

MAN: And the next broadcast of the BBC will be at 3:00 AM. That's right, 3:00 AM. Right here on KPFT Houston. I knew that, Jimmy. I just had to think about it for a second.

JIMMY: I guess you did. Ah, yes. Here we are. Are you there, Jimmy? Is he there? Please come back to me. Hey, Mike is there. All right, well this is--

MIKE: Yeah, I'm here.

JIMMY: You had somebody to thank?

MAN: Yeah, I would. I wanted to thank people. I want to thank you guys for letting us thank people. And I want to thank Mike [? Herridge. ?]

MIKE: Do it quick.

MAN: Mike is here on leave from the army. Keep up the good work. Remove that engineer, please. Robert Lee? He said, oh yeah. He gave us a generous pledge. Thank you, Robert. Oh, and I want to thank anonymous, who gave us a really generous pledge and she's getting the Praetorian Guard book. And another Pete Mueller, his generous pledge.

What does he want? Oh, he's going to have the tie-dye cap, the envy of the neighborhood. Let me tell you the tie-dye cap is absolutely outrageous. And Frank San Miguel, who's getting the "War on Drugs" tape, the Eric Sterling tape. That's fantastic. And we have another anonymous, should I give you your name? No. We have another anonymous. And he's not getting anything. And I wouldn't give him anything anyway. No, I really want to thank you all for pledging and supporting us.

And I also want you to know that you are the members of a very select club because tonight what Karen just told me is tonight our competition on this show was Madonna on *Saturday Night Live*. Come back to where we love you. They don't care whether you watch or not. Thank you, Jimmy.

JIMMY: You bet.

MAN: Thank all of you at *After Hours*. Love you all. See you next week.

JIMMY: OK, take care.

MIKE: OK, good-bye, Odie. Yes?

ANNOUNCER: The Dakotas began with a routine police raid on a homosexual bar, the Stonewall, on Christopher Street.

CROWD: Say it now! Say it now!

MAN: We take great pride in what's happened in the gay community, and what's going to happen.

ANNOUNCER: The people of Dade County has said enough, enough, enough.

CROWD: Human rights are here to stay! Anita Bryant, go away!

MAN: There's no question in my mind that the people of California don't want homosexuals teaching in the classroom.

MAN: State Senator John Briggs has just conceded.

WOMAN 1: Both Mayor Moscone and Supervisor Harvey Milk have been shot and killed.

ANNOUNCER: Dan White has been found guilty of one count each of voluntary manslaughter.

CROWD: Fight back! Fight back!

ANNOUNCER: It has now broken loose. Cops are now bashing heads.

MAN: And here comes the National March on Washington for Lesbian and Gay Rights.

ANNOUNCER: Gay power, gay politics. That's what this report is about.

MAN: There are gay and lesbian people singing out here. What's your reaction to that?

WOMAN: I think it's terrible. If I had a rock, I'd throw it at them.

WOMAN: The real message of these gay games is that every one of us is a winner.

WOMAN: Tonight, we are marching, as are others across America, and we shouldn't have to be.

ROBIN TYLER: Come on and say it so they can hear you in the Capitol! For love and for life, we're not going back! For love and for life, we're not going back! For love and for life, we're not going back! For love and for life, we're not going back!

WOMAN: I think that's Robin Tyler on the stage leading the chant, for love or for life, we're not going back.

LEA DELARIA & BRUCE HOPKINS: Good afternoon, and welcome to the National March on Washington DC for Gay and Lesbian Rights and choral reciting! Let's hear it out there!

[CHEERS]

LEA DELARIA: I'm Lea Delaria.

BRUCE HOPKINS: I'm Bruce Hopkins.

LEA DELARIA: I'm a dyke!

BRUCE HOPKINS: I'm a faggot!

LEA DELARIA & BRUCE HOPKINS: And we're best friends!

WOMAN: I want you to savor this next moment. I have the proud task of telling you that the official count of the Lesbian and Gay Rights March, the official count is over 500,000 strong! 500,000 strong! Look at you!

[CHEERS]

500,000 strong! 500,000 strong! One of the largest marches in United States' history!

[CHEERS]

One of the largest marches in United States' history! 500,000 strong!

[MUSIC PLAYING]

HARVEY MILK: We must destroy the myths once and for all, shatter them. We must continue to speak out, and most importantly, most importantly, every gay person must come out.

[CHEERS]

As difficult as it is, you must tell your immediate family. You must tell your relatives. You must tell your friends, if indeed they are your friends. You must tell your neighbors. You must tell the people you work with. You must tell the people in the stores you shop in!

[CHEERS]

And once they realize that we are indeed their children, that we are indeed everywhere, every myth, every lie, every innuendo will be destroyed once and for all. Once you do, you will feel so much better.

