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## SUMMARY KEYWORDS

movie, houston, gay, people, great, jimmy, live, work, frankenstein, hollywood, brendan fraser, vicki, theater, studio, fun, playing, community, good, called, thought

## SPEAKERS

Gigi, Roy, Michelle Meyers, Jimmy Carper

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J Jimmy Carper 00:03

The great Judy Tenuta with a happy, happy yes to

M Michelle Meyers 00:09

me. We're here this evening with Bill Comnenus.

J Jimmy Carper 00:14

Oh wait, what was I doing?

M Michelle Meyers 00:19

Trying to bleep

J Jimmy Carper 00:21

out trying to bleep out something I hit the wrong button as always. Okay, we're back with JJ and we're going to be running a tape right around the top of the hour. So.

G Gigi 00:36

Okay, boy, that's quick.

J Jimmy Carper 00:39

So we've got the I kind of push this on on JJs. Yeah. Nice enough to give. Give us some time for the interview with Bill Condon.

 Michelle Meyers 00:50

Bill Condon is the writer director of Gods and Monsters. Cool. Talk to him on Wednesday.

 Jimmy Carper 01:00

You talked with with Bill Condon on Wednesday.

 Michelle Meyers 01:02

Yeah. And Cheryl was Sarah dish from landmark Greenway theaters was in here. Studios with Bill Condon and we talked with them and had a great time. Good, good. Bill gave all kinds of really neat information but

 Jimmy Carper 01:21

great. Okay, so we'll be talking about that in just a little bit. Now, what do we got with with your you want to talk about anything that moves? Yeah, just which is kind of is a quarterly magazine isn't Yeah.

 Gigi 01:33

Comes out each every three months. Okay. And it's from San Francisco, of course. And

 Jimmy Carper 01:41

it's focuses on bisexual things, but Right. I enjoy as a gay man. Well, they

 Gigi 01:47

got some excellent articles and they don't just focus on bisexuality. They kind of focus on the whole queer community. There you go transgendered guys, lesbians. You know, just everything. Yeah. This article, they did a whole lot of articles on the hate crime in Wyoming. Yes.

 Jimmy Carper 02:12

And we've got a special coming up after the news. Which is going to be around 120 I haven't

even heard it yet. Just within the mail. It is a song written by Ricky Ian Gordon. About it's called home of the brave and it's for Matthew Shepard. So we'll be playing that it was originally played on WNYC FM New York on

 Gigi 02:41

the middle of this latest fall 98 issue you got a

 Jimmy Carper 02:46

poster in the metal Okay, so and there's a bunch of pictures of people and it says if you really love someone, you'll tell them the truth right and there's a whole lot of wording down below right.

 Gigi 02:57

And basically the that this statement if you really love someone you'll tell them the truth was put out by the Christian coalition Family Research Council, concern women for Americans and the American Family Association partial list use this slogan recently, probably publisher, and recently published anti gay ads claiming to have cured homosexuals of their behavior. The ensuing debates on morality genetics, are unlearning behavior, all myths and an important point, we have the right to love whomever we choose. The truth is human sexuality is far richer and more multifaceted than we were taught to believe. The truth is that neither science nor politics nor religion, can yet the find the genesis of sexual orientation, right try most likely each of us has a complex mix of nature and nurture. And then it goes on with a lot more information. But you know, I did want to kind of do a plug for both anything that made sure and for black sheets, I love black sheet net great because it's really got, I mean, in this issue of anything that moves I've got a bisexual press kit, ex gay response poster and clothes which were just talked about the truth about hate crimes, and tantric Hinduism and gender identity. I love that. That you did and by filmmakers, Sire fry, fry, whatever, you know me. Yeah.

 Jimmy Carper 04:47

But this is I remember, you know, months ago years ago, maybe seeing that magazine on the shelves and thinking oh, how you know how ridiculous Got it was a speed magazine. Yeah. Because of the three the title. Yeah. But it's a very serious magazine and I was very I liked.

 Gigi 05:08

I liked the title because it's, you know, it's like well, a lot of guys have done we've taken with one of the myths and owned it. That's right and given it back in there

 Jimmy Carper 05:22

and it works best for that magazine is available like a lot of different places. Yeah. I

G Gigi 05:28

think Crossroads has.

J Jimmy Carper 05:30

I believe I've seen it at books stop. Okay. Yeah.

