

[MUSIC PLAYING]

LIZ FULTON: Many of the volunteers have never even met the people they are memorializing in cloth and stitches.

VOLUNTEER 1: And a Jay, Lynn something, and Phil someone, and Fred, and Thomas Bowman, I think, Nancy Love, Arnold Caughlan I think. A lot of the panels I work on are-- most of the panels I work on are for people that I've never known.

VOLUNTEER 2: I started making a panel for a friend of mine that passed in-- passed the test-- July. And I started coming here in, I guess, the end of August or something when we finally got it together to sew a panel for it. And then another friend passed about a week before him. So there were two panels kind of in parallel making.

[MUSIC PLAYING]

VOLUNTEER 1: I felt like I needed to do something, and the quilt really appealed to me. And I can sew.

LIZ FULTON: And some people answer phones, type information about each patch into a master computer, and some write poems, letters, even songs.

[MUSIC - CATHY FINK, "NAMES"]

Cathy Fink of Maryland wrote and sang this song. It's her contribution to the national tour of the quilt.

[MUSIC PLAYING]

For all of the volunteers giving service to the memory of those who have been taken by AIDS, no one comes away from the experience empty handed.

DAN SAURO: It's probably about a 40 to 50 hour week. I had to kind of put a few limits on it because I reached a point of things getting a little bit out of balance because it's the kind of project that draws people in that way. And it's very hard to put a limit on your work here because it's so important, and it's so valid and valuable. I've never really felt that way about any other job I've ever had.

LIZ FULTON: Dan Sauro. Left an executive position at CBS in New York City to tackle the job as media supervisor for the NAMES Project.

DAN SAURO: The first time I came in, I sat down, and someone attempted to teach me how to sew. And that wasn't it. That didn't last very long. That was half a day's worth of effort. And then I began to talk to Cleve about my background in media, and he was pleased to know that because he, of course, at that time, was seeking out other people to build the volunteer staff a little larger, take some of the pressure off of Mike Smith, the general manager and himself.

LIZ FULTON: Many of the volunteers on the AIDS Quilt are not spectacular personalities, but ordinary, everyday heroes.

VOLUNTEER 3: I'm a mother of three. And my three children are all up in their 20s, late 20s. So I just say, thank God, I have three healthy children, one healthy granddaughter, and a lovely husband that understands what I'm doing.

[MUSIC - GLORIA ESTEFAN, "ANYTHING FOR YOU"]

You can't catch it. Some of these people think you can catch it by shaking hands, hugging. You can't catch it like that. I mean, these guys who are dying of AIDS, they want you to hold them, hug them, because they miss that, and they want some loving.

[MUSIC PLAYING]

But there's some of the guys that are very bitter. And they couldn't understand why I was helping them. I mean, I was a woman, a straight woman and a Catholic woman. And they wanted to know why was I doing it. And I just put, love comes first. And so I just told myself-- it's hard to put it in words because my family comes first. And I want to know if it ever happens to my family, will I be prepared?

LIZ FULTON: No one is ever prepared for AIDS. I'm Liz Fulton. You're listening to the stories of the people who work on the NAMES project. Scott Lago was working in the gourmet foods department at Neiman Marcus before Christmas. Today, he's the national production manager for the largest community art project in the US.

SCOTT LAGO: I'm the resident historian. If they have a question, Scott, do you remember that panel for a little girl C? Yes. Who made it? It was Rebecca, the 14-year-old girl who came in here. Oh, yeah. Yeah, it has purple paint, and it says little girl and then C in quotation marks. So I try to instill in all of the volunteers here that the panel-- we need to do everything that we possibly can to preserve the integrity of the panel, even if the person who made it was not very technically oriented or knew really the best technique to use to put that license plate on that panel or whatever.

LIZ FULTON: AIDS has touched every walk of life. And those walks of life are graphically represented on this quilt.

SCOTT LAGO: There's one panel that has an entire-- I don't know, sort of like a montage of the entire United States. And it has the Golden Gate Bridge over here, and it has the Washington Monument and the Pentagon over here. And then it depicts important events in the person's life from one end of the country to the other. It has a tree with branches, and each branch has the name of a family member or loved one on it. And then it shows his cat and his love of cooking and his love of-- a piece of cross stitch that he made himself. They're very, very personal.

LIZ FULTON: The patches of the AIDS quilt attach to an impersonal statistic a name of a person who was loved by friends and family. In some cases, real tokens of memories shared with friends and loved ones are attached to the quilt patches.

