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people, play, work, write, happened, camilla, mother, thought, book, wonderful, houston, writer, love, part, high school reunion, carr, morning, pacifica, texas, story

## SPEAKERS

Buddy Johnston, Jimmy Carper

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 Buddy Johnston 00:04

What are you complaining about?

 Jimmy Carper 00:06

Well just seemed we were doing a lot of PSAs there.

 Buddy Johnston 00:09

No, I just Well, I there's a couple I like to hear I usually don't get to play them.

 Jimmy Carper 00:14

I liked a woman's voice on that last one.

 Buddy Johnston 00:16

You know that. That Golden Globe award that Pacifica won in 1968. For the program. I have a dream. That's one of the programs we're running in February during Black History Month. Oh, no kidding in the archive our which is what right now? Yes. And this morning, this morning, we're going to feature an interview that I did recently with Camilla Carr. Camilla was traveling around the country promoting her book. In fact, I saw her last week on Pat's Ajax. Yeah. And she's written a book called *Topsy Dingo Wild Dog*. And I guess all I can do is let her explain it. I think that's the only thing with this is KPFT ustun 90.1 FM. The segment of the program is called the archive hour where we go into the archives of Pacifica radio. It's been gathering goodies for the last 40 years and bring something out for you out of the cloud. Anyway, this is Camilla car and talking about our book *Topsy Dingo Wild Dog*. Did you ever know anyone who left

uncertain Texas and went to Hollywood to become a legend only to return as Miss peanut butter cup from New York City? Have you ever faced the possibilities of infamy and disgrace in your own hometown? When was the last time your high school had a set of Siamese twins running for homecoming queen? Is your mother and Undertaker? Is her funeral parlor called the uncertain chapel of memories. How long does this go on?



01:46

For about 419 pages.



Buddy Johnston 01:50

This is buddy Johnston talking to Camilla Car. author of a new book called Topsy Dingo Wild Dog.



02:00

Topsy Dingo Wild Dog is the story of Mary Jane shady from uncertain Texas who has a terrible horrible awful thing happened to her on the night of her high school graduation. And she leaves this little town and uncertain which is located in the Permian Basin area. And she escapes to Hollywood and New York City hoping to become a legend but what happens is she didn't quite make it. She becomes Miss peanut butter cup. The spokesperson for creamy crunchy peanut butter. Nettie are smooth. It's 20 years later, and she's forced to return to this little town in west Texas to participate in her high school reunion her 20th high school reunion. And going back to West Texas, she is also forced to confront her terrible, awful horrible past that she's tried to keep repressed. And this emerges through the alter ego of Mary Chang shady, Topsy Dingo Wild Dog. This is the part of her that is fragmented, scared, and really messed up. And so it's a kind of a study in schizophrenia because Mary Jane shady is trying to look good. And Topsy didn't go wild dog is not letting this happen. And so while she's grappling with these two parts of herself, her advertising agency from Madison Avenue, comes into this little West Texas town to shoot a commercial of her as Miss peanut Buttercup and her Hollywood agent. Now, these people from New York City and Madison Avenue have the thing that they have seen everything and they find out indeed that they have not. And so it and the people in the little town of uncertain Texas, have never seen any buddy like this Hollywood agent, and like this crew who comes in from Madison Avenue. So it's complete and total culture clash. And that's kind of the where I have a lot of fun. Anyway, I hope that the readers of the book will have as much fun as I did. It sounds



Buddy Johnston 04:10

wonderful. Well,



04:11

it was just a lot of fun constructing that, you know, of course, I went back to high school reunion and you start wondering what in the world would happen if people were all the people that I

and you start wondering, what in the world would happen if people were all the people that I know ended up in a little situation together. So that was kind of irresistible to try to get into that kind of a situation and in a fantasy kind of way, but most