G Gigi 05:34

Wow. So it's really becoming a big magazine, but which, and I keep hoping that blank sheets will have a lot more of these new stands to

J Jimmy Carper 05:46

no kidding. It's worth it. It's it has better pictures.

G Gigi 05:52

But anyway, anything that maybe it's this month they're calling it the magazine for the free range bisexual and they've got a photograph of two people sitting on a fence and cowboy outfits. One of them's grabbing the others that I see.

J Jimmy Carper 06:11

I see. And you can you tell what gender they are.

G Gigi 06:17

It's hard to tell.

J Jimmy Carper 06:20

So there you go. Yeah. GiGi. Thanks. Like Miss Gigi. I know.

G Gigi 06:27

I have all the pokey Yachty places in the wrong place.

J Jimmy Carper 06:31

A lovely dress on. You're going to be busy with rebels for the next week or

G Gigi 06:38

next week and a half week and a half when we start performances on Friday nights opening night. And it goes to Friday, Saturday, Sunday, Monday and Tuesday. Wow. Seven performances. Okay.

J Jimmy Carper 06:55

We're looking forward to that. I will see you next month. Yeah.

G Gigi 06:59

And have been talking with Fritz Klein. Yeah. In person on the phone. Good.

J Jimmy Carper 07:09

Thanks. See you next month. You are listening to KPFT Houston and ke O 's College Station. We are the queer sound of Texas. This is after hours queer radio with attitude. I'm Jimmy Carper. And Michelle Meyers is here and you had an experience this week right here in the studio? Well,

M Michelle Meyers 07:34

first of all, I had one on Tuesday. I have to green my theater. Oh, what was that? I got to go and see the movie first Godzilla monster I did monster special press screening? Yes, it was fantastic movie. Yes.

J Jimmy Carper 07:51

I already mentioned that. You were you told me you were crying during? At

M Michelle Meyers 07:56

the end of Yeah. Okay. During the movie, three comedic. The climax is somewhat disturbing. And that's the nature of the movie. And then the end just caught me by surprise. I mentioned that to Bill Condon in the interview. And apparently, that's what he intended. Yeah. So and we won't give the ending away. So Bill was in Houston on Wednesday, going around to all the radio stations TV station. And that

J

Jimmy Carper 08:31

was an incredible schedule. So it's like 25 different places in one day. Yeah,

M

Michelle Meyers 08:36

I was just I expected them to come in here and talk for about five minutes. We actually went about 20. So using it was a good interview. I enjoyed it. Okay, well, let's

J

Jimmy Carper 08:47

get right to it.

M

Michelle Meyers 08:48

Let me mention again, because I didn't mention when we started the interview, who I mentioned who I was talking to, well, I've been talking about it, but I didn't mention the fact that he's the writer, director of the movie. And so Bill Condon kind of knows a little bit about what was going on just

J

Jimmy Carper 09:07

a little bit. Yes. And the movie is about, it's about Jimmy

o

09:11

Well, Jimmy well is or was a famous British actor, who was also a director and came over to Hollywood in the 30s and became a very, very famous

M

Michelle Meyers 09:28

director in Hollywood directing such movies as Showboat, Bride of Frankenstein, and Frankenstein itself, the original Frank, original Frankenstein,

J

Jimmy Carper 09:38

and he was openly gay.

M

Michelle Meyers 09:42

Yes, he was not only openly gay, but he was like the only openly gay individual in Hollywood at

Yes, he was not only openly gay, but he was like the only openly gay individual in Hollywood at the time. Wow. There were a lot of gay people in Hollywood and they all party and everything but he was open he was out and Everyone knew it. And he was very famous because of the quality of his film. Yeah. And the campaign is found. Yeah,

J Jimmy Carper 10:07

boy is there is there is. And

M Michelle Meyers 10:11

then he hit a couple bad ones in a row and kind of fell out of favor because he wasn't selling as many movies and then this queerness gotten away. And people kind of avoided him. And he really didn't work for the last 16 years of his life, I say, and this is about the 30 last 30 days of his life.

J Jimmy Carper 10:36

Oh, okay. And let's get right to that interview.