SCOTT LAGO: Oh, Lord. We have had license plates, air conditioning vents, Barbie dolls, Teddy Bears, Teddy Bears, Teddy Bears, let's see, all kinds of political pins and buttons, and bumper stickers, photographs, shoes, crystals, paint brushes. Gosh, and I'm not even thinking of articles of clothing of course, personal effects, ashes, all kinds of things that you just-- you're amazed.

And they're made out of so many different things. There's one that's made out of a 3 foot by 6 foot piece of leather, one huge piece of leather. There's one that's made out of a 3 foot by 6 foot piece of plastic.

LIZ FULTON: Sometimes funny, sometimes touching, sometimes irreverent, always though, always personal, these quilted memorials soften the cold statistics surrounding this epidemic. Viewing the patches brings home the impact, the personal toll this epidemic has had in our communities all across the United States.

SCOTT LAGO: There are farmers names with the list of their favorite cows or a prize-winning goat raiser and the ribbons from the fair that he won. And there's postal workers' uniforms and police badges and Lions Club vests and running club t-shirts and medals and medallions and boy scout memorabilia and anything that you could possibly use to identify someone as being from a particular part of the country or for being from a particular walk of life.

[MUSIC - WA WA NEE, "LOVE REACTION"]

LIZ FULTON: A huge quilt, eight football fields big, side by side, an enormous memorial made by those who remember their children, their lovers, family and friends. For an organization with a project of national scope, such as the AIDS Memorial Quilt, the NAMES project is still an organization in its infancy. Founded only last summer, the NAMES project has structured a 20 city tour of the United States on a shoestring budget. The donations have poured in from the simple, like cloth remnants and sewing supplies, to the miraculous.

SCOTT LAGO: Well, like, 15 computers from Apple, two laser printers, I mean they're doing-- they're giving far above and beyond anybody's expectations. Our wildest dreams were realized. The Flying Tigers flew the quilt to Washington and back. The Teamsters Union offered to drive it for us. The Communications Workers of America installed our phone system for free. The phone system itself was donated by a charity in Southern California that outgrew it.

LIZ FULTON: Easy to overlook is the fact that the NAMES project seeks to affect the AIDS crisis through the avenue of the arts. David is a director and writer currently writing the story of the quilt for the stage.

DAVID: Well, initially, I was drawn to the project because of the strong commitment I saw that these people had. And what I discovered was that this was the largest community arts project in the world. People were sending panels in from all over the country, from all sectors of life, and it was the thing that really drew me to find out for myself what was being created here in San Francisco. Something worth seeing for yourself, you've never seen anything like this.

LIZ FULTON: The quilt is tied to tradition. Evident everywhere around the quilt is the love and camaraderie that surrounds an old fashioned quilting bee. Even how the quilt is unfolded speaks to ceremony and tradition.

SCOTT LAGO: It's a sort of a synthesis of quilting tradition and dance and ceremony. There's 32 names in a square. And a reader reads the 32 names off of that square as eight people unfold that square. The quilt is folded in a lotus flower shape and is opened four corners at a time, like the petals of a flower opening and then lifted and rotated and lain into place.

VOLUNTEER 4: [INAUDIBLE] Barton Case. Paul Castro.

SCOTT LAGO: The squares are opened in a pattern that suggests the way they were sewn together or the stitches that were used to sew them together. And then the last square is a blank square, basically, that recalls the quilting tradition of a signature sash. Signature sash was the area on a friendship quilt that was the symbol of the unity that brought people together to make the quilt in the first place.

And so we've incorporated that tradition in a blank square in which people can come to the quilt and write their thoughts or feelings or the name of a loved one or their name. I was here to witness this. And to me, that's the most moving part of the entire quilt is to see that immediacy and the emotion that's contained in that 24 foot square.

LIZ FULTON: Wade Walker works on the production management team in the NAMES project storefront office in San Francisco. Like all the volunteers who work on the quilt, Wade is never far from a side of his job that he hadn't counted on when he first came to the NAMES project.

WADE WALKER: This man and woman came in, and they were bringing in their panel. And they had been a husband and wife, and the panel was for their only son. And he died when he was 19. And he died in '84, and he was only a year older than myself. And it was so nice to see that they had grown from the experience. And reading the letter that came with the panels that they saw something in their son that they never would have had the chance to see before. They actually saw him grow from the experience, despite the fact that he was dying. And it wasn't hard for them to hand the panel over because it was their letting go and putting it to rest of their only son.

