

JIMMY CARPER: You cannot--

BUDDY You're not--

JOHNSTON:

[LAUGHS]

JIMMY CARPER: Do what you like. Stan Lee loves me.

[LAUGHS]

BUDDY No, I'm talking about her and her tongue. I met the nicest man the other day, I mean, short, hairy, cute. He

JOHNSTON: doesn't date. He doesn't go out. He's just a real dud.

JIMMY CARPER: What does he do?

BUDDY He writes, and he was a computer operator up in the Heights, but so much for that. All I did was try to pick him

JOHNSTON: up and take him out to dinner. No, no, no, no, no. I said, well--

[SCOFFS]

KAY HARPER: Goodness.

BUDDY No, well, that's not exactly what I said.

JOHNSTON:

JIMMY CARPER: I bet not.

[LAUGHS]

BUDDY Hey, Ron and Paul are going to be in concert tonight at the University of Houston. And I'm sure--

JOHNSTON:

KAY HARPER: Good, steal my thunder.

BUDDY Kay, are you going to tell us something about that?

JOHNSTON:

KAY HARPER: See if I care.

[LAUGHTER]

BUDDY 526-4000.

JOHNSTON:

JIMMY CARPER: That was it, huh? The big news article of the day--

KAY HARPER: And he just blew it.

JIMMY CARPER: --and he just blew it. Whoa.

BUDDY Why can't I get no.

JOHNSTON:

[LAUGHTER]

KAY HARPER: Behave yourself.

BUDDY Wait a minute. That's like that Halloween morning, I said, what? She wanted to-- never mind.

JOHNSTON:

JIMMY CARPER: Yes, yes, yes, yes.

KAY HARPER: No, no, no, no. Play my music. I want to do my bulletin board.

[MUSIC PLAYING]

BUDDY She's awful pushy for a dyke.

JOHNSTON:

KAY HARPER: Aggressive woman. Hi, this is Kay Harper with the Community Bulletin Board, in case you haven't figured it out yet. And coming up this afternoon-- this evening, actually, at U of H, 7:30 PM, the Romanovsky and Phillips duo will be in town. Actually, I think they're already in town. But they'll be playing for us. And they're going to be at the University Center at 7:30. That's at entrance 1.

You can still pick up tickets at Inklings, at Lobo, and at Lucio's Garden, or you can buy them at the door. But it costs two more at the door. Also tomorrow, the third annual PWA Christmas party will be hosted by Lady Victoria Lust. I love drag names. There's so much fun. And that starts at 5:30 at the BRB, 2400 Brazos. Why are you giggling at me? The money raised goes directly towards mail-out gifts for PWAs, and it comes through the trouble fund.

Turn that page, on Wednesday, November-- no, not November. It's December now, girl. December 6th, the Gay and Lesbian Political Caucus is having their monthly meeting at the Metropolitan Multi-Service Center, which is at 1475 West Gray at 7:30. As always, if you want to know more about that one, you call 521-1000 and talk to the machine.

They're going to be discussing strategy for the upcoming city and congressional election, which is on Saturday, November-- December, goodness, December 9th. That's from 7:00 in the morning till 7:00 at night, election day. Also on Saturday night, Kate Clinton, who is a feminist humorist, is going to be at Fitzgerald's for two shows at 8:00 and at 10:00. Quit giggling at me and quit chewing on the cord of your mic.

BUDDY You look like you're trying to pull your hair out.

JOHNSTON:

KAY HARPER: That's because I twist my hair when I'm nervous, and I don't like being stared at.

BUDDY OK, I'm sorry.

JOHNSTON:

[LAUGHS]

We'll let this out later, back up--

JIMMY CARPER: I thought we got a nervous dancing time.

BUDDY Back up and start with Kate Clinton again.

JOHNSTON:

KAY HARPER: Yes, Kate Clinton, feminist humorist, is going to be at Fitzgerald's on Saturday, December 9th, both at 8:00 and at 10:00. Fitzgerald's is at 2706 White Oak at Studemont. You can get tickets at Inklings. Come early and stay late with wonderful women's entertainment featured downstairs, including Nancy Scott from Austin, Marianne Pandino, John, Lowe, Nancy Ford, and Andy Garcia from Houston.

And that's been the Community Bulletin Board with Kay Harper. As always, to find out what's going on in our community-- gotcha. As always, to find out what's going on in our community, call the Gay and Lesbian Switchboard from 4:00 till midnight at 529-3211. There are people there who have lots of information for referrals and have a listening ear.

BUDDY Jimmy, keep your hands to yourself.

JOHNSTON:

JIMMY CARPER: How do you know I'm not touching this thing?

[LAUGHTER]

KAY HARPER: Anyway, this has been Kay.

BUDDY The Gay and Lesbian Switchboard at 529-3211. This has been what?

JOHNSTON:

KAY HARPER: The Community Bulletin Board with Kay Harper.

BUDDY OK, thanks. Now, wait a minute. Your music stopped.

JOHNSTON:

KAY HARPER: Wait a second.

BUDDY You're over. Your music stopped.

JOHNSTON:

KAY HARPER: Oh, wait a second. I'm getting last minute bulletins. A week from tomorrow night, there's a benefit at the BRB for the--

BUDDY Yeah?

JOHNSTON:

KAY HARPER: --band drummer? Oh, the BRB drummer who was hurt in an accident.

BUDDY Oh, really?

JOHNSTON:

KAY HARPER: His name is Bryan Bradsheres?

JIMMY CARPER: Byron.

KAY HARPER: Byron, sorry. And they're having a benefit from 6:00 until on December 10th at the BRB. Please go out and help support this--

BUDDY When is that again?

JOHNSTON:

KAY HARPER: That's December 10th from 6:00 until.

BUDDY And when's the Victoria Lust thing, again? Is that tonight?

JOHNSTON:

KAY HARPER: That's tomorrow--

JIMMY CARPER: That's tonight.

KAY HARPER: --or tonight.

BUDDY Today?

JOHNSTON:

KAY HARPER: Yes, 5:30.

JIMMY CARPER: Well, it starts it starts at 6:00. R and P starts at 7:30.

BUDDY Oh, rats!

JOHNSTON:

JIMMY CARPER: We urge everybody to run out to the BRB first, then drop off a little--

BUDDY And then hop over to the--

JOHNSTON:

JIMMY CARPER: --while to pick up the race, and then run out to R and P.