[CHEERS]

[MUSIC PLAYING]

[CROWD CHANTING]

MAN: Harvey, do you have a few words for KPFA?

HARVEY MILK: Come on out. Join us. Bring a friend.

MAN: What do you think about the turnout so far?

HARVEY MILK: Well, it's never enough, never enough, never enough.

And I ask-- I ask people all over this country to do one thing. Come out. Come out, America. Come out.

[MUSIC PLAYING]

ANNOUNCER: It contains language or images of a frank or sensitive nature that may be considered objectionable by some. Listener discretion is advised.

MIKE: That of course is the following program contains languages of a frank or sensitive nature, right?

JIMMY: Right. But right now, since those of you who are used to this what's going, on what kind of hilarity, what kind of craziness, what kind of radical illness is going on at this time this week, you are listening to *After Hours*

MIKE: On KPFT Houston.

JIMMY: Radio celebrating life from the heart of Montrose.

MIKE: We're here.

JIMMY: And we're queer.

MIKE: And I'm Mike. I'm sitting in for Jimmy. Jimmy's here. He's sitting in for Buddy.

JIMMY: Right. And we've got people sitting in everybody else's--

MIKE: People sitting in the lobby.

JIMMY: And what we'd like you to do is sit it for us with [? Simone. ?] This is marathon.

MIKE: The second week of marathon.

JIMMY: Yeah and I want to thank everybody who contributed last week. It was really great. However, it's a new week and it's a new goal, and we do need for you to call in. This is radio-- this has.

MIKE: You got it. Go ahead.

JIMMY: This is listener sponsored radio, no advertisements. But you knew that. Why don't we go to the lobby and see what's going on, see who've we got tonight.

VINCE: Well, who do we got tonight?

JIMMY: Vince!

VINCE: Hey, Jimmy. How are you doing?

JIMMY: Great. How are you doing?

VINCE: Pretty darn good. Well, we got just a bunch of people around here. And I don't know everybody's names. So I'm going to do like the first day of school here.

JIMMY: Yeah, who have we got there?

GARY: Hi. This is Gary again.

JIMMY: Hi, Gary.

GARY: How are you?

JIMMY: Great. Welcome back for the second week.

GARY: My pleasure.

MIKE: Thank you for coming. OK. So we have Gary again, and we have--

CHRIS: Hey, Jimmy. This is Chris.

JIMMY: Hey, Chris.

MIKE: Yay.

CHRIS: How's it doing in the booth?

JIMMY: Oh, so far so good. All righty.

VINCE: Let's see, who's the next person around here? Hello?

RICHARD: Hello. Hi, it's Richard out here.

JIMMY: Hi, Richard.

RICHARD: Yes, I'm here, waiting for the phone to ring again.

JIMMY: Right, all of Richard's fans. Those--

RICHARD: I know y'all are out there.

JIMMY: That's right. You call in every week, and you want requests, and dedications, and lovelorn advice.

RICHARD: That's right. You need to call in this morning and pledge money.

JIMMY: Yeah.

RICHARD: We want to hear the phones ring.

JIMMY: Uh-huh.

RICHARD: I'm going to pass the mic to Jim now.

JIM: This is Jim, the straight one.

JIMMY: Hey, OK.

JIM: I'm still not sure just exactly how far away you're supposed to hold this microphone.

JIMMY: Well, I think you figured it out.

VINCE: And we have Rick, and Bill, and Otis, and Eric, and Karen, and Frank, and everybody else.

JIMMY: And I think Mike just walked in.

VINCE: Yeah, oh and Mike. Yeah. Hey, that's pretty good. Oh yeah, you got a TV screen. OK, let's go harass Mike. I don't know him, so I can offend the hell out of him probably. Oh look, he's chewing too. The microphone's on. What are you going to do now? [YELLS] Yeah, that's pretty good. He had food in his mouth and everything. So well, we'll leave him alone.

JIMMY: Now you know why Vince hosts Esoteric Adventures Monday morning at 3:00 to 6:00.

VINCE: That's right. Now you know why I'm on it 3 o'clock in the morning.

JIMMY: Wow, that's early.

VINCE: Yeah, it is too, every damn week. Oh, I mean I love it. It's my vacation. Well anyway, what we're here doing tonight, of course, is raising money to keep KPFT on the air.

JIMMY: That's right.

VINCE: We're--

JIMMY: Like bill is due. We got to pay it.

VINCE: It costs-- what is it? \$44 an hour

JIMMY: Something around that.

VINCE: Just to keep the lights on.

JIMMY: Yeah.

VINCE: We're talking-- I mean we don't even have hot water in the bathroom, and it's \$44 an hour. *So After Hours* is on what? Like 12, 16 Hours a week, something like that. This costs major money.

