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## SUMMARY KEYWORDS

film, gay, year, work, great, convey, turned, project, hear, piece, writing, queer, sit, put, community, interesting, thought, family, learned, play

## SPEAKERS

Chris Harrison, Bobby, Jimmy Carper, Roy McCarthy

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Jimmy Carper 00:01

This drug war impacts every aspect of our life. It is very important. Yes, sir. It is. Thank you. Thank you. Hold on. All right.



00:10

Ah,



Jimmy Carper 00:11

nice to hear Dean Becker.



Chris Harrison 00:12

Yes,



Jimmy Carper 00:13

it is. yellow piece of music for us. Yes. And since you didn't tell me what to pick. Oh, no,





Chris Harrison 00:21


you didn't pick up boy did





Jimmy Carper 00:22


 Jimmy Carper 00:28  
you know he didn't pick bucks? Picked a lot worse. Kind of is a Super Eight come shot now. Okay.


 Chris Harrison 00:30  
No, this is I decided this. I mean, this is July 4. I mean, there's something a little patriotic. Oh, yeah, he's gonna get pumped lightning Oh, it is?


 Jimmy Carper 00:44  
No it can't be it's all I see. It's number five there isn't I don't think just five Yeah, just

 Chris Harrison 00:49  
try here doesn't just trigger can't count to five


 Jimmy Carper 00:54  
the only guys play the damn thing. He couldn't

 Chris Harrison 00:57  
get it super eight come shot because he only stopped at two for a show. Let's go a little patriotic from when pigs fly.


 01:03  
Ah


 Chris Harrison 01:16  
yes, the patriotic fun shot app. The patriotic finale from when pigs fly. With the great lines of You can't take the city out of Mississippi. You know, this is Fourth of July weekend and kind of appropriate. Patriotic kind of music. They're scaring Jimmy always scares me when he says it's your choice. Chris. We're not going to get into the after hours news views segment. We're gonna we've talked with we're talking about turned up the volume that the crank


 01:57  
turned up volume turned up. I'm sorry. It's okay. Well, forgive me. I can't read my script.

 Chris Harrison 02:07  
So introduce yourselves and


 02:09  
Okay. Um, I'm Tara. I've been in the community since I was about 17. I'm 21. Now, I'm with turned up volume. I started there with hatch. And now I'm an intern with the chamber.


 Chris Harrison 02:20  
And you heard her just moments ago?


 02:25  
That kick? Yes. I'm Lee. I was I was a participant in terms of volume. I'm also a participant in hatch and also a intern in the chamber.

 02:40  
He's the one that doesn't show up.

 02:43  
Didn't get any email. So?

 Chris Harrison 02:46  
Yes, but I saw some of his I saw some of his work there with the turn of volume and he's forgiven.

 02:53  
I hope you're not talking about last year's.

 Chris Harrison 02:55  
Whatever video you guys were playing it empower.





02:58

Last year



Chris Harrison 03:02

as he turned three shades of red, yeah, that



03:04

was great. We, the Chamber helped us out with a booth. And it was really great for some visibility. We tried to do some fundraising. And it was all right. But what we really got was visibility, which is really what the project needed. Because it's a great project. It's just small, and it's not visible. You know, basically our attendance are the people around us at hatch, the few community people that are around the hatchlings and you know, the radio show and then our friends and family. So we're filling about a third to half the audience. And we really need a lot more people out there to support the project and see what everything's going on. Because otherwise why are we



Chris Harrison 03:43

making it? Sure. So what is turned up volume,



03:46

it's a week long residency collaborative with diverse works, who host sit and host the space and turn sorry and hatch youth and I've been doing it this will be my fourth summer and I'm actually not a hatchies anymore but I will be continuing with the project and I think more from kind of like an assistant side and helping them because I don't believe they're bringing usually they bring down a participant from New York in one of the similar to hatch in New York. And so I don't think they're doing that this year. And I think I might just be helping them out and it's a week long residency of film performance gallery piece writings. And it's it runs nine to five and it's hard work



Chris Harrison 04:34


but it gives you a chance to show your creative side in several different media



04:39

definitely definitely the gallery piece is something that I've really enjoyed the last year. I didn't really get into it the years before and I really enjoyed gallery piece last year and I've come a long way with stage fright. Performing we really had to get out there and and do stuff and

stage performing it something that I was completely on comparable with my first year and didn't couldn't think of doing. And last year I got out there and I danced. And I had some verbal pieces, and definitely with my creativity with how I like to portray what I'm thinking on on film.

 Chris Harrison 05:14

Because it's different when you're hearing, you've done the radio show with us for several years,

 05:19

for almost four years, I think I was co hosting the hat radio show for three, and I was just kind of, on the side for about a year,

 Chris Harrison 05:28

there's a lot of anonymity that, you know, we're sitting in here. And you know, even though we've got these microphones and this glass between us there, it's it's still has that, you know, just talking to friends in the living room kind of feel right sort of thing. But then when you're standing up there and actually performing, seeing the

 05:42

people, it's hard, it's hard to make yourself get up there and do it. It really is, last year, I had a breakdown before before I could actually kind of plan to get up and actually perform in front of people. And it's, it's hard, it's scary to because it's dark. And you know, you get out there and you see their faces, and you kind of lose almost what you are going to say but you kind of ground yourself and bring it back to why you're out there and what you need to be doing. So

 Chris Harrison 06:12

that's now the stage form that's called a gallery. Well, there's

 06:15

the gallery piece, which includes pieces of our work that we put up in a gallery space and diverse works, that people can view before and after the film. And it usually relates to the subject and our films. Okay, so

 Chris Harrison 06:31

the gallery pieces is similar like like a portrait or a sketch or portrait



06:35

or sketches. Or last year, it I had a lot of pieces that I used in my film, the clothing I used in my film, some of the papers, I use my film and kind of a setup and Oh, props and stuff for my film. So that was my gallery piece last year, and it's similar for the other gallery pieces.



Chris Harrison 06:52

Now so if you do is there is there a common theme for each segment? Or is it just part of you know,



07:01

there is there's a common theme, it starts, we may not necessarily know what the common theme is. But we start with prompts that Barbara Baker who is the director comes down and gives us and the prompts all have a common theme and common question. And we'll do speed lists and speed writing. And from those lists with the common thread, we all get very different things. And then sometimes it's very alike. And from there, we kind of spin our ideas off of what we're going to be doing. So it's common thread. But if you've ever come out to the sea, the films are all very different.



Chris Harrison 07:38

Is it collaborative? I mean, it's not like yours, are you just throwing out your you do it yourself? Or do you bringing other people in the group to help you with the writing or the producing of these?




07:48

Well, I'll talk about the format a little bit, it starts off the first I'd say, two to three days of writing prompts. And we're all sitting in a group. And we'll get up and do kind of like group activities and exercises to get ourselves comfortable and acquainted with maybe new people in the group, I was new at one point and you get kind of up and going and then we'll do writing prompts for several hours a day. And it's you know, here's a word, give me a list of what that makes you feel or here's a sentence, you know, keep writing about this subject until until you just can't write anymore, when you can't write anymore, just keep writing. So it's individual writing, but we're all in a in a Safety Group. And then we'll read off, read off of what we're writing to each other, between, you know, writing prompts, and then from there, it's, it's a lot of it's the, you know, usually about three to five youth, then a director, and also Jamie Shelton, and then usually a participant and assistant from New York to and were coached or definitely coached and helped to take our ideas and trim them down and trim them down and trim them down and basically get the concentrate on what of what we want to be saying to our audience. So

 Chris Harrison 09:06

it's basically kind of freeform with the group the first couple of days, and then there are some leadership in there to kind of trim it down right to get into something,

 09:14

definitely. Because otherwise, you're going to end up with, you know, 20 minute films, they could have been summed up in two minutes. And the films are usually two minutes and after the first two to three days, we start going out and doing our own shooting and or we get help with shooting at diverse works. However it works. And then when you go home at night, you don't go home and go to bed, you go home and you shoot more, you think more you write more, and you're up until you know 12 One o'clock, thinking and editing and then once you get into the editing process, which is about a day to two days before the actual show, you go home and you edit, you go and watch your film and you timelog everything and we do all our you know they teach us how to do it but basically we do our own editing do what we want cut how we want it to look, and they're there to mentor us. But it's really, it just kind of they give us the reins and we go. So it's a it's a great, great tool.

