16

We are speaking with Kate Clinton, one of the nation's favorite lesbian comics, your humor has had a huge influence on a whole mess of comics. I mean, what is your take on humor as a as a politically astute, articulate, slightly ironic lesbian point of view? Why is it so powerful for the cause of lesbians and gay men? Do you think why is humor so useful?



34:37

Well, there's a lot of reasons. I think one thing is when people are laughing, they have like a window of vulnerability. There's a moment where you can maybe get things in that they might not ordinarily hear. And there's it's a safer way it supposedly safer. So I think there's that way when people are playing and they're comfortable if they can laughs They take things in that

they might not ordinarily hear. But I think also a good line. A good one liner is like a line of poetry. It's a good slogan, you know, it's imagistic. It's sort of you add water and, and expands. I think that that kind of thing is really important for people. I think if it's a good line of poetry, or a good line of a joke, and people can use it at work, that's great.

 35:24

And they'll talk to their friends over the coffee machine. What is the difference? I mean, you've been called a feminist. You've been called a humorist. What is the difference between a lesbian point of view and the generally accepted feminist point of view, we're also once called in a futurist.

 35:38

And I did that I was trying to type feminist in humorist and ran together, and I thought, ooh, fumaroles, that looks good. It had the idea of fuming and you know, about to burst into flames? Well, I don't know. I mean, it's so interesting. When I first called myself a feminist humorous people. It was like the biggest gimmick that you could ever have had I got into so many interviews, I know, they wouldn't have talked to me otherwise, because the concept of feminist and humorous together was so oxymoronic for almost everyone. So it was a great gimmick. Now, I mean, calling yourself a lesbian comic. It's like, oh, yeah, another one. You know, some straight people are actually doing it as a kind of a career move. It's been so successful not. But in, you know, in this particular two years, it is.

 36:25

How about parents, your parents and the L word? Oh, to deal with it.

 36:30

They're able to say it now my dad can say it. Sort of strongly. He used to say it behind his handgun. But, you know, the difference is, at four years ago, when I went to the Gay Games in Vancouver, I told my dad, I was going to go games and tried to get around it. This time. When they were in New York, he asked me if I was going, we've made some progress.

 36:51

Was that hard to transition to deal with your parents and coming out?

 36:56

Well, God, yes. My mom died. No, not because of it. But certainly, that's what they led me to believe. Don't tell your mother Don't tell her no. But it's, it's a process. You know, it was hard for me. I have three brothers. I just called them and they're all home there. We wish they could

work. But anyway, they. Two of them were very supportive. One is kind of a right to life. Not kind of, I mean, he's like, takes the best carries, you know, pictures of eggs in his pocket. I'm worried about him. He actually came to a show under duress and not wearing a dress, but under duress. Oh, my God. And the only thing he said to me after the show was, your diction is very good. To me, like I heard every word you said. And my sister who is younger than me, has always been wonderful. She's very proud of me. She brought her little three and five year old to come to the show, they call me and joke. I was forbidden to see some of my nieces and nephews for a while. And because they thought I was a bad influence. And I was the aunt, you know that pick them up. We went to the carwash and screamed all the way through and pretended it was like a monster movie and I bring the kids home, they wouldn't have voices in my bacon, what did you do? And I said, Dad, we went to the carwash, you know, screamed and yelled, and, and they said, Well, we're going to when I came out to them, they said, you know, we have to tell them that they can't hang out with you anymore, because you're a bad influence. I said, I'd really like to be around when you do this, because we've had nothing but a riot. So there was an awkward, horrible time there. But as soon as they turned teens, I noticed. They were like, could they come and spend the year with you? Could they spend their 16 year with you? And I'm worried about straight families. I don't really think it's going well for them. And that's why they turn their attention to us because their own lives are so messed up. But you know, I think sometimes they're jealous. I mean, I can see my sister going, you're going where you're having people over for dinner. Yeah, but no, I think



38:55

that