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00:02

Excuse me, but it also has a picture of Glenn Close and Colonel camera Meyer. And I mean, look at Colonel Cameron Meyer get this issue and look at her tell me they didn't know she was a dyke. Oh, no.



00:16

I mean, who wouldn't assume she's straight?



00:20

Not knee. I mean, baby, if she wasn't, she missed her calling. Okay. And Glenn Close garden, and that's pretty woman. And she doesn't look near dark enough to play the role, but she did a real good job. And we were just talking about, we were just talking about that kissing scene. Now now Sara, and Bubba and I have all seen the movie and we all have like different opinions. Mine is hey, it was the gay Super Bowl. Honey. It was it was the gay Super Bowl. We watched it with a male couple who are friends of ours in a four Plex that it is all gay people living there. And when that kissing scene came on the house show cutting. Yes, we all said now, not that dawn. What is it that you say about this?



01:09

I think is stupid. Why? But you know, they see it. Okay? They build up to this really centralist kiss, right. And all of a sudden they stick their hand right in front of the camera. You know, I mean, every time I go to kiss Ellen, of course, I stick my hand up her nose. I mean,



01:26

it's just that's not where you stick.



01:30

That's a different show. Sorry. But it just you know, it's like Oh, come on. We can we can we can take the American public can take two women kissing. Okay. On to let's every



01:41

straight man's fantasy. Mine too.



01:46

I oppose. Of course, I thought it was I thought it was I thought it was so sweet. I thought it was so lovely. I mean, just the way they did it. They they didn't go up there. Like most of the other shows they have on television and people. They're all over each other like that. Excuse me. We've seen that way too much. We have too much class. You know, we can control ourselves. And we know I mean, really? No, seriously, I thought it I thought it was very touching. But then I'm kind of like a sappy fag. It's my dog boots. No, no, Jim knows.



02:16

I want to see some live. Okay, okay, I stay up past and as long as I stay up past 10 o'clock. I want to see some live. Okay.



02:23

I want to see tongue. You know?



02:30

You were a faggot before you were a lesbian.



02:32

Yes, I was born in fact, they just you know. Yes. I just have the persona. You know, big Dyke



02:38

was gentle. It was touching and Baba



02:44

and the woman they pick to be her lover look like she was dead. I mean, the makeup. I swear the makeup was I could not makeup on better

the makeup was I could put makeup on better



02:52

wear makeup and I could look better than that. Okay,



02:55

but have you really seen her real life lover?



02:58

who's grown closer? Oh, no, the colonel and close.



03:01

The Colonel's lover she's really not that you know, she's she's no prize. Okay. I'm sorry. She's no problem.



03:10

Is she worth the military career?



03:14

Honey? Let's be nice. We're talking nice radio. Okay, we're not bashing people



03:20

here. But it was directed by Barbra Streisand. I thought that was pretty interesting. That was that was kind of cool. Yeah, that's why they didn't know how to kiss. She was giving them directions.



03:29

She should have asked her son



03:36

Bob has great fingernails. And I'm sure she was flashing them around saying do this. Do that and, and kiss him on yourselves. Right? Like



03:46

not like butter. No, I'm sorry. I just thought it was so sweet. You know, I don't think I'm just glad the way they do it. I know a lot of people like Bubba and all this. You know, they want you to go up there and just slap jobs and stuff. I'm sorry. I'm unromantic. You know, like, take it. Take it real soft and slow. You know, take your time aren't going to work. You probably unless you do it sloppy then it's like goodbye.



04:10

You probably like Clara the moon. I mean, it took two hours and they didn't do anything. She's gonna



04:14

make me go into that room. Oh, yes. She is.



04:18

is up. Okay, Evelyn, this take care of her. She's picking on you know,



04:23

I'll take care of her baby. You know? Jimmy, what you say about Baba, because, you know, every day is not. Every day is not it's a commercial. You wanna, you know, sometimes. Sometimes she sometimes she really, she really does. She made me watch Beauty and the Beast and shoot her. Sleepless in Seattle to sappy romantic movies. Yeah, but I was PMS



04:50

and a beast is not sappy love



04:53

and Sleepless in Seattle. And one night



04:55

was in Seattle and beauty of the beast. Oh my god. Oh my god.



