

[MUSIC PLAYING]

COMMENTATOR: The following program contains language or images of a frank or sensitive nature which may be considered objectionable by some. Listener discretion is advised.

[THEME MUSIC]

JIMMY CARPER: Oh, yes. You've tuned in to *After Hours*, queer radio with attitude, right here on KPFT Houston 90.1 FM. The crew of *After Hours* is ready to bring you news, interviews, dialogue, and music geared for gay, lesbian, bisexual, and transgendered people and their friends.

Here at *After Hours*, we may be diverse, but we have one thing in common-- we are all out of the closet and urge everyone to come out of their closets. That means standing up for yourself, taking responsibility for your own life, and being proud of who you are. Realistically, we know not everyone can do that because of age, job, or frame of mind. That's OK. We're here for you too. So sit back, relax, and enjoy this week's edition of *After Hours*.

Hello, Houston and College Station and the world, and welcome to *After Hours*, queer radio with attitude. I--
[CHUCKLES] oh, my god.

[BACKGROUND CHATTER]

Let's get these people calm down here in the next room.

[BACKGROUND CHATTER]

[HUSHES] This is the September 14th/15th edition. And I am Jimmy Carper. I'll be your producer for the evening. This incredibly handsome man just stepped into the studio, and I may just have to grope him.

[CHUCKLE]

**VANESSA
EDWARDS-
FOSTER:** That's handsome?

[LAUGHTER]

Oh, sorry.

JIMMY CARPER: He's got a-- he's really going to-- he's going to take that mask off in a hurry, isn't he? Anyway, anyway, we've got a lot of things. We've got Vanessa Edwards-Foster here.

**VANESSA
EDWARDS-
FOSTER:** Yes, again.

JIMMY CARPER: And you've got a phone interview that's holding.

VANESSA EDWARDS-FOSTER: Again.

[LAUGHTER]

JIMMY CARPER: But before that, I've got a couple of things that I need to do and need to talk about. And one of them is that a movie just opened yesterday, Friday, September the 13th, at Landmarks Greenway Theater. It's the *Notorious C.H.O.* And that would be Margaret Cho's new movie. Notorious.

VANESSA EDWARDS-FOSTER: Notorious C.H.O.

JIMMY CARPER: Yeah.

VANESSA EDWARDS-FOSTER: Oh, very good-- for getting into the ramp attire.

JIMMY CARPER: Because of that-- because of that-- no, it's quite a movie-- Amy Beth Gilstrap from the Landmark Theater has given us some stuff to give away. Oh, yes. Oh, yes.

VANESSA EDWARDS-FOSTER: We're giving away the theater.

JIMMY CARPER: We are. I have a t-shirt, I have a CD, and I have the book. The book is *m the One That I Want*. That was her first movie. But the CD is *Margaret Cho, Notorious C.H.O.* And I've got the t-shirt in a very large size.

VANESSA EDWARDS-FOSTER: Mandy Moore. It disappeared. Sorry?

JIMMY CARPER: [LAUGHS] Ooh.

[LAUGHTER]

Anyway, I am going to play this little clip from the CD, and I had to-- it's edited segments, so it may not flow very well. But still, I have to do an edit.

VANESSA EDWARDS-FOSTER: Oh.

JIMMY CARPER: So, anyway, let's--

VANESSA EDWARDS-FOSTER: It's one of those--

JIMMY CARPER: It's one of those.

VANESSA EDWARDS-FOSTER: Senatorial--

JIMMY CARPER: Yes, it is. Let's do that. And while you're listening to this, you may want to be the fifth caller at 713-526-5738, 526-KPFT, and you will have your choice of the three items. One of the three-- the t-shirt, the CD, or the book.

VANESSA EDWARDS-FOSTER: I don't get the t-shirt?

JIMMY CARPER: Sorry.

VANESSA EDWARDS-FOSTER: Oh.

JIMMY CARPER: So let's go to that clip right now.

MARGARET CHO (ON RECORD): OK, so I was in Edinburgh, Scotland. I was hanging out in the one gay bar there. It's called CC Blooms.