And it was harder for me to accept the panel from them because here I'm taking their last son, their only son. It was so interesting. But the letter itself was so moving that they had learned so much from their son dying that they never learned before from him.

LIZ FULTON: The quilt is now over 4,000 panels large. For every panel of the AIDS quilt, there are eight more people who have died. When the quilt returns to Washington DC this coming October, it will cover the entire length of the Capitol mall.

SCOTT LAGO: 35,000 deaths is such a hard concept to grasp for anyone. But I don't know anybody who has seen the panels, seen the display and hasn't been moved by them. And you realize that something needs to be done because it's a great loss.

[MUSIC - DIONNE WARWICK, "THAT'S WHAT FRIENDS ARE FOR"]

WADE WALKER: Just sometimes you'll see a panel that you've never noticed before. And you read what it says on it. There's a panel that was for a person who died the day before his 23rd birthday, and there's a poem on it that has kind of stuck with me. And it was, "what if I had all the time in the world, what would I do with it? Bottle it like perfume. And if I did have all the time in the world, what would I ask of it? To build me a dream."

And that poem has stuck in my head since I first saw that panel three months ago. And it always keeps coming to mind because it mimics a lot of the things that I think. Because I'm not even 22 yet. And the same things go through my mind. What if I had the time in the world. What I do with it?

[MUSIC PLAYING]

LIZ FULTON: But working on a National AIDS Memorial isn't just sadness and grief.

WADE WALKER: I expected this to be a very downbeat place, kind of like a mortuary. And it's exactly the opposite. There's laughter, and it's happy, and I've met a lot of people here who I respect. I never thought I ever could. It has been interesting just to meet the people that are here.

LIZ FULTON: There are hundreds of volunteers who feel exactly like Wade. They find the NAMES project to be an appropriate compassionate response to the AIDS epidemic.

VOLUNTEER 5: A lot of people wonder, how can you do it? Isn't it hard? Isn't it depressing? I'm not going to say that there aren't times that it's difficult, and there aren't times that we cry here. We do. But there's a lot of joy in this place too. And there's a lot of hope and people coming together and working together and working through that grief. We've all got that common thread, if you'll pardon the expression, of having lost someone.

[MUSIC PLAYING]

LIZ FULTON: The NAMES project and the National AIDS Memorial Quilt is a passionate act of public caring. The viewing of the quilt is a profoundly moving experience. It's been compared by many to the intensely personal moment of finding a loved one's name on the black granite wall of the Vietnam Memorial in Washington. Some will know at least one of the names lovingly stitched into this great quilt. And even those who do not, can share in the collective grief that binds all in our community, whether they're Black or white, men or women, gay or straight.

VOLUNTEER 5: It's a job that is very meaningful for me, and it's the most important job that I've ever had. And at the same time, I'd be so happy to put myself out of a job by seeing the end of all of this, the end of the epidemic and the end of the need for the quilt.

LIZ FULTON: The AIDS Quilt is currently on a 20 city tour of the United States. Any money raised while the quilt is on tour will go directly to support agencies doing direct service with AIDS patients in the cities where it will visit. If you need more information, just call us here at radio station. This program is dedicated to all those who are currently battling with AIDS. Our hearts are with you.

[MUSIC - CATHY FINK, "NAMES"]

This program was written by Danny Lemos, produced by Scott Swenson, executive producer Patricia Bock. It has all been made available to this station through Pacific Vision. I'm Liz Fulton.

MAN: Gay men and lesbians are everywhere. We need to communicate this truth to those who do not know. We work within every field at every level. We touch the lives of millions of people whose negative view of homosexuality would change dramatically if they only knew who we are.

WOMAN 1: We have known for years that our invisibility has been the core of our oppression. We have experienced that silence equals death. Now is the time for us to emerge from our invisibility. We need to let others know who we are and use our visibility to influence the attitudes of people who are ignorant of the truth. Only you can make it happen.

MAN: Your coming out can help turn fear into acceptance. One to one contact with gay men and lesbians is our most powerful tool to use in bringing about a major shift in society's attitudes. Coming out is the most powerful statement we can make, powerful in its political influence and personally powerful in releasing energy that is wasted in hiding the truth.

