

- And if anyone would like further information, they can always call area code 512-479-8473. And I would be more than happy to talk to anyone about the work of Texas Human Rights Foundation about this lawsuit specifically. I urge people to get involved because I know people want to know, well, what's my money going for? And I want to reiterate that any membership dues, any contribution at this point, unless specifically designated otherwise, will go directly to the cost of the lawsuit. And we need it.

- Which is what it's all about.

- Exactly.

- Now if y'all didn't catch that number and stuff, you know you can call the switchboard all the time. And they've got all that information there.

- So they enjoyed our stuff at the thing tonight.

- Oh, yes, very much.

- Good.

- And I would like to thank both of you not only for allowing me to be on the show, but particularly for providing the music mix at the show tonight. It was really nice.

- It's all Buddy.

- Well, if you guys are here in town and there's something going on that you want to let us know about, just call us. And you're more than welcome to come by and talk to us.

- Any time.

- Any time. That's it.

- Just ask me one question and I'll go on for days.

[LAUGHTER]

They're like, shut her up, please.

- Thanks a lot. Suzy with the Texas Human Rights Foundation. And they're needing your dollars for the December 10-- December some odd some day.

- December something. We-- yeah.

- Right. The date is not set.

- See what--

- We anticipate that it will be in December, possibly even at the beginning of next year.

- What we want is a gay and lesbian radio station. And if every queen in the country, because there are 30 to 40 million of us in the United States, if everybody would just send us \$1, we could set that up.

- That's right. That is so true.

- So send your dollars.

[LAUGHTER]

- Please send your dollars. I would like to keep my job.

[LAUGHTER]

Keep me employed.

- You will. Thank you very much. And keep us posted on what's going on.

- I certainly will. I'll be back anytime there's any tidbit of news.

- Good.

- Or at least call in, right?

- Oh, definitely.

- Jimmy will tell you how to do that.

- You bet.

- Thanks for stopping by.

- All right. Thank you very much for having me.

- Sure.

[MUSIC PLAYING]

- Midnight on *After Hours*, we play music.

[MUSIC PLAYING]

[MUSIC - SISTER SLEDGE, "WE ARE FAMILY"]

After Hours, every Saturday night at midnight right here on KPFT Houston, 90.1 FM.

[MUSIC PLAYING]

- Listeners should be aware that the following program contains language and audio images which may be found disturbing and may not be suitable for your snotty nose little brat, who probably cusses like a sailor behind your back anyway. Parental discretion is advised.

- Are you queer?

- Yeah.

[LAUGHTER]

I certainly am.

[LAUGHTER]

Now if I could just find a man, I'd show you what a faggot does in the middle of the night.

- Oh, I bet they know.

- Girl. Well, maybe the women don't.

- Stephen Hotze knows.

[LAUGHTER]

I love you, Steve.

[KISSES]

- Kiskey kiskey.

- What's a boy in love supposed to do? He's supposed to register and vote.

- Yeah.

- And vote those jerks out of office, girl. 90.1 FM, KPFT Houston radio celebrating live from the heart of the Montrose. We're here.

- And we're queer.

- And you're listening to it on KPFT, yeah.

[LAUGHTER]

- Rebecca and I went camping. We made camp. We spent some time eating. We were laying down by a stream. And all of a sudden, there were shocks. My arm exploded. Rebecca was hit twice and started to bleed to death. I attempted to carry her. But I was unsuccessful. The entire walk out of the woods, I believed myself to be hunted. My name is Claudia Brenner. We were identified as lesbians by a stranger with whom we had no connection. He will spend the rest of his life in prison. But Rebecca, who was 28 years old, is gone.

- Homophobia can kill. Education is the only lasting weapon against bigotry, which is why the Lesbian and Gay Public Awareness Project wanted you to hear and think about this message.

- For more information, write us at Post Office Box 65603, Los Angeles, California 90065.

- Ah, yeah, that was The Flirtations from their latest. And we're wanted to talk about this, along with the sex in-- Texas Human Rights Foundation, the Diverse Works thing. Have you seen it?

- No, I haven't been out there yet. Everybody's going, wait, who is that?

- That's Kirk.

