

[BED SPRINGS CREAKING]

[HEAVY BREATHING]

JIMMY CARPER: The following program contains language or images of a frank or sensitive nature--

[MOANING]

MAN: [INAUDIBLE].

--which may be considered objectionable by some. Listener discretion is advised.

[BED SPRINGS CREAKING]

[MUSIC - SWING OUT SISTER, "AFTER HOURS"]

Oh, yes, you've tuned in to *AfterHours* a continuing tradition on KPFT Houston 90.1 FM. The crew of *AfterHours* is ready to bring you news, interviews, and music geared for gay and lesbian people. Here at after hours we may be diverse, but we have one thing in common.

We are out of the closet and urge everyone to come out of their closets, that means standing up for yourself, taking responsibility for your own life and being proud of who you are. Realistically, we know not everyone can do that because of age, job, or frame of mind. That's OK, we're here for you too so sit back, relax, and enjoy this week's edition of After Hours.

[MUSIC PLAYING]

Hello, Houston. It's Jimmy Carper, and you have tuned in to *AfterHours* a continuing tradition on KPFT in Houston. We've got a packed show for you tonight. I've been to San Francisco, and I've brought back new queer music.

Well, actually, some of it isn't so new, but it is different. It's stuff that I hadn't heard before, and probably you haven't either. So we'll be bringing that to you throughout the evening.

Probably bring you tonight, like we talked about a couple of weeks ago *Rock Lobster* the radio play that gosh, we haven't done in well over a year. It's the story of Aaron Fricke, who takes his boyfriend to the prom. We talked about doing it oh, in the spring, but maybe this is something you should hear now, so you can-- if you happen to be in high school, maybe you want to think about it for the future. Something you might want to do.

And who knows who may show up at the door to KPFT. But to start it all off, I want to play something that's been around a really long time. It's almost a theme, an anthem almost for the gay community. It's done by a group who is no more, Bronski Beat, from their album *Age of Consent*, and it's a 12-inch version of "Smalltown Boy."

[MUSIC - BRONSKI BEAT, "SMALLTOWN BOY"]

[AUDIO OUT]

[MUSIC PLAYING]

Oh, yeah, the long version, "Smalltown Boy" by Bronski Beat. You don't get to hear that too very often, especially anymore, or on any other radio station because they're not going to play an eight minute song, or that may even be a longer song than that. Anyway, this is Jimmy with *AfterHours*.

And I've got new music. I've got different music. I've got new for Houston queer music. I've got new for *AfterHours* queer music from San Francisco and other parts.

Yeah, well, Stanley took me to San Francisco. He had a business trip, so I went along as extra baggage. And he made the money, and I spent it. Yeah, that's how it goes. Oh, well.

So I've got good news and bad news, some of the new music that I picked up really sucked, so I'm not even going to play it. And the good news is even as we speak, even as I speak and you listen, ah, I can hear some of you out there, Jim from Esoteric Adventures is in the production room right now editing a great song by Fag Bash that we're going to be playing later on in the show. I did discover a woman named Juliana Luecking, and she has a very strange spoken word type of CD called *Big Broad*. We'll be playing parts of it throughout the evening, like right now.

JULIANA

**LUECKING (ON
CD):**

WOMAN 1: I'm going to love a woman.

WOMAN 2: I'm going to love this woman.

WOMAN 1: I'm going to love her right. I'm going to love a woman--

WOMAN 2: This woman--

WOMAN 1: --who loves me.

WOMAN 2: We're going to get along.

WOMAN 1: We're going to have a mutual love commitment--

WOMAN 2: I'm pretty sure--

WOMAN 1: --and it's going to work.

WOMAN 2: --it's going to work.

WOMAN 1: I'm going to be good to her.

WOMAN 2: I'm going to try and be good to her.

WOMAN 1: I'm going to use my other woman loving experience and bring it with useful purpose into the loving of this woman. We're going to have respect, lots for each other. We're going to be independent--

WOMAN 2: Independent.

WOMAN 1: --and we're going to love each other for that. We're going to do it when we wake up in the morning.

WOMAN 2: I get up every morning and jog.

WOMAN 1: Then we're going to be off to our days of doing the things that it is--

WOMAN 2: Go to my job.

