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SUMMARY KEYWORDS

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00:04

Well, I wanted to read you directly out of the tax newsletter first of all, and then I'm going to talk about my my recollection of her longtime tax member and former president Carolyn Marie Patek age only 36 died of undetermined causes on May 14 1997. She was found in her apartment by her mother, after repeated telephone calls went unanswered. In December of just last year, Carolyn returned from having her sex reassignment surgery in Montreal. She had looked forward to her surgery, and she was equally enthusiastic about getting back to work, and getting on with life as a, quote, new woman, but employment proved elusive for Carolyn after her surgery, and she went nearly five months without being able to find a job. She was really pleased and excited about finally landing her first post surgery job. And unfortunately, it lasted only one week. She fainted while at work and was treated by paramedics at the scene. But she refused hospitalization, and was allowed to return home on Friday, and the following day, after realizing she was too weak to work, she paid her initial visit to her physician, and in less than a week, she was gone. Now, there were some there were some circumstances involved with this. Carolyn had been out of her job. So she had no hospitalization. And she'd only been on her new job a week. So once again, here she was without hospitalization, perhaps if circumstances had been different, perhaps if she had been able to have a job, and be able to afford to go to the hospital, the day that she painted, her life might have been saved. And now we're never going to know that bring this up, because so many times on this show, we talk about ended. And we talk about the employment non discrimination act. And we talk about the issues of employment discrimination against transgenders. And we talked about it is if it's something that's abstract, well, it's not. It can kill people. And in this case, it may very well have contributed to Carolyn's death. And that makes me very, very angry. How many more people do we have to lose? I'm tired of burying my friends. I'm tired of watching my friends commit suicide. I'm tired of seeing things like this. But Carolyn, enough is enough. When you hear us on the show, and you hear us talk about these issues, I want you to stop and ask yourself a couple things. Most importantly, what have I done for myself? Where's my self esteem? Secondly, what have I done for my neighbor? And if you don't think that's important, listen to what happened to Carolyn Patek. Know that she had friends around her and even that wasn't enough. I'll leave you with this thought as we listen to this music fade out, friends and neighbors if we don't take care of ourselves, who will



06:03

I wanted to just share something in the last conversation that I had with Carolyn is last time I saw Carolyn was about a month before she went for her surgery. And I asked her then what

~~Saw Carolyn was about a month before she went for her surgery. And I asked her then what~~
what kind of a job did she have? And how do they feel about her taking off time for surgery? And what kind of an economic foundation did she have under her feet when she was going to come back? And her response was, don't worry about it. It's taken care of. And I said, well, but that didn't answer the question. You know, what, what kind of an economic base Do you have under you? Well, I guess now we know the answer was she didn't have an economic base. And I want to I want to say this, to those of you who are out there tonight, and you're thinking about perhaps doing surgery. First of all, surgery is not a race. It is not a right. Surgery is something you better think about and you better think about it long and hard. One of the things that the that I talked to Carolyn about many times was that Carolyn was a woman in a hurry. And sometimes that's good. But when you're talking about issues like surgery, and having an economic footing under you before you go for it, it isn't good. And in this case, I am firmly convinced that her hurry was a contributor to her death. I want to say to those of you who are out there and spouse, I know there are many of you tonight who are Dr. Cole's today, and we're listening for the first time. I want to stress this until we until everyone gets it. You have as long as it takes to go for surgery. It doesn't need to be in a year, or two years, or whatever. But do not put yourself under the time pressure. Make sure that you have thought it through, make sure you have an economic footing under you make sure you have a job. By all means and for heaven's sakes, do not hang yourself out to dry. Well, last time I talked to Carolyn, she got disgusted with me. And she said, I don't need to hear this from anybody, especially from you and left. And so consequently, I did not go to her funeral because I didn't feel I felt like Carolyn probably would not have wanted me there. But that conversation has haunted me ever since especially when I got the news. When we were driving home from the club, I turned to my life partner and said, This is a woman in trouble. And I don't know how to reach her. And it really gave me goosebumps when the phone call came that told me that she passed away. And I just want to encourage everybody if there's anything that we want to get across to you in this show, if you are a transgendered person is do not put yourself under pressure. Do not allow anyone else to put you under pressure. It is your life. But this is not a race. Be sure of what you are doing. I have watched too many people run through transition, fly for surgery and thrive years down the line say to me, God, I wish I hadn't done that. And you don't get a refund. So that's enough. I just wanted to make I wanted to get that message out there. Well, we've still got the PAC show. Yes, we do. Dixie is waiting in the wings. And we have Michael Crawford sitting in the lobby. Michael



09:26

Krause is coming up right after this piece of music that he so generously brought with him. Thank you bye. Bye, Trixie. Group. Tricky, tricky, tricky, tricky. Okay, not Trixie,



09:39

that's later we have Trixie in the brain



09:40

here. Tricky and tricky. Is album at pre Millennium tension.