- That's not Buddy.
- No.
- Buddy's gone.
- Buddy left.
- Buddy's dust.
- Ta da.
- He's out of here.
- He has a union meeting at 10:00.
- Does he really?
- And yeah.
- Oh.
- And it seems--
- So that's why I'm sitting here.
- It seems he's going to have these union meetings once a month on a Sunday, 10:00 in the morning. So--
- So we'll call this Sunday our time of the month.
- Yes.

[LAUGHTER]

Wonderful. Wonderful.

- We'll just plan on it.
- So I think as long as he's got his union meetings, he's tired of nodding out in the middle of them.

[LAUGHTER]

- I can see where that would cause problems.
- Yeah, since he's the president of the union.
- And all.
- Yes, this-- for the-- oh, I never get the name right of this union.
- Don't even try then.
- It's the union for all of the people who work at the police department who are not police officers.

- That is the longest title for an organization I believe that I have ever heard.

- Actually, the real title is longer. It's the Support Personnel for HPD.

- Ah, OK. All right.

- But that has nothing to do with Diverse Works.

- Nothing.

- No.

- Not a thing. No, you asked me if I had been. And no is the answer

- Oh.

- I haven't had a chance to get out there. I had things to do tonight. And I would have loved to have gone tonight, what with it being free and all.

- Yeah, well, you see, it was free. They had a jar. And people put money and checks and stuff in it. But it was-- you're under no obligation to do so.

- Roger called and said, you got the union wrong. It's the Houston Police Support Personnel Union.

- There it is.

- And the board meeting is not till next week. Mary may not even be here at all next week.

- Oh.

- I was going to tell you that at dinner tonight. But now, that's all on hold with Frank sick.

- You don't have a union meeting tomorrow?

- No, I'm tired. Remember? Lamar said so. So I'm going home and I'm going to bed.

[LAUGHTER]

To hell with this.

- He's leaving us for no good reason.

- Well, we had to cancel the meeting next week because two of my officers are going to be out of town.

- Oh.

- And my treasurer doesn't have the financial report ready. So I said, well, good. We won't have a meeting until next Sunday. That will give me two weeks away from that hateful radio show.

- Oh.

[LAUGHTER]

- So it's my responsibility to be hateful. Is that [INAUDIBLE]?

- No, that's my job. Y'all can be nice.

- We can?

- Well, you said you didn't have the anger in you.

- I'm good at nice.

- I've got the music in me.

- You've got the music in me.

[LAUGHTER]

Girl.

- Oh, good lord. We are going to play disco.

- Well, listen.

- Who's Kiki Dee?

[LAUGHTER]

- No, don't play all that weird stuff, Mary. Play what they want to hear, the same old stuff.

- Oh.

- The radical stuff.

- The radical stuff, yeah.

- And who's going to be here next week?

- You and I.

- Oh, OK. I'll see you later. Bye.

- Bye.

- Bye, Buddy. Thanks for dropping by tonight.

- Yes.

- We really appreciate it.

- Yeah, well, he told me, didn't he?

- I guess he did. Read on the air.

[LAUGHTER]

- We were talking about--

- Diverse Works.

- We tried to, anyway. Have you ever seen performance art? Do you know what--

- I know I--

- Now, I've always-- they're calling this performance art. I think of performance art as somebody getting up there and doing strange things.

- No, see, that's what I have in my mind when you say performance art. The only piece of performance art that I've seen full length, and I can't-- I don't know that I should even bring it up because I don't remember the woman's name. But it was the piece that was commissioned at this year's international festival, Houston International Festival.

- That's what I think of as performance art.

- People were down there acting like animals.

- Yes.

- And they were flailing around. And some guy floats up the bayou and starts killing all these people. And they come back to life and all this--

- Esoteric.

- Eso-- thank you.

[LAUGHTER]

I didn't want to use the word weird. Esoteric-sounding music. And just, I thought, well, that's lovely.

- Yes.

- Let's see some more of that next year.

[LAUGHTER]

- No, this is not what this.

- This is not my cup of tea.

- This is real artwork. But it's not what you think of, just like bronze sculptures or oil paintings. It's artworks using everyday objects.

- Such as?

- Oh, I don't know, beer bottles, and candles, and things to create an image of what the artist is trying to say.

