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SUMMARY KEYWORDS

people, poetry, talking, esperanza, queer, gay, houston, performance, art, women, read, inspired, southern decadence, hear, uninspired, happening, rainbow, artists, inspiring, community



00:03

Life Inside, not because I prefer the lifestyle that he describes. But because it's more of an in depth examination of what's happening with gay men today, I thought that the life outside part was just like, totally not where I wanted to be. I mean, in my opinion, both the first half and the second half of the books were descriptions of, you know, two equally scary versions of hell. Because, I mean, I get what you're saying about the gay people who are living in the small towns, and I agree with that. And I do think that they are on the vanguard of the queer rights movement. But he also talks about, and I separate that from the suburban homosexuals. There's one part in the book where this gay couple gushes, because they're straight neighbors bought them a cake. Oh, yeah. You know, when they moved into the neighborhood, welcome demand. Exactly. And I'm like, Oh, that is good. Because, you know, and that, to me, it's as bad as all the at the beginning of the book, when all the circuit queens were talking about how you had to have a pumped up body in order to get laid, and getting laid was where it's at, and going to these parties and spending all this money, and you just didn't live unless you got sex. Exactly. And well, we won't go there. But I mean, it's important, but you don't have to be buff to do it. Exactly. I mean, and it's scary. Reading the book, because I've read it a couple of times, because I can see how some of that whole muscle boy culture is beginning to affect me. Because I've now decided I want to go to the gym five days a week. Oh, no, I



01:32

call Oh, he spotted somebody at the gym. Well,



01:37

we won't talk about that. Because Because I'm over gay man. But I don't know. I mean, it's scary. And I didn't take so much offense at Him leaving Houston out of the whole thing, probably. When No, I mean, because when you when you think about what's, what he's talking about, and what the cutting edge is, of the various cultures that he's talking about, Houston just isn't on that map. I mean, when it comes to the circuit parties, we don't have a major circuit party, we only have like second tier third parties, you know, like Pittsburgh, and smaller cities like that. And when it comes to the whole suburban, queer thing, we don't have that. And when it comes to the queers in the small towns, it's going to be places like Colorado or again, and other places with smaller cities.



02:23

Right. So there you go. You're heard from Michael. Wow. Michael, Michael likes it the opposite way that I do. Yes, Michael.



02:32

That's not surprising.



02:35

Well, you know, Michael, because Michael has a certain, shall we say, view that I can never have? You know, because it's so personal about, you know, working out and doing that kind of stuff. But you know, what really got me was the drugs. I mean, it was like every other word was somebody was doing drugs, and they didn't care what it was or what it did to them. It was just a way a means to get sex. It just seemed I mean, it wasn't even. It wasn't even important that the party was there. They were there at the party, because sex. I mean, the party wasn't even important. It just I don't know. I guess that's, I think that's a difference in the way. Men and women view sex. Maybe that's what it is men and women.



03:13

Well, I don't. Yeah, but it's still really scary. I mean, when you see a lot of that stuff about how it's all about sex, you never see anybody talk about okay, I want a boyfriend. You know, I want somebody for the night, right? For the minute. Yeah, exactly. If



03:28

it lasts. Yeah, that's right. And



03:30

yeah, can you make it lasts that long?



03:32

And it's so scary, because with one testicle, right? What is it that? I mean, it's so scary, because when you when you look at, like the bars here in Houston, and then you look at some place that's supposed to be different, like crossroads in the whole coffee shop thing they got going on, there really is no difference. I mean, it's still about the same thing. It's about. Well, yeah, and there's no alcohol. So you get to actually see the person you're trying to pick up. And I mean, it's really scary, because nobody talks about the emotional side of being gay. It's a

kinder, gentler, Michael Crawford, by the way. And nobody, nobody talks about what it means to be intimate with other men. Nobody talks about what it means to be loved, or to have solidarity with lesbians and other women. It's all about, you know, looking fabulous. Getting lots of sex and doing drugs. And I'm not sure like, the big thing on the West Coast is crystal. And I'm not sure quite how big it is here because well, I don't I don't go to traditional gay places anymore. But I mean, it's scary. Everybody's doing it. And it's like, I mean, one guy was saying how he does it, and it increases his appetite for sex, but it makes it so that he's never filled. So you're good danger and getting it and getting it getting it.



