

MARK WEIGLE: Well, doing the song out is sort of one of those things in my career that keeps me satisfied when it's all said and done. I'm 80, I can look back and go, you know, that was really cool. My story with that song, when I was 20 and just coming out myself-- not out to my parents yet-- my first ever lover had this song on a cassette, and there was no label on it. He didn't know who it was.

And it was-- you know, I was already into singer-songwriters, Fogelberg and Lightfoot and all these guys. And here was this great singer and this great well written song, and it was speaking exactly to where I was at in my life right then about coming out, and I was just blown away. I mean, it was a really important song for me.

And then years later, I was writing songs myself and I met Blackberry, himself a gay musical pioneer. And the first night we hung out together he said, oh, have you heard Steven Grossman? And I said no, and he put this LP on. And I was just floored that that was the song, and it was called "Out" and it was by Steven Grossman.

And Steven was on Mercury Records in 1975 doing this incredibly out, lyrically out gay music, So he's definitely a pioneer. And I've had a chance since to meet his partner of many years before he died. Steven died in 1994. So it's a real honor to do this song, and I think a lot of folks that knew his music will be hopefully pleased to hear this.

[MUSIC PLAYING]

[MUSIC PLAYING]

After hours. After hours.

JIMMY CARPER: Oh, yes. You've tuned in to *After Hours*, queer radio with attitude, right here on KPFT Houston 90.1 FM. The crew of *After Hours* is ready to bring you news, interviews, dialogue, and music geared for gay, lesbian, bisexual, and transgendered people and their friends. Here at *After Hours*, we may be diverse, but we have one thing in common.

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

[MUSIC PLAYING]

Hello, Houston and College Station and the world, and welcome to *After Hours*, queer radio with attitude. I'm Jimmy Carper. I'll be your host for the evening. Actually, just producer because we've got we've got plenty of hosts tonight. The first half of the show will be brought to you by HATCH, and they are in here as we speak. Second half of the show will be the Leather Line with Doug Decker.

And in the middle we'll have some music and Dean Becker is going to call in with Cultural Baggage. That's the weekly or biweekly report-- we haven't decided yet-- on medical marijuana. OK. I want to say hi to all my MVBs out there, Randy W, Daniel, Mike, Randy D, that hunk, Junior, Wilson, and Gilbert and Reginald.

All of these guys write to *After Hours* on a fairly regular basis, and they've learned a lot about themselves from listening to this show and I hope to see each and every one when they get out. Love for them to come up here. In fact, Gilbert sent a picture and I'd really like for him to get up here. So let's see. The music that you heard tonight, that last one was by Mark Weigle, as he explained it to you. It was a song called "Out," a duet with Steven Grossman.

Before that, we started it out with-- who was that? Oh. The album that was number one on the Out music charts this week, Andy Northrup, "Slow Burn Avenue." And I played cut number six. That was "Conspiracy." Well, the gang's here. They're waiting with bated breath. Do you have music you want to open with or do you want to just go right into it?

JUSTIN: Let's open with some music.

JIMMY CARPER: Oh, she wants to open some music. OK. And what are we opening with?

JUSTIN: We are going to open with Miranda July, and this is called "Medical Wonder." She is a performance artist and she will be coming to Diverse Works very soon, within the next three weeks, so try and check that out. She's very awesome, and here it is.

JIMMY CARPER: Miranda and-- oh, I see. Gotcha.

JUSTIN: Excellent.

JIMMY CARPER: Here we go.

JUSTIN: All right. And that was Miranda July. You can catch her at Diverse Works very soon.

HOST 1: 17th and 18th.

JUSTIN: Oh. Ah, that's right. The 17th and the 18th of this-- yeah, of May. God, I'm tired. So tired. Where is everybody?

JIMMY CARPER: Not here.

JUSTIN: Not here. That's right. Who was supposed to be here tonight? Who was supposed to be-- we're missing two people. We're missing Adam and Kristy. She got grounded.

HOST 2: Who is Adam and Kristy?