04:59

I was PMS. Oh, yeah, I was Saffy. She



05:03

is a dyke sometimes



05:06

I'm bi I do top and bottom. But I'm on bisexual or



05:12

we advertising.



05:14

She's going to Portland. Don't worry about somebody's gonna talk



05:17

about how they love does anybody work at U haul?



05:22

I have. My tastes definitely runs for dark haired dark eyed women.



05:25

I've noticed that



05:29

mine goes for Barbie and bondage



05:33

she does like Barbie and bondage. And let me tell you what she does with Barbie.



05:39

We have a song here somewhere as a matter of fact,



05:43

but trash I think this is the wrong show.



05:47

Or she made it should be the first Saturday of the month.



05:51

I wasn't gonna go



05:53

Would you like a saucer of milk dear?



05:58

Good straight from the nipple.



06:10

Time to be as



06:14

Okay. On that note, we do have we actually have a couple of requests there. But let's do something a little subtle. I



06:25

requested music jam KPFT five to six. What is it? I'm numerically 570-526-5738 Jim KPFT. And this



06:37

is from Sandy to Jennifer and it's their favorite. Melissa song. Are you ready? I said Are you ready? Yeah, I'm ready for Melissa. Hurry up already. Melissa? Remember, boy, you control the action. Oh, that's coming up. Huh?



07:12

You know what? I just took a phone call from somebody very special. Yeah. Yeah. Now. Hi, Cindy. And Jana. How you doin? Cindy and I like go way back. We used to go to Mount Carmel High School together.



07:28

Catholic, Catholic girls school



07:31

and it's like when Christ was a child, you know?



07:35

So plaid skirts.



07:38

Yeah. We got tickets to Billy Joel and Elton John, are you coming back from Portland in time. But Cindy and I used to run around with these. These guys were in a band together and we went we lost contact after high school and literally bumped bellies. Both of us eight months pregnant. We bumped bellies coming around a corner, in a in a store. And then I didn't I lost contact with her again. And we ran into each other at the old Bacchus. And we've like been in and out of the closet for years ever since. And she just called to say hello. And it was really a special thrill for me. Thank you very much for Cool,



08:18

cool. I'm really proud that we've got so much requested music it's really stacking up Hey, Jim from keep patrol car. Hey, kid patrol, some fancy division. I've got some faith Nomar coming up some Bronski beat and speaking to parents at Division Two Anthony in Jersey village from Ron in southwest Houston. They didn't request anything in particular but this is one that I really like.



08:54

Oh from Panzer Division Hmm.



08:57

It's called James bandage and you're listening to after hours. A continuing tradition on KPFT Houston and it



09:09

is 101



09:12

Remember Ball A you control the action? Faith No More. We care a lot. That was pretty good. We're going to go to that interview by Romanovs again. Phillips but before we do that, I've got something for the women. Yes, it's Melissa. And KD together. Oh, I don't know if I can take this. Oh, yes, you can head you're gonna take it lying down here. And it's Oh, you can sleep while I drive. You're ready.



10:08

I met you on a rainy day. But the sun's been out since. And I knew from that moment that you were my parents.



10:22

Funny, our dreams are not always as they see. My handsome prince turned up to be more of a queen.



10:33

Due to this is Greg Gordon for this way out. And I'm delighted to finally have before this way out microphones, Ron romanovski. And Paul Phillips, the singing songwriting duo that's been entertaining game has been and friendly audiences for what now? 1012 years,



10:49

let's say even 13 or 12? Yeah,



10:51

yeah. You both started when you were five, of course. Paul, how did you start singing? And and then Ron will ask you the same question, Where were you from? And then you can fight over who tells the story about how the two of you met and got together?