05:03

Well, Michael came here to talk about the poetry reading. And he's going to write after the song that I picked out for him. So you're listening to after hours on KPFT hues.



05:20

Geraldine fibbers new courier group, actually not all that new, but it's new to after ours. Called the small song. I'd like about three off of here. That's the slow and loud one. There's another one that's kind of C and W ish. And another one that's kind of slow. Let's see in W, Country and Western



05:44

and you're a lesbian. Come on.



05:46

I've been ranting so long, I forgot what it looked like.



05:50

You are listening to after hours on KPFT Houston and ke O 's College Station, Michael Crawford is here to bring you news about an event happening Monday night,



06:00

Monday night. Actually, it's called Speak Out freak out. And it's being sponsored by the queer artists collective quick. Yay, which I'm a member. And basically, it's an awkward spoken word event where we're inviting people to come out on Monday night between eight and 10 to read their poetry, and whatever kind of other written material they have. And the idea is you get to read either up to three poems or up to five minutes. And anybody who comes can read and who will be tilted like to open mic, it means that we're going to piece two pieces at 1830, West Alabama. So it should be lots of cool lesbians here. Yeah. Yeah. So I mean, it should be pretty cool. As far as we know, this is like one of one of the one of the first all queer, you know,

spoken word events in Houston. Great. I mean, there have been others, like at the mausoleum and other places, but they've been predominantly straight with queers going, you know, and just risking whatever. This time. It's all us. Well, I'd love



07:03

to see gay people get more into poetry. It's something I think we started with, I mean, not started with but I think, in the, in the beginning of not the beginning, but back many, many years ago. Yeah. You know, with with Dickinson and various other, various others that a lot of gay people read and wrote poetry, right. But I think we got away from that as a way of like, No, we're not gay. You're not gay. We don't write poetry. Real men don't write poetry. Real lesbians don't write poetry. But you know, poetry is I think is is fluid of life. I really have always loved poetry. I have stacks and stacks of poetry books. And as I've gotten older, it's it's get the pickings have been slimmer and slimmer, right. And that's really sad.



07:51

I mean, it's hard to find work. That's actually good. I mean, and part of the thing about poetry, I think that people forget is that it's not made necessarily made just to be read in a book, but actually to be spoken out loud, and have people actually listened to it. And what's really cool about the whole spoken word thing that's happening now, around the country, is that it's actually an oral thing. I mean, it was obviously influenced a lot by the whole hip hop culture. And now you have places and cities all over the country that are holding, you know, poetry, slam, spoken word events, and it's all about expressing yourself, and having other people appreciate what you say, and then listen to what they say. I mean, it doesn't matter if you agree with what they say, if what they say is funny or sad or angry. It's just an opportunity for people to express themselves. And I'll admit, you know, I never got into poetry, not because I thought it was a queer thing. As if I would be ashamed of being queer. Right. But because it was never, you know, something that really got into



08:52

there was not a lot of place for you to relate. Yeah, a lot of poetry is most of it was written by women. Not not all of it. I mean, there's some great men poets, but most of the stuff that was written by women is like real flowery and kind of weepy. And it was hard for me even to read it. I wanted more radical stuff I was reading, you know, harder Ed stuff that you know, no rhyme, no meter. Yeah, stuff. And I like that. I like the stuff



09:16

that gets you after the school. Yeah, exactly, exactly.



