

SPEAKER 1: The whole show, Kate Clinton. Yeah.

SPEAKER 2: That's back where I still am, you know?

SPEAKER 3: What, some of the comedy part of-- I mean, Kate Clinton, as far as I know, is--

SPEAKER 2: Yes, comedy and so on. But she goes, you know-- but. Yeah. Shut up.

[LAUGHTER]

SPEAKER 2: But, you know. RMP And--

SPEAKER 3: Yeah.

SPEAKER 2: Bring me good, old Lynn Lavner, and I want some of these old things that are still sitting over there, in these big pieces of vinyl at my house.

SPEAKER 1: Vinyl?

SPEAKER 3: Vinyl? Whoa.

SPEAKER 2: Excuse me, hello.

SPEAKER 3: Jeez.

SPEAKER 4: Now, wait a minute, what does a sex outfit have to do with music? That's all that vinyl's for, nowadays.

SPEAKER 2: No that's your couch. Leather's for the outfits. And then [INAUDIBLE]--

SPEAKER 1: I still have a, what is it, lesbian concentrate album that I have up in the-- it had a big, old orange on the front of it. It was a-- had a variety of old lesbian music.

SPEAKER 3: I've heard about that because it was something that channel 8. I'm going to guess it was *in the Life*, a couple of months ago, was doing it on the what is it? Olivia?

SPEAKER 1: Mm-hmm. Olivia Records.

SPEAKER 3: Yeah

SPEAKER 1: Yeah.

SPEAKER 3: Olivia Records--

SPEAKER 1: Pokey, when I met Pokey, that's what Pokey did in town. When I first met her, she was the distributor for Olivia Records in town.

SPEAKER 3: And Talking about how they started with their albums, Chris Williams. And how, now, they've kind of gotten a little bit away from the music. And now they're doing the cruise lines and, basically, doing all of this promotion for the lesbian community.

And remember, they were talking about the Florida concen-- the lesbian concentrate, just after the Anita Bryant.

SPEAKER 1: Yeah. I have that album because it has "Ode to a Gym Teacher" on it.

SPEAKER 2: Yeah.

[LAUGHTER]

SPEAKER 1: And it has Pat Parker doing that poem that she did.

SPEAKER 2: Doing that poem, yeah.

SPEAKER 1: Yeah, doing that-- it's OK for you to be gay, just don't-- oh, what is it?

SPEAKER 5: Where will you be when they--

SPEAKER 1: No, this one is about, it's OK for you to be gay, just don't show it. And, then, she goes on and talks about, well, what is it-- something about being straight. All her all her friends are talking about what they did this weekend. But you can't.

And you can't kiss your lover, but they walk around pregnant. It's like, don't push it in my face. I can't remember what it was. But Pat Parker's on there.

And that was the first time I-- when I bought that album, it was still out.

SPEAKER 2: And that's why we need to play them once in a while. So we don't forget those things.

SPEAKER 1: And that's when I fell in love with Pat Parker and started buying her poetry books and, oh.

SPEAKER 3: Well, next time you're here, unpack the vinyls. And we still have the turntables. We'll just have to figure out how to do them without scratching sounds.

SPEAKER 1: Yeah, that'll be hard because this one is well worn.

SPEAKER 3: Well, no, no--

SPEAKER 1: It's almost a spring, let me tell you. It's so worn, it's almost grooves right through it. Springy.

SPEAKER 3: No just the turntable scratching that show in front of us does.

SPEAKER 1: Mm-hmm.

SPEAKER 5: Oh, yes.

SPEAKER 2: Have you ever heard "Ladies Don't Spit and Holler" that Lynn Lavner did?

SPEAKER 1: Yes.

SPEAKER 2: It was, like, her first--

SPEAKER 1: Oh, yeah. Oh, yeah.

SPEAKER 2: I love that album. Her very first thing.

SPEAKER 1: Yeah, Lynn Lavner had some good stuff. Yeah. Yeah, there was some good stuff. And some of that falls under the terms, you were talking about, that, kind of, folky music.

That period right after-- well, right when Olivia Records was really starting to hit, people were beginning to know who they were. It was a lot of folky stuff. Lynn Lavner and Meg Christian and Chris Williams.

SPEAKER 2: Want to tell their history. Yeah.

SPEAKER 1: They were doing kind of folky stuff.

SPEAKER 3: Yeah, no, I don't mind that, when you put it in the context of, that was the genre at that time to express yourself. Nowadays--

SPEAKER 1: That was lesbian genre.

SPEAKER 3: Yeah, it's just-- it doesn't have the same, I don't think. I mean, there's that kind of folk music-- I mean, I grew up with the Mamas and the Papas; the Woodstock album; Peter, Paul, and Mary.

I mean, my God, I was almost named Maynard after Maynard G. Krebs from Dobie Gillis.

SPEAKER 1: Aren't you lucky?

SPEAKER 3: Thank God we were still living close to my grandmother, who said, you will name him after a saint.

SPEAKER 2: Saint Maynard.

SPEAKER 4: We would've gotten to call you something, like, Auntie Mae. But--

SPEAKER 3: I mean, I grew up on that folksy music. And I do like to go back to it. But it's the current type of folk music that I really can't get into.

SPEAKER 1: You don't like Charlie's album? Charlie Mateo, isn't he the--

SPEAKER 3: Pacheo.

SPEAKER 1: Yeah. Pacheo, that's it.

SPEAKER 3: No, because everything starts-- the folk music, nowadays, sounds more country. I mean, that's--

SPEAKER 1: Yeah, country doesn't sound country anymore. It sounds pop.

SPEAKER 3: Yeah. It's one of those things that I just-- when I moved down here, to Texas, kicking and screaming.

SPEAKER 2: Careful, there.

SPEAKER 3: We listened to country music because it was the law. I mean--

SPEAKER 1: Yeah, the law.

SPEAKER 3: You cross the state border. You're handed a country-western album and, at that time, the Betamax copy of *Urban Cowboy*.

