

[BED RATTLING]

[MOANING]

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

MAN: Oh, Frank.

JIMMY CARPER: Which may be considered objectionable by some. Listener discretion is advised.

[MUSIC PLAYING]

Oh, yes, you've tuned in to *After Hours*, the continuing tradition on KPFT Houston, 90.1 FM. The crew of *After Hours* 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]

[AUDIO OUT]

HOST: OK, that was a Deep Forest with the song "Deep Forest" from the album *Deep Forest*.

AARON DYE: Wait a minute. Wait a minute. Wait. Wait. Wait. I love Deep Forest.

HOST: OK, OK, Aaron loves Deep Forest but that's not the topic of discussion. We've moved on beyond that.

AARON DYE: Wait a minute. Why are you late? Tardy.

HOST: OK, see when you're late, we make fun of you. OK, but anyway, we're *After Hours*. And Vivian was late, but that's OK. She's here now and she looks fabulous. And it's April 9, 1994 we're here with queer and the usual rigamarole. So what are we going to talk about tonight?

AARON DYE: Where do we start? Where-- where can we start?

HOST: Can you tell he doesn't know? No. OK, we're going to be having a really intense discussion of queer culture and politics where we attempt to answer the question, is queer culture losing its radical edge. Stop shaking your head yes. So we're going to be talking about that with a bunch of, I guess, local queer people. And that should be interesting and exciting and so on, and so forth.

We're also going to be discussing some new magazines that have come out. A new HIV positive magazine called *Poz* which has a really cute shaved head guy on the cover. We're going to be bashing stereotypical representations of Asian men in porno. That's what it's about. We're also going to be talking about how we should stop being totally hot for muscle boys and instead open up our range of desire to every man regardless of his body shape. Sounds good?

AARON DYE: Sounds very good.

HOST: Good because, you know, I've decided that it's very in right now to have a chubby boyfriend provided that you're a fag, or a heterosexual female. If you're a woman, you know, you don't need a chubby boyfriend. Yeah, you're on.

AARON DYE: OK.

HOST: Can't you hear yourself?

AARON DYE: No. OK, now I can. Thank you.

HOST: I kept hearing you.

AARON DYE: Well, I know you can hear me.

HOST: OK. OK, well, Aaron's kind of out of it today. I guess it's too many drugs. But it has absolutely nothing to do with me.

AARON DYE: It's too much oxygen.

HOST: Do you want to stop hogging the mic and let Truong introduce himself?

TRUONG: I am Truong. I'm introducing myself.

HOST: And you're from where?

TRUONG: Originally, Vietnam, but you want me to say Oklahoma.

HOST: I wanted you to say Oklahoma because that innocent farm boy act, we don't buy it.

AARON DYE: It's a lie.

HOST: OK, and we also have another Michael. Come on, Michael.

MICHAEL: Hey.

HOST: And who are you? Where are you from?

MICHAEL: I'm from originally Glendale, California. I've lived most of my life in Houston and/or Tyler, Texas

HOST: OK. And how old are you?

MICHAEL: 24.

HOST: Single?

MICHAEL: Yes.

HOST: Looking?

MICHAEL: Of course.

HOST: OK, so if you're interested in Michael, can we give your last name?

MICHAEL: Sure.

HOST: Michael Heron. He's very well dressed. He smells really good too. He's 24. He's male. He's from California. And he's looking for a boyfriend. The number is 5265738 526 KPFT.

MICHAEL: Or my home number-- [LAUGHTER]

HOST: OK, so in a second, well, after I play this song we're going to be talking to our guests which includes the lovely and talented Vivian Lee, who was late so we're going to embarrass her all night, and a bunch of other people. So right now, I'm going to play a song "Basket Case" from the band Green Day.

[MUSIC - GREEN DAY, "BASKET CASE"]

[AUDIO OUT]

OK, that was our Green Day, the song was "Basket Case" from the album *Dookie*. And of course, that wasn't the song I wanted to play. I wanted to play the song "Long View". But of course, we can't play that because it's about sitting around being bored all day and masturbating while on the sofa. And it has a bunch of words that we can't say on the air. Well, don't look at me like that.

But now we're going to start our intensely interesting and intellectual discussion on queer culture. Is it losing its radical edge as they all look at me? And first, you're going to-- you don't shake your head yes now, OK. And first, we're going to let everybody introduce themselves. We've already been introduced to Aaron and Truong. Michael introduced himself. Let's start with Allen.