09:19

But the stuff that really you can relate to that hit you in your heart, you know, things that about everyday life about you know, I read a poem that this young man did. Chicago from New York

everyday life about, you know, I read a poem that this young man did, Chicago from New York somewhere about his dog dying, and it was one of the most moving pieces because I could relate. I remember how he touched places that I had felt when I lost a pet that I had really especially loved. He touched me with that poem, and it was really hard. I mean, he used some really heavy, heavy language in this poem. And but if I had to put that poem down because the language bothered me because it didn't have the right and rhyme and meter, no, I would have missed the way he connected with me. And I was really moved by as Paul About his dog die. And that's one thing. I think that people are mistaken about poetry. It's not all about love. It's not all about the wonderful Gucci. You know, weepy things in the world, they're, you know, you're, I've seen poetry about your car battery I've seen, you know, poetry about, you know, your dog dying, or, you know, I've seen a lot of stuff that talked about people who have passed away, right in, you know, the very moving and a way of expressing, it's almost it's almost to me, a poem that someone writes about someone passing away is better than a funeral. Yeah, because it's expressing something and a funeral. It tends to be somebody expressing something to you, right? And this is way you rarely do you get to say, you know, I've been to some funerals where you get to express something, but rarely does that happen in this, you know, poetry is a way that you can get out what's inside you and it doesn't have a lot of people think you have to have you know, the words have to sound rhyme you know, and correctly. You know, I've always been a real fan of Haiku. And there's some gay haiku that I found out of Japan. That was really cool. Haiku is 17 syllable. You know, you've got to do all your three syllables. Yeah. And very precise. And some of the stuff out of Japan. It's really neat. Some game, men over there have some kind of collective over there where they that's all they do is haiku.



11:24

Yeah. Yeah. Well, I mean, I think part of the thing is that it's weird because in Houston right now, it seems that the entire gay population is it demoralized or uninspired? uninspired? It's a good way to put it. I mean, because a friend and I was one of the guys and who's in quack. and I were talking about, you know, the Crossroads coffee scene, right? Because he doesn't feel as comfortable as he used to they're, you know, to do his homework or writing or whatever, because there are so many queens there. And it's just overcrowded and select Jr's. And you know, they don't sit up in the chair, like you and I are sitting up in the chairs. Now. They're like slouched down the materials if they've been beaten down. And it's all like that, oh, queen, bitchy, cynical kind of stuff. And it's as if some of those people are there every day. And it's as if they have no lives outside of hanging outside of crossroads. And it's, it's frightening, because it's like, they don't seem inspired to do anything. And it's not just related to inspire to do poetry. I mean, because quack does a lot more than just poetry. But they don't seem to be involved in actually creating something.



12:31

Yeah, I like that. I like your choice, a word uninspired. I've noticed a lot of that in our community last year. So a lot of uninspired, nothing going on. Yeah, just kind of like low. It's like, okay, we got through this age thing, but you know, not that we have, but it's like, you know, we've gotten to this big age crisis. Now, what it's like, is there we're waiting for something to happen. And, you know, I'm one of those who likes to do something. You know, I like to make my own happening. All right, you know, and that's why I would like to go to fifth

grade, I like to get like to see you there. And I liked it. I like to hear people, you know, different people do stuff. More hard edge more rough. I don't like the polished up stuff, you know, because usually you polish out the good stuff. I like it rough.



13:16

Yeah. I mean, that's kind of the, the the way quack is going right now. Because originally quack was founded, I guess, April of last year was the first performance. And we were a company in residence at diverse works for about a year. So did three performances, we do performance art. And after the last show, people decided that we decided that we wanted to do more things, you know, expand beyond just performance, and things that would also include more the community. And now we're defining ourselves as more of a community building project. So I mean, and this poetry reading, is this kind of the first step in that direction? Because before the performances were quick, you came to see us and, and the shows were good. I was only in the third show, the first two shows were incredible. And they're I mean, there's a diverse range of interests and ideas and you know, all ethnicities of various genders, vendor, various age, gender, gender identities, and all that. But now, this will allow other people in the community who are doing things because I know I've been talking about to people I know about it, people who I work with, and they're like, oh, yeah, I wrote poetry I want to come to, you know, and one of the things I guess it's kind of like, has me not so entranced with queer culture right now, is the fact that it seems uninspired and dying. And right now for inspiration or so I don't feel quite so bad about the world going to hell. I'm having to look more towards street culture, because there do seem to be young, straight people who are actually trying to create new and fun and exciting things. And what quack is hoping to do is to inspire queers to actually go out and do something fabulous. I mean, one of the things we're going to be doing in the future is we're going to be bringing down a couple of women performance artists to lead a women's performance workshop. And the idea behind that is the workshop would be for women of all sexual orientation, races, social classes, etc. And it would be a space for them to empower themselves to speak out through writing and performance. And I, and this, we haven't cracked hasn't really talked about this, but I would really love out of that workshop to see a group of women get together to perform to form their own performance collective. The idea is to not just have people come see us, but to empower people to speak and to create for themselves.