- Oh, OK.

- Some of it is-- there was one that was very interesting. It was a pup tent. And inside was, I guess, a slide projector. And it was showing all these different slides on the surface of the pup tent from the inside.

- Oh, on the inside?

- Yeah.

- Well, that sounded cool.

- There was a video without sound. But it was interviewing straight and gay people in Cuba about what it was like to be gay there. And they had-- it was subtitles.

- Oh, OK. Good. I was thinking, well, interviewing Cubans without sound.

- Yes.

- Fascinating.

- It was subtitled.

- But it was subtitled.

- Yes. Then there were semi-sculpture pieces that maybe hung on the wall. There was drawings and paintings using-- more collage-type stuff. Several of the pieces almost brought me to tears.

- Oh, really?

- Yeah, it was that--

- It was that strong?

- It was that strong, especially the AIDS stuff and the bigotry stuff. There were several pieces celebrating the male and female body, which, beautiful stuff.

- Well, how neat. I do want to get out there and see that. What, I hear you say it's going to be up there till the 16, is that right?

- It's something like that, yeah.

- Yeah.

- [INAUDIBLE] some time.

- Now, the official-- this is the other thing I want to talk about. The official address is 1117 East Freeway. I think if you do that, you'll never find it.

- That's what I understand. I understand it is hell to find Diverse Works. I've never been there.

- It's easy to find Diverse Works. You get on Main Street, Main Street, Houston. And you go North. You pass.

- Let me write that part down.

- You pass-- yeah, you go over the bridge. And where South Main becomes North Main, you pass the University of Houston there. And you go two streets. Once you're over the bridge, there's some lights at the end of the bridge. And you go one-- you keep going through the light. And it's called Naylor. You turn to the right, it curves, and you're there. It's the easiest place to get to if they would give it a different address. It's just weird.

- The East Freeway address is a little deceiving.
- Yeah, I don't know how you would get there if you were on a freeway because it's a dead end off of the beginnings of North Main.
- Huh.
- Naylor Street, N-A-Y-L-O-R.
- L-O-R, yeah.
- And you can only turn right on Naylor. That's it.
- Well, we've been talking about this and have yet to say the name of the-- it's, what, out?
- Out.
- Voices from a Queer Nation. Now, is--
- And it has nothing to do with Queer Nation.
- That was my next question.
- No.
- I was wondering if it was connected at all. But--
- No, not at all.
- Cool.
- Plus, they have all kinds of different things going on in this place at different times. They've had performance art with people doing strange things with their bodies. Yes. They also have this great bookstore that's attached to it.
- Oh, really?
- All kinds--
- In Diverse Works?
- Yes, all kinds of different books on feminism, gay life, political things, postcards, and jewelry, and stuff like that.
- How great.
- Yeah.
- How great.
- And they're open 10:00 to 5:00 at Monday through Friday. No, no, no, Monday, I think, they're dark, I believe.
- Yeah, I am going to have to get out there and see that.
- It's great.

- And you said that there were pretty much a ton of people out there tonight?
- A lot of people I knew too.
- Really? There probably would have been a few people that I knew as well.
- Oh. Oh, I'm sure.
- Which I suppose is a possibility. So what are we going to do now? Yeah? No? No? Not that.
- Well, this has nothing to do with it. But I would like to play this because we've had several people comment. Well, we opened up with--
- "Wind Beneath My Wings."
- Yeah, and that was by the New York Gay Men's Choir. Chorus.
- Which is--
- Chorus
- Chorus.
- Not a choir.
- Nice.
- What is the difference between a chorus and a choir?
- I think a choir tends to be more religiously-leaning.
- Really?
- Yeah.
- Is that it really?
- I think. That's my guess on the matter. In fact, I remember in junior high school here in the big H, I joined the chorus, not the choir, which was led at that time by Barbara Jordan's sister.
- No kidding.
- Yeah, and I was very excited to go home and say, Barbara Jordan's sister, who's in charge of the chorus at school. Mom goes, the choir? No. The choir. Not.
- Mom, yeah.
- I'm done.
- Before we get away from the Diverse Works thing, I want to mention again for people who didn't catch it, the woman we interviewed tonight Suzy Wagers, who is the Director of Development and Administration--
- What a great guest.