ALLEN: Queer culture is using-- it's losing its radical edge. And I would like to know, Michael, what are the words that I can't say tonight.

HOST: Blank, and blank, and blank. And blank, blank, blank.

ALLEN: We'll just keep that in mind then.

HOST: OK, great. OK, and Paul.

PAUL: I'm Paul Mullin. I am formerly of the late great coronation, and ACT UP. And now I'm doing Cuba Solidarity work, and I'm a member of the All People's Congress.

VIVIAN: Oh, my turn. Oh.

HOST: You're late again.

VIVIAN: Oh, I must just shake my head, no.

HOST: Tardy. No--

VIVIAN: My name is Vivian, and former ACT UP coronation slash everything else. Now, in charge of GLOBAL and--

HOST: Wait, tell us--

VIVIAN: I guess, I'm Asian. I want to say that I'm Asian and queer. Thank you.

HOST: No, queer and Asian, Asian and queer.

VIVIAN: I'm queer and Asian, yeah.

HOST: OK, I'm sorry. Now, wait, let's go back to GLOBAL. What is GLOBAL?

VIVIAN: Oh, gay, lesbian, or bisexual alliance at U of H.

HOST: OK, great. And Michael, we're back to you. You are a budding singer songwriter, musician person.

MICHAEL: Yeah.

HOST: Yeah, just shake your head yes.

MICHAEL: Yes. Yeah.

VIVIAN: Just shake your head. Just shake your head.

HOST: OK, now the question up for discussion right now, is queer culture losing its radical edge? I mean, we've seen in the late '80s with the advent of the AIDS epidemic, how AIDS activists, particularly with ACT UP, kind of sparked a resurgence of the gay and lesbian movement which ended up becoming the queer movement. And the question now that it seems that we've gotten a little bit of mainstream media attention is are we losing our radical edge. Let's start with Paul.

PAUL: Well, yeah, we're definitely losing the radical edge. And I guess just to start, maybe we could talk about some of the things that are happening politically. Stonewall 25 March in New York City that's going to be happening in June. Phyllis Randolph flip fry, a local transgender lawyer has pretty much called for demonstrations against the Stonewall 25 organizing committee because they've refused to include the name transgendered people in the title to the March.

And that's pretty much something that we've seen consistently over the past, oh, year and a half or so. Especially, since the election of Bill Clinton, where you have very conservative elements in the community coming forth and engaging in all this really tired bashing of elements in our community, like transgender people, like us, and them other people, who don't fit in to the whole positive images view of what, according to these conservatives, the queer community should look like. We ought to all be white middle class by things. And this has just been especially prevalent since the election of Bill Clinton. So yeah, I mean, I think we've lost our edge. I think it has a lot to do with the politics that are occurring at the national level congress, the presidency and so forth.

HOST: Allen.

ALLEN: Yes, I think that queer activism has lost its radical edge. But we have to remember that the queer movement has never allowed the kind of representation of the diversity within the queer community that we would all hope that it did. There was never-- there was never really a time when I believe that the women in our community really felt that they had the kind of voice that they needed to have, that ethnic minorities in our community had the kind of voice that they wanted to have.

There always has been a tendency within queer culture, and within the gay and lesbian movement, from the early '70s onward, to try to shape the whole image of the movement in the shape of a white male. And in the late '70s, it was a white male with a little mustache and a consumer who had a very short haircut so that he wouldn't spend too much time on his hair but who had a body by Nautilus and could pretty much buy the white male image. And now, it's just a different one except instead of a little mustache, it's a goatee.

HOST: OK, as everyone points at me except that I'm not white, and I don't have a body by Nautilus. OK, Vivian, what do you think? Is it losing its radical edge, not just in the realm of politics, but also in the realm of culture? You, yourself, are an artist, how do you feel that queer art is-- how is it doing?

VIVIAN: Repeat that, I can't hear you.

HOST: That's what the headphones are for.

VIVIAN: Well, excuse me.

HOST: OK, can you hear now?

VIVIAN: Yeah.

HOST: Great. Queer art, how is it doing? Is it maintaining its edge? Is it losing its edge? What do you feel?

