

[MUSIC PLAYING]

**CRAIG** Hi, this is Craig Washington, reminding you that none of us are free until all of us are free. So keep listening to  
**WASHINGTON:** *After Hours, KPFT Houston, 90.1 FM.*

[MUSIC PLAYING]

[WOMEN SINGING]

**QUEER MAN:** That's right, Ma. You had it easy. You lost your husband and a nice, clean hospital. You know I lost mine. I lost mine on the street! That's right, they killed him on the street. 27 years old laying dead on the street killed by a bunch of kids with baseball bats.

That's right, Ma, kill my children! Children taught by people like you because everybody knows that queers don't matter. Queers don't love. And those that do, deserve what they get.

**MAN:** One of us is [INAUDIBLE] queer.

**WOMAN:** They've got to understand something. They've got to understand something. We are not talking about crotch politics. This is not a movement from the waist down. We are talking about our right to love and to choose and to live. And I don't care about street parliaments. And I do care about great understanding. You better hear me in Washington. We are demanding-- we are demanding our civil rights.

**WOMAN:** It's all right. You may all come out.

**LADY:** (CHANTING) What do we want?

**CROWD:** (CHANTING) Gay rights.

**LADY:** When do we want it?

**CROWD:** Now!

**LADY:** What do we want?

**CROWD:** Gay rights.

**LADY:** When do we want it?

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**CROWD:** Gay rights.

**LADY:** When do want them?

**CROWD:** Now!

**LADY:** What do we want?

**CROWD:** Gay rights.

**LADY:** When do want them?

**CROWD:** Now!

**LADY:** What do we want?

**CROWD:** Gay rights.

**LADY:** When do we want them?

**CROWD:** Now!

**LADY:** What do we want?

[MUSIC PLAYING]

Hey. And don't you feel ashamed. Stand up for your love rights. And do it, do it, do it, do it, do it, do it.

**MAN:** We must destroy the myths once and for all, shatter them. We must continue to speak out. And most importantly, most importantly, every gay person must come out.

[CROWD CHEERING]

Difficult as it is, 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 stores you shop in. You--

[CROWD CHEERING]

And once they realize that we are indeed their children, then we are indeed everywhere, every myth, every lie, every innuendo will be destroyed once and for all. And once you do, you will feel so much better.

[CROWD CHEERING]

[MUSIC PLAYING]

[EMERGENCY SIREN BLARING]

[MUSIC CONTINUES]

**MAN:** You find students all over the world today are standing up for their rights and fighting for their rights. But here in America, the so-called Negro students have allowed themselves.

**MAN:** In 1962, I cam to Delano with the idea of organizing farmworkers.

**WOMAN:** As Pacifica celebrates its 40th anniversary, we recognize the women's community.

**MAN:** Since 1971, Pacifica has won eight national awards for its coverage of women's issues, from coverage of pornography to the exploring of women's music, authors, and artists.

**WOMAN:** Pacifica celebrates its 40th year of reporting and supporting human rights.

[MUSIC PLAYING]

**DR. MARTIN** Now, if a person lose hope, he dies psychologically and spiritually.

**LUTHER KING**

**JR:**

**WOMAN:** We must never underestimate the contributions of women like Fannie Lou Hamer and Johnny Tillman.

**MAN:** The lesbian and gay community has a voice over the airwaves of Houston, Thanks to KPFT *Pacifica*. Wild N' Stein broadcast Tuesdays from 9:00 to 11:00 PM. *Breakthrough* can be heard Fridays from 8:00 AM to 11:00 AM.

*After Hours* airs from midnight to 4:00 AM on Saturday nights. For more information, consult your program guide. If you don't receive the guide, call 526-4000 during business Hours and ask for a sample copy. Drive into the '90s with 90.1 FM.

**THE YEASTIE** (RAPPING) We're the Yeastie Girlz.

**GIRLZ:**

**YEASTIE GIRL:** (RAPPING) We're on the radio now.

**YEASTIE GIRL:** (RAPPING) We want to talk about sex, but we're not allowed.

**YEASTIE GIRL:** (RAPPING) 'Cause the FCC is cracking down hard.

**YEASTIE GIRL:** (RAPPING) They want everything to sound just like a Hallmark card.

**YEASTIE GIRL:** (RAPPING) They won't even let us talk about number two.

**YEASTIE GIRL:** (RAPPING) But I wonder what they call it when they get it on their shoe?

**YEASTIE GIRL:** (RAPPING) We know what word they're using, but we can't say it--

**YEASTIE GIRLZ:** (RAPPING) 'Cause the FCC is full of bullsh-- we're the Yeastie Girlz and we're here to say that you better do something and right away. Yeah, you better wake up and start using your head because your First Amendment rights are just about dead. Well, the FCC will tell you, or haven't you heard? They think that freedom of speech is a dirty word.