- --of Texas Human Rights Foundation, yeah. And you can reach her in Austin, area code 512. The number is 479-8432.
- And if you didn't get that, you can give us a call up here with Sean.
- Yeah, up here, we've got it or at the switchboard.
- The switchboard. Either one.
- Oh, and the switchboard's number is 529-3211. I ran into a guy who finally came out of his shell.
- Oh, boy.
- And he said, I listened to your show for a couple of years. And you always talked about the Gay and Lesbian switchboard. But you never gave the number.
- I've noticed that a couple of times sitting up here the past few weeks. And I thought, well, I guess everybody else in Houston knows it besides me.
- Well, I just assume. See, when I travel, I want to find out what the gay life is in other cities. And the first thing I do is take the old telephone directory and look up gay.
- Do you?
- For the gay switchboard. The gay hotline.
- Oh, and in the White Pages?
- Yeah.
- Well, I had never thought of that.
- I just assumed everybody would just look up in the directory.
- I never thought about that.
- Yeah.
- I guess so.
- Whenever you're traveling, do it. Not a problem.
- I'll have to remember that. I may be living in Phoenix here before too long. So I--
- Excuse me.
- Well, it's just a maybe thing. So we'll talk more.
- Gosh, they come and go, don't they?
- I'll leave that comment alone. Thank you.

[LAUGHTER]

- I was describing your-- you being here, not your sex life.

- Oh, my possibly tenure.

- Yes.

- I see. I see. It's just a possibility.

- Oh.

- I'm not-- it's not even a probability at this point.

- Really?

- Yeah, it's just a maybe thing.

- Oh.

- But rambling. We have got a lot of stuff to do tonight. We've got some stuff to play, got--

- Oh, yeah?

- From what I understand, we have got some tickets to give away. I don't want to get too much into it right now. But we'll--

- We do have tickets. That's right. I forgot about that.

- Well, that's why I gave you this.

- Oh.

- I thought, well, maybe, it's a--

- Oh, I didn't understand what you had written there.

- Oh, this word is the one that was throwing you?

- Ah, yes.

- Which was the whole point of the note.

- Yes, where is that piece of paper?

- I don't know.

- Anyway, we've got tickets to give away for a concert coming up out in that Cynthia Woodlands thing.

- Is it? I was thinking it was the Astroworld. It was at Astroworld.

- Oh, is it?

- I could be wrong. I'm not sure. Well, why don't we find the piece of paper. We'll--

- I think we need to find it. But I think anybody who's looking for tickets for that is going to know that because it's the Morrissey and Frank concert.

- Is it really?
- Yeah.
- Morrissey and Phranc. Phranc--
- Yeah, not Jim Morrissey.
- No.
- No. Oh.
- That's Morrison.
- Oh.
- And besides, he's dead anyway.
- Yeah, been that way for a long time.
- And we're not talking Frank Sinatra.
- No, we're talking Phranc with a P, that lesbian folk singer.
- What?

[LAUGHTER]

- I forgot my wallet, Mary. Roger wanted something to eat.
- What are you doing here?
- And I needed my wallet to drive.
- I thought you left.
- Oh, I did. I forgot my wallet.
- Oh.
- Well, I'm glad you came back. What'd you do with that piece of paper?
- Goodbye again.
- We're still talking.
- What piece of paper?
- The piece of paper about the tickets.
- Yeah.
- What tickets?

- The Phranc and Morrissey tickets that we're going to be giving away tonight.
- I handed it to you, man.
- Oh.
- What did you do with it?
- Oh, good. Now it's lost.
- Ah, this is for you.
- People are going to be calling in and we're going to have anything to give them. We'll find it. We'll find the damn things.
- He just called?
- But--
- It was in the box.
- Oh, please.
- Do you know her?
- Well, hold onto that.
- Oh.
- Yes, I do.
- Well.
- Bye.
- Bye.
- Bye, Buddy.
- It's been fun. Well, so we've got--
- Always nice to have Buddy stop by, don't you think?
- Isn't it? Yeah.
- Yeah.
- So we've got some Morrissey and Phranc tickets to give out later on in the show.
- Not right now.
- So you want to-- no, we're not going to do it now. So don't call.
- We'll let everybody get a chance to get home [INAUDIBLE].