09:47

I'm not touching it. Yeah, no, right.



09:49

Here it is. Right before Michael Crawford and this is I don't know. The title of this is good. Pre Michael Crawford music It's called lyrics of fury. We'll be right back



10:11

every guest is a read every day I walked in knowing what's been invalidated again folks I do begin folks so you know I said I was gonna play one song and then played another



10:25

you know that's why this is called



10:26

library I know it I know



10:36

tricky and you're listening to it on after hours queer radio with attitude on KPFT Houston and ke O 's College Station on Jimmy Carper. Cerro de Palma is here. And we also have quackquack My goodness, that was real good.



10:58

The collective scream,



11:00

okay, nobody has a name. You're just core actors. I



11:02

didn't know we have names. It's just a little earlier you said Michael Crawford was here. And it's true. I am here. But I'm here with three of the other members of quick Artists Collective.



11:13

I kind of assumed that people who listen to this show or have listened to the show for many years would recognize the name Michael Crawford before they would recognize the name



11:23

quack if we tell said that these people are all they're cracked up to be?



11:27

The name of love, honey.



11:28

We said y'all were cracked up what you're supposed to be then people would wander by



11:33

I see hands in front of my face. No, no. Okay,



11:36

so what is flesh in the hand Quack,



11:38

quack quack has actually been in existence for three years, or a year and it's constantly transforming members.



11:46

One year? Yeah, it was three years. Now we're one year old. Quack is queer artists collective. And it's a performance art group comprised of lesbian gay. Do we have any lesbian gay and HIV positive 20 Somethings who do video writing and performance and



12:06

movement in costume,



12:07

I've noticed that.



12:10

And we are here to promote our upcoming show, closer to the bone, which is going to be a diverse works of art space. June 20 21st, and 22nd.



12:22

A pervert like me would be interested in very much so. Very welcome.



12:29

I saw the show last year. And it was very moving. It was It was part parts of it was hard to sit through.



12:38

Which show was that? Do you remember when you saw it? Because in the past year, there have been this is like the third quick show in about



12:44

a year was the one in which Alex ripped his heart out and offered it to the audience.



12:48

And 2038 I think was that that was a that was? I'm sorry.



12:55

That was the first show that was shouted me out. Right. And there was a subsequent Show in January. And third, actually, oh,



13:03

but um, and this show is titled closer to the bone.



12:00



13:06

Okay, and what's the theme? What what are we? What are we about?



13:12

Well, I think we're trying to stylize and, and possibly make more professional, our, our performances even though I mean, we are not actors by any means we're still working with a kind of rough raw edge. But anybody can jump here anytime. But I think but especially Lisa, who hasn't said a thing.



13:35

This show actually all of us. Pretty much all of us are revisiting old works, like works in progress and making them more complex, staging them differently using video and movement and incorporating different aspects into the pieces.



13:50

And we're also benefiting from the wonderful assistance of we had Janelle Rodriguez come in from San Francisco, who is a video artist.



13:56

She's a Puerto Rican lesbian from San Francisco, and she rocks. Fabulous. Yes. So she worked with us for two weeks in a media residency where we shot and edited the videotapes that you will see in the show. And we're currently working with the performance artists Keith Hennessy, who's also from San Francisco and he asked this, I don't know I guess he's really well known for, among other things, getting naked in his performances, which he actually did in the performances. He did it this weekend at diverse works. So he's, I guess, more or less directing our show. Oh, good. So it's coming along real well,



14:32

is it seems that nudity is a big thing in in in theater these days that



14:41

kids nudity is actually it seemed to me it's not real. It's not a reaction, and it's not done good. More of a political thing. Exactly.



14:50

Yeah. It's not about getting naked. It's about displaying the body and and investigating the

body and how it's represented and all that postmodern kind of stuff. Although we are post postmodernist at this point, and nobody's vulnerability,

15:04
right, okay.

15:07
We have one more question. When is it?