**YEASTIE GIRL:** (RAPMING) Well, the Yeasties got a message for the people who agree--

**YEASTIE GIRL:** (RAPMING) with the stupid regulations of the FCC.

**YEASTIE GIRL:** (RAPMING) You think your kids will be corrupted if they hear about poo.

**YEASTIE GIRL:** (RAPMING) Well, there's nothing wrong with them. We think the problem is you.

**YEASTIE GIRL:** (RAPMING) Biology is neat. We like our bodies just fine.

**YEASTIE GIRL:** (RAPMING) If you're telling us it's dirty--

**YEASTIE GIRL:** (RAPMING) Well, we say you're lying.

**YEASTIE GIRL:** (RAPMING) They call it a free country, but it feels like a prison.

**YEASTIE GIRL:** (RAPMING) So write the Federal Communications Commission.

**YEASTIE GIRL:** (RAPMING) Get your pen and paper ready because here's the address.

**YEASTIE GIRL:** (RAPMING) 1919 M. Street Northwest.

**YEASTIE GIRL:** (RAPMING) Washington, DC 20036.

**YEASTIE GIRLZ:** (RAPMING) So tell 'em that they're stupid. Yeah, tell 'em that they're destroying our expression 'cause they think it's outrageous. Just tell 'em that they're living' in the dark ages. We're the Yeastie Girlz and we're here to say, we want the FCC to go away. Yeah, go away!

**INTERVIEWER** (SINGING) Go away.

**1:**

**INTERVIEWER** I know that's right.

**2:**

**INTERVIEWER** (SINGING) Pom, pom, pom, pom, pom, pom, pom. [GIGGLES] The Yeastie Girlz, that's real important because the  
**1:** FCC's going to have a hearing in late January, coming up soon, to decide whether or not they should continue the Helms Amendment.

**INTERVIEWER** Oh, and what is the Helms Amendment?

**2:**

**INTERVIEWER** Well, for the last year, Pacifica has been part of a broad Coalition fighting the Helms Amendment which is a 24-hour ban on indecency. As a coalition in court, the broadcasters and groups across the country have been fighting to get this Helms Amendment off our backs. And years ago--

**INTERVIEWER** What do you mean by decency?

**2:**

**INTERVIEWER** Well, several years ago, the FCC said that you could play certain things after midnight, from midnight until like 5:00 AM, midnight to 6:00 AM. And Jesse Helms has decided that certain words other than the seven dirty words, certain innuendos, and so on and so forth, are nasty and indecent and should not be on the airwaves.

**INTERVIEWER** Has he ever watched TV?

2:

**INTERVIEWER** So they have filed complaints-- no, he doesn't watch television, baby.

1:

**INTERVIEWER** Obviously.

2:

**INTERVIEWER** He's only attacking radios. But they have filed complaints over several radio stations in the country. Over 42  
1: stations have been cited and fined or threatened with legal action. This continues to be a burden on us as radio listeners and enjoyers and users of radio.

And what Pacifica is doing is the FCC is going to have a hearing on this. And you need to write a letter to the FCC and tell them that you support free speech and what this country stands for, and that Jesse Helms needs to go back to wherever it is he came from--

**INTERVIEWER** Some rock.

2:

**INTERVIEWER** --and yet get them off of our backs. But the only way to do it is to write them a letter and tell them that you  
1: support free speech. And you think that this 24-hour ban on indecency, the whole thing, the Helms thing is just like too much.

**INTERVIEWER** Isn't it amazing? Freedom is a constant fight.

2:

**INTERVIEWER** It is.

1:

**INTERVIEWER** We have freedom of speech, but we have to fight for it all the time.

2:

**INTERVIEWER** I mean, they're tearing down walls in Berlin. Communism is just crumbling around us. And somebody like Jesse  
1: Helms is trying to legislate his beliefs on the rest of the country, and it's happening. And it will continue to happen unless we fight back.

How can you fight back? You can write a letter to the FCC and tell them that you support free speech. You think the Helms Amendment needs to go somewhere other than to radio, and fight back.

The address is-- you need to write to The Indecency Hearings in care of the Federal Communications Commission, the FCC, 1919 Elm Street, NW in Washington, DC 20554. I cannot stress to you, especially as a listener to this program, how important this is.

**INTERVIEWER** Absolutely.

2:

**INTERVIEWER** We play *The Sodomy Song* by Romanovsky and Phillips and beep out certain words. We could play that song  
1: uncensored if it wasn't for racist and homophobic people like Jesse Helms. So if you want to hear the uncensored  
version of Romanovsky and Phillips, *The Sodomy Song*, you need to support free speech.

Now, we're not going to come on the radio and curse and use obscenities. That's not what we're fighting for. We  
are fighting for our right of freedom of expression, the right to say and artistically say something without it being  
deemed as indecent.

**INTERVIEWER** We were talking about this in a meeting. It's so strange what can and cannot be said on the radio these days.  
2: There are other programs that can play certain music, but they can't say the name of the group.

**INTERVIEWER** Exactly.

1:

**INTERVIEWER** [CHUCKLES]. It doesn't make a whole lot of sense.

2:

**INTERVIEWER** It's very, very scary what's going on.

1:

**INTERVIEWER** Yeah.

2:

**INTERVIEWER** Anyway, on a brighter or-- well, it is a bright note. It's always sad to talk about someone that we don't have  
1: anymore.