WOMAN 1: --that we have to do to deal with the world. Then we're going to cook.

WOMAN 2: We're going to eat good old American food.

WOMAN 1: Every kind of food in the world, we're going to make Malaysian food, Italian food, Chinese food, Mexican food, Spanish food, Thai food, soul food, Ethiopian food.

WOMAN 2: We can get takeout food, maybe.

WOMAN 1: Not English food, not those kidney pie things, but we're going to have Argentinean food too. Then we're going to talk--

WOMAN 2: Then we're going to think our own thoughts.

WOMAN 1: --about what happened that day And we're going to learn stuff from each other.

WOMAN 2: Just go off independently and read.

WOMAN 1: --maybe discuss things that sound like arguments.

WOMAN 2: And I'm going to have to finish up--

WOMAN 1: Then we're going to take a long walk--

WOMAN 2: --work from the day you know, and I'm just going to conk out, exhausted--

WOMAN 1: And we're going to do it some more before bed.

WOMAN 2: --kerplunk into bed asleep.

WOMAN 1: Then we'll sleep with each other.

WOMAN 2: We'll be wrapped around each other.

WOMAN 1: It's going to be love.

WOMAN 2: Love.

JIMMY CARPER: Yeah, it's going to be love, Juliana Luecking. You'll be hearing more of Juliana throughout the evening. But how about something a little bit on the lighter side, right now, huh? Like this.

[MUSIC PLAYING]

PRESENTER 1: And now a preview of our coming attractions.

PRESENTER 2: Non Whole productions presents--

PRESENTER 1: Derek John.

PRESENTER 2: And Chuck U Farley in the South Sea saga.

PRESENTER 1: *Buggery on the High Seas.* [AUDIO OUT]

[MUSIC PLAYING]

ACTOR: Oh, yes, yes.

JIMMY CARPER: Oh, yes, yes, that's *Buggery on the High Seas*. Yeah, I hadn't heard that in a little while. Let's see. Some of the music that I found in San Francisco, a group called Sons and Lovers, which is an a cappella group, a cappella group, like the Flirtations only really not nearly as good.

And they did a song that sounded real familiar to me. And I looked at the title it was called "Waterfall," and I thought, OK, this is a new group who's doing an old song but shoot, why don't we just get the original because it's so much better. So just for you and because I heard it, it's "Waterfall" by Chris Williamson.

[MUSIC - CHRIS WILLIAMSON, "WATERFALL"]

[AUDIO OUT]

[MUSIC PLAYING]

Mm-hmm, some more of Juliana Luecking, from spoken word album called Big Broad, we'll be bringing you more of that throughout the show. And before that, we had a classic by Chris Williamson called "Waterfall." And we played that because I got this-- in San Francisco I picked up a tape of Sons and Lovers and they did a real dumb version of it. Hey, you know, it happens.

I want to talk to you about the movie club. We've had Jimmy, the movie watching queen, on here before. And he sent us a little letter here about something new that's happening.

The movie club is changing its meeting times to Sundays to allow additional planning time for our members. We meet in, oh, about the four or five PM range in front of a chosen theater. After the movie, we go out to eat at a restaurant nearby.

All details about the next meeting will be left on the answering machine by Wednesday, so that members will know what movie we will be viewing for the following Sunday, in advance. For more information, please call 952-4048, ask for Jimmy, the movie queen. That's it. It's a movie club, go out and see some movies, whatever the movie club has decided to go out and see, and have a bite to eat, talk about it. It's a great group of folks, there.

And a little something here, the movie club committee has gone around to many of Houston's hottest bars to see how many people have heard about our unique social club. Well, to our surprise, about 75% of the people we talked to had heard about us. So we wanted to know why they hadn't come to our meetings.

We got responses such as wrong time, wrong day, too early, too late, preferred dollar theater, wanted to watch gay produced plays or foreign films, et cetera. We even had people admit to us that there were times we had chosen a movie that they weren't interested in. So anyone who has not come for their own unique reasons, please call us now.

We are taking a consensus from the community to find out what entertainment they would most enjoy. Perhaps the movie club will do other fun things together, they haven't even thought of. Well, call us and let us know. That's Jimmy, the movie queen at 952-4048, fun club and fun group.