VIVIAN: I feel like the queer community, itself, whether it be politics or art, is definitely losing its edge. I mean, art wise, politics, would it be anything else, you know, fashion, they want to mold it into the White middle class mainstream so it will fit in to everything else in society. So it won't be rejected. And it's just gays and lesbians, I guess when it comes to art, it's just there's not many out there. Like this whole thing about I heard some gallery owners trying to get gay and lesbian artists in Houston to get involved for Pride Week and no one has applied. And I don't know where she's advertising. I didn't hear about it. I heard it from a friend. But it's just-- I feel like that the art community is very selective. And they're not really getting out there to promote themselves in the gay community.

HOST: What about you, Michael?

MICHAEL: As far as-- I don't know-- everything is concerned, it seems-- I don't know that I've been involved in the-- what's the word I'm looking for-- activist-- that's a tough one-- side of it a whole lot. But like from just noticing like the cultural scene as far as bars and whatever else we have to do, it's been very disillusioning, I guess. As far as, from a personal point, I've notice that I felt that I was coming out into this whole new world where I could be myself. And I'm realizing that you can't because it's so bad. I don't know what the word is I want to use but--

HOST: Bad is a good word.

MICHAEL: --bad. It's general but it works.

HOST: Yeah, and I mean I've been noticing in particular, how when you go to the clubs now-- and I guess that's a kind of shallow thing to think about-- but when you go it's all the same. It's the same as it was last year, and the year before, and the year before that, and the year before that. When I didn't go to clubs but I could see the little pictures. It's a bunch of people dancing to bad high energy disco music. And that's it.

And I think what frustrates me about the whole queer thing, queer culture, or queer whatever, it's just seems that people don't give a damn whether it's politics, and the things that are affecting their lives, whether it's art, or culture where, for example, when Diverse Works next month begins its queer performance and video, series most of the performers will come from outside of Houston and outside of Texas. And it's like we're a pretty big city. Why the hell don't we have people here who are doing that kind of stuff? What is it about us living here that makes it so lame, so apathetic that we don't do much of anything?

AARON DYE: I mean, what's really confounding is just all this Log Cabin stuff. I'm hoping that this is just limited to this area. And that-- and this is not some spreading bad fashion movement. But you're completely right. It's the same thing year after year. And Houston is actually an enormous city. It's, I think, now the third largest city in the country. And all you see are-- I mean, I believe queers are happy as long as they can go out, and dance, and buy clothes, and dance, and buy clothes, and then hump each other when they go home and, you know, because everything's safe now with the Democratic president. And you know, I mean, that's the feeling I get.

VIVIAN: Yeah, I think people are getting too comfortable, way too comfortable. And just going about their daily lives, like Aaron said, going clubbing. And we have Bill Clinton in office, everything's going fine and dandy. And we could just sit back, which is not going to happen. Because no one's going to give us our rights unless we fight for it.

HOST: Well, if we're saying that people are comfortable or are feeling comfortable, and we said that that's bad. Why should they feel uncomfortable?

VIVIAN: Because their rights are being taken away and they're not-- actually, to start with, they have no rights. And there's a lot of separatist going on within our own community, a lot of racism, sexism, and a lot of other issues. And they're just letting it go by right in front of their face.

AARON DYE: It's also bad because it's still OK for a congressperson to stand up in Congress and openly bash you as a gay or lesbian person. It's one of the-- it's one of the last remaining prejudices that's still accepted in Congress openly.

HOST: But still why should people care? If the majority of the gay and lesbian people, gay, lesbian, bisexual, transgender people are perfectly comfortable with the way things are. If they're comfortable still wearing Calvin Klein underwear when no one wears Calvin Klein underwear anymore. If they are still comfortable going to [INAUDIBLE] which are just extremely bad. If they're still just comfortable being treated like crap and being treated as animals, why should we be so concerned?

AARON DYE: Well, we should be so concerned because our own interests are at stake.

VIVIAN: Yeah.

AARON DYE: We're queer too. And if our own interests dictate that we have to kind of whip everyone else into shape, then that's what we got to do.

HOST: And how do we do that?

ALLEN: Well, I think one of the things that queer activism has lacked traditionally, and that on the grassroots level, I think probably still does lack, is a real kind of a political analysis, an analysis that really asks what is it within our culture that makes it necessary to lower the status of gay men. What makes it necessary to lower the status of women? How are these things connected?