- But we're going to let you know. And I think-- let's see. Do we still have the CD in the slot there?

- Why, in fact, we do.

- Why don't we hit number 15 on that? See? Because we only have a pair of tickets to give away. But we want you to know that like this song, everything is possible.

[MUSIC - RAY CHARLES, "IN THE HEAT OF THE NIGHT"]

- "In the Heat of the Night." We have blues for you on 90.1 FM KPFT, Houston, Texas, 4:00 am, Sundays.

- Ooh, I know you are. Mm, blues for you coming up at 4 o'clock.

- Them Blues Broads going to be dragging they butts in pretty shortly.

- Pretty soon. Pretty soon. Did you catch the show last week? They had that live band.

- Oh, man.

- Wasn't that fine?

- I had such a good time listening to that. I really, really did. And--

- You have a long drive home. So you probably got to-- yeah.

- I had quite a bit of it, in fact.

[LAUGHTER]

Yeah, but--

- I don't know what they have coming up tonight. But they will be here at 4:00.

- Yeah, and actually, they'll probably be in here pretty shortly.

- Oh, yeah. But they always stop in early.

- And so they can get their show together so you can enjoy it as much as they do. So what are we going to talk about?

- We're going to talk about birthdays.

- Mine's not till August. I don't see the point.

- No one cares about your birthday.

- Jimmy, I am-- what?

[LAUGHTER]

Well, it was the Jimmy and Kirk show. But--

[LAUGHTER]

I'll hang around a little bit longer.

- This is called the education hour here because, lots of times, you don't know people whose birthdays I'm going to talk about.
- And you're going to tell us who these people are.
- Kind of, yeah.
- Cool. Hit it.
- Oh.
- No, not that. Hit that.
- Rainer Werner Fassbinder.
- Oh, I know who he is.
- Who is he?
- He's that German director.
- Aha.
- And he directed--
- *Querelle*.
- *Querelle*. Thank you.
- You know what *Querelle* is?
- It's a German film starring Brad Davis, who's just cute as hell, don't you think?
- Yes, absolutely.
- But that's all I know about it. I've never actually seen it.
- Oh, OK. It was a book by Jean Genet about a man, and his masculinity, and how fragile a man's mind can be.
- Hell, I can tell you about that. Don't take no French feller to talk to you about that.
- I guess not.
- This Houston boy can do that. Who else? Now when is his birthday? Today?
- No.
- Oh. Well, when--
- In fact, I can't find it. I'm really embarrassed. I forgot--
- As well you should be.

[LAUGHTER]

- Because it doesn't say.
- But he does, in fact, have a birthday.
- He has a birthday.
- And it is sometime on the calendar.
- Yes.
- So happy birthday, Rainer.
- How about, OK, the 30, which was Friday?
- Earlier this week.
- Yes.

[LAUGHTER]

- Thursday, I think. Thursday.
- Countee Cullen.
- Who?
- Countee Cullen.
- I couldn't even tell you the gender of this person.
- Countee Cullen was a Black writer from the Harlem Renaissance who, along with Langston Hughes--
- That name, I know.
- He, and Countee Cullen, and several others created the Harlem Renaissance of the '20s and the '30s. There was a movie out recently, *Looking for Langston*, which talked about his poetry and writings.
- Cullen's?
- No, Langston's.
- Langston's. Well--
- But I believe some of Countee Cullen's work was in it.
- Oh, really?
- Yeah, it was a black and white film that they did. They did some poetry reading and stuff over it.
- Cool.

- Yeah, and also, in a new book, *Brother to Brother*, which is an anthology of Black literature just out on the markets now by Essex Hemphill, another Black poet, he talks about Kent-- Countee Cullen. And the problem now stemming in the Black community is that they're trying to erase the homosexuality of these men.

- Oh, really?

- Because the Harlem Renaissance was really, really a fine era for Blacks because it was the birth of literacy.

- Oh, yeah, well, sure. Sure.

- So the Black community is trying to erase the homosexuality. And we're here to keep it alive.