 Chris Harrison 10:12

Now this thing it's we've talked about you know, performance piece and there's a, like a gallery piece and all this and it's is it now this is all for youth. This is the I mean, this is only for for teenagers is it like as summer summer program for teens when we are

 10:33

I don't know if I'd call it a summer program. It's it's a residency, basically what any other artists would be going through for residency. And everybody kind of takes from it what they need from it, I wouldn't call it a summer youth program. But it is kind of it is what's the hatch youth. That's where they pull their participants from. That's where I was pulled from. And I'm continuing with the project, even though I'm no longer use. But like I said, I'll be participating, and then also helping the new people coming in. Because we'll have a lot of new people this year, and was having new people, not only do they need to get comfortable with the group, but they need to learn how to work the equipment. And that's a really big, that's a big thing is you've only got a week long to shoot this thing after, you know, we don't have quite a week to shoot it. You need to understand the equipment quickly. Yeah, so especially

 Chris Harrison 11:27

with the new equipment out, I mean, I can probably work my way around the over VC, or video cam, you pop on the videotape in there, but you're probably talking digital equipment now. Well,

 11:37

it's it's a high eight, and then you pop in your tapes. And one of one of the mistakes I learned the first time is let your tape run through because if you don't, your time is all messed up. And it's really hard to edit. And then we'll load it onto the computer and do the editing via computer but the first year, they didn't have that they didn't have the the software or the programs for it. And they edited VCR to VCR. And so I I likely wasn't involved in I guess I would have been too stressed out to even think. But it's it's definitely it was interesting. I bet that first year trying to do a VCR, VCR. Yeah.

C

Chris Harrison 12:21

I mean, that's kind of the sense we have was that we used to do here was the going from tape and you know, burning, doing to burning and to the tapes together even CD, putting it to a cassette to do this mix. And now we can all do this stuff digitally. Right. LISA sitting over there very quiet.

U

12:42

TARS Tara is pretty good. Everything. Got everything organized. So

C

Chris Harrison 12:46

I mean, what what sort of between with what y'all done? What other people? What sort of pieces do you see with this event? I mean, is it is it all about has to do with the coming out? Or is it just a?

U

12:58

No, no, definitely not. I think my first film was kind of coming out, kind of how I was experiencing negative attitudes in the lesbian community. And my frustration with that. I did two films my first year. And the second one was, it was an everyday eyepiece, which we all did. And everyday I, and that's kind of the premise, everyday I fill in the blank, fill in the blank. And then we kind of I shot on that. And those were my first two pieces. My third, my second year, my third film, it had to do with the frustration of my home life and how I bounced from family, family, to family, family and my frustration of not quite fitting in anywhere and feeling frustrated and very angry. And last year, my film was about consumerism and how we kind of lose perspective on life, and we work to buy more, and then we buy more, so we have to work more. And we just get stuck up in this. In this kind of world when and we kind of lose perspective of what we're really supposed to be doing. We

U

14:05

all follow like the basic writing programs. But through these writing programs, we each find a subject that we find close to us a subject that we're gonna focus on in our piece. And even though we all do the same kind of writing programs, like the everyday AI, each one is really,



each one has its individual message, each one, each person has their individual voice. And that's what really comes out in the film. And that's what I think is really impressive about the work is that we all follow the same process. But each film each piece is so different from the other. It's just really interesting and amazing to watch, like I write



14:46

you can link the common threads like you can see maybe the thread of where we might have started with it, but definitely all the ideas. They just kind of separate themselves and everybody kind of goes their own way by the like second or third day. And, you know, it just it's really neat. Like I've sat and watched some of them and it's like, wow, we all started from the same place. But all these films are so different and they have different messages and they're directed for different people. And they're, you know, different frustrations, different walks of life, different attitude, different sexuality, different gender, self respect.



Chris Harrison 15:21

I mean, just just some perspective, if you were to take even a group, like what you have on the show here regularly, if we, we sat and we said, Okay, we're going to say one word, you tell us what you think that word, what that word means to you, you know, over a month time, with all the people that come through here, we're going to hear 100 different results, right? And, but it's not something like someone sit down and say, Okay, you're this, we're going to do something about your pride or anything, the only thing is kind of standard, is that,



15:46

right? Like, she might start off start off with, like, let's talk about pride, or let's do a writing prompt on what you are proud of. And we've done writing prompts on Pride and, and things like that. But like, like, they all just end up differently. Because some people view pride as a negative thing. Some people view pride as a positive thing. So it's all just in the a, you know, in the way the interpretation is done.



Chris Harrison 16:12

So has, have they done this for this year? Or are we still



16:16

no, no, it's coming up, it's great that it starts the 10th. And we're doing actually a community workshop on the 11th, which is going to be absolutely, it's gonna be great because a lot of people come in and you know, see the film that may not know too much about it, and they can't believe that we've done it in a week. That's that's a lot of the questions we get is you've only done this for a week, you've only had a week to do this really just a week, just just a week. That's it. And it's it really is honestly. And so we're going to have a community workshop. And it's, I believe it's \$5 to get in at diverse works on Sunday evening. And you can contact diverse

works at 713-223-8346 for information on that. And it's going to kind of open up to anybody in the community to come in straight gay ally, whatever, and see kind of our process and see what we start with and what what we start doing. And so that your admission to that is your automatic admission to come back and see the film for free. And you get to see where we started, and how we ended. And what an awesome process. That is.



17:28

This is something I think we should have been doing for a long time because it's just amazing to watch the process that each member goes through. It's, it's it like Tara said, It's really impressive. I mean, it amazes me even though I've gone through the same process, how we can produce these pieces in just a week.



17:49

It's it isn't at the end of that week, you're more. It's like a family. It's like really saying goodbye to a family. And it's really sad. I don't think there's been a year that's past that I haven't cried at the end of that week, because I know, this is the last time I see most of these people for a year. But it's been such a very, extremely emotionally powerful week. And it's just absolutely amazing.



Chris Harrison 18:11

So going back to one of the the emails I was talking with Susan about with this. Suddenly there is a theme this year about what does it mean to be queer and American? I mean, that's an interesting topic to, to bring out nowadays because, you know, anything that's anytime we hear something talked about us well, that's unAmerican, you know, everything nowadays, you know, if you don't follow certain philosophy, you're right on the mirror, and unpatriotic. America. And it's an interesting topic to come in and do something like that. I mean, how do you? I mean, I've thrown something out. I mean, here it is Fourth of July, and we're talking about something about this, right? I mean, being queer an American, you know, there's so many ways that we can look at it that



18:57

I think it's great. I think the subject is great, because there's so much there's so much to be taken from that, like, so very similar, but at the same time, you know, American is just as big, you know, melting pot and so as the gay community, it really is you see all walks of life, but at the same time. At the same time, you see some of the same also similarities is how we shut each other off. People outside the gay community want to shut the gay community off, but all the different segments of the gay community want to shut the other segments off of the gay community. And I think it's gonna be interesting this year.



Chris Harrison 19:38

And it's gonna be writing performance and video by members of both a diverse works and

And it's gonna be writing performance and video by members of natch a diverse works, and video artists Barbara Beckert and Jim J. Michelle Thomas shelter Barbara Bechard in JAMA Shelton coming in from New York. Now that you were saying that the the event you're Talking about that's the community one is on the 11th. On the 11th. Sunday next Sunday,



20:05

it's a \$5 admin fee. And that pays for your ticket also to come back on July 16. At 8pm which is the day that the show and performances



Chris Harrison 20:18

16th Yeah.



20:21

Friday July 16.



