

**HOST:** Dear Vance, my sincere condolences to you, your family, and all who mourn Chad's death. The nurse was mistaken. Medi-Cal in California pays for AIDS treatment. AIDS is one of the criteria for Medi-Cal eligibility only the doctor can tell you why he or she listed pneumonia as the cause of death. However, keep in mind that AIDS does not kill directly. It breaks down the immune system than other diseases hold and cause death-- true. Thanks, Dear Abby and Thanks, Dr. Joyce brothers-- mm-- and thanks, Judy.

Now, how about another little piece from Juliana Luecking. I kind of like the spoken word stuff. OK, here we go.

[BABY COOING]

**WOMAN:** Yes, Darling. Yes.

[BABY COOING]

Why don't you take a look at the photographs, huh? Yeah. Oh no, take the finger out of your mouth. It's hard to be a teething baby. Yes.

[BABY COOING]

Yes, I do. Yes.

[BABY COOING]

That's-- you know what that is, don't you? Mm? That's Thelma. That's Grandma Thelma, uh-huh. And look, there's Grandpa Willy. Yeah. Uh-huh. And that's your friend, Kitty.

[BABY COOING]

Yes, it is. It's Kitty. Good. Yeah.

**BABY:** Yeah.

She's their friend, mm-hmm.

**BABY:** Yes.

Yes.

[BABY COOING]

That's-- you know who that is. You know who that is. You know. Who? Who is that?

**BABY:** Da.

**WOMAN:** No, it's not Dada. No, it's not. I know it looks like Dada. But it's not Dada. It's Willy.

**BABY:** Willy.

**WOMAN:** That's Grandpa Willy when he was younger and looked like Dada.

[BABY LAUGHS]

**WOMAN:** Yeah. Yeah.

[BABY COOING]

No, that's really holding Dada. And look, Kitty has her arm around Willy and Thelma has her arm around kitty. Is that nice?

[BABY COOING]

Yes. Yes. Kitty, that's Kitty. She's their friend.

[BABY COOING]

Look. Mm-hmm. She's mostly Thelma special friend. She's very nice. We like her. We like her spice cake, don't we? Yes. You've been there. Look, look, look, look, look, remember. Remember? We played in the Leaves in their backyard, remember? They were raking leaves. Yeah. And Willie was holding the bag open, and Thelma was raking, and Kitty was picking up the leaves and putting them in the bag you, remember, don't you, don't you? Oh, and then we all cooked dinner together, remember? And Willy set the table.

**BABY:** Da.

And then we ate. Yes, you, and me, and Dada.

**HOST:** [INAUDIBLE].

Every one of them. Yeah, at least base. And my favorite off of this, it's a short EP called Grumbalina" and number three "True Ring" was my favorite. So sit back and listen to "Alison Faith Leaving" "True Ring."

[TRANQUIL JAZZ MUSIC]

**NARRATOR:** Esperanza was a little girl who dreamed about other girls kissing on her. Esperanza wondered what kind of woman she would become. Esperanza didn't want to be anybody's husband, anybody's wife. She knew she wasn't going to be one of those ex-nun-looking-kind-of-peaceable lesbians. And she was determined not to become a teen suicide-lesbi-addict-prostitute case that everybody would pity.

What Esperanza did know, that she would become a strong, fiercely, independent. Homosexual woman she still couldn't make a picture of it in her mind. She didn't know anybody like that. Esperanza would watch the traffic out the window of her house. She watched the people go by and she would wonder, were there any girls, were there any women out there who had dreams like hers?

Then a woman came along for two weeks one summer. She looked strong and capable, happy and self-assured. The woman was substituting for the regular mailman. The woman was a United States Post Office mail carrier.

Esperanza would watch her every day drive up in that red, white, and blue post-office Jeep, no doors, and the steering wheel on the left side. Esperanza opened the front door to sit on the two steps that were the porch. The mail carrier nodded to her every day and smiled, then took the long chain hanging from her waist and unlocked the big bin of the street mailbox, hefting the box of letters out, putting an empty box in, and then locking up, returning the ring of keys to her jacket pocket.

The jacket was still gray blue with darker blue colored borders and striped epaulets. The uniform trousers matched and heavy black shoes below. Her mail carrier satchel hiked over her shoulder, driving gloves on her hands. Esperanza watched the mail carrier's short and deliberate stride as she walked between apartment buildings. She was getting the job done.