- Yes, we are.

- And on the 31, Walt Whitman was born.

- Well, now everybody knows Walt Whitman.

- Oh, yeah?

- Yeah.

- I'll bet there's some people who don't.

- You're probably right.

- Yeah, he wrote--

- *Leaves of Grass*.

- There you go. One of the finest male erotic poetry stemming from the Civil War era.

- Some beautiful stuff, yeah. It's a little--

- And everyone's favorite, the first--

- Don Henley.

- Marilyn Monroe.

- Marilyn. Well, of course Marilyn. Do you know little Marilyn Monroe's story from Kirk? Kirk was born five days after Marilyn died.

- [GASPS]

- Marilyn and I were never alive at the same time. So if there is reincarnation, I guess I'll be the next Madonna. No.

- I'm here to tell you he won't be.

[LAUGHTER]

- Girl. I am--

- So how do you like that?

- I'm wounded. I don't know that I can go on.
- I'll bet you can.
- Sure, I can.
- And on the 3, now that's going to be Monday, Allen Ginsberg.
- Now I don't know as much about Allen Ginsberg as I should. I know he was a beat poet.
- Yes, and the beat poet-- he, and Jack Kerouac, and John Wieners, and Harold Norse, and several others brought about the beat poetry, which was not for you to read, but for you to feel.
- Experience.
- Experience. And it was a lot of questioning the ethics and the morals of the day, which we've been doing ever since, so it seems. And he was one of the first openly gay people I ever heard about.
- Really? Now, I heard about him recently on some radio show interview or another. I believe he was on.
- He may have been. He's still going strong.
- Yeah, and it was just--
- He's about 65.
- Yeah, and it was really fascinating to listen to. And it was one of those things where I knew little to nothing about the man and probably wasn't filled in as much as I could have been from a radio interview. But it was still fascinating stuff.
- Do you know his--
- And really interesting.
- --the name of the big poem that won him fame and fortune? It was called "Howl."
- "Howl."
- H-O-W-L.
- Yeah, I was going to say, I was about to say scream. But I knew that wasn't right.
- Yeah, and what this was was a very-- we couldn't talk-- we couldn't--
- We couldn't read on the air.
- We couldn't read it on the air, no. It's very erotic. It's using all the words that you're not supposed to use and stuff like that.
- The big ones, huh?
- Yes, and he went on trial for that poem.
- Good heavens.

- Yes. And it was knocked down because it was called obscene at the time. And he won the case. And that just opened the doors for free expression.

- Well, that's good.

- Yeah.

- And when was this? What time period are we talking?

- The '50s.

- The '50s? Really? How fascinating.

- Yeah, it's hard to believe that something like that could occur in the era of McCarthy and all of that, kind of, stuff.

- Yeah, oh, well, yeah, because, and I don't want to sound ditzy, but oh, OK, I was born in '62.

- Oh.

- And so not to make you--

- Were you?

- Not to make you feel any older than you actually are. but--

[LAUGHTER]

As if that were possible. But--

[LAUGHTER]

- Oh, you bitch.

- And I haven't even started on your clothes yet.

[LAUGHTER]

Just how old are those denim overalls?

[LAUGHTER]

But that '40s and 50s, a lot of the things tend to run together in my mind.

- Sure. I can understand that.

- Yeah, because I wasn't there. And I have nothing to reference it to in my past.

- Well, '40s-- of course, I don't remember '40s. Shut up.

[LAUGHTER]

- None of them?

- No.

- How fascinating.

[LAUGHTER]

- But that was mostly war and right after the war.

- Yeah.

- And the '50s was more of the era of the Donna Reed.

- Yeah.

- Everybody wanted the ranch house in the suburbs with the--

- And the doctor for a husband. Don't we all?

- Right. And the apron, and pearls, and all of that, kind of, stuff.

- And isn't that all we still want out of life?

[LAUGHTER]

A doctor for a husband.

- Well, I've got one. And you don't. Ha, ha, ha.

[LAUGHTER]

I do.

- Just twist that knife.

- Stanley is a doctor.

- Just twist that knife.

[LAUGHTER]

I'm so alone in this world.

- Yeah, well, hurry. Your looks are fading fast.