15:52

So you're planting seeds? Yeah, okay. Yeah. There you go. There you go. Johnny Appleseed. There you go. Michael Appleseed. Here you go. Well, I think that's a great idea. And that sounds inspired to me. I mean, tell me about more about quack. I mean, other than you, there has to be other people. Oh, yeah. That we might know or heard of seven



16:12

of us. Now. Lisa Jacobs, who's a hairstylist at cut loose. And she's very good. I mean, both as a performer and as a hairstylist. Alexandra Mira, who works for Texas Commerce Bank, and he's really great. Chuck Jackson, who's a PhD candidate in English at Rice. We just added a new member who's actually a returning member because she was in the first show Tiffany flowers. Yeah, Tiffany is really great. And one member who I can't mention, because he's a teacher in

HSD. Oh, yeah. So. And then we have Travis Mater, who also works for the ally. And he's a playwright in his own right. And he's very, very talented. And we have a woman named IEMA, who is actually on leave, because she is going to art school in Chicago. But she will be back for the next Quick performance in July of 98.



17:10

Well, how can somebody get hold of you guys? I mean, I think not just your performance here is a wonderful thing. But I think if you know, we got a lot of people out there who might be interested in doing something, you know, inspired and sounds like quack is inspired.



17:25

Well, that's one of those little administrative details that we still have yet to work out a means of being contacted.



17:31

I see. Yeah.



17:33

It's really weird, because we are creating our webpage now. But we don't have voicemail. So as soon as we get voicemail, I'll come back and give you guys the numbers. But the best way to reach us right now is to come out to the poetry reading on Monday night, from eight to 10. At two Bs, I mean, even if you don't have anything to read, and have no intention of reading whatsoever, just come and hang out, because there should be a lot of really cool people there. And just Oh, I forgot to mention it. It's a fundraiser. All right. Yeah. So and really, the emphasis is really on the poetry and the spoken word and the community building and so on. But we're also asking people to make donations of a couple of bucks if they can, if you can, it's no big deal. You know, because we need money for all the awesome things that we plan on doing from now through the next. I don't know year or so.



18:25

How do we do it? You know, what are we doing? Headphones? Rainbow is on the rainbow our wonderful clown is on the air. I mean, online, one for on air comment. Wonder what Rainbow. Rainbow knows a poem, don't you? Rainbow? Can you hear me? Yeah, I can hear you can? Can anybody else hear you?



18:48

Oh, I hope so. I was gonna say there's there are a lot of inspiring people in the Montrose and in Houston and all over, you know, gay people. This past June. The gay people put on a fantastic

parade, individual groups, individual people, did individual things that were inspiring and made it a great parade tomorrow where some of us are going to Dallas and I am sure there's gonna be some inspiring ideas and things about unity through life, which is there's a unity of life and everything. I just think sometimes we forget the past couple of weeks. I mean, sometimes when something happens, and oh, we're not inspired, but I think there is a lot of inspiration out there. And I will say when was it a couple of weeks ago I went to doubt or to Dallas, New Orleans, Southern decadence, some inspiring outfits and some inspiring events, you know that were going on? I mean, you can't put us all down and say we're not inspiring.