11:06

Okay. This is Paul and I grew up in the home of a minister and his wife, my parents were those characters and I started singing, I think I had my debut when I was four or five years old. My mother and father and my brother and I used to travel around to nursing homes and hospitals, and my father would preach a little sermonette. And my family would sing like little hymns in four part harmony and stuff like that. And that's really where I got started. And of course, I did the other solos that one does when one is the minister, son and can sing, starting when I was very young country. I grew up in New Jersey until I was nine and then moved to West Virginia. And that's where I finally graduated high school and then went away to college in the Midwest and never went back. Basically, I often say that I'm the son of showbusiness parents, my father was a minister, my mother was a teacher. And if you know anything about this professions, you know that that's very true that both of those professions require you to be a consummate performer, if you're going to keep the attention of people focused on you. So I definitely was a singing kind of person. And it wasn't until I got into school, I went to a very conservative Christian college called Wheaton College, Billy Graham's alma mater, actually, that's in Illinois, right? Yeah. Right outside Chicago, about 30 miles. And my freshman year is when I came out to the dean of men, students, it was the first person I had ever told that I was gay that I, you know that I had a word for it. And I knew that that was what it was. And I stayed there for two more years battling with what exactly that was going to mean in my life. And having people constantly coming up to me and saying, Don't worry, Paul, we're praying for you, because I became very out on that campus. And I was the only out gay person there. And this was in the 70s. And then I kind of sort of kept coming head on into this thing that everywhere around me when I looked in the mass culture, you know, in pop music, there were no role models for me in terms of that you could be gay and out and successful. So I decided that it wouldn't work for me to do music and be the gay person that I was. And that vocal out gay person that I was. So I dropped out of school, and I dropped out of music for five years, didn't touch a piano, didn't sing a note, for the most part, became an activist. I moved to New York City, and then for two and a half years, and then I moved to San Francisco. And that's where I met Ron.



13:42

Well, that seems like a good cue to you, Rob.



13:44

I survived a very miserable childhood growing up in Pittsburgh. And I was in love with music from a very early age. I started buying records when I was five or six. I never had any musical training until much later. Until I was a teenager. Back when my performing debut I think was doing Carly Simon drag in my mother's living room. You know, I was this little sissy, and they were probably encouraged by the fact that I did listen to a lot of female singers and I pictures of Carly Simon and Joni Mitchell on my wall, but they didn't realize that it wasn't that I was in love with him. I wanted to be Carly Simon and Joni Mitchell. Finally, you know, I got a hold of a guitar when I was in my in about 14 or so 15. This is after being through all kinds of hell in high school and being being tormented and teased and harassed for being gay and being institutionalized. And I was 13 suicide threats and all this stuff. But music was my way of sort of

writing songs was really my way of surviving a lot of it. When I started really writing about my experiences, and just, you know, it was my creative outlet. I guess I studied piano for a couple of years in high school, but mostly I'm self taught as a musician. And it's just all I ever wanted to do. I mean, I was fascinated with the whole idea of being a being a traveling artist. I remember going to shows and watching songwriters like Genesee and You know, the states are getting on their tour bus and driving, driving up to the next city. And it was like, Oh, yes. I wanted to get on that bus. Romans road. Well, yeah, it seemed like a very romantic thing. I've since learned the truth. Actually, when I was 18, I made my public debut at Pittsburg by singing a very queer song on a TV station there. And I left for San Francisco two months later. The hell out of there. In San Francisco, you know, I worked as a secretary as a waiter just to survive and was writing songs and playing and little coffee houses whenever I could. Nothing really big happened. And I met Paul,



15:38

the actual meeting was rather, it's like the script for a B movie. It's so bad. When a must hear every time we tell it. It always sounds like we're making this up. But it's the God's truth. I swear. I was walking through Golden Gate Park on my way to the bus stop on the outskirts of the park and Ryan crossed the street on his bicycle. And we sort of caught eyes and smiled at each other. And it's called



16:02

cruising. I thought that for the heterosexual challenged out there.