JIMMY: Thank you, Vince.

VINCE: This costs major money. I mean HL&P, we can't send HL&P a T-shirt. I mean they'd probably keep it. But they wouldn't credit our bill or anything.

JIMMY: That's right. That's right.

VINCE: So 526-5738. 526-5738. And I haven't heard from anybody in a different area code tonight. And I've been here for hours.

JIMMY: How about Splendor?

VINCE: That's right. Because there's got to be some homos in Splendor.

JIMMY: That's right. I know there are faggots out there.

[LAUGHS]

VINCE: And we'll keep it anonymous, because we know.

JIMMY: And maybe a dyke or two.

VINCE: However you want to do it. I mean, we know that there's people all over listening to this. And it's just time for you to call and join the group, join the gang, the big family here, and give us a ring. Give us some money. We got all kind of cool stuff we're going to give to you.

JIMMY: Oh, don't we? We've got the coolest stuff this marathon.

VINCE: Yeah. We've really done well. We've got a bunch of tie-dye stuff this time.

JIMMY: Uh-huh, retro '60s, honey.

VINCE: And we're not talking about printed to look like tie dye. Every one of these tie-dyed objects is unique. They're all different.

JIMMY: Each one is different. They're done in shades of blue, with the KPFT logo right in the center, the new diamond-shaped logo.

VINCE: We've got t-shirts. We've got hats. We've got cups. Of course, the cups aren't tie-dye but--

JIMMY: We've got neon.

VINCE: --we've got just all kind of stuff, whatever you want. And we'll give you just all kind of other stuff too. We'll give you music, and we'll give you books, and we'll give you-- I mean what do you want? What do you want? You want this bubblegum machine out here? A \$288 pledge, take it out the door, even comes with quarters. Whatever you want. Give us a call.

JIMMY: Vince, have you ever sold used cars?

VINCE: I've been pitching. I'm on a roll.

JIMMY: Uh-huh.

VINCE: OK, yeah. What else do we have? We got some chairs. They're kind of ugly, but whatever you want. I don't care.

JIMMY: Well, we're going to start with *This Way Out*. That's the international weekly news magazine, and we're waiting for our first caller. So come on and give us a call. And here we go.

VINCE: 526-5738.

JIMMY: And if you're in Splendora, it's 1-800-333-KPFT.

VINCE: Dude, that's almost like professional radio. We did that in sync. Oh no we have more people arriving.

JIMMY: Yeah, I saw that.

VINCE: All right. We have five telephones, and we have 35 or 40 volunteers.

JIMMY: We do.

VINCE: So just call up.

JIMMY: It's party time down here. Give us a call.

VINCE: Rattle all these phones, and make these people work. Because otherwise, they'll eat all the food and go to sleep or something. 526-5738, and I guess we're going to *This Way Out*.

JIMMY: You bet.

MIKE: OK, Vince. Thanks a lot. We'll get back to you later.

[DRUMS]

TIM MCFEELEY: I'm a fairly optimistic person but I think 81% is a very large number. Any politician would give his or her eye teeth for that kind of approval rating.

PHYLLIS LYON: You have to keep fighting. You can't ever stop because just as soon as you think you've got something solved, somebody tries to unsolve it.

TODD HAYNES: What is truly threatening about homosexuality, and how it calls the social order into question in so many profound ways is something that we shouldn't forget.

[MUSIC PLAYING]

GREG GORDON: Welcome to *This Way Out*, the international lesbian and gay radio magazine. I'm Greg Gordon.

LUCIA And I'm Lucia Chappelle. US survey torpedoes homophobic military policy.
CHAPPELLE:

GREG GORDON: History repeats itself for educational purposes.

LUCIA And NEA swallows poison, but it doesn't go down easy.
CHAPPELLE:

GREG GORDON: All that and more because you've discovered *This Way Out*.

[MUSIC PLAYING]

CINDY I'm Cindy Friedman--
FRIEDMAN:

MARK: And I'm Mark Saccomano.

CINDY --with *News Wrap*, a summary of some of the news in or affecting the Lesbian and Gay Community for the week
FRIEDMAN: ending April 27, 1991. Only a year ago, the African National Congress was viewed as one of the world's most progressive political parties with respect to gay and lesbian rights. But the trial of ANC leader, Winnie Mandela, has raised doubts for Black Gay South African activist Simon Nkoli.

Mandela is charged with kidnapping four young men who were beaten by her bodyguards, resulting in one death. Attorneys defending Mandela are arguing that the kidnapping was an effort to protect the young men from sexual abuse by the Methodist minister who was housing them. Their approach has been described by a mainstream British newspaper as "playing on deep-seeded prejudice in both Black and White South African culture, placing most of its eggs in the homosexuality basket."