WOMAN 1: National Coming Out Day, sponsored by national gay rights advocates will be a powerful day in lesbian and gay history. The goal of National Coming Out Day is to increase the visibility and political clout of more than 20 million gay men and lesbians in this country. On October 11, 1988, the anniversary of the historic march on Washington for lesbian and gay rights, thousands of people will be bringing the spirit of the march home to their local communities.

MAN: No matter how far in the closet or out of the closet you are, you have a next step. Join us on October 11, 1988 and take your next step. For more information, call NGRA at 213-650-6200.

[MUSIC PLAYING]

DJ 1: That's Tuesday, right?

DJ 2: That sure is.

DJ 1: Or Wednesday? Is it Tuesday?

DJ 2: No, it's Tuesday.

DJ 1: National Coming Out Day?

DJ 2: That's right.

DJ 1: What's planned for Houston? Nothing.

DJ 2: I don't know that anything organized is planned.

DJ 1: Nothing is. No.

DJ 2: It's kind of a do-it-yourself type thing.

DJ 1: It's kind of a do-it-yourself type thing. Well, you can always come out. I mean, we say that every week, right?

DJ 2: That's right.

DJ 1: Come out, come out, wherever you are.

DJ 2: Yeah, just take the next step.

DJ 1: What did you think about the program?

DJ 2: Boy, that was really--

DJ 1: Isn't that pretty?

DJ 2: That was really nice.

DJ 1: It's a very nice piece. It's done by Danny Lemos and Pacific Vision. They're the folks that do Rick Dees' program. You ever heard that? Rick Dees and His Cast of Idiots?

DJ 2: Oh, the person responsible for "Disco Duck"--

DJ 1: "Disco Duck."

DJ 2: --back in the late lamented '70s. Long may they rest.

DJ 1: Rick was-- Rick was working at a radio station in Memphis, Tennessee, when he did that. W-- I can't remember the call letters. But that's a true story. He was fired-- great-- he was fired from the station for doing the "Disco Duck." And speaking of "Disco Ducks"--

DJ 2: I hear you got one on the phone.

DJ 1: Big daddy's calling from Washington DC. Hello there, baby.

BRUCE: Hi, baby.

DJ 1: Where are you at?

BRUCE: Well, I'm standing in the lobby of my hotel with Miss Judy, so we're not bothering our roommates too much. I don't think they were real amused that the alarm clock went off at 4--

DJ 1: What in the world are you doing up so early?

BRUCE: Well, you know how it is. We have to share the excitement of the quilt.

DJ 1: Can you tell us about the quilt, Bruce?

BRUCE: The quilt's wonderful, buddy. It's in more or less of a diamond shape this year on the ellipse of the Capitol ground, the White House grounds, I guess, between the White House and the Washington Monument. It's four times bigger than it was last year. And at the very center they've got signature panels in rainbow colors for people to sign.

DJ 1: Sounds wonderful.

BRUCE: Saying that they were at the quilt, what their experience was and whatever.

DJ 1: Did you see Mark's panel there?

BRUCE: Saw Mark's panel. Mark's got four panels, actually.

DJ 2: No kidding.

BRUCE: Saw the KPFT panel. This is just a real wonderful experience. And we went up to the top of the Washington Monument and looked down at the quilt. And it's just-- it's unbelievable seeing that quilt from that height. As someone said last night, seeing the quilt last year on the mall from up in the air, people look like ants on this massive piece of fabric that just dwarfs them because it's so massive.

DJ 1: I finally saw about 7 o'clock some pictures on CNN. Finally, finally, they showed some pictures on CNN. And it was-- I don't know what direction it was shooting, but you could see the White House in the background. It was just beautiful. It looked just beautiful.

BRUCE: Right. Yeah, it's just-- it's a real-- I guess, it's a real wonderful experience. It's hard to express to people on the air and to everyone listening.

DJ 1: Did you unfold yesterday or read or what what were you doing?

BRUCE: Yeah, well, Judy didn't unfold. Judy watched us. But I unfolded yesterday morning. I froze to death. I checked the paper on Thursday for temperatures. And it was like a high of 73 and a low of 64. And it hasn't been above 55 since I've been here.

DJ 1: What about the folks that are there from all over the country to help with the quilt? What can you tell us about them?

BRUCE: Well, just people from everywhere-- mothers, brothers, sisters, fathers, cousins, lovers-- people from everywhere, from all walks of life.

DJ 1: What about-- what about--

BRUCE: There's really no one description of a person.

DJ 1: Can you give us an estimate on the crowd that was there yesterday during the, say, the biggest part of the day? Any idea?