M Michelle Meyers 10:43

Okay, ish. Now, a lot of you already know, Sarah, because air is very familiar to our after hours audience having come by here, in the early hours of the morning, on Saturday morning, many, many times. And we're also here at lesbian and gay voices, which is normally heard at eight o'clock on Friday evening. So we're going to be talking about a movie called Gods and Monsters. And the first thing I think we ought to do is say when and where is this movie going to be?

11:20

It's actually opening at the Greenway theater on December 18.

M Michelle Meyers 11:23

Okay, and that's the Greenway theater. Five Greenway Plaza. That's right. Okay. Now, we're gonna mention that a couple other times, but I will end up giving everybody the phone number so that they can actually call it now I had the pleasure of going to the movies on Tuesday to see the movie. And I thought it was fantastic. Could you tell us a little bit about what the movie is and what it's about? Yeah.

11:55

You know, there's a film director James Whale, a British director who came to Hollywood at the

YOU KNOW, THERE'S A DIRECTOR JAMES WHALE, A BRITISH DIRECTOR WHO CAME TO HOLLYWOOD AT THE beginning of the sound era. And in the 30s, he made movies like Frankenstein, he found Karloff and put him in that makeup, the Bride of Frankenstein, the Invisible Man, the original show what movie which is a great movie, and then had a very quick decline. Within five years, he was no longer making movies. I should say, too, that he was openly gay in Hollywood. During that time, he lived with a producer David Lewis, completely open about it and completely accepted incredibly successful. He was he was almost a brand name. They advertised one of the movies as a whale of a picture. That's how well no, yeah, so it's a bit of a Spielberg of his time. But he spent the last 17 years of his life in exile, he lived in Pacific Palisades in LA, but he couldn't get a job anymore. It's a little like, you know, Norma Desmond in Sunset Boulevard. And like that story, he wound up dead at the bottom of his pool of suicide in 1957. So this movie, basically, I don't want to make it sound grim because actually accommodate for most lot most of the way what I

M

Michelle Meyers 12:59

found, yes. It was hilarious in spots. Yeah.

o

13:04

Well, Lynn Redgrave plays his Hungarian housekeeper and she doesn't approve anything he does. So there's a lot of fun to be had there. But basically, the movie is about the last month of his life and into his life, he's just come back from the hospital, he's had some strokes, perfectly ambulatory, there's nothing wrong with him except for the fact he can control where his brain takes him. So he all the things that he loves to do at that point in his life, paint and read, he can't do anymore. And his life is really basically just his house now, and into his life comes as Gardner play by Brendan Fraser, who's kind of easy on the eyes. And

M

Michelle Meyers 13:35

he very easily

o

13:38

he seduces him only into sitting for a portrait and taking a shirt off. And for a lot of the movie, it's just that comedy because Brandon is an undeniably straight character. He's not someone who, you know, it's the comedy of those two men who are so different getting to know each other, you know. And then as the movie progresses, it does get a little a little more serious toward the end a little more emotional as you realize that he wants me to be something more than then just he actually doesn't want sex out of this out of this man. He wants something else, something deeper, which you discover, as you watch movie, I don't want to give that away. But it turns out, they've discovered that the one thing they have in common underneath everything that makes it different is that they both are kind of outsiders. And that becomes a bond for them toward the end of the movie.



14:23

So you mentioned Brendan Fraser. Yes. And then your grave. Who is Jimmy? Well,



14:35

this guy called Ian McKellen. I don't know if you've ever heard of him, not this thick, great, great English actor. He



Michelle Meyers 14:41

was invent.



14:42

He was yes.



Michelle Meyers 14:43

I think some of our recognize him from there,



14:47

I think. Yeah. And also, he's such a great gay activist. You know, he started the Stonewall group in London and he was the first actor I'm sure everyone knows this, but he's the first star of the British theatre. Can you imagine all the The Queen's in the British theatre who was the first one to come out and say that he was gay? I didn't know. Oh, yes, yes, 11 years ago and is a Armstead mop and who's a good friend of his convinced him to do it? And it created quite a stir. He did it on the radio just like this. He was on. He was on a political program, and there was a conservative MP or something talking about those people. And he said, Well, you have to understand you're talking to one of those people. And it was sort of the shocking moment when he actually came out in the middle of a discussion. Yeah, this tireless activist and really, really, he before we did the movie, he did a play called a one man show in LA called a night out in Los Angeles a night out in Los Angeles. And he really, needles are everyone in the Hollywood community, all those actors who are in the closet, you know, so that's fun to watch, too. And it's fun. Now to see this great gay actor playing another great, great gay figure and to see accepted by such a kind of diverse audience, you know, it's really



Michelle Meyers 16:02

a sign. I think he did a fabulous job. I mean, he was. I mean, he was Jimmy row. Absolutely.