 Buddy Johnston 04:38

people can relate to that. Don't you think going back to high school reunions

 04:42

or going back to a high school reunion for after 20 years is full of apprehension. I mean, most of us have things that we don't want other people to know about us or be privy to. Well, you know, I chose to exaggerate this. I said I mean I hoped it no one is ever experienced the kind of problem that my character very changed at dozen tops evening go wild dog, I would not wish that on my worst enemy. However, I needed a story and a good gripping plot. And like, that's what Aristotle says, make drastic. So I did, I thought the most terrible, horrible, awful thing I can think of that took me about 30 seconds, the rest of it took me eight years to put together. And he said that, you know, he who reads the tail should thrill with her and melt with pity. And so I was trying to construct something where the stakes were very high, where the dilemma was really extreme, so that we could follow this girl through her process of trying to put herself back together again, and she falls apart. And then, you know, slowly she grapples and pug pulls and tugs and, and struggles and to take the reader through her catharsis with her. And I think didn't you know, everybody can identify with that, because we all go through going, facing people that we haven't seen in a long time, or just any kind of dilemma, but especially going home,

 Buddy Johnston 06:23

you know, I have to ask you this, because I'm sure that as you're listening out there to us, you're thinking the same thing I am, have you been following me around for the last 30 years? This sounds like my story. This sounds like some of the things we've all gone through, Oh, I'm so glad same fears that we've all had hidden away about something that happened in the past, or things didn't exactly turn out like we wanted them to. And here we have to go back home and face,

 06:51

we have to reassess our expectations. And also, part of what I was writing about was the fact that the thing that has happened to Mary Jane shady, really is not her fault. I mean, she is quite an innocent about this. And I think a lot of times we take it upon ourselves to be responsible for things that we don't have a choice about not really not inside of ourselves, or because the situation that has happened and the way circumstance certainly maybe if we had been more mature, maybe if we had had more experience than we could have. But that's what the process of life is. We go through this process. And then we say, Oh, yes, I did that last time, or three times, and it never worked. And so I don't want to do it again. And that's living and learning. You know, that's all that is. But we expect more of ourselves, we think we should have known

that from the get go. And so he or she is suffering for 20 years over something that happened. Well, first off, the thing that she suffering over is only on the surface, what is the cause of her real grief? And I call this book, a chromatic exorcism of grief. Because as she goes through her trip, we find that what she has really been upset about is only the tip of the iceberg. There's much more underneath it caused her a lot of pain. But I've tried to write it in a well, in a way that would be funny because I think you know, well, anyway, I'm just more amused by something that's funny than something that is really serious. Yeah, I'm not too interested in I'm interested in the serious if it makes me laugh. Like, I'm not real interested in reality either. Not only my character Irene shading, The Undertaker says to her daughter, Mary Jane shady, she says if you want reality, go to a movie. And, you know, I'm not interested in that kind of naturalism. I have exaggerated a situation and take a set of circumstances that are couched in reality. I've used reality enough so that you can relate to it as something that might possibly have happened

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Buddy Johnston 09:03

to you. Do you think that most people take life too serious and don't take time out to laugh and enjoy it?

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09:08

I don't know, I try to avoid those kinds of people. Because, I mean, I think that, you know, it's best. Well, I've tried to develop within myself, just for my own sense of survival. I found that I went through a period like that if when I did take everything terribly seriously, and, and it made me not a very happy personnel, I try to really in a very conscious effort to, to look on the positive side of just to try to get rid of negativity, and then you know, just that alone will free you up to laugh about things. And and if you stay just kind of like, you know, in the present 24 hour, turn of the clock, then and don't get yourself get all loaded down and worried about what's going to happen and what's going to Be and get yourself all in an uproar over things you can't control anyway and just say I mean, at best the way I write too, I just say, Okay, what am I going to do? Here I am, I'm overwhelmed. I'll never get to the end of the book. If you start thinking about 419 pages, you won't get to the end of it, because you'll just sit there and stare at it overwhelmed and I say, kind of Mila, you have to just write this one page right now. You know. And so that's kind of how I approach life too. I just try to do what I'm doing at that moment. And then I can enjoy it more, you know, that makes a lot of sense. Yeah.