SPEAKER 1: And there were no radio stations that carried anything else.

SPEAKER 3: Yeah. I mean, when we moved down here, it was KILT that we were listening to and had on all the time. We won albums on there call ins, the specials.

I went to the rodeo. The last time I went to the rodeo, was when Crystal Gayle was still singing on the circuit.

SPEAKER 5: Crystal who?

SPEAKER 3: So I mean, it's--

SPEAKER 2: Could you hit him? Thank you.

[LAUGHTER]

SPEAKER 3: I mean, it's been a while-- so when I came down here, it was, like, country western. And I started just kind of migrating with my family. Then when I went to Waco to go to school, then, again, you have no choice. It's country-western music.

SPEAKER 4: I like both kinds of music, country and western.

[INTERPOSING VOICES]

SPEAKER 3: Well, I put tin foil on the antenna. I was able to reach Dallas and got classic rock, at least.

[LAUGHTER]

SPEAKER 5: Oh, God.

SPEAKER 3: But it's one of those things. Music, for me, is very subjective. For years upon years, I hated dance-club music. Whenever I did the show with Jason and he would put on this 8-minute, dance-club remix of something. And, then I'd have--

SPEAKER 1: A drum and a synthesizer. And that's it.

SPEAKER 3: I said, well, see, part of the problem is this. My father used to use, as a calming music for him, Iron Butterfly's "In-A-Gadda-Da-Vida."

SPEAKER 1: Right. Yeah. Oh, I love that stuff.

SPEAKER 3: But, here's the thing,

SPEAKER 4: And that's the stuff that calmed him down.

[LAUGHTER]

SPEAKER 3: Well, here's the bad part. When you play it two or three times in a row, the 20-minute, full version, at, usually, about 2/3 of the volume your stereo will go up to, at no earlier than 2:00 AM, it gets annoying.

SPEAKER 2: And your point is?

SPEAKER 3: Well, it wouldn't be so bad as-- we told him there, for a while, because he's now learning CDs if they have nice quality. And he kept saying he wanted to get a copy of "In-A-Gadda-Da-Vida." On CD.

And we said, OK, fine. Once you say it correctly. For years he keeps going, "In-A-Gadda-Da-Vida."

[LAUGHTER]

SPEAKER 1: La vida.

SPEAKER 3: That's the Ricky Martin Iron Butterfly.

[LAUGHTER]

SPEAKER 3: So we had to-- once he finally got it right, there, I broke down--

SPEAKER 5: And even Iron Butterfly couldn't even say the name of the song correctly.

SPEAKER 3: I mean, there's only, what, seven words in the whole song? And you can't get them all right? So it's like, he finally said it right. And I've moved out of the house.

So I figured, I'm going to give it to you. But you're not allowed to have it until my mother says you can have it, if you've been a good boy. She controls the CD, so she doesn't have to hear the song.

SPEAKER 5: I played it four times in a row.

SPEAKER 1: You know, I do something very similar to that. Instead of "In-A-Gadda-Da-Vida," I listen to Golden Earring doing "The Twilight Zone" over and over and over. And that calms me, let me tell you.

SPEAKER 5: When the bullet hits the bone.

SPEAKER 1: Right, when the bullet hits the bone. Oh, I love that.

SPEAKER 3: There's, I mean,

SPEAKER 4: Hey, a former coworker of mine destroyed the soundtrack of *Shrek* for me by playing it five times in a row on a nine-hour day.

SPEAKER 2: What, is this cheaper than vodka or what? I'm confused.

SPEAKER 3: What, music?

SPEAKER 2: Yeah, apparently so.

[INTERPOSING VOICES]

SPEAKER 3: Music soothes the savage breast.

SPEAKER 2: Not anything I've heard from, so far.

SPEAKER 3: Well, it depends on the person.

SPEAKER 2: That's true.

SPEAKER 3: I mean, my musical taste kind of vary, like the CDs I carry, here. I've got like the *Queer as Folk* soundtracks. But I've got--

SPEAKER 2: I could pass on that one.

SPEAKER 3: But I've got an ABBA live.

SPEAKER 1: Oh, ABBA, I love ABBA.

[INTERPOSING VOICES]

SPEAKER 2: See, that's the thing. All this is great stuff, I mean, everything you mentioned. But what you don't hear anymore is any of it on here. You know, and that was what started it all.

SPEAKER 1: Well, you know, my last album was, I bought the soundtrack from *Crouching Tiger*. It is so wonderful. Yo-Yo Ma and that cello is just to die for.

SPEAKER 5: Oh, yeah. Yeah.

SPEAKER 1: That is the greatest single album I have ever bought. And it is just wonderful. And people have this idea that it's all oriental sounding. It's not.

If you take it out of context, away from the picture, and just play it, it is so soothing and so calming. And it does, it has just a hint of that Asian sound. You know, the Asian what do they call it? It's not a guitar. It's--

SPEAKER 4: Sitar?

SPEAKER 5: Yeah, I know what you're talking about.

SPEAKER 1: No, it's-- I can't think of what it is. But it's the thing that--

SPEAKER 5: The really wide thing with all the strings on it.

SPEAKER 1: Right. Had just a little bit of that. Yeah.

SPEAKER 3: Whatever the stringed instruments that's halfway between the sitar and the ukulele.

SPEAKER 1: That's it.

[LAUGHTER]

Yo-Yo Ma is just wonderful on this album. He's just stunning.

SPEAKER 5: Speaking of ukuleles, I never know if somebody actually knows how to play one of those things or if they're just messing around

SPEAKER 1: Tiny Tim knew how to play with it.

SPEAKER 4: Exactly. How do you play that correctly?

SPEAKER 2: He knew how to play with a lot of things.

SPEAKER 1: And, sometimes, he didn't.

SPEAKER 2: Yeah, well.

SPEAKER 1: Yeah, Tiny Tim played a ukulele. He did really well. He could play all kinds of stuff on it.