19:57

Well, Rainbow we would never put ever Buddy down and say we're not inspiring because, you know, I think I'm pretty inspiring. I know Michael here definitely inspiring person. I mean,



20:07

to say that we're not inspired or something like that.



20:12

I think overall, our community is having difficult times going through a difficult time I really do rainbow. I mean, there are those shining stars are always will be. But if you talk, you were just talking about the parade and southern decadence. If you look at those things that you're talking about, those are very kind of selfish things. We're talking about stuff that you know, outside of ourselves, when I think what we're talking about is the kind of inspiration that does for others rather than for ourselves.



20:41

I think we entertain,



20:42

certainly entertain, you know, the



20:45

parade is an entertainment facility. Southern decadence is entertainment. There's a lot of entertainment. And entertainment does one thing, it puts a smile on your face, it makes you happy. And basically what if you ever see me in the parade, I'm there to entertain



20:59

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Oh, I see me in the parade. And I don't want to let it I don't want anybody to be upset at me about the parade. I think the parade was wonderful. It was one of the best. And I really, I was I really don't want anybody calling up saying we did our best. And don't tell us that we're inspired. I'm talking about the bigger community rainbow. There are always little groups like Michaels group, or other groups that are you know, doing things I'm talking about. I mean, how difficult it is, you know, to get people to do those things.



21:28

Okay, it does. That's the thing. Everybody thinks that parade goes on in one day, all year long thing, it will take that all year long a van but also those groups, those individual groups that you saw in the parade, they probably worked on their routine or their unit for maybe a month or two to get there. And that takes inspiration that takes a lot of work. And it's creativity. And that's, you know, when I hear people say we're not inspired when I saw that parade some of the ideas did you see some of the ideas there in the parade? And I only I was at the end of the parade. So I didn't get to see the whole parade. I haven't seen the tape or anything. But what I saw just from the back units, the last 2030 units, I thought those that was inspiring some of the things they did that big dragon who wouldn't have ever thought of creating that. Now that took a lot of hands. That took a lot of gay people to do that. You know, I'm saying,



22:21

Well, we really appreciate your your comments, Rambo, you know, you're always welcome to call and give us your



22:26

busy. I'm getting ready to go to Dallas, I've been down there on the radio,



22:29

I want you to be real careful in Dallas. Okay, thank you. Bye. Bye, bye. Well, what do you think, Michael? You think we're inspired?



22:36

I think? Well, I disagree that the whole point of the Pride Parade should be simply about entertainment. Hello, we're commemorating of riot. And entertainment is good. But I'm also wondering, what are we doing to move our community forward? Right to grow? What are we doing to secure liberation? What are we doing about social justice? What are we doing?



23:03

What are we doing about old age fags?



23:05

Exactly? Yeah, yeah. Really? You know, I mean, I don't know. And southern decadence is a whole lot of what Michelangelo Signa really talked about in the first half of life outside that whole sacred party thing. And I'm so sorry. But that is not inspired. I mean, sure. I'm sure there are a lot of people, individuals who worked really hard on it. And, you know, I commend them for all the hard work. But please, can't you do put that hard work into something more than a weekend of sex?



23:33

No, that party wouldn't exist if it wasn't making somebody money? Exactly. Well, yeah. Yeah. I don't think I mean, you're talking about a fundraiser over here, what would these funds be going to,