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Buddy Johnston 10:37

This is buddy Johnston. And in the studio with me today, Camilla car and we're talking about the book Topsy Dingo Wild Dog. Can you tell me a little bit about Camilla Carr?

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10:46

Oh, sure. I can tell you a lot about Camilla Carr, probably more than you'd ever want to hear. I started writing, really, at a very young age. My mother said, when, when I could hold a pin and make sense of the alphabet, I started to write stories. I was about seven years old. And I wrote

until I was about 15. And I would write little stories and buying them with the cardboard that the notepads came in, and I'd make a table of contents or index and put current car publishers in my address and the date and everything on these books. I wrote about 20 of them. And they took place in all different locations. And none of which I had ever visited like Connecticut, like England, I had a story of a little girl who was a concert violinist. And if I needed to know anything, I just go to the insight. pedia Britannica. And that was my reference book because I wasn't well traveled and I wasn't even that well educated. But I grew up in a little town where my aunt was the she was the city librarian. She ran the gas company, the telephone company, the city library, and the funeral parlor all from one desk. And so that was just kind of a wonderful situation to be and choose them a hotspot of Chile, McCarthy, Texas, and I just followed her around. And I could always go back into that library and read all those books. I think the only time she ever really hated me was the day that I rearranged the Dewey Decimal System. I thought it would look nicer if these colors were together. And these shapes were together. And she she didn't like that very much. But she eventually forgave me. Anyway, so I quit writing when I was 15. Because I didn't feel like I didn't know enough words. And I thought I better become an actress because they've already got words. And so I segwayed into the theater. And that was very, very fortunate to me, because then for the next 20 years, I was able on a nightly basis to inhabit the works of the world's great playwrights and get a very strong sense of the study of structure and character. What little I do know about the world I'm in and really I was educated in this theater. And then I started writing screenplays with my husband. 10 years ago, we optioned a property by novelist named Edward Swift, who wrote a book called Splendora has a wonderful book that takes place in East Texas. It's about a transvestite from East Texas who returns to a small Texas town. And I love Edward swift and I love Splendora and my husband option this for me as a wedding present. And so then he said to me, he, after we talked about it and how we were going to approach it as an adaptation. And it is a very, very faithful adaptation to the book, as is a wonderful privilege to be able to do that when a book stands on its own like that. I mean, the other property that my husband did, I guess that reminds me of Splendora in that you didn't have to do too much to it was when he adapted the member of the wedding. And that was also another very close and faithful adaptation of that work. And anyway, we We adapted the Edwards with novel together and through doing that, I became reintroduced to my love of writing. And that was just a really exciting thing for me. So then, I produced a play call last summer at bluefish Cove. And it ran in Los Angeles for 21 months. Then we went to San Francisco, under the direction of Marshall W Mason who had done hot I Baltimore directed all of Lanford, Wilson's place our directs all of Lanford, Wilson's plays Fifth of July and tallies Foley and then we came back into Los Angeles for another run of the play last summer at bluefish Cove that was about a group of lesbians who go away every summer to a An island called well to a place called bluefish Cove just outside of New York City. Of course, there's really such a place to this is Jane chambers play a wonderful playwright who, unfortunately is no longer with us. But then this play had a very successful run Jean smart, who's on Designing Women had created this part in New York. And so she recreated it again in Los Angeles. And she did when the Los Angeles drama Critics Circle Award for that performance, it was outstanding. And it was just a wonderful, wonderful experience. And the play was then optioned as a screenplay. And Edward and I were hired to write it. And so again, I had another chance to an opportunity to work with him, and adapting a screenplay. And this was all very, very helpful to me, because I was getting very intense study and structure from the master. And you know, when you work with someone who I mean, ordinarily, I wouldn't just sit and roll off my husband's credits, but they're pretty interesting. He's a two time Academy Award winning screenwriter for nominations, and has the lifetime which, which were well for Beckett for the adaptations of Beckett, and for panic in the streets. And his nominations were for the sniper. And I think for men in the class booth. But, and then he also has the Lifetime Achievement Award from the Writers Guild of America for a body of