Simon Nkoli clearly agrees with that judgment. In a letter to the ANC on behalf of his organization, the Gay and Lesbian Organization of Witwatersrand, Nkoli expressed alarm that the ANC has failed to respond to the level of homophobia that has arisen both within and outside the courtroom. He charged that the ANC's failure to respond raises doubts regarding its stated commitment to the recognition of lesbian and gay rights.

MARK: The international boycott by gays and lesbians of Miller beer and Marlboro cigarettes has brought the parent company, Philip Morris, to the negotiating table. But nobody's telling the media what happened there. Representatives of Washington DC's ACT UP, the AIDS Coalition to Unleash Power, which initiated the boycott in protest of Philip Morris' support of homophobic US Senator Jesse Helms, met earlier this month for an hour and a half with two corporate vice presidents for what the company called a frank and candid discussion.

Philip Morris didn't want to say more. And ACT UP DC agreed jointly with ACT UP San Francisco, New York, and Dallas to keep details from the press. Further meetings are expected.

CINDY FRIEDMAN: ACT UP continues to spread across Europe, as newly formed chapters in Dublin and Vienna join established groups in Belgium, England, France, Germany, and Sweden. In Paris, France, the ACT UP group celebrated its first anniversary with a major demonstration outside the Ministry of Health. Three protesters who chained themselves to the front door were beaten by security guards until police intervened. Three other demonstrators were ultimately escorted inside the building to meet with officials.

MARK: 11 government, religious, and media buildings in Sydney, Australia were splashed with red paint earlier this month in what an anonymous press release described as a protest against homophobic treatment of lesbians and gays. The release said the color represented both the blood of victims of recent queer bashings, and the community's anger at the institutionalized homophobia of churches, courts, media, and the educational system.

Some 20 teenagers in Sydney are taking a more direct approach to preventing homophobia by producing a videotape for queer-bashing prevention education in schools. Development of the video *Truth or Dare* was coordinated by the New South Wales Family Planning Association and South Sydney Youth Services. The hero's crisis comes when he sees two boys kissing passionately. But students won't be seeing that kiss.

As if to illustrate the institutionalized homophobia the video is intended to fight, the Department of School Education advised the group that unless the kiss was removed, *Truth or Dare* would be banned from the schools.

CINDY FRIEDMAN: A major survey indicates that an impressive majority of US citizens of every demographic and political stripe disagree with the current policy of discharging gays and lesbians from the military. When asked, should the government discharge a person just because he or she is homosexual, 81% of the respondents said no. But only 65% said yes, when asked do you think homosexuals should be admitted to the armed forces.

However, the 65% figure represented a gain in a steady upward trend when compared with three earlier Gallup polls on the same question. In 1977, only 51% approved of admission of gays and lesbians to the armed forces. The current survey also found 80% of respondents agreeing that gays and lesbians should have equal rights for jobs. This also represented a gain when compared with earlier Gallup polls.

In 1977, only 56% approved equal rights and employment. The results of the professionally conducted telephone poll of 800 randomly selected respondents by Penn and Schoen Associates were announced by the Human Rights Campaign Fund, the largest national gay and lesbian political organization in the US. The fund's executive director, Tim McFeeley, talked with this way out's Greg Gordon.

GREG GORDON: Tim, there was considerable mainstream media attention during the Persian Gulf War focused on the military so-called stop loss policy which sent known lesbian and gay personnel to the Middle East and then dishonorably discharged them when they came home under the military's policy of them being incompatible with military service. The ABC network's magazine show *20/20* did a segment on this. Do you think this seemingly sudden media spotlight on the issue has been a factor in influencing public opinion?

TIM MCFEELEY: Yes. I think it does definitely have an effect. I think when you see people like Joe Steffan or Karen Stupski who are on that *20/20* segment, and there are many others I could mention. I think it really does bring it home. The power of that kind of publicity is immense. In addition to *20/20*, which has such a tremendous penetration, prime time TV, almost every major daily in the country has written a story about gays in the military.

So we wanted to test right after the *20/20* segment, about a week after that, how do the American people feel about the subject generally. Statistically, how did people feel? 81% believe gay and lesbian soldiers and sailors should not be discharged on the basis of their homosexuality. Frankly, that surprises me. I'm a fairly optimistic person. But I think 81% is a very large number.

Any politician would give his or her eye teeth for the kind of approval rating.

GREG GORDON: I guess following the involuntary release of the Pentagon's own study last year, which essentially debunked virtually every negative myth about openly gay and lesbian military personnel, this survey should increase the pressure on Congress and on the President to change the policy. But I guess it's just another drop of water on the rock, which will eventually wear away.

