

JIMMY CARPER: All right, what a statement.

ARMISTEAD And she said, I know. I feel in my heart I know what the situation is here, that he was gay, too, and he felt,

MAUPIN: because of the shame that his parents expressed over his brother's death, that he didn't want to go through that himself. And she said, and he could have hanged himself anywhere in the house, but he chose the closet, and I think he was trying to say something. And she was so smart, you know? She was this real down-home Midwestern woman with 14 children.

KAY HARPER: Holy shit.

ARMISTEAD And she worked in a nursing home, taking care of other people. So obviously, she was this totally nurturing

MAUPIN: person.

KAY HARPER: Yeah.

ARMISTEAD And.

MAUPIN:

JIMMY CARPER: That makes me so angry. You can almost understand it back in the '50s or the '60s.

ARMISTEAD I know, but that it's still going on--

MAUPIN:

JIMMY CARPER: Yes!

ARMISTEAD It's really-- something has to be done, you know? People have to start saying that this is not satisfactory. And yet

MAUPIN: you go to New York. We went to this Tony party in New York that was thrown for me at a local restaurant by these people who are supposedly chic and sophisticated and who told us, well, you know, it was chic to be gay in the '70s, but it's not chic anymore, and we really don't think it's necessary to talk about it now. I wanted to throb them.

[LAUGHING]

I never did it because it was chic!

KAY HARPER: It's not my choice.

ARMISTEAD It wasn't-- I wasn't trying to be cool. This was just me, you know?

MAUPIN:

KAY HARPER: Yeah.

JIMMY CARPER: We were discussing something along those lines this morning, because we're out. We're both with the switchboard and we've got a switchboard table and the festival and the fact we're selling like this as a moneymaker.

ARMISTEAD Uh huh.

MAUPIN:

JIMMY CARPER: And it's amazing to watch the straight people walk by, see a jewelry display, oh, then see the gay and lesbian sign, oh.

ARMISTEAD And then go, oh, yeah. Yeah.

MAUPIN:

KAY HARPER: Keep going. Yeah.

ARMISTEAD Yeah. I like your triangle, by the way.

MAUPIN:

JIMMY CARPER: Thank you. Thank you. Same woman made it.

ARMISTEAD Yeah. That's a nice idea.

MAUPIN:

CALLER: Good morning.

JIMMY CARPER: Good morning.

CALLER: OK, kids, we're ready.

KAY HARPER: We are, huh?

CALLER: Just kind of want to give us a countdown. You know? When you get ready go, 3, 2, 1. Like NASA does and then start. You're on your own.

JIMMY CARPER: OK.

CALLER: Have fun. If you screw up, just keep going and we'll edit it out later.

KAY HARPER: OK.

[LAUGHING]

CALLER: All right.

JIMMY CARPER: That's something we say on the show, cause we're live. We don't have any seven second delay or anything. And anytime we screw up it's, oh, don't worry. We'll edit that out later.

ARMISTEAD Right.

MAUPIN:

CALLER: OK. Here we go.

KAY HARPER: Yes, dear. Are you opening or am I?

JIMMY CARPER: No, you are.

KAY HARPER: Oh, OK. Oh.

JIMMY CARPER: I'm the one with three hours sleep.

KAY HARPER: Oh, good. I had four. OK, you ready, buddy?

JIMMY CARPER: He's ready.

KAY HARPER: We're here with Armistead Maupin, the author of *Tales of the City* series, who's in town promoting his new book, which is called *Sure of You*, and we want to say hello.

ARMISTEAD Hi.

MAUPIN:

KAY HARPER: [LAUGHS]

And, oh, we were talking before we started this about coming out, and you said that, you know, there's nobody else to come out with. Once you're on *Oprah*, you've told everybody. Who was the most difficult person for you to come out to, though?

ARMISTEAD Hmm. That's a good question. I'm not really sure--

MAUPIN:

JIMMY CARPER: Or was anyone difficult to come out to?