23:43

it will be going to there a couple of things that we're planning on that we're not quite sure about yet. We're still waiting to hear back from the National Gay and Lesbian Task Force, we put in a proposal to do a workshop on cultural activism at the Creating Change Conference in San Diego in November. And we're waiting to see if we actually got that. If we get that then part of the money will be used to pay our expenses there. Were also I mean, trying to do things like secure performance spaces, publicity, we need a voicemail to put up our web page. And right now we're in the process of applying for grants because the first three major projects that we have in the first half of next year, we're talking somewhere in the neighborhood of \$17,000, in order to do the things that we want, and that includes bringing down the women performance artists to do the women's performance workshop. It includes a media residency, where we will bring down a video artists to work with quack for a couple of weeks on creating videos for what will be our June or July 98 performance. So it's not like we're getting salaries or anything or all these big perks. It's basically going to do the stuff that we do. And I mean, and when people don't think that funding for our At Scripps is important. One of the things that CWAC was planning was we were intending to go to San Antonio next month to perform at the Esperanza, Peace and Justice Center. And we got word this week that I Esperanza the city of San Antonio cut Esperanza is funding out completely, because they program lesbian and gay art. That means that Esperanza is losing \$62,000. And that now they cannot afford to have quick performance San Antonio. Yeah, I mean, and I mean, that's just what's happening on on in Texas, but also, Jesse Helms, you know, our guy in the Senate, the devil himself exactly, is and some other Republicans are trying to completely and totally defund the National Endowment for the Arts.



25:48

Yeah, man. I'm just like, sick about that. You know, I was listening to Jane Alexander the other day talking about that same thing. I don't know if she's still the president or not. When I saw her talking. I didn't get that straight. She was at one time, right. And she was talking about how

much she said, the media is only giving you the surface information about how much they're doing. She said, It is so deep and so underhanded and so slimy, that it is frightening. She said she never expected that from suppose gentlemen of the Senate and the House. Yeah. And she was really frightened by their attempts.



26:22

And the amazing thing is, it's not like the American government is spending a whole lot of money on arts, right? I mean, it's only \$100 million a year, which is roughly 40 cents per person. So



26:35

as I say it's mostly \$1 person.



26:37

And now when you look at, for example, Germany, Germany spends \$3 billion a year on arts funding. And it's amazing and we're just trying to cut out the little bit we're doing my announcing this No, I don't love it. Okay, I'll stop by and say hi, can we can we can we announce this?



26:57

Actually, she would like to come in? Oh,



26:59

let her come in. Okay, let her come in. Where



27:05

keep talking I'll get more artists.



27:07

More artists Yeah, like that. Yeah, like that. I think that we that's one of the things that this country is losing is art. And art is not just color on a page artists a lot a lot of things like the people dancing on the building yesterday Yeah, yeah, the people doing poetry reading so people you know I saw some guy beat the hell out of a car 57 Chevy with a mallet and and some people were screaming that that was an art but you know what? It touched to some other people it may not have been art to me you have to talk into it may not have been art to me but it was certainly art to somebody who was standing there because they were getting into it. And

that's all that matters artists objective. It doesn't have to reach you it just has to reach somebody and because it doesn't reach you doesn't mean you have the right to deny that other person and that's what these people these right wing Jesse Hill misc people are trying to do. It doesn't reach them. And all they point to is maple syrup and stuff. Yeah,



28:09

the one final point about Esperanza is that the interesting thing about their situation is Esperanza is a center that's run primarily by women of color. And they function not only as an artistic center, but also as a center for work around cultural and social justice issues, meaning they do a lot of anti racist, anti sexist kind of work. And so the right wing, Christian groups have gotten them defended from the city. But you also have wealthier white gay men who are attacking Esperanza for their anti racist and anti sexist actions. And so they're like, caught between two spheres, you think the queer community would be supporting them? But the wealthier white gay men, aren't



28:51

we, you know, I saw an interesting report about wealthy white men. Last night, I can't remember what show it was, but it was talking about golf clubs, careful, he was talking about golf clubs, country clubs with the golf clubs and talking about Tiger Woods and some of the problems that he had playing at these places, and how these people are treating people of color or any other nationality other than their own at these clubs, even though they're being forced to let them in, how they're being treated there and how these people keeping their mouth shut because they're just glad to be in a country club. And I say, No, hey, I'm sorry. If you got to go through that to be in a country club. Next see Tiger Woods who's making his living doing this, but a lot of these people are doing it just because they want to be a member of that club.



29:35

You're listening to after hours on KPFT Houston and ke O 's College Station,



29:40

but I was really proud that somebody finally was starting to point their finger at that country club. That's all right.