16:10

You know, perfect glory. Stewart, you know, who had this comeback and *Titanic*, she started to have whales movies, *Invisible Man* and the old dark house in the 30s. And I finally showed her that we had a premiere at the AFI for the AFI in Los Angeles. And she gave up, came up and said a few words about whale, and then sat down to watch the movie for the first time I saw Oh, my God, you know, I was so excited about having her there. I thought, what if you know, 20 minutes in this, this woman starts walking out an outrage. Anyway, she loved it. But she said that it was like having Jimmy back, which I think was the greatest compliment to eat. And you know that because he talked to everybody who knew him, you know, and really tried to capture so many little and large things about him that I thought that was great for someone who actually knew him that well, you know, to think that.



Michelle Meyers 16:57

Yeah, the one that really surprised me. Was Leonard going No. I mean, it took me about three or four minutes. I had read the press release. Yes. And I knew she was there. And I knew what part she was playing. And it took me three or four minutes to actually find her on this



17:16

screen. She's really in drag on this one.



Michelle Meyers 17:19

That your job was fabulous. And



17:24

kind of great. You know, she's been so she did all that whitewater stuff, volunteer, she is in. She is so beautiful in such incredible shape. And for her to pull on her fake Tommy, you know, and fake Toshi and everything. It was really, she has no ego about any of that stuff she loves actually, like disappearing inside a different character. And she really does. And this one, yeah,



Michelle Meyers 17:42

there were just, I think one or two times and I can actually see her. Yes,



17:48

exactly. You know, that's interesting that you say that, because the first day that we shot, we'd really worked hard to create this new image for her. And you know, it's very, it, you know, you shoot these things very quickly, you don't get the chance to go back and reshoot things. But we looked at that first day's dailies. It's when she's saying goodbye to him as he goes off to this big party. And we said, you know, we can still see a little little red grape and she said, You know what it is I've got to tuck my chin. And so she spent the rest of the time tucking your chin and

creating this sort of false neck and things. And that's why she disappears. But you're it's really observant of you to say that there are a few moments when you because I'm sure those if we sat again and looked at it those moments we shot in that first day, you know, yeah,

M

Michelle Meyers 18:29

it was it was great. I wanted to mention again, that on December 18, everyone has an opportunity to see the show. This is gonna run for how many weeks long time forever. Okay, great. You should come quick way to come quickly. Weekend. Yeah, that's the best time and inside five Greenway Plaza. And the numbers that you can call 7136 to 60402. I've never done an interview with oh, this is wrong. I have done an interview with the director who's at the fellow who did Arthur Dawn who did licensed to write I never did an interview on the radio back. I wanted to ask what brought you to this packet.

o

19:30

He knew what it was it was first loving his movies. His movies are incredible. If you go back to see something like writer Frank Steinle dark house, he worked almost like an independent filmmaker in the 30s he didn't have anybody telling them what to do because the guy who ran universal loved his movies so much. So they bear his imprint. And it's, you know, Clive Barker, who was one of our producers says if there's any, if anyone doubts that the existence of a gay sensibility, all I have to do is look at Bride of Frankenstein because it's right there in the in the style and the camp and the wit and then also in the emotion that it has, you know, in the in the end the stop, you know, anyway, the movies first, I had a friend who knew in the last 10 years of his life, so I always heard great stories about him, I thought he was a really interesting figure in Hollywood history and in gay history for being that successful. And that opened in the 30s. You know, we all think that nobody came out until the 60s and 70s wasn't even called coming out, then, you know, it was such such a different culture, but a kind of sophisticated one, how all of that, that led me to read Christopher rams book, this is based on a novel father Frankenstein. And it's just a brilliant novel. You know, and this is only a small part of it, that we were able to put on screen, but it just seemed like it was, it seems so rich, you know, what, I get frustrated in movies, because I feel like we don't get a full meal so often anymore, you know, you get sort of part part of an experience, sort of, and it seemed me like this is a chance I hope we've done to give you come out feeling like you've actually seen something that fills you up, you know. So that's what I saw in the novel. I thought if we did it, right, maybe you could get me into a movie.