ARMISTEAD I found it a completely exhilarating experience after I'd come out. When I moved to San Francisco in '71, I came

MAUPIN: out to my best friend, who was a straight woman with husband and two kids, and she was so completely supportive and sweet about it, so completely matter-of-fact about it. She didn't think I had anything to be concerned about at all.

KAY HARPER: How wonderful.

ARMISTEAD I started coming out to everybody in sight. I could barely take a cab ride without telling the driver that I was gay.

MAUPIN:

[LAUGHING]

JIMMY CARPER: Do you think it's because of this first experience? If it had been a bad experience?

ARMISTEAD I don't know. I've never had a bad experience. Even with my parents, I got a kind of stunned silence and a little

MAUPIN: bit of grumpiness, but eventually they came around. It wasn't nearly the horror that I thought it was going to be, and that's the message I try to put out to people. The hard part is being in the closet. Coming out is not that hard. You'd really be surprised at how many people don't really give a damn. And the great part about it is that the ones that do, you really don't want to be friends with anyway.

JIMMY CARPER: Ah ha.

KAY HARPER: Yeah.

JIMMY CARPER: A good point.

ARMISTEAD Coming out really helps you to separate the bastards from the nice guys in a very handy way. I mean, some people will take a while, and they'll say that. This is new to me and I can't quite deal with it, but let me get back to you. And I think that's reasonable. And if they're not able to deal with it after a while, you really don't want them as friends.

KAY HARPER: Yeah.

JIMMY CARPER: True, true. I think we want to probably talk about the book.

KAY HARPER: Yes.

JIMMY CARPER: The book!

KAY HARPER: Yes.

JIMMY CARPER: We've read articles in *The Advocate* and everywhere else about the last book in the series, and I know a lot of people are really upset about this because we wait for these books to come out, and now you're ending it!

KAY HARPER: You're taking them away from us.

ARMISTEAD First of all, thank you. It's a great compliment that you want it to go on. I felt that it was time to end it, because there are other projects that I want to get on to. I was concerned about getting stale with these characters, because I think I love them as much as some readers appear to, and I didn't want to do them a disservice by writing about their lives when I had lost interest. So this book seemed to me the logical way to wrap things up.

And the characters had reached all reached a certain point in their development where this just seemed inevitable. I haven't really been in total control of them since about midway through the first book. They've had lives of their own, and I've just kind of followed along with them to see where they were going. And they told me as much as anything that it was time to call it quits.

JIMMY CARPER: Well, it's always been such a chronicle of the times.

ARMISTEAD Well, I hope I'll continue to do that. I know--

MAUPIN:

JIMMY CARPER: Yeah, don't give us a void, here.

ARMISTEAD No. Well, I mean, the next book, I mean, I'll keep writing. And I have a novel in mind, and it will be as much tide of the times as these books are. And I think that the outlook that I have on life will inevitably be reflected in what I do next. I'll be communicating the same messages, just through different people.

JIMMY CARPER: I'm really glad to hear that, because you read a John Ritchie book and you get one aspect of gay life. You read New York authors--

KAY HARPER: And it's all Manhattan.

JIMMY CARPER: And it's all Manhattan. But with you, you paint such a wonderful picture of San Francisco, but not just San Francisco as a haven. It's just you concentrate more on the relationships.

ARMISTEAD Yeah, I think the success of the books has less to do with San Francisco, and more to do with a particular portrait of the extended family that many people, gay and straight, bill for themselves now in cities. I've been to Sydney and London and places very far afield from San Francisco where people will come up to me and say, here's my Mrs. Madrigal or here's my Michael and here's Mona.

We're really talking about human interactions and the way they occur. And I was, frankly, as surprised as anyone to find out that this story that I thought I was writing just about my neighborhood could be so applicable to so many different places in the world.

JIMMY CARPER: Absolutely.

KAY HARPER: Yes.