BRUCE: On the crowd-- Judy, any idea?

DJ 1: Does Judy want to say hi to us? Say hi to me?

BRUCE: Yeah, I think so. Let me let Judy say hi to you, maybe tell you how big the crowd is.

DJ 1: Put her on the phone.

BRUCE: But I've got one more thing I need to say, so don't go away.

DJ 1: OK, we won't. Thank you, sir. Now they're switching the phone over, I guess.

JUDY: Hello.

DJ 1: Hi, baby.

JUDY: Hi.

DJ 1: How are you?

JUDY: Just fine. Tired, cold, I had a wonderful time.

DJ 1: Are you, really?

JUDY: Yes.

DJ 1: What can you tell us about the quilt, Judy?

JUDY: That it's gorgeous.

DJ 1: Really?

JUDY: It is.

DJ 1: Did you take so--

JUDY: There's so many people here to look at it.

DJ 1: Did you take some pictures for us?

JUDY: Oh, absolutely.

DJ 1: Well, will you show them to us next week?

JUDY: Sure will.

DJ 1: We don't have any women here tonight. It's just like men's night.

JUDY: Oh, shame.

DJ 1: It's like being at the baths. There's nothing but men everywhere.

JUDY: Oh, please.

DJ 1: Yeah, we're all wrapped in towels.

JUDY: I'm impressed.

DJ 1: Well, you know. So it was cold yesterday when the quilt unfolded?

JUDY: Oh, it was incredibly cold.

DJ 1: 8,000 and some odd names?

JUDY: 8,288 names.

DJ 1: Really? 8,288.

DJ 2: The whole thing is--

DJ 1: Did you see any dignitaries or celebrities?

JUDY: I didn't see any. A couple read. And I heard their names announced.

DJ 1: Is Houston represented well with people that are helping out?

JUDY: Oh, absolutely. Yeah, a lot more people than we expected to see, people who just decided to come at the last minute.

DJ 1: That's great.

DJ 2: Yeah.

JUDY: And we had several readers from Houston.

DJ 1: You'll be home tomorrow?

JUDY: Bruce will. I'm going to hang around here until Monday and play some more.

DJ 1: OK, if you see Ronnie or Nancy, tell them I said hi.

JUDY: I certainly will, but I think they're out of town this weekend.

DJ 1: I'm surprised.

JUDY: In fact, they covered up part of the house-- the White House this weekend I think just to get away from us.

DJ 1: They went out of town because they heard this thing was going to be laying out on the back lawn, and they were afraid they might see it.

JUDY: That's right. They even have half the building covered with some kind of a tarp. I think it's behind the windows.

DJ 1: Really? Oh, well. Put Mr. Bruce on. Let's see what he wants so we can get back to our--

JUDY: OK, y'all have a good--

DJ 1: --our really big shoe

JUDY: We love you.

DJ 1: Thank you, baby. I love you too.

JUDY: Bye-bye.

DJ 1: Bye-bye.

BRUCE: Hi, baby.

DJ 1: Hi, baby.

BRUCE: Are y'all having a good show this morning?

DJ 1: We're always having a good show this morning.

BRUCE: Always having a good show. That's great.

DJ 1: We just finished-- we just finished listening to "Counted Not As Numbers But As Names." It just wrapped up.

BRUCE: Well, I've got a calendar entry for you.

DJ 1: Oh, yeah?

BRUCE: For this week.

DJ 1: Is the MAC meeting still the 13th?

BRUCE: The MAC meeting, to the best of my knowledge, is still the 13th. As we all know, that's subject to change on a one-moment notice.

DJ 1: OK. All right.

BRUCE: Hi, Jim.

DJ 2: Hi, Bruce.

BRUCE: Tuesday, from 11:00 to 1:00 at the FDA in Houston, which is on North Loop, and I'm not sure of the exact address--

DJ 2: 1455.

BRUCE: Thank you. That means you've already talked about this.

DJ 2: No.

BRUCE: No? OK. Act Up is sponsoring an action at the FDA in Houston to help coincide with the action that the National Organization is having here in Washington on Tuesday. Here in Washington on Tuesday, they're meeting at 7 o'clock in the morning with the intent of surrounding the building and shutting it down.

DJ 1: Yea!

BRUCE: And they expect to have probably 1,000 people arrested.

DJ 2: Oh.

DJ 1: Sounds wonderful.

BRUCE: We're not planning on getting arrested in Houston.

DJ 2: No, we're not.

BRUCE: We're planning on picketing during lunch hours like, 11:00 to 1:00. So if any of you that are listening want to come out and help participate in that protest, just show up between the hours of 11:00 and 1:00. If you need any more information, you can give me a call at 961-2905. And I'll be home after tomorrow afternoon, and I can give you more information.

DJ 1: Even from Washington DC, she's broadcasting her phone number.

DJ 2: I know it.

DJ 1: Any closing thoughts about the quilt, baby?

BRUCE: Well, one more thing that's happening this week.

DJ 1: When you do that, you wrap up and say, and live from Washington. Make it sound really official.

BRUCE: I'll make it sound really official, baby.

DJ 1: All right, baby.

BRUCE: Thursday night also, in addition to the MAC meeting, there is an Act Up meeting at 7:00 PM at PWA Coalition--

DJ 1: All right.

BRUCE: --at 800 [INAUDIBLE].

DJ 1: OK.

BRUCE:

So there's just lots of fun things happening this week. The quilt's wonderful. If you haven't seen it yet, try to make plans to see it. There's unsubstantiated rumors at this point that seem to have a lot of meat in them that there's a very good probability that quote will be back in Texas in April, the last weekend in April to coincide with the Texas March on Austin. So if you weren't planning on doing the Texas March on Austin or haven't even heard of the Texas March on Austin, I'm sure Judy and I will be talking to you more about that later as we're going to be the Houston coordinators.

But plan on being there because there is a very good possibility the quilt will be there in April. It's a wonderful experience. If you've seen it before, you know the experience that we're talking about. And if you haven't seen it, I mean, you don't think you're able to see it, see it anyway. It's just-- it's a wonderful experience as I know, buddy, you can attest to. And that's pretty much the way it is here on Sunday morning in Washington DC. And you're listening to KPFT, 90.1 FM, Houston.

[MUSIC PLAYING]

VOLUNTEER 6: Thomas John Graves, John Market. Jack Bogan, Mike Misch, Randall Clark, Douglas Paul Turner, Ron Orwick. With eternal love and much pride, I read our son's name, Eugene Earle Ewings.

[APPLAUSE]

[MUSIC PLAYING]

DJ 1:

Well, that was Mrs. Ewings reading her son's name down in front of the George R. Brown Convention Center in May. And although it didn't sound like it, it was a very beautiful experience. After our Texas moms read names, we released balloons. And as the Texas Symphony, the Lone Star Symphony Band-- they've changed their names so many times, I can't remember what they want us to call them now-- but as they played the "Theme From Superman" and the balloons went up, and it was very, very beautiful.

When Michael called back in January and talked to Ray, and we played that piece about the panels from Mary's, I saw those panels at George R. Brown. Did you see those, Jimmy?

DJ 2:

No.

DJ 1:

All the panels from Mary's, they're made out of Mary's flags. You know I was up there one day and talked to Fanny, and he said they had to order more flags because they ran out. They'd used them all up for panels. And I went down to Mary's tonight because I really didn't want to do this show. I'm sick of that damn quilt, sick of the way the goddamn government has ignored us for the last eight years and have let our friends die, sick of the way the church has lied to us for the last 2000 years and told us we were no good and that our lives weren't going to amount to anything.

I'm sick of gay children growing up afraid that their families and their friends and their teachers are going to find out. But every week we'll come down and tell you how sick of it we are. Apparently, you like those things. Because you don't seem to want to change them. And as I've told you before, I can't live your life for you. I wouldn't even begin to try. But for myself, this moment right now, I'm sick of that goddamn quilt. It's beautiful. It's one of the most beautiful things I've ever seen. But I'm really sick of it.

We sent tons of panels to San Francisco with our friends' and lovers', brothers' and sisters' names on them. I'm sick of making panels. I went down to Mary's tonight before the show because I didn't want to stay in the house. I didn't want to do this program this morning. And on Mary's on a Saturday night, there were probably 12 or 15 people in there.

DJ 2: Where was everyone?

DJ 1: I don't know. It was incredible. It was real scary. 10 years ago, five years ago, you go to Mary's on a Saturday night, you couldn't even get in the place.

DJ 2: That's right.

DJ 1: And one guy's standing there. He said, well, the party's over. And I said no, the party may be over, but my party is just beginning. And we fight every day for the right to come on and say we're sick and tired of the way we've been treated. And we're telling you that your lives count. You count this morning. You can believe in yourself and change the world. You can do it today. Or you can believe the lies and the garbage that everybody wants to tell you. It's up to you.

