

PRESENTER 1: We have, what 40 minutes left in our show? Which means we got to stuff in a lot. What? Nobody made jokes about stuffing or packing.

JIMMY CARPER: I couldn't hear the flourish, the electronic flourish through my headphones.

PRESENTER 1: Yeah.

JIMMY CARPER: You know why?

PRESENTER 1: Why?

AARON DYE: They weren't plugged in.

JIMMY CARPER: Because they were plugged into something else.

PRESENTER 1: God. You're being blonde today.

JIMMY CARPER: I know.

PRESENTER 1: OK. OK. Since this is a Spring fashion edition of *After. Hours* and my earphones aren't plugged in, I think it's about time that we do a quick rundown of what's hot and what's not in Spring fashion. OK OK, first let's talk color. Spring's hot fashion colors by Tom, a real life queer over 42.

JIMMY CARPER: Hell, yeah.

PRESENTER 1: Bye. OK, anyway what's going to be hot in terms of color this Spring? Queens are clueless.

TOM: Do you want to start?

PRESENTER 1: I--

SARAH: Hello.

PRESENTER 1: OK, I guess I will, since you didn't take your cue. I think the hot colors this Spring are going to be orange, lemon, and silver.

AARON DYE: Oh, I'm sorry. I can't wear orange.

PRESENTER 1: Well, no. You don't have to. You'll look great in silver.

AARON DYE: OK.

PRESENTER 1: Let me shop for you.

AARON DYE: OK.

PRESENTER 1: OK.

TOM: All right. Do you want me to go?

PRESENTER 1:

TOM: Yeah. I think the three-- I think it's a back to basics type of year. And I think it's going to be mint green, ocher, and rust. But you know what, rust is normally a fall color, but I think it will be an important and significant hue this Spring.

PRESENTER 1: Well, you are Aaron Dye and you can break the rules OK.

PRESENTER 2: All I can say is blue.

PRESENTER 1: And it works. OK. We have the hot fashion colors of this Spring. OK, now we get to talk about what we're going to be wearing this Spring. OK. Do I start again?

AARON DYE: No. I can go.

PRESENTER 1: Go ahead.

AARON DYE: Denim. Lots of denim.

PRESENTER 1: Ocher denim?

AARON DYE: What? I'm wearing ocher denim right now?

PRESENTER 1: Well, I didn't say it looked too good. I'm just question mark.

AARON DYE: Well, you've been wiping your mouth this entire evening, so.

PRESENTER 1: That's all you're going to be wearing this Spring?

AARON DYE: And actually I'm going to be wearing denim and more synthetic materials.

PRESENTER 1: All right. Next person.

PRESENTER 2: Well, this Spring I'll be wearing nothing new that is, because I can't afford to buy new clothes this Spring. I'm quite unemployed this Spring.

AARON DYE: Vintage is coming back this--

PRESENTER 1: But don't worry. We'll donate lots of blue stuff to you.

PRESENTER 2: OK, good.

AARON DYE: Tran will be wearing navy blue and perhaps some other variations of blue.

PRESENTER 1: Sky blue? Baby blue?

AARON DYE: Baby blue. Big blue.

PRESENTER 1: OK. Now time for me. And remember, Sarah, you're next. OK, this Spring in terms of shoes, brown Doc Martens. Yes. Birkenstock sandals. What was that noise for?

AARON DYE: Clearing my throat.

PRESENTER 1: OK. I already have my construction boots, and I have my converse high tops maroon. So all I need are black loafers and my Birkenstock sandals and my shoe collection will be complete. I'm going to be in khaki shorts, because I'm going that neo-preppy look.

AARON DYE: Really? You are? That's what you're going to do? Neo-preppy?

PRESENTER 1: Yeah. Neo-preppy.

AARON DYE: All Right.

PRESENTER 1: OK. It'll work for me.

AARON DYE: How about knee pads?

PRESENTER 1: No knee pads. Knee pads just don't work for me.

AARON DYE: OK.

PRESENTER 1: OK. And I'm going to be shopping a lot at Banana Republic, of course, and the GAP, and J.Crew.

TOM: Yay for the GAP.

AARON DYE: Of course.

PRESENTER 1: Yeah for the GAP.

TOM: Yay, GAP.