SPEAKER 5: I only heard one song.

SPEAKER 1: It's not just, "Tiptoe Through the Tulips." Oh, you didn't get his album?

SPEAKER 5: No.

SPEAKER 1: Oh, my God. He had three albums. You didn't get one?

SPEAKER 5: I'm sorry. I was six years old.

SPEAKER 2: I was going to say, he was too young.

SPEAKER 1: Oh, man. Six years old? Oh, God

SPEAKER 5: When *Laugh-In* was on.

SPEAKER 2: Do you feel old, now?

SPEAKER 1: How old are you, Jim? How old are you?

SPEAKER 5: 38.

SPEAKER 2: Oh, jeez.

SPEAKER 1: Oh, God. No wonder.

SPEAKER 4: I've practically had to beg Jim. Dear, sweet Jim, sorry you're not feeling well. To make me a tape of Holly Near stuff recently. There's a few songs that he used to play that were from an artist named Holly Near.

SPEAKER 1: Yeah, I remember Holly Near.

SPEAKER 4: She has that whole-- she has a very folksy, sort of, you know.

SPEAKER 2: Yeah, that was one of those I'm missing.

SPEAKER 1: Well, you know, we were just talking recently because Janis Ian was going to be here. We talked about Janis Ian. And there was somebody else that just put out another album that was from that time.

SPEAKER 5: Album?

SPEAKER 1: Album. Just put out another record, what was it? Janis Ian and you were talking about Holly Near-- Chris William-- no, no. Meg-- Margie Adams just had a new album. And Margie Adams, I've got two of her albums.

One of them, she's just playing piano. There's no singing on it. And the other one, she sings. But she just put out a new album.

And these were both people who did, 20 years ago, were doing these folky things. But now, they've brought it up to date. And, you know--

SPEAKER 3: Well, I heard Holly Near the last time on-- I mean, she's done a lot of benefits, lately, specifically with Pacifica, prior to our big changeover. I know that much.

But thing I know she was on was with the Peter, Paul, Mary, And-- CD where it was Peter, Paul, and Mary with another artist.

SPEAKER 1: Several. Yeah.

SPEAKER 3: And she did the one that was a gay themed, for them, called "Home Is Where the Heart Is." And on one of those occasional channel eight fundraisers that they have, where, of course, they always trot out their best programming.

[LAUGHTER]

When that album shortly came out, they had a concert of it. And--

SPEAKER 1: I saw that.

SPEAKER 3: And I was there. I was over at my parents' house, and my mom, since, like I said, I was raised on Peter, Paul, and Mary. We were watching that and listening to it. And it was--

SPEAKER 1: But you don't like the folk sound. Peter, Paul, and Mary.

SPEAKER 3: I like that.

SPEAKER 4: I love Peter, Paul, and Mary.

SPEAKER 3: I like that because it was in that context. I mean, there's something different between the classic folk music.

SPEAKER 5: "Hang down your Head, Tom Dooley" or it's is nothing.

SPEAKER 3: But like there was a--

SPEAKER 1: "Puff the Magic Dragon." Oh, yeah.

SPEAKER 5: Mr. Peabody's coal train is hauling them away.

SPEAKER 3: But see, also on that CD, there was another one that they did that was like a computer dating song. And I didn't care for it at all.

SPEAKER 5: Because it's new?

SPEAKER 3: It was too new sounding.

SPEAKER 5: Oh, my goodness.

SPEAKER 3: It's one of those weird things. I'm sorry.

SPEAKER 1: I just don't like the dance music because it's just dance music. It doesn't have-- it's not really got a story to it. It's just--

SPEAKER 3: The story happens when you hear it. It's like I'm going to get-- it's that tribal beat of the hunt and the hunter.

SPEAKER 1: Right. And that's it. It's not gay and lesbian music. It's not. I mean, it doesn't connect culturally.

SPEAKER 3: It's just sex.

SPEAKER 1: It's just the hunt. You're right. That's it. It's the hunt.

SPEAKER 3: I mean, I never liked it because I go to the clubs, and I don't like any music that changes my heart rate, not because of how I'm feeling the music, because how the beat is actually vibrating through my body.

[INTERPOSING VOICES]

SPEAKER 5: Hmm.

SPEAKER 3: It's one of the things I've started getting into a little bit more.

SPEAKER 1: I liked it when I was young. I can stand it now.

SPEAKER 4: Are Peter, Paul, and Mary still alive?

[INTERPOSING VOICES]

SPEAKER 4: Are they all still alive?

SPEAKER 5: Yeah

SPEAKER 2: Yeah.

SPEAKER 4: They've been together since before I was born. And I loved them when I was a kid.

SPEAKER 2: I'm going to have to hurt these people that keep talking about age.

SPEAKER 4: It's not the years. It's the mileage.

SPEAKER 2: Yeah, yes.

[INTERPOSING VOICES]

SPEAKER 5: They just keep singing about that lemon tree, don't they?

[INTERPOSING VOICES]

SPEAKER 3: I've got a copy of "I am Woman."

SPEAKER 2: So do I. It's in my car.

SPEAKER 3: But it's a dance-mix version.

SPEAKER 5: Oh.

SPEAKER 2: Down, girl.

SPEAKER 4: Oh. Don't get me started on dance mixes.

SPEAKER 1: See, that's it everything is gone to--

SPEAKER 4: Somebody slaughtered--

SPEAKER 1: From-- well, not everything. But the popular stuff these days has gone from, telling you a story, to being something that you use as a vehicle to dance.

SPEAKER 2: And it's all artificial.

SPEAKER 1: Rather than actually telling you a story.

SPEAKER 3: Or to sell something.

SPEAKER 1: Right, or to sell something. Rather than telling you a story. Not necessarily, like, a beginning, a middle, and an end to the story. But telling you about something.

SPEAKER 5: But music has always been used to dance to since the beginning of time.

SPEAKER 1: What was his name, used to do that-- what was that Jewish guy used to-- Neil Diamond.