M

Michelle Meyers 21:01

Yeah, I mean, I found during motions that it was very enjoyable. A comedy. Yes. The way they both the way Brendan and Ian played against each other was very committed, right? However, and we won't give the ending away. However, what I found surprising, is in the last minute and a half, two minutes, all of a sudden, there I am crying. I can't even read the credits. That's took me totally by surprise.

o

21:45

Yeah. Yeah. Okay, the sneak up on you. Yeah.

M

Michelle Meyers 21:49

And it was after the climax. Right. So, I mean, the climax didn't make me cry. Right, you know, concerned and disturbing and very disturbed. Yeah. But then after I ended up in tears. So this was, you know, this was really a great experience for me. And I think there were like, seven of us doing, you know, watching the grocery version, and during the whole thing, everybody was laughing. Oh, that's great.

♂

22:26

I'm glad to hear that you get worried sometimes when it's an empty theater that people stay to themselves when Glad to hear it. Yeah.

M

Michelle Meyers 22:32

So it was. It was uplifting for almost the whole movie, and then it just shook you up.

♂

22:39

Right. Yeah.

M

Michelle Meyers 22:44

You mentioned Oh, let me just I don't think we ever told anybody what you've done on this movie. I mean, your writer

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22:52

director. Yes. Yes. Yeah.

M

Michelle Meyers 22:58

And you mentioned that the name Clive Barker. Yes. And he was one of the executive executive

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23:05

producers, he really helped us get get this going, you know, there's a great Clive Barker and James Whale share so much, you know, they're, they both come from North of England,

...and they both have... who went to London working in the theater because... um... in

working class boys, who went to London working in the theater became expatriates living in Hollywood making horror movies, Clive paints, well, was painter, an artist, and obviously, both openly gay. So it just seemed like a perfect fit, you know, to get him involved. And he was, he was wonderful. He's trying to, he's trying to use the influence he has built up to help other interesting, you know, projects and projects he's interested in, get made and finding funding, so he was invaluable to us. For one thing, when he McKellen came over from London for the first time, we got to meet and Clive's big house. So we seemed like we were maybe more substantial than we were at that point, because we are any financing together, you know, so rather than meet my little hut in Silver Lake, you know, but that was only the smallest of the things that he provided.

M

Michelle Meyers 24:04

Yeah. And where did you actually shoot all the shot

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24:08

it all in Los Angeles, it had to shoot a little bit outside of the county limit, because we were shooting a non union movie. And if you register, you know, with the county, then the union sort of comes and tries to not pick it but tries to unionize everybody. And of course, we didn't have the money for that. I don't want to sound like we abused anybody because they were all my friends. You know, just that, that that's the way you make a movie like this, you know, and it's hard to do in Los Angeles. So we were literally on the outskirts, but perfect duplications of the places that that A will live, you know, then we built the Bride of Frankenstein said, we actually have one scene where we go back into that movie, and that we built on. We didn't build it universal, but we built it on the exact soundstage where Whatever Happened to Baby Jane was shot. So we had another connection to her history in a way, you know? Yeah.

M

Michelle Meyers 25:02

And I was. I mean, you show actual clips from the brighter friend. That's right. Yes. And then you have this set? Yes. And it's hard to tell.

♀

25:15

Tell. That's good. I'm glad. Yeah. Right.

M

Michelle Meyers 25:18

You can just actually still have this thing.

♀

25:23

I wish I'd heard. You know, we'd heard that it's actually is it Las Colinas those studios? near Dallas? Is that the name of them? Anyway, supposedly there is part of the set down here

That's been been shipped down here. Yeah, but we couldn't find any of this stuff. Any of the props. So we really had to build them all from scratch.

M

Michelle Meyers 25:44

Oh, that must be difficult. Just sitting there watching seeing the scene over and over

o

25:49

exactly. The art department boy. Yeah. And just really been then doing it again, with research. And there were a few plans that they found that things like that, you know,

M

Michelle Meyers 25:59

the other part of the set that I found fascinating was to study out by the pool. Yes, yes. You know what, that was very, there were there was just conducive to intimacy. It was.

o

26:12

And we found a friend of mine in a US us, you know, recycler paper. Someone was selling 12 of James wills paintings. And he bought them. And one of the paintings that he bought was a painting of his own studio. And then we based our design of that studio on his that set is really incredibly close to the actual studio that will work in.