**INTERVIEWER** Yeah.

2:

**INTERVIEWER** But there was a drag queen that was just beside herself in one way or another.

1:

**INTERVIEWER** Oh?

2:

**INTERVIEWER** And she starred in many, many wonderful films, including *Hairspray*--

1:

**INTERVIEWER** Oh, yes.

2:

**INTERVIEWER** --and *Lust in the Dust* and *Pink Flamingos*.

1:

**INTERVIEWER** *Pink Flamingos*!

2:

**INTERVIEWER** And *Mondo*--

1:

**INTERVIEWER** *Trasho.*

**2:**

**INTERVIEWER** --*Trasho*. Mondo, something. Oh, pretty raunchy stuff.

**1:**

**INTERVIEWER** Well--

**2:**

**INTERVIEWER** But his name was Divine. And Divine died last March--

**1:**

**INTERVIEWER** Yes.

**2:**

**INTERVIEWER** --while in Los Angeles to film part of a television program, *Thirtysomething* or *Married with Children* or something.

**1:**

**INTERVIEWER** *Married with Children* I believe is when--

**2:**

**INTERVIEWER** Something. He was there to film a television program. Doing extremely well in his career.

**1:**

**INTERVIEWER** Yes.

**2:**

**INTERVIEWER** And he died suddenly.

**1:**

**INTERVIEWER** He even couple of straight roles.

**2:**

**INTERVIEWER** Exactly. But Divine most recently starred in *Hairspray*.

**1:**

**INTERVIEWER** Yes.

**2:**

**INTERVIEWER** And it was a scream.

**1:**

**INTERVIEWER** Which is not trashy. It's a fun film. Oh, it was funny. So is *Lust in the Dust*.

**2:**

**INTERVIEWER** *Lust in the Dust* is a scream.

**1:**

**INTERVIEWER** And *Polyester*. Yes.

**2:**

**INTERVIEWER** Just a hoot.

1:

**INTERVIEWER** Yes.

2:

**INTERVIEWER** But if you're a regular listener of *KPFT*, there's a wonderful program that comes on here Monday through Friday  
1: at 3:00 PM. It's live out of Philadelphia, called *Fresh Air*, hosted by Terry Gross. And Terry interviews authors and entertainers and writers and politicians and everybody and everything.

It's a wonderful, wonderful program. It's from the National Public Radio system. We even get *NPR* News updates on the top of the hour and the bottom of the hour. But *Fresh Air* is a very, very exciting program.

And last week while I was here to run the news for [? Sean, ?] who, by the way, is our new news director-- we need to get him down here sometime and talk to him about what's going on in the news department. But while I was covering the news for him, Terry said that she was going to play an interview with Divine. So I scrambled to get some tape and we're going to listen to that now.

**INTERVIEWER** Great!

2:

**INTERVIEWER** It's a segment of the *Fresh Air* program. And you're going to be listening to the voice of Terry Gross, and she'll  
1: introduce Divine in that segment. So you ready?

**INTERVIEWER** Yeah.

2:

**INTERVIEWER** Here we go.

1:

**TERRY GROSS:** During this last week of the decade, we're running something of a retrospective, featuring interviews from the *Fresh Air* archives. Coming up, one of the last interviews with the actor Divine, recorded two weeks before his sudden death on March 7, 1988.

Divine was frequently referred to as the 300-pound transvestite, but he thought of himself as a character actor who was frequently called on to play women. Divine starred in every one of John Waters' movies. Waters is the filmmaker who elevated bad taste into an art.

It was Waters' movie *Pink Flamingos* that made Divine famous. If you've seen the movie or even the publicity stills, then you'll remember the image of Divine's huge frame covered in a skin-tight low-cut gown. Divine played the woman who wins the title, *The Filthiest Person Alive*.

But by the late '80s, neither Waters nor Divine was interested in that kind of shock value. Divine was trying to broaden his image and play more male roles. In Divine's last movie *Hairspray*, directed by John Waters, Divine played two roles, a man and a woman. We talked about the scene from *Pink Flamingos* Divine was most famous for, one of the most notorious scenes in recent film history.

I'm just going to ask you one question about the famous *Pink Flamingos* scene in which the movie ends and--

**DIVINE:** [SNORES]

**TERRY GROSS:** --just one question about it. And then you have to eat a fresh dog turd. And you and John Waters have both said that you did it to kind of get attention. And the film really did. I mean, you were real upcoming people.

**DIVINE:** Well, John kind of-- and he said, would you do this? I say, oh, sure. Who thought I thought he was kidding? And a year later, he said, OK, now tomorrow you have to eat the dog turd. I said, oh, this is great. He wasn't kidding, you know.

And he said, well, listen, do you want to be famous, or do you want to be completely forgotten about? He said it's going to do either one or the other for you. It's going to make you or forget you. He said, but your name will go down in movie history forever anyway no matter what you do.

And I thought, well, what do I care? I was very young and you don't about all these things. And I didn't really think about it until I had to follow that dog around for three hours. And finally, finally, it went. And it was quite a hideous experience, actually.

**TERRY GROSS:** Well, here's my question, did you rush off to an emergency room afterwards? [LAUGHS]

**DIVINE:** Well, no, I went--

**TERRY GROSS:** That's a silly question, but I'd be wondering about germs and things like that.

**DIVINE:** Well, I had mouthwash and things like that. And I brushed my teeth, gargled. Anyway, I went home and I was sitting there. And the more I thought about it, then I started to worry.