Esperanza decided that this woman mail carrier dreamed also of other women just like Esperanza dreamed of other girls. Esperanza developed a crush on the United States Postal Office mail carrier. Every day for two weeks Esperanza crush developed. On the final Saturday of the substitute carrier's assignment, she approached Esperanza on the two steps.

The woman gave Esperanza two gifts. First, she told Esperanza her name, Maria. Second, she reached into the Jeep and pulled out a Brown cardboard box. She gave it to Esperanza, then got into the Jeep, said goodbye, and rode off into the afternoon.

[HONKING]

Maria, Esperanza thought, Maria. Then she opened the box to find a genuine post office mail carriers build winter hat with warm ear flaps that snap on top when you don't need them. Inside written on the label it said, good luck, from Maria. Esperanza wore that hat out. It was July, and hot and humid, and she would not take the hat off.

In the fall, Esperanza got her first part time job delivering the daily newspaper. She fashioned a uniform for herself from her older brother's old blue work pants, and an old SO gas station attendant jacket of her father's, and the post office hat. She did her job well. She made tips. She got respect in the neighborhood and a certain acceptance of her unique style of clothes.

Now, she dreamed of kissing girls back. And Esperanza didn't wander any more about what kind of woman she would become. She didn't sit, and ponder, and worry. Esperanza had become the woman she would be.

**INSTRUCTOR:** Oh yes, Juliana Luecking in her spoken word. That's one of my favorites on there.

**EVELYN** Doesn't she have a sexy voice?

**CARROLL:**

**HOST:** Yes, she does. She really does. And she does some weird stuff but that one-- that one's really kind of life affirming. I really like that one. Oh, and with me is a woman you're going to hear more from next week. She just happened to drop by, Evelyn Carroll.

**EVELYN** Hi.

**CARROLL:**

**HOST:** Hi. And she's reading something that I just couldn't read. Because I don't know, I just feel funny reading stuff like that. But it was really neat. We got mail. Yes, we got mail. And we got this great, great postcard--

**EVELYN** It's a postcard.

**CARROLL:**

**HOST:** --from a listener who's now like going to school in Austin and can't hear us anymore.

**EVELYN** And it's beautifully decorated with a triangle that is rainbow colored that says thank you After Hours. I'm going to read this to you. It's from Leslie to Karen in San Antonio. And she says, to everyone involved in broadcasting After Hours, thank you for all the hard work you do to make it possible for the show to go on every week at Saturday night. After Hours it's the most informative way to get information on the gay and lesbian community.

The interviews and music presented makes me stay up. And although I've left Houston for college, I look forward to listening when I come home to visit. I missed the show tremendously. Being a gay teenager, After Hours is a positive influence and is very educational. So thank you and keep up the good work. An extra thank you, I make a request and a dedication to the last 15 minutes of the show. And although the-- mm.

**HOST:** Although the word?

**EVELYN** The air time was filled with news and talk, you still played the song--

**CARROLL:**

**HOST:** Uh, I remember that. I remember that.

**EVELYN** --that meant the world to me. Thank you. Love, Lesley.

**CARROLL:**

**HOST:** Thanks. That's nice.

**EVELYN** And she says happy seven years. And it has been seven years since we've been on the air.

**CARROLL:**

**HOST:** Yeah, that's right. That's right. Seven years in September, so.

**EVELYN** Whoa, God, it's so nice to hear from Lesley. I hope that she's in town this weekend. If not, I hope she can get a copy of this from one of her friends.

**CARROLL:**

**HOST:** Yeah. Yeah. And with Evelyn next week, you're going to be talking to Jay and Gigi from BiNet, BiNet the Bisexual Network of Houston. Group for bisexual people of all persuasions. And it meets every Wednesday evening from 7:00 to 9:00 at MCCR, 1919 Decatur street. And for more information about BiNet, give Garrett a call at 5-2-6-9-1-2-8. You'll be listening to Garrett next week.

And I already talked about a couple of places-- the BRB on Thursday-- the BRB is having a Thanksgiving brunch at 3:00. And Chances is having a Thanksgiving brunch at 3:00. And I just saw that MCCR is also doing a Thanksgiving thing.

**EVELYN** Yes, Metropolitan Community Church of the Resurrection, MCCR, and its outreach ministries is having their annual Thanksgiving service and dinner. Each year the number of people attending increases with more people from the old six worth attend-- Six Ward attending, along with members and friends of MCCR. The Thanksgiving day service begins at 11:00 AM with the meal beginning at noon. There's no charge for the meal but donations are always accepted to help cover costs.

**CARROLL:**

MCCR is located in the historical six Ward off Washington Street between Houston and Stoudamire, which turns into Montrose. The church's address is 1919 Decatur. For more information about Thanksgiving services and activities, contact the church office at 8-6-1-9-1-4-9. Remember that the Barron care Center is--

**HOST:** That's right.

**EVELYN  
CARROLL:** --always in search of volunteers to help deliver the Thanksgiving service to members of the HIV positive community. And their number is 5-2-0-7--

**HOST:** Oops.

**EVELYN  
CARROLL:** Oh God, let me think here.

**HOST:** Oops.

**EVELYN  
CARROLL:** 7-0-0-2.

**HOST:** Yeah, I think, yeah, that sounds about right.

[INTERPOSING VOICES].

**EVELYN  
CARROLL:** I believe that's the number.

**HOST:** OK. We're going to go to another piece of music because-- when I locate, it's almost a part-time job keeping up with or trying to locate new gay and lesbian music, new Queer music. Because we look for bisexual, transgendered artists also. And every once in a while, I find something that I think is really great. And it does my old black heart good when somebody who listens calls in and says, hey, I really like that and where can I get it. This happened last week-- I think it was-- when a listener called in and said, hey, you played that group called Horse.

**EVELYN  
CARROLL:** I really like Horse.

**HOST:** And where can I get it? Well, I picked up Horse's newest album from Sound Warehouse.

**EVELYN  
CARROLL:** Oh, wonderful.

**HOST:** So but the listener said that they had been there and couldn't find it and nobody knew anything about it.

**EVELYN  
CARROLL:** Order it.

**HOST:** Inklings can order it for you. And they can also order the Horse album, number one, which is what I'm going to play now. Because it's really my favorite. Because boy, this is a hot song. It's called "And She Smiled".

[MUSIC PLAYING]

Oh.

KPFT, Houston. And now that piece of music that we've been editing all during the show, "Lust Letters". It's from Fag Bash.

[MUSIC PLAYING]

Mm-hmm. Fag Bash with "Lust Letter". Special edited version that Jim from Esoteric Adventures has been working on throughout the show so that we can bring you this special music, yes. And now as promised, coming up in the 2 o'clock hour. We've got a special, special program. It's called "Rock Lobster". It's the story of Aaron Fricke who takes his boyfriend to the prom.

Normally, we play this during the spring. We didn't get around to it this year. But I thought maybe this time of year would be a real good time to play this. Because maybe it would give somebody a chance out there to think about and maybe plan to take their favorite person to their senior prom.

**MAN:** I went to my senior prom with Randy Miller.

**HOST:** Wow.

**MAN:** No, we didn't really go together. We went in the same car.

**HOST:** Oh.

**MAN:** Then they started announcing people at the door. And I thought, Oh my God, what do we do now?

**EVELYN** Because you walked in together?

**CARROLL:**

**MAN:** Yeah.

**HOST:** Ooh.

**EVELYN** Well, I went to my 10-year reunion with a woman. Does that count?

**CARROLL:**

**HOST:** Yes, it counts.

**EVELYN** Does it count?

**CARROLL:**

**HOST:** Hell, yeah.

**EVELYN** Well, I went to my 10-year reunion with a woman who was one year behind me at the same Catholic high school.

**CARROLL:**

**HOST:** Ooh.

**EVELYN** Oh, we had a fun time.

**CARROLL:**

[LAUGHS]

**HOST:** I can't imagine.

[LAUGHTER]

**EVELYN** Birds of a feather flock together.

**CARROLL:**

**HOST:** UH-HUH.

**EVELYN** Don't be afraid, guys. Most of our friends turned out to be gay.

**CARROLL:**

**MAN:** Hey.

**HOST:** Yeah. It does happen. It just can be scary when you're still in high school. It's kind of a closed, strange social group that you can't get away from. You have to live within and play by their silly rules sometimes just to survive.

**EVELYN** And don't forget it, it takes some of this longer to recognize it or to admit it than others.

**CARROLL:**

**HOST:** Sure. Sure. So now, we'll be back toward the end of the show. But right now, Rock Lobster.

**WOMAN:** Billy, Aaron, come downstairs, please. Billy, where are you two hiding? Come down here right now. Young man, what are you doing in there? Open this closet door at once.

[GASPS]

What are you two doing? Billy, I told you to keep those britches on, young man. Aaron Fricke, get out of this house immediately. Your mother's going to hear about this. Get out of that closet now.

[MUSIC PLAYING]

The people at a party [INAUDIBLE].