BUDDY Hop over to Ron and Paul. Well, we're going to be talking to Ron and Paul while following *this Way Out* with Greg

JOHNSTON: Gordon and Lucy Chapelle. Hey, Jimmy.

JIMMY CARPER: Yes!

BUDDY Do you know what this reminded me of tonight with Miss Harper?

JOHNSTON:

JIMMY CARPER: What?

BUDDY I mean, this whole experience with the bulletin board and everything?

JOHNSTON:

JIMMY CARPER: I'm ready.

(SINGING) Holly--

SPEAKER 1: Pardon me. Do you like the radio?

SPEAKER 2: Certainly! I love it.

SPEAKER 1: You've got it.

[GUNSHOT]

[SCREAMS]

Quiet numbskulls, I'm broadcasting.

[MUSIC PLAYING]

NARRATOR: Here it is. Become Butch or Nellie in less than a day, simply by taking the little pink pill. There's no need to recruit, seduce, or rely on environmental conditions anymore. The little pink pill does it all. Just one tablet before breakfast breaks the cycle of heterosexuality for a full 24 hours. For years, heteros have been asking gays if they would take a pill, if it would make them straight, well, Last Queersville Labs have responded to this dilemma by giving heteros a taste of their own medicine.

Yes, the little pink pill does it all. The boring cliched life of a heterosexual can vanish in one gulp. Mrs. Betty Morgan of Gresham Oregon talks about the little pink pill.

BETTY MORGAN: My life was a mess. Bridge clubs, gross husband, alcoholism, you name it. Then one morning, I got my act together and took the little pink pill. In an instant, my sexual orientation changed as did my desire to be married. Well, within a week, I ditched my old man, met a terrific woman, and got joint custody of my children. All this without water retention, headaches, or loss of appetite. Thanks, little pink pill, you made a new woman out of me.

NARRATOR: Results may vary. But don't consult a physician. The little pink pill, it does it all.

BUDDY And it's now available at any local drugstore.

JOHNSTON:

JIMMY CARPER: I know. That's right.

[LAUGHS]

BUDDY Romanovsky and Phillips in concert tonight at the University of Houston.

JOHNSTON:

JIMMY CARPER: Mm-hmm.

BUDDY And they'll be coming up here immediately following *This Way Out* with--
JOHNSTON:

JIMMY CARPER: Greg Gordon.

BUDDY And Lucia Chapelle, and you're listening to--
JOHNSTON:

JIMMY CARPER: *After Hours* on KPFT 90.1--

[MUSIC PLAYING]

BUDDY FM.
JOHNSTON:

OFFICER: Derogatory comments about homosexuals, such as like faggot, lesbo, dyke, they get even nastier using all sorts of profanity and interesting terms that probably none of you people have ever heard.

PAUL: We started in the 17th, 18th century. And that is because from that time, we have a lot of records from how gays and lesbians organize themselves that there is a whole subculture already in Holland.

JEFF COHEN: The reason the media was slow to get on the story is because they saw it as a gay story. I mean, look at the language that mainstream media use in covering the AIDS story. They often talk about the general populace as if gays are not in the general populace.

LUCIA This is Lucia Chapelle--
CHAPELLE:

GREG GORDON: And Greg Gordon, and you're listening to *This Way Out*, The International Lesbian and Gay Radio Magazine on *After Hours*.

LUCIA Right here on Pacifica Radio, 90.1 FM KPFT Houston. Welcome to *This Way Out*, The International Lesbian and
CHAPELLE: Gay Radio Magazine. I'm Lucia Chapelle--

GREG GORDON: And I'm Greg Gordon. A fair analysis of AIDS media coverage--

LUCIA Dutch gays and lesbians take stock of their histories.
CHAPELLE:

GREG GORDON: But New Yorkers have trouble keeping track of all of their bigotries.

LUCIA All that and more because you've discovered *This Way Out*.
CHAPELLE:

[MUSIC PLAYING]

DONALD I'm Donald Herman.
HERMAN:

SANDY DWYER: And I'm Sandy Dwyer.

DONALD HERMAN: With *News Wrap*, a summary of some of the news in and affecting the gay and lesbian community for the weekend in November 26, 1989.

MAN: For the first time in any lawsuit that I am aware of, present-duty police officers, that is, officers who are actively engaged in the employment of the Los Angeles Police Department, are joining in this lawsuit because of the harassment that they have seen that has been visited upon gays and lesbians in the LA Police Department, people who are perceived as friends of gays or lesbians, people who are perceived, whether truthfully or not, as being gays or lesbians, and their desire to stop that harassment.

DONALD HERMAN: Two active duty Los Angeles police officers have joined in the lawsuit originally filed by ex-police Sergeant Mitch Grobeson, alleging harassment, intimidation, and threats because they are perceived to be gay or lesbian. Grobeson filed his lawsuit in October 1988 after resigning from the force because he felt his life was in danger from other officers. More than once, officers failed to come to Grobeson's aid when he was in life-threatening situations.

Both of the active officers filed suit under pseudonyms because they fear that other officers in the department will retaliate against them. The attorneys for the officers have filed a request for a protective order to prohibit harassment and intimidation of any witnesses or plaintiffs in the case. One of the anonymous officers granted interviews, provided the media did not see her face.

While she has never acknowledged being a lesbian to the police department, rumors began to circulate that she was when she was at the Police Academy. She explains what the harassment is like.

OFFICER: I walk up into a conversation, backs are turned. And if the backs are turned, it's an immediate everybody-walks-away-from-me type of thing. The derogatory comments about homosexuals, such as like faggot, lesbo, dyke, they get even nastier using all sorts of profanity and interesting terms that probably none of you people have ever heard.

In that context, it's a scary thing because you realize that if people, meaning officers or supervision or upper administration finds out, you're going to have problems promoting and have problems getting jobs within the division that you like to. You're going to have problems being part of the group, which is very important when you're a police officer because it's a continual life-endangering situation where I chased somebody for 15 minutes and requested backup several times in excess of 15 minutes without any backup at all.

SANDY DWYER: The suit alleges that anti-gay discrimination is fostered and promoted from the very top of the department by Police Chief Daryl Gates and Assistant Chief R.L. Vernon. Attorney Dan Stormer, who represents the officers, explains--

DAN STORMER: We have in our court pleadings shown, literally, dozens of examples of disgusting behavior that is not only allowed but supported by the leadership in the Los Angeles Police Department. That attitude is probably most prominently displayed in the number one and number two people within that department.