So I called the hospital. And I'll never forget this-- and I didn't know what to tell them, because I was a bit old to run around eating dog feces. So I called and I said, oh, hello, this is Mrs. Johnson and my son just a dog doody, and what should I do?

**TERRY GROSS:** [LAUGHS]

**DIVINE:** And she said, well, how old is your son? I said, oh, he's 24 years old. Well, then the nurse got some maniacs on the phone here. Their son is 24 and he's eating dog--

So I got back on the phone. She said, well, why? And I had to tell her. He said that he was retarded. And that we had a dog and he was in the backyard playing with the dog. The dog had gone to the bathroom and had eaten the dog nasty and other thing.

She said, well, you just have to wash his mouth out and do all this. She said but feel his stomach every day, because then he could get what was called like a worm, a white worm. And every day I was feeling my stomach to see if-- it finally one day it got hard. I said, oh, my God, I've got it.

But I had hysterical white worms as it was. I didn't have anything. So I was very lucky. But she suggested that I get rid of the dog.

**TERRY GROSS:** Now you said that it was John Waters who helped give you your image?

**DIVINE:** Right.

**TERRY GROSS:** How did you decide on what that image was going to be when you first were getting it together?

**DIVINE:** Well, at the time, John wanted a very large woman, because as you had said before, he wanted the exact opposite of what normally would be beautiful. He wanted a 300-pound beauty as opposed to 110-pound beauty.

He wanted a, as I've been called, an inflated Jayne Mansfield, so that's what he got. And also, it's ironic that he would say the most beautiful woman in the world turns out to be a man. So everything there is backwards.

So it's really a John Waters character. But then Van Smith, a very good friend of ours, who does all of John's movies-- he does the make up and costuming and has helped create the look for the character. And he's the one that said go in the bathroom, shave your head halfway back, and pluck all your eyebrows out.

So I mean, you really got to trust people. I went in the bathroom and did this. Came out and thought, what have I done now? But then he did my face almost like-- he always called it beauty gone berserk. And it was similar to kabuki-type makeup.

**TERRY GROSS:** Oh, that's true, isn't it?

**DIVINE:** Yeah, but I mean, the work that he does is quite beautiful. And also, we didn't want to look like a normal, everyday woman because I'm not a woman. We wanted to look more like a cartoon character of a woman.

**TERRY GROSS:** John Waters has said that he really has always loved it when people who don't fit mainstream good looks take what they have and really turn it into style, turn it into an advantage. Did you feel like you were doing that when you were growing up? Because I think you were always pretty heavy.

**DIVINE:** Yeah, well, no, actually not, because I was very much an introvert, and I never really went out of the house till I was about 16 years old. I was very uptight about my weight and about the way I looked. And I always wanted to look like everyone else.

And finding my junior year like when I was 16 and in high school is when I really started hanging out with John and everyone else. And I got the confidence together to go out. And I was always in a coat. I always had a raincoat or something.

People probably thought I was a flasher, but I was just uptight about how fat I was. But at the same time, couldn't or wouldn't do anything about it. Finally, I went on a diet, like I said, my junior year and lost 80 pounds and went down to 140, 145 for my senior year.

And then I was able to get dates and go to the prom and everything. But still, it was strange to me because, all of a sudden people talked to me. They wouldn't talk to me when I was fat. And I thought, well, what's this all about? It was a rude awakening actually at a very young age.

**TERRY GROSS:** So it must have been really liberating in a way when you started playing these extravagant roles where your weight was really a part of the role and you were very theatrical about your size and theatrical about the way you dress.

**DIVINE:** Oh, yeah, well John did help me, I mean, to gain a lot of self-confidence and to be proud and not to fit the mold that I think they really do try to put you on, especially here in America, that you've got to be thin. You've got to be under 200 pounds.

And I mean, you don't. I mean, there are a lot of big people out there that are still very beautiful people. I think as long as you're clean and neat, this is fine.

**TERRY GROSS:** I think when you and Waters started working together, you had a lot of exploits both in the kinds of movies that you did and in the kind of parties that you gave and shoplifting, from what I've read. But it seems to me like you were a part of this, well, very kind of avant garde theatrical type of-- into a theatrical kind of juvenile delinquency as opposed to being like the real hoods.

**DIVINE:** Oh, yeah, we weren't really bad. I think we were just bored. And we were young teenagers from your upper middle class families with nothing to do. I mean, I think the movies actually grew out of that situation also. But when we were making movies, we went locking each other in the trunks of our convertible cars and letting our friends out at the drive-in movies.

And we'd drink a beer every now and then, which was the-- I guess, could be one of the worst things we ever did. We were never heavy into the heavy drug scenes or into anything, like I said, really bad that we would have to go to jail for, except a few bits of shoplifting. But I mean, all the kids did it. And basically, we were a good kids.

**TERRY GROSS:** How did the tough guys in the school treat you, the people who really were the hoods?

**DIVINE:** Oh, well, I wasn't. They used to wait for me every day to beat me up after school and even to the point where I was quite black and blue and afraid to say anything because they had threatened my life. And it was very bad.