Got a piece of tape that Sarah DePalma didn't have time to run last week. It's a piece of tape, an interview she did with the folks from *Gay '90s*, Alan Bourgeois and Steve Thomas. So let's go to that right now and see you in a little bit.

PRESENTER: With me today are Alan Bourgeois and Steve Thomas, and they are with *Gay '90s* a show that is on cable TV. Is that right? Is it the public access channel?

ALAN [INAUDIBLE].

BOURGEOIS:

PRESENTER: OK. I'd like to start out by asking you a little bit about the history of the show. How did *Gay '90s* come to be?

ALAN Oh, I worked with the Agora and the *Out In Houston* show and decided that we needed a little bit more than what the Agora was offering. So I went ahead and created *Gay '90s* and asked Steve to help pull it together a little bit more, give some more expertise to it than I had. And we got started. We got hold of a camera and started filming things.

STEVE We really did, literally.

THOMAS:

PRESENTER: Wasn't that kind of an expensive process to get going on?

STEVE No, it was the opposite. It cost nothing to get going. [CHUCKLES]

THOMAS:

ALAN To actually start the production aspect of it, no, I mean, we just rented a camera, sample VHS camera. And that's what we did. People were more than glad to have their stories covered so that was no problem. What became a problem was the editing and getting people aware of the show and post-production costs and stuff, that's where things became a more of a problem. But no, as far as getting it started, it was really easy.

PRESENTER: How has the community reacted? Have you been getting any positive response from the community, or are you finding that people just don't even know you exist out there yet?

STEVE It's both, the people who do know that we exist are excited that we're on the air. There's nothing like it. Even compared to New York and LA shows, we're mainstream in the gay community, and they're excited about. We don't show favoritism to any end.

We cover the stories fairly and equally on all aspects. We try to educate the heterosexual community, at the same time, by just being ourselves. So the people who do know about us are excited. The ones who don't know, we have no response.

A lot of them don't have cable, a lot of people don't have cable and getting the word out is an expensive and difficult proposition. Quite often, we find roadblocks everywhere we go with advertising costs. So a lot of it's flyers on cars that we do ourselves, word of mouth, people who are channel surfing who have happened by the show, and it's happened quite often so yeah.

ALAN BOURGEOIS: As far as negative response we've been waiting for the right wing to give us a call but nothing. We have no negative responses as far as the show is concerned. Of course, you have the people out there who will comment about, well, you know this could change. This could change.

Well, of course, we're still growing so lots still going to change. But as far as the show itself and what it presents, no negative comments. And we've been real pleased with that.

PRESENTER: I've been very surprised. I've been talking to some of my friends and asking them, have you seen the show? And the first answer I get is, what show? So it's still-- I know it's still word of mouth out there.

STEVE THOMAS: Yeah, well, being on public access, which is our best venue because it costs very little actually to be on public access, and that's what it's there for. It's a tool that we can use, and so we're using it. But it also has a stigma as the underground basement of television.

And that's just not fair because the picture quality is just as good as anywhere else. The sound quality is just as good. It's all in the programming. And what we're trying to do is do a nonrevolutionary mainstream kind of show aimed at the gay community.

ALAN BOURGEOIS: The other thing we're faced with now is since access is condensed, three stations down to one, all the religious groups that had basically one channel to work with are now on the same channel as we are. So we're fighting for that air space. And it's been a challenge to say the least.

STEVE THOMAS: We haven't had any fights yet for airtime. We haven't had any right-wingers or any religious people screaming bloody murder that there's gays on television right after their show or something. We haven't had any of that yet.

PRESENTER: Let me see if I've got this right, so we're doing the Mormon hour followed by gay television? [CHUCKLES]

ALAN BOURGEOIS: Yeah, in some respects it could be the Baptist. It could be the Mormons. It could be anybody. And then we could be right behind them. Sometimes we don't know until we get a chance to get in there and schedule and that presents some of the other problems too is, again, going back to the certain amount of financing, and when we can tape shows and get it edited and stuff like that.

PRESENTER: Wouldn't it help if you had some more support out of the community? If some of the-- I mean, I know that's like a silly question, but why haven't they come to you? Why haven't they come to you, and said, listen you know, this is an important thing. And we want to back you. What can we do to help?