PRESENTER 1: OK. And I'm also going to be wearing lots and lots of cardigans and sweaters, even though it is approaching summer and this is Houston. So baseball caps. There's a really cool linen baseball cap that I want with the suede bill, which we're going to buy next week when we go shopping.

AARON DYE: At Banana Republic.

PRESENTER 1: Yeah, Banana Republic. So Sarah, darling, rush in to the studio.

SARAH: In her heels. No, khaki from the GAP. Khaki shorts because--

PRESENTER 1: Of course.

SARAH: I wear shorts year round as everyone knows.

PRESENTER 1: And all great minds think alike, you and me.

SARAH: Right. And every Polo, of course, is a--

PRESENTER 1: Oh, have you seen the new striped Polos?

SARAH: I have some of the older striped Polos, and I really like the horizontal stripes better than most of the verticals. But I--

PRESENTER 1: Yeah, me too.

SARAH: But I do like Tommy Hilfiger. And Jimmy is sporting a very nice purple Polo tonight. I must say, Jim.

PRESENTER 1: From Dillards.

JIMMY CARPER: It's a purple t-shirt on sale.

SARAH: It's-- Yes.

AARON DYE: With a pocket tee.

SARAH: Yeah, it's really nice. It's got a little cute little-- what is that, dark green emblem on his nonabu.

TOM: Mint green.

SARAH: Mint green? Yes. Well, I just love Polos.

JIMMY CARPER: It's very much the green of your shirt.

AARON DYE: Oh, it is?

PRESENTER 1: OK, but let's go back to this Tommy Hilfiger.

SARAH: Yeah, I like Tommy Hilfiger. But--

PRESENTER 1: Hilfiger?

SARAH: I'm sorry. Tommy-- I'm really bad at it.

PRESENTER 1: Hilfiger. Yeah.

SARAH: But I'm not really-- I don't think I would be buying any of his things.

PRESENTER 1: It's too--

SARAH: I like Polo better. Much, much better.

PRESENTER 1: Well, I think Tommy is--

JIMMY CARPER: He's on sale at Dillard's too.

SARAH: It's the Dillard Queen.

PRESENTER 1: Well, I'm over Tommy myself, but Ralph Lauren.

SARAH: I like the really bright colors, but I'm getting really into the dingy, the little faded away colors that Polo gives you.

PRESENTER 1: RRL. RRL.

SARAH: I know. And Neiman Marcus just sent me a bunch of postcards--

PRESENTER 1: They sent me stuff too.

SARAH: Of Ralph Lauren.

PRESENTER 1: But what they sent me was this catalog that had all--

SARAH: They sent you a bill.

PRESENTER 1: No, they sent me this catalog that had all this great stuff by Donna Karan, Miyake, and all this other people. Stuff that I cannot afford, because I am a waiter.

AARON DYE: Like a portfolio thing?

PRESENTER 1: Yeah.

SARAH: Yeah.

PRESENTER 1: They send it to you too, Aaron?

AARON DYE: Yes.

PRESENTER 1: Damn.

SARAH: But you know who also I'll be shopping at?

AARON DYE: They know who I am.

SARAH: Is Eddie Bauers, because I love Eddie Bauers. I love their watches.

PRESENTER 1: OK.

SARAH: And I like their-- I like the socks. But--

PRESENTER 1: OK.

SARAH: No, I do. I mean, because I have some Polo socks, but they don't seem to-- I like Eddie Bauers. Look, see he's being a media queen just pulling this mic [INAUDIBLE].

PRESENTER 1: Media whore.

SARAH: I know. She's had it all night long. I get on one time, and she's going to pull it away.

AARON DYE: I like it close to me. I like it close.

PRESENTER 1: OK.

SARAH: Get over it.

PRESENTER 1: There's also--

SARAH: You had your fashion denim.

PRESENTER 1: Exactly. Yeah.

SARAH: Hello.

PRESENTER 1: It's like, OK. But anyway, I think I finally found a floral print skirt that I want to buy from the GAP, of course. Peach. Hello? I'm talking. You people should come in, or.

AARON DYE: I think that's a very, very good choice.

PRESENTER 1: OK, great. You people are no fun. Anything else fashion-wise?

AARON DYE: Actually to be perfectly honest, I tend to be very, very simplistic fashion-wise.

PRESENTER 1: I've noticed.

AARON DYE: And I like just wearing jeans, and t-shirts, and shorts, and just plain.