JIMMY CARPER: Absolutely. I'm a little bit older than probably a lot of people, and I remember the early--

ARMISTEAD (LAUGHING) You're older than a lot of people?

MAUPIN:

JIMMY CARPER: Well--

KAY HARPER: He's older than a lot of our listeners.

JIMMY CARPER: Right. I remember the early '60s, late '50s when gay literature just wasn't around.

ARMISTEAD Yeah.

MAUPIN:

JIMMY CARPER: I think that's one of the reasons that I don't want to let go of this series.

ARMISTEAD Well, I mean, that's exciting to me in some ways because *Sure of You* is, you know, it is gay literature in that it's written by a gay man and it contains gay characters, but it's being sold in very mainstream places, and I'm told at this point it's climbing very rapidly. My editor tells me it has a strong chance of making it onto the *New York Times* bestseller list.

JIMMY CARPER: Wonderful.

ARMISTEAD That means that a lot more people other than gay are reading it. And I'm delighted about that, because my message has never really been just for my own kind. I have always been trying to reach out to everyone, to communicate this message to the world at large, because I think as gay people, we do ourselves a terrible disservice when we just preach to the choir.

I actually had some criticism this time around from some gay publications who said that in *Sure of You*, the main relationships was the friendship between a gay couple and a straight couple, and this was somehow the selling out on my part, because the gay couple should have gay friends.

And that's just not the way my life works. My life is a wonderful kind of soup with all kinds of people in it. And that's what I've always tried to reflect in the books. And I think *Sure of You* probably reflects that more accurately than any of the earlier books.

KAY HARPER: Mm-hmm.

JIMMY CARPER: And I think that's more like real life. Who of us can say that we live solely in a gay ghetto and only interact with gay people?

ARMISTEAD Exactly. Exactly. Life is much richer for me to have straight people around. I know when I'm with my lover, it's

MAUPIN: extremely satisfying to be in a straight setting with him and to be able to express affection towards him in a public way and feel a part of humanity at large.

JIMMY CARPER: Absolutely.

KAY HARPER: Yeah. OK, more questions, huh?

ARMISTEAD Yeah.

MAUPIN:

KAY HARPER: Did you always want to be a writer? Or did you want to grow up and be a fireman or whatever?

ARMISTEAD I suppose my instincts were towards storytelling from the very beginning. When I was in the fifth grade, that was

MAUPIN: the thing that I knew how to do and everybody else could excel at basketball. I was the guy that made the school picnic assemble around the campfire and I told them ghost stories.

I told myself I wanted to be a lawyer, because that's what my father was and he had plans for me to be in the family law firm and I sort of bought that ticket for a long time, until I actually got into law school and realized how insufferably boring it was to me.

[LAUGHING]

KAY HARPER: Yes.

ARMISTEAD So I had to figure out what I was going to do with my life after I flunked out of law school, and I spent some time

MAUPIN: in Vietnam. And after Vietnam, got a job as a reporter for a paper in South Carolina. I had written a column for the student paper at the University of North Carolina, so I knew that I liked to write and that I could do it.

And I just gradually kind of grew closer and closer to writing through journalism, really, and began to realize that journalism wasn't totally satisfying to me, because I couldn't twist the story around the way I wanted it to work out. So fiction became inevitable.

KAY HARPER: Obviously you're from the south. I mean, you went to North Carolina. What do you miss most about being in the South when you're in California?

ARMISTEAD The changing leaves, I suppose. That's about it. I don't miss Jesse Helms.

MAUPIN:

KAY HARPER: Well, I bet not.

ARMISTEAD I don't miss a lot of the attitudes. But there are seasonal things, visuals that I miss. Sometimes I think about what

MAUPIN: it was like to be a child in North Carolina and to walk on the beach, say, early in the morning when the sand made little squeaky noises under my toes. Funny little tiny things like that.

KAY HARPER: Yeah.