screenwriting. So this was a magnificent opportunity for me. That's the point of the and but I quickly realized when we would go into meetings to talk to people about these projects that they, I mean, I was there as Mrs. Anne halt, nobody was looking at me as the writer, Camilla Carr. And I realized that, that if I wanted to be taken seriously, and I mean seriously by myself to that I needed to write something on my own. And I decided that I would go back to the form that first took my fancy, and that was the novel. And that's how I started out writing Taapsee didn't go wild dog. And so I just let my imagination fly and eventually have the first draft then I got something of a story. And then I started putting together a blueprint. After I got the characters in it, and I could kind of tell you know, who they were and everything. Then I sat down and made a blueprint made myself a structure the way that I had learned to do when I was writing the screenplays with Edward, and then I after I took about six months to put that together, and after that, then I started writing the book and that took another two years and two months. So yeah, told you you were gonna find out more than you ever wanted to know, buddy.

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Buddy Johnston 17:59

Once again, buddy Johnston talking with Camilla Carr, author of Taapsee Dingo wild dog, and worse. Chili cough.

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18:08

Kyla Kathy is between Yes, chili County, Texas is between

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Buddy Johnston 18:13

because there are people out there going oh, no, this is not real. This is not a real play.

Ω

18:17

Somebody said Did they ever get this mixed up with Chillicothe, Ohio? I said, Well, no, not too often. It's between Vernon and Quanah. Which is in it's in very in North Texas, directly north across the border of Altus Oklahoma. Okay, that's exactly where it is. USA Today just came in did a segment, which will be shown in about two, two weeks. And I asked my mother, what did she think of my writing? And did she approve of the topic of Topsy Dingo wild dog and my mother let them know in no uncertain terms that She certainly did wish that I had chosen something else to write about. But she thought I did a splendid job. And I thought Now isn't that the most wonderful thing for mother to say? Because she tells you exactly what she thinks. And she's real honest. And yet she's very supportive all at the same time. So that made me really happy. But I don't think my mother's gonna be too happy with me because I might see my mother is now the receptionist at that funeral home. And I told on the air, I'm sure they'll show it the story of how this guy had come into my mother's funeral parlor. And he walked in there. His mother had died. And out in California, he said, we're out there where your daughter has to live. And his mother had died and been cremated and he said, Oh, Miss Carr. He said nobody in our family has ever been cremated before nobody's even died outside the Central Time Zone. He said everybody's so upset. Why did she have to go and get herself burned up like that? And

my mother said, I don't know. But she got here. I've got her out of the mail this morning. Here she has this cardboard box and they open it up together. My mother pulls out a sack ashes. And he said, Oh, that's a pitiful sight. He says, now there's supposed to be a little urn to go with that I bought and paid for a little silver urn. She said, Honey, that's not here. He said, Well, oh my Lord. He said, now they're really going to be mad at me. What am I gonna do? What am I going to do? You're gonna have to help me and she said, come on. I said, What do you do? Mother? She said, why I marched him across the street to the drugstore, and I had them gift wrap it. I said, No, no, no, no, you didn't put that woman in the ground and a gift wrap. And those Oh, she said, Well, no, I did not. I had them tiny little pink ribbon around it. He had her picture, we slap that on there. And I gift wrap that woman for glory. So I my mother, is, I would just like to say about my mother, that I think that that was one of the most creative and loving things that I had ever heard of anybody doing. I mean, when you're in a bind, you just use your imagination and for try to find something that will make someone happy about being in a dilemma. And that was her way of doing it. But for me as a writer, that was irresistible. I created the entire draft, I just created the entire uncertain chapter of memories in my book. So I could tell that one story, of course, is told them very fictionalized way is somewhat different than the way that I just told it.