JUSTIN: Adam and Kristy. They're new to HATCH.

HOST 2: Oh, OK.

JUSTIN: Right? Right.

HOST 2: And Luanne. She's not here.

JUSTIN: And Luanne is not here. Luanne was not at HATCH on Friday either.

JIMMY CARPER: Where's Tara at?

JUSTIN: Tara is in [INAUDIBLE].

HOST 2: Tara is in aka-nowhere.

JIMMY CARPER: Oh, OK.

LEE: Aka-nowhere.

JIMMY CARPER: I think we should tell everyone that that's not a typical session at HATCH, what we just heard.

HOST 2: Yeah, not to scare them off.

HOST 3: That's not typically what we do at HATCH.

JUSTIN: Well, that's not what you all do. I'm in the back somewhere performing that. All right. God, I'm tired. Babysitting Phoebe.

JIMMY CARPER: Babysitting?

JUSTIN: Babysitting Phoebe right there.

JIMMY CARPER: Oh, OK.

JUSTIN: Our little--

LEE: Oh, she's so cute.

JUSTIN: That's our little future HATCH baby.

JIMMY CARPER: She's the HATCH mascot.

JUSTIN: Right. Yeah, she is. How old is she?

HOST 1: She's eight months.

JUSTIN: Excellent. All right. So Diverse Works came to HATCH on Friday.

LEE: Yeah, that was lots of fun.

JUSTIN: That was very, very awesome. Very awesome. Very cool. We did some theater games. And they told us about the residency they plan on doing in early August, which I'm very excited about. I did that last year and the year before that, and both times I had an absolute blast. Didn't get a wink of sleep, but it was--

HOST 2: What's this residency for the listeners, so they'll know what we're talking about.

JUSTIN: This residency is-- Diverse Works comes into-- its annual. Every year they come into HATCH and they get kids from HATCH to come and produce short films. And they show them at Diverse Works and hopefully, eventually, enter them into film festivals and stuff.

HOST 2: Yeah, she said that she was going to publicize this next one coming up.

JUSTIN: Yeah, this one will be a bit more publicized than the previous two. And I'm stuck on names. I'm so tired. Who was it? Who was it who came in from New York? It was Teaspoon.

LEE: Her name was Barbara, right?

JUSTIN: Right. Barbara and Teaspoon came in from New York. Barbara had to leave early and Teaspoon stayed with us for a while.

HOST 2: She's coming back, right?

JUSTIN: Yeah, and they're both coming back. Very excited.

LEE: That's great.

JUSTIN: They're both so awesome to work with. So awesome. I thought the making the videos would be a bit harder to do than it actually was. It's just kind of--

LEE: Yeah, time just flew by at the end of it.

JIMMY CARPER: It was kind of a multimedia thing, wasn't it? I mean, you had the video and then you had live performance.

JUSTIN: Yeah. Right.

JIMMY CARPER: So it was kind of a variety of different things going on. Right.

JUSTIN: Last year was different from the year before in the way that there was an actual live performance accompanying the video. The first one we did was just we did the film and just-- that was all that I saw of it. They showed it at HATCH and after that, I'm not exactly sure where it went and what happened to it and that was kind of sad.

HOST 2: Yeah, I never heard anything else about it after that. Friday we saw it and that was it. I never heard any publication got it.

LEE: We're still waiting for our copies of last year's.

JUSTIN: We got them, but--

LEE: But the tapes were blank.

JUSTIN: But the tapes were blank.

JIMMY CARPER: Oh.

JUSTIN: We got them, yeah.

JIMMY CARPER: Was that a part of the performance art thing? A blank tape, or?

HOST 2: New age art, blank tape.

LEE: It's full, yet empty.

HOST 2: It's not like a crossword from 1999.

LEE: It's full of nothing. Jam packed with space.

JUSTIN: Yeah.

HOST 2: How cliché.

HOST 3: Life is empty.

LEE: Yeah.

HOST 3: Y2K.