**NARRATOR:** Aaron Fricke's "Reflections of a Rock Lobster" starring Benjamin Kizer as Aaron, Andrew Soler as Peter, Richard Michael Banes, Mr Lynch, and Kenneth Dansky as John, with Nora Sinclair, William Gaddis, Virginia Mazur, Joseph Schramm, Michelle Gable, Bob Ozari, David Erskine, David Strasburg, Peter Hayden, and Alan Zamora. Written by Richard [INAUDIBLE]. Based on the book and original material by Aaron Fricke. Directed by Nicholas Deutch. Produced by Wesley Horner.

[MUSIC PLAYING]

We were at the beach everybody had a matching towel.

**BAILIFF:** Hear Ye. Hear Ye. Hear Ye. Hear Ye. The United States District Court for the District of Rhode Island is now in session. The Honorable Chief Judge Pettine presiding. All rise.

**JUDGE:** Be seated. In the matter of Fricke versus Lynch, shows that the following opinion was entered into the record may 28th 1980. Most of the time, a young man's choice of a date for the senior prom is of no great interest to anyone other than the student, his companion, and perhaps a few of their classmates. But in Aaron Fricke's case, the school authorities actively disapprove of his choice. Yeah, the students are upset, the community is abuzz, and the other state newspapers consider the matter newsworthy. All of this fuss arises because Aaron Fricke's intended escort with another young man.

The seeds of the present conflict were planted a year ago when Peter Grayson and a junior at Cumberland High school sought permission to bring a male escort to the junior prom. The principal, Richard Lynch, denied the request. At that time, Aaron Fricke was a friend of Peters and supported his position regarding the dance.

Peter Grayson subsequently left Cumberland High school. He now lives in New York City. But the emotionally charged issues surrounding his request persisted into the following year.

**RICHARD LYNCH:** Finally, I want to say something about responsibility. I've been your principal for three years and I've seen you mature during that time, some more than others. But you're all seniors now. And as seniors, each and every one of you is responsible for your younger classmates. Now, they'll be looking up to you to set a good example. It doesn't take much for that one problem student to ruin it for all the rest. And--

[STUDENTS BOOING]

I'm sure-- I'm sure most of you know the problem I'm talking about. But that was last year. This year, we won't have to put up with that problem anymore. This year is going to be a good year at Cumberland High.

[CHEERING]

**AARON:** Anne, how are you?

**ANNE:** Aaron, it's good to see you.

**AARON:** How was your summer?

**ANNE:** Oh, it was OK. I'm glad to be back in school.

**AARON:** I'm not too thrilled about it, especially with the welcome speech like that.

**ANNE:** Yeah, Mr. Lynch is too much.

[BELL RINGING]

Listen, Aaron, I've got to run. I'll call you tonight.

**AARON:** OK, Anne, I'll talk to you. Hey, Bob. Bob, wait up. It's me, Aaron. Aaron Fricke.

**BOB:** Yeah. Yeah. I know who you are. What do you want?

**AARON:** I just wanted to say hello. Long time, no see.

**BOB:** I've been busy.



**AARON:** Oh, sure, I understand.

Bob? Where did you go? I've been looking all over--

**BOB:** I was talking to Aaron.

**WOMAN:** What were you talking to him for?

**BOB:** Never mind. Let's get out of here.

**AARON:** I'm going that way too.

**WOMAN:** Get lost, [INAUDIBLE].

**AARON:** So long, Bob. Hello? Peter, it's me.

**PETER:** Aaron. God, I'm glad you called. How was the first day back at school?

**AARON:** It was the pits. Lynch gave one of his great speeches. You'll never guess what he said about you.

**PETER:** I can't wait.

**AARON:** He said you were the problem from last year.

**PETER:** Wonderful. Just what I always wanted to be.

**AARON:** Yeah. Now that you're gone, he thinks the whole school is straight. I saw Anne today. We're in biology together.

**PETER:** Uh-huh.

**AARON:** Oh, and we're going to do Thurber carnival this term.

**PETER:** Great. You're a natural for the carnival, a born star.

**AARON:** Right. No, really. Thank God for the drama club. Something else happened today. I saw this old friend of mine, Bob Cote. He's going out with [? Bea Davulsh ?].

**PETER:** Uh-oh. The Wicked Witch of Cumberland High.

**AARON:** Yeah, right. But when I said hello to Bob. He acted like he hardly even knew me. It was like our friendship didn't mean anything to him.