TIM MCFEELEY: I think so. I think it's just like anything else, a policy that's been ingrained since 1940. It just becomes a sort of an assumption that, of course, open gay men and open lesbians cannot serve in the military. And people just blithely accept it. But when you ask them, do you think that's fair? And they actually think about it, it's wonderful to learn that the American people really are much more fair minded and equitable about this kind of thing than our leaders are.

It's estimated that about 1,500 people are discharged for this purpose every year. And when you think about the money that's spent in training those 1,500 people and how much money is spent in processing the discharge, we're talking about several millions of dollars. So it's important to say to conservative people who want to maintain the policy and who are basically against gay rights, well, you realize that you are also spending millions of taxpayers' dollars on this policy.

GREG GORDON: Maybe you should clarify how the policy can legally be changed.

TIM MCFEELEY: Generally, the Congress does not get involved in personnel matters in the military. The military is supposed to be able to set its own personnel policies. But the Commander in Chief clearly can set those military personnel policies or change them. So the President of the United States could simply sign an order and change the policy. We want to end the witch hunts, and we want to end the use of taxpayers' money to be discharging people, when 81% of the American people disagree with that policy, and when it's just basically unfair.

GREG GORDON: That was Tim McFeeley, Executive Director of the Human Rights Campaign Fund, and I'm Greg Gordon for *This Way Out*.

MARK: In a related story a National Day of action earlier this month declared by the United States Student Association, resulted in protests targeting ROTC, the Reserve Officers Training Corps, on over 100 campuses across the country. ROTC operates under the Defense Department policy, preventing gays and lesbians from serving in the military. Student actions ranged from rallies and letter-writing campaigns to guerrilla theater.

CINDY FRIEDMAN: 300 to 500 students at the University of Chicago demonstrated last week to demand faster action in the investigation of anti-gay terrorism there. The exploits of a group calling itself The Brotherhood of the Iron Fist have included explicit death threats in a physical assault on a disabled man, and in vandalism, harassing phone calls, and threatening letters to others.

Postal inspectors are testing to see if powder found in the envelopes of those letters is poisonous. The Federal Bureau of Investigation is offering a \$3,000 reward in the case.

MARK: The international Lesbian and Gay Association is calling for protest against the government of Romania. In a letter to Romanian President Iliescu, the association demanded repeal of legislation criminalizing same-gender sexual contact between consenting adults.

CINDY FRIEDMAN: In Canada, the Ottawa City Council has proclaimed June 23 Lesbian and Gay Day, but only after deleting the word Pride from the proclamation, as being too political.

MARK: And finally, in London, England the readers of the newspaper *Capital Gay* selected United States Senator Jesse Helms over their own former prime Minister Margaret Thatcher for the honor of being named Bigot of the Year for 1990.

JIMMY: Whoa, Bigot of the Year, 1990.

MIKE: What an honor.

JIMMY: Yeah. And it would be a great honor if we would hear from you. This is our spring marathon.

MIKE: You're at KPFT FM 90.1.

JIMMY: And you are listening to *After Hours*, radio celebrating life.

MIKE: From the heart of Montrose.

JIMMY: Yeah. Go ahead. Go ahead, Mike. Say it.

MIKE: Go ahead Mike? Yeah, well we're here.

JIMMY: And we're queer.

MIKE: All right. Well OK. Never mind.

JIMMY: But we do need to hear from you. We need to show management that the listeners of *After Hours* support the show.

MIKE: They feel it's important enough to call in, and make their pledge.

JIMMY: You bet. You bet. We want to be able to send the message to management here that this show is worthwhile, and through your support, that's one of the few ways we can show them. Because we don't have advertising, as you know. We don't have anybody coming in saying, this is what you're going to play, or more important as you find on television--

MIKE: This is not what you're going to play.

JIMMY: Right, right. So give us a call at 526-5738 or 526-KPFT.

MIKE: We don't want to ask you to miss any of *This Way Out*. But if you call right now, you'll just miss a minute or two of it.

JIMMY: Yeah. Yeah, we're going to talk for a little bit. But we are waiting to hear from you. And I would like to get a couple of phone calls under my belt before we go back to this way out.

MIKE: We'll go back to the BBC later.

JIMMY: Yeah that's at 3:00. OK. I was thinking kind of this week about this type of thing, about what you get at KPFT, all the benefits you get. And if you're a regular listener, which most of you are, there's very few people that just listen once every six months. You get hooked to a show like this.

MIKE: No, not to *After Hours* anyway.

JIMMY: Whether you hate it or love it, or maybe a combination of everything because we seldom say on this show things that everybody is going to agree with.

MIKE: Even people who are gay.

JIMMY: That's right.

MIKE: And I say that it's not like we have listeners who are not gay, but that's true.

JIMMY: That's true, we do.

MIKE: We do have a large number of listeners who are not gay.