- Well, at least I'll never wear clothes like that.

- You did, did it last week, as a matter of fact.

[LAUGHTER]

- Fine. Who else has a birthday? Damn you.

- Well, a thing has a birthday.

- What's the date?

- In 1937, Friday-- not Friday.

- [INAUDIBLE]

- But the 2nd, which is today.

- Oh, today.

- There's a premiere of an opera called *Lulu*.

- *Lulu*.

- Have you ever heard of it?

- Vaguely. Is this like *Little Lulu*?

- No, not hardly.

- Harvey Comics? No.

This is-- one of the first of those operas or music that it's like the "Rites of Spring" by Stravinsky, where it's got a lot of nonmelodious stuff.

- Oh, yeah. Yeah, the pulsing stuff and the-- yeah.

- Right. Right. And singers who sing and you're not sure if they're on key or not or whether they're supposed to be. Well, that's the type of opera that *Lulu* is. It was performed just a few years ago here in Houston.

- Oh, really?

- People walked out. But it's an experimental opera.

- Yeah.

- But the wild thing about this, I think it's the only opera with an out lesbian character, *The Countess*.

- I think that's probably a safe bet. I can't think of any.

- Yeah, just--

- Except for some-- well, no, I don't know.

- Openly gay.

- Yeah.

- Openly lesbian.

- Yeah, well, a lot of that stuff is hinted at in some Wagner stuff and some--

- Sure.
- Anything with sirens in it, and vixens, and that type of thing.
- Oh, yeah. But this is openly gay, openly lesbian character. And not only that, but she's the only character in the opera who really loves Lulu. Everybody else is just using her. Yeah.
- Huh.
- Neato stuff, huh?
- So that's the dates that we've missed.
- Yeah.
- But we can celebrate *Lulu* today.
- We can celebrate *Lulu* today. Yes, we can.
- Let's all sing off-key today.

[LAUGHTER]

No problem for Jimmy.

- We sing that way every day.

[LAUGHTER]

- So we're all caught up on that score?
- I wanted to do a couple of more.
- Oh, well, then let's--
- See, coming up next week.
- Oh, OK.
- On the 6 is the birthday of Harvey Fierstein.
- Oh, really?
- Yes.
- And how old will Harvey be?
- Old.
- Older than you?
- He was born in 19-- he was born in 1954.

- Not older than me.

[LAUGHTER]

- Now for people out there who might not know who he is--

- Oh, please.

- Hey, we have people that probably are listening for the first time tonight.

- Oh, that's true. I suppose that's true. Har-- would you--

- Harvey Fierstein.

- And you want me to explain who he is?

- If you will.

- Fine. Harvey Fierstein wrote-- is possibly, probably most famous for having written and starring in *Torch Song Trilogy*, not only off and on Broadway, but in the film version as well. And a wonderful play, wonderful movie, and both very, very powerful pieces.

- Yeah, in fact, if you listen to our opening, there's a part with a real scratchy voice that's screaming about-- that's the part of him in the cemetery when he's talking about, you had it easy.

- Right. Yeah, easy.

- He's talking to his mother.

- Yeah.

- You lost your husband in a nice clean white hospital. I lost mine on the streets. That's Harvey.

- Did you-- he was the voice on an episode of *The Simpsons* this past season.

- I heard that. But I didn't see it.

- Oh, I was on the floor.

- Was it that good?

- Oh, he was-- Homer had grown hair. And so he was moving up in the world.

- Oh.

- And Harvey Fierstein's character was his personal secretary and fixed everything for him. He'd forgotten his wife's birthday. And the secretary fixed that and was fixing things with him for his boss and everything. Well, then his hair started to fall out. And the boss fired him again. And the secretary comes back. And Homer says, oh, I'm so sorry. I was such a fool. And he says, no, you weren't a fool.

[LAUGHTER]

You couldn't possibly be a fool because my mother told me never to kiss a fool. And I'm about to kiss you. And he kisses Homer.

- No kidding.
- Yes, he did.
- That was a pretty good imitation.
- I was going, get it.
- Yeah.
- Get it.
- It was like Harvey Fierstein meets Elmer Fudd.