**PETER:** What did you expect?

**AARON:** I don't know. Just some sign he cared, that's all.

**PETER:** He's one scared guy, Aaron. He's afraid to get near you, let alone, show that he cares. Ought to know that by now.

**AARON:** Yeah, I guess so. Peter, I really miss you.

**PETER:** I miss you too.

**AARON:** You wouldn't believe the impression you left on Cumberland High. If nothing else, you've gotten them to say the word gay at least 600 times a day.

[LAUGHS]

I do miss having you here.

**PETER:** I'll be up.

[DOOR KNOCK]

**MAN (AT A DISTANCE):** Aaron, Kind of late to be talking on the phone, isn't it?

**AARON:** Yeah, Dad, I was just getting off. Listen, I've got to go. I'll talk to you later, OK? Bye. OK, who did it?

**MAN:** Did what?

**AARON:** Look in the locker. Somebody spit on my clothes again.

**MAN:** Prove it, homo.

[LAUGHTER]

Where you going? Where you going, faggot?

[DOOR KNOCK]

**GYM TEACHER:** Yeah, Fricke, what is it?

**AARON:** I'd like permission to leave gym class early.

**GYM TEACHER:** What for?

**AARON:** Someone's been spitting on my clothes when I'm in the shower. It's like the fourth time it's happened.

**GYM TEACHER:** I don't understand, Fricke. What's leaving early got to do with it?

**AARON:** Well, it wouldn't happen if I could get dressed before everyone else.

**GYM TEACHER:** Class is up when the bell rings. Those are the rules. If you don't like the rules talk to Mr. Lynch about it.

**AARON:** All right, I will.

**RICHARD LYNCH:** Aaron, I can understand why you want to leave gym class early. But I just wonder how the other students are going to feel.

**AARON:** The other students?

**RICHARD LYNCH:** We don't want to look like we're favoring anyone.

**AARON:** You're not, sir.

**RICHARD LYNCH:** You're friends with Peter Grayson, aren't you?

**AARON:** Yeah, we're friends. But I don't see what that has--

**RICHARD LYNCH:** Yeah, just a minute, Aaron. Don't you think the other fellows know you're friends with Peter? And don't you think that's why they're giving you such a hard time?

**AARON:** No, sir, I don't. I don't think Peter has anything to do with it.

**RICHARD LYNCH:** I see. Well, leaving gym class early won't solve the problem, not in my opinion.

**AARON:** What if I transferred, took another class?

**RICHARD LYNCH:** You could. Of course, we'd have to tell your parents.

**AARON:** My parents?

**RICHARD LYNCH:** We couldn't do that without their approval. Should we call them? Or do you want to think it over first? It's up to you.

[UPBEAT MUSIC]

**JOHN:** So what did you tell him?

**AARON:** I told him to forget it. I don't want my parents to know that I'm gay.

**JOHN:** Listen, sweetheart, if they don't know by now. You should be up for an Academy Award.

**AARON:** Very funny, John.

**JOHN:** I'm sorry if I offended you.

[MUSIC PLAYING]

The old metro parking lot is really hopping tonight. And look who's cruising us in a station wagon, no less.

**AARON:** Big deal. I've seen him here before. Sometimes I think I'm a Rock Lobster, no claws, always hiding in my little shell, always afraid.

**JOHN:** Afraid of what?

**AARON:** Afraid of myself.

**JOHN:** What? Ooh, why so serious? What's the matter with you tonight?

**AARON:** I just feel so helpless sometimes. You know, Peter wouldn't have taken that crap from Lynch.

**JOHN:** You still miss him, don't you?

**AARON:** Yeah. I miss him a lot. Peter was the first person I ever met who was proud of being gay. I want to be proud. Oh, I don't know what I want. I just don't want to lie and hide anymore, that's all. Like Peter. Peter had all the nerve.

**JOHN:** And look where it got him. Kicked out of the house by his parents. He had to leave town. On account of that stupid prom.

**AARON:** Oh, with being yourself means getting into trouble. Then maybe staying out of trouble isn't such a great idea.

**JOHN:** Listen, honey, you don't have to tell me that. I've always been myself. But pride or no pride, you don't pick a fight unless you can win it. Aaron, you've got to go easier on yourself. Give yourself time. You want some of this?

**AARON:** No. Go ahead.

**JOHN:** Check out Mr. Muscles over there.

**AARON:** Which one, in the Honda?

**JOHN:** Not him. The hunky number in the little Chevy.

**AARON:** Oh, yeah. It's getting kind of crowded.

**JOHN:** I know. Isn't it fabulous?

[SIGHS]

So many men, so little time.