M

Michelle Meyers 26:36

Yeah, and I was. I read the press release kit, and I often heard it said you had some of the pictures in the movie. That's

o

26:46

right. That's right. Yeah, no, that was fun.

M

Michelle Meyers 26:50

But it was such an intimate scene. Or every time that the scene was shot in that sphere. Yeah. There was just an intimacy there. I found this fascinating. Oh, that's good. Brendan Fraser He's beautiful. Yeah. Where else have I seen

o

27:21

George the jungle last year. George the job away. But George he did education. That was

Georgia, the jungle last year. Georgia the job okay. But early on, he did school ties. That was one of his first movies he did with honors and other movie that that was set at Harvard. Those were his university movies, or school movies. And then he did and seen oh man and Airheads and playing kind of dopey guys.

M

Michelle Meyers 27:42

Do remember him from Encino Man. Yeah, exactly.

♂

27:45

And then a cable he did this will be 12 out of the goals. Did you ever see that on shows? Yeah, he played a gate gay character in that. And he didn't really well, he didn't kind of send to it the way that some actors do, you know? Didn't make it all fuzzy and pricy or anything.

M

Michelle Meyers 28:01

But you did a great job. And there are two scenes, which are on the same side. One is basically Frankenstein, Jimmy whale walking across and the other is right, Jimmy Well, boom, walking, correct. And then it dawned on me. This guy had the shape of Frankenstein. He was huge. Broad shoulders. square head square head. I guess they are jarheads. Exactly. Ex Marine. I thought that was just great. I mean, it finally started to dawn on right.

♂

28:46

Yeah, exactly. That he this was suddenly into his life had walked like a new version of his monster of Karloff. You know. And Brendan had a lot of fun with that, you know, putting just little little tiny hints of that into the performance of the all the way through.

M

Michelle Meyers 29:06

Now, you mentioned before, actually Jimmy well discovered Carla for God. Yes,

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29:11

that's right. Yeah. He'd never done any had any storing parts before then and they'd cast I forget who first and there had been another director on it. And well, when he got there said I want that project. They got rid of the director. And they'd had sort of designed sort of like Mr. Potato Head which actually wound up being Kenneth Branagh was approached her to later. Several years later, but yeah, then well just threw all that out and worked with the great makeup designer Jack piers to come up with that look, you know, as he said, you know, head flat on top so you can take out the old brain and put in the new beef. Yeah, he was responsible for that.

M

Michelle Meyers 30:02

What was it? It was another I wanted to go back to Lynn Redgrave. Oh, yeah. Hannah, the I guess she was the maid as your housekeeper. That's right. Took care of Mr. Jimmy. That's right. The Master the Master? Yes. Yeah, I found that one interesting. There seems to be a little bit of love interest there on her part. Yeah, underneath it all.

♂

30:36

I think, you know, people wind up in strange places in their lives, you know, and here they were, they kind of pretend to have this master servant relationship, you know, but actually, they're living together. They're sitting home watching TV, next to each other in two chairs with cookies and milk, just the way any husband and wife would be, you know, so there is this real devotion underneath all of that. But she's twit she tormented about it because she's a devout Catholic, who really believes that that the fact that he's gay means that he's, he's doomed. And he's, he's damned, actually, you know? So there's a real kind of, I think, deep down she that believes that either, you know, so it's, it's part of the fun we had it set in 1957 is playing with people, you know, people sort of grappling with their own kind of belief systems and prejudices, you know, because which, which are much stricter, you know, at that time, I think, Well, I do

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Michelle Meyers 31:28

remember that time. I can't really. Oh, yeah. Oh, yeah. Yeah, I was struggling with things at that same time. Really? Yeah. Because I'm only three years younger than, and actually is kidding. Oh, wow. Yeah. So we're contemporary, really, from that year? Yeah, it was very, very difficult at that time. Yeah. You couldn't talk to anyone about anything? Yeah. So. And there was always just hint and Hollywood. About the homosexual see?

♂

32:10

How do you hear about it? You kind of you'd hear through the grapevine about that it

M

Michelle Meyers 32:14

was going on? Hmm. Yeah, yes. There was no place that it was openly discuss. Yeah. And so there was no place to find out if you were the only one in the world. Oh, God, I know. Or do you know, there were other people around. And I think that's the beauty of the present day that we live. And places like KPFT exactly where we have the opportunity to, to sit and openly discuss how we feel, who we are, and what we're doing with our lives.