16:07

I guess I thought that my first thought was he's, you know, he's way too young, don't even don't even like stop. And so I kept walking. And he like got off his bike and sat under a tree in the park. As I kept walking around the curb. And finally he disappeared from my sight. I just kind of was over it immediately. As soon as I got out of the park, it was kind of like, okay, now I'm back in real life. And it's time to get on the bus. Just as I was getting on the bus as the bus pulled up and the doors opened. I see him coming down the street towards me coasting on his bicycle. And I just kept thinking, Should I stay? Now I shouldn't stay I should get on these things don't work. This is not real. You know, I got on the bus. And as the bus pulled out, I still was looking at him and he was smiling at me and he started pedaling behind the bus. And so at the next bus stop I got off and waited for him to coast down the sidewalk again towards me and he came up to me and he said that was only a block Couldn't you have walked is the best pickup line I've ever heard. So we ended up walking to his house. And the first thing that happened when I walked in the door was I saw the roaches album on the on the front of the stack of albums at his house. The roaches at that point had not achieved nearly the national fame that they have at this point. And they were mostly a New York phenomenon.



17:28

So the roaches brought romanovski and helped to bring her on.



17:31

Very much. So Terry, Suzie, I saw that album and I thought, you know, this, this is Kismet. This is meant to be because the I didn't know anybody in San Francisco who had even heard of the roaches at that point.



17:43

Did you discover your mutual interest in music during the first time you got together?



17:48

No, actually, no, I kept mine a secret from quite a good singer. Yeah, I definitely kept it a secret because for the first six months, it was really hard for me to know what he really wanted. I think. And also the reality is, I was not impressed with his early songs. They were definitely early saw. It's not that they were bad science. They just didn't necessarily speak to me. Then he wrote the song last emotions. And when I heard him sing it, I thought it was one of the most eloquent songs that I'd ever heard. And I said, well, listen, listen to this. Let me sing something with you on it. And his jaw kind of dropped when he heard it. And he immediately was just gung ho like, This is it? This is what I've been looking for. I've been looking for something like that. I remember calling



18:37

a friend on the phone. It was about you know, 1130 at night, our best friend Karen and and singing the song to her over the phone because I was so excited about the sound of our voices together. Do you remember that? Yeah,



18:49

yeah. Ron, do you remember your first performance together? And together? Yes, yeah.



18:59

The first one was that a workshop that we did for a group. I don't even remember the name of it. Mainstream exiles, I think, in in San Francisco is a group of I think they used to call themselves queer cultural workers or something pretentious like that. It was like a workshop and people were talking about how to make a living as a gay artist and just as like a sort of a support group thing. And that was this was when it was December of nine, teen 81, five months after we met. And then the first public performance was the next month at a bar called Amelia has,



19:34

I think two songs or three songs. Yeah.



19:36

And then a few weeks after that the Valencia rose. Opened in San Francisco that was a gig comedy. gala has been comedy club. They also did theater and music but



19:45

and that was our first performance Lee



19:47

calm a duo. Yeah,



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that was really as what could best be described as the beginnings. Yeah, it wasn't once heroes. Yeah, that was a very historic event with that very first performance at the valency rose because it was As the very first open mic gay and lesbian comedy night at this club, which had just opened, it was hosted by Tom Liano actually kill Rob is now a supervisor in San Francisco. And I am convinced to this day that if it weren't for the very large heart of a man named Ron Lonza, who owned the valency rose at the time, who I know gave us a shot, simply because he couldn't turn down these two little waves who were sitting there saying please let us think please let us think we might never have gotten this career off the ground because there was no real reason for us to be in this game. Open Mic Comedy Nights since we weren't really comics, I



20:47

was waiting for the Valencia rows to open for months before did because there was no place to perform in San Francisco, though, that we could fit into was a really a format problem. There were cabarets where a gay man would get up and sing show tunes and ballads. And they would not even change the pronouns,



21:03

gay clubs, but they were all in the Castro. I love her. I love her. And it's



21:07

just, you know, it was just weird. I thought it was weird. And I knew we couldn't get up with my little guitar and sing folk songs in those places and be queer. So the roads open. And I called

little guitar and sing your songs in those places and be queer. So the roads open. And I called Ron soon as, you know, I knew anything about it and said, This is what we do. And can we come down and sing and we went on an audition and we sang homophobia, which we had just written. And he said, Why don't you come down and be the musical break for gay comedy? I mean, but anybody could go, there wasn't just that he felt sorry for No, no, no, I know. It's really wide open to people. But I think that we kind of had to start being funny to fit into the format, you know, exactly.