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Buddy Johnston 21:19

You mentioned earlier, some work with one of the writers from Designing Women. You've done some television and movies yourself. Oh, yeah,

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21:26

I've done a lot of guests during stuff. I you know, I've been an actress for about the past 20 years. So I mean, I did guest I'll tell you what I did on Designing Women that I'm really proud of. And I bet a lot of people on this. I hope a lot of people who are listening saw their showed if anybody saw the show, they're killing all the right people I played, that was the age show, and I played the bigot. I'm a gene Salinger. on that show. I mean, we got a letter from the Surgeon General commanding Linda Bloodworth Thomason whose mother died of AIDS, and she wanted to write a show, that would really be a new, it's a she wanted it to deal with her tell people about what was going on in a chromatic way. I mean, I thought that was an incredible achievement on her part, because she was able to be instructive towards the general public who are so suspicious and and also have all these kinds of fears that aren't based on any kind of realities. And so she was able to get a lot of facts in a 30 minute sitcom. And it was a tremendous achievement, on her part that she was as a writer that it was beautifully scripted. And for me, see, there were actresses who didn't want to play that part. But I looked up on that as an opportunity to get to be a part of something that would communicate in a real beneficial way to the general public. More information about AIDS. And, and, and I felt like you know, that it was just a real important show to be on and is very fortunate and television, when you can be on something that is really meaningful, that will go into millions of households. And although I was playing a big hit, and I was despised, and that audience yelled and screamed at me and hated me, and I always loved it. You know,

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Buddy Johnston 23:29

your husband has had a very successful career. It sounds like and yours hasn't been too

shabby. Oh, thanks. Got to touch on this because of the work I do here in Houston for the gay community. Does that the themes of some of the plays and some of the things you've you've worked on with gay and lesbian themes? Does that hurt? Any in the theater? Do you think is that hurt, you know, damaged your work? Or has anyone looked at it and said, Oh, don't don't get involved with this or any of those projects? Do you know what I mean? I know exactly what you homophobia that we face in? in Brownsville.



24:02

This is very interesting. Austin, Texas, it doesn't even in Houston. This is this is an interesting question, because this is where I suppose I haven't lived here in 13 years. But I suppose that this is where it's quite different. Because Los Angeles embraced last summer I bluefish Cove. And, well, I'll tell you what happened. And it was to the credit of the gay community who kept the doors of that theater open for the first four months and mostly because it was a play about lesbians. It was the women's community who who supported that play. Nobody was there but women and some of our husbands for the first four months of our run, and after a play stayed open for that length of time. Then word got out. This is a really good play it started building word of mouth by the time I'm, we were into, I would say, six months of our run, we had everybody in the world there. I mean, we had straight audiences, gay audiences, we had people who had never seen a homosexual before. And every one not knowing it, or at least not knowing it. And everyone, I never met anyone during the length of time that I worked with that play, which is, I guess, overall three years, who didn't leave feeling entertainment, entertained and enlightened, and loving that group of people because it really Jane chambers work so that they're just people like anybody else. They've got the same problems of in their friendships and in their love affairs, as anyone and and of course, you know, the the comedy of it all have Chang was a wonderful comedic writer. And, and so the the characters laughed and the audience laughed, and everybody just loved it. But as far as any kind of homophobia, I never consider that when I'm choosing what I'm going to put my efforts into. All I do is choose if something if it catches my passion, because I have to be very committed, I've been working on Splendora for 10 years now. That almost takes my breath away that it just takes such a long time to get some projects going. But you just stay behind something. So you really have to love it. Because there are times when you go, Is this ever gonna get up. And now we've got all the money for it. And we're just putting together some of the other elements. And I expect that we're going to be here in the state of Texas over in East Texas, sometime in 1990. Flint filming Edward swift novel Splendora, which is a wonder it's, well, it's such a wonderfully written project. And I mean, I'm not talking about my writing, I'm talking about Edward Swift's writing. He, by the way, as a writer who has really meant a lot to me, I've been privileged to follow his work through I mean, I saw the first 10 pages of Splendora. And I fell in love with it, man. And it's been very helpful to me as a writer, to see how much he changes something from the very beginning. And what it ends up as when it's between those covers. And when I wrote my book, and my book to him, I wrote to Edward swift my guide because he has been a guiding force to me.