♂

32:50

It is it's so exciting to see. They're so I mean, obviously, whereas when we talk, but just like so little sense of progress in the world, it really is something you can feel year by year, I have a nephew, who I thought was gay when he was three. But you know, and he's just come out and

he's just gone to college. And he called me he's excited because he got someone's number at orientation. Can you imagine going to the school, which already seems kind of intimidating, and that orientation party that they haven't already kind of being able to? It just boggle my mind, you know, remembering even how long it took me to figure out who was gay at college. And you know, it's great. It's really amazing. Yeah.



Michelle Meyers 33:31

Well, and Houston is, I found I came from the mile not the east, but the East Coast and Midwest is where I went to school. I grew up. And I didn't come to Houston until 94. And I find Houston to be a fantastic place to live. And the community here is just so helpful. Yeah, everyone, and so accepting of everyone.



34:01

That's exciting. So



Michelle Meyers 34:03

this was, I think, a fantastic place to live well. So I've actually retired one month, one month, one day ago.



34:13

What are you doing here?



Michelle Meyers 34:16

You're in here. Oh, this is what I do. Now.



34:18

This isn't look like retirement. What did you used to do? Oh, I



Michelle Meyers 34:22

was an engineer with with Exxon. Oh, my God, you know that now soon. Could be



34:28

time Yeah. Or maybe not. But

 M

Michelle Meyers 34:31

yeah, I worked there for 34 years. And then decided, well, I was going to live my life the way I was. Yeah. So I came to Houston from the New York area who believe it or not really, to be close to family and to really enjoy myself for the first time. Wow. Okay, that means you know, and then this cuz I found this place. Yeah, this is great. Good. And the community, the communities yeah antastic So what's next for you?

 P

35:08

What's next is a movie called Vicki over John alone tonight which I'm sure will have a title change because it's a mouthful. But it's about again Vicki overshot alone in the night. Vicki was a movie star starving in the in the early 30s Up until she died in 89. She and the studio gave her that name over John thinking it was challenging glamorous, not knowing it was French for eggplant, you know, but by then, she was famous and they couldn't do anything about it. But she went in the in the 30. She was a little miss beauty mark in the 40s she made. She made a musical set in the south called Mint Julep where she led the freed slaves to try to stop Sherman's army and musical number 50 She did a biblical epic called the Nazarene and the infidel. And she got into sex comedies with their partner Perry Saunders, which were married darling and divorced Brazilian style. But all through that time, because of certain personal problems, a lot of drinking and bad behavior and bad marriages. Her, you know, that caught up with her. And by the middle 60s, her career was really over when she tripped down the steps on The Ed Sullivan Show doing the Hello Dolly number that was there. Because she was drunk, you know. So in 1966, she did this, come back Thanksgiving special Friday special on TV. And it was for the documentary a documentary crew followed her for the whole week. And the footage has been suppressed because one person that the footage didn't want anybody seeing him portrayed that way. And he just died last year. So now finally, this footage is going to be shown. So basically, it centers mostly on that Thanksgiving special. She later became queenless. But she did Vicki's disco Christmas and Vicki cottontail. All that season she covered in her specials. So it's basically that and then celebrities like Howard Stern, who saw that show because she was so amazingly real. She was a little drunk that night on 66. Madonna, all these people talking about what an influence she was, you know, so that's the movie basically. Oh, great. And she's fictional. So, so that's the only twist to it, you know.

 P

37:11

So once again, the 18th of December, everybody who listens to KPFK has an opportunity to go out to the Greenway, theater, five Greenway Plaza, and see the movie, Gods and Monsters

 M

Michelle Meyers 37:28

written by and directed by Bill Condon. And I'd like to thank you very much. Thank you for being here. I understand you're off to a bunch of more interviews. Yes. I'm just getting this. I hope we get to see you on TV. Awesome. Well, I



37:45

don't know about that. But I have to say we I just Oh, okay, what was the craziest thing I just came from? Oh, Canada. Well, this is so much more fun than the real pleasure.



Michelle Meyers 37:57

This was after hours career radio with attitude. Exactly. Well,



38:01

you're queer in another way.