ARMISTEAD The beaches in particular, really. There's nothing like the beaches in the South. In California we have beautiful

MAUPIN: scenery, but you don't really get to relate to the water the way that you do in the South. But it's mostly geographical things. I feel very close-- San Francisco feels like a home that was really waiting for me.

KAY HARPER: I know your grandmother was a women's rights activist.

ARMISTEAD Right.

MAUPIN:

KAY HARPER: How's your career as-- I know you're not really a gay activist. It's more your lover's job.

ARMISTEAD Oh, no. We both consider ourselves gay activists.

MAUPIN:

KAY HARPER: Yeah. But your primary focus is--

ARMISTEAD Writing, yeah. Terry does the official hell-raising.

MAUPIN:

KAY HARPER: Yes. How does your career parallel hers?

ARMISTEAD In a lot of ways, really, because she went all over England speaking for women's rights in the years before the

MAUPIN: first World War. And I do that. I speak a great deal. And it was integral to her life. It didn't grow out of it. It wasn't just a political thing. It had to do with who she wanted to be as a person. And I feel that the parallels between the gay rights movement and the early women's movement are very clear.

And she taught me to stand up for what I believe in, and to find out who the person is first and then present that person to the world in as clear and honest away as I possibly could. And it's really that in a sense of compassion, I think, that she taught me have been very important to me and to my writing.

KAY HARPER: Mm-hmm.

JIMMY CARPER: Sort of like none of us are free until we're all free, the old adage.

ARMISTEAD Yeah, exactly. But it always does boil down to the individual, you know? We can have group action, but the group

MAUPIN: action doesn't mean a thing if each person, each hour of his or her life is not being himself or herself. We have to present ourselves as we are to the world every single moment. And it's a very tough job when you're gay, because the world always presumes your heterosexual. Always, always. They presume I'm heterosexual, as loud a noise as I make about my homosexuality.

It is very difficult, for instance, for Terry and me to go to a hotel and get a King sized bed, because even though we requested in advance, even though I have asked my publishers, Harper and Rowe, to specify that we want a King sized bed in our hotel, we will invariably arrive and find that the desk clerk has thoughtfully changed it back to two double beds or two twin beds. Because after all, we are two men traveling together.

And I guess they're not used to people demanding it. I imagine a lot of gay people just go and put up with it, because they're too embarrassed to ask for what they really want. And so we run into these sorts of things all the time. But it doesn't mean that I'd have it any other way, because it's so much easier being yourself. It's a terrible strain trying to convince the world that you're other than you really are.

KAY HARPER: What do you see as being some of the crucial issues facing the gay community right now?

ARMISTEAD The main crucial issue is the is the question of honesty. A corollary of this is that we have got to stop making

MAUPIN: heroes out of gay people who are not identifying themselves as gay to the world at large. I know I'm not allowed to say who these people might even be, that's such as the way the world is right now, but I think we know who I'm talking about.

KAY HARPER: Yeah.

ARMISTEAD We have a lot of heroes out there, people who travel around to gay and lesbian bookstores and do autographs

MAUPIN: and have huge gay audiences at their concerts who do who do not identify themselves as gay to the public at large. So they're our private heroes, but they aren't really working for us out there in the world.

And I think it's time that we started asking these people to look around at the people who are giving them strength and sustenance and to give something back, for once. This has bothered me increasingly as the AIDS epidemic has gotten worse, because I think the AIDS epidemic has shown us to what degree Americans are utterly ignorant to the homosexuals in their midst.

I was talking to a woman yesterday who said she felt so embarrassed when she realized that Rock Hudson was gay and she had never known that. And, you know, as a gay person I always thought there wasn't a person in the world who didn't know that on some level.

JIMMY CARPER: Right. We always thought that, too.