And finally, one day I had to go for a physical to the doctor. And when I just disrobed, I mean it was quite obvious that something terrible was happening to me. And finally, I broke down after a lot of questioning and told him what the problem was.

And they called my parents. And when they saw what I looked like, they were quite hysterical. And we have the police at the school, and the kids were expelled. And it was quite an ugly situation, which made me even more unpopular with their friends and the other people. So I had to go through, like I said, the next two years of school with that stigma attached to me.

**TERRY GROSS:** Have you ever gotten the chance to see any of those guys who beat you up since you've become a famous actor?

**DIVINE:** I have. I'm seen them in theaters that I've played in.

**TERRY GROSS:** Have you really?

**DIVINE:** Yeah, in different situations. And I don't think they actually knew I was.

**TERRY GROSS:** Oh, that's too bad. [LAUGHS]

**DIVINE:** I knew that I had in a way had the last laugh. It did make me feel good, because I'm never the type of person to seek revenge and things. But they did really messed my mind up for a while in my teenage years, which was supposed to be the best years of your life.

**TERRY GROSS:** Did you love movies when you were growing up? What were some of your favorite films?

**DIVINE:** Oh, I've always had very macho taste in movies.

**TERRY GROSS:** [LAUGHS]

**DIVINE:** My favorites then when I was a kid was those *Knights of the Round Table* movies and war movies.

**TERRY GROSS:** Really?

**DIVINE:** Yeah. I still like a good war movie. I mean *Platoon* and all those movies I loved. And I really do like *Rambo* movies. And Sylvester Stallone and Charles Bronson I think is probably my favorite.

**TERRY GROSS:** So you probably really enjoy playing heavies when you get the chance to do that?

**DIVINE:** Yeah, yeah, I'd like to play in some of those movies where they kill 150 people in the first two minutes of film.

**TERRY GROSS:** [LAUGHS]

**DIVINE:** It really does relieve any frustrations you might have, I think.

**TERRY GROSS:** So you liked really, war movies and action films. Did you like glamour movies when you were growing up?

**DIVINE:** Well, anything that Elizabeth Taylor was in, I liked.

**TERRY GROSS:** Did you like her better when she was thin or heavy?

**DIVINE:** It didn't matter to me. It didn't matter. I thought it was just more of her look at when she got heavy. But still very beautiful. And I finally did meet her one day and I couldn't speak at all.

After years of planning what I was going to say to her, I was, blah, blah, blah, blah, blah, blah. So I don't drink, but I went and had a double scotch and came back and had a little conversation with her.

**TERRY GROSS:** Did she know you?

**DIVINE:** She knew of me. It was a party for her daughter and Maria and her hairdresser and makeup man, a man where people that I've used. And they had told her all about me. So she wanted to meet me at the party.

**TERRY GROSS:** That's great that you'd use the same makeup man.

**DIVINE:** Yeah. We look a lot alike.

[LAUGHTER]

**TERRY GROSS:** I recorded that interview with Divine on February 23, 1988. He died two weeks later at the age of 42. This is *Fresh Air*.

[MUSIC PLAYING]

**MAN:** (SINGING) Who writes the words and music for all the girly shows? No one cares at and no one knows. Who is the handsome hero? Some villain always brings. Hey, who cares if there's a pot or not when the god allowed a Danes.

**WOMAN:** Ladies and gentlemen, please welcome to our stage, [INAUDIBLE] Yay!

**MAN:** (SINGING) What do you go for? Go see the joke or tell the truth. You go to see the beautiful dames.

**WOMAN:** And now the queen of delicatessen, Virginia Ham!

**MAN:** (SINGING) You spend your dough for bouquets to go for all the cute and fun and young and beautiful dames.

**WOMAN:** And now, seniors and señoritas, please welcome Marina Del Ray.

**MAN:** (SINGING) Dames are temporary flames to you. Dames, you don't recall their names do you?

**WOMAN:** And now, bigger than Broadway, [INAUDIBLE]. Ooh, all right.

**MAN:** (SINGING) A dame caresses and hold their dressing. Linger in your memory of those beautiful. Linger when we see those beautiful in the memory of those beautiful dames.

[MUSIC PLAYING]

**MAN:** Ladies and gentlemen, in order to be a real dame, you've got to kneel before a queen.

[MUSIC PLAYING]

**MAN:** (SINGING) Ah, ah, ah. What do you go for? Go see a show for.

Tell the truth, honey. You know you go to see the beautiful dames, darling. What else, honey?

**MAN:** Oh, Ms. [? Dimes, ?] you are flawless. But ladies and gentlemen, wait till you see my act. Birth of the nation and her dance of the virgin. Which she does completely from memory.

[LAUGHTER]

Bitch.

**MAN:** (SINGING) You spend your dough for [INAUDIBLE], who gets to go for all those cute and kind and young and beautiful dames.

**MAN:** [INAUDIBLE]

**WOMAN:** (SINGING) Dames.

**MAN:** (SINGING) Those gorgeous dames.

**WOMAN:** (SINGING) Are temporary flames. Are temporary flames to you. Dames, I don't recall their names. Do you? But that caresses and home addresses. Lingering memory of those beautiful. In your memory, all those beautiful. In your memory of those beautiful dames.