[LAUGHTER]

- I was not. all I was trying for was the accent.
- I know. I know. I know.
- I was not trying to be--
- Don't you do this--
- You persecute me on the air.
- Don't you do this kind of--
- And I just can't deal with this.

[LAUGHTER]

I need a--

- Pull yourself together.

[SLAP]

- I'm fine. Ow.

[LAUGHTER]

Ow, Jimmy.

- Oh, that felt so much better.
- Well, actually, for me too. Thank you.
- Ah, well. On the 5, there's a couple of birthdays here that you--
- It's my day then.
- Yes.

[LAUGHTER]

That you may or may not know. John Maynard Keynes.

- No.

- No? He is an economist, the Keynesian economy.

- Oh, that.

- That John Maynard Keynes, yeah.

- Oh, I know that, not know it, but--

- Some of the very basic of economy is based on his theory.

- I'll be, yeah.

- And Frederick, Federico García Lorca.

- Yeah, that's-- L-O-R-C-A, isn't it?

- Yes.

- So I know the name. I just-- is it music?

- He's-- no, it's poetry again.

- Poetry.

- And in fact, some very beautiful homerotic poetry. And for this-- and he's Spanish from Spain, was from Spain.

- Oh, I was thinking German.

- No.

- I don't--

- When--

- Federico, German. It just came together in my mind that way.

- Yeah, when Franco came into power, one of the first things they did was haul him out and execute him.

- Good thing things have come so far in Spain, yeah.

- Things are different in Spain.

- They are. They are since Generalissimo Francisco Franco is still dead.

[LAUGHTER]

I heard that before.

- As a matter of fact, there's been some-- a couple of homoerotic movies made in Spain.
- Oh, really?
- Yes.
- So things are loosening up there a bit.
- They are coming. Since they shot Lorca for being gay, for his homoerotic poetry.
- That was it.
- That was it. Nothing political. Nothing. It was for his homosexuality.
- Good thing we're not considered criminals here in Texas.
- Yeah.
- Good thing that nothing like 2106 is still on the books. Pick a number, Jimmy.
- 17.
- Thank you.
- This one's becoming a theme song. We're at-- oh.
- Good gosh. It's--
- 2:52 and 1/2.
- Yes, it's seven minutes before 3:00 already.
- Yeah, and if you--
- Ooh, got the BBC coming up and everything.
- BBC coming up at 3:00. And in case you didn't realize it, this is *After Hours*, radio celebrating life from the heart of Montrose. And it's Kirk and Jimmy.
- Sure enough, yeah.
- And pretty soon, it's going to be Jimmy Somerville.
- Yeah.
- Hi. This is Craig Washington reminding you that none of us are free until all of us are free. So keep listening to *After Hours*, KPFT Houston, 90.1 FM.
- Yeah.
- Yeah.
- Hous-- radio celebrating life.

- From the heart of the Montrose.
- Yeah, it is.
- That's nice to hear that. I like that Craig Washington thing.
- Yeah, he's catching so much flack these days over the APH thing.
- Oh.
- Or APV.
- Yeah.
- Probably village stuff. It's coming up on news time here shortly from the BBC.
- About a minute to go. And we're going to be back afterwards.
- For a whole other hour of this.
- We're going to talk-- a whole other hour.
- Of these festivities.
- Well, 40-ish minutes.
- Yeah.
- We're going to talk about what's going on in the community. We're going to be giving away tickets.
- Yeah, got to get rid of those Morrissey, Phranc tickets.
- Yeah.
- Phranc--
- So call your friends. It's going to be one of those deals.
- Yeah, and--
- And we only have one pair to give away.
- Yeah, and that's it. And that's what we've got tonight for you. And I remember-- we'll talk about that when we get to the tickets because we don't have all the time in the world.
- We've got 30 seconds.
- All right. Briefly, I remember when I first heard of Phranc, I was working at another public radio station. And they talked to her, an interview with her. And it was when she had just come out with "I Enjoy Being a Girl."
- Oh, yeah.
- And I saw a picture later of her. And I went, you just don't look like you.

[LAUGHTER]

But darn it, you sound like you do. And that's the important part. We're sounding like we're having a good time. And by gosh, we are. This is KPFT in Houston.

- This is London.