ARMISTEAD But we make those assumptions about some of our heroes today. I can think of a well-known comedian that all

MAUPIN: gay people know is a lesbian, but she doesn't identify herself as that to her public, and many people don't know that she's gay. And I think it would make a difference if they did. And I don't think it would hurt her career. So I don't understand what the reticence is all about.

JIMMY CARPER: Do you think people in public really fear that it will hurt their careers? That this is the whole thing?

ARMISTEAD I think that's the excuse they use. I think they'll lose less than a full audience. But I think that's pandering to the

MAUPIN: homophobia. That's like saying, well, if Diana Ross could make herself into a white woman, it would be a wise thing to do, because she would get a wider audience than she might have than if she were a black woman.

Or if, say, a Jewish actor would hide his Jewishness, because, after all, there are some anti-Semites out there and we've got to think about them. We should address ourselves to the prejudice, first of all, and get that out of the way. And the only way that's going to happen is if a few people have the guts to stand up and say, yes, I am. And I'm proud of it. And this is the way I am. And--

JIMMY CARPER: So what?

ARMISTEAD So what? And I think that the concern would vanish, just the way it does on a private level when people come out to their friends and families. But we've got to have the people to have the guts to do this. And I guess I'm hardest on the ones that pretend to have a social conscience in other areas-- this comedian comes to mind.

JIMMY CARPER: Mm-hmm.

ARMISTEAD But don't have one when it comes to what they, themselves, are, when it comes to their own personal life. It's

MAUPIN: easy to say that, you know, Anita Bryant's a homophobe. We all know that, and we know that she's hasn't had her head screwed on right ever. It's much harder to deal with the people who are supposed to be on our side and yet who are behaving in a homophobic way by going to great lengths to conceal their own sexuality.

JIMMY CARPER: That's right. With Anita Bryant, you know where you stand.

ARMISTEAD She has a principle, however terrible and twisted it may be. She believes in something.

MAUPIN:

KAY HARPER: Yeah.

JIMMY CARPER: Yeah.

KAY HARPER: What goes on after this? I mean, obviously you're going to get on a plane and go away from here, but what goes on in story writing--

ARMISTEAD Yeah, I forgot. This is the fourth city of 20, so--

MAUPIN:

KAY HARPER: Oh, goodness.

JIMMY CARPER: Oh, brother.

ARMISTEAD Yeah. I'm working on a musical at the moment, which will open at the Cleveland Playhouse next fall, in the fall of 1990, and then go on to Broadway the following year. It's based on four short stories about four different American cities. One of them is Houston.

JIMMY CARPER: Yay.

ARMISTEAD One of them is New York. One is San Francisco. And the other one is Chicago. And I've written the San Francisco segment. And the music is written by a New York composer named Glenn Roven, who has done beautiful, beautiful music. It's called *Heart's Desire*.

JIMMY CARPER: Mm-hmm.

KAY HARPER: Mm-hmm.

ARMISTEAD And there are several gay characters in my segment interacting with a straight woman. And I'm rather excited **MAUPIN:** about it. I think if we get it on to Broadway, it'll be a somewhat of a breakthrough.

JIMMY CARPER: Haven't you done this type of thing before?

ARMISTEAD Not really. You may be thinking of *Beach Blanket Babylon*. I wrote dialogue for a San Francisco musical many, many years ago.

JIMMY CARPER: OK.

ARMISTEAD But this is my first stab at musical theater. And I'm a real babe in the woods. I'm just learning from--

MAUPIN:

JIMMY CARPER: And it's a different type of writing, I guess.

ARMISTEAD Oh, completely.

MAUPIN:

KAY HARPER: Yes. He keeps pointing at my list of questions, and I'm running out of questions. One of the artists that we play a lot on our show is Lynn Lavner, and I know she's written a song about the characters from your stories. What do you think--

ARMISTEAD She has?

MAUPIN:

KAY HARPER: Oh, well.

ARMISTEAD No, I had no idea.

MAUPIN:

KAY HARPER: Yeah, she's written a song. It's called *26 Barbary Lane*.