SPEAKER 2: But it also required talent. And anymore, there's no such thing.

SPEAKER 1: You know, that kind of stuff. And there was the guy, Bobby, Bobby, Gold--

SPEAKER 2: Boro.

SPEAKER 1: Bobby Goldsboro. Those kind of story-song-singer people.

SPEAKER 5: Oh, yeah, yeah, yeah.

SPEAKER 1: Bobby Goldsboro, what was his "Honey"

SPEAKER 2: "Honey," yeah.

SPEAKER 3: Well, you got to remember. I mean, nowadays--

SPEAKER 5: The leader of the band and such.

SPEAKER 3: You don't even-- your music, nowadays, for the mainstream music media, isn't even geared towards radio anymore. It's geared to video. You go down, that's why you have groups like--

SPEAKER 1: You can't go to a club anymore without a video on a wall.

SPEAKER 2: And without being beat to death with it.

SPEAKER 3: That's where the boy band phenomena is based off of. Yeah, we had The Beatles. OK.

SPEAKER 1: Boy bands. I don't listed to them at all.

SPEAKER 3: The Beatles were the original boy band. But--

SPEAKER 1: Now, wait a minute. No, they're two different kind of things.

[INTERPOSING VOICES]

SPEAKER 3: They were what started the idea of having--

SPEAKER 1: The Beatles were talented.

SPEAKER 3: They were talented. Nowadays--

SPEAKER 2: Well, see, talent doesn't count anymore. Talent has nothing to do with it.

SPEAKER 1: Right. It doesn't. Because they can mix it on the board. They can mix it in studio.

SPEAKER 2: You can listen to Lynn Lavner, all day long. She's going to hit one or two bad notes. But it doesn't matter because she's out there with all this raw talent and all this stuff to say.

SPEAKER 1: Right.

SPEAKER 2: And you turn on any radio or any CD or any bar music in the world, now, and it's all synthesizers and the computer. Has nothing to do with talent and people.

SPEAKER 4: You could probably not carry a note in a bucket, and they would still put your-- Cher, for crying out loud.

SPEAKER 1: If you looked good.

[INTERPOSING VOICES]

SPEAKER 1: If you look good and could dance.

SPEAKER 2: You don't even have to look good.

SPEAKER 4: I mean, Cher has said that she can't sing.

SPEAKER 2: And she's right.

SPEAKER 4: And, yet, she's made a career out of--

SPEAKER 3: But look at the fact, here. Look at the band, The Monkees. They didn't start singing until about a year after they actually started the show.

They just threw some people together and said, OK, you're going to pretend to be a rock band.

SPEAKER 1: Well, that's what these boy bands are.

SPEAKER 3: And that's what it is nowadays. You've got this group out in Orlando that just churns out these boy bands and some girl bands.

And so you get these groups that are just, mainly, out there for looks to sell videos because it doesn't matter if they sing because you see how much energy they put into either a video or in a stage production.

SPEAKER 2: And it makes me tired.

SPEAKER 3: And with all them jumping and running around and they allegedly have this fancy Jack-in-the-Box microphone that they wear so that you can hear them actually sing. They can't be singing, because of all that jumping around. They would be [PANTING SOUNDS].

[INTERPOSING VOICES]

SPEAKER 3: It would sound like Roy was doing this show.

[LAUGHTER]

SPEAKER 1: Oh, poor, Roy. I wish it was visual. Chris was doing-- oh, that was too cool.

SPEAKER 2: Do you not miss plain old everyday, run-of-the-mill, belly rubbing once in a while?

SPEAKER 3: What?

SPEAKER 2: You can't do that on a dance floor anymore.

SPEAKER 1: Belly rubbing? No.

SPEAKER 2: Yeah, there's no such thing.

SPEAKER 5: And here's a slow one for you so you grab a breast-- I mean, take a rest.

SPEAKER 2: Everybody's like, you don't even have to know your partner.

SPEAKER 1: Well, you hurt somebody if you touched them dancing. Now, you'd hurt somebody. That's what slam dancing is. It's trying to be belly dancing.

SPEAKER 3: Well, let's see this one thing I'm running into, my youngest brother has gotten engaged. And--

SPEAKER 2: I'm sorry.

SPEAKER 3: It's a year from now. And I've been asked to be the best man.

SPEAKER 1: In other words, he doesn't want to get married.

SPEAKER 3: No.

SPEAKER 1: If you get engaged for a set a date for a year, somebody doesn't want to get married.

SPEAKER 3: No, no, no. They've been together six years, already. But I'm the best man. I was looking at the one book, and it says, have to dance with the matron of honor.

And I'm going, I have to dance? Mom goes, yeah, with her sister. And I go, no, no, no, no. I don't care if it's man, woman, or beast. I have to dance?

[LAUGHTER]

And my brother's coming to me, he said, you're gay. You should be able to dance. I go, well--

SPEAKER 1: Yeah, but that's a different story.

SPEAKER 2: Excuse me.

SPEAKER 3: But here's the problem. Yes, I have the gay gene. But I'm also fat, white, and suburban. That outnumbers the gay gene. I can't dance.

SPEAKER 1: Well, but nobody dances anymore. They just wiggle around in the-- what happened to a waltz? Or a box step? When I was going to school, they all ushered all the girls and all the boys into the gym.

We stood on one side of the gym and the other side of the gym. And, then, they taught us how to dance.

SPEAKER 5: Wow.

SPEAKER 2: I hated it until I was 18.

SPEAKER 1: Oh, I did, too, until I was old enough to use it.

SPEAKER 3: Hey--

[INTERPOSING VOICES]

SPEAKER 1: But nobody teaches kids how to dance anymore. What dance is what you get in a bar, in a club, where this kind of thump-thump music going on.