JIMMY: But I'm sure, we're pretty radical here sometimes, especially when Buddy is here. Buddy, remember Buddy, that openly gay dispatcher for HPD?

MIKE: He'll be back next week, right?

JIMMY: He will be. But we usually say something to chap just about everybody off. And that's to make you think. If we do nothing else, we want you to think, and we want you to pick up that phone right now, and give us a call.

Do you realize that you seem to think, oh, well it's free radio. Somebody else will call in and all of that. Do you ever think about cable, Mike, for television?

MIKE: Think what about it?

JIMMY: Well, that runs what? \$20 to \$30 a month?

MIKE: That's for basic cable.

JIMMY: Yeah. And anything else is extra. And then a lot of people say, well, I live in an apartment, and I get it for free. Baloney. Yeah, you pay for that, whether you use it or not. So you're paying \$1 a day for cable, whether you use it or not. Just think about maybe \$1 a show for *After Hours*.

MIKE: What's that come to? \$52 a year?

JIMMY: Yeah, not bad.

MIKE: That would buy you cable for about five weeks.

JIMMY: Yeah. That's--

MIKE: And it will get you *After Hours* for a year.

JIMMY: There you go. That's a 52 weeks of lesbian and gay radio, the longest gay and lesbian radio show in the world. Four Hours, midnight to 4:00, once a week.

MIKE: There's no four-hour gay program anywhere else in the universe.

JIMMY: No.

MIKE: This is it. This is it, folks.

JIMMY: Sometimes I think there's a reason for that. By the time 4 o'clock comes around, whoa.

MIKE: Whoa is right.

JIMMY: Yeah. Well, let's see, we were going to think about getting back to *This Way Out*, and we're waiting for your phone call.

MIKE: Right. Don't wait for your neighbor to call. Your neighbor is asleep or is watching cable.

JIMMY: Or something.

MIKE: But-- so you do it. You pick up the phone and call for yourself right now. Call to support yourself. So it for you to support the gay and lesbian community to support yourself, that you're a part of this community.

JIMMY: That's right. And not only that. All you people out there who work for large corporations like Exxon, and Tenneco, and Shell, you know your companies match, have these matching programs. And you think, oh, I can't give money to a gay radio show. Yeah, you give money to KPFT. You give it to the station, and your company will match. And wouldn't that be nice? \$40 and we can get double the money. And it's right there for the taking.

MIKE: And it just says on a thing you're supporting KPFT.

JIMMY: Yeah, it doesn't say anything about *After Hours* or that faggot and dyke radio show, or anything like that.

MIKE: Anyway, those big companies, they have big personnel departments. All they do is process the forms.

JIMMY: Mm-hmm, just another piece of paper. So let's get back to *This Way Out*, and we'll see in 15 minutes.

MIKE: OK. Let's do it.

JIMMY: Yeah.

MAN: --lesbian people singing out here.

WOMAN: I think it's terrible. If I had a rock, I'd throw it at them.

WOMAN: I have a little boy, and I would hate for my little boy to be like that.

MAN: Why don't you do things the way God made us to do?

WOMAN: Any person who is gay is sick.

CHRISTOPHER DAVID TRENTON: Children learn to hate from their parents, to hate other people and themselves, 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.

LUCIA CHAPPELLE: You're listening to *This Way Out*, the international lesbian and gay radio magazine with Greg Gordon. I'm Lucia Chappell.

[MUSIC PLAYING]

LUCIA CHAPPELLE: Learning from the past was the message at a history of activism forum held late last month in San Francisco. The panel discussion, hosted by Queer Nation included seasoned activists from the 1950s, '60s, and '70s. *This Way Out's* Peter Klem was there.

PETER: The theme of Queer Nation's Forum on History and Activism addressed the similarities and differences between the lesbian and gay movement of today and yesterday. George Mendenhall, a gay activist since the '50s and the founder of the Society for Individual Rights in 1965 talked of a more repressive time. Sexual acts between consenting adults in private were illegal, as was same sex dancing in public.

GEORGE MENDENHALL: If I learned anything from this period, and I learned anything in my life that Queer Nation has also learned, its do it.

[LAUGHS]

We had no history. We didn't know where we were going quite at times. But we just thought, Jesus, we are living in fear. We are oppressed. And so we just start doing things. And that's what Queer Nation is doing, and I admire Queer Nation for it.

PETER: Phyllis Lyon, a founder of a pioneering lesbian and gay rights organization from the '50s cautioned against the community becoming too apathetic.

PHYLLIS LYON: I think that one of the things you have to keep remembering always is that you have to keep fighting. You can't ever stop, because just as soon as you think you've got something solved, somebody tries to unsolve it. You think you've got a right here, there's always somebody trying to take it away again.