15:11
Hi, Courtney?

15:12
It's June 20 21st and 22nd. Next Friday, Saturday and Sunday on Friday and Saturday nights at 8pm. And on Sunday afternoon at 3pm.

15:23
Okay, and if I want to go I just call diverse works.

15:27
Yeah. Called diverse works

15:29
and reservation because it will sell out.

15:31
Yeah, this because this is a Pride Week event, right?

15:34
It's a Pride Week of Ben Ben. And the for the first two quick shows the opening Knights have sold out. And the second Knights have come very close to selling. And this time, we're doing more publicity. And I mean people need a bigger name right? People are beginning to

more publicity. And I mean, people need a bigger name, right? People are beginning to recognize quack, more diverse audience.



15:51

And I guess maybe the question people would ask is where's diverse works located, and reverse workflow is located on 1117. Gulf freeway, East freeway, and how you can get to the diverse works as you go down Main Street. And as soon as you pass under the East freeway, it's in the warehouse district,



16:10

which is near your beach downtown. It sounds far and complicated, but it's really,



16:13

really it's very easy to the freeway that's very complicated to me. It's like Oh, my God, I have to go on the freeway and try to exit now. But it's but it's downtown. Until Main Street goes over right? You go over the U of H and



16:28

then yeah, go past U of H downtown,



16:31

underneath the freeway.



16:34

Right on nailer. I love the way



16:36

that you make gestures. With white letters. It says diverse works art space and an arrow pointing right so you can't miss



16:42

and go past the sign it says Bienvenidos Welcome to North. Is that right? Basically? I said that right now?



16:50

Okay. We love Chuck. Yeah. But so this is like a really great time for quack. Because this is, as we said before, this is our third show within a year. And we have been fortunate enough to be, I guess, company in residence at diverse works, which basically means they've helped us an awful lot, particularly Loris Bradley, who's the performance director of diverse work and a lesbian. She has set us up with I guess, residencies with people like Keith Hennessy with Janelle Rodriguez and with other artists who've come to Houston, and to perform it diverse works. And now it's it's really interesting, because after this show, we are going to be a more of an independent organization, more of an independent company. And we are considering the idea of expand beyond simply just being a performance based group. What does that mean? It means the field is wide open, it means that



17:57

workshops pony into poetry circuit cafes,



18:02

yeah, the possibility of doing installations, we still haven't figured it all out yet. All we know is that the possibilities are wide open. And we want to be a resource for the queer community. Yeah, I mean, I think one of my goals in terms of being a part of CWAC is to help create an alternative queer culture here in Houston. Because if you've noticed, one of the things that people say a lot is they want to leave Houston, they want to escape from Houston. Because there's nothing here to do nothing cool. Nothing exciting. And the most fabulous thing you can do on a Saturday night, besides listen to after hours, of course, is to go to heaven. And you know, Heaven is not all that. So we're hoping to like, I mean, to do great stuff, and cool stuff so that people have a place to go, but also to encourage other people to do stuff. You know, because I don't think any of us really had training as performance artists, before we got involved with Kwak Well,



18:57

what does it mean to be trained as a performance artist? Because from an old career looking on the you know, from the outside looking in performance art seems to me a lot of people get up and just spill their guts.



19:12

Well, I mean, I think what I mean by that is that we have not all been schooled at art schools.



19:18

And one thing that there's a lot more that goes into it.



19:21

Right? There's a lot more that goes into it. I mean, and me, for example, my background is in political organizing. Oh, yes. And I just happen to come into Quack because I knew a lot of the people who are in it. But it's great. I mean, it's wonderful. It's a way of doing community related work. That's not just simply, I don't know, narrowly politically defined. So I mean, we're having a great,



19:52

I failed to see where it's now early, narrowly, narrowly politically confined. I think it's very politically can



19:59

Oh, well. Yeah, it's very political. And we acknowledge that. But we are not doing the kind of work for example that the caucus does. Our work is in a whole different arena.