SPEAKER 3: Well, the sad part is, the kind of dance that I learned in elementary school was the Houston Scottish the Cotton-Eyed Joe, And Square Dancing. Because, when we were in elementary school, we did this little play. We had a country-western play. And I had--

SPEAKER 1: I learned the Cotton-Eyed Joe, at

SPEAKER 2: Yeah. Back there on--

[INTERPOSING VOICES]

SPEAKER 1: Yeah, the lesbian complex. That's where I learned to Cotton-Eyed Joe.

SPEAKER 4: Hey, I'm scrawny, white, and disabled. So if I can get out on a dance floor, so can you.

[LAUGHTER]

SPEAKER 1: See, I can get out on the dance floor. There's no problem with that.

SPEAKER 3: Yeah, but see, with your involuntary movements, there, it looks like dancing.

SPEAKER 4: Oh, grow up.

SPEAKER 1: Let's see. It's self abuse.

SPEAKER 5: Yeah, if you just set it to music.

SPEAKER 1: When you have a 40inch breast, it;s self-abuse when you get out there, dancing around.

[LAUGHTER]

It's dangerous.

SPEAKER 3: Ah, yes, we're going to be doing the bodacious ta-ta dance.

SPEAKER 1: Bodacious is an understatement. Look how red Chris is because we're here talking about breasteses.

SPEAKER 5: Breasteses.

SPEAKER 2: Breastetease.

SPEAKER 5: Yes. Tauntauns. I always think of *Star Wars*.

SPEAKER 1: Tauntauns. Yeah. I always thought that was these things on her head.

[LAUGHTER]

SPEAKER 5: Those things smell bad on the inside. What was it when they sliced it open?

SPEAKER 2: Jimmy called and said change the subject.

SPEAKER 1: That's it. Yeah, Rainbow Yeah, "Why Should They be so Blatant," that was the song the poem Pat Parker did on that lesbian concentrate.

SPEAKER 2: And you knew if anybody would know it, Rainbow would.

SPEAKER 1: Rainbow would know it. Thank you. Thank you, Rainbow.

SPEAKER 2: Which, by the way, Rainbow, if I haven't told you before, thank you very much for the bios we're getting every day. I'm saving them for [INAUDIBLE]. I love them.

SPEAKER 1: Oh, yeah, I love those, too, Rainbow Oh, I love those, too.

SPEAKER 2: This is [INAUDIBLE] Johnny Mathis. Speaking of music-- never mind, nobody, in the room ever heard of him. Right?

SPEAKER 4: Yeah, I have.

[INTERPOSING VOICES]

SPEAKER 4: (SINGING) Chances are--

SPEAKER 2: There you go. You got it.

SPEAKER 1: When I pulled out Bobby Goldsboro, I knew I had blank faces, everywhere, around the room. Bobby Goldsboro?

SPEAKER 5: Didn't he have a TV?

[LAUGHTER]

SPEAKER 4: Does anybody remember a singer by the name of Tom Lehrer, who mostly talked through most of it.

SPEAKER 2: Yes, oh, absolutely. Was it-- "Poisoning Pigeons in the Park."

SPEAKER 5: "Poisoning Pigeons in the Park." And so on and so on.

SPEAKER 2: Had the record for years. Oh, hush.

SPEAKER 3: Love that song. You know, did I say a word?

SPEAKER 1: Songs from my childhood, one thing stood out when I was a kid. My mother was not happy with me a lot.

SPEAKER 2: Join the club.

SPEAKER 1: So for the summers-- yeah, I was a tough kid to have. For the summer, she'd shipped me off to my aunt's dairy farm. And my aunt would wake up 4:00 in the morning and fix breakfast. And at 5:00 in the morning, she'd be downstairs singing either Dean Martin or Engelbert Humperdinck.

SPEAKER 2: Oh, good God.

SPEAKER 5: Oh, God.

SPEAKER 1: And she would sing "Release Me" or "Everybody Loves Somebody" every morning. Those songs every morning.

SPEAKER 2: You grew up not eating [INAUDIBLE].

SPEAKER 1: They don't have a thing to do with being gay. But they made me part of who I am. Those songs, waking up in the morning, hearing my aunt downstairs, singing in an off key.

SPEAKER 5: Before you went out to squeeze teats.

SPEAKER 1: Right, before I squeezed teats.

SPEAKER 2: Maybe it was your aunt that made you gay.

SPEAKER 1: Maybe.

SPEAKER 3: If it wasn't that, it was just squeezing teats every morning.

SPEAKER 1: That would be so cool.

SPEAKER 5: Are we back to breasts, again?

SPEAKER 1: Yeah.

SPEAKER 5: Oh, OK.

SPEAKER 1: And you think it was me and Judy who drew us back to that. But it's, Chris, over here.

[LAUGHTER]

SPEAKER 2: I'm afraid to talk about it, honey.

SPEAKER 1: I'm about the question his sexuality.

SPEAKER 3: One of my few talents is taking something that sounds so innocent and trying to turn it around and make it dirty. I have few talents. And that's one of them.

SPEAKER 1: You mean double entendres.

SPEAKER 3: Yeah.

SPEAKER 1: Yeah.

SPEAKER 3: I need to go through the full dictionary

SPEAKER 5: No, no. Carper is the master of the double entendre.

SPEAKER 1: Oh, yeah. Double entendre, he's good at it, too.

SPEAKER 2: Who's that?

SPEAKER 5: Carper.

SPEAKER 2: Carper?

SPEAKER 5: Yes the host of the show, normally.

SPEAKER 3: If he ever shows back.

[INTERPOSING VOICES]

SPEAKER 2: I'll never forget the first time I ever spoke to that man on the phone. He called up. He wanted to volunteer for the NAMES Project. This was back in 88.

SPEAKER 1: I was going to ask you, when was that?

SPEAKER 2: 1988.

SPEAKER 1: It was '88 when we did the big, old thing.

SPEAKER 2: Yeah, May of '88, Mother's Day weekend. Yeah, oh, God, on-- never mind. Anyway, so Jimmy calls and says, I've got all these volunteers calling my home number because that was the number they put in the newspaper along with my work number.