Buddy Johnston 27:42

This is once again Buddy Johnson talking with Camilla car the books called Topsy Dingo Wild Dog and if you are going door to door, selling that book out here on the streets of the city, what would you say when someone opened the door to convince them what a wonderful story this

is? If you had just a couple of minutes to do that?



28:01

Well, I would say that, that I would hope that it would take them on a great emotional roller coaster, I would say fasten your seat belt you are in for the IE ride, and I would hope that it would give them laughter and tears and hope, I hope



Buddy Johnston 28:22

sounds wonderful.



28:23

Thank you Betty.



Buddy Johnston 28:24

Good luck with the book. Thanks a lot everything else you're involved in. It's been a delight to have you



28:29

thank you it's been wonderful here and to be here and and and I enjoyed myself very much and I hope that everybody out there will enjoy Taapsee Dingo Wild Dog



Buddy Johnston 28:40

Camilla car author of Topsy Dingo Wild Dog available in a bookstore near you and in the studios at KPFT. This is buddy Johnston for the Pacifica network have a great day. That, of course, are a rebroadcast of an interview we did with Camilla car.



J Jimmy Carper 29:11

I thought that was fine.



Buddy Johnston 29:12

Oh, she is wonderful. She's wonderful. It was really sounded real professional, didn't it? Sure, because we sent that to the archive and it was ran at other times here at the station. So had to be kind of she just

J

Jimmy Carper 29:25

sounds like a real freak.

B

Buddy Johnston 29:28

It was a blast. It was so much fun. I mean, it really really was wouldn't it 333 In the morning you're tuned in 90.1 FM KPFT Houston after hours radio celebrating life in the heart of Montrose. Five to six 4005 to six KPFT

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29:50

love to look Laza be free. Come out of the closet gum gum gum I know It's dark in there. So come out tomorrow with a screen shot and see everybody everywhere.

o

30:09

A cry to unite is in the air, fear, death and dying, even despair. But hopefully determined we will survive by keeping the flames of our faith alive. A cry to unite is in the air. Singing praises of pride. A cry to unite is in the air. A time to celebrate to love to care. Forever United We must stand or divided we will surely fall Listen to the cry rise up stand tall a cry to unite is in the air singing praises of pride the cry to unite is in the air bonding of souls and hearts everywhere our dream to unite must come true the courage to face the world as you a cry to unite is in the air singing praises of pride everywhere

o

31:30

I am a backseat driver from America drive to the left on fall's roll and a man to lead us game Seamus Bassett child on on the show Seamus says no chances there kid and I see from the back I don't know this is his bog word all of these eggs and there ain't no place for their kids to go it's a hard life

o

32:17

and if we boys and our children with me and the hard life and Mary Nordlys airfares.

o

32:36

cafeteria line that man in front of me. He's calling black people dressed to his children. He's yawning trash. And I'm thinking this man wears like in the night is too. But they'll stick to their windows and they'll see and they'll think that whiteboards all day



33:20

I'd like to go and if we boys match his age in the hard line there ain't no place in Chicago for those kids to go.



33:57

I was in the 60s. Dreams to do TV. With Disney and Cronkite Martin Luther King I believe Wi Fi Wi Fi. Now I am a backseat driver. I am not and I am guilty I am Warren I am the Lord and I can't drive on the left side of the road. This is a hard life it's a hard hard life wherever you go. If we boys and our wiki page in the hard line to solve and there ain't no place in this world this Hi my



**Jimmy Carper 35:11**

message so hard life Baby got me to thinking that I remember growing up, they would always say always smile, it takes a whole lot more muscles to frown than it does to smile, really. And it takes a whole lot more to hate than to love.



**Buddy Johnston 35:31**

They always tell me at work keep smiling because it makes them wonder what you're up to five to six 4005 to six KPFT we've got about 20 minutes until 4am Mojo and manage blues coming up next. I know you guys TDC for sure getting wound up for the blues, I want to invite you once again to write us at after hours KPFT 419 Lovett Boulevard Houston, Texas 77006. Or you can contact us at the after hours hotline Area code 7135294636526 4005 to six KPFT if you have anything you'd like to share with this will take a couple of calls if you got something to say what else we can do, Jimmy?