20:09

And even though confinement might be sort of kinky, we're not necessarily confined. Oh, I know that. And the other thing is that if you want to get kind of like a discount on your admission price, there is a drop box for Streetwise at diverse works. And you can get two bucks off I believe, if you come with a hygiene product like deodorant, toothpaste, whatever you want dishes or canned goods, clothing, anything that you think that Streetwise might need, we suggest you bring for the disc,



20:36

bring it anywhere. Yes. Oh, yeah. But I



20:39

I think I think going back to your earlier question about, you're asking what performance art is, and, and it's not just stepping onstage and spilling your guts and leaving, and then talking about it, I think I wanted to maybe just speak a little bit about the process that goes into it. We spent around six months preparing for the show. Next week is upcoming show next week. And so throughout the process, initially work on personal narratives, kind of dealing with some particular issues or things that we'd like to talk about on stage. And so the process has we worked through that for a few months of through personal narratives, highlighting or, or pointing, pinpointing particular particular topics or issues. And from that point, begins that begins another process of, well, how are we how do we bring that onto the stage? So do any of y'all want to comment on that



21:31

on the process, so for me, too, it's, it's a very personal process. It's personal, exploring different parts of myself creatively, and what I want to express on stage and how I want to do that, and also the process that I'm going through, because we're all very different, we have different voices and different issues that we want to deal with, together as a collective. So the process also of getting to know other people within the group. And understanding where they're coming from, and giving each and every one of us the space to do that in together as a collective, of



22:06

course, I'll probably find it expand yourself. Yeah, actually, I



22:09

was just about to add that. I mean, I don't know if so much. I think the work that I'm doing with quack is actually personal. But some of the things that we talked about in our preparations actually make me think in terms of like the larger community and what I want to represent on stage when I get there. So it's not maybe it's not about me, specifically, but I'm willing to, like, you know, take on the cultural baggage and bring it out there and let other people talk about it. And to generate this like conversation.



22:32

And I think part of that is coming is from creating a space where we can encourage and empower each other to explore these particular issues that you know, the necessarily as an individual, maybe it'd be more difficult to do. But I think within that space that we create, that is supportive, and empowering, we're able to take on these particular projects.



22:55

And as a way of, I guess, connecting the personal narrative and the personal issues that come out of what we do as quack to guess the more political aspects of our community. I find as a as a political activist, and I guess artists now that time will tell Quack, quack is great. And I'm really excited about Vega part of quack, I'm gonna let that little snide remark, just fly by me that one of the most, one of the most, one of the most gratifying things about being a part of quack for me, is that it is the only queer organization in the city of Houston, that is CO gendered, multi ethnic, and that is actually creating something good.



23:41

Don't you think this is a group? Yes. Don't you think this is a group that can take the political and draw it down to the personal?



23:50

Or maybe vice versa? Exactly.



23:52

But what kind of topics are we going to be covering? Sample Chuck? Oh, dear, can you give us an overall you know, what your?



24:04

Well, let's start with Alex. Maybe now think about that just for a second. All right,



24:10

well, and there's one particular piece and it's titled 2038. And it's a piece that I'm revisiting from the first one I did in the series of hormone provement. In closer to the bone, which is what our show was titled, in 2013. I'm exploring issues of what my son in 2038 would be exploring. He she is in her inhabit it inhabits this space that goes deals with broaching the issues beyond ethnicity and gender. And so it has this character that's, that's much more comfortable dealing with those intersections of gender and ethnicity, then, who I am and you know who I am now in 1997. And so this character in the future, I'm projecting this ID You have what it's like, if this, you know, for somebody to go beyond that or to do well or to be able to more, I guess, how do you put this? Somebody who's living these intersections in a more positive empowering way. And so the second piece that Michael Crawford and I are working on is titled,



25:21

it's an actually entitled between us, which is kind of a title we came up with at the last moment. But the piece itself explores issues of, I guess, sexual communication, trust, honesty, lust, intimacy, and all that great stuff. But everything wrapped in it between an HIV positive guy and an HIV negative guy who meet in a bathhouse. And one of the really cool things about this particular crime that



25:44

happens



25:45

every minute of every day. Yes, we know. And I'm serious about that. One of the one of the really cool things about this particular quick performance is I'm making my debut as an HIV positive love God. And this is like one of the the first public arenas where I have come out

about my being HIV positive and



26:08

how I know that this has all been very recent for you. Yeah. So how has it affected your life coming out HIV positive?



26:20

Well, okay. I actually, it's 25 words or less. Have you gotten the limitations?



26:28

Have I What have you seen the limitation Capulets limitations of my life? Yes. No, as people shutting doors, and your faults or anything like that?



26:36

Well, I mean, but even even before I found out that I was HIV positive, I had a habit of kicking in doors that people tried to shut in my face. So it's not like I'm going to allow them to do that. Now, I have found figured out some other things that, for example, Houston has had one of the worst responses to the AIDS epidemic of any city in the country. And it's absolutely amazing to me that we still don't have a vibrant AIDS activist community.