SARAH: And he pulled the mic for that.

PRESENTER 1: Yes.

SARAH: I'm plain.

AARON DYE: No, not just for that.

PRESENTER 1: OK. Well, I must say. I've known you for what, four months?

AARON DYE: Longer than that.

PRESENTER 1: Five months. Six?

AARON DYE: Six months.

PRESENTER 1: Six months.

AARON DYE: We'll say six months.

PRESENTER 1: And you have proven to be very plain.

AARON DYE: Well, I don't get much of a chance to spend all that money that's in my five accounts. In other words, I have no money.

PRESENTER 1: Well, neither do I, but that's never stopped me.

SARAH: That's why we're all friends.

AARON DYE: By the way I have to disagree with you about that silver color being one of the colors.

PRESENTER 1: Sliver is hot.

AARON DYE: Silver. Do you mean silverware, or do you mean accessories, or silver--

PRESENTER 1: The color silver. Anna Sui, Todd Oldham, everybody's doing it.

SARAH: Are you talking like a metallic or just plain silver?

PRESENTER 1: Well, it's both fabric and metallic. Metallic is definitely working. Donna Karan, mm-hmm.

AARON DYE: Yeah, because I think it's already out.

PRESENTER 1: No, it isn't. It isn't out.

AARON DYE: I mean, if Kate moss is wearing it, then it's out.

PRESENTER 1: Kate Moss is a bimbo. Anyway since Tran can't afford to go shopping and we are going to go shopping for him

PRESENTER 2: Silver [INAUDIBLE] expensive in age.

PRESENTER 1: But, I mean, it'll be really simple. We'll put you in a stretch cotton silver t-shirt, look really good tight.

PRESENTER 2: Oh.

SARAH: Yeah. And, of course, Aaron's favorite, denim. And you'll look great.

AARON DYE: Silver denim.

SARAH: No, silver shirt with the denim jeans.

PRESENTER 1: Right. Keep up, keep up.

AARON DYE: OK, all right.

PRESENTER 1: OK.

PRESENTER 2: Blue down jeans, I thought.

PRESENTER 1: Yeah, and we're quickly running out of time, which is why we're going to have to do the mood change music because we're going to be switching moods really severely right now. Let's see. Let's see if we can make this work.

(SINGING) After Hours. After Hours. All day. All day. All day. [INAUDIBLE]

REPORTER: Avant-garde British filmmaker, Derek Jarman, died in London on February 21 from complications of AIDS at the age of 52. Jarman was also a prolific writer and painter, and a high profile AIDS and gay and lesbian rights activist. *This Way Out's* Christopher David Trentham has more.

CHRISTOPHER DAVID TRENTHAM: Derek Jarman's surrealistic and often homoerotic films ranged from the visually poetic Caravaggio to a brutally violent version of Christopher Marlowe's play *Edward The Second*. But what permeated his most recent films was an in-your-face social conscience and gay sensibility.

KEVIN THOMAS: He was incredibly adventuresome.

CHRISTOPHER DAVID TRENTHAM: Kevin Thomas, a founding member of the Southern California chapter of the National Lesbian and Gay Journalist Association, is a film critic for the *Los Angeles Times*.

KEVIN Even before that he was diagnosed HIV in '86, he told me that he had had so many friends die of AIDS at that point that it did affect his sensibilities and his priorities. And the films became more political. And becoming more political, they became more accessible. And they had more meaning for more people.

CHRISTOPHER DAVID TRENTAM: Jarman's visual style was a direct result of his training as a painter at the Slade School of Art in London, and his work as a set designer in the ballet, and for Ken Russell's films *The Devil's* and *Savage Messiah*.

KEVIN THOMAS: He was very eclectic. He would use all kinds of motifs, pageantry, tableaux, all these kind of things in a big visual mix. The images may have been boring, they may have been erotic, they may have been exciting, they might have been challenging, but they were never just pretty pictures.

CHRISTOPHER DAVID TRENTAM: Although he was always considered one of the Avant-garde fringe filmmakers and rarely attracted a large mainstream audience, Jarman's films nevertheless developed a large following in the gay community and in other circles.

KEVIN THOMAS: I think he was sufficiently Avant-garde that he didn't just reach gay audiences. I think he reached very sophisticated film goers who were interested in the Avant-garde and were too sophisticated to say, well, jeez I'm a straight person. What am I doing working in a gay film. I think he reached way beyond that.