**Jimmy Carper 36:20**

You know, we've talked a lot about the police tonight.



**Buddy Johnston 36:23**

Yeah, I'm sorry about that. Oh, why should you be just caught up in my job again, I really love it. Well, I didn't mean to. I didn't know what we were going to talk about.



**Jimmy Carper 36:31**

Well, you know, when you think about it, you think about your career there as a dispatcher. You're a dispatcher and probably very good. And then you started this show and then came out and and left. And when you went back, you went back as an openly gay man. And I think it says

a lot for the city of Houston. In in hiring you. The 1985 referendum was soundly defeated. But it appears that the city doesn't really need one, maybe

 Buddy Johnston 37:12

the city doesn't need one. Because we as gay and lesbian people in this country have the Constitution in Washington DC that will protect us and guarantee as our rights as free citizens of this nation. And that's all we have to understand.

 Jimmy Carper 37:29

What we need to understand, though, is that these rights, like all rights for all people are not just handed to them. Freedom is

 Buddy Johnston 37:37

never given to anyone, you really have to fight for it. Every day. You have to chip away at hatred and bigotry and homophobia and all of the lies that society has built around us just as they've chipped away at that wall in Berlin. And bit by bit piece by piece, the truth will come forward until as the wall in Berlin, the homophobia and the lies and the discrimination will go away.

 Jimmy Carper 38:08

Speaking of that, the wall in Berlin remember something I told you last week sat when those students were tearing that wall down. You know what they were singing? We shall overcome

 Buddy Johnston 38:25

five to six 4005 to six KPFT if you have anything to share with us this morning, I don't know I've just been in a real mellow mood. Maybe it's because I'm tired and I got up this morning at six o'clock and sent Bill off to San Diego to be with his family. Just a lot going on. And I don't know we've just been kind of reflecting on what a wonderful life it is. It really is

 Jimmy Carper 38:50

during this and after our show without a radical without a soapbox,

 Buddy Johnston 38:54

child. We're doing that every day of our lives. Just by being an HPD tomorrow afternoon at 140 be that little radical they'll see that there. We just hope that you're getting something out of this five to six 4005 to six KPFT what can we do for you this morning we just want to help

show you the way maybe five to six 4005 to six KPFT can



39:25

my love free will always



39:34

drifting don't give up somewhere all the



40:00

My son beside this soon use the screen



40:25

stormy



40:41

live



41:06

you will make it yourself take it



41:28

you



Buddy Johnston 41:41

Helen ready candle on the water hey if you know what movie that's from you can win a copy of yours is album wanting. Yeah. Which contains the song Stand up for your love rights if you can call us at five to six 4000 Or five to six KPFT and tell us what movie that particular song was from. I'll give you a hint it was a Disney movie.



Jimmy Carper 42:05

No wonder I don't know the answer

B

Buddy Johnston 42:07

five to six 4005 to six kPa

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42:10

began with a routine police raid on a homosexual bar the Stonewall on Christopher Street in the heart of the West Village.

♂

42:38

Want you to savor this next moment. task of deci official count the LSVT the official cost is

♂

43:01

we must destroy the Miss Swinson drawers shattered. We must continue to speak out and most importantly, most importantly, every gay person must come out.

♂

43:39

Now

♂

44:08

Now you're gone

♂

44:23

you may

♂

45:49

As president as President of the Board of Supervisors, and it's my duty to make this announcement, both Mayor Moscone and supervisor Harvey Milk have been shot and killed we're not in Kansas anymore.

♂

46:47

To do one thing



47:03

we must destroy the Miss Swanson drawers shatter them must continue to speak out. And most importantly, most importantly, every gay person must come out. I really have a few words for KPFA come on out



47:41

You must tell your immediate family, you must tell your relatives, you must tell your friends if indeed they are your friends, you must tell your neighbors, you must tell the people you work with. You must tell the people in the stories in shopping



48:08

once they realize that we are indeed their children, and we are indeed everywhere, every myth, every lie, every innuendo will be destroyed once and for all. And I ask people all over this country to do one thing.