JIMMY CARPER: Did you have anything to add about your experience with it, Lee?

LEE: Oh, it's just really cool. It gives you a whole new perspective on anything. I mean, even something as simple as looking at the scenery around you. I mean, you can find death and symbolism in everything and anything that you see and anything that you do, and it's really cool. I never really thought of stuff that way.

JIMMY CARPER: So do you actually pick a topic that you want? Like you had mentioned death and then you go around and find different things, or how do you--

LEE: It was a really weird process in how we did that. Barbara had a really good way of making us have a more artsy view of the things around us. I don't know. It's hard to explain. I'll just make it sound sappy.

JIMMY CARPER: It seemed like it was about every day, ordinary stuff.

LEE: Yeah, just kind of.

JIMMY CARPER: Just day in, day out.

LEE: Yeah. It's kind of like poking our brains or something seeing. Yeah.

JIMMY CARPER: It was like-- I don't know, because I watched the performances and I got to see that. It seemed like it was a window into each individual person just about their everyday life and who they were.

HOST 2: It was unique knowing the individual person and then seeing their video.

JIMMY CARPER: Yeah, it was.

HOST 2: Like what you were saying, you could actually see them come to life on the screen and the way they really are.

JUSTIN: Yeah, it seems like they were focused. Yeah.

HOST 2: So what was your topic on it, Lee?

LEE: Actually, the film that I did, the longest one-- well, the only one because I didn't have a chance-- I didn't have time to make the other one-- was differences in views that I had with my aunt. And she thought that I had to fit in some type of gay stereotype and I really disagreed with that. I don't think you really have to fit into anything. Being gay is just being yourself.

HOST 2: Right.

LEE: It's just a part of who you are, of the larger picture, and that's basically what mine was about.

JIMMY CARPER: You used a cut out, didn't you?

LEE: Yeah, little paper cut outs.

JIMMY CARPER: I remember that. That was that was powerful.

LEE: Yeah.

HOST 2: Yeah. That was really cool.

LEE: Well, thank you.

HOST 2: What was yours about, Justin?

JUSTIN: There were two films that we did. One of those being an everyday piece, which was kind of pieced together. We sat down and we did these journals of starting with-- they gave us a prompt and it was the first one--

LEE: We had to finish the sentence, every day I.

JUSTIN: Right. Every day I. And it was every day I-- for example, every day I wake up and I eat breakfast and I get dressed and--

LEE: I think of what tomorrow might bring or--

JUSTIN: Right. I even started off at just a surface value. Every day I blah, blah, blah. And I as I thought about it, you do lots of more things than you do. Every day you think about death. Every day you think about life, you think about love, you think about happiness. You experience all of those in many forms.

And once you just go further and further into it, once-- because you find that you run out of surface very quickly. You run out of things that just sound trite, like every day I have cereal. You know? That just have almost no value. It's very dry. And once you get past that and run through all of that, you have nothing left, so you think you think about the deeper things every day. I cry or whatever. You know?

HOST 2: That you think about that you don't really think that you're thinking about.

JUSTIN: Right. Right.

JIMMY CARPER: Did they teach you how to shoot and videotape that yourself? I mean, did you choreograph that all yourself?

JUSTIN: Uh-huh.

JIMMY CARPER: That was very impressive. It seemed like y'all used some advanced shooting techniques or I mean, it seemed like it was really cutting edge.

LEE: They taught us different ways to look at things, like different camera angles, like how that might be important to our pieces and stuff. I mean, it's really cool. I was watching the movie-- what is it called? *Night of the Living Dead*. It's now my favorite movie because I was looking at it and thinking, wow, what great camera angles.

HOST 3: Oh, that's great.

LEE: And I never would have thought of it before if I hadn't joined Diverse Works.

JUSTIN: Right.

HOST 2: It does open your mind to a lot of-- I mean, even since they've been coming to Hatch, I haven't done what y'all did, but it's opened your mind to a lot of different unique arts things. And yeah, it's really great what they do.