CHRISTOPHER DAVID TRENTAM: Derek Jarman was as renowned for being a gay an AIDS activist as he was for being a painter, filmmaker, and author. He stirred controversy in 1987 when he publicly announced that he was HIV positive, and again in 1991 when he sternly criticized openly gay actor, Ian McKellen, for accepting a knighthood from the homophobic Margaret Thatcher government. And yet as Kevin Thomas remembers, there was a very different side to Derek Jarman.

KEVIN THOMAS: He was a very gentle kind person, which I think is sometimes true of people of enormous courage. And he had real talent and intellect to go along with the courage. People like him also have this tremendous compassion, sometimes the fiercest polemicists and most corrosive talents and so on can be real sweethearts, and he was one.

CHRISTOPHER DAVID TRENTAM: Derek Jarman remained fiercely proud and unapologetic about having AIDS and being gay. While hospitalized in 1989 for an AIDS related illness, he wrote in his diary, "As I sweated out in the early hours of the scourge, I want to bear witness to how happy I am, and will be until the day I die, that I was part of the hated sexual revolution and that I don't regret a single step or encounter that I made in that time."

Derek Jarman completed his final film, *Blue*, a personal account of his experience with AIDS late last year. It will be shown on British television. For *This Way Out*, I'm Christopher David Trentam.

(SINGING) Moving and moving on. Moving and moving on.

PRESENTER 3: "The color human for Al and Geraldine."

Please save your roses and remembrance candles. I cannot subscribe to that ritual numbness anymore. Yesterday a friend smiles. Proud is proud. I'm positive. I wanted a part of my lover no one else could have. There was no hug, though mine was caught having sex in a bush by the river. There was no hug, only remembering friends and lovers helping each other cope with nightmares, incontinence, dementia, immobility, depression, fits and blindness.

But please save your roses and remembrance candles. I cannot live with the comforting dumbness of those who nurture fear into a victim-loving selfish crusade. And all those whose hands of support have been cast aside because it's not cancer, but AIDS. Death is death. There are no romantic images of AIDS. We're all losing friends. There is enormous pain. And by our optimism, our love, by our caring, changing lives to prevent it spread. We are convincing ourselves we're all right. We have learned to cope, we are not all right.

So please save your roses and remembrance candles. I won't accept patronage from fear or government, telling how to feel when we can open our mouth and let it go. Remember who the dead really are. Not just my lover, your lover. But her lover, their child. There is so much we have to demand, there are so many silent voices. Please put AIDS in its proper perspective and realize once and for all, silence is killing too.

LARRY "I'd always hoped my words would make a difference. That anybody who was telling the truth would and could
KRAMER: make a difference. I've learned otherwise.

PRESENTER 4: We'll leave you this week with some words from writer and premier AIDS activist, Larry Kramer, speaking at the November 1993 New York state Department of Health AIDS Institute's fourth annual HIV AIDS Policy Conference.

LARRY I've learned that people can be left to die quite intentionally in this country of ours, many different kinds of
KRAMER: people. I have learned that democracy does not protect one and all. I have learned that democracy protects only the white straight man with the money and the power to demand that he be protected.

I am not going to commence these remarks with the recital of all the latest figures, and case numbers, and infections per second, and deaths per milli-moment. That's how I always used to begin, that's how everybody usually begins. Facts, figures, how many infected, dying, dead, no more. I gave those speeches, and I guess a lot of people heard them, but nobody listened.

I only say one thing now. I say it over and over and over wherever I can and to whomever will listen, or interview me, or put my loud unpleasant presence on TV. And after I die I hope some historian will write a book and say, somebody said it when it had to be said. Larry said it. Even if nobody listens to me, I'll rest easier knowing that I said it over and over and over again. And even if everybody else in this entire world is a stupid dumb asshole, I'll know I wasn't.

This is what I say. Intentional genocide is going on here of you and me, and everyone we know and live with and work with and take care of. It is intentional. It is intentional. It is intentional. It is intentional genocide, and I know it with all my heart and soul. And that it is intentional and I am not going to spend any more time giving you chapter and verse on the whys and wherefores.