PETER: Pat Norman, San Francisco Community activist, lesbian mother, and a woman of color addressed the racism she has seen within the lesbian and gay community through the '60s and the '70s. Unfortunately, the racism is still with us says Pat.

PAT NORMAN: One of the most incredible experiences I had was at a Gay Freedom Day parade, when I was standing listening to this Black man who was shouting over the microphone. And he was talking about some really important issues about how no longer would we have to worry about being found out in our own bedrooms. No longer will we have to worry about being arrested in bars, et cetera, et cetera. And I listened to the person who was behind me. And a gay man said to the other man next to him, who is that anyway?

The man looked at him and said, I don't know, some nigger. The man who was speaking was Willie Brown. What he had just done after working for 10 years, was to be able to come up with a passage of the consenting adult laws in this state of California, and what we experienced at that time was somebody being so ignorant, not having any notion of the impact that would have on his life, that he would actually utter those words.

PETER: Pat concluded her talk by reminding her community that one is not given power, but must take it. This is Peter Klem reporting.

[MUSIC PLAYING]

LUCIA My name is Lucia Chappelle.

CHAPPELLE:

GREG GORDON: And I'm Greg Gordon.

LUCIA And we produce *This Way Out*, the international lesbian and gay radio magazine.

CHAPPELLE:

GREG GORDON: It's very important to support this kind of radio station, because this kind of radio station is the only kind of radio station that's going to provide programming for gay men and lesbians.

LUCIA Commercial stations would be afraid to lose their listeners if they didn't apologize for the gay lesbian lifestyle,
CHAPPELLE: and not just report on it.

GREG GORDON: Unlike commercial stations, community radio does not depend upon advertising to support itself to pay the bills, to keep the transmitter going, to pay the light bills. It's you, the listener at home. And that's why periodically community radio stations all over the country go on the air, and ask you to support the station by pledging to support the station with your dollars.

LUCIA Community radio in short is just a real valuable resource for you and for me. So take advantage of it, and support
CHAPPELLE: it.

[MUSIC PLAYING]

CHRISTOPHER DAVID TRENTON: This is Christopher David Trenton for *This Way Out*. Some pictures at an exhibition caused major problems for the National Endowment for the Arts, the US government's arts funding agency last year. At issue was the NEA's funding of an exhibit of photographs by the late Robert Mapplethorpe, an openly gay artist. A few of the photos on exhibit were explicitly homoerotic, which caused homophobic United States Senator Jesse Helms of North Carolina to try to shut down the endowment.

The exhibit also caused problems for a Cincinnati, Ohio art gallery which displayed the photos. The gallery's director was brought up on criminal pornography charges. He was later acquitted in a highly publicized trial there. The controversy spotlighted an ongoing struggle over the rights of free speech and free expression in America, and public funding of the arts.

A new controversy is now swirling around the NEA, but with a different twist. The pictures on exhibition this time are moving pictures. *Poison*, a feature film by openly gay filmmaker Todd Haynes, was given a \$25,000 grant by the NEA to fund post-production work. The film which won the grand jury prize at the distinguished Sundance Film Festival this year, contains three short sex scenes, including two depicting gay sex in a segment of the film adapted from a story by Jean Genet.

These scenes prompted the Reverend Donald Wildmon of the conservative American Family Association to begin a letter-writing campaign attacking the film and the NEA. Unlike last year, however, NEA Chairman, John Frohnmayer, called an unusual press conference to defend the film. Frohnmayer said that the work was that of a serious artist dealing with the serious issue of family violence, and the film's sex scenes were, quote, "neither prurient nor obscene," unquote.

Frohnmayer had been roundly criticized by members of the arts communities last year for not defending the Mapplethorpe exhibit. So his strong stance on *Poison* came as a surprise to the film's director Todd Haynes.

TODD HAYNES: He had been so ambivalent and wishy-washy about his position up until that point. I didn't know what to expect. I found out about the whole thing on a Monday. We sent him a copy of the film immediately. All the other NEA council members saw it and we're in full support of it, and we were just waiting to hear what he thought. And he called up, Christine, my producer. I was out of town. And it was like Ms. Vachon, this is Johnny Frohnmayer, chairman of the NEA. And she was like, yes, I know.

And he was like, he said it's a really powerful film. It's a work of art. I have every intention of supporting it completely. And the next day he called a press conference, and he read this pretty amazing analysis of *Poison*, trying to define what the poison was in each of the three stories, and how the film's message was one of anti-violence and so forth. And yeah, I think that was a really good step for him to take. And I wish he had done it earlier for other people.

CHRISTOPHER DAVID TRENTON: When you applied for that NEA grant did you get any resistance? First of all, when did you apply for that grant? Was that before the Mapplethorpe thing had broken?

TODD HAYNES: It was after the Mapplethorpe, and sort of in the midst of the four performance artists who were denied funding in '89.