Someone called one time and they said, well, buddy, it's not a gay world. It's certainly not. But it's not a straight world either. It's our world, and we belong at this point in time on this planet as much as anyone else. Today's the last day you can register and vote. You can call the voter registration people and find out where you can go and do that. Or you can just sit on your rear end and not care.

When they come to get you, you can say, I remember that crazy guy at KPFT telling us to register and vote. Voter registration's 224-1919, 224-1919. And today, even on Sunday, they're going to be open because this is the last day you can register and vote.

We were at a Pride Week meeting, and I don't know what the hell they're trying to do at Pride Week, but they had the pink triangle on one end and a heart on the other end. And as they melded together, the triangle became a heart. If they're trying to tell us to forget about the pink triangle, they can kiss that idea goodbye. Because 600,000 of our brothers were that triangle in Germany and were put to death when Hitler was trying to clean up his side of the continent. And it didn't work then, and it's not going to work now.

AIDS isn't going to kill us. Some of us have died, a very few of us have died, and it's hurt a lot. But it's not going to kill us. It's not going to put us down. And if you're letting it hold you down, you need to get a hold of your socks this morning and pick yourself up and look at all the good things in your life. Realize just how lucky we are. Realize that by going to the polls this November, you can change the way the world looks at itself through our country and through our eyes.

Realize that if you get out and get involved in some of the meetings that take place, you can change the way the community is. Just understand that by coming down to the station and volunteering, you could change the way this program is. Get involved in your life. Don't just sit and watch it go by.

I wish that I could put my arms around you right now and let you know how much we love you and how much we care about you. But do me a favor. Put your arms around yourself right now and just squeeze real tight. And that can be from us because we do love you, and we care about you. And together, we will make a difference.

[MUSIC PLAYING]

WOMAN 2: April 1, 1987, my friend, Mike, died, passed on, went somewhere else. I don't see him anymore. He left no arms, no legs left to walk beside me past dogs, concrete, and trees. Why did he leave me? I wanted your smile, the way you touched your hair, that glimmer in your eye. I wanted you in whole body. I wanted you not to die.

[MUSIC PLAYING]

April 11, 1987, passing through the pain, missing you. I keep hoping that you will walk in and tell me about a great new song. Or maybe we'll talk about the international politics of AIDS, the killings of gay men, while their murderers walk free. We were from the same class. We were gentle together, but you had to go, leave, pass on. You just died. I wanted to be with you, work with you, have one last good time. But you didn't stay. You left, passed, and died.

I take your death one day at a time. I think dying is like reading a book. It will end. The pain will end. And the joy of it all will become clear. We will remember your love, the beauty of your spirit, the lessons of how to live, your humanity, your quest for life. After the pain, the last page in the book, we will all know what you have left.

[MUSIC PLAYING]

Your friend, Hitaji April the 11th, 1987, 2:30 AM.

[MUSIC PLAYING]

DJ 1: Well, we could say something corny like, the old clock on the wall says--

DJ 2: What does it say?

DJ 1: It says, why don't you faggots go home and go to bed and make mad passionate love to-- no, it doesn't say that. It says that it's time for *Doctor D. and Paradise Lost*, so stay tuned for that. It's going to be a great show. Join us next week for *AfterHours* when we're going to have the Gay and Lesbian Students Association from the University of Houston.

DJ 2: That's right.

DJ 1: They're going to be here to tell us about how it is to be young and gay on campus at U of H. I don't know if that's what they're going to tell us or not. Anyway, if you want more information about the NAMES project, you can call 1-800-USANAME. If you want more information about the AIDS Foundation, call the AIDS Foundation hotline. It's 524-AIDS. And if you want to know anything at all about what's going on in the gay community, call the gay and lesbian switchboard at 529-3211. No women tonight, huh?

DJ 2: No women tonight.

DJ 1: Just us real girls.

DJ 2: [INAUDIBLE] real.

DJ 1: OK, we'll see you next week, kids. Bye. We love you.

[MUSIC PLAYING]

HARVEY: We must destroy the myths once and for all, shatter them. We must continue to speak out. And most importantly, most importantly, every gay person must come out. And I ask people all over this country to do one thing, come out, come out, America. Come out. Hi, guy.

[MUSIC PLAYING]