SPEAKER 5: Oh my goodness.

SPEAKER 2: Oh, yes, it was wonderful. But, anyway, he calls up and he says, I want to volunteer. And I said, OK, this little form by the phone is like-- OK name, address, so on. So I ask you your name. Jimmy Carper.

Jimmy Carper. Harper. H? No, no. Carper. I say, I'm sorry I can't understand-- Carper, Carper like the sea, like the fish Carp, Carp, Carper.

[LAUGHTER]

It was, like, well, OK, fine. And then he ended up, he got sick and couldn't volunteer. So I never really met him until after. And it was like, oh, God, I'll never forget you.

It's, like, I don't ever want to talk to this man, again, as long as I live. He's my best friend.

SPEAKER 1: I was just thinking about that the other day, about that weekend. That was such a-- it just was such a great weekend that weekend when the quilt came down Brown Convention Center.

SPEAKER 2: I can't argue with that.

SPEAKER 1: I remember we spent a lot of time that weekend.

SPEAKER 2: Oh, yeah.

SPEAKER 1: Yeah.

SPEAKER 5: Well, you are listening to KPFT, Houston. Let me get an ID, in here, KPFT, Houston and KEOS, College Station.

SPEAKER 1: Queer radio with attitude. You know I don't hear that anymore. I was outside to see the art car, out back. And one of the things it says on there, irreverent radio. That's us. Irreverent. That is definitely us.

SPEAKER 4: I volunteered for the quilt, what, like, eight, seven years ago when it came to the George R.?

SPEAKER 2: Yeah. More recent.

SPEAKER 4: That was the one.

SPEAKER 2: '88 was the first time [INAUDIBLE] first national tour.

SPEAKER 1: Every time a book comes out, I buy it to try to find the panel I made. Never. And supposedly, they've covered every single panel, but I've got all the books and my panel, the one I made-- I keep saying my panel-- the one I made is not in any of those books.

And I'm saying, am I the only one that didn't get the panel I made? I mean, because they swear that all the panels have been put in the books.

[INTERPOSING VOICES]

SPEAKER 3: I recognize the CD he's got.

SPEAKER 5: Yes. I'm going to throw some meaningless dance music at you.

[LAUGHTER]

SPEAKER 2: No, give us something -- I want a moldy oldie.

SPEAKER 3: While you're doing that, I'm going to go get that dance remix of "I am Woman" for her.

SPEAKER 2: I want a moldy oldie. Can we take a vote? Jimmy, please call and make a request.

SPEAKER 5: Well, it's Klaus Nomi. He used to sing with David Bowie, way back in the old days.

SPEAKER 1: No way.

SPEAKER 2: I'm too old for Bowie.

SPEAKER 1: You know, I took two underage women to a Bowie concert in Florida and--

SPEAKER 2: Oh, now this I can listen to.

SPEAKER 1: And let me tell you, that was a great concert.

SPEAKER 5: So while Jewel is reliving that memory--

SPEAKER 1: Really. That was a great time.

SPEAKER 2: I'm going to trip down that lane with her.

SPEAKER 1: Really.

SPEAKER 5: We will listen to Klaus Nomi doing "You Don't Own Me."

SPEAKER 2: Oh, now this [INAUDIBLE].

SPEAKER 1: There you go.

[MUSIC PLAYING]

SPEAKER 1: Dance music. It's just, I think it'd be better if--

SPEAKER 5: Oh, OK, and, then, it doesn't work.

SPEAKER 3: What?

SPEAKER 5: You can scream stand by and everyone just keeps talking.

SPEAKER 2: I looked at you. I ignored you, but I looked at you.

SPEAKER 5: And yeah, they're like, what? What is he saying?

SPEAKER 1: We're just chatting away.

SPEAKER 3: That's what you get for trying to be professional.

SPEAKER 1: I was just telling Chris, it's not that I don't like dance music, because I do like it. It's just-- no way, you can't get into it. But it just doesn't impart the same kind of message.

SPEAKER 5: Oh, OK. I think we've covered that one.

SPEAKER 1: For me, this one, did. This one's an old one redone, remixed. But a lot of the dance music, a lot of it, is about what you said earlier, the hunt.

SPEAKER 3: Yeah.

SPEAKER 4: It was like I was saying during the break, when somebody made a dance mix out of "Hopelessly Devoted to You" from *Grease*, I was just a little ready to throw the radio through a wall.

SPEAKER 3: Well, that's the way the culture is, nowadays. There's nothing of originality. I mean, what's--

SPEAKER 2: Did you say culture or cult?

SPEAKER 3: I'm trying to remember what artists it is who has made-- his career is basically taking other performers'--

SPEAKER 1: Moby.

SPEAKER 3: --old songs. No, not Moby.

SPEAKER 5: I kind of like Moby.

SPEAKER 2: You would.

SPEAKER 3: It's African-American, hip-hop singer. He did that remix of The Police's "Every Breath You Take" as a tribute to Biggie Smalls. The death of Biggie Smalls.

SPEAKER 5: Oh, yes. Yeah I know--

SPEAKER 3: He's made a career of taking and remixing these songs.

SPEAKER 5: Puff Poof Daddy.

SPEAKER 2: And that's the problem, too, is why--

SPEAKER 3: Puff Daddy.

SPEAKER 5: Poof Daddy.

SPEAKER 4: P. Diddy.

SPEAKER 1: P. Diddy What a nut.

SPEAKER 2: Why are they remix stuff? Isn't there anything original that any artist can come up with these days? They have to remix everything. They have to redo everything.

SPEAKER 3: Well, part of the problem is this. And I think, this actually happens is you start to hear so much music--

SPEAKER 2: Part of the problem is lack of talent.

SPEAKER 1: It's easier

SPEAKER 3: Yeah. It's easier to steal someone else's

SPEAKER 2: Cheap and fast.

SPEAKER 5: I think we beat that damn horse. [LAUGHING]

SPEAKER 2: There's no excuse for that.