It is most egregious because those are the people who are, by law, empowered and required to uphold the law. And they have, because of their own personal beliefs, chosen to ignore what the law has required and what the law still requires.

DONALD HERMAN: That was Attorney Dan Stormer representing officers suing the Los Angeles Police Department for anti-gay policies and actions.

SANDY DWYER: Rodney Johnson, a gay man, was walking home from his job at a restaurant when he was confronted by several youths laying in wait with baseball bats. As Johnson was beaten, his attackers shouted, "Die, faggot, die!" On November 17, a Washington DC jury convicted two self-proclaimed Skinhead gang members of armed robbery and attempted murder. A third man, who was also indicted, is still being sought by authorities.

The criminal convictions came two months after Johnson filed a multimillion dollar civil lawsuit against eight members of the Skinhead gang, claiming the Skinheads violated his civil and constitutional rights by conspiring to attack him solely because he is gay.

DONALD HERMAN: Pacific Bell, which serves the states of California and Nevada, agreed to establish a Yellow Pages telephone information directory heading entitled, Gay and Lesbian Organizations, in the directories distributed in the two states. The decision came after a meeting between Byron Potts of the Gay and Lesbian Alliance Against Defamation of San Francisco and Janet Isley, supervisor of Pacific Bell's Yellow Pages heading group.

Unlike a similar request in New York City, there was no need for demonstrations or protests by gay men and lesbians to institute the change. The Pacific Bell policy took effect on all Yellow Pages sales campaigns begun after November 13.

SANDY DWYER: An apology is being demanded from the magazine Metal Edge for publishing two photographs of the lead singer for the heavy metal rock group Skid Row wearing a t-shirt with the phrase, "AIDS kills, fags dead." The Los Angeles chapter of the Gay and Lesbian Alliance Against Defamation, GLAD, wrote a letter to Metal Edge managing editor Jerry Miller, who was pictured with the wearer of the offensive t-shirt, singer Sebastian Bach.

The letter read, in part, "By having run the photos, you are condoning the countless acts of violence against gays and lesbians that occur every day. You are as guilty as Sebastian Bach of promoting such a reprehensible message."

DONALD HERMAN: The use of condoms continues to be controversial within the Roman Catholic church. From AIDS in Focus, here's Mary VanClay.

MARY VANCLAY: A thin sheath of latex now officially separates American bishops and the medical community. At their annual conference in Baltimore this month, Catholic bishops approved a proposal that rejects education about condoms as a means to stop the spread of AIDS. Father Kenneth Doyle with the US Catholic Conference explains what the vote means for AIDS education in Catholic schools.

KENNETH DOYLE: There should not be a discussion of condoms as a preventative for AIDS. If the issue comes up, it should be pointed out that this is neither a medically-safe means nor a morally acceptable because that would condone sex outside of marriage.

MARY VANCLAY: The bishops did call for compassionate treatment of people with AIDS. But their stance on condoms has been fiercely attacked by many members of the medical and Catholic communities. Critics of the statement are afraid that teenagers experimenting with sex will be especially endangered by the lack of education. Father Doyle says that fear is a poor reason for the bishops to change their stance.

KENNETH DOYLE: Catholic bishops are called upon to speak as moral teachers and moral leaders in society and not to settle for a standard of behavior, which is less than acceptable.

MARY VANCLAY: But critics counter that the bishops are not reacting to the real world. Wayne April is a board member of Dignity/San Francisco, an organization of gay and lesbian Catholics.

WAYNE APRIL: If you're living in the real world, you'd want to stop diseases-- the spread of diseases. And one of the ways to stop the spread of AIDS is to advocate the use of condoms. And the Church refuses to do that. So I think the Church is being morally irresponsible.

MARY VANCLAY: However, April also pointed out that when it comes to sex and birth control, many Catholics choose to ignore church doctrine. In San Francisco, I'm Mary VanClay.

SANDY DWYER: The Civil Rights department of the state of Minnesota ruled that the Roman Catholic archdiocese of Minneapolis and St. Paul violated the Minneapolis Civil Rights Code by refusing to renew the lease of the meeting place for Dignity, an organization of gay and lesbian Catholics. The Minneapolis Civil Rights Code prohibits discrimination based on sexual orientation.

In 1987, Archbishop John Roach decided not to renew Dignity's lease because of Vatican doctrine. Dignity now hopes to recoup their legal fees and negotiate an apology from the archdiocese.

DONALD HERMAN: A monument dedicated to the gay men and lesbians persecuted by Nazis and fascists will be officially unveiled at the fourth annual conference of the national gay and lesbian group, RC Gay, in Bologna, Italy next April.

SANDY DWYER: And finally, health officials in Catawba County, North Carolina have suspended distribution of 2,500 copies of their safe sex poster. Residents will be given the opportunity to debate the merits of the poster before the officials make a final decision on whether to release it. Opponents say it is in bad taste, while supporters feel it is fine and has a catchy slogan.

The poster, which has not been released to the public, shows an empty pair of blue jeans with an open zipper. Underneath the jeans is the phrase, "If you can't keep it zipped, keep it covered."

DONALD HERMAN: That's *News Wrap* for the weekend in November 26, 1989, written by Sandy Dwyer of The News, serving the Greater Los Angeles area with contributions from other gay and lesbian publications and broadcasts throughout the world.

SANDY DWYER: Remember, an informed community is a strong community. Find out what's happening in your area by monitoring your local gay and lesbian media. For *This Way Out*, I'm Sandy Dwyer.

DONALD HERMAN: And I'm Donald Herman.

LUCIA CHAPPELLE: This is Lucia Chapelle.

GREG GORDON: And Greg Gordon. And you're listening to *This Way Out*, The International Lesbian and Gay Radio Magazine on *After Hours*.

LUCIA Right here on Pacifica Radio 90.1 FM KPFT Houston.

CHAPELLE:

[MUSIC PLAYING]

GREG GORDON: With the news commentary, here's Karen Schwartz of the Gay and Lesbian Alliance Against Defamation in New York.

KAREN SCHWARTZ: Prejudicial attitudes are developed early in life, which is why it is so crucial that the nation's school system teach tolerance and acceptance of difference at an early age. Yet, New York state is about to distribute almost half a million prejudice fighting pamphlets to the state schoolchildren. They contain no mention of anti-gay and anti-lesbian bigotry.