Michelle Meyers 38:05

And so I'd like to thank you again, and Sarah Gish, from the landmark Greenway theaters for stopping by here and taking the time to talk with us. Thank you. And everybody watch my Oh, actually, if you try to watch tomorrow, channel two, you won't see because this is actually Wednesday. So I'd like to thank you again, very much, Bill. Okay. And everybody. 18th of December is the opening. It'll be at five Greenway plaza at the Greenway theater. Telephone number is 713-626-0402. That 6260402. Thank you.



Jimmy Carper 38:48

Thank you. And actually, it's time for the news with big Ryan Michelle. But what I wanted to say was, it's not the 18th it's the 16th. Wednesday, December the 16th is the opening. And I have tickets to give away if you give us a call at 526-573-8526 KPFT. You may get tickets in the mail for the opening of Gods and Monsters on Wednesday, December the 16th. At the landmark Greenway theater, the great place they're always given us tickets to give away on the air. As something else I wanted to say but I can't think of it right now. So go right to the news. Good evening,



Michelle Meyers 39:46

Michelle. Hi, Roy, black girl a editing machine.



Jimmy Carper 39:52

Oh, the other thing I wanted to say is if you missed any part of that interview, it will be repeated on for next Friday night on lesbian and gay voices right here on KPFT Houston at eight o'clock PM.



10:00



MICHELLE MEYERS 40:08

Yeah with private showings at my house I see

R

Roy 40:13

work want listeners to this week's edition of after hours news. And since this week we had the AIDS Awareness

♂

40:27

Day I want to start off the news with AIDS related. It says that an estimated one in 90 Houstonians are believed to be infected with HIV. And Houston ranked seventh in the nation of reported cases. And, you know, a show on the whole country has been enjoying a recent decline in AIDS deaths. Houston has recorded an increase in dairy side, and the changing face of the disease is heavily attacking the black and the Hispanic community. Now 40% of the new infections are among the African community, and 20% are among the Hispanics. Now that brings a total of 60% of all the new cases are from the minority, or in the minority community. HIV AIDS carries a stigma in the Hispanic community. And, you know, this will prevent people from seeking treatment or prevention. So we do have work cut out for us to get the education out there to the minority communities. And I'm proud to say that a former broadcast here at add on after hours, and Michael Crawford was the only HIV positive person to speak at a World AIDS Day event this past Tuesday. Well,

J

Jimmy Carper 41:56

listen, there were about a half a dozen of them.

R

Roy 42:01

That I know, but he was the only one who was positive, who really stood out. And

J

Jimmy Carper 42:08

while Michael is gonna stand out wherever he is, and

R

Roy 42:11

he's been a community activist, and he's been here at the station, he is

J

Jimmy Carper 42:15

he had his own spot at one time. Right.

R

Roy 42:19

And we're here at the station are very proud of our own Michael Crawford. And he's been very active in the community. Yeah. So let's get the education out to the people in the minority communities.

W

42:31

on prevention, and getting tested? Oh, yes, absolutely. And if you should, God forbid, you know, test positive, follow through

J

Jimmy Carper 42:42

through and find out what you can do.

M

Michelle Meyers 42:46

Yeah, and in the same lines, you'd like to mention that. The funding this year looks like it's going to be improving in the city. Oh, that will be good. Houston is going to receive \$7.4 million under the housing opportunities for people with AIDS program, which is part of HUD, US housing and urban development. More than half of the total funds targeted for Texas are coming to Houston. And we hope that they'll continue to support the ongoing housing and social services program targeted for the growing population, as Roy mentioned before some women children and homeless with a that's the thing that's just disturbing about it is it's just hidden the people who can't do anything about it for themselves. You

R

Roy 43:45

know, HIV and AIDS is not just a physical illness, it really is a financial.

J

Jimmy Carper 43:53

It's an incredible financial affliction. Yes, yes, it is. And, you know, I could be living really higher on the hog. If, if I did not have HIV disease, because without insurance, you know, I'm able to get some medication from the state, but my lover spends about \$1,100 a month on medication for me, and that doesn't count doctor. Medical or tests. That's just medication. And so it's it's a pricey thing there. So another aids news. I want to tell you again, as we're we've been talking every week that this is the eighth, the eighth annual National leather association of Houston, children's toy drive. Eight He's choking me because he was gonna talk about it. Yes. I've been talking about it every week. It's mine. Okay, okay.