SPEAKER 3: But you also run into situations where, you hear something and you don't subconsciously really remember it.

SPEAKER 2: Oh, please, don't go there with me, darling.

SPEAKER 3: No, what happened, there's a group that was out, Verve Pipe, that had was it "Bittersweet Symphony." And whether it's intentional or not, part of the song sounded like an old Rolling Stones song.

So Rolling Stones came in and said, hey, you're using our music. You didn't get our permission. We're going to take all the money you made off of this, and we'll let you off the hook at that. But you can never play that song again.

So all this money is now going to Rolling Stones and Verve Pipe is disbanded because they're one song that they really did good on is gone. They can't use it anymore.

There's a lot of this stuff going on, now, of plagiarism and--

SPEAKER 1: What do they call that? They call that sampling?

SPEAKER 3: Yeah, sampling. There's a lot of the stuff where-- well, sampling is the term that the defendant uses in the case. We refer to it as sampling. I just sampled your music.

SPEAKER 4: Yeah, anybody remember Vanilla Ice for the two seconds he was famous?

SPEAKER 3: Hey, he just came back there, after getting his ass kicked by Todd Bridges.

SPEAKER 1: Boy, that's something I'd like to have seen. Remember, Todd Bridges from *Diff'rent Strokes*? Black kid, the oldest.

SPEAKER 5: Oh. OK.

SPEAKER 3: About a month and 1/2 ago, Fox--

SPEAKER 1: He whooped up on Vanilla Ice.

SPEAKER 5: Oh, my goodness.

SPEAKER 3: Yeah, Fox has celebrity boxing. And so they started off with Danny Partridge versus Greg Brady. And Greg Brady threw in the towel.

SPEAKER 1: Yeah, Danny Partridge beat him up.

SPEAKER 3: Beat him like a cross-dressing hustler.

SPEAKER 1: And then they had Tonya Harding--

SPEAKER 3: Tonya Harding going up against Paula Jones.

SPEAKER 1: Paula Jones, which was something that was almost enough to throw up to.

SPEAKER 3: Because it was originally supposed to be Amy Fischer, the Long Island Lolita.

SPEAKER 5: Tonya Harding.

SPEAKER 3: And unfortunately--

SPEAKER 5: She didn't hire a bodyguard to come out and kneecap her?

SPEAKER 1: Right, she didn't hire step in. Can you see these two with boxing gloves, boxing in the ring, Tonya Harding and Paula Jones. I would have liked to gotten in the ring with Paula Jones. There would have been blood.

SPEAKER 3: Paula lost.

SPEAKER 1: Yes. That's because she was worried about that \$28,000 nose she just got.

SPEAKER 4: As somebody once said, who really won in the whole Clinton thing? Paula Jones. She got a bunch of money and a nose job, which she sorely needed.

SPEAKER 5: Yeah, well.

SPEAKER 1: And she needs another one. That one's terrible.

SPEAKER 2: Maybe that's why she fought.

SPEAKER 1: Hoping she'd break it have to get a new one.

SPEAKER 2: She could get a new one.

SPEAKER 1: But can you imagine Fox is doing that kind of stuff, the celebrity boxing, Danny Bonaduce and Barry Williams.

SPEAKER 5: You watched it.

SPEAKER 1: I didn't. No, I didn't. I just saw it on the news the next morning. I mean, it was news.

SPEAKER 5: It was news?

SPEAKER 1: Really, news.

SPEAKER 5: This was news?

[INTERPOSING VOICES]

SPEAKER 3: You have to look-- and the strange part is this. When you take the fact that Fox broadcasting, which is owned by News Corp, which is Rupert Murdoch-- this is the same very conservative Australian who gave \$1,000,000 advance to Newt Gingrich to write his soft-core porn novel that everyone went, excuse me, you're getting paid what to write?

And that offer was retracted. This is the guy who owns Fox News--

SPEAKER 1: The offer was retracted. But Newt got that money.

SPEAKER 3: Yeah. Officially, it was retracted. I mean, this is the same type of coverage Rupert Murdoch, of the Fox News Channel, Sky News over in England, and over in--

SPEAKER 1: And you know, Rupert started doing tabloids. That was his fortune.

SPEAKER 3: Yeah he owns *The Sun* and *The New York Post*. If you remember that James Bond movie a couple years ago-- tomorrow is not enough?

SPEAKER 5: *The World is not Enough*.

SPEAKER 3: I don't know. The titles nowadays are stupid.

SPEAKER 5: They've always been stupid.

SPEAKER 1: Oh, yeah, my favorite is *Octopussy*.

SPEAKER 4: That they got away with that title.

SPEAKER 1: Me, too. I thought that was stunning.

SPEAKER 3: I mean it's almost as bad as *Attack of the Clones*, the titles they're coming up with, now.

SPEAKER 5: I couldn't even say it when I went to see it at the movies. Yeah, that one.

SPEAKER 3: But the media mogul that was in there, that was controlling the world, was loosely based-- kind of like Citizen Kane was loosely based on Hearst.

So it's one of those things of, when you consider how strongly conservative these people are, especially the Fox News. And, then, you see programming like *How to Marry a Millionaire*.

SPEAKER 1: Yeah, but you get Fox. And, then, you get stuff like-- have you seen *The Osbournes* on MTV?

SPEAKER 3: Oh, God.

SPEAKER 4: What?

SPEAKER 1: Check it out. Check it out. It is too funny watching Ozzie Osborne walk around in his home. It's like real life TV like *Real World*.

SPEAKER 3: It's more like *The Real World* plus because you're looking at a bunch of psychos.

SPEAKER 1: Ozzie Osborne, his wife, and two kids, you get to watch follow them do their day. And if you think you've ever seen anything weird. This is the weirdest. Ozzie Osbourne is an old, old, old man.

SPEAKER 3: Yeah.

SPEAKER 1: He's not there. He's burned out too many brain cells. And it's so funny to watch. And, then, it's a 30-minute program and 18 minutes is spent bleeping because every other word is bleep, bleep, bleep.