Chris Harrison 20:23

Okay, because she had on here the 17th it



20:26

is the 16th. Let me assure you, it's the 16th Anyone interested? He had some problems with flyers to that read the 17th. That happened last year. Last year. It was two years it was two dates. And the year before it was two dates, but this year we've moved it to one well I'm



Chris Harrison 20:43

glad we had you on here. Susan led me astray



20:47

definitely Friday the 16th



Chris Harrison 20:51

Let me just step in and Tyrone you're listening to after hours quit radio with attitude here on Pacifica radio for the Gulf Coast. KPFT 90.1 FM Houston 89.5 Galveston, always check the World Wide Web KPFT dot O R G. This is the after hours news interviews segment and we've got Tara

and Lee in here and we're talking about a special project of diverse works and hatch the Houston area team coalition homosexuals have a pump up vault turned up volume



21:24

well get it by the end of the evening.



Chris Harrison 21:26

It's true. It's unfortunately what's happened is this past week, I've been getting up way too early for someone of my orientation, and doing way too much manual labor for someone of my orientation and or size. And my mind is kind of fried.



21:49

If people want more information on the project, a great place is to try as turned up volume.org That's t u r n e d u p v o l u m e . o r g . And it has our mission on their bios. You can go in and see some of the pictures from the pieces. And it's a great website. So I love it. I love what they do with it. And there's also this year they've taken the project that we've had here in Houston which is the turned up project and it's now being piloted nationally in our first pilot is an August 13 and 14th is the the day of the shows is in Seattle and that's with on the boards in Seattle and you can find more information on that at Seattle at turned up volume.org Okay,



Chris Harrison 22:40

we're gonna step out for a moment take a little music break and we'll be back with some more with Tara and Lea. Little bit of interesting topic there of saying of I love to be queer and that's my rant



Jimmy Carper 23:35

Okay, okay, we're not, you're not finished with that? No, okay, I'm sorry. They came ambling out and I thought, well,




Chris Harrison 23:43


they were taking a break because I was playing music and the CD I tried putting in next didn't work CD





Jimmy Carper 23:47


number one has been cantankerous especially, especially with JDS. And


 Chris Harrison 23:54  
it's like a crotchety old man. Oh, but they're not allowed around anymore. So we'll just


 Jimmy Carper 23:59  
put the CD around. Does that mean I can't come back.


 Chris Harrison 24:03  
Now you're an old man who likes crotches. Oh,

 Jimmy Carper 24:06  
okay. That's that's a big difference.

 Chris Harrison 24:08  
There's a slight difference there. Yes. So yeah, I don't know what they're thinking. Now they drag everybody back out. You know, partner mics back up here. So I'm trying to see who's rubbing meat up here. Pardon me if I turn into a puddle or form of puddle. So what sort of things do they learn at these at the turned up volume?

 24:38  
See, now that's a hard question. Because it's not a technical question.

 Chris Harrison 24:44  
Well, there's there's the technical on that. I mean, well, I do the abstract and do the technical part. You know, what, what what things do you learn that you can't put on a resume what things you learned that you can? Well,

 24:55  
what I've learned that I can put on a resume is I've learned to store A board I've learned to diagram my thoughts, and to basically convey that I've learned to work video equipment. And I've also learned Final Cut Pro. Oh, yeah, Final Cut Pro is definitely a great program that I think is like completely awesome and very easy to figure out. As soon as you're editing Yeah, that's

Macintosh editing program, and anyone that's looking into getting in, that's the best one. Yeah, like, we've definitely, it's been a breeze to learn it was I caught on to it my first year. And it's definitely fun to use. And so,



25:37

so a lot of video editing software is similar. So um, we're pretty familiar with the editing process, which is awesome.



25:45

Yeah, it'd be much easier when I get into college and everyone else is learning their editing programs, and I know mine.



Chris Harrison 25:53

No, now the one thing is you're you're taking from what you've learned between your time here at on the radio show and with turn up volume. And you've now found a, at least a major



26:10

Right, right where your school my story is, you know, I started hatch when I was 17. And through hatch, I signed up my second year to hatch for the turnip volume project. And it was between my son, my senior year in high school and my freshman year of community college, I had absolutely no idea what I was going to do, where I was going, why I was going to college. And after my first year, it was kind of like, well, I've never really found anything that I was good at, or that I actually enjoyed doing because I didn't do extracurricular in high school. And this project gave me kind of an idea that, hey, this might be something I could do. And through the years, I've really decided that this is something I should be doing and I will be doing and people need to see, you know, my opinion. And I will continue to convey that via radio or film. So it definitely definitely has had a large impact in my life.



Chris Harrison 27:13

It's one of those things you just kind of accidentally step into. Yes.



27:18

I mean, it was it's all a domino effect. I met a friend at school and through that friend, I found hatch and through hatch, I found the radio show and turn up volume and the chamber and the gay community and, and so it's been great. And it's been crazy. I



Chris Harrison 27:22



Chris Harrison 27:33

mean, what I majored in in college was something I, I stepped into the role, I signed up for the wrong class in high school. It wasn't as advertised. And, you know, I ended up turning into a college into what I studied in college, and several years was my career. And now I'm in between careers. Been fate. Yeah, it was one of those things that, you know, I just caught on because, I mean, I hated computers in high school. And to think that get out of high school. And you know, that's where my career was, was doing work on a computer all day long. It was I failed computer literacy. In high school, I took Advanced typing to get my computer degree. So basically, I was taking a class with 18 females studying to be a secretary.



28:23

Oh, I'm, I am an administrative assistant. And let me tell you what, couldn't be any more boring. A lot of people are really when I get out in the community, I'm at events. And so what are you in college for? Oh, film and radio? So what do you do? Oh, I work in the oil field as a secretary. It's just very different.



Chris Harrison 28:47

side of the camera, you're usually a waiter. Well,



28:49

I haven't done that. And while I've been working in administrative assistant for about three years now,



Chris Harrison 28:57

but how much how does this the the turn of volume? I mean, does it help you build a scene that you can go out and you can talk to people and you you learn an inner another voice to use? Definitely,



29:11

definitely. It definitely has boosted my ability to get out there and be in front of people and give speeches and tell them what I need to tell them and convey things. However, you know, give me different ideas to get and how to convey myself. And last year was really hard for me. And like I said, getting up there and I danced last year for part of my performance and I'm a big girl and I don't get out there and dance too much. And I had a also a speaking piece and it was it was very nerve wracking because my mother's in the audience. And you know, I have peers in the audience and I think that scares me more than anything is talking in front of my peers. I can talk in front of hundreds of strangers. I've done it 100 times. Through hatch talking to you have H or this program or that city program, but put me in front of a group of peers and it's a whole nother thing. And I definitely think it gave me a whole new window of having to swallow my pride get up there and do what I need to do and, you know, convey what I need to convey.



30:21

So about you, Lee, one of the awesome things that I got from this program was, I remember, I have to tell the story before I said, I remember the first year that I participated, we were each given a camera, and we were there, it was the first time we held the camera in the program, we were all told to go outside and film an image, film different images that we find interesting, or that catches our eye. We each came back with different random shots of different things. We were told to play with the zooming in options and, and technical things like that, that we had been taught. But one of the things that we noticed was just how beautiful these simple shots that we made were, and just how powerful just these simple images were. And one of the things that I realized, well, one of the things that I got from it is, you just learned to look at things in a totally different way. You learn how to perceive things in a more artistic way, I guess you could say,



Chris Harrison 31:25

making something extraordinary out of something that happens every day. Exactly, definitely. I mean, I mean, like in the movie, American Beauty, absolutely. That shows that bag just kind of floating around. I mean, that sort of thing. You know, you don't think anything about that, oh, it's just trash. That's,



31:44

that's a great point. It's like one of my one of the first film, I did a lot of my footage at House of pies. And it was a simple, you know, they house of pies and servers and, and all that running around, and then that I watch it on the film. And it's so different. And you see it from such a different perspective of you know, of all these different people interacting with each other, and the colors and kind of the movement everyone has. And it was definitely very different in a very different perspective. And I think another thing the project helps with is you utilizing our self mediation, which has been great. And it's been great for me to work through problems that I've had in my life, and it's given me a really good outlet for that. And some of my frustrations, and I really feel like my mother, my mother has really supported me on this project. And she's been out every year to see the films and she's cried every year, you know, because she sees a different side of me something she didn't know, or something she didn't see. And her and I are very close. And my second year, she saw a lot of my frustration with, you know, how I felt growing up and how I felt isolated and separated and very, you know, torn away and from my family. And it was great to have that mediation for myself as I had to work through my problem. So I could work on my film, sound and



