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00:01

Anyway, so um, let's, um, what are we gonna do? 526-573-8526 KPFT that's your last chance to get in on that giveaway because we've got a lot of people in the contest. And we're gonna find somebody here in a few minutes and call them and give this away and then bring these guys in. From Harvey Milk. Jimmy, how's your sex life? I have a lover and a boyfriend. How's the goat? That's so far. And what time does the French Quarter close tonight?



00:38

Oh, happy hour. The tubs. I still have it a two for one special Well, let's go back to Christmas. That was fun. Anyway, Dallas is a wonderful time. I don't know why any of us still live here.



00:53

And he's Dallas is incredible. It's



00:55

a wonderful day. Where



00:56

are you from? Here? Here, Houston. Oh, I was gonna say you were born in there this morning. You were born in Houston. So what are your hobbies? What do you like to do? I'm an artist in bed.



01:11

How we all are. Same thing. Oh, do you really? What do you do? You're an artist. What do you do? I do a lot of faux painting. And



01:22

I do canvas work. Really? Oil, acrylic stuff like that. All custom.



01:28

Do you believe in oral sex on the first day? Well, I want to know,



01:35

Steve, these are not difficult. Yes, I know. You're gonna answer that. I asked you, honey, look, last month on the show. We had a straight man how old? He was 22? No, he was a kid. He was one a 21. young kid. He was 21 for those religious right listeners who might be upset that we were corrupting A minor. He was 21 legal age of course. Of course, strike kid. He was corrupted, which I said do you have a hairy butt? And he said, he said no. And I said, I just met you. I can't trust your word I need to see. So strike kid in front of a group of facts in their drops pants shows us his butt. Those straight people are sick. They are too obsessed with sex. They are too obsessed with sex. And they're all it's not natural. They're all going to hell. Hey, you know what, before we play this song, and then we're going to come back and give this introduction sing away. Let's talk about childhood Steakhouse. Yes,



02:37

let's talk about children's country western music.



02:39

Do you have some? No I thought you brought it I didn't want to have a country western bone in my body. Well, honey, I love Steve's country.



02:46

Well first of all, what we have



02:53

do tonight was you have to do this systematically, because Scott gave the trail just a little higher points than I did. So you give your review first and I'll give



03:02

mutually review all Well personally Well



03:07

let's let's talk about trade. What is trail does first of all, you go in trail dust is this huge steak house. It's been it's real. It's like mine. pacchetto size of this would be their favorite restaurant. Lot of wood. And yeah, a lot of wood real rustic. And a big dance this huge dance floor and



03:28

a lesbian band playing



03:29

country. I think they were last year were that now they were good. The band was great, weren't they? They were good. Oh, and they were singing that Jimmy Buffett song What's that Jimmy Buffett song in Margaritaville. You know that one?



03:45

Play at weddings now.



03:47

And they did a patsy Kahn song is really good. I really enjoyed that was fun. So you didn't dance though. You're sitting over there and when you go have a picnic with your lover, you know the tablecloth, you take that red and white chair that you take on a picnic. That's what their decor is there. Those are the tablecloths on every table. Well, so we go in and we had like we started with a little sampler platter and it comes in like a little Dairy Queen basket with the little wax heifer. This is not a bad thing.



04:15

And all those nice little straight people dancing around the circle, it's so cute. The



04:20

food the appetizer basket had like it had like a bikini and a mushroom and had these are all fried things it had like fried cheese, fried zucchini, fried mushrooms,



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and that was not enough for one person though

and that was not enough for one person though.



04:32

It was Howard wanted another one he didn't think it was filling in that I want to because the steak that I ordered was like 24 ounces which is obscene. Well,



04:41

you have no said 24 ounce. They have two kinds of two kinds of steak cuts the call girl and the cowboy guess which ones we ordered so anyway, who much beef



04:55

I took there's no such thing as too much beef Mona. So anyway, so we have the law I've tried to think then you get a little salad. Yummy. The salad was good. It was a good salad. And then and then the steaks tag. My steak was great.



05:09

It was the grill, right? It tastes like with chips to perfection.