JUSTIN: Yeah.

HOST 2: [INAUDIBLE] they do.

JUSTIN: Especially during that week. Since you're so constantly thinking about what's the next thing you're going to shoot, what are you going to do next, just what's going on with your piece, you keep that open mind of what-- keep an open mind to thinking about what's hidden in ordinary things.

Tara and I would drive down Main to get to Diverse Works every day, and we just both finally noticed one day this old 1920s, just, building that's just very empty and just turning into rubble. And it's very rusty on the outside, an old fire escape, and little black outlines on the windows.

And it's just for some reason we were so instantly intrigued by it because it suddenly had this character to it where it wouldn't before. It's like, oh, an old building. That needs to be torn down and put in something cool, something nice, whatever. And you just grow to appreciate things that you would hardly even notice on others and--

HOST 2: Start thinking about the history of the building and what was it built for.

JIMMY CARPER: All the stories that building must have.

JUSTIN: Right.

HOST 2: If walls could talk.

JUSTIN: Yeah. And for me that building suddenly had this personality and it had feelings, and what kind of relationship it had with the other buildings and the surrounding area and the people who walk by every day and don't see it and then the people who walk by and do and appreciate it. And it's very--

HOST 3: Architecture.

JUSTIN: No. Architecture, ick.

HOST 3: So yeah.

HOST 2: That's a whole nother topic altogether, the architecture of the building

JIMMY CARPER: I don't mean to get too deep or anything, but did the experience change the way you look at things for Justin and Lee?

LEE: Oh, yeah. Well, Justin was just talking about how it changed the way he might look at that building. I mean, I'm pretty sure before all of this happened, he would have just passed by it.

JUSTIN: And I did. I passed by that building many a times.

LEE: Yeah. And just like I said, looking at *Night of the Living Dead*, I would have been like, oh, this movie sucks because it's an old horror movie and they're all cheesy. But I was looking at it like, wow, the camera angles really create a sense of terror and everything. So it just--

HOST 2: Well, I think that's all they had to work with was camera angles.

LEE: Yeah. That's true.

HOST 2: They didn't have the computer and the special effects like we do today.

LEE: So it really does change the way you look at things. I mean, from something as simple as camera angles to actually finding depth in an old rundown building. So yeah.

JUSTIN: There was one shot that-- I believe Tommy captured this little shot. It was right in the beginnings of when we were experimenting with the tapes and just kind of-- they told us to go out and film some stuff and do some specific things with it, like get certain types of shots and pan across the sky or whatever and stuff. And he captured this little shot.

It started out, in the beginning of this little frame, very-- the screen was just gray with little speckling things in it. You had no idea what it is. And it slowly zoomed out just a little bit and a tadpole swims across the screen. And so you find out that you're looking at a puddle in a parking lot that's got these little tadpoles growing in it.

HOST 2: Wow.

JUSTIN: Yeah. And once he zooms all the way out, you can't see anything any longer. It's just a pool of water on the ground. And it was just-- it was very cool to see that, to see the ambiguity of being so up close and then this whole life in between there and then zooming out and it just being this bland little parking lot thing.

LEE: Yeah.

JUSTIN: And I thought that was just very awesome. It was very cool.

HOST 2: I don't remember that. That's very cool.

JUSTIN: It wasn't in any of the pieces, it was just like going out--

LEE: It was just experimenting. Yeah.

JUSTIN: Right. Just going out and getting used to the cameras and stuff, and that was really interesting. So it was just amazing what you can inspire with video.

JIMMY CARPER: I had heard that y'all had actually shot a lot of tape, but you could only use a certain amount.

LEE: Mhm.

JUSTIN: Right.

JIMMY CARPER: That was a hard process, I would imagine.

JUSTIN: I shot probably about three hours of tape and ended up using three minutes.

JIMMY CARPER: Wow.

JUSTIN: And the process of getting all that footage took a week. We were able to cram all that into a week. What should have taken us a month to do, we had to do in a week. And so--

JIMMY CARPER: Did it say what you wanted it to say? And what did you want it to say?