**MAN:** (SINGING) Dames, dames, dames, dames. When we're a curvy, sweet, shy, or nervy, there is nothing else to bind a beautiful. No can shine like beautiful. Bring on that line of beautiful dames, dames. Give me a line of beautiful. D, A, M, E. Dames. I love a line of beautiful dames.

Yeah!

[CHEERING AND APPLAUSE]

**RICKY:** Hiya, Russ.

**RUSS:** Oh, hello, Ricky. Hiya, Lucy. I want to see about that number--

[LAUGHTER]

**LUCY:** Hi.

**RICKY:** And what may I ask are you doing here?

**RUSS:** Well, she's going to do the commercial.

**RICKY:** She's going to do the commercial?

**RUSS:** Yeah.

**RICKY:** What did you do to the girl that was supposed to be here?

[LAUGHTER]

Now, Lucy, I told you, you couldn't do the commercial. Now, what's the big idea? Lucy, what have you got to say for yourself?

**LUCY:** Oh, friends, I'm your Vitameatavegamin girl. Are you tired, run down--

**RICKY:** Never mind. Never mind.

**LUCY:** Are you pooped out at parties?

**RICKY:** Never mind.

[LAUGHTER]

Come on, you're going home.

**RUSS:** Now, wait a minute, Ricky, it's too late to get anybody else. Besides, she's pretty good.

**RICKY:** Oh, sure, sure.

**RUSS:** No, I mean it. Listen to her. You go ahead, Miss McGillicuddy.

[LAUGHTER]

**RICKY:** Yeah, go ahead, Ms. McGillicuddy.

[LAUGHTER]

**LUCY:** Hello, friends, I'm your Vitameatavegamin girl. Are you tired, run down, listless? Do you poop out at parties? Are you unpopular?

The answer to all your problems is in this little bottle. Vitameatavegamin. Yes, Vitameatavegamin contains vitamins, meat, vegetables, and minerals. Yes, with Vitameatavegamin, you can spoon your way to health. All you do is take a big tablespoon full after every meal.

[LAUGHTER]

It's so tasty, too. Taste just like candy. So why don't you join the thousands of happy, peppy people and get a great big bottle of Vitameatavegamin tomorrow? That's Vita, meta, vegamin.

**RUSS:** See what I mean?

[LAUGHTER]

**RICKY:** All right, you can do it tonight, but only because we're in a spot and it's late. Understand?

**LUCY:** Yes, sir.

[DRUNKEN HICCUP]

Oh.

[LAUGHTER]

**RUSS:** You better be good, too.

**RICKY:** I'll go see about that number, Russ.

**RUSS:** OK. Now, I'd like to do it once more. This time, from it's so tasty, too.

**LUCY:** It's so tasty, too.

**INTERVIEWER** You remember all that?

**1:**

**INTERVIEWER** Boy, that's a classic. The Vitameataveg-- Vitameatavegamin--

**2:**

**INTERVIEWER** [LAUGHS]

**1:**

**INTERVIEWER** --sequence.

**2:**

**INTERVIEWER** Well, when Lucy did that, was 23% alcohol. And she took several spoonfuls. And by the time she got ready to do  
**1:** the commercials, she was pretty tipsy, remember?

**INTERVIEWER** Yes.

**2:**

**LUCY:** (SLURRING) Well, I'm your Vitameatavegamin girl.

[LAUGHTER]

Are you tired or run down or listless? Do you pop out at parties?

[LAUGHTER]

Are you unpoopular?

[LAUGHTER]

Well, are you? The answer to all your problems is in this little bottle.

[LAUGHTER]

Vitameatavegamin.

[LAUGHTER]

That's it.

[LAUGHTER]

Vitameatavegamin contains vitamins, meat, vegetables, and minerals.

[LAUGHTER]

[DRUNKEN HICCUP]

[LAUGHTER]

**MAN:** Here. I drink it and I pour it on my suit.

[LAUGHTER]

Strange, isn't it?

[LAUGHTER]

**JOHN BELUSHI:** Well, the popular TV personality known as Professor Backwards was slain in Atlanta yesterday by three masked gunmen. According to reports neighbors ignored the professor's cries of, ple, ple.

[LAUGHTER]

I'm sorry.

[LAUGHTER]

A reminder to those of our viewers who missed our story last week on reports of the influx of so-called killer dope in urban areas around the country. Weekend update has been analyzing the samples of marijuana sent to us anonymously all week. We are pleased to report that so far the only significant finding has been that if you force a baby squirrel to smoke 700 cannabis joints a day, he will become disoriented and seems to take the laws of self-preservation less seriously, tending to play with his nuts rather than store them.

[LAUGHTER]

[APPLAUSE]

Last week, we made a comment that March comes in like a line and goes out like a lamb. Now here to reply is our chief meteorologist John Belushi with a seasonal report. Thank you, Jimmy. Well, another winter is almost over. In March, true to form has come in like a lion and hopefully will go out like a lamb, at least that's how March works here in the United States. But did you know that March behaves differently in other countries?