Titled "Hate Can Hurt, Let's Stop Prejudice," the pamphlet was developed by the anti-defamation league as part of its prejudice reduction campaign, A World of Difference. And like many of the materials developed by the ADL, the pamphlet discusses bigotry against ethnic, racial, and religious groups, but leaves out gays and lesbians. Ironically, a pamphlet that is supposed to fight bigotry may ultimately serve to reinforce the belief that homophobia is different from other forms of bigotry and therefore acceptable.

We are in regular contact with the ADL to solve this problem. Today, however, we ask you to focus on the state. New York state has no business distributing materials which are inherently biased. The Department of Education claims that it is impractical to pull 400,000 copies of a pamphlet that has already been printed. We question the expense and efficacy of distributing a prejudice fighting pamphlet that is itself prejudicial.

They also claim that the pamphlet is basically defensible since its wording is generic. We wonder what they mean by generic since the pamphlet explicitly and repeatedly refers to the trio of ethnicity, race, and religion, omitting sexual orientation. Finally, they claim that the pamphlet is being distributed under the state's affirmative action guidelines as opposed to under non-discrimination guidelines. As gays and lesbians are not included under the state's affirmative action plan, materials produced under it need not apply to us.

This last argument is an obvious attempt to evade our argument entirely. We urge you to protest the impending distribution of this pamphlet by writing to Thomas Sobol, Commissioner of Education, New York State Department of Education, Education Building, Room 111, Washington Avenue, Albany, New York 12234. If you missed the address and you'd like to write a letter, please call GLAD at the number I'll be giving you in a moment.

You have been listening to *Naming Names*, a regular program of GLAD, the Gay and Lesbian Alliance Against Defamation. To report defamation, call us at 212-966-1700 or write to us at 80 Varick Street, Number 3E, New York, New York 10013. *Naming Names* is produced by Rosemary Reed. This is Karen Schwartz for *Naming Names*.

[MUSIC PLAYING]

JAY MCLAREN: This is Jay McLaren for *This Way Out*. And I'm here at the Amsterdam Historic Museum in Amsterdam sitting in what used to be the boys courtyard of an orphanage. I'm here to talk about the opening of a new exhibition dedicated to gay and lesbian lifestyles over the past three centuries. It's called [SPEAKING DUTCH] or in English, two of a kind. And sitting with me is Paul Fastrata who's one of the coordinators of the exhibition.

PAUL: [SPEAKING DUTCH] equals two of a kind.

JAY MCLAREN: Two of a kind, if you didn't translate it more literally, it's something like, positively queer.

PAUL: We thought about that. But people had different meanings about what was the real-- what is the real meaning of the word queer. And there were a lot of people who said, well, it sounds negative in England or in America. We can't do that. So maybe that would be misunderstood.

JAY MCLAREN: And the word [SPEAKING DUTCH], which actually is-- it means the other way around-- the wrong way around. It doesn't have that implication in Dutch.

PAUL: No, does it? Do you think so?

JAY MCLAREN: I don't know. You tell me.

PAUL: Well it's--

JAY MCLAREN: You speak better Dutch than I do.

PAUL: No, but it's [SPEAKING DUTCH], that's what they always say about, well, gay people. There's [SPEAKING DUTCH] now, and [SPEAKING DUTCH] that's the implication that they are OK. I don't know how you can translate it quite well the other way around.

JAY MCLAREN: The exhibition is on at the Amsterdam Historic Museum for four months. That's quite a major exhibition. Has it taken you a while to prepare?

PAUL: Yeah, I think, for me, it took 1 and 1/2 year. And there were several people before me already who took the initiative. And that was in '84 already.

JAY MCLAREN: You've actually organized, in a sense, two exhibitions, and that there are sort of sections for men and women that to some extent were separately created, weren't they?

PAUL: No, not really. We had thought that from the beginning that we wouldn't make a separate exhibition. Men's world and women's world are very separated in many levels. And that's for gays and lesbians, too, of course. But I think it's very much integrated in the whole exhibition. You don't walk around and you see to the left the men and to the right the women.

When you talk about homosexuality, it's an abstract idea which only exists 100 years. Above us, is this word "homosexuality." And that brings us together. So when you talk about this psychiatrists and this medicine history, then you have, of course, the same kind of history.

JAY MCLAREN: What are the earliest examples you've got?

PAUL: We start in the 17th and 18th century, and that is because from that time, we have a lot of records from how gays and lesbians organize themselves, contacted each other.

JAY MCLAREN: But these are mostly taken from court records and things like that.

PAUL: Yes. Yeah, well, thanks to them have those stories because you wouldn't find them in other sources. And they really tell a lot of stories about that there is a whole subculture already in Holland in the 18th and 17th century.

JAY MCLAREN: But people presumably weren't formally organized in that period. So when did gay organizations start?

PAUL: Gay organizations started in Holland in the beginning of this century in 1912. And that was after there was a new legislation in Holland, which was the only legislation which discriminated homosexual people. And well, from that legislation, there came a movement, which was called the NWHK. Jacob Schorer started this organization. And it lasted until the German occupation in the '40s.

And Schorer was visited by the Germans and the whole library of the NWHK, which was really an important library, was brought to Berlin. But Schorer, they kept him at his home. Maybe he was too old. I don't know. And well, this library, they found pieces of it later in the Kinsey Institute.

JAY MCLAREN: Oh, well, how did they get there?

PAUL: Well, they never really told how they-- but it's true story. And from the witness of people and from their experience, they suffered more after the Second World War because the oppression then was much more harsh in their lives.

JAY MCLAREN: That's also the period though when the COC, the national gay organization, started to get underway. I noticed you've got stills from one of their early home movies up there. What did the COC mean as it started to organize?

PAUL: Well, the importance was, of course, that it existed. The idea that such an organization could exist and that they had their own meetings, their own evenings, their own clubhouse, and they could make their own magazine and go out publicly, that was important.

JAY MCLAREN: Amongst the exhibitions, you've got postcards. You've got videos. You've got slideshows and photographs and paintings. What's your personal favorite exhibit?

PAUL: Pooh, that's difficult. Well, no, it's not so difficult to say. For me, the most nicest thing was the glasses, which I found from the 18th century, which have engraved the statues of David and Jonathan in them and the text "Amicitia."