JIMMY CARPER: 28.

KAY HARPER: 28, sorry. I wrote the questions very early this morning. And it's a story about a bar in Greenwich Village and how there are Michaels looking for--

ARMISTEAD Fascinating. I had no idea. That's very flattering. I know Lynn Lavner's work, but I didn't know she'd done this.

MAUPIN:

JIMMY CARPER: Well.

KAY HARPER: Oh, goodness.

ARMISTEAD You learn something every day.

MAUPIN:

KAY HARPER: OK, then I guess I can't ask you what you think of the song.

ARMISTEAD Well, if you got it here, maybe you can play it for me later on.

MAUPIN:

KAY HARPER: I'm not sure if we've got a copy of it or not, but we'll see if we can find it.

ARMISTEAD I'll have to check that out.

MAUPIN:

KAY HARPER: Yeah.

ARMISTEAD That's very flattering. I love the idea that she feels people know the characters that well.

MAUPIN:

KAY HARPER: Oh, yeah. And it's--

ARMISTEAD I'll have my lawyer get in touch with her immediately.

MAUPIN:

[LAUGHING]

JIMMY CARPER: Uh-oh

KAY HARPER: Whoops.

JIMMY CARPER: We've done it now.

ARMISTEAD Just kidding.

MAUPIN:

KAY HARPER: Oh, goodness.

ARMISTEAD That's going to sound like a long awkward silence on the tape.

MAUPIN:

KAY HARPER: Yes, it probably will.

[LAUGHING]

Just pulling questions out of the air. You've obviously been close at times to your family. Are you still close to them?

ARMISTEAD I'm very close to my sister. I love my brother, but we have very little things that we communicate on. My father and I have a kind of adult understanding about each other. There, again, his politics are so right wing that I have a very difficult time relating to him sometimes. And the usual father son things that anybody has. But I still feel a connection with my family, yeah.

KAY HARPER: Yeah.

JIMMY CARPER: Sort of like anybody else. And I think that kind of brings up what we talked about in the very beginning about coming out to them and the results. Nothing's ever going to be perfect, whether you're gay, straight, or what. There's always going to be family problems.

ARMISTEAD And I'll tell you what. I think I would probably be completely estranged from them if I hadn't come out, because

MAUPIN: there would have been no lines of communication at all. The fact of my coming out made it possible for me to really link up with them on some level. And that was more important to me than anything else.

As I said in a letter that Michael writes to his parents in more *Tales of the City*. I could no longer continue to lie to the people that taught me to value the truth. And that's really the way I felt about my own parents. That deception couldn't be a part of it. I couldn't continue to love them or be loved by them if I was deceiving them. And that was really central to the idea of my coming out.

JIMMY CARPER: Is part of you in all of your characters?

ARMISTEAD Yes, absolutely. Every single one of them. It's very difficult for me to write about a character without empathizing
MAUPIN: on some level. So I draw on various aspects of my own personality in writing about them.

KAY HARPER: Who've been some of the people you've admired, heroes, I guess?

ARMISTEAD They're mostly people who are out of the closet. And because there's so few of them, most of them are my
MAUPIN: friends now. So it's sort of nice.

KAY HARPER: Yeah.

ARMISTEAD I have a great deal of admiration for David Hockney, the artist, because he's been out since he was in art school
MAUPIN: and he's built an enormously successful career on his honesty and his talent.

KAY HARPER: Mm-hmm.

ARMISTEAD Another artist, Keith Haring, has also been very out about being gay and has now made a very honest, you know, presentation of the fact that he has AIDS. Ian McKellen, the British actor, great Shakespearean actor who is really considered to be the logical successor to Laurence Olivier, came out of the closet last year to fight Clause 28.

JIMMY CARPER: And he's had a lot of press since then.

KAY HARPER: Yeah.

ARMISTEAD Oh, absolutely. His career has really taken off, because--

MAUPIN:

JIMMY CARPER: Yeah, hear that?