27:02

Michael was what was that? Michael was the adage that Stokely Carmichael said



27:07

this is cute little line that Stokely Carmichael said when he was referring to Houston, I guess after like when he came through and was trying to foment dissent and everything. He referred to Houston as being a hotbed of athletes. Yeah.



27:20

And filled with consuming indifference.



27:22

Exactly. And so that's what I'm finding a lot of, I mean, I've been really frustrated that some of the things that I need aren't here. And I'm frustrated that I actually have to go out and create

them. But on the other hand, it's made me and I want to be careful when I say this, almost bored with the local queer political scene, because nothing is happening. And I don't want to waste my time just spending in energy on the divisiveness and the internal conflicts that are racking groups like the HCI PC. Instead, I'd rather actually doing something really cool and really positive, which is what quack is doing. And initially, when I found out that I was positive, I was desperately searching for an HIV positive support group. Not wanting one of those whiny Tein I wanted something really cool. That just doesn't exist. Yeah. So I was gonna create my own, but then I found quack and, and quack save by life. But even though I've like an eight step, I'm the only HIV positive member of the group, just them allowing me to work through stuff through the creation of the pieces that I'm working on, has been an extremely big help. And Kwak is, you know, pro positive people all the way. Sure.



28:45

Yeah. I mean, like, at the same time, I mean, we, each of us benefit from the experiences of the others. So it's not just like it goes in one direction. I mean, absolutely. Since Michael has joined the group, the group has, like, you know, elevated his energy and spirits like 1,000%, so I just had to get that in there, too. How come? My microphone doesn't sound as loud as Michael Michaels? It's loud. Okay.



29:05

I've got the meters over here. I'm Lisa. Yes.



29:12

Issues, Lisa. Yes, yes.



29:13

Yeah. Let's see. I'm kind of shy. What? I'm kind of shy. Oh, I'm shy performer marches. I've gotten a little deeper. Like I did the very, my, my first performance was last August shots from the outfield. And after that I dropped out of quack because it just it totally rocked my world. And it was really intense for me. And I was scared. So let's see, the issues that I'm bringing up. I've gotten a little bit deeper. I'm exploring and I'm going to be really vague. It's exploring issues of sexuality, gender, gender bending. Mother issues, or I shouldn't say that. It's in a context. There's also Hubert your last piece touch on on gender and gender pay did in a very, I think superficial way like I've gotten a little bit deeper, so maybe a little superficial and it's humorous and it's, it may even be a bit ridiculous. But there's there's a there's an underlying more serious context and there's a lot of symbolic meaning to different things that I'm doing and metaphorical type things which either people can maybe people will get them and maybe people will just take, take it for what it is to what's, what's the one of the pieces called? There's Little boy blue, and then there's insects. And it's, that's a piece about my horrid history with insects and how they've haunted me my entire life.



30:45

You are not alone in this. She's me, you are not alone.



30:48

It's a very rich piece.



30:50

So the experience for me it's, it's been really incredible and really powerful. And I'm really looking forward to it.



31:00

And this is all occurring at diverse works



31:03

diverse work diverse, diverse works. During 20/21 and 22nd 8pm 8pm. On Friday and Saturday 3pm on Sunday. Can we give ticket prices? No, no, you can. Okay, but you haven't. Okay. Tickets are \$12 \$10 for diverse works members and \$7 for students and senior citizens.



31:26

Do you have to be to be a senior citizen?



31:28

I'm not quite sure. I guess if you just go up and say I'm a senior. They'll give it to you. But you're not quite that. Oh, yeah, dear, you're only 21



31:38

You'll say anything on the show? Well,



31:41

I mean, and just like I guess, Lisa said something about people may or may not get the work that she's doing, which is very good, by the way. But check, it actually had a conversation about when we were editing our video pieces. It's like, well, maybe people won't get what we're

doing. But in that case, that would probably mean, and I guess this wouldn't necessarily apply to Lisa because she's a woman. But really cute boys would come up to us after a question about the meaning of our work. And so that's a positive.



32:12

My experience from watching quack Is that me there's a lot that's thrown at the audience in a short amount of time. It's hard to take it all in. And it's really overwhelming. It's one of these types of things you are totally exhausted when when it's over. And I'm talking about the audience.



32:31

Yeah, well, actually, now that I feel a little bit more comfortable with the original question, I will go ahead and answer it. And that is that I mean, in terms of trying to exhaust the audience is definitely one of my projects, this time around. And a lot of my pieces have to do with confronting the audience in a more direct manner, and actually trying to like unsettle people more directly than they have been in the past, not political to sit back and kind of take the show in the dark, but to bring the lights up and have them I don't know, either react or,



33:02

ooh, that makes us nervous. Yeah. Which is a good thing.



33:05

I mean, because I mean, we all feel very nervous, too. And theater doesn't just happen on the stages. So when the audience,



33:10

the audience likes to just sit there and have things done to them. They, they don't want to have to react. Right. I



33:17

mean, I think part of what you said about they're exhausted. I mean, I don't think we're trying to be didactic trying to be preaching part, part of the project is to shun mr. show, like different lens is



33:25

exhausting.



33:26

Well, the thing is that we're not just about you know, I mean, it's it's as, although it is a very political project. I mean, we're also interested in the concept of what is art and what is performance art, and what happens when you come into the theater. And so, I mean, aesthetically speaking, you're also up for a challenge as well,



33:40

right? It's not going to be totally passive, it's going to be much more of an interactive model.



33:44

And there's lots of sex.



33:47

Okay, let's talk about stuff that's gonna get people there. Yeah, rather, what if you sell out all three performances?



33:56

That would be absolutely wonderful.



33:58

Well, we have this vision. Yeah. But what about the people who well



34:02

wanted to see it and couldn't



34:06

we're going to be doing other things in the future. We'll be around crack is not going away. Yeah, in different contexts and in different spaces. So that people will have a chance to see us if they don't are unable to see us this time. They'll be able to see us in future projects. But we kind of have a vision, which was, I guess, really very well articulated by Lisa. Basically, we want to become legends. And we dream of that day when stop is the opening act for quiet okay.



34:41

So anything more to add?



34:45

Well just come out and see the show.



34:48

You'll be in for a surprise and I think people will go away with a really good



34:51

are we going to do question and answers. Oh, yeah.



34:53

Oh, yeah. All right. Sixto called in, hey, Sixto, I think stuck are all six days.



35:00

The tickets are \$10 at the door \$7. Correct. And reservation line is 713-228-0914.



35:11

Okay, so we were trying to get an extra couple extra bucks for Quagga. Anyway, 6692626 those great, he was one of the founders of the graphs. And he is like 60, apartments, activists, you know, all over the place. He's just fabulous. And he's not here be able to be with us here right now. Because he's going to be in conferences for the next few days with the National Performance Network, which is a nationwide organization of 60 performance arts organizations, and he's involved with that, representing our area of the country so big future for him big future for quack.



35:45

He's, he's, he's a man who can represent us.



35:50

We give mad props to Sixto props.



35:53

So please, everybody just come out into the show. It's gonna be great. It's a great place to meet new and interesting people. It's exciting. And you can say that you were you were there. When quack was still growing. We're still on that base level,



36:09

only going to one of the pride events. This is the one ticket.



36:14

I mean, I think it's one of the great microcosms of what when people say community, this is I think something that's evolving into what, how I personally feel, you know, for me a sense of community, among other queers.



36:26

Great. I want to thank you for being



36:28

Thank you. Thank you for having a good luck next week. Thank you. And



36:32

this is music that you have chosen.



36:33

Yeah, it's the Chemical Brothers because they're real, real cool. And we totally love them. Yeah, Chemical Brothers. Hooray. This is actually from their first album. Exit planet dust. And the song is called Life is sweet. You're listening to it on after hours. Are you can we say you can say KPIT Houston, and ke drew Yeah,



36:59

Chemical Brothers with life is sweet. Well, it is yes, it is. You're still listening to after hours queer radio with attitude on KPFT Houston and ke O 's College Station. I'm still Jimmy Carper. And Sarah Depop. They're still here. And we have a studio full of folks.



37:23

Yes, we did. One. Let's get you folks on the air and allow everybody introduce themselves so the audience gets to hear who you are. Yes,



37:33

as before beauty.



37:35

Wait a second. All right. My name is Danielle McLennan. Okay, what else you want to know? Danielle's? Not a blonde but she should have been okay. Wait a second. What does that mean? Okay, who else do we have in the studio there? Michelle Meyers the pain okay. And D McHale