Norway, for example, March comes in like a polar bear and goes out like a walrus.

[LAUGHTER]

Or take the case of Honduras where March comes in like a lamb and goes out like a salt marsh harvest mouse.

[LAUGHTER]

Well, let's compare this to the Maldives Islands where March comes in like a wildebeest and goes out like an ant, a tiny little ant about this big.

[LAUGHTER]

Or consider the Republic of South Africa or March comes in like a lion and goes out like a different lion, like one has a mane and one doesn't have a mane. Or in certain parts of South America or March swims in like a sea otter, then it slithers out like a giant anaconda.

There you can buy land real cheap, you know? And there's a country where March hops in like a kangaroo and stays a kangaroo for a while, and then it becomes a slightly smaller kangaroo. Then for a couple of days, it's sort of a cross between a frilled lizard and a common house cat.

Wait, wait, wait, then it changes back into a smaller kangaroo and then it goes out like a wild dingo. Now, and it's not Australia. Now, you'd think it would be Australia, but it's not.

**MAN:** John--

**JOHN BELUSHI:** Look, pal!

[LAUGHTER]

I know a country where March comes in like an emu and goes out like a taper and they don't even know what it means, all right? There are nine different countries where March comes in like a frog and goes out like a golden retriever.

That's not the weird part. No, no, the weird part is-- [INAUDIBLE]

[LAUGHTER]

[APPLAUSE]

[PHONE RINGS]

Hello? Hello?

**EMILY LITELLA** Oh, hello. I'm so sorry I couldn't make it in-person this week. But you see, I think--  
**(ON THE**  
**PHONE):**

**CHEVY CHASE:** Hello?

**EMILY LITELLA** --that-- yes?  
**(ON THE**  
**PHONE):**

**CHEVY CHASE:** Who is this, please?

**EMILY LITELLA** Oh, why, this is Miss Emily Litella.  
**(ON THE**  
**PHONE):**

**CHEVY CHASE:** Oh, yes, well, I'm sorry Ms. Litella, but we've already had someone give an editorial reply. Thank you for calling.

**EMILY LITELLA** Well, I just wanted to say that I think that the people are worrying too much about conserving this country's  
**(ON THE** natural race horses!  
**PHONE):**

[LAUGHTER]

Now, what's so important about race horses?

**CHEVY CHASE:** Ms. Litella--

**EMILY LITELLA** I think other kinds of horses are important--  
**(ON THE**  
**PHONE):**

[LAUGHTER]

--like ponies and stallions and all--

**CHEVY CHASE:** Ms. Litella, I'm sorry. But as I said, we've already had somebody else do this week's reply. And I want to thank you for calling. Maybe next week you can--

**EMILY LITELLA** Oh, well, this is an outrage.  
**(ON THE**  
**PHONE):**

**CHEVY CHASE:** Yes.

**EMILY LITELLA** Is this cheddar cheese?

**(ON THE  
PHONE):**

[LAUGHTER]

**CHEVY CHASE:** No, that's Chevy Chase.

**EMILY LITELLA** What?

**(ON THE  
PHONE):**

**CHEVY CHASE:** Chevy Chase. Chevy Chase.

**EMILY LITELLA** Oh, I must have the wrong number.

**(ON THE  
PHONE):**

**CHEVY CHASE:** Yes.

[LAUGHTER]

**EMILY LITELLA** Never mind.

**(ON THE  
PHONE):**

[LAUGHTER]

[APPLAUSE]

**MAN:** And now as a public service to those of our viewers who have difficulty with their hearing, I will repeat the top story of the day, aided by the headmaster of the New York School for the Hard of Hearing, Garrett Morris. Our top story tonight--

**GARRET** (SHOUTING) Our top story tonight--

**MORRIS:**

**MAN:** Gallisimo Franciso Franco is still dead.

**GARRET** (SHOUTING) Gallisimo Francisco Franco is still dead.

**MORRIS:**

**MAN:** Good night and have a pleasant tomorrow.

**GARRET** (SHOUTING) Good night a pleasant tomorrow.

**MORRIS:**

[APPLAUSE]

[MUSIC PLAYING]

**INTERVIEWER** Well, not only in this year did we lose Lucy--

**2:**

**INTERVIEWER** Yes, we did.

**1:**

**INTERVIEWER** --and Gilda Radner.

**2:**

**INTERVIEWER** Frank [INAUDIBLE].

**1:**

**INTERVIEWER** But in the '80s, we lost not only John Lennon, but John Belushi and Bette Davis.

**2:**

**INTERVIEWER** Bette Davis.

**1:**

**INTERVIEWER** Laurence Olivier.

**2:**

**INTERVIEWER** Yes.

**1:**

**INTERVIEWER** Vladimir Horowitz.

**2:**

**INTERVIEWER** Yes.

**1:**

**INTERVIEWER** Salvador Dali. Sugar Ray Robinson. Irving Berlin.

**2:**

**INTERVIEWER** It's incredible.

**1:**

**INTERVIEWER** We've lost so much talent, but we've also gained a lot of talent. Romanovsky and Phillips.

**2:**

**INTERVIEWER** Glenn Lavner.

**1:**

**INTERVIEWER** Michael Callen. *Heart Song*.

**2:**

**INTERVIEWER** Yes.

**1:**

**INTERVIEWER** Here in Houston, *Heart Song*. So many wonderful things have happened.

**2:**

**INTERVIEWER** Life has changed.

**1:**

**INTERVIEWER** Hoffman, who we interviewed here not too long ago. And as we look back at the '80s, how can you look back