The kids talk to him like that, bleep, bleep, bleep. They say, I bleeping love you.

SPEAKER 3: What I loved was his wife, the one episode, I caught a bit of it.

SPEAKER 1: I've watched every one of them. It's great.

SPEAKER 3: She's this tiny, little British woman. And she's going over to the fence, the hedge that marks the property.

SPEAKER 1: To the neighbors.

SPEAKER 3: Yeah. And she's yelling at the neighbors, just, ragging on them in this British voice that made it just sound so upper class. But it's like-- it was just a weird.

SPEAKER 1: They were having a war with their neighbors.

SPEAKER 3: And it was just this pissy little voice saying, you're going to come over and kill my husband? Well, come over big man. It's like, what the hell are we watching?

SPEAKER 4: And such is the state of American TV.

SPEAKER 1: Here, Ozzie Osborne's walking down the street, walking his dog, mumbling. And the next show, which is Tuesday night-- catch this. I'm telling you, Jim, catch this. This is so cool.

The next show on Tuesday night, their son brings a friend to his house that doesn't have anywhere to go, so he's staying with them. And his mother, the woman you're talking about, finds a bottle of Jack Daniels, 1/2 a bottle of Jack Daniels that he's stuffed somewhere.

And she takes it in the bathroom and pees in it and puts it back.

SPEAKER 5: Oh.

SPEAKER 1: This is on TV. This is the real life. This is what they do during their day. And you know what Ozzie Osborne spends all his time doing? Coloring. When you look at him, he's sitting at a table--

SPEAKER 5: In the lines?

SPEAKER 1: Barely. When you look at him, and he's sitting at the table, he's coloring. In a coloring book.

SPEAKER 3: Well, and the funny thing is this--

SPEAKER 4: Hey, I was given a coloring book for Christmas.

SPEAKER 3: That is the highest rated show ever on MTV. It's the highest rated.

SPEAKER 1: It is so weird. You have to catch it.

SPEAKER 3: And it may not be back for a second season.

SPEAKER 1: Because he wants \$10 million.

SPEAKER 5: \$10 million?

SPEAKER 1: He wants \$10 million for one more season.

SPEAKER 3: And the rest of the family doesn't want to do this show.

SPEAKER 2: That's a million dollars per brain cell.

SPEAKER 1: That's why

SPEAKER 3: Yeah, because he actually has another has another daughter--

SPEAKER 1: One day, the daughter has blue hair. The next week, she's got red hair. The next week, she's got pink hair.

SPEAKER 3: And she's trying to start her own career. Not on her daddy's name. The son has his own record label. And there's one daughter that, I guess, is like Marilyn from *The Munsters*. She's the sane one--

SPEAKER 1: Normal and stays far away.

SPEAKER 3: She's the normal one. And when this project came up to him, she said, hell no.

SPEAKER 1: No.

SPEAKER 3: So I'm assuming--

SPEAKER 2: They wouldn't bleep that.

SPEAKER 1: The oldest kid walks around in army, kind of a helmet and a backpack on and walking around, stabbing boxes with a 16-inch blade. A big, old chopping knife and he's stabbing boxes all around the house.

SPEAKER 4: Future Jason Voorhees, over here.

SPEAKER 1: Stabbing boxes-- really, I'm telling you. These are weird. You got to catch it.

SPEAKER 3: You know I got to say back on that whole boxing thing from earlier.

SPEAKER 5: Oh, OK.

SPEAKER 3: Is mental note to Barry Williams-- if you take on a guy who is a Black Belt, let's put it aside that he was on *the Partridge Family*, if you take on a guy who's a Black Belt, you're going to get your butt kicked.

SPEAKER 1: Well, he's only a Black Belt because that transvestite beat him up. Then he started taking lessons.

SPEAKER 3: But here's one thing that they didn't mention too much about it. It was for charity. That the purse they were in there raising money for was going to charity. Barry Williams was just getting--

SPEAKER 1: Plummeted.

SPEAKER 3: He was getting--

SPEAKER 1: I saw two seconds of it.

SPEAKER 3: I mean, beaten like a dog.

SPEAKER 1: I'm telling you.

SPEAKER 3: It was one of those things--

SPEAKER 1: Greg Brady, man he hit nose like s

SPEAKER 3: Howard Cosell was digging out of his grave, going come on, people.

SPEAKER 1: Really. Rolling over in his grave.

SPEAKER 3: And it was-- and they were saying, look, he's just staying in there for charity. And that was the only time they ever mentioned it. They spent more time mentioning the fact that--

SPEAKER 5: Can one human take this much torture?

SPEAKER 3: Half of the boxers had advertisements for an online casino.

SPEAKER 5: Oh, my goodness.

SPEAKER 3: That nowadays, there's a lot of the boxers are getting these henna tattoos for, like, Goldenpalace.com. And so that, when they go on HBO--

SPEAKER 1: Throwyourmoneyaway.com.

SPEAKER 5: Oh, so yeah, mention their name, by all means.

SPEAKER 3: I mean, their entire back is covered with this huge henna tattoo. It's free advertising for them. And they've actually had to go to the Nevada Supreme Court on letting the boxers rent out their backs for this advertising.

SPEAKER 5: Oh, my goodness.

SPEAKER 3: As free-speech issue. Well, there was the one boxer in England who was fighting Mike Tyson who sold the space on the bottom of his shoes because he knew he was going down.

SPEAKER 1: He was going down, everybody could see the bottom of his shoes.

SPEAKER 3: And that would be the easiest place to advertise.

SPEAKER 2: I wouldn't let Mike Tyson on the bottom of my shoes.

SPEAKER 1: Me, neither.

SPEAKER 3: You would scrape him off.

SPEAKER 2: No, I wouldn't bother.

SPEAKER 3: Just let him wear off.

SPEAKER 4: I'd pay to see someone, oh I don't know, say, Harvey Fierstein takes Jesse Helms.