JAY MCLAREN: Excuse me for being so ignorant. But what does amicitia mean?

PAUL: Friendship.

JAY MCLAREN: Friendship.

PAUL: Those glasses must have given friends to each other because David and Jonathan refers to the episode in the Bible where it's stating that David loved Jonathan more than women, that kind of things.

JAY MCLAREN: It's not the bit they usually quote when they're talking about gays, is it?

PAUL: Well, yeah, it must be. It must be. You know, Holland is a very religious country so they used David and Jonathan. In other countries, they use more Greek figures, persons. And they are so beautiful. And those things exist. You see them, those two figures, David and Jonathan really kissing on those glasses. I never knew that those exist. So I have them for this exhibition. I'm very glad. I'm very happy with it.

JAY MCLAREN: Now this exhibition runs for four months. The question always comes up, who do you want to come and see it?

PAUL: Everyone.

JAY MCLAREN: I mean, you've gone for an international audience. You have English texts on the exhibits.

PAUL: Yeah, and we try to make it interesting, too, for English-speaking people or people who understand the English. So they know what's been shown. Of course, we couldn't have done it really on every piece and everything. But because a lot of tourists visit Amsterdam, and I'm quite sure that when they hear about the exhibition that they want to see it. I would do it when I was in-- when I would have been in another country.

JAY MCLAREN: Now there's one last thing I have to ask because I know that this has been a problem, even in Amsterdam, when there have been gay exhibitions before, especially in this museum, which is predominantly dedicated to the history of the city and is probably in that sense one of the museums which tourists visit most often, what sort of reaction do you expect your average heterosexual tourist family to have to this exhibition?

PAUL: I really don't know. We start this tableau with this 24 portraits made by Erwin Olaf and [INAUDIBLE] Lowens of lesbians and gay men. And one of the things that I thought before was when we made a concept, we have to put some nudes in it because when people don't like that, they can already turn with the first tableau and walk out.

[LAUGHS]

JAY MCLAREN: Then they know what they're in for if they carry on into the exhibition.

PAUL: Exactly, yeah.

JAY MCLAREN: Thanks very much for speaking to us. Good luck with the exhibition.

PAUL: Thank you.

JAY MCLAREN: It's running till February the 25th in the Amsterdam Historic Museum in Amsterdam. Come around and see it. This is Jay McLaren signing off for *This Way Out*.

[MUSIC PLAYING]

(SINGING) In the port of Amsterdam, in the port of Amsterdam.

**CHARLES
PIERCE:** This is Charles Pierce as Bette Davis here to remind you that you're listening to *This Way Out*, hmm, hmm, hmm, The International Lesbian and Gay Radio Magazine, how nice, with Greg Gordon and Lucia Chapelle.

[MUSIC PLAYING]

**LUCIA
CHAPELLE:** We're often asked, how many listeners do you have, or does anyone who's not gay or lesbian tune in? Since we don't think our ratings can be determined by conventional methods, we count on you to let us know you're out there.

GREG GORDON: Your cards or letters tell us and the many volunteers whose program contributions make *This Way Out* possible that we are reaching, informing, and entertaining you.

**LUCIA
CHAPELLE:** And because *This Way Out* is available free of charge to almost 300 public radio stations in the US via the national Public Radio Satellite Service, sometimes the only way we know for sure that we're being heard in a particular city is when we get a letter from that area.

GREG GORDON: Please address your comments, suggestions, or questions to *This Way Out*, Post Office Box 38327, Los Angeles, California 90038.

LUCIA Once again, that's Post Office Box 38327, Los Angeles, California 90038, USA, and thank you.

CHAPELLE:

[MUSIC PLAYING]

NARRATOR: With some thoughts on mainstream media coverage of the AIDS epidemic in the United States, here's Mike Alkalay from AIDS in Focus.

MIKE ALKALAY: Media plays a major role in how we perceive the AIDS epidemic. Television, radio, and newspapers are the main sources of information that shape our view of the world. Most of these sources, at least in the US, are now controlled by less than 25 large corporations. Jeff Cohen is executive director of FAIR, Fairness and Accuracy in Reporting, a New York-based liberal group that looks at media with a critical eye. Cohen offers us this commentary on media's role in the epidemic.

JEFF COHEN: Not only does the beginning of The AIDS epidemic coincide with the Reagan era, it coincides with a major shift of the news media to the right, a major appearance of the Buchanans and Novaks and McLaughlins as the leading commentators-- George Will, on American television. Let's not forget that Bill Buckley's contribution on the AIDS issue was to say that people that had AIDS should have their rear ends tattooed.

The only government that I'm aware of that actually carried out that policy that Bill Buckley was recommending is the Nazi regime in Germany in the late '30s and early '40s. There's so few voices in general that are progressive. It explains why there has been no individual, really, in American television that's crusaded on this issue. You have the Patrick Buchanans and Buckleys and Novaks who crusade for the Contras.

They crusade for Jonah Savimbi. They crusade for big business into getting their taxes cut. But since there aren't progressive commentators on American television, there hasn't been one that has crusaded that silence equals death. I mean, let's face it. It's no mystery anymore that the reason the media was slow to get on the story is because they saw it as a gay story. And there aren't many gays that have power in the mainstream media.

I mean, look at the language that mainstream media use in covering the AIDS story. They often talk about the general populace as if gays are not in the general populace. I think one of the shames of the coverage, one of the real tragedies in mainstream media coverage is for years, they could only bring themselves to write a major story on it if they dealt with the perceived threat to heterosexuals.

And that, to me, was almost as disgusting as no coverage at all. And I think the consciousness has been raised frankly. I think that-- and it's not just the enormity of the crisis. But that's one factor. I think the other factor is that there are groups, for instance, the Gay and Lesbian Alliance Against Defamation, the real militant group, ACT UP, these are groups that have carried on a dialogue with the media and put the story in their face when the media didn't want to hear it.

And if it hadn't been for the media relations work-- the very militant media relations work of these groups, I think the media would have ignored it for that many months further. But my feeling is unless you bring pressure to bear, the media doesn't move.

MIKE ALKALAY: And that commentary by Jeff Cohen of FAIR, Fairness and Accuracy in Reporting. In San Francisco, this is Mike Alkalay.