CHRISTOPHER And did you receive any resistance to the grant at that time?

DAVID

TRENTON:

TODD HAYNES: No. I basically thought there was no chance that we would get it given the climate, what was going on at the time. I mean it was pretty insane. And then little kind of secret indications slipped out that the film video panel had recommended the film for a grant, and that would then go to the council, the then notorious council that had denied the funding to Karen Finley, and to Miller, and the other two performance artists.

Things were moving very slowly at that time, because the whole NEA was sort of in a touch-and-go situation. But it continued along. And we finally received word that the council had approved the grant for \$25,000. And although there was still more delays in the final letters, and all of that, and there was the issue of the obscenity clause that came up that still existed at that time. And all of a sudden I was called upon to sign a clause that said, this work will not promote homoeroticism, S&M, sex with children, and so forth, and anything that could be deemed not a valuable contribution to the culture or something, as the NEA sees it.

And we were in a double bind. I had provided them a complete script of *Poison*, and a trailer that showed and or described every single sexual material that the film contains. They had all the material before them, and still granted me the grant. And then it was-- I was being asked to sign this clause. But I did do it. And so we got the money, spent the money, finished the film. And it was very much after the fact that this whole thing occurred.

So I was surprised. I figured if there would be a problem, it would have occurred during that procedure, as it had for the performance artists.

CHRISTOPHER The major theme of all three stories in *Poison* is transgression, a theme that recurs again and again in the works of Jean Genet, works that have had a major influence on Haynes.

DAVID

TRENTON:

TODD HAYNES: He challenges me and my own full participation in the culture, which he fully rejected, or tried to. And I think he challenges a lot of instincts within the gay movement to be assimilated, and to find a sort of place of acceptance in the culture, and look for that place where everyone's going to say, it's OK now. You can join us. And sit here, and find a nice seat, a nice spot, and everything will be fine. And you'll be treated just like straight people.

And I think what was truly transgressive about homosexuality was exactly the thing that Genet clung to about it, and that's why he maintained a certain criminality throughout his life, even after he was freed and celebrated as a master writer or whatever. So he challenges me. And I think that that's an important thing to look to, for me at least. And it was sad to see how AIDS forced the gay community in many regards to become incredibly defensive, and to clean up our act, and not be threatening, and not be at all confused anymore with this horrible accidental epidemic that people want to make an identical metaphor for homosexuality.

And that's difficult, and something Genet himself didn't necessarily have to deal with. And we do. But I still think that what is truly threatening about homosexuality and how it calls the social order into question in so many profound ways, is something that we shouldn't forget.

CHRISTOPHER Todd Haynes and his controversial film, *Poison*, will be traveling to major film festivals this spring in Dallas, Seattle, Sydney and Melbourne Australia, Locarno Switzerland, and Edinburgh Scotland. *Poison* is now on exhibit in New York, and will soon be opening in Los Angeles.

DAVID

TRENTON:

Reporting from Hollywood, I'm Christopher David Trenton. For *This Way Out*.

[MUSIC PLAYING]

LUCIA Thanks for choosing *This Way Out*, the international lesbian and gay radio magazine. This week, Cindy Friedman,
CHAPPELLE: Mark Saccomano, Peter Klem, and Christopher David Trenton contributed program material. Thanks also to the
Gay Radio Information News Service and [? Lisa ?] [? Anne ?] [? Colton. ?]

GREG GORDON: Age of Consent and the Flirtations performed some of the music you heard, and Kim Wilson composed and
performed our theme music. The Dallas Symphony Orchestra, conducted by Eduardo Mata, performed excerpts
from Mussorgsky's "Pictures at an Exhibition."

LUCIA *This Way Out* is brought to you by a staff of community volunteers, and is sustained by financial support from the
CHAPPELLE: community. Audio cassettes of all programs are available by mail individually or by subscription. Write to us for
more information.

GREG GORDON: We'd also like to hear from you with any comments, suggestions, or questions you might have, or just to say, hi.
Write to This Way Out, post office box 38327, Los Angeles, California 90038.

LUCIA *This Way Out* is produced by Greg Gordon--
CHAPPELLE:

GREG GORDON: And Lucia Chappelle, and we thank you for listening on WETS Johnson City--

LUCIA WMPT Gorham--
CHAPPELLE:

GREG GORDON: --and MVS Radio Amsterdam--

LUCIA --among others.
CHAPPELLE:

GREG GORDON: And for supporting your local community radio station.

LUCIA Please do stay tuned.
CHAPPELLE:

JIMMY: *This Way Out*, and you know what's going on tonight it's marathon. That's right give us a call at 526-5738. We've
got special music coming up tonight. And one in particular for our listeners.

MAN: Presidential material.