05:13

It was just like, I ordered medium rare. I got medium rare. It's not like when you go to Chili's, and you order a hamburger, and you say I want it rare, and they bring it out. And you could knock your mother out with it. I mean, I could play hockey. I mean, this thing is a puck. It is awful. Don't ever Chili's is the worst, except they have that new frequent flyer that new frequent diner cards talking about what anyway. So anyway, so you're slicing into your steak and your eat and we had Margaret in the margaritas.



05:48

And the little the little girl who ran the front of the house was her name.



05:51

I can't remember her name, but waste she Oh, it was obscene. I mean, she her waist was this big around. I should have popped her in the back of my head when I walked out. I said Yeah, anorexic bitch. No, but she was really sweet. And she came over. She came over and she said to her, she said, I'd like to offer you buy you a round of drinks. If you'll fill out the comment card for us on you know, the this the service and seven Howard manages a restaurant and I was in the restaurant industry for about five years. And so perfect people to partake in.



06:25

Exactly. And I thought the service was a little slow. The service was she just wasn't a ton of every time.



06:32

I know what it was something you know what it was? We went late. And it was real obvious to me that she was trying to get out of there. She wanted to be home. Now she did have one thing going for she was named after our favorite city, which we all know what that is.



06:47

Remember, she was cute. She was cute. She was very or don't fire on fire. She'll learn come work for me girl.



06:54

It was just that it seemed like she was more concerned about getting her her side work done. And getting out of there. Then you know I mean it's not that we we didn't need anything we didn't miss anything. But this wasn't enough attention.



07:10

That's right and we need we are too big girl.



07:14

We need attention that cardboard down



07:16

my throat was filling. But we liked we liked that trail.



07:22

Give it to two thumbs up. One and a half. It was I thought was good. I will go back. The only thing is I don't know if we could dance there you know, which would be kind of fun because the band is playing in Margaritaville. No one asked us a day I know what acid and Howard kept looking at the manager. How it was like, okay, that manager is



07:41

so cute. He's I think he's just flew in from halogen Harlingen or whatever



07:48

it was for two and the two girls it was fun.



07:53

It was like run out there and grab a cup was like what less than \$40 It was fun. It was less than 40 bucks for two of us eat it was a great steak appetizer a couple margaritas and so bright. It was a little too bright. It was a little bit dry.



08:09

So the real color your hair.



08:12

I had to put on sunglasses the glare from Howard's forehead



08:19

Yeah, that was fun. So you know say hello to the gang out there. Have you ever download Tim Hortons Scott from after hours set them down?



08:25

Yes, Scott and Howard from after hours recommending trail to steakhouse we need to remind you that you are listening to after hours a continuing tradition on KPFT Houston with Scott Lewis and Howard Big Daddy McHale Can we go to that other song and then we'll do we'll come back and do that giveaway? This is this is what my sister got me for Christmas one of the things



08:50

birth control pills



08:55

just just so you know Steve, I am pregnant. I am on birth control so there will be no unexpected

emergencies in a month I won't be calling you for I need \$300 And I need you to and I need you to escort me to the clinic so some nut from the right wing doesn't gun me down? What is up with this? It's murder. It's wrong so I'm gonna kill him. I am totally not clear on this. But anyway



09:27

I've been clear since puberty



09:29

but I don't know what I think I might want to do it. What



09:38

can you believe it the straight people are shooting straight people I can't believe it. What's wrong with them? Thank god they're shooting us anymore shoot each other. I don't know what's going on this world. You know what's going on this world Mona.



09:53

I am totally just really outside the loop on this. Barbra Streisand I was there. I was not at this one. This CDs from the concert recorded live at Madison Square Garden in New York City. I saw her in Las Vegas New Year's eve of a year ago. And it was just incredible. This, which I hope I'm correct here. This is a song that she introduced and talked a little bit about Bill Clinton who is really just continuing to get help. And I think Bill Clinton has done a good job and a lot of things that he done. He's not going he's not getting credit for anything. So this is a song that I believe she introduces talking about Bill Clinton, one of my favorite Barbra Streisand songs. Before we go to it I need to remind you once again, you're listening to Scott Lewis and Howard Big Daddy McHale on after hours. KPFT Houston.



10:43

Oh, Happy days are here again. Mona. Where were you in New Year's Eve money.



10:48

This year? This year?



10:50

I don't remember most of it. New Year's Eve New Year's Eve.



10:56

Bear tablets again.



10:57

It all started Yes. Bear tablets. It all started at God what was it? It was? Oh, I know what it was. It started I went to I had invitation I was supposed to. You know how I am. Yeah, I always tell people, they'll say Oh, Miss Scott Lewis. Will you do this? We do that. Oh, sure. Girl and then it comes around. And I've committed I've always overcommitted well, but yeah, I really believe your word is all you have. And so I'm like trying to go to all this seven part I'm trying to go to seven parties on New Year's Eve. Plus, be in heaven by midnight. Not gonna happen. I made it to the fourth party. And



11:39

I just asked what you did New Year's Eve and I didn't want a whole rendition of your whole life.



11:44

I was born in a small Texas can address



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somebody throughout you had a nice time.



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I had a great time I ended up with I end up with this really nice little guy that is just a freak, still Hispanic, he's just not but you know, you have to have somebody to make out with at midnight. So I had the paperboard again and then well you know he was doing his route. And then And then I met this really nice guy Rommel, this Hispanic guy I've wanted for six months and honey, you should have seen that bruises. This boy left on my neck trying to get away from you. Yeah. choking me Leave me alone bench leave me alone. Hit the phone. Let's call this guy and tell him that he is the lucky winner.



12:25

What am I hitting?



12:27

Haven't? Can we put him on air by calling him or no? Okav. We can just kind of what's going on

... can we put him on air by calling him or not. Okay. We can just kind of what's going on here? Here's the numbers. We don't want to say Oh, okay. We're calling Bruce. Awake. Breasts. This is Scott Lewis. And how are Mikhail? How are you doing? Well, we can hardly hear you to



12:51

turn up your radio with us here. Bruce turned down your vibrator.



12:57

Here Bruce, we're trying to give you a \$500 prize don't bitch. Okay. We're gonna get you set. I'm gonna give your phone number to these guy. How do we how do you want to do this? Paul? Does he need to call you you need to call him just give us his number. We'll call him. Yeah, these guys from introductions are gonna call you next week Bruce and they're gonna find your husband. Hey, okay. You take care of darlin.



13:18

by Bruce. Good luck wench.



13:22

Alright, so Bruce was our big winner \$500 I think Bruce ought to take us to dinner for a prize like that. Because those naked pictures of himself I think Steve ought to take me to breakfast after the show. Hey, listen, do you guys are more than welcome to stick around because we're getting ready to bring in the head actor the man who's gonna play Harvey Milk in the Harvey Milk opera along with the and I'm gonna really box this up the librettist I think that was all brought or something but when he wrote it.



13:53

Oh, you mean that stuff? Oh, I'm so embarrassed.



13:56

We'll find out all that and all kinds of other fun stuff like, like why do I want to go see an opera or what you know, what



14:02

is it? What is an opera? Why a Harvey Milk opera? Why gate? Do gays and lesbians go to the opera?



14:08

Shouldn't we bring them in before we start asking the question we just have in



14:11

our audience gear up so they can call in just in case they want you to ask some questions.



14:15

While we do that, I'm gonna play



14:19

something fast. I



14:20

hope I'm gonna play a little crystal waters track and while that's playing you can call in at 526-573-8526 KPFT and get a couple pair tickets this year January 21. Live at heaven at midnight crystal waters and we're back we are back. We are privileged I guess to be sitting in honored, honored honored Absolutely. Robert Orth Is that correct pronunciation



14:54

Hi, Robert. Robert Houston. Thank



14:56

you is portraying Harvey Milk in the upcoming Houston Grand Opera A production of the play by the same name as well as Michael quarry, who is the librettist. Now what exactly does that mean?



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Just the playwright. The playwright wrote the words right and is that is that Greek? That word? What is it?