[LAUGHING]

ARMISTEAD Well, people have seen that he's a man of great honesty and integrity. And it wasn't as if they didn't know it
MAUPIN: about him all along. That's what's so amazing about it. The people we're generally talking about who need to come out are people who've lived for years in a community and in a profession that knows about their homosexuality.

All we're really talking about is coming clean with the public, with the audience out there. And I think that the actors who believe that they can't do that are really selling short the public. They're really talking down to their audience in a dramatic way. And Ian did not do that. And I think his success has increased because of it. So all of these people are especially inspirational to me.

JIMMY CARPER: How about heroes that aren't with us anymore?

ARMISTEAD Well Christopher Isherwood was a sort of mentor of mine. He showed me how completely possible it was to be 80 years old and utterly young at heart and out of the closet and surrounded by loving friends and living completely in the present.

JIMMY CARPER: Now there's a man who came out of the closet like when it really wasn't popular.

ARMISTEAD Well, actually, his official coming out wasn't until the middle '70s, although most people knew. And, you know, he certainly was writing about the subject far, far before that. And he certainly had his head screwed on about it very early on. So he continues to be a hero of mine. And I'll sometimes think about a given situation and imagine what he would do under those circumstances, and it becomes a sort of guide for me.

JIMMY CARPER: How about people other than writers?

KAY HARPER: Political figures?

ARMISTEAD It's very hard for me to come up with a politician that I admire completely.

MAUPIN:

KAY HARPER: Well.

ARMISTEAD I think Gary Studs has made one of the most articulate statements about the value of coming out of the closet that I've ever seen, congressman from Massachusetts. I admire Barney Frank for being out of the closet, and I'm sorry that he's being punished now for telling the truth about his own life, because he's far less hypocritical than many of the members of Congress.

KAY HARPER: Yeah.

ARMISTEAD I'd have to think for a while to make that list any longer.

MAUPIN:

JIMMY CARPER: OK.

KAY HARPER: OK. Well, we thank you for coming out and coming out.

[LAUGHING]

ARMISTEAD Thank you for coming out.

MAUPIN:

KAY HARPER: And this has been Kay Harper.

JIMMY CARPER: And Jim Carper.

ARMISTEAD And does it have to rhyme?

MAUPIN:

JIMMY CARPER: No.

ARMISTEAD Armistead Maupin.

MAUPIN:

[LAUGHING]

KAY HARPER: And thank you very much for coming and talking with us.

JIMMY CARPER: At *After Hours*.

KAY HARPER: *After Hours*

JIMMY CARPER: KPFT, 90.1 FM.

KAY HARPER: In Houston. And that's it.

JIMMY CARPER: That's it.

ARMISTEAD OK.

MAUPIN:

JIMMY CARPER: Thank you.

KAY HARPER: Thank you very much.

ARMISTEAD OK, thanks a lot. I enjoyed it.

MAUPIN:

JIMMY CARPER: That was great. Who are all those people you want to name, but you wouldn't?

[LAUGHING]

ARMISTEAD Oh, come on.

MAUPIN:

[LAUGHING]

Get off it.

JIMMY CARPER: You must have a schedule that's impossible.

ARMISTEAD Yeah. Yeah, we're off to the Book and Author fair as we speak.

MAUPIN:

KAY HARPER: Yes.

JIMMY CARPER: I was sitting out here talking to this lady and I said I know I've been up all night and I haven't had any sleep, but where do I know you from? She's the one that brought Paul Monat down here.

STAFF: Oh, no kidding? When you did his interview.

JIMMY CARPER: She also brought John Wayne's ex-wife, but--

KAY HARPER: I don't like his ex-wife. OK.

ARMISTEAD Nice to meet you.

MAUPIN:

JIMMY CARPER: Nice to meet you.

ARMISTEAD Thanks. See you later. Don't run away.

MAUPIN: