

# gcam\_ah\_19931113\_t1\_02\_edit

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## SUMMARY KEYWORDS

hugo, called, sex, song, chazz, told, scribbles, man, straight, mind, appointments, houston, social worker, arm, eric, jimmy, nonprofit organizations, information, die, music

## SPEAKERS

Eric, Speaker 4, Michael Crawford, Speaker 1, Jimmy Carper

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Speaker 1 00:06

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Michael Crawford 01:11

Okay, and who was that?



Eric 01:13

That was that was violent "Sexual Healing" from the No Alternatives album. Yeah, everyone should flock not run, to the record store and buy.



Michael Crawford 01:25

Okay, and actually I do want to like, I don't know if I want to read this now because we're gonna play some more stuff for you later. But it's really cool. It has a lot of cool bands and it actually has a Nirvana song that is completely and totally new. And that is not listed in the credits, but we'll play that later. Before "Sexual Healing" by

 Eric 01:46

Soul Asylum,

 Michael Crawford 01:47

We heard

 Eric 01:49

the U2,

 Michael Crawford 01:53

From the album's Europa. And before that was part two of In Jesus's Name, a five, part of a five part documentary about how the Christian right hates us and how they plan to destroy us. And if what you heard didn't make you angry, didn't make you scared, you're dead and we're dead. According to Jimmy, sex with a straight man is different from sex with a gay man. Explain.

 Jimmy Carper 02:23

Explain?

 Michael Crawford 02:25

Well, Eric, Eric and I've only been with gay men.

 Jimmy Carper 02:28

Oh, okay. Well, sex with a straight man is really just sex and it's kind of a one sided thing, but with a gay man or a bisexual man, you expect romance and, you know, kind of kissing and hugging and,

 Michael Crawford 02:44

Where have you been?

 Jimmy Carper 02:45

Mutual satisfaction.

M

Michael Crawford 02:47

Okay, so it's mutually exploitative as opposed to the straight man where it's the exploitation is one sided?

J

Jimmy Carper 02:53

Well, it depends. It's I wouldn't say it's one sided because I think both parties are getting what they want out of the situation.

M

Michael Crawford 03:03

All right. The differences between sex with a gay man and a straight man by Jim Carper. Okay, I want to play another song.

J

Jimmy Carper 03:18

Okay. Well, I mean, that's pretty much it.

M

Michael Crawford 03:23

Well, I mean, I must admit I've ever been particularly interested in sex with a straight man.

J

Jimmy Carper 03:27

Oh, really?

M

Michael Crawford 03:28

Well, I mean, there are straight people who I fantasize about, but you know, I wouldn't sleep with a straight man. It's just a way I am.

J

Jimmy Carper 03:37

It could be fun. It's a different frame of mind completely.

M

Michael Crawford 03:41

Okay, okay.

S

Carper, J 02:47



Speaker 4 03:45

I can't even think about sleeping with a man.



Michael Crawford 03:45

Yeah, well, Sarah, we wouldn't expect you to sleep with a man seeing as how we just saw your lover. I mean, you didn't look nothing like a man. But I'm going to play this song. "Mind Tempest" from Prop, Proper Grounds and after that Eric is going to read to us. okay, I'm a liar. That was not "Mind Tempest" by Proper Grounds," that was Dinosaur Jr. and "Start Choppin'." There is a book called that I bought week ago from Crossroads market called Matter of Life in Specs. And it's about this guy who begins having homosex when he was 14 years old, in a public toilet and continues to have sex in public toilets, becomes a prostitute, becomes a drug addict and so on. It's not, Jimmy?



Jimmy Carper 04:44

I didn't become a drug addict.



Michael Crawford 04:45

Oh, okay. Well, you also didn't die before you were 26.



Jimmy Carper 04:48

Well, that's true.



Michael Crawford 04:49

So but this is what happens to him. And Eric is going to read an excerpt from this book, which is the main character Hugo's reaction when he finds out that he has tested HIV positive.