21:41

Well speaking for your audiences, I'm We're glad that you did. Because it's a it's a wonderfully entertaining show that you put on. I mean, not only is it wonderful, musically, but the powder that you do have, and thank you. Okay, so you got your big break up to Valencia rose, and then how to how did you get from there, I



22:01

guess you'd call it a break. Yeah, then we play there every week, you know, doing like the same four songs or whatever. For months, we finally just said, we want to do a whole whole show. So we booked the place for a night and we, you know, invited everybody. And we really learned how to promote and produce shows ourselves just by doing it by working with the gay papers in San Francisco, they were very supportive. And we got reviewed, got some nice reviews together, you know, then occasionally we start getting asked to perform just out of the Bay Area, you know, places like Stanford and so forth. And then I just, I really wanted to go on the road. You know, I still had this fantasy about doing this road tour. So I started talking to anybody I knew who had toured it all, I met Charlie Murphy, I'm sure you're familiar with him who had just released the really great gay album in 1981, catch the fire. And he gave me some advice and some contacts. Talk to people I knew in other cities and just through a lot of networking, with gay organizations, a few gay bars around the country, we were able to set up our first national tour, which was in the fall of 83. And that was, we can that was 18 cities in four months. There was a lot of downtime. And it was a hard tour because the the logistics of it, you know, car trouble and just getting from place to place and not having a lot of money. But the response of the audience was really quite overwhelming.



23:20

There was sort of been a sense of adventure about the whole thing to them. Oh, yeah.



23:24

Oh, yeah. Yeah,



23:24

it wasn't until that tour that I really committed myself to the idea of this as a way of making a living. I definitely was dragging my feet the whole way. Until that tour. We both had day jobs

for that first year or so. Ron was a paralegal Secretary and I was a bookstore manager. And I had been in retail books for five years, I thought that was where my life was going to be spent. Ron said, Well, are you gonna give up your job if we start to tour and in the back of my head, I'm thinking just humor him, okay. And he had, he had a youthful enthusiasm that I think I had misplaced mine at the time, I had felt really burned by my school, I had felt really burned by gay politics. I just wanted to make a living and be like everybody else.



24:20

I think being young did have a lot to do with it. I was naive enough to still believe in my dreams, which sounds cynical, but it's just that I, I'd seen I was maybe 24. And the first of all, I've seen so many people give up their dreams, like you had just I always had friends who were older than me. And they really kind of just given up and I just thought I've got to make this happen. give it my best shot while I'm still young enough to believe that it can happen.



24:46

So So when he booked the tour, I basically said to him go book the tour, thinking he'll never get a tour booked. So I'm saying and so he comes to me six months later and says okay, you've got to Quit your job, because I booked this 18th city tour. And I said, okay, I'm good for my word. I'll do it. And everybody's



25:10

asking us, when are you going to make a record? When are you going to make a record? And some people offered to help us out financially by loaning us money. And so that just kind of fell into place rather naturally. But when we got back to San Francisco, at the end of the tour I, I told told Paul, I want him to stay home or learn how to produce an album. Because I was afraid if he started working again at the bookstore, he'd never quit his job again.



25:32

And I had never even contemplated going into a recording studio. I had no idea what to do. So we bought a couple of books. And I started reading, and I started making the phone calls and I found studios and we made our first album entirely backwards from the way you're supposed to make it now. Nothing about that first album is at all similar to how most people would make an album especially not in this decade, for sure with the technology that's available, but just in terms of how