JUSTIN: After the show, I look back and there were some things that I wish I had more time to develop. But I think that I did exactly what I wanted to do in the time that I had. And we would all work very late into the night and then early in the morning. Get up and go and shoot all day and piece together the films. And the last two days were used for actual editing.

It was actually-- it was a week in two days. We had from Saturday of one week to the Sunday of the next. So it was that full week and then the last two days, and those two days were used for editing. And we did all that editing at West Side High School and used their little MacIntosh computers and really interesting program and were able to piece that all together.

That was much, much simpler than what we did the year before because we went back the year before and edited reel to reel, which is taking this little Hi-8-- it's like a beta tape, only probably a fourth of its size. And taking that and putting it in and recording it onto regular video and then recording from the regular video to another-- I mean, a VHS to another VHS, rewinding through and like, oh, I want this part. It was very difficult and took a lot of time to do. Where when we were able to go in with the--

LEE: With the Mac.

JUSTIN: Right. With the Macs, then--

LEE: It only took a few minutes.

JUSTIN: Yeah.

LEE: Yeah.

HOST 4: Did you shoot on digital video?

LEE: Yeah. Well, we shot with video.

HOST 4: DV Cam?

LEE: Yeah.

HOST 4: OK.

JUSTIN: Indeed.

LEE: I actually bought one and I used it all the time. I play around with it now. It's really cool.

HOST 3: That's pretty neat.

LEE: Yeah. It's actually made me want to go into that, the Diverse Works program.

JUSTIN: Do you have any editing equipment on your computer?

LEE: No, but at school we have Macintoshes and my computer teacher is really nice and lets me edit with it.

HOST 2: I have a good friend who has editing software on his computer if you ever want to.

JUSTIN: I do too.

LEE: All right.

JUSTIN: No, no. I have editing software on my computer.

LEE: Damn you.

JUSTIN: But I don't have a digital--

LEE: Well, we'll have to talk after the radio show.

JUSTIN: Yeah, we will.

HOST 3: So you're really capable of going out and making your own multimedia little movie, I guess.

LEE: Anyone is capable now.

JUSTIN: The thing is with that though is if it's just one of us doing it, we don't really have a means of displaying that. But through Diverse Works and through this residency, they provide us with not only the equipment, but the facility in which to show it to the masses. I don't know. I'm really eager to see what that turnout is this year. And when they talk about all this publicity and stuff, I'm just, I'm really intrigued on how many people are going to be seeing this.

LEE: I really didn't know how big Diverse Works was until I talked to my friend Casey, and she goes to HSPVA. And I told her, yeah, I did a film project with Diverse Works, and she got all excited. She's like, oh my God, I can't believe you did that. And I'm like, oh, I didn't know it was such a big deal. And even an ex of mine who goes to U of H for-- he's studying to be in lighting. He got all excited when I talked about Diverse Works, so I guess it's really big or really respected in Houston, isn't it?

JIMMY CARPER: Yeah. I believe they have a national reputation.

LEE: Yeah. And we're really lucky to be working with them.
That'll look good on your resume if you're entering that field.

JIMMY CARPER: I know Diverse Works is responsible for bringing a lot of cutting edge drama and plays and dancing and--

JUSTIN: And Miranda July. I love Miranda July.

JIMMY CARPER: I've been to a few of their performances and it's always been very, very good stuff. And that's some of-- I mean, being able to do this project through Diverse Works, I mean, HATCH introduced you to that and--

JUSTIN: Yeah.

JIMMY CARPER: --you never would have been able to do anything like that before, and almost no one gets that opportunity.

JUSTIN: Yeah.

HOST 2: Very good. HATCH has helped a lot.

LEE: Yeah. HATCH gives us tons of opportunities. I mean, I could sit here for hours talking about how it helped me out, so it's cool.

HOST 2: So--

HOST 3: So-- [LAUGHS] and stuff.

HOST 2: I think we've ran that topic into the ground.