[AUDIENCE CHEERING]

C.C. Blooms is the name of the character that Bette Midler played in *Beaches*.

[LAUGHTER AND CLAPPING]

That is the gayest thing I have ever heard in my entire life.

[AUDIENCE CHEERING AND LAUGHTER]

That place should just be called Fuck Me Up The Ass.

[AUDIENCE CHEERING AND LAUGHTER]

Bar and Grill.

[AUDIENCE CHEERING AND LAUGHTER]

JIMMY CARPER: Well, so much for my edits.

[LAUGHTER]

That was terrible. Anyway--

VANESSA That wasn't a [? proper start. ?]

EDWARDS-

FOSTER:

JIMMY CARPER: I know. Well, you know, it wasn't-- there was more. There was more. I wanted to play more here, and let's see here.

VANESSA Apparently, censors from above cut us off.

EDWARDS-

FOSTER:

JIMMY CARPER: Yes, yes. Oh, I don't know what-- well, let's see if I can do this. Let's see if I can do this. [LAUGHS]

MARGARET CHO Sometimes straight men freak out when I talk about my period. I don't talk about it that much, considering how
(ON RECORD): much it happens.

[AUDIENCE CLAPPING AND LAUGHTER]

I barely mention it. But I guarantee, if straight men had a period, you would never hear the end of it.

[AUDIO OUT]

And if gay men had a period--

[AUDIENCE LAUGHTER]

What do you mean if?

[AUDIENCE CHEERING AND CLAPPING]

There would be huge period circuit parties happening.

[AUDIENCE LAUGHTER]

Come on down to the red party at Club Menses. Ooh-ooh. Me and my boyfriend are on the same cycle. It is not pretty, OK?

[AUDIENCE LAUGHTER]

I didn't know if I was going to talk about menstruation. And then I thought, I bet if Richard Pryor had a period, he would talk about it. And so I felt justified. [CHUCKLES]

[AUDIENCE APPLAUSE]

JIMMY CARPER: OK, I guess you get the idea. I thought I had that all nice on tape, and something screwed up. And then there was the Edit and--

VANESSA That was a pretty good idea.

EDWARDS-

FOSTER:

JIMMY CARPER: I know. Anyway--

[CHUCKLE]

Anyway, Donna called, and she's got the book. Yes, she took the book. So the next caller will get their choice of either the t-shirt or the CD, and that is at 713-526-5738, 526-KPFT. Call right now.

VANESSA EDWARDS-FOSTER: And we need to make sure and qualify, this isn't a cross-dresser we're talking about. We're talking about-- well, this is a transgender show.

JIMMY CARPER: Yes.

VANESSA EDWARDS-FOSTER: So, yes, we are talking about the real musical CD.

JIMMY CARPER: Yes, yes. Well, it's not a musical.

VANESSA EDWARDS-FOSTER: Well, sort of.

JIMMY CARPER: Sort of.

VANESSA EDWARDS-FOSTER: Well, kind of. I don't know. She doesn't sing at all?

JIMMY CARPER: Well, let's see here. Look at number 22. I don't think she-- I don't think she sings that.

VANESSA EDWARDS-FOSTER: Oh, well, never mind.

JIMMY CARPER: No, she doesn't.

VANESSA EDWARDS-FOSTER: It's got a nice title.

JIMMY CARPER: It's a very adult CD. Yes, it is.

VANESSA EDWARDS-FOSTER: Yes, it is.

JIMMY CARPER: And it's a lot a lot of fun. And you can go see that movie right now. Well, not right now.

VANESSA EDWARDS-FOSTER: Keep those phone calls pouring in.

JIMMY CARPER: Yes, right. But at the Landmark Greenway Theater, the *Notorious C.H.O.* And thank you Amy Beth for giving us those stuff-- these things. And actually, she gave me a couple of more, and I'm going to hold on to them for membership drive and never miss premiums.

VANESSA EDWARDS-FOSTER: So I may still get a t-shirt after all.

JIMMY CARPER: If you didn't get a chance, you still have-- you may be able to do that. So then, before we get to you, and I know we're running-- really running late, I wanted to mention the music and why I played it. Heather Small, *Proud*, and that is from the *Queer As Folk* American soundtrack. And Heather Small is, in fact,

SPEAKER 1: --is, in fact, a lesbian. Then the other one was Boy George, same thing in reverse. These are two really classic queer songs that I've played many, many, many, many, many times. But I went to a drag show tonight for the Imperial Court of Houston. It was at EJ's, and--

SPEAKER 2: Saw Jackie.

SPEAKER 1: Yes.

SPEAKER 2: Oh, look who just walked in.

SPEAKER 1: And two of the performers did these songs. OK, the CD is gone.

SPEAKER 2: No more cross-dressers.

SPEAKER 1: Oh well.

SPEAKER 2: Oh well. Oh.

SPEAKER 1: So and it really, here singing drag queens do these songs really, really said a lot to me. And I was really, really-- I thought, Hey, you know, I haven't played these songs in a long time. I've got new music that I was going to open with, but hey OK. And Big Daddy's here.

SPEAKER 2: Uh-huh.

SPEAKER 3: Beg pardon?

SPEAKER 2: The Big Daddy.

SPEAKER 1: The Big Daddy. Ray Hill.

SPEAKER 2: Oh, yes. How you doing? My man.

RAY HILL: Well, let me get a microphone.

SPEAKER 1: Yes, please do.

SPEAKER 2: Huh, well we're--

SPEAKER 1: Yeah.

SPEAKER 2: Microphone.

SPEAKER 1: No, that's OK.

SPEAKER 2: Or I lost my headphones. I lost something.

SPEAKER 1: Well, you lost-- I don't know.

SPEAKER 2: I haven't lost that yet, though.

SPEAKER 1: No, no, no. There he is.

RAY HILL: I have learned that even at this hour of the morning, having a microphone helps out doing radio.

SPEAKER 1: Well I didn't know that you were going to make it tonight. Well isn't this the Hill--

RAY HILL: I went.

SPEAKER 2: I got him out of bed.

RAY HILL: I went to the Hill family reunion, and actually visited both cemeteries. See, my family is divided in two parts, the Hill family and the Taylor family, and they don't always get along. So going to these events are always-- well, that's where I learned how to debate issues, actually.

SPEAKER 1: --helped out that more than that.

RAY HILL: But it's important that I go to these things because my nieces, nephews and now grandnieces and nephews use the occasion of-- don't laugh, please-- Uncle Butch coming to--

SPEAKER 1: Who's Uncle Butch?

RAY HILL: Well, they called me that to distinguish me from Raymond. We had too many Raymonds in the family, and so I was Butch Wayne. Now that was the name given me by a nurse who obviously didn't know me very well at the time. I would have gone back and scolded her, but that was a long gone. So I went to the Hill family reunion at the Flow Community Center, and you won't find that on any map, but there is actually a Flow Community and it has a center. It's mostly where old folks gather and swap pictures of their childhood.

SPEAKER 1: I see. I see. Well, you missed a nice event at the Community Center today.

RAY HILL: I was in hopes that would have been a successful event--

SPEAKER 1: It was fun.

RAY HILL: --with all the swapping and trading.

SPEAKER 1: Yeah. I didn't get there until very, very late, like 3:00 in the afternoon, because--

RAY HILL: We did some of that at the Hill family reunion, too. The way we pay for this event is that everybody brings something to auction off, and no one says anything about what you bring to be auctioned off is going to be bought by someone else there. So we'll get to see it again next year when we do it over again.

SPEAKER 1: Like a white elephant.

RAY HILL: And yeah, they sell the same stuff every year, but it changes households and makes money for the historic plaques at the cemetery. And I yelled in the middle of some kind of in-depth discussion, because I was given to understand that there is a--

SPEAKER 3: [INAUDIBLE] OK.

RAY HILL: OK. There is a planned event called a Gender March on Washington. And I've been doing marches on Washington most of my adult life. People forget that before I was a gay and lesbian activist of any note or recognition, I had become an organizer of marches. I was the chair of the Student Mobilization Committee to end the war in Vietnam in 1969, and I led perhaps the largest demonstration in the history of Washington DC.

And so marching on Washington is a science and an art. And it's really important that people understand what they are for, and not be-- at least the organizers-- not at all be confused. We have had three successful marches on Washington for lesbian and gay rights and we had one total failure march on Washington for gay and lesbian rights.

[INTERPOSING VOICES]

SPEAKER 1: We've got four people in on this conversation tonight.

SPEAKER 2: I've got a phone call in. In fact, this is the organizer, the chair of the gender March on Washington, Rory Gould. And Rory, do you want to say hello real quick and kind of introduce yourself?

RORY GOULD: Hi, Houston. Hi, Ray.

RAY HILL: Hi, Rory.

RORY GOULD: Hi, everybody. And well, I thought I was the fifth caller and I was going to get the t-shirt, actually.

SPEAKER 3: I actually got the t-shirt. I'll give you the t-shirt.

RORY GOULD: OK. So yeah. Ray would not remember who I am, because basically, when I worked on the 1979 March on Washington, aside from being a good deal younger, I was also, well, a lesbian.

RAY HILL: OK. Where were you organizing, Rory?

RORY GOULD: Well, I was friends with Joyce Hunter and Steve [? Logdon, ?] and we were best pals in New York City. And we all knew each other from gay and lesbian politics in good old New York, where we had one gigantic interlocking directorate of organizations. So yeah.

RAY HILL: And you will all note that Rory is talking about a tight little niche of inclusionists. Friends of mine in Washington, and Rory that is not by accident, as you might well imagine.

RORY GOULD: Of course. But yeah, it was one of those things that right at the start, when people started saying, OK, we need to have a march on Washington for lesbian and gay rights, it was right there while people were sitting on the floor cross-legged and passing around cans of soda, that kind of stuff. So yeah. And they didn't have a car. Joyce did not have a car, so I was the driver. So every time we ran down to Washington DC from New York, it was in my car. And the fact that we drove down in hurricanes and snowstorms and all that was totally irrelevant.

RAY HILL: Absolutely. But then you people live with that anyway.

RORY GOULD: Yeah, well.

RAY HILL: Did you make the Houston conference?

RORY GOULD: No, I was not at the Houston conference. I've yet to step foot in the great state of Texas.

RAY HILL: OK. Well, at the Houston conference in the 1979 march organization is where I introduced Phyllis Frye and transgender issues to that conference, much to the chagrin of many people. However, bringing up transgender issues loudly and boisterously kept some of the political dialogue down to a moderate roar. And we were able to get through the conference without the march dashing itself on the rocks of organizational failure. Rory can well attest that the March on Washington in 1979 was put together in New York City by the very people she mentioned. And--

SPEAKER 2: He.

RAY HILL: --what my role was, was I'm the guy that read Saul Alinsky and knew the theory and the ideology of all of this. And I'm very excited about a group of people going to Washington with a cause that is desperately in need of bringing attention to, and making a lot of clarification.

SPEAKER 2: Positive attention. Which, I guess, is one of my questions. I am also involved in the committee myself, but I'm kind of involved in it-- This was something that had kind of crossed my mind a couple of years ago, and upon thinking it through, the one thing that kind of stopped me in my tracks was the media. How do we control--

RAY HILL: You don't control the media.

SPEAKER 2: Well, that's just it.

RAY HILL: That's just it. You don't control the media, you seduce the media, is how you do that. Of course you have your own media, and you will get that from Pacifica and the National Federation of Community Broadcasters, and other noncommercial outlets. And you do the [INAUDIBLE] of don't hate the media, become the media. And you go get involved in actually writing the stories. And with every news release you put out, you attach your written story. Because one of the things you know about commercial and other news media professionals is that they are lazy. And you send them a written story with footnotes and background material and they will absorb most of that. So you can have some, but you don't have any control over that.

SPEAKER 2: I guess the one thing that really frightens me the most out of the prospect would be the televised media, more than anything. And especially dealing with, now we've actually got something that's maybe even more distinct than the gay and lesbian community. We've got something that kind of draws people's eye, or draws their attention just kind of naturally. And there tends to be kind of a fascination, be that a fascination that's innocuous, or a fascination that rather, I guess, insidious in nature.

RAY HILL: Rory?

RORY GOULD: Yeah.

RAY HILL: My interpretation of that is, she's bringing up the issue of shock value. I don't know what your interpretation of that is.

RORY GOULD: Yes. She's talking about drag queens--

RAY HILL: --and shock value.

SPEAKER 2: Well, shock value, but--

RAY HILL: You know, I remember when queers enjoyed the wonderful privilege of shock value. I remember when gay men were just shocking--

SPEAKER 2: You were part of that shock value.

RAY HILL: --and I know how to exploit that. In the first place, let's get something right up front. You are not going to Washington to change Washington.

RORY GOULD: Well, of course not.

RAY HILL: That is nowhere on the scope. The example that I like to use of that in history is, what was the largest Black Unity event in Washington DC?

RORY GOULD: 1963 March on Washington.

RAY HILL: No. Wrong. Marian Anderson's performance at the Lincoln Memorial.

RORY GOULD: I thought I'd play straight man since that was the answer you were expecting.

RAY HILL: Now, what had the greatest impact on Black consciousness, the 1963 I Have a Dream event of Martin Luther King, or Marian Anderson? The answer, that's a trick question. Both of them had a magnificently significant impact on Black identity and Black desire for equality and liberation. You do marches on Washington in these events for your people. That's where the strength comes. 1979, we only had, oh, somewhere between 80 or 90,000 people in Washington DC. But that was more queers than anybody had ever seen before in our life. And we accentuated the diversity. The first of the March were handicapped people and women, and transgendered people were everywhere.

SPEAKER 2: You got Phyllis up there?

RAY HILL: Try to use them. Try to use them as cops when you can, so they're in positions of authority. Parade monitors, am I lying, Rory? You took what everybody else thought were your negatives, even your own people hadn't progressed to the point that they didn't realize that these were assets, and you put them out front. So the very concern you have is the biggest asset you have. Because we're not doing it for them anyway. We are doing it for us. And there's an enormous positive value. And just seeing one another and seeing the diversity and seeing the rich tapestry of who we are is an extremely positive thing.

The other trap that you need to avoid is the numbers game.

SPEAKER 2: Numbers as in?

RAY HILL: Well, I mean we've had--

SPEAKER 2: Low numbers or?

RAY HILL: --the Million Man March and then we've had the Million Mom March, and none of them, nobody's made it to a million yet. And so you don't do that. What you do is you go there and you think of events and occasions. Troy Perry and his mass weddings, a lot of people just think, Oh that's silly and superfluous. But not to the people that participate in that.

SPEAKER 2: Rory, just taking a look at this, overall you've got a lot on your hands, to be truthful with you. And the logistics of it are so detailed. I'm kind of wondering how do you plan on tackling, say for instance, the monitors of the parade? How do we do this to where we can sufficiently cover all the bases, especially on probably one of the more critical aspects of the march?

RORY GOULD: Well, I assume by monitors you're talking about security issues.

SPEAKER 2: Parade monitors, well, Ray had kind of brought up the subject, actually. How's security issues?

RORY GOULD: Well, basically, that all works itself out in the permitting process, quite frankly. It's not an awfully huge concern. The concern is making sure everybody shows up, then we'll sort it out after that.

RAY HILL: Yeah. If you think too far in advance and start working out these minor details, you're missing the whole point. The whole march order was worked out by one Black lady from Cleveland, Ohio-- I think Catherine Washington was her name-- from a park bench. She stood on a park bench with a megaphone and she organized 50 states in 30 other contingents.

SPEAKER 2: This was for the '63 march?

RAY HILL: No, this is for the 1979 Gay and Lesbian March on Washington. There was, of course, supposed to be a committee, but all of that fell down. So Catherine got a megaphone and she got to where most of us were coming either off the subway lines, from the bus station, or from the train station. And she got up on a park bench and she sorted the states out to different areas of that field. And then she lined them up according to an agreed plan by the executive committee.