15:16

I have no idea what they call it. They call the book, operas libretto,



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I imagined my whole life to be something called a librettists.



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librettist Oh,



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okay. So Harvey Milk is doing its world premiering in Houston. How did that happen?



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Why in Houston. I don't want to get there yet. Scott. I apologize.



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Because the opera company here is very adventurous. And David Gawker, the man who runs a company is very committed to doing the works. They do at least one or two a year. And when someone gave him this idea, four or five years ago, he ran with it. And he loved Michael and Stuart Wallace's work, and he contacted them. And



15:56

yeah, this was Stuart. And I've written four offers. But this is the only one that we didn't think of the idea ourselves, we had a different idea. And the Apple company thought it was too cinematic. And they said, What do you think about this? And we were floored. Okay, first of all, wondered why it never had been an opera before.



16:17

First of all, I think I think we have to do our own until we're doing a little injustice here. There might be some people who don't know who Harvey Milk is, Oh, am I and why he's here in Texas,



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in Texas, and it's also an age thing young people often don't know. And that's what this opera will help, I hope.



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Well, tell him who Harvey Marcus. Well,



16:42

Harvey Milk was the first openly gay elected official in San Francisco, and probably the first nationally prominent, openly gay politician next to Barney Frank. And yes, he had he lived had he not been assassinated by Dan White. He might have been what Barney Frank became, he might have been in the House of Representatives. He might have been the mayor of San Francisco. He might have been a senator.



17:10

Might have been, might have been, might have been.



17:13

But when he was was an extremely colorful person who really urged the involvement not only of gays in San Francisco, but of all kinds of disenfranchised people. He was very good at getting people to realize their own power, through voting and through political activism and, and he was very quotable. The media loved him.



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Do you think Harvey Milk could have only have happened in San Francisco



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at that time?



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Well, I don't know. Harvey Harvey Milk started out in New York. And he was in the closet. And he was working on Wall Street. And he was voting for Barry Goldwater. And who, by the way, was a conservative. Yeah. Gingrich



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was not anymore.



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But in the wake of Stonewall Harvey became radicalized and moved out to the Castro, like a lot of people were in that time,



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like a calling. That's followers.



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Yeah. But, um, milk had, I think we'll have milk moved out there with an agenda. Milk had started to have death premonitions. In his 30s, and he felt he would only live to 50. And when he finally was able to put his own power together, he went out there with a mission. And I found out that it's not widely known. But almost from the first year he was out there, he began writing a newspaper column for the local gay giveaways in San Francisco. The Bay Area reporter was one of them. And he wrote that column every single week until his death. And the early years, you can see sort of flaky street activist sensibility. But reading them as I did, I found the whole run of the columns in the gay and lesbian archives in San Francisco in the Mission District, you could see the growth of his political power, his prowess, and his brilliance at getting people involved in the political process in the register. He was very involved in the whole coming out movement in the early years following Stonewall and he registered 1000s and 1000s of people and he made gays a very potent force in the Castro, of course, now in San Francisco, it's more spread out. But his his agenda coincided with the agenda of George Moscone the mayor of San Francisco, whose belief was that San Francisco's Board of Supervisors should be elected by neighborhood not on a city wide plank when it's elected on the city wide plank the best finance politician and leveled the playing field old, he felt that the gay neighborhood should be able to elect a gay leader the African Americans shouldn't and the Asian American etc. And he put through elections by district. And that's what helped get Harvey Milk elected he had run three times before he actually won. George Moscone was, of course, also assassinated, the same day that Harvey Milk was mayor, San Francisco, Mayor of San Francisco, and they were assassinated by Dan White, who was a fellow political official elected from a conservative neighborhood. And this is why this piece is really a piece about America. It's about who's America is this?



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What Why do you want it to be a kind



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of America? Is it the America for as, as America alleges itself to be in America for everybody in America that protects the rights of the minority? Or is in America have the majority rules? Which everyone seems to think that's what America is? But of course, it wasn't America was founded on the principles of the protections of the rights of the minorities,



21:09

how difficult was it to bring Harvey Milk to opera?



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Well, Harvey Milk was a very operatic figure and he sang to the composers to a Wallace and myself almost immediately, but it was very difficult to find an operatic shape to this life, because opera has its own rules. flamboyant isn't right, unless we wanted to make a piece that was agit prop or preaching to the converted, or just a string of historical events, dry or trial transcripts. We didn't want to do that we wanted to make it more mythic, and allow this character to really sing and move people emotionally. We like to understand what made him change. From this closeted Wall Street figure who was discontent with his life, to give everything away as he did, and move to the Castro run a shabby camera store, which was basically an excuse for a neighborhood clearing house of gay issues. And finally, to move to City Hall. And when we thought and worked through 14th drafts of this, what we evolved was that his life lived in three acts. And so we called the three acts. The closet, which covers the years in New York, New York, the Castro, which is his street activist years, and third exit city hall where he was a Machiavellian powerbroker on behalf of the gay and disenfranchised communities.



22:42

The audience in opera tends to be somewhat very homophobic. I think that the audience listens. That's what I want to know.



22:56

You don't forget that a big part of our audience is gay people. Yeah. And always has been in fact, Harvey was a big opera queen, he loved numbers.



23:03

And but also, don't forget that many of those gay people are conservative politically through



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the transformation of his life into an opera, the audience that you wanted to capture, are you telling a story of the movement, the man,



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write a piece that interests me? That moves me or it doesn't happen. I have to write

what I believe in and feel. And I have to hope that it intersects with the audience. But Stuart and I did think about the audience before we wrote this. And what we thought was that, well, we have these two characters, Harvey Milk. Who too many of these conservative opera-goers may seem like a radical. And then we have this Dan White, who's espousing neighborhood values, family values, and they may say, he's the hero. So what we wanted to do was present a piece that would make them question their assumptions at the end of that piece as to who was the real radical and who was the real American hero? Dan White, if you take that kind of not in my backyard, man,



24:14

he would have been the hero, right?



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That's why maybe for some people in the opera,



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well, we try and show where if you take that kind of mentality of his to the furthest extreme. This is this is the result, the hate that's underlying the so called family neighborhood values.



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That doesn't happen. The 90s though, does



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incredible what's happened this last year, you know, we've been taking three and a half years to write this piece. And when Clinton got elected, was happening, I said, Well, maybe this piece isn't isn't as valid as it once was.



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And kind of thought it might have been outdated.



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I thought and you know, he Clinton also was During the rigmarole of hope, Clinton from Hope, Arkansas and hope I happened to be one of Harvey's buzzwords and everyone in San Francisco, we said, Oh, you gotta say, gotta give them hope. Gotta give them hope. I, I'm a cynical, gay Jew from New York.



25:17

To in this room,



25:20

I never thought that hope was was the story of Harvey Milk. I think that hope stood for a lot of other things. What hope really meant was you've got to come out of the closet, because you've got to be a role model for people who are afraid to come out of the closet and you've got to come up and hope means activism, if you want, if you want the dream that you have, it isn't as simple as it's just a sentimental notion. And I always felt that was a useful political buzzword for him. So we won't hear a lot about hope in this opera.



25:48

Is it a fun opera?



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So entertaining, I mean, it's got something to offend everyone, there will be people radio show. I've already talked to some gay people in town who are offended at the news that they've heard that there's gay stereotypes up there on stage, and they don't like that. I said, Fine. And but there are a lot of straight people will be offended, but everyone will be entertained. It is in North there's a fabulous gay pride parade in it, but I



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just want to address so is this



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the Opera were



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for the first time you've ever been to an opera? This is what you want to see.



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I would think so. I think this would be a great first opera. It is it is very much I think of it. I don't think I've said this to you yet. I think of it as sort of like a Porgy and Bess, it is it is an American opera with American music. They're definitely rock and pop and jazz influences in this music.

And it's about an American subgroup. You know, at a certain time, it's in a very interesting story. It's very American. It's a perfect opera for people to come and see who haven't seen an opera before.



26:52

How about the press? What's what's what's it been like?



26:57

Well, it's going to open here we'll find out but I will say it's created quite an enormous stir the pit, they're coming in from all over the world to review it here in Houston. It's moving to the New York City Opera Lincoln Center after this, but they're coming to review it here. Time,



27:12

Newsweek, of all places, get out of here,



27:14

no New Yorker, New York Times, Washington Post, San Fran, they're all coming. For our first night. It's making me crazy, but crazy.



27:25

We'll be there too. We will be there



27:27

good. Want to address this issue of stereotypes? Because people who have heard that don't understand how we've used them. What I felt was that Harvey Milk cannot be told the story of Harvey Milk cannot be told without sort of telling the story of the birth of the gay rights movement in this era. And so we've dealt with eras of gay life. And as Harvey Milk moves from through these various identities, so does the sort of core group of surround people surrounding him. The friends in the closet later become his activist people, then they later become his political affiliate. So too does the Dan White figure the assassin. He starts out as the cop in Central Park, who arrests Harvey as a teenager later, he becomes the cop at the Stonewall riot. Because dny was a former cop and farm and so we sort of passed through the boys in the band era. We pay us through the 70s era. Era and so these stereotypes are conscious, they're they're consciously used. And we've also tried to be historically accurate you know, the it's the drag queens that are leading the Stonewall in conjunction with the dikes which closes act one each act closes with the major events. The first act closes with the Stonewall uprising, the second act with Harvey's inauguration slash gay pride parade which spills out into the audience. And the

third act concludes with this very moving tribute that San Francisco paid to Harvey Milk and George Moscone when they were shot, which was a candlelight vigil in the streets of San Francisco.



29:11

Will it make you cry or make you laugh?



29:13

I think so. Absolutely. God, at least they can shut all of those in every act. I think it's just a nice sign.



29:19

I read this thing and worked on it for three and a half years and still when I watched the rehearsals, you know,



29:25

people who have come into the rehearsals for the first time there's certain people who donate heavily and things like that who come to rehearsals and one woman was telling me today we're at a party and she's come to rehearsals the other night she says I was just sobbing. She's when I wasn't laughing. You know, when I wasn't whatever, it's you'll experience all those things. It's wonderful. If you're



29:42

afraid of opera. I don't think you should be afraid of Harvey Milk. My philosophy is that it's all the same. Music musicals, opera, it should be all the same opera should speak to us.



29:55

But being an opera and this some of my own prejudice speaking here Once you get to more people if it wasn't an opera say like more of a off Broadway production, I rise and Hammerstein



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there have been those Chicago there was the thing called the Harvey Milk show was a musical about Harvey. It's fine. Right? And



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Emily man wrote a play called execution of justice, which dealt strictly with the Dan White trial.



30:23

Obviously, this opera is a part of both of you, correct? It's, is it coming from inside of you? Do you have a spiritual tie? With the whole gay rights movement?



30:32

I feel that Harvey Milk was a man who was hailed as a man with a foot in two camps, a gay Jew, he was able to accept and defend himself as a Jew, but not as a gay. And when he was able to put those two halves of themselves together, he realized his power, he realized his full humanity because he was a full he was for all kinds of people. He



30:54

was not a one note or one issue person. He was very much an advocate for senior citizens. He was very much involved in getting people who'd never been involved in the political process. The Orientals, Asians in San Francisco weren't very involved.



31:09

Crazy alliances, he made an alliance teamsters union. Harvey Milk was the one that started that whole famous Coors beer boycott, and got the beer out of all the bars in San Francisco bars. Oh, all bars and he got it out of San Francisco Right. Which then broke the course it Brom Coors was had enfant union right anti unfair hiring practices, and it changed. It changed the teamsters union forever. Now the teamsters has openly gay elected officials and Lesbians and Gays driving beer trucks, which was one of the things that homie wanted.



31:45

Have you ever met him? The other one I do



31:48

know he died in 1978. I talked about the personal connection. I was 18 when I came out, and I moved to New York. And I started working for The Village Voice. And it was a few years after Stonewall, I was writing about gay rights for the voice I was a journalist and then I edited a New York community newspaper, which was very similar to the one that Harvey was writing for. And we dealt with issues of gay rights, all of these sorts of things on a week to week basis. And, you know, many years have gone by since I was a journalist. But going back to the Castro researching as I did, speaking to all milk survivors, his his lover who's still alive living with AIDS, his his friends, his political associates, brought me back to that time in the 70s. If you if you if

you remember New York was going bankrupt in the early 70s. And there was a famous daily news headline for to city dropped dead. And what New York did was mobilize it's very different than what happened in the 80s and 90s, where people said, Oh, I can't stand this town. They don't pick up the garbage I'm leaving. They mobilized and did it themselves. And that's what milk was doing out in the Castro. They were mobilizing. And and and doing what the city wasn't doing for themselves and demanding their rights. Yes, I definitely feel I have a very personal investment in this piece.



33:24

Do you? Do you believe that the opera is a part of the movement, a description of the movement



33:30

or the movement has changed, of course, as it has to Harvey Milk died before the AIDS crisis began to take so much of our energy. Who knows he may have had AIDS had he lived as some people say, um, but I feel that it's important, important to remember the roots of the movement. And the peace also refers to even earlier roots the the gay movement in Nazi Germany that was exterminated in the camps, and one of Harvey's founds of strength was the fact that he could remember and remembrance to me as a stand as a as a necessary prerequisite to act. Activism is to me one of the points of this opera, we have to remember those who came before us and fought before us, because we're not going to learn it from our families, and we're not going to learn in the schools.



34:35

Who is the future Harvey Mark Melton, today's political movement? Is there someone on the horizon and not only in the gay rights movement but the political front? Is there another Harvey out there?



34:52

Oh, wow. I mean, I think I'm we're all pretty disappointed in Barney Frank. He was Harvey No, I don't think that that there's a Harvey right now but that there will be soon.



35:07

What is your your spotlighted proudest moment in this opera. There's one, something that touches you the most makes you reflect the most, your proudest your proudest touch to it.



35:20

I do love this aria that Bob's things in Act One, which is very good. But my very very favorite

thing is, for some strange reason this duet between him and the mayor, before they're both about to be killed. And in it, they both sort of have to remind themselves of why they got into politics, not for power broken, not for gain, but because they both have an essential faith in the system and the faith in the people and have faith that America can live up to its promise. And I find that scene very moving.



36:03

Hypothetically speaking, as we almost end here. If he was here today, looking over the vast movement, of course, it would have been altered a little bit if he still would have been here. Would you be disappointed? Do you think he was an outspoken man, clearly by everyone.



36:23

I think that milk never underestimated the forces that we are all up against, that he was up against. And



36:30

he looked to see the forces get start to get organized. But they're even really proud and think, Well, I'm talking about the forces that organized against him. Because a lot of what he did, what a lot of what he was able to achieve was before the right had gotten organized. And he saw the first few years of him getting organized. What's



36:51

amazing is what we're seeing in the organization of the right is that, you know, the battles that were fought in Colorado, recently in Oregon and Florida with the same damn battles that milk was fighting against, that he thought he won. I think he would be disappointed, but he would understand



37:08

you just being patient, which is what he always was. He wants it. He wanted it now, while he was willing to put the work in,



37:14

but it's not going to happen until every gay person, gay and lesbian person comes out.



37:21

Is there any parallelism with the black civil rights movement mentioned? And the



37:29

it's not mentioned it was was an early thought that the composer and I had. And it's in there, though not consciously. There were scenes that were cut that referred to it. But it does seem that a movement accrues power and momentum. And then it runs into a brick wall. And one could ask the question Who there was a piece of graffiti that actually started me writing the opera that was scribbled on the wall after his murder and it was who killed Harvey Milk? And then you can ask, who killed Martin Luther King? Who killed JFK? Who brought us Vietnam? And then I heard in my head the answer coming from Dianne Feinstein's announcement to the press, the suspect is Dan White. The suspect is Dan White. That didn't end up in the opera. But I think that it's somehow in there. That that thought