Chris Harrison 33:11

be able to put something on a neutral media like that, that you can express yourself and you know, edit it and pull back some if you you know, sometimes you may let it go too far. And with a film meter, you can pull that back. It's not like you're saying something in person and right, that's actually





33:28

a lot of thing, something that came up like, Can we do this? Is it pushing it too far, but I don't know. The pieces that come out at the end are so great. We've I've heard people ask that question so many times, but we find that medium we find that level that we want to show people,



33:49

right, I think there can be a fine line of what you know what's too abstract. And you know, what's just right. And for people to, you know, to, cuz you don't want it to be so abstract that people don't get the point of what you're doing. Because if it's so out there, and it's so abstract, no, you're not going to catch your audience. So you want to use your metaphors and everything, but you also want to keep it relative and keep all the extra crap out of it, basically, and that's something that I've really that's one of the skills I've definitely picked up on the last few years is how how to take well I want this grand thing and this grand thing to happen then this and then really, that's I don't need all these big grand things to happen in my film to convey that I'm frustrated you know with working a nine to five so I can stay up with the Joneses you know and so it's definitely helps filter out all the extra crap because if you have all the extra crap, that's what people get stuck on and they lose you know, the kind of the point of the message.



Chris Harrison 34:52

They see the smoke in the mirrors and not the actual right event.



34:55

That's another thing that we learned when I went first went into the program I didn't I thought that my piece would be very literal literal. I thought that if I had a message that I wanted to get out there, let's just use the example if I wanted to express that I'm happy, I would smile. You learn to use metaphors and learn to make things a little more abstract. And when you do that, it just, it, it's a more powerful message. And people can perceive your piece the way that they want to, they can take something with them that you never thought you can plan inside of them. That's also really exciting. One of the things that we learned one of the one of the things that I put in my art that I never thought I would be going to. I mean, Chris has really enjoyed that rubdown. He's back there.





Chris Harrison 35:49


Like I said, I spent all week doing a lot of manual labor. So it's more than I'm accustomed to. Hey, thanks. I'm still conscious. That's the word I want. Yeah.




36:03


 36:05  
You can't even think straight. He's like, never,


 Chris Harrison 36:06  
never think straight. But I mean, so how do you balance the difference between art and real life in order to get a good film?


 36:17  
Oh, there goes a question. How do you balance? Like

 Chris Harrison 36:20  
coming from the masu season?

 36:23  
Like, elaborate on what you like? What is What do you mean?

 Chris Harrison 36:26  
What do I mean? Yeah. Okay. I mean, I understand that, as an artist, you have the license to say virtually anything you choose to say, get a message behind you, that you want to give to the audience. But how do you select that which is too artsy? And doesn't literally convey what you're asking for? And what is just metaphoric enough that the average individual on the street will understand what you're trying to say?

 36:58  
I see what you mean, you want to, well,

 37:00  
that usually comes through our writing exercises, a lot of things that we do, like, we have like a list of things in our writing projects, that we highlight, and say this is this one thing, this one statement that you said was really powerful. This is one thing that we need to focus on, how do you take this one thought, and put it into and make it visual, and not just a text message, not just a spoken message? That's one of the that's one of the ways we put our thoughts into, like an image. And I guess, through that, that's, we look at it and we plan it out. It's a very long like process, like Tara said before, and I believe that's how we can, but



37:50

it can be it can be a really fine line, like you said, like, between what's way too out there and way too bizarre for the average person to get. And if you're so far out there, people aren't going to walk away with Oh, I really understand her frustration with alright, I understand you know where she's coming from, because you don't want to be so far out there that people aren't walking away with the message. And then you've lost the point of why you're there creating that. What for me, I'll do a SWOT. Wait. I'm confused. You don't want to be able to walk away, saying I'm confused. And I think a lot of that process comes from me when I storyboard. And I storyboard and then once your storyboard is done, which is storyboarding is taking, basically, like in shot one I want, you know, and then you read your storyboard. And you kind of, for me, I'm, I visually think it out. And sometimes, like the last year, I've come prepared with something that has been nagging me mentally something I need to see on film, and a lot of my ideas came from, you know, before I even had my writing prompts, because it and it was it was more of a self portrait piece and how I felt like I was drowning in a lot of my situations. And it just, it really tied in to like, how, how the, the writing prompts, and, like, I wanted to be literal, but at the same time, I wanted to convey that drowning feeling and, and I thought more literal about it. But when we ended up doing it, it was not as literal. And it was a little more metaphoric, and I had 32 gallons of water dumped on me, cold water, and the diverse works art space. And it really ended up conveying what I needed to convey. And originally I wanted to be in a pool or a tub and actually have the footage of the kicking and drowning and it was it was too literal, because if it's too literal, then people aren't having to think they're not having to think about what you're conveying. And once they have to start thinking then you really got a good piece. I



Chris Harrison 40:02

mean, that's, that sounds like it's a part of a part therapy, some of the



40:06

exactly that's, like I'm saying this self mediation, like it's just like, it's, it can also it's great, but at the same time, it can really work. Yep. And really upset you. And well, maybe you weren't thinking about that in your life, but now you are. And now it's a problem. And it may be it wasn't before and, and sometimes it can bring up stuff that you don't want it to bring up. And then you have to deal with it. So



Chris Harrison 40:35

that's probably start baring your soul and going in the deep, dark, deep corners of the closets of your mind and your heart and your soul have to pull something out, you don't know what's coming out with it. Right?



40:46

Exactly. And I've had stuff come out, and I've really had my second year, I really had to choose, do I really? How much does my art process mean to me, and how much does keeping the


do I really: how much does my art process mean to me, and how much does keeping the peace of my family mean to me, and what I wanted to convey, and it was, it was a really fine line. And it took a lot of process between Barbara and I on how my film was going to end up. And, you know, if I, if I was going to allow my mother to view my piece, because I just felt so strongly about something, and I ended up deciding to forego what I originally wanted to convey. Because it was just too much, it was absolutely too much for me to handle. And it would have just been kind of a snowball effect of emotions and, and everything like that. So it's, it can be great therapy to help you get through things, and it can also be very, very treacherous waters is

 Chris Harrison 41:43

is a regret still today that you edited it the way you did?

 41:46

No, no, I think I conveyed what I needed to at that time. And when I'm ready, I'll I'll have my own time and my own peace with what I need to say.

 Chris Harrison 41:57

Because especially when we're talking about a piece that you do about your family life, right, you know, there's so many different ways you can, can look at that was it was different eyes and that of how people are going to handle

 42:09

it. I was I was really afraid that I wouldn't be welcome to come home, I really was I was afraid that my mother would be quite offended. And now I know if my father were to view the peace, there would be no, there wouldn't be no communication there. And that would be the end of that. And but I haven't had that out with him. But I've been able to have that out on my film. And it's helped me a lot deal with to deal with my frustrations in the subject. And it's, it's been interesting. And I had, like I had family come in recently in that hadn't seen any of my projects. And my grandmother was disturbed. Like she found I didn't find any way pieces disturbing. But she says, you know, a lot of the pent up anger and frustration is disturbing, because a lot of people don't see that in me every day and don't see how frustrated I am with a lot of things in life. And then they see my film and you really see the frustration I have. And it's definitely a great medium for me to be like, You know what, this is how I feel. Now you get to see, it's like given you a window and let me see how I feel they

 Chris Harrison 43:19

and I can relate to that. Because I mean, you know, I'll only say it because you mentioned it before. I mean, I'm also a person of size. And you know, in this community, you know, there's going to be that just your normal crap you got to deal with in life every day. And then top on

the fact your sexual orientation top on that the fact that, you know, sighs and all these other things dumping on you there is that that's in some instances, there's a hidden layer of rage. Exactly.



43:49

I think I didn't even realize I was conveying such frustration and it was, I understand is conveying frustration, but I didn't see that it was it was a real big rage to some people to see and it was outrageous for my grandmother to see how frustrated I was with, you know, how I grew up and, and, and everything and, like my first piece that I did was on the gay community and how we all want equal rights and we all want to be accepted. But we shot all the other groups out. The lesbians are over here, and the gays are over here and the bisexuals are over there because when I first came out, I came out as a bisexual woman and I was expecting acceptance like everyone was preaching and I hit a brick wall literally it was it was a disaster because you know it that's that's the fastest way to end a lesbian date.



Chris Harrison 44:50

Yeah, because it's it's



44:51

it's ridiculous. It's and that was that was my first piece was my frustration with you know, running into that problem of realizing that you You want acceptance and you want acceptance, but you don't want to accept other people?



Chris Harrison 45:04

No. So it's a division between separatism and equilibrium. It,



45:08

it just it was frustrating. And I'm glad that was my first piece. I really am. And it's interesting if anybody's been following the project to see the development, you can definitely see the the levels of development and the, the higher level of thinking and metaphors. And the more years you do it, I think the more clear your films become with your metaphors, like, the clearer your messages, yeah,



45:36

each year, I like my piece better. And it's also fun watching back on her old pieces, to see how the thoughts, the thoughts and the messages of each person change over the years. I mean, I



45:50

think I get a little more risque every year with like, what I'm trying to convey him last year, the opening of my video, like it was hard for me not to edit out myself because I was in a corset, and a short skirt and my first and that's hard for me being a person of size. I'm, I'm modest, and I cover up and I'm not out there flashing myself. And so it was hard for me to let go and not edit that out. And I was advised, you know, let people see you. And it wasn't mean, I wasn't nude. But at the same time I felt so



Chris Harrison 46:21

yeah, I was a person. So I mean, you know, for years, I didn't like having my picture taken, right. I just totally hated myself



46:29

out of my films for a long time. Like, if I was in my films, I was an I shot a leg shot. I was never completely in my films until this last year.



Chris Harrison 46:40

Now what was the change that brings that about? Um,



46:44

I think I was just, I think it'd be encouragement from Barbara and Jayma. And if you if you watch a lot of my pieces, a lot of them are silent. Or it is a lot of audio, I don't talk in my films, I think my pieces are a lot stronger. Without audio, I think it would absolutely distract the audio would distract from my purpose, but I've just become stronger over the years on on my comfort zone. And, and, you know, I was not comfortable in that outfit, but I was comfortable in conveying what I needed to convey. And if I needed to be uncomfortable to convey that, then I was going to have to deal with being uncomfortable to convey what I needed to for other people to see and how, you know how daily life it was about daily life and daily grind. And that's part of daily grind. So



Chris Harrison 47:34

now that we'll how does the course that work into that with your?



47:38

Well, no, it was it was a shot of me getting ready for well get it was not literally getting ready for work. But I was at an ironing board and I was in all starched black and whites and I was in a skirt and like a corset top, you know, to go underneath, like a full underbody piece to go with,

you know, the shirt that I was ironing. And that I had to be I was ironing something and it was that or my skirt, and the skirt wasn't gonna know, you know, that brave of pointing it was it was hard because it was, you know, it was very, it was very hard for me to do that and be exposed. And, you know, like I said, I wasn't new, but it was very exposing, for me, especially, you know, being as uncomfortable as I have been with my body. And I just, I had to really just hold my breath, and do it. And I'm so glad that I did. And I really I really thank Byron and Jamie and everything for all their encouragement and it's

 Chris Harrison 48:40

good to see that type of thing that a person is able to feel comfortable in their own skin. I mean, you know, I've gone through, like I said, those sorts of issues with in my life have with the size issue and you know, it took a while, you know, finding some someone out there some other people who you know, were equally comfortable with you were comfortable and were able to sit there and say, you know, you're an attractive person, you are who you are, and we love you how you are and you know, extending out of that. And the fact of that acceptance of someone else. And I mean, the fact that you're able to you've sat there and you've bared your soul and buried your heart and your mind and these other pictures and now it's you're able to bear your body in a sense the fact that you know, here Here I am physically there you've had all my emotions you've

 49:32

seen inside my head you've seen Now You See Me, you see the vessel that all of this is contained. It was it was hard and you know, I still watch it and it's it's hard for me to watch sometimes and it makes me uncomfortable. But I like that it makes me uncomfortable because I hope it made other people uncomfortable to see and see into my mind and to see to see how frustrating life is and it's uncomfortable to see other you know, if you watch a movie and people are suffering that's uncomfortable and sometimes to be uncomfortable as Dino, because then you have to start thinking about well, why am I uncomfortable? Should I be uncomfortable?

 50:09

Is the message in there?

 Chris Harrison 50:10

So, so Hey, Willie, what sort of

 50:15

Oh, the interesting thing about my film, I'm glad Tara brought that up. We become braver in each one of our films. My last film, every almost every one that was close to me and my family got to see it. I became very comfortable over the years with my sexuality, and I was able to come out to almost my entire family. A lot of the closest members of my family got to be there.

And some of the some of the images in my film were very graphic, even though they involve just plastic dolls. I was really nervous on before the actual showing, because I was nervous. Yeah, dolls. Plastic dolls. anatomically correct. No, not anatomically correct. Just your run of the mill on toy dolls. Like GI Joes? Yeah, like GI Joes. They were more like, like Barbie doll men. Yeah, exactly. kins candles. Yes. Some something to that. Something related to that. But um, a lot of the scenes were pretty graphic. But it was, it was an image that I thought was really important to my film, I wanted to show just the crap that you have to put up with being like, young gay male, like the things that the media says that we have to live up to living with stereotypes. Exactly. We have to be super attractive. We have to have on incredible sex life, we have to have this, this amazing, interesting drama to just talk about and gaggle about and we're just Queer Eye for the Straight Guy. Like the queers folk, more or worse folk, exactly. All the drugs, all the sex, all the fashion, all the glamour. And that's something that I wanted to show people was really ugly. And that's why I threw that all in my film. All of my family was there watching it, and I was really uncomfortable at first. But after thinking about it, I'm like, No, I want them to see exactly what I have to go through a lot of the one of the things that my aunt, my aunt still believes that some that I'm not really gay, she's very Christian. I'm not really gay. This is just a phase. No, not this is just a phase. This is just how I choose to deal with the issues that my parents left behind. I came from a very loving family, I don't think my issues are as deep as especially not so deep that I would lie about my sexuality. But one of the things that I think this film showed her was, no one would choose to be gay. There's so it's so hard to be. It's so hard to be young and American and Hispanic and an all white world, it's just

C

Chris Harrison 53:15

so that you're already not accepted unless you fit a certain profile extend to have to admit that not only are you young and Hispanic, but guess what, folks, I like to play with Jack and Adam and Steve, then Ed, you know, Susanna, and Rochelle? Yeah, I like the comment I use all the time, it says some, you know, it's as much of a choice as if I wanted to choose to go back in 1950s to be an African American in the south go. Well, there's still there's that Bullseye painted on on my back with our targets, right? You know,

U

53:53

it's been an interesting to have to convey that people especially in, you know, just freeze, I've only been out of high school for three years. And it's still people just don't understand that. It's not a fad. And it's not a fun, new thing to do. It's hard, and you lose friends, and you lose family. And you struggle inside the community to fit in and you struggle outside of the community to fit in and you'd have to be an idiot to choose to choose to be gay. It just not something you just pick up a book and decide this is the new trendy thing I'm going to put on.

C

Chris Harrison 54:30

Yeah, it's not some it's not something you pull out of the back of your closet. For the holidays, I mean, because you know, and trying to get people to understand where you're coming from. Think we ever truly can do that. Well, there's sometimes people including I mean, his liaison was able to, you know, get a little bit of a clue in by that picture, you know, by his film that he made, and my father had a experience once it you know, made him understand how someone



can be made to feel so terrified in our community, when you know, the stereotypical redneck comes up and starts making fun of someone because they think they're gay, right? Yes, my father was in a weird situation. And he felt threatened that someone was threatening his sexuality. And, you know, his response to that was he backhanded the guy.



55:31

Wow.



Chris Harrison 55:34

And, you know, he, he ran out to the car, and it's like, get us going, let's get out of here to get out here and finally explain it was later on, it was going on. And it's like, it was something that he the first words out of his mouth was, you know, I can understand how it can be sometimes, because he felt threatened that somebody thought that he was gay. And, you know, he felt physically threatened by this guy just from making a simple comment, right. And sometimes it takes that sort of thing to wake people up and understand, right, and



56:08

what the films are doing for people is, is giving them a little more idea where their queer youth is coming from and where we're going and give some of what's going on in our community and how we



56:18

feel about it. We I think that's definitely what the film's do.



56:22

Not only it's just, you know, what's going on,



Chris Harrison 56:25

and in turn, we're



56:28

just heading, sit at the cafe shops and drink lattes all day and,



56:32

and boyfriend's doing.



56:37

There's other things going on besides clubbing and drugs and drinking and there's some of us who, you know, have more going on and, and a lot of ways to



56:46

fit in that mode. That mold. And that's exactly what I wanted to show on my film. So



56:51

I guess, I'm gonna give the information again, from Yeah, let's



Chris Harrison 56:55

let's, let's hit the stuff on that. Because I mean, this is, this is something, it's great, because, you know, we're talking about the people who are going to be the next leaders, the next generation of activists in our community. And, you know, very simply the, I mean, you know, the, the generation before us, I'm kind of the mid generation between hatch and the the generation that's, that's leading our community now. I mean, they had the physical protests in front of the clubs and in the streets and all that. And the fact that now we're able to do this, visually, can't even



57:30

fathom that, like I can't even fathom, like not being able to walk hand in hand with my girlfriend down Montrose and sit in a gay cafe and not have the police come in and arrest me for wearing you No, pants. Yeah, and holding another woman's hand. So.



Chris Harrison 57:45


So I mean, that I mean, this is, this is a good way of seeing where our community's gonna be heading now, where what's the philosophy and the drive of where, where our next step is going to be? So it definitely is because the information on



57:59

this give you the information, and I'll say it slow, so everyone can write it down. It's going to it's turned up volume.org. And you can contact diverse works for tickets at 713-335-3445 or diverse works directly at 713-223-8346. And your contact, there's going to be six tow wagon.


Great guy, he'll give you all the information you need. Tow wagon, why, right? Native American, so if you want to come out, if you want to come out and see the project, it's gonna be July 16, at the divorce work art space at 8pm for the cost of \$5. That's if you don't, you know, attend the community workshop for the \$5 On Sunday, the 11th. So it's going to be the 16th is the performance in the video, come out and see it at 8pm. And that's 111 17 East freeway, which is i 10, at North Main. Houston, Texas 7700 to just Google it.

 Chris Harrison 59:10

Google it. So once again, check out turned up volume.org Definitely

 59:15

a great site. It's got bios of all the people that have been doing it for years. And it gives you a little bit of background information on who we are and and what we're doing and our mission statement and where we're going so

 Chris Harrison 59:29

good. And if you're a young person out there who's interested, contact them and see if

 59:35


definitely wear sleeves we've definitely been looking for, you know, it's hard for nonprofits right now. And I think this project has been hit, you know, we've been hit and it's been hard because we've the project is growing. It's growing and it's getting big, and we've tried to take it this last year from a you know, from taking it from one person solely fundraising everything to a committee of people and a host of people in here. Stan that love this project and want to see this project grow. And it's been tough this first year. It's fantastic. And so there's, there's a lot of fundraising and and stuff needed and it'd be great to see some people out there to support the project or financially support us if you can't come out to the show or there's definitely all that information on turned up volume.org

 Chris Harrison 1:00:22

Okay, thank you very much, Terry. Well, thank

 1:00:24

you for having me. And we hope to see you out July 16. Out there and of course works

 Chris Harrison 1:00:30

go out and join that so play a little bit music and we'll bring in the roundtable gang. I have no idea what the song sounds like. I just kind of got struck by the title and you know, JD selected as one of the songs he likes. So, you know, I guess when I say it's good enough for me. And so let's go with a little like gay spirit, Charlie Murphy, and we'll be right back on after hours Hold on, hold on that set one I tried playing earlier and it didn't work. So I tried a different CD player. And it's still not. Hey, this microphone is on. That you're shouting through. Alright, let me try it again. Come on, work for me. Coming it's a good boot good mood play.



1:01:25

Therapy. This is JD Doyle and I'm the host of queer music heritage heard our lesbian and gay boys is on the fourth Monday of the month. I'm bringing you a special segment about a new game musical called bed boys and beyond. And you heard that right. I said bed Boys and Beyonds and not Bed Bath and Beyond. The show ran in New York City last spring and will soon be seen in other cities. And there was an excellent CD of the show that was recently released. On this feature. You'll hear clips of the music and also comments from the show's writers Jeff Dobbins and Alfredo Alvarez. I'll let them do most of the talking starting okay, I'm



Chris Harrison 1:02:04

pulling that because it was the wrong track 15 I got busted by the track button. Okay one hit the wrong buttons. This is community radio completely volunteer



Jimmy Carper 1:02:21

and I'm just loving all of this



Chris Harrison 1:02:24

Yeah, I got Alzheimer's by proxy but sitting next to you yeah, let's try this make it so number one



Bobby 1:02:45

no man has I actually saw the episode where it goes it was painful in more ways than one the other night on TV That's too funny. Oh yeah. That cracked me up



Chris Harrison 1:02:58

Yeah, unfortunately so the one song I was trying to play kept going out so we went with Jeff crasner 110 in the shade which really has felt like this past week and and then some and then unfortunately he realizes was to be online last was on track one that was track 15 is what I wanted to play and said Why play track one and what Roy can't hear on those headphones



1:03:21

no yes he needs an adapter yeah



Chris Harrison 1:03:25

well if I do want him to get back here I'll tell him or second pair sitting in here get back in his microphone points or inviting you back. Roi ROI look they're right match your eye level there you go. Roi is blind as a bat their headphones Lord love the dog Sweet Jesus.



Bobby 1:03:57

Lord love a duck and everything else. Somebody needs to love this duck because he's really cracked anyhow. And just



1:04:12

like whoa, other comments were spouting tonight



Roy McCarthy 1:04:18

No, it's hard working with a bunch of



Bobby 1:04:22

sorry hard to fly with dragons when you're surrounded by gargoyles Have you looked in the mirror lately? Boy



Roy McCarthy 1:04:32

did you give them Hey,




Bobby 1:04:33


I am not responsible for the content of of other of MBB letters. Did





1:04:39


you find something to crow about? Okay,


 Chris Harrison 1:04:42  
you are listening to after hours queer radio with attitude. Here on Pacifica radio for the Gulf Coast. KPFT 90.1 FM, Houston 89.5 Galveston and ghosts check the worldwide web at KPFT dot o RG. It's time now for the round table. So I'm gonna bring your microphones back up. who was having stars? Star Wars flashbacks there? Darren's is in the house. Darth


 1:05:06  
and his sister Ella.

 Chris Harrison 1:05:09  
Let's go around the horn.


 1:05:10  
You've never met elevator con? God I think somebody hey, Ella Ville.


 Chris Harrison 1:05:20  
Jimmy, we're gonna get


 1:05:22  
queued up here. The anti depressant ellisville


 Jimmy Carper 1:05:26  
What do you think I'm doing? Writing on the Wall.

 1:05:30  
HMS Pinafore Okay, so


 Chris Harrison 1:05:33  
what what are you in the very middle of a motor major? Okay, time for music match Alright, so back all right. All right. Let's start off who's the cast of the insanity? So the SEC knows who it is fine. Starting over here.


 Bobby 1:05:53  
It's Merlin. It Stacy.


 Roy McCarthy 1:05:55  
As big roar.


 1:05:57  
It's well it's Matt It's

 Roy McCarthy 1:05:59  
Tony Tony in here.


 1:06:02  
David grandpa and John boy and Elizabeth and I

 Chris Harrison 1:06:08  
go by the name John boy because I'll be damned if I'm paying a fine

 Bobby 1:06:14  
I refer back

 Roy McCarthy 1:06:16  
they can find you they can find you. Okay, John. Boy, you're so poor I hear that the boy in Ethiopia who has your picture?

 1:06:24  
I'm so poor I can't even afford

 Chris Harrison 1:06:28  
and that's about my dating life those pictures of God everywhere I don't know. I will Let's



1:06:40

never mind the picture view and an Ethiopian



Chris Harrison 1:06:49

star stark contrast. little picture of me helping out feeding my nephew and not like the way you're thinking just two months old. Yeah. So all right. Let's do our MBB letters roll. You've got one I've got the other one. And



1:07:11

wait, did you get kicked out of them all feeding your nephew earlier this week.



Roy McCarthy 1:07:17

Until you



Chris Harrison 1:07:18

may your piercings get extra cold in the night.



Roy McCarthy 1:07:26

Just frost you have so many piercings, you must go to LA to go to the airport security. Grade surgical steel, honey.



Bobby 1:07:36

They don't call you Sheree duty.



1:07:39

Yeah, they do. They have gotten called twice back to back.




1:07:45

Just don't walk under any powerful man. Okay,



 **Roy McCarthy** 1:07:48


well smile, I just now got your letter here, or at least have not had a chance to really go through it right. Proper. However, I do. Get the gist of the first page here about being able to be cured of your homosexuality. There is no such thing. It's like, I guess I can say the word penis enlargement ads that you see all the place. phony, don't waste your time. Don't waste your money. He's been

 **Chris Harrison** 1:08:15

there done that and has has the models to prove it.

 **Roy McCarthy** 1:08:20


Just accept the fact that you're gay. I mean, you lie a lot less if you do really. And it's not it's more and more evidence is that it's not a choice. It is the way you're born. And it's not a an effective cause. It's because you're born that way. Because you're born that way. Which affects the rest of your life. affects as an E FF,

 **Bobby** 1:08:50

nevermind, I just let him let it go.

 1:08:53


I'm sorry. First returning I will. I'll get there eventually. It'll hit you shift gears.

 **Bobby** 1:09:01

Five minutes after the segment is over. It'll hit

 **Roy McCarthy** 1:09:06

the read my mind what it was that there was a philosophy going around homosexuality being caused have an effect. For instance, a weak father and an over domineering mother, and all this. They were the cause and the effect it AECT was you being gay? But it's it doesn't work that way. Just do your best to be happy with who you

 **Chris Harrison** 1:09:33

are. Yeah, that's that. You know, and don't worry about it. You have to be happy with who you are. Whether it is your sexuality, your gender, your race, your creed, your whatever religion,

your size. You know, the most important thing is it's your face, you're looking in the mirror, and that's who you have to make sure it's happy about it, of the situation of where you're at. and where you're going, and anyone else they can go FCC off.

R

Roy McCarthy 1:10:05

I'll be honest, and the whole grand scheme of things what is so god awful terrible about people with the same sex who love each other? Or hop in the same sack? When you could say what's going on out in the world? You know, when I mean the raping the murdered mugging and all this other stuff wars. Well, a lot

⦿

1:10:25

of thing comes back down to sex. I mean, as a country really we have a lot of hangups about sex. An awful lot. I mean, publicly,

⦿

1:10:36

publicly. Oh, yeah. Yeah, there's those those hangups get hung up when the door closes in your at home. I mean, like the buttoned up suit and ties that all my female friends who are in the dominatrix business service, it is corporate man, it is, you know, it is the little Southern Baptist guy going to church with his wife and his little children on Sunday morning. On Saturday night, he's locked up in a little dungeon over off of Fairview and you know, that's

B

Bobby 1:11:08

soaked tie isn't around his neck.

R

Roy McCarthy 1:11:11

And, you know, this one, congressman or senator who got booted out just this past week,

C


Chris Harrison 1:11:20


and he was running for senator in Illinois.


R


Roy McCarthy 1:11:23


His ex wife was ex wife was, and this guy is against. He's very pro. The federal marriage amendment. Ryan, he's Republican, right. And he's very much pro marriage amendment that would deny us the opportunity to get married. His ex was one of the causes for divorces that he used to make her go to sex parties and service people Terry, where I am


 Bobby 1:11:51  
Seven of Nine on and


 Chris Harrison 1:11:53  
unfortunately your husband and unfortunately, her husband wanted to play a little six of nine in front of an audience. That's kind of hot. I'd watch sorry.


 Bobby 1:12:05  
I was hurting and Roy's head about that. Yes, that's her that night.


 Chris Harrison 1:12:12  
I thought I heard a squeaking wheel.

 Roy McCarthy 1:12:15  
So she I tell you what, she was

 Bobby 1:12:19  
a beautiful woman. She's a beautiful woman. Her husband was a psycho but she was a beautiful Yes, she was.

 1:12:27  
Okay, so let's get some fetishes. Well, we want one let him have one.

 1:12:33  
What's What's the old saying? I once knew a necrophiliac. VHDL is a sadist but then he realized he was just beating a dead horse. Oh even if

 1:12:51  
you couldn't spell necrophilia.





1:12:58

Receivers at the way back fall 1974.



Chris Harrison 1:13:01

Dean, if you're still listening, I need a delivery.



Roy McCarthy 1:13:08

We can listen in Monday morning. Howard Stern has to say thing is he's here use them now.  
But he's



1:13:16

such a stern talk 12



Chris Harrison 1:13:20

delivered? No. I was talking to Dean Becker.



1:13:27

What was that hand gesture, Chris.



1:13:29

That fellow with the apricot Ascot never showed up? Did he know?



Chris Harrison 1:13:34

All right, what about Smiley's letter? Somebody somebody saved me before I play music.




Roy McCarthy 1:13:41


You got a picture here from Newsweek magazine of a skinhead given the Nazi salute in front of  
the Capitol building are any





Chris Harrison 1:13:49


hot he's really high. So if you really think so when what district was he elected to represent?

 **Roy McCarthy** 1:13:54  
I think somewhere here in Texas


 1:13:58  
I know he's writing with he's running with George Bush for vice president

 **Roy McCarthy** 1:14:04  
says Here it says here he's a he's a staffer for Tom DeLay.


 **Bobby** 1:14:09  
Because you know, Cheney's heart can't possibly make it another four years.

 1:14:16  
I'm telling you girl though, like take this little racist guy take the little the SIG Howe off of and put him in a pair leather suspenders on a nice little pair of chaps and he'd be fit for the rip cord and

 **Bobby** 1:14:26  
put him in a leather harness and a leather sling.

 1:14:30  
We'll just on my bed. I don't care if you're hanging somewhere in a dungeon. He's hot. But haters did not apply. Thank you very much.

 **Roy McCarthy** 1:14:38  
Well, it is clear that we have ways to

 **Bobby** 1:14:42  
sort out haters.



Roy McCarthy 1:14:44

It is actually a newsflash for us so to speak. That hate groups are on the rise here in the US cheese. Yeah, as if we didn't know.



Chris Harrison 1:14:59

What about Smiley's letter or more Smiley's letter.



1:15:01

Well, are we over the racist guy and we're done with that. So onto my page Thank you Smiley. I love you too. He's finally I have managed to pick up what you've gone through you were mugged and fought back which resulted in being stabbed. Okay? I have feelings for you. Not the strong jealous lockdown, but feelings men love the look that feelings, feelings and then the same. So I was worried.



1:15:33

Ah,



1:15:36

thank you. So we're gonna make fun of you for at least another paragraph. Oh, okay. Stacy, I know I told you it was my page. So Stacy you're in for when? At double I have a surprise you're another one I can't wait till I can't wait to you lay eyes on me I'm not Arnold muscle I'm skaters former surfer tone who has done five years of prison around racist Nazis and militant blacks I kick that AWS you can say see complete sentences too much effort Yeah, I know letters are spacey but who cares dot dot dot you I just couldn't make out the last one is a bit choppy. Hey, hey, hey, National AIDS testing day is coming. And then Stacey depending on the weather the station will fade out due to interference 9.1 Where something God listens to redneck station somewhere in Texas comes in loud and clear. So when I said Scott metamorphosis I'm saying that literally some country whiny chick krones about Jesus.




Bobby 1:16:59


Just imagine Scott, turning from that to Oh my god.




1:17:03

So now I understand. It's also clear. Thank you smiley for clearing that up. Yeah, there's a group photo, Jimmy. Hi.


 Chris Harrison 1:17:13  
We need to get another group photo taken.

 1:17:15  
It's Jackson, Miss Parker was great beyond words. Good for you. Good for KPFT Chris, I cannot wait till once again. We are face to face only a few months longer to go. There was a letter expressing my best ability. What KPFT means to me and the letter with Matt clippings was weeks July June 19 Mailroom is setting up I have a second rough draft of some programs I heard on something


 Chris Harrison 1:17:43  
had north of the equator ROI for real.


 Bobby 1:17:47  
Does anybody know who this cute Spanish guy who walked in the room is?

 Chris Harrison 1:17:50  
He looks vaguely vaguely familiar. It's not blonde anymore.

 Bobby 1:17:55  
It's not blonde anymore. I really true that neither am I.


 Chris Harrison 1:18:01  
But okay, so wait a little bit. Yeah. Where's


 Bobby 1:18:06  
your spiky, cute little thing? Are you sleeping right now? So Roy,


 1:18:10  
there's a question for you about some lady that asked about smiley status with no internet introduction on June 19. What he doesn't know who she was. Roy, there was a lady who was no introduction asked about my status. And that was June 19. Still don't know who she is. But


anyway, June


 **Chris Harrison** 1:18:27  
probably Melanie was Yeah. Melanie felony. Who's Melanie

 **Bobby** 1:18:33  
the conversation from earlier about Melanie the the the person who was at that at the table the trolley would with the with the straight guy and the straight guy was hitting on her not knowing what would


 **Chris Harrison** 1:18:47  
He loves love Jimmy's big faggy voice we got a letter in from David saying hello and the day he was Oh David. David wish he could be here for the Pride Parade. He will do anything to be able to come to Houston to be a part of our family. So when we can find him something in Fort Worth I'm not sure if they've got a queer radio program up there. I know Austin does and College Station does I'm not sure about area Oh, he wants to know where we can get a humbler

 1:19:32  
have to ask ask Max. You missed

 **Bobby** 1:19:38  
that one. Over a month ago.

 1:19:40  
It was trouser LIS radio. Whoo. Tell hey got us pledges didn't it?

 **Chris Harrison** 1:19:48  
Tell Jimmy Hello. He is special. YES. Jimmy is very special. In that little yellow bus sort

 **Bobby** 1:19:53  
of ways. Is our illustrious leader







1:20:00

We've got here as the leader which what did they go?



Chris Harrison 1:20:03

They sent us a a full, a full page out of the USA today talking about colleges becoming gay friendly. And there's a party's Yes. A picture of a gay Youth Pride Day Parade in Copley Square in Boston. And even some rainbow flag pins from Tufts College. Showing how long how far we've come along with this tufts college tuft not tops tufts,



Roy McCarthy 1:20:35

yeah, definitely tough to T u of t.



Chris Harrison 1:20:38

They got a they got some things in here some thoughts of students. When you're starting a college search and you fall under the LGBTQ umbrella, they asked a couple of two undergraduate students and a rich student graduate for advice. And they were Yeah, there's the alphabet soup they're actually put on here the Q stands for queer but molecule it's queer it's usually questioning as they say is make sure your school has an equal opportunity policy that includes you then look for GLBT resources and programs asked to be connected to other gay students not for hookups seek out openly gay and lesbian faculty in your field of study which will really help when you go to theological school but a high speed lan here's one who was a University of Utah



Roy McCarthy 1:21:42

person who's gay in that in the religious freedom study, I think they'd have to go to a Catholic seminary



Chris Harrison 1:21:50

he had to say seminary but now it's just interesting how much it's it's gotten to talk with



1:21:59

so days punch line was so far away




Chris Harrison 1:22:03

you know, how much people are looking to to be a part of our community and bring us into the fold so to speak I mean Philadelphia that the town where the area cutter I'm originally from

old so to speak. I mean, Philadelphia, and the town where the area cater. I'm originally from, don't hold it against them. The fact of you know now they're going after the gay dollar. I hear the good food they're talking about tourism and so there's a lot of these there's a lot of Philly ads but there's Philly ones for the gay community including get your history straight and your nighttime gay

 Roy McCarthy 1:22:38


I think I think I like that. I think

 Chris Harrison 1:22:40

another their slogans is the original home of brotherly love little TR Kenzie, and don't forget Boston

 1:22:50


in the Boston wives

 Chris Harrison 1:22:52

or the Boston marriage. Marriage is trying to find their there was an article in the New outsmart little blurb about the gifts the website

 1:23:01

you're such a page turner really just

 Chris Harrison 1:23:04

summary here. I believe it's [philly.org/before](http://philly.org/before)

 Roy McCarthy 1:23:10

between the covers

 1:23:12

[philly.org](http://philly.org) Your horsing around this coming

 Chris Harrison 1:23:14



Chris Harrison 1:23:14

from Pulp Fiction. Pulp Fiction. Pulp Fiction is when it's what the rednecks do when they go out in the woods and play with the trees. Because the cow was too smart, too new to run away.



1:23:32

Boy, you can pay for your wall with that one.



Chris Harrison 1:23:36

Well, I'll try and find it in here. It's in here somewhere I know see, it's not trim if you're listening telling what page it's on call.



1:23:45

Hello? Oh, well,



Chris Harrison 1:23:47

you know, I'll figure it out here sometime. Now if I was at wherever actually started to get the things going right. Then it'd be a wonderful thing but you can do it



Bobby 1:23:57

while you're long as the show been on the air



1:24:00

since his live radio temporarily experiencing technical difficulties. Yeah,



Chris Harrison 1:24:05

sweet six June problems we are at shadow. Rune. You know, maybe we'll just do that



Bobby 1:24:14

you do that? Well, you know, you bring out your inner east coaster. And you know, yeah,



Chris Harrison 1:24:21

that's the funny thing about it. I go back to



1:24:24

and that's a dead ringer for Bugs Bunny.



Chris Harrison 1:24:26

I'm sorry. Go Philly. G O P HIL a.com/gay. And that's the website to find. For the gay look at Philly, Philadelphia. Philadelphia. Yeah,



1:24:44

I knew you could do it. We had faith. The store. You know, I'm



Chris Harrison 1:24:48

going to say a little music break here. I'm gonna play some new music for you. This is one song that intrigued me to know and this is true. Ouch. I'm gonna guess the name of the group is Odd Squad. Kind of a scary looking group. But this is a cute little song we're gonna play. It's shells us. And trust me ladies and gentlemen, you are not going to hear this anywhere else but on this show. So here we go.



1:25:24

Ladies and gentlemen, my name used to be Elvis Presley, and I didn't die. I had a sex change. Now you can call me show this to see Elvis shows the trends build



1:25:47

and I ask people all over this country to do one thing. Come out. Come out come



Jimmy Carper 1:26:18

there we go. Coming out of hiding by Pamela Stanley, who had some some fame in the 70s as a disco queen, she is from Dallas. And yes, and that was the special buddy Johnston mix. All those little things that you heard were on separate tapes that he he he put together every week manually. He inserted it. He played that the song and inserted all of these little pieces



Chris Harrison 1:26:53

every week. It's like getting where it needed to go.



Jimmy Carper 1:26:56

That's right. That's right that Stacy and I were just talking about that because he came out to that. Oh, yeah, he came out to that town. And we're talking about the late 80s here. Again,



1:27:10

I'm loving the you know, it's Robin Tyler and Yeah, Ben Dyck and I just 14 years old hovered underneath my comforter in in humble Texas like laying in my water bed with the light on like this little like I had blue light kind of thing going so I could barely see and I just blue light special in this whole like, you know sneaking the phone like climbing out the window with the extra long phone cord. So I could talk out loud calling in and smoking cigarettes pacing back and forth, waiting for my mom to wake up and catch me on the phone with a bunch of gay people.



1:27:47

With my pink crew



1:27:48

cut like it wasn't you know, like, Come on mom. But you know, that was like I can that's how I came out. I literally



Chris Harrison 1:27:58

could not I couldn't imagine you being in the closet. There was no closet but it was like this isn't my beaded curtain. No, my my transference



1:28:06

into being an openly gay person went from not kind of knowing kind of going yet back and forth to realizing and understanding what gay was and going okay, that kind of fit but at the time, I was still relatively bisexual. You know,



1:28:27

I mean, I was 14 I was.



1:28:28

I was like that little

I was like that little