For starters, that would be an interesting question to ask. And I'm not saying it hasn't been asked at all. But I think that a lot of times once the queer activist community rolls into action, so to speak, they forget to go back and do this analysis before they make their moves. And when they make their moves, then everything gets determined by the strategy of how do we get goal A accomplished, how do we get goal B accomplished.

And most often, when that's the only question you ask, the answer is well, let's get a corporation behind us. Let's get somebody with money behind us. Let's get a Congressman behind us. And the way that gets done is not through a real political analysis, but through a kind of willingness to forget what the cause of our oppression is in the first place, or even the question of what the cause might be.

PAUL: Yeah, I mean to respond to what he was saying and kind of relate it back to culture, which we're also discussing. The big political strategy according to the dominant lesbian and gay powers that be is that politics is really something about what you do at an individual cultural level. If you discipline your cultural expressions, and you discipline your individual expressions, and you appeal to certain racial or gender categories, if you to a white category, male, to Bourgeois middle class and up, that by policing those kind of your individual expressions or cultural expressions, that's politics.

You're going to appeal to the heterosexual majority and their standards on a whole set of issues, at a whole set of levels. And then you're going to have forward movement on gay and lesbian rights. I mean, that's just nonsense. You know, you've got to engage in real activism where you're challenging political powers, the government, the state. And stop with this idea that just by engaging in positive representations of queers and eliminating negative representations that you're going to have that kind of forward movement. When we're talking about queer culture,

I think in the queer community, culture and politics are really intricately linked for that reason because people view politics as essentially cultural expressions, and so forth, and the whole positive representations thing. So if we see that queer culture is becoming more conservative and is losing its edge, I think, it's again because of this particular political stance they have, where you're just going to kind of come out of the closet and do things at the individual level. And you're somehow going to make social change. I don't think that's the case at all.

HOST: But I think--

AARON DYE: It's also that the heterosexual majority is leaching off our ideas. We can see our clothing, well, the clothing that we wore the year before coming into heterosexuality. I mean, they're wearing all the leather drag now which we've been doing for years and years and years. And Madonna's pretending to be a lesbian, or at least bisexual. I mean, it's become hip to be queer.

So I mean, so for example, when you go to Richards on Thursday night, you see all these little straight kids running around thinking it's really good cool to hang out with fags and dykes. And it's like sickening. It's really sickening because while some people may think it's really great that heterosexuals can experience our culture and think that it's cool. I think what they're really going to do is use this for what they can get, or basically entertainment, amusement. And then next year, we're going to be over.

VIVIAN: There will be another phase.

HOST: Yeah, exactly. And I think the question is, how do we create a strong politically progressive culture that doesn't just separate from the hetero dominated society and say, well, we're going to go off and do our little thing. Because separatism is boring and it doesn't work. How do we create that kind of culture that confronts both the conservative elements in the queer communities and also challenges the heterosexual communities.

ALLEN: Well, I think I think the level where that's still being done is-- I really think also one of the things we said earlier about queer culture, I'm not so sure queer culture is dead. I think that as long as there people like Dennis Cooper, as long as there's people like Peter Palmer, as long as we have the small independent filmmakers, I think these people get discussions going. And the reason they get discussions going is that they offer to some extent a real political analysis in contrast with something like say, *Philadelphia*, which does not.

Philadelphia, now, I'm not going to-- I'm not going to say, everyone involved in that movie has admitted that the reason that the images in that movie are the way they are is to try to get Joe Sixpack out to see it. And that's fine. And I suppose-- I suppose if that were all out that were out there though, it wouldn't be fine. Because what we need in terms of queer culture is some way of getting at what is it-- what is it about homosexuality that so upsets and offends the Western culture as a whole. And we won't do that. We won't do that without confronting it. We can't do that by backing off and having images of ourselves that are de-sexualized.

HOST: In other words, we don't want to be like Pride Week.

ALLEN: Yeah, because these events really evade what the issues are. The whole thing is that you can be there in a suit, you can look-- you can look white. You can walk around and be Mr. Businessmen. But if the people you're confronting know that you like to get screwed, and you're a male, that's not going to matter.