ALAN Well, again, it goes back to what Steve was saying, people not knowing about us being out there, and our trying to advertise. It's a Catch-22. We need the money to advertise that we're there, but yet the sponsors that we're going after don't know about it.

So therefore, they're not going to support us. And we can't also prove how many people watch the show. So we can't justify the cost for them.

STEVE Now Access is instituting a kind of ratings system. I don't exactly know how it's going to work. But it is a Catch-22. You have to have money to make money, but if you haven't got any money to get the money to make the money, you can't get started.

PRESENTER: What was it Harry Truman once said, that the only way to get a loan from the bank is to have the money in the first place. [CHUCKLES] Well, that brings me up to the next question. I've been reading in the paper that there have been some financial difficulties involved. Y'all like to talk about that a little bit?

ALAN Yeah, if I may though, I'd like to go ahead and mention our last show that we did with the *Penthouse*. That was a success. The *Penthouse* was one of the major sponsors for the event, and it turned out to be a success for them as well as for us.

We had 250 people show up for the showing. They enjoyed it for the most part. We learned some things about it that we need to change.

But the format that we were trying to create with the host and hostess and some live entertainment along with our cuts of the news stories worked. And so the people really enjoyed that aspect. And they're eager to see our show. Unfortunately, Access--

STEVE You tell them.

THOMAS:

ALAN Really, unfortunately, Access lost the tape the day after it was filmed. It was locked up in somebody's office along with two other tapes and all three of them disappeared. And we didn't know about until the Thursday morning when we went to go in and edit that they had been gone.

It has been over a week now, and there's been no sight of the tape. So that was the only master we had for that show and it is now gone. So everything we worked for is down the drain as far as we're concerned. We're trying to get a show on the air with the stories that we did do.

Unfortunately, a lot of the live entertainment we lost, a lot of the spontaneity, plus it was a National Coming Out Day special, so I mean, all of that's gone, and that hurts. And Access has apologized. They are trying, to a certain extent, to compensate us, not as much as we'd like, but again, it goes back to the financial aspect.

We spent \$2,000 on this show, and it's gone. OK, so that's \$2,000 that we have nothing to show for now. And it's still going to cost us some more money to get the show on the air. Whatever we get on the air, it's still going to cost us more money. So we're out with that.

So when you do get sponsors like the *Penthouse* who put up a nice sum of money, plus then our other sponsors that came up at that point in time. Yeah, it's great to have them there, and we appreciate it immensely. And unfortunately, when you get an accident like this, it hurts.

And we are on a tight budget right now, so what sponsors we do have are limited, and they're not covering our costs. You brought up the question about finances. Right now, we're averaging anywhere between \$1,500 to \$2,000 per show. And yeah, that's a lot of money.

And so it's very important to get our sponsors to support us. We can't really do anything as far as being nontaxable, that just doesn't work in this situation. Nobody's been out buying our tapes, so that doesn't help us to recoup any of the money, so it's our sponsors. Our sponsor fees are pretty reasonable.

STEVE I think so.

THOMAS:

ALAN Compared to what they get, it's real reasonable. It's actually cheaper in some respects versus *The Voice*,

BOURGEOIS: definitely cheaper than *The Twit*. But again because we can't prove how many people watch the show, we're kind of stuck in a situation, a Catch-22.

STEVE What we need is an angel to come down and support us for a block of shows to keep us on the air and keep us

THOMAS: regular. We hope to have a regular time slot in January. We can qualify for one because we've had shows on the air already on Access. And they have a program where you can do a weekly schedule. And we'd like to get one, so we can have a weekly show, so that it'll stay in someone's mind if they want to see it.

ALAN Right now, our times have been hit and miss. Whatever is available we can schedule, so we have to advertise

BOURGEOIS: those times. Once in January, we qualify for this regular time slot, like *Roseanne* or somebody else, then we can say, yes, every Tuesday or every Monday at this time, we're on the air. But again, that's not until January, and we've got two more months to go.

STEVE Well, and I'm a firm believer that television is the American unifying force. You know, newspapers and magazines are wonderful, but television is what everybody watches. And it's what basically defines our nation.

And the right-wing uses television in a big way to influence politics and national as well as world politics. We don't have anything like that in the gay community. And I believe we need a television network and/or, at least in Houston, a show that's on the air, steady.