(SINGING) You who poisoned the airwaves with Genghis Khan news. You broadcast your bias and call it the news. You say that you speak for the millions out there and deny that you're lighting a dangerous fuse. Well, you don't speak for me. No, you don't speak for me. You don't speak for me. You don't speak for my friends. We follow that line. We've seen where it ends, intolerance, hatred, division, and strife. You don't speak for me.

You who march in your hundreds of thousands apiece, you who wept for political prisoners' release, you who fight the injustice of women ignored, you speak for me. You who come back to partake wherever it seem, you who struggle to keep the unique forest green, you who will fight the rights of all people in chains, you speak for me. Yes, you speak for me. You speak for me.

LUCIA This is Lucia Chapelle.

CHAPELLE:

GREG GORDON: And Greg Gordon, and you're listening to *This Way Out*, The International Lesbian and Gay Radio Magazine on *After Hours*.

LUCIA Right here on Pacifica Radio 90.1 FM KPFT Houston.

CHAPELLE:

[MUSIC PLAYING]

Thanks for choosing *This Way Out*, The International Lesbian and Gay Radio Magazine. This week, Sandy Dwyer and Donald Herman, Mary VanClay, Karen Schwartz, Mike Alkalay, and Jay McLaren contributed program material.

GREG GORDON: Judy Small saying "You Don't Speak For Me" and Kim Wilson composed and performed our theme music.

LUCIA Satellite distribution of *This Way Out* is made possible through a grant from the Chicago Resource Center.

CHAPELLE: Production expenses have been paid for, in part, by a grant from the Imperial Movie Capital Court of Hollywood.

GREG GORDON: We'd like to hear from you with any comments, suggestions, or questions you might have addressed to *This Way Out*, Post Office Box 38327, Los Angeles, California 90038.

LUCIA *This Way Out* is produced by Greg Gordon--

CHAPELLE:

GREG GORDON: And Lucia Chapelle, and we thank you for listening on CFRO Vancouver--

LUCIA WBAI New York--

CHAPELLE:

GREG GORDON: And KKFI Kansas City.

LUCIA Among others.

CHAPELLE:

GREG GORDON: And for supporting this local community radio station.

LUCIA Now y'all ought to stay tuned.

CHAPELLE:

JIMMY CARPER: Y'all?

BUDDY Y'all ought to--

JOHNSTON:

[LAUGHTER]

JIMMY CARPER: Lucia, baby.

BUDDY Lucia, baby.

JOHNSTON:

[LAUGHTER]

She's getting more carried away every week.

JIMMY CARPER: Gosh.

BUDDY What is it? Hey, what are you going to do tonight?

JOHNSTON:

JIMMY CARPER: I'm going to R and P.

BUDDY What?

JOHNSTON:

JIMMY CARPER: I'm going to R and P.

BUDDY What's that?

JOHNSTON:

JIMMY CARPER: Romanovsky and Phillips, their concert.

BUDDY They're here in Houston tonight?

JOHNSTON:

JIMMY CARPER: They are.

BUDDY At the University of Houston?

JOHNSTON:

JIMMY CARPER: Mm-hmm.

BUDDY We're going to be talking to Ron and Paul here in just a minute. And if you're the tenth caller at 526-4000 or 526-

JOHNSTON: KPFT, you'll get a copy of the cassette *Trouble in Paradise*. It's their second album. 526-4000 or 526-KPFT.

JIMMY CARPER: Tenth caller, huh?

BUDDY Yeah. It's called *Trouble in Paradise*. It's their second album.

JOHNSTON:

JIMMY CARPER: That's a real good one.

BUDDY 526-4000, 526-KPFT. We're going to be talking to Ron and Paul here in just a minute. Tenth caller gets the

JOHNSTON: cassette. I've got-- wait a minute, 526-4000, 526-KPFT. Caller number 10 gets the cassette so hang in there. Keep trying. I've got-- we talked to Ron and Paul this afternoon. Nah, you weren't here.

JIMMY CARPER: I know. I was down in Galveston.

BUDDY Anyway, we're going to be listening to that in just a minute. I want to play another song off of the new Nanci

JOHNSTON: Griffith album called *Storms*. This is a song called "Radio Fragile." And we're waiting on the tenth caller at 526-5738, 526-KPFT. Is there anybody out there? Hello? Caller number 10 gets that cassette.

JIMMY CARPER: Yes, indeedy.

BUDDY 526-4000, 526-KPFT. *After Hours*, radio celebrating life from the heart of Montrose, KPFT Houston 90.1 FM.

JOHNSTON:

[MUSIC PLAYING]

WOMAN: Because I live and breathe like a fairy, uh-huh.

[MUSIC PLAYING]

[THEME MUSIC]

(SINGING) After Hours, After Hours.

With so many gay men.

And so little time.

It never has been an obsession of mine to try and pursue heterosexual men.

The ones who are real--

Or the ones who pretend.

That kind of facades not attracted to me. I like my lovers as queer as can be. Give me a homosexual, who loves in a homo-emotional way. I like a man of acceptance. Give me a guy who is glad to be gay.

BUDDY The advocate calls them the gay Smothers Brothers of the '80s. Is that right?

JOHNSTON:

PAUL PHILLIPS: That's what they said.

BUDDY Talking to somebody by the name of Ron Romanovsky and Paul Phillips, better known on the stage as
JOHNSTON: Romanovsky and Phillips.

PAUL PHILLIPS: That's us.

BUDDY Hi, guys.

JOHNSTON:

PAUL PHILLIPS: Hi.

BUDDY Welcome to Houston.

JOHNSTON:

PAUL PHILLIPS: Thanks, Buddy. It's nice to finally see you in person.

BUDDY Is it?

JOHNSTON:

PAUL PHILLIPS: Yeah.

BUDDY Hey, did you enjoy the tapes we sent you of the march, by the way?

JOHNSTON:

PAUL PHILLIPS: We did.

BUDDY That was incredible.

JOHNSTON:

PAUL PHILLIPS: As a matter of fact, I ended up transferring them or sending them to Joan Biren, JEB, who did the slide show. And they were very useful to her as well.

BUDDY What's it been like since the March in '87? Could you might come out with a new album?

JOHNSTON:

PAUL PHILLIPS: Yeah.

RON Yeah, we went into the studio that winter actually. And that's when we recorded *Emotional Rollercoaster*, which
ROMANOVSKY: was released about a year and a half ago now.

BUDDY Where did R and P come from? How did you guys get together?

JOHNSTON:

RON We met in San Francisco in 1981.

ROMANOVSKY:

PAUL PHILLIPS: In Golden Gate Park.

RON Yeah, we just happened to meet on the street.

ROMANOVSKY:

BUDDY Oh, OK.

JOHNSTON:

PAUL PHILLIPS: It really was. It really was. Nothing dirty happened then.

RON Not on the street.

ROMANOVSKY:

BUDDY All right.

JOHNSTON:

RON No, we actually-- I was on a bicycle, and Paul was getting on a bus, and-- it's a long story. But basically, I--

ROMANOVSKY:

PAUL PHILLIPS: And somehow I ended up on the bicycle, and he ended up on the bus. It was, kind of, weird. I don't know.

RON The rest is history. Well, I was going to tell the story, but never mind.

ROMANOVSKY:

PAUL PHILLIPS: No, go ahead. Go ahead.

BUDDY What is the story?

JOHNSTON:

PAUL PHILLIPS: It's like a really bad B-grade movie plot.

RON The story is that we were cruising each other on the street. And I was doing my usual, oh, gosh, should I go and

ROMANOVSKY: talk to him or not and couldn't make a decision. He got on the bus. The bus took off, and I followed the bus on my bicycle for a block and a half.

PAUL PHILLIPS: And that's the last time he ever was aggressive.

RON That's right. I was downhill from there.

ROMANOVSKY:

[LAUGHS]

And he got off the bus. And I said, it was only a block. Couldn't you have walked? And well, we started going out and doing stuff. And we became lovers. And we didn't actually sing together for about six months. I was-- at the time, I was performing with a couple of other people and trying to get some kind of act started in the San Francisco cabarets.

BUDDY Did you already have the material written?

JOHNSTON:

RON Not much.

ROMANOVSKY:

BUDDY Not really.

JOHNSTON:

PAUL PHILLIPS: Not the stuff that we do now anyway. He had lots of material written, none of which I would ever perform.

RON He didn't like my songs. And he--

ROMANOVSKY:

PAUL PHILLIPS: No, come on.

RON You didn't like my songs. I played a song that afternoon. And you were just, oh, yeah, that's nice, uh-huh.

ROMANOVSKY:

[LAUGHS]

PAUL PHILLIPS: Well, you were young at that point. I mean, it was a song that you had written when you were in high school.

RON I don't know what it was, but it didn't really click until I wrote "Lost Emotions," which is on the second album. And

ROMANOVSKY: he really liked that. And he wanted to sing harmonies for it. And when I heard our voices together, I just thought it was magic. I really thought that we had hit on something, and it was going to work. And I was so ready to perform.

I mean, I was like, OK, let's go on the road now. And we really had no material. I mean, we had to keep writing. And I think I actually had, kind of, a dry spell for about a year there and didn't write anything. But we started performing in a little club there called the Valencia Rose, which was actually a gay comedy club. And kind of, out of necessity, we started doing more comedy in the act.

PAUL PHILLIPS: I think we picked it up by osmosis because all the people we hung out with were comics, and we weren't.

RON We had to.

ROMANOVSKY:

PAUL PHILLIPS: I mean, we were serious. And what would happen is they felt sorry for us at the club. And the guy who owned the club said, well, sure, you can come and you can be the musical break. And so we'd come on, and we did two songs. And the whole audience were just going to go, can we see more comedy, please?

RON We were terrible.

ROMANOVSKY:

PAUL PHILLIPS: We were awful.

RON But sometimes, some of it was an accident really. I mean, I remember we would do songs that we thought were

ROMANOVSKY: going to be serious. People would laugh at them. And so it evolved accidentally. Do you remember that?

PAUL PHILLIPS: Yeah. We did--

RON We also did that song at Fairfax County.

ROMANOVSKY:

PAUL PHILLIPS: Yeah, which is a cowboy song. Basically, it's like a cowboy ballad.

RON I thought, wouldn't this be funny for two men to sing this song because it's like a song that a woman would sing?

ROMANOVSKY: But I was really quite serious about it, rather naively. And it was really funny when we did it. And so we kept that in our act for a long time. But we'd get up every week and sing the same damn songs. And I know people were tired of them. I was tired of them, but I wasn't writing anything yet.

BUDDY One of our audience-- one of our audience one of our fans-- one of your fans, hello? One of your fans in Houston--

JOHNSTON:

RON Somebody.

ROMANOVSKY:

BUDDY --wanted me to ask you if you considered "The Prince Charming Tango" your signature song from the early years.

JOHNSTON:

PAUL PHILLIPS: At one time, it was, yeah, for sure.

BUDDY You've outgrown that?

JOHNSTON:

PAUL PHILLIPS: Well, it's just-- it's not an easy song to sing right now since we did terminate our romantic relationship a year and a half ago. It's not that we don't believe that song. I mean, it's not that we don't think that song isn't still true and doesn't still apply. It's just that the last few lines of that song are "But it doesn't really matter. I love you just the same."

And it's true. A lot of times, it doesn't matter. But with us, it wasn't that actually the focus of it. But it was other things. Yeah, I don't know. It feels a little dishonest still to get up there and sing it because we don't want people thinking, oh, isn't that neat? They're still really a couple, but they're just saying they're broken up and stuff because we get a lot of that.

We get a lot of people who are in total denial about the fact that we've broken up. It's so bizarre that these total strangers could be in denial about our lives. But they are.

RON You get that, though when you're a couple.

ROMANOVSKY:

PAUL PHILLIPS: Yeah, they want us to be together.

RON They want us to be perfect.

ROMANOVSKY:

PAUL PHILLIPS: But on the other hand--

RON They want us to be perfect, and we're not.

ROMANOVSKY:

PAUL PHILLIPS: Yeah, on the other hand, when we were performing as lovers, we'd get off stage and people would say, so tell me, are you guys really lovers--

RON Or is it just an act?

ROMANOVSKY:

PAUL PHILLIPS: --or is it just part of the act? And I was like, what's going on here? We're so trained to believe that anything we see on stage or in movies or whatever is totally lies--

RON Is real and it's--

ROMANOVSKY:

PAUL PHILLIPS: --or else is real.

RON I still think that's one of the best songs we've ever written, though. I like that song a lot. Maybe someday we'll be

ROMANOVSKY: able to sing it again.