Buddy Johnston 48:33

And we have a winner. We do have a winner. Is that right?



Jimmy Carper 48:37

The name of the movie was



Buddy Johnston 48:39

Pete's Dragon heats dragon with Helen Reddy and Mickey Rooney is fabulous.



Jimmy Carper 48:43

Heather called in and won that out.



Buddy Johnston 48:47

Well, congratulations, Heather. I want to say hello to Thomas. I used to work with Thomas Anderson. He's out there listening somewhere on a Sunday morning, and also the guys at TDC because I know you're listening. One of your gay guards called me a few minutes ago. I wish gay cop would call me 5294636. That's the number to call. Oh, and

J Jimmy Carper 49:10  
speaking,

B Buddy Johnston 49:11  
speaking TDC Yeah. Oh, Joe

J Jimmy Carper 49:15  
man has has got one of my faves coming up. It's the old Cheap Thrills album by Big Brother in the holding company. So he's got one of those. Those cuts coming to you right at

B Buddy Johnston 49:28  
four. It'll be coming your way is that Janis Joplin,

J Jimmy Carper 49:32  
Janis Joplin, the only white woman who could sing blues,

B Buddy Johnston 49:37  
I know they're going to be listening to that. 5g Six 4000 5g Six KPFT Hey, listen, please call us if you didn't get the address to this way out because we need you to write Greg and Lucia and all the fine folks that produced this way out on a regular basis and let them know how much you enjoy hearing that. Bonnie Regan singles. Oh, please. Oh, that's right. That's right. Bye already Rachel is correcting Bonnie right Phoebe's now? I don't know. Anyway, if

J Jimmy Carper 50:08  
you I'll go with Bonnie rate comes from in here.

B Buddy Johnston 50:11  
That's true, I guess if if you made a pledge if you made a pledge during the marathon last couple of weeks, please honor that pledge because pledges that don't pay don't mean nothing. And we know that you support Pacifica we're getting ready to celebrate our 21st 20th birthday in March KPFT will have joined the airwaves of Houston 20 years ago, March the first and we've got a lot of good and secret special plans all lined up for March and April. Coming up in February, we've got a great salute to Black History Month, including the award winning program. I have a dream with Dr. Martin Luther King, we're going to be playing a special on

Nelson Mandela. We have a lot of wonderful things happening we even have an interview with Rosa Parks that I want to hear Rosa Parks who said no and consequently started the what they call the civil rights movement. And a lot a lot of wonderful things happening I don't know Jimmy what else is going on? Anything everything I know I've been up almost 24 hours I got up this morning at six o'clock to take bill to the airport and it's almost six o'clock now. And I'm tired plus I worked eight hours on West Side I wish they'd give me central tomorrow or something I wish they'd give me Sundays and Mondays off that that eventually anyway it'll happen right? It will it'll happen after hours KPFT Houston radio celebrating live from the heart of Montrose we shall go forth this morning there you

J

Jimmy Carper 51:54

go for the birthday Langston Hughes on February 1 opening up black history with one of ours

B

Buddy Johnston 52:07

just remember this babies we shall go forth we shall from this place proud of the things we've done sharing and we shall go forth from this place waiting to open wide sharing the light inside we shall we shall not fail babies. Listen Listen listen to bringing together all we are for others who are struggling to find bring together all we know offering those who want to find us a way to find us wait wait to see just remember just remember this okay? That we shall go forth from this place taking with us the pride of knowing that we can decide we're going to make that decision. We shall we shall not fail. We shall go for to after hours KPFT 419 Lovett Boulevard Houston Texas 77006 After Hours hotline is 5294636 come out in the light with this okay. I'm glad you're back, Mary. It's scary when you're not here. Well, we'll see you next week. God willing and the creek don't rise and all that kind of my grandma used to say that. Stay tuned for Mojo and manage blues is coming up next right here on KPFT Houston 90.1 FM and sending that money from Marathon. Okay, yeah, see you next week. Love your babies. I love you