29:45

Okay. Well, I think you should be doing this. I've just,



29:49

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I can't read. I haven't got my glasses. I'm sorry. Okay. I was having a hard time reading my notes for the book.



29:54

Okay. Angela. Well Williamston is in the house. Yay. Yeah. Okay. And now



30:02

attractive young lady to very attractive.



30:05

Okay, so it says on your flyer here that you're doing some workshops.



30:12

Well, that was a previous that was a previous work wrong one. That was a previous workshop that I did over at Project Row Houses where I caught your conversation what brought me over here was that I caught your conversation when I was driving in my car got in my car, oh man, I love it. And I turned on the radio and I heard poetry and I heard two peas and I heard how the gay community was felt as being kind of stagnant and some type of stagnant point. And I had to comment on it, you know what I'm saying? So I came in, and I said, Wow, what I'm doing right now. And, and trying to be active in all communities, not just the gay community, but trying to be active in all communities, is that I'm putting on his casting calls the open casting call of at two peas, and on Wednesday from six to 8pm. And the name of the film is a short film, about a black woman who's discovering her power to choose and her journey to come out. And she meets this sister poet in a bar. And they have a rendezvous and rendezvous and things are what they call it now. They have a little rendezvous, and things I'm kind of developed in, and you see how the choices that a black woman makes, and her discovery to come out. And the poetry would with the interesting part of it is, is that it came from a poem written by a sister in Austin, Texas. Her name is Sharon Bridgeforth. Yeah. And she's awesome poet playwright. And you guys actually had her down? Yeah, brought it back. Yeah, brought it down to Project Row Houses, where we did a women's history program. But we highlighted all the women in community, I brought Sharon down as a guest featured poet. And it was great. And then from there, we started collaborating more. So more work. And this particular poem, that beat is published in a book called does your mama know, which is a black lesbian anthology, written by Lisa Seymour out of Atlanta. And, and there's a very, you know, this whole networking of energy, you know, and I had to come in and comment on the stagnant how people feel that the gay community can be stagnant. And I can definitely relate to that. And I'm saying that we're not I mean, there are people out there doing work. And I think that the networking has to be a little bit stronger. Okay.



32:41

I think there's the key, the networking, because what I'm seeing is that there are like individual

I think there's the key, the networking, because what I'm seeing is that there are like, individual people or individual little groups, right, but we don't know where everyone is. So there has been no, like, sharing of resources or just ideas. You know, I mean, I've heard about blowing up a spot. You can't miss it, right. And people are hearing now about quack right. But I think that there's like room for a lot of other things to happen, right. And we just haven't reached that. I don't know that that level of momentum. And something that I've been thinking about, and you know, I don't know where I want to go is to pull together some kind of community forum on queer arts and media in Houston, and how we can connect people who have art to be shown, or experienced in some way. And people who have the venues where this can be shown, and people who have the money, which are all important, we love the people with the buddy, right? And the people who need the money to create the work that they need to create, and the people who need the money to run their spaces. And I'm not sure where I want to go with that idea. And maybe at some point, I will bring it up to quack and convince him that we should do it. But something like that needs to happen. I mean,



34:02

I think that I think that where it all starts is that you know what artists need to get to the street man. And it's more so like,



34:09

more authors need to come to the radio station, talk about what they're doing so that more artists get to hear what they're doing. Yeah,



34:15

that also Yeah, but I think that once you're out doing public art, you can't not keep up, miss. Yeah, you know what I'm saying? Yeah, and you're doing busstop art public art getting out. And I see this a lot, a lot of that in Houston, that there's not a lot of public art, right and that once somebody wants we as organizers quite blown up a spot. other mediums in town. We all need to have a collaboration together. More so than then talking about just queer media, but just underground media period. Yeah, having some type of form that I'm really thinking about developing. And I've already started some collaborations that was the project project rowhouses was a collaboration for tweens, media artists in Houston, whoever wanted to come over and do a thing if they were photographers today. So, you know, I just had to come in



35:10

and just want you to come back here and talk with us about this talking about what you've been



35:15

talking about. And before you go, you got to give people a way to contact you.