BUDDY On your first album, you featured a song about Frances Farmer, an outspoken film star of the '40s and '50s and
JOHNSTON: also "Living in the Nuclear Age." Those songs-- and also a song about women, "She Has a Thing for Men Who Love Men," those had certain themes, the nuclear age and women, and so on and so forth. But in the later albums, you don't really do anything like that. Have you gotten away from those?

RON That's not true. That's not true.

ROMANOVSKY:

PAUL PHILLIPS: Well, not as much.

RON "Don't Use Your Penis" is as much an anti-nuclear song as any other song is in a way. And "The Woman Next Door" on the latest album is certainly a song that's particularly important to women. But I think it's important more to gay men to hear that song. You'd be amazed in concert when we sing that song. There are men who will choose to get up and walk out and use the bathroom or whatever in the middle of a concert during that song.

And I think it's because it makes them really uncomfortable because it means they have to sit there and think about this issue. And it's not something they want to think about.

BUDDY Do you think that you've accomplished everything that you wanted to accomplish from the beginning looking
JOHNSTON: back now?

PAUL PHILLIPS: No.

RON Mm-mm.

ROMANOVSKY:

BUDDY There's a lot to go?

JOHNSTON:

PAUL PHILLIPS: We have a lot more to do. I mean, I'm very happy with where we are. And I mean, we're pretty much where I thought we would be at this point. But I want to go as far as we can. I mean, sometimes I feel successful and sometimes I don't. It depends on what I compare us to. I mean, I don't think any other gay men have really gone as far with the idea of-- with very gay music as far as we have.

On the other hand, I can't help getting career-envy sometimes when I compare myself to more mainstream singers. But I have to remind myself that we're not really in the same business. And it's futile to even--

BUDDY We spoke to Armistead Maupin a couple of weeks ago. And we were talking about the same thing, about writers
JOHNSTON: that won't come out, writers that reach a certain plateau, and they hide the fact that they're gay or lesbian. And they just rake in tremendous amounts of money because of that. How do you feel being so out when you see other entertainers that we know are gay and lesbian, but they won't admit it? How does that affect you?

RON Well, it's a sore spot, frankly.
ROMANOVSKY:

BUDDY Do you think they would suffer if they really came out?
JOHNSTON:

RON Well, I don't know. But I'd like to see them take a chance. I'd like to see people do something for the community.
ROMANOVSKY:

PAUL PHILLIPS: I think a lot of it depends on what you're talking about when you say suffer. Would they suffer financially? You bet your bottom dollar they would. They'd lose an awful lot of their market, probably. But you know, imagine the self esteem levels that would increase if they did that, the peace of mind, the not having to constantly be looking behind their shoulders every time they do something in their private lives.

I don't know. I just feel like to me, being rich isn't just a matter of what you have in your pocket and your wallet or whatever. It's as much a matter of what you have in your heart and what you have in peacefulness and self-esteem and stuff like that.

RON Yeah, I don't know how those people can live with themselves. I mean--
ROMANOVSKY:

PAUL PHILLIPS: We have a new song actually--

RON It's hard to talk about it if we're not going to talk about specific people, which we can't really do.
ROMANOVSKY:

BUDDY I've done that before, and it doesn't get anything but nasty letters.
JOHNSTON:

PAUL PHILLIPS: Yeah.

RON No, I don't want to.
ROMANOVSKY:

PAUL PHILLIPS: It bothers me. I wish that the community, as a whole-- the gay and lesbian community as a whole, would somehow turn bright pink overnight so that we couldn't hide. I mean, it's easy for us to hide in the mainstream. And we look back, and on the show that we do a lot, we talk about the 20 years since Stonewall and from the time Rosa Parks, for example, said "No," on the bus, until President Johnson signed civil rights legislation, only eight or nine years had passed. But the Black community couldn't hide that Black skin.

RON I think gay people have a decision to make whether or not they just-- whether or not they want to be involved in
ROMANOVSKY: social change or if they just want to be comfortable. And a lot of people settle for being comfortable. And they don't care about everybody else. It's unfortunate.

PAUL PHILLIPS: It also has to do with the gay community as a whole as far as what they choose to support or who they choose to support because we have supported an awful lot of people who have done nothing for us. There are a lot of major entertainers who would be a lot less further along in their careers if it weren't for the early stages, all the support they got from the community.

And I think that those people can be held accountable by the community. And I think it's a simple matter of dollars. I really do. I think if people didn't go out and buy all those albums by those people or those books by those people or whatever--

BUDDY It would change.

JOHNSTON:

PAUL PHILLIPS: I think you'd see a change, I really do. We have a new song that we just started performing in concert, which we may do tomorrow night probably. It's called "Queers in the Closet." And it's a who's who of closet cases, as we say, in concert. But it poses the question, we pay the price. How long can we pay the price?

It's time to start asking this question. It's time to start thinking in terms of supporting these people who don't return the support, or if they do, return it in ways that are still mainstream allowable, i.e. donating to AIDS because now that's OK. And it's not that I don't want to encourage them to continue supporting AIDS organizations. It's just that--

BUDDY It's not enough.

JOHNSTON:

PAUL PHILLIPS: It's become cool in Hollywood to do that.

BUDDY Exactly. And there's more to us than AIDS.

JOHNSTON:

PAUL PHILLIPS: Yeah, that's true.

BUDDY If AIDS has done anything, I think it's made people in Des Moines and Fort Smith, Arkansas and Beaumont, Texas

JOHNSTON: realize that gay and lesbian people are everywhere.

RON Oh, sure.

ROMANOVSKY:

BUDDY They can't deny that anymore. Plus it's made us more aware of that life doesn't go on forever.

JOHNSTON:

RON Mm-hmm.

ROMANOVSKY:

BUDDY Can we talk a little bit about your music, some of the stories maybe, real briefly behind some of your songs?

JOHNSTON:

RON Sure.

ROMANOVSKY:

BUDDY For example, one of my favorite songs, you mentioned it earlier, "Lost Emotion"?

JOHNSTON:

RON Yeah, but that was-- or it was such a long time ago, eight years.

ROMANOVSKY:

BUDDY First, let me tell you a story first. The first time I heard that song, I was working as a police dispatcher for the

JOHNSTON: HPD. And Ray Hill, a gay activist here in Houston, is doing a program-- another program here on KPFT called *WildNStein*. So I was going to my mother and dad's for vacation, which is a nightmare in itself. I am recording their show, and it's the first time I heard that song. And it just made the whole trip worthwhile.