**2:** without thinking about that quilt? Because it, more than anything, stands for the pain and the loss--

**INTERVIEWER** And the hope.

**1:**

**INTERVIEWER** --and the love that we as gay and lesbian people have lost. Mark Schmidt, who did our news on this program. So

**2:** many more. Bruce Cook, who was very instrumental in the gay and lesbian community here in Houston. Helped start Stone Soup, active at the PWA Coalition. Mark Schmidt, a young man that was a very big fan of *After Hours*, killed in an automobile accident last year. I remember last Christmas he brought a big bag of stuff down here for us.

So many, many people, wonderful young people that we don't have their talent anymore except through recorded means of radio and television. And I guess we should be thankful for that.

**INTERVIEWER** Yes.

**1:**

**INTERVIEWER** But as we look into the '90s, maybe we see a cure for AIDS, a cure for homophobia, a cure for whatever it is that **2:** tears us apart as a nation.

**INTERVIEWER** We also want to look on the brighter side, if there can be one. The one thing that AIDS has done has brought us **1:** together.

**INTERVIEWER** Exactly.

**2:**

**INTERVIEWER** I have more lesbian friends now more than ever before.

**1:**

**INTERVIEWER** All the women-- the lesbians, the women in the gay and lesbian movement have been so wonderful.

**2:**

**INTERVIEWER** It used to be that lesbians did their thing and gay men did their thing and never the twain shall meet, but that's **1:** not happening anymore. And we've discovered each other.

**INTERVIEWER** And also, we found such a big support among straight people.

**2:**

**INTERVIEWER** Yes!

**1:**

**INTERVIEWER** We've touched so many lives.

**2:**

**INTERVIEWER** Mike [? Mischke, ?] for example, who used to work on the Wilde 'N Stein Program, touched so many lives here at **1:** *KPFT*, including that of Hitachi. And I don't know, Mike was real instrumental in teaching Clara on the Woman's Place how to use the board. And he was just really something special. And he touched Hitachi so much that she wrote a little poem about him that we kind of set to music one day.

**INTERVIEWER** I remember that.

**2:**

[MUSIC PLAYING]

**HITACHI:** April 1, 1987, my friend Mike died, passed on, went somewhere else. I don't see him anymore. He left no arms, no legs left to walk beside me, passed dogs, concrete, and trees. Why did he leave me? I wanted to smile the way you touch your hair, that glimmer in your eye. I wanted you in whole body. I wanted you not to die.

[MUSIC PLAYING]

April the 11th, 1987-- passing through the pain, missing you. I keep hoping that you will walk in and tell me about a great new song, or maybe we'll talk about the international politics of AIDS, the killings of gay men while their murderers walk free. We were from the same class. We were gentle together, but you had to go, leave, pass on. You just died. I wanted to be with you, work with you, have one last good time. But you didn't stay. You left, passed, and died. I take your death one day at a time. I think dying is like reading a book. It will end. The pain will end, and the joy of it all we become clear. We will remember your love, the beauty of your spirit, the lessons of how to live, your humanity, your quest for life after the pain, the last page in the book. We will all know what you have left.

[MUSIC PLAYING]

Your friend, Hitachi, April the 11th, 1987, 2:30 AM.

[MUSIC PLAYING]

[MUSIC - PHIL COLLINS, ANOTHER DAY IN PARADISE"]

(SINGING) It's just another day.

**INTERVIEWER** That's Phil Collins. It's called *Another Day In Paradise*, the song all about the homeless. It's an incredible video, **2:** because the whole time, they flash statistics of homelessness across the screen as he's singing while they show pictures of people sleeping in the street. You know there were three million people in this country that are homeless?

**INTERVIEWER** In this country.

**1:**

**INTERVIEWER** In this country? Do you know there are over 100 million people worldwide that are homeless?

**2:**

**INTERVIEWER** It's something you think about in third world countries. You don't think about it in this country, the richest country  
**1:** on earth.

**INTERVIEWER** Also, worldwide there are over 3 billion people that live in inadequate shelter. Pretty incredible--

**2:**

**INTERVIEWER** Yes.

**1:**

**INTERVIEWER** --as we get ready to go into the '90s. We've got something real special from Dr. King standing by, so hang on to  
**2:** your hats. We'll be back in just a second. This is *KPFT* Houston, 90.1 FM.

[MUSIC PLAYING]

**CHEERY WOLF:** Hi, I'm Cherry Wolf.

**POKEY** And I'm Pokey Anderson.

**ANDERSON:**

**CHEERY WOLF:** We host a show on Friday mornings called *Breakthrough*. It's a show about women and the things we hold most dear, including our love for each other.

**POKEY** Tune in to *Breakthrough* every Friday morning from 8:00 to 11:00 and hear what you've been missing.

**ANDERSON:**

[MUSIC PLAYING]