It's not going to matter at all. Because we live in a culture where the religion that has been dominant in our culture has said, love the sinner but hate the sin. And as long as they hate the sin, they're going to keep probing at you and torturing you until they can get that sin out of you, until it kills you. And it doesn't matter how perfect you are otherwise, if you have that sin, they're going to work on. And that's what we've got to get at. What is it about-- what is it about this culture that makes homosexuality so intolerable to it.

HOST: Comments. Anybody?

VIVIAN: I think that the biggest problem I see, as long as I've been in Houston, about politics in the gay community is that consistency has not been there. It's like when Queer Nation was involved, they would be really, really involved for a while. And it would totally die out. And ACT UP would be involved for a while and it would die out. Consistency, I think is very important. When you don't have consistency, there are going to be the religious rights groups, or the fundamentalists, who will stab at the low points of the gay community. And they will get ahead on that track.

And if the gay community, long as they want to blend into the mainstream, and that-- if they believe that is the only way they can fit into society, and get their rights, it's not going to work. Because they're not going to be able to blend in because, like Allen said, sin, you can't take the sin out of the person. I mean they're going to love the person but they hate the sin. And they're going to always remember that.

And I think the heterosexual, and the religious, and the fundamental right is going to remember that. And if we try to-- if the gay community feels like they could blend in, it is not going to work. They have to stand up and somehow separate themselves at the same time of going forward and uniting without having to totally-- I'm not saying to totally reject the heterosexual community and just separate ourselves and be our own commune. But there's a way to go about it where we don't totally become what we don't want to be as heterosexual.

AARON DYE: Exactly, and I think that's what we have to figure out how to do. How do we engage the so-called mainstream society on a level where we're not denying ourselves? I mean, my personal point of view is that I don't want to be accepted into the mainstream American society. I just have no interest in it at all. And not because I don't want to be accepted and not have the crap beat out of me while I'm walking down the street, but because American mainstream society today is sexist, racist, homophobic, very classist, and is hurting a lot of people.

I think rather than trying to be Republican, trying to fit in, trying to be conservative, trying to hide the fact that we made like leather, or may like to be sexually submissive, or whatever, we should instead maintain our queerness. But not stay in, for example, the gay ghetto of Montrose. And that's one of the reasons I'm totally frustrated, and totally disgusted by what's going to happen with the Pride March.

It's going to stay in Montrose while everybody in Montrose knows that fags and dykes lived there. So it seems to me that the next logical step would be to take it up, move it out of Montrose and move it into the heart of the city of Houston. The heart of so-called heterosexual society and say, this is who we are. We're here, we're queer, you're going to deal with us. I don't give a damn if you accept or tolerate us but you're going to respect us and we're going to be who we are. But of course, we're not going to get that. We're going to get some loopy little-- OK, I won't insult those people.

But-- but it's going to be-- I mean the scary thing is that the current Pride Week Pride March thing is shaping up to be as big a fiasco as last year's was. And that's because people are forgetting the history and the politics of why Stonewall was. Earlier, some of us were talking about the whole Stonewall 25 thing in New York. And I don't want to go. I mean, and that's really weird to say because I'll go anywhere for a demonstration.

But this one is all about parties, ranging from the Homo Hoedown to the Leather Ball. And it's like everything that's coming out is about party. All of the organizing is around parties. And they're not even that exciting parties. At least, if you're going to give a party, give a great one. And it's like we have been so mainstreamed, or people want, or some gay and lesbian people want us to be so mainstream that they're willing to give up our history and our heritage just so they can be accepted and just so that they can register at Neiman Marcus when they get married and that kind of stuff. And I find that frankly offensive.

HOST: But I think people are partying because they think it's OK to party, or they deserve to party, or they're going to party anyway. And I was interested by your suggestion that we move it out of Montrose into at least the immediate surrounding areas as a first step. But my question would be, what would we be moving?

AARON DYE: The parade itself. I think we should move the parade, well, OK, yeah, and it is a parade. We should move it up and out of Montrose. I mean, why is it that it starts-- it usually starts off at the edge of Montrose and Marches deep into the heart of Montrose. Why not start at the heart of Montrose and end up someplace else? Why not do it downtown, which is in every American city, it's kind of like the heart of American society? Main Street, I mean, admittedly, probably not a lot of people are going to be there. But that symbolic importance of Main Street and us marching down, claiming our queerness on Main Street would be important.

What I find really boring is I'm sick of being in Montrose all the time. I mean, there is this-- I don't know-- it's just people seem to think that it's safe here. Safe to be queer here but it's not. It's no safer here than it is where I live in Fifth Ward. I mean, the only thing is that there are a lot of queer people here. And the point is, and why I'm so bored, why I'm so frustrated with the whole thing, is that it seems as though we're at a standstill.

And there are a lot of people, like the group [INAUDIBLE] people in the political caucus who are destroying it at this moment, who not only don't want us to go forward but they actually want us to go back. They want a situation where people like us, those of us sitting here having this discussion now, would be hidden in the background. Because some of us aren't white, some of us aren't women. And we're all loud. And it's like, why the hell should we do that? Why should we give up any little bit of who we are just to fit into a society that's going to hate us anyway?

TRUONG: No, I think that's a very good point. To me, I think one of the reasons so many people, or maybe even the general public, think or believe that everything is fine, or everything at least is good enough so that they can go out and party every week, or every two days, or whatever they do, is that they're completely reliant on the media. And the media is not accurately reflecting what is really going on out there-- going on out there in terms of persecution, in terms of homophobia, and the amount of it, and how, and the frequency of it.

I mean, I think what we need to do is be more aggressive about pointing out where all of this homophobia and all this hatred is coming from. In particular, the religious right, they've been-- they seem to be pretty immune to some of this-- to some of this exposure, sometimes. And I think we need to be more aggressive about pointing that stuff out. And you know, and weeding that stuff out.

PAUL: Well, one thing about the whole party, buy clothes, go to New York, and have a good time deal is that a lot of queer business and queer corporations have really developed over the past 25 years. They're becoming a really big thing now. I've seen the *Out* Magazine guide to the Stonewall 25 March on New York. And they have a whole listing of like corporate sponsors of the magazine and of the March. It includes things you know like Armani, and all these other big clothing corporations and other things like that.

And when people want to just go out, and party, and buy clothes, and all that it's not just because they're politically moderates. It's because there is this political argument in our community that if you go spend your queer money on queer businesses, and if you go spend your queer money on queer friendly businesses, then somehow you're going to make social change by forcing these corporations to institute queer friendly policies because you're spending your money there. That's a bunch of bull. And it's really just a matter of a lot of queer businesses-- that kind of political stance is really just a matter of queer businesses and corporations wanting to get money from gays and lesbians.

I know, for instance, I think Aaron was talking about the media, specifically, the Crimea, the Texas Triangle has a columnist who at probably every opportunity wants to tell gays and lesbians go spend that queer money at queer businesses. And look at the Texas Triangle, it certainly has an interest in putting forth that kind of a political stance because after all, it wants its readers to go shop at its advertisers and spend money there. And if that happens, they'll get more advertising. And they can become a bigger, bolder, more glossier queer publication. So a lot of the political and cultural things, especially around this big business, queer money angle is really a lot of elements in the community, business elements, corporate elements, wanting to make a buck.

AARON DYE: Yeah, I think probably if you had to be putting money back into the queer community, into queer activism, and advancing-- advancing the possibility of having an agenda, in order to get into the gay and lesbian yellow pages, that would be a lot smaller book.

HOST: OK, Vivian, you were going to say something.

VIVIAN: Yeah, I mean, America is a capitalistic society. And it doesn't matter if you give your money or buy things from queer companies, the queer company in return has to take that money use it for lobbying, for AIDS Research, and return it back into queer community instead of just buying their merchandise and doing the same thing over again. It's not going to change things. It's not going to change the law. It's not going to change our rights. It's not going to change AIDS research, if they don't put the money back into doing-- taking actions and doing something about it.

HOST: Right And they aren't doing that now.

VIVIAN: They're not.

HOST: OK, so we've whined. We've complained. We've bitched. And we've moaned. OK, but the thing to do now, OK, after I play this song. When we come back, I want you guys to talk about things that we can do to make a difference, to maintain that cutting edge stance, and to still be radical and queer at the same time. You got that. OK. OK, cool. OK, so I'm going to play this song. And it's by Kate Bush, who I don't know if she's queer friendly, but she's really pretty and sings really well. Allen's shaking his head yes so she must be queer friendly. The song is the title song from her latest album *The Red Shoes*. It's "The Red Shoes."