JUSTIN: Yeah. There you go. Oh.

HOST 2: Do we have a topic?

JUSTIN: On another note-- that is our topic. On another note--

HOST 2: Oops.

JUSTIN: We can diverge a little. I just got contacts. I'm not wearing them, but they're just colored contacts, and apparently I scratched my eyeball up with my fingernails trying to put them in. I had never worn contacts before, and so I was trying to find out the best way to put it into contact.

JIMMY CARPER: I would think fingernails wouldn't be the way to do that.

JUSTIN: Right. Right. Because I was all doing this number and trying to poke it in there. I was having this entire battle with my eyelashes trying-- and it's like this battle between my finger, the contact, and my eyelashes, and it's like, no, no, no. Get out, get out, get out, get out. And so finally, I held my top eyelashes back and then this mini battle between my bottom eyelashes and my finger and the contacts. It was like no, no, no, no. Get out, get out, get out. And that ended up just tearing out my eye with my thumbnail.

LEE: Oh, no.

JUSTIN: Yeah. And that was not--

LEE: Just keep on practicing. Eventually you'll just pop them in there not even thinking about it.

JIMMY CARPER: What color were the contacts?

JUSTIN: Aqua.

HOST 4: Aqua. Nothing, man. I'm just curious.

JUSTIN: Yeah. They're just aqua. And they're not even corrective lenses, just cosmetic.

LEE: Just colored lenses?

JUSTIN: Yeah.

HOST 2: I've worn contacts since junior high and yeah, at first they were a bit-- I mean, it definitely takes two hands to do to keep your eye and put it in. But yeah, it eventually gets--

JUSTIN: Yeah, I can get them in now. It's just now that my eyes are all scratched up, it hurts to put them in.

HOST 3: Now you need contacts.

JUSTIN: Now I need contacts. Yeah. Everything is actually blurry. That's really probably not a good thing.

HOST 2: Hopefully it'll clear up there.

JUSTIN: Yeah. And all that solution and saline and stuff and the drops that you put in afterwards, that gets expensive.

HOST 4: Yep.

LEE: Yeah. It sure is.

HOST 4: It's like who has \$4 for a bottle of water.

LEE: That reminds me, I need some.

HOST 1: You can buy them at the dollar store.

HOST 4: Yeah. Yeah. Just go to Target.

HOST 2: I just leave mine in. I haven't taken these out in a month.

JUSTIN: Are you kidding me?

HOST 2: Yeah. I take them out throw, them away, and get new ones.

JUSTIN: That's awful. I mean, it's just like-- it doesn't scratch it up or anything or what?

HOST 2: No. I mean, when I feel-- like in the morning, you know how they're all dry? Mine don't do that anymore, so it's--

[LAUGHTER]

I've gotten past that.

HOST 4: Permasealed to my eyeball.

LEE: Oh, that's what happens when you leave contacts in. They just get stuck to your eyeball and then it's hard to take them out.

HOST 4: It depends on what kind of contact you have because back in the olden days, the glass ones, they would bond to your eye so when you took them out, you'd take off a layer of eye skin.

LEE: Oh, gross.

HOST 4: So you would have to like stay in bed all day and all night with no light in the room at all.

LEE: Gross.

HOST 4: Yeah.

LEE: Ouch.

JUSTIN: Uh-oh.

HOST 2: I prefer--

HOST 4: Be thankful for what you have.

LEE: Yeah.

HOST 2: Yeah. I prefer contacts over glasses because with my job, my occupation, they're always sliding down my nose when I sweat and it just-- that doesn't work out, so I definitely like contacts better.

LEE: So Sparkles, what's going on over there?

JUSTIN: We're going to put some more music on. Well, we're going to put some more performance art on without the performance, but just the sound. This is another--

JIMMY CARPER: They're not hearing you.

JUSTIN: Here we go. All right, we're going to put some more music on. Sorry, I didn't turn my mic up. This is Miranda July. This is called "I Can Japan," and a little something after that.