35:18

Okay. Well, once again, blog was five is having open casting calls at 2pm is the name of the film is called that be written by Sharon Bridgeforth. Producing directed by Angela Winston, you. And that's me. Open cast calls were held Wednesday and Thursday from six to 8pm 1830, West Alabama, you can reach me at 713-529-5456. That's 713-529-5456. Hey, if you don't bring a headshot, it's \$5 processing fee. All right. Hey, thanks a lot for having me on your and I really appreciate this medium being will be given



35:56

your call. I want to talk more about this stuff. Okay. Thanks.



35:59

Thank you. Wow, that was cool. That was great.



36:03

I'm glad you stopped in that was really, I wish more people would take it upon themselves, come down here and inform us.



36:09

I was just telling Nancy Ford, who just walked in for her segment that I love this show, because we can do this. That's right.



36:14

Right. It's not all on tape. And we can do it live right now. I'm glad to meet you. Some good work. I was reading this. This is did you write this? Yeah, I like that. Thank you.



36:26

Oh, by the way, can you can you come out to two peas on Monday night between eight and 10. Poetry for you. All right. Cool. Cool.



36:34

All about assassinating language. All right. Broken meters and this night. Yeah.



36:43

Cool. Great. Great. That sounds like an exciting evening. If it's not exciting, it certainly will be interesting. I certainly will be very much Angeles. Hey, thank you. And Nancy.



36:55

And before we get to Nancy Ford, we're gonna go to a piece of music because you know, this is after hours 10th anniversary month, and we're giving a CD away every week. This week's CD is the latest one by Bronski beat called rainbow nation. They do a wonderful remake of an old disco song that I got to play right now. And you can call in 25265738526 KPFT. And you're if you're the number two color, you will get this CD



37:38

hmm, I love that nightlife. And that's by Bronski beat we do have a winner for that CD folks. Thank you very much and I'll be sending that to Patrick Jewell is just and said hello to Nancy.



37:56

Your party. Just kidding.



37:58

How to get a hug. Nancy Ford is here out a Jessica.



38:02

Hello. Love you Nancy. How's everybody?



38:08

How's it work? Right? This has been this has been a day hasn't as



38:11

it we just came from the Houston women's Festival and the fireworks



38:16

move or you must be revved up. You'll sleep for a week after the women's festival.



38:22

I need a cigarette and just kidding. Dear.



38:27

Dry seat in the house.



38:30

At Lankans Yes,



38:31

oh, I'm looking for Katie tickets for free. Are you live a lot of luck and a lot of fat chance



38:35

well knock on the door and say you're a friend of mine. Well,



38:38

I was telling me did you hear I was I was wondering if maybe I could come in and beg garland?
Let me have a press pass. Yeah, no, not fat chance. That may be



38:47

the only way to get in



38:48

being with the press does have its perks, doesn't it?



38:51

Yes. So what do you been up to Nancy?



38:54

Oh man work in like a big dog



38:56

where you work in a festival?



39:01

I was watching the fest. Hey. Come on. It was wonderful. We got to see Jamie Anderson. Oh, isn't Shomrei just just kicking? Yeah, Arizona. But are we gonna



39:16

play? Jamie? Yeah, why don't we play some of this place in Jamie. Yeah, and of course is Raizy was crazy. We spelt that on the air while ago. Pardon me? We spelled that on the air while ago. We heard it.



39:31

Yeah, they were fun. And it looks like there were about four or 500 women there.



39:35

Oh no. Four or 500 G's and I missed it. Wow.



39:39

That's the Jamie do my favorite one. The menstrual tango? Yeah, she I love that. Her latest album. I'm



39:49

still cramping. Give me some of that my doll.



39:53

Actually, I'm having a bad sinus thing right now is anybody else like just allergies out?



39:59

Well Have you know it's kind of a toss up between allergy and a cold type of thing that's been

well have you know it's kind of a toss up between allergy and a cold type of thing that's been going on