I recently reread all my written AIDS rhetoric, all that I've written and delivered since the beginning, since the beginning. And I sadly noted as I knew I would that everything I wrote and delivered in 1981, in 1982, in 1983, in 1984, in 1985, in 1986, in 1987, in 1988 in 1989, in 1990, in 1991, in 1992, and 1993 would be just as suitable for me to say to you today. Why do I keep getting invited to make more of these speeches? Why do you listen to me? I have no more brilliant ideas. I only had one anyway. One lousy idea, to fight back.

Well, people don't fight back. They don't, you don't, and I am ashamed of you as much as I am ashamed of being human. Another thing. What is going on around and won't stop, won't stop, won't stop, won't stop, won't stop is a plague. When are you going to get that through your thick stupid unaccepting brains? Why do you call it an epidemic? An epidemic is three or four cases of something that wasn't here last week. Maybe a couple 100 at the most. After that it's a plague.

Why do you deny this essential truth? Why do you have to make nice? Why do you have to sugarcoat? Why can't you tell the truth? Why do you have to lie? Why do you have to fudge the facts? Why can't you call a plague a plague? Every time you say the words AIDS epidemic, you are lying. You must learn to say the words AIDS plague. Plague of AIDS. Plague, plague, plague.

You are saying to yourself, this guy is now once and for all finally off the wall. A raging lunatic filled with hate and venom and ranting political incantations that are nothing but inflammatory. One billion people are going to die from AIDS. The figure is not mine, but Harvard's. Since the beginning of education, everyone in the world has always believed Harvard as if she were Mary, mother of God. So why don't you believe this?

Why don't you believe me when I tell you that intentional genocide is going on? And why don't you believe Harvard when they say one billion people are going to die from AIDS? And why don't you believe me when I say that the research for a cure is not being done? I don't care what you read in the papers, or what you see on CNN and Peter Jennings, or what two-faced government liars who say they are doctors tell you, who wouldn't know the Hippocratic oath of Michael Jackson, said it to music, and cued it to him under the covers in his bedroom.

The research is not being done. For genocide to happen you need more than just government bureaucrats willing to obey any order. A genocidal government must have the compliance of the public as well. For if the public outcry is loud enough, the government wouldn't be able to carry on. Genocide is a crime an entire society commits. Genocide is a crime an entire society commits. A scandal of terrifying proportions is unfolding on a daily basis and has been for 13 years and still you sit there thinking you are doing something.

PRESENTER 5: You like it.

PRESENTER 1: OK. We're in the air. Be quiet, God. That was, of course, Nine Inch Nails from the new album *The Downward Spiral*. The song was *Closer*, which of course was not a gay as in happy song, but it was a queer as in odd song. Thanks. We have Evelyn in here who's flush with the joy and excitement of doing her first Q patrol shift, and she wanted to say howdy to a couple of people.

EVELYN: Hi, there. I want to say hi to Connie and Nancy and all the Q patrollers who are out tonight. Boy, did we have a good time. I think the highlight of the evening was being able to chase those teenagers out of Montrose. Yay.

SARAH: My heroes. My heroes.

PRESENTER 1: OK, so glad to know we have the Q patrol out there protecting our safety, and you were too. I meant that in a positive way.

EVELYN: Oh, why thank you.

PRESENTER 1: OK, great. You guys laughed as if I was being a bitch again or something? Yeah. Well, anything else?

EVELYN: Yeah, join Q patrol. They need people.

PRESENTER 1: Yeah, join Q patrol. They need people. What's the number?

EVELYN: I have no idea.

PRESENTER 1: OK, call the switchboard.

[INTERPOSING VOICES]

EVELYN: Call the switchboard.

PRESENTER 1: At 5293211. And they will tell you about Q patrol and about every other queer organization in this city. Get off your asses, get involved, and I don't know, do something. I don't like that song. I'm not going to play it.

AARON DYE: All right.

PRESENTER 1: OK.

AARON DYE: Good call.

PRESENTER 1: Being decisive and mean and nasty today, because well, we only have a few minutes left and that's not the song that I wanted. Let's see.

SARAH: Something fast.

PRESENTER 1: Something fast like you?

SARAH: You know, I take my time.

AARON DYE: Something quick.

PRESENTER 1: OK, wait. I'll play this one.

SARAH: Which one is that?

PRESENTER 1: OK, it's Beck.

SARAH: All right.

AARON DYE: Oh, good. OK.

PRESENTER 1: OK. Here we go.