Now, you understand that most of the organizing is not at the point of the march. Most of the organizing is back home getting people there, the first enormous hurdle. And I would recommend that anybody do it the way we did it in '79, because one of my local organizing duties was to organize the prairie states. And these are they. North Dakota, South Dakota, Kansas, Nebraska, Missouri, Arkansas, Texas, and New Mexico. Now, what do those places have in common? Absolutely nothing.

SPEAKER 2: They're in the middle of the country. The howling hinterlands.

RAY HILL: And so we had to put together an organization in each local area along that little strip of windbreak between East and West Coast. There are better ways to divide the country.

SPEAKER 2: Rory, how difficult has it been so far in trying to achieve that kind of participation from the national community? Have we gotten a lot of interest in this, and a lot of participation? Or has it been maybe a little more difficult than you were expecting?

RORY GOULD: Well, basically what we're interested in doing is putting our own house in order first, and knowing what we want to do and when we want to do it and where we're going, and getting people enthused and excited in our own local communities. And when we have our ducks in a row, we'll go and talk to all of the right people and the national organizations, and anyone pretty much who will listen to us, and say, Come on board. But it seems to me, if you start asking for help before you know where you're going, then they tend to shove you in a particular direction. And one thing that we wanted to be very clear about, is that this march committee is an independent organization. It is not an outlet or affiliate of any other national or local organization.

RAY HILL: Absolutely. That is absolutely essential. And you do that by conferences. Of course you can do a lot of it electronically now that we couldn't do in 1979. Now, please understand that I was actually in attendance in '79, in '87, in '93, and Stonewall 25 in '94. I actually attended. I did not go to the Millennium March because it was the kind of march Rory just described. It was set up by a handful of people, and I called it the March on Washington for profit. And the first I knew about it, is Robin Tyler called me in Houston and said, I've already reserved 12,000 hotel rooms and 25,000 flights into Washington DC, and if you'll join us now with your support, I'll cut you in for some of the action.

RORY GOULD: Yeah. See, that's what I'm assiduously trying to avoid. You don't put the cart before the horse.

RAY HILL: That is an absolute killer. That turned my stomach. As a matter of fact, me and Deborah Bale here spent all of 2000 just literally pissing on the pant leg of that whole idea, because--

SPEAKER 2: We're killing the centers tonight, aren't we?

RAY HILL: And look what happened. I mean, people were running off with the money, people were getting ripped off, people were being misrepresented. It was a debacle.

SPEAKER 2: Because it wasn't about marching on Washington, it was about money.

RAY HILL: A good grassroots movement clearly in mind-- what this is about, what our principles are, what our demands are, decided by some collective process-- gives you the hands and the ears and the flat wallets to pull it off.

SPEAKER 2: And makes it a community process, a grassroots process.

RAY HILL: Absolutely.

SPEAKER 2: Absolutely, something like this need to be.

RAY HILL: In 1993, when I got to Washington DC and saw all of those bare breasted lesbians, do you remember the bare breasted lesbians, Rory?

RORY GOULD: Yeah, I noticed that.

RAY HILL: Yeah. It was the issue of breast cancer had taken on like a tornado. And here were all of these wonderful lesbians of all kinds of ages and all kinds of constructions, just absolutely out there shamelessly, bare breasting themselves to bring attention to the issue. And it was a spontaneous, grassroots effort.

SPEAKER 2: Hey, dude, was that you too?

RORY GOULD: No, no, no. I didn't I didn't bare my breasts until I hit the surgeon's table and he made them go away.

RAY HILL: It's kind of like my peg leg. They'll say, How's your leg? Well, I didn't keep up with it after they cut it off.

SPEAKER 2: Oh. Ba-dum Bum Pssh. Where's our cymbals guy when we need him?

RAY HILL: But these things are tremendously important. And it's just a matter that the hands on that clock only go one direction. And when it's time, it is time. And when my brothers and sisters in the transgendered movement reach the point where it is time, this will happen whether people in this conversation organize it or not.

RORY GOULD: Mm-hmm. And basically that's why I jumped in and signed up, because I knew that's exactly what was going to happen. And I figured, well, if this is going to happen, it might as well happen with somebody who's done it before. And that's why I came forward. So yeah, Ray's right. It's something that gets a momentum of its own.

SPEAKER 2: Hey, maybe we need to drag Ray out of retirement and--

RAY HILL: Oh, have no fear. You couldn't--

SPEAKER 2: You'll be there.

RAY HILL: You couldn't keep me away from a gender march, any more than they can keep me out of the transgendered contingent in Houston Pride Parade.

SPEAKER 2: Exactly.

RORY GOULD: One thing I'll tell you is that the Houston Delegation at the 1979 March on Washington had the best t-shirt out of every single delegation in the whole place.

RAY HILL: Boots and peanuts? Yeah.

RORY GOULD: It was the proud-to-be Houstonians marching on Washington on a Black t-shirt with a big brown boot.

RAY HILL: Walking on peanuts, because Jimmy Carter was president.

RORY GOULD: And I had one of those t-shirts until about 10 years ago when it finally frayed and shriveled up. But that was a great shirt.

RAY HILL: I gave mine to archives.

SPEAKER 1: Yes.

SPEAKER 2: Ooh, g-cam.

RAY HILL: Yeah, you've got your gun here.

RORY GOULD: Yes.

RAY HILL: But yes, we did well. The March on Washington t-shirt was right out of a politically committed New Yorker's design pen. It was wonderful. And I still have two of those still that I keep for special occasions. But this is of tremendous importance. And the important thing is to get as many people involved in the process as possible. Actually, now with the electronic communication being what they are, you can actually do that with relative ease and facility.

SPEAKER 2: Well, I don't know about the facility part.

RORY GOULD: If anybody is traveling to Atlanta, Georgia this coming week for the Southern Comfort Conference, where at least 500, maybe 800 trans people and our friends and supporters will be, I will be there. And if anybody wants to find me, people will point me out, and I will talk to you personally about being involved in the March on Washington. Similarly, we're traveling to Portland, Oregon for the NGLTF Creating Change Conference in November, and will be there to talk to people about the march. So we're trying to make some tracks around the country.

SPEAKER 2: It's a traveling show. And we're also going to be raising funds, too, by the way.

RAY HILL: I don't think people realize, in 1979 we did not have the support of NGLTF, but is now NGL. It was National Gay--

RORY GOULD: NGTF.

RAY HILL: Yeah, it was just the G word. And we did not have the support of MCC, and we did not have the support of what would later become HRC. We didn't have the support of any national organization when we began organizing. As it began to grow momentum, you couldn't beat those suckers off.

SPEAKER 2: Good phrasing. We're killing the center tonight.

RAY HILL: You couldn't beat them off. And as a matter of fact, I got to introduce my old friend Troy. And I know him love Troy Perry. I've known him for since 1967 or '68, when he first began. So I've known him a spell. And he said, Oh I want to apologize. We were wrong about the March. And I said, get out there and give her your best speech. And he went and grabbed the microphone and his voice cracked. And I said, See, God got you for not being there in the beginning.

RORY GOULD: Even my voice doesn't crack now. So-- At the one when the 1987 march came around, to start organizing for that, Troy was right there, right at the start. And then we started adding on the affiliated events with the mass wedding that he did out there. And of course, that's where the AIDS Quilt debuted, because that was an additional event.

RAY HILL: We had to get the Ellipse for that.

RORY GOULD: That was the-- at the time it was just called the Names Memorial Project. And that was the first time that the AIDS Quilt appeared anywhere, and then obviously that took on a life of its own as well.

RAY HILL: See, I don't think that people were ready for the impact of that Memorial Monument. I really think that that is what-- having it at the March meant that we all went over there and we all saw remembrances of people we knew. Many of us saw panels that we had made with our own hands. And let me tell you, this queen can't sew. I don't do sequins well at all.

RORY GOULD: Gets in your beard.

RAY HILL: And all of my friends deserve and want sequins, you know.

SPEAKER 2: He remembers the beard.

RORY GOULD: Yeah, I remember the beard. I was kind of assuming it was still there.

SPEAKER 2: Oh yeah, still there.

RAY HILL: Oh yeah, absolutely. I got into trouble--

RORY GOULD: I got a beard now too.

RAY HILL: Congratulations!