CBS had the *Bob Newhart Show* for many, many years, and it didn't make any money, but it was one of their prestige shows. And they kept it on the air. So we were hoping for an angel to come down and consider us a prestige kind of show to keep us on the air to keep us going to build up the momentum.

ALAN That's everything to in reference to the newspapers and magazines the gay community, a lot of your suburb gays don't come in to pick up *The Twit* or *The Voice*. We reach out to them. So they get to find out what's going on in the community just by channel surfing and having to come across a show or calling us once they do see the show, and say, when are you regularly on?

We can say. So we reach out to a lot of people that our local papers just don't. I mean there's an estimated 350,000, and we come into 300,000 homes. So we reach a good majority of them.

STEVE There's 300,000 subscribers to Warner Cable alone. And we are also on TCI and Phonoscope, although we don't know what channels those are because I've never seen them myself.

PRESENTER: Well, I'll say this, I will commit our program that if you will get us a little bit of notice in advance, we will give you all the plugs on the air on our show that you can take and try and get the word out. And I would say this too, the gay and lesbian community is not poor. We know that somebody out there has some money.

It may not be that you need one person with a big donation, maybe you need two or three people with smaller donations. So if you are out there, instead of sitting on your wallet or your purse, give these folks a call. They could use it.

In case you don't know, we're talking to Alan Bourgeois and Steve Thomas of *Gay '90s*. I want to ask you about the relationships that you had with the transgender community. I know when the transgender conference was here in Houston, y'all came out and taped.

And unlike other shows that came out looking for the freaks, you came out, and you interviewed real people. And first of all, I wanted to thank you for that. And secondly, I wanted to ask you how it is that you became involved with the transgender groups here.

STEVE Real simply, our show is designed to cover every aspect of the gay and lesbian community. That's bottom line, transgender is just part of that. So when we're advised of something going on in the community, we want to cover it.

It might not be two months before it gets on the air, but we want to cover it, so that we can do a story about it, plus with Spectrum 95, which we're one of the sponsors of, transgenders are part of that as well. So it was real simple for us once we got the phone call hey, this is what's going on. Great, we'll be there. Pretty much, we try to be at every event we get notified of because we want to cover it. We want to be a community show.

PRESENTER: Well, I still appreciate it very much because we contact some of the other groups from time to time, or we'll contact the newspapers, and they'll say, the trans what? So we really appreciate your coming out. Let me ask you a little bit about the style of the show, and the aim of the show. Certainly, you must have come into it with some particular production goals in mind. Why don't you talk about that a little bit?

STEVE [INAUDIBLE]. Basically, what we're trying to do is pattern our show after any other mainstream network news magazine show in which you have a host introducing stories that are covered by a myriad of reporters. The aim for that behind the scenes is to allow as many creative gay and lesbians to be a participant. We have people who want to do one story or maybe want to do a series of stories.

And we know one person in particular, who called-- he called me up the other day, and said we've got somebody you just got to interview. This guy is fantastic about-- has to do with the AIDS community. And he says, well, what should we do? And I said, well, just grab a camcorder and go interview him. And then we'll just put it all together.

And so we're trying to spread it around. We want people to come in as reporters, or as technical people. Or when we were up at the *Penthouse*, I had to recruit two of my friends, real quick, to be cue card holders. [CHUCKLES] There's not a zillion dollars to be made on this show right now and not a whole lot of great fame and fortune, but it's a lot of fun. I'm having a blast with it. I have a background in media, so I'm really enjoying this.

PRESENTER: So you're looking for community involvement in this?

ALAN BOURGEOIS: I mean our-- right now, we've been able to be on the air pretty much a show every other week. And we've been going out now about 3 and 1/2, four months. What we want to do, ultimately, is to be able to have enough footage, enough people involved in the show, to where we can do a weekly either half hour or hour show that gets aired on a weekly basis. That's our ultimate goal.

And of course, getting on a regular station too, is our ultimate goal as well, 26, 20, whatever. But again, we can't do that unless we have the financing behind us. We know, once we have the people behind us, and the quality behind us, the financing should finally be there. And then we should be able to make the smooth transition. I think it would be wonderful to have a gay TV show on a regular station in a regular-- in Houston.

PRESENTER: I just--