Eric 05:02

Hugo had entered the secret world of tainted people. He signed forums and watched scribblings and saw rubber stamped saying contaminated. Come down on the scribbles and the signature. They took his arm and drew out eight little bottles of dark red blood. Each one stamped again, contaminated. He was beginning to get the message. Then they passed him downstairs to the social worker. Hugo wrestled with his nonchalance. Half of them wanted to make a scene, the other half, the stronger half demanded he remained as always blasé, cool, detached. I shall probably go away for three years and then die. He said to the social worker with a pomposity he thought passed for, insouciance. I don't see any point sitting here waiting for things to happen. He had made no plans and wouldn't have known where to start. But he wanted the redhead Scottish girl to understand that he didn't need to be patronized. And what if you don't die after three years? She said partly. What if you don't die after 10 years?

Will you come back or just sit out there waiting to die. She was taking the drama out of his catastrophe. He had liked the idea of a voyage of purgation, the traveling mendicant leper scribbling notes on his way to the grave. But he didn't go anywhere. That was the strange thing about being positive. It justified no real action. You were sitting in the anteroom to illness, waiting for your name to be called. But you had better bring something to do while you were waiting because otherwise the boredom would kill you. Hugo left the hospital with a secret code number and a list of future appointments. He didn't really know how he felt, his stomach was giving him no clues. It felt blank. His mind felt blank. He tried telling some people, Chazz knew, he told three others maybe four close friends. Each time he regretted, regretted having told them anything. He tried explaining how blank he felt. And they all looked at him long and hard, as if learning the features of his face. Tears welled up out of their eyes, or their arms open for an embrace. But he didn't want that. He liked the love and the loyalty but not the implication of their sorrow. They thought he was already ill and he wasn't, was he? He tried talking to others he knew who were infected, and they just depressed him with their depression. They had been cowed by the news. They believed that they were invalids. If someone had ordered them all into a concentration camp for the untouchables, they would have gone meekly, heads bowed, and Hugo would have watched transfixed on the other side of the barbed wire, having told nobody, making no protest, lying to save his own skin. There were exceptions. Jim, with his tearier hold on life, and clinical knowledge of everything that could happen, refused to be bound by his adversity, and thrust pamphlets and propaganda about new drugs and vaccines and tests into Hugo's hand, fill up with his arrogant belief that he knew more than the doctors and that all he needed was the right combination of B-numbered powders and organic drinks, insisted he take note of his own T-cell count, that he read his blood results after every hospital visit, that he tells the doctors when to act and when to hold back. Even Chazz, once he had finished his shutter of shock told Hugo, he was still allowed to catch cold, cough and throw up without assuming each shiver was a harbinger of death. Slowly however, the news took its toll, quietly, secretly in the back of Hugo's mind. He lost his memory. Now his serious memory. He knew who he was and what he did, and where he did it. And even sometimes why. But he lost everything everywhere. He lost his notebooks, a wallet, keys, he lost carrier bags with shopping in it, his watch, he missed appointments and turned up at the wrong time for others. He began to lose his patience. And then as suddenly as it started, it stopped. That was his reaction. In a distant backroom of his mind business, the business of remembering to pick up carrier bags, where his watch, collect his notebooks, carry his wallet, closed down for a holiday. The pressure had all been too much. And now the pressure had passed. The shocking waves were over. Business was back as usual. And Hugo went on as usual for time, for the time being, for the moment.

J

Jimmy Carper 09:32

And that was, Michael?

M

Michael Crawford 09:36

House of Pain? "Who's the Man" from the Who's the Man soundtrack?

J

Jimmy Carper 09:40

Oh, okay. Thank you. Thank you. Yes. And the next one is kind of a request. It's not exactly

what was asked for, but it's for John and it's The Cure. Yeah, we'll get those buttons right one of these days. Uh huh. Okay, this is Jimmy with a QMZ, the queer music zone, heard every week on After Hours, a continuing tradition on KPFT Houston 90.1 FM. We've got a lot of stuff tonight kids, because I've got a little bit of a whole lot of stuff. And I want to start out with a new movie. Even Cowgirls Get the Blues and all the music from there was done by k.d. and Ben Mink her collaborator and she does four or five of the tunes and a couple pretty good ones so let's uh, let's do my favorite. We may get to some of the others but just for right now, just for today, it's my favorite k.d. lang. Oh yeah, k.d. lang. Now kids it's time to be careful there of the whiplash because here comes Pansy Division by request.



11:43

Pansy Division with "Rock & Roll Queer Bar," their signature song for After Hours and before that "Anthem," the song they end up all of their concerts with.